

# FOCUS

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October 2017

## MENTORING NIGHT - October 18

### Post-Processing Demos - Hosted by Dave Bennett



Dave Bennett will once again be hosting a Post Processing Software Mentoring evening on October 18th. He and some of your fellow members will be bringing in their computers and/or laptops to demo their post-processing workflow, including a host of software applications and plug-ins.

shop, Lightroom, on1 Photo Raw, Topaz and NIK. Also, if anyone is interested, Fotomagico slide show software.

*Dow Smith's* laptop will be loaded with Lightroom and Photoshop.

*Bob Riccardo* plans to demo ProShow Gold.

We'll have these stations set up around the hall and members will be able to move around and select whichever application they are interested in.

We have done this in the past, and it worked out remarkably well. I can remember Branson Quenzer sitting at his computer and working it like a pro. We were mesmerized.

Details are still in work as press time, however this is the Line-up to date...

*Dave Bennett* has promised to bring in his complete computer set-up: dual screens and color calibration, printer, Photoshop, Lightroom and Topaz plug-ins.

*Phil Olivo* will have his laptop for demos on Photoshop Elements and Portrait Professional.

*Linda Tommasulo's* laptop is all set with Photo-

Of course, the more the merrier! Anyone interested in sharing their photo-computer knowledge is welcomed to be a mentor for the evening. If so, please contact Dave Bennett, our Mentoring Chair at [mentoring@spsphoto.org](mailto:mentoring@spsphoto.org).

Don't bring in your camera, but feel free to bring in a flash drive with a photo or two that you would like the mentors to work on. It promises to be a fun and informative evening.

## INSIDE THIS ISSUE

Message from the President.....	2
Print and Projected Critiques.....	2-4
Traveling Exhibit Update .....	5
Focus on: Neena Kumar.....	6
How to do Surreal Digital Infrared Photography Without Expensive Gear or Camera Conversions.....	7-9
Photographic "Goings-On".....	10
Worth Another Look.....	11-14

2016-2017 End-of-Season Winners .....	11-13
2016-2017 End of Season Judges .....	14
Demystifying Travel Photography/Arts Center.....	14
Hunt's Sponsors Bosque Workshops .....	15
Please Support our Sponsors.....	16-17
Dues are Due! .....	17
About SPS & Board of Directors.....	18
Season Calendar 2017-2018.....	19



# MESSAGE FROM THE PRESIDENT

Phil Olivo

## I Was Feeling Blue or Color + Composition = Emotion

I realize that I am “preaching to the choir” writing about how to use color and composition in your images but I’m feeling very nostalgic (and old) today. The family home in Saratoga Springs is on the market, both of our sons are grown, independent young men and we have downsized to our retirement home.

When I feel this way I retreat into my photography. I came across an image created when visiting my younger son who relocated to Seattle. We are fortunate that our older son is local and we are blessed with two beautiful granddaughters. The image came together when I realized that Seattle was the place our younger son belonged. His career, lifestyle and social opportunities meshed completely with his personality.

I didn’t carefully compose this scene. I just looked down and there it was, Karma I guess. The blue

color of the garden globe, Space Needle looming over us and slightly distorted figures reinforced my feelings at the time. I was reflective, caught between wanting him to be successful, wanting him close and the pull of the Seattle lifestyle.

Most people seeing this image don’t get it. That’s fine, I do and that’s what counts. So, continue to make those memories and remember sometimes you just have to photograph for yourself.



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## PRINT & PROJECTED CRITIQUES October 4 (Print) - October 11 (Projected)

by Linda Tommasulo

This “competition season” is beginning a bit differently. Rather than judging, your images will be critiqued (not scored). The intent is to encourage those who have not been competing, or who have found it to be a bit challenging, to try their hand at Print or Projected night...without the “stress.” Gentle and encouraging commentary will be made by fellow club members, and the audience. You can identify yourself as the photographer - or not. The choice is yours.

As a “seasoned competitor,” I have been there. I can remember one particularly bad morning at my Bronx Photo Club where I think my highest score on all three images was a 7 (out of 10). I was “bummed.” My friend, who was driving us home, veered off the parkway. When I asked him where we were going he said, “To Nathan’s for hot dogs... it’s the only thing that will cheer you up.”

Needless to say, it worked like a charm!

I have since developed a “harder skin” when it comes to competitions. I am now at the point where I will enter what I like, even knowing it may be “risky” (i.e. the judge might not “get it” - much like Phil’s blue image above). Of course, there have been many, many times when the judge makes a comment and I wonder, “why didn’t I see that?” Other times, I just listen and disagree. We all have our opinions, as does the judge. Although they should not (and sometimes claim not to) be biased, they sometimes are. (“I hate bugs.” “I’m not a cat person.” etc., etc.) You learn to roll with it.

Most telling were the end-of year competitions with three judges - and the scores came up 9-8-7 or 9-9-6. For me, the fun of competing is sharing my images with the group. And, as I said, I just roll with it.

# Print & Projected Critiques (Continued)



On September 27, Brian Sherman did a informative and concise Powerpoint presentation on image critiquing, and we broke into groups and practiced. It was a great preparation for our season-opening critique evenings.

## FOR **PRINT** CRITIQUE NIGHT...(10/4/17)

- No names on the photographs. Photographers will be anonymous.
- Titles are optional, you can put a tag in the corner like we do on regular print night.
- There are three categories; General, Monochrome, and Assigned Topic.
- Submit only 1 print in any category for critique.
- There will be a moderator that evening, and exit survey cards will be available to quickly share your thoughts on the evening.

Here are the rules for Print Critique Night on October 4.

For the critique night , **ONLY ONE IMAGE** is permitted in either General, Monochrome or Assigned Topic.

With our new start time of 7 pm, those submitting a print should bring them in by 6:30 pm.

Here are the rules for Projected Critique Night on October 11.

For the critique night , **ONLY ONE IMAGE** is permitted in either General or Assigned Topic.

Images should be uploaded on the website by midnight, October 8.

You can upload your digital critique submission [here](#).

## FOR **PROJECTED** CRITIQUE NIGHT...10/11/17

- No names will be displayed or announced with the photo. Photographers will remain anonymous.
- You assign a title when you upload your photo through the website.
- Upload through the website (no later than Sunday before the meeting).
- There are two categories; General, and Assigned Topic.
- Submit only 1 photo in either category for critique.
- There will be a moderator that evening, and exit survey cards will again be available to share your thoughts on the evening.

*Continued...*



# Print & Projected Critiques

## “12 Elements of a Merit Image” (One more time)

*Use these 12 Elements when critiquing the submitted Print and Projected images in October.  
But also use them when you are critiquing your own images for submission in our season's  
regular competitions!*

*The Photographic Exhibitions Committee of the Professional Photographers of America uses the 12 elements below  
as the “gold standard” to define a merit image. The use of these 12 elements connects the modern practice of photography  
and its photographers to the historical practice of photography begun nearly two centuries ago.*

Twelve elements have been defined as necessary for the success of an art piece or image. Any image, art piece, or photograph will reveal some measure of all twelve Competition Elements, while a visually superior example will reveal obvious consideration of each one.

1.) **Impact** is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder or another intense emotion. There can be impact in any of these twelve elements.

2.) **Technical** excellence is the print quality of the image itself as it is presented for viewing. Retouching, manipulation, sharpness, exposure, printing, mounting, and correct color are some items that speak to the qualities of the physical print.

3.) **Creativity** is the original, fresh, and external expression of the imagination of the maker by using the medium to convey an idea, message or thought.

4.) **Style** is defined in a number of ways as it applies to a creative image. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies light to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.

5.) **Composition** is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends. Effective composition can be pleasing or disturbing, depending on the intent of the image maker.

6.) **Presentation** affects an image by giving it a finished look. The mats and borders used, either physical or digital, should support and enhance the image, not distract from it.

7.) **Color Balance** supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feelings for effect.

8.) **Center of Interest** is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there will be no specific center of interest, when the entire scene collectively serves as the center of interest.

9.) **Lighting** — the use and control of light— refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is man-made or natural, proper use of it should enhance an image.

10.) **Subject Matter** should always be appropriate to the story being told in an image.

11.) **Technique** is the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are part of the technique applied to an image.

12.) **Story Telling** refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read her own story in an image.

Read Bob Hawkins' article, “Elements of a Merit Image,” to learn even more:

<http://www.ppa.com/article.cfm?ItemNumber=1901>



# ON THE ROAD AGAIN SPS Traveling Exhibit



Our traveling exhibit was in the news! (See article from the *Gazette* at right.) The exhibit at Professor Java's is up and looks great - thanks to those who participated, and to

Jerry Boehm and Bert van Grondelle who made it happen.

The traveling exhibit is a great way for the members of SPS to share their printed images. It is also good publicity for the club. The more our members participate, the more diverse are the images displayed. Is your print at Professor Java's? If not, stay tuned for info on the next exhibit. The current exhibit at Professor Java's will be up until October 30. Contact Jerry & Bert regarding future exhibits at [travelingexhibits@spsphoto.org](mailto:travelingexhibits@spsphoto.org).

## Sch'dy Photographic Society plans exhibit

COLONIE — The Schenectady Photographic Society will hold an exhibit of members' works from Sept. 14 to Oct. 30 at Professor Java's Coffee Sanctuary, 217 Wolf Road, Colonie.

Admission is free, and the exhibit is open during venue's operating hours.

Some of the titles of the photos to be exhibited are: "Albany Church Spire," "Cafe Florence, Italy," "Ghostly Transformation Living Room," "Waiting for Marching Orders," "Glacial Surprise" and "Window Curtain."



*Professor Java's is graciously hosting a reception for us on October 21 from 2-4 in the Library Room.*





# FOCUS ON



NEENA KUMAR



"I always liked photography and wanted to take pictures. It helps me relax when I am not working. I recently upgraded from a point-and-shoot camera, inspired by friend's photos."

"As I love painting, I see a good picture in a different way...it forms the blueprint for a painting someday."

"Dr Sokol introduced me to SPS and I enjoy leaning from the excellent photographers and their photos."



# HOW TO DO SURREAL DIGITAL INFRARED PHOTOGRAPHY WITHOUT EXPENSIVE GEAR OR CAMERA CONVERSIONS

By: Alex Morrison

(Reprinted with Permission - Digital Photography School)

Photos made with invisible infrared light, rather than visible light, yield wildly strange and eerie photographs that always have the “WOW Factor.” For landscapes or scenic imagery, infrared (IR) photography is highly regarded as fine art. But back in the days of film photography, shooting infrared was complicated, expensive and the results were often not great. For those with determination though, that one image that did ‘work” was always worth the trouble.



But now the complexity of capturing infrared photos has changed – digital cameras have made the technique almost foolproof, inexpensive, and a lot of fun! All you’ll need is a tripod, a special infrared filter, and any camera that is sensitive to infrared light. With a few easy steps you’ll be shooting infrared photos in no time at all.

But before I get into the process, it’s not my intention in this article to delve into the physics of infrared light, and all the scientific mumbo jumbo that goes along with understanding WHY infrared light creates amazing images, but rather to give you some simple steps to get you started in this super creative technique.



Visible light black & white image

Just know that anything that is alive will reflect a greater amount of infrared light than inanimate objects. Leaves, foliage, and grass, along with skin, reflect the greatest amounts of infrared light, and so will be the whitest objects in your image. Stones, concrete, mountains, water and sky tend to absorb infrared light and so appear as darker objects in your images. The tonality is very different from that of visible light black and white photography though. Notice how the tones of the leaves, seeds and sky are quite different in the infrared image below.



Digital infrared image

Okay, are you ready to give this a try? Here are the simple steps you need to follow so your images will turn out into hauntingly beautiful, surreal infrared photographs. The first steps deal with equipment and settings, and the last steps are all about how to best capture beautiful infrared light.

## **Step 1: Test your Camera**

Before you go out and buy an infrared filter test your camera to make sure it’s sensitive to infrared light. Not all digital camera sensors are able to “see” infrared light. In fact the newer the camera, the less sensitive to infrared light it may be. Try this simple test to see if your camera will give you good results.

Hunt down a TV, VCR or DVD player remote control. Look at the end that points to the TV (or VCR etc), and you’ll see a little bulb or flat back plastic window.

*Continued...*



# How To Do Surreal Digital Infrared Photography

## (Continued)

This is the transmitter that sends the signal from the remote to your device. That signal usually uses infrared light. You can see that it is invisible light – i.e. when you look at the remote with your eye, you can't see anything when you press the buttons. But just wait until you do this looking through your camera! You'll be able to see invisible light – the infrared spectrum that makes such cool photos.

If you have a point & shoot camera, look through your LCD viewer while pressing any button on the remote. If you see the bulb light up, your camera can see infrared light. If you have a DSLR, you'll have to take a photo to see the results; or if your camera has a live view feature, you will be able to see the results on your LCD as well.

The whiter and brighter the light you see from the remote, the more sensitive your camera is to infrared. If the light is more purple or red, your camera may not be a good candidate for shooting infrared photos.

### **Step 2: Equipment**

If your camera passed the sensitivity test, you'll need two more pieces of equipment before you can shoot infrared photos: a tripod and an infrared filter. The tripod will help you take a sharp shot, as your exposure times will be quite long. The filter will block most of the visible light from reaching your camera sensor, but will allow the beautiful infrared light to pass through.

When I first started shooting infrared images, I used a Hoya R72 screw-on infrared filter. B+W, Tiffen and other manufacturers also have equivalent infrared filters. If you are using a slide-in filter system, such as Cokin or Lee, they also make infrared filters to work with their holders. If this is the filter you'll be using, make sure to slide it into the slot closest to the camera to prevent unwanted visible light from sneaking in. The R72 refers to the amount and type of infrared light that passes through to your sensor and I recommend using this to start. It allows some visible light to pass to the sensor so it will allow you to do all sorts of creative post processing with your images.

### **Step 3: Camera settings**

Because the infrared filter blocks out most of the visible light, your exposures will be quite long. You'll have to adjust your camera settings to



Infrared image with creative post-processing

ensure you get a good exposure, while keeping noise to a minimum. Set up your camera on your tripod and make these adjustments:

1. Set your ISO between 200 and 400, keep it as low as you can.
2. Set your Long Exposure noise reduction to ON.
3. Set your camera to shoot in RAW mode
4. Set your camera to Aperture Priority (Av mode on a Canon), and your aperture to around f/8 for maximum sharpness.
5. If your camera does auto bracketing (refer to your owner's manual), set your bracketing to +/-1 EV. Your series should be -1 EV, 0 EV, good exposure, and + 1 EV. You can also bracket manually.

Shooting in RAW will give you a bit more latitude for processing and adjusting. Bracketing will help you find the sweet spot for exposure at your preferred aperture and ISO.

I'm not going to go deep into the White Balance setting, as this could be an entire article on its own. But for now set your White Balance to the Sunny or Daylight preset.

### **Step 4: Composition**

Just as in regular light photography, composition is a critical component of infrared photography. However there are a few additional considerations to keep foremost in your mind when planning your infrared composition.

Infrared photography is similar to black and white photography, in that you are dealing with a limited number of tones. To add more dynamism and energy to your infrared shots, add contrasting elements. By this I mean using dark and light objects in close proximity to each other.

*Continued...*

# How To Do Surreal Digital Infrared Photography

## (Continued)



A variety of textures make the image more dynamic.

But also use smooth and textured objects together. You can mix and match for artistic composition and design.

### COLUMN 1

- light
- white
- smooth
- large patterns
- light w/fine textures
- light w/large textures

### COLUMN 2

- dark
- black
- textured
- small patterns
- dark w/fine textures
- dark w/large textures

In every infrared shot you make, include at least one element from Column 1 with the corresponding one from Column 2. You can add as many elements as you want, but it's best to keep your composition simple. You can use light and small patterns, with dark and large patterns and so on. Foliage and clouds will always be a light element in your image; the sky, stones, bark, water and concrete will be darker. Leaves from a distance are a rough texture, with many small elements appearing rough and textured; while human skin is very smooth. This should give you a great starting point for infrared compositional considerations.

### **Step 5: Shooting Infrared**

There is only one critical thing to remember when shooting infrared: you must shoot when there is **lots of sunshine**, and **when there is lots of deciduous foliage**. Overcast days won't give you great results, and because living things reflect the most infrared light, snowy winter days are usually devoid of anything that reflects infrared. If there are clouds in the sky these can add an element of interest, but don't make your capture until the sun is out, and shining on your subject.

Find a great place to shoot and adjust the settings on your camera. I like graveyards, parks, and old abandoned buildings. The contrast between the stones, the pathways, the old wood and leaves and grass provides outstanding tonality for infrared images. If you can get a few wisps of cloud in your sky all the better.

Put your camera on your tripod, and compose your image. Place the infrared filter on your camera, and use your autofocus as usual. Yes, it works just fine for infrared photos! Your light meter will work too but be sure to bracket on either end to make sure you have at least one usable exposure. Then click the shutter. You've just made an infrared photograph.



Skin looks like alabaster when shot using infrared light

For more techniques in infrared photography - and MORE - check out Alex Morrison's posts in the **Digital Photography School**.

*Alex Morrison is a professional fine art and nature photographer, accredited by The Professional Photographers of Canada.*

*She was the Canadian*

*Photographic Artist of the Year in 2009.*

*Alex teaches photography, runs workshops and online classes on fine art and nature photography, as well as infrared and iphone photography.*

*Her educational website with photography tips is at :*

**[nature-photography-central.com](http://nature-photography-central.com)**.

*View her art photography portfolio **here**.*

# PHOTOGRAPHIC “GOINGS-ON”

There’s always something photography related to do, see or shoot  
in the Capital District and environs!

by Linda Tommasulo

## EXHIBITS...

**OUR STRENGTH IS OUR PEOPLE:**  
***The Humanist Photographs of Lewis Hine***  
*Fenimore Art Museum*  
*Exhibition September 16–December 31, 2017*

Lewis Wickes Hine (1874–1940) was considered the father of American documentary photography. This exhibition consists of rare vintage prints, and covers the three overarching themes of Hine’s three-decade career: the immigrant experience, child labor, and the American worker, culminating in his magnificent studies of the construction of the Empire State Building. Click [here](#) for details.

**THE PHOTO CENTER MEMBERS’ SHOW**  
*The Photo Center of Troy (404 River St.)*  
*Exhibition: September 29–November 5, 2017*

Members of the Photo Center exhibit their work at this annual event. Closing reception is Friday, October 27, at Troy Night Out.

## CALL FOR SUBMISSIONS...

***Pine Bush Perspectives / A Juried Photo Exhibit***  
*Albany Pine Bush Preserve*

Did you capture a great shot of a butterfly, frame a gorgeous sunset or zoom into the gills of a mushroom? Each visitor views the Albany Pine Bush from a unique vantage point worthy of celebrating. Share your perspective by submitting photographs taken in the Albany Pine Bush Preserve to our juried exhibit by October 18, 2017.

Entrants may be any age or skill level (beginner, advanced or professional). Jurors will select a diversity of photographs to be included in the final exhibit on December 1st. Three juror-selected awards and one People’s Choice award will be given.

Click [here](#) for more info, or stop by the Albany Pine Bush Discovery Center, 195 New Karner Rd, Albany 518-456-0655.

## PHOTO OPS...

**SCOTT KELBY WORLDWIDE PHOTO WALK**  
*Washington Park, Albany*  
*Hosted by Sean Sullivan*  
*October 7, 9–11 am*

This year the group is going to venture into Washington Park in Albany. We will meet at the Lake Playhouse by the stage area and go from there. Wander the park or venture out into the neighborhoods surrounding the park. Always something interesting to shoot. After the shoot I suggest those who are interested meet up at the Café Lark Pizza for brunch (452 Madison Ave.).

You must [register](#) to be eligible for prizes!

**THE WAY WE WERE CAR SHOW**  
*Front Street, Ballston Spa*  
*October 8, 9 am–4 pm (Rain date: October 15)*



Presented by the Ballston Spa Business & Professional Association (BSBPA) and Saratoga Automobile Museum. We invite the public to come stroll our historic village, check out the hundreds of cars and trucks on display, and enjoy the music, vendors and downtown businesses.

It’s a great day for the whole family.

Front Street will be blocked off from Milton Avenue past the Old Iron Springs to accommodate car exhibits and vendors. In addition to food and merchandise vendors, the show will again feature a “Kids Zone,” located by the Old Iron Springs, which will feature several free children’s activities. The show is free to spectators. Click [here](#) for more info.



WORTH ANOTHER LOOK!  
2016-2017 End-of-Season Winners

GENERAL

P  
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S



*Winner - General* / "St. Marks Place" / © Robert Coppola

Honorable Mention



"Hallway" / © Fred Moody



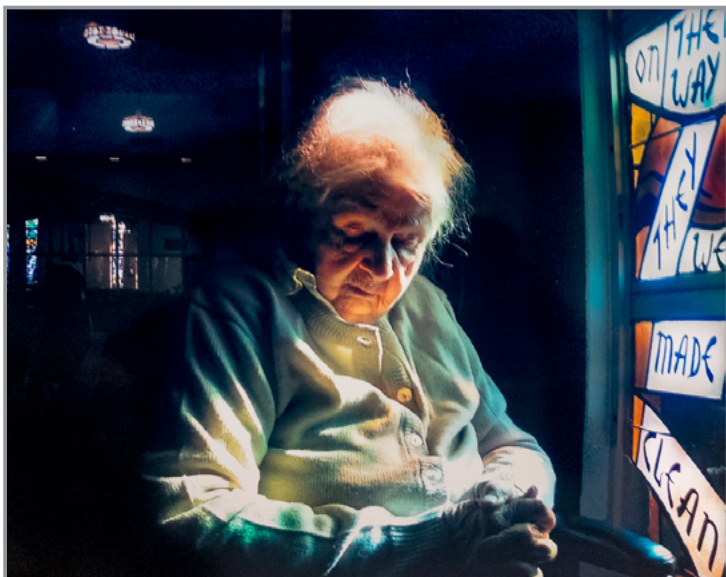
"Shaker Panes" / © Jennifer Wilkerson



**WORTH ANOTHER LOOK!**  
2016-2017 End-of-Season Winners

Honorable Mention / General (Continued)

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"Quiet Moments" / © Linda Wroble



"Distorted View" / © Linda Tommasulo

**MONOCHROME**

Honorable Mention  
Monochrome



"Smoke Break" / © Bob Coppola

**Winner - Monochrome** / "Angle and Curves" / © Phil Olivo



**WORTH ANOTHER LOOK!**  
2016-2017 End-of-Season Winners

**P  
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**Winner!**  
"Feet on Route 66"  
© Linda Buckman

**Honorable Mention**

"Cold Wind and Snow"  
© Barb Lawton



"Milkweeds Last Hurrah"  
© Barb Lawton

"Yellow Hibiscus"  
© Linda Tommasulo





## 2016-2017 END-OF-SEASON JUDGES

Special thanks to the four judges who faced the monumental task of choosing “the best of the best” for our end-of-season competitions.

### **PRINT OF THE YEAR...**

DANNY GOODWIN / Albany, NY

Danny Goodwin is Associate Professor of Digital Media and Photography. He is currently Head of the Photography and Related Media program in the Department of Art and Art History at the University at Albany, State University of New York. A Texas native, his photographic, video and installation work has been seen in numerous solo and group exhibitions. Goodwin is a 2005 Artists' Fellowship recipient of the New York Foundation for the Arts (NYFA).

JERRY FREEDNER

In the sixties Jerry studied photography at the New School in NYC, and then with Lisette Model. He enjoyed many workshops and, through the pre-digital age, thousands of hours in his darkroom. As it was then and as it is now, he has an enduring affinity with nature in all of its forms. Within the last ten years his concerns have shifted to the intense fragility of this earth we share. His work is apolitical yet he hopes that it might serve as a vehicle to stir a sense of stewardship: to conserve the wonder and beauty about us, which is now fraught with unhappy change and threatened loss.

### **PROJECTED IMAGE OF THE YEAR...**

RICHARD LOVRICH

Born in New York City, Richard attended Parsons School of Design; and prior to moving to the Capital Region of New York, he worked as an independent photographer, designer and producer with clients in the U.S. and abroad, in manufacturing, banking, publishing, pharmaceuticals and fashion. Currently a creative director for theatricals where he also served as a marketing director, Richard also held the position of art director at a major daily. Portrait and food photography remain his passions.

NEIL SHAPIRO

Neil's photographs are inspired by his love for impressionistic art. He uses long exposures to stretch a moment of time into a sense of soft motion, color and form. Clouds play a special role in all of his landscapes. Lit by the golden light of a sunset or sunrise, each landscape is a work of art made by nature, displayed only for a brief moment, and never exactly the same. He returns to the same location many times, and often spends hours waiting for just the right light and conditions. “I am awed by nature and its palette, and my passion is to share this beauty with you.”

## THERE'S STILL TIME TO ENROLL!

Need some help with your travel photography? Our own Connie Frisbee Houde is again teaching a course at The Arts Center in Troy.

Click [here](#) to enroll or for more information.

### **DEMYSTIFYING TRAVEL PHOTOGRAPHY**

Saturdays

October 14, 2017 to October 28, 2017 — 09:00 AM to 04:00 PM

Member: **120** | Non-Member: **140** | Materials Fee: **12.50**

Instructor: **Connie Frisbee Houde**

Enrollment Max: **12**

This class discusses the joys and pitfalls of travel photography. We will focus on preparing for a trip: what's in the bag, general shooting techniques, portrait photography, street photography, cultural awareness, humanitarian travel. Participants will bring in a small selection of work for critique. More than just the camera one uses, it is the eye, cultural sensitivity, and the decisive moment that helps to create a good image. Assignments will be made, and two weeks later the group will reconvene to assess the new work. Students will learn tips and techniques to maximize results.

# HUNT'S SPONSORS BOSQUE WORKSHOPS

This season there are two workshops to choose from: December 2017 and January 2018.



**Backroad Photography**  
See rarely seen areas of the  
desert oasis refuge

15 tickets  
Pro Keith

**In-the-Field Intensives**  
3 Morning Blast Offs  
2 Golden Hour Fly Ins  
3 Mid Day Photo Ops



Sponsored by  
Friends of the  
Bosque del Apache  
National Wildlife  
Refuge



**Bosque del Apache  
Photography  
Intensive**  
December 9th - 11th, 2017  
\$880 with meals included  
hotel group rates available



**Bosque del Apache  
Photography  
Intensive**  
January 4 - 7th, 2018

**In-the-Field Intensives**  
3 - Morning Blast Offs  
2 - Golden Hour Fly Ins  
1 - Nighttime Photography  
1 - Mid Day Photography  
**Classroom Seminars**  
Composition / B&W  
Taking Your Bird Photography to Next Level  
PhotoShop LighRoom Post Processing

meals included  
**\$680**  
hotel group rates available  
**TAMRON**  
Long Lens Loaners

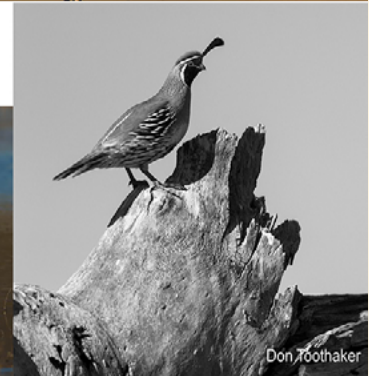
Sponsored by  
Tamron &  
Hunt's Video and Camera



27 seats  
3 pros



Workshop Pros  
Keith Bauer, Don Toothaker,  
and Mark Buckler



The landscape at Bosque del Apache is a high plain desert where most of your driving is in the river valley so the hills are gentle rolling with mountains to the east and west of the Rio Grande River Valley. Snow is an uncommon experience in the valley and when it happens, seeing it for more than one hour on the road is rare. There is no snow removal equipment in this area. It is suggested to dress in layers, for the sunrise mornings are very cold and, by afternoon, the sun feels quite warm.

Click [here](#) for more info on Bosque del Apache.

Click [here](#) to register or for more info.

Or email:

[michael.hanauer@gmail.com](mailto:michael.hanauer@gmail.com)

or call:

Development Director:  
Friends of the Bosque at  
**575-835-2448**



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**For Camera Club Specials...**

Ask for Alan Samiljan, at (781) 462-2383.

His hours are usually 8:30-5:30pm, Monday, Tuesday, Friday & Saturday. Leave a message or send an email

([asamiljan@huntsphoto.com](mailto:asamiljan@huntsphoto.com)), and he'll get right back to you.

### HUNT'S OCTOBER SPECIALS!

The new **Nikon D850** has been delivered and our customers who have received them are giving us rave reviews! The D850 is available to order. The price is \$3299.95 and by all accounts the camera is a monster! Call Alan at 781-462-2383 to discuss and place your order!

**Sigma 150-600mm f/5-6.3 DG OS HSM Contemporary Lens AND TC-1401 1.4x Teleconverter Kit.** Regular price \$1,289, October special \$1,189!

Upgrade your cable release! Hunt's is proud to be one of the select dealers for the **MIOPS Smart Kit**, "The World's Most Versatile Smart Camera Remote"!

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Fuji has just announced their long awaited **XF 80mm f/2.8 R LM OIS WR Macro lens**. It's the equivalent of 120mm f/2.8 telephoto and macro! Price is \$1,199.95. Pre-order yours now!

**Sirui A-1005 Tripod w/Y-10 Ball Head**, \$99.99, (reg. \$139.99). Similar to MeFoto! Supply limited.

**Lensbaby Velvet lenses** 15% off!

All **Mindshift Backpacks** 20% off!

Canon has continued their printer rebate program. Now through September 30, 2017 or until supplies run out, we are offering the **Canon Pixma PRO 10 Printer** at \$379.99 before rebate (Canon sells it on their website for \$699.99). If you purchase the printer plus a package of 13x19x50 sheets of Canon Semi-Gloss or Luster paper, \$50, Canon will send you a \$250 mail in rebate! This is a pigment based printer and is always reviewed very well. Your final cost is \$129.99 plus the \$50 paper package after mail in rebate!

Hunt's and Canon are also offering an incredible special on the **Canon Image PROGRAF Pro-1000 17" Printer**. Purchase the printer for \$1,299.99, and receive 10 packs of Canon Pro Premium Matte 17x22" paper FREE, a \$1,000 value! You can then send in your \$300 mail-in rebate. Your final cost is \$999.99 for the printer after mail in rebate, and \$1,000 worth of paper. Supplies definitely limited on this one. Call now to reserve yours!

If you are not buying your **Epson and Canon ink** from Hunt's, why aren't you? Call Alan for a quote!

Rumor has it that Nikon is working on a mirrorless camera system and it might be full frame! If you'd like to be on Alan's list to be notified if this should ever be officially announced, send him your phone number and email address.

**Used Gear, subject to prior sale:**

Canon 70-200mm f/2.8L USM \$999; Canon 70-20mm f/4L IS \$799-\$899; Canon 28-300mm f/3.5-5.6L IS \$1,599; Canon 5D MK II body w/BG-E6 Grip \$850; Canon 430EX Speedlite \$99; Canon 430EX II Speedlite \$129; Nikon D800 body <1,000 clicks \$1,299; Nikon D800 body <114,000 clicks \$799; Nikon 17-35mm f/2.8D ED \$1,099; Nikon 17-55mm f/2.8G IF ED DX \$799

\*Specials run through October 31, 2017, or while supplies last. No rain checks!  
UPS Ground shipping is free. No sales tax to NYS.  
Contact Alan for any items not listed.



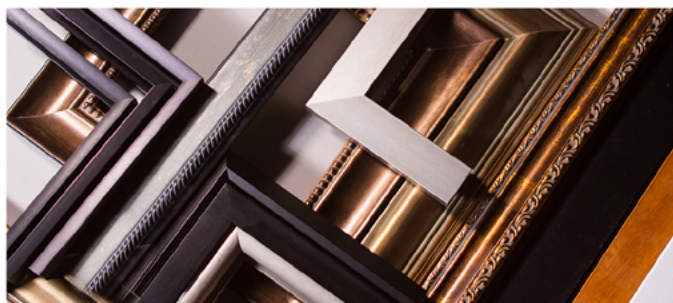
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You must be a registered user of the Frame Destination website as a SPS member, then you may use promo code "SPSONLY" when you place an order to receive the discount. (Note: The promo code is not valid with other promo codes, and will not work for non-members.)

To become a registered SPS member on our website follow these steps:

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com>
2. Click "Create an Account" in the middle of the page.
3. Send an email to [info@framedestination.com](mailto:info@framedestination.com) saying you are a registered user and need your account set for SPS membership.

To see how easy it is to order custom frames on our website you can check out the video "How to Order a Custom Picture Frame..." in our video gallery: [framedestination.com/video-gallery](http://framedestination.com/video-gallery).

### **\$\$\$ DUES ARE DUE! \$\$\$**

*(Note: Only paid members can compete and participate in exhibits.)*

Dues for the 2017-2018 season are shown below.

**Individual: \$55**

**Family (same household): \$65**

Fill out an Application and pay your dues **HERE**  
(PayPal and Credit Card options available)

Or bring cash to meeting or mail check to:

SPS Treasurer  
930 Delamont Ave., Schenectady, NY 12307

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# ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY

by Linda Tommasulo



For more than 85 years, the Schenectady Photographic Society has been the meeting place of photographers of all levels—from beginners to serious amateurs to professionals—with the goal of exploring and sharing their love of photography. Members throughout the Capital Region meet primarily on Wednesday nights to engage in various competitions (print, projected, photo essay and more), enjoy member round-table discussions, guest speaker presentations and hands-on mentoring to further their knowledge, creativity and inspiration. Occasional field trips give us the opportunity to expand our photographic vision; and frequent exhibits in the local area allow us to share that vision.

Unique to the Society are the monthly “assigned topic” competitions, both print and projected, encouraging participants to venture out of their comfort zones. Or enter any image you like in the “general” category. With both critique-only and scored judging, members receive specific commentary and suggestions to take their images to the next level. Don’t wish to compete? That’s OK too. Observing competitions is always an inspirational and learning experience. In addition, SPS is a member of **PSA!** And we regularly participate in inter-club competitions.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious. Check out our calendar on page 19 (season runs from late September to mid-May) and join us! Visitors are always welcomed...especially those who have a passion for photography.

## SPS BOARD OF DIRECTORS 2017-2018

President ..... Phil Olivo

**president@spsphoto.org**

Vice President ..... Linda Tommasulo

**vp@spsphoto.org**

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**fieldtrips@spsphoto.org**

PSA Interclub..... Sean Sullivan

**psa@spsphoto.org**

**COMMUNICATIONS COMMITTEE**  
**communications@spsphoto.org**

Dow Smith and Ellen Christiansen

**TRAVELING EXHIBIT COORDINATORS**

**travelingexhibit@spsphoto.org**

Bert van Grondelle and Jerry Boehm

**REFRESHMENT COORDINATORS**

Judy Breslau and John Ogden



**Connect with the Schenectady Photographic Society:**

Website: **www.spsphoto.org**

NEW Facebook page: **https://www.facebook.com/schenectadyphotographicsociety/**

Instagram: @schenectadyphotographic

**THE FOCUS NEEDS YOU!** For articles, suggestions, and member profiles (bios/photos).

Contact Linda at **newsletter@spsphoto.org**.

# SCHENECTADY PHOTOGRAPHIC SOCIETY 2017-2018 SEASON CALENDAR

Meetings start at 7pm and are held at the First United Methodist Church, 603 State Street, Schenectady, NY.  
(Parking and entrances are on Chapel Street, a one-way street off Nott Terrace.)

***This schedule is a work in progress and is subject to change!***

## September, 2017

**9/27/17..... Meet & Greet**  
Speaker: Brian Sherman, "12 Elements of a Merit Image" and image critiquing session with group.

## October, 2017

**10/4/17.....Print Critique**  
Assigned Topic: Motion - real or perceived.

**10/11/17.....Projected Image Critique**  
Assigned Topic: Rows of things (inanimate or living things.)

**10/18/17.....Mentoring/Speaker Night**  
Program: To Be Announced

## November, 2017

**11/1/17..... Print Competition**  
Assigned Topic: Architecture (exterior or interior)  
Speaker: Lawrence White, "Mastering the Midtones"

**11/8/17..... Projected Competition**  
Assigned Topic: Unusual Perspective (Get low, get high, get funky!)  
Speaker: Dow Smith, "Automobile Photography"

**11/15/17.....Mentoring/Speaker Night**  
Speaker: Dow Smith, "Introduction to the SPS Photo Essay Competition"

## December, 2017

**12/6/17..... Print Competition**  
Assigned Topic: Piles of Things (not necessarily trash!)  
Speaker: Greg Cuda, "Shooting the Midway"

**12/13/17..... Projected Competition**  
Assigned Topic: Glassware (Through it, around it, in it or of it!)  
Judging tonight in the main room for all to see!

**12/20/17.....NO MEETING**

## January, 2018

**1/3/18..... Print Competition**  
Assigned Topic: Automobiles (Whole cars or just it's parts.)  
Speakers: Dan Steen and Phil Olivo, "Photo Fusion Dance Photography"

**1/10/18..... Projected Competition**  
Assigned Topic: Ha-Ha (I don't care who you are, that's funny!)  
Roundtable: Your Questions Answered

**1/17/18.....Mentoring/Speaker Night**  
Speaker: Howard Arndt, "The Bald Eagle, our National Bird"

## February, 2018

**2/7/18 Print Competition**  
Assigned Topic: Sports (Be it professional, amateur or youth.)  
Speaker: Doug Mitchell, "Principles and Practices of Model Photography"

**2/14/18..... Projected Competition**  
Assigned Topic: View in a Mirror (Show the world as the mirror sees it.)  
Speaker: Linda Tommasulo, "Chihuly at the NYBG"

**2/21/18.....Mentoring/Speaker Night**  
Speaker: Sean Sullivan, "What's in your Bag?"

## March, 2018

**3/7/18..... Print Competition**  
Assigned Topic: Strange Signs (The stranger the better.)  
Speaker: Robert Dungan, "Sports Photography"

**3/14/18..... Projected Competition**  
Assigned Topic: Kitchen Close-Ups (Get those forks and spoons out!)  
Roundtable: Member Travelogues

**3/21/18..... Photo Essay Competition**  
Print, Book and Projected

## April, 2018

**4/4/18..... Print Competition**  
Assigned Topic: Water (Running or still...lots or little.)  
Speaker: Miriam Romais, "HERsteading"

**4/11/18..... Projected Competition**  
Assigned Topic: Long Exposure (Good time to practice night shooting.)  
Speaker: To Be Announced

**4/18/18.....Luba Ricket Creativity Competition**

## May, 2018

**5/2/18..... Print of the Year**  
Speaker: Linda Eastman, "Using Texture Art in Post Processing"

**5/9/18..... Projected Image of the Year**  
Speaker: To Be Announced

## June, 2018

**6/6/18..... Awards Banquet**

Need some inspiration? Check out last season's submissions: **Print** and **Projected**.

Inspired? Click **HERE** to submit your Projected images.