

SIoux SCOPE

Sioux City Camera Club Newsletter
MARCH 2004

MEETINGS 7:30 P.M. First Presbyterian Church 608 Nebraska St. Sioux City, Iowa

THURSDAYS March 11 (PROGRAM)

March 25 (JUDGING)

Judges: Prints - Chuck Peterson
Slides - Bob Gillespie

FOR JUDGING: ENTRIES MUST BE AT STEVE PAULSON'S PORCH BY
PRINTS: Sunday, March 14 by midnight

2 x 2 and 2 1/4 x 2 1/4 SLIDES: Friday, March 12, by 5:00 p.m.
OR BRING TO FIRST MEETING

TO ENTER PRINTS/SLIDES FOR MONTHLY JUDGING, DUES MUST BE PAID

\$10 Student \$15 Single \$22.50 Family Membership

Program: PSA PROGRAM SCHEDULED.....Fran Kingsbury

Whether you are a digitalis dandy or a Herkimer film freak, the March program will present some new ideas for you to try. The special techniques presented in this program will produce some fresh new ideas for your pictures. Slides and prints alike can be created that will excite the judges and the viewer. Max Perhick, FPSA, an experienced photographer will show many successful methods of producing that unusual slide or print. the creative techniques covered willll included Mylar, texured glass, rear projection and silhouettes. Try something new.....learn how to do it through this program..

Treats: 3-11 Chuck Peterson, 3-25 Kevin Smith

OFFICERS: President - Jim Hollander Vice-President - Connie Wahlstrom
Secretary/Treasurer - Marcia Crabb N4C Contact - Curt Stoever
Newsletter Editors - Tom Atkinson and Paula Warp

FROM THE EDITORS:

Last meeting we had a great "turn out" to enjoy Dolie Thompson's presentation. Lots of interesting new ideas and techniques were shown and discussed. Photography is indeed "art". Now, this month try something new and learn more through the special PSA program arranged by Fran Kingsbury.

And speaking of Fran, PLEASE ATTEND THE OPENING EXHIBIT ON MARCH 14 OF HIS "TWENTIETH CENTURY PETROGLYPHS" at the Neihardt center in Bancroft, Nebraska. What talented photographers we can claim as "our own." Good job, Fran.

Then a reminder, March is Sandhill Crane viewing season. Hope some have made plans to go out to central Nebraska. Please refer to last month's newsletter for Sandhill Crane information.

Have you been thinking about the 2006 N4C "50th Anniversary" Convention and our hosting responsibilities (refer to February newsletter)? Bring your ideas to the March 11 meeting

Lastly, for you "Pixel Pixies," Larry Crabb has forwarded RESOLUTION BASICS FOR SCANNING AND INKJET PRINTING from a source in Salt Lake City, Utah. Look for this article at the very end of the newsletter, after "results" and SCCC schedule. It's lengthy and chock full of information.

FRAN KINGSBURY EXHIBITS AT NEIHARDT CENTER (Bancroft, Nebraska)

On Sunday afternoon, March 14, at 2:00 p.m. the John G. Neihardt Foundation presents at the Neihardt State Historic Site in Bancroft, Nebraska, an opening exhibit by Francis A. Kingsbury entitled "Twentieth Century Petroglyphs."

The intriguing title combines the idea of prehistoric depictions on stone and modern advertising on brick. Kingsbury took inspiration for the series from Landscape of Ghosts by Bill Holm, on commercial signage "decaying on the wall of a building or nailed to a fencepost" as "American mercantile petroglyphs." The increasingly prolific commercial advertising of the past two centuries hand-painted signs on every available surface across the country to catch the eye of the commuter. In both rural and urban settings, these huge letters and logos graced barn roofs, stores, billboards, bus stops, and alley walls. Since the 1950's urban renewal projects have destroyed many of these remnants. Kingsbury wanted to photographically capture and preserve as many as he could.

According to David Versluis of Dordt College, where Kingsbury recently exhibited, the collection covers three levels on the subject matter. One is "signs used in the service of what is sometimes known as the commercial vernacular;" one is seeing the documentation of "signs of a bygone era" creating nostalgia; another the folk art tradition promoting "images of civic or ethnic pride" in mural form within a public space.

Kingsbury, a lifelong resident of Ponca, Nebraska, and a graduate of Momingside College in Sioux City, served in the U.S. Army in WWII, later joining the family banking interest, where he now serves as Board Chairman for the Bank of Dixon County. For many years his photographic specialty was nature subjects, particularly wildlife. To make sure he had subject matter available, he raised his own; bobcat, coyote, red fox and more.

Included in the top ten nature photography exhibitors in the world, his works have appeared in international shows in Hong Kong, South Africa, Pakistan and Australia. He is a Fellow of the Photographic Society of America and co-founder of the North Central Camera Club Council.

The Neihardt Foundation offers quality programs throughout the year to educate, celebrate, and inspire by hosting authors, artists, musicians, and speakers on a wide variety of topics. The program is free and open to the public and begins at 2:00 p.m. with a reception following. The exhibit will remain open through the end of April.

The Neihardt State Historic Site is located at 306 W. Elm, Bancroft, Nebraska. For more information, call 402-648-3388 or 888-777-4667 or Neihardt@Rvcom.net.

PREPARE FOR APRIL 8 - WHITE ELEPHANT SALE

The April meeting will be in two parts. First a lesson on mat cutting. The second will be a "White Elephant Sale" of photo equipment.

As a form of advertising preview for the April newsletter by MARCH 25 please e-mail the newsletter editors at -- tomatkinson@inebraska.com -- a very general description of what you are selling. For example digital, darkroom equipment, 35 mm camera, lens (describe it). Not too detailed please.

We hope this advance notice will bring lots of "goodies" and members to the meeting.

YEAR-END BANQUET -- MAY 4, 6:30-9:30, (in our church meeting room) -- TICKETS \$10

Think about what you want to enter. Bring a friend and family members.

CLUB RESULTS - FEBRUARY 2004

Class A Color

- 1st - Fran Kingsbury, Color Wheel
- 2nd - Chuck Peterson, Piazza Cafe
- 3rd - Jack Bristow, Snow Geese
- 4th - Fran Kingsbury, Two Alone
- HM - Jerry Pospeshil, Spring Has Sprung
- HM - Steve Paulson, Midnight Action

Class B Color

- 1st - Vernice Kingsbury, Lunch Time
- 2nd - Barbara-Anne Huculak, Purple
- 3rd - Vernice Kingsbury, Pink Snow
- 4th - Connie Wahlstrom, Who? Me?
- HM - Barbara-Anne Huculak, Sunrise at North High
- HM - Connie Wahlstrom, Running Free

Class A Black & White

- 1st - Fran Kingsbury, Reflections
- 2nd - Steve Paulson, One Room School House
- 3rd - Roger VonKlombenburgh, California Palm Trees
- 4th - Bob Gillespie, Great Spangled Fritillary
- HM - Chuck Peterson, Clearing

Class B Black & White

- 1st - Keven Smith, Old Bridge

2 X 2 Slides

- 1st - Steve Paulson, Siamese Daisies
- 2nd - Bob Gillespie, Jardine Pump House
- 3rd - John Anderson, Fall From Grace
- 4th - Chuck Peterson, Parris Fall
- 4th - Steve Paulson, Red Bridge in Fall
- 4th - John Anderson, A Queen and His Knight
- 4th - Fran Kingsbury, No Title (NE 77)

N4C Results - NOVEMBER 2003

Contemporary Prints

- 3rd - Larry Crabb, The Neighborhood Is Going To Hell
- HM - Chuck Peterson, Down Spout In The Leaves
- HM - Steve Paulson, Steve's Bridge Etchings

N4C Results - JANUARY 2004

Class B (Black and White)

- 3rd - Connie Wahlstrom, Stepping In Tme
- HM - Tom Atkinson, Moon Gate
- Merit - John Anderson, Etched

Class A (Black and White)

- Merit - Steve Paulson, Forage Mill
- Merit - Roger Von Klombenburgh, Mr. Wine Garden

Class A Pictorial

1st - Jack Bristow, Storm Moves Ashore
HM - Tom Atkinson, Antigua Morning
Merit - Jerry Pospeshil, Floyd Monument
Merit - Brad Rieckhoff, Crane Break

Class B Pictorial

Merit - Paula Warp, Toward The Light

Contemporary Prints

3rd - Vernice Kingsbury, Burst of Color
HM - Chuck Peterson, Wells Main Aisle
HM - Roger Von Klompenburg, Colored Dish
Merit - Brad Reickoff, Patterns

Class B Nature

1st - Connie Wahlstrom, Looking Over

Class A Nature

1st - Jerry Pospeshil, Cecropia
1st - Ron Nicolls, Colorado Plateau
HM - Steve Paulson, Perry Creek Fresh Snow
Merit - Roger Von Klomenburg, Columbine

Photo Travel

1st - Randall Williams, Tundra Trail

Contemporary slides

HM - Chuck Peterson, Perspective
Merit - Steve Peterman, Kaleidoscope Barn

2 x 2 Nature Slide

Merit - Randall Williams, River Color
Merit - John Anderson, Painting With Light Lilly

PJ Prints

Merit - Steve Paulson, Now Be Very Careful Jordon

SIoux CITY CAMERA CLUB SCHEDULE 2004

First Monthly Meeting - PROGRAM
Second Monthly Meeting - JUDGING

APRIL Meetings Thursdays 8 & 29
Judges: Prints - Val Christensen
Slides - Mike Dunlap
Treats: 4-8 Carl Hardy, 4-29 Bill Cullinward
MAY Year-End Banquet **MAY 4**

RESOLUTION BASICS FOR SCANNING AND INKJET PRINTING

We constantly get asked, "what is the best resolution to scan" or "what is the best file resolution to send to my printer?" Here's a short tutorial:

First of all, let's make some definitions for this discussion. For image resolution, it's more proper to use the term "ppi" or "pixels per inch" for the INPUT (to the printer) image resolution. Each pixel (an acronym for each square picture element) in a standard 24-bit color image has one of 16.7 million possible colors. Those square pixels are "outputted" or interpolated by the printer into ink color droplets, that are measured in round shaped "dots per inch." or "dpi." Printer OUTPUT resolution is usually defined in dpi. The printer driver software converts the pixels into a diffusion dither pattern of dots. (This random dot pattern is different from the "ruled" or line screen pattern of dots used in the offset printing industry, and therefore, that output resolution is properly referred to or measured in "lpi" or "lines per inch," such as a 133 line screen or 133 lpi.)

To better understand how inkjet printer software works, take any bitmapped image (Photoshop, TIFF or JPEG) and convert it to an 8-bit grayscale image within Photoshop (Image > Mode > Grayscale). Then convert the image into a 1-bit bitmap image (Image > Mode > Bitmap). Be sure to choose the "Diffusion Dither" Method. Now view the image on the screen at 100%. What you are seeing is how your printer driver converts a grayscale (or color image) when you tell it to print with only the black ink. The only difference is that the ink dots (when printed) will be round and not square pixels (try viewing the image at 400% or above to see the square pixels). Now imagine your printer software taking your color RGB image and converting it into four diffusion dither patterns, one for each ink color (cyan, magenta, yellow and black or seven ink colors, in the case of the UltraChrome inkset)! Additionally, your newer Epson printer's software will use three different dot sizes (variable ink droplet technology). It will typically use large dots in the shadow areas, mid-size dots in the mid-range tones, and the smallest dots in the lighter or highlight tones of your image. (This greater number smaller dots in the highlights of your image produces the same density as a fewer number of larger dots, but the effect is a much smoother, finer detailed and "dot-less" appearing image. This is why all newer Epson printers with Variable Droplet Technology have much smoother looking prints than the older ESC3000 printer with its non-variable droplets, even at the same 1440 dpi
<http://www.inkjetart.com/news/dot_comp.html>.)

Whether you provide your inkjet printer with a bitmapped image file or a vector file, the printer's software must RIP ("Raster Image Process") or convert the file to its own bitmap proprietary file and temporarily write ("spool") that file to your computer's hard drive. This spooled file disappears from your hard drive as soon as your printer finishes printing, unless you tell it to save this file (more on this later). NOTE: Epson printers come with their own software to RIP any bitmapped file. However, if you use vector files i.e. CAD and EPS files, you'll need additional "RIP" software to convert or RIP those vector files into a bitmap form the printer can use. (Vector files are resolution independent, so our discussions on "resolution" do not apply to vector files.)

INPUT IMAGE FILE SIZE: Epson printers print in output resolutions that are in multiples or halves of 360: 180 dpi x 180 dpi, 360 x 360, 360 x 720, 720 x 720, 720 x 1440, 1440 x 1440, and 1440 x 2880. Therefore, Epson printers do their best when they are given image input files that have a resolution of 360 ppi (this is especially true if your image has type in it), or one-half that (180 ppi) when making larger prints. (Because of the viewing distances, prints

larger than 16" x 20" can often get by with an input resolution of only 180 ppi. Some people will split the difference and use 240 ppi for mid-size prints.) NOTE: If you send an image that has less resolution than 360 ppi to your printer, you risk losing some sharpness or detail in your printed output (however, as we said this has lower risks on huge prints, because of the viewing distances). And if you send an image that has more resolution than 360 ppi to your Epson printer, you'll just be wasting your time (RIP and spooling time) and hard drive space, as your image will be no sharper, or more detailed or smoother (less pixilated "jaggies").

You can prove this to yourself by starting with an 8" x 10" input image file that has a resolution of 360 ppi (29.7 MB). Interpolate that file down to 180 ppi, but keep the same 8" x 10" dimensions (this file is now only 7.4 MB). And finally, interpolate the original file to 1440 ppi, but keep the same 8" x 10" dimensions (this file is huge, at 474.6 MB). Now use the Epson print driver software to RIP and save each spooled file with the output settings for a "Superfine" or 1440 dpi printing resolution. (See our 17 July 03 newsletter article on "Repeatable Printer Files (Using the "Print To File" Feature)" <http://www.inkjetart.com/news/archive/IJN_07-17-03.html>.) Each spooled and save file will be virtually the same 64 MB size! (The three spooled files would be the EXACT same size if you used Photoshop's "nearest neighbor" interpolation just like your printer software does.)

SCANNING & IMAGE PREP TIPS: So how do you scan and prepare your images for the right resolution? Follow these steps for best results:

1. Always scan, if you can, to the highest resolution you think you'll ever need and save that image file as your master file, from which you prepare all your other smaller files for printing. If you have the time, make all your image enhancements, corrections and adjustments to this master file. And if you're smart, you'll make these enhancements and corrections through Photoshop adjustment layers (which allows you to change your mind and make adjustment CHANGES at a latter date). See the follow tutorials:

<http://www.bairarteditions.com/pages/tutorials/photoshop/index.html>

<http://www.bairarteditions.com/pages/tutorials/photoshop/layers.html>

<http://www.bairarteditions.com/pages/tutorials/photoshop/layadjust.html>

2. When you resize the master file to a smaller sizes for printing, always use Photoshop's default interpolation: "Bicubic" (Image > File Size > check "Resample Image" and choose "Bicubic"). If you must resize to a larger file size (with a resolution of either 360 or 180 ppi), you can use Photoshop's bicubic interpolation for images sizes that are less than twice the dimensions of the master file. For instance, if your master file was 6" x 9" @ 360 ppi (2160 by 3240 pixels, or 20 MB in RGB color), you shouldn't interpolate with Photoshop any larger than 12" x 18" @ 360 ppi (4320 by 6480 pixels, or 80 MB in RGB color). Note that doubling your image dimensions or resolution quadruples file sizes! If you want to enlarge to a size that is two or more time the dimensions of your master file, you should use a program like Genuine Fractal for your interpolation, instead of Photoshop.

<<http://www.inkjetart.com/news/gf/>> NOTE: If you don't resize your images with Photoshop's bicubic or Genuine Fractal's interpolation, you'll be letting your printer driver (or RIP) software do the interpolation for you, and this will be in the inferior "nearest neighbor" interpolation.

3. Whether you interpolate up or down from your master file, always sharpen ("unsharp mask" filter in Photoshop) your image as the LAST step before sending the image to the printer. All image files need some sharpening after interpolation. Some software programs are easier to understand and use for sharpening than Photoshop's "unsharp mask" filer. We don't have the space today to explain how to make the best unsharp masks in Photoshop, but keep these rules in mind:

a. The "radius" of your sharpening should be greater for larger images than for smaller images. For instance, if a radius of "0.8 pixels" looked great on an 8" x 10" print, you should be using a 1.6 pixels radius (twice the radius) in a 16" x 20" print to achieve the same results (because the new dimensions are twice the size of the original). Another trick that will help you achieve the proper radius and "Amount" of sharpening is to sharpen at smaller screen percentages (the image viewing percentages shown in the image title bar), rather than at 100% (72 ppi). Try sharpening at 50% or 25% screen percentages. This will give you a better "preview" of what your sharpening will actually look like when printed. Avoid using other percentages like 67% and 33%, because they are not as accurate or as sharp (they do not mathematically match the 72 ppi screen resolution of your monitor).

b. Use the "Threshold" levels to keep areas you want to remain smooth (skies or large flesh tone areas) from becoming "gritty" due to over-sharpening. Or, you can do selective sharpening by manually selecting areas in the image you want to sharpen (like a person's eyes, nostrils and mouth), and de-select those areas you want to remain softer and smoother.

/the authorization:

With those references (attribute to "Inkjet NEWS & Tips" and "www.inkjetART.com"), and a "Copyright Royce Bair 2004" notice you may reproduce it in the Sioux City Camera Club newsletter! Thanks for asking.

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