FOCUS
SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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December speaker, Saul Seinberg, attorney, to discuss "Photography and the Law"

Photography is all about getting the image. Pursuit of meaningful photographs, learning all phases of the craft, entering competitions and trying out new equipment and software, top most of our respective photographic "To-Do" lists. Rarely, in pursuing the photography, do we consider what the law says about our hobby or vocation or the photographs themselves. That is mainly because we are too involved in capturing a compelling image, in making our images look better using our favorite software package or in preparing for the next shoot or competition, among other photographic tasks.

Like it or not, the law is a photographer's ever-present background companion. It works to both the advantage and disadvantage of photographers. Unfortunately, it is not often that photographers understand laws pertaining to photography and photographs. As a result, many photographers fail to accommodate its requirements or take advantage of its benefits.

It should not surprise anyone that the law applies to beginners, dedicated amateurs and professional photographers alike in this now mainly digital world. The facts that images can be perfectly captured in an instant for all purposes, good and bad, that ownership rights in images are complex or that failure to use a copyright notice may not be fatal are good reasons why photographers should have at least a working familiarity with the law of photography. No photographer is exempt from that law.

I'm sure that many of you are aware that our main concern as photographers is copyright law, but were you aware that there are two U.S. copyright laws we need to understand and deal with, not just the current Copyright Act? There are privacy and publicity issues to deal with and, especially since 9/11, governmental restrictions on where and when photographs can be taken.

All photographers should know what their software licenses permit them to do and what limits are imposed. Can you load your new image data base program on more than one computer? Are you entitled to program updates, revisions or bug fixes? Can you sell your software when you upgrade to a new revision or switch to a competitive product? Not knowing the answers to these and related questions can turn out to be significant and costly issues for you to resolve if you breach a software license, So why not become familiar with what you can do and what you should avoid doing?

There are also important, even critical issues connected with the status of a photographer as an independent contractor or as an employee. In what situations do you own your images and in what situations do client(s) or the owner(s) of a captured subject own or control your work?

Pro shooters among us have additional legal burdens to carry and understand. They also need to understand contracts, especially those that deal with licensing out their images and those contracts that formally deal with competitions, shows and shoots.

You may also be interested in the term of copyright for your images. How long is that term and why is this of importance, particularly for those who sell or license their images? All these and a few other topics will be covered in the Law of Photography presentation. Please bring your questions and enjoy this informative talk.

From the Editor's desk...

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In Praise of Shadows

With the vastly expanded dynamic range available to photographers these days, are we perhaps losing an appreciation for shadows and for the value of negative space? Photography is all about light; and the flip side of light is shadow. Creative photographers often visualize images beyond what is seen by the eyes. The creative photographer sees with the *mind's eye*. Photographers have, for generations, exploited all the "limitations" of film and lenses to creatively *interpret* their vision. Thus grain, tonal range and depth of field have all been valuable tools in the photographer's arsenal.

Sometimes an image is all about the shadows. When an image is all about line and form, shadows can be exploited to create graphic elements. Shadows can be creatively used to create an illusion, which the viewer can interpret in different ways. One can also use shadows to heighten the feeling of light and contrast. Renaissance and baroque painters such as Leonardo da Vinci, Caravaggio, Rembrandt and Vermeer used this *chiaroscuro* technique extensively to create stunning visual effects and very dramatic images, or to create the illusion of three dimensions on two-dimensional media. Or shadows can be employed to obscure unnecessary detail and to direct the viewer's attention. Shadows can also be used to create a mood, heightening a sense of drama or mystery. There is a place for realism in photography and for the shadow world of fantasy, mystery and artistic interpretation. The world would be a boring place indeed without human imagination, where the mind's eye and the artist's palette populate the shadows with ghosts, monsters, demigods, fairies and mystical beings.

— *Sukumar*

SPS Traveling Exhibit

The Traveling Exhibit of the Society is currently hanging in the Community Room of the Town of Ballston Community Library (2 Lawmar Lane, Burnt Hills). The exhibit will be up until the end of December. 34 prints are being shown.

The current exhibit in the Ballston Library is approximately the twelfth site to host the SPS Traveling Exhibit. For more information about the exhibit and to have your work included, contact Ray Henrikson, rhenriks@nycap.rr.com.
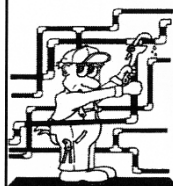
The Fulton Street Gallery annual members' exhibition (408 Fulton Street, Troy, NY) runs through January 2, 2010 Reception: November 27, 5 to 9 pm.

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

About our Law of Photography speaker, Saul Seinberg

Saul Seinberg is an attorney with more than 40 years of legal experience. Most of his work involved intellectual property matters such as copyright, patents, trademarks and related licensing matters. He has worked for high-tech companies such as IBM, Sun Microsystems and Kodak, and at two law firms that concentrated their practices on helping high tech clients.

Retired for several years from the business world, Saul teaches several intellectual property courses as an adjunct professor at Albany Law School in both the JD and MS programs. He is also the Director of the MS in Legal Studies program at the law school.

Saul is a native of NYC with a degree in electrical engineering from Pratt Institute and a JD degree from the University of Connecticut School of Law.

As a photographer, he is mainly self-taught and a perennial, albeit dedicated beginner. In other words, there is lots of room for improvement. Thus, Saul's presentation will be limited to an explanation of the law as it pertains to photography and his images will be saved for future mentoring opportunities.

November Print Winners

Jenne Farm, Woodstock, VT by **Barb Lawton** (*1st place Monochrome*) is a digital infrared taken with a Minolta Dimage 7 mounted on a tripod. Aperture F/8 Shutter speed 1/3 sec, ISO: 100. Shot around 1 pm under partly cloudy skies. Adjusted in Photoshop CS4 Camera Raw, printed on Epson R2400 in Advanced B&W mode on Lumijet Photo White Satin paper.

Just Out of Reach by **Jack Hurley** (*2nd place Assigned*) was shot at Gavin Park, Wilton, NY, under overcast skies, with a Canon EOS 40D camera and Tamron 18-200 mm zoom lens. f/11 @ 1/500 sec. ISO: 800. Converted to B/W in Lightroom.

Hancock Shaker Village by **Kim Koza** (*1st place Color*) is an HDR of 3 exposures (+2 & -2) made with a Canon 10D and 17-40 lens, ISO: 800, at Hancock Shaker Village, MA, in ambient light around 1 pm.

Figure Study #1 (*2nd place Monochrome*) was **Sean Sullivan**'s first attempt in the genre. Nikon D700 with Nikon 24-70mm f2.8 lens. F/5.0 @ 110mm, 1/50th sec. ISO: 1600. Lit with a single Alien Bee B800 w/Softbox. Processed with Nik Software Color Efex Pro.

Sunset Garden by **Bernie Herman** (*2nd place Color, at left*) is a 5 exposure HDR in Photomatix (1/2500, 1/800, 1/200, 1/50, 1/13 sec.) captured with a Nikon D700 and Tamron 28-75mm f/2.8 lens at 28 mm, F/13, ISO: 400, on a tripod. Shot late afternoon at Olana on the Hudson River.

November Projected Image Winners

Left Behind (*1st place Assigned digital*), a 3-exposure HDR (2 stop difference) was photographed by **Barb Lawton** with a Canon 50D and Canon 18-200 IS lens on a tripod @ F/18, ISO: 100, in an old warehouse under late afternoon overcast window light. Final photo blended with a texture layer.

Jeff Plant shot this image of **leaves and butterfly** (*1st place Assigned Slide*) pressed on rice paper, with a 90 mm. macro lens.
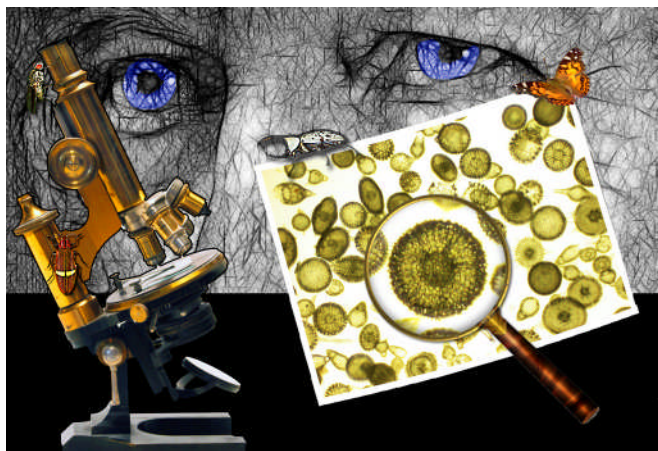
The Scientist by **Ken Deitcher** (*2nd place Assigned digital*).
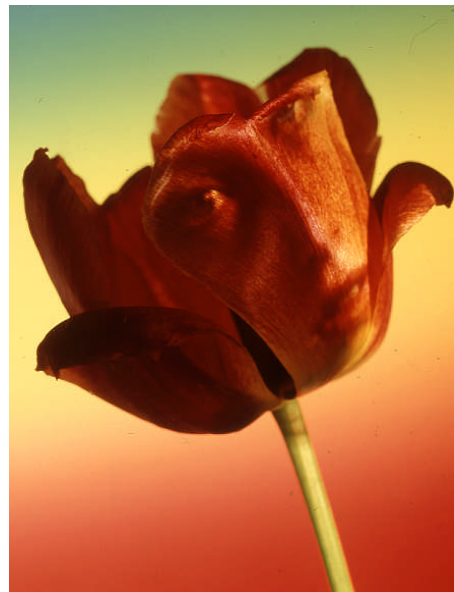
Tulip Face (*1st place General Slide*) was photographed by **Ken Deitcher** on Fujichrome Velvia ISO 100 film with a Canon A2E and 28-210 mm lens, 80 B filter, tripod and cable release (f/8 @ 1/30 sec), in the studio. Illumination from a slide projector; backdrop a rainbow-colored plastic purchased from Spiratone 30 years ago.

Michelle by **Bob_Gough** (*2nd place General*).

Shoe & Glasses Shadows by **Luba Ricket** (*2nd place General Slide*).
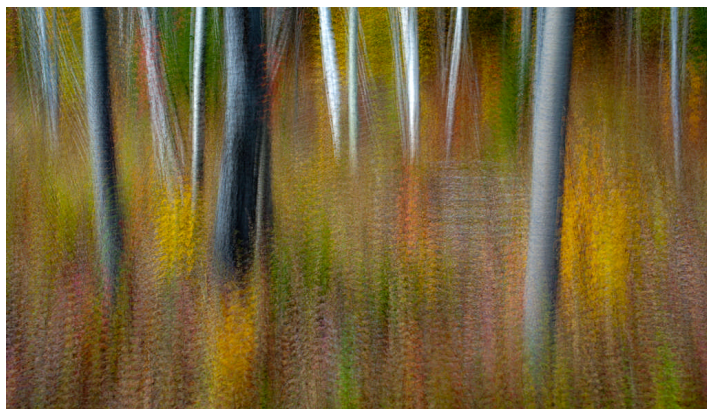
Tree Abstract by **Robert Near** (*1st place General digital projection*) is an in-camera 10-shot multiple exposure, moving the camera upward after each exposure, then combined into a single digital file. Taken on a sunny day on the roadside at Tannersville with a Nikon D700 and Nikkor 35-70mm lens set at 48mm; f5.6 @ 1/400 sec; ISO: 800. Image was RAW processed and printed from Adobe Lightroom.

November Print Competition Results

Assigned Topic: Sports Action (31 entries)		
1	Bill Meehan	Annie
2	Jack Hurley	Just out of Reach
3	John Sullivan	Man vs Nature
4	Doug Mitchell	Untitled
5	Dottie Piroha	Git Over It
HM	Harvey Gurien	Boxer Portrait
HM	Bernie Herman	Give Me The Ball
HM	Tom Miller	Down the Backstretch
Color (30 entries)		
1	Kim Koza	Hancock Shaker Village
2	Bernie Herman	Sunset Garden
3	Jay Freud	Sarah with Mirror
4	Saul Aronson	Million Dollar Staircase
5	John Sullivan	Old Sugar Mill
HM	Bernie Mattis	Untitled
HM	David Jeffery	Chianti Farmland
HM	Ron Herndon	Time to Eat
Monochrome (29 entries)		
1	Barb Lawton	Jenne Farm, Woodstock, VT
2	Sean Sullivan	Figure Study #1
3	David Jeffery	Late for Dinner
4	Ray Henrikson	Old Man On Bench
5	John Sullivan	Craftsman
HM	Ken Deitcher	Watch Works 2
HM	Kevin Sarsfield	Looking for the Birdie
HM	Ron Ginsberg	Bicycle Race

Judge: Mark Bolles

November Projected Competition Results

Assigned Topic: Still Life		
Digital		
1	Barb Lawton	Left Behind
2	Ken Deitcher	The Scientist
3	Kevin Sarsfield	The Way We Were
4	Julie Palyswiat	Bleu Cheese, Grapes and a Glass of Merlot
HM	Luba Ricket	Blue Glass
HM	Ruska Bebic	Pumpkins
Slide		
1	Jeff Plant	Butterfly and Leaves
General		
Digital		
1	Robert Near	Tree Abstract
2	Bob Gough	Michelle
3	Colleen Magai	Yatesville Falls
4	Barb Lawton	You Call That Music?
5	Bill Lanahan	Mary's Laundry
HM	Ken Deitcher	Bull Rider
HM	Julie Palyswiat	Bavarian Window
HM	Larry Basch	Dance Lessons
HM	Larry Basch	The Happy Drummer
HM	Sean Sullivan	Figure Study 2
Slide		
1	Ken Deitcher	Tulip Face
2	Luba Ricket	Shoe & Glasses Shadows

Judge: Joe Schuyler

http://www.schuylerphotography.com/

November Print & Projected Winners   *[continued from pages 4-5]*

Man vs. Nature (*3rd place Assigned print*) was captured by **John Sullivan** with a Canon 5D Mk II, Canon EF 70-200mm f/4L IS lens and pircular polarizer, at the Hudson River Whitewater Derby in North River, NY. f/4 @ 1/640 sec ISO: 640. RAW file processed in CS3 ACR.

The Way We Were (*3rd place Assigned projection*), a digital homage to film by **Kevin Sarsfield**, was shot with a Nikon D300 and Nikon 55mm Macro lens on a tripod in his basement; f32 @ ½ sec; ISO: 200. Lit by multiple halogen desk lamps. A 5-image HDR in Photomatix, with a slight tweak to color balance and levels, for an aged look, as the cameras range from 50 to 70 years of age.

Annie (*1st place Assigned print*), a local running legend, was photographed by **Bill Meehan** at Colonie High School track with a Canon 40 D and Canon EF 28 - 135 mm lens. f/5.6 @ 1/400 sec; ISO: 800. Lightened with Photoshop curves.

Late for Dinner (*3rd place Monochrome print*) by **David Jeffery** is a 3 image HDR (2 stops apart) taken with a Canon 5D Mk2 and Tamron 24-135 lens. f/11 @ 1/15 sec; ISO: 200. Shot through dirty glass window the old ghost town of Bodie, CA.

Yatesville Falls by **Colleen Magai** (*3rd place General digital projected image, at left*).

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SPS on Facebook:
http://www.facebook.com/group.php?gid=152200768242

December Calendar

Wednesday, December 2 – Print group:
> Assigned topic: **Looking Down**
> Get high and above your subject

Wednesday, December 9 – Projected Image group:
> Assigned topic: **Red**
> Images where the main color is red
> *(for digitally projected images AND slides)*

Wednesday, December 16 * Speaker: Saul Seinberg
> Photography and the Law
> *Board meeting at 6:30 p.m.

Wednesday, December 23-30: *No meeting - Happy Holidays!*

The *Focus* is published nine times a year by the Schenectady Photographic Society. The organization meets each Wednesday at 7:30 p.m. from October through May to promote and present informative programs, activities and competitions in the photographic arts for photographers throughout the Capital District. Members range from novice to expert. Annual dues are $40.00 for individuals and families. The *Focus* newsletter is included in the membership dues. SPS meets at the First United Methodist Church, 603 State Street, Schenectady, New York. Parking and entrances are on Chapel Street, a one way street off Nott Terrace. Guests are welcome at all regular meetings. **If you change your email or mailing address, let Bob Riccardo know at briccardo@verizon.net**