



The View from the President's Corner

Summer flies by. In yesterday's mail I received End-Of-Summer Sales catalogs; the School Supplies catalogs can't be far behind. The Sonoma County Fair; ripening grapes; August.

Sixteen of us photographed the Hall of Flowers on July 24th. What a wonderful opportunity to see everything fresh and have no one except a few fair workers to work around. We will put together cd's and photographs to give to Jim Pugh and the other exhibitors. Hopefully this will become a yearly tradition.

There were seven of us who participated in the Montgomery Village Show and Sale with the Water Color Artists of Sonoma County (WASCO). This also could become a yearly tradition, but we won't do it again in July – much too hot and too little traffic. Joan Wale of WASCO suggested next year we might look at dates in May and/or October. WASCO has a their Annual Show at Coddingtown in September. We should check that out for pointers as they have years of experience and generally do quite well.

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Voting on the Competition Rules and on the Number of Submissions will occur at the end of July. The outcome will determine how we handle competitions during the rest of my presidency.

That's it for now. Enjoy and capture the changing world.

Donna G. Campbell

~ CALENDAR ~

AUGUST

- 4 *Electronic entries due*
- 9 *Info sheet items to Donna*
- 10 *Monthly competition - 7 p.m.*
- 18 *Electronic entries due*
- 23 *Newsletter items to Marcia, Info sheet items to Donna*
- 24 *PIC - TRASH - 7 p.m.*

SEPTEMBER

- 8 *Electronic entries due*
- 13 *Info sheet items to Donna*
- 14 *Monthly competition - 7 p.m.*
- 21 *Board meeting - 6:30 p.m.*
- 22 *Electronic entries due*
- 23 *Newsletter items to Marcia*
- 27 *Info sheet items to Donna*
- 24 *PIC - ACTION - 7 p.m.*

OCTOBER

- 6 *Electronic entries due*
- 11 *Info sheet items to Donna*
- 12 *Monthly competition - 7 p.m.*
- 19 *Board meeting - 6:30 p.m.*
- 20 *Electronic entries due*
- 23 *Newsletter items to Marcia*
- 25 *Info sheet items to Donna*
- 26 *PIC - TRAVEL - 7 p.m.*

~ Exhibitions and Ongoing Calls to Artists ~

EXHIBITIONS

"Bold Expressions," Northern California Arts, Inc.

Deadline: August 9. Exhibit in Sacramento, October 3-28.
Entry fee, \$35 up to 3 pieces; send slides or disc with TIFFs under 10 MB.
Prizes: \$750 top award, others.
Entry form: <http://www.4nca.org>

ONGOING CALLS TO ARTISTS

Sebastopol Center for the Arts is accepting applications from individual or small groups of artists, living in California, to exhibit work in the Gallery II program during 2007. Gallery II is an intimate space adjacent to the Main Gallery. The shows run for approximately four and a half weeks. Deadline August 18. Details at www.sebarts.org.

Plaza Arts Gallery in Healdsburg is accepting submissions for its Resident Artists program. Resident artists are given an 8' by 8' space to show their work on an ongoing basis for a modest fee.

Sitting the gallery is required. Please send SASE for application form to Plaza Arts, 130 Plaza Street, Healdsburg 95448 or pick one up at the gallery. Phone: (707) 431-1970.

Studio Direct Art is a privately owned company that shows the work of emerging artists. Studio Direct Art is committed to show-

ing original, high quality fine art. Submit slides or high resolution CD of available work. Please provide a SASE for the return of your materials. Artists' information will be reviewed by a jury of Studio Direct Art staff members. Electronic portfolios or Web site links can be e-mailed. Work is assessed for its quality, originality, and potential to sell. The review process takes from 6-8 weeks. All of our works are on consignment from the artist. We have short-term, renewable, non-exclusive contracts with many of our artists. Though our contracts are not exclusive, we do request right-of-first-refusal from our artists. Studio Direct Art, 226 Edelen Ave. #21 Los Gatos, CA 95030. For more information: Call (408) 718-3191 Email: review@studiodirectart.com. Website: www.studiodirectart.com.

IncredibleArt.com is looking for artists wishing to promote and sell on the web. No fee. Commission on sales. Submit five to ten slides, transparencies, high-quality photographs, and/or digital files, bio/CV, SASE, and a bio (optional) to: IncredibleArt.com, Attn.: Artist Relations, 936 Kings Hwy, Brooklyn, NY 11223. Phone: (718) 382-6355. Fax: (617) 507-8016. Email CustomerService@IncredibleArt.com or visit the website at www.incredibleart.com.

LINK independent curators seek art for shows. Send slides, statement, SASE to: 626 Costa Dr., Napa, CA 94558.

Gallery Route One, a non-profit, artist-run gallery in Point Reyes Station, is accepting applications for membership. Members support the gallery both financially and with volunteer hours in West Marin. Please visit www.galleryrouteone.org

Program Notes for August 24th

Our evening will be graced by a couple of our favorite personalities - Chuck Honek and Charlie Barboni. Chuck was a member of SRPS for many years and now has his own photography studio. He has judged for us as well as for several of the Fairs and other events. Charlie is the organizer par excellence of the Marin County Fair and several other Fairs throughout our area. He has seen thousands of images in his career and brings his own point of view to our discussion.

The topic for discussion: Developing our personal creative/critical eye in such a way as to enable us to objectively improve our work and make appropriate selections for a variety of venues including club competitions, exhibitions, fairs, personal work, memory shots, books, etc. This is an interactive evening where we will all get to ask questions, share and learn from one another.

In addition, Gary Saxe will show the images made by those members of our Club participating in the annual Scavenger Shoot held recently in Healdsburg in conjunction with the Marin Photography Club.

This will be a special evening topped by ice cream with all the fixings!

Janet L. Gelfman, Vice President, Program Chair

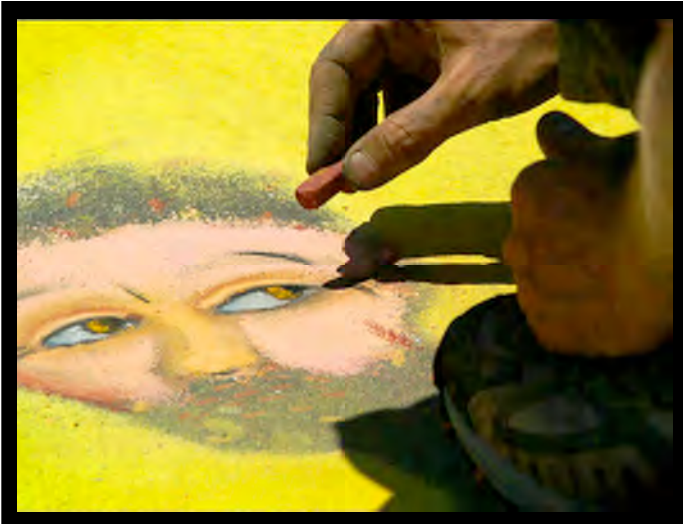
**2005 END OF YEAR WINNERS
A - GENERAL
"FEAR" - LARRY MACKIE**

~ OUR THANKS TO ~

LARRY MACKIE, WENDY THAYER,
NATALIE CLARKSON AND
DARRYL HENKE FOR THE
GREAT GOODIES...

AND, TO OUR JULY JUDGE,
JACK HECKER

WE ARE GRATEFUL!



**PLEASE EMAIL YOUR GOOD NEWS - SALES,
AWARDS, EXHIBITS, ETC. - AND/OR SUGGESTIONS
TO POSITIVE PRINT EDITOR, MARCIA HART.**

~ KUDOS ~

Both Ira and Janet Gelfman sold prints at the Marin County Fair. Nadine Amoss and Linda Caldwell sold several prints at the Montgomery Village Art Show. Drew Jackson sold a large print through a connection made at the same show. Gus Feissel sold 'Venetian Reflections' at the Marin Fair. Through an art rep, Jeremy Joan Hewes sold two large images to Harrah's in New Orleans. They are 'Santa Fe Sky' and 'Etched Autumn'. Linda Caldwell has an exhibit at the Ongoing Artist Showcase at Plaza Gallery, Healdsburg, through August 7th. Her 'Dancing Trees' is the California Winner, chosen and to be published by Kennedy Promotions of Virginia in their *Best of Artists and Artisans* book.

CONGRATULATIONS TO ALL MEMBERS WHO ENTERED THEIR WORK IN THE 2006 SUMMER FAIRS! SEE PAGES 5 & 6 FOR A LIST OF AWARD WINNERS. MORE AWARDS MAY BE REPORTED AFTER DEADLINE. IF SO, THEY WILL BE LISTED IN THE SEPTEMBER *POSITIVE PRINT*. YOUR EDITOR APOLOGIZES FOR ANY ERRORS - NOW AND FOREVER!

~ FIELD TRIPS ~

**Bodie State Park
September 15, 16 and 17**

We will be at Bodie on Saturday, September 16th. Bodie State Park offers a photographers day the third Saturday of the month from May thru October. The cost is \$30 per person and advance reservations are recommended. This allows you into the Park one half hour before sunrise until a half hour after sunset. If you are interested in reserving a place, mail a check payable to **Friends of Bodie, Attention Terri, PO Box 515, Bridgeport, CA 93517**. Limit 50 Photographers.

If you have questions, contact Field Trips Chair, Gary Saxe. (See club roster for contact information.)

JULY COMPETITION RESULTS

NATURE

Level - B

1st ... Sheri Prager	Dragonfly on Branch
2nd... Butch Connor	Snowy Egret Catch of the Day
3rd... Joe Simons	Black-necked Stilt

Level - A

1st ... XXX	XXX
2nd... XXX	XXX
3rd... XXX	XXX

Level - AA

1st ... Jim Thomason	Ice Sculpture
2nd... David Henneman	Oregon Dunes
3rd... David Wallace	Spring Driftwood

Level - Masters

1st ... XXX	XXX
2nd... XXX	XXX
3rd... XXX	XXX

CREATIVE

Level - B

1st ... Linda Caldwell	Autumn Leaves Montage
2nd.. Andrew Tickle	Autumn Dawn
3rd... XXX	XXX

Level - A

1st ... Liz Lawson	At the Races
2nd... XXX	XXX
3rd... XXX	XXX

Level - AA

1st ... Sharon Feissel	Scorched Moon
2nd... Janet Gelfman	New York Hats
3rd... Edmond Bridant	Polaroid Rose

Level - Masters

1st ... XXX	XXX
2nd... XXX	XXX
3rd... XXX	XXX

GENERAL

Level - B

1st ... Jeremy Joan Hewes	Vineyard After Rainstorm
2nd... Linda Caldwell	Rising With the Wind
3rd... Lucy Aron	Blacksmith

Level - A

1st ... Christine Bartl	Christmas
2nd... Kathie Kameoka	San Francisco City Lights
3rd... Liz Lawson	Car Show

Level - AA

1st ... Jerry Meshulam	Spring, Laguna De Santa Rosa
2nd... David Henneman	Yellowstone Geyser
3rd... Edmond Bridant	Emergency Exit

Level - Masters

1st ... Barbara Haskins	Purple Cabbage
2nd... Gus Feissel	Burano
3rd... Art Butterfield	The Rodeo

PIC - LIGHT AND SHADOW

1st ... Gene Gross	Mission Corridor
2nd... Marcia Hart	Chain Without Melody
3rd... Liz Lawson	Shadow Boxing

MISSION CORRIDOR - GENE GROSS



FAIRLY WONDERFUL!

Diane Miller	MCF	Color Prints	Spring Grape Leaves With Dry Tendril #1		Honorable Mention
Gene Gross	SCF	People at Work Color Adult Portrait	Untitled Untitled	2nd 4th	
Gus Feissel	SMF	People Reflection Landscape Other Boat/Marine People	Incognito Venetian Reflections Timeless Venice Venetian Taxi Anonymity	1st 1st 1st 2nd 2nd	Award of Excellence Best of Color
	SCF	Animal in Nature People Pastoral Landscape Any Other	Great Egret Incognito Mustard and Vines Timeless Venice II	3rd 2nd 2nd 3rd	
Ira Gelfman	SCF	Manip./Landscape	Cherry Trees and Mustard	2nd	
Janet Gelfman	SCF	Other, Sepia Toned Landscape Manip./Architectural	Hoover Art Deco Bryce Sunrise La Placita	1st 4th 1st	
Jim Thomason	SCF	Category Unknown Category Unknown Category Unknown	Building a Nest Southern Elephant Seals Mr. Fitzroy Cirque	1st 1st 3rd	
Joe Simons	SCF	Closeup Landscape, Other	Sugarloaf Mushrooms Point Lobos Landscape	2nd 5th	
	SMF	Macro Macro Macro	New Life Foothill Lupine Foothill Mushroom	1st 1st 1st	Best of Class Best of Class
Katherine Woodford	SMF	Category Unknown Category Unknown Category Unknown Category Unknown Photo Series Polaroid Transfer	Conservatory Water Lily Napa Valley Vineyard Red Wreck Venice Intersection Iris Garden Leopard Lily	1st 1st 1st 1st 1st 2nd	Award of Excellence Award of Excellence Award of Excellence Award of Excellence Best of Class
Linda Caldwell	MCF	Color Prints	Solace on Vermillion Lake		Honorable Mention
	SMF	Landscape Desert Landscape Desert Landscape Other Landscape Other Landscape Other Animals in Nature Animals in Nature Florals	Arches Jumbo Rocks Cattails in Fog Rainbow Over Sonoma County Rails to Poppies Red-Shouldered Hawk California's Coastal Deer Lavender in Spring	1st 2nd 2nd 3rd 5th 4th 6th 4th	Best of Class
	SCF	Farm Animals Landscape/River	New Life at the Barn Solace on Vermillion Lake	1st 1st	
Rich Hays	SCF	City Scapes Wild Birds	Mendocino Skyline Mandarin Pair	1st 2nd	

MCF = MARIN COUNTY FAIR

SMF = SONOMA-MARIN FAIR

SCF = SONOMA COUNTY FAIR

MORE FAIRLY WONDERFUL!

Sharon Feissel	SMF	Manipulated	Enigma I	2nd	
		Manipulated	Quixotic Consciousness	3rd	
		People	Daydreaming at the Diner	3rd	
		Landscape Other	Sun Breaking Through	3rd	
		Landscape Other	Vineyard on Sonoma Hills	6th	
	MCF	Boats/Marine	Half Moor Morning	1st	Best of Class
		Any Other	Blind Sight	2nd	
		Color Print	Blind Sight		Award of Merit, \$25 prize
		Color Print	Daydreaming at the Diner		Seaweed Photo Award
					\$100 certificate
SCF	Color Prints	Blind Sight	1st		
	Color Prints	Oaks in Fog		Best of Show - Color Prints	

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MY MASTER'S PRESENTATION:

TECHNIQUES WHICH HELPED ME BECOME A BETTER PHOTOGRAPHER

By Gus Feissel

My master's presentation was devoted to techniques which helped me become a better photographer. This article will deal with one of the techniques I discussed, manual exposure. This approach is particularly important in enabling the photographer rather than the camera to be in charge of picture taking.

While many photographers and my membership in SRPS have helped greatly in improving my photography, the two photographers who have influenced me the most in developing my approach to exposure are Charles Campbell (www.charlescampbell.com) and Stuart Scofield (www.monobasinphotographics.com). The chromazone system sold by Charles Campbell and the workshops led by Stuart Scofield are very worthwhile.

Manual exposure allows the photographer to decide both the aperture and shutter speed rather than letting the camera decide either or both. The advantages are several. It slows you down and forces you to think through what image you want to take, its composition, its subject, and the relationship of the subject to the rest of the image. This is particularly important in the age of digital cameras where the temptation of shooting with abandon is ever present. Manual exposure is best because it lets (makes) you decide what you want the image to look like. Your camera does not know what you want and the exposure reading it comes up with is not based on what you want to do. Manual exposure allows you to meter the various areas of the image, shadows, highlights, midtones, and then, based on the image you want to take, decide on the optimum exposure and shutter speed.

A few words about exposure techniques. Manual exposure requires a spot meter (either in camera or even better a 1 degree hand-held spot meter). Light meters are geared to read everything as 18% reflectance of light. It is misleading to refer to 18% grey, because the light meter is color blind and 18% reflectance can be found in every color (for example fire engine red or green lawn is 18% reflectance). The key is to be able to read the tonal range in comparison to 18% reflectance. Is it right on or is it above or below 18% and by how much (half a stop, one stop, etc.). This is key in determining the adjustment necessary, keeping in mind that light meters read everything as if it were 18% reflectance. In other words, the meter will make a lighter subject darker to bring it to 18% reflectance and make a darker subject lighter to bring it to 18% reflectance. Therefore, if the area being measured by the light meter is lighter than 18% reflectance, you must correct the meter reading by opening up the exposure by the corresponding amount and if it is darker by closing down the exposure by the corresponding amount. Add light to light and dark to dark. If you have a handheld spot meter, it is easier to read the exposure using exposure value (EV). Each number corresponds to one stop.

Another factor to keep in mind is the tonal range of your film or digital camera. An understanding of the zone system developed by Ansel Adams is necessary in this regard. In general, black and white print film has a tonal range of about 10 stops; color negative print film has a range of about 7 stops; slide film has a tonal range of about 5 stops; and digital SLR cameras have a tonal range of about 8 stops. This means the film or camera can only record an image where the range between the lightest part and the darkest part is the number of stops indicated. However, this does not mean that you can take a good image which has that many stops in its tonal range. For example, an acceptable image with a digital camera with an 8 stop tonal range should only have about five stops. As a general guideline, an image taken with slide film should only have a tonal range of about 3 stops.

Manual exposure has made me a better photographer and has made the process of taking images a more satisfying experience.