

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Number 08

Charities Benefit from *The Skidmore Spur*

The Skidmore Spur was started in 2010 by Keith Petri, the president of the Photography club at the time. He came up with this idea as a way “to give back to the community that supports our artists by producing a provocative calendar featuring Skidmore students.” The calendar features twelve clubs with members posing in the nude and holding props that represent their club to strategically cover certain body parts. The calendar has turned into a tradition, with the current presidents of the Photography club taking on the role of shooting and putting together the calendar.

Every fall it gets more competitive to participate: this year

my co-president, Melissa Cohn, and myself had to narrow it down to twelve clubs out of twenty. We chose the clubs based on their idea for their poses; the most creative and funniest were the ones we selected. We’d have to say one of our favorites was the Sketchies, a comedy sketch group that came up with quite the creative idea: to base their pose off the painting of the Crossing of the Delaware. They attempted to enter into the tiny SkidTV room where we were shooting with a fifteen-foot canoe. After twenty minutes and ten people trying to get the canoe through the door, we had to rethink. We were not giving up on photographing them quite yet. Due to the unfortunate timing of shooting on a Saturday, no classrooms were left unlocked so we had to shoot elsewhere. It ended up being an empty hallway. I had five minutes of setting up before realizing a tour full of perspective students was about



to come to the floor on which we were shooting. I got the shot and the results were nothing short of hilarious. This is just one of the many stories that we had shooting the calendar, a calendar that ultimately brings club members together while strengthening their club’s identity—and it’s all for a good cause.

This year our calendar is dedicated to Christopher Weigl, a previous Photography Club president who passed away in late 2012. Christopher assisted Mr. Petri in starting the calendar and was responsible for the production and shooting of the 2011 calendar. Chris was studying photojournalism at Boston University and the funds made from this year’s sales will be donated to the Communications department at Boston University under the Christopher Weigl Memorial Fund. **This one’s dedicated to you Chris.**



My African Journey

By Connie Frisbee Houde

I have been thinking for some time about what aspect of my month long trip to West Africa to convey to fellow photographers. For the techies it would be about the gear; for the adventurer - stories; for the planners - details of arrangements....

To reach all of you I will attempt to satisfy everyone's curiosity.

Details:

There were 5 of us including our "gentle Giant" Godfried, our Ghanaian guide we all called God. A very fitting title based not only on his name but for his extensive knowledge of the areas where we traveled. Because of his knowledge and familiarity we were taken to remote villages off the beaten track. God has traveled the back country exploring for one of the most prominent travel companies that worked in this area for over 25 years developing many of their travel routes. Currently he has set up his own company, Continental Explorer. In the Ewe tradition he is a voodoo priest.

We stayed in 3 star hotels when available and rode in a Toyota jeep. As traveling companions, we did very well working out a seating rotation so that no one got stuck in the middle or with cramped legs. Robin, our 70+ British veteran-traveler, would often start discussions on the 5 "must have" characteristics of a traveling

companion. We visited 4 countries beginning in Ghana traveling along the coast to Togo and Benin. Winding our way back and forth across the borders as we headed north to Burkina Faso then back into northern Ghana returning to Accra where we began. We attended 15 different festivals and ceremonies in 28 days. I always purchase maps and work to mark the day's journey as we are traveling.

The Techies:

I shoot with Canon equipment and have for some time periodically up grading. I usually travel with two



OdonEgungun Festival

©Connie Frisbee Houde

bodies (Canon 5D) and three lenses (24 to 105mm, 70 to 200mm L series, 17 to 35mm). I keep the wide angle as a back up or for special situations attempting to keep the changing of lenses to a minimum so that I don't get dirt on the sensors.

For this trip I was interested in up grading to the Canon Mark II so that I could conduct video interviews and record the sound and dancing at the same time. In the past I have traveled with a Zoom H2 hand held digital recorder. It is hard to be a one-man-band, managing the recorder and taking pictures. I put up with the click of the camera on the recording or I would choose to only to photograph

or record. I always wish I had an assistant or a willing elf that could read my thoughts and instantly be where I wanted him/her to be.

Lucky for me a friend was going to upgrade to the Mark III so I benefited and got a good deal on a very well taken care of Mark II. I added an external mike at the recommendation of a David Wells, a travel photographer who I correspond with and follow. He recommended a Sennheiser MKE 400, a very small lightweight mike that fits on the hot shoe of the camera. I also purchased a 64 G and 32 G high-speed media card.

I discovered that these were invaluable. When I forgot to change to the high-speed card the camera would jerk and chug along to keep up with writing to the card. I also travel with a Canon G 12 to shoot on the plane or when I don't want to lug a large camera or where it might not be appropriate.

My recommendation is in ideal circumstances to test the gear before you take off on a major journey. However, those who know me, I always have many things going at one time and this was no exception. With major exhibits and projects at work, and remaking a dear friend's grandmother's wedding dress for a wedding two days before the trip started, I barely had time to read the manual. I tested everything at my friend's wedding so I knew they worked. Also because I travel enough, before a major journey I am constantly thinking of "what do I need?". I have a corner in my studio for the gear as I accumulate it and in

the bed room a place to set aside the clothing I wish to take. I am preparing for many days before I actually leave, even down to dreaming of losing things...or not having this or that. My dreamtime helps me prepare. Ask my husband about the times I wake up in a panic thinking I have totally left my camera gear somewhere and I can't find it...the dreams are never about the other things one travels with, so you can see where my efforts are concentrated.

I traveled with my Mac laptop and an external la Cie hard drive and attempt to down load a day of

new and unfamiliar things are going on.

I carry my camera gear in a backpack that Turkish Airlines actually weighed on the way out and almost wouldn't let me go with it because it exceeded the limit. However the attendant's question to me was, could I carry it? My answerer was to smile and hoist it on my back. I pack a lightweight versatile tripod (I never used it) in my checked baggage along with a sling camera bag for daily use (stuffed with rolled up underwear, socks and/or t-shirts. This time it was the first that I had a second charger and card reader packed in the checked baggage. Recently I have begun to record in the back of the journal what I take on different trips so that I can comment on how it worked to assist with the packing for the next trip.

The adventurer:

It is hard to know where to begin. I saw and experienced so much. Since I had not had the time I usually like to take to read and learn before I went I had not formed any expectations. The festival that I found the most fun was the Bwa-Ba Mask Festival in Benin about three quarters of the way through the trip. Each festival

was very different and you never knew what to expect. The whole community seemed to participate a bit more in the dancing and interacting with the mask dancers who were in trance as they moved with the talking drum. There was much laughter and joyfulness.

As I edit and process close to 5,000 photographs, I gain even more appreciation for what I experienced. For more stories you will just have to catch me at a meeting and "prime the pump" and they will flow freely. I am available to groups to speak of my experience using multimedia to share what I have seen and learned.



Bwa-ba Mask Dance

©Connie Frisbee Houde

shooting every evening. Key wording when the information is fresh. I always keep a journal writing either in the evening or early morning before we set off for another day. I carry a small lined paper spiral bound note book and pen where I can jot things down as they happen not relying on my memory when so much

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Photographer + Artist = Benefit for Local Non-Profit

By Phil Olivo

Saratoga Springs Artist, [JC Parker](#) and SPS Photographer Phil Olivo have teamed up to benefit the Capital Fund of Saratoga County, Inc. in its' mission to support other non-profit organizations in Saratoga County.

JC Parker has donated an original watercolor painting and poster to the 2013 Saratoga Springs Horse Show. JC's watercolor reflects the relationship between the horse and exhibitor as they both prepare for competition. This theme is repeated in the poster with details of the upcoming 2013 show.

The painting is based on an original image Phil Olivo captured at a prior Horse Show. The [Saratoga Springs Horse Show](#) is the primary fund

raiser for the Capital Fund of Saratoga County, Inc. The proceeds of the sale of the painting and poster will be used to continue its mission. The Capital Fund was able to donate over \$40,000 to local food pantries and other non-profits from the proceeds of the 2012 show.



©J C Parker



©Phil Olivo

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Is the Future Back to the Past?

By Jeff Perkins
SPS mentoring chair

Like the ocean with waves that come and go, more photographers are thinking seriously about using film again. Generally those photographers young enough to never have really experienced film and its beauty, and the simplicity and fun of using a good quality film camera will probably not incorporate film work in their image making.

Those of us however old enough that we have grown up on film 1st and then transferred to digital are experiencing a sort of nostalgia for using our film cameras. There they sit all by themselves on our shelves, sometimes collecting dust, sometimes freezing up for lack of use. If they could speak they would gently tell us, “take me in your hands, cock my shutter, press my shutter button, hear my mirror slap or my focal plane fly across the camera back, you will make us both happy”

Such it is with me. I started taking photographs when our first son was born 40 years ago with a Yashica 35mm camera and fell in love with photography. Gradually I incorporated more 35mm cameras, medium format cameras and even a Speed Graphic!. However in the mid-1990s I won a photography contest sponsored by Epson and one of the prizes was an Epson 800 kB digital camera. I thought it was a lot of fun and could print small 2 x 3” images but of course it did not convince me to leave film.

However I saw the potential in digital devices and rapidly adopted them and transitioned my image

making from silver impregnated cellulose strips to pixels arrayed on a CCD sensor.

My film camera sat there crying out to me. About 6 months ago I started thinking about how I could incorporate film, particularly medium format photography with its large negatives or slides which were easily scanable even on my old Epson Perfection 2450 Flatbed Scanner. I recalled successfully scanning 6X

traditional photographic techniques that were impressed upon me in the film days. I risked becoming a sloppy photographer. When you have a 7 pound camera with a large 45 mm lens, that only takes 10 images, you are very careful about your composition, exposure, observing the changing light and when to fire the shutter.

At the Troy Victorian stroll I used 2 cameras, one digital and a medium



© Jeff Perkins

4.5, 6X9 and 6X6 negatives preserving great detail even using this older scanner technology. I had an opportunity to pick up a Pentax 6X7 outfit with several lenses and then from that point on I fell in love with film again. I know how to use film, how to expose for it either in color or black and white and I knew that using film would help me be a better photographer. One of the problems I was experiencing using my digital cameras was the fact that you could easily take 50 photos of the same subject hoping to get one good one. I realized honestly that digital was becoming too easy. I was afraid that I was slipping and not using the

format Mamiya 6X 4.5 film camera loaded with Ilford 400 black-and-white film.

My experience was that the digital camera was extremely easy to use with its automatic focusing and usually correct exposure. The medium format camera was more of a challenge but actually very simple to use once I've manually focused on the subjects and fired the shutter. I set my f-stop and trusted the camera's exposure meter to set the shutter speed. With ISO-400 film I knew that I would have enough shutter speed so the subject would not be blurred. When I compare the images taken in digital and then taken in black and

white with the medium format camera I see a richness in tonality that I do not see on the digital capture.

One problem that stopped me in the past from going back to my film cameras was the hassle factor involved in getting the film developed and properly scanned. Today there are services both local and by mail order which will not only develop your film, but scan it to a CD either low or high resolution as desired and even post the images on their website. From there you can pick which images you want scanned for printmaking. Now, realistically speaking, if I am only going to be making prints up to 12 x 18 I am very happy using any of my good digital cameras as they will do a fine job. But for really larger prints, the detail and richness of the 6X7 negatives scanned at 1200 dpi really shows up in the print. Besides, where am I going to find a 96MP sensor? That is the estimated MP count of a 6x7 negative.

I am not switching to film and discarding digital. Certainly, I am not putting away my iPhone! Happily, I am incorporating film back into my photographic workflow. It is like finding a really good old friend from college, that unfortunately for one reason or another, you did not stay in touch. Now you have reestablished your relationship, it is great, as if there were not years in between of separation.

Finally, the most important thing is to enjoy your photography. I encourage you to experiment, really enjoy your cameras, don't be too harsh on yourself when you make mistakes. Just have fun.



“I had an opportunity to pick up a Pentax 6X7 outfit with several lenses and then from that point on I fell in love with film again.”



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us.

One Book, Two Photographers

Each year, Schenectady County Public Library has a community read -- called One County, One Book -- during which time People read the same book and attend theme-related programs. The 2013 title is "The Art of Racing in the Rain" by Garth Stein. The One County, One Book program officially kicks off on Monday, February 25 with a book review at the Central Library and ends on Saturday, April 20 when the author presents a program at the Central Library. During this time Period, SPS member Bob Riccardo and Carol Donato of Altamont, NY will have their exhibit "Dirt Track Racing at Fonda Speedway" on display at the Rotterdam Library, 1100 N. Westcott Road, Schenectady, NY 12306.



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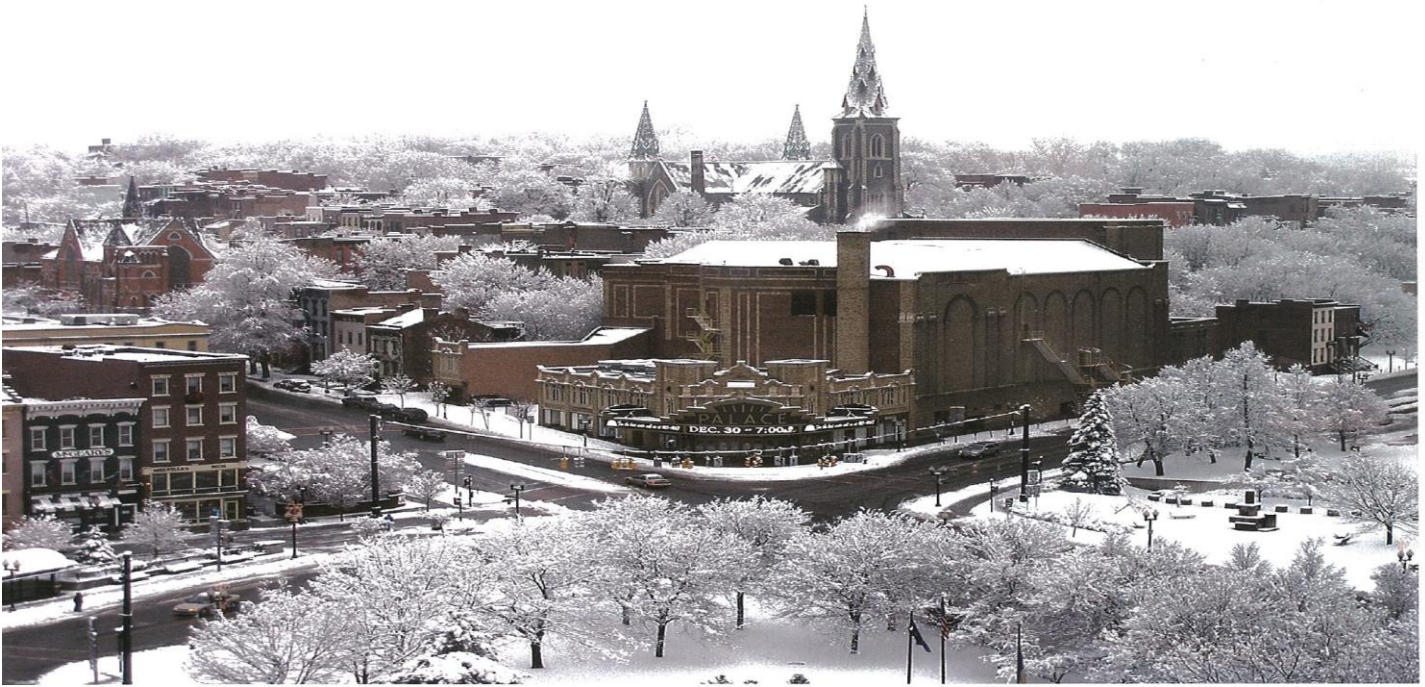
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DOWNTOWN **albany digest**

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© Luba Rickett

in this issue...



page 4
DABID
Events

page 5
Downtown
Details

page 7
Business
Profile

page 8
Downtown
Properties

page 9
Downtown
Living

page 12,13,15
Things to
Do In
Downtown
and more...

Snow Palace, Six Years Later by Luba Rickett

In 2008 Albany BID announced a call for photos for a commemorative calendar to celebrate the 400th anniversary of Henry Hudson's historic voyage.

The 13 winners were announced in Sept 2008. The following SPS members, Donald Blais had 2 accepted (June & August), Jeff Perkins garnered the month of May and Luba Rickett was December. Not only were the 2009 Quadricentennial Calendars available for sale, but so were reproductions of

the individual images (BID & the maker split the proceeds).

SouthWest Airlines magazine for Dec 2009 used Luba's "Snow Palace" in an article about Albany. That same image was published in another Downtown Tourist Guide and now 6 years after that image was taken, it appears once more in "Downtown Albany Digest".

The image was taken on Dec 31, 2007, at 9:00 am. When I got to work I noticed the snow was still holding onto the landscape. I ran up to the 10th floor of DEC and captured this with my trusty old P&S I always carried through the green tinted windows.

***Seeing is not
enough; you
have to feel
what you
photograph. -***

**Andre
Kertesz**

PSA Results Corner

Congratulations to *Bill Lanahan* for
his Honorable Mention in

Round 1 of the Projected Image
Division! Bill's winning image was:

"Where Am I?"



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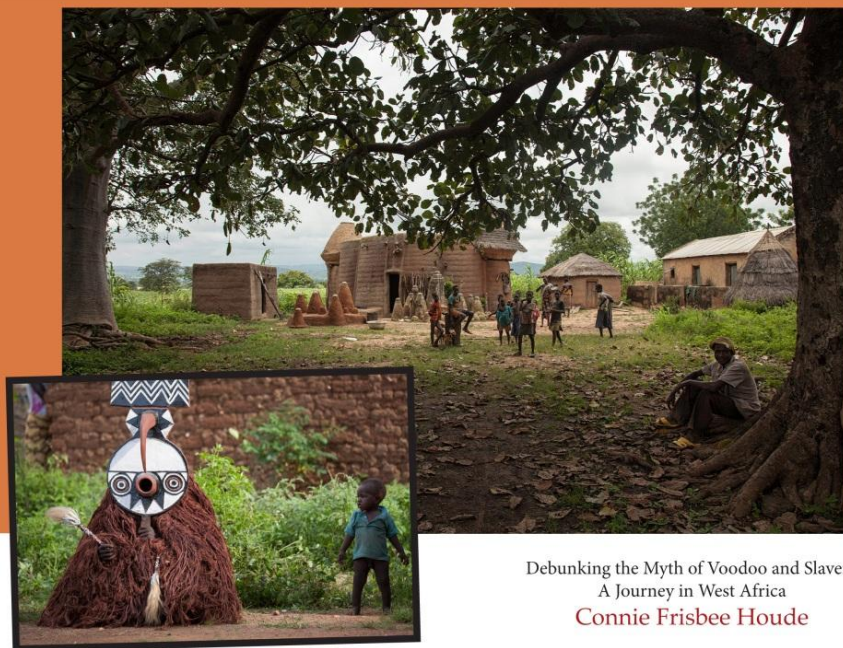
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Debunking the Myth of Voodoo and Slavery
A Journey in West Africa
Connie Frisbee Houde

Above: Tata (fortified home) in Tamberma, Benin Left: Bwa-Ba Mask Dance in Buni, Burkina Faso

Connie Frisbee Houde

Debunking the Myth of Voodoo and Slavery-
A Journey in West Africa

January 24 - March 15, 2013
(during library hours)

Artist Talk and Opening Reception:

Thursday, January 24 - 5-8 p.m.

Yates Gallery in the Standish Library

Artist Talk will begin in room L26 (lower level) at 6:00 p.m.
with reception to follow upstairs in the gallery.

Throughout western civilization there has been a misguided perception that voodoo consists of black magic, sticking pins into dolls to create evil. Voodoo and Witchcraft are separate entities often influencing and effecting the same tribes and individuals. In reality, however, the voodoo religion amalgamates a harmonious relationship with the world of spirit – the ancestors – and the world of nature. This weaving of mind, body and spirit culminates in beautiful festivals and ceremonies which are a sensory smorgasbord of music, dance, brilliantly colored costumes and masks whose symbols and story-telling serve to inform and protect the tribal members.

Slavery was something that existed among the tribes. Fortified architectural compounds and villages were developed to counter the tribal slave traders and tribal rivalries. Westerners were the consumers who met the native traders along the coast where slaves were dragged to be sold and taken through a “door-of-no-return” to the West.

West Africa is an area of the world not so different from other areas which are working to determine the best of their cultural traditions to continue expressing while creating a modern society. They struggle to avoid eliminating something important to their heritage while attempting to discover what is essential to live outside poverty and illiteracy in today's world. However, it is sad to see that many of the cultural festivals and traditions are disappearing and/or changing drastically as young people join the 21st century, leaving what they perceive as backwards and old fashioned behind.

The photographs and accompanying stories reveal my humble view of a month of travel through Ghana, Togo, Benin and Burkina Faso in September of 2012. Visiting many small villages, we were invited to participate in these magnificent festivals full of joy, laughter, story telling, singing, drumming, dancing, and mystery. -**Connie Frisbee Houde**

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Think Tank Photo to Release Sub Urban™ Disguise Premium Quality Shoulder Camera Bags

Santa Rosa, Calif. – Think Tank Photo announced that in February it will release a new concept in premium quality camera shoulder bags, the [Sub Urban™ Disguise](#). The *Sub Urban Disguises* are

designed for the professional photographer seeking smaller capacity camera bags and amateur photographers upgrading their bodies or using one to two lenses along with their new body.

The [Sub Urban Disguise Series](#) will be available in four sizes: the [Sub Urban™ Disguise 5](#), [Sub Urban™ Disguise 10](#), [Sub Urban™ Disguise 20](#), and [Sub Urban™ Disguise 30](#). Their features include a flip-top lid that folds away from the body to provide quick and unencumbered access to gear. The series meets the high-quality design standards of the original Think Tank Urban Disguise® series, but for smaller gear or photographers who want to travel light.

Gear Profiles

- The [Sub Urban™ Disguise 5](#) holds a regular size DSLRs with one to two small telephotos or primes, or a D700 with a 18-200 attached. It also accommodates Micro 4/3rds, Leica and Sony NEX systems. Great for Strobists as it fits two to three pro-size flashes.
- The [Sub Urban™ Disguise 10](#) holds a regular size DSLRs with two to three small telephotos or primes, or a D700 with a 18-200 attached. It also fits three pro-size flashes.
- The [Sub Urban™ Disguise 20](#) holds regular size DSLRs with three to four small telephotos or primes or a D700 with a 18-200 attached. It fits four to five pro-size flashes.
- The [Sub Urban™ Disguise 30](#) fits a regular size DSLR and two to four standard telephoto lenses, or a D700 with a 24-70 2.8 attached. It can also hold an iPad or similarly-sized tablet.

Key features include:

- Flip top lid opens away from your body, providing easy access to gear
- Cleanly styled design, does not look like a traditional camera bag
- Highest quality materials
- Designed to easily fit DSLR equipment
- Large padded front pocket
- Easily accessible front organizer pocket
- Stretchable side pockets fit a water bottle
- Padded zippered pocket to accommodate an iPad or similarly-sized tablet (*Suburban 30* only)
- Padded non-slip flexible shoulder strap
- Poly-ballistic fabric ensures durability
- High quality YKK zippers

- Seam-sealed rain cover included in front pocket
- Business card slot

Materials:

Sub Urban Disguises’ all fabric exterior is treated with a Durable Water Resistant coating while the fabric underside is coated with Polyurethane for superior water resistance. It also uses YKK® RC Fuse zippers, 1680D ballistic polyester, 600D brushed polyester, 420D high-density nylon, Ultra-stretch pockets, antique nickel plated metal hardware, 3-ply bonded nylon thread. The interior features removable closed cell foam dividers, 200D polyester, PU backed velux liner, 2x PU coated nylon 210T seam-sealed taffeta rain cover, 3-ply bonded nylon thread.

Specifications:

[Sub Urban™ Disguise 5](#)

- Internal Dimensions: 6.6” x 7.4” x 5” (16.8 x 18.8 x 12.7 cm) (W x H x D)
- External Dimensions: 8” x 8.5” x 6.4” (20.3 x 21.6 x 16.3 cm) (W x H x D)
- Maximum weight (with all accessories): 1.1lbs (0.5kg); Minimum weight: 1.0lb (0.4kg)

[Sub Urban™ Disguise 10](#)

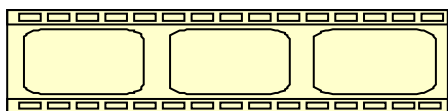
- Internal Dimensions: 8.8” x 7.4” x 5” (22.4 x 18.8 x 12.7 cm) (W x H x D)
- External Dimensions: 10.5” x 8.5” x 7” (26.7 x 21.6 x 17.8 cm) (W x H x D)
- Maximum weight (with all accessories): 1.4lb (0.6kg); Minimum weight: 1.2lb (0.5kg)

[Sub Urban™ Disguise 20](#)

- Internal Dimensions: 11" x 7.4" x 5" (27.9 x 18.8 x 12.7 cm) (W x H x D)
- External Dimensions: 12" x 8.5" x 7" (30.5 x 21.6 x 17.8 cm) (W x H x D)
- Maximum weight (with all accessories): 1.6lbs (0.7kg); Minimum weight: 1.3lb (0.6kg)

Sub Urban™ Disguise 30

- Internal Dimensions: 11" x 9.5" x 5" (27.9 x 22.9 x 12.7 cm) (W x H x D)
- External Dimensions: 11.5" x 10" x 7.3" (29.2 x 25.4 x 18.5 cm) (W x H x D)
- iPad pocket: 10.7" x 8.5" x .8" (27.2 x 21.6 x 2 cm) (W x H x D)
- Maximum weight (with all accessories): 1.5lb (1.0kg) ; Minimum weight: 2.3lb (0.7kg)



Events at the Photography Center

The Photography Center currently is hosting the exhibition "One Day: 12/12/12" featuring 80 images by 33 photographers who rose to the challenge of making interesting images during the 24 hours of December 12, 2012 (12/12/12).

The exhibit continues until March 2, with a closing reception on Friday February 22.

On that same Friday, to celebrate her 95th birthday, the PhotoCenter will fete Lady Ostapeck who plans to be present. At 8:00 p.m. we will show the recently made video of her life and work by Omonike Akenyami



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Never Be Afraid to Ask

By Dave Bennett

During my travels one day this fall I passed the Waterford Clock Company. Curious to see if there might be something worthy to photograph I stopped in. I was greeted by Laurie Marbles, I explained why I was there and she let me look around. Then she said, "I have a photo!" and she went into her office to retrieve this black and white shot she took of her son Andrew when he was just two. Then she said, "I have the hat too!" As I looked into the office there sat her grandson Brandon watching a movie. So we both said, "let's try it".

It took a little bit, at first he just wanted to watch his movie. Then he needed a cookie and he did not want to wear the hat, at all. I grabbed my maglite and placed it in the bottom of the empty grandfather clock. That's all it took, he was happy to be inside

©Dave Bennett

the clock, wearing his hat and playing with his new toy. I noticed his dad is holding a screw driver. By the time I left that day Brandon was waving through the store front door.

I had photographed the original black and white and created four new 5 x 7 prints for Laurie. My wife Gayle, Innerwood

Gallery, frame a set for her father-in-law and her son Andrew for Christmas. I went away that that day feeling grateful to be a photographer and that the universe conspired to create a once in a life time gift. Never be afraid to ask.

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Independence

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1st Place Assigned Print

Canon fire from a 4th of July reenactment at the Stillwater Block House by the 13th Regiment Albany Militia 4th Company.

I took a single image and created multiple copies with different exposures. Then imported them into Photomatix to increase the dynamic range in the canon fire and smoke.

Unicycle in Motion

©Barb Lwaton

2nd Place Assigned Print



Rounding the Barrel

©Ron Ginsburg

3rd Place Assigned Print

Canon 5D Mark II

EF70-200mm f/2.8L IS II

USM

1/500, f5.0, ISO100

Hand Held Natural Light

Altamont Fair Grounds

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Missing Venice
©Kim Koza
1st Place Color Print
Canon 10D, 28-135
Auto Mode , ISO
200
Hand held. Natural
light with a touch of
processing in Topaz

Lou

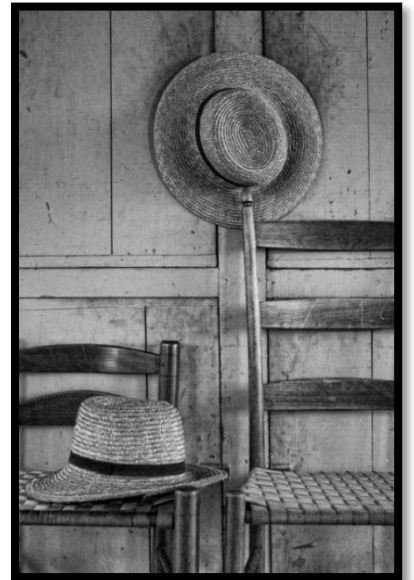
©Dave
Bennett
3rd Place
Assigned
Print
Taken in NYC
Outside
Javitz Center



The Masses ©Doug Mitchell
2nd Place Color Print
Canon 5D EF24-70mm f2.8L
1/60 f4 ISO 300 at Times Union Center
Ambient light, Photoshop with slight
enhancement for detail using Topaz

Amish Chairs and Hat

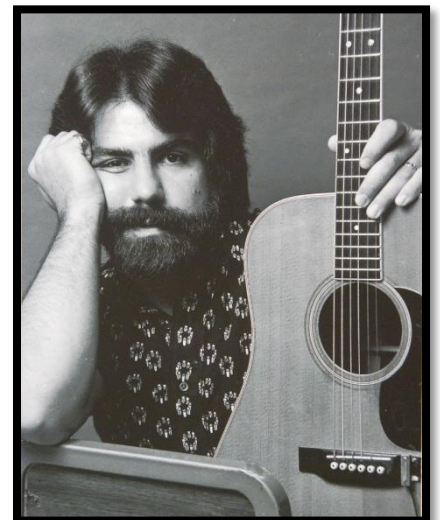
©Kim Koza
2nd Place Monochrome
Print
Canon 10D, 28-135
Auto Mode , ISO 200
Hand held. Natural
light with a touch of
processing in Topaz



Union Gate
©John Saville
3rd Place Color Print

Taking a Break

©Max Tiller
3rd Place
Monochrome
Print



PROJECTED IMAGE COMPETITION



Frozen in Time
©Robert Woll
1st Place Assigned Projected

Time ©Ron Ginsburg
2nd Place Assigned Projected
Canon 5D mk III EF24-70mm f/2.8L II USM, tripod f/8,
1/5 sec, ISO 400;



"Call Time" ©Luba Ricket
3rd Placed Assigned Projected
iPad screenshot of the clock,
cropped out the actual world clocks
and kept only the world map.
PS I overlayed an image of an old
fashioned phone I had captured at
Parillo's Armory Grill Vintage room in
Amsterdam.



Let's Go for a Bike Ride

© Bill Lanahan

1st Place General Projected

Nikon 18-200mm

1/400, f11, ISO200

I took this photo shortly after sunrise in an abandoned mining town near Death Valley. There is also an artist colony at this location and some of the artists exhibit their work outside among the ruins of the town.

New York City Kiosk © Ron Ginsburg

2nd Place General Projected

Canon PowerShot ELPH 310 HS

Focal Length: 14.8mm

f/4.0, 1/125, ISO: 800

Hand Held, Natural Light

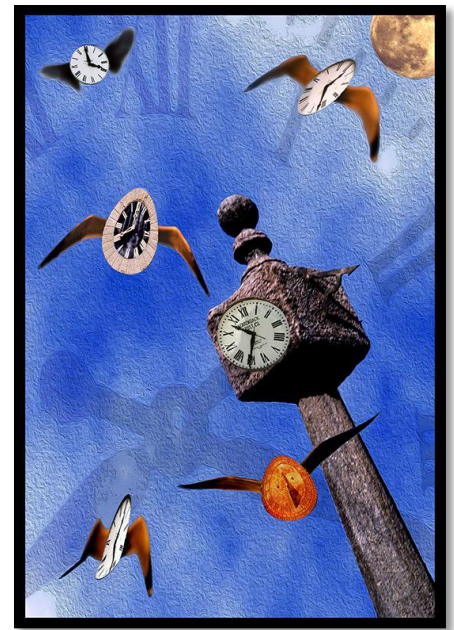


Tea and Roses ©John Sullivan

3rd Place General Projected



Morning from the Tent
 © Soumita Sarkar
 4th Place, General
 Category.
 Canon T1i, EF-S18-
 55mm
 1/320, f/5.6, ISO 100,
 Hand held, Lightroom
 Location: Moffit
 Beach, Speculator NY.



Tempis Fugit
 ©Ken Deitcher
 4th Placed Assigned Projected
 assigned
 Taken originally with a film camera
 on Fujichrome film.
 Clocks are stock images I
 photoshopped wings on to their
 sides. The background was a clock
 face seen in the image colored
 and given a texture.



Stone Beauty
 ©Sue Gersten
 5th Place
 General Print

OTHER WINNERS



Morning Coffee at the Black Cat
 ©Barb Lawton
 4th Place General Print



The Big Eye
 ©Ken Deitcher
 Another slide converted to digital. A self
 portrait. Image processed in Photoshop
 and in Redfield's Fractilius filter.

Date	Speaker	Title
2/06/2013	Tony Sweet	Video Program, topic TBA
02/13/2013	Melissa Cohn & Lauren Elsner	"Skidmore Spur"
02/20/2013	Jeff Perkins	Maximize your iPhoneography with TRUE HED and 645 Pro
02/27/2013	Katy Wright	Camera Secrets You May Have Forgotten in the Digital Age, Part 2

February Competitions

February 6th

Print – Dogs

Take some unique shots of dogs

February 13th

Projected Image – Humor

Humor in Photography. Can you make us chuckle?



Schenectady Photographic Society
Is a proud
Member of
The Photographic Society of America

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