

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 75

December 2005

Number 3

December repeats successful Critique Night

Ray Henrikson

The December 7, 2005 meeting of the Print Group will depart from the usual speaker/competition format. The program, which we used successfully last year, will feature a detailed criticism of all submitted prints, instead of a speaker and competition.

- A member may enter a maximum of **two prints**. Attach label card to each print in the usual manner but fill out only your name and print title. Anonymously submitted work is acceptable, also. Usual rules concerning print size and mounting apply.
- There is **no assigned topic** for this meeting. Submitted

work may be color exclusively, monochrome exclusively, or one of each.

- Submitted prints may be **either new work**, i.e., not previously entered in a SPS competition, **or previously entered work** that did not receive recognition, i.e., not 1st, 2nd, etc.
- Prints must be received at the registration table by 7:30PM and work will be displayed in the usual manner. The pre-meeting viewing period will be extended to 7:45PM or to 8PM, at the discretion of the Print Committee.

Please see Critique Night page 3

Adirondack Photographer to address the slide group

Peter Dozois fell in love with the Adirondacks when he was a student at Farnsworth Middle School in Guilderland. The guidance counselor and other school personnel took a group of students on the Northville Placid Trail where they hiked and camped out for eleven days. In the eleventh grade, Pete

studied photography but since that time, he has been self-taught.

Pete has been taking photos around the country for over twenty years but his focus is the Adirondacks and the Northeast. Pete has hiked and boated the Adirondacks his whole life and it has

Please see Dozois page 3

*Canyon Dechelly
photo by Peter Dozois*



Digital Ramblings

Jeff Perkins, Digital Chair

This is the third in a series of articles by the digital chairperson, Jeff Perkins

Workflow in the field for digital SLR shooters: when one compares a film single lens reflex camera with a digital single lens reflex camera, a different approach to photo taking is observed. With film there are very few variables, film speed, film type, adequate exposure and so forth. One has to be more diligent with slide film than print film. But other than that, there's not much else to it.

Digital SLR's are an entirely different animal. Digital SLR's are basically computers in a camera body with a lens attached. By definition, they are more complex and therefore require some level of pre-field adjusting to ensure the best photographic outcome. Let me review with you what I generally go through in setting up my camera before pressing the shutter. There are a number of decisions the digital SLR photographer has to make prior to that shutter release.

What is the best ISO speed for the situation? How much noise can I tolerate with a high ISO?

What is the best white balance for the light? Will automatic white balance do just fine or will I get better results by adjusting the white balance to the lighting situation, be it outdoors, sunlight, shade light, tungsten light, fluorescent light or should I make a custom white balance? Also, don't forget to restore the white balance back to automatic white

balance when you are finished with the shoot. It's very hard to correct blue tungsten white balance images taken three days later on a bright sunny day!

Do I want to shoot in raw or JPEG? (Generally I am using more and more raw mode which I believe yields better results than shooting in JPEG)

Do I need to adjust the exposure? In the film world, especially with slide film, one generally needs to bracket to ensure a properly exposed slide.

The advantage that digital photographers have is the ability to review the histogram, or distribution of exposure values, to determine if their exposure is correct. I find this invaluable. Some of the prosumer higher megapixel digital cameras actually have a live histogram. Unfortunately digital SLR's do not have this feature. By the way, for the best exposure with a digital camera, it is better to have the histogram shifted a little to the right without evidence of clipping the highlights. Digital film information is stored in a linear fashion on the CCD chip and therefore more image information is stored on the right side of the histogram. It's much easier to bring back detail in the highlights in a digital image then pull detail out of the shadows.



to shoot in? Some cameras
ing in Adobe RGB or sRGB

Do I want to shoot at the
camera or smaller images
?

the issues that digital SLR
st of us however will gladly
se duties because of the
of feedback and the ability

to have total control of the image taking-
exposure process and then ultimately the
computer Digital workflow to produce
the best prints possible.

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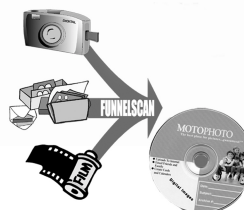
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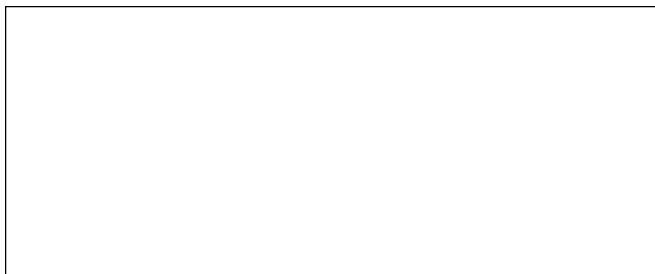
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Photos on CD





Yellowstone Lake Photo by Peter Dozois

Dozois

continued from page 1

become the main focus of his body of work. His experience and lifetime in the woods give him a unique perspective and deep appreciation of nature, which is reflected in his images.

His pictures are in the New York State Museum permanent collection. The Gallery Original in Colonie Center and the Certified Framing in Loudonville are two of the many places that sell his work. His passion is photography and he is encouraged that he can make a living, although not a huge one, with his photographs.

Pete primarily uses medium format cameras as well as a 4 X 5 view camera. You may find Pete at any number of art or craft shows in the Northeast. In addition, he has a gallery at his home in Altamont, NY. For many years, Pete was a hobbyist photographer but began to sell his work at the suggestion of many of his friends.

On December 14th, when Pete will address the slide group meeting, he will explain how he stitches photos together to form incredible panoramas. Please join us that night to enjoy the presentation and the insights of Pete's classic landscapes.

Critique Night

continued from page 1

- Each print will receive **detailed criticism by the two judges**. Comments from the audience are encouraged. **Prints will not be ranked.**
- Prints entered in Critique Night may be entered in subsequent competitions and may be modified based on criticism received.

JPEG clarified

JPEG images only lose quality when they are changed and saved. Repeatedly opening a JPEG image, and even saving it repeatedly without making any changes, will not change the quality of the image. However, if you do make changes and then save, the image data must be re-encoded. This can cause a cumulative loss of image quality if you repeat the process many times. Therefore, it is not recommended that you save a JPEG as a JPEG after making changes. Instead, save it as a TIFF or PSD image with layers intact for maximum flexibility for future adjustments. However, simply opening your JPEG images, playing around with them, and then closing without saving won't cause any degradation of image quality.

Landscapes - Assume that a dramatic photographic effect will rarely last more than one hour.
Jim Lehman, Black Cat Photo



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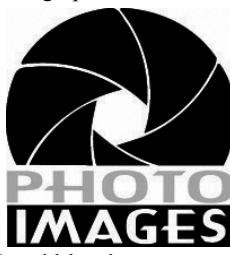


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Digital Corner

Jim Barthman

Jim Barthman is a certified PhotoshopAce. His web site is <http://photoshophelp.blogs.com>

Selective Color Changes

I have been trying to figure out if there is a way to select one color on my image, say black, and change it to another color, say red. I know how to select, select similar and select all, but after that, can I choose to change the selected parts' color?

Try this.

Choose **Image > Adjustments > Selective Color**.

The **Selective Color** dialog box appears.

Choose **Blacks** from the Colors dropdown menu at the top.

Drag the **Cyan slider** all the way to the left to convert all the black pixels in your image to red.

Note: You might not want ALL of your target colors to change. In these cases a quick (even rough) selection will help your tool hone in on the area you need to change. I hope this helps.

February 07, 2005 in [Photoshop Questions](#)

Fold Marks

How can I remove fold marks from a photo?

Here's a quick way to cover up bad pixels with good pixels. Start by analyzing your photo.

Find an area that has pixels that are similar in color, tone and density (dark/light)

to the area that is damaged. These are the good pixels.

Select the Rectangular Marquee tool.

Set the Feather value to 5.

Click and drag a selection over the good pixels.

Choose **Edit > Copy**.

Choose **Edit > Paste**.

A New Layer is created with a Patch of good pixels with a soft edge. Select the Move tool.

Single click the new layer to activate it.

Click and drag the patch over the fold.

The fold mark is covered.

You may need to erase parts of your patch that don't look right or even delete the layer and start all over again. You may need to make many patches to cover up all the problems too. If the edge of the patch doesn't blend well, try increasing the Feather to 10, this value really depends on the size and resolution of your photo. This technique will work on large areas of similarly colored pixels. Other areas with more distinct detail will require more effort and precise tools. There is no exact science to retouching. It takes a good eye and lots of practice.

March 28, 2005 in [Photoshop Advice](#)

Monitor Calibration

"I want the image on my monitor to look like my prints. Where do I start?"

Calibrate your monitor. It's quick and easy to do and Adobe has even provided the tools necessary to do it. PC users will find the utility **Adobe Gamma** in the Control Panels.

Mac OSX users will find the utility **Calibrate** in the System Preferences.

Choose **System Prefs > Display** and click on the Color tab.

Both utilities provide step by step instructions for calibrating the first piece of hardware in the digital workflow, the monitor.

November 06, 2005 in [Color Management/Correction](#) |

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November Competition Results

Prints

Color 22 entries

* Jane Riley	Rush Hour at Victoria Station	1
Ken Deitcher	Bally's Boardwalk	2
Bob Warner	Vision	3
F. Bumbardatore	Flower	4
Len Meiselman	Yellow Rose	5
Connie Bush	Summer Hats	HM
Rebekah Sokol	Guard Cat	HM

Monochrome 29 Entries

** Jennifer Young	Sisters	1
Max Tiller	Black Eyed Susans	2
Connie F. Houde	Behind the Veil	3
Kevin Sarsfield	The Pickup	4
Jennifer Young	Sacandaga Love	5
Len Meiselman	Crystal Brook JR	HM
Luba Ricket	Babuska	HM
Ray Henrickson	British Plumbing	HM
Bob Gough	Varigated Leaves	HM
Ken Deitcher	High Steel	HM

Assigned The Color Red 26 Entries

*** Linda Wroble	Ripe Tomato	1
Jennifer Young	Juicy	2
Jeff Perkins	Fall Leaves Transparency	3
Karl Becker	Red Tomato	4
Jeff Perkins	Fire Truck #29	5
Don Blais	Antique Corvette	HM
Pegan Donnelly	Summer Red	HM

Judge Phil Haggerty

Program Timothy Cahill / Beyond Criticism

Winner's Notes:

* Jane took this amazing picture with her Nikon D 100 and a 28-200 lens. She held the camera steady on a railing during rush hour and used a long exposure in low light. She was surprised that only the shoes appeared in the ghostly images.

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Slides

General 23 Entries

* Kevin Sarsfeld	Crystal River	1
Jeff PLant	Ice Crystals at Sunset	2
Nick Argyros	Languid #2	3
Joe Rutsky	Sunrise at Round Lake	4
Ruby Gold	Cyclamen	HM

Assigned City Life 11 Entries

** Connie F. Houde	Grapes of Wrath	1
H. Johannessen	City Motion	2
H. Johannessen	Reflections	3
Jeff Perkins	City Life 33	HM

Judge Tom Scott

Program Nate Simms / Rensselaer County Landscapes

Winner's Notes:

*Crystal River - taken with a Nikon Microscope camera on a Nikon Microscope. Using a 10x Objective - and a 10x eyepiece, the total Magnification was 100x.

Shot on Kodachrome, filtered for the tungsten illumination available. Crossed polarizers yielded the "artificial" color evident on this slide of a crystal pattern of lidocaine.

One slide preparation - and much patience - could yield

**Connie's winner was taken in Talacon, Afghanistan late on a July afternoon with a Canon Elan IIe, a 28-80 Canon lens and either Fuji Velvia 100 or Provia 400 film. She was walking in the city after a grueling day riding as a passenger in a Land Rover on very poor dirt roads. She wanted to capture a sense of activity in the markets as well as the tree lined streets. The fact that the trees remain is unusual. Many cities lost the trees to bombing or were used for fuel. Talacon remained out of the fighting longer than any other city.



Your Copyright

Have you ever wondered how long a copyright applies to a photographers work? Below is an excerpt of US Code Title 17 Section 302. You may obtain forms and further information by visiting the Library of Congress' web site at <http://lcweb.loc.gov/copyright/>. While copyright exists from the time of an images creation there are legal benefits to registering your copyright.

Sec. 302. Duration of copyright: Works created on or after January 1, 1978

(a) In General. - Copyright in a work created on or after January 1, 1978, subsists from its creation and, except as provided by the following subsections, endures for a term consisting of the life of the author and 70 years after the author's death.

(b) Joint Works. - In the case of a joint work prepared by two or more authors who did not work for hire, the copyright endures for a term consisting of the life of the last surviving author and 70 years after such last surviving author's death.

(c) Anonymous Works, Pseudonymous Works, and Works Made for Hire. - In the case of an anonymous work, a pseudonymous work, or a work made for hire, the copyright endures for a term of 95 years from the year of its first publication, or a term of 120 years from the year of its creation, whichever expires first. If, before the end of such term, the identity of one or more of the authors of an anonymous or pseudonymous work is revealed in the records of a registration made for that work under subsections (a) or (d) of section 408, or in the records provided by this subsection, the copyright in the work endures for the term specified by subsection (a) or (b), based on the life of the author or authors whose identity has been revealed. Any person having an interest in the copyright of an anonymous or pseudonymous work may at any time record, in records to be maintained by the Copyright Office for that purpose, a statement identifying one or more authors of the work; the statement shall also identify the person filing it, the nature of that person's interest, the source of the information recorded, and the particular work affected, and shall comply in form and content with requirements that the Register of Copyrights shall prescribe by regulation.

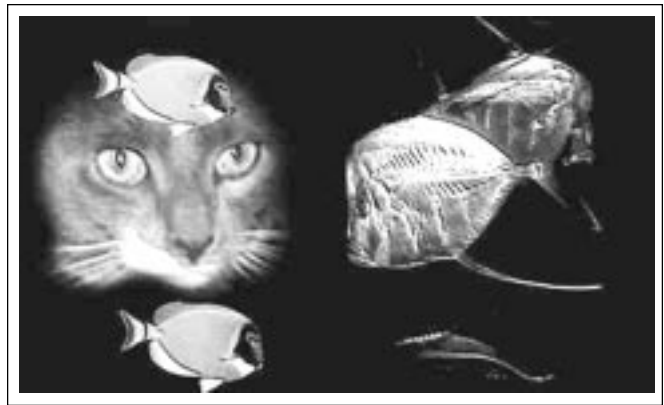


photo by Ken Deitcher

Artistic Techniques to Enhance your Images

Ken Deitcher will attempt to show some of the techniques he has used to wow the judges in international digital competitions at the digital meeting on December 21st.

He will demonstrate a few of the techniques available in Photoshop and will show some of the images he has created using special actions, filters and programs that are on his home computer.

If time allows he will show some of the work of the international competitors.

Composition - When the word "rule" is used, substitute "un-rule", for there are no rules, only considerations. Jim Lehman, Black Cat Photo

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News You Can Use

A reminder of the competition rules

Each SPS member may enter **three prints** each month. However, one of the three must be entered in the monochrome category. And no more than two prints may be entered in any one category. **Prints entered in the assigned category must have been taken after May 1, 2005.**

Each SPS member may enter **three slides** each month. Maker has choice of entering two in general and one in assigned or two in assigned and one in general.

Slides entered in the assigned category must have been taken after May 1, 2005.

Harvey Mendelson photos and watercolors in exhibit

Harvey Mendelson is exhibiting his watercolors and photographs through mid-January at Congregation Gates of Heaven, 852 Ashmore Avenue, Schenectady. Telephone number is 374-8173.

Back Table

We have a "back table" at every meeting where members can leave photographic items they no longer need and other members can take items they can use. Always check that table for things you may need. "One person's junk is another person's treasure."

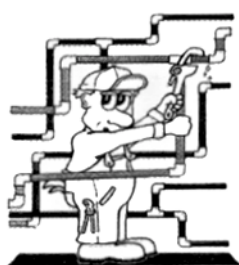
Sue Gersten photos in exhibit

Sue Gersten has been selected to present her photographic work in an exhibition "Viajeros - North America Artist/Photographers - Images of Cuba," sponsored by Lehigh University Art galleries/Museum Operation. Sue is one of 50 photographers selected to exhibit.

Another good reason for joining PSA.

The Photographic Society of America has volunteers all over the globe who are willing to assist any PSA member with his or her photographic travel plans. These PSA members will provide you with information as to where, what, and when to photograph in the area(s) in which you are planning to travel.

The PSA convention will be held in Baltimore, Maryland from September 3-9, 2006. Keep those dates in mind as you plan your summer. More information will be coming in future months.



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December Calendar

Wednesday, December 7 Print group: Critique night
No assigned topic

Wednesday, December 14 Slide group: Adirondack Photography / Peter Duzois
Assigned: Handyman Special

Wednesday, December 21* Digital: Artistic techniques to enhance your
photographs / Ken Deitcher

Wednesday, December 28 No meeting. Happy holidays

Meetings are at 7:30 p.m.

*Board meetings are at 6:30 p.m.

Happy Holidays

The *Focus* is published nine times a year by the Schenectady Photographic Society. The organization meets each Wednesday at 7:30 p.m. from October through May to promote and present informative programs, activities and competitions in the photographic arts for photographers throughout the Capital District. Members range from novice to expert.

Annual dues are \$30.00 for individuals and families. The *Focus* newsletter is included in the membership dues. SPS meets at the First United Methodist Church, 603 State Street, Schenectady, New York. Parking and entrances are on Chapel Street, a one way street off Nott Terrace. Guests are welcome at all regular meetings.