



**The Monthly Newsletter of the Santa Rosa Photographic Society
Serving Santa Rosa and Sonoma County for over 32 years**

Focusing on...

*Have Camera, Will Travel —
A guide to storing images on the road*

by Jeremy Joan Hewes

Using your camera while traveling comes naturally, of course, but in this age of digital devices, you may want to streamline the way you back up all the digital photos you've taken. The tips that follow are my short survey of developing a digital image travel strategy and backing up your photos on the road.

Before you go:

- Sit down with your travel camera and its manual, then go through the entire manual and use each function available. This exercise will transfer some of the operations to your memory, so that when you spot a great scene at twilight, you know how to set the camera for the lighting, movement, flash compensation, and so on. This "practice" is especially useful if your travel camera is new or is not the one you use most often.
- Do the same routine for your backup devices.
- Assemble all your gear and pack it in your pack or suitcase so you know that (a) it all fits and (b) you can lift the sucker. I've tossed out items on the way to the airport because they were too heavy or made the pack too full. If taking a computer, pack it in an easy-to-access pocket to send it separately through security (if you're flying).

(Continued on Page 5)

~ INSIDE ~

<i>Exhibitions / Calls to Artists</i>	2
<i>Bulletin Board</i>	3
<i>September Program</i>	3
<i>Competition Results</i>	4
<i>Second Meeting Program</i>	6

~ CALENDAR ~

SEPTEMBER

- 2 Board Meeting 7:00pm**
- 5 Electronic entries due**
- 11 Dinner with the Judge 5:30pm**
Monthly Competition 7:00pm
- 25 Program: Jerry Meshulam**
Master's Presentation; Black and White salon 7:00pm
- 26 Newsletter items to Sheri**

OCTOBER

- 3 Electronic entries due**
- 9 Dinner with the Judge 5:30pm**
Monthly Competition 7:00pm
- 23 Fair Winners, 1st through 3rd;**
Electronic Image Salon
- 24 Newsletter items to Sheri**
- 31 Electronic entries due**

NOVEMBER

- 6 Dinner with the Judge 5:30pm**
Monthly Competition 7:00pm
- 13 End of Year Competition 7:00pm**
- 23 Newsletter items to Sheri**

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

Deadline Sept ember 12

The Day of the Dead exhibit, various venues in Petaluma, on the theme of "Memories of the Heart." Exhibit is October 17-November 2. Submit slides or photographs WITH A SASE to Margie Helm, 901 West Street, Petaluma 94952. More details at <http://www.petalumaartscouncil.org/newsletters/aug08/EIDiaCallforArt.pdf>

Deadline September 19

Opportunity to sell your work at the Sonoma Mountain Art & Wine Festival in Rohnert Park on Saturday, September 20, 11 a.m. to 5 p.m. Details at <http://www.rpsm-artandwine.info/Vendors.html>

ONGOING CALLS TO ARTISTS

Santa Rosa Recreation and Parks

Department: Exhibits at Finley and Steele Lane Community Centers and City Hall. To apply, go to Finley Community Center, 2060 West College Avenue, Santa Rosa, to pick up an application. Community Center hours are Monday - Friday, 8:00 am - 7:00 pm and on Saturday 9:00 am - 1:00 pm. For further information, call 707-543-4512; contact is Tara Matheny-Schuster, email tmatheny_schuster@srcity.org

The Atrium Gallery at Marin General Hospital mounts four shows a year of "healing art." The gallery is looking for local artists for future shows. Previous artists have included Ernest Braun. Send slides and SASE to Wende Heath, Institute for Health and Healing, PO Box 8010, San Rafael, CA 94912.

Open deadline: SHOWCASE 2008. Plaza

Arts Center is now taking applications for the Showcase 2008 season. Showcase exhibits are juried and run for a period of four weeks - including weekends, a reception and promotional postcards. Each artist is allocated 8 linear feet of display space except for the January Showcase which allocates 12 linear feet. All media are considered. The fee is \$125 for a 4-week event. Showcase guidelines at: <http://www.plazaartscenter.org/artistShowcaseGuidelines.htm>

FIELD TRIPS

This is a gentle reminder to everyone that, if we are going to have field trips this year, it is up to the members to plan them. Bobbi Chamberlain has volunteered to be field trip coordinator for 2008, which means that she will be coordinating dates and assisting the field trip leaders if there are questions, but she will not be planning the field trips.

You don't need any prior experience to plan a field trip - most of the people who led field trips in 2007 had never done it before. If you're unsure of what needs to be done, contact Bobbi (see membership list for her email address). She has a list of things that should be considered. Also think about leading a field trip with one or two other people.

~MISCELLANEOUS INFORMATION~

SPRS WEBSITE
<http://www.santarosaphotographicsociety.org/index.html>

NEWSLETTER INFORMATION AND CORRECTIONS:
Contact Sheri Prager, Editor, The Positive Print



September 25, 2008

**Master's Presentation by Jerry Meshulam
Appreciating the Traditional Black and White Fine Art Print**

The black and white gelatin silver print is the standard medium for fine art prints. The master print makers created each one by hand in a darkroom without any of the digital wizardry currently available. It is critical to know the pre-digital techniques if we are to fully appreciate the traditional black and white fine art print. I would like to share some of my darkroom knowledge so the next time one views an Ansel Adam's print, there will be some appreciation of how he created the dramatic tonalities that resulted in an exquisite print.

Black & White Salon

Continuing one of the important themes of Jerry's presentation, after refreshment break we will have a salon viewing B&W images, not only print but also electronic images. Time constraint will limit this to six to eight images, three club members will serve as panelists. Details of how to submit entries will be sent by email.

AUGUST COMPETITION RESULTS

GENERAL

Level B

1 st Arch Rock Sunset	Harold Moore
2 nd Four Awnings	Phil Wright
3 rd Troublemaker	Darryl Henke

Level A

1 st Afternoon Light estero	Ira Gelfman
2 nd The Third Eye	Marcia Hart
3 rd XXX	

Level AA

1 st Illuminated Tulip Cups	Linda Caldwell
2 nd Salmon Creek North	Gary Saxe
3 rd Waterfowl Lake Sunrise	David Henneman

Level M

1 st Lake Dahl in Morning	Barbara Haskins
2 nd Oleander Seed Pod	Marilyn Brooner
3 rd Flaming Ford	Diane Miller

CREATIVE

Level B

1 st Speed Demon	Lorna Peters
2 nd Dancing Horse	Lorna Peters
3 rd XXX	

Level A

1st XXX	
2nd XXX	
3rd XXX	

Level AA

1 st Nut Trees	Larry Mackie
2 nd Color Fantasy	Janet Gelfman
3 rd Echinacea Blossom	Sheri Prager

Level M

1 st Golden Beauty	Marilyn Brooner
2 nd Weary of Their World	Barbara Larson
3 rd No Getting Outa Here	Diane Miller

NATURE

Level B

1 st Designs	Anne Abrams
2 nd Burney Falls	TJ Mills
3 rd Oystercatcher	Kevin O'Connor

Level A

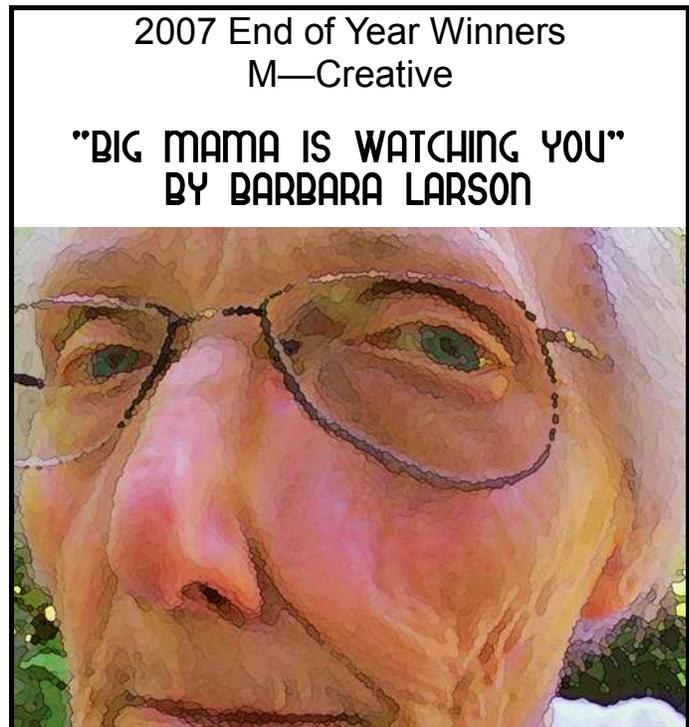
1 st XXX	
2 nd XXX	
3 rd XXX	

Level AA

1 st Aerobatic Wasp	Sheri Prager
2 nd XXX	
3 rd XXX	

Level M

1 st Pollination	Tania Amochaev
2 nd Egret Landing	Tania Amochaev
3 rd XXX	



Have Camera, Will Travel

(Continued from page 1)

- Be sure to take: camera batteries; chargers for all equipment; multiple cards for the camera; efficient card protectors with hard sides (plastic covers or a “card safe”); back-up devices and their manuals (or copies of a few key pages); extra pens and small notebook; pen for writing on CDs if you take a recorder; laptop and its crucial gear (if appropriate); blank CDs-DVDs (if appropriate); iPod or similar device for entertainment and storage; adapters for plugs in other countries.

Computer or no computer:

- A computer can be bulky and a bit heavy and needs cables, battery, charger, etc. But you can make DVDs with it, and you can use its hard drive for most or all of your photos. Still, you have to deal with a computer, its security, and so on. Portable storage devices provide a good alternative to a computer—small and light, battery operated, built-in card readers for efficient file transfer.

On-the-road backup strategy:

- Take two independent backup devices if possible (one can be a computer); details below.
- Even if you edit your photos, keep one unedited set of everything in case you mistakenly delete a gem or want documentation of a place or event.
- For the ultimate in protection, make CDs or DVDs and mail one set home.

Examples of portable devices (assumes no computer)

- CD or DVD drive with card slots, such as EZDigiMagic DVD burner (www.eznpn-usa.com), plus blank media; costs about \$350.
- Epson P5000 or other model - 80 GB, very nice screen; card reader; expensive; charger and dedicated battery; slow to copy, but good performance (\$650, 80 GB)
- Digital Foci Picture Porter, up to 160 GB; big screen (\$380, 160 GB)
- Hyperdrive HD80, up to 120 GB; card reader; uses NiMH AA batteries and has charger; fast copying, but no screen to view photos (small LCD to verify copying); excellent performance (\$275, 120 GB)
- Hyperdrive ColorSpace, up to 250 GB, card reader; small screen to view images; light weight and fast copying (\$300, 120 GB)
- Jobo makes similar devices with and without photo screen, up to 120 GB
- If copying to a computer, use a small card reader to save the camera battery and get quick transfer.
- Go to Adorama (www.adorama.com) and search for “portable photo storage devices” to see a long list of these devices.
- Usually I don’t take a computer for major trips. I’ve traveled with the EZDigiMagic DVD burner, the Hyperdrive HD80, and the Epson P5000 (not all at once). Most recently I took the Hyperdrive and a small laptop to Europe; I copied everything from cards to the HD80 and then copied to the laptop and made DVDs.

For your backup routine while traveling:

- Set a time each day (or night) to back up, charge batteries, organize images; try to keep that time sacred so that you don’t fall behind.
- Make notes if you can—in the field on paper, on the computer, however—to jog your memory when you get home. Ideally keep a journal with dates, places, weather, outstanding moments, scenes that amazed you, photos you missed but want to go back for, and so on.
- If you’re traveling without a computer and making CDs or DVDs, try to use an internet café to verify that images were copied all right.

Master's Presentation Jerry Meshulam September 25, 2008

Title: Appreciating the Traditional Black and White Fine Art Print

Approximate duration: One hour

Visual Aids: Black and white prints that will illustrate the steps in the process of creating a fine art image; examples of 4x5 negatives; equipment used in exposing and developing the negative. I may include a Powerpoint format to project some images for easier viewing.

Summary of presentation: We all know that viewing original photographic prints is a necessary component of appreciating the art form and developing our own photographic skill. The San Francisco Bay area has been home to many photographic pioneers and we are blessed with a variety of museums and galleries to view the finest photographs available. The black and white gelatin silver print is the standard medium for fine art prints. The master print makers created each one by hand in a darkroom without any of the digital wizardry currently available.

With the nearly total conversion of image making now having gone digital, there is a sizeable percentage of amateur photographers who have never learned the traditional methods, getting their hands wet developing film and creating prints in a darkroom. In digital workshops, photographers hang on every word, eager to learn the latest Photoshop technique that will improve their work. In that same way, I feel it is critical to know the pre-digital techniques if we are to fully appreciate the traditional black and white fine art print.

I do not expect to influence anyone to take up darkroom printing, but I would like to share some of my darkroom knowledge so the next time one views perhaps an Ansel Adams's print, there will be some appreciation of how he created the dramatic tonalities that resulted in an exquisite print.

The presentation will begin with the concept of previsualizing the final image, a critical step in deciding how to proceed with choosing the film, deciding on filtration, exposing the negative, developing the negative, choosing the photographic paper, exposing the print, developing the print and post processing options. The discussion will not be focused on teaching how to do this, but rather on introducing the audience to the variety of decisions and techniques that have been used by masters such as Edward Weston, Ansel Adams, John Sexton, Bruce Barnbaum and many others to achieve their stunning results. Using some of my own prints, I will show examples of how those decisions affect the final print.

Through 20 years of darkroom work with 35mm, medium format and 4x5 film and darkroom workshops, field sessions, classes and lectures from fine art printmakers, I have accumulated a working knowledge of the subject that I would like to share with the club. Members will be able to transfer some of the concepts to their digital work. They will also bring a new level of sophistication and enjoyment to their museum and gallery viewing of traditional black and white fine art prints.

My photographic background: For my 13th birthday, I was given a subscription to National Geographic Magazine. Each month I pored over the Kodachromes and Ektachromes and dreamed of traveling the world with a camera. That same year I traveled to the National Boy Scout Jamboree in Valley Forge, Pennsylvania with my new Kodak Instamatic camera and was instantly hooked. A few years later I had saved enough money to buy a Pentax Spotmatic, one of the first single lens reflex, 35mm cameras. A spare bathroom was converted to a darkroom and I spent many of my teenage days and nights shooting and printing.

(continued on page 7)

(Masters Presentation: continued from page 6):

The next major photographic leap came when I relocated to Sonoma County and joined the Santa Rosa Photographic Society in the early 1980s. Any house we would consider buying had to have space for a darkroom. I spent a year adding walls, plumbing and electricity to convert a portion of the oversized garage to my dream darkroom. At the same time, I enrolled in photo classes at SRJC and over a few years, took every class available. The photo club didn't offer much opportunity to exhibit black and white prints so I moved on.

A dog attack set the stage for my next level of advancement. A small settlement from dog's owner allowed me to purchase a 6x7 medium format camera. I loved the huge negatives and began printing in my own darkroom in 1985. One of my first big successes was a Best of Show at the Sonoma County Harvest Fair for a black and white print of Dehlinger Vineyard. The print was purchased by the Fair and still hangs there.

I was smitten with the desire to create Ansel Adam's style landscapes. The only way for that was to move up to a large format camera. Over the next 14 years, I studied with John Sexton, Bruce Barnbaum, Ray McSaveny and many others to increase my skills. I also spent several years photographing law school and business school graduations and portraits for Empire College and other commercial work as time permitted.

My favorite subjects have been the landscapes of the Colorado Plateau in northern Arizona and southern Utah. My work has been exhibited in several group shows, although marketing my work has never been a priority. With the demands of a career and family, my enjoyment came from photographing nature and the hours spent perfecting my prints in the darkroom.

Windsor Town Green Art Walk

Join us for an evening of artists' receptions in beautiful downtown Windsor. Wine, food and local art take center stage at this free event designed to showcase the talents of local Sonoma County artists.



630 McClelland Dr.
Windsor, CA 95492
(707) 836-1830

Featured Artist
Drew Jackson



Wednesday, September 3
6:30 p.m. - 8:30 p.m.

Come, meet the artist, and enjoy some treats.

THE MAGIC OF BLACK AND WHITE

BILL HELSEL

SEPTEMBER 26-28, 7 PM FRIDAY - 5 PM SUNDAY

"The Magic of Black and White" will be held September 26-28, 2008, at Pt. Reyes National Seashore. It will be an intense weekend (Friday evening till Sunday afternoon) of learning about composition and the practical aspects of making great BW landscapes (both conventional and infrared, digital and film), with lots of field shooting sessions at beautiful locations and sharing of our work. We stay together at the secluded Clem Miller Environmental Education Center and it's limited to ten students.

Good black and white photography is about light and shadow, line and form. Without the distraction of color you can make powerful images that reveal the essence of a landscape, and with the unique tonal palette of infrared you can often transform a good landscape into something absolutely magical.

Join us for a weekend of expanding your vision and practicing your skills in both classic and infrared black and white with the dramatic and varied Pt. Reyes area landscape as your subject. Our weekend will be divided between classroom and field sessions. In the classroom we'll review the fundamentals of good composition with examples from some of the photographic greats, discuss techniques for seeing with fresh eyes, talk about conventional and infrared films, digital capture and image enhancement techniques, and the creative use of filters. We'll also talk about working with different kinds of light and weather, the sun, moon, tides and seasons, plus good locations in the Pt. Reyes area. In our field sessions we'll take advantage of weather and tide conditions to get the best from several locations with Bill offering advice on subject matter and composition. Back in the classroom we'll review some of your digital photos to see what worked and what didn't. Weather permitting, Sunday will conclude with an optional late afternoon till sunset photo session. You can work with any film or digital camera provided it allows manual control of focus, aperture and shutter speed, and you are already thoroughly familiar with its operation.

Accommodations at the Environmental Education Center included.

Class enrollment limited to 10

Cost: approx. \$195 (\$185 members)

Bill Helsel has been a free-lance photographer since 1976, specializing in architecture and travel plus a bit of everything from weddings to wildlife. He is represented by three major stock photo agencies and his work has appeared in hundreds of publications worldwide, including Audubon, California Living, California Scenic, Conde Nast Traveler, National Geographic publications, Ranger Rick, Sierra and Sunset. Since 1980 he has taught photography through Acalanes Adult Education Center, Walnut Creek Civic Arts Education, St. Marys College, the American Institute of Architects, and Pt. Reyes Field Seminars. He has also been a contributing editor for Darkroom Photography magazine. His fine art landscape work has been mostly in black and white, and since 2000, mostly in black and white infrared. He presently shoots both film and digital, and processes his images in both an old-fashioned darkroom and photoshop.