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The Monthly Newsletter of the  
**Santa Rosa Photographic Society**

Serving Santa Rosa and Sonoma County for over 35 years

**New Editor**

*Bob Walker*

Thanks again to Sheri Prager for her long-term service as our Newsletter Editor. It will be a tough act to follow.

I would like to add two additional sections to our Newsletter. One is "Good News". I am always impressed by the accomplishments of our members as they report, awards, exhibitions, publications and image sales at the start of our meetings. Could you please let me know your "Good News" so I may add it to the newsletter. You can email me the information or put it on a "Good News" sheet on the table at the meeting

The other addition is a "Tips/Tricks" section. There are many great ideas/tips that come from the Forum. Barbara Nebel has already collected many of them. The Tips can also come from other sources, a magazine you receive, a book, and your experiences. Please email me the information or put it on a "Tips/Tricks" sheet on the table at the meeting.

There are still some club positions that have not been filled. The top three needs are: 1. Field Trip Coordinator, 2. Vice President and 3. Calendar Coordinator (AJ Publishing Co. contact) See page 2 for the entire list. Contact Phil Hann

**NEWSLETTER INFORMATION AND CORRECTIONS:**  
 Contact **Bob Walker**, Editor, The Positive Print  
**robertbobw@sbcglobal.net**

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**CALENDAR**

**JUNE**

- 04 Competition entries due 12:00m
- 10 Competition Meeting 7:00pm
- 24 Calendar images due  
 Program: H Bruensteiner and S Prager, topic to be determined.  
 Show of field trip images
- 26 Newsletter items to Bob

**JULY**

- 02 Competition entries due 12:00m
- 06 Board meeting 7:00pm
- 08 Competition Meeting 7:00pm
- 22 Program: Greg Gorsiski,  
 Making Painterly Images
- 23 Newsletter items to Bob

**AUGUST**

- 06 Competition entries due 12:00m
- 12 Competition Meeting 7:00pm
- 26 Program: Salon; also David Henneman's Masters Presentation
- 27 Newsletter items to Bob

# Bulletin Board



## Club Positions Open Order of Importance

1. Field Trip Coordinator
2. Vice President
3. Calendar Coordinator (AJ Publishing Co. contact)
4. We could use a backup person to help manage the prints during competition meetings-i.e., when Nadine Amoss isn't there.
5. House Chair
6. We need a backup person to help with the library-i.e.,if Gerry Humes isn't there.
7. Exhibition Coordinator

**Contact Phil Hann**

## New Members

Please welcome two new members:

Nancy and Gary  
Goodenough



## Good News Wanted

What is your  
Good News?

Contact Bob Walker

## Program Meeting *June 24*

### Howard Bruensteiner and Sheri Prager Presentation

Howard and Sheri will show examples of how to find scenes that are original and different from the usual tourist postcards. They will give tips on how to engage people and photograph them. Sample photos will be shown from their recent travels in Tibet, China, Mongolia, Caribbean, Galapagos Islands, Ecuador and Europe.

## Exhibitions / Calls to Artists

Jeremy Joan Hewes does not have any new exhibitions or calls to Artists to report this month.

## Field Trips

### **Wanted Field Trip Coordinator**

There were three Field Trips initiated on the Forum last month. Enough people attended to make them “official”

*Sturgeon Mills*

*Petaluma's Salute to American Graffiti*

*Roots of Motive Power*

# May Competition Results

## General B

1st	Colors of Dusk	John Florence
2nd	Death Valley Dawn	Anne Abrams
3rd	Gatherings: Lavender Blue Tomatillo	Peter M. Krohn Print

## General A

1st	Reflections of 3 Brothers - Yosemite	T. J. Mills
2nd	Luca italy	Jim Oswald
3rd	Half Dome in Late Winter	Adele Wikner

## General AA

1st	Bubbling Sequoias	Sheri Prager
2nd	Egret Chicks Ready to Feed 1	Harold Moore
3rd	Harbor Ice Jam	Linda Caldwell

## General M

1st	Girl On Bus	Howard Bruensteiner
2nd	Got a Knife?	Howard Bruensteiner
3rd	Bay ... Window	Jerry Meshulam

## Nature B

1st	Crane Fly on Rio Samba Rose	Barb Nebel
2nd	Mesa Arch at Sunrise	John Florence
3rd	Garter Snake	Ken Hutchins

## Nature A

1st	African Frog	Robert Walker
2nd	White Crowned Sparrow in Song	Kevin O'Connor
3rd	Newborn Harbor Seal with Mother	Kevin O'Connor

## Nature AA

1st	Greater Yellowlegs Feeding	Harold Moore
2nd	Mid-Air Encounter	Joe Simons
3rd	Rocks Beach	Drew Jackson

## Nature M

1st	Sierra Gooseberry.jpg	Russ Dieter
2nd	Anna's Hummingbird #3	Marilyn Brooner
3rd	Volcan Concepción-Nicaragua	Jerry Meshulam

# May Competition Results

## **Creative B**

1st	Two Ranunculus in Orbital	Barb Nebel
2nd	After the Storm	Linda Thomas
3rd	I Lichem	Linda Thomas

## **Creative A**

1st	Crystalline Patterns	T. J. Mills
2nd	No entry	
3rd	No entry	

## **Creative AA**

1st	Daisy Tsunami	Liz Lawson
2nd	No award	
3rd	No award	

## **Creative M**

1st	The Old And The New	Marilyn Brooner
2nd	Three Peppers	Edmond Bridant
3rd	Lensbaby Apple Blossom	Diane Miller

## Tips and Tricks

### Wide Angle *Alan Glazier*

Want to get great foreground combined with distant images. Alan says: "Use a wide angle lens (17-35 in this case) and stopping down to f16 or f22. Focus about 1/3 into the frame or where you want your main point of interest to be. I suggest working with your camera off your tripod to determine the right position. You will probably feel you are right above the main subject. It does require a strong main subject and something nice to take your eye into the background.."



### Macro Focus *Barbara Nebel*

How to get the best macro focus. When I shoot the bees/bugs, and flowers, I am always (most always) extremely close to them. As close as I can get with my lens and still be able to manually focus using Live View (gives you a DOF preview, and it is easier to use and more accurate than the viewfinder). If I want the whole subject to be sharp/in focus, I try really hard to get my lens and the subject totally parallel to each other so the whole subject will be in focus/sharp. Make sure the center of the lens is focused on the center of the subject, and both ends of the subject are the same distance from the lens. Then I'll use f/11 (most times) because I've found with my lens that is a "sweet spot" for sharpness. I always use the tripod when I want sharpness. You can get lucky handholding sometimes, but not usually. Want a portion of the image blurred. Don't get as close, use a larger aperture (not larger than f/4.0) and don't be totally parallel to the subject.



### IS Lenses and Tripods *Jeff Revell*

Jeff is the author of numerous Canon how-to books and says: "If you are using image stabilization (IS) lenses on your camera, remember to turn this feature off when you use a tripod. This is because the image stabilization can, while trying to minimize camera movement, actually *create* movement when the camera is already stable." Check your manual to see if this applies to your camera/lens.

### Product Review: Adobe Photoshop CS5 *Diane Miller*

This version rocks! Here's why. Adobe Photoshop CS5 is out, and it incorporates too many improvements to name, providing new power with basic adjustments for the user who wants the out-of-the-camera look, and offering some amazing new tools to the user who wants to go wherever his or her imagination leads. See Diane's review at:

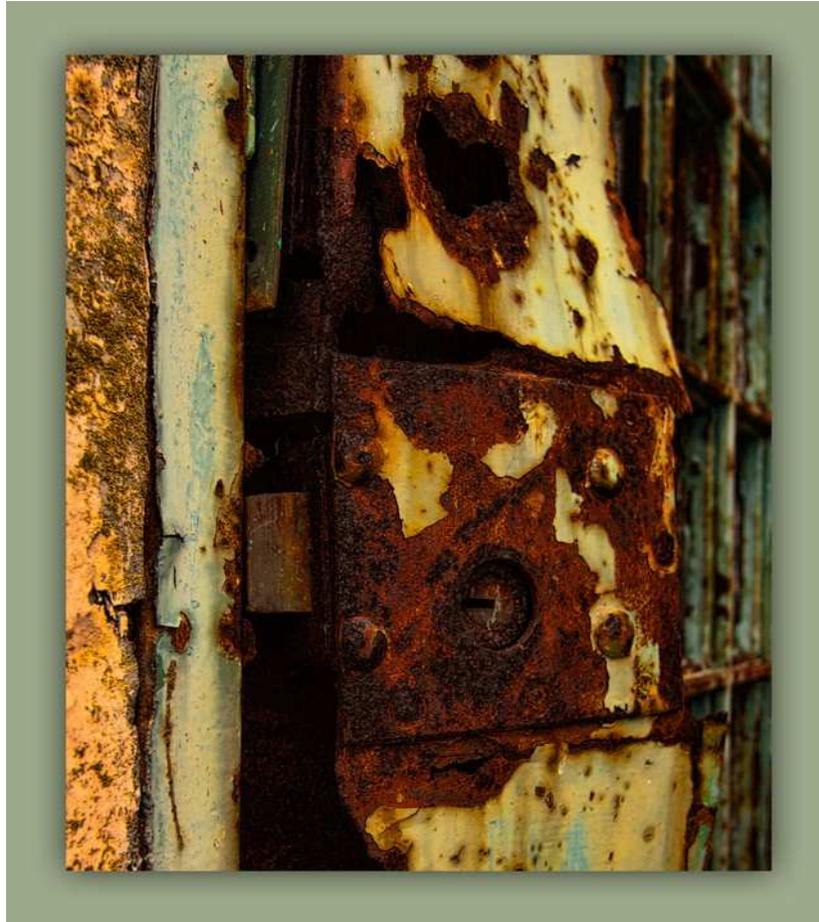
<http://www.adorama.com/alc/article/Product-Review-Adobe-Photoshop-CS5>

# Forum Features

## Week 24 - Lock No More

### Drew Jackson

This was taken awhile ago at Alcatraz. I never did anything with it because I couldn't get it to stand out the way I envisioned it.



### Greg Gorsiski

Love the composition, not crazy about the black holes.

But I do like it at the same time. I tried a different background to see if it highlighted it in a different way.

I wanted to try to bring out your great yellows more, other than mix them into the border.

the yellow/green is very similar.

### Greg

I should of mentioned, I did add a touch of levels.

I wanted to bring this hidden texture out more from the shadows.



**Drew**

Different strokes for different folks. I purposely dialed my levels adjustment back so the shadows didn't show anything. Now that I see your adjustment, I can see that what I perceived to be noise in the blacks when I adjusted the curves is actually some rust detail. Thanks.

**Greg**

Curves might of been to harsh for an adjustment that tiny. I would just use the gamma-gamma (middle) slider in levels to the left a tad.

**Diane Miller**

Hold on -- isn't the middle slider in Levels the same things as a slight lift of the middle of a Curve? Its just that you have to be careful with the Curve, not to go too far. Then there is Shadows / Highlights, for the CRaw challenged. For the heavy-handed, there is always a histogram. Believe it. It tells the truth.

**Greg**

No they are all completely different. Levels only deals with luminance contrast, Curves deals with a lot more especially color contrast, Shadows & Highlights is very non-mathematic as it build internal 8bit masks and messes everything up, especially if you level or curve after a S&H. S&H might work in 16bit, but what it creates as a clipping mask internally is 8bit. You could introduce banding with S&H really easy.

On a levels adjustment, the black end is Black Gamma, middle slider is Gamma Gamma, white end is the White Gamma. The gamma-gamma is the balance distribution between the endpoints of pure black to pure white, and introduces its results in the luminance.

If the gamma-gamma is close to the black gamma, then the luminance of the image will go from pure black to white really fast, then taper off. etc..... Curves add color contrast into the mix, that's about another 10 chapters.

**Terry Connelly**

I like the way levels opened the dark areas, but I prefer the first framing. For me it brings up the soft green which I find more pleasing. Where else besides forum could you get all this amazing information?

**Drew**

To answer your last question . . . no where in this club. As to the shadow area: The real fun starts when/if I decide to print this. This type of shadow area is very difficult to get dialed in so it shows just enough detail. The adjustment Greg made is very subtle, but it changes these areas significantly. I have had images like this where I have had multiple test prints done of just the shadow area prior to making the final print.

**Diane**

I learned something here -- thanks! Never tried a direct comparison of L and C before. (Smite me.) But now I did. (Exalt me.) To more-or-less match a move of the center Levels slider to the left, with Curves, you need to hold down the lighter part of the curve, because it brightens the lighter tones way more than in Levels. Not that simple, I'm sure, but that's a quick way to think about it. I always just used Curves and tweaked the shape as needed to get the look I wanted.

**Greg**

The traditional curves is on its way out, well the same can be said of levels.  
The current trend is 'contrast modeling' which uses an interactive approach to curve bending.  
(why the term modeling is used)

Lightroom comes close to Contrast Modeling with their interactive tools in the Tone Curve section. The ability to interactively control the contrast of the curve by sliding the tool over the area to be effected is 'modeling'. The fact that I can do this in the RAW state is light years ahead of any adjustment filter in photoshop. (which can't do modeling, which involves automatic mask generation)

The trend in contrast modeling requires complex masking that most of us could never make, so the tool needs to create the required masking. This is where Lightroom will leave Photoshop w/camera RAW in the dust. if it hasn't already.

I don't think I've used a curves adjustment in Photoshop in over a year.  
I still use levels, it helps greatly with printing. I prefer to print from Photoshop, and not Lightroom.

The shadow area had 2 slight issues for me.

1. A disconnect with the 2 halves. Other than the bold square thing, the 2 yellow panels seem floating. Minor I agree. personal Preference, probably.
2. With that disconnect, there's a split right down the vertical.  
You have 3 vertical lines, the 3 square box shapes, the many vertical lines.  
I was trying to connect the boxes with the vertical lines instead of the black hole.  
Again Minor, and personal preference.  
I wasn't liking the almost perfect groups of 1/3-1/3-1/3 shapes.

**Terry**

For me it brings up the soft green which I find more pleasing.

**Greg**

Interesting Terry (why I like the forum),

I think your reason why you like the green border is why I wanted to change it.

It was soft and pleasing. This door was a jail cell rusted through neglect, time, and harsh environment.

(I think it was the door to the morgue, so that's even worst!)

I would want the people to taste that. I want to see into the black areas and see layers and layers of more rust (another reason to show whats in there, not shadow it) I want the yellows to scream they are being eaten, so I want them to pop more. I think this is key....The yellow is the reason for the piece, not the rust. The rust is the enemy, the yellow is the victim. Let's put more focus on it's fate by making it dramatic.

The story here is death. SO I don't agree with making it soft or pleasing.  
The green kind of blends it all together and makes it.....well nice.

This is a prison cell in one of the worst places we've built. Let's taste that.

I think the frame should hold you IN more than it allows you to go OUT easily.

A good example is the right, the green bars into the green border, just leads you right out of the frame.

The red (rust enemy) border, knocks you right back into the frame. that conflict enhanced by the rust eating the yellow. It's now eating the green too.

Also study the left, the gold bar, then the yellow/green bar.

with the green border, the green now surrounds the gold bar, separating it from the picture.

with the red border, that yellow/green bar is now attached back to the gold bar, and connects it to the image.

I could be nuts too. good image Drew.

**Drew**

Yeah, I totally agree . . . but you know more about the image than the casual viewer.

Man, is this different than the competition model the club has where we hear from "experts". You DIDN'T like the 1/3 - 1/3 - 1/3 composition. That is like a breath of fresh air. Again you are right. It is too balanced.

**Greg**

"I could be nuts too"

**Drew**

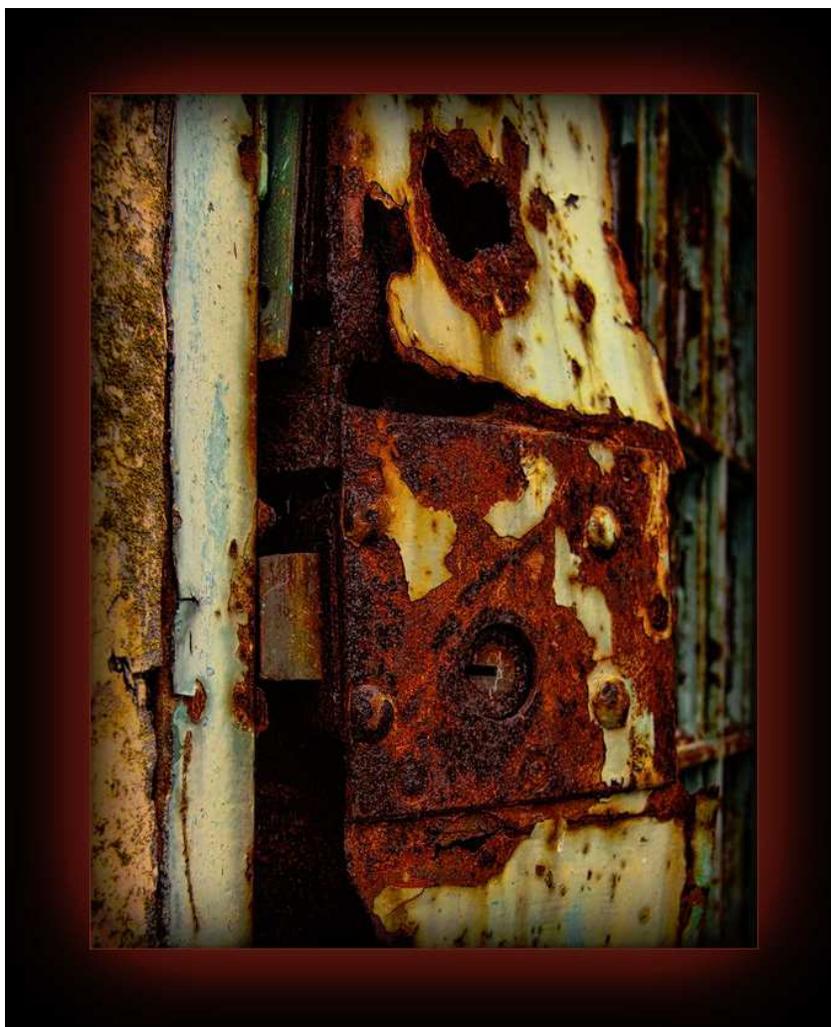
That's why we love ya man.

**Greg**

This was my original edit, but I didn't really want to change Drew's original too much without more discussion as to why. My approach would be one of more dramatic attack of the reds/blacks on the greens/yellows. This also forces you IN more than OUT.

But I don't think that was Drew's path.

But here it is since I babbled.



**Drew**

I totally agree . . . but you know more about the image than the casual viewer

**Greg**

ahhhhh, but you as the artist has to bring this across to the casual viewer. That's your job. It's you REAL job. Bring your idea to the casual viewer. The educated ones already get it.

You can't rely on the viewer to be educated. So you have to teach me what this piece is. Not make it pretty for those that don't know, and hope that someone understands it because they've been there.

I know you don't do it, but I see so many artists trust that people will just 'know' something about their work. People are stupid, you as the artist has to tell the complete story or it fails.

**Terry**

This door was a jail cell rusted through neglect, time, and harsh environment. (I think it was the door to the morgue, so that's even worst!) Since you put it that way.....

Joking aside, this makes sense and your last rendition brings the message home. I think to do that you really needed to go the distance. There is the sense of horror in this last shot that I think you were going for. Really well done and very captivating. This is a good thread for showing how the "intent" of a photo

matters in its development. It is a wonderful photo to begin with. I am wondering Drew, what was your "intent" when you took it and worked it up?

**Greg**

Bringing the word 'intent' into the discussion is perfect.

To me that is what I'm trying to learn as an artist.

I've discovered that my most successful images are the ones that 'go the distance'

So I'm trying to develop those skills of what is the distance. What is too much, what is not enough.

Maybe it's my style, maybe that's true to some extent for everyone. But if you are going to make images that are just OK, or just pleasing to the point of maybe overlooking the story or intent then are you really doing everything you can?

Personally, I'd rather try to go the distance and fail in the image, then make something that's OK. I'd rather have 10 images that are fantastic, than 100 that are pretty good. So I guess I'm obsessed with going the distance with as much work as I can .and I do realize that can be too much for others to take sometimes

In this case a rusted jail cell from the morgue on Alcatraz, now there's something to take the distance.

To the casual viewer, you need to take that door and smack them upside the head Twice.

**Terry**

There's a lot of power in that last piece!

**Drew**

Interesting question.

My intent was to push the rust on yet another rusty image in my collection. I don't particularly feel the horror that it seems others feel. Alcatraz was a prison. Bad people were kept there . . . for a reason. To me, the rusty door is a heavy door left unlocked. A secure place that no longer needs to be secure. A rusting relic of the past.

I have much more of a negative feeling when I deal with the images I have taken at the Nazi concentration camps. This feeling is stronger with these images than anything I have taken at Alcatraz. Here I feel the horror of innocent people being led to slaughter. I had no problem going to a dark interpretation of this image.

The sign says, "Smoking Forbidden". It is on the wall in one of the main large halls at Birkenau. The irony of it just really upsets me.



Something symbolic they have done here is the doors to the cells can't be closed. They are permanently left ajar. A way to say, "Never again." Maybe there is some similar symbolism in my Alcatraz image. Maybe the message should be that our old dilapidated prison system really doesn't work. The old rusty doors have all been left ajar.

P.S. Greg - That last modification of your is really something. It is amazing how the color and technique makes the image like a hole the viewer falls into. Impressive.

### **Howard Bruensteiner**

This is an interesting and attractive image of a rusty lock. But here I am, the uneducated viewer... and I would have no way of knowing that this is a lock to a jail cell. The receding bars on the right aren't enough to communicate that to me.

### **Terry**

I had a similar thought, but then I thought of the book you did on Alcatraz Greg. In that context it made perfect sense.

### **Greg**

I disagree.

Its very old, very rusted, very distressed, and there are obvious bars.  
It has a large Keyhole, front and center. Obviously a massive door, or at least lock.

Put a simple title on it, as all images shown to the public have, and it hits you over the head.  
The title Drew has already works for me, Lock no more.

It is bars, it is a big lock, it is very distressed. It feels like an ugly place.  
That says ugly door to me and I wonder what it held in or out.  
With that, i think that communication works.

### **Drew**

I love this form of disagreement on the forum. It really brings home the different ways people perceive what we do. It also reminds us that ultimately we first and foremost have to please ourselves.

If I could chose to be known for just one thing with my imaging, it would be for well composed, highly detailed images with an incredible amount of texture. These are the images in my portfolio that hold my attention and have stood the test of time. Sometimes viewers wonder, "Why did he take a picture of that!" I'm OK with that reaction . . . I made them think. If it happens to be an image of a subject that resonates with them, I hope I have done it in a way which leaves a lasting impression. Thanks to all for your comments and thoughts. I appreciate it.