

# FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 82

November 2012

Number 05

## From the Eyes of Today's Youth

*A presentation by Media Arts educator Stephen Honicki and students from his Advanced Photography class at Niskayuna High*

How has the availability of the “camera” allowed today’s teenager to provide a glimpse into their worlds as well as enabling them to become more effective visual communicators?



*Shells* ©Jack Gallo

Mr. Honicki and his students will share some of the approaches and techniques that have been taught to allow them to become more effective visual communicators. In addition, the presentation will explore the importance of developing creative



*State Street* ©Liz Diefendorf

and technical problem-solving skills in students as they begin the process of becoming independent life-long learners.



*Rex* ©Giovanna Conti

With cameras accessible in so many different formats to teenagers today, the “instruction” of fine art photography is even more crucial than ever. To support that fact, the photography students will share some examples from their portfolio as well as discussing how this art form has allowed them the opportunity to share

their “vision” of the world around them in a creative and unique way.



*Red Branches* ©Nicholas Paquin

BIO: Stephen Honicki received his BA in Fine Art from State University of New York at Albany and his MS in Art Education from the College of Saint Rose. He currently teaches the introductory level as well as the advanced level courses in Studio in Video and Photography at Niskayuna High School. During his tenure, Mr. Honicki’s students have received numerous accolades and awards for their work in numerous art exhibitions and film festivals at the regional, national, and international level.

In addition to his teaching duties, Stephen has had photographs from several of his personal narrative series exhibited in the area as part of the “Photography Regional Exhibitions” as well as numerous



Logs ©Carolyn Connors

***“instruction” of fine art photography is even more crucial than ever”***

*~Steve Honicki*

“Artists Of The Mohawk-Hudson Regionals” He has also has had the opportunity to showcase his work in various galleries and museums throughout the country. His most recent work was exhibited as part of the international juried exhibit, *“It’s a Thin Line Between Love and Hate”*, at the United Photo Industries in Brooklyn.

For more information, check out his website, <http://www.stevhphotography.com>



Tahoe ©Andrew sail

# Find Your Niche

## By Max tiller

Find a subject, technique application or preset and explore it. If you get results that interest you, are pleasing or unique, than work on developing it into something that represents yourself and is creatively rewarding. Often today, with new cameras, software, effects and images coming out every day we get distracted chasing after what everyone else is doing and we never



Washington Park Infrared ©Max Tiller

spend the time or effort to develop our own voice. It's usually more rewarding to study and immerse you in a topic, subject, or technique than it is to continually chase after what everyone else is doing.

The basic building blocks that photography is rooted in composition, exposure, light and the correct camera settings still apply today in the digital world. It's not really how much you paid for the equipment you're using, it's how you use it and the vision that matters.

Attached are two images one taken with a film point and shoot and another taken with a 5 MP fixed zoom lens digital camera?

Max will show images from both. By pursuing a passion, idea or technique one could experience growth and find creative expression.



Toronto Mall Solarized ©Max Tiller

# Innerwood Gallery

Picture Framing  
by  
Gayle Bennett

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# Using Photographs to Tell a Story

**By Connie Frisbee Houde**

For the last one hundred years photography and storytelling have gone hand in hand. Rather than relying on one photograph on the cover of a newspaper or magazine, a series are taken. One may appear in the print version but multiple images often strung together with sound and video to convey a very moving story about a place person or event can be found as an internet supplement to an article. We are surrounded by possible stories in our daily life and have often captured images that illustrate these events. The question is, Do we then take those images into the next creative phase and create a photographic essay? Telling a story with photographs takes more than just a skillful photographer. One must understand the emotions and concepts behind a story.

November 14 our short topic will be, "Using Photographs to Tell a Story. Each year the photo club holds a year end competition for photo essays. We have three different categories -- print, digital and book. The guidelines appear on the web site and the competition is April 24, 2013. This may seem far in the future however it is never to soon to start. Digital essays will be due April 17 to allow us to make sure that all programs used to create the essays are compatible with the club computer. We did this last year and it allowed us to have a smoothly run competition.

Take a day in your life and look at where stories may play a part in your everyday existence. Newspapers, magazines, articles in a publication, web sites, u-tube video's, an art

gallery exhibit all can contain photographic essays. As you get more interested in the form of visual story telling you will begin to see them everywhere. You could be driving and a particular song comes on the radio - or iPod or whatever device you are using and in your mind you begin to see images that accompany the music. These can all be inspirations.

Very simply a photo essay is a collection of images that are placed in a specific order to tell a progression of events, emotions and concepts. Check out some of the world class photojournalist who use and have used visual images rather than words to tell a story -- Lauren Greenfield, James Nachtwey, Chris Rainer, VII Photo Agency to name a few.

In this session we will discuss various different programs and methods of using photographs to tell a story examining specific examples created by club members, classic photographers and media specialists.

As committee chair, I will be available throughout the year to assist you as you begin to investigate this form of storytelling. Bring your ideas, your beginnings, completed projects and/ or frustrations to me for assistance and comments. I look forward to see what you will create this year.

---

***I'm not a great believer in  
the power of the moving  
image. A still image has  
greater lasting power. A  
still photographer has to  
show the whole f\*\*\*ing  
movie in one picture. On  
the screen, it's over and  
back in the can in seconds.  
A still picture is going to be  
there forever. ~ Eddie Adams***

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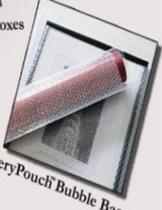
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# Photo Essay competition Rules

1. One entry per person per category [print, digital, book].
2. Maximum length of a digital essay is 8 minutes. Suggested and preferred length is 3 to 5 minutes.
3. Participants are encouraged to use only their own images. Other images may be used only if they are vital to the narrative quality of the essay. Any images not the participants must be credited. No more than 10% of the total images may be non-participant images.
4. It is the participant's responsibility to know the rules. A submission outside of these guidelines will not be accepted.
5. Digital essays must be submitted no later than one meeting before the final competition night.

# A Little Piece of SPS History



In the Fall of 1997, a group of SPS members went to Vermont on a Photographic workshop held by one of our highly respected members, Tom Knight. On one of those scenic, foggy, early mornings, some SPS members were all out with tripods and camera's, capturing the wonderful light of the beautiful Vermont morning. Jeff Perkins (4<sup>th</sup> from left) was the first silhouette shot that morning, caught while walking tripod in hand, across a field. Next Linda Heim (1<sup>st</sup> from left) and Dale Winsor (2<sup>nd</sup> from left) were silhouetted; Dale while shooting with her tripod and with Linda looking on and checking her camera settings. Next Kim Koza (3<sup>rd</sup> from left) was caught shooting with her tripod. As the effect of the silhouettes against the morning fog was realized, Kim began to pose dramatically (5<sup>th</sup> and 6<sup>th</sup> from left) and these overly emphasized poses were also caught on film. Shortly after the workshop one of our talented members (unfortunately no one seems to remember who it was!) used our film/negative silhouettes and transformed them into our unique, one of a kind, silhouette logo. Remember, this was done in pre-digital days!

The SPS Silhouette logo has recently been resurrected and is again being used; this year it is found on our new SPS t-shirts and key chains flashlights. Be sure to get yours today and own a little piece of SPS's fascinating history!

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# October SPS Photo Field Trip

By Jane Riley

The October SPS Field Trip was a morning photo shoot, organized and led by Jeff Perkins, at the Christman Sanctuary. The Sanctuary is a 98 acre nature preserve near Duaneburg, known for its waterfalls and cascades along the Bozen Kill.



The group met Jeff early on Saturday, October 20, at a pre-arranged spot. Jeff started the day with a brief How to Shoot Waterfalls lesson. He explained the technique on how to get that milky look with the streaming water, on the importance of using a tripod, a polarizing filter, a neutral density filter, etc.



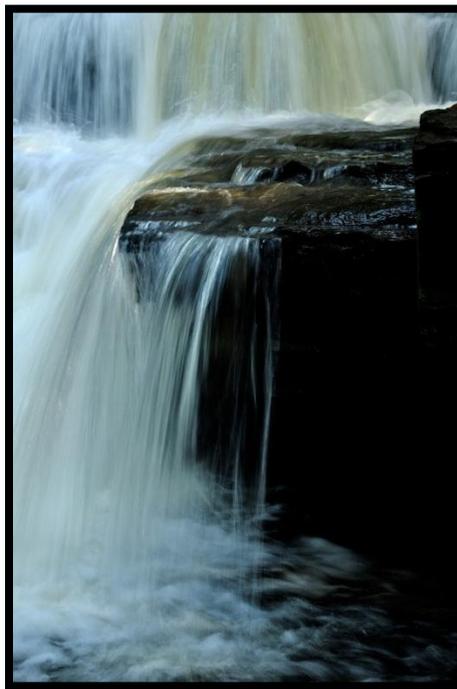
©Jeff Perkins

When we arrived at the Sanctuary, Jeff explained our route, and gave hiking and safety tips as we walked the 15 minute hike down to the main waterfall. We got started quickly and didn't stop until after noon. Jeff, as always, was very helpful and answered all our questions.



©Jane Riley

Although we had to cancel the week before because of rain, this day was perfect in every way! The temperature was mild, with no wind. The light was even, with good cloud cover. The foliage was beautiful, with peak fall color. And best of all, the recent heavy rainfall had made the falls full and strong. We all had a wonderful morning of fun, photos, and friendship!



©Jeff Perkins

One of the benefits of being a member of SPS is that you can go out on a regular basis with Jeff, a master photographer, to local sights. He helps members of all levels come home with competition worthy images. Join us on the next field trip.

## New SPS Logo Items Available



Shirt \$12 flashlights \$4 each or \$10 for 3. Makes a great stocking stuffer!

Available at all meetings.



## Times Union wants your images

Have your favorite images published In the Times Union. The Times Union recently approached us asking if our members would submit images for the newspapers "Your Best Shot" column. The Newspaper has even responded to Kim asking for more and saying that their "Best Shot" has never looked better to submit or see other members images go to:

<http://timesunion.mycapture.com/mycapture/photos/index.aspx>

# Digital Image Resizing

**By Bob Gough**

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 and Lightroom. 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, Picasa 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  $800 \text{ pixels} / 100 \text{ dpi} = 8 \text{ inches}$  and  $1000 \text{ pixels} / 100 \text{ dpi} = 10 \text{ inches}$ . 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.

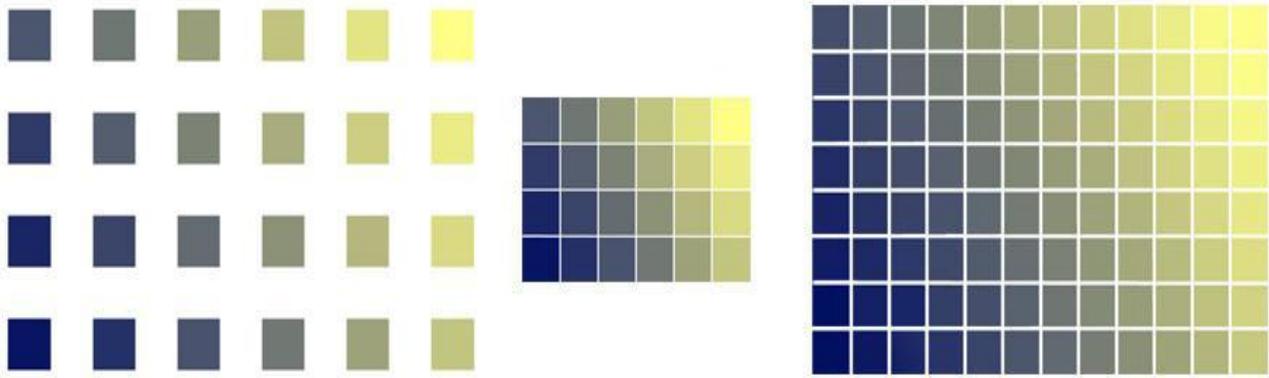


Figure 1.

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 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. Nothing about the original image has changed other than the single number that instructs the printer how closely to space the pixels. The difference between these two images will only be apparent when they are printed. When viewed on the computer they will be indistinguishable from each other because their image data is identical.

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.

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.

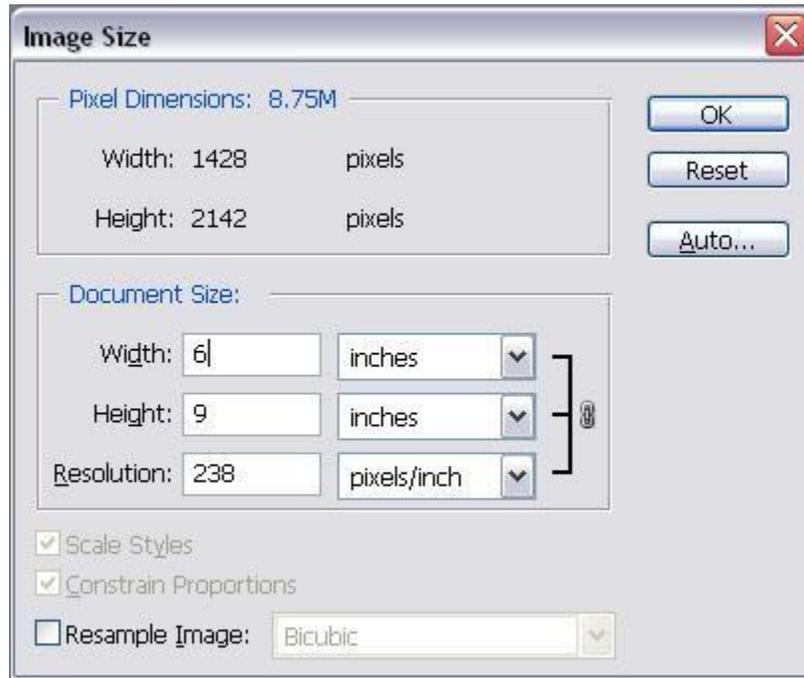


Figure 2.

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 80 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 today's 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 3 shows the resize dialog with 'Resample Image' checked. You will notice that the pixel dimensions edit boxes become 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.

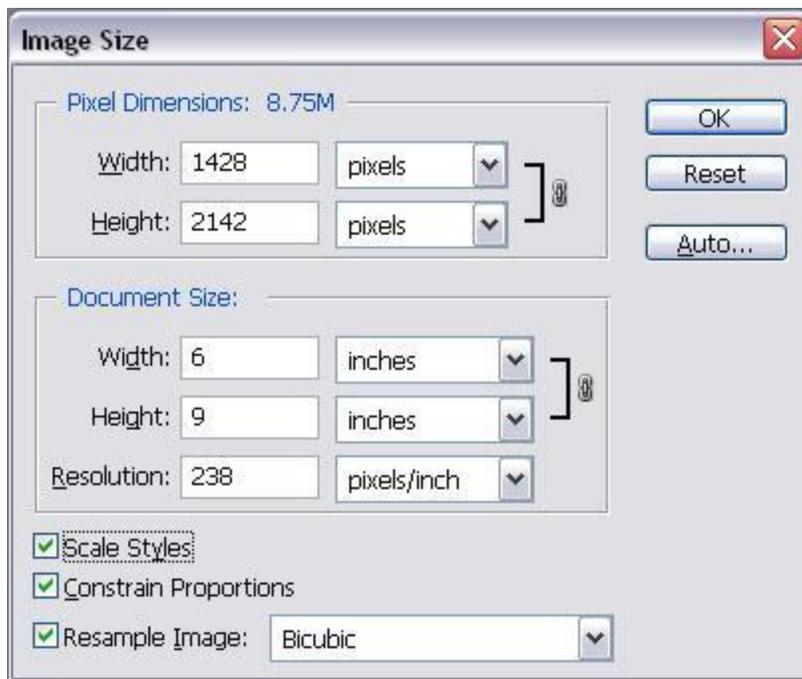


Figure 3.

### 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 completely. 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.

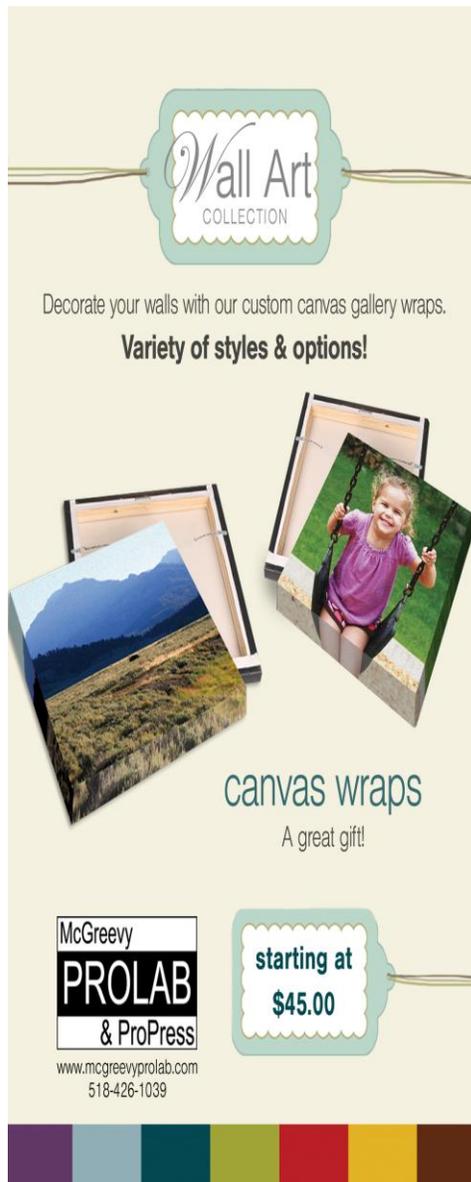
The next is 'Bilinear' which takes the average of surrounding pixels to arrive at a value for the new pixel. Adobe claims that this produces medium quality results but it is still mostly useless for photographs.

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.



The advertisement features a central graphic with the text "Wall Art COLLECTION" in a decorative font. Below it, the text reads "Decorate your walls with our custom canvas gallery wraps. Variety of styles & options!". Two examples of canvas wraps are shown: one with a landscape photo of mountains and another with a photo of a young girl on a swing. The text "canvas wraps" is written in a simple font, followed by "A great gift!". At the bottom left, there is a logo for "McGreevy PROLAB & ProPress" with the website "www.mcgreevyprolab.com" and phone number "518-426-1039". To the right of the logo is a price tag graphic that says "starting at \$45.00". At the very bottom of the advertisement is a horizontal bar with several colored squares in shades of purple, blue, green, red, and yellow.

***The first annual  
Photo Essay show  
and competition  
was presented by  
the slide group in  
1979***

## CALL FOR ENTRIES

This is IT !! The final opportunity of the CENTURY. **12/12/12** !! This repeating date will never repeat.

You **MUST** use this date to make photos for “One Day: **12/12/12**” the next exhibition at the Photography Center of the Capital District.

### **12/12/12: What will you see?**

What does **12/12/12** mean to you? The end of the world as we know it? Bob Barker’s birthday? 0.083...? One thing we can all agree on: It’s the last time this century we’ll have a repeating date. Such a day will certainly have an aesthetic effect on your photography. That is where the PhotoCenter comes in!

For our first exhibit of 2013, we are having an open call for photos of any subject with a slice-of-life theme. The only requirement for entries is that they be taken in this particular 24-hour time frame. (We will be checking EXIF data! Film people, check the details.)

The competition is open to all: any geographical location, any subject matter, any photographic methodology.

Share 1/100 second with us. Interested photographers can submit up to four photographs for a \$30 entry fee by Wednesday, January 2, 2013. The details will soon be posted on the website [www.photocentertroy.org](http://www.photocentertroy.org).

In brief, make photos on **12/12/12** of any mundane or any special event(s) that occurred in your life on 12/12/12, in the vein of “A Day in the Life of ...” series. Even a commonplace locale or event can be made interesting photographically. At home, at work, at play.

Then send in up to 4 images as jpeg files as email attachments to [entries@photocentertroy.org](mailto:entries@photocentertroy.org). Deadline for emailed entries is Wednesday 1/2/13.

Within 5 days, you will receive an email requesting you to print and frame the selected image(s) for the exhibit. In all past PhotoCenter Calls for Entries, every person had at least one image selected for the exhibition.

Deliver the selected prints, ready to hang, by Monday, January 14. The exhibit will open January 18 and continue until at least February 18.

# Well Met in Northern Ireland

By Phil Olivo

During August of this year my wife and I traveled to Northern Ireland and Scotland on an extended trip. The focus of the trip was to attend a family reunion in my wife's hometown of Motherwell, Scotland. Since we are both recently retired we decided to add to the trip and visit her family in the Northern Ireland counties of Tyrone, Derry (Londonderry) and Fermanagh. I have traveled to Northern Ireland in the past, but never to these rather rural areas and was looking forward to meeting new people, see new places and making some striking images.

Derry, or Londonderry depending on your political and religious views, is an interesting, ancient walled city and one of the oldest continuously inhabited places in Ireland dating back to 546 AD.



**Walled City of Derry** ©Phil Olivo

Derry was also a city of occupation and violence during the "Troubles" in the 70's, 80's and 90's. Our relatives told stories of navigating life during these times which included being armed and having family escape plans to the Republic of Ireland.

The "Troubles", and the violence that came with it, are part of the past. The Peace Bridge, a cycle and footbridge across the River Foyle, which opened during June 2011, was intended to bring the largely unionist East Derry closer to the largely nationalist West Derry and

aims to improve access for people into each half of the city center as part of wider regeneration plans.



**Peace Bridge** ©Phil Olivo

By far my most memorable visit was to a distant cousin who lives in County Fermanagh. He farms the same land as his father and his grandfather before him. He is fiercely proud of his farm and takes great pride in showing visitors around.

After the traditional cup of tea and before any more formidable beverages were served I asked if I could wander around and photograph the farm. The "golden hour" was fast approaching and I didn't want to lose the light. Here are two of my favorite images from that visit:



**Outbuilding in the setting sun**  
© Phil Olivo



**Ignatius with Tractor** ©Phil Olivo

A great time was had by all and the reunion in Scotland was a success. Everybody was a lot older than I remember, except me – of course!

Remind me to tell you of my adventures with US Customs and Border Patrol in Dublin Airport. Hint; don't keep your camera battery chargers, cables, and other round objects in the same suit case.....

***"By far my most memorable visit was to a distant cousin who lives in County Fermanagh"***




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# Afghan Portraits: Windows to the Soul

## Photographs by Connie Frisbee Houde

Hudson Valley Community College Library,  
Troy, New York  
September 1, 2012 – November 9, 2012



<b>Fall 2012 Semester</b> Monday, Aug. 27– Friday, Dec. 22, 2012	
Monday – Thursday	7 a.m. – 10 p.m.
Friday	7 a.m. – 5 p.m.
Saturday	9 a.m. – 4 p.m.
Sunday	CLOSED
<b>EXCEPTIONS:</b>	
Saturday, Sept. 1 - Monday, Sept. 3	CLOSED (College closed)
Monday, Oct. 8	7 a.m. – 5 p.m. (No classes)
Wednesday, Nov. 21 – Saturday, Nov. 24	CLOSED (College closed)
Thursday, Dec. 20	7 a.m. – 6 p.m. (Finals end)

## Afghan Women Speak

Fall 2012 Voices, A Library Lecture Series  
Hudson Valley Community College  
Bulmer Telecommunications Center Auditorium  
Thursday, November 8 Noon - 12:50 p.m.

Connie Frisbee Houde, a photojournalist who has the heart of Afghanistan, will share images that Afghan women. In her audiovisual presentation realities of Afghan life as the women attempt to their autonomy, culture and community. The poignant beauty of Afghanistan and the strength of its own women will be evident.



traveled deep into  
give voice to  
will depict the  
keep alive

# \$For Sale\$

I have the following items up for sale:

## Studio Lighting Kit

Includes:

2. dynaphos Afterglow studio strobes AC95-130V 60Hz goes from 1/32 to 1/16 to 1/4 to 1/2 and all in between

1 reflector cone

1 speeding

2 lightstands

1 umbrella (not shoot thru)

1 24" soft box

1 12" soft box

1 wheeled carry case

\$325.00

(I originally paid over \$900 for the strobes)

-----  
Nikon 80-400 VR Lens - \$800.00

-----  
Nikon 18-200 VR Lens - \$450.00

-----  
Nikon SB-600 Speedlight - \$200

You can contact me at [sullise@gmail.com](mailto:sullise@gmail.com) or 518-269-1108 (leave message).

Sean

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**For sale:** Canon 5D body, This is a full frame camera; 12.8 mp; battery grip with two canon batteries. Excellent condition. With original box, and all original box contents including instruction manual. Asking \$800.

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### To sell:

1 Tamron lens w/ lens hood. (for Canon camera)

vibration control

18-270 mm

3.5-6.3

good condition

\$649 new on amazon.com

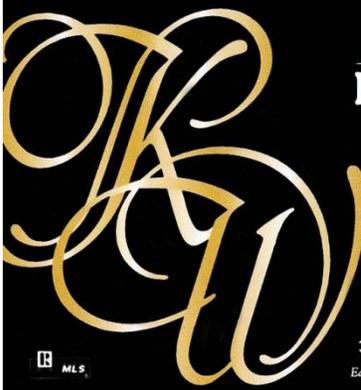
Will sell for \$400--firm

Manfrotto tripod with pistol grip

Tripod was approx \$120 new. In good condition, will sell for \$45 firm.

Pistol grip is selling on amazon.com for \$107 (sale price), will sell for \$45 firm

Two adapter plates, \$15.95 new, will sell for \$7 each. Contact Linda Buckman @ [lindaelizabeth@ymail.com](mailto:lindaelizabeth@ymail.com) or 922-7011



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# X-Rite ColorChecker Passport

by Keith Patankar  
Hunts Photo and Video

Color accuracy and consistency is one of the most important things to get right. In today's digital world we are using multiple devices to output, sending images through different sources, all interpreting color in different ways. Every camera's sensor is different and light consistently changes from scene to scene. One tool to get accurate color every time is the X-Rite ColorChecker Passport. The Passport is a 24 patch color chart that is designed to create a custom profile for your digital camera. It includes a white balance card and warming and cooling swatches. The ColorChecker is the size of a passport you would carry to travel internationally. You can fit it in your pocket and have it to use as a custom target anywhere any time. Just don't get it stamped by customs.



How it works. The first thing you do before you start shooting is to use the white card to create a white balance for the lighting you are shooting in. Once

you create a custom white balance you will take the target color chart and place it in your scene to take a photo. The ColorChecker does not need to fill the frame. You just need to see all the patches in the photo. If the light changes you will re-shoot the passport in the scene. After you are done shooting



you then can import the images either to Lightroom or Adobe Camera Raw. The software allows you to go into the profiles in both these programs and change the profile to the custom profile you setup by shooting the passport in your scene. From there you can sync multiple images with the same lighting to match your custom profile. You can even use the eyedropper to click on the warming or cooling patches if you would like to warm or cool the scene.



This tool helps to create a foundation of accurate and consistent color throughout your images. I found the biggest

changes to be in tones of greens, blues and purples. I shoot a lot of fashion and designers create garments with color tones that just don't look the same in my camera as they do in real life. The ColorChecker Passport changes that and brings out the correct colors that are visible to the eye. Fall foliage and fruits are another example of colors that may not look the same when shot regularly with your digital camera. By creating this custom profile we are getting exactly what we see and can duplicate it even if we shoot other images with a different camera. For under \$100 this tool should be a staple in everyone's camera bag.

*Keith Patankar works in outside sales, marketing and specialty market at Hunts Photo & Video in Melrose MA. Please feel free to contact Keith directly at 781.462.2340 with any related questions.*

***"If I could tell  
the story in  
words, I  
wouldn't need to  
lug around a  
camera." –  
Lewis Hine***

# PSA Interclub Competition Opportunities

By Phil Olivo

SPS print competition – *Been there!* SPS projected image competition – *Done that!* SPS Print and Projected Image of the Year competition – *Got the tee shirt!*

Are you ready for another challenge? If so, get involved with the PSA Interclub Competitions. These competitions, sponsored by the Photographic Society of America, allow us to match our skills with photographers around the world! The Schenectady Photographic Society is registered to compete in these divisions for the 2012 – 2013 season:

- Photojournalism
- Travel
- Nature
- Projected Image (Formally Electronic Image Division)
- Projected Image Creative (Formally Electronic Image Creative Division).

Each division competes 3 to 4 times during the season and images are uploaded via the Society web site using the PSA Interclub link found in our competition section. Images should be submitted using the SRGB color space. Horizontal images must be no larger than 1024 pixels wide or 768 pixels tall. Vertical images will be no more than 768 pixels tall. Some divisions require that the file size be less than 1 megabyte and there is a generally a 6 image limit per club for each contest.

Both the Schenectady Photographic Society [PSA](#)

[Interclub Competitions page](#) and the [PSA Interclub Comparison Chart](#) provide excellent information about these competitions. Another source of information is members who have successfully competed in the past. You'll find these members, as well as winning images, on our [PSA Interclub Competitions page](#) using the "Results" link

Our next opportunity to compete will be during November 2012 for the Photojournalism, Travel and Projected Image Divisions. Stay tuned for further details to be shared at our meetings and via our mailing list.

Phil Olivo

***In the beginning of SPS history, monthly B&W competitions were judged by club members and excellent monthly speakers came from as far away as NYC and Chicago.***

## PSA Positions Available

Margaret Sprott, Chair of Clubs Services Committee There are positions for Star/Galaxy

Directors open in three Divisions: Nature, Photo Journalism, and Photo Travel. The persons in these positions receive and process applications for stars and galaxies for exhibitors. The volunteers need to be PSA members, computer savvy and able to work with excel files. Any interested volunteer should contact the respective Division Chairperson directly:

Nature: Lin Craft at

[lincraftphoto@gmail.com](mailto:lincraftphoto@gmail.com) ;

Photo Journalism: John Larson at [jflarson114@gmail.com](mailto:jflarson114@gmail.com)

Photo Travel: George Bebout at [bybau@earthlink.net](mailto:bybau@earthlink.net) ).

The position for PSA Star/Galaxy Coordinator (Chairperson of the Star/Galaxy committee) is also open. This individual works with the Vice President for Exhibitions to coordinate this important function for PSA. Division Star/Galaxy Directors report to this individual in addition to their Division Chairs. Any volunteer interested in this position should contact President John Davis at [PresPSA@psa-photo.org](mailto:PresPSA@psa-photo.org).

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## Photo Center Notice

Starting November 19, the PhotoCenter will start its huge Holiday Sale of all and sundry photo equipment, furnishings, books, art, props, collectables. Consignments invited. Items will be added daily until end of sale. All priced to make room to restore the studio.

## Member Discounts

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Are you looking for a new camera bag? Or, perhaps you've seen those systems that wrap around you waste like a belt and hold your gear. Well, Then thinkTankphoto is the place you want to visit. A great selection, great quality and very durable. BUT, the best part is they are offering SPS members a special deal. If you spend more than \$50 at thinkTankphoto, not only will they send you a free gift, but they will also give SPS a 20% commission. So, they get your sale, you get great gear AND a free gift, and SPS makes a few dollars. Talk about an all-around win. When you are ready to shop, just use this link to their website

<http://www.thinktankphoto.com/cameracub>

and enter the code **CC-307**

Also:

: [www.PhotoCheatSheets.com](http://www.PhotoCheatSheets.com) has also offered SPS members a 20% on purchases of their cheat sheets. These laminated sheets are great to carry in your photo bag for quick reference. They are available for the major brands and most of the cameras including Point and shoots. They are also available for Nikon and Cannon strobes. Just enter the code SPS-pb at checkout.

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**Communicating**  
©Julie Palyswiat

**1st Place Assigned Print**  
Nikon D300  
24-85 mm  
1/15 f6.2 ISO400  
Natural Light  
Hand held  
Photoshop CS5

**A Winning Hand**  
©MaxTiller

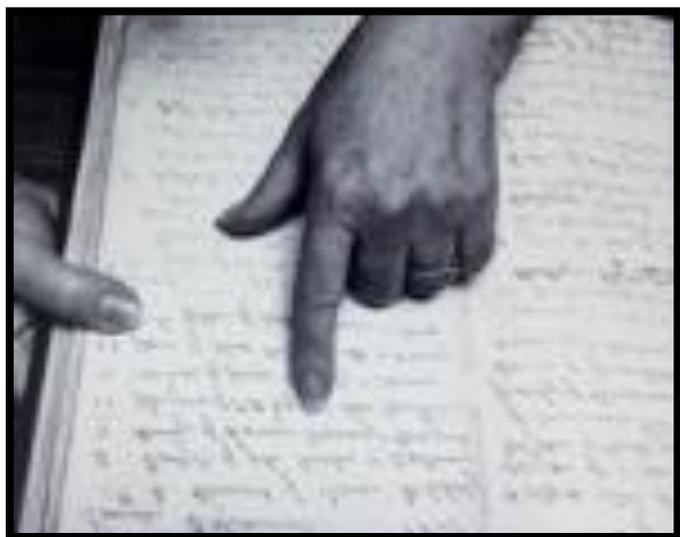
**2nd Place Assigned Print**  
SONY A200  
Tamron 21-135mm  
1/125 f11 ISO400  
2 wireless strobes  
Topaz Adjust4



**Searching For My  
Ancestors**

©Phil Olivo

**3rd Place Assigned Print**  
Powershot G2 30mm  
Natural Light  
1/640 f4 ISO400  
Lightroom  
Parish Church in  
Northern Ireland





**Night at the Octagon Barn**  
©Ron Ginsburg

**1st Place Color Print**  
Canon 5D MarkIII  
Zeiss Distagon T\* 21-35 ZE lens  
8 seconds f22 ISO1600  
Middle Road Knox, NY  
Photoshop CS6

**Mother and Daughter**  
©Sean Sullivan

**1st Place**  
Monochrome Print  
Nikon D700  
Nikon 70-200 f2.8  
1/60 f2.8 ISO400  
Taken at the SPS  
Kick-Off  
Ambient Light



**Bread** ©Kathy Callinan  
**2nd Place Color Print**

**Night Riders**  
©Ron Ginsburg

**2nd Place**  
Monochrome Print  
Canon 5D MarkII  
EF 70-200mm @.8 IS  
USM Lens  
1/500 f8 ISO100  
Altamont Fair  
Photoshop C6



**Abandoned** ©Doug Mitchell  
**3rd Place Color Print**



**Dancers No.5** ©Ray Henrickson  
**3rd Place Monochrome Print**



# Projected Image

**Eden's Exit ©Julie Palyswiat**  
**1<sup>st</sup> Place Assigned Projected**  
**Nikon D300 Nikkor 80-200 f2.8**  
**1/4 f22 ISO 400**  
**Circular Polarizer, Natural Light**  
**Taken at the Yaddo Gardens, Saratoga**  
**Photoshop CS5 and OnOne Perfect Effects3**

**Concord Window ©Rebekah Sokol**  
**2<sup>nd</sup> Place Assigned Projected**



**Kilmainham Gaol – Dublin ©Dan Steen**  
**3<sup>rd</sup> Placed Assigned Projected**  
**Nikon D90 AF-S DX Nikkor 18-105 f/3.5-5.6G ED VR**  
**1/1250 f11 ISO200**  
**Photographed in Dublin with Natural Light**

# Competition

**Elsa ©Max Tiller**  
**1<sup>st</sup> Place General Projected**  
**Image**  
**Minolta Dimage 7**  
**28-200mm**  
**1/15 f8 ISO100**  
**Window light and fill reflectors**  
**Vertical blinds used to skim light**



**Lotus Flower © Ron Ginsburg**  
**2<sup>nd</sup> Place General Projected Image**  
**Canon 5D Mark II**  
**EF 24-105 f4 IS USM**  
**1/320 f7.1 ISO640**  
**New York Botanical Gardens**  
**Daylight**  
**Photoshop CS6**

**Stepping Stones in Autumn ©Julie Palyswiat**  
**3<sup>rd</sup> Place General Assigned**  
**Nikon D300 Nikkor 24-85 f2.8-4**  
**1/3000 f3.3 ISO200**  
**circular polarizer, natural light**  
**Woodstock NY**  
**Photoshop CS5 and Topaz Simplify**



Date	Speaker	Title
11/7/2012	Max tiller	Find Your Niche
11/14/2012	Connie Frisbee Houde	Using Photos to Tell a Story
11/21/2012	No meeting	Happy Thanksgiving
11/28/2012*	Niskayuna High Photo Students	From the Eyes of Today's Youth

## November Competitions

November 7th

### Print – Smile

Show us those smiles in a creative and unique way

November 14th

### Projected Image – Pears

Have fun photographing this favorite fruit



**Schenectady Photographic Society**  
**Is a proud Member of**  
**The Photographic Society of America**

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