

# FOCUS

## SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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### Marketing Your Creativity is topic of print night

Art was always a part of her life. Rainy summer days vacationing in Atlantic City, Joan Heffler's mother encouraged and even supervised arts and crafts projects; decorating shells with colored string and paints, making paper mache puppets, and then selling the wares on the boardwalk with her talented sister.

This talent was passed down from the maternal grandmother who painted in oils, sculpted and taught her grandchildren to appreciate the arts. Visiting her grandmother



Rowboats. Photo by Joan Heffler

in Delaware for weekend trips, Joan remembers following her grandmother up a very steep, spiraled and creaky staircase thinking they were going to Rapunzel's castle room. Instead, at the end of the journey was

*Please see Joan page 2*

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### Gina Occhiogrosso: Painting and Pastries Are The Things of Life

*Amy Howansky*

Gina Occhiogrosso is currently the Gallery Director at The Arts Center of the Capital Region in Troy, New York, but her career as a painter, art teacher, and gallery curator wouldn't be where it is today if it weren't for pastries. Gina has spent much of her non-art time earning extra money at the French Confection.

Her first stint at the bakery came just after she graduated with an art degree from the Tyler School of Art, which is part of Temple University in Philadelphia. She had spent her first year of college at Syracuse University, but she specifically wanted to study painting as her major, so she transferred to Temple. Philly was a great city, and many of Gina's classmates remained there after graduation, but Gina returned home to Schenectady, New

York, where she spent the next six months "vegging" on her mother's couch, trying to "figure out what to do." Gina's mother suggested that a job at the local bakery might be an enjoyable chance for artistic expression that happened to earn some money... and so began Gina's long-term relationship with baked goods.

Comical though it may be, Gina was very serious about her job, and the development of her artistic career. Soon she realized that teaching was her future, so Gina took a job as a teaching assistant at SUNY Buffalo. While giving two art classes per semester, she also took classes, earning a Masters of Fine Arts.

After graduating from SUNY, Gina returned home, and returned to the bakery. With her

*Please see Gina on page 2*

## Joan

*continued from page 1*

an artist's studio with an array of half finished clay models and easels amid dozens of oil paint tubes and that distinct smell of turpentine; the memory of which even today warms her heart and reminds her of those fascinating art lessons with her grandmother. It was there that her grandmother introduced her to the joy of artistic creativity. She watched and learned and there began her career as an artist, unbeknownst to her.

When Joan was in the first grade her teacher asked the students to draw themselves 20 years into the future. While the others drew themselves as nurses and teachers, Joan drew herself as an artist.

Her circuitous route to becoming a creative, artistic photographer took her 50 years! A major car accident, turning 50 and being fired from what she thought would be a dream job launched Joan to a deep reflection of her life. There had to be more happiness to life than this!

During her physical recovery, she

pursued her lifelong hobby that always gave her a creative outlet, and began to market her craft by selling photo notecards locally in stores and shows. However that wasn't enough to satisfy her creativity. Although she never photographed people, she nonetheless took the challenge. Drawing upon her skills, previously honed, as

a counselor, marketer and fundraiser and working with two photographic studios, she began to develop a style. Using her keen marketing skills, and constantly participating in workshops and seminars, Joan quickly moved into her own professional career photographing weddings, Bar Mitzvahs, events, portraiture, and creating multi-media presentations.

Within a very short five years, Joan has nurtured a growing and thriving business and is loving it! At the end of every year when the photography business slows



*Window. Photo by Joan Heffler*

down, she develops a yearly marketing plan. She also reevaluates, redesigns and refines her goals monthly.

Joan is as committed to her clients as she is to her craft. She is very passionate about her creative outlet and stays involved with them from concept to the end product. Joan tries hard to stay in the forefront of the competition by constantly daring herself to try new techniques, new lighting styles, and studying to find her voice, her "image" through photography.

Please join us on Wednesday, February 2nd to hear Joan Heffler.

## Gina

*Continued from page 1*

earnings, Gina was able to rent studio space, where she could go to work on her own projects. She felt very strongly that it was time to expand her own body of art work. Within one year, Gina produced a new group of paintings, and she felt

empowered by the achievement.

Unfortunately, Gina went to the studio one day to discover that all of her work was missing! Thankfully, it was not damaged, it had just been moved by the landlords into a different rental area. Gina turned lemons into lemon meringue, though, because she decided to use the new space as an art gallery to feature her own work. She set up her show, sent out notices, and waited for opening night.

Little did she realize how much a national event could effect her show. Amazingly, the gallery's opening night was interrupted by the public's concern about the riots in Los Angeles. Hardly anyone attended the opening. Her family showed up, as did some notable local artists. Happily, Gina received a review in a local newspaper, which was her official recognition as an artist in the area.

When she was about 26 years old, Gina did a residency

at the famed Millay Colony for the Arts, which is an art community at the homestead of poet Edna St. Vincent Millay. Gina speaks highly of the art colony, which she says is a "centering place." The program takes care of all daily personal aspects so that artists can concentrate their time and energy on art.

Over the years, Gina has continued to teach art, and then return home to make plans for the future. She has taught at Rochester Institute of Technology, Bucknell University, the College of St. Rose, and Russell Sage College.

Gina really MUST love working long, hard hours, because her current job as the Gallery Director for The Arts Center of the Capital Region is very demanding. She enjoys meeting interesting people and learning new things everyday, but she admits that the heavy load of responsibilities does mean a lot of stress. It certainly is stressful to curate and install an art show, since it often requires 70 hours per week to do an installation. Gina also feels a huge sense of responsibility to the community, and to the artist.

*Please see Gina page 3*



*Reconstruct. Photo by Gina Occhiogrosso*

## Gina

*continued from page 2*

Having a "sense of community" is very important to Gina and she hopes to provide some community cohesiveness to Troy by doing more projects at the arts center.

Gina feels blessed to have connected with some talented area artists who have inspired her own work with their projects. Gina also encourages people to investigate some of the lesser-known national artists such as her own favorite, photographer Zeke Berman. By photographing found objects, Berman creates images that look like hand-drawn, still-life studies.

Gina appreciates the use of illusion in Berman's work, and she says that, while most of her previous photography has been documentary in nature, her current photography uses illusion by centering around "deconstructing an image." For example, she might take a picture and then cut it up, and then use the pieces creatively in another photograph or art piece. Meanwhile, most of her paintings focus on her "life as an artist." Her pieces of art are really about "art as work."

One of Gina's goals for the future is to show her own artwork beyond the upstate New York area. She also hopes to do more teaching to encourage other artists to expand their own horizons. Though she doesn't have a lot of free time after her long hours at The Arts Center of the Capital Region, she continues to enjoy cross-country skiing, working out, and (she jokingly admits) thrift-store shopping. Not surprisingly, even though the French Confection bakery is now out-of-business, Gina doesn't hesitate to list "baking" as an enduring hobby, as well!

To learn more about The Arts Center, email [ginao@theartscenter.cc](mailto:ginao@theartscenter.cc), or visit the website (some parts are still under construction) at [artscenteronline.org](http://artscenteronline.org) for a list of exhibitions, and a schedule of art classes. Call the gallery at 518-273-0552, or visit the center at 265 River Street, Troy, New York.

Please join us on Wednesday, February 9<sup>th</sup>, to hear this talented artist.

## Digital infrared is topic of digital meeting

Max Tiller, a retired professional photographer and member of Schenectady Photo Society for over 45 years, will present an overview of making infrared images digitally.

Max will review various techniques in-camera and in your computer darkroom without the hassles of using infrared film. He will talk about the article and web site that started him down this road.

Max will discuss the various cameras and how they apply to infrared and he will show the finished images.

Those of you who have done film infrared and others who might be interested in this process should enjoy the presentation.

Max recently had a well-received exhibit at the Massry Residence of the



*Digital infrared photo by Max Tiller*

Daughters of Sarah that depicted much of his infra-red work.

Join us on Wednesday, February 16 when this Master Photographer explores the ins and outs of digital infra-red photography.

## Learn how to shoot like Carier Bresson

*Jeff Perkins, Mentoring Chair*

At the mentoring group on February 23, Jeff Perkins will discuss "Candid people and street photography," a subject loved

by many but intimidating to others. We will explore the various ways that you can improve your people photography with any type of camera. Choices for camera, lenses, film and techniques will be reviewed. At the end of the evening, you will be armed with enough info to go out and shoot like Cartier Bresson! We wish!!!

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# Profile of SPS Member

## Jim Craner

*Jane Riley*

By the age of 14, Jim Craner was creating pictures of his friends and their pets with his Kodak box camera and developing them himself in his own darkroom. His darkroom was a simple set-up in the basement. He laughs when he remembers that he didn't have an enlarger, that he used white vinegar as a stop bath, and that he had to cover all the windows with "stuff" every time he wanted to work down there. But from the beginning the most exciting part for him was seeing the image appear on the blank sheet of paper. "It was always the chemistry and technology that drew me to the field."

After graduating from college, Jim started his career as a reading teacher in Syracuse. After school hours, to add to his income, he began to work with a commercial photographer, who did brochure work, product photos with large format cameras, weddings, etc. He says they did a lot of ads involving food with companies from downstate. They had a contract with Cambell's soups, among others.

It wasn't until his children were born that he bought his first good camera. Jim says this time he set up a real "pro" darkroom for himself. Not only did he have an enlarger, but even more important, he had a real room with a "door." Jim stresses that it was the door that made it a "pro" darkroom.

After a few years, Jim moved away from teaching and into a managerial position with BOCES where he did some computer programming and early networking. He rounded out his career working with the State Ed. Dept. before retiring 5 years ago at the age of 55.

For most of Jim's life, photography played a rather constant but minor role, always in the background. It was not until he retired that he decided

that photography should take center stage for him. He decided that he wanted to dedicate his time to the field of photography and to specialize in nature photography. Several things factored into his

decision, he says. He had always loved the outdoors and animals. He had always been drawn to elegant nature photos. He knew it was a challenging and demanding field. You have to go where the animals are and search them down, that is, get out early to

catch both the animals and the light. All these things appealed greatly to him.

At the same time, he knew that if he wanted to be serious, he had to update all of his equipment. His cameras, lenses, darkroom equipment, everything, was outdated. He carefully reviewed the latest photographic equipment and researched the latest advancements in the field of digital photography.

At the time of his retirement, he felt that digital technology had advanced to the point that it was finally equal to film technology so he chose to bypass the chemical darkroom and set up his own digital darkroom. Furthermore, the quality and the life of the prints were now at an acceptable level. In his words, "The chemical darkroom was just a good way to make prints." He stresses that he didn't choose the digital route because it was simply new. He truly felt the technology had improved to the point that it was as good as film and the direction he should take. Today, nearly all of his work is digital, and he is totally pleased with his results. Jim is impressed that now even marginal images with exposure or tonal problems can be

corrected. Color calibration is now simple. Distracting parts can be eliminated. "We are now in total control of our own workflow, from the file in the camera, to Psp, to the final print." And all this is very satisfying for Jim.

In 5 short years, Jim has also become an accomplished and respected nature photographer. He has shot polar bears in Churchill, Manitoba Province, brown bears in Alaska, wolves and cats in Montana and Minnesota, and much more. A few months ago, he and his wife flew to New Mexico to shoot sandhill cranes at Bosque del Apache.

Jim is constantly working to broaden his horizons. Most recently, he started to do art shows. His goal is to do 5-6 shows a year within a day's drive.

He has his own website at <http://www.paws-photo.com/>. Take a look! His work is impressive.

Jim has been with SPS only a few years, but he has made a difference here also. The digital projector that we have been using at our meetings belongs to him. He assists with the photo essay program. He has been a presenter each year that he has been a member. And already this season, he has put together the slide show presentation of at least one of our speakers.

Jim Craner has shown us that he is a very careful thinker, a methodical person. He takes a hard look at everything around him...Then he springs into action...much like the wildlife subjects he enjoys photographing so much.



Crane. Photo by Jim Craner





# January Competition Results

## Prints

### Color 20 Entries

* Jeff Perkins	What you can do with a Sony 828	1
Kim Koza	Chinese Lantern	2
Ken Deitcher	Midsummer's Night Dream	3
Max Tiller	Flowers	HM
Kim Koza	Morelli's Coffe Shop	HM
Connie Bush	Rose #1	HM

### Monochrome 18 Entries

** Max Tiller	Cook Park	1
Kim Koza	Karl and Family	2
F. Bumardatore	Desk at the End of the Hall	3
Ray Henrikson	Untitled	HM
F. Bumardatore	Old Lamp	HM
Connie Bush	Rose #2	HM

### Assigned Low Key Portraits 12 Entries

*** Jennifer Young	Mex	1
Karl Becker	Nhan	2
Lauren Hilton	Barred for Life	3
Ray Henrikson	Alexis	HM
Ray Hull	90th Christmas	HM

### Assigned Snapshots 19 Entries

**** Kevin Sarsfield	The V	1
Jeff Perkins	Jack	2
Judy Breslau	And Now.... Marie	3
Cynthia Placek	Reflections	HM
Jane Riley	Taylor	HM
Karl Becker	Snapshot	HM

**Judge:** Phil Haggerty

**Program:** Rob O'Neil / Projections

### Winner's Notes:

\*Jeff took this photo with a Sony DS 828 on a tripod. One exposure was made with an IR filter in Sony IR mode and the other as a color photo. He merged them in *Photoshop* with various blend modes including Color Burn and Soft Light to get the desired image.

\*\* This winner was taken in Cook Park with a Minolta DiMage 7 and a 28-200mm lens with the lens set at 28 mm. Exposure with the camera meter through an infrared filter, printed on an Epson Enhanced Matte paper with an Epson 1270 Printer.

\*\*\*Jennifer placed her subject in an east facing window about 3 p.m. She used a Sony F717 and a Carl Zeiss lens. She then sepia toned it in *Photoshop CS*.

\*\*\*\*This was taken on the New York City subway system - perhaps the last opportunity to do so, since new "photography prohibitions have been put in place." Kevin use a Leica M5 with a 35mm Summicron ASPH lens and Tri X film. Kevin wrote "I had noticed

## Slides

### General Color 22 Entries

* Jeff Plant	Spring Ice at Sunset	1
Sue Gersten	Stogie	2
Ruby Gold	Vase in a Magenta Spotlight	3
Jean Burton	Goose Island	HM
H. Johannessen	Untitled	HM
Kevin Sarsfield	Patterns in Poinsettias	HM

### Assigned Organic 16 Entries

** H. Johannessen	Untitled	1
H. Johannesen	Untitled	2
Ken Deitcher	Dahlia	3
Connie F. Houde	Stoned	HM
Kevin Sarsfield	Monkshood	HM

**Judge:** Gary Gold

**Program:** Greg Yankosky / Social change through photography

### Winner's Notes:

\*This winner was taken with an F90X on a tripod, a 300 mm Nikon f4.0 lens and E100VS film. It was a spring sunset on Great Sacandaga Lake. The melting ice forms ever changing patterns and appears black against the sunlit water.

\*\*The photo was taken using available light with a tripod mounted vintage Pentax Spotmatic with a Super Takumar 55mm f2 lens and a close up tube. Exposure was one half second at f16 using Kodak E100s film. The black background was courtesy of my wife, a velvet dress draped over a chair. The tomato and its vine had been purchased for consumption, but I thought it looked so photographic, the red of the fruit and the green of the vine, along with the softness of the tomato and the sharp lines of the vine. So before it got eaten I set it up and came up with this image.



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this fellow rider in the seat across from me since he was engaged in a very animated "conversation" with his girlfriend. When several strap-holding standees entered the car, they provided a natural screen for photography. After pre-focusing and setting the shutter-speed to 1/30th second, a wide-open aperture of f2.0 let me wait for just the right moment to catch this expression, framed by the "V".

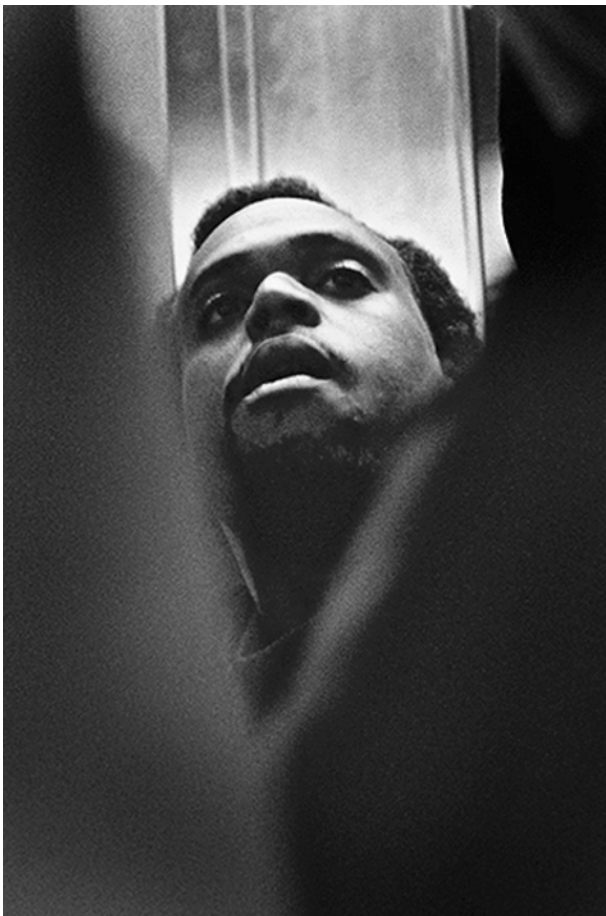
# January



Howie Johannessen Untitled 1st place assigned (organic) slide



Max Tiller Cook Park 1st



Kevin Sarsfield The V 1st place Assigned (snapshot) print



Jeff Perkins 1st place color print

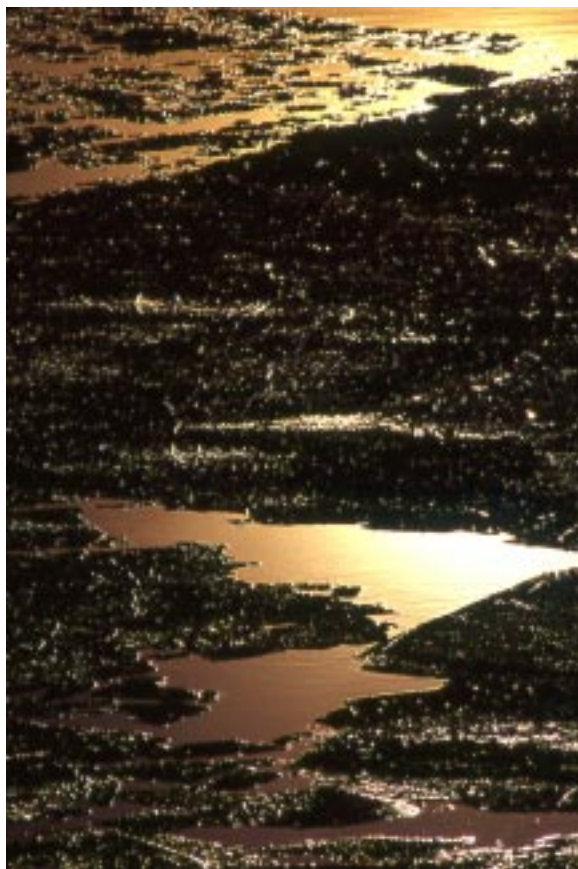
# Winners



1st place Monochrome print



Ken Deitcher Dahlia 3rd place assigned (organic) slide



Jeff Plant Spring Ice at Sunset 1st place general slide



Sue Gersten Stogie 2nd place general slide



# What is a Histogram?

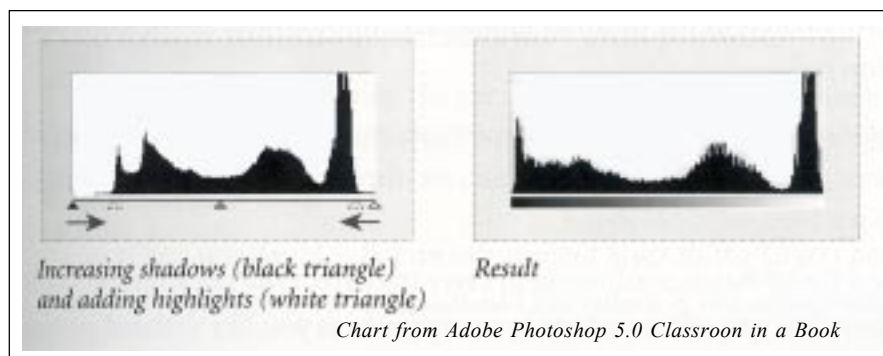
Ken Deitcher

A histogram is a chart. Period. Just a chart. Like something you might see in Excel. In fact, it's a bar chart. So what does a histogram graph? Well, to make a histogram, your histogram software (usually an image editing program) reads every pixel (that's a picture element, or a spot in plain old English) in your image and counts how many of them are black, how many of them are white, and how many of them are one gray or another.

In short, a histogram graphs your image's luminosity, or brightness. The bottom axis of the graph (where the Years usually appear in an Excel spreadsheet) represents the scale of luminosity values from black (aka 0) to white (255) with 254 grays in between (don't be fooled by the 0).

The side axis of the graph (where the dollars usually go) represents the number of pixels for each luminosity value from 0 to, well, whatever it takes. So if you have no white pixels in your image, the right end of the histogram will be flat. And if you have no black pixels, the left end will be flat.

If you have a black-and-white image, you'll have one tall line at the left end representing all the black pixels and one



tall line at the right end for all the white ones. And if there are twice as many white ones as black ones, the line at the right end will be twice as tall as the line on the left.

If you have an image that only displays four grays, it will only have four lines.

But when you look at your digicam's image, you should see a very nice mountain range with no gaps. It may not go all the way from black to white, but don't be alarmed - that can be an asset.

Now that real-time histograms are beginning to show up on digital camera displays, you need to know how to read them at a glance. Even if you don't have the benefit of a histogram that displays each channel in a different color, the overall range presented as a black graphic will still give you important information about your picture.

The left side of the histogram represents

dark tones. When the vertical bars are clumped toward that end, your image is a low-key photo because most of the information (and pixels) is located in the darker tones. Conversely, when the indicators are clumped to the right end, your image is considered high-key and most of the information is contained in the lighter tones of the photo. A photo with full tonal range shows a distribution of pixels where the middle has a hump and both ends slope down to a decreasing population of pixels. A spike at the farthest extremes of either end indicates "clipping," which means that a good number of pixels are either too white or too black to have any usable information. Thus, the shadow or highlight information has been lost, or "clipped," from the image. Aside from clipping, or losing good data, there really is no such thing as an ideal histogram. High-key, low-key, and full-tone are all legitimate methods of image presentation.



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PSA has a roster of travel aides in the United States and abroad who will help you with information on specific areas you plan to visit. Wondering about usually overlooked scenes to include in your visit? Wondering what time of day is best to shoot a popular sight? Ask the travel aide.

The annual conference will be held in Salt Lake City, Utah from August 29th to September 3, 2005.

For more information about PSA, go to [www.psa-photo.org](http://www.psa-photo.org) or e-mail [hq@psa-photo.org](mailto:hq@psa-photo.org)

## How to enter and win photo contests

*Ken Deitcher M.D. FPSA*

What is a good photograph? It is a very hard definition to define. It can be any image capture you enjoy looking at. Theoretically it should have four elements: Composition, Exposure, Technique and Presentation.

The image should capture the interest of the observer or judge. It may be unique or common but to be a winner should stand out from all the other images.

Compose images that get attention:

Point of Interest	Framing
Angle of view	Patterns
Get in close	Cropping
Lines	Avoid mergers
Simplicity	Contrast
Balance	Viewpoint
Diagonals	Rule of Thirds
Direction of Movement	
Background and Foreground	

The first rule is - Photograph what you like. Do not make an image that you think the judges will like. If you do you will never have your own style or individuality.

Keep taking images of all kinds. Build up a portfolio of images that you can use in the future for competitions, contests and your own use. Try not to limit yourself to one type of image or you will be 'type cast'.

Many judges are subconsciously or are overtly biased. We have seen this many times. A judge may not like 'cats' or 'digital' images. This should not take place in judging but it does.

Do not 'play' to the judge's interests or you will lose. If a judge is an expert in flower photography he will be super-critical of your flower images or may not prefer flowers at all in his or her judging.

Judges are human and fallible and make mistakes and are not the last word. An image may lose one night and may come in first some other time.

Photograph what you like but try at times something different. Break the rules, it may work!

Know where your images are and how to retrieve them. A great image that is lost and cannot be found is an image never taken. Remember an image is a capture in time that cannot be repeated.

Have you noticed that in a catastrophe such as an earthquake, fire or explosion, in which a home is destroyed, the first things the survivors seek are old photographs to remember family, friends and the past moments?

Why Enter

For the photographer who is confident in his or her abilities and is knowledgeable of the techniques available, entering contests can enable one to compare his or her works with a vast number of competitive photographers.

Winning is a "high" or "ego trip" of great help in increasing self confidence but rejections are the path to winning. Be prepared to lose more than win. Don't get discouraged! The awards are secondary to the universal recognition and satisfaction of seeing your photo in print.



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## Six digital camera bag essentials

Tim Grey

You don't have to be a professional photographer or have expensive equipment to take professional looking pictures. One of the keys to good pictures is preparation. This means carrying a camera bag and filling it with essential accessories.

It's easy to get caught up in the world of digital camera accessories. There are so many nifty gadgets and gizmos. But you don't want to go overboard—having so much stuff that you need a small suitcase to carry everything.

Here are the top six things you should carry with you:

1) Extra storage and batteries. These are no-brainers and equally important. There's nothing more frustrating than finding your memory card is nearly full. You end up rationalizing which pictures you can delete—maybe your child's team will be state champs again next year.. and which stay.

Always have at least one extra (and empty) memory card in your case. A 512-megabyte memory card can cost between \$60 and \$150, depending on its type. If you are going on a trip and are expecting to take a

lot of pictures, consider a portable storage unit. The FlashTrax (<http://www.smartdisk.com>) and eFilm PicturePAD (<http://www.delkin.com>) allow you to transfer pictures off your camera and later onto your computer. A 40-gigabyte storage unit runs \$450 on the Net. Or, for a few dollars, have a drugstore put them on CD.

When it comes to batteries, carry enough power for a day of shooting. If your camera uses rechargeable batteries, pack a quick-charging unit that can be plugged into your car. You may find yourself far from an electrical outlet.

2) Lens cleaner. The best-framed picture is easily ruined by a dirty lens. You can pick up a good but inexpensive (less than \$15) lens cleaning kit at any photo store. It should consist of a blower brush, cleaning solution and soft cloth. Clean handkerchiefs are also good at wiping down lenses.

3) Plastic bag. When foul weather is at play, protect your camera with a plastic bag. Aquapac (<http://www.aquapac.net>) and Keep It Dry Case (<http://www.keepitdrycase.com>) have clear bags ranging from \$45 - \$340. These bags will protect your camera (even in shallow water), while still allowing you to take pictures. You can also use a large food

storage bag for protection, although it may not be as good for taking pictures.

4) Block out the light. Framing a shot with the LCD or navigating a menu during a very sunny day is next to impossible. Combat overly bright conditions with an LCD hood. Check with your camera manufacturer to see if it sells one for your model. Expect to pay about \$30. Hoodman (<http://www.hoodmanusa.com>) sells hoods that fit a number of LCD screen sizes, all under \$20.00

5) Shed some light. Sometimes darkness is your enemy. So, it's great to have a little pen flashlight. This will help you find items in your bag. It's also handy for looking at buttons and settings.

6) Manual. This is what separates the experts from the amateurs. Professionals know their equipment like the backs of their hands. The rest of us snap photos too infrequently to know everything about our cameras. By packing your manual, you can quickly refer to it when an error message occurs or if you need to do something other than point and shoot.

Finally, when choosing a camera bag, don't go for the biggest-sized model. You'll find yourself buying more and more stuff to fill it up. Make a list of everything you want to carry with you and then purchase the bag.

*It's about time we started to take photography seriously and treat it as a hobby.*

Elliott Erwit

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# News You Can Use

## Don't use the parking garage

Please do not park in the parking garage across the street from the church. It is a private garage and cars have been towed away. If the church parking lot is full, park in the lot that is up the hill and across the street.

## Jane Riley wins award

Jane Riley won "best of show" at the Orlando Camera Club's monthly meeting. Not only is she enjoying the Florida sunshine, but she won \$50.00 for her photo in the "shadows" category.

## Slide projector needed

Amy Howansky and Jeff Meyers are looking to buy a slide projector. If you have one for sale, please call them at 374-6525 or e-mail them at Amyhowansky@yahoo.com

## Trip planned to George Eastman House

We would like to plan a trip to tour the Kodak Eastman House and Museum on May 21, 2005. This will be a great trip to

learn more about photography, see old cameras, tour the grounds and gardens. There will be an exhibit of Edwin Weston's work at that time. Estimated cost for admission and bus trip is 35-45 dollars, if at least 50 people sign up. Guests are welcome! Anticipate a 7 AM departure time from Albany. Contact Jeff Perkins at his email: [Jeffperkins1946@cs.com](mailto:Jeffperkins1946@cs.com) to register.

## SPS Board meeting dates changed

The SPS Board meetings will be held on the third Wednesday of the month, Digital night, instead of the usual print or slide nights. This will be in effect for the months of February, March and April.

## Joan Heffler has exhibit

SPS member Joan Heffler has an exhibit at Temple Gates of Heaven, 850 Ashmore Ave. in Schenectady. Her photos reflect her travels to Eastern Europe, Israel and Italy. The exhibit will be up until February 27th.

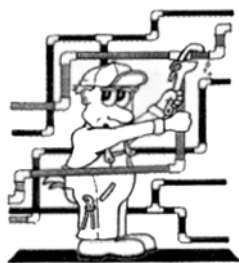
## Winter Weather Advisory

Since we live in the cold and snowy Northeast we can expect a little snow and ice during the winter months which may force the cancellation of a meeting. If that happens, the announcement will be on WRGB Channel 6; it will be on our web page; and if you are not able to access either one of those, please call the chair person of that meeting. On print night, call the print chair, on slide night, the slide chair, etc. Their names and phone numbers are on the back cover of this newsletter.



## Soho Photo Gallery accepts Bill DeLanney's photos

Bill DeLanney had 2 pictures accepted (1 honorable mention) at the Soho Photo Gallery in NYC for the national juried Krappy Kamera show (all plastic cameras). Entries from 42 states/238 phtgrs/1400 images submitted...60 images selected from 53 phtgrs. 1st, 2nd, 3rd place and 3 honorable mentions. Show will run from March 1 to April 2nd.



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## Web Page Address

**[www.schenectadypicturesociety.com](http://www.schenectadypicturesociety.com)**

## February Calendar

Wednesday, February 2 Print group: Marketing you Creativity / Joan Heffler  
Assigned: Fog & Mist

Wednesday, February 9 Slide group: A Gallery Director's Guide to "The Arts Center" / Gina Occhiogrosso  
Assigned: Silhouettes

Wednesday, February 16\* Digital: Digital Infra Red / Max Tiller  
Assigned: Use of Photoshop Filters

Wednesday, February 23 Mentoring: Candid People Photography / Jeff Perkins

Meetings are at 7:30 p.m.

\*Board meetings are at 6:30 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 \$30.00 for individuals and families. The *Focus* newsletter is included in the membership dues. SPS meets at the First United Methodist Church, 603 State Street, Schenectady, New York. Parking and entrances are on Chapel Street, a one way street off Nott Terrace. Guests are welcome at all regular meetings.