the Positive Print

The Monthly Newsletter of the

Santa Rosa Photographic Society

Serving Santa Rosa and Sonoma County for over 35 years

DECEMBER 9 2010

SAVE THE DATE

THE SRPS AWARDS BANQUET

WILL BE HELD ON DECEMBER 9TH AT THE LBA&G CENTER

DETAILS TO FOLLOW
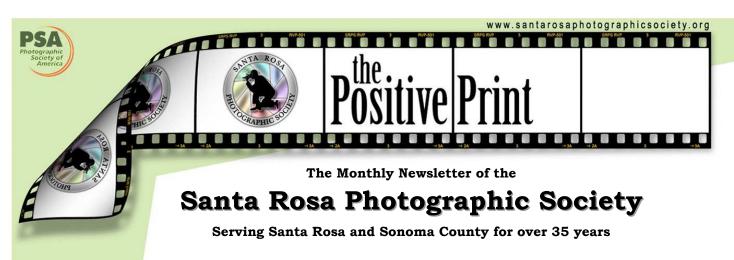
CALENDAR

NOVEMBER
04 Competition Meeting 7:00pm
18 End-of-year Competition
      7:00pm
23 Newsletter items to Bob

DECEMBER
09 End-of-Year Banquet and
      Awards
22 Newsletter items to Bob

In This Issue

Bulletin Board

Competition Meeting   *November 4*

Last competition meeting of the year. Don't miss it.

Competition Meeting   *November 18*

Be sure to attend the End of the Year competition. All of the competition entries of the year will be judged. More details to follow.

New Members
No new members this month

NEWSLETTER INFORMATION AND CORRECTIONS:
Contact **Bob Walker**, Editor, The Positive Print
robertbobw@sbcglobal.net

Exhibitions / Calls to Artists

Call for Entries:
Showin' On The River
Riverfront Art Gallery's
Juried Fine Art Photography Show

Entry Deadline: December 11th, 2010 Exhibition Dates: January 12, 2011 – March 6, 2011

SUBMISSION GUIDELINES
The Juried Fine Art Photography Show offers photographers a chance to show at the Riverfront Art Gallery without becoming a member. Entries are juried by the gallery's Show Committee. Accepted works are shown in the featured artist space of the regular gallery member's show.
Show location: Riverfront Art Gallery, 132 Petaluma Boulevard North, Petaluma, CA
Show dates: January 12 – March 6 **Reception:** Saturday, January 15, 5 – 9 PM
Media accepted: Open to film and digital photography of all methods, including cross-processing, infrared, and darkroom and digital processing. Also open to works derived from photography. There is no required theme. Any subject suitable for presentation to the general public will be considered. All work must be for wall display and be for sale. There is a commission of 30% on all work that is sold.
Sizes: Maximum size of any work, **including frame**, should not exceed 30 inches in any direction.
Entries & Non-refundable Fees: Entry deadline is Saturday, December 11th. Entry fee for up to 3 pieces is $35. Three additional entries may be submitted at $10 per entry. Limit is 6 entries. Please submit all entries together in one email or one envelope. The entry form and fee must accompany the entry. Please include a bio and/or artist statement not to exceed one typed page. Fully complete the entry form. The gallery will create show labels based on that information.
Submission and Payment Options:

1. Online submissions: Each jpeg file should not exceed 500 KB in size with maximum pixel dimensions of 900 pixels on any side. In the file name of each jpeg put: your last name first, title of piece, method (separated by hyphens). Example: DoeJane-SimplePleasures-digital. Send entry to: submissions@riverfrontartgallery.com. Put *Juried Photography Show* in the subject line. Since email is not secure, please mail your entry form with charge information or check (no cash) and artist statement to the gallery. On the entry form indicate that you have sent jpegs.

2. Print Submissions: Your entries may be submitted as prints, 4x6 to 8x10 in size. Label the back of each print with your name, the title, size, and photographic medium. Be sure the print accurately represents your work, since the print is what the jurors see unless you bring in the original (see point 3.) Hand deliver or mail prints, entry form, artist's statement, and check or payment information. For hand delivered items, you may pay at the desk with cash, credit or debit card, or check.

3. Submitting the original: If you wish to present the original for viewing, please submit your regular entry in jpeg or print form as outlined above and then bring the original work to the gallery between 11:00 and 7:30 on Saturday, December 11th. Please pick the work up again on Wednesday, December 15th, between 11:00 and 6:00. Judging will take place between December 12th and 14th. Make checks payable to Riverfront Art Gallery. Address the envelope to: Juried Fine Art Photography Show, Riverfront Art Gallery, 132 Petaluma Boulevard North, Petaluma, CA 94952. Be sure to mail submissions in time to arrive before the deadline. Gallery hours: Closed Monday and Tuesday. Wed-Thurs-Sun 11:00 AM to 6:00 PM. Fri-Sat 11:00 AM to 8:00 PM.

Good News

I am sure there was some good news this month. Be sure to let me know so I can include it the newsletter.

October Competition Results

TJ Mills has not published the Competition Results or the Competition Points Report for this month.

Tips and Tricks

Darn Noise   *Popular Photography, Nov 2010*

What's with that grain and mottling?
Say you're tuning a radio to a station with a weak signal. You turn up the volume and hear static. Why? By amplifying unwanted stray electronic bits: audio noise.

Electronic noise in digital photos has the same cause: Amplify a weak signal from an imaging sensor too much, and you also amplify stray electrons in the sensor or elsewhere in the circuitry. It shows up in you pictures as coarse grain (sometimes okay) or color mottling (often pretty ugly).

A digital sensor is basically an array of tiny light meters, called pixels. Each pixel reads the light level at its spot on the sensor and this measurement is bundled with those from other pixels to make a picture. (We're skipping several steps for simplicity.) But if the tiny meters get too little light, the signal they send will be too weak unless--yep--you amplify the signal. And by doing that, you turn up the volume on the noise.

The volume dial on your digital camera is the ISO setting. Crank up the ISO, and you can shoot in less light--at a cost. Most DSLRs now have acceptable noise levels up to ISO 3200. Compacts do not.

Like radio receivers, some sensors are better at producing a clear signal. The major issue is pixel size. If you think of a pixel as a light bucket, a bigger pixel gathers more light than a smaller one. Which means you need less amplification of the signal. Which means the good signal will be proportionally much greater than the noise (called the signal-to-noise ratio).
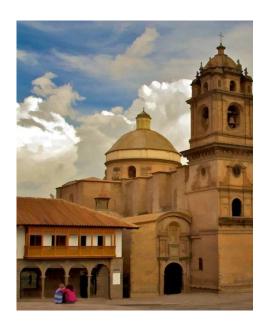
DSLR sensors, with much greater area than compacts, can fit bigger pixels. Example: The Nikon D35's 12MP full-frame sensor employs comparatively huge 8.45-micron pixels (0.00845mm), while a 12MP pocket camera will have pixels of about 1.5-micron.

Other factors can influence noise and there are some effective strategies for reducing it. But there's still no substitute for big pixels

Forum Features

On The Plaza – Forum Thread September 1, 2010

Jack Florence
How do you deal with introducing contrast into a scene on a cloudy day; especially tough in this scene with white clouds and shadowy buildings in the scene. I tried some center directed light with NIK, this left the bell tower and where the people are sitting a little dark, but left the clouds mostly ok. Any comments on light, color and contrast appreciated.

Greg Gorsiski
Put a negative control point over the area you don't want to darken

Barb Nebel
Oh how beautiful Jack! Sky, buildings, two people, wonderful composition, blackness of the archways, just terrific. Is it me, or is the building leaning inward at the top? Not much, just a little? Which Topaz filters are you using? Like them.

Jack
 Thanks Barbara. This is just the Topaz Simplify, the BuzSim preset with some minor tweaks, and the center lighting in NIK. I agree, looks like the parallax bug strikes again!

David Henneman
Jack, I like this image a lot. The scene is great and the introduction of the human figures completes the composition. Love the sky, the earth tones of the buildings and the bright colors of their clothing.

If this was my image, I'd look carefully at what subtle directional light exists on the buildings already. Then I'd mask those areas, feather the masks, and lighten them with a levels or curves layer. Add to that a warming filter layer to the lightened and masked areas.
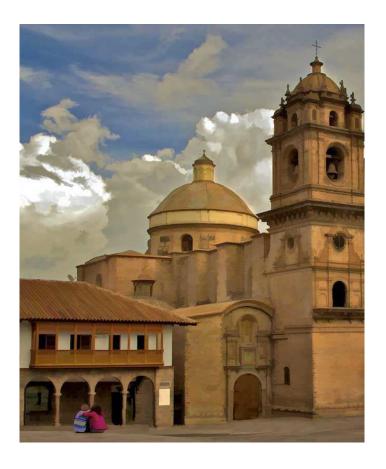
Forum Features

I think your time spent painting on this one is best spent artfully hand painting in a bit more directional light. A crescent of light across the domes as well as on the lighter walls would make the image jump out at the viewer more. In general, you can pretty much create your own directional light in the other areas to make a believable looking contrast. I did a quick and dirty job on the attached mark-up. By no means complete, but you get the idea.

Unless you're trying to cover flaws in this image, I don't see the need for using a faux painting filter, especially on that beautiful sky. I think this stands up as a straight photograph extremely well. But that's just my opinion.

Two other things, I'm a little distracted by the black arched doorway lower center right. Latin America has great old weathered doors. If you took any door images, inserting a nice weathered wood door that has a lightness value closer to that of the walls might help. The white rectangle on the wall between the dark doorway and the people should be cloned out, it's also a distraction.

I'm not bothered by the apparent lean from lens distortion of the right tower. It brings the eye toward the meat of the image where it should be. I think its fine. I don't think straightening it would add anything.

Great image though. Definitely worth putting some time into this one.

Forum Features

Diane Miller
I opened two browser tabs so I could jump between both images. You have done a subtle and wonderful job with the lighting, David. This would be a good one for an animated GIF to jump between the 2 versions.

The leaning buildings are normal perspective distortion (not parallax) from the lens being pointed slightly up -- easily fixed in LR or PS -- I assume also in Aperture. A strong distortion that looks intentional may be effective in some images but many photographers feel a subtle distortion is better corrected.

Diane
Couldn't resist -- here is David's lighting. Give it a minute to load.

**GO TO THE FORUM TO VIEW THIS ANIMATED POSTING.

Jack
Thanks all for the comments; David's comments are especially helpful; I've never attempted directed lighting in photoshop, will cut and paste these comments for later use. The GIF Diane posted really shows the effect of this well, it looks as if sunlight has been introduced into the scene, (hard to believe once you see the original) but it works really well here, and was just what I was after.
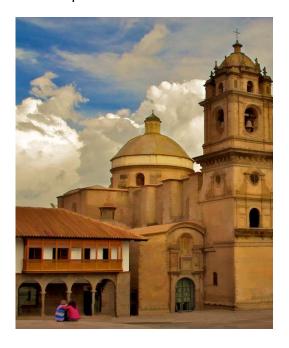
David also raises the point I've raised in the past, "why paint this image". I think maybe in regard to the sky I could do another layer with less or no painting, will play around with this. As to the rest of the image, to me, the painting softens the harsh old buildings; gives it an story-book kind of feel, anonomyzes the people. Further, I'm not sure the photograph could withstand kind of manipulation this image has seen in both lighting and cloning, but its a valid question.

Jack
Here's the original:

Forum Features

Here's a revision: sky's unpainted here, but getting some pixelation in bringing out the blue, so will probably go back to painted version

Terry Connelly
You did extremely well in rendering this. Did you did a great job of removing the many people.

Barb
Excellent example David, what a difference the light can make. and will second Terry's comment Jack that you did a great job in removing the people.

Diane
Wow -- seeing the original really gives added appreciation for the final result! That is an awesome sky -- I think leaving it unpainted works very well.

David
I'll ditto what Diane said. Nice work this far. You have done excellent work getting it this far. You can always use the blur tool to paint on those pixelated sky areas which will smooth it out.

Like your addition of the old patina'd copper door. That looks perfect.