

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 82

September 2012

Number 01

Welcoming in Our 81st Year

**by Kim Koza,
President**

On behalf of the board of the Schenectady Photographic Society, I would like to extend a warm welcome to you all in this, our 81st year! It is an honor to be the president of such a historical and impressive club. This 2012-2013 year should be an exciting one, beginning with our kickoff speaker in September.

Lindsay Adler



Todayscnywoman.com

Lindsay Adler is a world-renowned fashion photographer and will be the perfect start to an exhilarating new year. I hope that

you will all join us on September 21st at Schenectady County Community College to welcome her to our club. It is going to be an amazing lecture! Sigma, McGreevy ProLab, and Paul Mitchell will also be attending our kickoff as vendors; it will undoubtedly be a great event. My mom has even promised to make her delicious cookies! Lindsay will also be running a full day workshop (SOLD OUT) on September 22nd in conjunction with Paul Mitchell Studios, where we will learn about hair and makeup, lighting and posing techniques used in current fashion photography. We will spend the afternoon photographing our gorgeous models, and a Model Print Competition will be held in October so we can all see the best of the participant's workshop images.



**Smartphone-ography 1st place
winner; Joe After Doctor Visit by
Fran Giordano**

We will hold a New Members' Meeting on September 26th, and we are hoping to see both our new and current members attend. Our weekly meetings will follow the same general schedule as last year: The first Wednesday is print night, the second Wednesday is the projected image competition, the third Wednesday is speaker night, and, depending on the month, we will have mentoring/photo essay meetings on the fourth Wednesday.

We will look forward to our annual field trip to Sage College of Albany in April, which

has become a new tradition and has proven to be an exciting and informative outing. Although the fine arts group and photo grab bag have gone by the wayside, we are excited to hold our second annual iPhone competition. This year, we also hope to have a general focus on the fundamentals of photography; there's nothing like going back to the basics!

Based on the feedback received last year, we will work hard to keep our print and projected night programs short to allow adequate time for the critique and judging of our competition entries. We will be delegating our speaker nights to our longer photography programs. Also, based on members' comments, we are purchasing a new sound system, so there shouldn't be any more problems with hearing our judges or speakers! We are also planning to purchase a new projector for the upcoming year. Another suggestion was to have our speakers give out speaker notes to the attendees and for us to give our judges a list of judging guidelines. These judging guidelines have been written up, and all speakers will be encouraged to provide us with speaker notes; if possible.

As is apparent in this letter, the board has worked hard to make this an exciting and eventful year for the club. I hope to see you taking advantage of all of these interesting events and continuing to expand your creative horizons. Please also remember to take advantage of the board by offering suggestions, seeking advice, or becoming a board member. We are always working to make

improvements and to create the best possible photography club! Bring on 2012-2013!

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I just walk around, observing the subject from various angles until the picture elements arrange themselves into a composition that pleases my eye.- Andre Kertesz



The Fork

Andre Kertesz

André Kertész: Famous Photographers Series

Born **Kertész, Andor**, was a Hungarian-born photographer known for his groundbreaking contributions to photographic composition and the photo essay. In the early years of his career, his then-unorthodox camera angles and style prevented his work from gaining wider recognition. Kertész never felt that he had gained the worldwide recognition he deserved. Today he is considered one of the seminal figures of photojournalism.

Expected by his family to work as a stockbroker, Kertész pursued photography independently as an autodidact, and his early work was published primarily in magazines, a major market in those years. This continued until much later in his life, when Kertész stopped accepting commissions. He served briefly in World War I and moved to Paris in 1925, then the artistic capital of the world, against the wishes of his family. In Paris he worked for France's first illustrated magazine called VU. Involved with many young immigrant artists and the Dada movement, he achieved critical and commercial success.

Due to German persecution of the Jews and the threat of World War II, Kertész decided to emigrate to the United States in 1936, where he had to rebuild his reputation through commissioned work. In the 1940s and 1950s, he stopped working for magazines and began to achieve greater international success. His career is generally divided into four periods, based on where he was working and his work was most prominently known. They are called the Hungarian period, the French period, the American period and, toward the end of his life, the International period.

From Wikipedia

Kick-off With Lindsay Adler- What You Need to Know

Our annual Kick-off event is almost here. This year, On Friday Sept 21st at 7pm, we are really excited to have Lindsay Adler, Fashion Photographer. As this event is being held on the Schenectady Community College Campus, there is a need to clarify a few details. Like how and where our guest speaker will be presenting.

The event will be held in the Van Curler room. If you take a look at the map below, the entrance we'll be using is the large main entrance between Elston Hall (#7) and the Stockade Bldg. (#5). It's basically in the back of the college and accessible directly from the parking lot. It brings you into the student cafeteria area. There's a security desk right there and they'll be able to point you in the right direction.

The Van Curler room is on the 2nd floor to the right from where we come in and basically in the tall building behind #7 and #8. It comes directly out to the front of the school (perpendicular to Washington Ave.) Windows from the Van Curler room look down on Washington Ave.

We are hoping we can get a couple of members to volunteer and stand at specific spots to be a friendly face and point people in the right direction. A person at the entrance would also be able to direct those who need to use the elevator instead of the stairs. If you are interested in helping out please see Kim Koza, Doug Mitchell or any other board member.

The route from the parking lot to the Van Curler room is a healthy walk, if this walk appears that it may be too difficult Please inform Either Kim Koza or Doug Mitchell as there will be better but limited parking available for those with special needs.

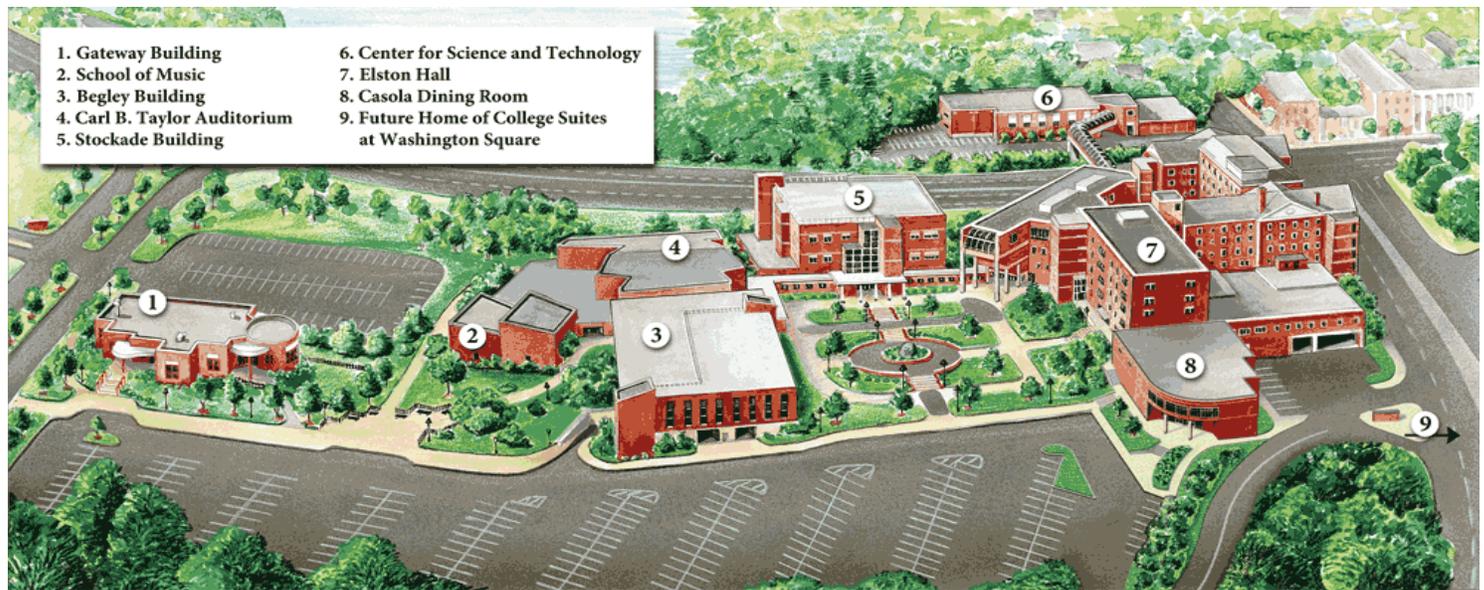
On Saturday, Lindsay will be holding a workshop for a small group of members who paid a fee to attend. The **tentative** schedule for Saturday is as follows:

- 8:00am** Participants arrival- please be prompt
- 8-8:20** Coffee and introductions
- 8:20-8:25** Head to Paul Mitchell The School
- 8:30- 9:45** Lecture by Lindsay on hair and makeup with workshop participants and 10 honors Paul Mitchell students
- 9:45** Back to UMC with model
- 10:00** Presentation by Dave (Sigma) followed by lectures and demonstrations by Lindsay
- 12:00** Lunch (pizza and salad) 3 models arrive
- 12:30 - 4:00** open shooting (4 models)

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Pointers on Choosing a Photo Workshop

By Ray Hull

Zooming along at 50 mph in rural Montana, I remarked to the Director: “Hey, with the sun just coming up behind us, I can see straight to the lake bottom along here and there are beautiful turquoise and tan smooth rocks.” And with that, we pulled over to discover a great spot with no less than four vantage points: a hidden waterfall, with an unseen steel pier out in front of it for great shooting angles (sans boat), that same pier providing long views down the lakeshore with snow-capped mountains at the left edge of the frame, a sturdy, flat surface to shoot out across the lake to the Rocky mountains beyond and as a bonus, a unique “group-shot” silhouetted-posing session.



©Ray Hull

And so it goes on a photographic workshop tour that has schedule flexibility. To me, that is one of the prime things to look for--a director who is as curious and has as roving an eye as you do. With [Horizon Photography Workshops](#) (max tour group of 15) we can park and enjoy these spur-of-the-moment ops, or dodge bad weather, because we car-pool in a couple of rented mini-vans with communications between them. Many large workshops travel

by chartered bus, pull up at the National Park Service site curb and dump the tour on their own. Sure, you get to take your perspective on the park scenery, but it’s the same scenery your group of 25 and all the prior groups of 25 have hashed over for years. I prefer getting off the beaten path.



©Ray Hull

Size of group also dictates in-the-field individual attention and Thoughtful dialogue between the group director and the students...both novice and experienced. To me, this is what you are really paying for and it should be continuous, not just a few comments in a darkened room, halfway through the workshop and then again on the last day [Workshops - Tony Sweet Photography](#) is especially good at this with daily review sessions and over-the-shoulder shooting tips.

Because we are all interested in shooting such a variety of scenes, a constant, flexible schedule permits everything to stop and learn “OK, gather around: Let’s do a fill-flash/natural light lesson, right here.”



©Ray Hull

These opportunities abound on the road, but can only be captured and practiced with a flexible leader and timing.

Another consideration is the daily schedule and how dedicated to “Golden Hour” shooting--dawn and dusk--is the director. Tony Sweet is demanding in this aspect, with instructions to be on site BEFORE sunrise and after sunset. This can get tiresome especially with long summer days and considering the rigors of travel and time-zone changes. While it does provide downtime during the day for processing and napping, be sure the tour will sync with your body’s rhythm.



©Ray Hull

Cooperative accommodations--that are decent restaurants and motels, with individual-choice menu options is also rare. For most tours, you are on your own for food, and many have you book your own room with “group pricing” at favored motels in close proximity. Horizon features an all-inclusive price for room and board. We also stay at motels that offer “free breakfast buffets” so we can eat a good first meal and often snag a banana or orange for snacking later.

The Professional Photographers Society of NYS [PPSNYS Photo Workshop](#) holds their annual workshops at Hobart College in beautiful Geneva, where we stay in

decent but Spartan college dorms and use their dining facilities (including the faculty dining room)--all for a very reasonable price. And camaraderie is fostered outside of class by campus living, eating and drinking.

When planning for a workshop, consider seasonal timing; it is as important for photography as for avoiding tourism crowds, traffic and prices. Check the schedule of the workshops, their destination, and

consider high-tourist season popularity. Sure Saratoga (or fill in the blank) is photogenic in August, but you are going to pay through the nose for everything.

Finally, consider transportation to the workshop. Some scenic places, like Glacier National Park in northwest Montana are not easy to access, and your airline options are as limited as they are pricey. However, if the tour director offers you an all-inclusive package once you are there,

this can help to offset initial travel costs.

In all, these workshops can provide wonderful training, shooting experience, new and unusual venues and vacation experiences with lots of interaction with like-minded photographers. I sincerely endorse the concept, just plan ahead, do your research, and be ready to learn a lot.

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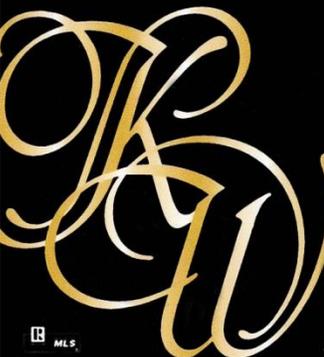
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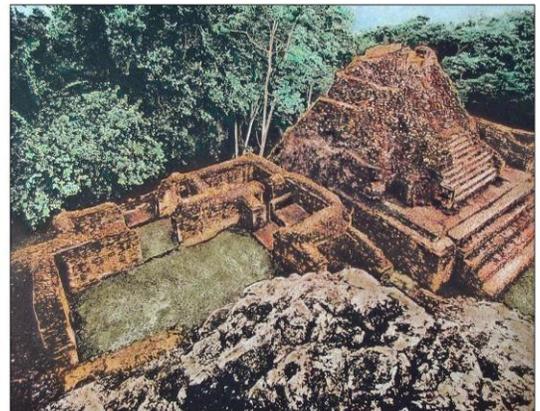
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Opening Reception: Friday, September 21, 7-9 pm

Gallery Talks by Patricia Kay:

Wednesday, September 26, noon-1:00 pm—*Destiny, ruins and pretty ladies.*
Wednesday, October 17, noon-1:00 pm—*Barrel firing and Gumoil printing.*

Guest Speaker—Paul Pines: Poet, Author, Psychotherapist

Thursday, October 25, 12:30-2:00 pm
Reflections in a Smoking Mirror. The Aztec/Maya in and through time.

 Exhibition made possible by the Foundation of FMCC, Inc.

Composition, From Vision to Image

Part 2: The Basic Rules

By Julie Palyswiat

Now that we have studied how to improve our photographic vision, we need to be able to fine tune it and develop our skills in composition. Although some people have a natural talent for composition, most of us need to learn and master the basic rules before we can learn how to break them and still be successful.

Filling the Frame

As was discussed last month, our brain tends to trick us into seeing the image through the viewfinder with the effect we are looking for. Due to this phenomenon, the most common problem with composition is filling the frame. Consider these images, the first is not cropped and there are numerous distractions; branches, leaves, the background. With the second image I have cropped out the distracting elements and now the subject matter clearly stands out. Filling the frame is one of the easiest compositional rules to correct in post processing especially with subjects like flowers that you have centered and left space or distracting elements around it. Get in close, and before you push the shutter release, check your edges..... And get rid of those distracting elements.



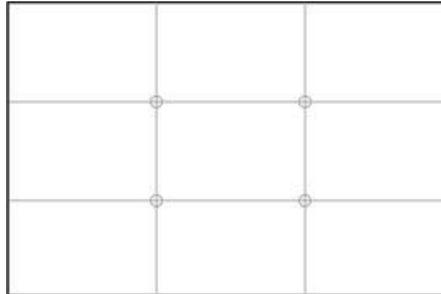
©Julie Palyswiat



©Julie Palyswiat

Rule of Thirds

To better express order and what they felt were compositional ideas, “the ancient Greeks devised a proportion guideline that is still being used today: the Golden section. This referred to a rectangle with longer sides that were roughly two thirds greater than the shorter sides, for example a 5x8 inch rectangle. This proportion became the standard for much of their architecture as well.

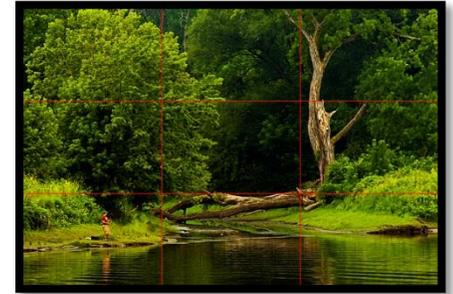


Rule of Thirds Grid

Soon, artists were realizing the eye’s preference for threes and were laying an imaginary grid of two evenly spaced horizontal and vertical lines over this ideal rectangle, dividing the shape into nine equal sections also of the same ideal proportions, This imaginary grid became known as the rule of thirds”

So how does rule of thirds work? Take a look at the grid below. Your point of interest should rest on either a line or an intersection within the grid. For instance, if you were photographing a scene of rolling hills

your horizon should rest on a horizontal line. Let’s consider the image of the man fishing on the shoreline. The fallen and standing bare trees nearly perfectly relate to the perpendicular axis on the rule of thirds grid creating a pleasing composition. Nearly all of today’s digital SLR’s have a rule of thirds grid available to display in the viewfinder. Check your camera manual. If you have it, use it. When you are shooting pay attention to the grid. If your main interest lies either on a line or an intersection, it should be a pleasing composition.



©Julie Palyswiat

Lead-in Lines

Lead-in lines can be Vertical, horizontal, diagonal or converging. They can be a fence, a shoreline, a road, sidewalk, stair rail or anything else that conveys a line...like a field of crops. Lines add a sense of direction to an image which keeps the eye moving through it. Horizontal lines tend to be the least aggressive and convey a sense of calm as the eye naturally moves from left to right. Vertical lines tend to be more mysterious and difficult to compose successfully. A single vertical line typically needs a horizontal line to balance with it. Think of a tall tree in a field...would that tree still stand if the horizontal ground was not there. So, when does vertical work. Picture yourself photographing a woman on a weaving loom. In order to capture the essence of her work you stand in

front of her. Your view of her face is seen through a series of vertical threads on the loom. Those threads, or vertical lines, convey a sense of mystery hiding portions of the weavers face and enhances your composition.



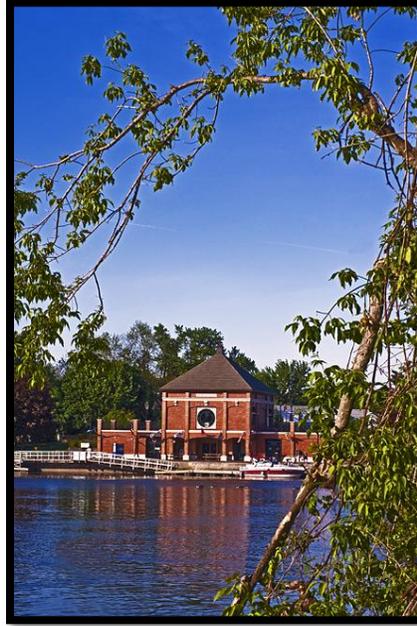
©Julie Palyswiat

Lastly, diagonal lines can be very dynamic. They can convey a sense of energy and/or depth. Let's look at the image of the leaf shaped pavement. The largest leaves create a diagonal through the frame. That diagonal forces you to come back into the frame and follow the direction of the smaller leaf tiles. This forced movement is what makes the composition dynamic.

Framing

The final rule of composition that we will discuss here is framing. This rule works especially well with building and landscapes. If you were to visit the Pruyn House and wanted to photograph the exterior of the building. Before you shoot, walk around and look for tree branches, a gateway or some other natural element that would create a pleasing frame around the building. When I photographed the Waterford Harbor Visitors Center (see image) which is very close to the river, I was having a difficult time finding something to include in the composition that would give the image some scale. Then I noticed the ducks swimming in front of the building. So, I decided to cross

the river and hike the path on Peebles Island and hoped the ducks would still be there. What I found instead was this wonderfully accommodating tree that, along with the water framed the building perfectly.



©Julie Palyswiat

So get out there with your camera and really look at your subject from every angle and a variety of distances and you will find a compositional rule to make that image stunning. Next month we'll discuss lenses and their roles in composition.



Smartphone Photography with Jeff Perkins

Jeff Perkins, Mentoring Chair of SPS will be giving a presentation on Smartphone Photography at The Sand Lake Center for the Arts, Sunday, September 9 at 1:30PM. Reservations are requested and can be made by calling 674-2007. The cost is \$5.



©Jeff Perkins

Jeff will focus on everything from hipstamatic type imagery to turning your high quality Smartphone into a mini-DSLR. Remember, as Chase Jarvis says " the best camera is the one that's with you". Come join Jeff, it should be fun!!

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A message regarding Stockade Art Show

I'm Karen Johnson, publicity chair of the Stockade Art Show. We are hoping that you will be part of the show this year.

Please visit our web site, <http://www.stockadeartshow.com/> where artist information and pre-registration forms are available. Or become a "Friend" on our Facebook page at <http://www.facebook.com/stockadeartshow>.

If you preregister, we'll be glad to post one of your art pieces on the Facebook page and let everyone know of places you are exhibiting or share your web site address. Just send the photo to my email, kjohn113@aol.com.

Help us spread the word about the Stockade Art Show – We are looking for new artists this year – and let them know there is a special prize for new exhibitors as well as lots of opportunity to sell art at this well established event in Schenectady's beautiful Stockade.

Hope you can join us. Karen

Karen B Johnson
113 Union Street
Schenectady, NY 12305
[\(518\) 393-8184](tel:(518)393-8184)

work
email: kjohnson@proctors.org

It's Time for an Audit! Can You Help



The Board of Directors have determined that we are in need of having our financial books audited. We would like to reach out to our members to see if there is anyone who is an accountant that would be willing to do the audit for us. If necessary, we may be able to provide a stipend for services rendered. Please contact Kim Koza, Doug Mitchell or Patrick McCormick if you can be of assistance.

“If you are out there shooting, things will happen for you. If you're not out there, you'll only hear about it.” – Jay Maisel

St. Agnes Cemetery Photo contest

Hello Photographers and Former Participants of Historic St. Agnes Cemetery's photo contest, I hope you will participate in this year's contest. Come visit Historic St. Agnes Cemetery and take pictures. The prize money this year has increased and as always there is NO entry fee. Nothing to lose!!

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Autumn (Fall) Photography – Capturing Colours

by [Darren Rowse](#)

I love Autumn photography – you're right the golden and red leaves on a background of lush green grass and beautiful blue skies is a wonderful thing. So how do you capture it? Here's a few starting points to boost the colours in your Autumn photography (in fact they're appropriate for boosting the colours in your Spring shots too):

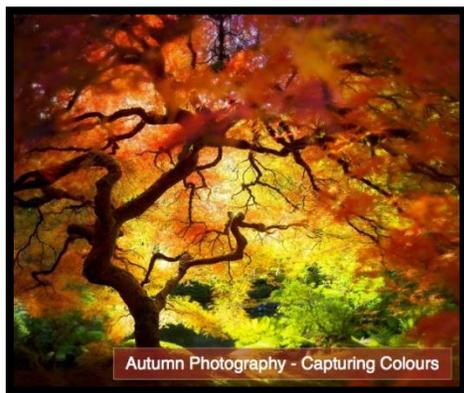


Image by Black Dog Photography

1. Use a Polarising Filter: The saturation of colours that you get with one of these is fantastic. It is particularly useful in getting lovely blue skies but you'll find that it decreases some of the haze that you often get at this time of year also.

2. Shoot in the Golden Hours: While you can get great results at any time of the day – I love shooting Autumn colours at the end of the day just before sunset when the light is golden. This accentuates the reds and golds even more than normal.

Autumn is a second spring when every leaf is a flower. ~Albert Camus



Image by Clearly Ambiguous

3. Don't ignore the Overcast Days: Some people keep their cameras in their bags on days where the sun isn't shining – but they can actually be the best days. I like overcast days because they help create a mood that you can't get on a sunny day – plus the images are nice generally nice and rich.

4. Look for Contrasts: One way to accentuate the colours in your shots is to think about framing your shots in such a way that the different colours contrast with one another. Golden leaves on a blue sky – a red leaf on a lush green grass etc.



Image by harold.lloyd

5. Avoid Shooting Into the Sun: Shooting into the sun will result in shadows, lower saturation of colours and lens flare (which further reduces the impact of colours. On Sunny days – keep the sun at your back. If you do have to shoot into the sun use a lens hood or shield your lens with something to avoid lens flare.

6. Play with White Balance Settings : Sometimes Auto mode with White Balance won't give you the most vibrant results. Warm up your colours by increasing the colour temperature a touch (not too much). You can do this by increasing the kelvin numbers or by selecting a setting like 'cloudy' if your camera has semi-auto settings. Read more on [White Balance here](#) and [here](#).



Image by ionushi

7. Warm Up Filters: I don't use these anymore (I tend to make changes in Photoshop) but in my Film Camera days I did use a warm up filter on occasion to give my shots a slightly warmer glow.

8. Underexpose Your Shots (slightly): Pull back the exposure on your shots a touch and you'll find that it gives your colours a slightly deeper saturation. Again – much of this can be done in photoshop – particularly if you're shooting in RAW.

Of course keep in mind that once you've taken your digital shots that you can always boost your shots on your computer afterward. This isn't the place to go through it (as I mainly focus upon in camera techniques here) but if you shoot in RAW you'll be in a good position to do some post production on your shots after.

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Read more: <http://digital-photography-school.com/autumn-fall-photography-capturing-colours#ixzz24yJZhYDA>

The Real Story of

For the past two years, the Schenectady Photographic Society has participated in Macy's "Shop for a Cause" Event. This event has featured a display of image from SPS members. The event is a weekend-long event and a number of members volunteer to set up the display of member images as well as to man the table and converse with passersby. Our youngest member, Robert Wright, was on hand to document the event and delivered us a wonderful photo essay.



1. The Organizer



4. A Glimpse of the finished Product



7. Who was the roving photographer



2. The Empty Workspace



5. Some admirers sat down to appreciate the work



8. The collection blew the mind of others



3. The Workers Begin



6. Some were really pleased with the outcome



©Nancy Hunter



©Elizabeth Gunderson



©Maureen Goldman

Tote bag project; unfortunately a bust!

When the tote bag project was brought to the board, we thought it was a wonderful idea and gave the project the go ahead to proceed. Unfortunately the Board has since reviewed the project and due to serious printing concerns, higher pricing than originally anticipated and quality concerns, we have decided to cancel the tote bag project. We apologize to those who took the time to search for, size and send in their images and to show our appreciation; we decided to publish some of them in this month's Focus. Thank you again for your time and effort and we are very sorry that this project did not work out as planned.

The board has chosen to do some new items this coming year; they will be given to speakers, judges and will also be available to our members at the September 21st Kick-Off Meeting at SCCC!



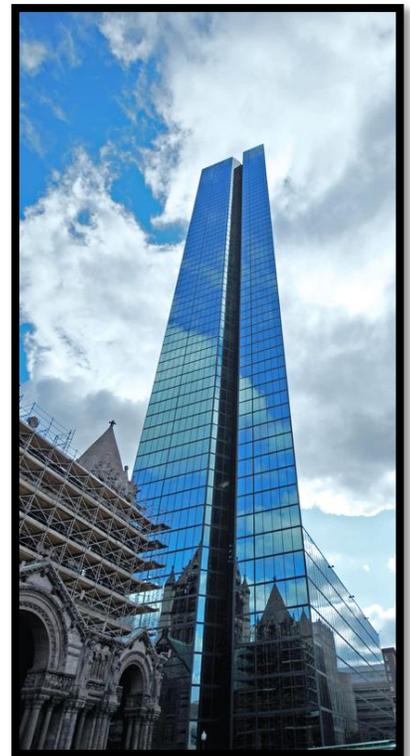
©Elizabeth Gunderson



©Fritz Roth



©Nancy Hunter



©Maureen Goldman

Be Seen...Submit an Image to The Traveling Exhibit

The Traveling Exhibit of the Schenectady Photographic Society was first assembled about 8 years ago as a means to display the work of members and to publicize the Society. All members are encouraged to contribute to the exhibit. The work of about 40 members is presently represented in the exhibit. All work submitted must be framed. Most prints are in 16x20 frames but any frame size is acceptable.

The Exhibit, since its inception, has appeared in about 25 venues. Currently, for the month of September, it is at the Voorheesville Library. Other venues on our schedule are the Bethlehem Library (February 2013) and the Saratoga Library (June 2013), If you would like to add your work to the exhibit or if you have questions about it, please contact Ray Henrikson, at rhenriks@nycap.rr.com.



The SPS Traveling Exhibit hanging for the month of August in the Chestertown Public Library. Good exposure here. Everyone entering and leaving the library must walk by the exhibit and, in most instances, stop for a moment or two to look at our work.

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Date	Speaker	Title
10/3/2012	Karl Taylor Video	Getting the Most from your DSLR
10/10/2012	Jon Crispin	Kick Starting the Willard Suitcase Project
10/17/2012	Tim Schapker	Falsified Documents & Fabrications
10/24/2012	Kim Koza, Linda Buckman, Jeff Perkins	Portrait Posing With Natural and Simple Lighting Solutions for the Non-Pro Photographer & Lindsey Adler Portrait Workshop Competition

Octobers Competitions Print – Hands

Show us your images of hands

Projected Image – Portals

Through which we pass



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The Photographic Society of
America**

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