



Focusing on...

What is PSA?

Elvira Lavell

The Photographic Society of America is the world's largest and most influential organization devoted to development and support of photography as an art and science. Membership is distributed all over the world. SRPS is a Club Member of PSA.

PSA has been in existence for 75 years. The Society has a staff of four whose office is located in Oklahoma City, OK. It is also supported by hundreds of volunteers.

PSA Society is designed for all photographers who have an interest in photography at any level from beginner to internationally recognized professional photographers. The member's photography may be a hobby, avocation or full-time vocation.

Benefits of membership:

- Monthly PSA JOURNAL magazine, which includes articles of outstanding photography, "How to" information, book reviews, etc.
- Photo competitions.
- Study groups via mail or internet.
- A listing of Services include volunteers who are willing to help individuals and clubs with programs, expert instruction, travel assistance, etc.
- Annual Conference in different locations.

Specific Divisions are Color Projected Image, Electronic Imaging, Nature, Photo-Travel, Photojournalism, Pictorial Print, and Stereo.

Services for these divisions include Individual evaluation, Technical information, Study groups, Circuits, Salon Exhibitions and Travel guides, to name a few.

Web site: www.psa-photo.org for more information or contact Elvira Lavell (elavell@sonic.net) PSA Club representative

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~ CALENDAR ~

FEBRUARY

- 05 Competition entries due 12:00m
- 11 Competition Meeting 7:00pm
- 21 Newsletter items to Sheri
- 25 Program: Harold Davis: "Macro and Still Life Photography" 7:00pm

MARCH

- 05 Competition entries due 12:00m
- 11 Competition Meeting 7:00pm
- 23 Newsletter items to Sheri
- 25 Program: Diane Miller and Tania Amochaev: HDR and tone-mapping; Elvira Lavell: PSA 7:00pm

APRIL

- 02 Competition entries due 12:00m
- 06 Board Meeting 7:00pm, LBA&G Center
- 08 Competition Meeting 7:00pm
- 22 Program: Black and White Salon, with Marty Knapp 7:00pm
- 24 Newsletter items to Sheri

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

Deadline: 25 January 2010 (deliver to Sebastopol Center for the Arts, 3-6 p.m. or send digital entries by then)

"Through the Lens and Beyond," 11 February to 21 March 2010. Will feature traditional photography and mixed processes that can include other media, so long as photography is the primary component. Juror is Drew Johnson, curator of photography at the Oakland Museum. \$250 in awards. Maximum three entries; \$10; three for \$25 for SebArts members; \$15/40 for non-members.

Prospectus: <http://www.sebarts.org/visual/pdf/ThroughthelensProsp.pdf>

Deadline: 1 February 2010

"MENDOCINO: Arts For The Parks" juried art competition/traveling show. Open to all drawing/painting media, photography, and 3D. 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.

the EPSON international photographic

pano awards

Entries now open!

The inaugural **2010 EPSON International Pano Awards** is dedicated to the art of panoramic photography. Advances in digital photography and software such as PTGui and Adobe Photoshop has resulted in an explosion in the popularity of image stitching, especially in the panoramic format. Panoramic film photography also remains alive and well.

The Epson International Pano Awards aims to showcase the work of panoramic photographers worldwide and be the largest and most important competition for panoramic photography.

The competition is now open for all professional and amateur photographers with a combined prize pool of over **US \$13,000 in cash and prizes!**

Category winners in the open section will compete for the overall title of **The Epson International Pano Awards Photographer of the Year 2010.**

Category winners in the amateur section will compete for the overall title of **The Epson International Pano Awards Amateur Photographer of the Year 2010.**

The judging panel includes some of the world's top panoramic photographers and industry professionals, including Christian Fletcher, David Hugh Evans, Nick Rains, Jaspal Jandu, Peter Eastway, Christian Fleury, Tom Putt, Glenn Beanland, Michelle Novak and Doug Segal.

www.thepanoawards.com








~ 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 MEETING ~
25 February 2010**

Harold Davis will speak on "Close-up and Still Life Photography without a Fancy Budget". Harold is the author of *Creative Close-ups* in the Digital Tips and Techniques Series published by Focal Press, as well as several other books on digital image capture and post-capture processing. Harold is based in Berkeley and has run workshops in Monterey, and also at Point Reyes where he is offering two workshops this spring. After our refreshment break Harold has offered to show images from a recent trip to Cuba. You can check him out on his website www.photoblog2.com.

Have dinner with Harold and fellow club members before the meeting. Join us at 5:30pm 25 February at Kirin Restaurant, 2700 Yulupa Avenue, Santa Rosa. Please confirm your dinner reservation before 23 February; email or phone Bob Alwitt, alwitt@comcast.net, 707-933-9795.

~ CONGRATULATIONS! ~

Gus Feissel will have a one person exhibition during the entire month of February at the Gary Farrell Vineyards and Winery, 10701 Westside Road in Healdsburg.

~ New Members ~

PETER KROHN

JAMES LONGACRE

BONNIE SANCHEZ

WELCOME!

JANUARY COMPETITION RESULTS

GENERAL

Level B

1st Let There be Light	Rodney Jonk
2nd Cottage at Pond	Phil Wright
3rd Capturing Light	Darryl Henke

Level A

1st Beach Scene Adele Wikner	
2nd Vatican Ceiling	Jim Oswald
3rd The Naturalists' Bench	Kevin O'Connor

Level AA

1st Winter Sunset over Cook Inlet	Linda Caldwell
2nd Sunday Morning	Liz Lawson
3rd Winter Rose	Ira Gelfman

Level M

1st Mongolian Shepherd and Grandson	H Bruensteiner
2nd Cyclamen Pinhole Photography	Edmond Bridant
3rd Monarch on a Zinnia	Marilyn Brooner

NATURE

Level B

1st Opossum	Ken Hutchins
2nd Ellis Waterways	Terry Connelly
3rd xxx	

Level A

1st Zebra Herd	Robert Walker
2nd Bird's Nest Fungi	Kevin O'Connor
3rd xxx	

Level AA

1st Autumn Under the Oaks	Janet Gelfman
2nd Flying Fish - Bering Straits	Janet Gelfman
3rd Spring Lake Widow Skimmer	Marilyn Caven

Level M

1st Mono Lake Sunrise	Russ Dieter
2nd Morning at Mono Lake	David Henneman
3rd Perching Chickadee	Marilyn Brooner

CREATIVE

Level B

1st Spring Composite	Terry Connelly
2nd xxx	
3rd xxx	

Level A

1st Luminous Rose	Dick Weston
2nd xxx	
3rd xxx	

Level AA

1st Wagon with Attitude	Marcia Hart
2nd 99 Bottles of Red Beer on the Wall	Drew Jackson
3rd Walk to Wealth	Ira Gelfman

Level M

1st Psychedelic Fish	Edmond Bridant
2nd Brazilian Sorbet	Jerry Meshulam
3rd The Flying Dragons in Formation	Howard Bruensteiner

2009 End of Year Winners A—General

**"JENNER RED TAILED HAWK"
BY HAROLD MOORE**



MANY THANKS TO RICK TANG FOR
JUDGING THE JANUARY COMPETITION.

~ FIELD TRIPS 2010 ~

**Sunday 21 February 2010
San Francisco**

Field Trip via ferry boat to San Francisco and Chinatown and North Beach. Ferry leaves at 11:40am from Larkspur and arrives in San Francisco at 12:30pm. Cost is about \$15.00 round trip (half price with senior discount). Parking is free for the day at Larkspur ferry terminal. Carpooling is encouraged.

Photo ops from ferry boat and of course all through the city and especially the back streets of Chinatown. Rain cancels.

Optional meet up for a meal in Chinatown or North Beach before getting to last ferry that leaves at 7pm from Embarcadero.

Wanda Lee
(see club roster for contact information)



~ FORUM FEATURE ~

Portraits

20 January 2010

Terry Connelly

These are some portraits I took at my after care program and one I took on Venice Beach. I haven't put in any Portraits before and would appreciate some comments.



I haven't been able to get the tonal quality I would like on this one. When I go darker I lose too much detail in the face. I tried hue / sat in layers.



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Marcia Hart

There are things to like in all of these. The first one has some pretty nice light, but some distracting elements with the position of the arms and the green wrist band. The focus is, I think, too soft in the face where it needs to be sharp - especially in the eyes. The second one, my favorite of the three as they are without modification, has good sharpness and nice light. I'd crop it a little tighter (right side and bottom) to see how that works and I'd try to find more light in his eyes. Adding a catch light if necessary would really make a difference. The third one, I think, has a lot of potential and would be my #1 with a few changes. I find the blue VERY distracting and would crop it something like the example below. I amped his facial skin tones a bit and cloned out the distracting reflections in his shades. It appears that his skin is visible in the shoulder and chest area, but there is no skin color there and that doesn't work for me. I would love to see this reworked with his great skin color showing wherever he's showing skin. Good start on these! Portraits are not easy.



Terry Connelly

Thank you Marcia. I like what you did a lot. Cloning the distractions in the glasses made a huge difference as well as bringing up the skin tones. I am going to take your suggestion and rework this one. Couple of questions, what do you use to create the "catch light" you were talking about? I tried but the results were not successful. On the last one did you go into B&W and then bring out the sat on colors? Any guidance on this would be appreciated. Thank you

Marilyn Brooner

These are very good for casual portraits. Marcia had some good pointers, and worked the last one very well. I would lighten the faces of the boys, especially the eyes. Adding a catch light would work wonders. Clone in from something white, using a small soft brush. Marcia made a big improvement to the last one. I do agree catch lights would work wonders here too.

Diane Miller

I do catchlights by making a new pixel layer (piece-of-paper icon in Layers panel, left of trash can) and use a very small, soft brush with white color, and just put in a dot for each eye. You could paint it directly on the BG layer but you might change your mind later.

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Marcia Hart

I did not go into B&W, just H/S and brought up the reds and yellows a bit. Used the same to take down the blue/cyan graffiti.

Terry Connelly

Thank you Marcia, I will give this a try.

I tried the catch light both ways Marilyn and Diane. I'm not sure about the direction and size but I'm happier with the results. I also used the wand and added vibrancy, seemed like a good idea? I also cropped and lightened. Thank you all so much for the feedback and guidance.

Diane Miller

A big improvement! And a good illustration that what comes from the camera is only a starting point.

You have to be careful with catchlights -- that's why I put them on a separate layer. Their positioning, size and shape change with the light, and with eyes in deep shadow they may not fit.

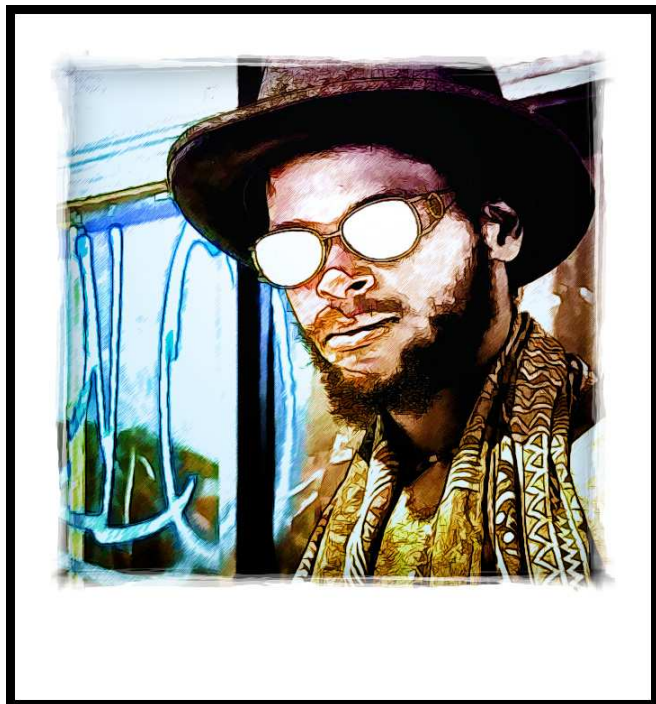


Terry Connelly

Is there any rule of thumb on size and shape? I put the one above basically in the same spot and of the same size in both eyes but I noticed in the top photo that is not where they are. I liked having the catch lights on the separate layer. It occurs to me that this may be one of those places where I want to "over process" as Greg was talking about to determine where the light is coming from?

Greg Gorsiski

I like the guy with the glasses. Awesome.



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Marilyn Brooner

I make them lots of different sizes and shapes. Like the top one I would use a larger brush and low opacity to get the soft light in the eye. Of course I always work on a duplicate.

Marcia Hart

WOW! The empty "holes" created by the white lenses REALLY creep me out! It's visceral. Definitely has an emotional charge. That's good - and interesting...

Greg Gorsiski

What I didn't care for was the reflection or the half-way seeing his eyes. This pose was perfect for a "seeing you without seeing me" feeling. I wanted to try to portray that.

It's a bold statement of something like, "You aren't allowed to view me". Take the focus of what would be the normal focus point and turn it around, make it blank. Make you wonder why, make you uncomfortable, make you see the disconnection.

The fact that you are creeped out is/was the point. That's cool.

It started out in B&W, but I felt I wanted the glasses to really hit you. The color added to that. (But the B&W was cool too)



Terry, I'm not really a portrait photography type person, but this one has great depth. You can get into his world. The kid shots are greatly normal which is good for mom and dad. But the glasses dude has something in there you captured. You captured an attitude. Just have to go in and dig it out.

By the way, he needs some of that background. It's an environment that he comes out of. Cropping to his face, just makes it a face.

My two cents.

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Terry Connelly

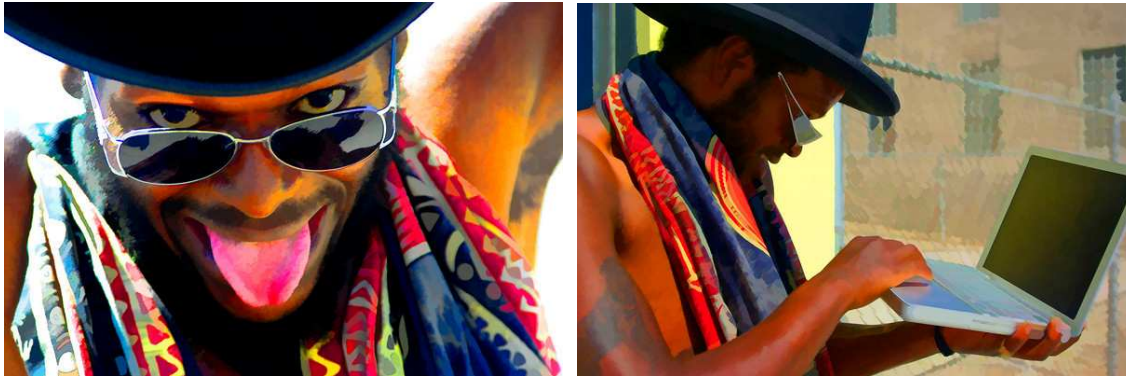
Marilyn, I hadn't thought about the opacity. I am so glad you mentioned it.

Thank you Greg for the compliment of depth. That was what I hoped to achieve when I took these shots. This young man, JD, had a story. He worked the street on the Venice boardwalk. He didn't really have a routine, just came up to folks and acted outrageous. I took a couple shots, asked him if he wanted to see them. He became very childlike after that and shared some of his story with me as I took some shots. I offered to email him the shots I had taken, which seemed to please him, and that is when he pulled out his computer. His lived on the streets and he hoped to become a rap star. It moved me. Later on the walkway I passed him again, he showed no signs of recognizing me. There are so many lives out there we touch that touch us and then we all move on.

Unfortunately, photographically I had just gotten my first digital and didn't have a clue as to what I was doing. As a result what I think could have been excellent shots have been very frustrating. I haven't been able to let them go though. What you show me here is there is always another way.

You were very insightful as to what you saw in this young man. I also agree that the environment is important to telling his story.

For now here are a couple just to get started.



Marilyn Brooner

Great job! You call this beginners luck? The top one is masterful. The composition, color and application is perfect, a creative winner for sure. What did you use?

Greg Gorsiski

The first one again is very cool. The reflections still bother me as now they take away from the eyes. In fact, I want to bring the eyes into play even more.

I tried five things....

1. I did a levels adjustment where I moved the Gamma (middle slider) to 40% to black. This lightened the over saturated Hues while leaving the heavy saturation. Just helped the clipping.
2. Painted out the glasses. I wanted to add a void to the positive of the eyes. I think reflections are tough. Either make it about the reflection or remove them. In this case the eyes looking over the glasses are the focus, not the reflection. They compete.
3. Added a masked levels adjustment where I only added brightness to the whites of the eyes.
4. Added a sharpness layer to just the scarf. The simplified process blurred out the pattern. While I think that's okay for the skin, I think the colors of the scarf do better sharp.

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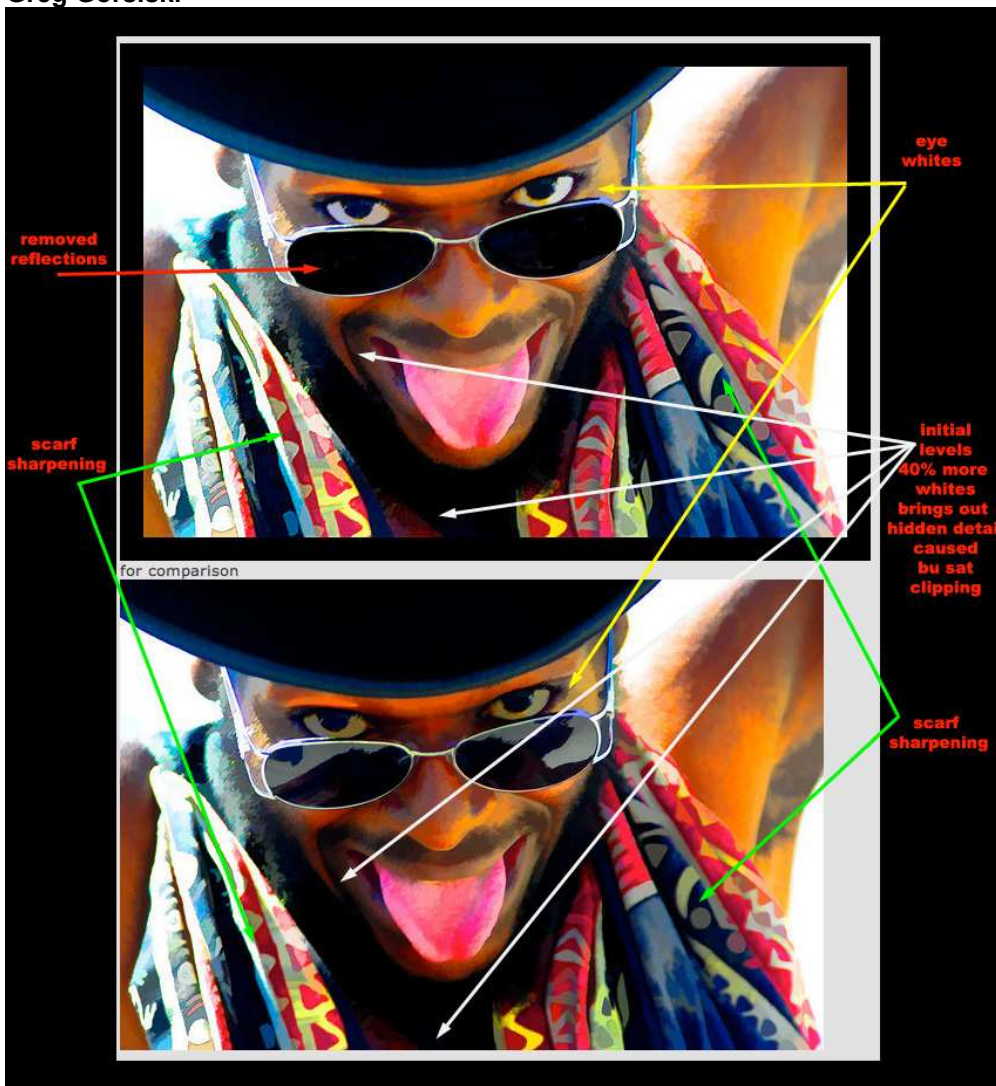
5. Added a black border because with that hat shape, it just becomes cool to have the border appear to dip into the image that he's hiding behind.

Nice job.



for comparison

Greg Gorsiki



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Personally, I think when you are doing faces, you have to do the most work to make it perfect unless they are totally for candid reasons. But the reasoning behind this is, we as viewers know faces more than anything else. We want faces to be perfect because we know what perfect is.

When an artist has to do a portrait, it has to be one of two ways: absolutely perfect realism or absolutely artistic (and I don't mean abstract). Nothing in between.

The problem with altering a photograph of a face is you can get in between very easy. So eyes need to be perfect, skin, sharpness, etc... Even in the artistic versions need the core components to not be off.

Very cool image.

Greg Gorsiski

This last one could very easily be sold as stock photography. I could see it used like this....



Greg Gorsiski

OK, question.....

with or without armpit?



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Marilyn Brooner

OK, the first one wasn't quite perfect, and I agree with Greg's improvements. I know it's gross, but I like the arm pit in the image...

Greg Gorsiski

Yeah, I'm torn myself. I like the space it adds, but it is an arm pit.

Terry Connelly

WOW! I am a little awed and very pleased. What you have done and shown me here has me thinking in new directions.

To answer your question Marilyn. I did the first one after processing in Topaz harsh color. I did other things as well but I don't remember what all I did. On the second I over processed in raw and then took to Topaz where I used crisp among other things. Thank you so much for the compliments, to be honest I wasn't sure and almost didn't put them on the thread. I am so glad now I went for it.

Greg, what you did with the first picture made it work. Wow, did it make it work! Thank you for walking me through it. It's those so important details that I need to learn to see as well as then learning what to do about them. I wish I had the kids email still, he would be so stoked to see these. As to the arm pits... most definitely IN, they are all a part of this young man's statement.

The computer photo is a kick also. I have something in mind I want to try on that one myself. More JD to come.

Greg, you are the bomb! Happy rendering and SO much gratitude.

Greg Gorsiski

You're welcome. That's what a forum is for, plus they are worth workin'. And you should always post. I show stuff to as many people as I can. I grow exponentially. Some of my (now) best pieces I was going to toss.

Instead of using Harsh Color, try using BuzzSim and then go into the Adjust TAB and take the Saturation and Boost sliders way up. You might like it better.

Greg Gorsiski

If you play with the buzz sim sliders, I think you can get better harsh color results



Harsh Color



Using BuzzSim as a base, then modifying ADJUST sliders (don't be afraid to let the white clip, especially when doing faces)

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Terry Connelly

I see what you are saying. Seems like Buzz has more options. The whites in here make it more complete and finished. Like this a lot.

Marcia Hart

Here's another idea - not earth-shaking. Just an idea...



Marcia Hart

Unshaven pits are... the pits. I've noticed on TV recently that lots of male performers - not just Olympic swimmers - are giving us a nicer view of this part of their anatomy. Sure suits me! Here's street-guy after a round with a razor...

