

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 75

February 2006

Number 5

February print group presents Fred Bremer

Form follows function

A photographic study of the grain elevators and mills of Buffalo, New York

In the First Ward area of Buffalo, NY, Frederick Bremer lived in the shadows of the grain elevators that line the banks of the Buffalo River. Living alongside these structures, where family members and neighbors worked, sparked his interest in architecture and later, in photography. His photographs expose the relationship of “form follows function.” Beyond the utilitarian purpose of the

grain elevators, we will explore the underlying simplicity of their geometry and their vast scale. Even in decay, they still maintain their character, standing majestic and imposing as monuments to the past industrial might of Buffalo.

Fred is a graduate of the State University of New York at Alfred with an Associate Degree in Architectural Technology. He also graduated from the University of Oklahoma with a Bachelor of Science in Environmental Design

Please see Bremer page 9

Randall Perry to speak to SPS slide group

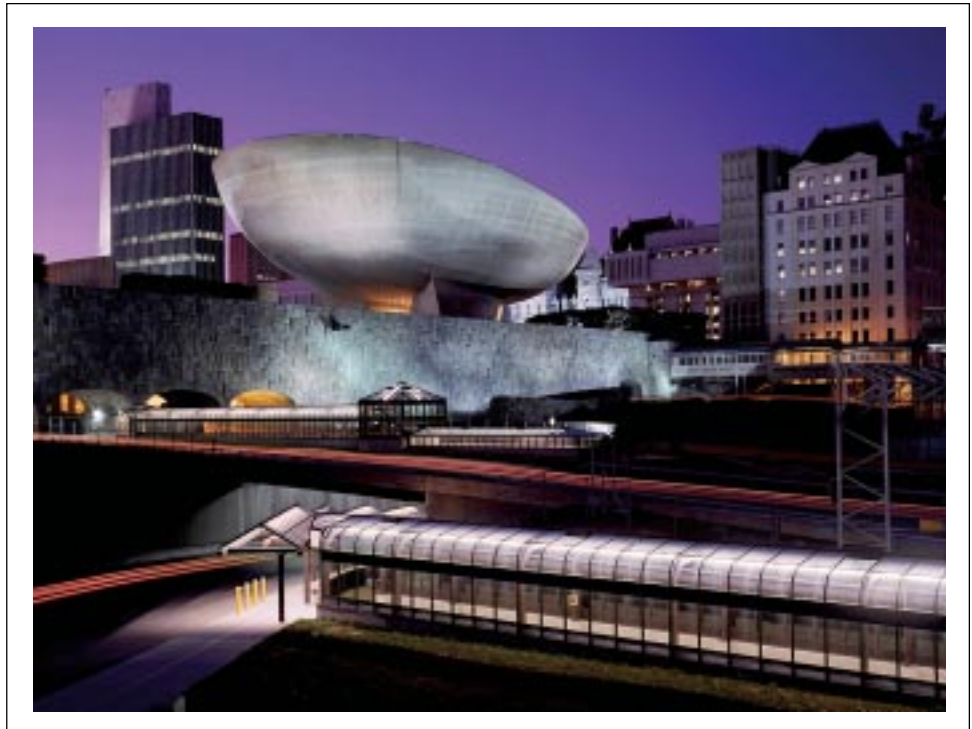
Kevin Sarsfield

Now, take a moment – and imagine where you would like to be using your camera when it is minus 6-degrees Fahrenheit – the wind is howling – and there is a foot of snow on the ground. How does Naples, Florida sound?

On the other hand, when fashionable upstate New York is suffering its 9th day-in-a-row of 90 plus temperatures coupled with 95% humidity, are you the first one to grab your

Please see Perry page 3

*Downtown Albany
Photo © Randall Perry*





Monochrome
print.
Photo by Frank
Bumbardatore

Digital group presents Frank Bumbardatore

Hi, my name is Frank Bumbardatore and I have been asked to speak about my methods of printing in Monochrome on digital night, February 15th. I have been involved with photography since the early 70's. It all started at the young age of 15 when I was living in France for a summer as a cultural exchange student. My parish priest, a close family friend, lent me his Zeiss Icon 35 mm camera with 10 rolls of slide film and about 20 minutes of instruction. Miraculously, I actually came home with some decent images.

The next few years were involved with girls and fast cars but when I joined the Air Force, during the Southeast Asian "Conflict," I met someone who was very involved with photography. I ended up in Thailand where I bought what I thought at the time was the best camera I had ever held. It was a Yashica Electro 35. I outgrew the camera in about an hour. A friend ordered a Canon Ftb for me and had it shipped to my home base at Loring AFB, Maine.

The next few years were spent spinning my wheels while trying to improve my photography. I joined the Schenectady Photo Society in the mid 90's and, with the help of the group, and master Max, I began to see the many other ways to express my photographic opinions. I hope to see you at the meeting.

Ed Ticson will address the Fine Arts group on February 22nd.

N. Sukumar


Ed Ticson will be the Fine Arts speaker on February 22nd. Ed is a figurative realist painter and a very enthusiastic teacher. At the meeting, Ed will show some of his paintings and talk about color theory and image making and representation in general; painting and photography both being techniques for two-dimensional image making, just different media. Over the centuries, artists have made images with a lot of thoughtfulness in construction. There are fundamental reasons for the way artists construct images, an understanding and appreciation of which can be very valuable for fine art photographers.

After receiving his BS in finance from Siena College, Edward Ticson worked as a freelance commercial artist, illustrating for textbooks, before attending graduate school. He received his MFA from the University of Albany in May 1999, where he taught both drawing and painting. Since then, Ed has also taught at the College of St. Rose and has been teaching at Siena College for the past six years. For many years Ed has been active at the Troy Arts Center, where I took several figure drawing and pastel courses with him. Ed enjoys teaching people of different backgrounds; in one of the classes I took with him, we also had as students a couple of high school kids alongside the dean of my school! Ed has recently started teaching at Sage College. His work has appeared in both regional and national shows, including a solo show at Siena, the faculty exhibition at the Troy Arts Center, and the Mohawk Regional Invitational 2000. Ed lives in Cohoes and has also curated a few shows. Exploring humanity is an important aspect of Ed's work.

In his teaching, Ed stresses many things that photographers can relate to, such as developing an eye for balance, composition, light and color and developing tonal value in an image. Painting and photography are all about studying the effects of light; light is the value that holds an image together. Not everything is equally important in art. Understanding the foundations and appreciating the fundamental issues makes art more accessible and helps people better appreciate painting and fine art, rather than being intimidated by them. Ed would like to welcome wide participation in his presentation by as many SPS members as possible.

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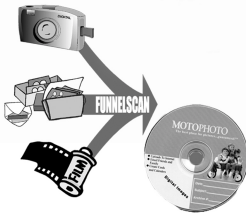
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Perry

continued from page 1

camera for a leisurely romp in the Sun? Probably not! However, if you could be strolling the breezy shores of Orleans on Old Cape Cod, even toting your 12-pound tripod could seem downright pleasurable.

And then there are those perfect spring days in Albany and the glorious blankets of Fall Foliage in October that make living here in the Capital District “THE” place to be.

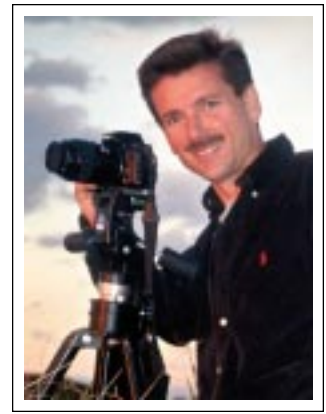
Well, our featured speaker for February has the best of each of these options, since he has studio locations in those three wonderful areas.

Randall Perry has been producing award-winning photographic images for almost 20 years. Specializing in Architectural and Interior Design Photography, Randall’s expertise in lighting and capturing detail has kept him in demand throughout the country.

His interest in photography began as a student at Shenendehowa High School. However the lure of the South (and perhaps the weather, as well...) let him to pursue his studies at The Art Institute in Fort Lauderdale, Florida and at the Randolph Technical Institute in North Carolina. He worked for nearly two years in High Point, NC before being offered a job in New Jersey at a large commercial studio. Moving back to this area in 1985, his previous experience prompted him to open his own studio a year later. Commercial work, annual reports, small products and tabletop work occupied his time and allowed him to refine his technique. Word spread – and in 1995, the opportunity to offer his services to the Cape Cod market of architects, builders and resort properties led him to open a studio in Orleans. Exterior work can be challenging during the winter months – either in the Capital District - or on the Cape. However, when an option to expand into the Naples, Florida market became available, Randall Perry SOUTH was created. A set schedule each month allows clients in each locale to avail themselves of

his services.

A key to Randall’s success is noted in his studio’s philosophy: provide high quality, comprehensive photographic services to design-oriented professionals; treat every client the way we wish to be treated; and deliver the best possible work on time – and on budget. Much of his early client base has been maintained, and it has been enlarged over the years.



Randall Perry

Not many of our SPS members are shooting large-format transparencies, but Randall does that on a daily basis. 4x5 chromes make up a large part of his work and the flexibility of the format allows for tremendous refinement of the image. Imagine trying to make perspective adjustments with a 35mm camera. For the most part, it just can’t be done. However, the 4x5 provides for independent modifications of lens and film planes, so that verticals remain vertical – and focus can be maintained throughout the image. In addition, however, Randall has incorporated a Digital Specialist into his studio workflow, so this has added a new dimension to the services he provides to his clients.

Want to try Architectural Photography? Randall will provide his insights as to the hiring process. How does he approach the project at hand? What problems can be anticipated? Scouting the location. Scheduling the shoot. What to anticipate when the weather might not cooperate? Light sources? 4x5 vs. digital? These and other topics will be covered in Randall’s presentation on Wednesday, February 8, 2006. Join us – bring your questions – and enjoy the evening discussing Architectural Photography.



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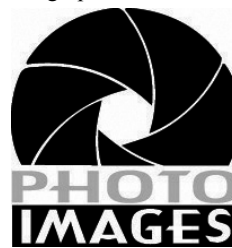
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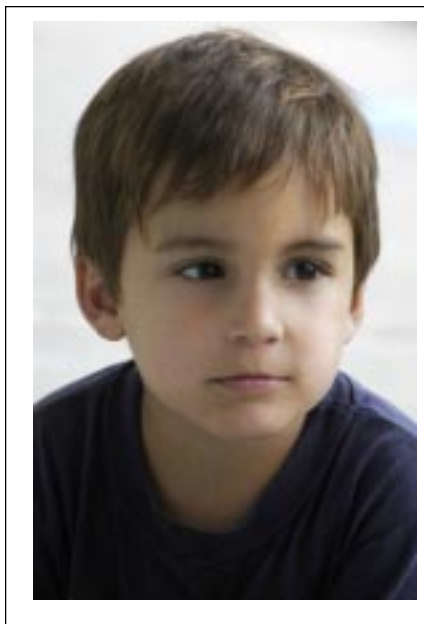
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How to: Make a Pencil Drawing from your Color Photo

Text and Photos by Jane Riley

Here's a quick and easy way to convert a favorite photo into a pencil drawing.

1. Begin with a cropped and optimized color photo on Photoshop.
2. Convert your photo to B&W by selecting: Layer—New Adjustment layer—Hue/ Saturate. Slide the saturation slider all the way to the left to remove all color.
3. Create a New Layer by pressing Ctrl. plus J to create a duplicate layer. It will be labeled automatically Layer 1.
4. Press Ctrl. plus I to invert the photo, which makes it a negative.
5. Make Layer 1 the active layer. Change



Original photo in color



6. the blend mode of this new, inverted Layer 1 by choosing Color Dodge from the drop-down list of the blend modes at the upper left of the Layers palette. Because the upper blend layer is already very light, the resultant Color Dodge blend will be nearly pure white.
6. With Layer 1 active, select Filter—Blur—Gaussian Blur to bring back detail. Move the Gaussian Blur arrow to the right. Keep your eye on the sketch. Stop when the sketch looks good to you. The greater the blur, the darker the sketch will be.
7. You might want to do a little burning and dodging at this point. For example, I burned the boy's shirt quite a lot to add detail and contrast.
8. Merge the visible layers by choosing Layers—Merge Visible. I like to make the lines of the drawing darker with levels or curves.

9. I also like to play a bit more with the sketch, such as add a sepia tone, one of the artistic filters, or even bring paint back to add a touch of color. Experiment and have fun!

Tips from Moose Peterson:

As a general rule, your shadow on the ground needs to be longer than you are tall if you're going to be able to capture the full range of light on a scene.

This is an old reference for contrast range.

Carry a clear Ziploc bag. Wrinkled and scratched, it makes an excellent diffuser with no color shift.

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January Competition Results

Prints

Color 25 Entries

* Robert Near	Curve in the Dories	1
Jane Riley	The Kitchen Stairs	2
Don Blaise	Casco Bay, Maine	3
Robert Near	Burning Thru	4
Bob Ricketson	Coral Roses in Black Square	5
Kevin Sarsfield	Bird of Paradise	HM
Bob Warner	Vermont Farm	HM
F. Bumbardatore	Pine Cone	HM
Ken Deitcher	Grand Mufti	HM
Jane Riley	Mind the Gap	HM

Assigned Trees 18 Entries

** Barb Lawton	Stark Naked	1
Bob Gough	Puddle Tree	2
Bob Gough	Birch Bark Rings	3
Ray Henrikson	Three Trees	4
Ray Hull	Nutten Hook	HM

Monochrome 21 Entries

*** Jane Riley	The London Eye	1
Max Tiller	Quiet Cove	2
Kevin Sarsfield	Greasy Gears	3
F. Bumbardatore	Fog and Trees	4
Ray Henrikson	On the Constitution #1	HM
Barb Lawton	Hooked	HM

Judge Joanne Hoose

Program Harry Wirtz / Achieving high resolution images and prints from film originals and digital files

Winner's Notes:

*New member Robert Near took this winning photo in Peggy's Cove in Nova Scotia at 6:45 p.m. just as the sun had dropped below the horizon. He used a Canon 1Ds mark I on a tripod with a Canon 200mm f5/6 lens. The digital ISO was 400. It was taken at 1/200 sec @ f/14 with a minus 2/3 exposure compensation. He shot the photo in RAW and processed it with Photoshop.

**Barb took this winner with a Minolta Dimage 6 digital camera on a tripod. The camera was set to B&W with a deep red filter to simulate infrared effect. She used levels in Photoshop Elements to improve the contrast and applied a midnight filter. She printed it on an Epson P2400 with the printer's controls set to sepia.

***Jane shot this photo with a Nikon D100, hand held on a very gray day. She shot at jpeg fine, 1/640 second at f5.6 and overexposed by one stop. She optimized it with Photoshop CS. She was looking for architectural detail when she saw all those graphic lines.

Slides

General 18 Entries

* Ruby Gold	Washington Park in May	1
Linda Wroble	What's for Lunch	2
Kevin Sarsfield	Ten Pounds	3
Ken Deitcher	Weevil	4
Luba Ricket	Reflecting St. Michael	HM

Assigned Through a Looking Glass 12 Entries

** Ken Deitcher	The Refractive Eye	1
Kevin Sarsfield	Window to the Soul	2
Jeff Plant	Mirror and Ice	3
Luba Ricket	L-L-L-Lauren	HM

Judge Bob Gullie

Program PSA Digital Salons / Ken Deitcher

Winner's Notes:

*This was taken on a beautiful afternoon in May in Washington Park with a Canon A95 digital camera on a tripod. It was imported into Photoshop but there was no need to enhance it as those were the true colors. Image was converted to a slide by Slides.com

**Ken took this interesting photo with a Canon 20D camera, hand-held, and a 28-135 IS lens. Image of eye was pasted in Photoshop over the magnifying lens. Image was converted from digital to a slide by Slides.com

An important reminder...

for all those entering slides. Please put your name and the title of your slide on the slide mount and be sure to put that little dot in the left hand bottom corner as you view the slide.



Schenectady Photographic Society
is a member of the
Photographic Society of America



First place color print Robert Near Curve in the Dories



First place monochrome print Jane Riley London Eye

*Jane
compe
win*



*Second place
assigned slide
(through the
looking glass)
Kevin Sarsfield
Window to the
Soul*

*First place assigned slide
(through the looking
glass) Ken Deitcher
Refractive Eye*



*Second place assigned print (trees)
Bob Gough Puddle Tree*



*Second place
general slide
Linda Wroble
What's for
Lunch?*





*First place general slide Ruby Gold
Washington Park in May*



First place assigned print (Trees) Barb Lawton Stark Naked

*Second place
monochrome print
Max Tiller
Quiet Cove*



Second place color print Jane Riley Kitchen Stairs



Profile of SPS Member

N. Sukumar

Jane Riley

N. Sukumar was born in Calcutta, India, and came to the U.S. to obtain his doctorate when he was 22 years old. He had a teaching assistantship at Stonybrook in 1979, and by 1984 he



had acquired a PhD in chemistry from that school. He did post doctoral work under a Humboldt Fellowship in Germany at the Univ. of Bonn. He has lived and studied in various parts of the U.S., including the University of New Orleans, the University of Southern California in Los Angeles, Marquette University in Milwaukee, and most recently,

RPI in Troy. In addition, Sukumar has written

numerous articles for scientific journals and presented lectures in such places as India, Switzerland, Germany, France, Sweden, and the United States

For the last seven years, Sukumar has worked at RPI as a research chemist. He is a computational chemist who does theoretical work in such areas as drug design, quantum chemistry, spectroscopy, density functional theory, cellular automata, and fractals. In addition to doing research at the school, he also writes scientific articles, designs software, and teaches classes to graduate students.

Shortly after obtaining his PhD, Sukumar returned to India for a lengthy period of time. It was then that he got involved with computers and started a computer training school to teach both school children and adults. Sukumar says it was a niche market as the people of India were demanding much needed updated computer training.

Sukumar says that he has had virtually no formal training with computers. He

The Louvre. Photo by N. Sukumar

says he picked up his computer knowledge by himself, “by poking away” and through books.

It was at that time in India that he learned HTML to put together websites. He laughingly says that he still puts together the websites using HTML without the aid of any software program. Sukumar maintains the SPS website www.schenectadyphotographicsociety.com, PSA’S Nature Division site, and his own site: www.sukumarfineartphoto.com.

Sukumar was introduced to photography when he was a teen in India. The camera used 120 film. He laughs when he remembers the first time he used the camera. Although he unloaded it in the shade, he still overexposed the entire roll and got nothing but blank pictures.

He says that photography wasn’t important to him until he was a little older and living in the U.S. Then he had an old Kodak camera with a bellows that used 620 film. The film was so hard to find, that he had to go into New York City for it, and each roll of film only had 8 exposures.

Soon after, he decided that he wanted a REAL camera...so his wife bought him one...”a Kodak instamatic!!!” he laughs.

It wasn’t until 1984 that he finally got that first REAL camera, a Canon AE1, a camera that he is still using as his principal camera, nearly 20 years later.

Ironically, Sukumar isn’t very interested in digital photography. He says that he has a digital camera, but he doesn’t do much with it. He insists that he isn’t very technically minded, and since he works with a computer all day, he wants to leave it behind and have some fun with his camera. He stresses that he does “photography for pleasure.” “I don’t want to study it to death,” he says. Sukumar explains that he was born in a poor country, and he is very uncomfortable in the ever-changing, disposable world of digital photography. He doesn’t want to buy a new camera, printer, software, and scanner, every few years.

He avoids printing his own work on an ink jet printer, he

says, because there are too many trial prints before you get it right. He says he knows just what he’s going to get in the darkroom.

In his early photo work, Sukumar concentrated on shooting landscapes. He and his wife would travel to various famous natural



Please see Sukumar page 9

Sukumar

continued from page 8

locations, and he would record their beauty on film. He soon realized that most people weren't interested in these images, and they "ended up in a box." His photos were mere records of the places he had visited, he determined. Then he decided that people prefer to see images of people rather than landscapes. But he knew that he could never be a good street photographer because it was too difficult for him to approach a stranger on the street. He turned instead to figure study. This type of photography suited him much more because he sees the human body as a landscape, as line, form, and shadow. Sukumar says, "these photos are like set-ups in that you are not merely catching the moment."

Today, Sukumar does about half landscapes and half figure work. The landscapes are still appealing, but figure study work gives him more creative opportunities. With a model he can be a more active participant in his work and create his own composition by means of lighting, positioning, or posing.

Louie Powell and Nick Argyros played a part in getting Sukumar to SPS. Louie saw Sukumar's work at a Lark St. Fest. and invited him to speak at the club. Nick used to bring him to the club and introduced him to the darkroom. Sukumar says that Nick gave him a brief lesson on how to print, and then he read a few books, went into the darkroom, experimented, and has been printing his own work ever since. Sukumar especially likes the fact that the darkroom hasn't changed much at all over the years...it fits his philosophy of conserving.

As a nature lover and conservationist, Sukumar takes an active role. He belongs to the ADK Club, the Appalachian Mt. Club, and is a trip leader of the Hudson-Mohawk Chapter of the Sierra Club. He does his small part to preserve the nature he loves by working on trail maintenance and participating in other club projects.

As brief as this profile is, I think you can see that Sukumar has never met a subject he couldn't master. Go to his website and enjoy both his landscapes and figure work.

Bremer

continued from page 1

and a Bachelor of Science in Architecture. Fred has worked in award-winning architectural firms, as a Director of Architecture for major companies, and now is the principal of his own firm located in Niskayuna.

Please join us on Wednesday, February 1st for a very interesting speaker.



Grist Mill Photo © Fred Bremer

PSA convention to be held in Baltimore

This year, the Photographic Society of America's annual conference will be held in Baltimore, Maryland, just a few hours drive from Albany. It will be held September 3-9 at the Hunt Valley Inn. There are always many opportunities for photo ops and learning from leading photographic experts. More information will be coming in future issues of the *Focus*.



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Street photography in the digital era

Curt Miller

Most folks who know me well, know that my work is solidly rooted in two distinct genres: street photography and landscape photography. For the former, I have always used Leica rangefinder cameras and, for the latter, large format view cameras.

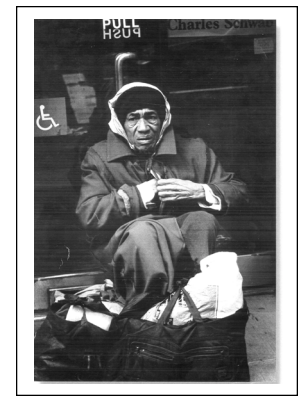
As with most people addicted to image-making, I got myself involved and invested in digital capture and output. In spite of that investment, however, the quality of my images suffered dramatically. You just can't (and I'm not meaning to start a flame-war over this statement) make "decisive moment" - type pictures with a digicam or digital SLR or make super high-end prints from a tiny 12mp 35mm chip in a digital SLR that can stand up to what can be made from an 8"x10" negative (there simply isn't enough information). The problem (with the former) isn't really in the capture medium but rather in the type of camera. Even in the era of film-only, I never used an SLR in the street because it draws so much attention to itself you can't get the images. It's simply the wrong tool. Likewise, a digicam simply isn't fast enough in either single capture or in followup shots.

Well, enter the era of improved processing equipment. It now appears that most, if not all, Wal-Marts have Fuji Frontier processors (these are the same that high-end machines pro labs touted which distinguished them from Wal-Mart two years ago). Now, for about 10 bucks, they'll print up a 36 exposure roll of film, with a disc of scans included! While this may seem like old hat to some, it's not the same product as they delivered just 6-12 months ago. This is a much higher quality output than previously offered (and, I think the price is lower, too!).

Additionally, I am now bringing rolls of B&W negatives that I have meticulously developed myself in my own home-brewed soups to Wal-marts, and having them print and scan them. This gives me work prints to scrutinize (for 20 cents apiece!) and digitized copies (exquisite for up to 8x10 digital prints) to play

with in PhotoShop before going into the darkroom to make exhibition-quality prints.

This workflow has greatly expanded my horizon and capabilities. While B&W digital output has improved, it can't compare (yet) with the best from the chemical darkroom. But, this new workflow allows us to continue using our film (35mm anyway) cameras until the manufacturers come up with digital bodies for our lenses and printing technology improves. As I said, my problem was that the digital cameras available wouldn't allow me to do the type of photography I do. Over the years, I learned to not constrain my vision by confining it to a particular piece of equipment, but rather to choose the equipment that allows me to pursue my vision. The Frontier allows me to do that with my street work.



Homeless in NYC
Photo by Curt Miller

Someone asked the following question and then Curt's answer follows:

"Curt, I went to your website because I'm interested in possibly shooting street scenes which I've never pursued before. Many of your photos had two or three distinguishable people and that got me to wondering about model releases. When do you request them and when do you not?"

The issue of model releases is always coming up and is the subject of much conjecture and banter. While law is always in flux, as I understand it, if the picture is for non-advertising purposes (but may still be for commercial use, as in a published book) AND the photograph does not disparage the individual, then no release is needed. Many publishers are demanding model releases for all pictures in their books, just as a hedge in the event law changes in the future so they don't get sued down the road. The flip side to all this is that if you ask people to give you a release, nine times out of ten they're either going to say no or ask you what it's worth to you. Imagine the chilling effect this would have on street photography.

Jeff Perkins wrote: One technique that works for Shelby Adams is to take the picture, approach the folks and tell them they make great subjects and he'd like to send them a photo. With the photo, he sends a letter of thanks and includes a model release. He gets a high percentage back with a yes.

Editor's Note: Curt does not have any ties with Fujifilm or Walmart.

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News You Can Use

New SPS member wins honors

Robert Near's photo of Bash Bish Falls was used by Black Dome Press as the cover photo for Russel Dunn's latest book *Hudson Valley Waterfall Guide*. The book was released for sale at the end of November. Bash Bish Falls is located in the Taconic State Park in Copake Falls, NY (you actually park in NY state and take a ½ mile hike over the Massachusetts state line to get to the falls). If you are a photographer that loves waterfalls, the Russell Dunn books are a guide to many great water falls across NY.

In addition, Robert's photograph titled *Hard and Soft Waters* received a 2nd Honorable Mention for Editors Pick 2005 Awards on the Nature Photographers Web site. The photo was taken January 2nd 2005 in the Catskill Mountains along the trail leading into the Kaaterskill Falls

Nature Photographers Editor's pick Awards site hyperlink is: <http://www.naturephotographers.net/articles0106/je0106-1.html>



Hard and Soft Waters
Photo Robert Near

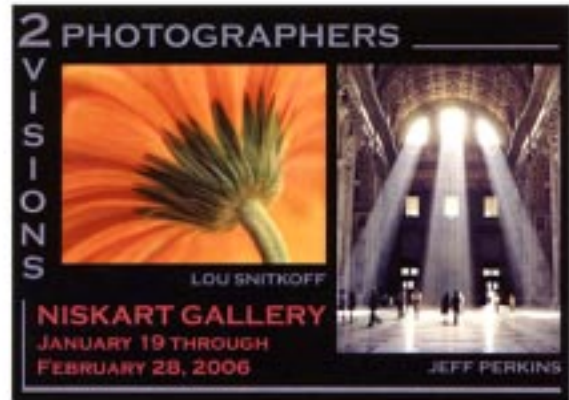
Two members will exhibit their prints

Ken Deitcher and Max Tiller will be among the artists who will be exhibiting in the upcoming show at the Exposed Gallery of Art Photography. The show will open on Saturday, February 11 with a reception from 5 - 8p.m. The show will run until March 14th. The show is entitled "Love", with Gail Nadeau as the featured artist.

The Exposed Gallery is in Main Square, 318 Delaware Ave., Delmar, New York. Hours are Wed - Fri 10-6, Sat 11-4 and Sun Noon - 4.

Ken Deitcher has two photos published

Ken Deitcher had a photo in the January issue of *Popular Photo* magazine and another in *Petersen's Photographic* magazine.



SPS member Jeff Perkins and former SPS member Lou Snitkoff are having an exhibit of their photographs at the Niskayuna High School Art Gallery from January 19th through February 28, 2006. The artists' talk will be on February 8 from 1:30 - 2:45 p.m. The artists' reception will be on February 14th from 6:30 - 7:30p.m.

The high school is at 1626 Balltown Road in Niskayuna. Enter through the Media Center entrance on Nott Street.

Happy 75th Birthday Schenectady Photographic Society

This year, SPS is celebrating its 75th year. What was happening in 1931? Kodak introduced Kodalith film and plates. Verichrome film was introduced which offered greater latitude and finer grain than previous film. A 620 and a 616 film were brought out.

In 1931, Kodak introduced the Camp Fire Girls' camera. It took 127 film and cost \$6.00. Kodak also brought out the Coquette camera. It was a Kodak Petite Camera with matching lipstick holder and compact and sold for \$12.50. They also sold the No. 1A Gift Kodak Camera packed in a cedar box for \$15.00

Ilford introduced Hypersensitive Panchromatic film, later known as HP (as in HP 3, etc.) They also brought out the Ilford Panchromatic film with an ASA of 32.

In 1931 the first Leica with freely interchangeable lenses was manufactured. We've come a long way baby!!!

**SPS records with sorrow
the death of our member
Chris Vavura.**



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February Calendar

- Wednesday, February 1 Print group: Photographic study of Grain Elevators / Fred Bremer
Assigned: Animals - From Cats to Pythons and Beyond
- Wednesday, February 8 Slide group: Architectural photography / Randall Perry
Assigned: Man's Best Friends - Images of household pets
- Wednesday, February 15* Digital: Unique Approaches to Black and White Digital Photography / Frank Bumbaratore
Digital mentoring 7:00 p.m. - 7:30 p.m.
- Wednesday, February 22 Fine Arts: Color Theory and Image Making / Ed Ticson

Meetings are at 7:30 p.m.
 *Board meetings are at 6:30 p.m.

Happy Valentine's Day

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.