FOCUS
SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 77 | February 2008 | Number 5

*Photo © Karisa Centanni*

## February Print Night Speaker – Karisa Centanni

*Robert Near*

Karisa has lived and worked here in the Capital District for most of her life. Her passions are making photographs along with cooking great food and then sharing these with others. You will find her work tells stories of finding the exotic in the everyday and being lost by strolling down the street that awaits just outside her apartment door.

Karisa is quoted, "Like most, my work changes as my life changes; in a basic trajectory it has evolved around the contemporary Arts issues/trends and social plus food justice issues." During her presentation Karisa will discuss using photography, performance art, visual art,

*Please see Centanni page 4*

## Ron Rosenstock will take us on photographic trip around the world

On Wednesday night, February 13th, the projected imaging group will present Ron Rosenstock. His presentation will include a slide show of recently made digital photographs from his travels to Iceland, Ireland, Italy, Peru, Morocco, The Czech Republic and Death Valley, California.

Ron has studied with Ansel Adams, Minor White and Paul Caponigro. From their early influence in the 1960's, it has led him to a life in photography.

He started leading photo tours in 1967. In those years, he has led more than 200 tours to many destinations worldwide. At present, the destinations he is concentrating on are Ireland, Tuscany, New Zealand, Morocco, Czech Republic, Peru and Death Valley. Ron has retired from Clark University after teaching photography for thirty years.

He has published four books of his exquisite black and white and color

*Please see Rosenstock page 4*

# Fine Arts Group to feature Electronic Collage Artist

*N. Sukumar*

The February 27 Fine Arts Group meeting will feature a program entitled "Interfuse: Digital Photographic Collages" by electronic artist Gene Greger. Gene's recent exhibitions include SIGGRAPH Art Gallery exhibits at San Diego (2003), Los Angeles (2004, 2005) and Boston (2006), juried exhibitions in New York City (Viridian Artists, 2005, 2006) and at the Kinsey Institute Erotic Art Show (Bloomington, IN, 2007). While there has been much written and said about the confusion and the line between porn and art, Gene's solo show at the Fulton Street Gallery last year demonstrated how to use the former to create art. His digital collage of George W. Bush is, in my view, one of the most insightful and true-to-life presidential portraits of all time!

*Seventh Avenue, Photo © Gene Greger*

Gene studied at RPI, earning a Bachelor's in Computer Science in 1991, with a concentration in Computer Graphics and Electronic Art. He then went on to Cornell, graduating with a Master's in Computer Graphics and presently works with the National Weather Service in Washington, DC, on forecasting software. Photography was always part of Gene's environment; his father was a professional photographer, who worked on diverse photojournalist projects such as Wyoming graveyards and the New York city race riots. Gene's interest in electronic art started at a young age with his fascination with video games, which led to his subsequent concentration on computer graphics programming and art while at RPI. He has also worked on computer rendering of architectural spaces and has authored a manual on Elevator Surfing [§]. Gene's latest direction is in the representation of time-based photographic work, including not only time-lapse photography, but also images spanning several days and months.

While Gene's artwork can be viewed online at Invincible Muffin Productions (http://www.invinciblemuffin.com/), we will have the opportunity to experience some of his collages full-size at the February 27 Fine Arts Group meeting, as well as his video animations, and learn about the techniques used in their creation.

[§] If you don't know what Elevator Surfing is, you need to come to the meeting!

*Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited, and the wealth and confusion man has created. It is a major force in explaining man to man.*
*~Edward Steichen*

# Black and White Print Master– Frank Bumbardatore

*Jim Craner*

Do you feel like your chances of winning the 'Mega Millions' are better than your chances of producing a gallery-worthy black and white print on your inkjet printer? Well, you are not alone. Indeed a whole industry has arisen to improve your odds replete with special inks, software, and techniques that border on alchemy. Within the ranks of the SPS are a very small group of photographers who have beaten the odds, and mastered the craft of consistently producing excellent grayscale images from their inkjet printers. One of them is Frank Bumbardatore, the Digital Group's presenter on February 20.

*Photo © Frank Bumbardatore*

The challenge in grayscale printing using inkjet printers is twofold. The first issue is preserving delicate details in both the highlight and shadow areas. The second is keeping the overall print neutral – i.e. free of any unwanted color cast. The inkjet printer has a nasty habit of wanting to introduce some color into the mix. Worse still, the exact nature and extent of the color cast are often not predictable from one print session to another, making conventional corrective measures ineffective. Some photographers simply throw up their hands after a fashion and live with the results or try to force the print towards a consistent tint (can you say 'sepia toning'.) Frank, on the other hand, has coaxed two generations of Epson desktop printers (the 2200 and 2400) to do his bidding. Frank's black and white prints are nearly indistinguishable from those produced in the chemical darkroom – rich blacks, delicate detailed highlights, and neutral mid tones. Congratulations Frank!

Frank has a special affinity for the black and white print as he is partially color blind. Frank likes to joke that he has a huge advantage when it comes to previewing a scene as a grayscale image. A familiar face at nearly every SPS meeting, Frank has won numerous awards over the years for his photography, and has held nearly every office in the organization. Currently the jovial mentoring co-chair, Frank is always willing to share his knowledge and experience with other members. Years ago I was stunned by the quality of the images in Frank's award winning photo essay entitled *Nick's Diner*. I had to remind myself that not only were those inkjet prints, but they were done before any of the very recent improvements in print driver software and printer profiles that have made black and white inkjet printing a little easier.

Please join the SPS Digital Group on February 20, 2008 and enjoy a presentation by Frank Bumbardatore, a master of black and white inkjet printing. Frank will share both his techniques and an insider's view into a special piece of software he uses. *Called Quad Tone RIP*™ this software is both effective and affordable.

I am also very pleased to announce that Frank and I will be co-leading a workshop entitled *Printing in Photoshop - Optimizing Your Prints*. This workshop will be held on Saturday, February 23 at the Photography Center of the Capital District in Troy, New York. Details will be available at www.photocentertroy.org, and in direct mailings to PCCD members.

## Centanni

*continued from page 1*

and now film-making to help convey and support her message. She will also be discussing her latest project in which she is applying for a NYFA SOS grant to offset costs for an upcoming trip to Chiapas, Mexico.

This upcoming project involves the chance to travel to Chiapas, Mexico for one week with Equal Exchange, a Worker-Owned Co-operative specializing in Fair Trade coffees, teas, and cocoa. She will stay with a farmers' coffee bean co-operative in the Sierra Madre mountains in Chiapas, Mexico. Karisa's goal is to bring them images and stories of their customers at the Honest Weight Food Co-op, where Karisa holds a day job. Conversely, by bringing photos and stories of Chiapas back to the Co-op, she hopes to form a connection between Albany and the farmers: people who rely on the outside purchase of their crop at a fair price to support themselves. Karisa will examine international trade policies, and she hopes to return to Albany able to explain why our purchasing practices are so important.

Please join us on February 6th for what should prove to be a very interesting presentation about using grants for photography to help tell the story of the world around us.

## Rosenstock

*continued from page 1*

photographs: *The Light of Ireland, Hymn to the Earth* and *Chiostro (Cloister)* which showcase his photographs of Italy. Most recently he published *Journeys* which has his recent color digital work.

His work has been featured in over one hundred exhibitions since 1967, both in the U.S. and abroad. His photographs are to be found in the permanent collections of the Fogg Art Museum at Harvard University, the Worcester Art Museum in Worcester, MA, The Polaroid Collection in Cambridge, Mass, The Hallmark Museum of Contemporary Photography in Turners Falls, MA and the International Center of Photography in New York City.

Plan to be with us on February 13th for a very interesting photographic trip around the world.

*Jeff Perkins, mentoring chair, led the SPS field trip to the Plotter Kill Nature and Historic Preserve to photograph the waterfalls. In January, Jeff led a trip to Magic Wings in Massachusettes to photograph butterfly wings.*

# January Competition Results

**Prints**

**Color 41 entries**

| | | | |
|---|---|---|---|
| * | Ron Herndon | Red Rock County | 1 |
| | Bernie Herman | Adirondack Fall | 2 |
| | Ray Henrikson | Eastfield Village #3 | 3 |
| | John Saville | Sagamore Mirror | 4 |
| | David Jeffery | Days Gone Past | 5 |
| | Robert Near | Self Cleaning Oven | HM |
| | Bernie Herman | Stairway to Heaven | HM |
| | John Saville | Red Tailed Hawk | HM |
| | Max Tiller | Back Lighting | HM |
| | Bob Warner | White Glove | HM |

**Monochrome 25 Entries**

| | | | |
|---|---|---|---|
| ** | Robert Near | Two States of Water | 1 |
| | Max Tiller | Stairs | 2 |
| | John Sullivan | Danse Noir | 3 |
| | Ray Henrikson | Church Window | 4 |
| | Louie Powell | Wings #2 | 5 |
| | Barb Lawton | Pruyn House Mantle | HM |
| | Colleen Magai | Reflections | HM |

**Assigned City Life 16 Entries**

| | | | |
|---|---|---|---|
| *** | Kevin Sarsfield | A Moment in Time | 1 |
| | Drue Sokol | Pack of Pigeons | 2 |
| | Luba Ricket | Arts Garden View | 3 |
| | Tom Miller | Waiting for the Walk Light | 4 |
| | Colleen Magai | Painter in the Park | HM |

**Judge** Sandy Noyes

**Program:** Mark Hobson / The Landscapist

*Ron took this beautiful picture at Arches Nation Park, near Moab, Utah. He used a Nikon D200, f8 at 1/300 second with center weight metering, an ISO 400 and auto white balance in RAW. The Nikkor 18-200 lens was set to 18mm auto focusing. It was printed on Epson R2400 photo printer using Premium semigloss paper.

**This monochrome picture was taken at Platte Clove in the Catskill Mountains with a Nikon D2000 on a tripod, and an 18-200mm zoom lens at 90mm using an ISO 100. The HDR image made up from three exposures at 25, 6 and 1.3 seconds with an aperture of f/11.0 and a 4 stop ND filter. It was converted to B&W using Photoshop B&W adjustment layer.

***Kevin writes: As I sat in a cross-town bus taking me to the Photo Expo in New York City, I watched a number of NYPD patrol cars in convoys, lights a-blazing, controlling traffic in the downtown area. Never without a camera, I leveled my Leica M3 and 50mm Collapsible Summicron at one parked near our stop. The officer was peering over his black & white and the next instant, he raised his hand to his mouth. Tri-X yielded 1/125th @ f2.8 through a yellow filter and I had my "decisive moment" for the day. His expression is in marked contrast to the carefree ones of the women behind him. A fraction of a second later and the moment was gone. Would I have gotten the same image with the shutter delay of the digi in my pocket? I think not !!!

**Slides**

**General 14 entries**

| | | | |
|---|---|---|---|
| * | Budha | Old Homestead | 1 |
| | Robert Near | Penaquid Light | 2 |
| | Jeff Plant | Glass Wall | 3 |
| | Ken Deitcher | Endo Skelleton | HM |

**Assigned The Color Red 14 Entries**

| | | | |
|---|---|---|---|
| ** | H. Johannessen | Raspberries | 1 |
| | Jeff Plant | Blue Stripes on Red | 2 |
| | Kevin Sarsfield | Poinsettia Detail | 3 |
| | Luba Ricket | Red Rug | HM |

**Judge** Tom Stock

**Program** Jeremy Plant / Railroad photography

Winners Notes:
*Budha took this winner with a Nikon F5, a Tamron 28-75mm f.2.8 lens and Fuji Velvia 100 film. It is a photo of President Calvin Coolidge's Homestead in Plymouth Notch, Vermont.

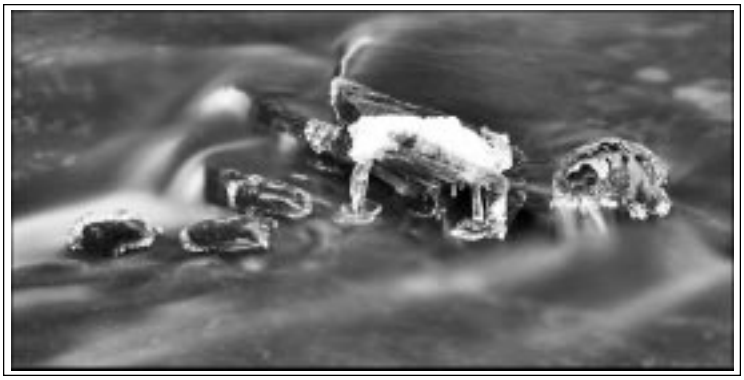
**Howie writes: This image was taken at the Troy Farm's Market. I spent a couple of hours wandering around taking pictures of all the colorful flowers, vegetables and people. Farm's markets afford a great opportunity for photographing a variety of subjects.The image was taken with a Nikon N90s with a Nikkor 28-70mm, f/3.5-4.5 lens. Exposure was aperture priority at f8 or smaller, at about 1/125 second using Fujichrome Provia 100 ASA film. I wanted to get all of the baskets in focus so I minimized the aperture opening as much as possible with the hand held camera. Baskets of berries filled the top of a table so to create bold image elements I moved about the table settling on a composition that included only the several baskets captured in the image. Focal length was about 50-70mm. I spot metered on the berries.

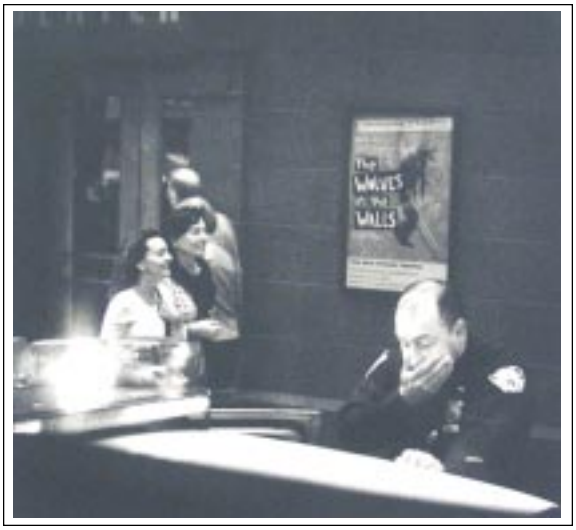
PSA Photographic Society of America

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

## *January print competition winners*

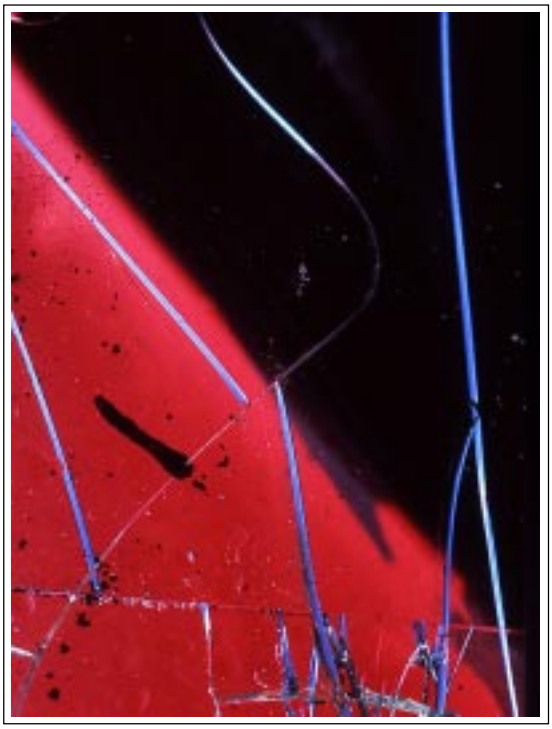
Clockwise from top right:
1st place color print © Ron Herndon *Red Rock County*
2nd place monochrome © Max Tiller *Stairs*
1st place assigned © Kevin Sarsfield *A Moment in Time*
1st place monochrome © Robert Near *Two States of Water*
2nd place color print © Bernie Herman *Adirondack Fall*
2nd place assigned © Dru Sokol *Pack of Pigeons*





## *January slide conpetition winners*

Clockwise from below:
2nd place general slide © Robert Near
*Penaquid Light*
1st place general slide © Budha *Old Homestead*
2nd place assigned slide © Jeff Plant
*Blue Stripes on Red*
1st place assigned slide ©Howie Johannessen
*Raspberries*



# Profile of SPS member

## John Ogden

John Ogden's passion for photography is part of his family heritage. His grandfather, Beecher Ogden, was a photographer in New York City in the 1930s. Although Beecher was not a professional, photography was like a second career for him. He belonged to a large photo club in Manhattan that had a community darkroom, which allowed him to shoot, develop, and print his own work. He shot thousands of photos of the city and eventually became known for his documentation of the city during that era. As a treat for all of us, we can view several of his images on the New York Public Library Digital Gallery website. Type Beecher Ogden in the Search window, and 26 of his images will appear. You can even purchase one, if you choose. I think you will find his work impressive.

John's father had the photo fever too. As a young man, he did a lot of black and white work and hand coloring. John says that his father created some "absolutely fantastic images." Later he specialized in shooting slides and movies and loved creating shows for the family. On every big family occasion, his father's slide show was the main event of the day. Dad used a manual projector, John was his assistant, sitting at his side to remove the slides and place each slide back into the tray in its correct position.

His father did his best to make sure John caught the photo fever. He patiently waited until John was in the fifth grade before he gave him his first camera, a Brownie Hawkeye. It was a simple plastic box camera, but it had a bright viewfinder with the feel of a twin lens reflex. John says he took "tons of photos" with that camera, pictures of family and friends, places of interest, the "usual kid stuff." His second camera experience was a bit more challenging, an Ansco Memo dating back to the late 1920s. It was an early 35 mm film camera. John remembers that it was kind of awkward in that you had to cock and fire the shutter while looking through a barrel viewfinder. It also had a weird sliding film advance. Of course, you had to estimate distance and calculate the exposure yourself. Film in those days came with a sheet of directions on how to calculate exposures. If it was a cloudy day…or a sunny day…you would look at the chart and determine what the F stop and shutter speed should be. It had no flash…and the film was slow…it was a hand me down from his father, and John laughs when he says, "My results were pitiful! I went back to the Brownie."

But if he was really on his best behavior, he could borrow his father's "good" camera, an Argus C3 "brick". That camera had a rangefinder and interchangeable lenses. It had no meter, so you still had to make exposure calculations yourself.

Other cameras followed. The less expensive Polaroids came out. He remembers that his first Polaroid used B&W film, but didn't have a flash. The thrill for him was that for the first time the results were immediate. "You knew what you got, or didn't!"

After high school, John studied electrical engineering at RPI, and there was little time for snapshots. He married shortly after graduation, and only after the birth of his son was he drawn back to photography. At that time, he bought himself a 35 mm Mamiya SLR. What truly excited John about this camera was that it had a light METER. For John, the meter made all the difference. At long last, taking a picture was a simple matter. His first really good film camera was his Nikon 8008S. This camera had it all: matrix metering, auto focus lenses…in his own words, "I went nuts!"

A few years ago, John bought his first digital SLR, a Nikon D70. Now, he really could see exactly what he was getting! John loves shooting digital. His favorite SLR these days is a Fuji S3. This camera, he explains, has 2 sets of sensors,

*Please see Ogden page 9*

*Photo by © John Ogden*

## Ogden

*continued from page 8*

one set for low light and one set for regular light. In other words, 6 megapixels of lows and 6 megapixels of highs, which serve to increase the dynamic range so you have detail in both the highs and lows. He says it is also very good in low light conditions.

John is an engineer, but feels that he is really a mechanic at heart. He likes an old saying "Both an engineer and a mechanic can take a machine apart, but when the mechanic puts it back together, it will work." He got his start at his uncle's gas station in Long Island where he learned how cars worked. Because John has always felt "a need to know" how things work, he must have loved that gas station…

John has the same "must know" attitude about cameras. He truly understands how various cameras, lenses, printers, scanners, etc. work. John says, "If it's a camera, it must have THIS; it must do THAT; I understand them." John confesses that he reads the B&H Catalogue from front to back. Of himself, John says, "I'm curious. So I read and snoop around a lot."

The best part is that John loves to share what he knows. He says he learned that from his mother, who was a teacher. If he doesn't know the answer to an equipment question, he will try to find out for you. No wonder some of us at SPS go to John before we buy a new camera or lens.

So what does John do with all of his photos? He looks at them. He collects them. He catalogues them. BUT…he does not put them into albums. He does not submit them for competition. He doesn't even print them. He says he is too busy to do much else with them. "Maybe when I retire," he says. He told me that he did get published once though…a centerfold…Yes, a CENTERFOLD…the centerfold of "Truck Trends Magazine!"

The truth is that John is a very busy guy. He works long hours as an administrator for an electric power organization in Albany. He bikes, does cross country skiing, travels, hikes, maintains an older house, and has, in his own words, a "serious addiction for model trains." He says he's lucky if he answers his email once a week.

John admits that photography is maybe his third love, after trains and history. His interest in trains came from his maternal grandfather, a Pennsylvania RR man. John's father happened to be an early model railroader in what became known as HO scale. One Christmas, John's father bought him an HO train set, but much to the chagrin of his mother and grandfather, it was a Baltimore and Ohio set… not Pennsylvania.! With that first train set, John was hooked. At the present time, he belongs to two historical societies, reads railroad magazines, historical publications, and books on the history of railroads, especially his favorite roads, the B&O and the Western Maryland. John also collects miniature vintage brass locomotives representing significant '40s and 50's steam locos for both railroads. Each locomotive is detailed and painted to represent it's correct "in service" appearance. His interest in history does go beyond railroading, into the Industrial Revolution, Military History, Historic Personalities, and more.

No job is too big or too small for John. He says that he finds it an honor to help out at the club as refreshment co-chair. He realizes that his efforts are appreciated. He even has some expansion plans…hopes to start brewing coffee soon. John's message to us all is, "Keep all those cookies coming!"

## PSA convention to be held in Portland, Oregon this year

The Photographic Society of America's annual convention will be in Portland, Oregon from August 31st to September 6th, 2008. This will be a unique experience to visit the Oregon Coast and surrounding area.

*The following bit of trivia is in honor of President's week during this month of February.*

In George Washington's days, there were no cameras. One's image was either sculpted or painted.

Some paintings of George Washington showed him standing behind a desk with one arm behind his back, while others showed both legs and both arms.

Prices charged by painters were not based on how many people were to be painted, but by how many limbs were to be painted.

Arms and legs are "limbs" therefore, painting them would cost the buyer more. Hence the expression . . .

"Okay, but it'll cost you an arm and a leg."

# How To Remove Unwanted Tourists From Your Scene

*John Saveille*

Assume that your are in an attractive tourist location and you want to photograph the scene and have no tourists in the image but the parade of tourists is relentless giving you no reasonable chance to get a shot without a tourist. How are you going to get your shot? Assuming that the tourists are moving around, there is a simple way to get your image. It involves taking a series of images as the tourists move around exposing the background that was covered by tourists in the first shot. The camera must be mounted on a tripod so each shot is in perfect registration with all the other shots and all shots are of the same exposure, zoom and focus. Depending on how many tourists you need to remove and how much they move around, you may need to shoot 5 or more images. For the purpose of learning it is helpful to study the removal of one tourist first. If you need to remove more than one tourist you can take as many images as required to reveal the scene behind all the tourists then repeat the process below as many times as needed.

1. With the camera mounted on a tripod take two shots, one with the tourist in a given spot and another after the tourist has moved off that spot exposing all the background that was covered in the first shot by the tourist. Be sure that each shot has the same exposure, zoom and focus.
2. Open the **Layers Palette.**
3. Open both images in photoshop as a copy of the original. Close the originals to preserve them from being altered.
4. Label the first shot as **Copy 1** and the other as **Copy 2**.
5. Select **Copy 1** and make a copy of it by clicking on **Select/All** then **Edit/Copy.**
6. Select **Copy 2** and paste **Copy 1** on it by clicking on **Edit/Paste.** This will generate a second layer in the Layers Palette. You should have two layers in the Layers Palette, one labeled **Background Layer** and the other labeled **Layer 1**.
7. You no longer need **Copy 2** so you can close it.
8. Now we will put a **Layer Mask** in **Layer 1** in the **Layers Palette.** Do this by clicking on **Layer/ Layer Mask/Reveal All.** This should put a white rectangle in the layer 1.
9. Be sure that the color swatches in the block at the bottom of the **Tools Palette** shows **Black** as the **Foreground Color** and **White** as the **Background Color.** (If you click on the tiny black and white squares in the bottom left corner of the color swatches block it will make the two main colors black and white. If you click on the tiny curved arrow in the upper right corner it will reverse the colors.)
10. Now open a **soft-edged brush** in the **Tools Palette**. Adjust its size using the bracket keys, and start brushing over the tourist you want to remove. (If you remove something not intended just switch the **foreground** color to **white** and brush over the areas you want to restore it.) Your unwanted tourist should now be gone.
11. Now you can combine the layers by clicking on **Layer/ Merge Down** or **Layer/Flatten**, then sharpen and save the image.
12. If you need to remove more than one tourist, shoot as many shots as needed to be sure that all the background has been exposed as the result of the tourists moving out of the way. You may not need to shoot one shot for every tourist if several tourists move out of the way between any two shots. You can remove those tourists in one cycle.
13. Start the second cycle by using the image completed in step 12, then, select the third image to complete the pair of images referred to in step 3.
14. Complete the cycle described in steps 3 through 12.
15. Repeat the cycle until all the tourists have been removed.

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# News You Can Use

## Ken Deitcher has photo published

*Photo © Ken Deitcher*

The 14th annual *Popular Photography* magazine's photo contest chose Ken Deitcher's picture of reptiles, shown at right, as a runner up. In addition, Ken had a photo of a dog accepted on the Kodak site - Picture of the Day. It was shown on Times Square in New York City on January 13th.

*Photo © John Sullivan*

## John Sullivan's photos get a front page spread

John Sullivan photographed the Saratoga City Ballet Company's performance of the *Nutcracker* at the Skidmore College Dance Theater. *The Saratogian* used six of his pictures as the front page feature in the local section on Friday, Dec 28th. At left is one of the photos that appeared in the newspaper.

*Photo © Connie Frisbee Houde*

## Connie Houde has exhibit

Java Jazz Cafe and Bakery presents *Global Images,* photographs of Vietnam and Afghanistan by Connie Frisbee Houde. The exhibit will be up until February 29th. The cafe is at 318 Delaware Ave in Delmar and is open Monday thru Friday from 7 am to 7 pm and Saturday from 8 am to 3 pm.

## Projected imaging competition on February 13th

The second Wednesday this month is digital projection images competition. All the rules for submitting your images are on the www.schenectadyphotographicsociety.com web site. Click on the opening page, click on competition rules and then click on online submission instructions. Follow those directions carefully as to sizing your files.

## For Sale

Canon ring flash Model ML-3. It only works on NON-digital cameras. Reasonable price: $40.00 Contact Ken Deitcher at kendeitch@aol.com


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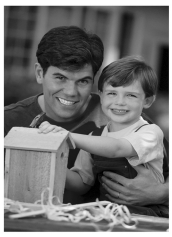

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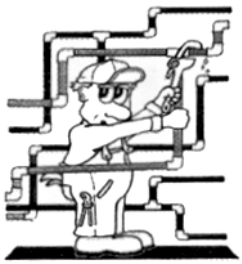

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## February Calendar

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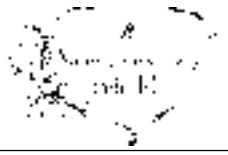
|---|---|
| Wed., February 6 | Print group: Using grants for photography / Karisa Centanni<br>Assigned: Up-Close |
| Wed., February 13 | Projected Imaging group: A photographic trip around the world / Ron Rosenstock<br>Assigned: metallica (digital projection) |
| Wed., February 20* | Digital group: Digital Image Maker; the secret to making great B&W prints / Frank Bumbardatore |
| Wed., February 27 | Fine Arts group: Interfuse: Digital Photographic Collages / electronic artist Gene Greger. |

Meetings are at 7:30 pm
*Board Meetings are at 6:30 pm



**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 $40.00 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.**