

In

Focus

Tri-State Photographic Society

Volume 20

Issue #2

February 2013



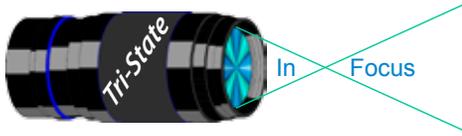
**Three Crazy Trolls
by Donna Loughry**

Canon EOS 60D, F5.0, 1/60, ISO 400, FL - 30mm

Used on camera flash and braced on a Couch.

Lightly sharpened using Topaz Detail 3.

Cropped by about 35% (note - on my old XSI this amount of cropping would have been disasterous!)



My Continuing Battle Against "Softness"....

In December, I talked about making sure you have the correct tripod for your camera. What started all of this about a year ago, was my concern that most if not all of my pictures were “soft” and a bit “wobbly.” I was extremely concerned as to why. There were many reasons why this happens including but not limited to; photographer issues, lens issues, tripod issues, processing issues and finally (possibly expensive) camera issues.

I started with photographer issues. I made sure that I was holding the camera steady while hand holding. I made sure that I was maintaining focus in the camera and that the auto-focus was actually focusing. One note – I found that when my battery was very low, then the auto-focus might not work correctly. However, my images were still soft and sometimes wobbly.

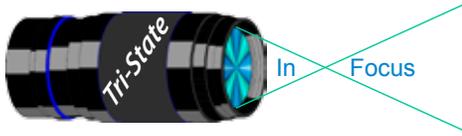
My next step was making sure the lenses were okay. I did this by taking the same shot with more than one lens. In this case, it did not matter. Each of several lenses all produced the same soft and/or wobbly images.

Next step was to check the tripod. That was what my article in December was all about. You need to be sure your tripod can safely and securely hold your camera with its heaviest lens. Result, while my images are still soft, they are no longer wobbly.

Next step was to process my images correctly. I had been shooting in Raw but changed to Raw+Jpg after getting my new tripod in November for the purposes of comparison. The Jpgs were relatively sharp but at the time I knew they would be reduced in size or I would not be using them. The images in raw, however, were soft and no amount of sharpening seemed to work. I tried several software tools, from sharpening/unsharp-mask in both lightroom & photoshop to using the plug-in Topaz Detail 2 & 3. If I sharpened the image to the point it looked good, I got way to much noise. To get rid of the noise, I ended up with the same softness as when I started. At least now a line was a line and not a wavy line. But it was still soft on the edges. The only way I could get a decently sharp image was by using a 3 image HDR process.

At this point I was really upset! The problem now pointed to the camera. At this point Bob Irhig graciously showed me how to clean my sensor. (Thank you Bob!) Now the sensor spots were gone but the images were still soft.

A camera body is an expensive thing to replace. I did a Goggle search on my camera with the phrase “focus failure.” The result was a *huge* number of complaints spanning the last



Softness Battle (cont.)

5 years that I've had this camera— all negative! A Goggle search on my favorite lens with the same phrase yielded no results.

While I was planning to get a new camera next fall, I was not planning to get one now. However, I bit the bullet and purchased a new camera. I am currently running it through its paces and things look promising.

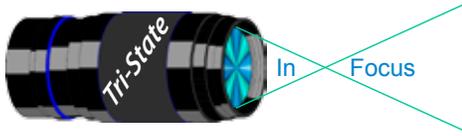
Then came the final result/insult. While working on my Water Drops demo for a future program, I was using the new camera tethered to my laptop. I was getting great results. The edges of the drops were clean! And the raw images in Lightroom and Photoshop were easily lightly sharpened to look great without a lot of noise!

Then on a whim, using the same settings, laptop and lens etc., I swapped cameras. Using the old camera, I tried and tried to use

the auto-focus and manual focus to obtain clean edges to the drops. While the camera's auto-focus said it was in focus and/or when I manually focused using live view (even at x10) so that it looked like it was in focus; I looked at the laptop and the image was way out of focus- UGH! When I went back to using the new camera, everything was clean and clear.

Moral to this story is, if you are not happy with your images, keep trying to find the solution to the problem. I'm glad I did, but not glad that it was such an expensive fix so soon.

Donna



Is There Such A Thing As Too Much Photoshop?

That is a question many photographers wonder about. And the question isn't limited to just Photoshop. It also applies to other digital imaging programs and plug-ins such as Nikon View, Lightroom, Picasso, Topaz, HDR, Helicon focus, etc.

Manipulation of photos didn't start with digital photography. It has existed since the very beginnings of photography. The late Ansel Adams was noted not only for his Black and White photography but also his optimization of photos in the darkroom. Today we certainly accept his techniques, and best of all it is easier today to manipulate an image than in Mr. Adam's day.

What started my thinking on this subject was a book I bought on line titled *Creative Photoshop Landscape Techniques* by Les Meehan. It seemed innocent enough, but I was surprised by the content. In this book, Mr. Meehan teaches the reader how to make objects such as clouds, water drops on leaves, icicles, snow, mists, fog, and even how to create a tornado using the brushes and other tools in Photoshop.

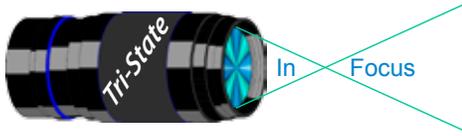
It seems to me that the techniques, that Mr. Meehan illustrates in his book fall into the "Too much Photoshop" category since none of his objects started out as photos. His photos are more in the category of Photoshop Art.

Should the line on "too much Photoshop"

be drawn here at the creation of objects in an image or is there a line that we cross long before we get to this one?

That's a tough question. I think the answer lies in the intended use of the photo. The PSA has a term they use quite a bit. They ask, "Is it the truth." In other words does the photograph represent the original scene? This is generally applied in nature and wildlife photography. Might some manipulation help show the truth? Of course. As an example, some images cannot be made on a single exposure. There is a great horseshoe bend in the river just south of Paige, Arizona. There isn't a time when the lighting would allow a single exposure that could adequately capture the beauty of this bend in the river. The dynamic range of the film or the camera sensor is not sufficient to allow capturing the detail of the scene. This would be a great scene for use a technique called HDR or High Dynamic Range. In this instance the HDR technique can capture an image that is closer to the truth as the human eye sees it. Of course there are many other examples as well.

While I think the use of HDR can increase the truth in an image and thus is a legitimate technique, I do believe subtle use is essential. Ideally the viewer of the image should not be able to determine that the print has been manipulated.



Too much Photoshop (cont.)

The February 2013 issue of *Outdoor Photographer* had a column by photographer Bill Hatcher entitled “Keeping it Real or Calling it Art.” In this article he wrote that, “Using Photoshop and digital editing can produce natural results instead of ‘radioactive’ sunsets and sci-fi ultrarealism.” He went on to suggest that “Some of this extreme enhancement may have less to do with a surge in artistic creativity and more to the current trends in photo processing and some trying to outgun (or out Photoshop as it might be called) other photographers.”

There was an article in the December 2012 issue of *Outdoor Photographer* noting that too obvious use of HDR can produce images that look like those in a comic book. I have seen images that resemble that description.

Another issue is color saturation. In slides some manipulation of colors was achieved by the use of enhancing filters, polarizers and specific slide types such as Fuji Velvia. There is a tendency for the human eye to favor more saturated colors.

Since it is easier with digital photography or digital printing of scanned film to adjust color there is a trend in oversaturating colors. Photographer Hatcher also noted that he may add +4 units in saturation but never goes beyond +10.

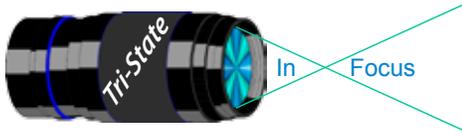
I see a lot of oversaturation of red. Often the saturation causes a loss of details in the areas of oversaturation. In some cases, cameras have a Vivid mode. I think it best to do any color adjustments in post processing rather than using a camera in Vivid mode. Colors need to look natural. The Vivid mode introduces the possibility of oversaturation in capture and thus requires more post capture processing to eliminate.

I think perhaps the line where it becomes “too much Photoshop” may well be when the image contains non-photographic elements or the image looks unreal or the colors seem too saturated. Subtle use of editing can create fantastic images, but a heavy hand can create an unrealistic image.

In judging images, I believe that we should expect realistic or at least plausible photos rather than unrealistic images.

Those are my opinions, yours may be different. Feel free to start a discussion..

Richard Jones



How to Prepare An Image For Pdi Display.

Many people have asked over and over again “How do I make my image ready for PDI competition?” This is a description of how I do it which seems to be successful for me.

We all have our favorite way of processing our images - from shooting jpegs to shooting in raw files and making some adjustments ourselves. Note that, *if the image you took is bad, no amount of making adjustments will fix it.* That said, when we display an image, the amount of light, color & contrast falls off depending on the distance between the projector and the wall due to the light scatter in the air amongst other issues. Figure the distance between the projector and the wall, is about 10-15 feet.

On my computer with it's monitor, I prepare my image to my satisfaction. Everyone has their own way of preparing/correcting/editing their images with their favorite software. You can adjust these steps to fit the software you use. Note: Step 4 is an optional step that I use for my computer. The rest of the steps are pretty general.

- 1) **Backup.** Save the image as a PSD file at full size so you can redo the entry file as needed.
- 2) Because I use layers in processing my image, I flatten the image and make sure that it still looks good.
- 3) **Resize the image.** In *Photoshop*
 1. (image/image size), in “pixel dimensions”
 2. set the longest side to 750 pixels.
 3. The shorter size should automatically adjust to less than 750 pixels.In *Photoshop Elements*:
 1. Open the image to be re-sized
 2. Image>Resize>Image Size
 3. A box will open - The top two boxes will show the image size in pixels.
 4. Change the largest size to 750.
 5. If the Resample box is checked at the bottom all other adjustments will automatically adjust.

* Review the image to make sure it looks good

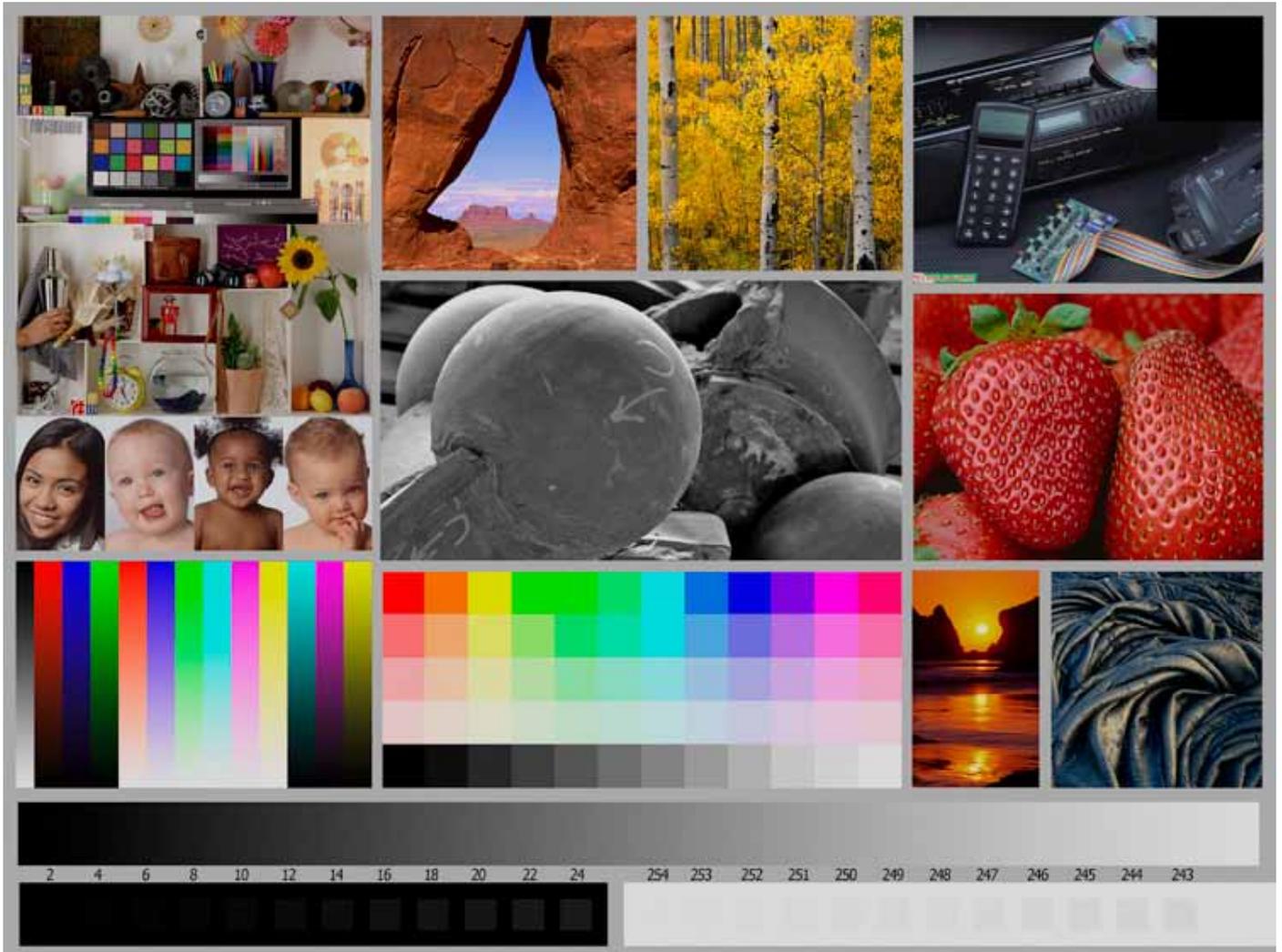
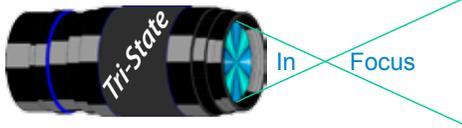
- 4) (*My optional step*) This next step may or may not need to be done with your image. But, I have found with my computer that if what is on my screen is already dark I may not need to do anything. Otherwise, I darken a light image by using a gamma setting of about .90. This is not much of a change but it has kept my images from looking dull and lifeless when projected.
- 5) **Save as a JPG.** I save the image file as a JPG file with baseline “standard” and a quality of 12 (maximum – least amount of JPG compression). JPG files are compressed by nature – you want the least amount.
 - * Remember - you can only open and save a Jpeg file 6 times before you notice pixelation and degradation of image quality.
 - * For the best display, I avoid opening and saving the Jpeg file after this point. If I need to make a correction at this point, I go back to my pre-jpg file to make the correction and then resave it as a jpg.
 - * Yes, the JPG is significantly smaller than your original file. But it is the correct size for sending to Jerry Fritsch for your competition entry.
- 6) **Review your image at 100%.** Photoshop Hint: Double click the magnifying glass in the tool bar to get 100% magnification. This is what will be displayed.

After following this procedure, you have a file that should be ready for PDI display. Send it as an attachment with title to Jerry Fritsch by Thursday Midnight before the Friday meeting.

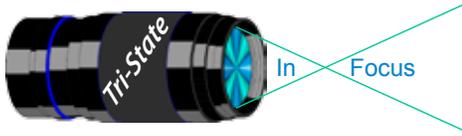
I hope this helps everyone with the process. If you have any questions, feel free to ask.

Donna

Thanks for Bob Ihrig for the Photoshop Elements instructions.



This is the image used to calibrate the Projector for PDI images. *(Note - do not use this image in the newsletter as it has been enlarged and therefore degraded.)* The file of this image is located on our website at <http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg> Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image. For any other questions, see Jerry Fritsch.



January Pictorial -

Open

Slides - Accomplished

- 1 Walter, Garry Baby Opossum On Fence Post
- 2 Deering, Ann St. Andrew's Pier

PDI - Accomplished

- 1 Carpenter, Jerry Dazzling Dahlia
- 2 Everman, Wilda Pink Dogwood
- 3 Kubler, John Watching the Clouds
- 4 Charette, Nelson Teapot Still Life
- 5 Kempf, Becky Home Sweet Home
- 6 Jennings, Maurice Bonaire Lighthouse
- 6 Jennings, Miriam Cottonwood Canyon Road

Prints - Tyro

- 1 Scheall, Ted Bluebreasted Kingfisher
- 2 Reeme, Pete Orchids
- 3 Hathorn, Lisa Dreaming While Awake
- 4 Beck, Ron Peppers On a Plate
- 5 Whitehead, Melvin Landscapes Of Peace & Quiet

Prints - Accomplished

- 1 Sallee, Joy Chimu Warrior
- 2 McBreen, Jane Chickadee Looking For Water
- 3 Jones, Richard Dock At Sunrise
- 4 Ihrig, Bob Solarized Balloons
- 4 Jones, Margaret Florida Cracker Cabin
- 6 Hannegan, Steve Summer Barn
- 7 Voelker, Dale Beach Soccer

January Nature -

Trees - Informal

Slides - Accomplished

- 1 Walter, Garry Frosted Tree
- 2 Jones, Margaret Eucalyptus Tree Bark

PDI - Tyro

- 1 Reeme, Pete A Gnarly Tree

PDI - Accomplished

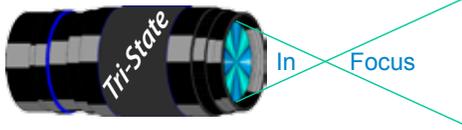
- 1 Charette, Nelson Foggy Tree
- 2 Kubler, John Overlooking the South Rim
- 3 Jennings, Maurice Dead Tree
- 4 Ihrig, Bob Tree Roots
- 5 Jennings, Miriam Spring In the Smokies
- 6 Everman, Wilda Mountain Top Tree In Fog
- 7 Thompson, Dan Moonlit Maple

Prints - Tyro

- 1 Hathorn, Lisa Sycamore In Winter
- 2 Griffith, Misty Fall In the Rockies
- 3 Beck, Ron River Trees
- 4 Scheall, Ted Bald Cypress in Bayou, Western Arkansas

Prints - Accomplished

- 1 Jones, Richard Trees At Sunset
- 2 Hannegan, Steve Looking Up
- 3 Carpenter, Jerry Warm Memories
- 4 Loughry, Donna Desert Survivor
- 5 Sallee, Joy Aspens
- 6 McBreen, Jane Big Old Tree



Please note meeting dates, times and locations will change for the next several months due to construction at the Center. Please check our website for up to date information.

February 2013 Meeting Dates:

Friday, February 08, 2013 - Pictorial - 2nd Friday
Performance Health and Rehab Chiropractic Center
Time: 6:30 PM

Friday February 22, 2013 - Nature - 4th Friday
Boone County Public Library
Time: 6:30 pm to 8:45 pm

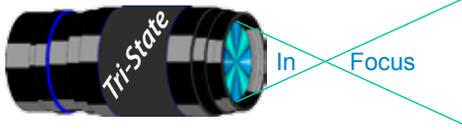
March 2013 Meeting Dates:

Friday, March 08, 2013 - Pictorial - 2nd Friday
TBD
Time: 6:30 to 8:45 pm PM

Friday, March 22, 2013 - Nature - 4th Friday
TBD
Time: 6:30 pm to 8:45 pm

Editor's Note:

*Deadline for the Next Issue - March 2013
Tuesday, March 1, 2013.*



TRISTATE PHOTOGRAPHIC SOCIETY COMPETITION CATEGORIES - 2013

Pictorial (1st meeting)	Month	Nature (2nd meeting)
Open	January	Trees
Stone, Wood &/or Metal	February	Open
Open	March	Drops &/or Droplets
Eyes	April	Plant Closeup(s)
Open	May	Open
Photographic Equipment	June	Open
Open	July	Spikes &/or Spines
Americana	August	Arthropods
Open	September	Open
Wet Subject	October	Open
Open	November	Curves
Reflections	December	Open

Reminder:

*Limit 1 print for Competitions.
A Formal print is Matted only -
no Frames.*

*Additional print(s) will be for
Display and Discussion.*

For PDI (Projected Digital Image)

If you would like to participate in the Projected Digital Images competitions you can email them to Jerry at jafritsch01@yahoo.com up through the Thursday before each Friday meeting. They should be JPEG format (.JPG file type) with the longest side having 750 pixels or less.

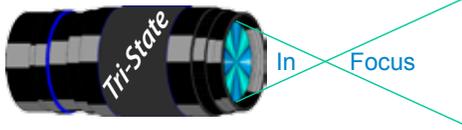
You can re-size the images in your digital processing software, usually under Image, then Image Size. Change the scale to pixels (not inches or cm),

and modify the longest side (height or width) to 750. The other dimension should automatically adjust.

If you don't know how to adjust the size, or can't, feel free to email the image to Jerry. He will adjust the size. For best color results, your JPEG image should also use a sRGB color profile.

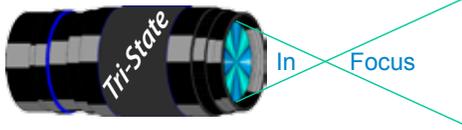
Please include your name, the image title, and if you are competing in Tyro or Advanced categories in the e-mail.

The file used to Calibrate the Projector for PDI images is located on our website at <http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg> Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image.



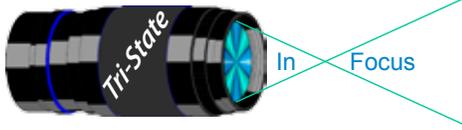
Topics for 2013 with Descriptions

P/N	2013	Topic	Description
Nature	January-13	Tree(s)	Take a photo of any tree or part of a tree.
Pictorial	February-13	Stone, Wood &/or Metal	Something stone, something metal, something wood or any combination of 2 or all three.
Nature	March-13	Drops &/or Droplets	Such as a macrophoto of a single drop through the fog-adorned gossamer web, the seaspray riding the waves, simple rain drops, dew drops on animal or plant, or a rainbow, etc.
Pictorial	April-13	Eyes	An image of the eye of an insect, plant or wild animal, living or non-living.
Nature	April-13	Plant Closeup(s)	Parts of Plants. A very close look of the some part of a plant. Preferably a Macro shot. The focus could be on the Stigma and/or the Stamens with the petals in the background.
Pictorial	June-13	Photographic Equipment	Anything related to photography including but not limited to cameras, lenses, tripods, film, memory cards, filters, flash, lighting products, store bought or homemade, etc.
Nature	July-13	Spikes &/or Spines	Anything that has spikes or spines on it! Definition of Spine: a stiff pointed plant process; such as a modified leaf or leaf part or a sharp rigid process on an animal. Definition of Spikes: a stiff, sharp-pointed piece or part such as the unbranched antler of a young deer or - a flower stalk or thorn.
Pictorial	August-13	Americana	Items or a collection of Items, related to the history, geography, folklore and cultural heritage of the United States.
Nature	August-13	Arthropod(s)	An arthropod is an invertebrate animal having an external skeleton, a segmented body, and jointed appendages. Arthropods include the insects, arachnids(spiders), crustaceans, centipedes, millipedes etc.
Pictorial	October-13	A wet subject	The subject must be visibly wet. This is not a water challenge, so NO swimming. Examples: Dew on a spider web, a child or dog playing in a sprinkler, water drops on flowers or other objects, beads of sweat on an athlete.
Nature	November-13	Curves	A photograph containing curves (a continuously bending line, without angles or any curved outline, form, thing, or part). Such as a curved section of a river, stream, plant or animal etc.
Pictorial	December-13	Reflections	Reflection of any kind.



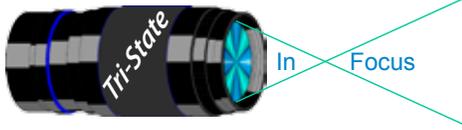
**TRISTATE PHOTOGRAPHIC SOCIETY
COMPETITION CATEGORIES - 2014**

<u>Pictorial (1st Meeting)</u>		<u>Month</u>	<u>Nature (2nd Meeting)</u>	
Open	Informal Prints	January	Patterns &/or Textures	Informal Prints
Unusual, Strange or Odd	Informal Prints	February	Open	Informal Prints
Open	<i>Formal</i> Prints	March	Frozen Water	Informal Prints
Triangles	Informal Prints	April	Animal Closeup(s)	Informal Prints
Open	Informal Prints	May	Open	<i>Formal</i> Prints
Mechanical Innards	Informal Prints	June	Open	Informal Prints
Open	<i>Formal</i> Prints	July	Weeds &/or Wildflowers	Informal Prints
Foggy Landscape	Informal Prints	August	Animals that can fly	Informal Prints
Open	Informal Prints	September	Open	<i>Formal</i> Prints
Friendship Park	Informal Prints	October	Open	Informal Prints
Open	<i>Formal</i> Prints	November	Against the Light	Informal Prints
Long Exposure	Informal Prints	December	Open	Informal Prints



Topics for 2014 with Descriptions

P/N	2014	Topic	Description
Nature	January-14	Patterns &/or Textures	Any pattern or texture found in nature, including but not limited to rocks, sand, animal parts, clouds, etc. - both Flora & Fauna.
Pictorial	February-14	Unusual, strange or odd	Self explanatory
Nature	March-14	Frozen Water	Includes, but not limited to, Ice, snow, frost and/or icicles. Show us a solid state of water.
Pictorial	April-14	Triangles	Triangles in the landscape/cityscape etc. such as roof peaks, design elements of a building, portion(s) of food, a traffic sign or musical instrument etc. (NOT included - Triangles such as a triangular arrangement of 3 objects).
Nature	April-14	Animal Closeup(s)	Close up of any animal or part of an animal.
Pictorial	June-14	Mechanical Innards	Insides of any man-made device, including but not limited to tractors, engines, watches, clocks, computers, etc.
Nature	July-14	Weeds and Wildflowers	Any type of weed or wildflower is fine. A single plant or a field full of them is fine (Cultivated plants or fields are not included.)
Pictorial	August-14	Foggy Landscape	Self explanatory
Nature	August-14	Animals that can fly	Any animal that is capable of flight or has the ability to glide in the air. This includes but is not limited to birds, bats, insects, flying fish, flying squirrels, sugar gliders, etc. Subjects do NOT have to be in flight.
Pictorial	October-14	Friendship Park	An image taken at Theodore M. Berry Friendship Park. Note: Map & Directions will be provided.
Nature	November-14	Against the light	An image that shows backlight or a Silhouette.
Pictorial	December-14	Long Exposure Photography	Long-exposure photography involves using a shutter speed equal to or longer than 1/4 of a second. A Long exposure does not have to have blurred elements. For example, a 30 second shot of a city street at midnight may have everything in the frame in sharp focus. Or star trails among stationary tree or rocks, car light trails in a night cityscape, "silky" waterfall or stream.



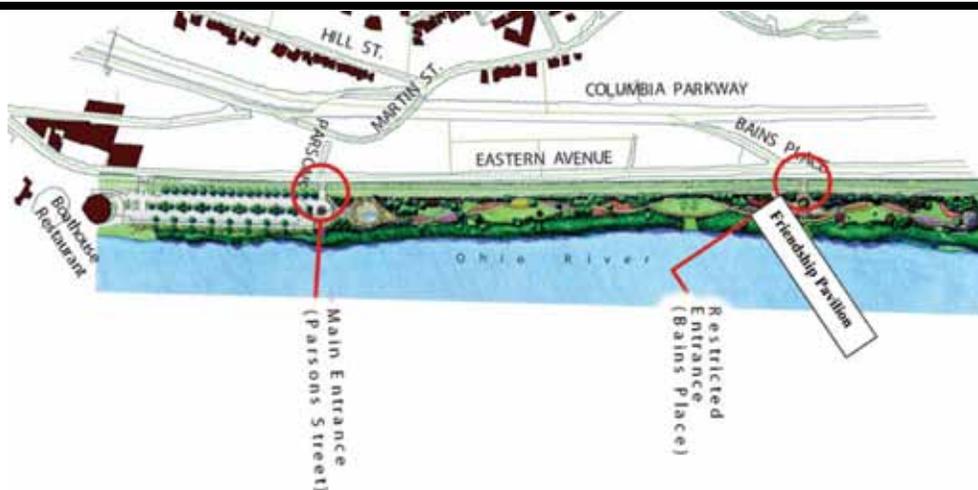
Directions to Friendship Park

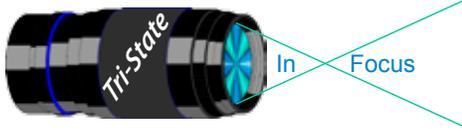
Located on 1135 Eastern Ave. Cincinnati

from the Campbell County Cooperative Extension Service Office (where we have our meetings)

Summary: 7.2 miles

1. Depart 3500 Alexandria Pike, Newport, KY 41076 [3500 Alexandria Pike, Newport, KY 41076] on US-27 [SR-1998] (North) 0.6 mi
2. Keep RIGHT onto I-471 5.8 mi
3. Entering Ohio
4. At exit 6A, turn RIGHT onto Ramp 153 yds
5. Keep LEFT to stay on Ramp 0.1 mi
6. Turn LEFT (South) onto E 3rd St 109 yds
7. Bear LEFT (South-East) onto Eggleston Ave, then immediately turn LEFT (North-East) onto US-50 TRUCK [US-52] 0.6 mi
8. Arrive 1135 Eastern Ave, Cincinnati, OH 45202 [1135 Eastern Ave, Cincinnati, OH 45202]





Website:

<http://www.tristatephotographicsociety.com/>

Facebook:

<http://www.facebook.com/pages/Tri-State-Photographic-Society-Photo-Club-NKyCincinnati-Area/262631450437635?sk=wall&filter=1>

PSA:

<http://www.psa-photo.org/>

E-mail Address Change Reminder.

If you change your e-mail address there are lots of people to notify, and it is easy to forget someone who needs to know your new address.

Remember to let Bob Ihrig (rdihrig@fuse.net) know of any address change so he can update this on the ListServ. Please put "Tri-State" in the subject box.

2013 Tri-State Officers & Chairpersons

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Margaret Jones
Vice-President
Becky Kempf
Secretary
John Kuhbler
Treasurer
Julie Adkins
Website
Donna Loughry
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Steve Hannegan
Location & Setup
Bob Ihrig

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Exhibits/Publicity
Keith Robinson
Field Trips
Dave Tubesing
Membership
Jerry Carpenter
Nature Slide Chair
Jerry Fritsch
Mark Kraus
Pictorial Slide Chairs
Richard Jones
Dan Thompson
Slide Projector Operator
Mark Kraus
Garry Walters (alt.)
Digital Print Pictorial Chairs
Jane McBreen
Nancy Beers

Digital Print Nature Chairs
Richard Jones
Teresa McGill
PDI Chair
Jerry Fritsch
Donna Loughry
PDI Equipment
Donna Loughry
Newsletter
Donna Loughry
Points/Awards
Margaret Jones
Programs
Becky Kempf
PSA
Don Weideman - Chair & PID
Donna Loughry - Nature
Jane McBreen - Print