

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

March Print Night

Speaker :

David Jeffery

by Robert Near

Due to inclement weather we were forced to cancel the January Print Night meeting. Luckily I had not booked a program for March at that time. David Jeffery was willing to move his presentation to the March meeting. Rather than re-running the full article from the January Focus, the following paragraph is a section from that article. For the full-write up, see the January FOCUS.

David has embraced digital capture and darkroom to take his wonderfully composed images to the next level. When you look at one of David's prints, the care and craftsmanship clearly show through and it is obvious why his prints are in the winner's circle many of the months.

David will be bringing his darkroom, the 24" iMac, to the March meeting and demonstrating some of the tools he uses to create his great images. The tools that David uses are from NIK software suite Color Efex Pro 3, Define, Silver Efex Pro, and Viveza, and he will give us some insight to the use of these tools.

Please join us on March 4th for what should be a great program presented by last year's four-time end of the year winner in the following categories: Color & Monochrome Print Maker and Color & Monochrome Prints of the Year, David Jeffery.

March Projected

Image Group

speaker:

Rocco Di Simone

by Jeff Plant

We are pleased to have with us at the March Projected Images meeting a practitioner of the very first successful photographic process—the Daguerreotype.

Rocco DiSimone of Athens, NY, and EnCon employee, has used his interests in machine work and chemistry to learn the difficult art of the Daguerreotype.

In the late 1830s, Louis Jacques Mande Daguerre developed and patented his process for forming photographic images on a copper plate faced with silver and sensitized, and then exposed and developed.

Those of you who have had the opportunity to view Daguerreotypes

know that they have a unique glow combined with sharp definition that make them look much different than a print on photographic paper. Mr. Di Simone, always interested in antiques and historic photographs, began to collect Daguerreotypes some years ago, and became so impressed by them that he used his mechanical skills to construct a camera and learn the process.

He will describe the process in detail at the meeting, but it begins with a very careful polishing of a copper plate electroplated with a very fine layer of silver. This process can take several hours. The plate is then fumed with an iodine silver salt and then with bromine. After exposure, the plate is fumed with

con't pg 2



Rocco DiSimone cont'd

mercury to form the image, fixed with fixer and toned and preserved with gold chloride.

Obviously, Mr. DiSimone has had to put considerable time and skill into mastering this complex process. He is also interested in rebuilding racing engines for autos and boats and in-stereo photography.

We look forward to a truly unique talk on the process that began photography as a practical art form.

PLEASE NOTE:

March will feature a digital image competition. See the SPS website for the rules for entering. The assigned topic is "Buildings With Character—Unusual, Old or Interesting Buildings of Any Kind".

Digital Night:
March and April Digital Nights - Program Change

by Jim Craner

There will be a Digital Group program change in March and April.

On March 18, Jim Craner will present a program entitled "Digital Color Management—The Basics." This is a change from the program originally announced in the 2008-2009 Program of Activities.

On April 15, Bob Gough will present his program entitled "Advanced Editing with Photoshop". This is the originally planned program, but in a different month.

Apologies for any inconvenience this change may cause.



Get Involved and Help Shape the Future of SPS

by Robert Near

As with many organizations it seems that it is the same folks year after year shaping the organization. I feel that when this happens the organization becomes stale; SPS is 75 plus years of age and I want to see it continue to grow and evolve. Photography is rapidly changing and we need members to get involved and bring new ideas to the club and carry the torch forward.

I have been print chair for the past two years and I am sure you are all getting tired of me screwing up the pronunciation of your names or image titles. This is my plea to find someone who would like to step up and take on the role of print chair for the upcoming year. I have always loved the panoramic format and this past year I was able to change submission size requirements to accommodate panoramic images. The chairman has the privilege/power to change and try new things. This is the perfect opportunity to put in place new ideas for print night competitions and presentations.

During the last few Board of Directors meetings there has been a great deal of discussion about trying some new things next year and this is the perfect time to get involved and help shape SPS. Honestly, I have found the hardest thing with the print chair's job is lining up the speakers for the programs. However, if the Board follows thru with some of the ideas being discussed this will become much easier.

If you are interested or would like to discuss what is involved, feel free to grab me at any SPS meeting and we can talk. So please consider to getting involved as a group chair or co-chair and bring new ideas to SPS.

P.S.—the pay/benefits are great.



CLASSIFIED ADS

WANTED: Used Kodak slide projector and homesized projection screen in good condition. Contact Jeff Plant at 518-452-1933.

FOR SALE: Mat Cutter--Logan Simplex Plus, model 750, lightly used, \$185

Minolta 5200i Flash (used with Minolta 8000i camera), good condition, works great \$100, comes with hot shoe cord and book, (can also have the camera free with purchase - still works fine, but plastic body cracked and is taped)

Lenses: both with lens hood (like new condition - barely used before switch to digital)

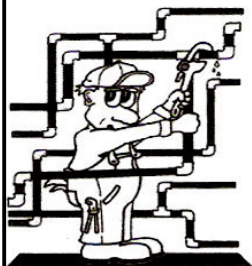
Minolta 28 X 70 3.5 - 5.6 D with macro—make offer; Tamron 70 X 300 f - .4-5.6 LD with macro, make offer.

Contact Laurie (friend of Connie Bush) allofnature@roadrunner.com

HELP WANTED:

The Schenectady Photographic Society is looking for a new editor for the monthly FOCUS. If you're interested, please contact Linda Buckman at lindasinhawaii@yahoo.com

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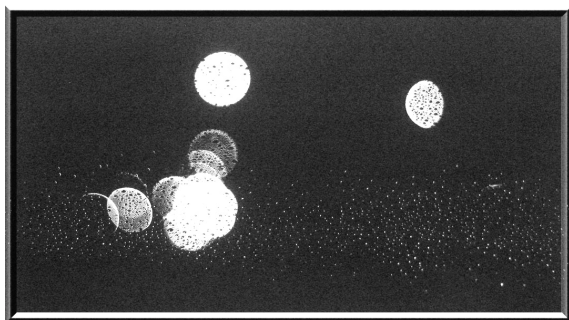
MOVING? NEW PHONE #? NEW EMAIL ADDRESS?

Please contact Bob Riccardo if any of your contact information changes during the club year.

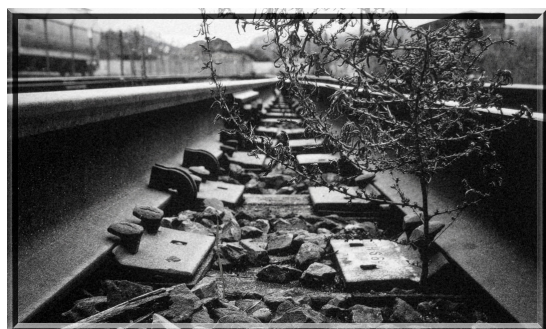
briccard@verizon.net

February 09 Competition Results

PRINTS



Assigned 1st place: Windshield Abstract
by: Kevin Sarsfield



Color 1st place: Tracks to Nowhere
by: Rebekah Sokol



Monochrome 1st place: Look at the Past
by: Max Tiller

• PRINTS

Assigned "Rain"

* Kevin Sarsfield	Windshield Abstract	1
Luba Ricket	Raindrops Keep Falling	2
Guy Hoose	Wet Beach	3
Saul Aronson		HM

Color

** Rebekah Sokol	Tracks to Nowhere	1
Paul Westheimer	Looking for Arrowheads	2
Guy Hoose	Anchors	3
Harvey Gurien	Farmhouse @ Skillman Rd	4
Saul Aronson	Frame of Reference	5
Max Tiller	Den Deitcher (x2)	HM

Monochrome

*** Max Tiller	Look At the Past	1
Rebekah Sokol	RB Wing	2
Sean Sullivan	Tech	3
Karl Becker	I Gotta Crow	4
Paul Westheimer		HM

- PROGRAM: Critique Night with Leif Zumuhlen & Neil McGreevy

• WINNER'S NOTES:

* "I had been testing a new-to-me lens, a 50 + year old Canon f1.2, mounted on an equally old Canon P rangefinder". Kevin was trying to hand-hold some shots on a very rainy night in downtown Albany - looking for reflections on the slippery streets from the various light sources always present in the city. "I finally got back to my car - dripping wet - and noticed the drops on my windshield - and the lights beyond. It seemed that Tri-X was a good choice, as I estimated an exposure of 1/30th of a second at f1.2. Lenses of this type are noted for their spherical aberrations, and although I couldn't see them through the viewfinder, the lens did its special magic and made the uniquely shaped blobs beyond the plane of the windshield. Increasing the contrast made for a pleasing effect in the final print."

** Rebekah used her Canon Rebel XT with a Tamron 18-250 lens to create her image "Tracks to Nowhere". The location is the Port of Albany. She fine-tuned the image in Photoshop and it was printed on Epson paper.

see next pg for Monochrome notes

February 09 Competition Results

***"A LOOK AT THE PAST" was photographed at the Pruyn House in Newtonville, NY. Max used a Kodak Brownie Twin -lens reflex vintage 1940s . The image was recorded digitally and printed on an Epson 2400 printer . The print material was a sheet of 12x12 Scrapbooking paper which was then mounted on a 16x20 mounting board.

- SLIDES

Assigned "Winter" (9)

* Budha	Winter #1	1
Kevin Sarsfield	Frozen Pair	2
Jeff Plant	Winter Shadows	3
Luba Ricket		

General (24)

** Luba Ricket	Bridge Alight	1
Budha	Waterfall	2
Kevin Sarsfield	Split Image	3
Phil Hammond	Columbines	4
Connie Frisbee Houde	The Eyes Have It	5
N. Sukumar	Gina	HM
Luba Ricket	Layered Landscape	HM

- JUDGE: Jim Carras

- PROGRAM: Railroad and Night Photography

- WINNER'S NOTES:

*Budha shot this image, "**Winter**", on a foggy morning in a national park in South India with a Nikon F5 and a 28-75 mm Tamron Zoom lens.

***"Bridge Alight" was taken by Luba on Aug. 23, 2003 at an outing to Adirondack Willie Marsh Trail. It was taken with a Nikon N80 (or possibly with a Nikon F100) and a Tamron 28-300 lens (probably hand held, but I do not remember for sure). "I do not remember the film used, but probably a Fuji 100".

SLIDES



Assigned 1st place: Winter #1
by: Budha



General 1st place: Bridge Alight
by: Luba Ricket

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Color Management—Basic Principles and Practices

by Jim Craner

All digital photographers have to confront the issue of color management throughout their workflow. The good news is that color management actually works. The bad news is that it can be a daunting body of information to learn and apply. My goal at the March Digital Group meeting will be to strip away some of the mystery surrounding this important topic, and get at the 'must know' principles of color management. This will not be a program specific to Photoshop, or any other software, but rather the basic things every digital photographer must know to become more confident about his/her ability to control color.

When shooting film the original itself (at least in the case of a color positive or slide) generally becomes the reference for how the color should look. Photographers controlled color through film selection, light quality, and the judicious use of color correcting (CC) filters. In the case of digital exposures – especially RAW exposures – there is no standard of reference for the color appearance until the image is rendered visible by software. To control the color requires an understanding of how color is made manifest in the digital age, and mastery of the techniques used to optimize it.

In my mind there are really only two key understandings involved in color management. The first is that not every color or tone in the visible spectrum of light can be captured, or rather reproduced, on a computer monitor, printer, scanner, or press. In reality, film had the same limitation which led Ansel Adams to develop and teach his widely known zone system. The second key understanding is that an RGB 'triplet' as it is sometimes called (e.g. R=185, G=125, and B=46) is not an absolute color. Rather it represents portions (percentages if you like) of the primary colors. Different devices will render the resultant color differently varying with the spectrum, or gamut, of colors each device can produce.

The role of color management is to attempt to keep the color as nearly constant, and more importantly predictable, as an image passes from one device to another on its journey from capture to output.

The difference between the universe of colors in the visible spectrum and how these colors are mapped, or correlated, to the gamut (or range) of colors in the captured image by the camera is often discussed by referencing what are called color spaces; most commonly sRGB, Adobe RGB 1998, and Pro Photo RGB. These are listed here in order from most restrictive (sRGB) to most inclusive (Pro Photo RGB). None of these color spaces can contain all the colors in the visible spectrum.

Similarly each output device (monitor, printer, press) is limited in what it can reproduce. Knowing what these limitations are, and dealing with them, is helped by the existence of what are called 'device profiles'. A device profile is used to map the colors in the image file to the colors the device can reproduce. Colors that can't be reproduced by the device are referred to as 'out of gamut' colors. How to handle these colors during the translation, or mapping, is a functioning of the 'rendering intent'. Only two flavors are useful to the photographer, these are 'perceptual' and 'relative colorimetric'. A detailed explanation of which to pick for a given image is beyond a short article. Suffice it to say that either is good for an image with few or no out of gamut colors. Relative colorimetric (or 'RelColor' for short) is good for images with lots of out of gamut colors – usually bright, highly saturated colors.

The device profile can also be used to help the artist pre-visualize how an image will look when output to a particular device. In Photoshop world, this pre-visualization process is called 'Soft Proofing'. Introduced into the software relatively recently, soft proofing is a very powerful and useful tool. The device profile most photographers are familiar with is the inkjet printer profile, but profiles can be created for any kind of output device, including the universe of printing processes used by local professional photo labs. Tell your lab that you want to be able to soft proof your images for their device (s) before submitting an image for printing. If they can't provide a device profile, or don't know what you're talking about, then get a new lab.

In digital imaging, colors are most often represented by referencing the additive color model – RGB (although other models exist – LAB, CMYK). The portion of each of the additive colors (red, green and

Zooming In on News of Note

blue) is represented by a number in the range 0-255. For example R=185, G=125, and B=46 (which on my calibrated monitor is a 'coppery brown' color if you're keeping score). Keeping the perceived colors the same – to the extent possible – is the fundamental purpose of color management. Note: the numbers are in the range 0-255 even when working with an image having 16 bits of color information.

During the digital night presentation in March, I will illustrate various color spaces and discuss the principles involved in their use, explain rendering intents in more detail, and illustrate the process of using a device profile to soft proof an image in Adobe Photoshop as a prelude to having the image printed.

This entire topic will be treated in much more detail in my upcoming Photoshop sessions at the Photo Center of the Capital District this spring.

Robert Near will be conducting a High Dynamic Range (HDR) workshop at the PhotoCenter on River Street in Troy. This will be a two day workshop with one day of instruction and then a second day of shooting HDR images. The workshop is not locked in as to the date, other than that it will be held during the month of April.

Once we get a date locked in it will be announced. For more information contact PhotoCenter 518-273-0100 or Robert Near (rjnphoto@gmail.com)

Please Note:

Ken Deitcher is one of the First Prize winners in the Digital category of the **2008 Ritz Capture Your World Photo Contest**. Ken's photograph of his 'Space Cubes' won him the \$1000 prize.

This image will be displayed on the Ritz website (www.ritzcamera.com) for all to admire. It has been featured in the Digital Section of the SPS website for the past year.

PhotoCenter (Troy) News:

Spring Cleaning Clearance Sale: The gallery will be relinquished for a 10-day-long sale of books, equipment, props, cameras, even housewares and Africana. We need to make room, so everything must go. Lots of bargains. March 12 to 22 during normal open hours.

Check out the Shows

Robert Near will be having a gallery show at the Hamel Realty (corner of Hudson & Dove St) in Albany during the month of March. Opening reception will be Friday, March 6, 2009 from 6pm to 9pm during Albany's First Night. You'll be able to view the exhibit Monday thru Friday, 8:30 am to 4:30 pm. Robert's exhibit will feature some of his Panoramic and High Dynamic Range (HDR) images.

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The SPS traveling exhibit will go on display again about the first of May at the Normanside Country Club. We should be hanging new prints. Recall that we were there last June with our exhibit and for the annual banquet. We don't want to hang the same work that was there last spring.

Some members have already changed their prints since that time and this reminder does not apply to those folks.



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March 2009 Calendar

Wed, Mar. 4 Print Night: "Digital Darkroom Tools"
 presented by David Jeffery

Wed, Mar. 11 Projected Image Night: "Daguerreotype
 Photography"
 presented by Rocco De Simone
 Assigned Topic: Buildings With Character

Wed, Mar. 18*Digital Night: "Digital Color Management—The
 Basics" presented by Jim Craner

Wed, Mar. 25 Mentoring: "Night Photography, How to Do It:
 Film or Digital", presented by Jeff Perkins
 & Frank Bumbardatore

*Board meeting 6:30 p.m.

Meetings begin at 7:30 p.m.

The **FOCUS** is published nine times a year by the Schenectady Photographic Society. The organization meets each Wednesday at 7:30 p.m. from October through May to promote and present informative programs, activities and competitions in the photographic arts for photographers throughout the Capital District. Members range from novice to

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