



The Contact Sheet

Newsletter of the Photographic Society of Chattanooga

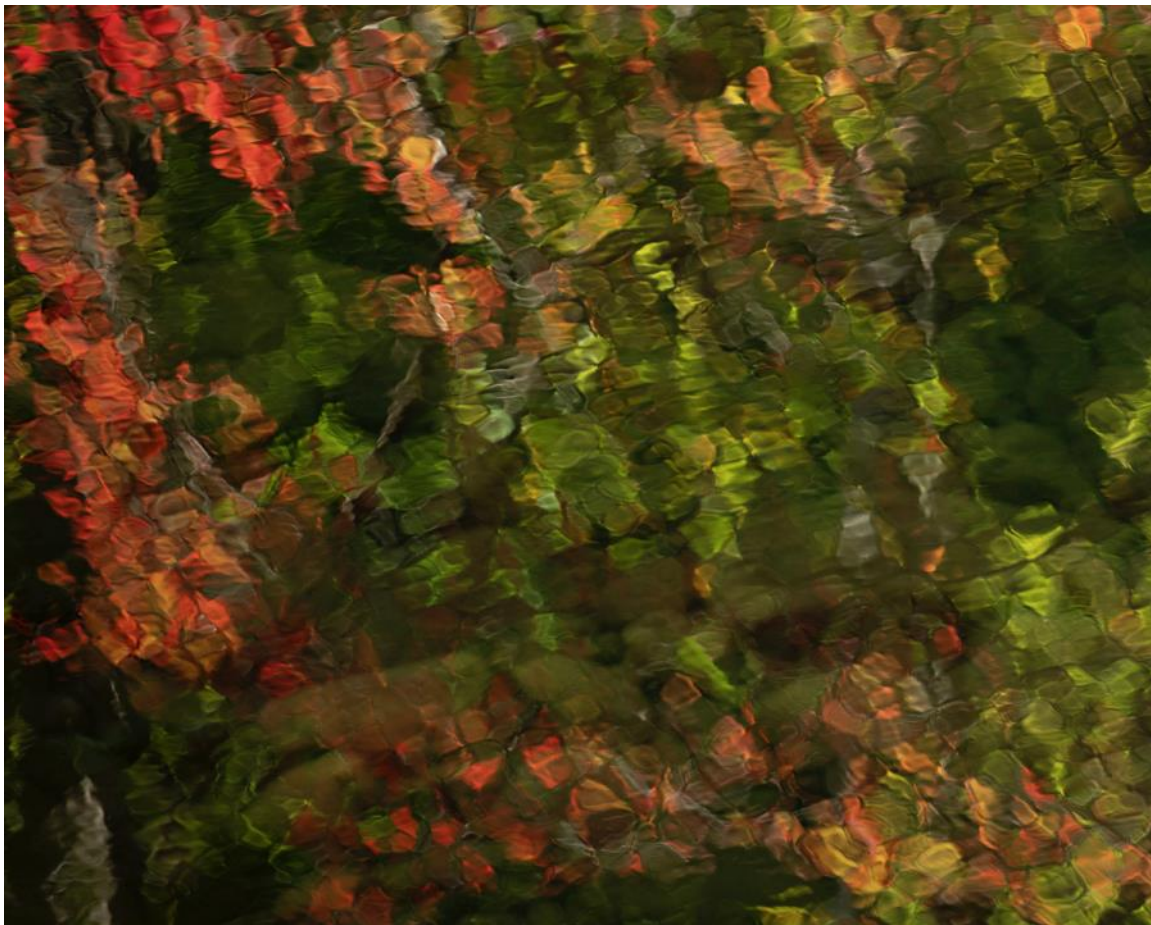
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Volume 74, Issue 11

November 2024

Cover: Nichole Vild

FALL COLORS



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The Photographic Society of Chattanooga presents Kevin Adams

On Thursday, November 21, 2024, the Photographic Society of Chattanooga will present Kevin Adams. Mr. Adams is a photographer, writer, teacher and a specialist in night and waterfall photography. He began his career in the mid-1980s, and is well known for his book, "North Carolina Waterfalls" now in its third edition. Kevin has published other books, as well, including his newest e-book "365 Nights: A Yearlong Immersion into Night Photography". He has also created and sells his own photography gear. Mr. Adams presentation, "Photographing Waterfalls in Days and Nights" will be available via Zoom, at the link <https://us06web.zoom.us/j/81605483149?pwd=PQ53PWmPSIQOj3hVgbAwhbV0dsdryR.1> The presentation will begin at 7:00 p.m. Visitors are always welcome.

The presentation will begin at 7:00 p.m. at the St. John United Methodist Church, 3921 Murray Hills Drive, Chattanooga, TN 37416. For more information call 423-344-5643 or e-mail Myra Reneau at president@chattanoogaphoto.org. For more information about the Photographic Society of Chattanooga, visit <https://chattanoogaphoto.org>.



The PSC's Continuing Photography Education Class November 21 at 6:00 pm

For anyone looking to improve their photography, join the Continuing Photography Education Class (formerly Boot Camp) at 6:00pm.

Bill Mueller will be discussing, "A Simplified System for Importing and Organizing Your Photos in Lightroom".

This class will not be on the Zoom presentation.

PSC Committee Chairs

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Youth Photography (YPS): Pat Gordy & Gary Conner
youthcontest@chattanooga.org

Calendar of Events

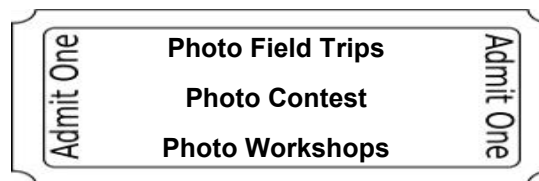
Nov 9 – NG3C Shootout in Rome, GA
Nov.14 – 7:00 pm PSC Board Meeting via Zoom
Nov 21—6:00 pm Continuing Photography Education Class
Nov 21—7:00 pm General Meeting and Presentation
Nov 29– 4:00-8:00 pm Field Trip to Reindeer on the Riverfront

PSC Membership

Pay your membership online through PayPal
www.chattanooga.org

Or by check ~ Mail check (payable to PSC) to
 PSC, PO Box 8886, Chattanooga 37414

STUDENTS (FULL TIME) \$15 SINGLE \$30



New Members and Visitors

PSC welcomes all visitors and new members. New members are invited to participate in all PSC events and visitors are encouraged to join PSC after three visits.

What's New on the Web? November 2024

Bill Mueller

We've had a busy month for photographers in October. Along with several interesting tutorials, we've had Major new releases of Photoshop and Lightroom. Let's get into it.

Alister Been gives us what he calls his best advice yet on how to master composition.

[How to master COMPOSITION \(my best advice yet\)](#)

Since we're entering fall color season this next tutorial is appropriate. Christian Mohrle shows us how to improve foliage colors.

[Improve FOLIAGE COLORS doing THIS! \(Lightroom Classic Tutorial\)](#)

A lot of people seem to be having trouble loading images into Lightroom. Here Christopher O'Donnell shows us how to speed up Lightroom by avoiding this import Mistake.

[Speed up Lightroom by Avoiding THIS Mistake When You Import](#)

Now we'll get into the new toys and tools in to the recent new releases for Lightroom and Photoshop. To start off we have Blake Ruddis reviewing Adobe's major update to Adobe Camera Raw.

[MAJOR update: Adobe Camera Raw 17](#)

Taking that a step further Matt Kloskowski discusses the differences in Camera and Lightroom. For the past few years, they have been the same.

<https://www.youtube.com/watch?v=uKha-yd3UJs>

Next Matt will go through what's new in Lightroom 2025

[Whats New Lightroom 2025](#)

And here he discusses Photoshop's new features for this major update.

[\(1051\) Photoshop NEW Features \(October 24 Update\) - YouTube](#)

Our friend from PiXimperfect takes it a step further by discussing the new features in Photoshop 2025 and in the current Beta version.

[\(1051\) Photoshop 2025: Top 7 New Features Explained! - YouTube](#)

Next Colin Smith at Photoshop Café discusses his take on all the new features in Photoshop 2025.

[Photoshop 2025 is HERE! TOP New Features in MAJOR Update](#)

And finally, for all you who like toys (I really do), here's a new Console from Logitech to streamline using Photoshop and Lightroom.

[NEW Logitech Console: Best Companion for Photoshop?](#)



Annual Competition Information

Martin Fish

Note: An expanded article about all PSC internal contests (that is, not those involving PSA), but in generic form, can be found on our Visual Pursuits website. Go to <https://psc.visualpursuits.com>, then navigate to Competitions > ***Competition Requirements for Submissions. All members, competing or not, can access this document.

The annual contest opens at 12:30am on the day of the club meeting in October, closes at 11:30pm of the day of the club meeting in November, and the results presented to the membership at the club meeting in December.

The PSC annual contest consists of (1) an open digital division, (2) a themed digital division, and (3) an open print division. In addition, submitters are divided into Beginner, Intermediate, and Advanced categories, which are self-selected by the submitter, except for the advancement rules. If you wish to change your category, contact Martin Fish or Randy Ware.

The theme for the 2024 annual contest themed division is **Black & White/Monochrome**. The guidance for this theme is:

Monochrome photography is any photography that utilizes differing amounts of light instead of different colors to capture and represent images. Whereas standard color photography (known as polychrome) displays colors from across the spectrum, monochrome photography takes only one single color and uses a range of tones of that color. Black and white photography uses varying shades of neutral gray instead of the actual colors of the objects photographed. Monochrome is not exclusively black and white, however. It can be achieved using varying shades of other colors like sepia, cyan, blue or brown.

You may enter up to three images in each of the themed digital, open digital and open print divisions (i.e., a maximum of six digital entries and three print entries).

I will have boxes to hold your prints at the November meeting. Do not deliver your prints in any kind of sealed box or container. All boxes and containers will be disposed of and will not be returned to you. If you need to deliver your prints at any other time, please contact Martin Fish, contest chairperson, via email at fishmp@aol.com or contest@chattanooga-photo.org to arrange a delivery time and place.

If you have any questions, please do not hesitate to contact me at the email address above.

Quote of the Month

**“We turn not older with the years,
but newer every day.”**

Emily Dickinson

AEIOU of Photography

by Maurice E. Griffith

Over one trillion digital photos will be taken this year. But how many good photos will be captured? How many great photos? How many memorable photos? And what *is* a good, great, or memorable photo? There are five important factors in capturing that special image – one that will really WOW others and give you a real sense of satisfaction with your creation. Each of the factors begins with a vowel, making it easy to keep them in mind. I give you the **A-E-I-O-U** (and sometimes **Y**) for great images:

A – Artistic

The most common definition for the word artistic is: “relating to the arts.” Some definitions referenced elements of design, such as lines, shapes, color, pattern, and texture. But how do we be artistic with our camera? Learn to look for lines, shapes, colors, patterns, and textures. Let your mind process what you see in your viewfinder. Review the image on the display. Think about artistic elements. Move your camera. Get closer. Back up. Angle your camera. Decide if you should shoot straight on or obliquely. Understand, think about, and incorporate artistic elements in your image. These actions add to the artistic quality of an image because these design elements are pleasing to the eye. So, *my* personal definition of artistic is “pleasing to the eye.” This, of course, is subjective and



does not mean pleasing to *all* eyes, but specifically to the eye of the beholder. “*Quod gustus non contendere.*” (Taste is that which cannot be contended.) Does the image please your eye? If so, it is **artistic**.

E – Emotional



Does the image make you *feel* anything? Do you feel happy, sad, amused, angry, sympathetic, or motivated? Some of the compliments I have received that I appreciate the most are those for which the photo expresses emotion. When people say, “I can almost feel the cold.” or “I almost feel like I’m there.” If the image makes someone feel amused, happy, or even mad, your image has struck an emotion and has had an impact that will probably be remembered.

War photographers, street photographers, wildlife photographers, and nature photographers all hope to make an impact and invoke emotions that result in a better understanding of our world and ultimately promote change for the better.

Does your image invoke a response? If so, the image has provided **emotion**.

I – Image Quality

Is the image technically good? Is it clear? Is it level? Was it well exposed? With today’s cameras, it has become much easier to produce a good quality image. Cameras offer autofocus, automatic exposure, automatic white balance for color correction, and even image stabilization to reduce motion blur. Some detect smiles and blinking eyes. On most cameras, you can select scene modes that provide additional information about the settings and processing required, but the camera never knows as much as



you do about the conditions of the scene and your desired result. The very highest quality images are not those for which the camera settings are calculated by a computer chip, but those that are deliberately controlled by the photographer to produce the optimum image.

Even when the image on the camera card is not ideal, you still have the option of post-processing the image. You can crop, straighten, make the image lighter or darker, adjust colors, change perspective, and perform countless special effects. Some cameras even enable editing in the camera.

But, generally, an image must be sharp, color balanced, straight, and clear. There may be exceptions, but these are expected for basic **image quality**.

O – One-Subject

When you look at an image with this quality, you *know* what you are looking at. There is an obvious *subject* or an obvious *point* to the photograph. Typically there should not be two or more subjects or themes competing for the viewer's attention.

Reviewing some of my old photos, I found that I could add a focus point by cropping. I probably should have done that when the photo was taken by zooming in or getting closer to the subject, but cropping during post-processing is always an option to consider. If you have two great subjects that are competing for attention in your image, you may even be able to crop each one separately and create *two* meaningful images.

A common technique for emphasizing a subject is to have leading lines or other optical pathways that draw the eye to the subject. Think about how you can draw the eye to the subject when you take the photo.

If the photo doesn't have subject, it doesn't make a *point*. If it doesn't make a point, it won't speak to the viewer. When people look at your image, you want it to convey a message. When they look away and they still *know* what this image was about, it undoubtedly has **one subject**.

U – Unique

If the image is one that can never be recreated, it has a quality and value that, by definition, is *rare*. No one, not even *you* can capture this same image again. It is a frozen moment in time that has never happened before and will never happen again. Admittedly, this is what photography is – capturing a moment in time, but the best moments are those that are unique.

Reviewing an old stack of slides I had taken in Washington, D.C., I found fair shots of monuments, buildings, wax museum figures, and general tourist shots. Of the roll, I discarded all but two. Most were ordinary tourist snapshots. My family was with me, but I had included none of them in my photos. Even the two I saved were not great, but not quite ordinary enough to discard. Many of those shots could be taken again and most could be improved.

Yes, having people in the shot certainly makes it more unique. And depending on your audience for the shot, that may be adequate. Baby photos certainly fall into this category, but unless the shot is really exceptional, only friends, family, and descendants will care.

The best suggestion I can provide for capturing this type of image is the old Boy Scout motto: "Be prepared." Have a camera available at all times. Better yet – have a camera *ready* at all times. Don't



miss that one-in-a-million shot. There is an all too rare and valuable quality in an image when it is **unique**.

A-E-I-O-U

Not all photos need to follow all of these guidelines, but if you keep in mind the five factors starting with A-E-I-O-U, you will find yourself producing more remarkable images and a few that will be really impressive!

Sometimes Y

Great photography often reflects *YOU* as a person – your interests, your personality, your tastes, and your passions. Make an effort to shoot those subjects that interest you personally, and you will find yourself motivated. Satisfy yourself first! You will find that you are more willing to take the time to create a great image. Capturing images that interest *you* will be the final factor underlying the other five “all-the-time” vowels in creating great images.



Boot Camp has a New Name

To give prospective attendees a better idea of the type of presentations they can expect from our own club experts, we have changed the name of Boot Camp to *Continuing Photography Education*.

It will still be held in the same room upstairs at 6:00 pm. The only thing changing is the name.



*PSA provides education, information,
inspiration and opportunity
to all persons
interested in photography*

Of Interest to Photographers

November Field Trip Info

Nichole Vild

Reindeer on the Riverfront – November 29 4:00 – 8:00pm

Taking place the Friday after Thanksgiving for over the past 40+ years, the Southern Belle and Erwin Marine Sales have lit up the Tennessee River with extravagantly decorated boats. On shore, thousands gather to get in the holiday spirit with pictures with Santa, seeing real, live reindeer and live music. Free to attend for everyone!



FREE to attend and fun for the whole family with live reindeer and Santa on site for free pictures, hot cocoa bar, mini-train rides, fire pits, face painting/balloon animals, and holiday tunes followed by the annual Lighted Boat Parade and spectacular Fireworks presented by the Southern Belle & Erwin Marine Sales.

Event Activities:

4:00pm - 6:30pm - See Real Live Reindeer

4:30pm - 7:30pm - Pictures with Santa

7:00pm - 8:00pm - Lighted Boat Parade

8:00pm - Fireworks

Please let us know if you plan to attend by sending an email to fieldtrips@chattanooga.org or signing up at the November meeting.

For more information: [Reindeer on the Riverfront — River City Company](#)



Places and Gatherings that Might Interest Photographers

Mary Jane Fish

Dates	Event	Location	More Info
Nov 9, 2024	NG3C Shootout	Rome, GA	ng3c.org
Nov 15 - Jan 4, 2025	Enchanted Garden of Lights	Rock City	https://www.seerockcity.com/events/enchanted-garden-of-lights/
Nov 16 - Jan 12, 2025	Garden Lights, Holiday Nights	Atlanta Botanical Gardens	Atlanta Botanical Garden Garden Lights, Holiday Nights (atlantabg.org)
Nov 26 - Jan 19, 2025	Asian Lantern Festival	Chattanooga Zoo	Chattanooga Zoo announces themes for Asian Lantern Festival - WDEF
Nov 29, 2024	Reindeer on the River	Downtown Chattanooga	Reindeer on the Riverfront — River City Company
May 16-18, 2025	Battle of Resaca Reenactment	Resaca, GA	The Battle of Resaca Reenactment Official Site - Home (georgiadivision.org)



If you know of any items you would like to photograph or think your fellow members would like to photograph, please send the information to editor@chattanoogaphoto.org to be included in the upcoming newsletters.

If you attend any of the events listed in the newsletter please send a short writeup about the event and if you enjoyed it or got any good images, please send images in with the writeup.

Remaining 2024 and Beginning 2025 PSC Continuing Photography Class Schedule

2024

Month	Speaker	Subject
November	Bill Mueller	A Simplified System for Importing and Organizing Your Photos in Lightroom
December	No Class	Christmas Dinner

2025

Month	Speaker	Subject
January	Richard Smith	Lightroom Updates
February	Nichole Vild	Intentional Camera Movement
March	Mickey Rountree	Lenses
April	TBD	Critiquing Photos



To ensure that you receive communications about the club, please check publicity@chattanooga-photo.org as a safe email address. Also, check your “Spam” folder, particularly if you have EPB Fiber Optics as your email service, to ensure you’re receiving emails intend for you from the club. Even though Karen uses Blind Copy to send out messages, several emails return undeliverable messages due to potential spam. We want you to stay informed of everything going on with the club, but there is only so much we can do.

October Field Trip Report

Nichole Vild and Martin Fish

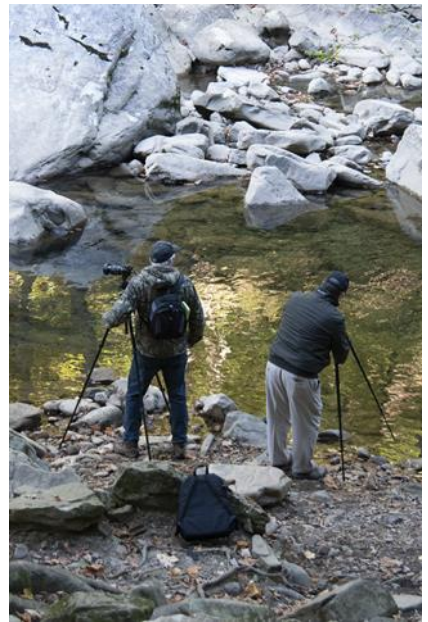
After weathering the storm—quite literally—during August’s field trip, Martin pulled some strings with the local meteorologist, and it paid off. We were greeted by an absolutely perfect autumn day for our visit to Laurel Snow State Natural Area (SNA).

On Saturday, October 19th Nichole Vild, Martin Fish, Steve McMurtry and his partner, Diane Shelly, Patrick Thompson, Dean Jernigan, and new members, Mark and Chio Libby, hit the trail just as the first hints of fall colors began to make their appearance. The air was crisp and cool, yet the sun cast a warm glow, creating ideal conditions for a day of exploration and photography.

The trail is along one bank of Henderson Creek. The creek is in a valley surrounded by mountains on each side, so the early morning photography was not bothered by bright sunlight. Later on, we could get images of sunlight just hitting the leaves of trees, rocks, and some of the creek. There were a few points along the trail where there is a short path to the creek and many of us clambered down to get a different perspective on the creek and surroundings.



We were not the only visitors to the SNA. There were many individuals with giant “pillows” on their backs. I think they were foam cushions. These folks are free soloing, climbing the rock faces without safety equipment (except the cushions.) We also saw groups of what looked like campers.

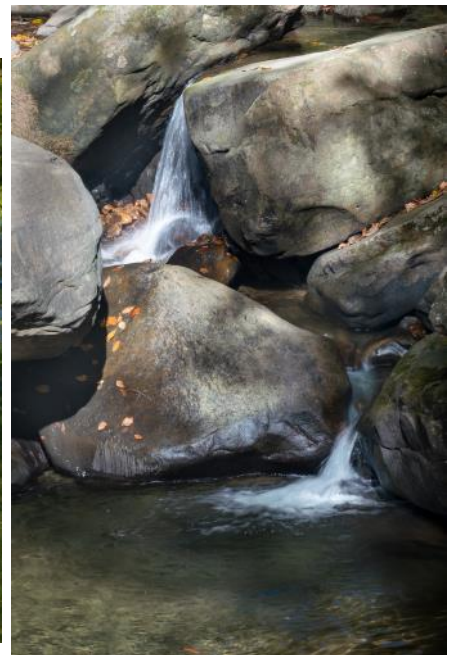


After walking the gentle path for maybe ½ to a mile, the trail starts getting rocky and going uphill. At some distance from this point there is a waterfall, which none of us visited.

The group captured stunning reflections of trees mirrored in still waters, crafted abstract images from scattered autumn leaves, and admired the gentle elegance of tiny waterfalls nestled among the rocks. With the season's colorful transformation just beginning, the park offered a beautiful preview of what's to come, making the outing not only a visual treat but a welcome respite after summer's intensity.



(Images submitted by Nichole Vild, Martin Fish, Patrick Thompson, and Steve McMurty)



PSC Competition Themes for 2025

Martin Fish

After tallying the voting results after the Open House meeting, the Board has selected the following themes for our quarterly and annual contests. I have tried to come up with a definition for each theme, but these definitions may change before a contest begins. You will always find the definitions in the newsletter.

First Quarter: Long Exposure

Long Exposure photography involves using a long-duration [shutter speed](#) to sharply capture the stationary elements of images while [blurring](#), smearing, or obscuring the moving elements. Long-exposure photography captures one element that conventional photography does not: an extended period of time.

An image without some element having motion will not qualify for this contest. Some types of long exposures include clouds in motion, vehicle lights, star trails, and smoothing out moving water.

For more information see

<https://visualeducation.com/long-exposure-photography/> or

<https://www.adobe.com/creativecloud/photography/discover/long-exposure-photography.html>

Second Quarter: Blooms/Flowers

Blooms/Flowers almost needs no definition. However, you can take flower photos in many different settings, including in the wild, in a studio, or at home with premade bouquets. Images may be of gardens of flowers or wildflowers, down to macro images of an element of a single flower. Techniques like focus stacking, selective focus (think Lensbabys), and macro can enhance a subject and display a creative element. Flat lay photography images will not qualify for this contest.

For more information see

<https://www.shutterstock.com/blog/photographing-flowers-ideas>

Third Quarter: Transportation

Transportation is the movement of goods, animals, and persons from place to place and the various means by which such movement is accomplished. Images do not have to show the transportation means in motion. Transportation modes can include air travel, road or rail transport, water transport, bicycles, or even children's transport.

For more information see

<https://annemckinnell.com/2016/03/24/how-to-photograph-modes-of-transportation/> or

<https://www.ephotozine.com/article/10-top-transport-photography-tips-18820>

Annual: Abstract Photography

Abstract photography is a style of photography that creates images that are not immediately associated with the physical world. Abstract photographers use light, movement, and perspective to create unexpected images that can challenge the viewer's perception of reality. Some techniques include camera motion, macro, and distortion.

For more information see

<https://www.adorama.com/alc/abstract-photography-for-beginners-9-tips-for-capturing-stunning-abstract-images/> or

<https://www.adobe.com/creativecloud/photography/discover/abstract-photography.html>

Slightly Beyond Photography Basics

Intro to Textures

Mickey Rountree

As I usually do, I'm calling this article beyond basic because it involves Photoshop rather than Lightroom or other basic editing programs.

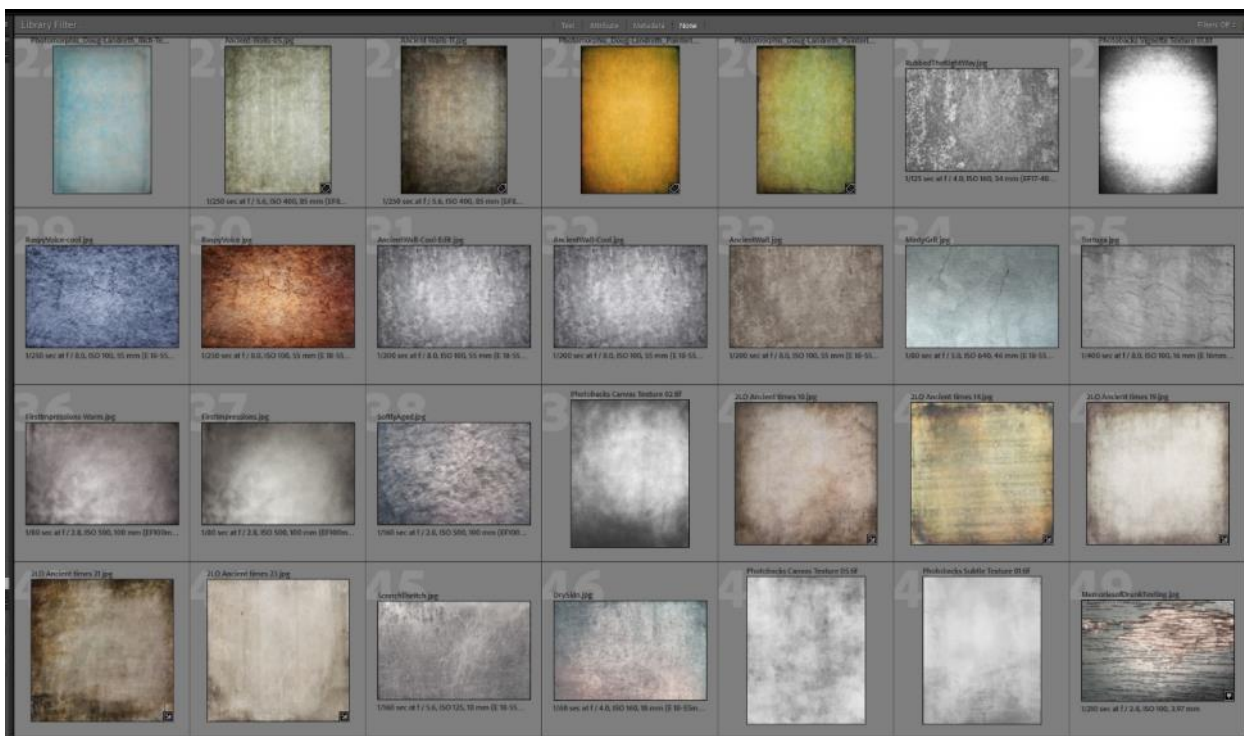
In this article, I'm going to touch on the basics of using textures, but more importantly I want to encourage you to try adding textures to your own images. By now I'm sure there are whole books on using textures and hundreds of videos on the web, so if this sparks your interest, there are lots of resources out there.

There is no real mystery to using textures; it's just adding one or more images in layers over your main image, adjusting blending modes, opacity and masking until you get a look you like. On the other hand, I went to two different full day workshops on textures, and still took years to actually start using them in my own work. And when I first started, I used Topaz Texture Effects, which is no longer available, for essentially a one click way to add textures. Now I'm much more adventurous and have hundreds if not thousands of images in my textures file.

When these articles are converted to PDF and sized for the newsletter, the resolution and quality of the images is seriously degraded. If you would like to read the article and see the images as I did, you can see this article on my website at this link.

<https://mickeyroutree.smugmug.com/Articles/Basic-Photography-Series/>

Below is just part of one folder of my textures.



Part of what really makes the use of textures work is the blending modes used for each texture, as well as the ability to mask and vary the opacity of each texture layer. It's worth trying several blending modes to see what you like best, but there are some general guidelines and modes you will use more frequently. For adding a texture to a white or light background Darken and Multiply work well. For adding texture to a mid-gray background Softlight and Overlay work well. And for adding a texture to a black background Lighten or Screen work best. If you use multiple textures, you can use different blend modes for each texture.

Here are a few reasons to use Textures.

PORTRAITS For years I shot portraits on a white background. It works, just look in any magazine. It draws you right to the face, but after a while all of those white backgrounds get boring. Same shot with two textures shot in Chattanooga. I think it's more interesting.



Obviously from the example above textures can work on white, but I feel I have more options on a medium gray, so I started shooting subjects on a gray background. If white is boring, gray is even worse. But textures work wonders.



LANDSCAPES Textures can add a mood to landscapes. They can help disguise flaws, or, as below, add some interest to a bare sky.



STILL LIFE and PRODUCTS In magazines and ads you usually see products shot on a solid white or color background. That is to draw your eye to the subject and allow space to add type. But when is the last time

you saw an old master's still life painting with a white background? Below is an example of using a more recognizable image rather than a pattern as a texture. It may be blurring the distinction between composites and what most people think of as textures.



COMPOSITING It's often difficult to composite a subject into a different background. There are usually problems with color, lighting and overall feel or mood. Using a texture can help pull the elements together. In a composite I mask the subject, but usually only about 80% and I often decrease the mask opacity all around the subject's outline to blend the two together more smoothly. Here I used a grungy texture that fit the mood of the scene, and left some texture on my subject.



In this example I added a texture, and then also added the blue color grading using a color lookup table adjustment layer for the spooky night effect.

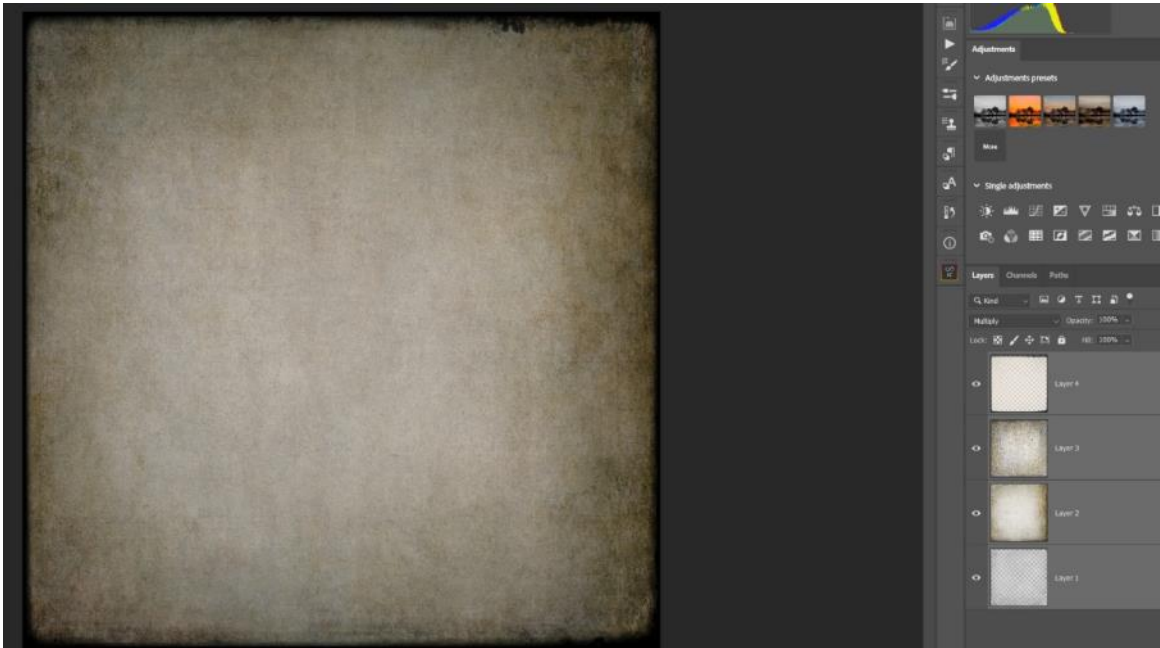




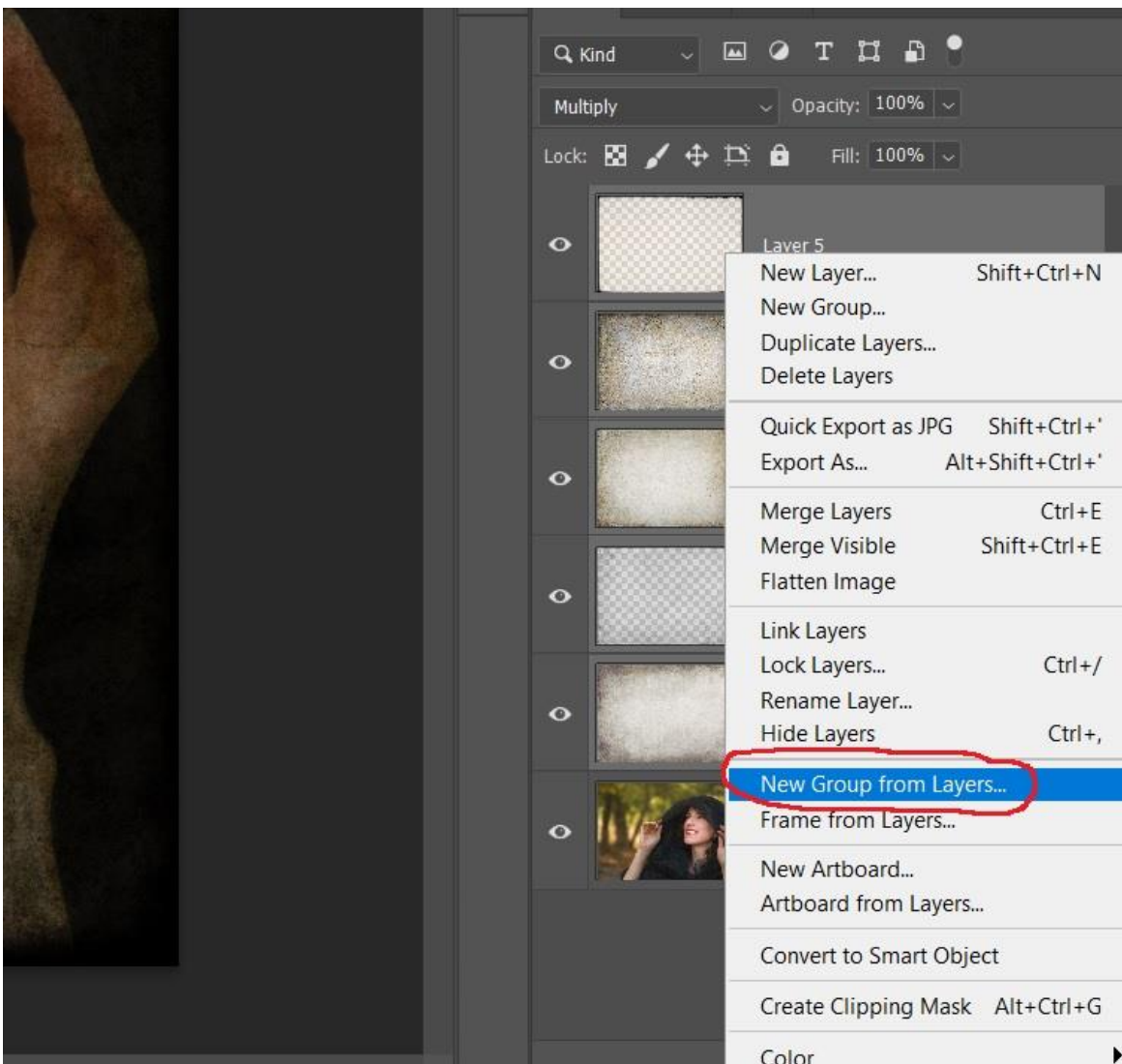
Here are a couple of more detailed examples. This is my starting image. It has already been edited, but no texture has been applied.



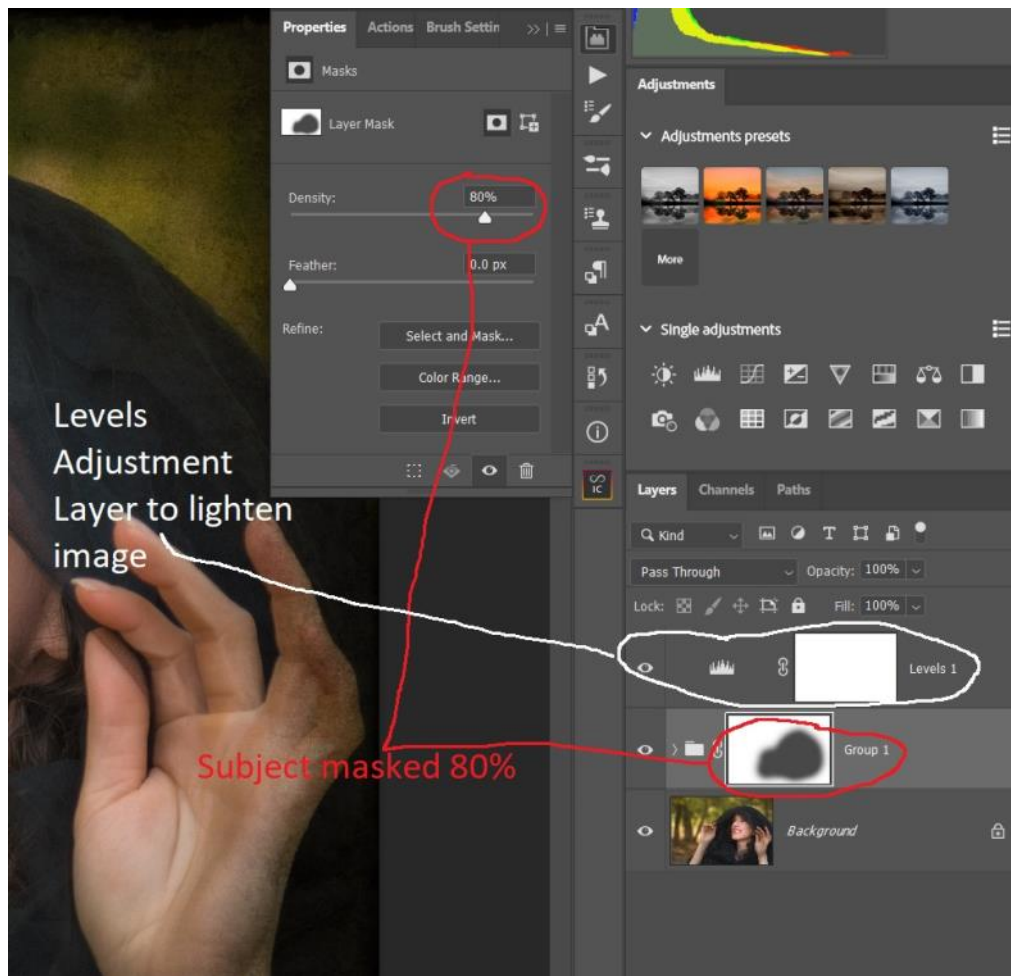
This is my favorite texture for portraits. It has 4 or 5 (a slight variation) layers with different blending modes. I have it saved as a Photoshop file with layers, so I can open it, select all of the layers and copy and paste them to my new image.



Here is my 5 layer version added. The next thing I do is select the texture layers and create a new group from layers. That lets me mask or change the opacity of the whole group rather than each individual layer.



Here I masked the texture from the subject at about 80%, and then added an adjustment layer to brighten the image as the textures darkened it too much.



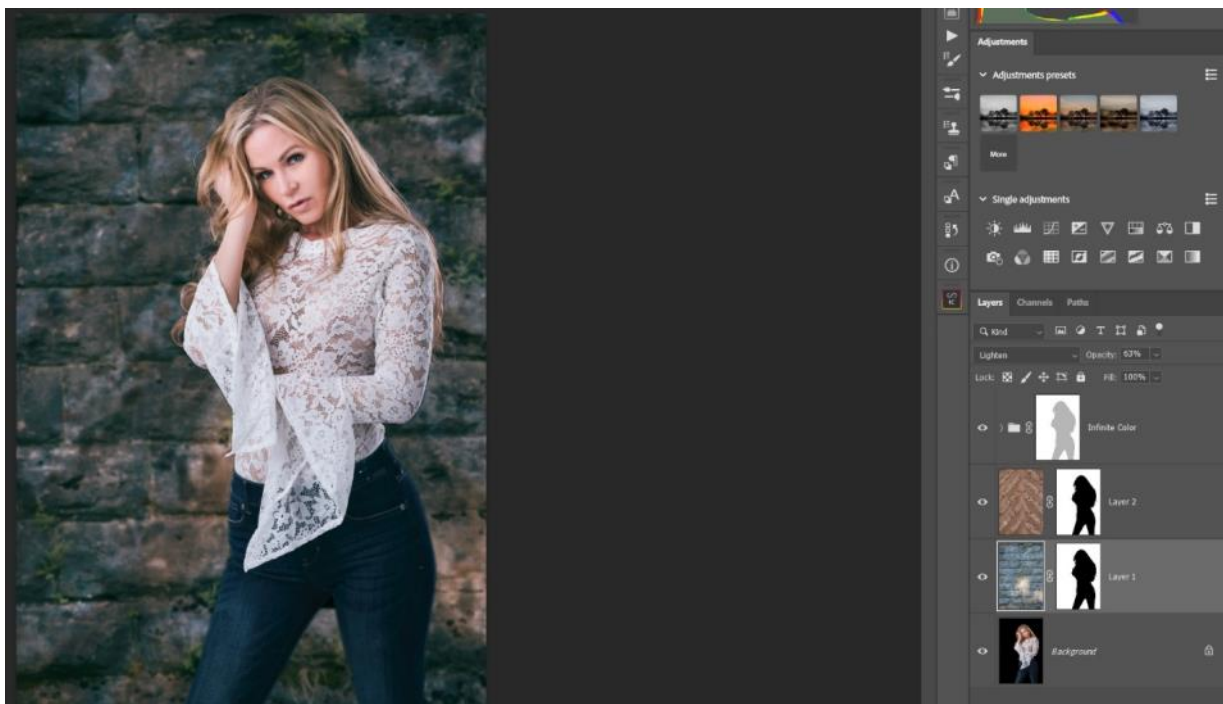
And here is the final image with textures and levels adjustment.



Here is an example of using textures on a black background. This is the original image, and again all of the basic editing has already been done.



Here I've added two textures, and since these are going over black, I used the Lighten blending mode. I created a mask by going to the base layer, selecting the selection brush and using "select subject". With the subject selection active I clicked on the first texture layer and held down "Alt" while clicking the mask icon, creating a perfect mask around the subject. I copied that mask to the next texture layer. I also used Infinite Color to create a color grading, and copied the mask to the infinite color group and decreased the opacity of the mask to let some color show on the model. And in the final image I applied a Gaussian blur to the two textures layers so they were less intense and didn't compete with the model.





Where do I find textures?

Shoot your own. Look for patterns, light or even subjects you like. Search for “Free photography Textures download”. I like concrete, cement, stucco, adobe (mud walls) and wood textures and I shoot whenever I see good examples.

Which texture should I use?

Try several, alone or in combination. There is no right or wrong here as long as it suits your vision.

Which blend mode should I use?

Try lighten, screen, darken, multiply, overlay and soft light.

How do I know when to stop?

Don't ask me. I'm not known for my restraint. Maybe when it looks “overdone” back off a layer or two, and/or try decreasing the opacity.

I added textures and now my picture is too dark.

Try decreasing the opacity, mask key areas, and/or add a levels adjustment layer.

I have hundreds of textures. With just one image, this could be endless.

Absolutely. But now you never run out of things to try. I have about 1000 textures, so that's 1000 possible variations, not counting blending modes and opacity. If I use two textures, that becomes a million possibilities. Add three textures and it becomes a billion possibilities. Even at just a million possibilities, you could spend the rest of your life working on just one image.

I've added a texture I like, now what?

Try another texture layer. Try color grading in LR, or using look up tables in PS.

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Thanks to Shaw Industries for printing our monthly newsletter.

Monthly Meeting Information

Day: 3rd Thursday Each Month

Time: 6:00 PM, Boot Camp
6:30 PM, Registration & Social
7:00 PM, Meeting & Program

**St. John United Methodist Church
CAC
3921 Murray Hills Drive**

Directions: Exit Hwy 153 onto Hwy 58 North. Turn left at the first traffic light onto Murray Hills Drive. Entrance to the church is on the right. PSC will meet in the CAC (gymnasium) ground level entrance immediately in front of you. Parking surrounds the church; however other entrances will normally be locked.

The Photographic Society of Chattanooga holds club membership in the Photographic Society of America, ArtsBuild Chattanooga, Camera Club Council of Tennessee (3CT), and the North Georgia Camera Club Council (NG3C).



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