



# NorCal Quarterly

Autumn 2010

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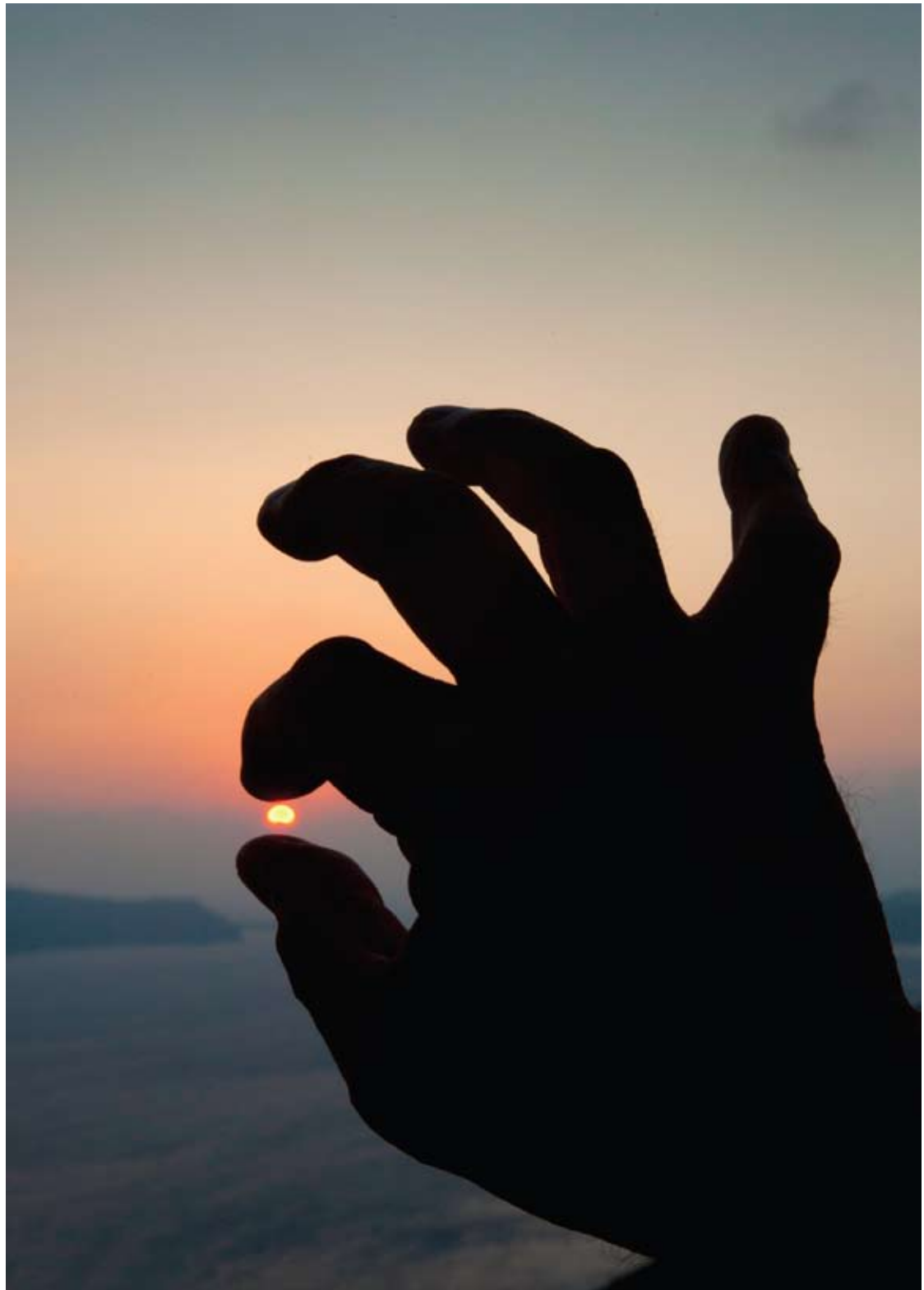
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*Santorini: Apollo Grabbed  
the Sun and Threw It into the Sea*  
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## Blue Creek

Larry Angier, editor  
Editor@asmpnorcal.org

There was no time for a summer vacation here! The 2012 calendar submission deadline was May first. We got the word in late June—"Send them anyway..."", they said. Then there was the big photo print project for another client that revved up only to wind down until another person was put in charge who could take the pressure. Another editor needed my landscapes for a book scheduled for release for Christmas and needed by digital expertise as part of the package. Then just before the county fair and my coverage of nearly every event during its four days, there was the trip into the Sierra to Blue Creek.

Blue Creek is a yearly cattle ranch extended family event—one where you're invited once and then have to remember to come again the next year. It's up to you to remember. I guess I've earned the privilege and that's what it is. The family in the foothills still drive their cattle by horseback up to the summer range to graze in the forest.

I'm the newcomer here. Though many of the folks that come to Blue Creek knew my folks when they first came here just after the war (WW II, that is), they moved down the mountain years before I was born, so many of the acquaintances I enjoy are new to me, though their names are familiar.

Blue Creek's about an hour drive and at least 25 miles beyond the cell and e-mail and

a great place to simply veg-out and enjoy conversation, cards, relaxing, kids, dogs, elders, great food, cold beer and recreation without effort, and this year a pick-up truck full of snow.

My first trip up was for just a day and it was a great trip. I wish I had known about it years ago.

The last couple of trips I've stayed for a couple of days. I bring a camera, but the computer stays home. People don't know who I am without a camera and Blue Creek becomes the perfect place to photograph multi-generations since they seldom get a chance to gather the rest of the year.

This year was special, the matriarch of the family who founded the camp back in the early 1900s was there as were all her kids and most of her grandchildren and great grandchildren and it was my duty to make sure we photographed them all.

It seems that these gatherings, here and other places are beginning to become projects in photographing the families, friends and faces who have come and gone through the years. It's never ending and adds to the provenance of the cabin. It's a project that chose me: to document this time frame for all posterity. It's my contribution to the these caretakers who would remain anonymous if I wasn't there to take their photos.

Food at Blue Creek is standard Cowboy fare: fried eggs, pan cakes, home-made sausage and bacon cooked on a wood stove for breakfast and pot-luck with barrel-cooked turkey for the main meal. For evening snacks,

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### Deadline for Autumn 2010: Sept. 18

The American Society of Media Photographers is a trade organization that promotes photographer's rights, educates photographers in better business practices, and produces business publications for photographers. It was founded in 1944 by a handful of the world's leading photojournalists and is recognized internationally for its leadership role. ASMP has over 7,000 members, including many of the world's greatest photographers, in 40 chapters nationwide.

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it's popcorn cooked on another wood stove. Drink ranges from snow-cooled kegs to home-made wine and harder.

To thank my friends who I photograph other times of the year, I pass out thank-you prints of calf markings, weddings, and other gatherings which gets me invited back next year.



## Back to Work

Bob Adler,  
co-president  
President@asmpnorcal.org

Summer's nearly over so it's time to get back to work. If you haven't made a plan to jump start your business, maybe now is the time to do so. With the economy the way it is, I think we should all take a hard look at what marketing steps work the best, after all we only have limited amounts of time, money and energy to devote to growing our businesses.

For some of us, this can be a daunting task. The answer might be to break down the project into "Bite sized" pieces. After all, we can always spend a little time most days to devote to this effort. Here are some tried and proven tips that might help. If you follow up with any of these you will be ahead.

Look at your online portfolio with fresh eyes. Are some of your images old or stale? Have

you neglected adding some of those great shots you've done lately? Updating your portfolio is probably the most important thing you can do right now. After it's done, send an e-mail blast to your client list telling them about the changes. This is a good technique to "Shake the bushes" and get your old clients thinking about you again.

Create a new e-mail marketing blitz for the upcoming year. You can create the artwork yourself in Photoshop and then use e-mail services such as Adbase, Creative Access, Constant Contact, Vertical Response or RatePoint to send your e-mails. Or you can buy an e-mail list of photo buyers from firms such as FreshLists who can license you a list that you can e-mail yourself. Any way you do it is a good way. You'll be amazed how many buyers open your e-mail and click through to your web page.

If you haven't already, start using social media sites like Facebook, LinkedIn and Twitter. More and more photographers are

reporting success networking through these sites. Over time, this networking will pay off.

Make a point of shopping at local photographers' vendors such as Dickerman Prints, Pictopia, LightSource, DTC Grip and Electric, Blue Sky Studio Rental, JCX, Keeble and Schucat, PixOasis.com, Site Welder and Pro Camera. These people actively serve local pro photographers and consistently offer advice and custom service to our community. They will be there for you when you need it most.

Last and perhaps most importantly, become active in ASMP. Our local NorCal board is preparing some powerful programs for the Fall and Winter designed for the working professional who is interested in exploring and taking advantage of the ever changing business climate and new technologies available to us.

This is a busy time for us at ASMP NorCal. We hope some of you will volunteer to join us as we help promote our community of pro photographers.

Lets get back to basics.

For up-to-date event info,  
venues, charges, tickets—  
<[www.asmpnorcal.org](http://www.asmpnorcal.org)>

Most events at Blue Sky Studios,  
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## Photoshop CS5 with Julieanne Kost



Adobe's Julieanne Kost gave a 5-star performance showcasing several of the new goodies within Photoshop CS5 on the eve of release of this next generation quintessential program. Julieanne's demo included simplifying complex selections, HDR, automatic lens corrections, and the much talked about content-aware fill. See John Jerney's review of Adobe Photoshop CS5 else ware in this issue.

Photos this page by Larry Angier, Editor.

## Photography Meets High Def

Would you like stills with your video or would you like video with your stills? It's not your father's Nikon anymore...

The game's changing with combo-cams that do HD video and HD video that do hi-res stills. Our four panelists gave the low-down about this new convergence from different perspectives, from Sean Donnelly's photo journalistic approach of the new-media, one-man with one-camera doing it all for *Time* and the *LA Times* to video/audio tech of Louis Block to journeymen Richard Neill, award-winning Director and DP traveling the word with National Geographic and finally to Lee Schneider, an accomplished DP of multi-camera documentary crews for clients including NBC, the History Channel, Bravo, and other channels, and producer with years in the industry.

Pitfalls abound especially with massive video files and tight deadlines and all the other stuff you need to make a film. Add the requirement of editing and sound and you can run yourself ragged!

It's simply not just a camera that can get you the high-def video, it's all the other tools and skills you've got to add to the mix to make it all work and all the post production skills and time to craft the final project.

As still photographers, we need to sort this out and educate ourselves about this new facet.

Discover more about our panelists:

Sean Donnelly: <[seandonnellyphotography.com](http://seandonnellyphotography.com)>

Richard Neill: <[www.adpix.com/portfolio.html](http://www.adpix.com/portfolio.html)>

Louis Block: <[www.flyingwombat.com](http://www.flyingwombat.com)>

Lee Schneider: <[www.docucinema.com](http://www.docucinema.com)>



Panelists: Sean Donnelly, Richard Neill, Louis Block and Lee Schneider

# Peter Krogh's dbBestflow comes to NorCal

Years ago, I had a request to purchase rights for an image for several thousand. Only problem was, it was lost in my messy files...I did find the file and made the sale. My first project then was to organize my files. I was lucky!

Today, you need to be organized more than ever before. Sales must be made in minutes, not days. FedEx is simply too slow. If you can't find your photo, you can't sell it and the sale is lost!

Peter Krogh, author of *The Dam Book* (O'Reilly, 2009), an expert in digital asset management and a spearhead of ASMP's dpBestflow showed us a few of the techniques and his tricks to keeping our digital image files organized and how to do it all quickly and efficiently.

It begins at capture and the goal is to handle images from capture to edit to delivery to archiving efficiently and without redoing work. Working once gives you more time to create even better images and the time to actually have a life!

You're telling me your files are in a snit? Don't worry! Start with your next project and move forward. As you have time, simply bring in a small number of your old files into your new workflow, but not all at once! A few at a time is plenty. Take it slowly and before you know it, you'll be all organized!

If you missed Peter's seminar (he was here not too long ago), you missed a lot, but don't despair, you didn't miss it all! Simply point your browser to ASMP's <[www.dpBestflow.org](http://www.dpBestflow.org)> and get with it! Summer's nearly over and you've got images to get out and make your mark!

Want even more info? Go to Peter's DAM site: <[www.thedambook.com](http://www.thedambook.com)>.

The sooner you're organized, the sooner you can relax! *-Editor ASMP NorCal dpBestflow Seminars "I Need a Workflow That Works for Me", April 6, 2010, Leftspace Studios, San Francisco.*

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selection options (with enhanced edge detection), sophisticated painting, puppet warp, amazing 3D realism, and easy-to-do 3D extrusions.

Other enhancements include significantly improved HDR capabilities, better media management (through an embedded Mini Bridge panel), a totally revamped raw processing engine, and 64-bit performance across all supported platforms.

In this article, we'll take a look at some of the most exciting new features and enhancements, and discuss how to get the most out of them.

**Content-Aware Fill** Photoshop has always been the go-to tool when it comes to removing distracting or unwanted elements from an image. Photoshop CS5 enhances this capability

## First Look: Photoshop CS5

By John Jerney

It's amazing, but after 20 years and no less than twelve versions, each new edition of Photoshop arrives as anticipated as a birthday or holiday gift, carefully wrapped and awaiting eager hands. (Except, of course, software nowadays is unwrapped well in advance given the lengthy public betas and webcast previews of key features.)

And so it is with Photoshop CS5, the latest version of Adobe's flagship image editing application. Photoshop CS5 maintains the tradition of feature-rich updates, packing a wallop with new and enhanced capabilities that include content-aware fill, powerful

by offering a new way to remove object details (or even entire objects) while seamlessly filling in the space with context-sensitive imagery. Known as Content-Aware Fill, this much-talked-about new feature not only intelligently fills in the left-behind space, but also attempts to match the surrounding lighting, tone, and even noise.

Content-Aware Fill appears as an option when deleting from the Background layer or using the Fill command. You can also select it as an option with the Spot Healing Brush. While not perfect, Content-Aware Fill can be a real time saver especially as you learn to successively apply the tool to fine tune your changes.

Also be aware that Content-Aware Fill appears to perform its best magic with abstract or randomized backgrounds such as grass, sky, or irregularly repeating surfaces. Having said that, even casual use

can yield some amazing results. One interesting use, for instance, involves building out the edges of an irregularly shaped image, such as a stitched panorama. Since edges in these types of images often tend to be either landscape or sky, the immediate results can be stunning.

### Streamlining Complex Selections

Selecting irregular or finely-featured edges is a constant challenge. For example, capturing tiny fluffs of fur or strains of hair typically lead to less than satisfactory results, especially when done in a hurry. Photoshop CS5 makes it easier to complete complex selections using the updated Refine Edge and Refine Mask dialogs.

Here's how. After making a selection or creating a layer mask, you can use the Refine Radius (or corresponding Erase Refinements) tool to brush over and touch up troublesome spots. Checking the Smart Radius box and setting the radius slider is an even easier option. In addition, you can use the new Decontaminate Colors feature to remove the color fringes that often appear around selection edges.

As with any time-saving tool, results vary depending on the particular image. But based on my tests, it would be tough to best these new tools without spending an inordinate amount of time perfecting your selections or masks. If you find yourself doing complex selections regularly, this will be one of your favorite new features in Photoshop CS5.

**Enhanced HDR** Photoshop CS5 enhances the High Dynamic Range (HDR) capabilities of the program, so much so in fact that it has been renamed HDR Pro. HDR is a technique for extending the dynamic range of an image by performing 32-bit magic using multiple photos. As many have observed, HDR in Photoshop was due for an update as several third-party solutions have recently pushed the technology further.

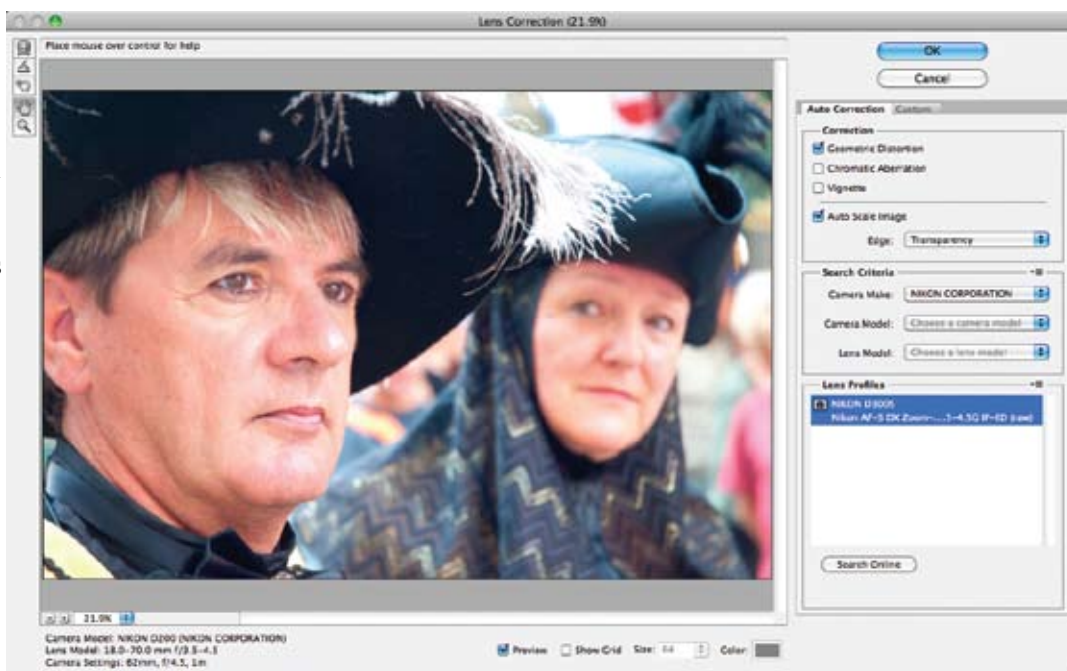
In response, Adobe has redesigned the interface adding new sliders and controls (such as edge glow radius and strength, gamma, exposure, and detail, among others). Your images now appear in familiar filmstrip format along the bottom of the dialog. New too is the ability to choose from a set of custom processing presets that range from flat to photorealistic and saturated to surrealistic, just to name a few.

A new feature to remove ghosts is also available. When selected, Photoshop CS5 examines each image to try to determine whether anything has moved between the exposures. The feature works well with content such as clouds, grass, and objects with sharp edges. Results can vary with other objects, but the feature is impressive nonetheless.

Photoshop CS5 has also added an HDR toning adjustment that allows you to apply HDR-style toning to single images (actually, you can apply precisely the same presets and local adaptations as with regular HDR). This allows yet another way for you to easily modify the aesthetic of your images, in this case by applying techniques that are more often found in HDR composites.

**Auto Lens Correction** Lens distortions and similar issues have typically required manual correction, often times with a fair dose

of trial and error. Photoshop CS5 builds upon the earlier Lens Correction filter to automatically fix common geometric distortions, including barrel and pincushion distortion, as well as vignetting and chromatic aberration.



This Auto Correction feature bases its calculations on a growing database of lens profiles directly associated with specific camera models. Adobe further offers a free Lens Profile Creator that you can use to create additional profiles for less common lens-body combinations. You can also search online for other photographer-contributed profiles.

While the built-in profiles worked well during my quick tests, it's not clear whether user-sourced profiles can be counted on to match the quality of professionally-created offerings or, for that matter, how different profiles will be ranked and vetted within the community.

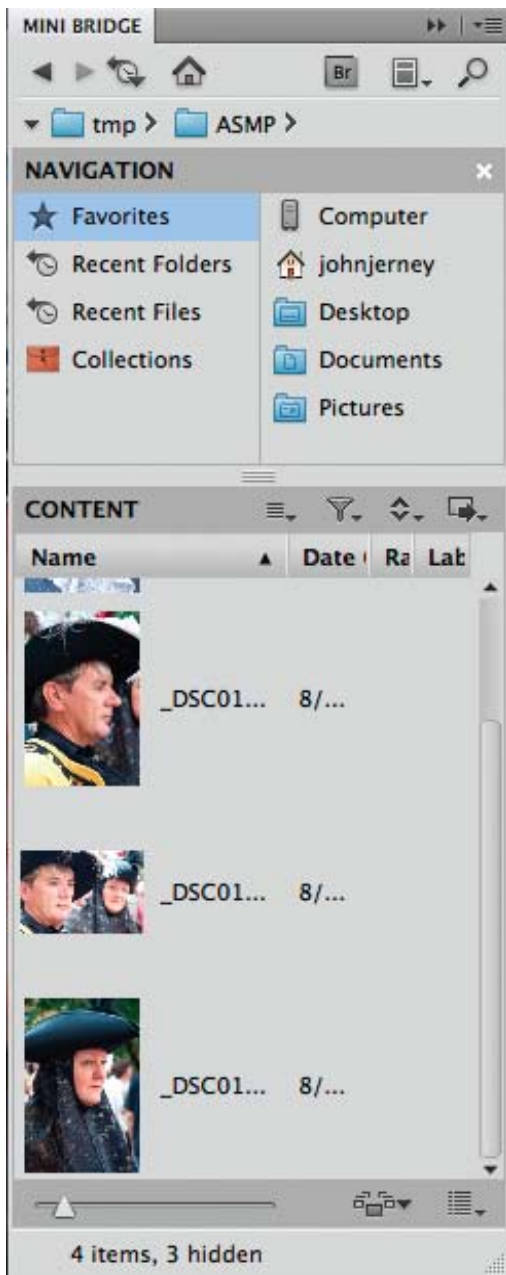
**A Mini Bridge to a Brighter Future** Way back when, Photoshop CS2 introduced a new application called Adobe Bridge with the goal of streamlining the process of locating and organizing your images. Bridge is indeed handy, and certainly a step up from the previous File Browser in Photoshop, but if you happen to work with a lot of images, it can quickly grow tiresome having to switch to a separate application each time to open a file.

In CS5, Adobe has enhanced Bridge, as you'd expect. But more importantly perhaps, Photoshop CS5 now includes a panel version of Bridge, called Mini Bridge, accessible directly inside the program. Interestingly, the full version of Bridge needs to be running in the background for Mini Bridge to work, but Photoshop starts it automatically if it isn't running already.

You can think of Mini Bridge as a souped-up file browser that acts as a window into regular Bridge, letting you navigate, sort, preview, and open images on your system. Mini Bridge, of course, is not meant to replace full Bridge, but it does make it easier to access the main features without having to constantly switch applications.

**Raw Image Processing Gets a Boost** Photoshop CS5 comes with Camera Raw 6, which represents a major reworking of Adobe's raw processing engine. This new version employs new techniques to de-mosaic and sharpen images, and features better algorithms to perform advanced noise reduction.

Be aware that the new engine is not directly compatible with



earlier versions. You are, however, given a choice when opening an already processed image of using the new engine or keeping your old processing results. When processing new images for the first time, Camera Raw 6 offers enhanced luminance and color noise reduction, which you can refine to maintain as much detail and contrast as possible.

Camera Raw 6 also enables you to add grain, which might seem counter-intuitive at first but can be necessary if you need to harmonize a series of shots taken at different ISO settings, for example, or if you need to match grain when creating composites using layers. Other enhancements in Camera Raw 6 include better control over post crop vignetting.

**Amazing Artistic, Painting and 3D Effects** Responding to requests from graphic designers for more painterly control within the application, Photoshop CS5 adds a set of natural and realistic painting tools. These tools allow you to create brushes that closely mimic real paint brushes and mix paint just as if a real brush was spreading wet paint. Photoshop CS5 also offers a new transform tool called puppet warp which allows you to position pivot points along a grid and manipulate the underlying image.

In terms of 3D, Photoshop CS5 Extended adds Repoussé technology which makes it easier to create 3D logos and other art starting from any text layer, selection, path, or layer mask. The dialog for creating the Repoussé text layer features a rich assortment of shape presets and materials enabling you to create just about any type of effect. You can also create shadows for your 3D objects using the Ground Plane Shadow Catcher feature, allowing you to project a customizable shadow onto any plane within your image.

**64-bit Across All Platforms** With Photoshop CS5, Macintosh users finally join their Windows compatriots in gaining access to a 64-bit version of the software. What does this mean in practical terms? Well, assuming that you have more than 4GB of RAM, Photoshop

should be able to keep more of an image in memory (where operations are fastest) without having to swap back and forth from a comparatively much-slower disk. For very large images, in fact, Adobe claims up to a 10X improvement in performance. The same is true for certain complex operations, such as processor-intensive filters.

What took so long for Mac users? It turns out that Apple only supports 64-bit processing when applications use the Cocoa framework. For Adobe, that meant almost a wholesale rewrite of the software. Time well spent though, because Photoshop CS5 now screams on both platforms.

One caveat however. If you use third-party plug-ins, make sure that they have been updated to operate in a 64-bit environment. Otherwise, they simply won't work. But remember that if you do get yourself in a jam, you can always start Photoshop in 32-bit mode.

**Tweaks and Updates Galore** As you would expect, Photoshop CS5 also includes a number of simple refinements, user interface updates, and other tweaks. The good news is that the principal user interface is basically the same (though it's easier to switch between workspaces, for example, using buttons in the Options Bar).

Aside from that, the first update you're likely to notice is a change to the default behavior of the Zoom tool. Normally, click-and-drag with the Zoom tool zooms into the region you highlighted. However, in Photoshop CS5, the new behavior is more like a scrub zoom, which zooms as you drag. Handy, but also a bit disconcerting at first. Not to worry though. If you really don't like it, you can always configure the Zoom tool to work the old-fashioned way.

The second update you're likely to discover almost as quickly is a new sampling ring that has been incorporated into the Eyedropper tool. When you click using the eyedropper, a dual-colored ring appears showing the current color on top and the previous active color on the bottom. A neutral gray surrounding ring is present to help you better gauge the colors. Surprising at first, but useful once you start using it regularly.

**Conclusions** It's been observed that Photoshop is one of the few programs that faces no real competition, excluding itself of course. In other words, Adobe's commitment to innovate is based on the need to show new users that they can do some amazing things with increasing ease, while also convincing existing users that upgrading is a no-brainer.

For both new and existing users, Photoshop CS5 is truly a compelling program. Features such as Content-Aware Fill and enhanced selection capabilities clearly simplifies some of the more troublesome and mundane tasks that most photographers routinely face. Enhanced raw image processing and a more capable HDR are other welcome enhancements.

Finally, enhanced painting capabilities and simpler and faster 3D also continue to push Photoshop forward, though (reasonably enough) not fully into the realm of dedicated paint or 3D applications.

All in all, Photoshop CS5 seems to keep finding ways to make our work as photographers and digital image makers just that much easier and, dare I say it, fun.

#### Product Information

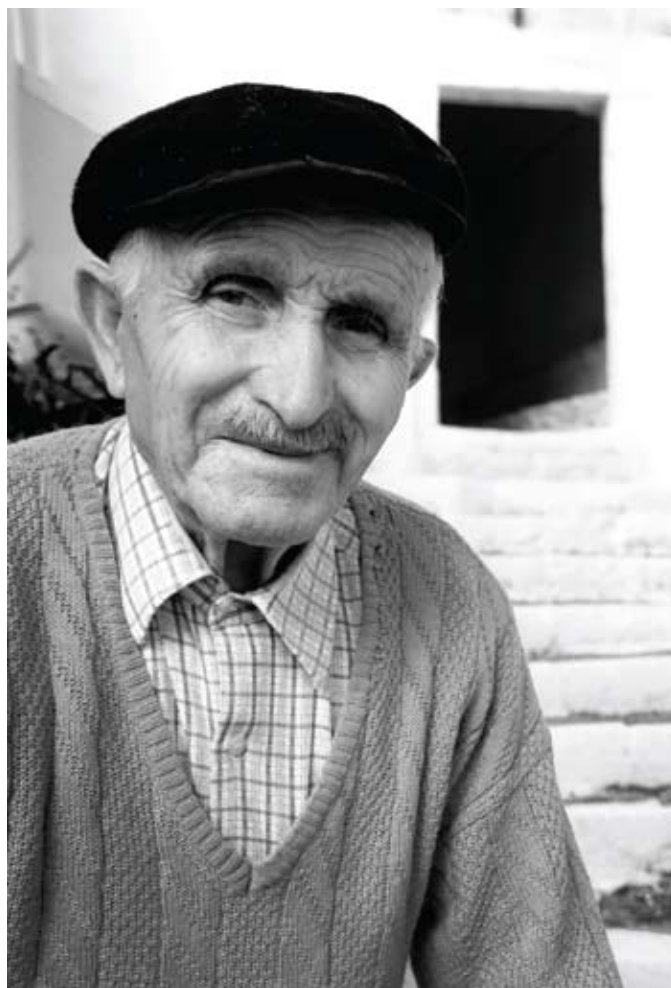
Macintosh and Windows—Photoshop CS5 Extended: \$999, upgrade from \$349; Photoshop CS5: \$699, upgrade from \$199.

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# A Greek Odyssey

by Glenn Steiner



Every journey begins with but a single step. As with all journeys, it's never the destination but the passage between points that counts.

My friends call me Odysseus. They are not far from the truth.

My Greek islands are a state of mind, a place slowly in transition from the 19th Century into the modern 21st. It is this wonderful character that best serves this peripatetic wanderer where old Balkan traditions thousands of years old still exist and are practiced daily.

Sometimes I, a complete stranger, will be invited into someone's house, asked if I would like coffee or a soft drink, given homemade sweets made from fruits, and asked sincerely: "How are you? How are you making it today?" Now try imagining this happening in the USA today. We have so much to learn.

I dodged the troubles brewing in Athens and flew out directly to my first island. No muss, no fuss, just me and seventy pounds of gear.

This year's five-week Odyssey started in Limnos at the mouth of the Turkish Dardanelles. After a week, I ferried to Samos, the mountainous home of Pythagoras, to do location research for another project.



Mykonos cried out for me to visit my friend Petros “o Pelikanos” and to work on a small hotel shoot.

On Santorini, I began my first photography workshop “In Search of the Real Greece,” where we explored Thira’s splendid Venetian towns, traveling by ferry to rarely visited Anafi and little known Thirasia for a week.

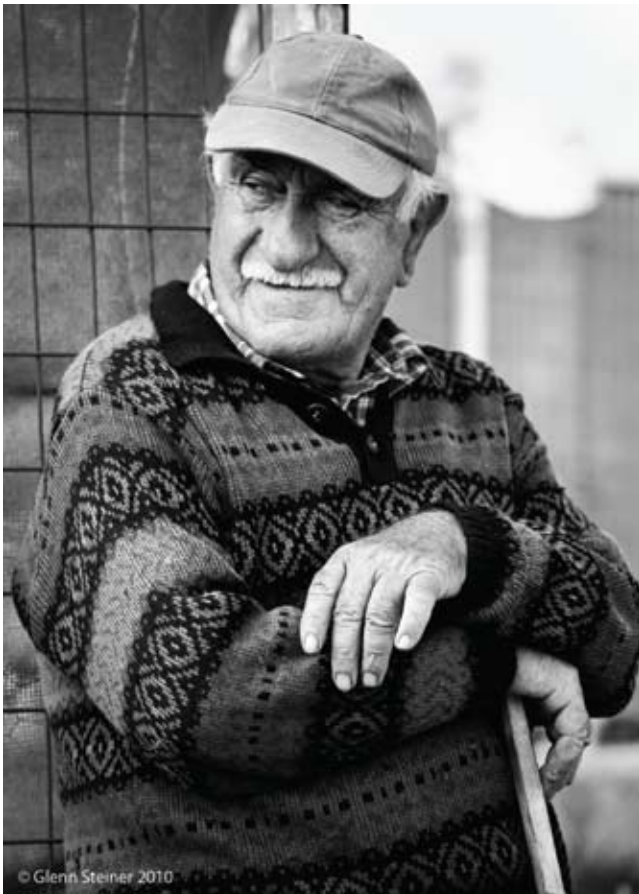
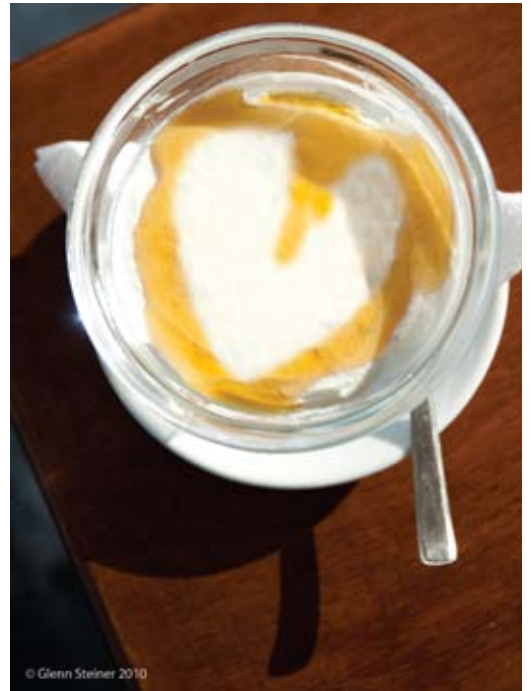
In “Sail The Wine Dark Sea,” I hired a 55 foot sailing yacht to take my new students from Samos, to little Agathonisi, to stony Marathi where the goats outnumber the humans 100:1, to the holy island of Patmos-home of St. John and his Cave of Revelations, to sweet Lipsi with its two hundred blue domed churches, to traditional Kalymnos the capital of sponge diving in Greece, and finally to Leros with its wonderful Kastro (or Castle) and its quirky villagers.

Odysseus must always return home to his Penelope, as I must gladly return home to Marin to the arms of my dear wife Rose, the cats and our sweet Golden Retriever Cleo.

Although I’ve studied Greek culture for seventeen years, I prefer to learn from the Greek people directly. In the ancient tradition of Plato and his parable of the Cave, Plato asked his teacher Sophocles whether he was looking at the shadows on the cave’s wall or was he staring directly at the fire itself.

For me, I prefer chasing the light.

*Glenn Steiner is an award winning corporate photographer based in San Francisco and former secretary/associate editor of the ASMP NorCal. Glenn leads the Greek Island Workshops in Photography <Greekislandphotography.com> and has explored fifty-four of the 220 inhabited Greek islands.)*



**Glenn Steiner**

# Creating A Downward Spiral

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Recently, I visited several web sites of photographers who are fairly new to the field of Architectural Photography. Several were members of the ASMP Architectural list serve and I noticed that they had listed their fee structures on their web sites.

In several cases, their fees reflected values that were available to clients from the 70's and 80's day rates. In some cases, they were including the ownership of the intellectual property. My concern is a downward spiral of pricing. By listing their prices and with their competition under pricing them on their own web sites just to stay competitive. Have they factored their personal and business expenses?

This action can cause unreasonable expectations on the part of potential clients who are looking for breaks in a tough economy. In addition, these actions can set an unreasonable precedent with new marketing or photography coordinators. For the photographers who are offering these low fees, are they setting themselves up for long-term failure and a very short career?

#### Questions:

- Can they cover their true cost of doing business, their living expenses and their cost of equipment replacement?
- Are they creating a profit basis, where they might create retirement reserve?
- Are they leaving prospective clients with a lasting impression

of a low budget photographer getting stuck with low budget assignments in the future?

- Can they escape that reputation, once they are established as low budget photographers?
- How long can a photographer sustain a business when they are losing money and draining their savings?
- Is the photographer losing the ability to negotiate stronger license?

It's important to create a higher standard in our industry and profession. During tough economic times, the temptation to charge below your true profit margin just to get the assignment is there. Downward pressure is very real. Especially if the client keeps demanding more each time, pays less and the precedent is set for future expectations

It might seem practical to charge less for that one assignment just to generate enough income to pay immediate bills. By taking a loss and not charging for the true value of that assignment and the licensing potential, you are hurting yourself in the short and the long term.

At the same time, when you are charging just enough to clear a profit without leaving room for that margin of error, or not covering your true expenses, eventually your ability to remain in business will fail.

Posting your fees on your site can be a positive approach if they are realistic but if not, you are potentially damaging your long term reputation and you may be setting an unrealistic value of the true value of your images and for future licensing.

*Steve Whittier is a member of board of ASMP National, ASMP NorCal Advisory Board and Past President, ASMP NorCal.*

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*"1185 Sixth Avenue, New York City" required two days of travel, a scouting day with the AD, negotiating for roof access and a 20 foot climb with equipment up a rusty ladder wishing for a warm hat resulted in this photo composed of nine panels in Photoshop. ©Steve Whittier <www.whittpho.com>*