

Cable Releases

Volume 78, Number 1

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Cable Releases is the
official publication of the
Seattle Photographic
Society and is published
monthly. Articles by
members are greatly
appreciated.

SPS is a member of the
Photographic Society
of America and the
Northwest Council of
Camera Clubs.



President's Message

*There is More to What We See -
The Importance of the Monitor*



In the ongoing search to achieve perfection, we use the monitor to visually serve as our proof editor, and often, as our standard for projected and printed outputs. Using our monitor as the standard, we often blame the output devices as the culprit if the output quality does not meet our expectations. The quality expected often includes color accuracy, exposure and sharpness. Of course, the different technologies of printing and projection often complicate the compatibility issue when compared to the backlit monitor technology. When comparing technology, the process is far simpler when comparing apples to apples. Therefore, placing blame on down-line technologies and hardware is often unjustified.

It is imperative that a standard first be set with one tightly regulated monitor, and then use the same standard for all other monitors to gain uniformity. We set this standard by using the best tools that are available and affordable. By purchasing a high end projector, as we have at Seattle Photographic, where the projector costs far more than many of our complete home computer systems, we strive for the best practical, though not perfect output possible. Software or visual only calibration of monitors and projector quality is far less effective than hardware products.

Since many of our members, myself included, do not seem to have color or exposure issues with our clubs calibrated projector, and since our projection coordinator often sees the same likeness on the clubs monitor as is projected on the screen, it points to possible individual exceptions to meeting the uniform quality standards. If the club adjusts the projector to correct for the differences in a few of the members visual differences, it will throw off all those who now have no issues with visual quality. Using this selective adjustment method would always guarantee a group of members will have different visual issues. So we must try to set the projector to one standard that all members can meet uniformly.

Therefore, the best step is for members to calibrate their home monitors as best as possible. If you are having problems with your images being over-exposed **with the club's projector, consider adjusting your brightness setting. Several of our discrepancy complaints are that the projected image is much brighter when viewed at the club. This can be caused by differences in our environmental lighting at home vs. the club. Having your computer in a day lit room may cause you to set your monitor's brightness darker for contrast. And then when viewed in our light-devoid clubroom, the setting used to visually to have the correct exposure at home is now too bright.**

Just as when you shop for a TV they all don't look alike, or good. The brightness,

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Alicia Richards

sharpness, and color all vary. The best looking set on display may not be the best set. All sets are set to factory default standards, and each set has its own nuances even over the same model number, just as camera lenses do. However, as in TV and monitors, there are adjustment controls that can improve image quality. So, to obtain an even higher quality control, monitor calibration is recommended for photographic images. Just as importantly this ensures that any final output, whether printed or projected, is on the same page or base.

Another element often overlooked is each of our monitor's capabilities. So now I will give you my own limited recent experiences in selecting monitors.

Recently I wanted to upgrade my desktop monitor (Sharp 18" LL-T1820B) that was purchased primarily for photo editing. After shopping I found that there were very few retail outlets, or even manufacturers, that knew or had detailed monitor specifications or sales people that knew what I was talking about. So, after some visual selecting I purchased a LED backlit **LCD display (LG 22") from Frye's for about \$220. I was originally hyped** by the LED technology - the high contrast ratio and the fast refresh rate. But within a short time I found the display had a limited viewing angle, and that color tones and brightness were not constant. I was tempted to **keep this inexpensive LED model, but back it went to Frye's.**

Next I tried a large 25" Samsung model from Costco at a good price. I checked the viewing angle at the store and it seemed good there. It was very large, and I loved the workspace even if it took up much desk space. But it also suffered the same viewing angle problems at home in that with a slight shifting of only your eyes it could be observed. It did have a better viewing angle than the previous LG model, but the text was irregularly unsharp in certain areas of the screen. It would have given me headaches in a short time. So back to Costco it went.

So I did a little research and found, with difficulty, that those monitors were of a TN (Twisted Nematic & Film) screen technology. TN technology is almost the exclusive technology for all retail monitors, because they come as OEM and are the least expensive to produce and provides the fastest refresh rates for gaming, which is the rage now days. Color range and accuracy, large viewing angles, constant tonal ranges with a high dynamic range for photographic and graphic arts viewing take a back seat. Besides being hard to find monitors for these purposes, they can be very expensive, \$1000+. As I had no need for fast gaming or HD movie viewing, I pursued finding a better monitor. The higher quality monitors (not necessarily for gaming) have a form of MVA, PVA (Patterned Vertical Alignment), or an IPS (In Plane Switching) technology. Another important factor in selecting a high quality monitor is a higher bit rate for more visible colors, where some monitors operate on a lower bit rate.

After searching for reviews I found a non-TN monitor (Samsung F2380 - PVA technology) with good specs and reviews, that was only 10-30% more expensive (\$299) than what I had bought previously. Now to find **where I could get one. Supposedly B&H carried them, but after talking to Samsung they said Frye's carries** them and that the Renton store had one in stock. I had to inquire several times to see if they had one. **The young salesmen never heard of this particular model and only knew of the technical terms "TFT" or "LCD".** Well that had nothing to do with TN or any of the other display technology. The younger generation sales people only recommend monitors based on a monitors fast gaming characteristics, which the other technologies do not excel at. They were not aware of this model # and did not have one on display. After being

A View from the Board - *A monthly summary of the Board Meeting*
by Sheri Diggins

Motion: Subject to membership input, change schedule of Divisions at meetings. With the proposed schedule, the projected meetings would not be held on consecutive weeks as they are currently. Implement new schedule effective May 1, 2010.

1st Tuesday	Projected
2nd Tuesday	Print (<i>currently Board</i>)
3rd Tuesday	Projected (<i>currently Print</i>)
4th Tuesday	Board (<i>currently Projected</i>)
5th Tuesday	Education

Meeting Commentary Format - Sam mentioned that in some photo clubs the judges are the commentators rather than having a separate commentator. General agreement to try that format at the next meeting (Print)

Images were not judged at the December 1st Potluck meeting. The People's Choice winners were:



1st - Alan Moodie
Holiday Lights



2nd (tie) Chris Diepenbrock
Holiday Boat At Rest



2nd (tie) Gretchen Thompson
Skagit Snow Geese Texture

New Members:

SPS wishes to welcome new members Gary Chamberlain, Jeff Jordan, Raymond Scott Sotkiewicz, Aaron Plotkin and Richard Buhrer.

persistent, they finally found my unopened monitor stored away in some corner. It has a much larger viewing angle, more image quality adjustments, is sharper for text and images, and has a wider tonal range and color accuracy than my previous purchases. I am sure it may not be as good as a \$1000 model, but I am very happy with it. I had thought about getting a smaller monitor to add to my old monitor and using two monitors, but I think just getting as large a monitor as you can and using one is a good choice. Another item I did not mention is the importance of a dedicated video card, but that is another topic for another time.

So to sum it up, there is more than what we initially see when using a low end monitor, or using default settings.

Here are a few references –

<http://www.tftcentral.co.uk/faq.htm>

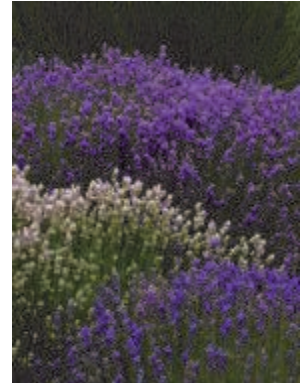
http://www.shutterbug.com/techniques/digital_darkroom/0809prints/#

Print Division
December 15th, 2009

Director: Alan Moodie
Prints this evening = 29

Small Color Prints

Jerry Dunbar	<i>Fishing - North Shore</i>	41	1st *
Maurene Rutkin	<i>Altered Leaves</i>	40	2nd pc
Alan Berry	<i>Silver City</i>	39	3rd
Sylvia Ewins	<i>Manzanar Remembered</i>	39	3rd
Aaron Plotkin	<i>Antelope Canyon 1 HDR</i>	39	3rd
Mike Livdahl	<i>Serious Turkey</i>	39	3rd
Jim Ewins	<i>Rose</i>	38	
Fred Fu	<i>Stairway</i>	38	
Robert Rutkin	<i>Light & Shadows</i>	37	
Maurene Rutkin	<i>Tail Feathers</i>	36	
Frank Dobrushken	<i>Zombies on the Loose</i>	36	
Sam Ruljancich	<i>Expecting Rain?</i>	36	
Fred Fu	<i>Ponte Vecchio</i>	35	



Alan Moodie
Waves of Lavender

Small Mono Prints

Frank Dobrushken	<i>Double Helix</i>	38	1st pc
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Large Color Prints

Gretchen Thompson	<i>Ridgefield National Refuge</i>	42	1st * pc
Jerry Dunbar	<i>Tug Boat at Dusk</i>	40	2nd
Alan Moodie	<i>Waves of Lavender</i>	39	3rd
Bruce Clifton	<i>Yellowstone Tree</i>	39	3rd
Alan Moodie	<i>Fall Jewels</i>	39	3rd
Jim Ewins	<i>Power Shift</i>	38	
Alan Berry	<i>Fall Color</i>	37	
Sylvia Ewins	<i>Byway in Utah</i>	36	
Dick McMahon	<i>Fishing Nets</i>	36	
Sam Ruljancich	<i>Missing Tourist</i>	35	



Bruce Clifton
Buried Creek

Large Mono Prints

Bruce Clifton	<i>Buried Creek</i>	39	1st pc
Robert Rutkin	<i>Tree at the Canyon</i>	37	2nd

Judges; Jim Ewins, Al Koskie, Steve Shettle
Commentator; Sam Ruljancich Print Changer; Mike Livdahl & Dick McMahon
Tabulator; Alan Moodie Equipment – Room Setup;
* = merit point, pc = peoples choice



Jerry Dunbar *Tug Boat at Dusk*



Sylvia Ewins *Byway in Utah*



Jerry Dunbar *Fishing - North Shore*



Sylvia Ewins *Manzanar Remembered*



Fred Fu *Stairway*



Fred Fu *Ponte Vecchio*



Sam Ruljancich *Expecting Rain?*



Frank Dobrushken *Double Helix*



Bruce Clifton *Yellowstone Tree*



Alan Moodie *Fall Jewels*

Projected Image Division

December 29, 2009

Maker	Title	Medium	Score	Award	PC
Altered Reality Category (7 images)					
Norman N. Share	<i>Leaves for Two</i>	Digital	41	1st*	PC
Travis Billet	<i>Metroscape</i>	Digital	40	2nd*	
Sheri Diggins	<i>Fishing Boats</i>	Digital	39	3rd	
George Ferrara	<i>Wild Asters</i>	Slide	38		
Suvro Datta	<i>Baby at Peace</i>	Digital	36		
Maurene Rutkin	<i>Succulent Beauty</i>	Digital	36		
Dick McMahon	<i>Autumn Abstract #2</i>	Slide	35		
Nature Category (3 images)					
Ginger Jeromchek	<i>Amanita Muscaria Mushroom</i>	Slide	39	1st*	
Kathy Admire	<i>Green Parrot</i>	Digital	39	1st*	PC
Murali Narayanan	<i>The Falcon Look</i>	Digital	38	2nd	
Open Category (18 images)					
Eugene Collias	<i>Thio Mitsos 1952</i>	Digital	41	1st*	
Alan Berry	<i>Seattle at Night</i>	Digital	40	2nd*	PC
Jacque Hodgen	<i>Cactus</i>	Digital	40	2nd*	
Aaron Plotkin	<i>Seattle Skyline HDR</i>	Digital	39	3rd	
Margret Maria Cordts	<i>Seattle at Night</i>	Digital	38		
Alicia Richards	<i>Splash!</i>	Digital	38		
Mike Livdahl	<i>Mammoth</i>	Digital	37		
Caryn Adams	<i>Top O' Roosevelt</i>	Digital	37		
Fran McCullough	<i>Jasper</i>	Digital	37		
Sam Ruljancich	<i>Big Nose But Nice Smile</i>	Digital	37		
Robert Rutkin	<i>Remembered in Stone</i>	Digital	37		
Becky Scott	<i>Rope Detail</i>	Digital	36		
John M. Smiley	<i>Frozen Fountain</i>	Digital	36		
Al Koskie	<i>Fall Color</i>	Digital	36		
Glenn Hudson	<i>Frozen in Time</i>	Digital	35		
Beverly McArthur	<i>Brandon</i>	Digital	35		
Doug McArthur	<i>Orchid #4</i>	Digital	35		
John Sevy	<i>Sunday at the Beach</i>	Digital	34		



Eugene Collias
Thio Mitsos 1952



Beverly McArthur
Brandon



Fran McCullough
Jasper

* One Merit Point is awarded to the makers of the images in each category that receive 1st and 2nd place and score 39 or above.

PC - People's Choice - This image was voted best in its category by persons present.

Projected Director	Alicia Richards
Digital Director	Jim Downar
Commentator	Sam Ruljancich
Judges	Margret Maria Cordts, Aaron Plotkin, Eugene Collias



Norman N. Share *Leaves for Two*



Travis Billet *Metroscape*



Kathy Admire
Green Parrot



Sheri Diggins *Fishing Boats*



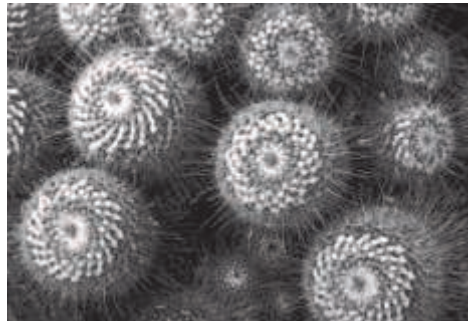
Maurene Rutkin *Succulent Beauty*



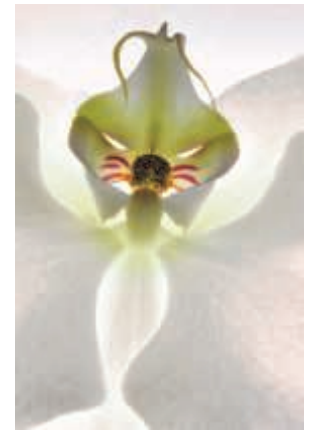
Murali Narayanan
The Falcon Look



Alan Berry *Seattle at Night*



Jacque Hodgen *Cactus*



Doug McArthur *Orchid #4*



Aaron Plotkin *Seattle Skyline HDR*



Margret Maria Cordts *Seattle at Night*



Alicia Richards *Splash!*

Projected Night

Seattle Photographic Society
c/o Crown Hill United Methodist Church
8500 14th Avenue NW
Seattle, WA 98117

www.SeattlePhotographic.com

SPS Meeting and Events Schedule

February 2 Projected Night
February 9 Board Meeting (7 PM)
February 16 Print Night
February 23 Projected Night

Meetings are held every Tuesday evening beginning at 7:30 PM at Crown Hill United Methodist Church located at 8500 14th Ave NW, Seattle, WA 98117.



Sam Ruljancich *Big Nose But Nice Smile*



John Sevy
Sunday at the Beach



Mike Livdahl *Mammoth*