

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Number 2

Vagabonding at 60

by Jonathan Shapiro

I'm a 62 year old semi-retired psychologist, and have spent about half of the last 5 or 6 years traveling abroad, mostly to out of the way third world countries. I always travel independently, usually with my wife, and stay in inexpensive travelers' hostels. I joke that it costs me less to travel in this way than it does to stay at home. For the past several years I have been tutoring Burmese refugees in English and my last trip, about a year ago, was to that country as well as others in Asia. I keep a blog of my travels, *Vagabonding at 60*, in which I post photos and write ups about my experiences.

On October 19th I will be talking about a 9-month trip I took to Central and South America in 2005 and 2006. Generally, I am interested in photographing the natural surroundings as well as people, especially those of indigenous cultures. The world is becoming a progressively smaller place and I want to document traditional dress and lifestyles while they still exist.

Travel is a way to transcend and understand my own culture. It pushes my cognitive and emotional boundaries, and has provided me with many of the most memorable experiences of my life. I hope to share some of them with you.



© Jonathan Shapiro

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

October Calendar

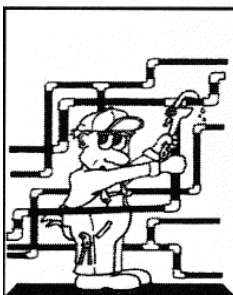
Date	Competition	Program
Sun. Oct. 2	Field trip to Salem, MA http://www.browntours.com/	
Wed. Oct. 5	Print: <i>Chocolat</i> - images of anything pertaining to chocolate...chocolate candy, chocolate cake, chocolate ice cream, white chocolate, dark chocolate, or any other type of chocolate.	Connie Frisbee Houde & Robert Near: presenting the winning Prints of the Year 2010-2011
Wed. Oct. 12	Projected: <i>Faceless Portraits</i> - portrait where the face is not shown (silhouette, body part, etc.).	Lou Snitkoff: Vision Beyond Seeing
Wed. Oct. 19	Jonathan Shapiro: Vagabonding at 60 *Board meeting @ 6:30pm	
Wed. Oct. 26	Rob Near (Mentoring) – Photography Basics	



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[More images overleaf]

Vagabonding at 60 © Jonathan Shapiro [contd. from p.1]



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SPS Traveling Exhibit

The SPS Traveling Exhibit, which has been hanging in the Shenendehowa Adult Community Center during the month of September, will be at the Niskayuna Library from October 31st. Contact Ray Henrikson if you want to change your print or if you would like to be included.

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SPS field trips

Robert Near will be leading a **field trip to Salem, Mass.** on **Sunday, October 2nd 2011** via Browns Bus service. The cost for bus transportation will be \$55.00 and you will need to contact Brown's Bus company [(800) 424-4700] to reserve and pay for a seat. There is an abundance of sites and things to do in Salem, presenting many great photographic opportunities. If you are going, please call Brown's to reserve a seat and also let Rob Near know that you have reserved a seat and will be on this trip.

About a dozen members enjoyed shooting from wide to close-up shots of dedicated Civil War Re-enactors on the **SPS field trip to Congress Park in Saratoga** on Sept.17th. The weather was a perfect overcast. **See some of their images on pages 6-8.**

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Vision Beyond Seeing

by Lou Snitkoff

The nature of perception is that each of us sees the world differently, and our vision is informed by all that we know. For as long as I can remember, I have been drawn to details, and I believe they possess beauty that can be easily overlooked.

My sustained visual journey with flowers began about seven years ago. Thus far, it has produced three series of images: **Blossoms**, **Organic Landscapes** and **Musings**.

The boundaries between them are indistinct and many of the images are transitional in character. My movement among them has been serpentine rather than linear, and discoveries within each series have stimulated new growth in the others. This is the first time I am exhibiting photographs from all three series together.

Blossoms are firmly rooted in realism, depicting the floral form in reductive compositions that are graphically strong.

Organic Landscapes comprise discernible botanical structures in a more intimate context.

Musings are abstractions suffused with sensuality, tranquility and mystery.

This work inhabits a continuum that encompasses the extraordinary power of modern photography to record reality with great precision, as well as its capacity to portray reality in the abstract.

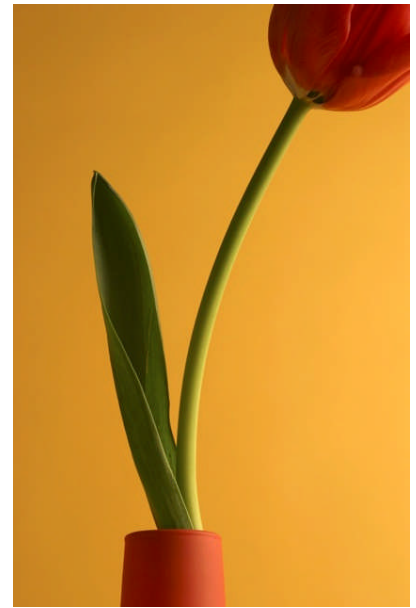
Throughout this visual space, an image must be informative in some respect to be successful. As with other forms of creative expression, photographs don't achieve their full potential until they are shared. At that moment, the most successful ones reveal something about the photographer, something about the subject, and something about the viewer.



© Lou Snitkoff

Don't miss Lou's program on Oct. 12th

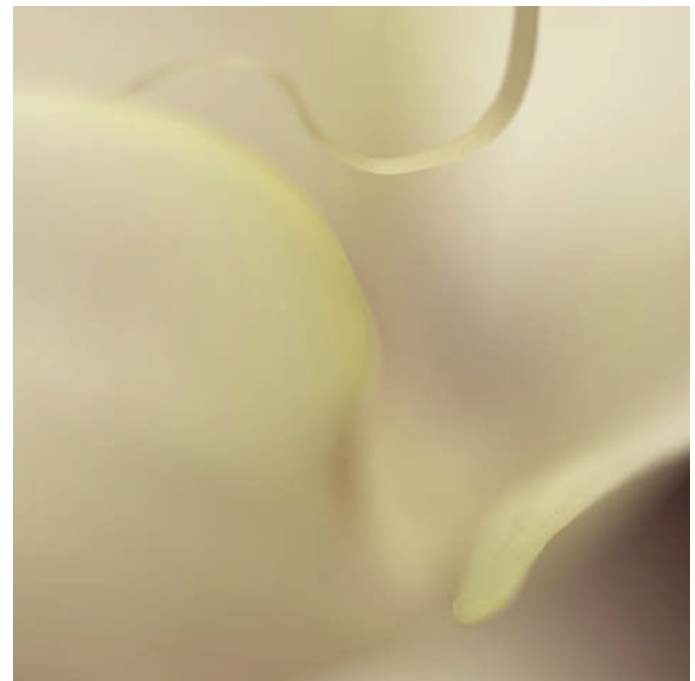
Bio: A native of Brooklyn, Lou Snitkoff began photographing in the early 1970s, when he enrolled in a Scientific and Technical Photography course at Union College in Schenectady, NY. He has also studied in workshops with Nathan Farb, Bobbi Lane, Arthur Meyerson and John Paul Caponigro. With these exceptions, his photographic skills are self-taught.



Over the years, Lou's subjects have included color landscapes and seascapes, architectural details and, more recently, his representational and abstract images of flowers.

He has had solo shows throughout the Capital District of Upstate New York — at Ellis and St. Clare's Hospitals, Congregation Gates of Heaven, Starbucks, Schenectady Civic Theater, Curtain Call Theater, Niskayuna Town Hall, The Strauss Gallery at Union College, and a 1999 exhibit at The Niskayuna (NY) High School Art Gallery, "Details...Details." In March 2010, he exhibited his most recent work, "Vision Beyond Seeing" at the same venue.

Throughout the 1980s and 1990s, Lou was a regular exhibitor at the Villagers' Outdoor Art Show in the Stockade Area of Schenectady, where his work earned several awards and was selected for display at the Schenectady [Continued on page 7]



Print Competition Rules

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

Monthly Competition (October through April)

- **Only dues-paid members in good standing may enter. No exceptions. Anyone placing who is found to not be a dues paying member will be disqualified.**
- There are three categories for each competition:
 - **Monochrome** – Images consisting of one color. Uniformly toned images are acceptable in the monochrome category.
 - **General**- including color, partially toned, and hand-colored images.
 - **Assigned topic** – negatives or digital files must have been captured after announcement of topics on May 1 of the competition year.
- Each image maker may enter a total of **THREE prints each month**
- No more than **TWO** prints may be entered in any one category.
- **Prints made from images that “place” in the monthly Projected Image competition (including Honorable Mentions) may NOT be entered in Print competition.**
- Non-placing prints (including Honorable Mention prints) may be entered no more than two times in any one season and/or category.
- Prints must **physically be 5x7” or larger**. An exception will be made where the process is not conducive to enlargement (eg: Polaroid, contact prints, etc.)
- Prints must be **securely** mounted on mat board, foam core or **stretched canvas**. (Over mats are optional).
- Mounts must be a **minimum of 8x10”** and **may not exceed 16x20”** with exception of panoramic images, which may not exceed the following mount sizes: 10x26”, 11x25” or 12x24” (*mount height plus width cannot exceed 36”*). **Canvas mounts cannot exceed 1” in depth.**
- Printing and mounting may be done commercially.
- Viewable area of image mount must be at least 4.5x6.5” (standard opening for a 5x7” print).
- Mounts and mats may only be white or black. Single layer mats only.
- Prints in frames are not allowed.
- Prints requiring special handling are not allowed.
- Signed prints are not allowed. **“Signed” is defined as any text or mark either on the print or the mat that clearly identifies the image maker.**
- Prints must be submitted to the competition registrars on the night of competition. Prints will not be accepted before 6:45 or after 7:30pm.
- Each submitted print must have an official SPS entry tag on the back of the mount, in the upper left corner, indicating the maker’s name, title (if any), category, and month of entry.
- The digital image, negative, or slide from which the print was made must be the exclusive work of the maker.
- Print Chair(s) may disqualify prints that, in his or her sole judgment, might present risk of physical harm to other prints or does not meet the criteria laid out in these rules.
- By entering an image into the monthly Print Night competition you agree not to hold The Schenectady Photographic Society and/or its members liable for any damage or loss of prints entered into the competition and agree to abide by all rules as described above.

Judging and Scoring

- Impartial judge(s) will evaluate each print for and score for impact, composition, technical execution, and presentation as appropriate.
- The judging of the Assigned Topic category will include the additional factor of how well the image responds to the assignment topic.
- The weight of each criterion in selecting winning images is at the sole discretion of the judge(s).
- Prints will be displayed on racks under normal room lighting conditions for judging. The arrangement of prints on the display racks will be at the discretion of the print stewards.
- The judge(s) will not be given titles or name of the maker at the time of judging.
- The judge(s) will be asked to give constructive comments on prints that “place”, and if time allows, on as many of the other prints that they feel deserve discussion. This discussion is intended to help members and visitors discern the strengths and weaknesses that the judge(s) see in the prints and should be considered constructive criticism. Every attempt will be made to comment on all entries if time permits.
- For the purpose of the annual Printmaker of the Year awards, prints that place in competition will be awarded points as follows:

○ First Place	10 points
○ Second Place	7 points
○ Third Place	4 points
○ Fourth Place	3 points
○ Fifth Place	2 points
○ Honorable Mention	1 point
- If the number of entries is limited, the Print Chair(s) may, at their sole discretion, eliminate one or more of the “places” for that month’s competition.

Year End Competitions

- **Print of the Year**
 - Separate Monochrome and Color Print competitions will be held during the May Print Night meeting (first Wednesday).
 - Only prints that have been entered into a monthly Print Night competition during the current season may be entered into the Print of the Year Competition.
 - Prints need not have placed to be entered.
 - Entries must bear the original entry card on the back of the mount.
 - Entries must be the exact same image as entered previously. No retouched, reprinted, or reproduced image will be entered.
 - All other presentation and entry rules are the same as for the monthly competitions.
 - Each maker may submit up to **ONE** entry in each of the Print of the Year categories.
- **Printmaker of the Year**
 - Recognition for Printmaker of the Year, Second Place Printmaker of the Year, and Third Place Printmaker of the Year will be awarded in the three categories of Monochrome, Color and Assigned Topic.
 - Award selection will be based on total points accumulated during the October – April monthly competitions of the respective categories.
 - In case of a tie, the person with the most first place scores will be judged the winner. If first place scores are tied, then second place scores will be included, etc. until a clear winner emerges. *[Contd. on page 9]*

Projected Image Competition Rules

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

1. Monthly Competition October – April

- *Only dues-paid members in good standing may enter.*
- There are two categories for each competition:
 - **Assigned Topic** – Images relating to a certain assigned theme. Exposure must have been made after the announcement of the topics on May 1, 2011.
 - **General** – Open category. Any subject matter from any date is allowed
- Each maker may enter a total of **three** images each month with not more than **two** in any single category.
- Digital images, alternative processes and manipulations are allowed. Every element in such an image must be an original creation of the maker and a majority of the elements must be photographic in nature.
- Digital images should conform to the physical dimensions of the projector used for the competitions. The image should be no more than 1024 pixels wide and no more than 768 pixels high.
- Images should be in sRGB color space.
- No copyright, title, maker's name or watermark may be visible in the image. An exception is given if it is a natural part of the image e.g. you take a photograph of your mailbox and your name is on the box, a self portrait, etc.
- Images should be submitted electronically according to instructions provided by the Projected Image group chair. Images will not be accepted on competition night.
- Images that receive a place or an honorable mention may not be re-entered in a subsequent monthly competition.
- Images may be entered a maximum of two times.

2. Judging

- An impartial judge will evaluate each image for impact, composition, technical execution and presentation.
- The judging of the assigned topic category will include the additional factor of how well the image responds to the assignment.
- The judging will be conducted using the same or equivalent computer and projection system used for the review and award presentation.
- The judge will not be given titles at the time of the judging.
- Judges will be asked to provide comment and critique of each image. This discussion is intended to help competitors and observers discern the strengths and weaknesses that the judge sees in each image.

3. Scoring

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

First Place	10	Points
Second Place	7	Points
Third Place	4	Points
Fourth Place	3	Points
Fifth Place	2	Points
Honorable Mention	1	Point

- If the number of entries is twenty or less first through third places will be awarded. If twenty one to thirty entries are judged, first through fourth places will be awarded. If more than thirty, first through fifth places will be awarded.
- The number of honorable mentions awarded is at the discretion of the judges and may not exceed the number of places awarded.

4. Year End Competition

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

5. Year End Awards

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



Datacolor Spyder Checkr

*Jonathan Lawton
Hunts Photo & Video*



Datacolor is a Swiss based company that specializes in color management solutions. Their popular monitor calibration devices have quickly become the industry standard throughout the photo community. Datacolor's latest product, the Spyder Checkr, is designed to streamline the process of color management and allow photographers to achieve consistent color through their entire workflow.

The Spyder Checkr is a book-like device measures 6.5 x 9 inches, and when folded open, reveals a series of 48 color patches that are used to create a custom color profile within the Spyder Checkr calibration software. The calibration software is included with purchase of the Spyder Checkr product. The calibration process begins by placing the Spyder Checkr in a position so it is evenly lit from side to side. It is important to locate your camera directly in front of the Spyder Checkr to capture the test photo. After downloading your test photo to your computer, open the file with the Spyder Checkr calibration software. The software will create a custom color profile for your specific camera that you can save and apply to any future images captured with that same camera. Currently, the profiles can be exported and used as a preset in Adobe Photoshop, Adobe Lightroom, as well as Photoshop Elements.

Due to the fact that each individual camera records color information differently, the use of the Spyder Checkr to create a custom camera profile will improve the color accuracy of your photos. The small size of the Spyder Checkr makes it portable and the rigid plastic, book-like design keeps the color swatches protected when not in use. The Spyder Checkr is now available and currently sells for \$109.99.

Jon Lawton is a sales associate at Hunt's Photo and Video in Melrose, MA. If you have any questions on the Datacolor Spyder Checkr or any other photo related topic, feel free to contact him at jlawton@wbhunt.com or at the store at 1-800-221-1830. Jon is a 2003 graduate from the Rochester Institute of Technology, where he studied photojournalism. He operates a photography business, specializing in wedding and portrait photography. www.jonathanlawton.com

Lou Snitkoff [Continued from page 4]

Museum. He also participated in the Museum's 1994 exhibit, "Looking Closer: Yesterday's Buildings Today," in which his Winterscape of Union College earned the Visitor Choice Award.

In 2000, Lou's photographs were included in "Vision & Discovery," an exhibit curated by Professor Martin Benjamin at the Arts Atrium Gallery at Union College, and in "Schenectady Creates: An Artist's Showcase" at the College's Mandeville Gallery. In 2006, he participated in the exhibit, "Two Photographers, Two Visions" in the Niskayuna High School Art Gallery. His work has also been represented by the Exposed Gallery in Delmar, NY; the Arts Center of the Capital Region in Troy, NY; Carrie Haddad Photography in Hudson, NY; and in personal and corporate collections. He participated in a juried exhibition at Image City Gallery in Rochester, NY in October 2010.

Lou was a contributing photographer for the book, "Celebrating Two Centuries," published in 1995 to commemorate the Union College bicentennial. He also created the cover design and photographic reproductions for "Two Centuries: Caring For A Community," to commemorate the bicentennial of the Medical Society of the County of Schenectady (in press).

He resides in Albany, NY with his wife, Gail.



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Print Competition Rules [Continued from page 6]

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

- *Members may no longer enter an image that places (including Honorable Mentions) into subsequent Projected Image night competitions. The same goes for the reverse, images placing in a Projected Image competition are not eligible to be entered into subsequent Print night competitions. After much discussion by the chairs of both competitions we felt that this would ensure that as many members as possible will have the opportunity to shine.*
- *Clarification on what "special handling" means. If your image is not securely fastened in its mount or if normal handling of the image may damage it in some way, it will be pulled from competition. Please take that extra few minutes to give your images the care they deserve and mount them properly for safe handling. It's very difficult as it is to get all the images registered and displayed without having to fix or work around improperly mounted prints.*
- *Color category has been renamed General so that judges have less confusion. Unfortunately, last year we had an incident where some judges took the category too literal and added how colorful the image was to the judging criteria which was never intended as judging criteria for that category.*
- *We are officially allowing images on stretched canvas mounting. Same size rules apply with one addition...mount cannot be more than 1" in depth.*

We look forward to this year's competition with great anticipation. In case anyone hasn't figured it out, this year's assigned topics have a twist. We took a movie title from every decade going back for the last 70 years as the focus for each one. Hope that everyone will have fun with it. We'll see you in October.

Print Co-Chairs,
Sean P Sullivan
Doug Mitchell



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