

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 79**January 2010****Number 5**

“Understanding why good photographs work” with Joe Schuyler, our January speaker

Schenectady Photographic Society’s featured speaker for January 20th 2009 will be Joseph Schuyler. Joseph is a well known and established photographer residing here in the capital district. Joseph will be looking for audience participation during this presentation and together we will attempt to discover why these images stand out, but not necessarily use commonly accepted criteria. The discussion point images will be images we have seen before, the images that have placed in SPS competitions. Members whose images have placed in competitions in the past year or this year are asked to bring the winning prints to the meeting.

Joe has this to say about his presentation:

“Our best photographs work because they communicate with others. They do this both objectively — by using design elements -- and subjectively — by revealing our viewpoint. These forms of expression combine and interact to communicate the photographer’s experience at the time of capture. By analyzing some familiar photos, both empirically and emotionally, we will attempt to discover helpful ways to improve our shooting and communication skills.”

Please mark your calendars for what should be a wonderful presentation and learning experience, as we look into what makes the winning images work and gets them into the top ranking.

Joe Schuyler’s website is:

<http://www.schuylerphotography.com/>

Merry Christmas, Happy Holidays and a joyous New Year to all at SPS



(Image courtesy Sean Sullivan)

Happy New Year from the Editor



Mentoring/Photo Essay Meeting January 27

Bringing in the New Year we will hold the only photo essay meeting on mentoring night January 27, 2010. The dictionary defines an essay as "a short literary [insert image] composition dealing with a single subject, usually from a personal point of view and with out attempting completeness." As photographers we often take series of images hoping that we will capture that one definitive image that gives the whole story. Here is your opportunity to turn that series into an essay either as a print essay or digital projection.

Each year the club holds a photo essay competition (April 28, 2010) in two areas -- Print and Digital/Slide Projection -- with the following guidelines:

1. One entry per person per category.
2. Maximum length of a digital slide essay is 8 minutes. Suggested length is 3 to 5 minutes.
3. Participants are encouraged to use only their own images. Other images may be used only if they are vital to the narrative quality of the essay. Any images not the participants, must be credited. No more than 10% of the total images may be non-participant images
4. It is the participant's responsibility to know the rules. A submission outside of these guidelines will not be accepted.

We have had many types of print essays submitted many pushing they edges of the envelope. The most common method is a series of related images arranged on a stiff backing sometimes with title and minimal words. We have had books created through blurb or other method; three dimensional assemblages; photos hung on a clothesline; a back lit stained glass window created from a series of photographs; and multiple images assembled in a photo imaging program or the "old fashioned" cut-and-past collage.

[Continued on page 8]

Peace Corps Reunion & Afghanistan at Mango Tree Imports Friday January 8, 2010 518-884-1652, Ballston Spa

Once in Afghanistan, A documentary

by Jill Vickers and Jody Bergedick

Once in Afghanistan is a beautiful 70 minute color film by Peace Corps Volunteers about their service in smallpox prevention in Afghanistan. Swedish Volunteers tell stories about their work giving smallpox vaccinations all over the country in 1969.

See it at Mango Tree Imports
Friday January 8th
7:30 PM

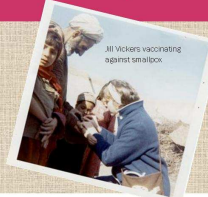
RSVP to Mango Tree by January 2

Thinking about joining the Peace Corps? Come and talk with Returned Peace Corps Volunteers

Afghanistan Revisited

A Photo Exhibit from 2004, '05 and '09

Photo credit: Jim Vickers



Jill Vickers vaccinating against smallpox



Photo credit: Jim Vickers

Afghan Food Buffet at Fifty South

6-9 pm

RSVP to Fifty South by Jan. 4

Connie and her work with Afghans have been featured in The Altamont Enterprise & Albany County Post in a feature story in December 2009:

http://www.altamontenterprise.com/Weekly%20Pages/Feature_Story.html

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Photographic Society of America
72nd International Conference of Photography



Charleston, South Carolina
October 3 - 9, 2010



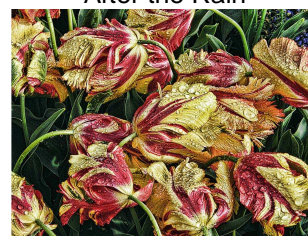
Inter-Club News

PSA EID Inter-Club competition
(Nov. 2009 round)

BEST OF SHOW
David Jeffery
"The Bike Shop"



Max Tiller bagged an
HONOR AWARD for
"After the Rain"

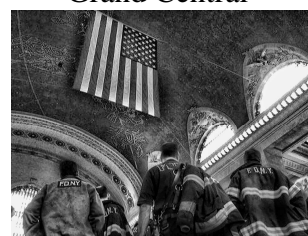


PSA Nature Division
Inter-Club Contest 3;
(2008- 2009 Season)

Jim Craner bagged an
HONOR AWARD for
"Sandhill Touchdown"

PSA PJ Digital Inter-Club competition
(Nov. round; Human Interest category)

HM to Jeff Perkins for
"NYC Firemen at Grand Central"



Stock Photography

by Margie Hurwich and Don Chen (*Lake County Camera Club*)

Before deciding to sell your images through stock agencies, one needs to learn "What is Stock Photography". According to Wikipedia, stock photography is photographs that can be licensed for specific uses. They are used to fulfill the needs of creative assignments instead of hiring a photographer. In the past, stock agencies would provide an actual, physical photograph, but today, stock images can be presented in searchable online databases where they are purchased and delivered. The added benefit of being involved with these stock agencies is that they provide all of the marketing for you. If you have a website, you can add that to many of the sites that will then help attract further buyers.

So now that you know the definition, are all photographs "stock photographs"? The answer is yes and no. There are two different kinds of stock photographs, Rights Managed (usually referred to as traditional stock) and Royalty Free (referred to as micro stock).

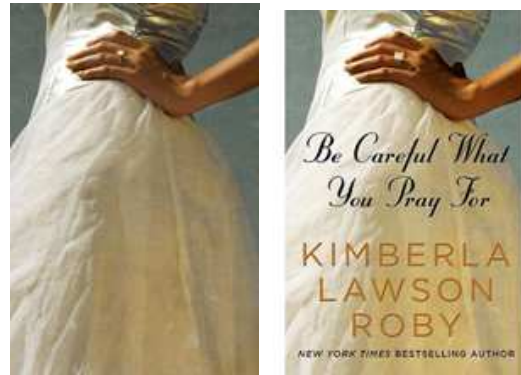
Again, pulling information from Wikipedia:

Rights Managed Images (RM)

- The value of a license is determined by the use of the image, which is generally broken down along these lines;
 - Usage: (e.g. Advertising - "Above the Line", Corporate - "Below the Line" or Editorial - "News Media")
 - Specific Use: (e.g. Billboard, Annual Report, Newspaper article, Book cover)
 - Duration: (e.g. 1 month, 2 months, 1 Year, 2 Years, etc.)
 - Print Run: (e.g. up to 10,000, up to 1m)
 - Territory: (e.g.; USA, Europe, UK, Germany, or whatever combination of territories are required)
 - Size: (how big is the image to be used - 1/4 page, 1/2 page, full page, or double page spread)
 - Industry: (Industry type - e.g. Consumer Electronics, Marine Engineering, Financial Services, etc.)
 - Exclusivity: (Exclusive or Non Exclusive)
- The terms of the license are clearly defined and negotiated so that the purchaser receives maximum value, and is protected in their purchase by a certain level of exclusivity.
- Rights managed licenses provide assurance that an image will not be used by someone else in a conflicting manner. The agreement can include exclusivity, and usually recognizes that this represents added value. Not all Rights managed licenses are exclusive, that must be stipulated in the agreement.

- A rights managed image usually allows a much larger print run per image than a royalty free license.
- Editorial is a form of rights managed license when there are no releases for the subjects. Since there are no releases, the images cannot be used for advertising or to depict controversial subjects, only for news or educational purposes.

Here is an example of one of my rights managed images used on a book cover:



© Margie Hurwich
Original Book cover

This image was purchased with a license whereas it is not allowed to be used as another book cover in the United States through the year 2013.

Royalty Free (RF)

"Free" in this context means "free of royalties (paying each time you use an image)". It does not mean the image is free to use without purchasing a license or that the image is in the public domain.

- Pay a one-time fee to use the image multiple times for multiple purposes (with limits).
- No time limit on when the buyer can use an image.
- No one can have exclusive rights of a Royalty-free image (the photographer can sell the image as many times as he or she wants).
- A royalty free image usually has a limit to how many times the buyer can reproduce it. For example, a license might allow the buyer to print 500,000 brochures with the purchased image. The amount of copies made is called the print run. Above that print run the buyer is required to pay a fee per brochure, usually 1 to 3 cents. Magazines with a large print run cannot use a standard royalty free license and therefore they either purchase images with a rights-managed license or use in-house photographers.

[Continued on page 5]

Stock Photography

[Continued from page 4]

Here are examples where two different buyers used one of my royalty free images:

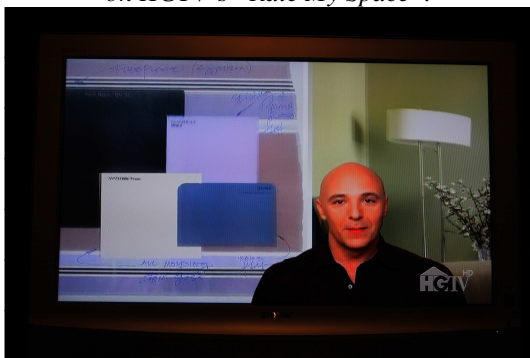


Original

© Margie Hurwich

Used below as an example of how to use color in a room on HGTV's "Rate My Space".

Used here on a website selling vinyl wall decals



This image has sold numerous times and these examples show you the various ways one image can be used many times.

So when it comes to pay, do you get the same amounts from both rights managed and royalty free? The answer is no.

For both rights managed and royalty free, images are filed at an agency that negotiates licensing fees on the photographer's behalf in exchange for a percentage. Pricing is determined by size of audience or readership, how long the image is to be used, country or region where the images will be used and whether royalties are due to the image creator or owner.

As shown in the examples above, with rights managed an individual licensing agreement is negotiated for each use. Royalty free stock photography offers a photo buyer the ability to use an image in an unlimited number of ways for a single license fee. The client may, however, request "exclusive" rights, preventing other customers from using the same image for a specified length of time or in the same industry. Such sales can command many thousands

of dollars, both because they tend to be high-exposure and because the agency is gambling that the image would not have made more money had it remained in circulation. However, with royalty free licensing there is no option for getting exclusive usage rights.

Rights managed usually offers the photographer a larger payout simple due to the license purchased by the buyer. For the Rights Managed image above, I will receive anywhere from \$200 - \$600. Royalty free images are often sold as low as \$1.00, leaving the photographer with anywhere from \$.19 - \$2.00, on up to \$30 - \$40 if a license is purchased. However, because the images are so accessible to many buyers, the number of images sold per month is much more in royalty free stock than in rights managed stock. Payment for both rights managed and royalty free is generally made via PayPal or other form of payment set up at the time you are accepted to sell images at a site.

Can you make a living from stock photography? Yes, but just like any other type of work; and yes stock photography is work; you need to know what types of photos are saleable, and in which market.

So how do you get involved with stock photography?

First you need to determine if you will submit to rights managed or royalty free stock sites. Both have two major stages, getting accepted on the sites and building up portfolio for constant sales. To get accepted, one will need to have a set of variant photos of different topics. These photos need to be carefully prepared, technically clean and sound. Rights managed photographs generally have a concept to them whereas royalty free is best suited for every day types of photographs. Also remember, you don't want to send 10 shots of the same flowers or the same dog shot from different angles. Some sites are less critical than others, but keep in mind the most critical sites in general will bring you more income. Sometimes it takes several tries just to get accepted on those sites, but it's worth the effort. The best approach is to exam the best sellers or photographs on the sites to see the quality, to join the sites forums (if available) and get critics before submitting, or to find some experienced submitters to review your initial submissions, or let them help you to create the initial batches. Rights managed allows for some creativity and artistic filters whereas royalty free does not. However, both require great attention to the technical side and variation of topic.

[Continued on page 6]

Memory Kick Review

Jonathan Lawton
Hunt's Photo & Video



As a photographer who loves to travel and shoot on location, I constantly have my eye out for products that can simplify my life, and at the same time, lighten up my camera bag. For the past few weeks I've had the chance to preview the MemoryKick MediaCenter that can do just that.

The MediaCenter is a portable media storage and viewing device. The hard-drive based device is roughly the size of deck of cards and features a 2.2 inch LCD screen that allows you to immediately view your uploaded photo and video files. I found the biggest advantage of the MediaCenter to be its compact size, which allowed me to back up my photos without carrying around a laptop while out in the field.

It was easy to upload my photos into the MediaCenter because it supports a host of memory card types including Compact Flash, Secure Digital, Memory Stick, and XD. The device serves as a conduit for media transfer between separate memory cards and allows you to easily share files with others. A recent firmware upgrade allows the MediaCenter to support the viewing of RAW image format from most digital SLR cameras.

The MediaCenter I previewed had 60GB of memory space to store photographs, videos, and even music. The MediaCenter stores and plays music similar to most consumer MP3 players. The Memory Kick MediaCenter comes in three different hard-drive capacities (30GB, 60GB, and 120GB) and six different colors. (Red, Black, Blue, Silver, Wasabi, Copper)

Jonathan Lawton is a 2003 graduate from the Rochester Institute of Technology, where he studied photojournalism. He operates a photography business, specializing in wedding and portrait photography and is a sales associate at Hunt's Photo and Video in Melrose, MA. If you have any questions on the Memory Kick or any other photo related topic, feel free to contact him at jlawton@wbhunt.com or at the store at 1-800-221-1830.

Stock Photography

[Continued from page 5]

As soon as you get a foot in the door, you can send them whatever you enjoy the best, being landscape, people, nature, or whatever. However, remember that this is work and there is a business aspect to stock photography other than art. You will need to have a mind set that you are trying to produce something other people (the buyers) like, you need to understand their tastes. To get a steady stream of downloads, another important factor is the quantity of fresh images. You really need to work on it, constantly uploading through the year. Keep in mind; stock photography is different than event, wedding, portrait, photojournalistic and fine art photography. Those are other areas where you can make money, but many of those types of photographs are not utilized in stock photography.

So now you've been accepted and you are shooting photographs to submit. Some things to remember, if you photograph a recognizable person, and in some instances even an unrecognizable person, the stock sites will require a model release. At times property releases are required as well. These releases give you, the photographer, the right to sell the images of the person or property. These releases will be required at the time that you submit the photograph to the site.

In addition to the releases, keywords will need to be given. These are words that pertain to the image. For example, the image of the two chairs, lamp and vase with flowers I have above, some keywords used are: chair, casual, lamp, carpet, green, contemporary, two, vase, flowers, wall. I keep track of those keywords in the metadata of each file. I then keep the files on an external hard drive (with a second external hard drive as back up) in case I ever need to go back to my original image.

Some of the major players of stock images are:

Rights Managed

- Getty Images
- Corbis
- Arcangel Images
- Trevillion

Royalty Free

- iStock
- Shutterstock
- Dreamstime
- Fotolia

For more information, feel free to contact Margie Hurwich at

margie.hurwich@lakecountycameraclub.org.

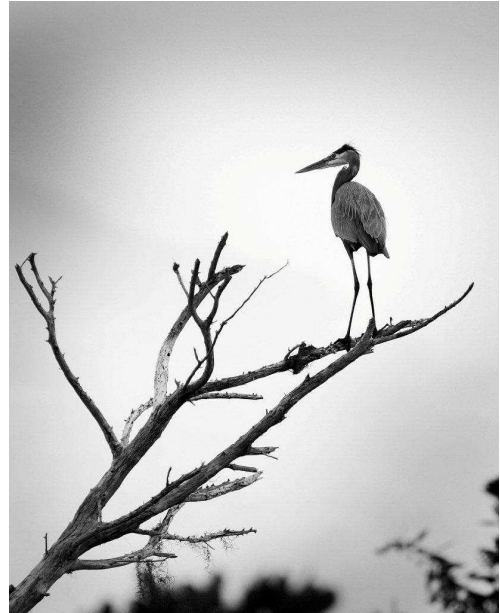
December Print Winners



Florence Sunset by **David Jeffery** (*1st place Assigned*) is a 5-image HDR processed with Photomatix. Shot with a Canon 5DMk2 and Sigma 12-24 mm lens @ 12 mm on a tripod. 4:50 PM using natural light only. ISO: 800



David's Mansion by **Kim Koza** (*2nd place Assigned*) was taken at Burden Lake in an old factory, with a Canon 10D and a 28 -135mm lens. ISO: 400. Shot in the afternoon, hand held and desaturated in Photoshop.



The Sentinel was photographed by **Kevin Sarsfield** (*1st place Monochrome*) on Merritt Island Wildlife refuge, Florida, in late October., using a Nikon D300 on tripod with a 300mm. lens. f/5.6 @ 1/1600 sec. ISO: 400. Simple desaturation to B&W, with a bit of cropping and burning-in of the sky and an edge burn. Kevin followed this skittish heron for a half-hour before he rested on the tree, and completed the composition.

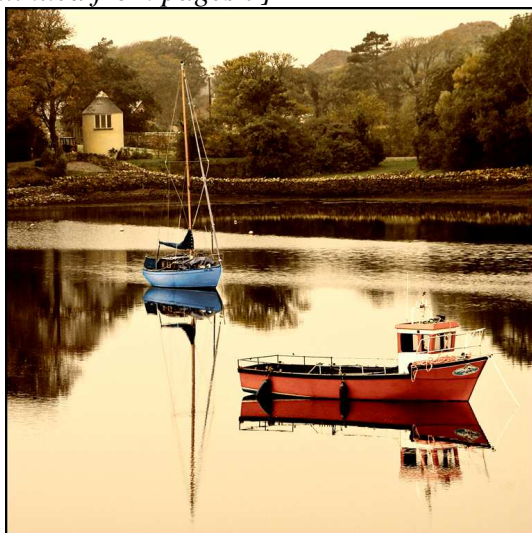


Simran's Feet (*2nd place Monochrome*) is by new member **Jeffrey Altman**.

Ray Henrikson shot this (*3rd place Assigned, at left*) image **Looking Down On Fish**.

December Print Winners *[continued from pages 7]*

Bermuda Downpour by **Jess Hohenstein** (*1st place Color*) was shot in Bermuda this past summer (midday in natural light) with a Canon PowerShot SX10-IS with a zoom lens. ISO: 400.



Quiet Harbour (*3rd place Color*) was photographed by **Barb Lawton** at Burrishoole, Ireland, on a cloudy afternoon, using a Nikon D200 and Nikor 18-200 IS lens. 1/45 sec @ F/11. ISO: 400. The color of one of the boats was changed from white to blue in CS4. NIK Color Efex filters used on the final version.



The **Weight of Time** can felt in this image (*3rd place Monochrome, at left*) by **David Jeffery**, shot handheld through dirty windowglass at Bodie, CA, 9:16 AM with a Canon 5DMk2 and Tamron 24-135 lens. ISO:200 @ f/11. 3 exposures 1/25 to .6 sec, tonemapped in Photomatix.

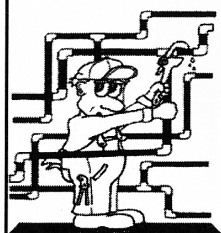
Mentoring/Photo Essay Meeting

[Continued from page 2]

The co-chairs Jim Craner and Connie Frisbee Houde will present different programs that are available for both the PV and the Mac computers for creating a projected essay. Jim will also show and talk about his winning essay from last year's competition.

As all of you that know me can attest this is my favorite form of presenting images because of the versatility as well as the ability to present a story or idea more fully than one photograph or even an exhibition. It can literally be taken on the road and shown almost any where. What a great way to share with family and friends some of the many photographs that we all are snapping at every opportunity.

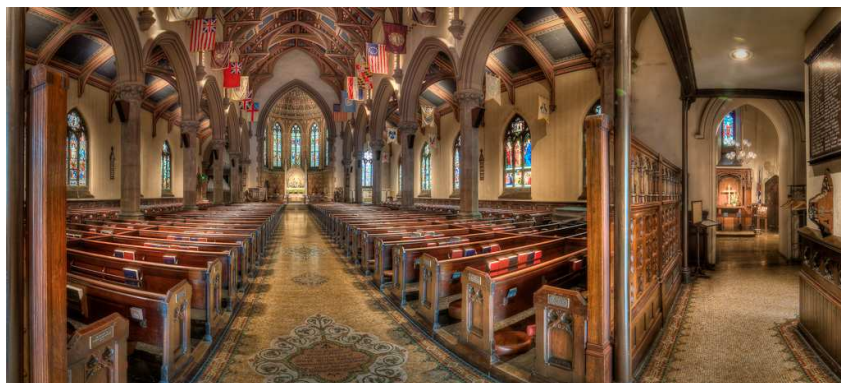
We hope to see you January 27th as we discuss this exciting form of presenting photographs.



Frank Bumbardatore
Plumbing

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Licensed & Insured



St Peter's Church (2nd place Color) is a stitched panoramic image created by **Rob Near** out of 5 HDR images stitched together in AutoPano Pro. Shot on State Street, Albany NY using the interior lights of church, with a Nikon D200 and Sigma 12-24 mm lens @ f/8 on a tripod and a Panoramic Head. ISO: 100

December Print Competition Results

Judge: Katherine Wright

Assigned Topic: Looking Down (20 entries)		
1	David Jeffery	Florence Sunset
2	Kim Koza	David's Mansion
3	Ray Henrikson	Looking Down On Fish
4	Max Tiller	South Mall Entrance
5	Dottie Piroha	Git Over It
HM	Harvey Gurien	Boxer Portrait
HM	Bernie Herman	Give Me The Ball
HM	Kevin Sarsfield	They Should Have Looked Down...
Color (24 entries)		
1	Jess Hohenstein	Bermuda Downpour
2	Rob Near	St Peter's Church
3	Barb Lawton	Quiet Harbour
4	Harvey Gurien	Algonquin Peak
5	Sean Sullivan	Secret Santa
HM	Ken Bovat	Dread Locks
Monochrome (20 entries)		
1	Kevin Sarsfield	The Sentinel
2	Jeffrey Altman	Simran's Feet
3	David Jeffery	Weight of Time
4	Ron Ginsburg	Time Travel
HM	Ken Bovat	All Washed Up

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



Member News



Congratulations, Jeff!

Sukumar is represented in the "New Visions" juried exhibition at The Center for Fine Art Photography, 400 N. College Ave, Fort Collins, CO, on display in the Center's online (<http://www.c4fap.org/>) and physical galleries from Jan.15 – Feb.13, 2010.

Invited presentation by Sukumar entitled "Sandstone Symphony - The American Southwest: A world of Abstracts" at the Photographic Association of Dum Dum's 9th International Conference on Photography (<http://www.padonline.org.in/>) at Kolkata, India, Jan.23 – 27, 2010.

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January Calendar

Wednesday, January 7 – Print group:

Assigned topic: **Street Performance**

Capture people performing in parades, carnivals, etc

Wednesday, January 13 – Projected Image group:

Assigned topic: **The Beauties of Fall**

Any aspect of autumn or autumn activities

(for digitally projected images AND slides)

Wednesday, January 20 * Speaker: **Joe Schuyler**

Understanding Your Photographs

*Board meeting at 6:30 p.m.

Wednesday, January 27: Mentoring / Photo Essay

Sean Sullivan: Don't Fear The Sensor

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. **If you change your email or mailing address, let Bob Riccardo know at briccardo@verizon.net**