

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Number 6

Intimations of Place is topic of print group speaker on March 1st

CJ (Chris) Jordan has practiced the photographic arts since the early 90s. Initial work began at Colby College while completing a degree in psychology, but his serious pursuit of the medium began at the New England School of Photography in the mid-90s. He has also worked as a graphic designer and earned his Masters of Fine Arts in Photographic Arts at RIT in 2004. Currently Chris holds a faculty teaching position at the Sage Colleges in Albany, where he teaches photography and digital imaging. In addition, he runs an architectural photography business, as well as a digital service bureau in Troy, Digital Artist's Space, with his partner Karen Schlesinger. A common denominator in Jordan's work is a sense of place. Notions of place can of

course be extremely varied, from immediate sensations of being to detached recollections. Place refers to physical locations, but also internal localities within the memory or psyche. The ways by which places are represented from maps to daydreams, to family snapshots, to landscape photography span a full spectrum of psychological colors. For Chris, place conjures overtones of the spiritual. His work is concerned with photographic presence, whereby literal time and place is transcended through emphases of light, space, and context. His work takes on a variety of forms, from gelatin silver prints, to large-format inkjet prints, to hand-bound artist books. As projects dictate, Chris uses both traditional and digital means, although his "core" remains essentially photographic.

Peter Finger - Location Photographer...

**will address
slide group**

Kevin Sarsfield

Dawn is still two hours away. You've packed all your gear the night before - and it is time for the last-minute checklist. *You must be in position to capture the light...* Cameras - tripods - film - compact flash cards - filters -

incident light meter - flashlights - batteries - extra batteries . *You must be in position to capture the light...* Cell phone - GPS locator -

Please see Peter Finger page 4



Photo ©Peter Finger

How to make a raised frame for an image in Photoshop

Text and photo by John Saville

The technique described was done in Photoshop 7, but any of the other versions should have the tools to accomplish the same thing. Basically, it involves two things, 1. Generating a new plain-white background and, 2. Generating a given sized frame of the desired color then adding a drop shadow to it. Just follow these steps to complete the project:



1. Open the image, make a copy to work on, then complete any image adjustments such as crop, lighten, darken, sharpen, etc.
2. Open the layers palette by clicking on **Windows>Layers**.
3. Make a copy of the image by dragging its layer down to the **Create a New Layer** box at the bottom of the layers palette (second box from the right).
4. Delete the original image layer by dragging the layer down to the trashcan at the bottom of the layers palette (right most box). Steps 2, 3 & 4 got rid of the original gray-checked background. Later, we will add a new plain-white background layer.
5. Now we are going to start creating the frame by increasing the canvas size. Open the **size canvas** box by clicking on **Image > Canvas Size**. Select **Percent** for both width and height. Set the width at **150** and the height at **175**. Be sure that the **Relative** box is unchecked. Click **OK**. (If the image is too large, reduce its size using the zoom tool.)
6. Make a new layer by clicking on **Layer** at the top of the screen then **New > Layer**. Name this layer **Frame**.
7. Select the rectangular marquee tool at the top of the tools palette and draw a box around the image to provide the space needed for the dropped shadow (1/4 to a 1/2 inch). The image is now selected, but we want to have the frame selected, so click on **Select > Inverse**.
8. Next, we are going to color the frame to set it apart from the background. Click on the color box near the bottom of the tools palette and select the color desired for the frame. I chose an off white color. Be sure the color chosen is in the top color swatch. Paint the frame with the chosen color by clicking on the **paint bucket** (select **Paint Bucket**, not the Gradient tool), from the tools palette. Now click on the frame with the paint bucket. Your frame should now be the desired color. The frame is now complete except for the dropped shadow.

9. Extend the background by clicking on **Image>Canvas Size**. Select **Percent** for both width and height and set both at **110**. Be sure that the **Relative** box is unchecked. Click **OK**.

10. Make a new background layer by clicking on **Layer**, at the top of the screen, then **New > Layer**. Name this layer **Background**.


11. Adjust the color blocks in the

Please see raised frame page 3

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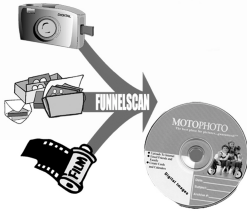
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Raised frame

continued from page 2

tools palette so the top block is white. Select the **Paint Bucket** tool from the tools palette and click on the new background layer to fill it with white.

12. Move the new background layer to the bottom of the stack of layers so it is under the image. To accomplish this, click on the background layer and drag it down to the bottom of the palette, below all the other layers.
13. The last step to complete the frame is to add the dropped shadow. First, click on the frame layer to select it. (If you don't select a layer the dropped shadow will not be placed anywhere.)
14. To add the dropped shadow, click on **layer > layer style > drop shadow**. In the **layer style** box, be sure that **Drop Shadow** is selected in the list on the right.

Caution: You may not be able to see the dropped shadow using the default settings. I used these settings: Blend mode: **multiply**, Opacity: **65%**, Angle: **145**, Distance: **50**, Spread: **4**, Size: **26**. Be sure that the **Preview Box** is checked. Click **OK**. The raised frame is now complete. I suggest that you experiment with all the settings to see what they control and how sensitive they are. This can be very enlightening.

15. You may want to flatten your image (**Image > Flatten**) before you save it. If you flatten it you will have a smaller file but you will not be able to work on it again. If you leave it un-flattened you will have

a larger file but you will be able to reopen it and work on any part of it in the future.

I hope you enjoy playing with the raised frame method. If you have any questions, please feel free to call me at 399-5959 or email me at jsaville@nycap.rr.com.

Welcome new members

George Neary
John Undrill
Bob Ricketson

are all returning members. Welcome back.

Chaman S. Rathore
a brand new member
welcome to S.P.S.

Some bizarre facts

No word in the English language rhymes with month, orange, silver and purple

The word "samba" means "to rub navels together."

The glue on Israeli postage stamps is certified kosher.



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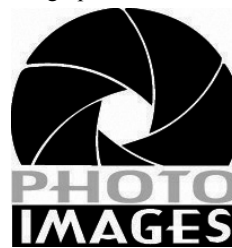
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Peter Finger

continued from page 1

raingear - compass - reflectors. *You must be in position to capture the light...*

Such is the world of the photographer on location. The comfy confines of your home studio - even the familiar smells of your darkroom seem very far away, indeed. But, *you must be in position to capture the light..*

This is a world quite familiar to Peter Finger. He started his artistic career at the age of fifteen. Landscape painting was his first love - and one-man shows and regional displays of his artwork brought recognition of his skill with the brush. Outdoor shows throughout the Northeast yielded sales and awards for his paintings became common. However, camera and lens soon replaced palette and brush. The unique characteristics of Kodachrome and Velvia competed with the ochre and vermilion of the canvas. Such is the life of an artist/photographer.

He is a rare mix of photographer, artist and educator. He frequently travels the country for location assignments and stock photography needs. His work ranges from site work for corporate and travel organizations to book and magazine projects. He also photographs and provides artistic images for over 30 colleges, universities and independent schools each year.

When he is not on assignment, you may find him teaching. He frequently conducts landscape photographic workshops and soon will be offering painting and digital art workshops as well. He is frequently called upon to lecture at various schools, organizations and conferences.

During the past few years Peter has focused more and more of his efforts on digital image making as well as his first love of landscape painting.

His studio consists of the latest in computer and digital technology. Armed with several powerful Macintosh computers, state-of-the-art scanners and giclee printer technology, he is now transforming his photographic images into fine works of art.

Berkshire House Publishers recently published his new book on New York's Finger Lakes - apparently no relation... Boynton Beach and Orlando, Florida from a base for his Southern operation. (Hmmm, it seems that almost all Northeast photographers have a Southern studio location, as well. Coincidence??? I think not...

He is called upon by his clients to produce

art that is striking and varied. It runs the range from catching the pre-dawn sunrise to very elaborate set-ups for architecture, sometimes all in the same day. Whether there is a need for color, black and white or digital imaging, the photographer on location must be prepared and have back-up equipment on hand, as well. Needless to say, an extensive inventory of equipment can lead to an aching back at the end of the day. Then, the work in the studio follows. Peter may paint over the photographic image - he might experiment with infrared imaging, he might implement hand-coloring or transfers and giclee printing.

Location photography allows for so many interesting venues to be investigated. Imagine an opportunity to photograph a thriving vacation inn, resort or bed-and-breakfast. The climate is always full of energy and when combined with local landscape exploration, it can be a working vacation for the photographer as well. Peter also enjoys photographing golf resort locations. To roam a golf course as the first rays of morning light start to hit the sprinklers, a lone deer nibbles at the fairway clover and a few early birds are just getting ready to tee-off, is very exciting!

Peter also conducts photo workshops and tours. Working closely with each participant (no more than 8-12), he is able to gauge skill level, interest and expertise. Exciting locations, coupled with the best of the morning light insures that the participant leaves the experience with a new-found enthusiasm and lots of great images.

Each of us travels and hopes to come back with photos to bolster the memories of our trips. Join us on March 8 to find out how Peter Finger does it on a regular basis. Bring a friend, arm yourself with some questions and sit back for a wonderful evening of Location Photography.

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February Competition Results

Prints

Color 21 Entries

* Bernie Herman	Old Man Working	1
Jane Riley	In Green Park	2
Bob Ricketson	Assignment - Food	3
Ken Deitcher	Floral Fantasy	4
Robert Near	Dewy Lady	HM
Jane Riley	Two Young Chicks	HM

Assigned 26 Entries

** Connie Bush	Champlain Gull	1
Barb Lawton	Mother and Child	2
Barb Lawton	Workhorses, White Flower Farm	3
Don Blais	Brown Pelicans	4
Ray Henrikson	Bronx Zoo Content in the Rain	HM
Jim Gold	The Birds are Coming	HM
Ray Henrikson	Playing Hard to Get	HM

Monochrome 23 entries

*** F. Bumardatore	Old Home	1
Luba Ricket	Peering Peers	2
Barb Lawton	Jaunty Ride in Killarney	3
Linda Buckman	Pastoral Barn	4
Ken Deitcher	The Elder	HM
Ray Hinrikson	Kids and Pocohontas	HM
Max Tiller	Shades of White	HM

Judge Thomas Rocco

Program Fred Bremer / Grain Elevators of Buffalo

Winner's Notes:

*Bernie, a new member of SPS, took this winner with a Nikon N80, a Sigma 28-70 f2.8-4 lens and Kodak Gold 200 print film. It was taken in Athens, NY in the Fall of 2005. He scanned the negative at 2400 dpi and processed it in Photoshop, printed it on an Epson R1800 with Epson enhanced matte paper.

**Connie took this beautiful picture early one morning in December at Lake Champlain. She used a Pentax IST D and a Sigma 70-200 lens. The gull is scavenging for a piece of popcorn that she had thrown into the water to draw him closer. The camera was hand held and no special equipment was used, except for the popcorn.

***Frank hand held his camera for this winner taken in Vermont with a Canon 10D and a Canon 28-135 IS lens.

Slides

General 26 Entries

* Ruby Gold	Glowing Tulip	1
Sue Gersten	Butterfly on Flower	2
Luba Ricket	Milk Time	3
Ken Deitcher	Pastels	4
H. Johannessen	Cape May, NJ	HM
Sue Gersten	Untitled	HM

Assigned Household Pets 14 Entries

** Luba Ricket	Statuary Stalk	1
Conne F. Houde	Fine Furry Friend	2
Connie Bush	Waiting	3
Linda Wroble	Lap Dogs	HM

Judge John Musco

Program Randall Perry / Architectural Photography

Winner's Notes:

*This tulip was in a dish garden which I set up near a window. I had been taking pictures of it with a Canon EOS Elan, Fujichrome Sensia 400 film, and a Tamron 28-200 lens with a close up filter attached. I left the house and when I returned I saw the light streaming through the tulip creating that glow. Without removing my coat, I started taking pictures, knowing that moment wasn't going to last, and it didn't.

**Luba took this winner in Lvov, Ukraine with a Nikon N80, Tamron 28-300 lens and Fuji 100 slide film. When she stopped to photograph this scene, one of the young girls in her tour also stopped to photograph just the cat on the window sill. Luba suggested to her to include the image of the bird on the statue's head and she would have a winner. Happy the judge came to the same conclusion.

Grab Bag Winners

Linda Heim	1st place
Jeff Plant	2nd place
N. Sukumar	3rd place
F. Bumardatore	HM
Kevin Sarsfield	HM
Ray Hull	HM



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What is a photo essay?

Connie Frisbee Houde

Just what exactly constitutes a photo essay? Recently I decided to look up the definition of essay in the dictionary. "A short literary [photo] composition dealing with a single subject, usually from a personal point of view and without attempting completeness." We have had several examples of print and slide essays presented to the club recently that fit this definition. At the January Digital meeting, Jeff Perkins presented a computer generated print essay of about fifteen of his photographs related to a theme appropriately and artistically arranged then printed as one larger image. Bob Riccardo followed his beginning digital presentation by showing a slide essay of churches he has developed using ProShow Gold (a digital slide essay program available from www.Photodex.com).

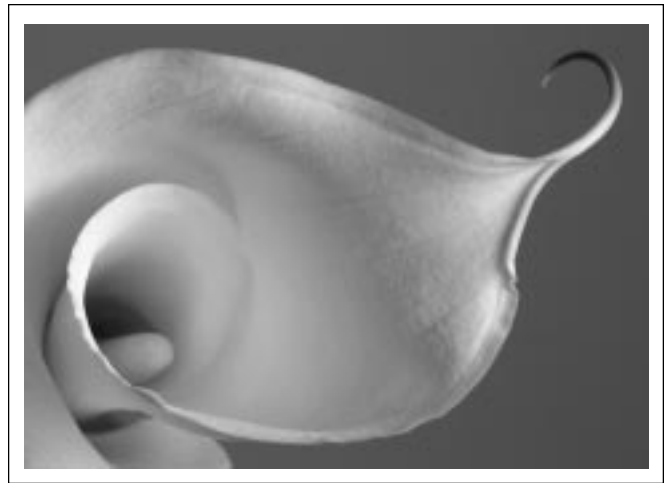
These digital night programs were followed by Jim Craner presenting a detailed "how to produce a slide essay" using ProShow Gold at the Photo Essay meeting on January 25. Connie Frisbee Houde also brought numerous photography books as examples of what constitutes a photo essay.

With all these examples we hope to see many of you at the March 22 Photo Essay meeting where we will be fine tuning programs for the year end competition April 26. Ken Deitcher shared with me that he was the first chair of the photo essay group and has joined Jim Craner, and Connie Houde in assisting people with the development of an essay. Frank Bumbardatore and Connie Houde have music that can be used as a back ground to an essay. You all should be ready to come on March 22 for final assistance and a run through before the competition. Please during the month let Jim or Connie know if you are planning to submit for either print or slide or digital essay.

Good exposure is subject of mentoring night

Jeff Perkins

Tired of seeing photos that don't reflect the lighting at the time of capture? Beside subject matter, composition, proper exposure is key to good image making. Mentoring night March 29th, Jeff Perkins, Mentoring Chair, will review refining exposure techniques and how to apply them to any recording situation, negative, slide film or digital CCD device. Jeff will also review options in photographing scenes with high dynamic range to ensure a properly exposed output. After this session your eyes will become the best exposure meter you have!



Calla ©Lou Snitkoff

Digital night will feature two speakers

Jeff Perkins

For digital night, Wednesday, March 15 there will be a dual program presented by Jeff Perkins and Lou Snitkoff. Jeff and Lou have just completed a very successful gallery showing at the Nisk-Art Gallery in Schenectady. Jeff will review some of the key elements in using Photoshop Blend Modes to enhance your photographs. Lou will review his approach to create incredibly gorgeous close-up flower photography, his "Organic Landscapes". Lou will discuss his approach toward photography and the techniques used to create these beautiful images. It should be a most worthwhile evening!

Financial success in photography is directly related to proper choice of subject matter. Falling airplanes, exploding volcanoes, and certain Presidential motorcades work.

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News You Can Use

C.A.M.E.R.A. to have show

On Sunday, March 26, 2006, The Albany C.A.M.E.R.A. group will have its bi-annual show and sale. New, used, collectable, antique cameras, lenses, books, darkroom equipment, supplies and much more will be for sale.

It will be held at the Albany Clarion Inn. Directions are: from Interstate 90 take Exit 5, "Everett Road," go south on Everett about 800 feet. Turn left on Watervliet Ave. Short left into hotel parking.

General admission: 10am to 3 pm.....\$5.00
Early admission/preview from 8 am.....\$20.00

Opalenik workshop may be offered

Photographic workshop opportunity: please send your inquiry or response to nargyros@att.net or pccd404@att.net if you might be interested in an Elizabeth Opalenik workshop near the end of July, or early August to be hosted by the Photography Center (P.C.C.D.). (Nick's place in Troy)

Elizabeth is teaching at Woodstock the last weekend in July. See her workshop schedule at www.opalenik.com. If we have enough interest, I might persuade her to come up here for a day or two either before or after her Woodstock workshop.

We would need at least 10 serious interest replies, at an estimated \$100 per day (for one or 2 days) which includes modeling fees.

28th Annual Photography Regional

This year, the Photo Regional is by invitation only. It will be at the Opalka Gallery at the Sage Colleges on New Scotland Ave.

March 10–April 16, 2006

Reception, Friday, March 10, 4:30-6:30pm

Panel Presentation, Sunday, April 2, 2-4pm

For more information:

<http://www.sage.edu/sca/opalkagallery/schedule.html>

SPS members' show in Saratoga

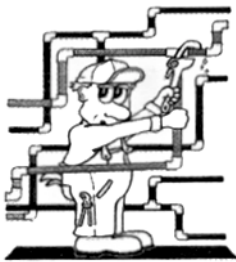
SPS is having a group show at the Uncommons Grounds in Saratoga Springs during the month of March. The cafe is at 402 Broadway, just north of Phila Street.

Congratulations to Bill Lanahan for having the "photo of the day" in the Digital Image Café.

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March Calendar

- Wednesday, March 1 Print group: Intimations of Place / C. J. Jordan
Assigned: Buildings
- Wednesday, March 8 Slide group: Location Photographer / Peter Finger
Assigned: Secrets of Refrigerators
- Wednesday, March 15* Digital: Blend Modes Revisited - How to maximize any image
using Blend / Jeff Perkins
Organic Landscapes / Lou Snitkoff
- Wednesday, March 22 Photo Essay group: Last meeting before year end competition
- Wednesday, March 29 Mentoring Night: Nailing Exposure, Film
or Digital / Jeff Perkins

Meetings are at 7:30 p.m.
 *Board meetings are at 6:30 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 \$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.