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PSA
Photographic
Society
of
America

the Positive Print

The Monthly Newsletter of the Santa Rosa Photographic Society
**Serving Santa Rosa and Sonoma County for over 34 years**

Focusing on…

FIELD TRIP WRAP-UP FOR 2009
The Gold Country
by Janet Gelfman

Pacific Grove and Monterey, Mustard and Potluck, the Natural History Museum, Angel Island, Sturgeon's Mill, the Hall of Flowers and Sonoma County Fair, Petaluma at night and for our finale, the Gold Country. Friday, October 16th, found Diane at the wheel with Ira and me, headed north on Highway 80 to Auburn, CA, where we stopped for lunch and wandered through the Auburn Old town Gallery—a collection of artists that has worked together for fourteen years. The artwork ranged from photography to glass, from paper to collage in several mediums, carvings, and so much more. We photographed a little in Auburn – mostly some interesting wood siding (great montage images) and then we continued our trip on Highway 49 to the Northern Queen Inn in Nevada City. After we checked in, we found the parking lot filled with trees dressed in fall colors. The sun lit them beautifully.
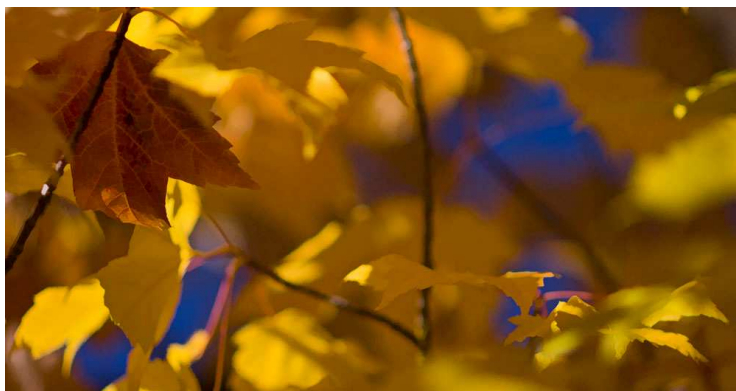
(Continued on page 5)

~ INSIDE ~

~ CALENDAR ~

NOVEMBER
05 Dinner with the Judge 5:30pm
    Competition Meeting 7:00pm
12 End-of-year Competition 7:00pm
23 Newsletter items to Sheri

DECEMBER
10 End of Year Banquet and
    Awards 6:00pm
22 Newsletter items to Sheri

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

Deadline: 1 February 2010
"MENDOCINO: Arts For The Parks" juried art competition/traveling show. Open to all drawing/painting media, photography, and 3-D. CASH PRIZES. Theme must identify with one of the State Parks in the district; originality of vision encouraged. Send entry form to Box 1387, Mendocino, CA 95460. For more info visit www.mendoparks.org.

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.

~ MISCELLANEOUS INFORMATION ~

SPRS WEBSITE
http://www.santarosaphotographicsociety.org/

NEWSLETTER INFORMATION AND CORRECTIONS:
Contact Sheri Prager, Editor, The Positive Print
See SRPS roster for email address

~ Program ~

There are no program meetings
in November and December

~ 2009 Awards Banquet ~

Our Awards Banquet will be held on December 10th at our own LBA&C Center starting with socializing at 6:00 pm, dinner about 6:45 and the program after that. It will be catered by Mexico Lindo restaurant of Graton.

Menu
chips, salsa and guacamole
shrimp fajitas
chicken fajitas
cheese enchiladas (vegetarian)
pork chile verde
chili rellenos (vegetarian)
chicken mole
green salad
flour and corn tortillas

Dessert
flan
coffee

Note: Please bring your beverage of choice.

The price for dinner is $20 per person payable to SRPS. To RSVP, please mail your check by December 1st to:
Liz Lawson
1125 Kidd Road
Windsor, CA 95492

Or bring your check to one of the next two meetings.

P.S. Please let Liz know the name of your guest for the place cards.

OCTOBER COMPETITION RESULTS

GENERAL

Level B
1st   Seagull 2   Agneta Viklund
2nd   Experience Music Project Seattle   Roger Mercer
3rd   Sunflower   Phil Wright

Level A
1st   Apple of Her Eye   Kevin O'Connor
2nd   Four Acorn Woodpeckers   Harold Moore
3rd   Nijo Castle Kyoto   Ira Gelfman

Level AA
1st   Waiting in Petropavlosvk   Janet Gelfman
2nd   Japanese Garden in Naru   Janet Gelfman
3rd   Cooper's Hawk   Marilyn Caven

Level M
1st   Truth is One, Paths are Many   Howard Bruensteiner
2nd   Corroding Truck Triptych   Tania Amochaev
3rd   Laguna Morning   Diane Miller

CREATIVE

Level B
1st   Mylar Reflections   Rodney Jonk
2nd   Gun Practice at Scandia   Terry Connelly
3rd   Madrone, Lichen and Moss, Oh My   Ken Hutchins

Level A
1st   Trombonist 2   Jim Oswald
2nd   Snakes in a Plane   Phillip Hann
3rd   Floral Fantasy III   Dick Weston

Level AA
1st   Against the Wall   Sheri Prager
2nd   Remembering a World Before Climate Change   Marcia Hart
3rd

Level M
1st   Tree in Vineyard in Infrared Gus Feissel
2nd   The Old Oak Tree   Marilyn Brooner
3rd   Sonora Desert Abstract   Howard Bruensteiner

NATURE

Level B <No Entries>
1st
2nd
3rd

Level A
1st   Close up of a Red Tailed Hawk   Marilyn Caven
2nd   Butterfly at Academy of Sciences   Phillip Hann
3rd   Mudding Great Basin Fritillaries   Adele Wikner

Level AA
1st   Maligne Lake Alberta   David Henneman
2nd   Four Spotted Skimmer   Marilyn Caven
3rd   Snowy Egret with Nesting Material Marcia Hart

Level M
1st   Grizzly Bear Catching Spawned Sockeye Tania Amochaev
2nd   Bald Eagle Eyeing Another Marilyn Brooner
3rd   Wildflowers - Mt Rainier   Jerry Meshulam

2008 End of Year Winners
AA—Creative

"LEADER OF THE PACK"
BY LARRY MACKIE

MANY THANKS TO TANYA BRAUNSTEIN
FOR JUDGING THE OCTOBER COMPETITION.

Supper was originally to be wherever anyone found something interesting in Nevada City. However, we all wound up in a group because Liz and Cris had wandered into the Mowen Solinsky Gallery on Broad Street in Nevada City where they learned that Richard Murai, a photographer, would be doing a presentation of his work. So we all wandered about the gallery and then enjoyed the presentation and the work of Richard Murai (www.richardmurai.com). The prints that were in the gallery were from Bhutan and Laos and were done in a gold tone – many of them on mulberry paper. After the presentation, we went next door to Lefty's where all of us sat down together for supper. Great fun (and thanks to Phil Hann for running back and forth between the gallery and restaurant to keep changing our reservation time to accommodate the presentation).


Saturday morning found us all up and at breakfast by 7am. We ate both mornings in the restaurant on the hotel grounds. We then took off for various venues to shoot. Owing to a farmer's market in town some of us got off on the wrong road and spent an hour or so on Highway 20 heading toward Washington. We did a 180.

In North San Juan we met a puppy attached to a person who walked us into the old cemetery where we spent an hour or so photographing. Eventually we visited the Colorado Covered Bridge (not in the best shape), the Bridge Port Covered Bridge, a Wells Fargo Building on the road, a stop for a bite in Penn, and then on to the Empire Gold Mine. The maples were not showing their fall colors there. Saturday evening we gathered for a glass of wine (thanks to the Thomasons for the idea and their contribution of wine) before heading to the restaurant for supper together.
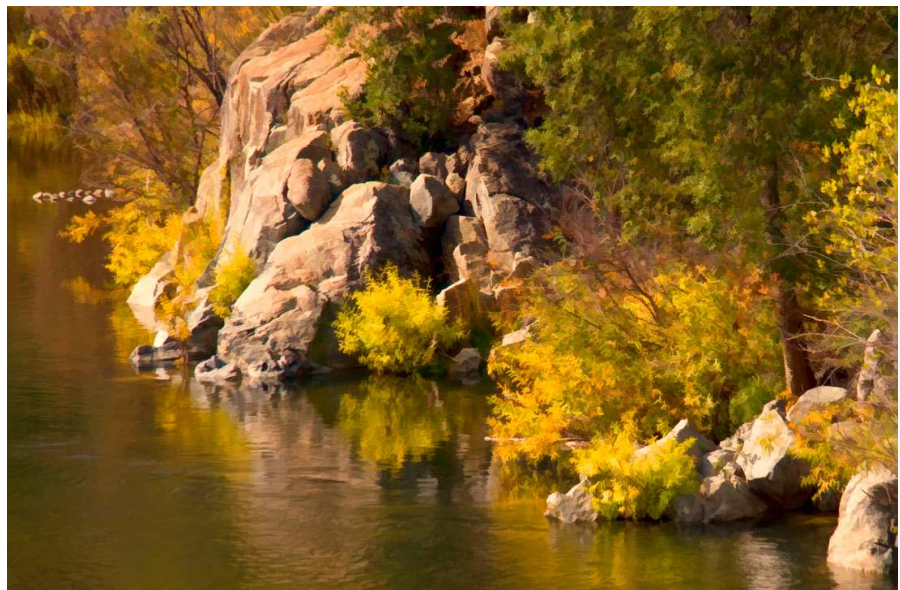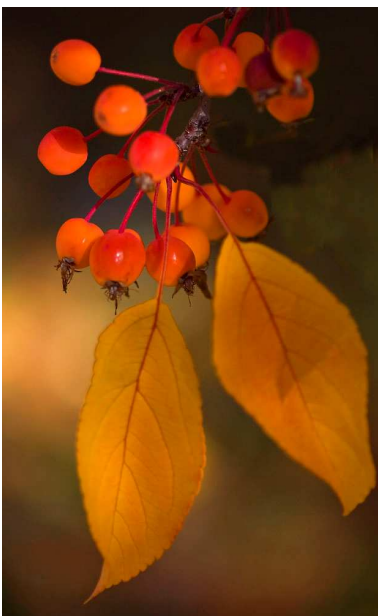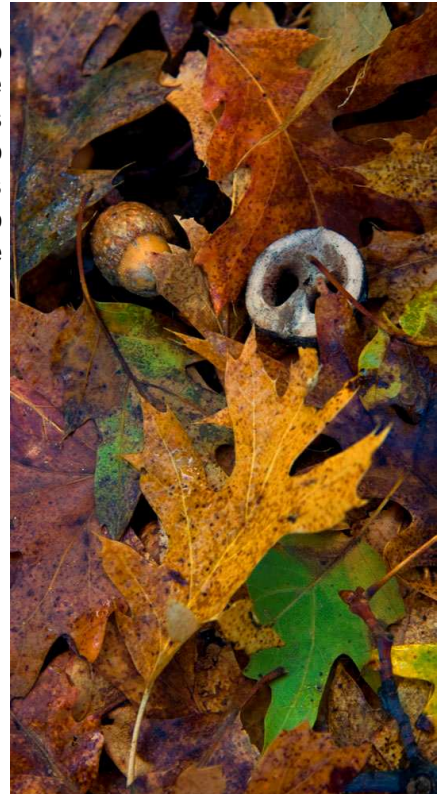
(continued from page 6)

Sunday morning we headed off to Malakoff Diggins State Park to photograph there. It is an interesting place – a restored town and cemetery and a lot of land to wander through. The trees along the main drive were in full color and we had gray skies so the colors really popped.

We also got to meet Brit – an adorable little puppy who loved to play with us in the leaves. Some of us stopped at an Autumn Fest where we enjoyed some good music, and a great variety of people including many children. It was special to see children who enjoyed playing outside and with one another rather than the computer.

Once again it was a special time to share with friends we know as well as time to make new ones. Field trips make the photography club experience richer and I hope that more of you will take time to participate during 2010.

SRPS Field Trip to the Gold Country
by Phillip Hann

Our last field trip of 2009 was to the Gold Country, and it was a great success thanks to perfect weather, wonderful photo opportunities, and Janet and Ira Gelfman's advanced scouting and planning – not to mention hanging out with 14 other members and spouses.

Most of us arrived at the Northern Queen Hotel in Nevada City on Friday Oct 16. The Northern Queen is an ideal place to stay if you are in the area. There were plenty of photo-ops right on the hotel grounds including backlit trees in fall colors, waterfalls, elevated trolley cars – even oily puddles were worth shooting!!

We didn't originally plan on getting together Friday night, but it ended up that way. We met on Nevada City's historic Broad Street and made reservations for dinner.

Meanwhile, we were excited to discover that a well known travel photographer, Richard Murai, was about to start a slide presentation at the Mowen Solinski Gallery right next door! We spent an hour enjoying Richard's presentation and photos which were taken throughout Asia with a focus on Laos and Bhutan. His photos of sacred sites and ceremonies and the local people were all displayed in a unique olive-sepia tone.

Award winning photographer Richard Murai presents

sacred sites: new images of Bhutan & Laos

Murai's ongoing fascination with documenting sacred sites of the world has generated travel to locations within India, Peru, Turkey, Egypt, Russia, Asia and Western Europe. In 2007, He won the One Shot category in the international Travel Photographer of the Year competition - which attracted more than 13,000 entries from 51 countries - for the picture of an 84-year-old Cambodian woman, a snail gatherer up to her neck in water. Publications of his work includes *Lenswork* and *Camera Arts*.

After that, we had a great dinner at Lefty's Grill and made plans to get together for breakfast on Saturday.

On Saturday morning, we all met at the Trolley Junction restaurant on the hotel grounds, had a fulfilling breakfast, and made plans for the day. Most of us were set on exploring the Empire Mines grounds at some point. Marilyn Caven and I decided to head to the historical Bridgeport covered bridge before going back to the Empire Mines, as did several others.

After driving for about 12 miles, we started to become suspicious that we may have missed the turn-off. We carefully drove back down the hill, checking every turn; looked at our GPS's and eventually realized we were on the wrong highway – we had missed the Hwy 49 turnoff right at the edge of town!! (We were a lot less embarrassed when we learned that several others in our group had missed it too!)

The Bridgeport covered bridge is a California historic landmark – apparently the longest single-span covered bridge in the US. It was built in 1862, and is something to behold.

The exterior shingles make it look much younger than it is, but I found the interior to be more visually appealing – the mix of straight, curved and crossed wooden beams had my shutter clicking for quite awhile.

By mid-day we headed back to the grounds of the Empire Mines, located in Grass Valley. The EM grounds feature beautiful gardens and elegant old houses on one side, and the old, rusty mining buildings and equipment on the other side.

The EM central tourist center also features many photographs, minerals and equipment from the peak of the gold mining era. The tourist center included a room-sized wire model of all the Empire mine shafts and an audio-visual explanation of it all. This model was a top secret back in those days – only the highest echelons in the Empire Mine Company knew about it.

The mine tunnels are very extensive and reach down to 11,000 feet. We were able to go down one of the shafts for about 30 feet, and view further down for several hundred more feet – quite a sight – and lots of pictures!

The gardens and living areas of the EM grounds are also worth seeing. The buildings, fountains, and landscaping reflect the extensive wealth the mining industry generated back then, and provides photographic opportunities wherever you look.

Later, back at the Northern Queen hotel, the setting sun provided a wonderful backdrop for the orange, green and yellow leaves falling from the trees that permeated the parking lot – memory cards are filling up.

That night, Ira and Janet Gelfman hosted a reception at their hotel "chalet" and we all shared our experiences over wine and crackers. Then we had another great group dinner at the Trolley Junction restaurant.

Sunday was our last day of the field trip. Several people headed up to the Malakoff Diggins, the largest hydraulic mining site in California. This mining facility is no longer in operation and is now a California State Park.

Many thanks to Janet Gelfman for putting together another terrific field trip, and to all the participants who joined in!

Phil Hann
Vice President

~ FORUM FEATURE ~

~ Pencil and Wash ~
7 September 2009

Greg Gorsiski

Diane Miller
Wow! What a transformation! (Although comparison to the original image isn't what one should judge an image on.) It was great before I saw the original. I love the pastel colors and outlines. A tutorial or explanation??

Greg Gorsiski
Thanks. I usually show the photo because this is a photo group and it might be more interesting knowing this came from a photograph. In an art group, I'd never show my source material.

This is a pretty simple process. This is not Painter, it's Photoshop.

1. Made high contrast outlines

2. Made a simplified blocked color plate, little detail, but has much color.

3. Blended these 2 layers together and added some texture (I think Opacity and Soft Light) (texturizer filter in the water)

4. Added some edge effects and Punch and Sharpening. To get the detail in the sail and background which looks like water? .... Tone Mapping.

This is not Painter, it's Photoshop. And some cookies and milk.
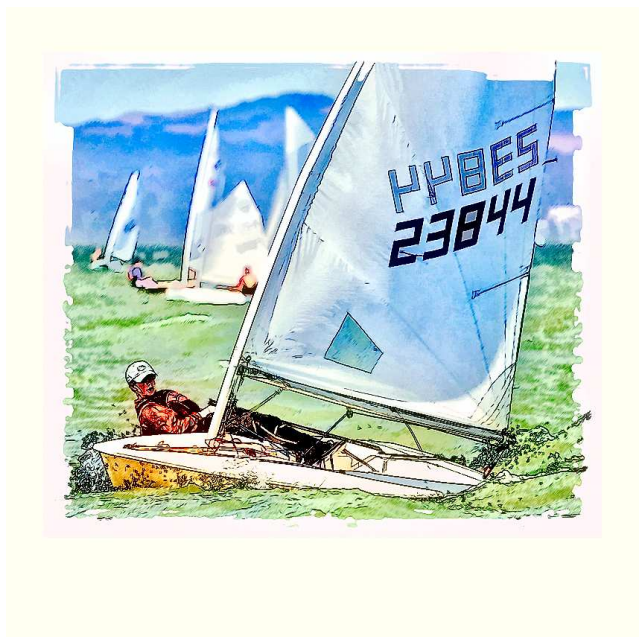
Marcia Hart
Thanks for sharing the steps in this one, Greg. Is Punch new in CS4? I'm still working with CS3 and don't remember seeing it...

Greg Gorsiski
I meant Punch as in WOW, POP, kind of thing. (Maybe I should have said Contrast Curves)

I use different things for edges: Things I made myself, then use them as layer masks. Brushes I have made, then stamped over a flattened layer. Photoframe Pro, sometimes built in stuff, sometimes my own, sometimes mixed layers. I also have a action script that produces a peel off effect, can't explain that one too much.

I also use extreme sharpening effects which gives the edges a burned in feel.

Drew Jackson
Thanks for sharing the process and showing the images along the way. I often incorporate some of the techniques (the few I understand) you describe in these little mini tutorials in my image modifications.

Diane Miller
Thanks for the lesson! -- I'm going to go play with it now, but my results never come close to yours.

Greg Gorsiski
The 4 steps are key.....

Get the best outline you can get. Use everything that delivers High Contrast B&W.

Get the best over saturated block style color base. Go over the top.

Get the best blending you can. Again, try everything. I don't have a set blend for these. It's different all the time.

Now you have your blend, start all over and process it. Levels, Sat, Hue, Curves. I usually bring it back into Lightroom and use their interactive color tools, as well as a ton of presets I've collected and created. (Example, using the interactive tools on just the water, mountains, sky, shirt, etc.....)

This whole exercise is a session in Photoshop/RAW style processing, not really traditional artistic talent.
I did the entire thing with my mouse, didn't even pick up a pen.

Terry Connelly
What great fun! Thank you for sharing this. Where to I go in CS4 to make the simplified blocked color plate though?
The Rookie

Greg Gorsiski
You have to make it up, experiment, cutout filter, posterize, re-color, cutout, match color, etc... Sometimes multiple times. And I'll do different processes in different areas. What works in the water may not work in the sail, etc....

Same goes for the line-art.

I never look at anything as a single-one-button-push to do everything at once type of process.

Like I said above, the key to this working is the best line art and the best color plate you can get. I could easily have 8 layers to get to the line-art and 8 layers to get to the color plate before merging them down.

The color plate has...
water, sky, mountains, background boats, laser hull, laser sail, clothes, face, etc. I may have done those all in different layers before merging them down. What works for the sail may not work for the background. The most frustration I see people have is when they try to do something to the whole image and don't break it down.

Marcia Hart
I see two pieces to this that might be a struggle for some us - me for sure. One: I would need an 'artistic vision' to begin with and two: I would need a few (!) skills I might not yet possess. But, having even a little idea of how you create these wonderful images can be the impetus to start down that path. Thanks, again, Greg!

Terry Connelly
Simplified is a misleading term eh?

"The most frustration I see people have is when they try to do something to the whole image and don't break it down."

I think I am going to take this and frame it somewhere over my desk as a reminder. Thank you

Greg Gorsiski
Think of simplifying like this: Jacket has 32 shades of red. Give it 2. Boat hull has 24 shades of yellow. Give it 2. Water has 100+ shades of color (detail). Give it 4 shades. Etc....

Let me show you using 2 filters and 1 layer mask.
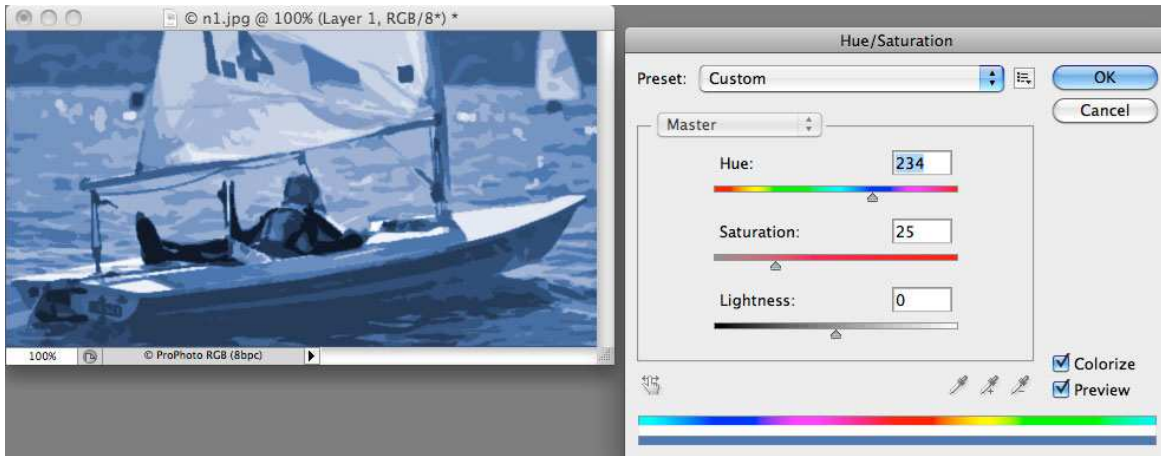
Step one - original image

Use the CUTOUT Filter. Play with the sliders until you get a good balance between number of colors and shapes. Notice the shapes and I'm only using 8 colors (levels)
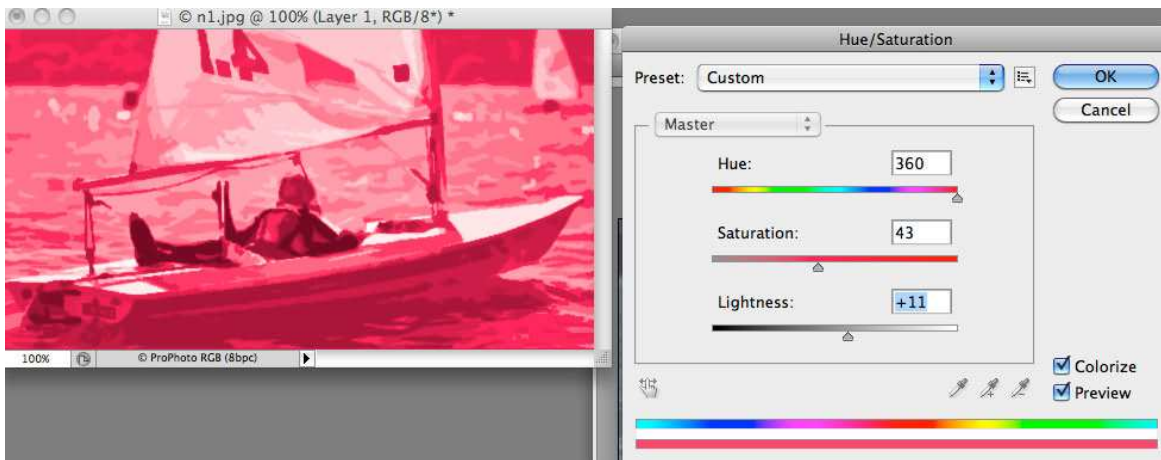
Now back in your layer, call up a HUE adjustment and COLORIZE it BLUE. Eight shades of blue for the water.

Now duplicate that layer and change it to red

Now with a layer mask (in the blue channel here for me because its on top) mask out the blue from the body, which makes it the red from below it.

I did this very crudely, but you get the idea. If I do this enough times, I will get a simplified image. Why do I call it simplified? Shapes are less detail and blocky. I went from thousands and thousands of shades of colors to tens of shades. Simplified.

I also didn't have to "colorize" the layer. I could have used other filters, but I made it simple here. I could have used posterize instead of cutout, or even both. Play with THRESHOLD as well. Now colorize the threshold result.

The possibilities are endless, and you haven't even bought a third party filter yet.

Greg Gorsiski
Here's another "thinking outside the box": Reduce an image by using noise.

Go into the NOISE filters, select Dust and Scratches. Turn it up. Maybe add some edge sharpening to harden the edges.
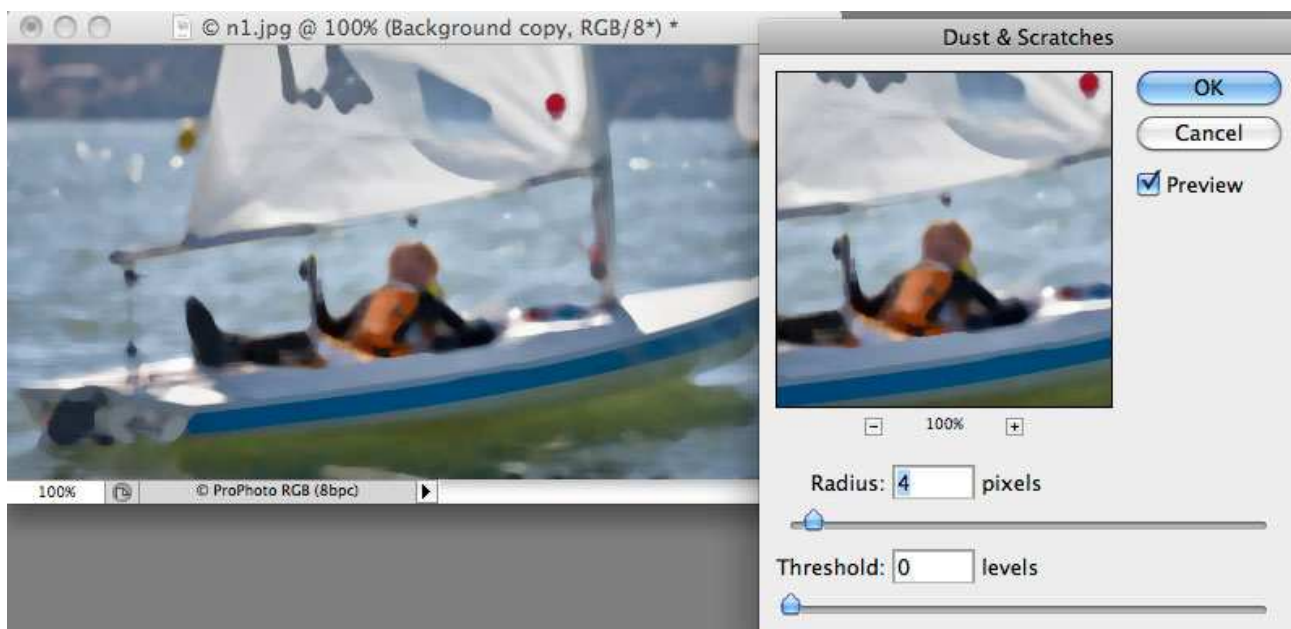
You now blend this with some line art. Could be cool. It's all right in front of you. Stop buying 'helpers' which don't teach you anything. Use the engine in front of you.
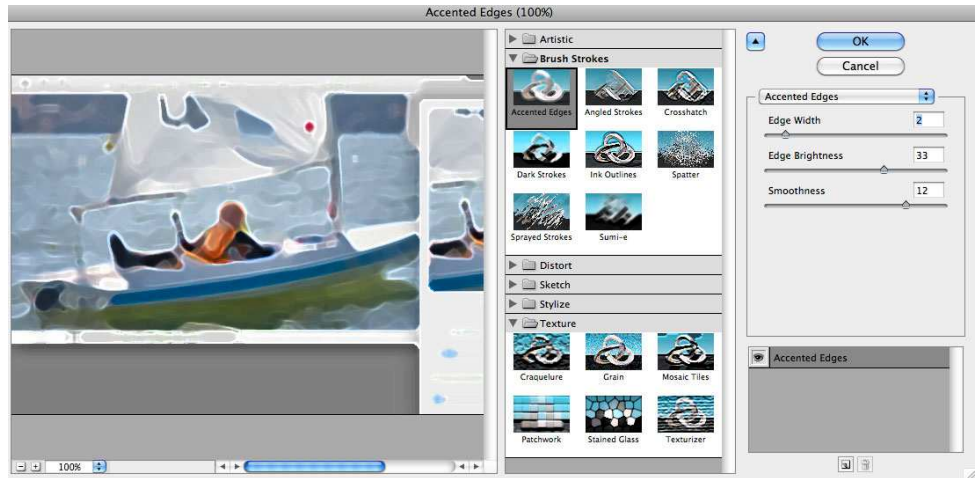
Terry Connelly
I discovered the dust and scratches today; playing with it I saw what you are showing. This puts what I saw in a whole new light though. Once again you have expanded my view...

Greg Gorsiski
Hell, lets finish it.

I added some Accented Edges (white), so the black lines will have a cleaner background to it.

Then made some line art, and blended it over that result (I did add some saturation)

Notice his face was a blob. A couple simple lines over the top of the blob, no more blob. It's Bob!

Compare the Accented edges version above with the blended result. See how the lines bring it together. I don't need detail in my color. That's what the lines are for.

Look at the number 4 in the sail. The blob version is nothing. Some simple lines to make it a 4, and it looks like a artistically painted wash. Look at the sail, blob vs some tiny lines, watercolor.

Greg Gorsiski
One of the best things you can learn is to NOT learn things by their names. How many people would have never done this because it was in Dust & Scratches. Learn how these things work by playing with them on your images, not because you have dust and scratches.

Back when I was doing filter programming, I could have made this one up, not even having a direction. Just playing with image processing. Then someone else would name it and place it in the Noise menu. I would have been onto 4 other projects by that time.

Ignore names when experimenting.

That's why the Filter Gallery is great, and don't forget that you can Layer your Filter Gallery items. I could have mixed Cutout and Accented Edges in a single Filter Gallery session to come up with even something different.

Here's a 4 layer session in Filter Gallery (lower right corner shows the layers). Started with CUTOUT, added DRY BRUSH, added UNDERPAINTING, added PALETTE KNIFE

Greg Gorsiski
I won't show any more, but if you want to play with line art use Find Edges, de-saturate, levels using middle slider, maybe some threshold, maybe some curves,

Search the web for "pencil drawing Photoshop" – tons of tutorials out there for that.

Play.