

# FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS



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Number 5

## Print group will present Lawrence White

We have a very special photographer who will speak to us on print night, February 7<sup>th</sup>. Lawrence White's career has spanned more than thirty years as a photojournalist, a *Rolling Stone* magazine photographer and as a dance photographer.

He grew up in Marin County, California and received his MFA from the San Francisco Art Institute in '76. He always loved photography and took it up seriously after four years of military duty during the Viet Nam war.



Lyndsey Kiddle - photo © Lawrence White

He has lived and worked in lower Manhattan for more than 30 years and was there that fateful day on September 11<sup>th</sup>. His photos of that day won the NY Press Association Award but he has not made one penny from them. He gave the rights for one time publication to the local paper in Lower

Manhattan, *The Villager* (not to be confused with *The Village Voice*) so that it would have a positive local effect. He says: "In spite of my impoverished condition, I have resisted any other sale to date."

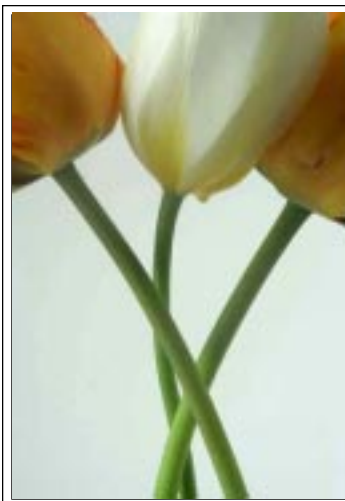
*Please see White page 10*

## Three of our own to be featured at slide group

*Howie Johannessen*

Since becoming a member of SPS I've continued to be awed by the talent and creativity shown by our membership. Every month we invite guest speakers to come

*Tulips. Photo  
© Linda Heim  
who will be one of  
the presenters*



to SPS to share their photographic images. It is my understanding that in the past, SPS would have its own members present programs of their work. For many years now, except for the occasional member filling in as a substitute for a cancelled speaker, we haven't had a member as the speaker for one of our regularly scheduled programs. This month's slide group meeting will change that. We have assembled a group of

*Please see Slide group page 10*

# Fine Arts group will present Peter J. Crowley

N. Sukumar

Peter J. Crowley will be the Fine Arts Group speaker on February 28, 2007. Peter will speak on the importance of the non-Subject part of your images, viz. Negative Space and the role it plays in great images.

Simplicity is the theme of Peter's work and will form the core of his presentation: Simplicity of seeing as the camera sees, not as the mind's eye visualizes — that Photoshopping our brain does as we go about our daily life. All anyone ever photographs is light; the subject is merely a vehicle to transform the light into emotion. This allows you to make strong visual statements. Every image you make is a self portrait; if you consider an image this way, you come closer to understanding what you are attempting to say...

*"Thirty five years of seeking the highlight.*

*Thirty five years of self portraits.*

*Visual questions and verbal images.*

*Always asking Why?"*

© Peter J. Crowley

Peter is a portrait artist *par excellence* and has worked with numerous performance artistes. Peter is the ultimate purist: he shoots with a manual Nikon film camera and does not believe in cropping: his images are straight as the camera sees. His work is in numerous private collections and his documentary work for Brown University's Rites and Reason Theater is in the permanent collection of The Museum of Natural History at the Smithsonian. His work with internationally known choreographer Truda Kaschmann is in the permanent collection at The Wadsworth Athenaeum in Hartford, CT. He conducts numerous workshops and will be doing one at the Photography Center of the Capital District in Troy on March 3, 2007.

This excerpt from a review by J. Ramón Palaciosto of Peter's book **"ALL THE USUAL SUBJECTS"** is revealing of Peter's approach:

*"While living in Willimantic, Connecticut for seven years, ... Peter J. Crowley... documented daily life in this old mill town through a series of black and white photographs. The resulting book is titled "All the Usual Subjects: Seven Years of Willimantic Photographs." A series of memorable scenes and portraits of local characters and friends come through the pages.*

*"The Usual Subjects, unpretentious, go about their daily chores, just being the anonymous heroes of everyday life in non-suburban America. Building each one the single block of a hard day's work, one day at a time. Blocks that accumulate to make the edifice of society...*

*"Through the pages, the subjects reveal an uncommon degree of rapport with the photographer; so each one talks about him without talking, through their natural poise, completely at*

*ease, with an always friendly look in the eyes and a smile for punchline. They know each other, the feeling is pleasant, and they consistently transmit that powerful feeling to the viewer. And so the subjects make their own statement about the unusual photographer.*

*"The photographer, in return, applies his art of seeing to capture and reveal to us not just the strong character of each one of these now un-Usual Subjects-made unusual by that bond-but also their common surroundings, made interesting and beautiful because of the subjects, the friendship and Peter's art.*

*"A class in composition, exposure and the art of seeing..."*

The following is an excerpt from the introduction written by Lauren Sarant McNeill to Peter's second book:

*"The first thing to notice and assimilate to upon entering Peter's private world is the lack of creature comforts. His home is a studio, first and foremost, lacking any conventional furniture, or hell-any conventions, period. Aside from camera equipment, a computer, a bed and a galley kitchen, there is not much in the way to suggest that this is a home. It is a canvas, displaying framed art by the artist himself (with the occasional political cartoon tacked to the fridge). The photographs, paintings and sculpture by friends. A hanging plant, a radio/cassette player standing on end, all the better to receive a clearer signal of that great college station that plays jazz and old rock without commercials or Top Forty. You'd better check your materialism at the door. Here is a man who doesn't compromise. Here is a man who is one of the very few who go the distance, who hand themselves over to the passion of realizing a calling. It's art; it's the naked eye, the rectangle. Walls lined with black and white prints of the naked form, of uncompromising woman and their uncovered selves. They're not all nudes, but those are the ones that stick to me, not for any reason other than the fact that they seem a metaphor for Peter himself. Unflinching, uncompromising, they are images of him." © Lauren Sarant McNeill*



*This is Shola Cole when she was at the University of Connecticut. Now she is with the touring company of "Stomp." I knew her when she was a classical pianist now she plays garbage can lids. Photo © Peter Crowley*

# Digital Group News

Jim Craner

There have been some exciting recent announcements from Adobe. *Photoshop Version CS3* has been announced, and in a bold move Adobe has made a 'beta' version of CS3 available to registered users of version CS2. Visit [www.adobe.com](http://www.adobe.com) and follow the links for to the CS3 download page. There you will find a features overview, download instructions, and the obligatory caveats on the use of beta software.

Again in beta, Adobe has released a completely new product ; *Adobe Lightroom* is quite a departure from Photoshop in some important respects. Essentially a work-flow management product, it is clearly aimed at the serious photographer who does need good basic image optimization tools, but who uses images more or less as they came out of the camera. If you find yourself thinking that Photoshop is too much, but you want a single tool for editing, optimizing, organizing, filing, printing, and producing slide shows; then you might find that *Adobe Lightroom* is for you; and (at least for now) you can try it for free!

There are some very good intro videos showcasing CS3's features in the public area at [www.photoshopuser.com](http://www.photoshopuser.com) (the website of the National Association of Photoshop Professionals). For a look at *Adobe Lightroom*, go to Adobe's website [www.adobe.com](http://www.adobe.com). Follow the links for Communities>Adobe Labs; then navigate to the Lightroom homepage for some introductory videos.

## Digital Night – Schedule Update

On February 21, I am very pleased that Ken Deitcher will present a segment on the use of a plug-in called 'SPLAT' from *Alien Skin*. This software has features to give texture to images as well as allow the user to create realistic edges, frames, and mats. Ken will demonstrate how he has used SPLAT to create several of his award-winning images. Ken will present SPLAT in the Digital Master segment of the program on February 21st.

## SPS Members Digital Salon

The March 21 meeting of the SPS Digital Group will present a Members Digital Salon. SPS Members are encouraged to bring prints. This will be an informal salon – it is not a competition.

At the start of the evening, we'll get out the print racks and set them up. Upon arrival at the meeting, prints should be placed on the racks. Small cards will be available to place with each print to identify the photographer, and explain a little about the piece. Although not a competition, please use the print competition rules as guidelines when preparing pieces.

In keeping with the theme of the salon, the images should have been treated digitally at some point. That could mean they were scanned from film, optimized and printed; or the image could have started life as a digital capture. The piece need not be an inkjet print; it may have been produced by a lab from a digital file you provided. After the refreshment break, I would encourage each person submitting a piece for display to be on hand to interact with members who might have questions about the image and/or its preparation. I am hoping for a good level of participation in this first-time event.

## PSA has a digital imaging study group

Barbara E. Miller, Director EID Study Groups

The Photographic Society of America has a Digital Imaging Study Group. The format is as follows: There are seven members in each group. Each person creates an image every month and sends, by e-mail, that image to their group Administrator who then posts the information on the group's website. Accompanying the image is an explanation of how it was created; you do not have to own a digital camera to participate. Your negative or slide may be scanned for use on the computer.

The seven members are then asked to review the new images and send an E-mail to the group administrator with their comments, or suggestions on improvement, for each image. We don't get upset when a negative comment is made but constructive criticism rather than a negative comment is requested.

We have members from all over the world and if one person has a question, another usually has an answer. Our expertise runs from beginners to advanced, and everyone is welcome. For the last few years we have had one section. This is now

*Please see PSA study group page 4*

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# True Digital Infrared

Text and photo by Ken Deitcher M.D. FPSA

Black and white digital infrared (IR) can be simulated with various software programs such as Photoshop, Photoshop Elements, Paint Shop Pro and plug-ins. In traditional photography, infrared was always a problem. The film had to be loaded and unloaded in the dark. The exposures were mostly by guess, and setting the focus could be questionable.

True first generation infrared b/w imaging can be accomplished only with digital cameras which were manufactured without an infrared cut-off filter over the sensor. Most of the newer cameras have this filter in place.

To determine if your camera can 'see' IR, place an IR filter over the lens. Point a TV remote (IR controlled beam) toward the camera. If you can see the beam of light through your viewfinder or on your LED screen, your camera can record IR.

This is only part of the formula to record true IR. First, can your camera sensor see IR? Second, can you visualize the scene through the viewfinder or LED screen? Third, can your camera record in b/w? Fourth, can your viewfinder visualize the scene through the extremely dark filter? This ability to 'see through' the filter is aided by the electronic viewfinders in some digital cameras that increase the optical gain, so that your subject can be seen in very dim lighting conditions. In these cameras, called advanced point and shoots, you can also visualize the image before you take it.

The Konika-Minolta DiMage7, a 5.2 mega pixel camera has all the requisites for IR imaging. The only additions needed are a 49mm IR filter and a cable release. Although this camera is not manufactured any more it can be purchased, used, from internet sites such as Ebay.com and Amazon.com.

I use a tripod most of the time when using this camera, as the exposures at ISO 100-200 and f8 can be as long as ½ to 4 seconds. Hand held images can be taken on very bright days. The most important point is to set the camera on b/w mode when taking IR images, although interesting effects can be obtained by combining b/w IR images with color.

When taking IR images you should have a bright day with preferably a blue sky and white cumulus clouds, a foreground point of interest and green foliage. The foliage will look like fresh fallen snow, while the blue sky will turn quite dark accentuating

the clouds. When photographing water, such as lakes and ponds, the water will turn black.

When processing your images in your computer, very little manipulation is required. The first step is to check the levels to increase highlight brightness and to darken the shadows. These areas can be further tweaked using Photoshop's Shadow and

Highlight filter. I often add another layer mask set to Brightness and Contrast filters. Once this is done, use Unsharp Mask and print.

I usually print my images on my Epson 1280 on Epson heavyweight matt paper, setting only black ink, as this prevents any color casts in the image. If you desire, you can tone the image in Photoshop by using hue/saturation or converting to

grayscale and using duotone or tritone colors.

Several of the high-end digital cameras can be retrofitted so they only take b/w IR – Canon D30 and D60, and Nikon 100 and the Digital Rebel (300D) for example – see [www.irdigital.net](http://www.irdigital.net). However, your camera is now dedicated to b/w IR and the IR image can be seen only on the LED screen after the image is taken.

## PSA study group

*continued from page 3*

called "**GENERAL**" and will be for images of *any* subject matter, originating from a digital camera or on film where the maker *may* have improved the image quality by digital means or has changed the reality of the subject to be completely different than that of the original. That is, any image can be entered, even if *no* manipulation is used or to alter it slightly, such as adding birds to a beautiful sunset or by dodging or burning an image to enhance the final presentation, or an image that has been completely altered by filter.

We have three additional sections: "**ASSIGNED SUBJECT**". Each month one member of the group will take a turn to choose a subject and the others in this group will then present his/her interpretation of it. This can be either Creative or unaltered.

"**IMAGE WORKSHOP**" The members challenge each other's creative talent. Each month the administrator will e-mail an image to each person who will then add to it or enhance it describing his/her technique –there are no barriers to one's imagination.

The "**CREATIVE**" section is not for beginners but is for those whose images are dedicated to altered reality and who have longtime experience in *Adobe Photoshop*. These members are committed to altering the image so that it departs from the reality of the original photograph. A camera or other light gathering device could never capture such images as they appear in the altered image.



# January Competition Results

## Prints

### Color 34 Entries

|               |                                |    |
|---------------|--------------------------------|----|
| * Jason Bryer | Time Stand Still               | 1  |
| Nick Argyros  | The Wall                       | 2  |
| Bob Ricketson | Fall Scene 2006                | 3  |
| Robert Near   | Single Dew Drop                | 4  |
| Luba Ricket   | Trucks                         | 5  |
| Bob Warner    | Reflections with Flower        | HM |
| Ray Hull      | Albany Aglow                   | HM |
| Roy Herndon   | Big Horn in<br>Montana Rockies | HM |
| Dale Sokol    | Flushed Away                   | HM |
| Barb Lawton   | Ghost Horse                    | HM |

### Monochrome 19 Entries

|                |                     |    |
|----------------|---------------------|----|
| ** Robert Near | Catskill Escarpment | 1  |
| Jack Hurley    | Famine Monument     | 2  |
| Luba Ricket    | Floor Shadow        | 3  |
| Ken Deitcher   | Tree House          | 4  |
| Bob Gough      | Lewis               | HM |

### Assigned Sporting Event 14 Entries

|                     |                    |    |
|---------------------|--------------------|----|
| *** Kevin Sarsfield | Toward the Beach   | 1  |
| Jeff Perkins        | A Good Walk Ruined | 2  |
| John Tobison        | Impact             | 3  |
| Jack Hurley         | Desire             | HM |

**Judge:** Stephanie White

**Program:** Leif Zurmuhlen / A career in Photography

### Winner's Notes:

\*Jason used a Canon Digital Rebel with a Canon EF-S 17-85 f/4-5.6 IS lens with the camera on a tripod. Jason writes: "The photo was taken around midnight at Leidseplein, one of the many beautiful squares in Amsterdam, Holland. This is one of those photos of being in the right place at the right time. While my friends were enjoying a cafe just behind me, I decided to get some motion shots of the street cars. While trying to find a good location, I noticed first, the bike, and second this young lady evidently waiting for someone. She was standing so still that even with a 10 second exposure there is barely any evidence of motion. this is my favorite photo from Amsterdam because it expresses the dual nature of this dynamic city. There are those who are slow going, enjoying their surroundings while others are busily moving about, trying to get to their next location. And of course, no Amsterdam picture would be complete with a bike."

\*\*This was taken with a Nikon D2x and a Sigma 10-20mm zoom lens with a polarizer filter and the camera on a tripod. It was taken as a digital color photo and then converted to B&W using Photoshop CS3 B&W conversion layer.

\*\*\*Kevin took this winner with a Leica M6TTL camera and a 50mm Summicron lens and Kodak Tri X film. It was taken off

## Digital 44 Entries

|                      |                        |    |
|----------------------|------------------------|----|
| * William Lanahan    | Misty Morning Walk     | 1  |
| Robert Near          | Platt CloveUpper Falls | 2  |
| Juha-Matti Levasalmi | Ella                   | 3  |
| Dick Mendelsohn      | Bhutan Storefront      | 4  |
| Bob Gough            | Boston Architecture    | HM |
| William Lanahan      | Neat Rope              | HM |

**Judge:** Joe Malone

**Program:** Ray Hull / large format slides

### Winner's Notes:

\*Misty Morning Walk was taken on one of the approach roads in Henry Hudson Park in the Town of Bethlehem with a Nikon D100, a Tokina 24-200mm lens at 1/160sec, f5.3 lens opening. That morning there was a river fog and Bill took advantage of the edge of the fog just at the point where the sun was penetrating the fog causing the rays to be apparent.

This competition was SPS first venture into digital competition. There were a few glitches but all in all, it went very well. Next month, we will try it again. Digital files must be uploaded the same as in January. Last day for submitting is **Sunday, February 11th**. Instructions are on the website. Go to [www.schenectadyphotographicsociety.com](http://www.schenectadyphotographicsociety.com) **click** on 2006-2007 competition. Under January slide topics **click** Instructions. After you have read the instructions, go back to January slide topics and **click** online submission. When you **click** on Browse, all your files will open up. Highlight the one you are submitting. You may submit up to three images.



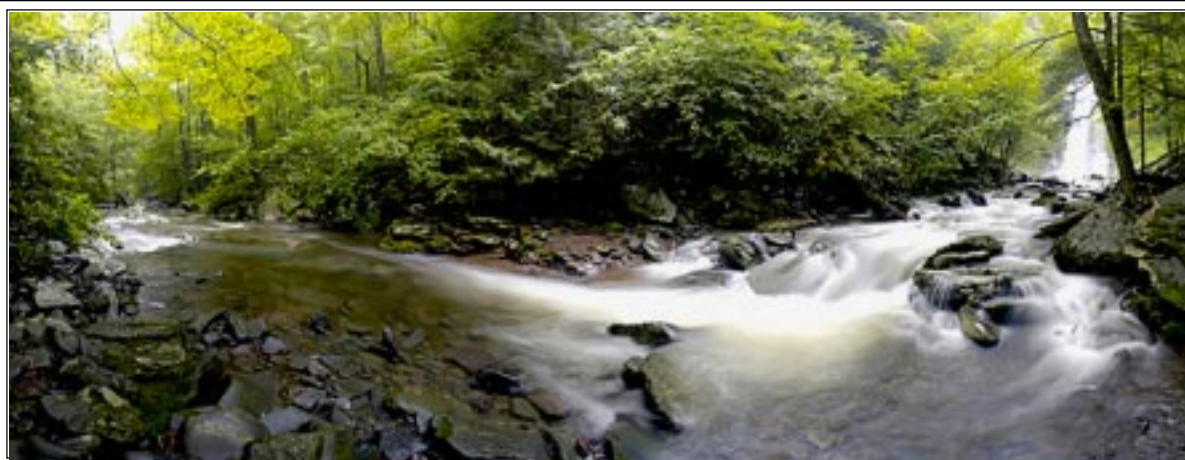
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the Manhattan Beach Pier in California in the early afternoon in late November 2006. The beach was quite barren except for this lone surfer. The print was made from approx 1/10th of the whole 35mm frame, hence the graininess. Cropping this severely produced an apparent telephoto effect using a normal 50mm lens. Kevin wishes he could have gotten closer but doesn't think they make wet suits in his size.



# Jan compe win



Above: Platt Clove Upper Falls, 2nd place digital  
© Robert Near

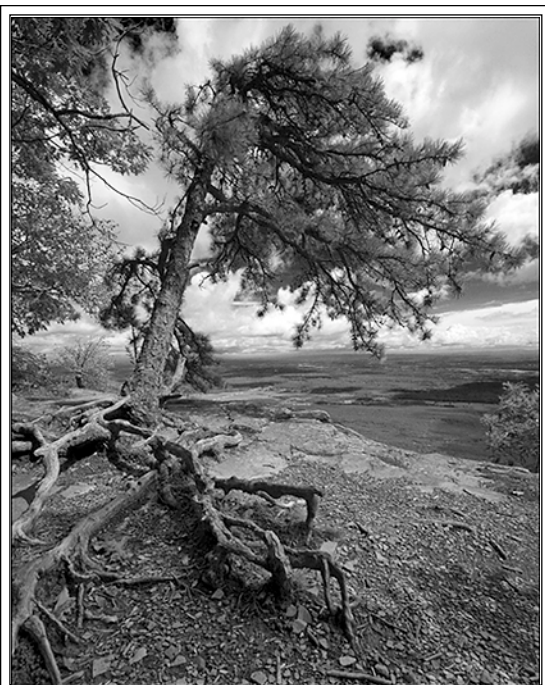
Right: The Wall, 2nd place color print © Nick Argyros



Below: Catskill Escarpment, 1st place monochrome  
© Robert Near



Above: Ella, 3rd place  
© Juha-Matti Leva



Left: A Good WalkRuined, 2nd place assigned print © Jeff Perkins

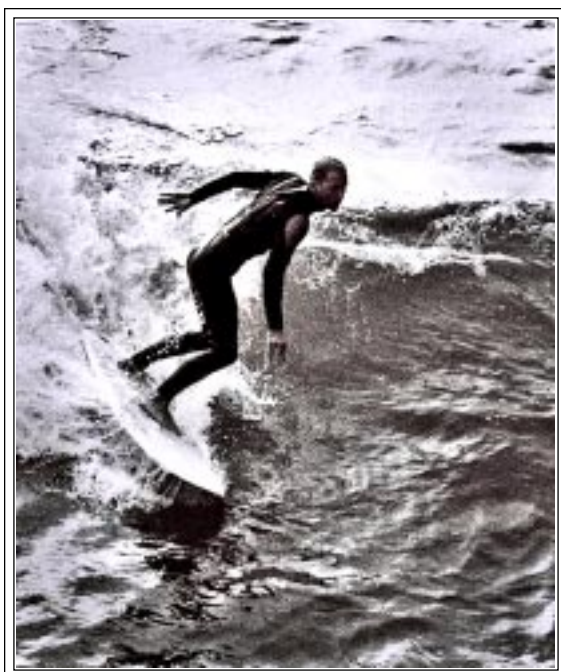


Above: Time Stands Still, 1st place color print © Jason Bryer



Left: Misty Morning walk, 1st place digital © William Lanahan

Below: Famine Monument, 2nd place monochrome © Jack Hurley





# Profile of SPS member

## Profile: Judy Breslau

Jane Riley

You may know Judy Breslau as part of the team who serves cider and cookies in the kitchen on club nights. She was probably asked to do that job originally because she's reliable, a good organizer, and can do a spread sheet. But it's her infectious laugh and quirky sense of humor that we all enjoy most! Unfortunately, while she is in the kitchen slinging the ladle, she misses the majority of every club meeting. It's a sacrifice on her part. Make no mistake! Judy is as addicted as the rest of us.

The fact is, photography has been an integral part of her life since she was five years old. That's how old she was when she sent in a box top and a dollar to get her first camera. She says she quickly moved up to a Brownie, and eventually moved into her father's equipment. Judy's father was a high school chemistry teacher in Queens. He was the photo club sponsor at his school and had his own darkroom in their house. Her father taught her at a very early age all about the F stops, apertures, depth of field, etc. Judy remembers spending hours and hours in the darkroom with her father. When she was in her teens, Judy and her parents traveled across the United States and Europe...collecting memories on film to develop, print, and store in their many family albums. In her senior year she was the yearbook photographer and even printed many of those photos at home.

*Reaching for the gold medal. Photo © Judy Breslau*



Judy brought her camera with her when she came upstate after high school to study geology at SUNY Albany. She laughs when she recalls how she used to drive her room-mates crazy. It seems she loved to pop out from behind doors with her camera. "That's what geology students do for fun!," she says.

In graduate school at Cornell, she had an assistantship in geology and studied Air Photo Interpretation. She especially enjoyed the interpretation work as it combined both her love of geology and photography. That's as close as she ever came to combining her two major interests.



*Judy Breslau. Photo © Luba Ricket*

Judy has many facets just like the rocks she used to study. At the age of 14, for example, Judy got interested in fencing. She did some competitive fencing through high school and into her college years. As there were few women fencers, she competed mostly against men. At SUNY Albany she held the distinction of being their only saber fencer, which meant there was no one around to compete against. That didn't bother Judy. She thought it was fun!

As Judy's father was a competitive roller skating dancer, he introduced her to skating too. She roller skated a bit in high school and then continued both roller and ice skating in her college years. At some point, she was encouraged to be trained to be a skating judge. Judy is a roller skating judge and has commissions to judge skating through the "gold" tests, American Style Dance, International Style Dance, Freestyle, and Figures. She has also judged lower level ice competitions. Judy continues to be an avid ice skating fan and goes to Skate America and the U.S. Nationals every year. She enjoys both watching and photographing the action. Judy says that catching the action of the skaters is very difficult. Except for the events lit for TV cameras, the lighting is usually terrible, so she uses an 80-200, f2.8 lens, open all the way, and shoots with 800-1000 ISO film. She uses a monopod in places that allow them. With TV lighting, she says she can sometimes get away with a 100-300, f4.5-5.6 lens, to get in closer. The hard part is holding the camera still with the long lenses and getting the autofocus to focus quickly enough, as the skaters are moving pretty fast in all directions. This is one situation, she says, where she is really enjoying her

*Please see Judy page 9*



## Judy

*continued from page 8*

SLR digital and the new lenses with image stabilization.

In the winter months, on any crisp clear week-end when there is some snow on the ground, she is likely to be out cross-country skiing. For these cold outdoor shoots Judy carries a lightweight point and shoot camera loaded with film. She still prefers film for this activity because it gives her greater exposure latitude, which is essential when shooting white snow and dark trees. Moreover, with digital point and shoots there is the shutter lag factor and the fact that the LCD screen is difficult to read in the sun. Some of her ski shots have appeared in *Saratoga Living*, the *Verizon yellow pages*, and in the *Close up on the Capital Region* book.

In the spring and summer, on most week-ends and Tuesday evenings, Judy will be crisscrossing the countryside on her bike with her friends from the Mohawk Hudson Bicycle Club. On these rides, she is constantly looking for good landscapes that she can return to when the light is better.

Careerwise, Judy never entered the field of geology as jobs in that area were scarce. When she entered the job market there were opportunities in a rather new field for people with science/math backgrounds, that of computer programming. Judy says, "In the mid-70s there was no such thing as a computer major. People with a math/science background were welcome in this new field." So that was the direction she took.

In those early days, she remembers, the computers were **BIG**! They took up an entire room, and they had less power than we have today on our desktops. When she first started, she says, "there were no screens, no terminals, and obviously no PC's. The disk drives were **HUGE**. They used to write code on forms, and a keypunch operator had to type it onto cards that were then put into a card reader. It was especially entertaining when someone dropped the box of cards!"

At the present time Judy works for the Unified Court Systems, Division of Technology, at the RPI Tech Park, as a senior computer programmer. She writes the computer applications systems used by the courts. Are you confused? I'll put it this way...the next time you receive a summons for jury duty, look at the letter closely- because Judy wrote the program for that letter you are holding in your hand.

So—at the break on club night, don't forget to pay your 50 cents for the cider and cookies, or Judy just may jump out from behind the door with her saber and her camera. **On garde!**

## Welcome to the Photo Center's Grand Opening

Troy, NY- The Photography Center of the Capital District located at 404 River St. in Troy, NY is hosting a Grand Opening celebration on February 9<sup>th</sup> from 1 to 9 PM. The PhotoCenter will host a group of contemporary regional photographers for a month-long exhibition to coincide with the opening. The public is welcome to browse the PhotoCenter services and facilities that include a gallery, retail shop, museum of the history of photography, shooting studio, computer labs with scanning and printing capabilities, and a library with over 3,000 books on all aspects of photography, and art and culture. This is an all-ages event that is free and open to the public.

The Purpose of the PhotoCenter is to offer to those interested in the photographic arts opportunities to develop skills and knowledge in all aspects of photographic activity. The PhotoCenter is a membership-supported facility that offers almost everything photographic under one roof.

The PhotoCenter is also co-hosting the 29<sup>th</sup> Annual Photo Regional in April with the Fulton Street Gallery in Troy. This will be the first time in the rich history of the Photo Regional that two venues will share the exhibit. The collaboration allows more display space to showcase the breadth of regional photographers. Other details about the Photo Regional will be announced soon. To keep up-to-date and sign up for our mailing list visit [www.photocentertroy.org](http://www.photocentertroy.org). Regular hours of operation of the PhotoCenter after the Grand Opening will be weekdays 5 pm to 9 pm; closed Wednesdays; weekends noon to 8 pm.



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## White

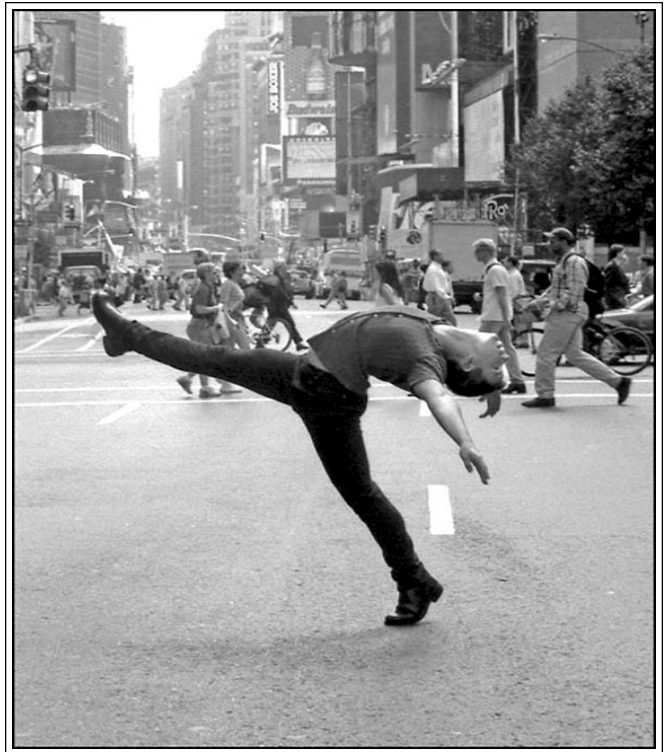
*continued from page 1*

Lawrence says, "My most heart breaking photo is the one of the man being run over by the police boat. It was a dead lock for Pulitzer consideration but it has never been published. It was deemed to be "too controversial" so no publisher would ever touch it. Seems odd in a time when we see people die daily in the papers, in the movies and on TV – but such is my fate. By the way, the man lived."



*Police Boat running over man. Photo © L. White*

His photos have been in *Le Monde*, *Der Spiegel*, *Time*, *George*, *Vogue* to name a few. He has received the NY Press Association – 2001 – 1<sup>st</sup> place spot news photographer award, the Chicago Museum of Art – '99-'01 short film series award and the American Film Institute '94 award for Independent Film. He has had exhibitions at the National Museum of Dance 2002, the Les Fauves Fine Art Gallery 2005 and Lincoln Center 2005. He is in the permanent collection of the Smithsonian Archives of American Art. And he has been an instructor in photo workshops at the Art Center of the Capital Region in Troy and the Art Center in Saratoga Springs.



*Dancers are Different. Jacob Brent was in the original version of Cats. Photo © L. White*

## Slide group

*continued from page 1*

three of our members, who will offer short programs representative of their work. We've seen snippets of their work from time to time during our monthly competitions; this however, will give us the opportunity to see a larger portion of their work.

Please join us on slide group night. You are guaranteed an enjoyable evening viewing the works of our own talented members.

# Fragomeni Insurance

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*My husband is about to lose his reason. He has given up his art and carries on fruitless chemical experiments. At present he has the obsession to retain images fixed on metal plates. He has sold our possessions to buy chemicals and to build an apparatus.*

*Madame Louise Daguerre*

# News You Can Use



Photo © Bob Riccardo

## Bob Riccardo exhibiting his Fonda Speedway photos

SPS member Bob Riccardo has a 17 image display of his work from the last two seasons at Fonda Speedway in Fonda, NY. The display is at the Java Jazz Café & Bakery located in Main Square Plaza, 318 Delaware Avenue, Delmar, NY and just a few doors away from The Exposed Gallery. Bob has operated Riccardo Studios in Selkirk for the last 39 years and is now working on a semi-retired schedule. The show will run for an indefinite period.

## Welcome to three new SPS members

Marina Brock   Herbert Brown   Paul Westheimer

## Harvey Mendelson having an exhibit

Harvey Mendelson is having an exhibit of his photographs at the Schenectady JCC from January 25 to March 22, 2007. A reception took place on January 28. The JCC is at 2565 Balltown Rd. Niskayuna NY 12309.

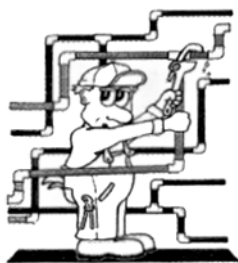
## How to resize photos for the web in Photoshop or Elements

After you take a photo into *Photoshop* or *Elements* the first thing you need to do is click on Image and then Image Size.

Make sure that under Pixel Dimensions (it says pixels or can be changed to "pixels" by clicking on the little drop-down arrow in the window on the right next to "Width"), also make sure the bottom two boxes are checked. Also, next to Resolution, make sure you have that set to 72. Next to Width and Height, you will see the current size of your photo in pixels. Change the largest of the two numbers to 500 and the other will change by itself. It is now time to save it.

Click on File and then Save As. A new window will pop up. Now you can choose which file on your computer you want to save it in next to Save In. You can also rename your photo next to File Name. Make sure next to Format, it says JPEG. Click on Save and another window will open up.

Under Image Options, use the slider to medium of quality 5. At the bottom of the window where it says Size, it will give you the approximate size your photo is going to be when it is saved. The actual file size may be a little smaller or larger than this. As long as it is no more than 70kb max, it should be good.



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## Web Page Address

[www.schenectadyphotographicsociety.com](http://www.schenectadyphotographicsociety.com)

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## February Calendar

|                          |  |
|--------------------------|--|
| Wednesday, February 7    | Print group: A career in photography / Lawrence White<br>Assigned: Motion        |
| Friday, February 9       | Nick Argyros' Photography Center Open House 1pm - 9pm<br>See page 9 for details  |
| Wednesday, February 14   | Slide group: Three of our own SPS members present their work<br>Assigned: Tracks |
| Wednesday, February 21 * | Digital: Using a Plug-in "Splat" / Ken Deitcher                                  |
| Wednesday, February 28   | Fine Arts: The importance of negative space<br>in your photo / Peter J. Crowley  |

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 \$35.00 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.