

# FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 82

October 2012

Number 02

## Kick Starting the Willard Suitcase Project

By Jon Crispin

Jon Crispin has been a full-time, self-employed photographer since 1974. Dividing his time between regular freelance assignments and longer-term photo documentary projects. His regular clients include national publications, colleges and universities, and non-profit organizations. His documentary projects include exhibitions and publications on 19th century New York State insane asylums; 19th and early 20th century New York State prisons; the living conditions of rural New York State residents; New York State agriculture; the architecture of Syracuse, New York; food and nutrition programs for the needy, and the Erie Canal. Many of these projects were funded by The New York State Council on the Arts and by the New York State

City World Trade Center site, as well as over 100 panels from Liberty Island overlooking the same location. He is currently working on a documentation of suitcases left behind by patients at the Willard Asylum in Willard, NY.

these folks never left. An exhibit of a small selection of the cases was produced by the Museum and was on display in Albany in 2003. It was very moving to read the stories of these people, and to see objects from their lives before they became residents of Willard.



©Jon Crispin

Jon has a Bachelor of Fine Arts degree from Wittenberg University. In 1995, the New York State Museum was moving items out of the Willard Psychiatric Center in Willard, NY which was being closed by the State Office of Mental Health. It would eventually become a state-run drug rehabilitation center.

Craig Williams and his staff became aware of an attic full of suitcases in the pathology lab building. The cases were put into storage when their owners were admitted to Willard sometime between 1910 and the 1960s. And since the facility was set up to help people with chronic mental illness,



©Jon Crispin

I have been given the incredible opportunity to photograph these cases and their contents. To me, they open a small window into the lives of some of the people who lived at the facility. I have settled on the idea of shooting the suitcases as they have been preserved by the museum, since part of my goal with this project is to show the care that was taken in archiving these materials.

<http://www.joncrispin.com>

<http://pa.photoshelter.com/c/joncrispin>

<http://joncrispin.wordpress.com/>



©Jon Crispin

Museum. In the past few years, Jon has photographed over 300 plywood panels from the Fulton Street viewing area at the New York

# Falsified Documents and Fabrications

By Newbold Bohemia

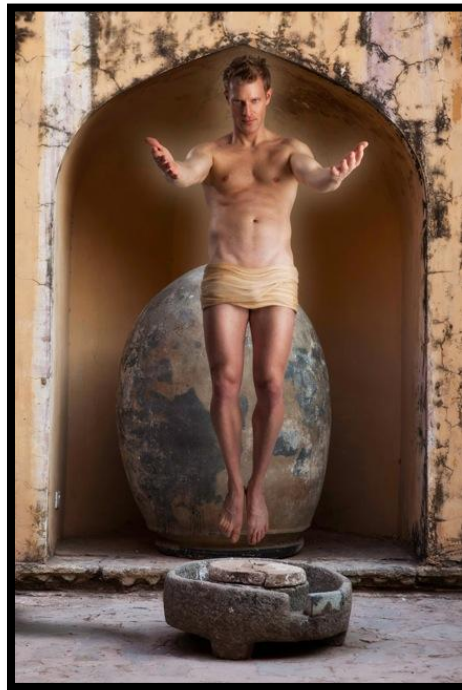
For Albany, NY artist Newbold Bohemia, an image is not captured in an instant; it is cultivated over time. While other artists exploit the documentary nature of photography, Newbold subverts reality by creating falsified and forged documents. His images are openly staged and/or manipulated after being captured. He builds sets and costumes to create narrative tableaux, stages mundane objects to create transformative still-life compositions, manipulate photos both digitally and physically, and combines found images in ways that either highlight or subvert the intended messages of the original photos.

Bohemia will present a sample his current work, with a special emphasis on the manipulation of his images throughout the creation process. His work contains a variety of styles including tableau, portraiture, still life, abstract and collage. He will discuss not only the ideas and inspiration behind the finished images, but will also share the techniques, production processes, and workflow used to create his art.

create not only an image, but an entire world within my image,” explains Newbold, “a world that is fictional but hopefully truthful. As Emerson said, ‘Fiction reveals truth that reality obscures.’”

Even the name Newbold Bohemia is a fabrication. The name reminds Newbold to create art dedicated to the four pillars of Bohemian society — *Truth, Beauty, Freedom and Love.*

Newbold Bohemia’s work can be found at [www.newboldbohemia.com](http://www.newboldbohemia.com)



©Newbold Bohemia

“To me, photos are just a material like paint, wood, or clay,” says Newbold. “I plan, create, and capture images in my studio or in the field. I color them, paint them, cut them, and combine them — either physically or digitally — to create something new. I try to

Innerwood  
Gallery  
Picture Framing  
by  
Gayle Bennett

*“Where your treasured art is creatively enhanced and carefully protected for your enjoyment for years to come.”*

**399-8504**

1021 Saratoga Rd./ Rte. 50  
Ballston Lake, NY 12019  
innerframer@yahoo.com  
www.innerwoodgallery.com



©Newbold Bohemia

On October 17<sup>th</sup>, Newbold

# Alfred Stieglitz:

## Famous Photographer Series

Born in Hoboken, New Jersey, in 1864, and schooled as an engineer in Germany, Alfred Stieglitz returned to New York in 1890 determined to prove that photography was a medium as capable of artistic expression as painting or sculpture. As the editor of *Camera Notes*, the journal of the Camera Club of New York—an association of amateur photography enthusiasts—Stieglitz espoused his belief in the aesthetic potential of the medium and published work by photographers who shared his conviction. When the rank-and-file membership of the Camera Club began to agitate against his restrictive editorial policies, Stieglitz and several like-minded photographers broke away from the group in 1902 to form the Photo-Secession, which advocated an emphasis on the craftsmanship involved in photography. Most members of the group made extensive use of elaborate, labor-intensive techniques that underscored the role of the photographer's hand in making photographic prints, but Stieglitz favored a slightly different approach in his own work. Although he took great care in producing his prints, often making platinum prints—a process renowned for yielding

images with a rich, subtly varied tonal scale—he achieved the desired affiliation with painting through compositional choices and the use of natural elements like rain, snow, and steam to unify the components of a scene into a visually pleasing pictorial whole.



**From the Back Window, 291, 1915**

Alfred Stieglitz (American, 1864–1946)  
Platinum print  
9 7/8 x 7 15/16 in. (25.1 x 20.2 cm)  
Alfred Stieglitz Collection, 1949  
(49.55.35)

Stieglitz edited the association's luxurious publication *Camera Work* from 1902 to 1917, and organized exhibitions with the aid of Edward Steichen—who donated studio space that became the Little Galleries of the Photo-Secession in 1905, familiarly known as "291" for its address on Fifth Avenue. Through these enterprises, Stieglitz supported photographers and other modern American artists, while also apprising artists of the latest developments in early twentieth-century European modernism (with the help of

Steichen's frequent reports from Paris), including the work of Auguste Rodin, Pablo Picasso, Constantin Brancusi, and Francis Picabia. His knowledge of this new kind of art is evident in photographs from these years such as *The Steerage* (33.43.419), in which the arrangement of shapes and tones belies his familiarity with Cubism, and *From the Back Window, 291* (49.55.35), in which Stieglitz's internalization of avant-garde art combines with his own expertise in extracting aesthetic meaning from the urban atmosphere.

By 1917, Stieglitz's thinking about photography had begun to shift. Whereas, at the turn of the century, the best method for proving the legitimacy of photography as a creative medium seemed to suggest appropriating the appearance of drawing, prints, or watercolor in finished photographic prints, such practices began to seem wrongheaded by the end of World War I. Transparency of means and respect for materials were primary tenets of modern art, which derived meaning from the ephemera of contemporary life. Photography was naturally suited to representing the fast-paced cacophony that increasingly defined modern life, and attempting to cloak the medium's natural strengths by heavily manipulating the final print fell out of favor with Stieglitz and his associates. Stieglitz's support for the photography of Paul Strand and

Charles Sheeler crystallized the new approach to the medium, and the change could also be seen in his own photographs. His celebrated portrait of Georgia O'Keeffe (1997.61.19) was one of his chief occupations between 1917 and 1925, during which time he made several hundred photographs of the painter (who became his wife in 1924). His refusal to encapsulate her



**The Steerage, 1907**

Alfred Stieglitz (American, 1864–1946)  
Photogravure on vellum

12 11/16 x 10 3/16 in. (32.2 x 25.8 cm)

Alfred Stieglitz Collection, 1933  
(33.43.419)

personality into a single image was consistent with several modernist ideas: the idea of the fragmented sense of self, brought about by the rapid pace of modern life; the idea that a personality, like the outside world, is constantly changing, and may be interrupted but not halted by the intervention of the camera; and, finally, the realization that truth in the modern world is relative and

that photographs are as much an expression of the photographer's feelings for the subject as they are a reflection of the subject depicted. Stieglitz's series of photographs of clouds, which he called *Equivalent*s (49.55.29), were made in a similar spirit, embodying this last idea perfectly. The cloud pictures were unmanipulated portraits of the sky that functioned as analogues of Stieglitz's emotional experience at the moment he snapped the shutter.

In the final decades of his life, Stieglitz devoted his time chiefly to running his gallery (Anderson Galleries, 1921–25; The Intimate Gallery, 1925–29; An American Place, 1929–46), and he made photographs less and less frequently as his health and energy declined. When he did photograph, he often did so out of the window of his gallery. These final photographs, such as *Looking Northwest from the Shelton* (1987.1100.11), were impressive achievements that both synthesized the various stages of his photographic development and solidified his position as the most significant figure in American photography. These pictures, virtuoso compositions that emphasize the geometric forms of the city as seen from an upper floor of a modern skyscraper, are also exquisitely constructed and printed and serial in nature, again emphasizing the fragmented nature of contemporary life. Finally, this last series of his

career implicitly described his own retreat from the hustle-and-bustle of New York life and embodied the contraction between photography's representative nature and its expressive potential, making them fitting codas in the oeuvre of one of photography's greatest advocates.

**Lisa Hostetler**

Department of Photographs,  
The Metropolitan Museum of Art

**www.framedestination.com**  
**1-877-5FRAMES**

**FRAME DESTINATION**

Your Source for Fine Art Photography Picture Frames

- Complete Wood Frame Kits
- Complete Metal Frame Kits
- Ready Made Frames
- Cut/Uncut Mat Board
- Mount Board
- Acrylic & Glass
- Archival Photo Storage Boxes
- Crystal Clear Bags
- Photo Corners
- Mounting Tape/Tissue
- Frame Corners
- GalleryPouch® Bubble Bags

Archival Photo Storage Boxes

GalleryPouch® Bubble Bags

13x19 FDI Picture Frame Black (comes with BackingBoard & Glass)  
Starting Price: \$ 19.52

**Did You Know?  
SPS moved to its  
present home, here  
at the 1<sup>st</sup> United  
Methodist Church in  
1971.**

## Wall Art COLLECTION

Decorate your walls with our custom canvas gallery wraps.

**Variety of styles & options!**



canvas wraps

A great gift!

McGreevy  
**PROLAB**  
& ProPress

www.mcgreevyprolab.com  
518-426-1039

starting at  
**\$45.00**

## Correction from Summer issue

Drue is a SENIOR at University of Rochester

- Drue took part in research projects organized by Benjamin Hayden and Jessica Cantlon, assistant professors in the Department of Brain and Cognitive Sciences, and with Andrew Elliot, professor in the

Department of Clinical and Social Psychology of the University of Rochester, who are collaborating on a project that is aimed at studying the decision-making process of primates. Drue was supervised by postdoctoral fellow Kelly Hughes.

- The island is Cayo Santiago

## \$For Sale\$

I have the following items up for sale:

Studio Lighting Kit

Includes:

- 2. dynaphos Afterglow studio strobes AC95-130V 60Hz goes from 1/32 to 1/16 to 1/4 to 1/2 and all in between
- 1 reflector cone
- 1 speeding
- 2 lightstands
- 1 umbrella (not shoot thru)
- 1 24" soft box
- 1 12" soft box
- 1 wheeled carry case

\$325.00

(I originally paid over \$900 for the strobes)

-----  
----  
Nikon 80-400 VR Lens - \$800.00

-----  
----  
Nikon 18-200 VR Lens - \$450.00

-----  
----  
Nikon SB-600 Speedlight - \$200

You can contact me at [sullise@gmail.com](mailto:sullise@gmail.com) or 518-269-1108 (leave message).

Sean

## Also for Sale:

- Canon 5D Mark II camera body with Hoodman eyecup and all accessories in original box, pristine condition.
- Canon 50D camera body with Canon battery grip, 4 batteries, Hoodman eyecup and all accessories, in original box, pristine condition.

The reason I am selling is to "simplify" my life a bit. I will be going to a single camera (5D Mark III) because its feature set allows me to do everything I want with a single camera. Anyone interested can contact me as follows: [jsullivan17@nycap.rr.com](mailto:jsullivan17@nycap.rr.com) Cell: 618-8541.

Both cameras have been meticulously cared for, are always in a case and are in perfect working order



©Linda Buckman

## 2013 Women's Photo Retreat

Join us at next year's Photo Retreat and spend the entire weekend with fellow photographers enjoying great photo opportunities, beautiful scenery, wonderful food and lots of laughter. The retreat will be held at The Orendaga Cabins & Suites on Northville Lake on Oct 4-6, 2013. The Orendaga consists of a group of comfortable cabins with its own private beach, a ceramic studio and an art gallery. It is a short walk from photogenic downtown Northville, and a short drive to two waterfalls, a covered bridge and the Sacandaga Lake.

The cabins are fully equipped with linens, towels, modern kitchens and bathrooms, and they are heated. Each woman will have her own bed. If you're interested, contact Jane Riley or Linda Buckman. If you'd like a copy of the flyer, we can send you one via email. We only have space for 3 more women. Registration is first-come, first-serve based on receipt of your non-refundable deposit of \$30 to be paid a.s.a.p. (We will create a waiting list if there are more than 3 people interested) Total cost will be approximately \$130. Balance will be due by Aug. 31, 2013.

If you'd like to go to the Orendaga website, the address is [orendaga.com](http://orendaga.com)

To contact Jane or Linda:

[janeriley1@me.com](mailto:janeriley1@me.com)

[lindaelizabeth@gmail.com](mailto:lindaelizabeth@gmail.com)

Send your check made out to Linda Buckman, 3749 Sthwy 30A, Fultonville, NY 12072

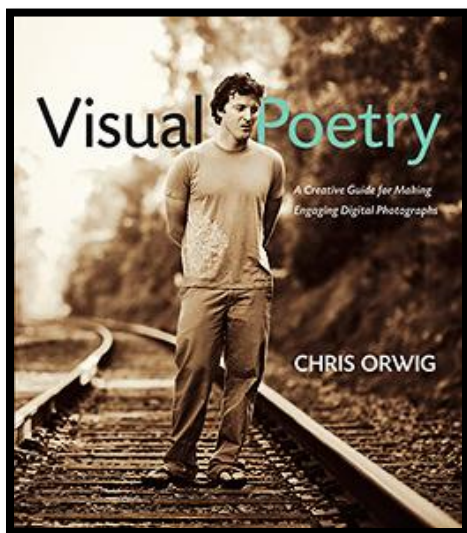


**KELLER WILLIAMS**  
REALTY  
SARATOGA SPRINGS  
**Kathleen Callinan**  
Licensed Real Estate Salesperson  
Bus: (518) 871-9417  
Cell: (518) 258-8578  
Fax: (518) 584-9959  
Email: [kcallinan@kw.com](mailto:kcallinan@kw.com)  
38 High Rock Ave. • Saratoga Springs NY 12866  
Each Keller Williams Realty Office is Independently Owned and Operated

**Vitamins, Minerals &  
Herbal medications.**  
**Best quality for your health  
with Da Vinci Labs through  
Dr. Jeff Perkins**  
**[www.albanypreventdoc.com](http://www.albanypreventdoc.com)**

# Book Review

By Marianne Rahn-Erickson



## Visual Poetry :by Chris

Orwig If you are of a certain age, you will remember book-covers. At the start of every school year, crumbling old text books were given to classes of 50 to 60 school children. Hey, it was Brooklyn. No helicopter parents. Mostly post-WWII Eastern European immigrants. Pennies weren't just pinched. They were juiced.

Every book of value (and didn't they all have value?) had to be covered with a precisely measured and folded sheet of brown paper cut from a Bohack shopping bag. After all, those books had to withstand a lot of use – we *did* study all the time, right?

If you own a copy of Chris Orwig's **Visual Poetry**, make a cover for it. It's likely to become a book you return to again and again. You *will* bend the spine! And dog-ear the pages. And probably take notes in the borders.

This is not a how-to manual. If you don't know how to operate a camera, this is not the book to learn with. There's a reason the word POETRY is in the title. Orwig is a poet. A visual poet. With the passion of a young heart and an educated mind.

And, Orwig is a consummate teacher. He begins with this quote from Yeats: "Education is not about filling a pail, it is about lighting a fire." He proceeds by formatting the book as a very intelligent and comprehensive workshop. Like any good book of poetry, it is best savored in small doses.

**Visual Poetry** is divided into 3 parts: Getting Started, Let the Adventure Begin, and What's Next. Each chapter begins with a section called Inspiration and ends with a brief conversation with an accomplished photographer, the Guest Speaker. In between you'll find headings like: Mystery and Truth, Wise Poverty, More with Less, Fill in the Gaps, and Inside Out. In the first chapter alone he references Ansel Adams and John Szarkowski, but also Edgar Allen Poe, Hemmingway, U2, the Last Supper, Eugene Peterson, Baldassare Castiglione (see: "sprezzatura" in the index), Ralph Clevenger, Igor Stravinsky, W.S. Merwin, and his own wife. If you don't already know all these people, you will soon want to!

Section Two addresses different types of photography: portrait, children/family, wedding, travel, action, found objects. Again, these chapters begin with Inspiration, then include Practical Tips, and Gear at a Glance. Before you get to the final Guest Speaker, there are gems in each chapter called Workshop Assignments. These are 2 to 3 pages of prompts to use in your own photography, guides to Review, Shoot, and Respond to your own work, and suggestions for films to see, artists to look up, and web sites to visit.

The final section of the book covers gear, insurance, and an intriguing chapter on The Path to Becoming a Professional.

The physical quality of the book is good. It is substantial and can take the inevitable use it will get. The pictures are all clear illustrations of his points, and the pages are a nice semi-gloss that doesn't distract from your viewing of the images.

Just following the practical tips and intellectual leads in **Visual Poetry** will keep you engaged through the upcoming winter. It really is like having a good mentor beside you, 24/7.

## Winning Advice

Newer members who are having trouble visualizing their photos and modifying them for competition. I would like to work with and critique the newer members who need help in submitting the appropriate image to be judged.

To start, you can forward an image that you have selected for submission, along with your thoughts for why this was a good selection for competition and what you expect the judge to see. I will then correct and suggest improvements. The rest will be up to you. I will be available for internet and/or phone consultation, if desired. This will be an experimental program to see how many new members avail themselves of this project. If it orks well I may expand the idea. I would like to show your images that have been corrected (before and after), to all members in the monthly FOCUS. Contact Ken Deitcher: kendeitch@aol.com, 518-489-7678.



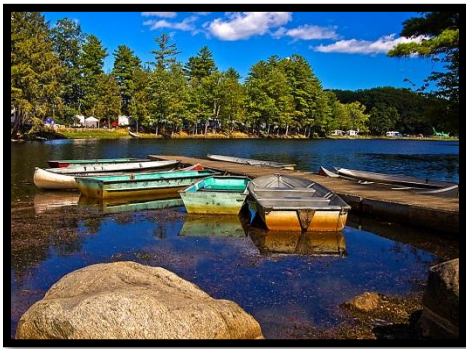
©Ken Deitcher

## Composition, From Vision to Image Part 3: Lens choice

Lens choice is a critical component to a well composed image. Which focal length and aperture you use can make a flat subject pop or add a scale of distance to landscapes. If you combine what you know about the rules of composition with the abilities of various focal lengths, images become dynamically striking.

### Wide angle lenses

Any lens with a focal length of less than 50mm is considered to be wide-angle. Because these lenses have a wider field of view, distant subjects will tend to look smaller than life. In order to give you subject impact you either need to get in close to your subject or an object in the foreground to give it a sense of scale. Consider the lake scene below. If the foreground



### ©Julie Frances Photography

rock and rowboats were not in the image, then your eye tends to focus on the dinosaur sculpture on the far right and loses all sense of place. Lead-in lines are also a great compositional tool for wide-angle lenses. Envision a frontal shot of a long building to one that is taken on an angle and the roof line leading you into the image and it becomes a much more dramatic shot.

### The Standard Lens

The standard lens for a DSLR with a crop format is 60mm, for a full frame camera or 35mm film is 50mm. The focal length of a standard or normal lens is equal to the diagonal measurement of the image. Therefore, it produces an image that most

closely resembles the way our eyes see. When



### ©Julie Frances Photography

using a normal lens really concentrate on using the rule of thirds and the use of diagonal lines in your image. Also, standard lenses are typically faster or have a 2.8 or better aperture, making them great for throwing your background out of focus on close-ups. Do not confuse macro with close-up. A Close-up tends to make you subject look normal sized and a macro will magnify your subject. The image of oranges and the Redrum Lily were both taken with at a standard length making the subjects appear as if you were standing right there in front of them.



### Telephoto Lenses

Longer focal lengths with their higher magnifications can do more for you compositionally than bring a distant object to appear closer to you. Telephoto lenses tend to have a shorter depth of field than a wide

angle. So they are not only great for wildlife because they bring the animal closer, but with the proper f-stop, they will also blur the background and really make your subject stand out. These lenses also tend to compress distance. I am always impressed by those images of the Great Smokey Mountains full of mist. Most of the time they have been taken with a telephoto lens and the mountains appear to be stacked on top of each other. Although the image taken at a recent fire is by no means a great photo, it is illustrative of this “stacking” effect. Look at the hoses in the foreground. They were actually laid out in a way that the curves in hose were actually about 4-5 feet deep. However, photographed with a 200mm they almost appear to be touching each other. This is



### ©Julie France Photography

exactly what happens to those Smokey Mountains and why they looked so compressed.

Just remember when shooting with a long focal length, best to use a tripod to prevent camera shake. Rule of thumb for hand holding is to keep your shutter speed equal to your focal length. For instance, If you are shooting with a 200mm lens your shutter speed should be 1/200<sup>th</sup> of a second or faster. Hope these tips help with your fall foliage shots.

Next month look for composition with macro photography.



# 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.

***Schenectady  
Photographic  
Society's first  
meeting was Oct 28<sup>th</sup>,  
1931 at the Sch'dy  
YMCA. 9 amateur  
photographers,  
mostly GE Engineers,  
formed the club: the  
dues were 25 cents a  
month.***



SPS Traveling Exhibit was on display for the month of September in the gallery area of the Voorheesville Public Library. Members setting up the exhibit are (front row, kneeling, left) Harvey Gurien, Bob Coppola, Luba Ricket; standing, Bob Riccardo, Dale Winsor, Barb Lawton, Jack Hurley. Not shown, Ray Henrikson.

## Digital Imaging Services by Jim Craner

- Large Format Archival Inkjet Printing
- High Resolution Scanning
- Photoshop and Lightroom Tutoring
- Color Management Consulting
- Print Mounting, Matting and Framing

65 Bentley Drive, Troy New York 12182  
518-235-2754 or 518-526-2253  
[www.paws-photo.com](http://www.paws-photo.com)

## Fragomeni Insurance

584-4200

Home Auto Life Business

# Member Exhibit

SPS member Bob Riccardo and friend Carol Donato of Altamont, NY will have their 2nd show "Dirt Track Racing at Fonda Speedway" on display at the Voorheesville Library for the month of October. The Library is located at 51 School Road (Depot Road), Voorheesville, NY, 12186. Will post a date if we have an opening.

## Hours are:


**Monday – Thursday:**  
**10:00am - 9:00pm:**  
**Friday:**  
**10:00am - 6:00pm**  
**Saturday**  
**10:00am - 5:00pm**  
**Sunday**  
**1:00pm - 5:00pm**

## The Times Union wants your images

Have your favorite images published In the Times Union. The Times Union recently approached us asking if our members would submit images for the newspapers "Your Best Shot" column. The Newspaper has even responded to Kim asking for more and saying that their "Best Shot" has never looked better to submit or see other members images go to:

<http://timesunion.mycapture.com/mycapture/photos/index.aspx>








**COLDWELL BANKER**  
PRIME PROPERTIES

(518) 649-2507 CELL  
(518) 640-4374 OFFICE  
dennis.evans@coldwellbankerprime.com  
1760 Union Street  
Niskayuna, NY 12309

Dennis Evans  
Kim Koza

For all your real estate needs!

Each Office Is Independently Owned And Operated.



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

October 3rd

### Print – Hands

Show us your images of hands

October 10th

### Projected Image – Portals

Through which we pass



**Schenectady Photographic Society**  
Is a proud  
Member of  
**The Photographic Society of America**

© Schenectady Photographic Society and its contributors. The contents of the newsletter are copyrighted. No material herein may be reproduced in any manner without the written permission of the Editor or the material's specific contributor. The *Focus* is published ten 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](mailto:briccardo@verizon.net)**



FOUNDED 1931

#### 2011-2012 Board of Directors

**President**  
Kim Koza [kkoza@silhouetteimages.com](mailto:kkoza@silhouetteimages.com)

**Vice President**  
Doug Mitchell [Chemo@nycap.rr.com](mailto:Chemo@nycap.rr.com)

**Treasurer**  
Pat McCormick [patrickmccormick\\_59@verizon.net](mailto:patrickmccormick_59@verizon.net)

**Recording Secretary**  
Dale Winsor [dale8hope@yahoo.com](mailto:dale8hope@yahoo.com)

**Corresponding Secretary**  
Bob Riccardo 767-2193

**Directors at Large**  
Frank Bumbardatore [A2EEO@aol.com](mailto:A2EEO@aol.com)  
Rob Near [rjnphoto@gmail.com](mailto:rjnphoto@gmail.com)

**Judging Coordinator**  
Robert Coppla [Rock1969psk@yahoo.com](mailto:Rock1969psk@yahoo.com)

**Newsletter Editor**  
Julie Palyswiat [julie.palyswiat@verizon.net](mailto:julie.palyswiat@verizon.net)

**Web Master**  
Bob Gough [rcgough@gmail.com](mailto:rcgough@gmail.com)

**Annual Report Editor**  
Ruby Gold [rubbygold@nycap.rr.com](mailto:rubbygold@nycap.rr.com)

**Print Chairs**  
Ron Ginsburg [loisg@nycap.rr.com](mailto:loisg@nycap.rr.com)  
Sean Sullivan [sullise@gmail.com](mailto:sullise@gmail.com)

**Projected Imaging Chair**  
Luba Rickett [Lubashot@aol.com](mailto:Lubashot@aol.com)

**Assistant**  
Bob Gough [rcgough@gmail.com](mailto:rcgough@gmail.com)

**Photo Essay Chair**  
Connie Frisbee Houde [globalphotographer@me.com](mailto:globalphotographer@me.com)

**Mentoring Chair**  
Jeff Perkins [perkster46@yahoo.com](mailto:perkster46@yahoo.com)

**Membership Chair**  
Cynthia Placek [cynthiplacek@gmail.com](mailto:cynthiplacek@gmail.com)

**Publicity**  
Cynthia Placek [cynthiplacek@gmail.com](mailto:cynthiplacek@gmail.com)

**Refreshment Coordinators**  
Judy Breslau [jbreslau@courts.state.ny.us](mailto:jbreslau@courts.state.ny.us)  
John Ogden [jogden@capital.net](mailto:jogden@capital.net)

**Inter-Club Coordinator**  
Phil Olivo [polivo@nycap.rr.com](mailto:polivo@nycap.rr.com)

**Traveling Exhibit Coordinator**  
Ray Henrikson [HenriksonR@beverwyck.com](mailto:HenriksonR@beverwyck.com)

