



**The Monthly Newsletter of the Santa Rosa Photographic Society
Serving Santa Rosa and Sonoma County for over 35 years**

Focusing on...

Seeing Photographs

Tom Hicks

The text in this tip consists of quotes from "*How I Photograph Wildlife and Nature*" (ISBN 0-393-01907-1, Copyright 1984), by Leonard Lee Rue III. In this book, you can find very helpful info, and wonderful images taken by the most published wildlife photographer of all time.

I've chosen my own photographs to illustrate his points.

Tom

A most important aspect of photography is the ability to "see" a photograph. Not everything that we see makes a good photograph, but even the most commonplace subject can be depicted advantageously by one who has the eye of an artist. And good photography is art.



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~ CALENDAR ~

MAY

- 07 Competition entries due 12:00m
- 13 Competition Meeting 7:00pm
- 21 Newsletter items to Sheri
- 27 Program: Clark Olmholz, Color Management 7:00pm

JUNE

- 04 Competition entries due 12:00m
- 10 Competition Meeting 7:00pm
- 24 Calendar images due
- Program: H Bruensteiner and S Prager, topic to be determined
- Show of field trip images
- 26 Newsletter items to Sheri

JULY

- 02 Competition entries due 12:00m
- 06 Board meeting 7:00pm
- 08 Competition Meeting 7:00pm
- 22 Program: Greg Gorsiski, Making Painterly Images
- 23 Newsletter items to Sheri

~ EXHIBITIONS AND ONGOING CALLS TO ARTISTS ~

EXHIBITIONS, ETC.

INTERNATIONAL EXHIBITIONS

Here is an opportunity for you to participate in and experience competition in world-wide exhibitions. These Exhibitions are open to every photographer.

Depending on the individual exhibition, the categories are: Color Projected Images (digital and slides), Electronic Imaging, Nature (general and wildlife), Photo Travel, Photo Journalism, and Prints, and sometimes special categories and themes. Some exhibitions are EID only, some are slide only and some are dual projected competitions.

Each Exhibition has a closing date and an entry fee, and most produce a catalog of the accepted entries. Usually 25-30% of the entries are accepted and exhibited in their local areas. European Exhibitions are noted for producing beautiful color catalogs with award winning entries.

Most Exhibitions have printable entry forms available on www.exhibitionforms.com/. Personally, I have had successful entries in European Countries, India, United Kingdom, and Asia Exhibitions, to name a few.

The Photographic Society of America (PSA) supports only those International Exhibitions that conform to the standards of the PSA Society. These are listed in the back of the PSA Journal or on the PSA website (www.psa-photo.org/competitions).

Congratulations to Joe Simons, who has earned two PSA Stars in Color Projected Image Category and three PSA stars in Nature Division Exhibitions.

Note that PSA conducts only one Exhibition each year. This is held in August and the accepted images are exhibited at the annual PSA conference in September.

Check out www.psa-photo.org/competitions for more information.

You may also request more information from Elvira Lavell, EPSA, club PSA representative. (See SRPS roster for Elvira's contact information)

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 MEETING ~

27 May 2010

Clark Omholt is founder and president of Spectraflow, a San Francisco Bay area color management consultancy and provider of large format inkjet printers. Spectraflow focuses on providing color-critical workflow solutions - including displays, printers, RIP software, and expert integration services.

Spectraflow's clients include corporations (Abercrombie & Fitch, Pixar Animation Studios, Mattel, Old Navy), agencies, and a variety of photographers, designers, and commercial printers. Clark has been working in digital color since the mid 1990s, with previous employers including Light Source and X-Rite.

Clark was also a founder and board member of the San Francisco Digital Imaging Users Group (SFDIG). He has spoken on digital imaging and color at numerous trade events such as PMA, Seybold and the PIA/GATF Color Management Conference.

Clark earned a BS in Systems Engineering from the University of Virginia and an MBA from UC Berkeley.

Regarding topic:

Clark will discuss how to achieve a consistent and accurate color workflow from the Adobe Creative Suite family of products and then how to make high quality, color-accurate prints with the most popular large format inkjet printers.

Members who would like to join us for dinner May 22nd at "The Sizzler") Farmers Lane. Please call Marilyn Brooner by May 26th.

APRIL COMPETITION RESULTS

GENERAL

General B

- 1st Simpler Times Katrina Thomas
- 2nd Mendocino Rain & Rachmaninoff Piano Peter Krohn
- 3rd Clouds Over Hills Phil Wright

General A

- 1st Goat Condo Robert Walker
- 2nd Night Scene II Dick Weston
- 3rd Closing in on Gotham City Bob Alwitt

General AA

- 1st Aleutian Mountain Range at Daybreak Linda Caldwell
- 2nd Snowy Bikes Liz Lawson
- 3rd Reflections of Autumn Phillip Hann

General M

- 1st Rio Jerry Meshulam
- 2nd Firehole Forest Sunrise, Yellowstone David Henneman
- 3rd The Cowboy Edmond Bridant

CREATIVE

Creative B

- 1st Watercolor Day in the Park Ken Hutchins
- 2nd San Francisco A New Look Rodney Jonk
- 3rd Fort Ross Window Terry Connelly

Creative A

- 1st A Coat of Many Colors Lorna Peters
- 2nd Painted Water Fall Robert Walker
- 3rd xxx

Creative AA

- 1st Caldera Drew Jackson
- 2nd Jenner Glider Marilyn Caven
- 3rd xxx

Creative M

- 1st And Then There Were Three Marilyn Brooner
- 2nd Night of the Vulture Diane Miller
- 3rd The Non Conformist Edmond Bridant

NATURE

Nature B

- 1st Half Dome, Yosemite Phil Wright
- 2nd Red Tail Hawk in tree Ken Hutchins
- 3rd Death Valley Sand Dunes John Florence

Nature A

- 1st Anna's Hummingbird Kevin O'Connor
- 2nd Adolescent Katydid Jim Oswald
- 3rd Avalanche on Half Dome Adele Wikner

Nature AA

- 1st Rough Legged Hawk Up Close Harold Moore
- 2nd Sally Lightfoot Crab, Galapagos Sheri Prager
- 3rd Mallard Duck Mating Display Larry Mackie

Nature M

- 1st black sea nettle jelly fish Tania Amochaev
- 2nd Landing Snowy Egret Marilyn Brooner
- 3rd Plush Crested Jay Jerry Meshulam

2009 End of Year Winners B—Nature

"WHITE CROWNED SPARROW" BY ANNE ABRAMS



MANY THANKS TO ROBIN BRAUNFELD
FOR JUDGING THE APRIL COMPETITION.



~ FIELD TRIPS 2010 ~

There are no field trips scheduled for May.

WANTED!!!

Positive Print editor

Fun and easy job, just a few hours a month required. Templates, instructions and suggestions can be provided to assist with software and layout. Style and content can be as simple or elaborate as you want them to be. Can be done with either PC or Mac.

Please contact Sheri Prager or Phil Hann if you're interested.

(continued from page 1)

What is a good photograph? Anything that pleases the eye of the beholder. What is a good salable photograph? Any subject that is correctly exposed, composed, and focused and that the beholder, or photographic editor, wants or needs.



Although a known photographer's work will be looked at more readily than that of an unknown, the beginner's work will sell if it is exactly what is wanted and or needed. This crass commercial fact keeps the doors to photographic sales open to everyone.

I am primarily an animal portraitist. I attempt to capture a creature at its best because I love all creatures.

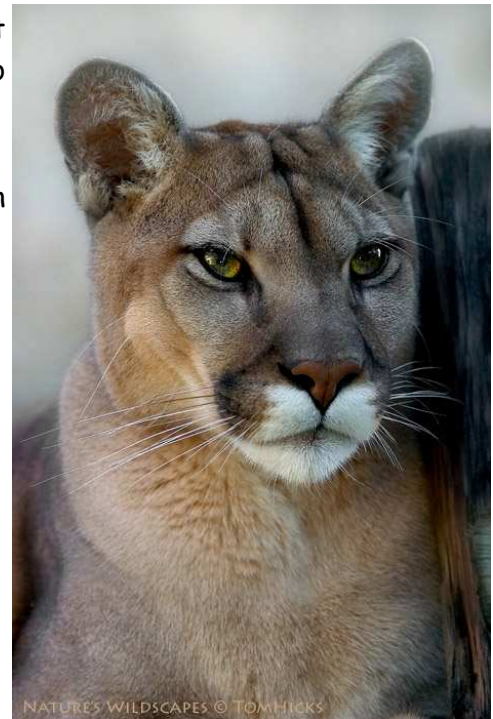


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I try to photograph wildlife when it is most attentive, when it is most alert. I try to capture the highlight in the eyes to make the subject look "alive."

I try to get the creature in its most characteristic pose when it is "doing its own thing."



I try to capture tension, or tenseness in the body position and limb placement because implied action enhances the photograph. I try to be at the creature's own level, eyeball to eyeball; I want it to be seen as others of its kind would see it.



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Or I might get slightly below.



If possible, I try to silhouette it against a clear blue sky to simplify the background and strengthen the subject.



This is my style, a style that is recognized by people, even before they see the credit line.

I hope you have learned from this commentary, and enjoyed my photos that I have put in as a representative of the points that Mr. Rue was trying to get across.

Tom Hicks

<http://www.shutterfreaks.com/Tips/tomhicksSeeingPhotographs.html>

The Positive Print



~ FORUM FEATURE ~

Playing with Composites

1 February 2010

Terry Connelly



Marilyn Brooner

Very interesting!!!! My eye goes to the black element lower right, but doesn't stay there long because I can't figure it out. If it isn't your focal point, I'd clone it out. I then land on the white flower, I like that.

Terry Connelly

I was afraid of that. It is a bee. Another instance where knowing what something is doesn't mean it translates. Do you think the picture holds without it? I thought of making it sharper but didn't think that would balance with the softness of the rest of the picture.

Marilyn Brooner

I like it better now that I know it's a bee. I'm wondering if you lighten the bee if it would bring out more detail to identify it. The wings looked like leaves to me. I'm getting new glasses tomorrow, maybe that will help. LOL

Drew Jackson

I like your direction here. There are many parts of this image (and technique) worth exploring.

Diane Miller

The effect here is lovely, like some old-fashioned gossamer fabric.

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Terry Connelly

Thank you all. I liked the effect also.

The technique is very cool to explore. It's kind of a take off of what I did on my last orbital. It is also a take off of what you showed me Marilyn, without the blur. It feels like a fabric to me also Diane. I think the trouble here though is that it has no story. Hmm where have I heard that before? The bee isn't strong enough. I tried a bird which was better but I don't have a bird that carries it off. Think I'll put this aside till something pops up that makes this more than an interesting effect.

Janet Gelfman

Hi Terry -- It is a beautiful image and I hope you find the right "note" to finish it. I agree that the bee doesn't quite do it. The gossamer feeling of the image doesn't feel as airy as I think it might if you tried a different frame. Just a thought.

Terry Connelly

Thank you Janet. I will put the frame into the mix when I find a focal point that brings it all together.

Greg Gorsiski

There's an opportunity to use some color theory of primary and secondary colors in the image.

I see the reds and greens as the dominant primary color. I know that's two colors, but I get a feeling that they share a contrasting dominance. So if red and green is primary, what's secondary? I think it's purples and yellows.

By giving this image a large black border you enhance that color. In this case the bee, which has now become stronger and only in the shape, which is now a hole in the image. I find that the border/frame choice usually works in enhancing the color within the image. The dominant color(s) doesn't need any help.

Blacks and whites tend to be very neutral to the image. These would work here without the bee. If white was used, some of the almost invisible white petals would become stronger. Not a bad choice.

I would choose the secondary color(s), in this case the purples and yellows. (With the white stroke, I can even enhance the white petals as a bonus). I tried this. It enhances the purple flowers. It softens with more yellows. The bee almost become purple now. Less of a black hole.

My two cents



You could also move the bee out of frame.

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Terry Connelly

Mr. Magic strikes again. I nearly fell out of my seat when I opened this up. It really POPS! When I read how you achieved it, it all made sense. This is a weak point for me; your explanation will help guide. The bee even almost works outside the frame. What I really need though is one of Marilyn's wonderful hummers.

Greg Gorsiski

One thing I do a lot of is to make my secondary color the glow against a black backdrop. I get the strong separation with the strong base, but bring out the secondary colors with the glow. Like this:



In contrast, I don't think this works because it enhances the primary color. I'm not just picking a pretty color. The purple was calculated. Notice how it flattens the image and makes the red flowers too strong.

Terry Connelly

Enormous difference, HUGE! The purple stands out, the red just flattens everything.

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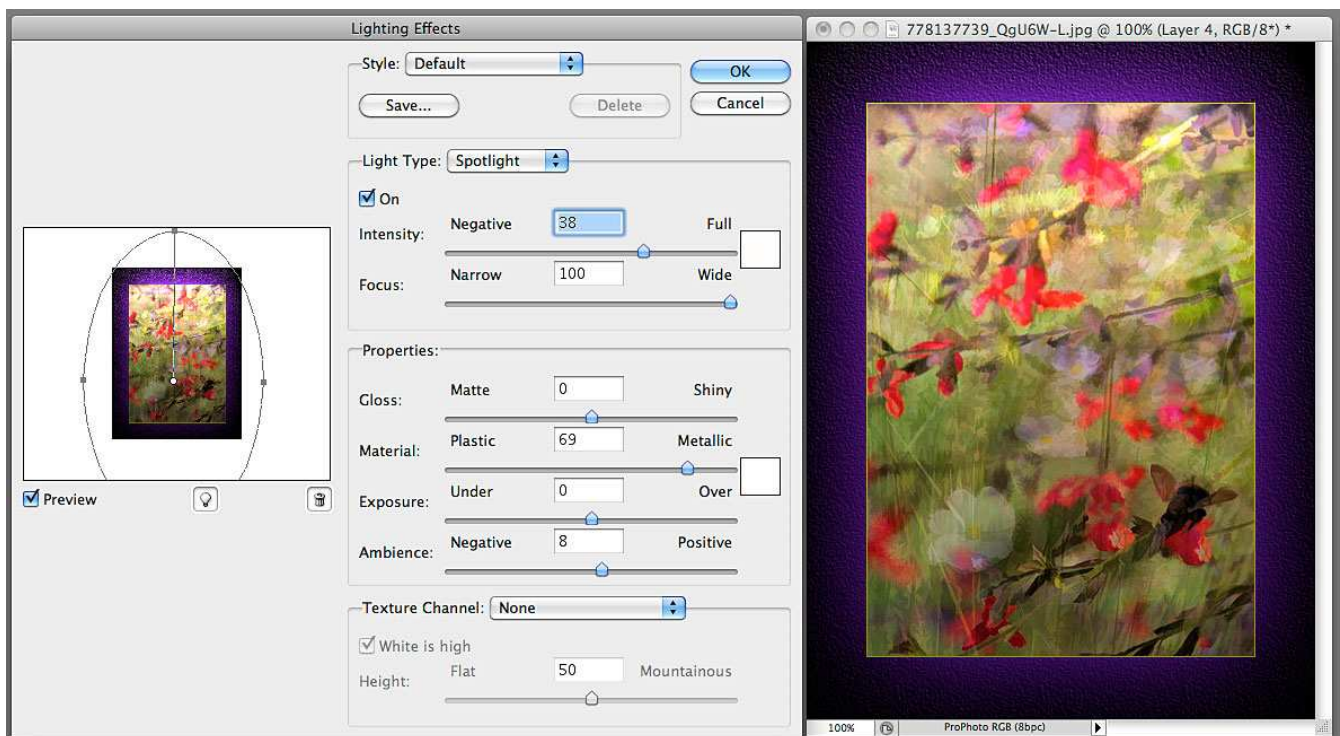
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Greg Gorsiski

Another trick, if you can't get the glow in balance – leave it bright, but add texture to just the glow, not your image. It makes it feel like it's against a wall, gives it scale.



And as long as you are going for the wall effect, give it a spotlight with directional lighting



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Greg Gorsiski

I think one thing to always remember when doing borders is you are trying to do two things.

1. Add a separation to the image from the surrounding area. It gives the eyes a place to stay within the image. There's so much clutter here on the forum surrounding our images, they infect the image.

Why do some framed pieces have mats, and some don't?

Some pictures need separation from their surrounding area more than others. If an image has a built in space, like a flower surrounded by open space, it carries a built in border. It would look great here or in a frame without a mat. This image here has complexities right up to the edge. It needs separation from the surrounding, either here or in a frame.

2. Enhancing secondary colors in the color palette of the image. We do this with matting and framing all the time, why should electronic images be any different than printed images? Just because they are on the screen doesn't mean they should not get that same treatment.

I think the important part of bordering is not the shapes, or the style, or the fancy-ness of the border. Those all can add or detract from the image. But the choice of the colors used is of most importance. Look at the Red-Purple glow examples above. The red glow isn't very good, but the purple, while not only pleasing, adds to the palette of the image. Win-win.

The only difference between the two is HUE. Nothing else. Shape, execution, saturation, all the same. Yet two different results. Color was the key.

If you were matting this image for print/frame, would you have used a black mat? Probably not. Why? It would detract from the picture and become the picture. That's what happened here. The black border married itself to the bee shape and made a hole. It detracted from the image.

I personally like the glows because I think it adds a touch of spotlight effect, without the spotlight lighting on the image. A gallery feeling effect. I used it on top in my last example, but without the lighting effect I added, just having the glow simulates the softness you get when adding a spotlight to a framed wall mounted image.

I'm adding a bunch of processed electronic stuff to the image with the borders, but all the time I'm thinking of traditional reasons: How can I enhance my secondary colors (mats)? How can I add soft directional lighting (wall mounted spot lights)? How can I add separation and enclosures for my image (frames)?

I think when you add borders to images to make them pretty without thinking of these things you're just making graphic arts additions which could lessen the final piece. You're just making it look pretty instead of feeling pretty.

Greg Gorsiski

By the way, I like images like this that can be discussed on the forum other than just what's the subject of the image. You can learn so much by experimenting and understanding shapes and colors with images like this that can only help you when shooting more traditional images. Understanding color and shapes, I think, helps you when out shooting (and back in the computer)

Terry found a pleasing pattern in the composite. But enhancing it in the way you want people to see and feel it is the real image. The bee works for me if we downplay it, not enhance it.

That was the lesson learned. We enhanced the weaker colors and lessened the darker colors to make the bee more of a side note than a hole. I like the fact I don't see the bee right away. It's a bonus later on.

What's wrong with that?

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Terry Connelly

Greg, I have been going through many of my photos/paintings and trying to determine what I feel are primary or secondary colors. I don't know why this is such a hard thing for me, but it always has been. Is there any more technical way to help with this? I have observed that when I do Saturate and Hue some colors show up more than others. I am thinking I could maybe use that to help me till it (hopefully) clicks for me. I understand the principal, it's the application I have trouble with. Any suggestions appreciated.

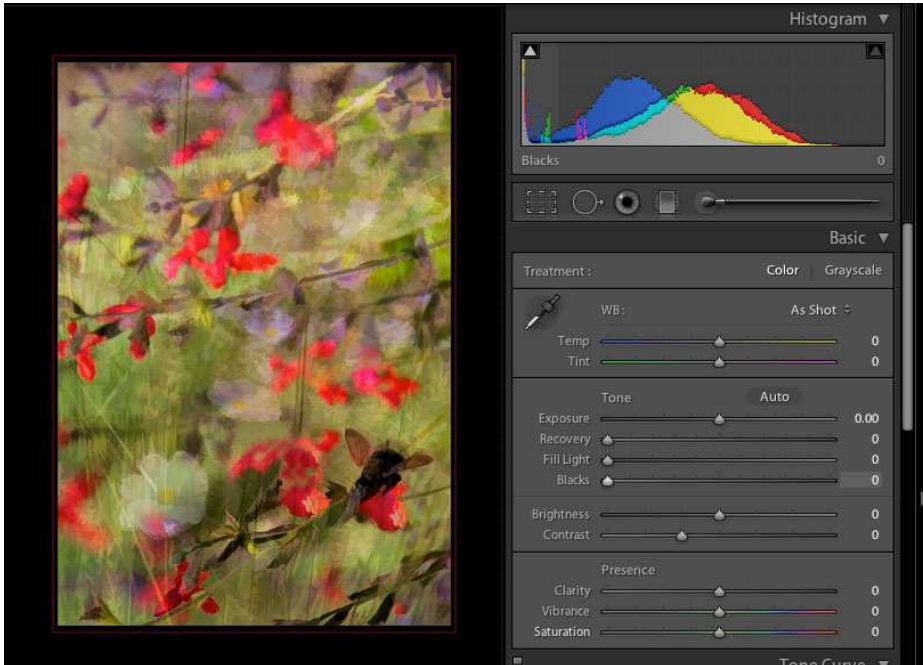
Greg Gorsiski

Not sure the exact question, but to me primary and secondary colors can be as simple as foreground and background colors, or subject and background colors, or even a percentage thing.

Many times I use the histograms.

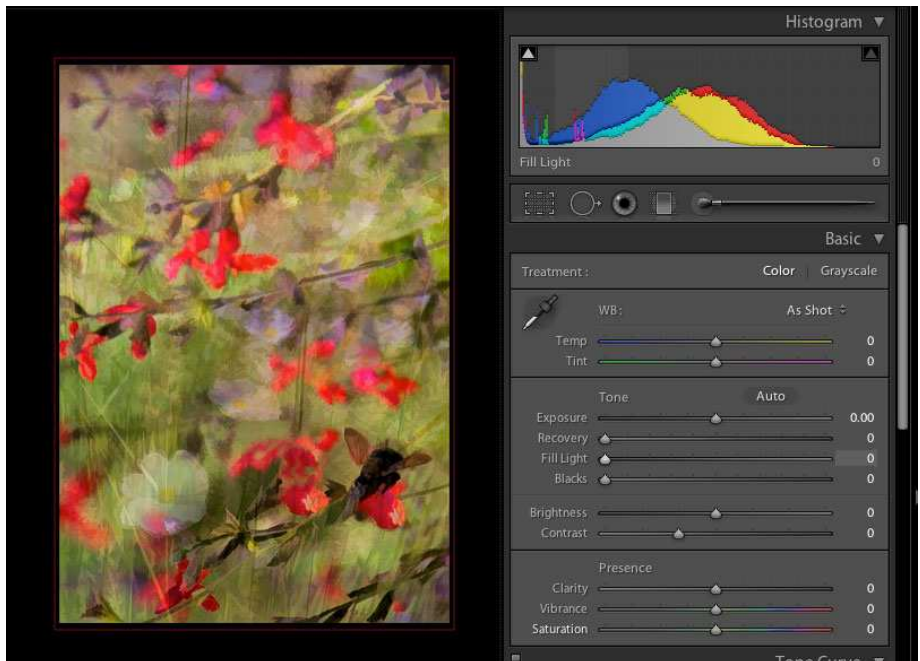
Here is the histogram of your original image. Carefully look at the histogram highlighted area. I use Lightroom for most of my work, not Photoshop. But when I mouse over the histogram it turns a lighter shade of grey and also labels under where the colors are (Blacks, Fill, Exposure, Recovery)

This is the BLACKS colors, very mixed up. I don't use this very much other than to make sure I have a pure black or too much clipping.



This is the FILL LIGHT colors. This usually carries the secondary colors. Why does an image look better when fill light is used? It brings up the secondary colors.

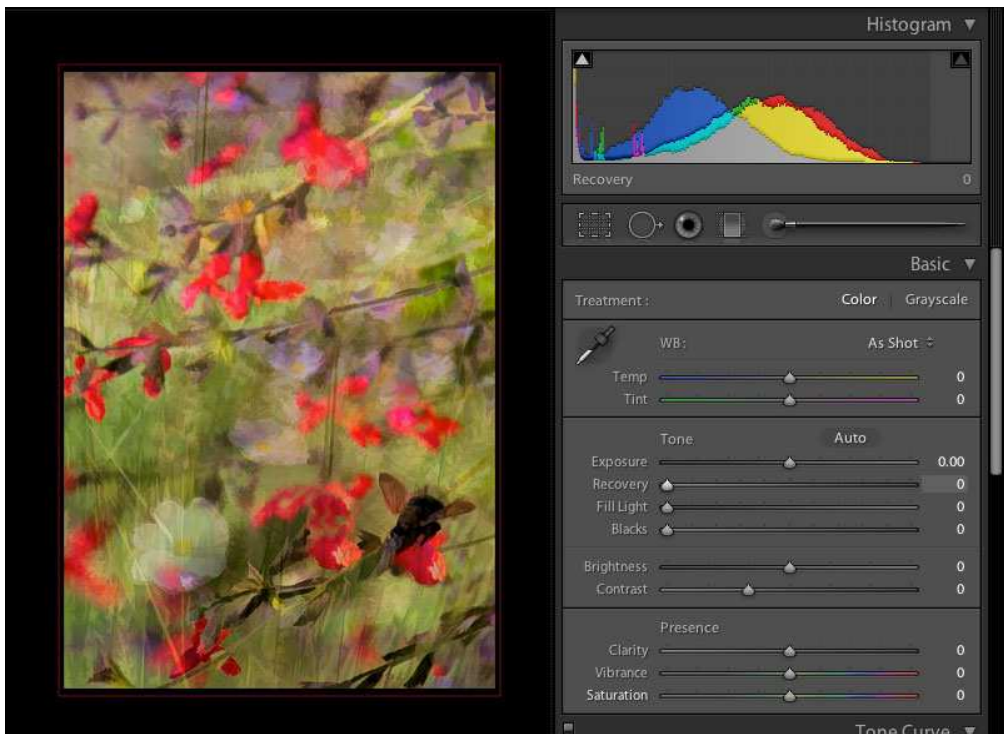
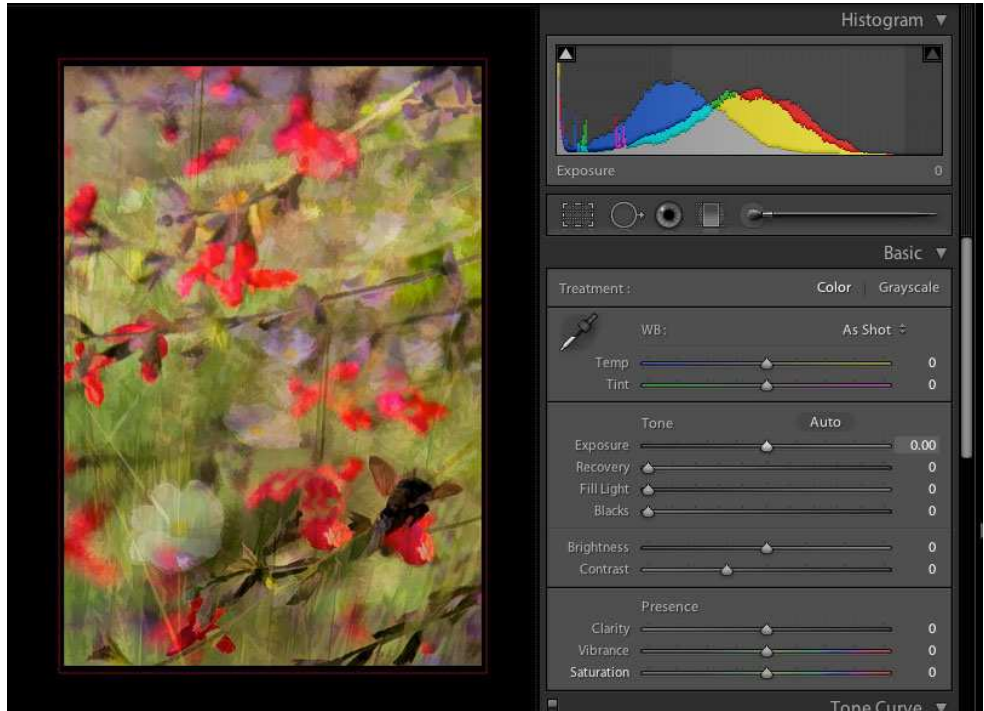
Here is the purple hiding that I chose to highlight in my secondary color experiment. What's the big blob of blue? Shadows, mostly your border along with the dark greens.



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This is the EXPOSURE colors. This usually carries the primary colors. The yellows are actually the greens. Why? Lightroom thinks in CYMK as we all should. We also see the bright reds here. That's REALLY the primary color to our eyes. Hot, bright, red.



This is the RECOVERY colors. The missing whites. This image has NO whites. It's why it's a pastel feeling image. Giving it some recovery of white would brighten it, but unnecessary for this image.

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What does this histogram tell me?

Technically, red is primary, yellow/green is secondary, splashes of purple with a blue shifted shadow.

I decided that the green/yellow is one and the same.

I shifted the accent color to purple. I combined the RED/Yellow-Green as very dominant. I added purple with a yellow tint/glow as my secondary colors. Why add the yellow? To try to shift the yellows that are in the image away from green, which there is a lot of.

Was that a technical approach? Maybe. It was also a gut feeling as well. Did I use the histogram like this above to do this? No, but I kind of already knew what was needed just from practice.

I was pretty much right on, now that I actually looked at the histogram.

Why didn't I use the histogram from your image? It was a compressed JPG already. The RAW version would have told me MUCH better things. So I winged it.

Terry Connelly

Thank you Greg, yes this does help. I think practice and more practice is going to be the key here. Everywhere I go now I am asking myself..... what are the primary colors here, what are the secondary? Thanks again.

Greg Gorsiski

I've been asking those questions for about 35 years now. I took my first classes in areas such as color theory that long ago. Practice is everything, that's for sure. I don't believe in natural talent, I believe in natural desire to learn.

Drew Jackson

Then there is hope for me. Thanks for that.

RAPHAEL "RAY" LEGORRETA 1940-2010

Dear SRPS Members,

I have some sad news to share.

Our friend Ray Legorreta passed away this evening at home with his family members by his side.

Ray fought a long and admirable fight with cancer.

His niece will let us know about funeral or memorial arrangements.

Most sincerely yours,

Liz

From the forum:

Greg Gorsiski

RIP Ray Legorreta

I used to go over to Ray's house every month a year or so ago, because he just wanted to learn stuff so bad. I loved helping him. I could never bring myself to take his money, it was just fun to hang out with him.

I'm going to miss him.

Diane Miller

Ray was a very nice guy and a wonderful supporter of the club. It is sad he didn't get more time to pursue his love of photography.

Marilyn Brooner

He was truly a wonderful man, and will be missed a lot.

Drew Jackson

He was the guy who always showed up when help was needed. I know he put in a ton of hours painting and cleaning when the center was remodeled a short while ago. He also made the solid oak easel we use to display our prints on competition nights. His images were always a little quirky, a little different . . . a lot Ray.

Let's hope he is teaching the other angels a thing or two about photography in heaven.

Diane Miller

He also made the beautiful bookcase we use for the library. He could teach woodworking, too.

Marilyn Brooner

The last time I saw Ray, he came down to the center (in his weak condition) and helped us set the tables for the Awards dinner in December. It was so sweet of him. He then left before everyone arrived.

Greg Gorsiski

Ray would go sailing with me every year. Going to miss that too.

Diane Miller

From the gloves, looks like he was a working crew member. Neat picture!

Greg Gorsiski

He actually went on races with us besides just out for fun. He loved it.



PSA 2010 CONFERENCE

Sunday 3 October 2010 to Saturday 9 October 2010
Charleston, South Carolina Airport Hotel and Convention Center

Schedule for Sunday, Monday and Tuesday:

Classes in Photoshop, Adobe Lightroom, Photodex Proshow, etc.

A selection of ten tours is offered, including cruises, walking tours, guided city tours.

Schedule for Wednesday through Saturday for all day and evening presentations by fifty presenters.

Includes division programs, print exhibitions, slide and projected digital exhibitions, and workshops.

Special programs by Joe McDonald, Wendell Phillips, Adam Jones and Julieanne Kost.

Conference fee \$165.00

Note that you do not have to be a member of PSA (but it will cost you \$15.00 more to register)

Each year we have members from all over the world who attend these conferences.

Join us in Charleston this year.

There is more information and registration forms in the March, April and May PSA

Journals located in SRPS library or the website www.psa-photo.org

Elvira Lavell, EPSA PSA Representative (contact information available in the Club Roster)