

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS
Volume 82 March 2013 Number 09

What's the Future of Publication Photography?



Leah

©Tom Killips

As guest Speaker on March 13th, Tom Killips will focus on the recent history of photography and how it has dramatically changed how photojournalists work. He will also attempt to look forward and discuss the direction and future photography appears to be going, again specifically as it relates to photojournalism.

Tom is currently a self-employed photographer specializing in event coverage, web site work, portraits, sports, photojournalism, weddings, aerals

and model portfolios. However, his long career as a staff photographer for The Troy Record lends him great insight into the future of photojournalism and news photography.

In 1996, Tom authored his first book, "Saratoga/An Equine Tradition". This Coffee Table book filled with 90 beautiful color photographs, published in 1996, was favored by local horse



Goal

©Tom Killips

racing fans. Another 180 of Killip's photos were featured in Arcadia Publishing's "New York's Capital District: 1978-2003", which focused on 25 years of the area's history.



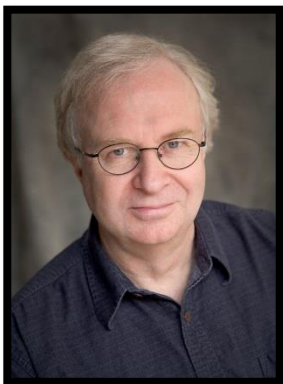
Oakwood

©Tom Killips

Tom has also received numerous awards for his work and has been featured in a number of exhibits including; Gallery 668, Terra Nova Gallery, Rensselaer County Historical Society and numerous group shows including the Photo Regional.

iPhone Artistry: Photography's

Most Exciting Frontier!



By Dan Burkholder

Lurking under the iPhone's LCD is one of the most inspiring,

capable and fun imaging systems in all of photography. More than just a snapshot device, the iPhone is a powerfully imaginative tool for capturing family moments, recording events, and even creating inspiring art, right in our palms. Watch digital pioneer Dan Burkholder demonstrate his iPhone capture and image stylizing techniques to control color, tonality and detail in his iPhone images. Witness photography's next revolution in this energy-packed lecture.

universe's most comprehensive and fun how-to book for iPhone photographers. His poignant monograph, **The Color of Loss** (University of Texas Press, 2008), intimately documented the flooded interiors of post-Katrina New Orleans and is the first coffee-table book shot entirely using HDR (high dynamic range) methods. Dan's award-winning book, **Making Digital Negatives for Contact Printing**, has become a standard resource in the fine-art photography community. Dan's Platinum/Palladium and Pigmented Ink Prints are included in private and public collections internationally.



Curved Canal and Boats, Venice ©Dan Burkholder



From Academia Bridge, Venice, Gold



Typewriter and Lamp © Dan Burkholder

Short Bio

Dan Burkholder has a long history of looking beyond the photographic horizon to see, explore, teach and exhibit the next great thing in imaging. His new book, **iPhone Artistry** (Pixiq Press, 2012), is the



From Bridge Near Train Station

©Dan Burkholder

Take a Chance and Go on a Photo Safari

By Ken Deitcher M.D.

At least once, take trip to someplace that is different and will stimulate your mind and senses. It will increase your knowledge and enable you to capture another part of this interesting world that is completely different from your daily life. If you wait this may never happen. As time passes our jobs, our body and abilities change. Retiring after over 40 years in a pediatric practice I had all the time in the world to travel but my legs would not cooperate.

Twenty five years ago when my son graduated college we decided to go on a trip to the Galapagos Islands.

The planning phase was almost as exciting as the trip. We had to decide what we would take on the trips. I decided I would take my Canon camera and a 70-210 zoom lens and about 50 rolls of Fujichrome film, my son decided on



a movie camera to record our adventure. It took us several days to assemble equipment and clothes, passports, get inoculations against pathogens encountered and assemble a first aid kit which we never needed.

We flew from Albany to Quito, Ecuador where we met our tour guide at the air terminal. At 13,000 feet in the Andes, the air was a little thin and getting off the plane I thought I had heart failure but after 2 days in Quito I was able to breath better and we toured the countryside around Quito and visited the local markets, the highlands and surrounding volcanos.

On our 3rd day we flew to Guayaquil and boarded a plane to Baltra Island in the Galapagos archipelago where we boarded a small ship with 80 passengers to take us on our 7 day exploration of the remote islands of Galapagos.





Each day we would plan for 2 embarkations by panga, a rubber dingy that would take us to the island's volcanic shores. The most exciting part of the trip was awakening about 6 AM, going up on deck to see our new island adventure and realize that about 150 years earlier I was at the exact spot on earth where Charles Darwin formulated his theories on Natural Selection and Evolution.

The animals here were most amazing. They had no fear of man and you had to be careful not to step on animals on the walking paths. We could photograph practically touching the beaks of the Boobies, Albatross, Frigate Birds and the land and marine iguanas which were everywhere. I was in 7th heaven. When swimming, the sea lions were all around us and when snorkeling we saw huge manta rays, Humbolt's penguins and marine iguanas foraging for sea weed and

kelp.

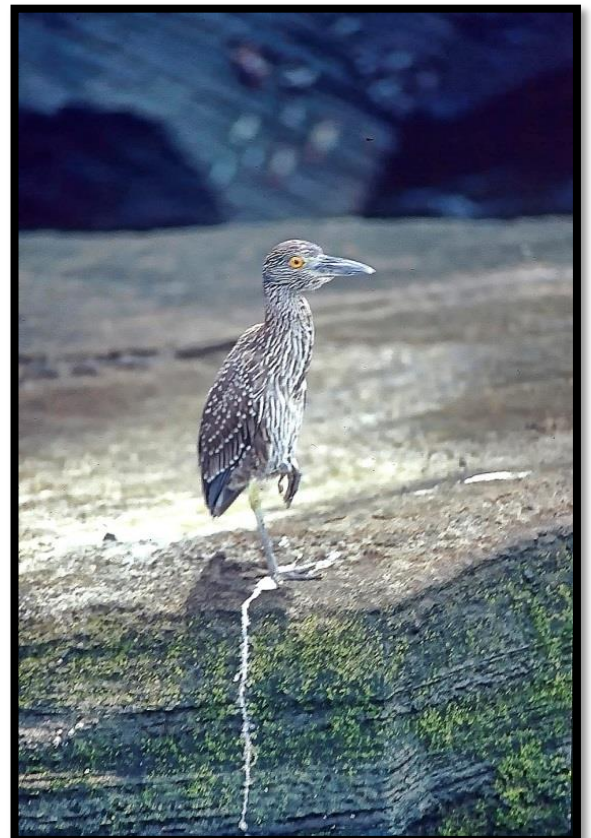
Our return trip to Ecuador was Figure 2by this small ship and the rough weather going back to Guayaquil was not much fun. That was the night that Lobster was served but the dining room was empty but for two tough Albanians with voracious appetites.

My son and I had a great adventure and we planned on a second expedition in a year or two to the Amazon. This was going to be a bit more difficult and rustic but we had a great time which I will report about in future FOCUS publications.



All images for the article are the ©Ken Deitcher M.D. Previous page top to bottom: Iguana, Frigate Bird, Tagus Cove

This page, Top Left and Clockwise: Young Frigate Birds, Galap Night Heron, Heron, Morning Light



Nemo's Fury

SPS member Rebekah Sokol has Captured the aftermath of Nemo, The Blizzard hit New England on February 8th 2013. Images were taken with her Blackberry phone.



©Rebekah Sokol



©Rebekah Sokol

*In photography
there is a reality
so subtle that it
becomes more
real than reality.
Alfred Stieglitz*




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SPS Member Has Image Published

Linda Wroble's image "Otter Pond Six Mile Cypress slough Preserve" was selected and published as a 9x12 image in the **Charlotte Harbor National Estuary Program 2013 Calender**. Linda would like to thank all the members who voted for her image. Congratulations Linda!



"Otter Pond Six Mile Cypress slough Preserve"

©Linda Wroble

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Famous Photographers Series: Imogen Cunningham



Succulent Imogen Cunningham 1920.

Cunningham was born in Portland, Oregon in 1883. In 1901, at the age of eighteen, Cunningham bought her first camera, a 4x5 inch view camera, from the American School of Art in Scranton, Pennsylvania. She soon lost interest and sold the camera to a friend. It wasn't until 1906, while studying at the University of Washington in Seattle, that she was inspired by an encounter with the work of Gertrude Käsebier, to take up photography again. With the help of her chemistry professor, Dr. Horace Byers, she began to study the chemistry behind photography and she subsidized her tuition by photographing plants for the botany department.

After being graduated in 1907 Cunningham went to work for Edward

S. Curtis in his Seattle studio, gaining knowledge about the portrait business and practical photography.

In 1909, Cunningham won a scholarship from her sorority (Pi Beta Phi) for foreign study and applied to study with Professor Robert Luther at the Technische Hochschule in Dresden, Germany. In Dresden she concentrated on her studies and didn't take many photographs. In May 1910 she finished her paper, "About the Direct Development of Platinum Paper for Brown Tones", describing her process to increase printing speed, improve clarity of highlights tones, and produce sepia tones. On her way back to Seattle she met Alvin Langdon Coburn in London, and Alfred Stieglitz and Gertrude Käsebier in New York.



Dream, a 1910 photograph by Imogen Cunningham

In Seattle, Cunningham opened her studio and won acclaim for portraiture and pictorial work. Most of her studio work of this time consisted of sitters in their own homes, in her living room, or in the woods surrounding Cunningham's cottage. She became a sought after photographer and

exhibited at the Brooklyn Academy of Arts and Sciences in 1913.

In 1914 Cunningham's portraits were shown at *An International Exhibition of Pictorial Photography* in New York. *Wilson's Photographic Magazine* published a portfolio of her work.

The next year she married Roi Partridge, a teacher and artist. He posed for a series of nude photographs, which were shown by the Seattle Fine Arts Society. Although critically praised, Cunningham didn't revisit those photographs for another fifty-five years. Between 1915 and 1920 Cunningham continued her work and had three children (Gryffyd, Rondal, and Padraic) with Partridge. In 1920 they moved to San Francisco where Partridge taught at Mills College.

Cunningham refined her style, taking a greater interest in pattern and detail and becoming increasingly interested in botanical photography, especially flowers. Between 1923 and 1925 she carried out an in-depth study of the magnolia flower. Later in the decade she turned her attention toward industry, creating several series of industrial landscapes in Los Angeles and Oakland.



1922 portrait of Margrethe Mather and Edward Weston by Imogen Cunningham

In 1929, Edward Weston nominated 10 of Cunningham's photographs (8 botanical, 1 industrial, and 1 nude) for inclusion in the "Film und Foto" exhibition and her renowned, *Two Callas*, debuted in that exhibition.

Cunningham once again changed direction, becoming more interested in the human form, particularly hands, and she was fascinated with the hands of artists and musicians. This interest led to her employment by *Vanity Fair*, photographing stars without make-up. In 1932, with this unsentimental, straightforward approach in mind, Cunningham became one of the co-founders of the Group f/64, which aimed to "define photography as an art form by a simple and direct presentation through purely photographic methods."

In 1934 Cunningham was invited to do some work in New York for *Vanity Fair*. Her husband wanted her to wait until he could travel with her, but she refused. They later divorced. She continued with *Vanity Fair* until it stopped publication in 1936.

In the 1940s Cunningham turned to documentary street photography, which she executed as a side project while supporting herself with her commercial and studio photography. In 1945, Cunningham was invited by Ansel Adams to accept a position as a faculty member for the art photography department at the California School of Fine Arts. Dorothea Lange and Minor White joined as well.^[1]

In 1973, her work was exhibited at the Rencontres d'Arles festival in France through the group exhibition: *Trois photographes*

américaines, Imogen Cunningham, Linda Connor, Judy Dater.

Cunningham continued to take photographs until shortly before her death at age ninety-three on June 24,

1976 in San Francisco, California.



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Food Photography: 5 Simple Ways to Get a Stronger Shot

by **Natalie Johnson**

Images by **BananaGranola** and **SuperDewa**



diffuse its brightness. Alternatively if the weather is fair, consider pitching up outside and shooting alfresco to add another element of interest to the frame.

3. Background

1. Colour Values

Part of the attraction of food is the way it looks, so making sure your images exude the correct colours associated with the product. Before you begin shooting always take a white balance reading from a grey card if you have one or if you're using a compact set the White Balance to a preset that matches the lighting environment you are shooting in.

2. Look for the Best Light

The best light for shooting food is soft and even, which is why a lot of it is shot in studios with large softboxes. But if don't have expensive studio equipment to hand, position food in front of a clean window for the same effect, or if it's a particularly bright day and you are getting shadows on your captures, veil the window with a white sheet or net to diffuse the rays or simply move the food further from the light source to





If you're using a plate or work surface as the backdrop for your shoot, make sure it's clean, tidy and no smudges of food plague the periphery. After shooting your first shot, zoom in during playback to be sure you haven't missed anything that will result in hours of Photoshop cloning post-shoot. The backdrop and setting you use can ultimately enhance the message you want to achieve, so use this to compliment the food rather than detract from it; for example a wooden chopping board suggests rustic, an outdoor table says al fresco, square plates suggest minimalism, etc. Typically white backdrops carry connotations of image stock sites, so don't be afraid to inject colour into the background using coloured sheets or card if item is small enough, for an added element of interest. When choosing the backdrop use a colour that compliments that of the food or reflects the vibe you want to portray, as darker colours can often influence thoughts of comfort and warmth, whereas lighter, brighter colours dictate ideas of freshness and frivolity.

4. Composition

Consider what makes the food look appealing and find a way to sell that feature. A wide aperture works well on products that are presented in rows or clusters and are easily identifiable

such as; cupcakes, biscuits, and sweets etc. If the product is small and plentiful, such as coffee beans or nuts for instance, consider cropping in close to fill the entire frame. Also consider your angle to add interest and sense of depth, scale and perspective. Make the most of interesting patterns and shapes by highlighting this as the focus. Including props to present the product can work well to convey a sense of scale or action, such as ladles, bowls, scales, pestle and mortar, or for drinks consider decorating the glass or backdrop with the fruit or flavours used in the ingredients.

5. Action

As well as photographing the finished article there is a lot to be said for in-progress recipe shots that show food actually being prepared. Consider shots that feature motion such as chopping, blending, frying, rising in the oven etc and using a longer exposure to convey the sense of motion and speed. But don't forget the tripod!

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<http://digital-photography-school.com/food-photography-%E2%80%93-5-simple-ways-to-get-stronger-shot>

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I Swear I Didn't Do It © Barb Lawton
1st Place Assigned Print

Picture was taken with a Panasonic Lumix FZ-200 "bridge" camera
ISO 1600 1/80 f2.8
Epson R1900
Mixed Lighting

Superdog ©Ron Ginsburg
2nd Place Assigned Print
EF70-200mm f/2.8L IS II USM
ISO100 1/1600 f 2.8
Altamont Fair Grounds
Natural Light

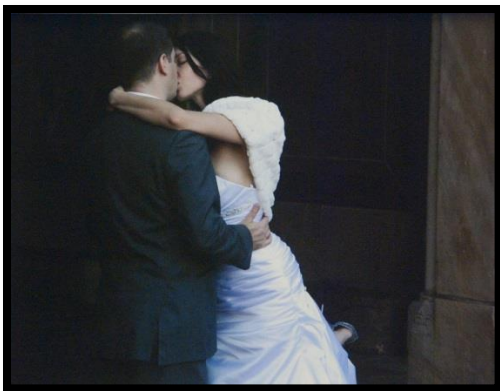


You Forgot My Boots

©Jack Hurley
3rd Place Assigned Print
Canon SX50HS
ISO 100 1/100 F5.6

This was a photo of opportunity. Sitting in my car waiting in a driveway, I spotted this little fellow. I had no idea how long he would "pose" so I shot through the windshield





The Kiss
©Fred Moody
1st Place Color Print



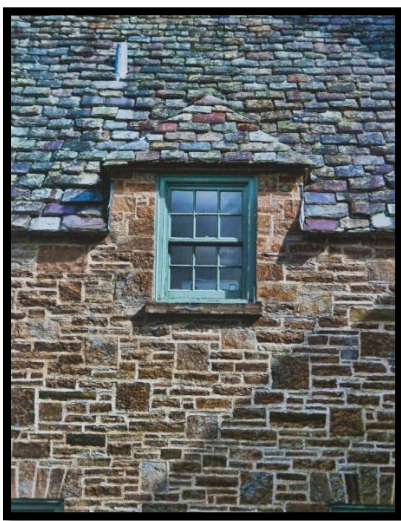
Shaker Shirts ©Kim
Koza
1st Place Monochrome
Print



Jumping ©Ron Ginsburg
2nd Place Color Print
Canon 5D Mark II EF70-200mm f2.8L
1/800 f8 ISO 800
Saratoga Racetrack
Natural Light



Luxury Bath
©Sue Gersten
2nd Place Monochrome Print



Textures
©Max Tiller
3rd Place Color Print

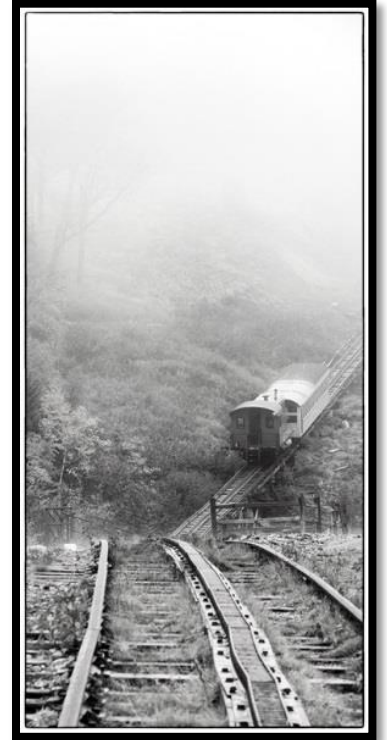
**Goddess of
Mercy
Temple**
©Gerald
Skrocki
3rd Place
Monochrome
Print



PROJECTED IMAGE COMPETITION



Dulce
©Sean Sullivan
1st Place Assigned Projected



Out of the Fog
©Barb Lawton
2nd Place Assigned Projected

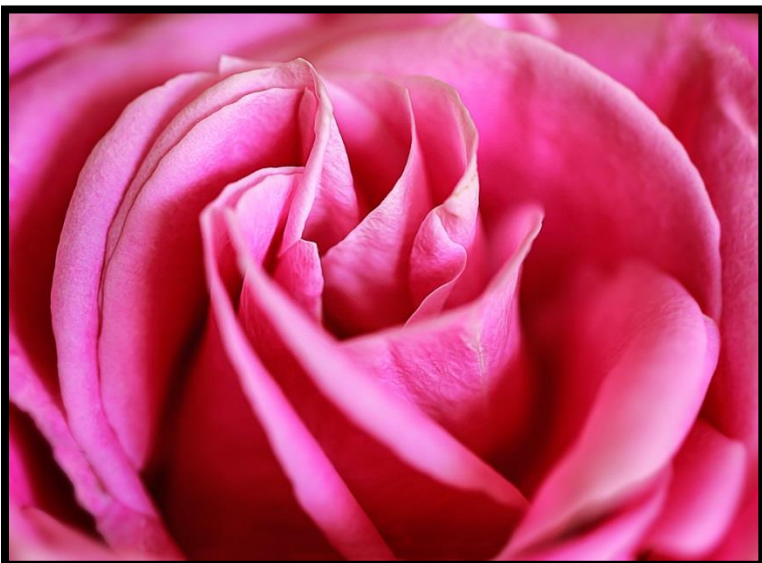


Frog Pond ©Ron Ginsburg
3rd Placed Assigned Projected
Canon 5d Mark II Lens: EF24-105mm f/4L IS USM
Hand Held
f/8.0 1/125 ISO: 500



Dock at Dusk
©Connie Frisbee Houde
1st Place General
Projected

First of the Season
© Barb Lawton
2nd Place General Projected



A Rose is a Rose
© Ron Ginsburg
3rd Place General Projected
Canon 5d Mark II Lens: EF100mm f/2.8L
Macro IS USM
f/2.8 1/100 ISO: 640

Date	Speaker	Title
03/06/2013	Sean Sullivan	DIY Light Modifiers
03/13/2013	Tom Killips	"What's the Future of Publication Photography"
03/20/2013	Dan Burkholder	"iPhone Artistry: Serious Images From a Casual Camera"
03/27/2013	No Meeting	No Meeting

March Competitions

March 6th

Print – Humor

Humor in Photography. Can You Make Us Chuckle?

March 13th

Projected Image – High Key

Dominated by the color White, deliberately overexposed, brightly lit, etc



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