



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

Focusing on...

**BROOK HILL PHOTOGRAPHY CLUB
Kids with Cameras**

by Drew Jackson

A generous donation from SRPS in 2007 made it possible to start the Brook Hill Photography Club at my school. I started the new school year in 2007 with a plan in hand to offer a photography club to the students at my school. I had no idea how it was going to work, but I had the funding and the energy to make it happen.



(White Flower by Natasha Candel)

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~ CALENDAR ~

DECEMBER

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

JANUARY

- 14 Dinner with the Judge 5:30pm**
- Competition Meeting 7:00pm**
- 22 Digital images due for Al Shelton competition**
- 24 Newsletter items to Sheri**
- 28 Program: Al Shelton Competition 7:00pm**

FEBRUARY

- 11 Dinner with the Judge 5:30pm**
- Competition Meeting 7:00pm**
- 21 Newsletter items to Sheri**
- 25 Harold Davis: "Macro and Still Life Photography" 7:00pm**

~ 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.

***Al Shelton Competition
How It All Began***

Al Shelton began his connection with SRPS in the late '70's. He was a Sonoma County native who was involved professionally with photography as an employee of Agfa Ansco before the days of color film. He helped promote their new color film, introduced in 1942, by touring the country, taking photos in State and National parks and using them to promote the new film in competition with Eastman Kodak by giving seminars.

Al was a fine photographer who was consistently generous in sharing his expertise with club members during the many club outings he so enjoyed. Before he passed at age 93, Al donated the rotating trophies still in use today in the annual competition conducted each January to encourage members to expand their interests and expertise in photography.

Categories for the competition include Landscape/Seascape, General (any subject other than landscape/seascape), and Nature - all of which may be slide or electronic images. The print category includes any subject. For submission requirements for this annual competition, click here:

<http://www.santarosaphotographicsociety.org/comprules.html#5>

(Thanks to Marilyn Brooner for information about Al Shelton.)

~ 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 ~

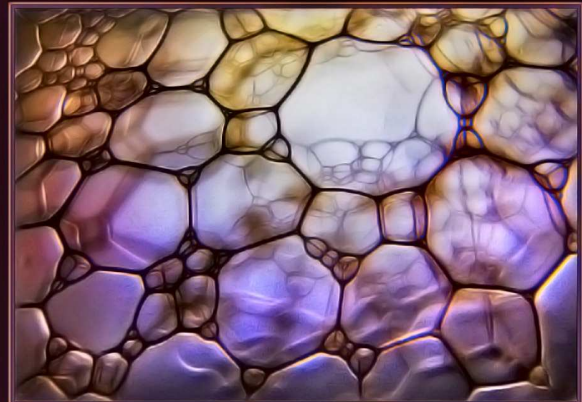
There will be no program meeting
in December

~ 2009 Awards Banquet ~

Don't forget our annual Awards Banquet will be held on December 10th at the 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.

2008 End of Year Winners
M—Creative

**"BUBBLE IMMERSION"
BY HOWARD BRUENSTEINER**



~ SRPS CALENDAR ~

The folks at AJ Printing had some technical problems getting the SRPS calendar ready this year. But they finally are finishing it up, and I'll have lots of copies at the annual banquet on December 10th. So please make your gift lists and keep our calendar on them! I'll sell calendars for \$5 each at the banquet - before and during - and I hope you'll bring checks (to SRPS) or cash then to collect a bunch of calendars. They are a fundraiser for our club.

I'll also have copies for members who have images in this year's handsome edition.

MANY THANKS TO BILL DUNGAN, ROBIN BRAUNFELD
AND JACK HECKER FOR JUDGING THE END-OF-YEAR COMPETITION.

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The plan was to purchase digital cameras and put them into the hands of ten to twelve year old students and see what happens. I was excited by the possibilities, but there were many details yet to be worked out - not the least of which was how to get members. I decided the fairest way would be to have students interested in participating tell me why they were interested. I sent out bulletins to all 4th, 5th, and 6th grade classrooms explaining the club and offering the students a deadline for submission of essays explaining why they should be considered. In one week I had thirty-five essays for what I figured would be ten open positions.



(Yellow Flower by Natasha Candel)



(Folds by Samuel)

Over the course of the past school year two different groups of students (eight total) met twice per week after school as members of the Brook Hill Photography Club. Members learned how to operate the Canon 560 digital camera, how to compose and take images, how to discuss images, and how to use Picassa software to edit their work. We also had club member Janet Gelfman visit to offer her insight and present a photographic project that all enjoyed. These students took over five thousand images, had their own twenty piece show at the Sonoma County Office of Education, managed to sweep all the awards at the 2008 Sonoma County Ag Fair, and had an art show at Brook Hill Elementary School. One student entered six of her images in the Sonoma County Fair and came home with six ribbons. I couldn't be more proud of all they learned in just thirty or so meetings.

Thank you SRPS for making this club possible for yet another year. You have helped create an artistic program that has excited many at our school at a time where funding for the arts is disappearing. I have one sixth grader participating this year who said in his essay, "I have been wanting to be in the photography club for the last two years." Now, thanks to the generosity of the Santa Rosa Photographic Society, he will get his chance.

Drew Jackson

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Brook Hill Elementary School
1850 Vallejo Street
Santa Rosa, CA 95401
707-522-3120

Donations gratefully accepted to support the Brook Hill Photography Club.

You can make cash donations directly to the school (make a notation on the check that the money is for the Brook Hill Photography Club) or you can donate supplies.

Supplies we will be looking for:

photographic paper
ink cartridges
SD Cards
11 x 14 Frames and Mats

Cash donations will be used for things like:

\$10 will purchase photographic paper at a discounted price.
\$15 will purchase replacement screen protectors
\$20 will purchase two sets of rechargeable batteries
\$50 will purchase a print and mat for a gallery image

You can make cash donations or deliver supplies directly to the school or contact:

Drew Jackson
H: 707-838-7097
djackson@sonic.net

Thanks again for your support of this art program.

~ FIELD TRIPS 2010 ~

15, 16 and 17 January
Friday, Saturday and Sunday
Sacramento Delta

This field trip is still in the planning stages but this is where it stands as of now:

There are two hotels that I researched that are in Willows: Holiday Inn Express - holidayinnexpress.com 530-934-8900 and Baymont Inn and Suites - baymontinn.com 530-934-9700. They both sound like good hotels and vary in price. People, of course, may stay wherever they want and I am open to other suggestions. The plan is (so far) for people to arrive the 15th or 16th of January. Saturday would be a free day with lots of photo op possibilities including self guided tours of the wildlife refuge and photography in the general Colusa/Willows, etc., area (more info on that to be researched). Dinner reservations will be made at Casa Ramos at 6:30 on Saturday night (on Humboldt Avenue in Willows and located in between both the above hotels on same street). Steve Emmons (ranger at wildlife center) will be joining us for dinner on Saturday the 16th for dinner in Willows and has offered to take the group for a tour on Sunday of the refuge and good places to photograph birds.

Wanda Lee
Field Trip Coordinator

THE SIGN UP BINDER FOR ALL FIELD TRIPS FOR 2010 IS ON THE SIDE TABLE AT EVERY MEETING. PLEASE NOTE IF YOU PLAN TO BRING FAMILY AND/OR FRIENDS WITH YOU.

~ FORUM FEATURE ~

~ Door ~

20 November 2009

David Henneman

I need a critique on this one please. I'm aware of the lens distortion of the doorway and don't see how straightening it would improve the image. The image is full frame, ie not cropped. I'm rather attached to this one but my wife thinks it is depressing and smacks of abject poverty.

I find that age and decay has created some real beauty here that we don't see in the first world.

I guess I want to know if this evokes anything or if you saw it among a group of other images would it stand out, would you give it more than a cursory look? Don't worry about hurting my feelings, I want the uncensored scoop. I appreciate it.



Diane Miller

I love this kind of subject and think the image is well worth working on. It reaches back in time and across boundaries. I think it is as much about a kind of dignity as about poverty. It has stories to tell.

This kind of subject is hard -- I have a lot of similar ones that haven't achieved their potential. If it were me, I'd do a view camera move on the verticals, but that's just me. I like the almost-monochrome, but maybe it needs something in the way of texture emphasis. A Greg treatment would work wonders, I'd bet.

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Greg Gorsiski

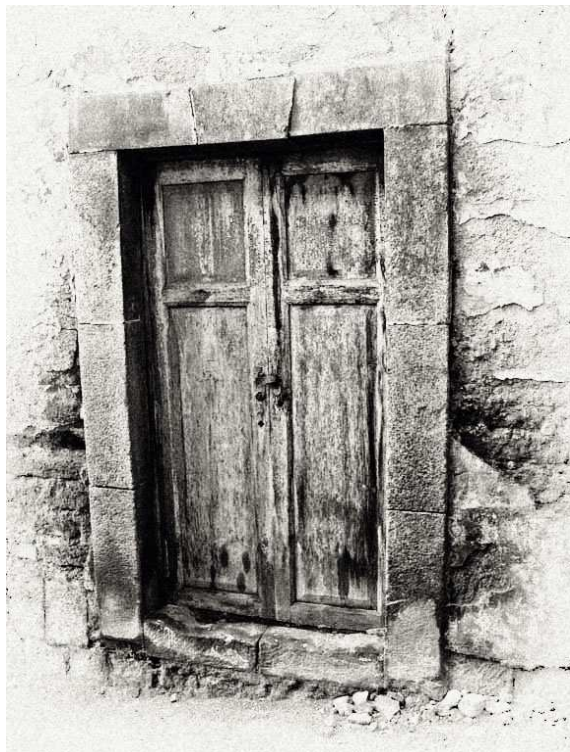
I do like these as well. What I don't like (in general, not this specific image) is the heavy gold/yellow monotones. Just a personal preference. It just seems, I don't know, flat. The problem with the heavy monotone is the eye has no where to go, worst, too many places to go.

When given images like this, I like to create drama to try to enhance the history. But that's my personal taste, I usually don't have any real desire to maintain that historical record.

What drew my attention to the faded drama was the piece of the wall to the right middle of the door, with the hidden red & black spots in it. I worked it until the wall had that little patch all over.



Kind of like this:



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Howard Bruensteiner

I like Greg's last B&W version. I don't dislike the warm almost monotone original but I don't see that the color actually adds anything to the subject which can only be the door and its texture since there is nothing else in the image that is strong enough to refocus my attention. So the question I ask is, "Does the color add anything to the image and/or does it distract from the subject?" I would say it doesn't, and it does.

But, beyond that question, it's still just an old door. It's nice, but there's nothing about it that sets it apart from the thousands of other old door pictures we've seen... except for the awkward perspective of the left door frame which is unattractive to me. The camera's viewpoint is ordinary... from a standing position. There's no optical perspective that creates interest... such as a wide angle view from ground level highlighting the foot worn threshold inviting us to step to step in... if the door was cracked open. As it is it's closed... locking us out. The texture is too far away to really appreciate. The locking hardware is too small to add interest. There's nothing local that says where it is. There's just no story... no tool, or child's toy, or old shoe. The most mentally interesting thing for me is the keystone in the header which has me wondering if such an angularly cut stone would work in a horizontal structure as well as an arch.

Drew Jackson

I am a sucker for these type of images and like this a lot David.

I would want to see a bit more contrast to accentuate the texture of the door and the wall and make it pop more. The way it is now, it does come across as kind of flat. I like what Greg did on his last post. The subtractive vignetting really focuses the attention on the door.

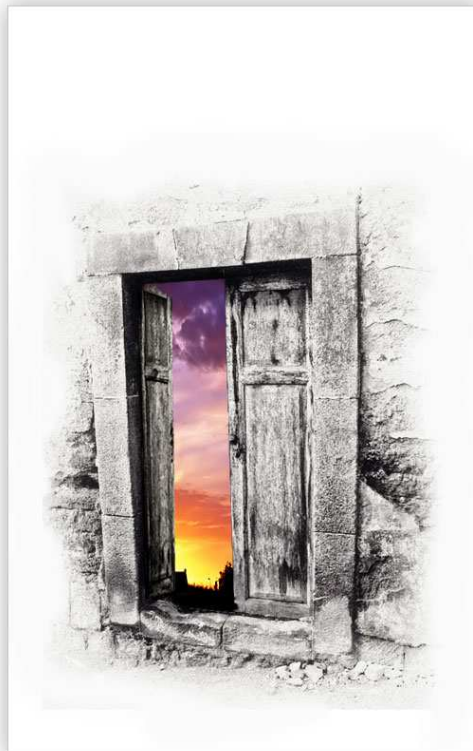
This is the type of image that might not garner a lot of attention posted in this small size, but might make a powerful print. The key would be if the sharpness and detail is there in a bigger size.

Greg Gorsiski

I think why my last version works is I created a hole in a void for you to go into the door. It gives a focus point for the eye to not wander.

You could always just have fun and throw one of your other pictures behind it.

(drew, one way to make something bigger, is put it in a bigger space, which actually makes it smaller)



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Marcia Hart

Greg's last version - VERY sweet! - certainly highlights Howard's point about the closed door not inviting us in. And, adding space around the door diminished the problem I had with the original: It is heavily leaning into the left border and that somehow sucked some energy out of it. There's clearly potential here, David. But, I don't recall you being really into 'creative' manipulation. Maybe this one will lead you down that path? Could be fun!

David Henneman

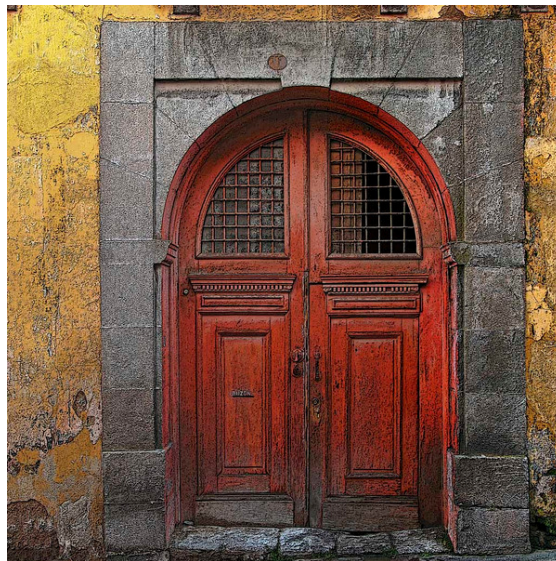
Thanks for the comments everyone. Sometimes I can get too attached to something that may not really spark the imagination of others.

I thought that the fact that there is no reference to where this door was located would pique the imagination. Also thought the distorted shape of the door added some tension and led the eye downward to the threshold and the little rocks gathered at the bottom. Which in turn I thought would arouse curiosity as to where this is, and what its like to live there. Guess not.

I appreciated Greg's BW version the the light vignetting, that certainly draws the eye in better. Good point about there not being a strong enough resting place for the eye, and how something as simple as color can change that. Great concept, duh!

I'm sort of a fan of the subtle and understated, and that's partly what I like about this. I certainly recognize that is not everyone's taste however. I have a 4"x6" print of this on my desk that I'm gonna marinate on for a while. Your points are well taken and I may arrive at the same conclusion myself at some point.

Drew got me thinking about working some of my door images as he has had some success selling door images. I've had these sitting around for over two years and haven't really worked them until now. Marcia, you're right, I don't really mess around with "creative" techniques much. I love the stuff that Greg and Marilyn do with painter, but really, it's not in the cards for me to devote the time to master that technique. I try filters on a lot if my images but usually wind up scrapping them. Here's one that I think the poster edges filter and possibly the ink outline filter actually enhanced the photo without taking it too far away from realism.



Terry Connelly

Like that last one a lot, very dramatic. Very nice lighting on the bottom stones and the door. I wish there were more space on the bottom though and what is the little round circle upper left of the door?

The BW with the vignetting that Greg did really makes the door work for me as well. I think my biggest problem with the initial door is the angle.

Lots of wonderful information here.....

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Diane Miller

This last one really appeals to me. I love the red, and feel I can touch the texture and details.

Butch Conner

Really like the last one David, I think the first is just a little too flat for me. More contrast seems to bring out the texture

Howard Bruensteiner

David, This second image has much more going for it. Yes I agree that there could be just a little more foreground in front of the threshold, and I'd clone out the beams along the top, and straighten the left edge just a bit. But the color really adds interest and makes this work. It's partly because red draws our eyes more than any other color and it corresponds with the subject. But also, the yellows and oranges complement the red very nicely and give the image a pleasing overall palette. All of this along with the more interesting architecture in the door makes this image a nice package.

But you have yet one more contributing element that carries this image beyond the typical door picture. The desaturated look of the door frame creates the kind of effect we have seen in many monochrome images where a single element is colored. It's a compelling effect. And here you have done it in an inverted way. For me this carries the image. Take that away and it loses a lot of interest:



David Henneman

Thanks for the comments everyone. I appreciate it. I already removed an address# from the right of the door, and did some straightening of the doorway. I took this with my old canon g7 pocket cam and that lens distorts perspectives more than is to my liking.

The oval at the keystone is some sort of medallion that is rusted out and not decipherable. I have removed it on the latest version.

Howard, I'd like to claim credit for desaturating the door frame but kudos go to either the architect, or the passage of time on that one. That's the way it was.

Jerry gave me some different matte papers that he inherited, he doesn't do matte. I have to sing the praise for Epson Velvet Fine Art paper. This image just jumps off of the page printed on it. Way better than with Moab Entrada (which I almost exclusively use until now).

1. On the left door there is another medallion about waist high that says "BUZON", somebody's name I suppose. I rather like it there but wonder if it distracts too much. Should I clone it out?
2. I'm ambivalent about the right grating on the top of the door. I have a version with it all black and can't decide. What do you think?
3. Is there a better way of straightening than using the lens correction filter, then setting horizontal and vertical guides, then using the transform-distort tool to straighten the distorted verticals and horizontals?

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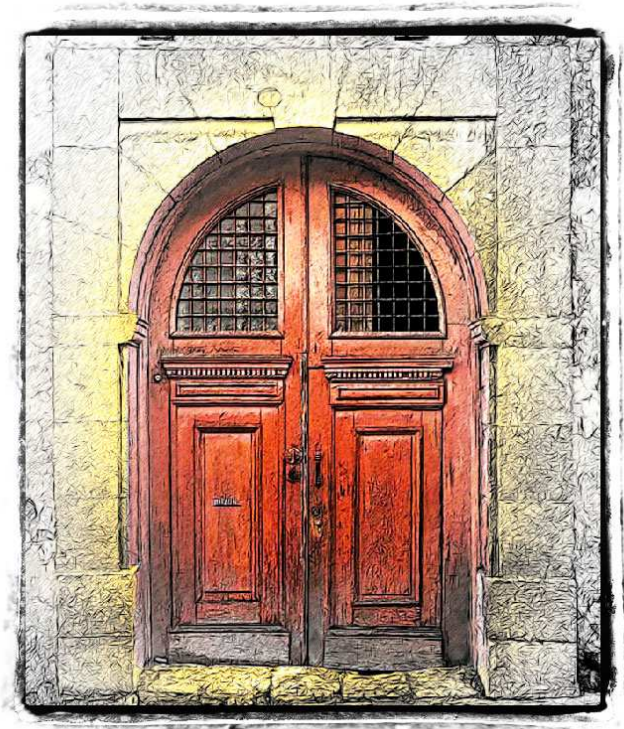
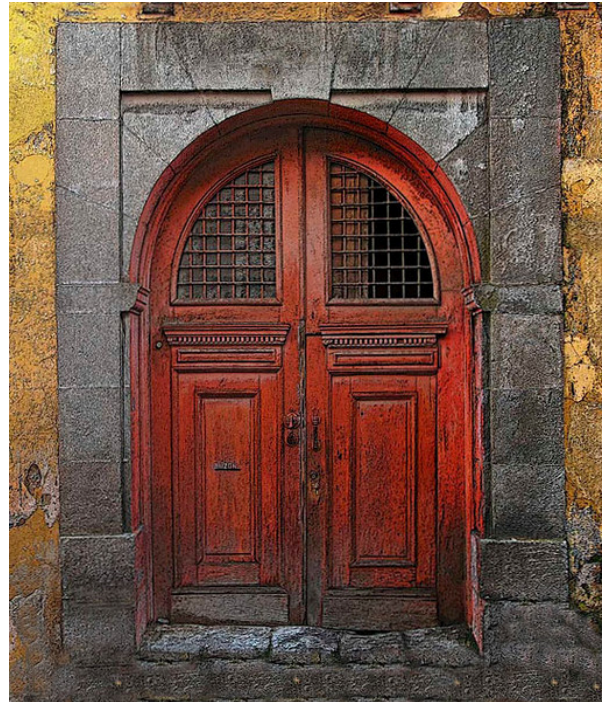
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Terry Connelly

I don't think I have the skills to pull this off but I was wondering if it is worth cloning more on the bottom?

Greg Gorsiski

I love the red door, but I'd like to go lighter more than darker. Nice catch with these. Lots to play with.



Diane Miller

David, the method you outline for straightening things is the way I do it. Does anyone have something better? I try to avoid two transformations if possible. Sometimes you need both, though.

I like the detail in the grating. It adds some asymmetry and interest.

There can be quite a difference in how different papers handle colors and tonalities. But if I got poor results with a third party paper I would be suspicious of the profile.

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Howard Bruensteiner

What's particularly of merit to me is when someone sees a desaturated element in a field of color... in the field. We can always improve a more ordinary image later with image editing effects.

I'm a bit ambivalent about the right grate too. As it is the image looks more real. But since this image is so graphic the all black version would be simpler and less distracting from the door itself. The wood inside the right grate does not come across to me as part of the door and my mind starts wondering about what that is... which I doubt is what you what a viewer's eyes and thoughts to wander off to. The difference between the all boarded and the all black left and right grates would be enough for me to break the symmetry. And I do like wondering what is back there in the darkness though. And now Greg can clone in some hands reaching up to grab the grate.

I almost always do my perspective straightening when I am cropping. That works fine if I have room in the image to allow cropping. Using the transform tool works too. I haven't ventured into lens correction yet. But however you do it you need to be able to see where the vertical and horizontal lines should be if the elements were perfectly boxed and straightened. Turn on the grid overlay. Even if you just drag a rectangular selection starting at the top or the bottom of the left hand gray brick column you can see that this is off.

In this image the top of the door is wider than the bottom by a degree or so. It's very slight but it's there, and I saw that subconsciously before I even thought about it. It just looked slightly off. Undercorrection is harder to see and actually can be preferred. That's how we all see things that are taller than ourselves. A slight narrowing of the top of a doorway like this can make it look more natural compared to a perfectly corrected view camera like view. Or, if you push the narrowing of the top a little further you can make something look taller than it actually was. Push this too far and it just starts looking distorted. It's not ever going to look natural with the top wider than the bottom unless the image conveys that the viewpoint of the camera is from a higher elevation like a balcony across the street.