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SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Print night features large format FineArt photographer

Robert Near

Photo © Thomas Teich

The December 5th print night speaker will be Thomas Teich, a fine art photographer shooting larger format camera systems from 4x5 on up. A few years ago I had the pleasure of taking a photography workshop from Thomas Teich, and during this workshop, Thomas shared with us his passion for shooting around and in the Hudson River. It was not until this workshop that I realized fishing chest waders are actually photographic equipment. Just picture a group of photographers in waist deep water with tripods firmly planted in river bottom.

Thomas is often asked why he uses large format cameras for his landscape work. The term "large format" refers to the dimensions of the negative: 5 x 7 inches; 8 x 10 inches; 11 x 14 inches, or even larger. The view camera itself is merely the device which holds lens and film in alignment.

## Videographer to address imaging group

Jeff Plant

I have become a fan of the fascinating shows presented by the History Channel, and I have often noted the beauty of the visual images. At the December 12th meeting of the projected images group, we will be privileged to have as our speaker one of the people who photograph that vivid imagery.

Robert Shenise, of Shenise Productions on Albany Shaker Road, travels the world shooting video for various production companies which create shows for the History Channel, and other outlets. He will explain some of the technical basis of his work and will project some sample video work.

Robert Shenise
Photo © Max Tiller
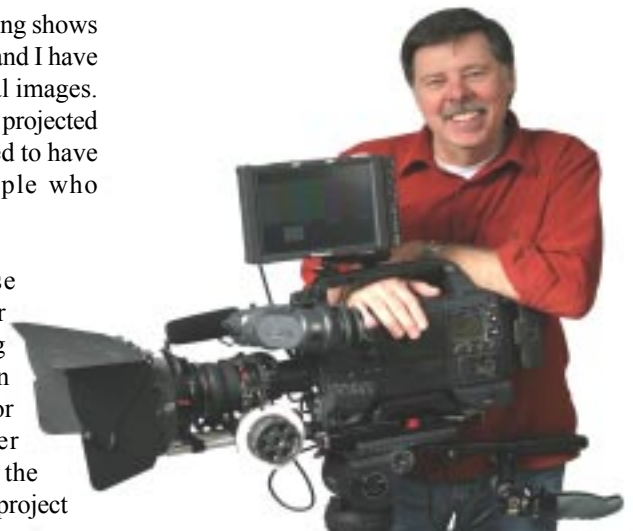
Teich

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Very large negatives hold considerably more information than small formats like 35 mm or 120 films. This increased amount of information, together with much finer film grain leads to very high image sharpness and greater detail in the print. It also means less enlargement for any given print size. All this translates into greater image clarity, finer detail and better tonal separation, the very attributes one strives for in making a fine print. The resulting print, even when made very large, closely matches the quality of human vision itself, greatly enhancing the print viewer's experience.

With the current exception of mural-size prints, all of his work is done in the traditional realm of photography via handprinting in the darkroom. Thomas is now in the process of constructing a darkroom which will allow him to produce even very large prints using the hand print method. In this new age of digital photography, with so many new advances in picture quality being made, his decision not to work digitally is based solely on personal choice. He believes his work retains the organic feel of traditional fine art black and white photography passed down to us by such master photographers as Edward Weston, Wynn Bullock, and Ansel Adams.

In Thomas' opinion, the heritage and sheer beauty of a silver gelatin print cannot be maintained or matched by any other current method of print-making.

Thomas Teich is a self-taught fine art landscape photographer and naturalist born and raised in Greene County, New York. He began doing landscapes at the age of eighteen with a 4 x 5 inch view camera that belonged to his great uncle, a talented amateur photographer.

Mr. Teich's black and white photographs explore his personal relationship with the environment, record his passion for the beauty of the Northeastern landscape, and express his hope that our natural resources survive man's appetite for destruction. For thirty years, he has been preserving, on film, the wild and quiet places of the Catskill Mountains and Hudson River Valley region of New York. Over the last ten years, his work expanded to include the Adirondack Park and coastal Maine, areas also challenged by population growth.

Today, his black and white images are created using 8 x 10 inch view cameras. The large format camera allows him to capture the elaborate detail and textures that distinguish these landscapes. Prints range from 11 x 14 inches to mural size. Prints are hand-made by Mr. Teich, using traditional wet darkroom technology, on fiber base paper, and selenium toned for archival preservation. His black and white prints are featured in exhibitions and in private and corporate art collections.

Mr. Teich's color landscapes have been featured on the covers of national and regional magazines and books, and in award-winning calendars. Past projects include calendars for the Catskill Center for Conservation and Development and *Kaatskill Life*. Recent projects include color photography for books published by Black Dome Press.

Shenise

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Mr. Shenise has worked in the video field since the early 70's, and has worked in such diverse localities as Africa, Mexico and Bermuda. His work has been used in various History Channel series such as *Modern Marvels* and *Mega Disasters*. He has recently been working on a project that will feature the various U. S. states.

As well as enlightening us on field video techniques, Mr. Shenise will discuss the computer work he does in editing the raw video.

Mr. Shenise's program should be an interesting departure from our usual concentration on still images. Many SPS members also shoot video and will no doubt be inspired by his presentation to consider the possibilities inherent in the ever more sophisticated video equipment presently on the market. It will be of great interest to share the story of a Capital District resident that has reached a high level of professional competence and success.

Plan to be with us on December 12th to hear a local man who has reached national prominence.
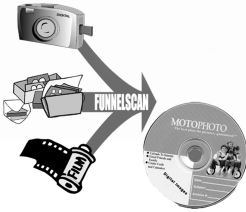
Ken Deitcher – Digital Image Maker

Jim Craner

If the Schenectady Photographic Society were a University, and the Digital Group a College, then Ken Deitcher would be its Dean. Ken has been an active photographer for over 55 years, quite a long tenure when one considers the entire history of photography and its relatively recent emergence as a fine art. Ken has held nearly every office and group chairmanship within the SPS, and was the founder of the Digital Group. Ken has received numerous honors in both national and international competitions, and is widely published.

Digital montage © Ken Deitcher

I used to wonder where Ken got the inspiration for his fanciful digital creations, until one day it hit me. The guy is a pediatrician; he spent his whole professional life hanging around with children! Mystery solved! Before life as a digital artist, Ken's passion was nature photography. Although he always remained a generalist, Ken's specialty was macro photography and insects and reptiles were often his subjects. It was a great treat to watch Ken present his macro work to an appreciative audience at the annual conference of the New England Camera Club Council a few years ago. It was a well-deserved accolade at a prestigious event.

Ken's current digital imaging system consists of a Gateway, 19" monitor, a couple of external hard drives (you collect a lot of stuff in 55 years), an Epson 2450 scanner, and a new Epson R1800 printer. Ken tells me that the software used to produce his presentation images was Adobe Photoshop CS3 and Kai's Power Tools. Ken listed a 100mm lens, diopters, and a Canon Ringflash among his often used tools - can you tell he likes macro work!

At the next Digital Group meeting, Ken will let us inside that fanciful mind of his and walk us through the creation of two of his digital masterpieces. As you might be able to guess from the above image – the use of layering techniques will be involved! Ken's persistent advice to all digital image makers – experiment with the tools; and save your work frequently.

Please join the Digital Group on December 19 and be entertained and informed by the Schenectady Photographic Society's very own Professor Emeritus of digital imaging – Ken Deitcher.

November competition winners
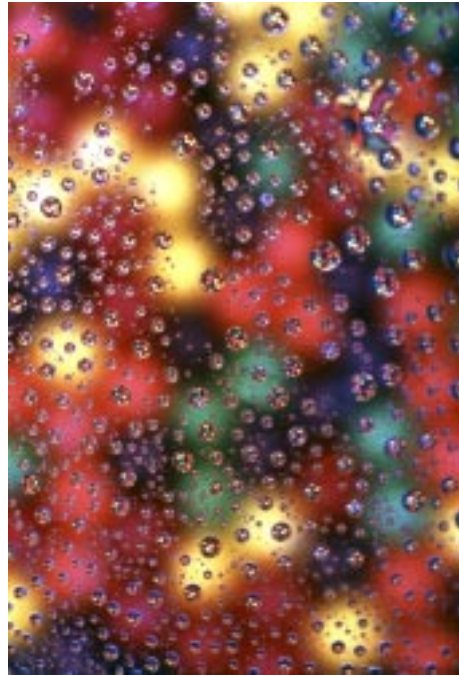
Clockwise from upper left:
1st place monochrome print ©Kevin Sarsfield *The Lantern Craftsman*
1st place assigned slide © Tracy Rudin *It's Raining Skittles*
1st place general slide © Jeff Plant *Corrosion in white*
1st place assigned print © Luba Ricket *Under the Portico*
1st place color print © Linda Buckman *Falls Decor*

November Competition Results

Prints

Color   40 Entries

*	Linda Buckman	Falls Decor	1
	Christine Ostling	Peggy's Cove	2
	Jane Riley	Going to the Beach	3
	Kevin Sarsfield	Fruit a Rama	4
	Bernie Mattus	Ole	5
	Faustin Baron	Amber	HM
	Jeff Perkins	Spring Break	HM
	Bill Allers	Alaska	HM
	John Saville	Mirror Mirror on the Wall	HM
	Barb Lawton	First Frost	HM

Monochrome   25 Entries

**	Kevin Sarsfield	The Lantern Craftsman	1
	Robert Near	Osier's Wharf	2
	Ray Henrikson	Dancer #3	3
	Harvey Gurien	Roller Coaster	4
	Ken Deitcher	Sentinels	5
	Christine Ostling	The Fish Houses	HM
	David Jeffery	Liberty Bell Sunset	HM
	Max Tiller	Grass - Plum Island	HM

Assigned   Unusual Angle   44 Entries

***	Luba Ricket	Under the Portico	1
	Luba Ricket	Feet on the Floor	2
	Sue Gersten	Fish Eyes	3
	Faustin Baron	Casey	4
	David Jeffery	Frog's Eye View	5
	Michele Calderon	Reaching High	HM
	Jim Gold	Katydid	HM
	Saul Aronson	Alfred E. Smith Bulding Water Reflecions	HM

Judge Chris Jordan

Program Carl Heilman / Adirondack Images

Winner's Notes:

* Linda took this photo on an afternoon in August at a car show. She used a Canon D60, and a Tamron 18-200 lens.

**My wife and I visited the Crafts Festival back in October, held each Fall at Hildene, the Robert Todd Lincoln estate , in Manchester, VT. While passing an exhibitor who hand-crafted metal lanterns, I noticed a particularly interesting light pattern in the stall. The artisan was surrounded by his creations, a multitude of candle-shrouded tin lanterns that bounced light in all directions. I had only a brief moment to make the exposure with my Leica M3 and 50mm Collapsible Summicron. A quick estimate of the available light yielded an exposure of 1/30th of a second at f2.0, wide open, on Tri-X film. The entire negative had much more information on it, but I concentrated on the artist while making the print. Some judicious burning eliminated some hot-spots from the candles that detracted from the portrait. His intense concentration as he listened to a potential customer made for an interesting pose. I guess I got more from the chance "meeting" than he did - perhaps I should have bought a lantern, as well.

Slides

General 27 Entries

*	Jeff Plant	Corrosiion in White	1
	H. Johannessen	19th Century Laborer	2
	Robert Near	South Bristol Wharf	3
	Ken Deitcher	Swingers	4
	H. Johannessen	Fresh Bread	5
	Luba Ricket	One Shoe, Two Shadows	HM

Assigned Fog, Rain, Mist 17 Entries

**	Tracy Rudin	It's Raining Skittles	1
	Kevin Sarsfield	Bumber Shoot	2
	Jeff Plant	Sun Rising Through Fog	3
	Tracy Rudin	Foggy Graveyard	HM

Judge Chris Gould

Program Jahvtz Avitsal Blanton / Reggae performers photography

Winner's Notes:

*Jeff used a Nikon F100, a Sigma 90mm macro lens, Velvia 100 film on a Manfrotto Tripod. He photographed the cracking paint on an old railroad car which created a variety of interesting patterns.

**Tracy took this winner with a Canon Elan 7E, a Tamron 90mm f2.8 macro 1:1, Fuji Velvia 100 film on a tripod. For this image, she placed a piece of glass (that was treated with Rain-x) over a bowl of skittles candy. She spayed drops of water on the glass and   then   focused   on   the   drops   of   water.

***Camera: Olympus C-7000 Zoom (P&S I carry most of the time ... even on my lunch time walks in downtown Albany) According to the information registered with this image: Taken May 10, 2007, at 12:08 PM at f 4.0 at 1/1000 with -.70 compensation, ISO 80.Nothing special, other than I took 4 shots (changing composition with each) at noon, pointing camera up under the portico of the State Ed building. No adjustments were made, just printed on Epson Matte Professional paper on my only printer, Epson   Stylus   CX4200   (printer,   scanner,   copier).

Photoshop Hints *by John Saville*

Painting With Light (Pixels) in Photoshop 7 to CS2

This process provides a way of extending the dynamic range of your camera. It involves capturing two images of the same subject, one exposed for the highlights and the other exposed for the mid or dark tones, being sure that neither the camera nor the subject moves during or between exposures. Photoshop can then place one image on top of the other. Some of the top layer is selectively removed to reveal some of the bottom layer. The effect is like painting with light.

1. Open the two images in Photoshop. Duplicate each and close the originals (never work on the originals.) Label each image for clarity.
2. Open the **Layers Palette** by clicking on **window/ layers.**
3. Select the image you want to have on top. Hold the shift key down and drag the background layer (in the layers palette) over the other image. This will create a new layer in the layers palette.
4. Select the new layer by clicking on it. From the layers menu, select **Layer Mask,** then select **Reveal All.** (This should put a white thumbnail in that layer.)
5. Select **black** for the foreground color, then select **a soft brush** and turn down the flow about 10% to 15% or lower. Adjust the brush size, then start painting to reveal the lower layer.
6. If you have over-painted and want to go back, simply change the foreground color to **white** and paint over the areas of concern.
7. Use an adjustment layer for further adjustments or save the image. Some adjustments may require that you first flatten or merge down the layers.

How To Emphasize an Area Of Your Image Using Layer Mask and Gaussian Blur

1. Open your image. Make a duplicate using **Image/ Duplicate.** Close the original to avoid accidentally altering it.
2. Open the **Layers Palette** by clicking on **Window/ Layers.**
3. Make a copy of the **Background Layer** by clicking on **Select /All** then **Edit/Paste.**
4. With the new layer selected, put a strong **Gaussian Blur** on the new layer by clicking on **Filter/Blur/ Gaussian Blur**. Try various levels of blur. You may want a level as strong as 10 to 15.
5. Set the two color swatches at the bottom of the tools palette to **Black** in the foreground and **White** in the background.
6. Select a **Layer Mask** by clicking on **Layer/Layer Mask/Reveal All.** This will put a **white rectangle** in the layer in the Layer's Palette.
7. Select a soft brush of appropriate size. In the **Option's Bar** select an appropriate **Opacity.** Selecting opacity of 100% will remove all the blur with each stroke. Using a lower Opacity will allow you to remove the blur at a slower rate.
8. Use the brush to remove the blur from those parts of the image you want to stand out leaving the blur on all of the other parts.
9. If you make a mistake and want to replace some of the blur, switch the foreground color to **white** and paint the blur back as required.
10. When you have completed this part of the editing, you must flatten or merge down the image by clicking on **Layer/Flatten** or **Layer/Merge Down** before you can sharpen it. (If you don't flatten or merge down you can't sharpen it.)
11. Sharpen the image and save it.
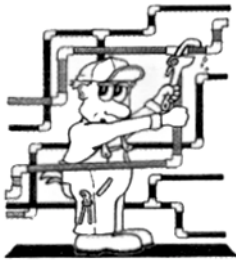
News You Can Use

Hallowe'en meeting a howling success

On October 31st, the fifth Wednesday of the month, we had a special program presented by our own members. Seven SPS members each presented ideas, gimmicks, innovative ways to take pictures, using ordinary objects found around the house for photographic purposes. It was a fun evening as well as being very informative and helpful.

Six of the people who presented a program are pictured at right. They are clockwise from the top center: Kevin Sarsfield, John Saville, Bob Gough, Max Tiller, N. Sukumar and Ken Deitcher.

Photos and montage by Ruby Gold

PSA
Photographic Society of America

Welcome New Members

Bob Brien	Doug Mitchell
Phil Hammond	Olivia Skory

Three SPS members in "Built" show

Bill Delanney, Connie Frisbe Houde, and Ray Hull were all entrants in the 2007 Historic Albany Foundation "Built" Show and auction (formerly "Vacancy") Nov 3rd. With several hundred pieces of art on display, Ray was pleased to capture a Juror's Award for his "Egg Through Portal," a crisp spring sunlight view of the Empire State Plaza's "Egg" through the south curved-wall portal. The piece sold later during the auction for $250. Best in Show cash award went to Albany's David Brickman for a large downtown Albany roof lines shot taken from near the Greyhound Bus terminal.

Also, Bill Delanney has been commissioned to provide 16 prints to decorate a new, high-end restaurant on State Street, Schenectady, adjacent to Proctor's Theater. We expect that he'll treat us all to a drink to admire them.

Proctors Art Center featured exhibit by two SPS members

The International Center of the Capital Region (ICCR) presented *Global Images* photographs by Connie Frisbee Houde and Diane Reiner on Friday, November 16, 2007 at the 440 Arts Center at Proctors, Schenectady.

Harvey Mendelson has exhibit

An exhibit of Harvey Mendelson's photography will be displayed at Temple Gates of Heaven, 852 Ashmore Ave, Schenectady, beginning Friday October 26 and continue through mid January.

Snow alert

In the event of a big snowstorm, if the chairperson feels it is advisable to cancel the meeting, the notice will be on our web site and will be announced on WRGB channel 6, WTEN channel 10 and WNYT channel 13.

If you are unsure about the status of a meeting, you can check with the chairperson of that evening. Names of the chairs and their e-mail addresses are on the back page of the *Focus*.

Schenectady Photographic Society
Linda Buckman
3749 St. Highway 30A
Fultonville, New York 12072

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  Kevin Sarsfield   ksarsfie@nycap.rr.com
Vice President
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  Bob Gough   rcgough@earthlink.net
  F. Bumbardatore   A2EEOS@aol.com

  Newsletter Editor
  Ruby Gold   rubygold@verizon.net
    Assistant
  Debra Van Deusen   cre8ive@localnet.com

Print Group Chair
  Robert Near   rjnear@rjnphoto.com
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                lilyconnie@verizon.net
  Jim Craner   renarc@aol.com
Mentoring Co-Chairs
  Jeff Perkins   perkster46@yahoo.com
  F. Bumbardatore   A2EEOS@aol.com
Digital Group Co-Chairs
  Jim Craner   renarc@aol.com
  Robert Near   rjnear@rjnphoto.com
    Asistant
  Bob Riccardo   briccardo@verizon.net
Fine Arts Chair
  N. Sukumar
         sukumar@sukumarfineartphoto.com
Membership Co-Chairs
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Grab Bag Coordinator
  H. Johannessen   chj@capital.net
Web Master
  N. Sukumar
         sukumar@sukumarfineartphoto.com
Refreshment Coordinators
  Judy Breslau   jbreslau@courts.state.ny.us
  John Ogden   jogden@capital.net
Church Coordinator
  Don Krauter   399-1869

December Calendar

Wed., December 5	Print group: Fine Art Photography / Thomas Teich
	Assigned: Repetition
Wed., December 12	Projected images group: Videographer / Robert Shenise
	Assigned: Trees (Digital Projection)
Wed., December 19*	Digital group: Digital montages and layering techniques / Ken Deitcher
Wed., December 26	No meeting. Happy Holidays

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 $40.00 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.