Focal Plane

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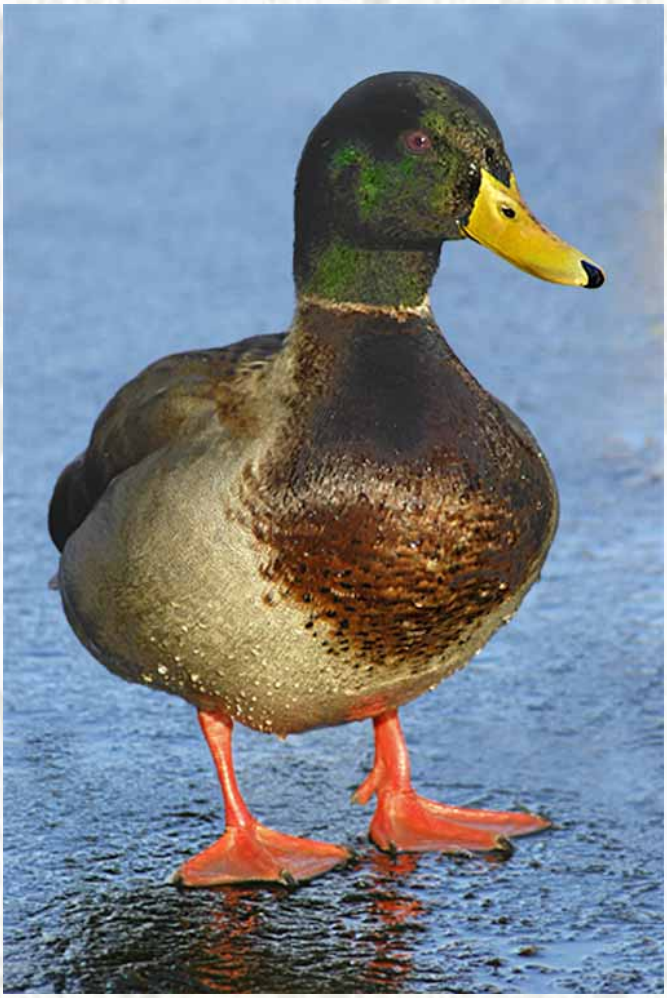

Marie's pick of the month Marjorie Forrest

February 2005 Calendar

2 Executive Committee Host: Camille Laplaca-Post
9 Nature Competition Judge: Howard Knauer
16 Ridgewood International Showing of Accepted Slides
23 Program "Out of the Ordinary" Joseph Thomas

Work Shop

11 Close up Nature Photography Stanley Kantor

From the Editor

By the time the Focal Plane reaches you the Ridgewood International will be over and it will be too late to report on it.
One thing I can say about it now: a small group of our members are spending a lot of time and effort to make it a success under the leadership of Chick Chakarian.

Ever noticed how people who do their work quietly and efficiently get taken for granted. Our organization is no exception. I am referring to our secretaries Helen Chakarian and Florence Kantor. Helen has been doing it for 20 years. Florence has been at it for 18 years. Both Ladies have taken in your slides at competition nights sorted them and kept track of your scores and totals through out the year and all that without errors. Thank you Ladies for your continued effort.

Our second slide/digital competition went by with some minor operational glitches by our apprentice projectionist. The overall quality of the images in my opinion was much better than in the first competition. It can only get better as we learn.

Dieter

Mr. Lens Flare

Had some questions about the alphabet soup we have to deal with as we enter the digital world?
What is a TIFF and what is meant by sRGB?

sRGB. is a color space that describes how many colors it can display. RGB without the small "s" in front is the color space normally used in manipulating images. it can display more color hues than sRGB. sRGB stands for standard RGB and it was developed for the WEB and as a standard for monitor development. We are using sRGB for our competitions because our projector handles sRGB best.

TIFF is a file extension that describes how the file is formatted. TIFF stands for Tagged Image File Format. It is a file type that is used for maximum image detail.

JPEG for instance is the normal file format used in digital cameras. It is a compression format to make the file size smaller in order to fit more pictures on the camera storage card. Because it is a compression format some minute detail can change in an image.
These are just a few ingredients for the alphabet soup there are many, many more.

Lens

Focal Plane

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We meet on the 2nd, 3rd & 4th Wednesday of the month at 8:00 pm
The Woman's Club of Wyckoff, 176 Wyckoff Ave. Wyckoff. NJ
Guests are always welcome at regular meetings

Ridgewood Camera Club

TOTALS SLIDES

Class B January 2005

	P	A	N	TOTAL
C. La Placa-Post	69	39	36	144*
J. Placer	61	35	41	137*
M. Badala	56	34	36	126*
L. Lembo	64	23	32	119
F. Lopez	57	18	33	108
N. Merena	62	22	21	105
P. Gordon	40	15		55
F. Crommelin	37		16	53
C. Gottlieb	24		20	44
J. Levine	21		22	43
S. Szostak	19		22	41
L. Bold	18		16	34
M. Mann			18	18
L. Iulo	17			17
E. Vereb			9	9
L. Rainford			5	5

Class A January 2005

	P	**A**	**N**	**TOTAL**
M. Forrest	72	46	51	169*
V. Kempf	73	49	45	167*
T. Vari	66	47	44	157*
M. Kane	66	41	48	155*
D. Steinmeyer	65	48	42	155*
D. O'Malley	72	36	46	154*
T. Spector	65	45	42	152*
P. O'Malley	63	42	45	150*
A. Simpson	63	39	45	147*
A. Gunther	61	35	45	141*
A. Parseghian	61	43	37	141*
B. Bain	62	42	33	137
J. Fornoratto	41	48	39	128
R. Gheno	63	42	19	124
D. Hoffman	38	38	44	120
C. Fox	40	17	40	97
A. Chakarian	57		19	76
F. Alam	35	39		74
M. Molino		41	21	62
D. Phillips	35		22	57
D. Goodell	6		48	54
N. Lamb		41		41
J. Mann	19		20	39
K. Licht	19		19	38
G. Garbeck	24	8		32
J. Schilling	21			21

Pictorial Competition January 19th 2005

Class B

Honorable Mentions

Tuscan Alleyway..... N. Merena
Silhouette..... F. Lopez
Nuts'n Bolts ..... L. Lembo
Just Hang'n..... S. Szostak
Sparrow ..... J. Levine
Out of the Shadows ..... C. Gottlieb

Awards

Vermont Stream.....N. Merena
Flowering Window Box .....C. Laplaca-Post
Hibiscus in Burano .....C. Laplaca-Post
Sydney in the Morning .....C. Gottlieb

Class A

Honorable Mentions

Old Rusty Nails ..... A. Parseghian
Trees in Fall Color ..... T. Spector
Dogwood Trio ..... D. O'Malley
Golden Pholiota Mushrooms ..... A. Simpson
Brrr ..... A. Gunther
Ice upheaval ..... A. Simpson
The Last One..... D. Steinmeyer
Exotic Orchid ..... M. Kane
Grazing Tuscan Sheep ..... .J. Schilling
Stream Scenic..... V. Kempf
Mallard with drippy Bill ..... M. Kane
Water Lily ..... V. Kempf
Female Indian Dancer ..... P. O'Malley
Mallard Drake on Ice ..... M. Forrest

Awards

Peeling Paint .....R. Gheno
Monarch .....D. O'Malley
Zabriski Point Death Valley .....T. Vari
Gray Wolf .....M. Forrest
Boston Resident .....G. Garbeck
Rose Beauty .....M. Forrest
Composition #7.....G. Garbeck

Print Competition
Jan 12. 2005

Class B

Black and White

Honorable Mentions

Liberty in Black &White..... C. Gottlieb
Side Lit Swan ..... J. Levine
The Winner ..... F. Lopez
Liberty in Gray..... C. Gottlieb

Awards

Thistle.....J. Placer

Color by Maker

Honorable Mentions

Breakaway in the Rain.....C. Gottlieb
Wyckoff Fall.....A. Parseghian
Influx of Green.....C. Gottlieb
Black & Yellow Butterfly.....J. Placer
Old Blue Eyes .....J. Levine
Hee Hee Hee .....S. Szostak
Arctic Wolf Etch.....M. Forrest
Reflection on Window, Estonia.....F. Lopez

Awards

Peekaboo.....S. Szostak
Well Hello.....S. Szostak

Trade Prints

Honorable Mentions

Pansies for M'lady ..... A. Parseghian
By the Deep Blue Sea ..... C. Chakarian
Bald Eagle ..... D. O'Malley
Clementines & Cooky ..... C. Gottlieb
Sleeping Beauties ..... F. Lopez
Portland Head Lightouse..... D. O'Malley
Red Fox ..... T. Spector
Canadian Lynx Pair..... C. Gottlieb
Michigan's Mashed Potato Falls..... A. Gunther
Snowy Egret..... D. O'Malley

Awards

Ring & Belt Detail .....A. Parseghian
Long Shadows.....A. Parseghian
Beached.....C. Chakarian
Coin Toss .....C. Gottlieb

Class A

Black and White

Honorable Mentions

Garden Beauty .....R. Gheno
Shannon's Portrait .....P. O'Malley
Child's Park Falls .....V. Kempf
The old Cook Stove .....R. Gheno
Tulip Trio.....D. O'Malley
An Old Fashioned Ride in the Park ...R. Gheno

Awards

Stoney Brook in Harriman ..... P. O'Malley

Color by Maker

Honorable Mentions

Cape Code Light ..... R. Gheno
Lighthouse at Bass Harbor ..... D. O'Malley
Tower #2 ..... B. Bain
Yellowstone Brook..... D. Steinmeyer
Lilac Breasted Roller..... V. Kempf
Twin Beauties..... F. Helfst
Danny ..... M. Molino
Young Male Lion ..... J. Fornarotto
Bright Hope for the Future..... C. Fox
Dark Chanting Goshawk ..... V. Kempf
This is life-Ch4-A Bud & a cup of soup M. Molino
Cheetah Cub ..... J. Fornarotto
Toad's Serenade ..... C. Fox
Great Blue Heron Wading..... P. O'Malley
Fall Comes to the Tetons..... F. Helfst

Awards

Little Bushkill Stream ..... R. Gheno
The Matriarch..... F. Helfst
Fading Orchid..... D. Steinmeyer
Bald Eagle Portrait ..... P. O'Malley
Katterskill Falls ..... R. Gheno
Morning Stars..... D. Goodell

TOTALS PRINTS
JANUARY 2004

CLASS B:

BLACK & WHITE

J. Placer	62*
F. Lopez	60*
C. Gottlieb	56
J. Levine	31
J. Nettle	14
C. La Placa-Post	9
F. Crommelin	6

COLOR BY MAKER:

M. Forrest	69*
J. Levine	66*
A. Parseghian	65*
J. Placer	65*
C. Gottlieb	62*
F. Lopez	59*
C. La Placa-Post	31
I. Nuzzi	26
S. Szostak	26
D. Pierson	14

TRADE:

A. Parseghian	69*
C. Gottlieb	68*
T. Spector	67*
D. O'Malley	65*
A. Chakarian	61*
F. Lopez	60*
A. Gunther	59*
V. Nazzaro	59*
J. Fatuzzo	58*
F. Crommelin	38
L. Lembo	38
J. Mann	36
F. Alam	35
L. Bold	18
D. Hoffman	18
C. La Placa-Post	6
M. Mann	6

CLASS A:

BLACK & WHITE

D. O'Malley	72*
R. Gheno	69*
P. O'Malley	65*
J. Schilling	39
F. Alam	38
V. Kempf	8

COLOR BY MAKER

R. Gheno	73*
J. Fornarotto	71*
F. Helfst	70*
P. O'Malley	70*
D. O'Malley	68*
V. Kempf	67*
M. Molino	67*
C. Fox	65*
B. Bain	64*
D. Steinmeyer	64*
J. Schilling	38
F. Alam	35
D. Goodell	28

Print of the month Bald Eagle Portrait Peter O'Malley

Our Fieldtrip to Ellis Island and the Statue of Liberty

Jan 9 2005

Vinnie Kempf

Jacob Mann

Capture Sharpening for Digital Images.

If you've started to shoot with a digital camera, you've probably noticed that the images you're getting don't seem quite as sharp as slide or film images. This is because almost all digital cameras have a filter in front of the image sensor that imparts a degree of 'softness' to the image. You can easily remedy this and restore an image to its proper sharpness in 1 of 3 ways: 1) sharpening within the camera; 2) sharpening within the raw conversion utility; or 3) the method I prefer, because it gives me the most control, capture sharpen within Photoshop early in the workflow. This is the method I will discuss here.

First, it is important to distinguish this 'capture' sharpening from the standard 'output' sharpening that you will apply near the end of your workflow. Capture sharpening, as already stated, compensates for the softness imparted by the digital camera, while output sharpening compensates for the intrinsic properties of the medium in which you intend to show your work (print, screen, or web). The art of sharpening an image is a continually evolving discipline. This technique of sharpening twice for an image is known as 'two-pass' sharpening and is now considered by most experts as the best way to produce a great image.

When you apply the technique of capture sharpening in Photoshop it is important that you shut off the sharpening option in your camera or in the camera raw conversion utility (if you used it). Otherwise you will be effectively sharpening 3 times which could degrade your image. The only advantage to sharpening within the camera or the raw utility is speed, you can get a much greater degree of control by using Photoshop's tools for this process.

Will this technique of capture sharpening be of benefit if applied to a slide or negative scan? Although these scans are generally sharper to begin with than their digital counterparts, my tests show that adding an early sharpening step to a slide or negative scan can improve many images. Many of these scanners do have a crude sharpening option available within their software, so be sure to have this option disabled if you would like to try it manually in Photoshop.

Capture sharpening should be done quite early in the workflow, definitely before any resizing or resampling has been done. I don't have room in this article to give a complete tutorial on how to sharpen but I will provide some important tips. First, it's always wise to work non-destructively by using a duplicate of the background layer. Since we're doing it early in the workflow there shouldn't be a problem with having to flatten multiple layers.

The two most popular techniques for sharpening are the Unsharp Mask filter (USM) and the Highpass filter. Both are quite acceptable for use in capture sharpening. It is very important to note that whichever technique you prefer, it should be done with great care. You definitely want to avoid burning out highlights, blocking in shadows or amplifying any noise in your image. If more aggressive sharpening is needed, do it later when you sharpen for output.

If you prefer USM, use a low radius setting of between 0.3 and 0.5, an amount between 200% and 500%, and a threshold between 0 and 2. To avoid sharpening noise in large flat areas you can add an edge mask to the layer mask. If you are working with an especially large or small file size, you may have to adjust these numbers.

If you prefer to run the Highpass filter on your duplicate layer, set the blending mode to Soft Light, Overlay, or Hard Light. The latter two will produce more intense effects. You can also use layer masks with Highpass as a method to reduce noise. You can lessen the overall effect of sharpening by lowering the opacity of the layer, typically to around 60-70%.

Right click [Mac: command-click] on the sharpening layer and choose 'blending options' from the pop-up box. Find the 'Blend If - Grey' setting midway down the dialog box. Beneath the 'This Layer' bar, split the left triangular slider by alt [option]-clicking on it and moving the two half triangles to 20 and 65. (The numbers appear above the bar.) Do the same with the right slider setting them to 200/245. On the 'Underlying Layers' bar set the left sliders to 20/40 and the right sliders to 230/245. These settings will confine the effect of sharpening to the midtones and protect the highlights and shadows from oversharpening.

As with any technique, your eye is the final judge. And good judgment only comes from practice and experience. I must stress that the most important thing is to not overdo capture sharpening but to remember that you are only restoring the sharpness caught by your lens and camera.

Assigned Subjects for 2004-2005

1. **Night shots: Photographs taken after sunset or before sunrise.**
2. **Creative: Is defined as a departure from reality created by the use of filters, digital manipulations, reflections, montages, multiple exposures, or any technique that results in a picture that would not normally be seen with the human eye**

Ridgewood Camera Club

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