



Focusing on...

*Shooting Candid*s

by Eli Bynum

One of the benefits of photography we'd probably all agree on is the degree with which our understanding and appreciation of our subjects deepens as we progress in our art. Shooting wildlife for example: in order to more successfully shoot birds or Mountain Lions you need to study their habits, find where they feed and water in order to plan where to place yourself to get a successful shot. Learning those habits deepens your sense of appreciation of life...not only of your subject but also of yourself in relation to the world around you. I've found that to be the case in shooting Candid

s.

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~ CALENDAR ~

NOVEMBER

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

DECEMBER

- 02 Board Meeting 7:00pm**
- 11 End of Year Banquet and Awards 6:00pm**
- 22 Newsletter items to Sheri**

JANUARY

- 02 Digital images due**
- 06 Board Meeting 7:00pm**
- 08 Dinner with the Judge 5:30pm**
- Monthly Competition 7:00pm**
- 16 Digital images due for AI Shelton Competition**
- 22 Dinner with the Judge 5:30pm**
- AI Shelton Competition**

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

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>

~ MISCELLANEOUS INFORMATION ~

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

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

~ HOLIDAY ART SHOW ~

Bobbi Chamberlain
Photography
Handwoven Tapestry

November 7 - December 11, 2008
11 am - 4 pm Thursday - Monday
Tuesday and Wednesday by appointment
Closed Thanksgiving

Rochioli Vineyard & Winery
6192 Westside Road, Healdsburg

~ GOOD NEWS!!! ~

Gus Feissel will be one of two featured artists at the Riverfront Art Gallery Holiday Season Show from November 18 2008 to January 11 2009. The theme of Gus's show will be "Yosemite in Winter".

There will be a reception on Saturday, November 22 from 5:00 PM to 9:00 PM. All SRPS members are cordially invited.

The Riverfront Art Gallery is located at 132 Petaluma Blvd. North in downtown Petaluma.

~ FIELD TRIPS ~

One of our members is working on a calendar of Field Trips for 2009. We hope to have a calendar of Field Trips available at the Awards Banquet or shortly thereafter. The trips will be announced at the meetings well in advance and sign-ups will be requested; details for each trip will be published in the Positive Print.

OCTOBER COMPETITION RESULTS

GENERAL

Level B

1st October Lucy Aron
 2nd Fogscape on Olema Ridge Darryl Henke
 3rd Shell Beach Kevin O'Connor

Level A

1st Sunlit Manes Marcia Hart
 2nd Agribusiness Steve Palmer
 3rd Colorful Cranes Marcia Hart

Level AA

1st Pacific Twilight Larry Mackie
 2nd Light Captured in Ince Janet Gelfman
 3rd Great Sand Dunes Colorado Ruth Pritchard

Level M

1st Desert Dwellers Gus Feissel
 2nd Dogwood, Merced River, Yosemite Jerry Meshulam
 3rd Haleakala Jerry Meshulam

CREATIVE

Level B

1st Crane Lorna Peters
 2nd XXX
 3rd XXX

Level A

1st XXX
 2nd XXX
 3rd XXX

Level AA

1st XXX
 2nd XXX
 3rd XXX

Level M

1st The Roses Kay Damgaard
 2nd Puff Howard Bruensteiner
 3rd Peeling the Onion Howard Bruensteiner

NATURE

Level B

1st Praying Mantis Adele Wikner
 2nd Waterlily Jim Oswald
 3rd Sonoma Sunset TJ Mills

Level A

1st XXX
 2nd XXX
 3rd XXX

Level AA

1st Egret on Alert Joe Simons
 2nd Teton Autumn Gary Saxe
 3rd XXX

Level M

1st Cedar Waxwings Feeding Marilyn Brooner
 2nd XXX
 3rd XXX



(Focusing On..., continued from page 1)

I started out in photography five years ago and when I first started I was sure that most of my photography would be wildlife and landscapes and it was, at first. But by chance about four years ago I was waiting for a friend at the Santa Rosa plaza and while waiting began (nervously) shooting people around me. One of my first images was of this trio and it really sparked my interest in shooting candid photos of people.



What's going on here? These folks arrived together and sat down at the bench. It was obvious to me from the first that the guy wasn't altogether comfortable being there and yet he seemed constrained by something. I thought the body language of all three was interesting. Both ladies with legs crossed and the crossed legs pointing in to the guy...kind of penning him in. He's leaning forward, wanting to get away. I have my ideas about what's happening. What's yours?

This image and others really affected me...made me more interested in the people around me and deepened my sense of humor and compassion for others.



I watched this lady in Sebastopol one Sunday, waiting for someone I believe was her granddaughter. She was obviously not well and suffering. Yet, she carried herself with a great deal of pride while she waited. I caught her here as she turned to greet her granddaughter.

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I really enjoy shooting young people. They're so full of life and themselves! Here are a couple of shots from the Santa Rosa plaza.



I've shot a few concerts too. Primarily jazz concerts in Windsor. I enjoy shooting the performers but the real fun begins with the crowds and...The security personnel. Here are a couple of guys who are security. The first guy was security for the Cinco de Mayo celebration in Roseland. He looks like a Hawk, to me.

This guy was security at a jazz concert in Windsor.

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Looks a little bemused doesn't he?

And then there's the "characters."



Wouldn't you like to know what's going on in his mind? I would.



Maybe a little too much of the "60s"?

Here's a couple representing the artistic and expressive.....



I hope you've enjoyed my little tour! Anyone interested in seeing more of my stuff can go to my website... <http://www.pbase.com/bodegaeli>

~ FORUM FEATURE ~

~ Photomatix Pro ~

You Be the Judge, started 26 October 2008

* NOTE: Some editing has occurred *

TANIA AMOCHAEV:

Here is an image from last year in Italy. I took about 6 exposures in an abandoned farmhouse and couldn't really do anything with it until now.

Thoughts?



I actually took 6 different exposures. I often do that, although now that I have figured out how to use the auto-bracketing, I have changed it to 5, and it is consistent. These were -.67,-1.33,-2.33,-3,+.67, in that odd order, and Photomatix Pro had no trouble with it. (I also took it at +.33 but didn't use that one because it seemed redundant.)

I have not been able to figure out how to get the exact effect I want in Photomatix, so I get a fairly neutral but lighter effect than I want, then I use a multiply adjustment layer, then work with adjustment layers a bit more. The shadows come up blue and the highlights red sometimes, but usually after a few tries I have something I like.

What I love about working with these is trying to figure out where all that light comes from and seeing how it gets bounced around the room.

BUTCH CONNER:

I have been playing with up to nine exposures and it seems to handle them just fine, of course a lot of memory helps too. I am having trouble getting the adjustments where I want them also so I just keep playing around until I get something I like.

DIANE MILLER:

You can download a free trial of Photomatix.

JERRY MESHULAM:

Tania, this looks great. Are the colors the result of the different exposure levels or did you play with them? I am really interested in seeing what the "normal" exposure looks like, ie, with the camera set to auto.

TANIA AMOCHAEV:

Jerry, the color is what I have the hardest time working with. Photomatix has a recognizable color bias - a lot of people like it, but it looks a bit like brick-red to me and I am not fond of it. It also makes shadows go very blue in my experience. So I use curves and try to find the neutral grey spot in the image to take out the color cast. These colors are pretty different from the original raw image - which is much less saturated, but taking out saturation doesn't bring it back.

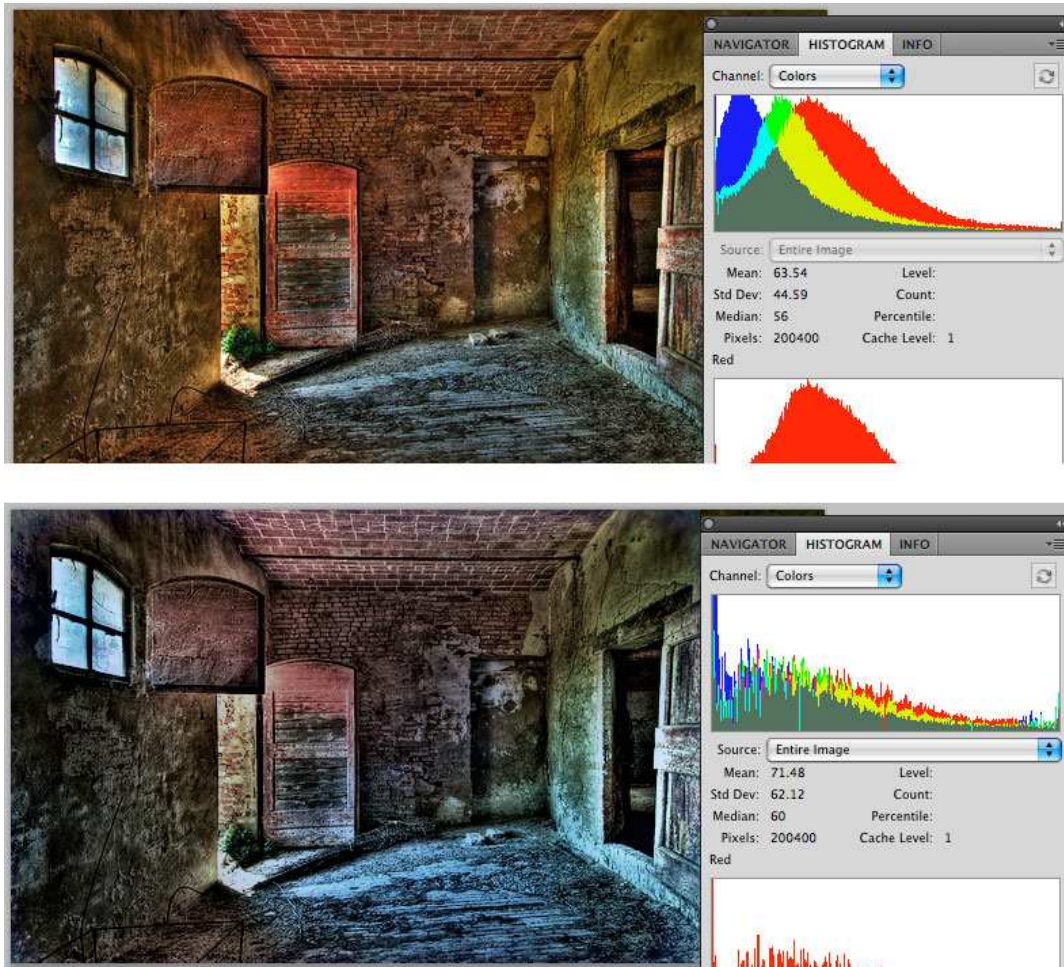
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GREG GORSISKI:

Well this is a loaded subject that a book could be written about.

But... In doing HDR Images, one of the issues is multiple color spaces within a single image. Its what makes them, well, different.

Things have to be edited in a whole new way. If you look at the histogram of the original, you see extremely exploded color spaces (TOP). To correct the saturation and contrast issues generated by the multiple color spaces, you have to develop a whole new way of blending adjustment to regain control. If you look at the BOTTOM one, I used this to get that image. Look at the Histogram when I'm done.



I had to come up with multiple layers and blend them to achieve a merged histogram again.

This is why I stopped playing with HDR, and just started using Photoshop to create the image to look like HDR. (My Alcatraz grit pictures are done pretty much as fake HDR). Why? I never lost control of the color spaces which totally wiggled out the histograms, which is what we see with our eyes.

Whether you like the color-managed version I did here or not isn't really the issue here, but if you wanted to regain control of a single merged color space, you'd have some work ahead. To fix saturation, the color contrast has to be merged first, then you could once again control saturation. Tania, the reason why you are experiencing trouble with saturation is all answered in the TOP histogram, how can you really effect the color saturation without taking the image out of whack. Every time you change one thing, something else goes bad. This is HDR's worst enemy. But if done right, it's also what gives it its unique look.

I could go on for hours on this subject, but I'll stop here unless someone has a question.

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GREG GORSISKI:

This would be my take on the image. (I am sitting in a very dark room, so it could be really dark here)



or this twilight zone version (I miss that show)



TANIA AMOCHAEV:

What you are saying resonates based on my experience, but what do you mean by multiple color spaces? That's exactly what it feels like I am working with, but why does it happen, and is there a way to avoid it before leaving Photomatix?

GREG GORSISKI:

I'm over simplifying, but look at the TOP histogram above. There's a heavy BLUE space, RED space, and YELLOW space. These are dominant areas within your image, but not really globally. You have heavy BLUE shadows, and heavy RED highlights. (Left side is darks, right side is lights).

To fix the saturation or contrast of the image, you need to get those Reds and Blues more normalized (GREY). Compare that to the BOTTOM histogram. I have more GREY than anything else, but yet the image is still in color. Now I can use traditional ways to adjust my image to my liking.

Is there a way to avoid it? I don't think so because the job of Photomatix, and HDR in general, is to split them up in the first place. You buy that filter to pull apart your colors. The problem is there seems to be a love/hate relationship with the outcome. Either you like it for its unique look, or you hate it because it doesn't look real. Real = Normalized Color Space.

It's awesome you are experimenting with this. You are going to learn a TON about color.

GREG GORSISKI:

This is just my personal take on this stuff. The people playing with HDR and Photomatix type filtering that learn how to then merge their color spaces back to a more normalized space without taking away the HDR effect, will achieve the most pleasing results. This is one technique I don't believe is all about pushing a button and be done.