

FOCUS

Volume 81 - No. 2

<http://spsphoto.org>

October 2014

SPS "CREATIVITY PANEL" OPENS OUR OCTOBER PRESENTATIONS

Join us on Wednesday, October 1st, when the SPS experts tell us how to make your images more creative!

A panel discussion by four of SPS' most creative photographers will tell you how they "take and make" outstanding images - and how you can too. Here's a brief bio of each, and a sampling of their work...

Ken Deitcher - I have been a member of SPS for over 50 years and have been on all the chairs during that time. My major interests are in nature photography and creative artistic photography. I enjoy experimenting with new and unusual techniques and modifying them to create interesting images. I have been a member of PSA (Photographic Society of America) and compete in international salons and have published over 50 articles in the *PSA Journal*.



© Ken Deitcher



© Harvey Gurien

Harvey Gurien - Ca. 5 years in SPS. In photography since age 16. I am using Photoshop CS 6 and Topaz (12 plugins) and some other plugins. I am not an expert in Photoshop, but am sufficiently familiar with it to obtain my objectives. I capture images only in raw, and do preliminary processing in Camera Raw. I prefer landscape image capture but do other fine art photography.

Luba Ricket - I have been a member of SPS for 22 years, and when I joined, Ken Deitcher quickly became my "look-up-to" local photographer. My prior artistic endeavors had only been *pysanky* - intricate graphic Ukrainian Easter Eggs. Now you understand my "flippin' fotos"

series. With both processes, I never know what the final piece will look like and I'm drawn to the pleasing symmetrical designs that are unveiled. The encouragement and constant inspirational lessons of SPS and its members has enabled me to grow from taking only flower and family images, to simple images, to "flippin' fotos," to building multi-layer and multi-media shadowboxes, to my latest transferring images onto used coffee filters. Alternative processes make my heart sing. It's been singing since I joined SPS.



© Luba Ricket

Continued on page 2...

SPS Creativity Panel - October 1st

Continued from page 1

Max Tiller - I have been an active member of SPS for 59 years. Been President, Vice President, and Chairperson of most of the groups in SPS. Also Co-Chair of the fledging Digital Group until it became the norm. I worked in photography as a Medical Photographer for a major hospital in the area. My desire to be a photographer came after I was given a camera when I was 13 years old.

Join us and learn how to be more creative and innovative with your photography. Particular emphasis will be placed on fine art photos and making your vision appear on paper.



EXPLORING DIGITAL WORK FLOW - Oct. 15th

by Jim Craner

Most treatments on the subject of digital work flow focus on the “backend” post-processing world of software such as Lightroom, Bridge, Aperture, Photoshop and the like. They miss the point that work flow begins much earlier—at the beginning of a shoot—and only culminates in front of a computer. Decisions made much earlier in the process can make editing a shoot and optimizing images much more efficient and effective.

This talk will back up and take both a humorous and common sense look at the subject of work flow and what it encompasses in the broadest sense. Starting with the mental exercise of analyzing a shoot, making decisions about in-camera settings, monitoring progress in the field, safeguarding digital images, and ending with the selection of software to use in post processing.

Ask yourself the following questions, and join me on October 15th and hear my answers to these and many others as well.

- When traveling from New York to Alaska for some landscaping shooting, what is an important camera setting to review?
- What size compact flash card is the best to use?
- Why should I always shoot in my camera's RAW mode?
- After taking a shot, what information do I get from the image I see on my camera's LCD screen?
- Can you name the four camera settings that can be used to control exposure?
- What does a shot of a black cat in a coal bin, and an arctic fox in a snow storm have in common?

See you in October.



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WHO IS JIM CRANER?



National Bison Range Montana, June 2002

Jim Craner has loved photography ever since being captivated by the magic of the darkroom at the age of twelve. His first darkroom was a windowless fruit cellar of the family home, and his first serious camera was an Argus C3 gifted to him by his father.

An educator for most of his adult life, Jim worked at photography during summer vacations from teaching. A series of jobs in commercial and portrait studios, as well as local newspapers, gave him a good grounding in lighting, product and event photography. He also experienced the business aspects of photography and the graphic arts.

After retiring in 2000, Jim decided to pursue photography full time, specializing in wildlife and nature photography. By 2003 Jim had concluded that digital SLR's had improved enough to support a complete digital imaging work flow from capture to print. In the ensuing years, Jim has given a number of presentations for camera clubs, regional and national conferences. In addition, he has been published in a variety of regional and national magazines.

Jim and his wife Marlene run Pan American Wildlife and Scenic Photography from their home and studio in the country north of Troy, New York. Paws-Photo provides a variety of digital imaging services, including large format printing, Adobe Photoshop work, and film scanning; as well as Adobe Photoshop and Lightroom instruction and custom mounting, matting, and framing services.

JOIN THE LARGEST SOCIAL PHOTOGRAPHY EVENT IN THE WORLD!

by Sean Sullivan

On Saturday, October 11, 2014, the whole world will be walking again during Scott Kelby's 7th Annual Worldwide Photowalk™. Taking place in cities around the world, photographers of all walks of life and skill levels gather together to socialize, share and inspire during this one-day, worldwide event.

Sign up for the local walk being led by our own Sean Sullivan by going to <http://kelbyone.com/photowalk/walk/schenectady-ny-united-states-tbd/>.

Participants are also eligible to win prizes from the Worldwide Photo Walk's sponsors if their photo is chosen as the best photo of the day. Each winning walk photo is then entered into a global competition where Scott Kelby picks the single "best photo" of the event along with 10 runners-up.

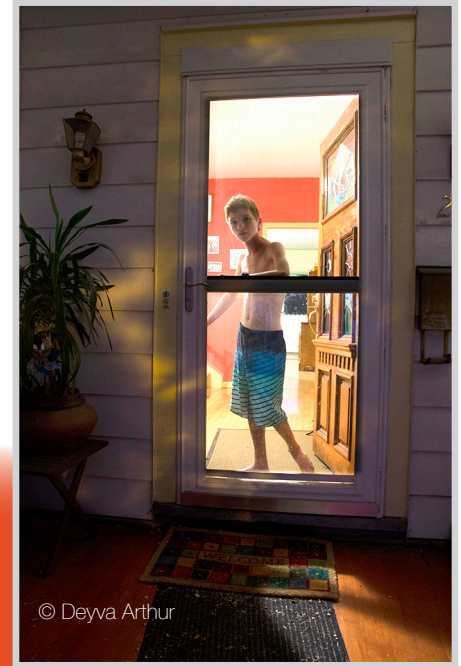
This is a free event and all are welcome to join us regardless of skill level. You don't have to be a professional or expert. All you need is a camera and a passion for photography. It doesn't even matter what kind of camera you use...a smartphone will work. The idea is to just get involved and share a common passion. See you on October 11th.

DEYVA ARTHUR...OUTSIDE LOOKING IN ~October 8th~

Night Scene Project

Driving home at night, getting a glimpse inside from a window as I pass by. It is warming and intimate to see someone in a loved armchair, golden light glowing from an old lamp. Such glimpses were the inspiration for this project.

What is seen during the day changes at night. Not really being a night person myself, it feels like a view into another world.



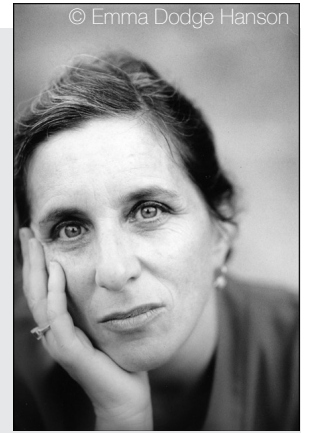
For over 20 years I have been a photographer and writer. My projects are varied in content and style from images of Egypt to collages of mental illness. I have self-published a children's book called Julian's Dream Friend and have more in the works.

For both 2013 and 2012 my photographs were chosen for the Fence Select of the Arts Center of the Capital Region. I exhibited at the Photography Center of the Capital Region in 2011. I was chosen for one of the longest running regional art contests, the Mohawk-Hudson Artist Regional exhibiting at the Albany Institute of History and Art in 2005. Also in 2005 my photographs were exhibited at the Saratoga County Council for the Arts in a juried show and I was given the Fine Art Award by the Saratoga County Council for the Arts in 2001. In 1997 I was chosen for a juried exhibit at the Fulton Street Gallery where I later had a solo exhibition. During the past ten years I have also exhibited numerous times at the Art on Lark, Tulip Festival, Troy Night Out, Saratoga Art Fair, and Troy Summer Art Fair. My work received grand prize for the WROW Photo Competition in 1993. Every time I have entered the Capital District's Photo Regional I have been an award recipient -1991, 1993, 1995, 1996 and 2003.

For the past several years I have been managing editor and contributor for *Green Pages*, the newspaper of the Green Party of the United States. Before that I was a freelance journalist and photographer covering issues for local newspapers and wire services for ten years. In media I also worked as a video editor, film researcher and handled all communications for the regional NAACP. In other areas, I was director of a non-for-profit organization and organizer for residents in low-income housing. As an environmental researcher, I collected data for environmental legal cases. For many years I have worked as a counselor and advocate for refugees, the mentally ill, and the homeless. My work history also includes, secretarial, construction work, and sheep farming. Most importantly I am a mother of two children in Troy, New York.

PHOTO ASSIGNMENT

Emma Dodge Hanson, our November Guest Speaker, has an assignment for us:
“Pretend a publishing house hired you to do a black and white author photo for a book cover.”



The essential element to this assignment is to take a straight forward but captivating portrait of a person. Imagine a publishing house hired you to do an Author Photo for the back jacket of a book. The model need not be an actual author. What follows are some rules, tips and hints for how to get the best Author Photos for this assignment. I would much prefer that everyone bring this assignment in black and white if you can. You should not crop or use filters excessively for this—as with all good photographs, you should stick close to the truth of the image as you took it (i.e., instead of counting on cropping the image later in Photoshop, use your feet to get in closer during the photo shoot).

The face and shoulders should take up 3/4 of the image, otherwise the publishing house will crop it for you and you do not want to let people edit your image.

Eye contact is important. Be sure you have strong catch light in the eyes—they are the windows to the personality and you want them lit up.

The lightest part of the image should be the subject, so be sure nothing is distracting or lighter than the face. The background and clothing should be darker than the face and not distracting. Try to find something organic and abstract for the background. For example, try deep woods, black chalk boards, or the inside of a barn door. Don't take the image if there is something bright behind the person as it will become the “head light”... distracting the viewer from the subject. Ask your model to wear comfortable mid- or dark-toned clothing that is without any loud patterns or logos.

You are looking for directional diffused light, so no harsh bright neon sun. Ideally the face would be 3/4 illuminated so the light would come across almost the full face, most people make the mistake of shooting the face half illuminated and it doesn't work. Think of the face as the moon and it needs to be fully 3/4 illuminated, as this will add dimension and delicious tones to the print.

You want to capture some kind of interior dialogue that will make the viewer want to know more about the book they are holding in their hand. A simple smile is a very “short story” and will not be engaging. Ask for and try to get a “smile in the eyes.” What kind of portrait would be on the back of a brilliant award winning novel or poetry book? Gestures can be great but be sure they do not feel contrived or cliché; and avoid the awkward crops (where someone got a haircut they didn't need or a hand is chopped off, etc.).

Try to avoid the “passport photo” feeling where the shoulders are simply square to the camera and there is a massive void in the expression. What happens if you ask your model to sit? To lean towards you? What if you ask them to stand still while you move and eventually they are looking over their shoulder? Better? Worse? Watch your background all the time, as that will be the easiest thing to ruin the whole image if it becomes distracting.

Have fun. Take a lot of photos and move your feet, change the mood and try something that might feel ridiculous... because somewhere in the distance between boring conservative and crazy foolish lies the art of photography.

I am including a few of my author photo images to help explain the above concepts...hope they help a bit.



**Bring the prints in on November 19th.
 For more info and images,
 check out her website
www.emmadodgehanson.com**

PHOTO ESSAY - WHAT IS IT AND HOW TO DO IT - Oct. 22nd

by Connie Frisbee-Houde

SPS' Annual Photo Essay Competition takes place on April 29, 2015. It seems like a long way off...but a good Photo Essay takes a lot of preparation, planning and shooting. On October 18th, Connie Frisbee-Houde will be presenting information on Photo Essays. They are really fun to do, whether you choose a print, projected or book essay.

Photo essays are a form of story telling. A photo essay can be a quick selection from a recent shoot to show your family, friends or a client. It can be a carefully crafted presentation for a particular event. Every day as we search the web to view our favorite photographers or to find new inspirations, we are treated to photo essays. We view print essays in magazines and newspapers. As we turn to the internet for news, we find sites that feature one multi-media essay after another [<http://www.latimes.com/news/local/photography/>].

In September 2008 *Outdoor Photographer*, Bob Krist wrote, "As with digital photography itself, it's the nations newspapers that are pioneering the multimedia slideshow on their websites, and that is where some of the strongest examples of the new story telling medium can be found." We have come a long way since this statement with video, time lapse, and other techniques becoming easier to create.

October 22 will be an introductory meeting looking at what a photo essay is and various ways they can be created. We will be working throughout the year examining through our various speakers different types of essays. Come with your questions, ideas proposals or to be inspired to create.

A number of us in the club have created essays over they years. Please seek us out and we will assist you. Those who worked with Katherine Van Acker last year can attest to the importance of showing your project to fellow photographers as you work on it to receive feed back. I (Connie Frisbee-Houde, the program chair) will be available at most meetings for guidance.

Another element of the digital projected essay is the music, narrative or lack thereof that accompanies the essay. The selection of music or sound can convey the story and is an integral part of a presentation. Don't just include the sound to fill

up space, for if you do, it will be just that to your audience and not enhance your essay. More photographers are getting involved with recording the ambient sound of a location or a narrative to accompany the visuals creating a unique multimedia presentation.

I look forward to working with you this year.

#####

SPS Photo Essay Definition and Competition Rules 2014-15:

The Photo Essay competition comprises three categories: print essay, projected essay and book essay.

Print essays are a collection of prints displayed in some fashion. Most typically they will be mounted on a board, but any method of presenting a collection of prints that can be physically managed by the entrant is allowable.

Projected essays are a collection of images that will be projected, not necessarily accompanied by a soundtrack. Presentation must be in a format that is compatible with the projection equipment available on the night of the competition and submitted at least the week prior to the photo essay competition.

Book essays are a collection of images assembled into a bound book such as are available on line from Shutterfly, Snapfish, Blurb and others or from a commercial business.

The rules for entry are as follows:

1. One entry per person per category [print, projected, book].
2. Maximum length of a projected essay is 8 minutes. Suggested and preferred length is 3 to 5 minutes.

Continued...

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 made by the participant 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.

5. Digital projected essays must be submitted no later than one meeting before the final competition night in order to ensure compatibility with the club's software

\$
DUES ARE DUE!
\$

It's that time again!

Membership dues support program expenses and are due by October 1st. Your dues must be paid in order to compete. Dues are \$40 for Individuals, \$45 for Family; and \$20 for Students.

Please submit your dues and membership application at one of the September meetings, or mail to:

Pat McCormick, SPS Treasurer
930 Delamont Ave.
Schenectady, NY 12307



PSA NEWS

by Phil Olivo

Speaking of competitions...

One of the great benefits of belonging to the Schenectady Photographic Society is the competitions we can enter. In addition to the monthly Club Print and Projected Image competitions, Photo Essay, and iPhone Competition, SPS members have the ability to enter an additional 17 PSA competitions during the club year. These competitions are in the areas of Nature, Open Projected Image, Travel, Projected Image-Creative, and Photojournalism.

The Schenectady Photographic Society has been registered for these upcoming competitions, the Peer Review Group (Sean Sullivan, Kim Koza, Doug Mitchell, Bob Gough and Joan Heffler) is ready, and the website has been updated with 2014-15 competition dates and last year's winning images, So we're ready to go. All we need are your entries! Please keep these PSA competitions in mind as you enter the club competitions. The criteria for submitting images is identical to our club's projected images submissions.

The first PSA completion is in October. It will be a Nature competition and you'll be notified of it's opening later this month! Looking forward to a successful and fun year!

"A lot of people like snow.
I find it to be an unnecessary freezing of water."
~ Carl Reiner~

Some of us **do** like snow...but it certainly wreaks havoc on our meetings!

This is just a reminder that,
in the event of inclement weather
which you think MAY cancel a meeting,
PLEASE check your e-mail
and the SPS website before heading out.
In the event of bad weather it is up to the
Program Chair to determine if a meeting
will be held.

Although we hate to cancel or postpone our meetings,
your safety is our main concern.



PORTRAIT POSING & LIGHTING

Mentoring Presentation October 29th

by John Bolletin and Dave Bennett

***Bring your camera and flash...
this will be hands on!***

See and learn different studio portrait lighting set ups. During the first half we will have different lighting options staged around the hall and shoot tethered. See the difference between standard two umbrellas, adding rim, background and hair lights. Using soft boxes and grids to gain control over where your light falls. See the effects of using a beauty dish, clam shell lighting, how and why to use your reflectors, as well as using “V panels” and speedlights to bounce soft light on your model.

During the second half of the meeting, take out your own camera and practice. We will assist with using wireless triggers, posing the model, changing your position. You may practice with any of the lighting set-ups.

A few models will be provided for demonstration and practice. If you are interested in upgrading your own profile image, dress to impress. I am sure someone would be happy to oblige.

Looking forward to a fun and interactive mentoring night.



**MEMBER
NEWS**

HARVEY GURIEN PANORAMA ON EXHIBIT AT THE PHOTO CENTER, TROY



The image was made on Fuji-chrome, 8x10 film when I was working with an 8x10 Deardorf view camera. I believe I was using a 90 mm Schneider Super Angulon lens for this image, which may be a 21mm equivalent in 35mm parlance. I, of course was using a focusing cloth to view the ground glass, when I heard someone say, “Oh, there’s Ansel Adams.”

Nick Argyros was kind enough to scan the 8x10 transparency to a disc, which enabled me to enlarge this image to as much as 80 inches. Nick said, “Ansel Adams did it in black and white, you have done it in color.”

~Harvey Gurien~

A GOOD TIME WAS HAD BY ALL AT THE ANNUAL SPS WOMEN'S RETREAT

MEMBER NEWS

On the shores of Lake George sits a women's retreat
 Wiawaka is the place for ladies to raise (or rest) their feet
 Newly renovated Wakonda housed us all
 As usual the ladies had a ball
 Like Georgia O'Keeffe we donned long skirts
 But alas – no one with which to flirts
 Off to dinner we went in our hats
 Winding thru the forest trail like cats

YEAH RIGHT!
 We laughed our butts off!

Who wouldn't with those goofy red waxy lips
 Holding umbrellas and hands on hips
 We posed for our group shot
 Something we like to do a lot
 Cameras on tripods set on timers
 With head lamps like coal miners
 We even took scenic photographs
 Between the hooting, hollering and laughs

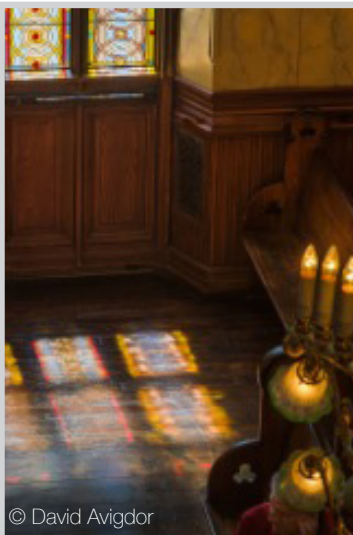
~Luba Ricket~



Darndest Dauntless Daringly Daffy Dozen Dazzling Darling Dames:

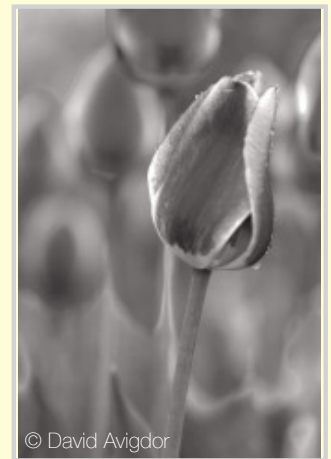
From top left: Helen Onofrio, Dale Winsor, Barbara Lawton
 On the stairs: (in black) Kim Koza, (blue scarf) Cathy Cassidy, Colleen Magai, (yellow hat) Edie Abrams
 On the grass: Joan Heffler, Luba Ricket, Judy Breslau, Jane Riley, Cynthia Placek

DAVID AVIGDOR PHOTOS CHOSEN FOR "DIVERSITY" EXHIBIT



Sanctuary

At the Arts Center Gallery and Consignment, in Blue Mountain Lake, artists exhibit in various media including sculpture, ceramics, painting, drawing, fiber arts, jewelry, glass, and photography in their five on-site galleries and in satellite galleries around the region. They also feature "Shop the AC," an on-line gallery that sells unique, hand-made functional works of art made by local, regional, and national artists.



Tulip in B&W



Between the Trains © David Avigdor

In August and September, they held a juried show, "Diversity," for which our own David Avigdor had three images accepted and displayed.

COMING IN NOVEMBER

November 5th

Jim Gilbert
"Concert Photography"
~Plus~

Print Group Competition
(Assigned Topic: Technology Rules)

November 12th

Don Cooper
"Cell Landscapes"
~Plus~

Projected Image Competition
(Assigned Topic: Coffee, Tea, or...)

November 19th

Guest Speaker:
Emma Dodge Hanson
"Capturing the Faces
That Tell the Story"

(See photo assignment on pg. 5.)

PRINT COMPETITORS... ARE YOU A WINNER?

If so, I'd like to include your image in the *Focus*. Please forward a digital file within two weeks of winning, sized as you would for digital competition

(1024 x 768, 300 dpi)

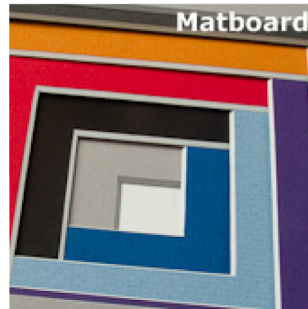
to: focuseditor@icloud.com.

(Note: Projected Images will automatically appear, unless requested otherwise.)

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Photo Biographies Wanted!

We would like to feature "photo biographies" in future editions of the *Focus*...one of an "older" club member and another of a "newer" club member. You could include a bit of your background, years with the club, a small head shot of yourself (i.e. your Facebook photo or similar), your "photographic background" (i.e. what you enjoy shooting, equipment, etc.) and two or three of your favorite photos (with captions/explanations).

It will be a great way for us to get to know each other..."old" and "new." **How about you?** Send your photos, sized as you would for digital competition (1024 x 768 at 300), and text to:

FocusEditor@icloud.com

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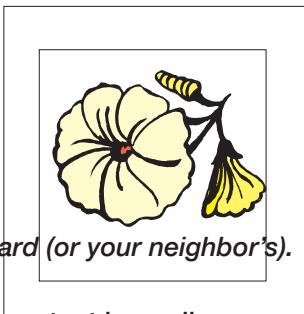
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2014-2015
Print Assigned Topics



- 2014
 October 1 **The Backyard**
Show us what's in your backyard (or your neighbor's).
- November 5 **Technology Rules**
Show us how technology is important in our lives.
- December 3 **Trick or Treat**
Show us how you celebrate Halloween
- 2015
 January 7 **People Taking Photos**
Unique images of those "other" photographers.
- February 4 **Hip to be Square**
Show us some squares, but don't get boxed in.
- March 4 **Doors**
I'll take door #3. What door do you take?
- April 8 **Shadows**
Don't be afraid of the noon-time sun.
- May 6 **Print of the Year**



2014-2015
Projected Image* Assigned Topics

** Deadline for the Projected Image competition is Sunday at midnight prior to the competition.*

- 2014
 October 8 **Minimal**
Images with simple or primary forms.
- November 12 **Coffee, Tea or...**
Show us your favorite beverage.
- December 10 **Monochrome**
Varying tones of only one color.
- 2015
 January 14 **Take Five**
Idiom's figurative meaning, or literal interpretation.
- February 11 **On the Fence**
Undecided or literal meaning.
- March 11 **"X" Marks the Spot**
Need some form of an "X" in the image.
- April 15 **Out of the Blue**
Sudden, unexpected occurrence; or something blue.
- May 13 **Projected Image of the Year**

Have Something to Contribute?

Been somewhere special, taken some great images, or just want to share some photo knowledge with club members?
 Please contact me (Linda Tommasulo) with articles, comments or suggestions:
focuseditor@icloud.com
 Thank you!



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