



The Contact Sheet

Newsletter of the Photographic Society of Chattanooga

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May 2023

Cover: Mary Jane Fish

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Africa — An Amazing Wildlife Destination!

Myra and Larry Reneau

May 20, 2023 at 7:00 pm

Myra and Larry Reneau have been to Africa five times, primarily to the SabiSands region (near Krueger Park). Our presentation will assist the viewer in preparing for this magnificent trip. We will discuss planning, viewing safaris on the internet, navigating Africa, equipment, clothing, how to travel there, when to travel there, along with tips and stories about our adventures. If Africa has ever crossed your mind as a destination, please join us for this presentation.

Myra Reneau

Myra has been involved with photography in some form or fashion since she was 10 years old. Myra's father was a Shriner in the Alhambra Dune Buggy unit and taught her how to use his Nikon camera to photograph their routines. Jump ahead to many years later when she bought her own Nikon DSLR and became a strong hobbyist photographer. Her time is split between her many loves of photography, competitive duplicate bridge, travel and caring for her parents.

Myra considers herself a "lifetime" learner. In photography there are endless things to learn. She loves all aspects of photography such as understanding wildlife and their habits, image manipulation through textures and other means, and maximizing RAW images in Lightroom and Photoshop. Infrared photography is the latest area of intrigue.

Myra and Larry have been blessed to have traveled the world over. Their cameras are always there to capture this beautiful world and especially the wildlife it contains.

Myra would like to give a special shout out to members of The Photographic Society of Chattanooga that have shared their knowledge with her. A huge thank you goes out to Donna Bourden, Bill Mueller, Mickey Rountree, Pat Gordy, and Bob Edens. All of these wonderful people and many others have mentored her along the way.



April Bootcamp—May 18 at 6:00pm

**Russell Robards—Bird & Alligator Photography
in Florida**



BOOT CAMP

http://chattanoogaphoto.org/Education/boot_camp/bootcamp

PSC Committee Chairs

- Boot Camp:** Patrick Thompson
bootcamp@chattanooga-photo.org
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3ctclubrep@chattanooga-photo.org
- Community Outreach:** Gary Connor
outreach@chattanooga-photo.org
- Contests-Quarterly and Annual:**
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- Workshops and Seminars:** Lin Prabish
workshops@chattanooga-photo.org
- Youth Photography (YPS):**
 Pat Gordy and Gary Connor
youthcontest@chattanooga-photo.org

Calendar of Events

- May 11—7:00 pm PSC Board Meeting (Zoom)
- May 12—6:00—8:00 pm Blackwell Reception
- May 18—6:00 pm PSC Bootcamp and General
- May 18—11:59PM 2nd Quarter Competition
 Images due on Visual Pursuits

PSC Membership

Pay your membership online through PayPal
www.chattanooga-photo.org

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

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

FAMILY (SAME HOUSEHOLD) \$40



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.

Visitors	New Members
Max Bryant	Jacqueline Marschak
Calvin Keeton	Leonard Murray
	Monty Wilson

What's New on the Web?

May 2023

Bill Mueller

Well it's trying to be spring. The other morning, I got up at 6:00 to take the dogs out and it was 33 degrees, by 4:00 it was 80. I really don't need that much variety in my life other than in Photography.

Remember last month Christian Mohrle started his Lightroom Master Class. I had linked episodes 1 and 2 in the newsletter. This month he released episodes 3, 4, 5 and 6. Here they are:

[\(227\) This is how you use the TONE CURVE | Lightroom Masterclass EP. 03 - YouTube](https://www.youtube.com/watch?v=VLNza-gRccA)

(<https://www.youtube.com/watch?v=VLNza-gRccA>)

[\(227\) How to use Lightrooms HSL Tools | Lightroom Masterclass EP. 04 - YouTube](https://www.youtube.com/watch?v=elrTFmQPm24) ([https://](https://www.youtube.com/watch?v=elrTFmQPm24)

www.youtube.com/watch?v=elrTFmQPm24)

[\(227\) How to use Sharpening & Noise Reduction | Lightroom Masterclass EP. 05 - YouTube](https://www.youtube.com/watch?v=hL9O7Oholkg) ([https://](https://www.youtube.com/watch?v=hL9O7Oholkg)

www.youtube.com/watch?v=hL9O7Oholkg)

[\(227\) Lightroom COLOR GRADING Explained | Lightroom Masterclass EP. 06 - YouTube](https://www.youtube.com/watch?v=KYITxezeU8Q) (<https://www.youtube.com/watch?v=KYITxezeU8Q>)

If you ever listen to our Premier Contest Judge and Club member Bob Copeland, you'll know he says the element most frequently missing from our contest entries is contrast. Here's Alister Benn with Everything You Need to Know About Contrast.

[\(227\) Why is contrast so important in landscape photography? - YouTube](https://www.youtube.com/watch?v=7cHVbV9eZVM) (<https://www.youtube.com/watch?v=7cHVbV9eZVM>)

One of the biggest features in Adobe's recent upgrades is the addition of an AI DeNoise in Camera Raw and Lightroom. It's been getting rave reviews all over the internet. Here are a few of the tutorials posted about it in the last few days.

Blake Rudis

[\(227\) Amazing AI DeNoise in ACR 15.3 and Lightroom 12.3 - YouTube](https://www.youtube.com/watch?v=uvLudg1TS9o) (<https://www.youtube.com/watch?v=uvLudg1TS9o>)

Greg Benz

[\(227\) Incredible new AI noise reduction in LR : ACR - YouTube](https://www.youtube.com/watch?v=_g3dDdJ-2IE) (https://www.youtube.com/watch?v=_g3dDdJ-2IE)

Matt Kloskowski

[\(227\) FINALLY!!! Amazing Noise Reduction in Lightroom and Photoshop - YouTube](https://www.youtube.com/watch?v=CW15KNXE4rE) (<https://www.youtube.com/watch?v=CW15KNXE4rE>)

Nick Page

[\(227\) Noise Reduction Battle! - Lightroom vs Topaz vs DXO Pure RAW - YouTube](https://www.youtube.com/watch?v=q7iLRRK0-2s) (<https://www.youtube.com/watch?v=q7iLRRK0-2s>)

Colin Smith

[\(227\) NEW AI DENOISE. Magical Noise REMOVAL in Lightroom and Camera RAW - YouTube](https://www.youtube.com/watch?v=ZPiL_E8k2Fs) ([https://](https://www.youtube.com/watch?v=ZPiL_E8k2Fs)

www.youtube.com/watch?v=ZPiL_E8k2Fs)

One of the new tools we have in Photoshop is the Remove Tool. Now, we've had the Content Aware Delete tool for some time, but this new tool is AI based and is really a big improvement. Here's a couple of tutorials.

Jesus Ramirez

[\(227\) Photoshop Remove Tool | NEW Game-Changing AI-Powered Tech - YouTube](https://www.youtube.com/watch?v=bXqFJZtoAXk) (<https://www.youtube.com/watch?v=bXqFJZtoAXk>)

Colin Smith

[\(227\) IMPOSSIBLE new Remove Tool in Photoshop disrupts retouching - YouTube](https://www.youtube.com/watch?v=TJHUIzuta0E) (<https://www.youtube.com/watch?v=TJHUIzuta0E>)

Unmesh Dinda from PiXimperfect is releasing a Photoshop for Beginners course. Here are the first three lessons.

[\(227\) Photoshop for Complete Beginners | Lesson 1 - YouTube](https://www.youtube.com/watch?v=xTzvQkOII2U) (<https://www.youtube.com/watch?v=xTzvQkOII2U>)

[\(227\) Master Layers - Photoshop for Beginners | Lesson 2 - YouTube](https://www.youtube.com/watch?v=unCS9syPJg) (<https://www.youtube.com/watch?v=unCS9syPJg>)

[\(227\) Opacity vs Fill - Photoshop for Beginners | Lesson 3 - YouTube](https://www.youtube.com/watch?v=ok9cVCETDe) (<https://www.youtube.com/watch?v=ok9cVCETDe>)



SUBMITTING IMAGES TO A COMPETITION USING VISUAL PURSUITS

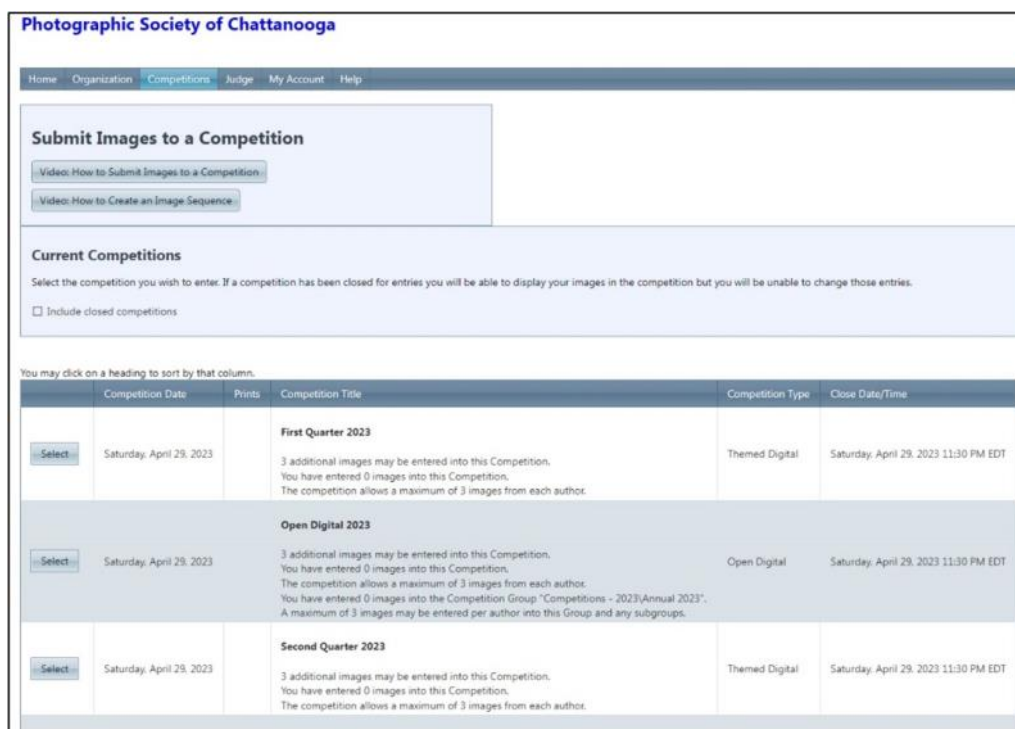
Martin Fish

PSC is transitioning to a new way of conducting competitions, using Visual Pursuits (VP) software. This article will show you how to submit images to a competition. I am using the test VP website that I created, but when you actually use it, some screens will have changed slightly to the production version.

From the home screen at <https://psc.visualpursuits.com/>, put the cursor over the Competitions menu item which will reveal a submenu. Click on "Submit Images to a Competition."



The screen will show you all open competitions. If you check the box "Include closed competitions", you will see every competition. Unfortunately, VP does not show you the date and time when a competition opens, but the clue is: if you have not checked the box and you do not see the competition you want, it is not open for submissions.



I clicked on the Select button for the Second Quarter competition and the competition details screen appeared, as shown below. You will see the maximum size of images, among other information. The “Competition Definition” section will normally contain the theme of the competition and a description of what an image needs to be to qualify. The “Images you entered into this Competition” shows the maximum number of images you can submit. Note that we will return to this section after we have submitted some images. Since we are starting from zero as brand-new members of VP, we do not yet have Image Libraries, so click on “Upload Images into the Competition” (circled below).

Competition: Second Quarter 2023
Competition Type: Themed Digital
Competition Date: Saturday, April 29, 2023 11:30 PM
Status: Open
Closes: Saturday, April 29, 2023 11:30 PM
Competition Level: Novice
Competition maximum pixel width for images: 1920
Competition maximum pixel height for images: 1080
Note: The Image Resolution (pixels per inch or centimeter) does not matter and is never used. If you submit an image larger than the system maximum size of MaxPixelWidthxMaxPixelHeight pixels, your image will be resized to conform with the system limits. Uploads larger than 20MB may result in an error. Large images will take longer to display, so it is recommended that you try to keep your image sizes under 2MB.
If your image might be used in multiple competitions with different size limits, upload an image large enough for any of the possible competitions. Images will be re-sized down to the maximum allowed by a competition when viewed for judging.
Maximum title length: 50 characters.
Image Sequences are not permitted.

Competition Definition
Images must conform to the theme subject matter.

Images you entered into this Competition
3 additional images may be entered into this Competition.
You have entered 0 images into this Competition.
The competition allows a maximum of 3 images from each author.

There are no images to display.

[Upload Images into the Competition](#) [Add Images from my Image Library](#) [Return to Competition List](#)

This will bring up a screen for uploading images. Click on Select. From this point, you will get the standard window that Macs or PCs use for selecting files, which I'm sure all of you have used thousands of times. I will not show that process.

Upload Images

[Instructions and Restrictions on Uploading Images](#)
[Information on Optional File Name Formats](#)
[Video: How to Submit Images to a Competition](#)
[Video: How to Create an Image Sequence](#)

Use the "Select" button below to select one or more files to upload. On most browsers you can also drag and drop files onto the Select button. Use the "Select" button to add additional files. The upload process will start with each file as soon as you use the Select button. When all the files have been uploaded, as indicated by the green dot by each file name, click the "Save Images" button below.

Please only upload only your own images. You will become the author of any images you upload and your images will be marked with your copyright. Avoid uploading duplicate images. Instead, reference your existing image in your Image Library.

After your images are uploaded into your library, references to those images will be automatically entered into your Competition.

Competition Title: Second Quarter 2023
Competition Date: Saturday, April 29, 2023
Competition Type: Themed Digital
Competition Level: Novice

3 additional images may be entered into this Competition.
You have entered 0 images into this Competition.
The competition allows a maximum of 3 images from each author.

[Select](#)

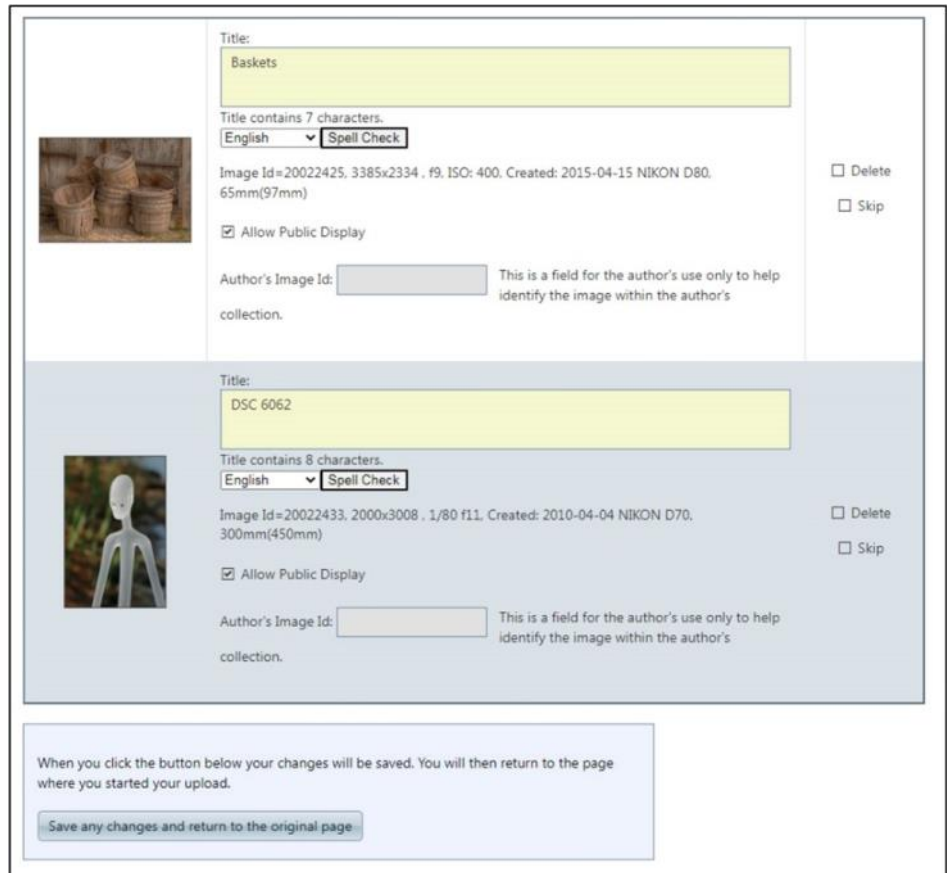
[Return to Competition without Submitting](#) [Save Images and Proceed to Edit Page](#)



I selected two images to upload. After the standard OS selection window closes, your image names will be listed above the Select button, as shown on the screen to the left. While a file is being uploaded, the colored dot before the name will be yellow. When the upload of that file is complete, the dot will be green. You can at this time remove an image by clicking on the word Remove by an image. If you have more images to upload, just click on the Select button again. When you are finished selecting, wait until all dots are green and then be sure to click on “Save Images and Proceed to Edit Page”.

This is the edit page. Here you can change the title and enter the author’s image name (such as the name you have given it in Lightroom). VP also assigns each image a unique Image ID that you can use to select an image for another competition.



When you are finished, click on “Save any changes...”. You will be returned to the competition details page.



Now the “Images you entered into this Competition” section shows the images you uploaded after any edits.

Images you entered into this Competition

1 additional images may be entered into this Competition.
You have entered 2 images into this Competition.
The competition allows a maximum of 3 images from each author.

 <p>Baskets Image Id=20022425</p> <p>Edit Image Data or Replace Image</p> <p>Delete from Competition and Image Library</p> <p>Remove from Competition, Keep in Image Library</p>	 <p>DSC 6062 Image Id=20022433</p> <p>Edit Image Data or Replace Image</p> <p>Delete from Competition and Image Library</p> <p>Remove from Competition, Keep in Image Library</p>
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[Upload Images into the Competition](#) [Add Images from my Image Library](#) [Return to Competition List](#)

From here, click on “Return to Competition List” and you will be taken to the screen in my second image in this article. And that’s it for submission!

However, I need to say a word about Image Libraries now. Every image you submit will be stored in your image library. If you try to submit the same image to another PSC competition, VP will detect that and tell you the same image is already in your library. VP will append the Image ID to the image name. You can of course, edit the name to remove the appended info. Or you can just go to your image library (using the “Add Images from my Image Library” button) and select the image there.

If you wish to compete in a contest, but find that VP says you are not a competing member, please send an email to either me (fishmp@aol.com) or Randy Ware (rbrware@gmail.com). Please include the words “competing member” in the subject line to help us spot your request.

As a reminder, the second quarter contest theme is “Reflections”. Reflections seem to be everywhere. You can find them in pools of water, in window glass, in mirrors, in beads of moisture hanging from vegetation, even on the backs of spoons and other shiny metal surfaces. Entries for this contest should include one or more reflections as a significant element. Images can be wide angle or closeup.

The deadline for submissions (through VP, of course) is 11:30PM on May 18, 2023.

Of Interest to Photographers

Reflection Riding Arboretum and Nature Center

Saturday, June 3, 2023

This exciting and popular workshop combines lectures and digital shows alternating with hands on photography at Reflection Riding Arboretum and Nature Center. We will focus on both the art and technique of photographing wildlife. Handlers will position birds that reside at the Nature Center in natural settings for us to photograph. This workshop is perfect for everyone—from the beginning to the advanced photographer.



Workshop Fee: \$75. Discounted fee to Camera Club members and Reflection Riding members \$60. A portion of the proceeds from this workshop go to the Reflection Riding Arboretum and Nature Center for the care and feeding of their animals.

Includes all instruction and instructional materials, home-made snacks, admissions and much more. Limited to 12 (13 if the last to sign up is a couple).

To register: Go to <https://www.Reflectionriding.org> and click on 'upcoming events' for the calendar of events. Scroll down to the June events to register.

2023 Bootcamp Schedule

Month	Speaker	Subject
May	Russell Robards	Bird & Alligator Photography in Florida
June	Mickey Rountree	TBD
July	Louann Smith	TBD
August	Gary Connor	TBD
September	No Bootcamp	Picnic
October	No Bootcamp	Open House
November	Donna Bourdon	Sandhill Crane Photography from the Hiwassee Wildlife Refuge
December	No Bootcamp	Christmas Dinner

3CT Asks for Entries for the 2023 PSA Councils Challenge

The Camera Club Council of Tennessee (3CT) invites members of the Photographic Society of Chattanooga to submit images on behalf of 3CT for the 2023 Councils Challenge by the Photographic Society of America (PSA). Each member may enter one image in each of the following sections: Color Open, Monochrome Open, and Nature Open. From all the image submissions 3CT receives, 10 in each category will be selected to send to PSA for the competition against other councils. There is no fee to enter.

Each section is then judged separately at PSA. Councils in each section are ranked by their score and the top three councils receive awards. The council scores for each section are tallied and an overall top scoring council is also identified. The top three individual images in each section also receive awards. Honorable Mention certificates are awarded in each section.

To Enter the PSA Councils Challenge for 3CT

Complete the [PSA Permission Release Form](#) below and send it along with your images – following the below Conditions of Entry– no more than one per category - to Pat Gordy at past-president@3ct.org. The PSA Permission Release Form for Councils Challenge is at [pdf](https://cdn.ymaws.com/psa-photo.site-ym.com/resource/resmgr/pdf/clubs_&_councils/cc-release_form.pdf) (https://cdn.ymaws.com/psa-photo.site-ym.com/resource/resmgr/pdf/clubs_&_councils/cc-release_form.pdf).

Entries Open: April 1

Entry Deadline: June 1

Conditions of Entry:

- PSA-member councils, associations, or federations are eligible and encouraged to participate. The subject is Open for all sections. Each designated Councils Challenge coordinator is responsible for their council's submissions. The images should follow [Division Definitions](https://psa-photo.org/page/division-definitions) (<https://psa-photo.org/page/division-definitions>) for the Projected Image Division's Color and Monochrome and for the Nature Division.
- **Images should be sized at 1400 pixels max horizontally or 1050 pixels max vertically with a color space of sRGB and no size limit.** This sizing pertains to both horizontal and vertical images.
- There may not be more than one image per section by the same photographer.
- An entrant may submit entries from one council only. If an entrant has images submitted by more than one council, all images may be disqualified.
- Like images from the same photographer in more than one section will not be accepted.
- Images entered in previous PSA Councils Challenges are not eligible.
- Each council representative who submits images to the Councils Challenge should ensure that all input data is accurate.

By signing the PSA Permission form for the Councils Challenge, individual photographers grant PSA the right to reproduce their image(s) for display at the PSA Photo Festival, Video Digital Program at the festival, and PSA website, awards, and for the purpose of promoting the Council's Challenge and announcing the winners.

Digital Sections with Definitions:

Color Open — The subject matter is undefined. Monochrome images are not allowed in this section. All post-processing techniques are allowed in this section.

Monochrome Open — The subject matter is undefined. An image is considered Monochrome only if it gives the impression of having no color (i.e., contains only shades of gray which can include pure black and pure white) OR it gives the impression of being a grayscale image that has been toned in one color across the entire image (for example by Sepia, red, gold, etc.). A grayscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot coloring does not meet the definition of monochrome and shall be classified as a Color Work.

Nature Open — Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grayscale monochrome. Infrared images, either direct-captures or derivations, are not allowed.

Model Release:

If an award image is a portrait of a recognizable person and PSA would like to publish it, a Model Release will be required:

If there is no Model Release available, the image may win but cannot be published. For those who do not have a Model Release, Sample Model Release Form - [docx](https://psa-photo.org/resource/resmgr/pdf/sample_model_release/sample_model_release__1_.docx) (https://psa-photo.org/resource/resmgr/pdf/sample_model_release/sample_model_release__1_.docx) or interactive [pdf](https://psa-photo.org/resource/resmgr/pdf/sample_model_release/sample_model_release-interac.pdf) (https://psa-photo.org/resource/resmgr/pdf/sample_model_release/sample_model_release-interac.pdf) - both of these forms can be filled out and saved on a mobile or desktop device.

PSA Awards:

- Best of Show
- Overall High Point Councils (first through third)
- High Point Council Digital Color Images (first through third)
- High Point Council Digital Monochrome Images (first through third)
- High Point Council Digital Nature Images (first through third)
- Individual Digital Color Image (first through third and HMs)
- Individual Digital Monochrome Image (first through third and HMs)
- Individual Digital Nature Image (first through third and HMs)

All winning images may be shown by a video show at the PSA Annual Photo Festival. The slide show will be available to all Councils and Federations.

This information may also be found on the 3CT.org website.

Photography (Slightly Beyond) Basics

Moving Between Lightroom and Photoshop

Mickey Rountree

After doing the PSC Bootcamp on Photoshop plugins a couple of months ago, I thought I'd do an article on plugins. All of the plugins I use can be used within Photoshop, some from within Lightroom and some can even be used as standalone programs. However, when I use plugins I'm usually doing more extensive editing that requires Photoshop, so I use them as filters within Photoshop. This allows me to use them on layers, and use masks and vary the opacity to alter the effect. Using them from Lightroom or as standalones doesn't give me the power and versatility I get in Photoshop.

So I felt the first important topic was how to get images from Lightroom to Photoshop and back again. In order to make this work smoothly there are some settings we need to adjust in Lightroom and Photoshop.

Preparing Lightroom to send to Photoshop

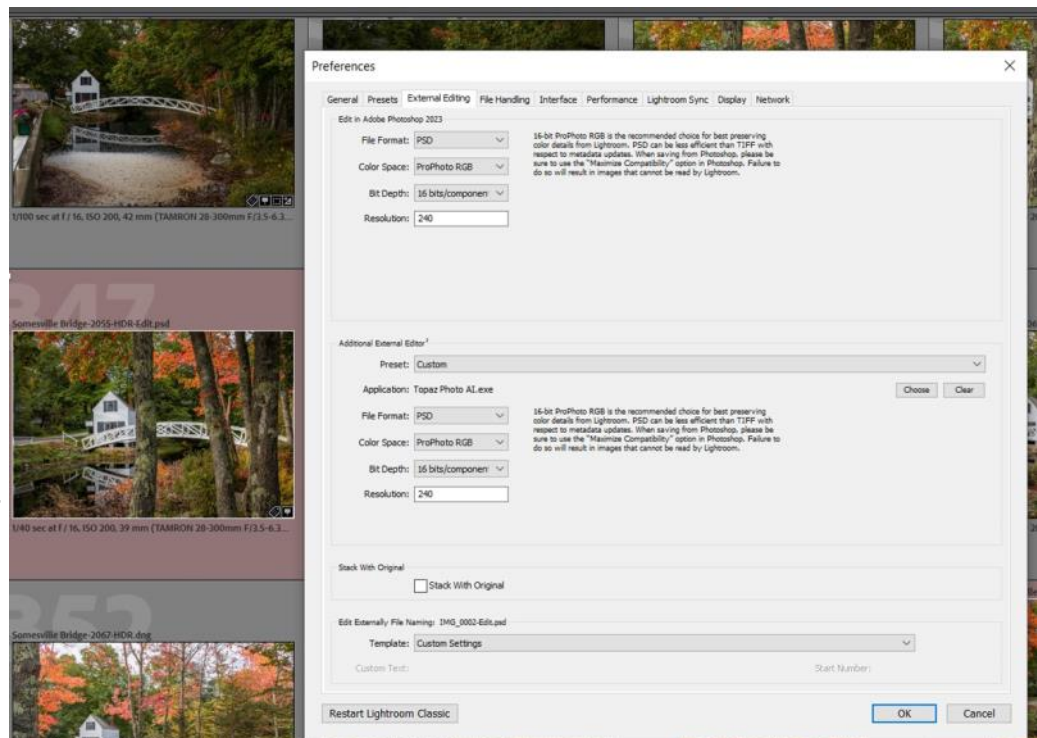
In Lightroom go to edit/preferences/external editing. The first section is for editing in Photoshop, and Lightroom will find and default to the most current installed version of Photoshop. These settings control how the image will be sent and opened in Photoshop.

The first setting is file format and the two choices are PSD or TIFF. I use PSD since this is Photoshop's native format, but TIFF can work as well. If you select TIFF, you will also have an option about file compression.

The second selection is color space, and I always set Prophoto RGB, which is Lightroom's native color space. Raw files (DNG, and the native format of your camera like CR2, NEF, etc.) will be sent to Photoshop in Prophoto RGB. Non-raw files like TIFF, and JPEG already have a color profile embedded and that may or may not be Prophoto RGB, and if it isn't and we have the settings correct in Photoshop we should get a message if there is a mismatch.

The third setting is bit depth and this should be set to 16.

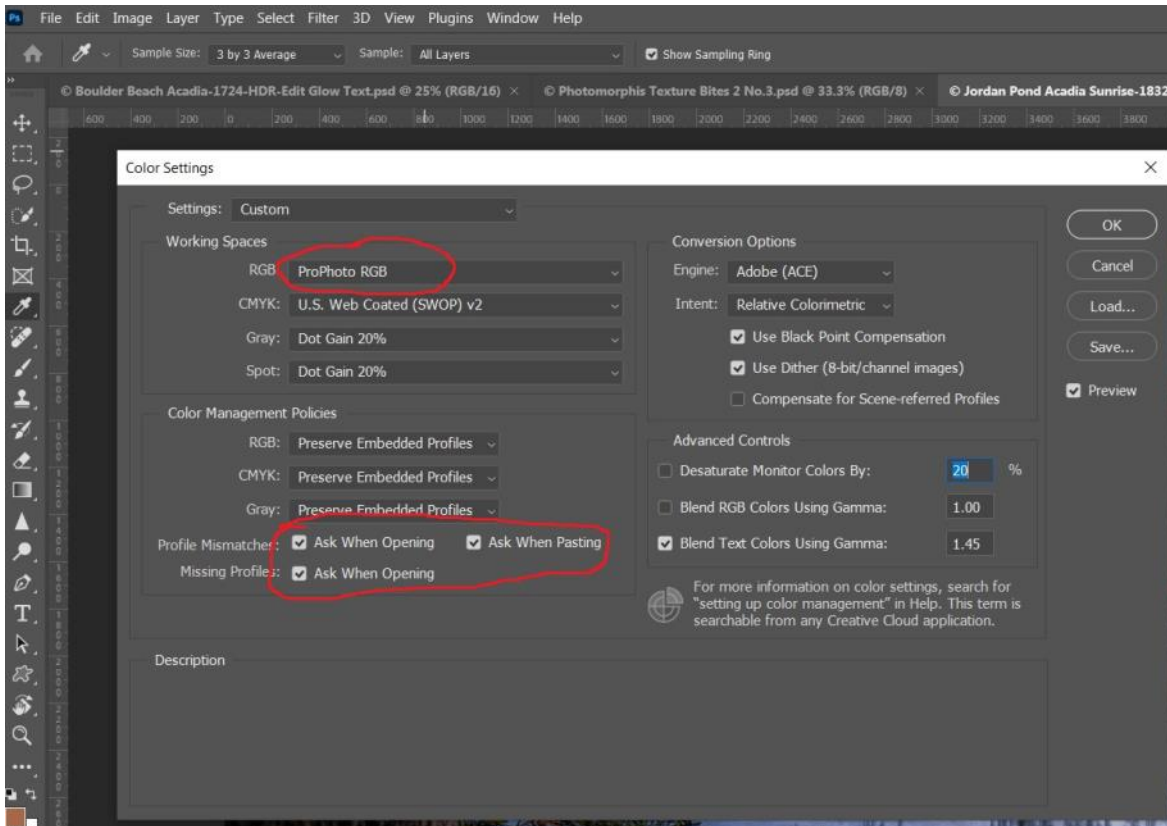
The last setting is resolution, and I always leave this at 240. Resolution really isn't an issue while we work in Photoshop and only becomes an issue when printing or using a file in another program, like a word processor.



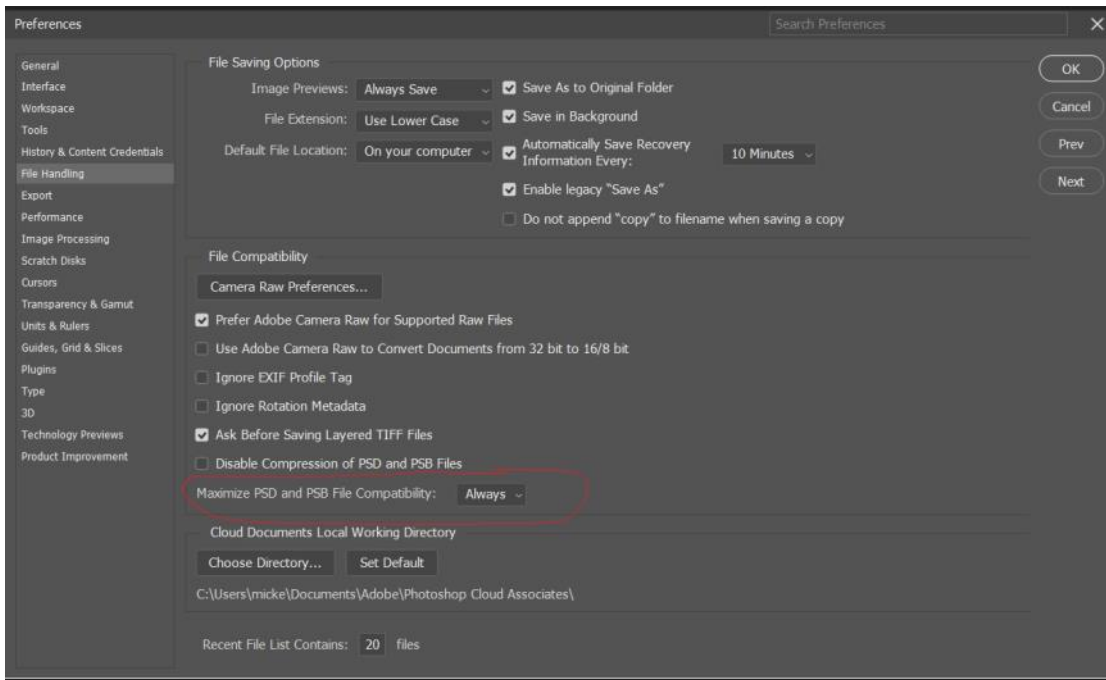
Preparing Photoshop to receive images from Lightroom

There are a few settings we need to make in Photoshop so it will properly receive the image from Lightroom.

Go to edit/color settings and set the working color space to Prophoto RGB. There are three checkboxes for missing color profiles, and mismatched profiles when opening or pasting. Make sure each of these is checked.



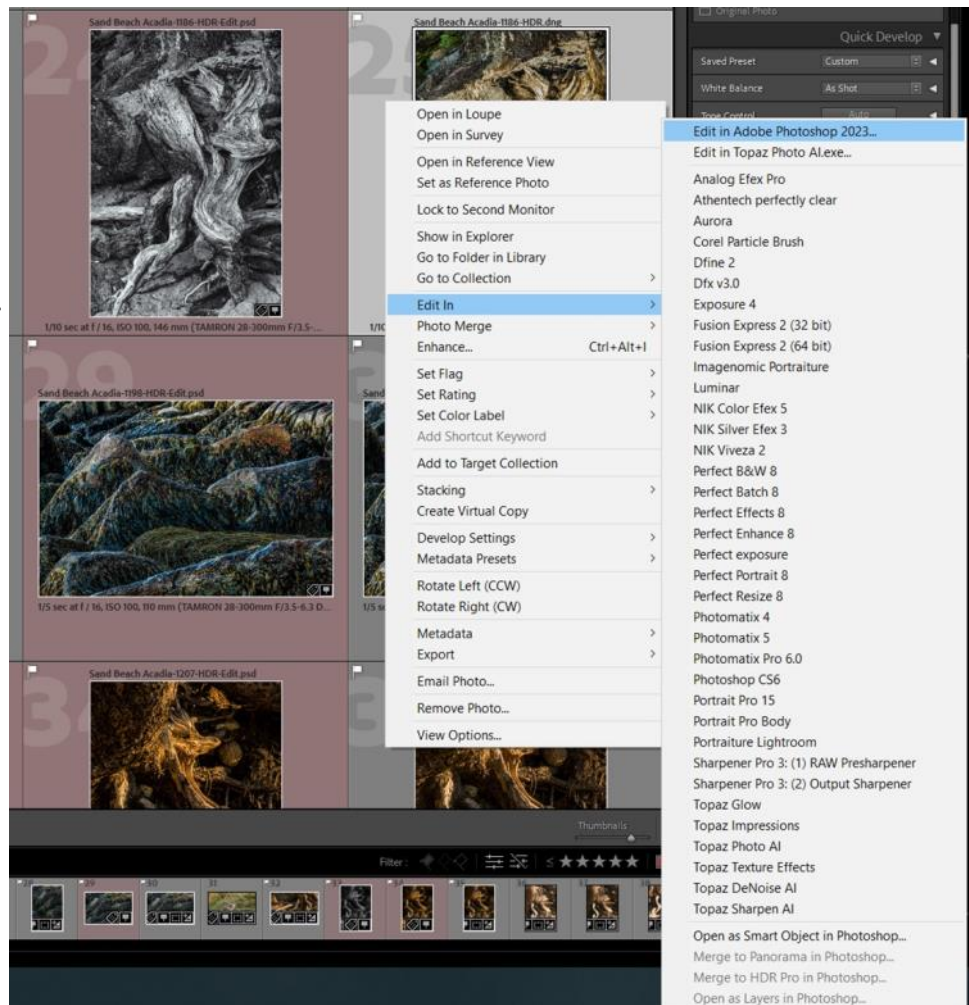
The last Photoshop setting is under preferences/ file handling. The setting to maximize PSD and PSB file compatibility should be set to “always”.

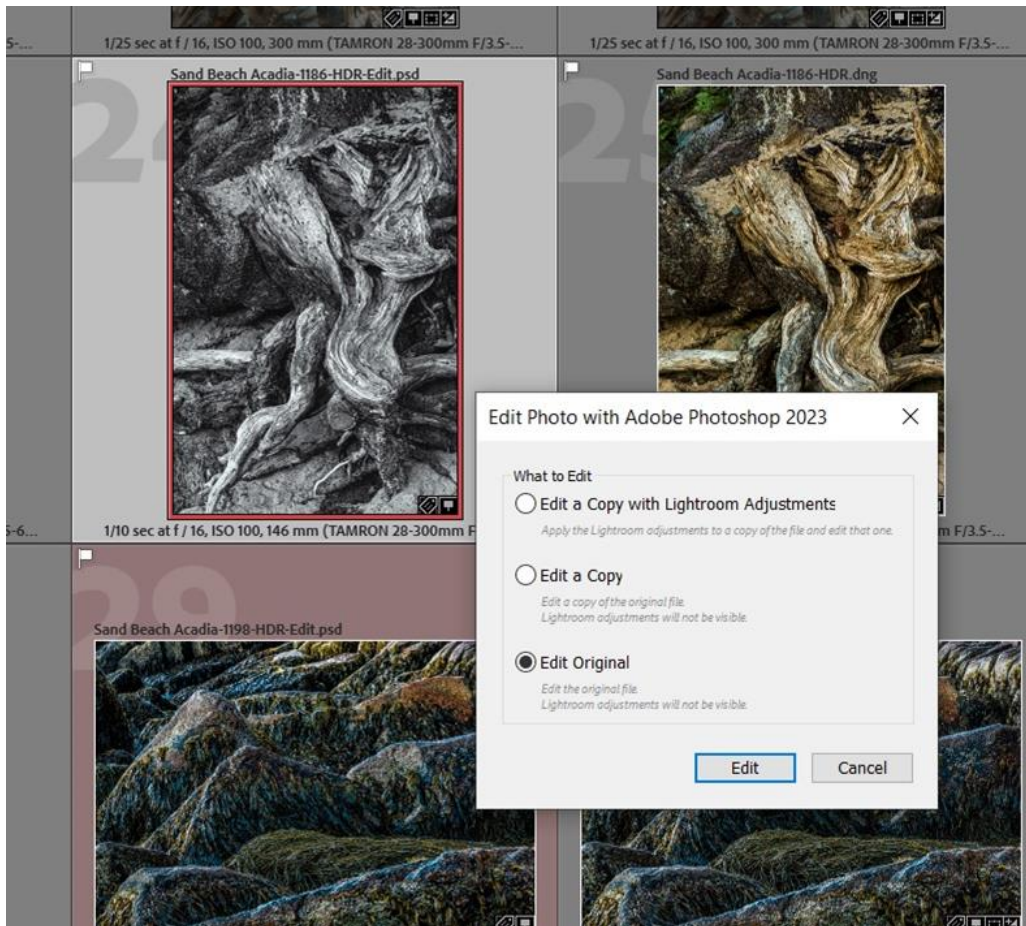


Sending an Image from Lightroom to Photoshop

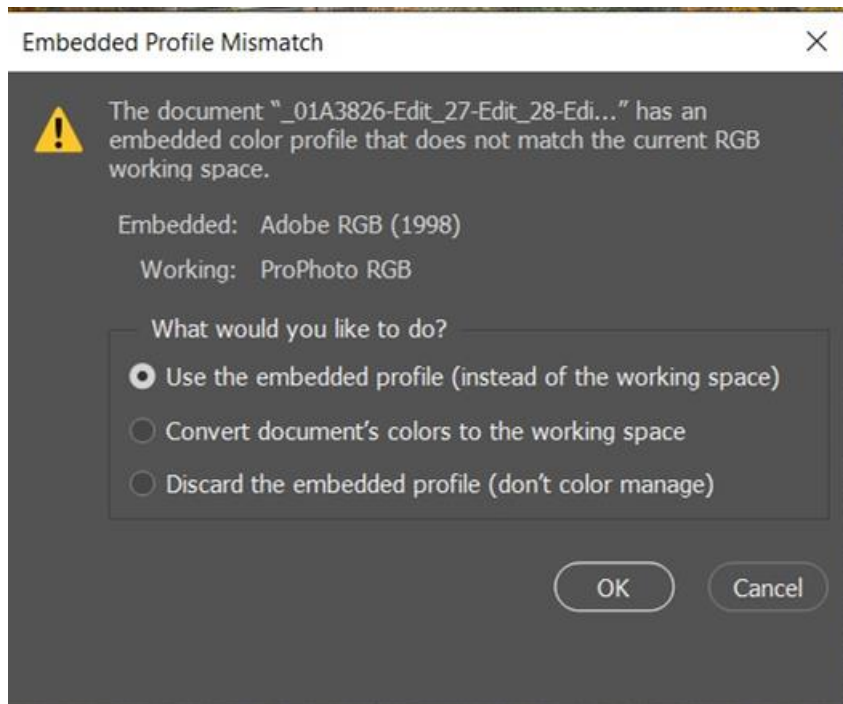
Now there are two ways to send an image from Lightroom to Photoshop. The first is to select an image in Lightroom and right click on it and choose “Edit in Photoshop” or use the shortcut CTRL-E (CMD-E for Mac users) to open the image in Photoshop. This opens the image as a layer in Photoshop, and at this point, it is no longer a raw file, but a layer that we can work on, copy, add adjustment layers or apply one or more of our plugins.

If the image is a raw file, it will be sent to Photoshop along with any editing we have done in Lightroom. If the image is a non-raw file, you will see a dialog box asking whether to edit the original, edit a copy without Lightroom editing, or a copy with editing.

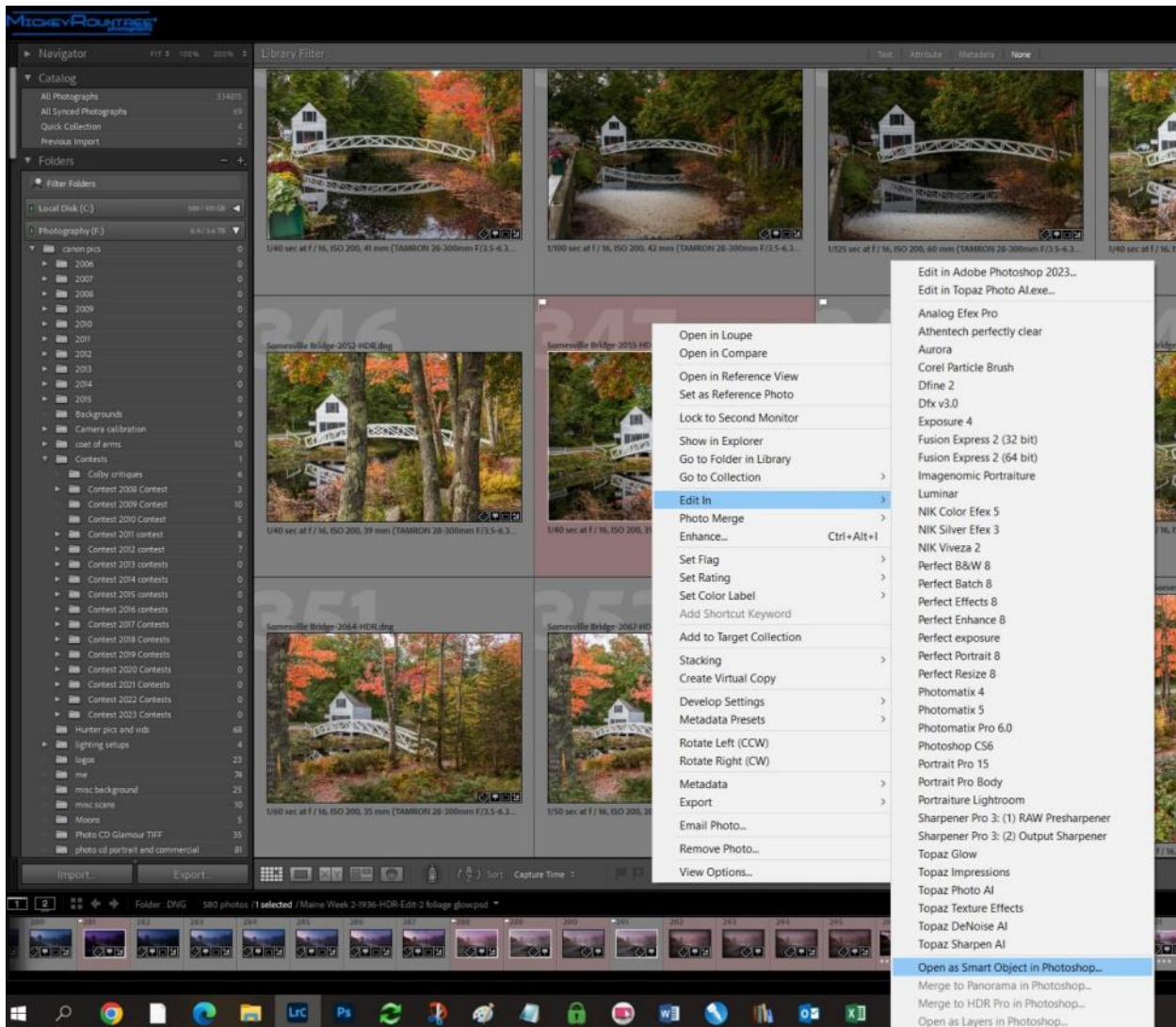




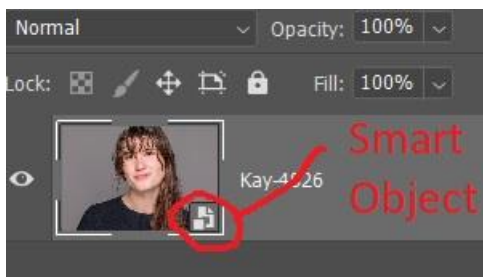
Also, since non-raw files have a color profile embedded, if there is a color profile mismatch you will get a dialog box asking what to do. I usually select the second option to convert to the document's working profile which will be Prophoto RGB.



The second way to send an image to Photoshop is to select the image, right click and choose "open as smart object in Photoshop".



When you open an image as a smart object in Photoshop, it is still a raw file and it will have any editing you did in Lightroom. You can tell it's a smart object by the small icon in the lower right side of the layer thumb nail.

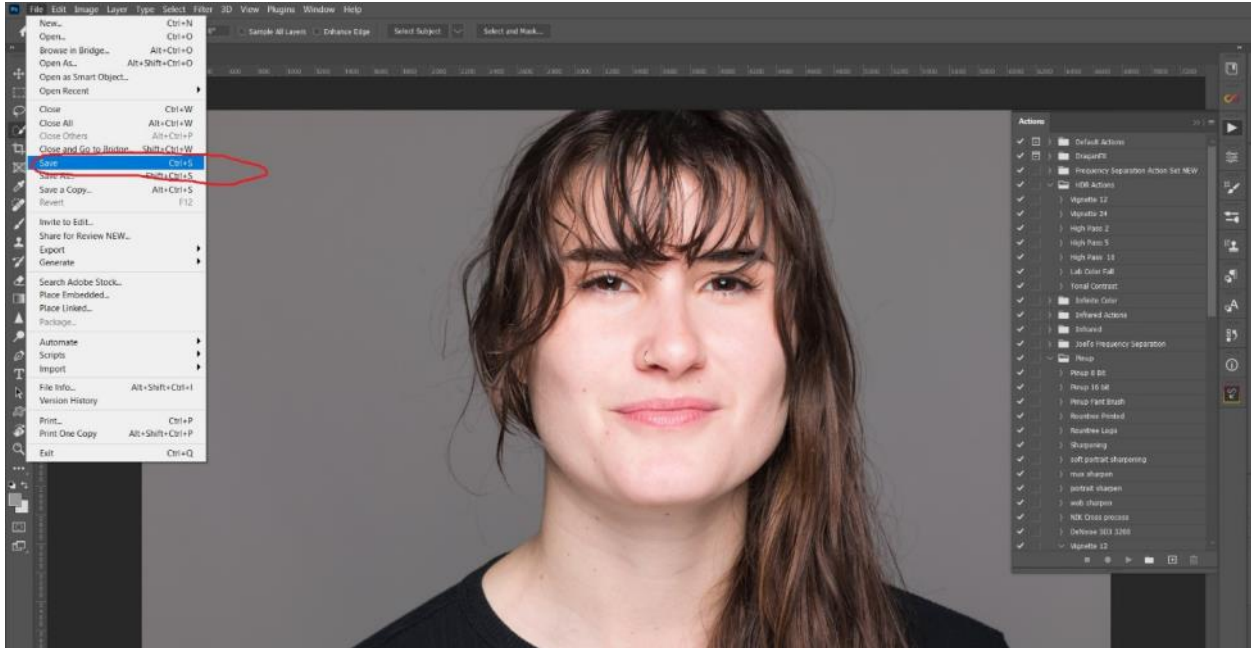


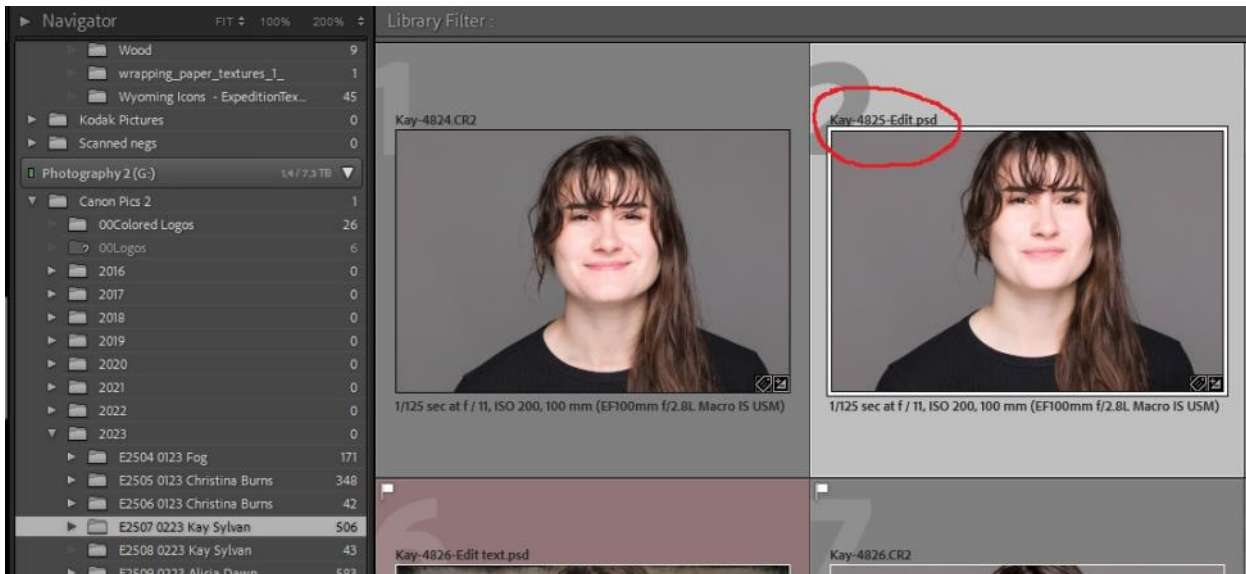
Double clicking on the thumbnail will open the image in camera raw and you can change your editing or make new edits. When you close camera raw, the edits are still there, but at any time you can double click and change your editing. This is a great workflow if you will only be working with Photoshop filters and adjustment layers. Since I'm usually adding third party plugins to new layers, the smart object layer is covered up by the new layer and any advantage of the smart object is lost, so I don't use this smart object workflow very often.



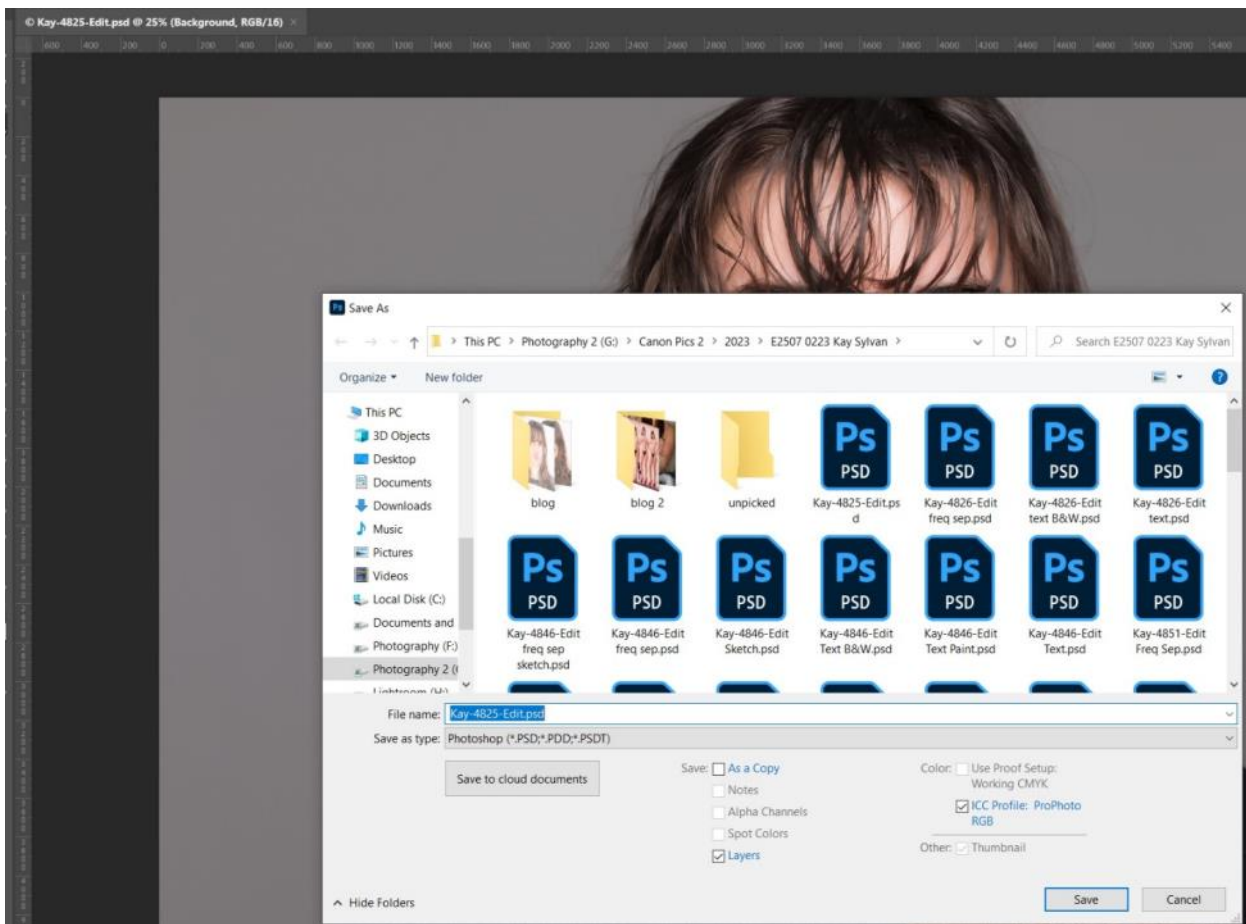
Saving an image from Photoshop back to Lightroom

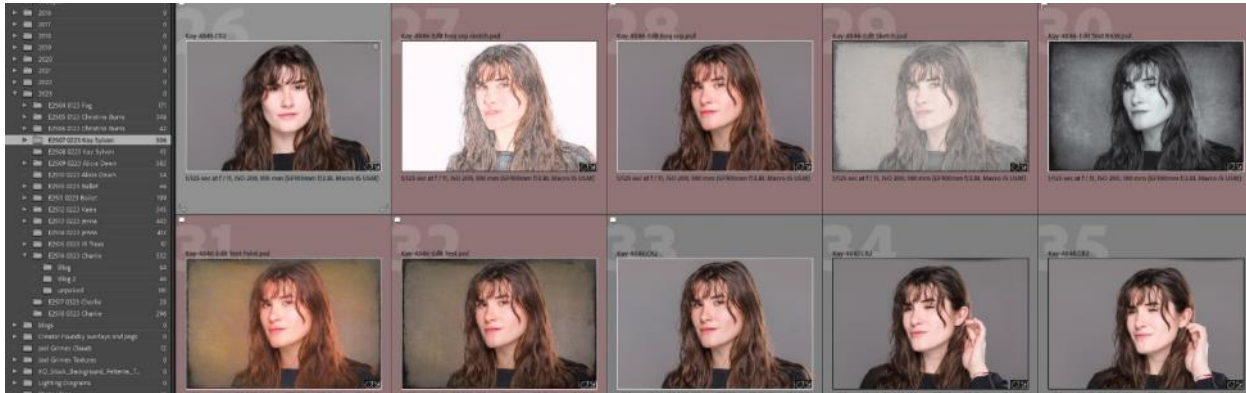
Once you are through with your Photoshop editing, go to file/save or use the shortcut CTRL-S and the image will be saved to the folder it came from with “-edit” added to the file name and in PSD format. If you have multiple layers, Photoshop will save the image with all of the layers intact, so you could open it later and resume editing with all layers available. The disadvantage is every layer makes the file larger and if you have a lot of layers files get very large very fast. I tend to flatten all layers once I feel I’m through with an image. The disadvantage is that if I want to do a major re-edit, I have to start from scratch.





If you need to do several versions of a file, use the file/save as command or the shortcut CTRL-Shift-S. When using “save as” you will see a dialog box asking for the file name you want to use. Also look carefully at the folder where Photoshop wants to save the image. Sometimes it’s not the folder you want, and finding the image later can be a nightmare. I may start with a basic edit and save it, then do a Black and White conversion and “save as” with B&W in the name, add a texture and “save as” with texture in the name. Be careful here with using the shortcut since if you forget to hold down “shift”, your first edit will be overwritten. Good thing I’ve never ever done that. Also after a “save as”, you may need to synchronize the Lightroom folder before the new version is visible.





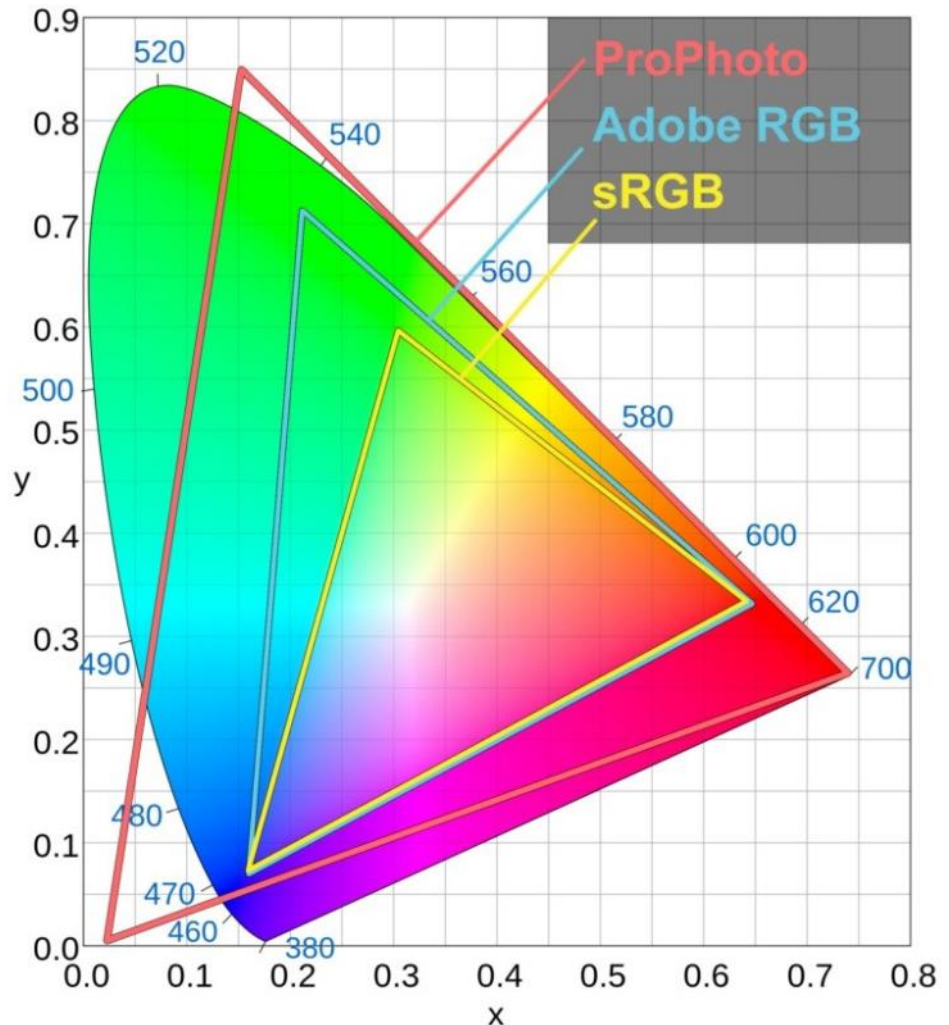
So that's the basics of moving an image from Lightroom to Photoshop and getting your image saved back to Lightroom. And we'll use this process over and over as we get into using plugins, since I normally apply them in Photoshop.

Wait- what's that? Did I hear someone asking what was all that about color spaces and bit depth in our settings? If you're not confused enough already, here is a very brief explanation.

Color Spaces

A color space is simply a range of colors. As usual our eyes are superior to our cameras and can see more colors than our cameras can capture, or our computers can process or our monitors can display. In photography there are three common color spaces, sRGB which contains the smallest range of colors, Adobe RGB which is larger, and ProPhoto which is the largest. BTW, sRGB stands for standard RGB but most photographers have a different name for it.

In your camera menu, there is a setting for either sRGB, or Adobe RGB. Remember RAW files don't have a color profile embedded, so it only affects JPEGs, including the JPEG preview you see on your LCD when you capture a RAW image. If you shoot only JPEGs and select sRGB, you are limiting the range of colors your camera captures and that you will be able to work with later. If you only shoot JPEGs and do little or no editing and are only posting images to the web, sRGB might be the appropriate choice. If you only shoot RAW, this camera setting doesn't have any effect on our editing workflow.



In general, you want the most color information possible; we can always reduce it later, but we can't increase beyond what we start with. Lightroom uses the Prophoto color space, so if we are working with a RAW Image, it has the most colors to work with. JPEGs will default to their embedded color profile. This is why we selected the Photoshop working color space as Prophoto, and also set up the warning dialogs for color space conflicts. By the way most computer monitors can only display the sRGB range of colors and can't display all of the subtle colors in Prophoto or even Adobe RGB, but Lightroom will make the images display nicely on screen. There are high end monitors that can show the larger color spaces, but they aren't cheap (think the price of a high end camera body), and they aren't necessary for most of us.

The one time you absolutely want the sRGB color space is for images displayed on the web. Most web sites and browsers do a horrible job of converting a Prophoto or Adobe RGB image to the sRGB that monitors use. If you ever put an image on the web (or even display it on your monitor outside of Lightroom or Photoshop) it will look dull and colors will be obviously wrong. So whenever an image is intended for the web, convert it to sRGB when you export it from Lightroom or else convert it to sRGB in Photoshop (Edit/convert to profile) and save a copy for the web.

Bit Depth

And now for everybody's favorite subject – MATH! Our cameras, computers and monitors see colors as mixtures of shades of red, green and blue.

8 bit color means there are 2^8 or 256 shades of each of the three primary colors. And since colors are a mixture of all three, the possible colors are $256 \times 256 \times 256$ or 16.7 million colors. JPEGs are always 8 bit since the format does not support 16 bit.

16 bit color means there are 2^{16} or 16,384 shades of each color. And again since we see a mixture of the three colors that becomes 281 trillion.

Most current digital cameras capture 14 bit color (my first cameras were only 12 bit) or 44 trillion shades.

I've been told that processing HDR files in Lightroom or Adobe camera raw (ACR) is done in 32 bit color which is 7.9 Octillion (79 with 27 0's.). There is also a setting for 32 bit in Photoshop, but only very limited functions are available.

For much of our processing 8 bit may be adequate. The problems come when there is a gradual transition across a narrow range of color. Think of the gradation in a clear blue sky. Adding adjustment layers, linear gradients and the like accentuates the problem and we begin to see banding, which is distinct bars of color rather than a smooth, gradual transition. I have very rarely seen banding in my RAW images, but I have seen it occasionally in JPEG's.

16 bit gives us much more subtle gradation in shades of colors and you won't see the banding effect. You will also see smoother transitions from shadows to highlights. The tradeoff is larger file sizes and slower processing. Also many of the third party plugins (and even some Photoshop effects) won't work in 16 bit. The best compromise here is to do as much of our editing in 16 bit, and then convert to 8 bit (image/mode/8 bit) when it's time for our plugins. As I get into plugins in subsequent articles I'll try to remember to mention which plugins support 16 or 8 bit color.

For more information on color spaces

<https://petapixel.com/2020/01/30/explaining-color-space-and-how-it-can-screw-up-your-photos-after-export/>

<https://photographylife.com/srgb-vs-adobe-rgb-vs-prophoto-rgb>

For more information on bit depth

<https://www.bwillcreative.com/8-bit-vs-16-bit-vs-32-bit-in-photoshop/#:~:text=The%20Difference%20Between%208%20Bit,can%20display%20281%20trillion%20colors>

PSC Members Attend the 3CT Spring Event

Mary Jane Fish

The 3CT Spring Event was held in Brentwood, TN, the weekend of April 14-16. Five members of PSC attended this event. They were Dave Reasons, President of 3CT, Nick and Linda Stangarone, Martin Fish and Mary Jane Fish.

On Friday night the members from clubs across Tennessee met at Martin's BBQ for dinner and to get acquainted with members from other clubs.

There was also discussions about the activities during the rest of the week-end.

The first activity on Saturday morning was to at Meet at Harlinsdale Farm for Sunrise and early morning light.

The only problem with that is that the sun never rose, but the fog rolled in to make interesting fog images.



We were on our own to explore Brentwood, Franklin and Nashville in the afternoon. We were supposed to meet up later in downtown Nashville to take sunset and night time images of the downtown from the walking bridge.



We did explore downtown Franklin and found interesting buildings and other things of interest. The Freedom, Liberty, and Equality statue was found in front of the Courthouse.



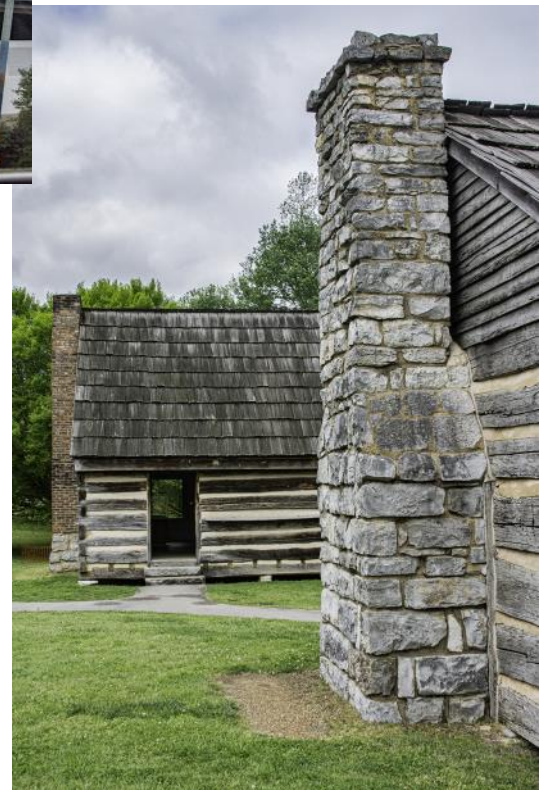
We tried to make it to the meet up in downtown Nashville but the traffic was so bad and all the parking lots were full so we did not make it to the night shoot. The image below was of one of the entrances to the downtown streets in Nashville.



Sunday morning we met up with the others at The Hermitage, where we toured the house and grounds. It is a very interesting place and a good way to learn about one of our presidents.



Albert's Cabin



The First Hermitage



For more information <https://psa-photo.org/page/photo-festival>



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



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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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