

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Number 2

Guenter Knop speaks on “The Crafted Photograph” on Wed. Oct. 20

Walking the streets of New York in search of his next photographic subject, Günter Knop is met with a world of limitless variation in human form. Coming from Germany, New York introduced him to variety he'd never dreamt of. But whether her exterior happens to be, black or white, the instinct to approach a woman to be photographed is triggered by her individual presence. During each shoot a unique chemistry takes place behind Knop's camera. His understanding of the curves of the human body partners with his innately symmetrical eye. He alternates between encouraging and refining the model's creative expression in what he calls "the art of correcting not directing." This allows a woman to be herself and in these moments of honesty an element of her personality is captured and that determines the success of an image.

Günter Knop began a career in photography working with fashion photographer Charlotte March in Germany, then studied at the Christian-Albrecht University. Knop later worked with Henry Wolf, Art Director for Esquire and Harper's Bazaar magazines in New York for many years. Together they created trend-setting TV, print and fashion advertising for major clients. Knop eventually opened a studio of his own in New York and has been exhibited extensively in galleries in Germany, Paris and New York.

I first met Günter several years ago at a gathering in Woodstock and was immediately struck by how carefully designed each of his images was. Günter's compositions are unmistakably intentional. In his 2005 book “*Guenter Knop on Women*”, featuring his trademark black and white nudes, you find a new story in every picture. His photographs find common ground in a sensuality that is discreet enough to attract a woman and raw enough to appeal to a man, but ultimately the expressions of beauty in Knop's pictures are as diverse as the women themselves.

Here is Günter in his own words:



“Inspiration for my photographs comes through observations of life and light. Although I experiment with photographic themes, my focus is the translation of the nude of everyday women into timeless pieces of art. I work with 35mm film because of its textural quality and endless possibilities for exploration.

The majority of my work is created in the studio where I can control light, which is my favorite tool. Light is a silent language that creates visual depth and directs the viewer to specific points of focus.”

“My set design is influenced by communication with my subject and as a result the characterization of each subject varies from shoot to shoot. I photograph only non-models because they possess a more fluid self-expression. Some artists draw on the repetition of themes, but I tend to portray each woman in a different way than the one before. I find my challenge in the variation of the approach and in the need to capture the moment in just one roll of film.”

So come and see how Günter crafts his images out of light and brings out the soul in his model.

*N. Sukumar [Fine Arts Chair]
With input from Kristin Lloyd*

PSA Interclub Competitions

PSA offers a unique opportunity for member clubs (such as SPS) from all over the world to enter Interclub Competitions each year. Both the club and individual members of the club can receive recognition for their photography. There are six free digital Interclub Competitions sponsored by five PSA Divisions:

- Color Projected Image Division (CPID) International Club Image Competition
- Color Projected Image Division (CPID) International Creative Club Competition
- Electronic Imaging Division (EID)
- Nature Division
- Photo Travel Division
- Photojournalism Division

Make sure you understand the guidelines and the definitions for the reality-based Divisions, i.e. Nature, Photo Travel and Photojournalism; Creative is defined in PSA as “Altered Reality.” Then go to the SPS Interclub Competitions page and submit your images online. Each SPS member may submit up to two images for each round in each contest. For each Interclub competition round, an SPS committee will evaluate the submissions and select the strongest images, representing the greatest diversity of photographers, to make up the SPS entry into the competition.

Upcoming competition deadlines:

Nature Interclub 1st round – **Oct. 15**

EID Interclub 1st round – **Oct. 25**

N. Sukumar
Interclub Coordinator

Digital Imaging Services by Jim Craner

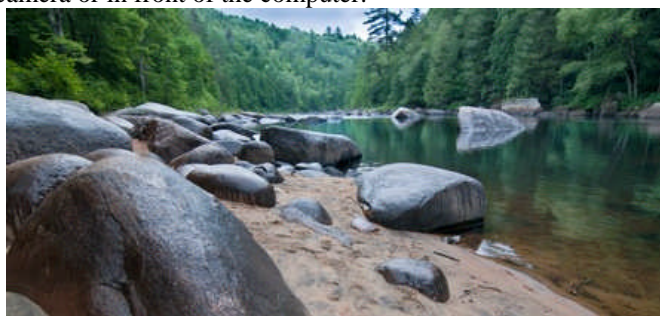
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October Print Night Speaker Jane Riley to give Photo Tips for Landscapes



Jane Riley has been a member of SPS for several years, but since her retirement, we don't see much of her because she has become a snowbird who flies south to Florida each winter. These days Jane spends most of her time either behind the camera or in front of the computer.



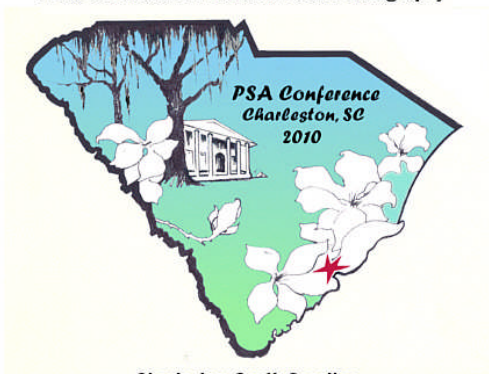
Behind the camera, Jane specializes in onsite events such as weddings, class reunions, anniversary and birthday parties, and children's portraiture. She has produced work for commercial websites and house tours for both CDs and photo books. She belongs to various arts and photography groups locally and in Florida. She has won many awards, been exhibited at various venues, and has had her work published from time to time. Jane's proudest achievement to date is being one of the co-founders of the Orlando Camera Club because she is a strong supporter of photo clubs for their educational value. The Orlando club is 6 years old and has a robust membership of nearly 400 members.

In front of the computer, Jane is constantly working to improve her Photoshop skills. There isn't a software program she doesn't like, and she has quite a collection. On Print Night Oct. 6, she will share her tips on how to improve your landscape images using various kinds of digital software. “Until recently,” Jane says, “I have not been interested in landscape photography. I don't like to chase the good light and the elusive shadows in nature. My landscape images always have some problem. The sky is blown out; the foreground is too dark; there are telephone wires across the scene. There's always some defect! I either forget or I'm too lazy to use the neutral density or polarizer filters, and so it goes. However, I no longer hit the delete button when I have some problem in my nature shots. I have learned several ways to salvage these near-perfect images and even make these “flawed” photos become more painterly.”

Schenectady Photographic Society's meetings are held at the First United Methodist Church at 603 State St. in Schenectady, NY. Parking and entrance are at the rear of the building off Chapel St., a short one-way street off Nott Terrace. Additional information and directions on our website <http://www.schenectadyphotographicsociety.com/>

If you have any interesting photos of club events or activities, share them with us on our Flickr page: www.flickr.com/groups/schenectadyphotographicsociety

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White Ponds by Jennifer Morse

My talk on Wed. October 13 will involve a discussion about my photographs from the White Ponds series. I plan to speak more in depth about my role in sequencing the images, and why I made the decisions I did in order to present a narrative that echoes my feelings about the photographs and the message behind them. I will also be talking about how my own view and interpretation of the images has changed since I first showed them, touching on the evolving relationship that I have with my work. This will then tie into a look at some of the most recent images that I've produced this summer. We'll see how they are related to White Ponds, how they differ, and how they represent some of the themes in my work that are still being revealed to me.



Born and raised in Rochester, NY, Jennifer Morse grew up in a suburban setting on the outskirts of the city. Her passion for visual arts solidified during high school. She studied Fine Arts and Art History at the College at Brockport, with a concentration in photography, receiving her Bachelors this year. She also studied at the Manchester Metropolitan University in the UK. Through her experiences abroad and at home she has been able to realize how her artistic vision speaks to people of many lands. Jennifer is currently with the Center for photography at Woodstock, assisting in implementing a workshop program through The John Dugdale School of 19th c. photography and aesthetics. For more, visit www.JenniferLynnMorse.com



Mentoring meeting on October 27 to discuss photo essay construction

Mark your calendars for the first mentoring meeting of the year October 27th. Learn how to construct a photo essay for your own pleasure as well as for the year-end competition.

Photo Essay Rules

Here is an overview of the competition 'rules'. We've tried to keep these relaxed in order not to restrict innovation and creativity. However, it's fair to say that all the winning essays over the years have adhered to these. If projecting your essay, the length should be kept around 4-8 minutes. In all cases, the images should be predominantly the original work of the author. We have allowed a very small percentage of the total number of images can be from another source (e.g. public domain, family photo album, or another photographer). These should only be included to extent necessary to achieve overall coherence and/or continuity. The source of images not created by the essay maker should be credited.

We have seen print essays in nearly every conceivable format – mounted on a flat board, bound into an album, strung like beads, printed on unusual media, or presented in 3-D. Recently, the ability to easily self-publish a book using services such as Blurb™ or those offered by McGreevy has added a whole new dimension to the presentation of a print essay.

If presenting digitally, you are responsible to provide your essay in a presentation-ready format. Typically this will be a standalone and executable version from ProShow™ or a QuickTime movie. If you own a laptop, you are encouraged to use your own equipment. If using your own, a dry run ahead of time with the Club's projector is encouraged. The Club will provide a projector, and a Windows XP Pro personal computer on competition. It is best to provide your finished essay on either a CD or a 'thumb' drive – DVDs are very much discouraged.

In general terms, recent essays have been one of two types – those with a definite story line, and those with a tight thematic nature. Both types have been winners. A couple of recent judges have mentioned that they were looking for a story line. John Saville's winning projected essay, in 2010, 'Building the Onrust', is a wonderful recent example of an essay with a strong story line.

There is now a large group of Club members with extensive experience producing photo essays on the computer. Feel free to contact Connie Houde or Jim Craner for assistance. Producing a good essay, especially one with a strong story line takes good images and a fair amount of time. Start early. Good luck.

The Annual Photo Essay Competition will be held on April 27, 2011. Mark your calendars!

Member News: In the Spring 2010 Bethlehem Art Association Exhibit at the Bethlehem Public Library, **Ray Henrikson** was awarded first place in the photography division for his black and white print **Ski Trails** (below). **Congrats, Ray!** This image was also accepted in the First National Juried Photography Exhibit at the Adirondack Lakes Center for the Arts in Blue Mountain Lake, NY. The exhibit at Blue Mountain Lake runs through October 10th.



Hoodman HoodLoupe 3.0

*Jonathan Lawton
Hunts Photo & Video*



If you enjoy taking pictures outdoors, particularly on a bright sunny day, you know just how difficult it can be to view your camera's rear LCD screen. The strong glare from the screen can make it nearly impossible to efficiently review your images. The HoodLoupe 3.0 is a very handy solution for this common problem.

The HoodLoupe is designed to work very similar to a traditional loupe. After taking your photograph, simply place the HoodLoupe on the back of your camera covering the LCD screen. The HoodLoupe blocks out the surrounding light and enables you to review your image in a glare-free environment. This is especially helpful for checking for correct exposure, critical focus, and composition.

Although the HoodLoupe is ideally designed to be used on cameras with a 3-inch LCD screen, it works well on cameras with smaller LCD screens as well. The Hood Loupe is lightweight and made of soft rubber so you won't have to worry about scratching your display. The built-in diopter +/- 3 allows you to adjust the loupe for your vision. The HoodLoupe comes with a soft storage case, featuring a dependable belt clip, to protect it when not in use. It also includes a lanyard to be worn around your neck when shooting to allow the loupe to always remain close and be ready to swing into action. If you do a lot of outdoor photography, the HoodLoupe is an accessory that can make your life a whole lot easier. This small, well-built, lightweight device is worth bringing along to your next photo session.

Jon Lawton is a sales associate at Hunt's Photo and Video in Melrose, MA. If you have any questions on the Canon G11 or any other photo related topic, feel free to contact him at jlawton@wbhunt.com or at the store at 1-800-221-1830. A photojournalism graduate from the Rochester Institute of Technology, Jon operates a photography business, specializing in weddings and portraits. www.jonathanlawton.com

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Print Competition Rules 2010-2011

The purpose of the competition is to provide a venue for showing prints. The competitive element exists to add interest, and these rules are intended to provide order in the competition and simplify the process of handling prints. Judging is inherently subjective and does not yield a definitive evaluation of the merits of individual images.

Monthly Competition (October through April):

- Only dues-paid members in good standing may enter. No exceptions. Anyone placing who is found to not be a dues paying member will be disqualified.
- There are three categories for each competition:
 - o Monochrome – Images consisting of one color. Uniformly toned images are acceptable in the monochrome category.
 - o Color- including partially toned and hand-colored images.
 - o Assigned topic – negatives or digital files must have been captured after announcement of topics on May 1, 2010.
- Each image maker may enter a total of **THREE** prints each month
- No more than **TWO** prints may be entered in any one category. The requirement of entering one image in monochrome has been discontinued as of the 2009-2010 season.
- Prints must physically be 5x7" or larger. An exception will be made where the process is not conducive to enlargement (eg: Polaroid, contact prints, etc.)
- Prints must be mounted on mat board or foam core. (Over mats are optional).
- Mounts must be a minimum of 8x10" and may not exceed 16x20" with exception of panoramic images, which may not exceed the following mount sizes: 10x26", 11x25" or 12x24" (mount height plus width cannot exceed 36").
- **Viewable area of image mount must be at least 4.5x6.5" (standard opening for a 5x7" print).**
- Colored mounts/mats and multiple over mats are not allowed. Mounts and mats must be white or black.
- Prints in frames are not allowed.
- Prints requiring special handling are not allowed.
- Any Print Chair may disqualify prints that in his or her sole judgment might present risk of physical harm to other **prints or does not meet the criteria laid out in these rules.**
- Signed prints are not allowed.
- Prints must be submitted to the registrars on the night of competition, and will not be accepted after 7:30pm.

- Each submitted print must have a tag on the back of the mount, in the upper left corner, indicating the maker's name, title (if any), category, and month of entry.
- The digital image, negative, or slide from which the print was made must be the work of the maker.
- Printing and mounting may be done commercially.
- Prints that "place" may not be re-entered in a subsequent monthly competition.
- Non-placing prints may not be entered more than two times in any one year.

Judging and Scoring:

- Impartial judge(s) will evaluate each print for impact, composition, technical execution, and presentation.
- The judging of the assigned topic category will include the additional factor of how well the image relates to the assignment.
- **The weight of each area in selecting winning images is at the sole discretion of the judge(s).**
- Prints will be displayed on racks under normal room lighting for judging. The arrangement of prints on the display racks will be at the discretion of the print stewards.
- Due to the time constraints, the judge(s) will not be given titles at the time of judging.
- The judge(s) will be asked to comment on prints that "place", and if time allows, on as many of the other prints that deserve discussion. This discussion is intended to help members and visitors discern the strengths and weaknesses that the judge(s) see in the prints and should be considered constructive criticism.
- For the purpose of the annual Printmaker of the Year awards, prints that place in competition will be awarded points as follows:
 - o First Place 10 points
 - o Second Place 7 points
 - o Third Place 4 points
 - o Fourth Place 3 points
 - o Fifth Place 2 points
 - o Honorable Mention 1 point
- If the number of entries is limited, the Print Chair may, at his or her sole discretion, eliminate one or more of the "places" for that month.

Year End Competitions

Print of the Year:

- Separate Monochrome and Color Print competitions will be held at the May meeting.
- Only prints that have been entered into a monthly competition during the 2009-2010 season of the Schenectady Photographic Society Print Competition may be entered into the Print of the Year Competition.

[continued on page 8]

Projected Image Competition Rules

The purpose of the competition is to provide a venue for showing projected photographs. The competitive element exists to add interest, and these rules are intended to provide order and fairness in the competition. Judging is inherently subjective and does not yield a definitive evaluation of the merits of individual images.

Monthly Competition (October – April):

- Only dues-paid members in good standing may enter.
- There are two categories for each competition:
 - **Assigned Topic** – Images relating to a certain assigned theme. Exposure must have been made after the announcement of the topics on May 1, 2010.
 - **General** – Open category. Any subject matter from any date is allowed
- Each maker may enter a total of **three** images each month with not more than **two** in any single category.
- Digital images, alternative processes and manipulations are allowed. Every element in such an image must be an original creation of the maker and a majority of the elements must be photographic in nature.
- Digital images should conform to the physical dimensions of the projector used for the competitions. The image should be no more than 1024 pixels wide and no more than 768 pixels high.
- Images should be in sRGB color space.
- No copyright, title, maker's name or watermark may be visible in the image. An exception is given if it is a natural part of the image e.g. you take a photograph of your mailbox and your name is on the box, a self portrait, etc.
- Images should be submitted electronically according to instructions provided by the Projected Image group chair. Images will not be accepted on competition night.
- Images that receive a place or an honorable mention may not be re-entered in a subsequent monthly competition.

Images may be entered a maximum of two times.

Judging:

- An impartial judge will evaluate each image for impact, composition, technical execution and presentation.
- The judging of the assigned topic category will include the additional factor of how well the image responds to the assignment.
- The judging will be conducted using the same or

equivalent computer and projection system used for the review and award presentation.

- The judge will not be given titles at the time of the judging.
- Judges will be asked to provide comment and critique of each image. This discussion is intended to help competitors and observers discern the strengths and weaknesses that the judge sees in each image.

Scoring:

- In each category images will be selected as the “winners” of the competition. Each winning image will be awarded points used to calculate an overall end of the year image maker of the year. Points awarded will be as follows:

First Place	10 Points
Second Place	7 Points
Third Place	4 Points
Fourth Place	3 Points
Fifth Place	2 Points
Honorable Mention	1 Point
- If the number of entries is twenty or less first through third places will be awarded. If twenty one to thirty entries are judged, first through fourth places will be awarded. If more than thirty, first through fifth places will be awarded.
- The number of honorable mentions awarded is at the discretion of the judges and may not exceed the number of places awarded.

Year End Competition:

- The final monthly meeting of the Projected Image Group will host the Projected Image of the Year competition.
- Only images that have been entered in a regular monthly competition during the current year may be entered.
- There is a single category and images entered in General and Assigned Topic during regular monthly competitions are eligible.
- Presentation and entry rules are the same as for the monthly competitions.
- Each maker may submit up to two images.
- Awards given will be The Projected Image of the Year and Honorable Mentions at the judge's discretion.

Year End Awards:

- Projected Image Maker of the Year awards will be given to the first, second and third place finishers in the General and Assigned Topic categories based on the cumulative total of points awarded throughout the year in the monthly competitions.
- In the event of a tie, the person with the most first place finishes will be declared the winner. If first place scores are tied then second place scores will be used, etc. until a clear winner emerges.

Eastern State Penitentiary Field Trip on Monday, October 18

We are organizing Field Trip to the Eastern State Penitentiary in Philadelphia, PA, on Monday, October 18th. Due to a surcharge (\$250 for photography groups larger than ten) this location places on photography groups larger than 10 people, I would like to limit this trip to ten photographers including my self. My idea was to request two hours of shooting time in areas off limits to general admission, the ESP charges a rate \$125 per hour for five photographers. So if we have full outing of ten it would result in a cost of \$50 dollars per photographer, plus the \$10 tripod charge. Once the two hours are up we would be allowed to shoot in all areas open to public during the rest of the day with purchasing a general admission ticket.



We will meet at Catskill exit of NYS Thruway at 6:00am and car pool from there, it is a four hour drive without any traffic jams.

We currently have 7 people signed up and are looking for three more people, let me know if you would like to be in on this outing and if you want to go in on extra charge for shooting in off access areas. *For more photos of the location, see the Summer 2010 FOCUS.*

— Rob Near

Print Competition Rules [continued from page 6]

- Entries must bear the original entry card on the back of the mount.
- Entries must be the exact same image as entered previously. No retouched, reprinted, or reproduced image will be accepted for entry.
- All other presentation and entry rules are the same as for the monthly competitions.
- Each maker may submit up to ONE entry in each of the Print of the Year categories.

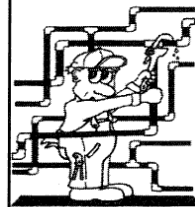
Printmaker of the Year:

- Recognition for Printmaker of the Year, Second Place Printmaker of the Year, and Third Place Printmaker of the Year will be awarded in the three categories of Monochrome, Color and Assigned Topic.
- Award selection will be based on total points accumulated during the October – April monthly competitions of the respective categories.
- In case of a tie, the person with the most first place scores will be judged the winner. If first place scores are tied, then second place scores will be included, etc. until a clear winner emerges.

Please note that there have been several changes to the 2010-2011 season rules. Many of the changes are simple clarifications of existing rules, but the following in particular should be noted:

- THREE images per month may be entered with no more than TWO images in any one category;
- Clarification on viewable image in mounts, which is 4.5 x 6.5” minimum (equates to a 5x7” print).

Sean P Sullivan & Doug Mitchell
[Print Co-Chairs]



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October Calendar

Date	Competition, etc.	Program
Wed. Oct. 6	Print: Abandoned & Discarded - Images of man's forgotten treasures	Jane Riley gives "Photo Tips for Landscapes"
Wed. Oct. 13	Projected: Self Portrait - Shoot yourself!	Jennifer Morse - The Photo Regional Winner discusses her winning White Ponds series
Wed. Oct. 20	Board meeting @ 6:30pm	Guenter Knop (Fine Arts Guest Speaker) "The Crafted Photograph"
Wed. Oct. 27	Mentoring/Photo Essay Group	

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SPS on Facebook:

<http://www.facebook.com/group.php?gid=152200768242>

The *Focus* is published ten 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**