Volume 78 November 2008 Number 2

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Print Night Speaker:

Luanne Ferris, Times Union Photographer

by Robert Near

We are pleased to announce that November Print Night speaker will be Luanne Ferris, Photographer for the Albany Times Union. 2008 marks Luanne's 25th year as a working as photo journalist. Luanne is native of the capitol district being born in Tory and starting her photo journalist career at the Troy Record upon graduating from college. Luanne has been lucky enough to be able to establish her shelf as a photo journalist here in the capital region with staying in the area in which she grew up and family resides.

She has been with the Times Union paper since 1991 and she will tell you it has been a very exciting 25 years to be in the world of photography. Looking back over the years she has seen and been actively involved as photography has evolved from the days of film to the digital of today. In Luanne's early years of her career the typical day would start out capturing the image but before the image could be printed in paper it had to be processed, so the last 2-3 hours of the day was time processing the image and printing. During her career Luanne has run B&W, E-6,

Con't pg. 7

Slide Night Speaker:

My Journey Leading to Panorama Photography, by Bob Riccardo

My interest in photography started in 1950 as a freshman in high school. The next 3 years I was in the school Camera Club and started learning about photography. Unfortunately before I could pursue it as a career, I married a year after graduation and had a son a year later and could not afford go further because jobs in photography were hard to find if you had no experience. So I got a job with a Land Surveyor but photography was always in the back of my mind.

Following my divorce 10 years later, I began pursuing the professional side of photography with my cousin who was a Master Photographer. I then began my own part time business. In 1967, as a member of the National Guard, I transferred from an Armor unit to a Public Affairs unit where I became section chief of the photo department.

In 1969, I married again and in agreement with my boss, I worked for him 4 days a week and on Tuesdays, I would run my business to build it up. In 1972, after 19 years in land surveying, I left and went full time in photography. Since then I have had a fairly successful business. I've done almost everything in photography. Mostly wedding, portraits, modeling portfolios, and when it became popular, I did video weddings and parties. In the late 80's and early 90's when it was real popular, I did quite a few boudoir sittings.

In the fall of 2000, after my wife had been sick for a year or so, I gave up the wedding business so I could be home to take care of her on weekends. On 10 June 02, she passed away and I had some thinking to do. I had been playing with digital for about year and I liked it, so I decided to continue in business but it would be all digital. I did not want to go back in the darkroom and have to mix chemistry and all the other stuff that goes with it. Money was not a problem so I also decided that I would not start doing weddings again. I did not want all the aggravation that went with them. I also felt that I was fairly proficient in Photoshop and looked for work in Photo Restoration and so far it is working out.

Con't pg. 7

Digital Image Resizing

As more and more photographers migrate to digital photography we see increasingly more discussions, lessons and tutorials regarding such interesting and engaging topics as high dynamic range, the use of blend modes and how to use the new features of the latest version of Photoshop. At the same time some of the more basic and less exciting, but equally important topics of digital image processing tend to fall by the wayside. One of these is digital image resizing.

While the discussion here will be somewhat Photoshop centric the concepts presented are universal and most other image editing software packages such as Photoshop Elements, Paint Shop Pro, ACDSee or The GIMP, should provide similar functionality, although the dialog boxes may not appear exactly the same.

Before we begin we need to understand that a digital image comprises a rectangular array of colored dots called "pixels". It has a height and a width that state how many rows and columns of pixels the image contains. The size of the digital image itself is completely described by these two quantities.

Many image formats also allow you to set the DPI or dots per inch of an image and indirectly the physical size of a print made from that image. This is actually a printer setting that will determine the ultimate size of a print made from the digital image and is stored with the image data merely as a convenience to the user. The printer will create one dot on the page for each pixel in the digital image and DPI tells the printer how closely to space these dots. Logically, for a given image with fixed height and width, the closer together the dots are spaced (the higher the dpi) the smaller the print will be. The farther apart the dots are spaced (lower dpi) the larger the print will be. The basic relationship of these quantities is ***pixels = inches x dpi*** or equivalently ***inches = pixels / dpi.***

For example, suppose you had an image that was 800 pixels high by 1000 pixels wide and you printed it at 100 dpi. The result would be a print that is 8 inches high by 10 inches wide because 800 pixels / 100 dpi = 8 inches and 1000 pixels / 100 dpi = 10 inches. If you print this same image at a higher dpi setting the result will be a smaller physical print because the printer will place the dots closer together. If you double the resolution to 200 dpi the result would be a 4 inch x 5 inch print. But suppose you wanted to make an 8"x10" print of the image at 200 dpi. You would need a new image that is visibly the same as the original but is 1600 pixels high by 2000 pixels wide.

It isn't just a matter of print size, however. The higher the dpi the closer together the dots will be and the less noticeable that the image is a series of dots and the more it will look like a continuous tone image. If you want to make large high-quality prints there is a tradeoff between printing at a low dpi to achieve print size and a high dpi to achieve print quality.

Resize/Resample

At this point I should explain the difference between two terms that we will use, resize and resample. Resize means to change the physical dimensions of a print made from the image either by adjusting the dpi setting or by changing the actual print dimensions. Resampling is changing the pixel dimensions of an image. Resampling actually reads the original image data and runs it through a complex algorithm to construct a whole new image of different dimensions based on the original. In our example above we resized the image when we changed the dpi setting from 100 dpi to 200 dpi resulting in a change from an 8"x10" to a 4"x5" print. We resampled when we created a 1600 x 2000 image in order to print at 200 dpi and still have an 8"x10" print.

In Photoshop both of these functions are accessed through the Image Size dialog by clicking Image->Image Size.

Figure 1 illustrates this. On the left we see an image that is 4 pixels high by 6 pixels wide. In the center is the same image that has been resized by increasing the dpi

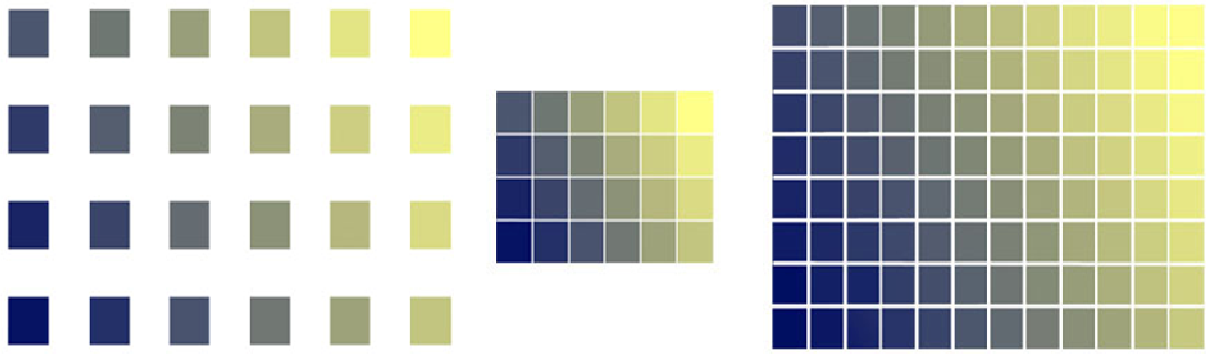

Figure 1

setting. It still contains the original image data with the same number of pixels and the result is a smaller print at a higher resolution. On the right the original image has been resampled, creating more pixels so that the image can be printed at a larger size with the higher resolution.

When to resample

The first important question that should be addressed is; at what point in the workflow is it appropriate to resample a digital image? In order to preserve as much image data as possible while processing the image (because most of the time you will be down-sampling which is throwing away data), resampling should be one of the last, if not THE last step performed. All other processing, including levels, curves, blend modes, toning, cutting, pasting, incorporating other image data, etc. should be done with the image at its full size as it comes out of the camera.

You should NOT resample merely to get all of the image to fit on your computer screen. If you want the whole image to fit on the screen any good image processing package will allow you to zoom in and zoom out without losing important image data. Once all of your processing is complete and you have saved the final version of your image you may then resample it to a size that is appropriate for its intended use.

Like JPEG compression resampling can result in undesirable artifacts if it is performed repeatedly on the same file. It is for this reason that you should only resample once if at all. What I do when working with Photoshop is to do all of my editing at the full image resolution as it comes out of the camera until I am happy with the way my image looks. I then save it in .psd format preserving all of the layers. When I am ready to print I open the .psd file and flatten the image. I then crop and resample if necessary and save it as a .tiff or a .jpg. If I want to print at a different size I go back to the .psd file and repeat the process. This way I can make prints at a variety of sizes and each one is only resampled or JPEG compressed a single time.

Why to resample

In the vast majority of cases a digital image will need to be resampled for one of two reasons: 1. You wish to output the image as a print or to some other physical medium or, 2. You wish to use the image in its native digital form, either in a slideshow, on a web page or in one of our digital projection competitions, and the original size is too large for that purpose.

Resizing for printing

When a digital image is printed the software sends two things to the printer, the image data itself and the dpi setting. As we discussed earlier, the dpi setting tells the printer how closely to space the pixels when it prints them on the page. This determines how big the final print will be. Many different size prints can be made from the same digital image simply by adjusting the dpi setting.

In the example above we were printing an 800x1000 pixel image and wanted an 8"x10" print. In this case coming up with the correct dpi figure of 100 is pretty simple, but suppose we have a 1428x2142 pixel image and we want to make a 6"x9" print. If you understand the relationships you can break out a calculator and figure out that you need to print the image at 238 dpi. For the mathematically challenged photographer however, Photoshop comes to the rescue. Figure 2 shows the Photoshop resize dialog with 'Resample Image' unchecked. This tells Photoshop that you want to change the eventual print size without affecting the actual image data. It allows you to change the print dimensions or the dpi and in each case as you change one value Photoshop calculates the other for you. In this state the pixel dimensions of the image remain fixed. The user may not change them.

In order to achieve superior image quality it is desirable to print at at least 300 dpi or more. But what happens when Photoshop tells you that in order to make the large print you want you need to print it at 180 dpi, or conversely you are printing a very large digital image at wallet size and the required dpi setting exceeds the capabilities of your printer (increasingly rare with todays printers). This is when resampling is used to alter the pixel dimensions of the image so that it can be printed at the desired dpi setting.

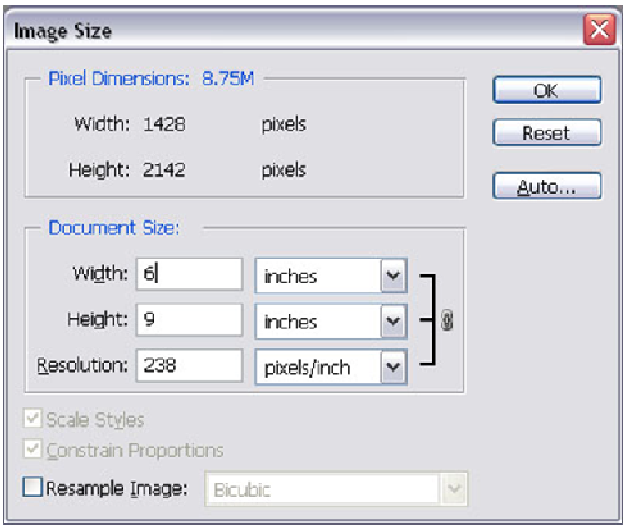

Figure 2

PRINTS

Assigned 1st place: "Summer's End"
by Saul Aronson

General 1st place: "Garage"
by Ken Deitcher

Monochrome 1st Place: "Ageless Love"
by Sean Sullivan

- PRINT

Color	# of entries		
*	Ken Deitcher	Garage	1
	Jeff Perkins	'58 Olds	2
	David Jeffrey	Summer Splendor	3
	Horvey Gurien	Unknown Cove I	4
	Bernie Herman	Apples	5
	Bob Warner	Rain Drop	HM
	Bob Warner	In the Garden	HM
	Max Tiller	Dr. Seuss	HM
	Jane Riley	DePalma #1	HM
	Jeff Perkins	Basilic of Notre Dame	HM

Monochrome	# f entries		
**	Sean Sullivan	Ageless Love	1
	John Sullivan	Dans Noir	2
	Ken Deitcher	Stavros	3
	Kathy Callinan	Green House Effect	4
	Max Tiller	Living in the Past	5
	Sue Gersten	Her Moment	HM

Assigned	# of entries		
***	Saul Aronson	Summer's End	1
	David Jeffrey	Blue Thistle	2
	Luba Ricket	Popped Poppies	3
	Rob Near	Day Lilies	4
	Ray Henrikson	Lily	5
	Bernie Mattus	White Orchid	HM
	Ray Henrikson	Lilies	HM

- JUDGE: Dave Lilac
- PROGRAM: Jill Burkholder/Bromoil Printing
- WINNER'S NOTES:

*

**"Ageless Love" was taken at a wedding in Troy. It is father and mother-in-law of the bride. Sean used a D80 with an 18-200 lens to capture this image. "As soon as I met them, I could tell that they were in love!"

***"Summer's End" was taken in Washington Park, Albany. Saul used a Canon 40D with a 17-55 mm lens.

SLIDES

Assigned 1st place: "Burden Lake"
by Karl Becker

General 1st place: "A Fountain and a Church"
by Budha

- SLIDE

General # of entries

*	Budha	A Fountain & a Church	1
	Karl Becker	Burden Lake	2
	Budha	Kitchen-Mexico	3

Assigned # of entries

**	Karl Becker	Burden Lake	1
	Jeff Perkins	Swamp Reflections	2
	H Johannessn	Maine Lighthouse	3
	Connie Houde	Precision	

- JUDGE: Stephanie White
- PROGRAM: Michael Noonan/Nighttime Photography
- WINNER'S NOTES:

Figure 3 shows the resize dialog with 'Resample Image' checked. You will notice that the pixel dimensions edit boxes beome enabled. Now if you set your document size and resolution to the desired values Photoshop will calculate the appropriate pixel width and height for you. You may also enter the pixel dimensions directly if you wish and Photoshop will calculate the resolution necessary to print your document at the specified size. In both cases prior to sending the image to the printer the software will read the image data and construct a new image at the pixel dimensions you specified.

There are two other check boxes in the dialog that bear mentioning. 'Constrain Proportions' tells Photoshop that you want to preserve the width to height ratio of your image. If you adjust either the width or the height of your image by a certain amount Photoshop adjusts the other by the same percentage so that the proportions of the image remain fixed. For photographic work you will probably want to leave this checked at all times. 'Scale Styles' means that layer styles such as drop shadow and bevel will be scaled along with the image. This is more applicable to web graphics development than photo editing but in any case you should probably leave it checked as well.

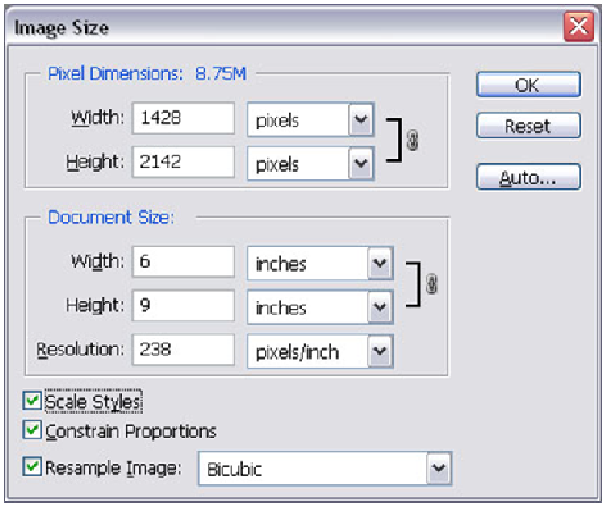

Figure 3

Resampling for digital use

When you are resampling for digital use the process is simpler. In this case the quantities in the 'Document Size' box can be ignored compleletly. You will then set the pixel dimensions directly to a size that is appropriate for the use intended for the image. Since you are not printing dpi does not enter into the process. You need only make sure that 'Resample Image' is checked and then enter the pixel dimensions that you want.

Selecting a resampling method

With 'Resample Image' checked you have the ability to select which resampling algorithm you would like to use and unless you know something about these methods it can be a daunting decision to make. The first choice is 'Nearest Neighbor' and it essentially means that when Photoshop needs to add a pixel it just grabs the value of the pixel nearest to the current location. This is a quick and dirty method that is essentially useless for photographic work.

The next is 'Bilinear' which takes the average of surrounding pixels to arrive at a value for the new pixel. Adobe claims that this produces medium quality results but it is still mostly useless for photographs.

Since version 7 of Photoshop the 'Bicubic' method has been available and it works by evaluating more of the surrounding pixels and performing complex calculations to set the value of the new pixel. This algorithm is available in most other software packages as well. For moderate size changes this is arguably the preferred method. Photoshop CS and above add two new methods called 'Bicubic Smoother' and Bicubic Sharper'. These two methods optimize the Bicubic algorithm for the type of resampling you are doing. If you are upsizing or making the image larger then Bicubic Smoother will help retain the quality of the enlarged image. For downsizing Bicubic Sharper can work better than Bicubic for retaining the sharpness of details in the image. Bicubic Sharper can sometimes result in over sharpened images however so be sure to evaluate the results and fall back to Bicubic if you feel the image has been over sharpened.

In Summary

Here are some rules of thumb to use when you are resizing your images. When the final intended use of your image is purely digital, e.g. one of our projected digital image competitions, resize it by checking 'Resample Image' and setting the pixel dimensions directly to the desired value. Don't even pay attention to the quantities in the 'Document Size' box. Since you are not printing they are irrelevant.

When you are printing uncheck 'Resample Image' and adjust the print dimensions to the desired values. If the resolution that the software calculates is too low or too high then check 'Resample Image' and set the resolution. The pixel dimensions will be calculated to conform to the selections you have made for your document size.

Panorama Photography, by Bob Riccardo

that I was fairly proficient in Photoshop and looked for work in Photo Restoration and so far it is working out.

In the summer of 2002, I semi retired and presently have my studio open by appointment only. I do all my work with a Canon 5D (except at the race track where I use my 10D) and all printing on Epson 4000. Can't get much easier than that.

In 2004, I began going to Fonda Speedway with fellow photographer, Carol Donato of Altamont, whose son races there and I have been having a great time ever since. This past August, I had a display in the Voorheesville Library and for the month of November I am displaying at the Massery of the Daughters of Sarah Nursing Home in Albany. In February and March of 2009, Carol and I will have a display together at the Burnt Hills Library.

About a year ago, I started playing around with Panorama's and I will show how easy it really is.

I am presently a widower and have 3 sons and 2 grandsons. I have been a member of Capital Champlain Section of the Professional Photographers Society of New York State since 1970 and was section president in 75. I am a 38 year member and past president of the Greater Ravena Area Lions Club, 35 year member of the Bethlehem Elks Lodge and I am a retired Master Sergeant with 33 year service in the New York Army National Guard.

I enjoyed my life in photography and appreciate all the many great friends I have made. My only regret is I wish I could have started earlier in life.

Luanne Ferris

and C41 processing lines which in the beginning actually printing in darkroom then scanning negatives and digital printing to today with being totally digital. She saw the great value of digital for the photo journalist and made the switch to full digital in 1998. The digital world has brought the ability to be out shooting at remote locations and being able to work images on laptop then quickly turn around and push the image back in to main location for printing.

She is now looking into the future of where digital photography will be headed and she does feel down the road in the future that advanced digital cameras will be capturing video and the video footage will be the news papers internet site and the editor and photo journalist will lift a frame from the video to use for the paper image. We are starting to see the camera manufactures build the video capture option into today's latest cameras and Luanne will also tell you not to jump quickly onto the latest technology, give the technology time to work bugs out and over time the price drops dramatically. In the world of news papers cost is a major issue, when digital cameras first arrived the manager of her paper wanted to move to digital, but the cameras where up over 20 thousand dollar range. Luanne had the foresight to realize that if her paper went with these at that price they would want to keep and use them for ever based on investment cost.

Please join us on November 5th 2008 for what should be a truly wonderful presentation of Luanne's images as well as her stories of the past 25 years in the world of photojournalism here in the capital region.

PSA Photographic Society of America

Max Tiller – Everything New is Old Again

by Jim Craner

The indomitable Max Tiller has reinvented himself yet again. In the past Max has delighted SPS members with his richly toned infrared images and powerful but simple compositions. On November 19 Max will share his latest body of work, and I know you will be amazed at his creativity and craftsmanship.

I was recently treated to a preview of Max's latest offering and was stunned by the simplicity and inventiveness of the techniques Max has employed to create his latest body of work. Without giving too much away, Max's latest work combines the new and familiar with the nostalgic look of yesterday. It is an absolutely ingenious combination of the analog and digital, the old and the new. In one body of work, Max reminds us of where our shared craft came from, and what it is today.

Max literally invented everything he used to create these special images was invented – from a modified camera to the printing techniques. Please join the Digital Group at its November meeting to be delighted by our own icon of imaging – Max Tiller.

Recycled News to Note

SPS Print Night Competition Panoramic submission

During the 08– 09 SPS year we are going to allow panoramic images to be submitted into print night competition. To do justice to panoramic images we are adjusting the maximum mount size; see additional Print Competition rules below for panoramic images. Schenectady Photographic Society Print Competition Rules apply to panoramic images except for these additions.

- Mounts may not exceed 10"x 26"
- Members will be allowed to enter only **one** panoramic image per monthly competition.
- Panoramic images do not have their own group therefore they must be entered into Monochrome, Color, or Assigned topic.

A Balancing Act

In order to balance the number of competitions in the Projected Images Group between traditional slides and digital images, the April, 2009 meeting will have competitions in both the slide and digital categories. The already announced assigned topic, "Patterns" will be used for both the slide and digital competitions that night. It will be interesting to compare the same topic done in both mediums.

As an experiment (and departure from past practice) the judges for Projected Image nights will be given only the titles of the works submitted.

We encourage all SPS members to compete in the Projected Images competitions, as projection with light offers a different and very powerful method of displaying images. Let's show the print people how good projected images can be!

SPS Print Night Competition Subject Change

Due to the fact a large number of members have requested a print critique we will not be having any print competition at the February Print night. That session will be

Con't pg. 7

Zooming In On Items of Interest

Subject Change….

dedicated to critiquing photographs. We will have two working photographers at this meeting who will give critiques on photographs submitted; members will be allowed to submit up to two printed photographs.

Due to this, the "Public Gathering" topic has been eliminated. If you already have that award winning image, remember it can be entered into either the Monochrome or Color categories during one of the other months.

Sue Gersten & Karl Becker Recognized at Altamont Fair

Sue Gersten won Second Place at the Altamont Fair this summer in the Fine Arts Photography Exhibit, while Karl Becker won Third Prize for his Blue Heron image in B&W.

Sues new images from Tuscany can be seen on her website, www.suegersten.com.

Exhibits:

You will be able to see her images from Cuba at the Saratoga Public Library during the month of November. This exhibit is entitled "Cuba Today".

Another exhibit entitled, "Jews of the World" will be displayed during November and December at the Schenectady Jewish Community Center**.**

Placements:

Jane Riley and Linda Buckman won 2nd and 3rd places respectively in the recent Hagaman Art Show.

Competitions:

Please note that in order to participate in any competition for the remainder of the year, your dues and registration must be paid and up-to-date

Bob Riccardo Shows:

I will have a showing of my images from Fonda Speedway at the Massery of the Daughters of Sarah Nursing Home on Washington Avenue Extension, Albany for the month of November. The Massery is located directly across Washington Avenue Extension from the Polish Community Center. It is the second building on the left. The images will go on display on 1 November and the opening will be on Sunday, 9 November from 2:00 to 3:00.

Schenectady Photographic Society
Bob Riccardo
108 Maple Ave.
Selkirk, NY 12158

2008-2009 Board of Directors

President
Ray Henrickson rhenriks@nycap.rr.com
V.President
Connie Houde lilyconnie@verizon.net
Linda Wroble 372-0091
Treasurer
Linda Heim lindahflowers@yahoo.com
Recording Secretary
Dale Winsor dale8hope@yahoo.com
Corresponding Secretary
Bob Riccardo briccardo@verizon.net
Directors at Large
Kevin Sarsfield ksarsfie@nycap.rr.com
Bob Gough rcgough@earthlink.net
Newsletter Editor
Linda Buckman lindasinhawaii@yahoo.com
Assistant: D. VanDeusen cre8ive@localnet.net
Print Group Chair
Robert Near rjnear@rjnphoto.com
Assistants: Tom Mack 377-5935
Bob Warner 377-3831
Projected Imaging Group Chair
Connie Houde lilyconnie@verizon.net
Jim Craner renarc@aol.com
Assistant: Tom Mack 377-5935
Slide Group Chair
Jeff Plant 452-1933
Photo Essay Co-Chairs
Connie Houde lilyconnie@verizon.net
Jim Craner renarc@aol.com
Mentoring Co-chairs
Jeff Perkins perkster46@yahoo.com
Digital Group Chair
Jim Craner renarc@aol.com
Assistant: L. Buckman lindasinhawaii@yahoo.com
Fine Arts Chair
N. Sukumar sukumar@sukumarfineartphoto.com
Field Trip Coordinator
Jeff Perkins perkster46@yahoo.com
Grab Bag Coordinator
H. Johannessen chj@capital.net
Membership Co-chairs
Luba Ricket lubashot@aol.com
Cynthia Placek 785-1247
Annual Report Editor
Ruby Gold rubygold@verizon.net
Web Master
N. Sukumar sukumar@sukumarfineartphoto.com
Refreshment Coordinators
Judy Breslau jbreslau@courts.state.ny.us
John Ogden jogden@capital.net
Church Coordinator
Don Krauter 399-1869

Web Page address:
www.schnectadyphotographicsociety.com

November Calendar

Wed, Nov. 5	Luanne Ferris, Times Union Photographer
Wed, Nov. 12	Bob Riccardo, Panorama Photography
Wed, Nov. 19	Max Tiller, Everything New is Old Again
Wed, Nov. 26	No Meeting

HAPPY THANKSGIVING

*Board meeting 6:30 p.m. Meetings begin at 7:30 p.m.

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 $40. for individuals/families. The FOCUS newsletter is included in the membership dues. SPS meets at the 1st United Methodist Church, 603 State St., Schenectady, NY. Parking and entrances are on Chapel Street, a one way street off Nott Terrace. Guests are welcome at all regular meetings.