

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 74

November 2004

Number 2

Digital delights and dilemmas on print night

Ray Henrikson

Photographer Joseph Schuyler has exhibited widely for the past thirty years in New York, Boston and the Capital Region. The recipient of two Golden Light Awards, his work has been seen at the Prospect Street Gallery, Cambridge, MA; Time and Space Limited in Hudson; The Midtown Y in Manhattan and the Brooklyn Bridge Anchorage in Brooklyn; The Schenectady Museum and the Albany Center Galleries, where he had one-man shows; The Rice Gallery, where he took part in a two-man exhibition with painter Dahl Taylor; the American Vision Exhibit, as well as nine Hudson Valley Photo Regional exhibits.

Mr. Schuyler was a private student of the



Early Morning Siena. Photo by Joseph Schuyler

legendary photographer Minor White, and also studied with Mary Ellen Mark, Paul Caponigro and Jay Maisel. He works as a freelance commercial photographer, as well

Please see Schuyler page 3

Joyce Anastasia: The Power of Creative Expression

Amy Howansky



*Pillars of Alchemy X
Photo by Joyce Anastasia*

Artists, dancers, historians, psychologists, and other “right-brained” professionals have often said that the basic elements of artistic expression remain constant from one artistic medium to another. For example, a straight, horizontal line brushed onto a painting, or shown in a photograph, will express a sort of calming steadfastness. Similarly, landscape architects consider the composition of a garden display, just as much as photographers consider compositional layout when creating an image.

At the November 10th SPS slide meeting, artist Joyce Anastasia will discuss this interesting phenomenon of artistic elements. Can we take skills or knowledge from other areas of art and apply them to photography? Can we use our techniques as photographers to explore other artistic hobbies? Joyce will give us these answers, and also discuss the

Please see Anastasia page 2

Anastasia

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link between art and our psychological well-being.

Currently, Joyce has her own business called "Second Sight," in which she uses art and psychology to help people. Perhaps a businessman feels a "lack of something" in his life. Joyce might use high-performance coaching to help her client be his own best self in areas outside of the business world. The client may even leave Joyce's office with artistic assignments to help him release his creative side.

Maybe a career woman has difficulty with high stress-levels at work and at home. Joyce cites the wealth of scientific

research evidence suggesting that stress, a lack of recognition, and restrictions on workplace creativity directly link to disease, low morale, and poor productivity. European countries are farther ahead of the United States in their use of work-place artistic or creative "releases."

In pro-active organizations, employees receive time and resources for artistic expression (art classes), or stress reduction (massages). In the case of the career woman, Joyce may suggest stress-reduction methods, one-on-one art lessons, or ways to use creative options at work. Joyce also leads workshops in coaching and creativity techniques, which can be applied to the workplace.

Anyone who has experienced writer's block may benefit from Joyce's methods. She first helps an artist to figure out why there is a block, and then assists the artist in pushing past the block into a new creative energy.

Joyce enjoys the chance to use art and counseling therapies in preventative or pro-creative ways. Her first realization that artistic creativity was a personal option came when she saw a traveling horticulture specialist display hybridized roses. Yes, this actually was the first art-related memory of a five-year-old! The marbled colors and highly textural appearance of a mottled rose made Joyce



The Unnecessary Separation of One
Photo by Joyce Anastasia

wonder how the rose could be so different from its single-colored parents. Captivated by nature, and by games that used building-block materials like Lincoln Logs, Joyce went about creating things.

As she got older, she used art as both self-therapy and as a means of non-verbal expression. During the Civil Rights Era, when Joyce was only 8 or 9 years old, her liberal ideas about interracial-marriage were not only advanced for her age, but also for the time. Her pronouncement that she might marry a black man when she grew up was met with shock and hostility from family and friends. Joyce dealt with this blow to her social idealism by expressing her sentiments in her art.

Throughout her life, Joyce has continued to put her feelings on the canvas, and in the sculpture, and in the photograph, and as part of many other art forms. She hopes that her work will act as a catalyst for discussion, so that people may engage with others while trying to interpret what Joyce really meant in the art piece.

Joyce's first work in photography was with a pin-hole camera. She made it out of a Quaker Oats cereal box, and proceeded to try every technique that wasn't supposed to work for that type of camera. Her inventive experimentation earned her an honorable mention in a Capital District photo contest.

Joyce's educational and career background is rather intimidating! She




The Power of Ethical Discernment
Photo by Joyce Anastasia

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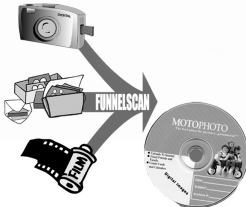
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graduated from Nazareth College and Russel Sage College with a dual bachelor degree in art and psychology. Later, she expanded her knowledge with a masters in conflict psychology and a masters in fine arts. During her work as an elementary school educational liason, and as a university counselor, she used psychology and art together, and decided to forever meld the two in her work.

Though she is talented in drawing, painting, pottery making, and even woodworking, Joyce's favorite art mediums are sculpture and welding. She explains, with a chuckle, that she likes the camaraderie of producing large art pieces. The chuckle is due to her very slight build. It is difficult to imagine the tiny Joyce shrouded in welding gear, or lifting a sculpture that weighs more than she does. Hence the need for comrades to help her with the projects.

Wanting to help others experience the power of creativity, Joyce has taught art classes in Florida, at Skidmore College, and in New Mexico, where she was co-chair of the art department. She has shown and sold her own artwork, juried for museum shows, and served as a museum curator. Most recently, Joyce was an official photographer at the Democratic National Convention. Her images from that assignment have been published in a Boston-area newspaper.

Please join us at 7:30 pm on Wednesday, November 10 to learn more of Joyce's ideas about common artistic elements and the power of creative expression.

You can reach the artist at:
Joyce Anastasia
"Second Sight"
www.joyce@joyceanastasia.com
cell 518-928-2231

Camera Outfit to be Auctioned November 3.

Mr. Richard Griessel of Altamont has kindly donated his meticulously cared for Minolta 35 mm camera outfit. Everything is in great working and cosmetic shape.. The outfit will be auctioned off with proceeds going to SPS on Print Night, Nov.3rd. This would make a great kit for a student, a beginner or anyone who enjoys traditional 35mm equipment. The outfit consists of:

Minolta Auto Electronic SLR, model XG-E
Minolta lenses: 28mm, 50mm, 135mm, 100-200mm.
Minolta Auto Winder G
2x doubler
Vivitar 283 Flash
UV filters, Leather Carrying case, manuals.

Jeff Perkins, Asst Digital Chair

Digital Program will feature Bob Riccardo

Digital Chairman Bob Riccardo will present a program on Photoshop short cuts and time savers. Bob has owned and operated a portrait studio in Selkirk, NY for over 30 years and has been involved with Photoshop for about 8 years. He will show how to use key board short cuts and some of the benefits of upgrading to Photoshop CS. He will also show the latest program he uses to present slide programs.

Schuyler

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as a teacher of digital and traditional photography for private, corporate and professional clients. He also mentors individual students for Empire State College. His images have been published in countless trade books and magazines, including *American Photographer* and *Photo District News*, and has had two portfolios published by the international photography glossy, *Zoo*

We are honored to have Joe Schuyler with us on print night, Wednesday, November 3rd at 7:30 p.m. His talk will be called *Digital Delights and Dilemmas: How shooting in digital alters the photographic experience.*



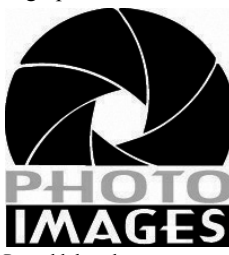
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How to take a family group photo

This is an article written by the New York Institute of Photography

Thanksgiving presents a classic photo opportunity - a large group portrait. Since the extended family can amount to a small army that doesn't fit around one large table, get them all together for a special portrait. If additional friends and relatives will be dropping by for desert or an after-dinner cup of coffee, wait until they arrive as well. Consider gathering the entire group outside, perhaps on the front porch. The key to a successful shot - the key to any successful group shot - is the way you arrange the subjects. Don't line them up like soldiers at attention. Rather, aim for a casual up and-down arrangement. If the porch has steps, have some people sit on the steps, sit some on chairs above, have some stand while others lean against the railing. Don't forget the family pets (if they don't keep wandering away).

After you have everyone in place, check the scene in your viewfinder. Make sure you can see every face. If necessary, ask people to move closer

together to close up any empty spaces. Remember, togetherness is the theme. Show this togetherness in your picture. Don't separate the family.

Since it's likely to be getting late in the day by the time you get everyone assembled after dinner, we suggest you use flash for this photograph so that everyone will be visible in the photograph.

Steady now. And we mean this. If you can use a tripod, do so. It's best for a large portrait. And, say something right before the shutter trips that will get them all laughing. If "Say Cheese!" makes everyone laugh, use it. (But if they really say "cheese" forget it - the smiles will look forced.)

Another good reason to use a tripod is so you can leave the camera in a set position if you need to step into the group to make some last minute adjustments in the pose. That way, you can help Aunt Molly move a little to her left, straight little Joey's hat, and get the dog back into the photo without losing the framing that you've already established.

And don't forget yourself. If your camera has a self-timer and it's on a tripod, you can hurry into the picture before the shutter clicks. If not, ask someone outside the family to snap the picture after you set it up.

The proper use of lens shades

Ruben Dario Cruz

Lens shades are very important accessories that ensure better photographic results. But all too often, novice photographers are unsure about when to use them and when to just leave them in the camera bag.

Lens shades are designed to prevent stray light from striking the front element of a lens. When light strikes the front element it is called lens flare. To prevent flare, a simple rule of thumb when shooting outdoors is to attach the shade to the lens and keep the sun behind you.

The exception: when the built-in flash is used, many times, especially when shooting with a wide angle lens (or a lens with a very large front element), the flash will strike the top front end of the lens shade creating a circular shadow at the bottom of your photograph. For this reason, do not use the lens shade when shooting with your camera's built-in flash since the built-in flash is located too close to the camera body and does not allow the burst of light to clear the lens shade.

It is also not necessary to use the shade when shooting indoors unless the position of the lens is less than 45 degrees to an uncovered light source. This will vary depending on the focal length of your lens. That is because the front element is convex or buckles out to gather light, and the wider the angle, the more convex the element.

Some lens shades are continually round and are meant for a specific focal length. Be aware not to swap shades from one lens to another unless you know it will provide adequate coverage. If a shade is too narrow, you can encounter vignetting or a shadow on the corners of your photograph.

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October Competition Results

Prints

Color 41 Entries

* Kim Koza	Tulip	1
John Saville	P-Town	2
Kim Koza	Sharon Springs Pears	3
Jeff Perkins	Reflecting on Life	4
Jim Craner	Returning to the Nest	5
Larry Basch	Under 787	HM
Karl Becker	Come On In	HM
Jennifer Harvey	Court House	HM
Norm Hagadorn	Troy Coke	HM
Linda Wroble	Iced Tomatoes	HM

Assigned Topic "Hold On" 25 Entries

** Luba Ricket	Cigarette Hold	1
Jeff Perkins	Holding on to Love	2
Jim Scribner	Thistle	3
Jim Scribner	Flint Lock & Red Coat	HM
Len Meiselman	Hold On	HM
Judy Breslau	Friends	HM
Jim Craner	Learning to Jump	HM

Monochrome 21 Entries

*** F. Bumbardatore	Lost Dreams	1
Jennifer Young	Field of Dreams	2
Max Tiller	Avenue of the Pines	3
Max Tiller	Foot Bridge	HM
Rebekah Sokol	Pathway to Nature	HM
Nick Argiros	Untitled	HM

Judge Tom Bessette

Program Steve Whitney / Lighting

Winner's Notes:

*This image was taken by scanning a very wilted tulip directly in to the scanner - no camera, no filters, no film, no special time of day. Kim sent the image to the server at her lab and they printed it out.

**This was taken with a Nikon N80, a Tamron 28-200 lens and Kodak 400 film on a Dutch Apple Cruise in mid-afternoon. The image of a hand holding a cigarette, of course, holds a double meaning...the fierce hold the cigarette has on a person and the hand holding on to the cigarette. There is also an unseen twist to this image: Diane Ashe is holding the ash.

***Frank's winner was taken with a Canon 10D on a tripod, and a 28-135 IS USM lens. It was taken on the third floor of an old stone house on Union Street in Schenectady. He came back on an overcast day for better light.

Slides

General 30 Entries

* David Lilac	Spruce House	1
Linda Wroble	Fresh Tomatoes	2
Ken Deitcher	Mr. Happy	3
Sue Gersten	Perfect Light	HM
Kim Koza	Sunflower Trio	HM
Jennifer Young	Would you want to take my picture?	HM

Assigned Everyday Abstract 24 Entries

** Jeff Plant	Spring Green	1
Connie F. Houde	Light	2
H. Johannessen	Untitled	3
Ruby Gold	Ivories	HM
Ruby Gold	Slow Pouring	HM

Judges Frank Bumbardatore and Jeff Perkins

Program Dave Krauss / A day in the photography department of Schenectady's Daily Gazette

Winner's Notes:

*This was taken at Mesa Verde, Colorado with a Canon EOS A2E on a tripod and a Canon 28-135 IS lens. Dave writes: "For me, this photo more than any others from my trip to Mesa Verde captured my impression of the Ancestral Puebloans. The people are gone, but in looking at how they lived, how they treated the earth, and used the dirt and stone and wood to create places of worship, the strength of their spirituality remains intact.

**Jeff took this lovely photograph with his Nikon F100 on a tripod, a 400 mm Sigma Macro lens and E100 VS film. It was at the Shaker Run Apartments in mid afternoon and he did macro blurring of the background.



Schenectady Photographic Society
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Special Report from New York Institute of Photography

NYI is blessed with a talented, well-informed and occasionally opinionated staff. The chief creator of our new digital course, Jim Barthman, a prolifc and talented digital and film-based photographer, has a unique perspective on the world and how it relates to being a photographer. We're sure you'll find his observations interesting and informative.

Freedom to Photograph.

My camera has always provided me with a safe haven from the harsh realities of life. There have been very few times in my life when I have felt uncomfortable behind the lens. Times have changed. Because the terrorists have been photographing and video taping potential targets for their incomprehensible deeds, Homeland Security has issued a warning to the public to be aware of people who photograph office buildings, bridges, tunnels, and even hotel lobbies. That would be me.

For the past twenty years or so I have been photographing the magnificent architectural gems of New York City unfettered. My self-imposed mission to seek out beauty in this gritty, urban oasis has largely gone unnoticed. That is until

now. For example, while waiting for a friend in midtown Manhattan, I decided to take a few pictures of the Grace building (a favorite of mine). After a few shots, I realized several groups of spectators had formed. While I have entertained the occasional onlooker (typically perplexed by my choice of subject matter) usually my work goes silently unnoticed. At the time, I didn't think much of it, but I didn't feel totally comfortable either; so I packed up and moved on.

While waiting for a guest to meet me in the lobby of a prominent NY hotel, I found myself photographing the amazing architectural detail. Hotel security suggested I stop. I complied. Finally, as my wife and I headed towards New Jersey over the Verrazano Narrows Bridge, the second longest suspension bridge in the world, I prepared my digital camera for a few photos. As we approached the bridge, we were met with a sign stating "Use of Cameras Prohibited. Strictly Enforced". I conceded and put my camera away once again.

It was at that point that I realized my freedom to photograph was somehow being accosted. But what are my choices?

Do I put away my camera until the terrorist problem goes away?

Do I risk being questioned or detained by police or security?

Do I risk scaring people who don't understand why I might be photographing a building?

There is a sign on the ramp leading up to the Verrazano Narrows Bridge. No pictures allowed. I heard a cable newscaster discussing the subject recently; he questioned why anyone would be photographing buildings in New York City. He seemed to suggest that anyone with a camera was suspicious and that this "strange" activity should be reported to the proper authorities immediately. Sure, I have been called "strange" before, but never "suspicious."

This is where my problem lies. While I believe we should be totally supportive of Homeland Security in its fight to stop terrorism, I don't think we should assume that every person with a camera photographing a building is suspicious. The newscaster's inability to comprehend why anyone might want to photograph the beauty of New York City is narrow-minded at the very least. Worse than that, I object to the fear he fuels with his shallow observation. Be vigilant? Yes. Be paranoid? No. I can't let the situation dictate how I lead my life.

I will continue to photograph the city I love, although I won't deny it will change how and where I use my camera. There is an endless supply of beauty to be seen and photographed on streets of New York City. I have the pictures to prove it.

Jeff Plant co-authored a book

SPS member Jeff Plant has co-authored a book of color railroad photographs with his brother Jeremy, entitled *The D.& H. in Color, Vol. 3*. The book has over 250 color photos of the Delaware and Hudson Railroad which ran from Montreal to Scranton. Many photos of the Capital District area are included. Some of the photographs are by Jeff and Jerry, and the works of other noted railroad photographers are included. This is the third such book by the Plant brothers. Anyone interested in examining or purchasing the book can contact Jeff at SPS meetings or at 452-1933.

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News You Can Use

Focus wins again

The *Focus* has won an honorable mention and the chairman's Most Creative Award for best layout/design in the Photographic Society of America's International Bulletin Contest.

Altamont Fair winners

Ray Henrikson won first place in the B&W category and Linda Wroble had an honorable mention in the color category at the Altamont Fair. They are in addition to the four members mentioned in last month's *Focus*.

Do you need frames?

American Frame company has a large variety of frames, mats, and equipment needed for framing pictures. If you order from them, please tell them you are a member of SPS; they donate 5% of all orders back to the club.

Linda Heim has catalogues or you can see their merchandise and order online at www.americanframe.com

SPS records with sorrow the death of long time member Dorothy Gaut on her 100th birthday. Dorothy joined SPS in 1969 and will be remembered for her wonderful smile and her incredible montages.

Photo Images sponsored Upstate Photo Contest

Photo Images in Glenville contributed \$600.00 to the Upstate Photo Contest which was held in September. They were the largest contributor.

Dave Lilac, Jane Riley and Ray Henrikson had photos accepted for the juried show.

This issue of the Focus will be last one for those who have not paid their 2004-05 dues.

SPS members win weekly Gazette contest

Cynthia Placek and Linda Wroble won weekly contests in the Gazette contest this summer.

Correction to trifold pamphlet

There is a mistake in the yearly trifold pamphlet schedule. The digital program for February is Max Tiller who will give a program on digital infrared photography

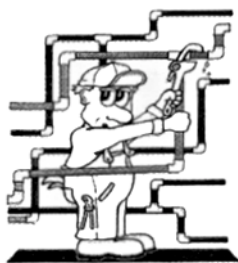
Harvey Mendelson had October exhibit

Harvey Mendelson's watercolors and photographs were exhibited at the Niskiyuna Public Library during the month of October.

Two assigned topics will be shown in January

Because of the special format during the print group evening in December, the assigned topic for that month, *low key portraits*, will be shown in January along with the January assigned topic, *snapshots*.

December will be a special critique night. This was explained in the September - October issue of the *Focus*.



Frank Bumbardatore

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November Calendar

Wednesday, November 3* Print group: Digital Delights and Dilemmas / Joseph Schuyler
Assigned: Racing

Wednesday, November 10 Slide group: The Art Techniques Across all Mediums /
Joyce Anastasia
Assigned: Morning

Wednesday, November 17 Digital: Photoshop Shortcuts / Bob Riccardo
Assigned: Flowing Water

Wednesday, November 24 No meeting -
Thanksgiving eve

Meetings are at 7:30 p.m.

*Board meetings are at 6:30 p.m.



The *Focus* is published nine times a year by the Schenectady Photographic Society. The organization meets each Wednesday at 7:30 p.m. from October through May to promote and present informative programs, activities and competitions in the photographic arts for photographers throughout the Capital District. Members range from novice to expert. Annual dues are \$30.00 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.