

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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Capital Region Photography Meet up Group

"Photography is truly my passion in life. I guess you could say "It's not what I DO, it's who I AM." "

Quoted by SPS's April 10 presenter, Angela M. Jorczak who has been honing her passion for the past 17 years. She loves photographing people, nature, architecture, landscapes, and still-life, capturing the beauty and life of the world around us.

As the co-organizer for The Capital Region Photography Meetup Group, she is very involved.

This group is for people who love photography and at this time has 633 members! They welcome all experience levels, digital or film, point and shoot or SLR.

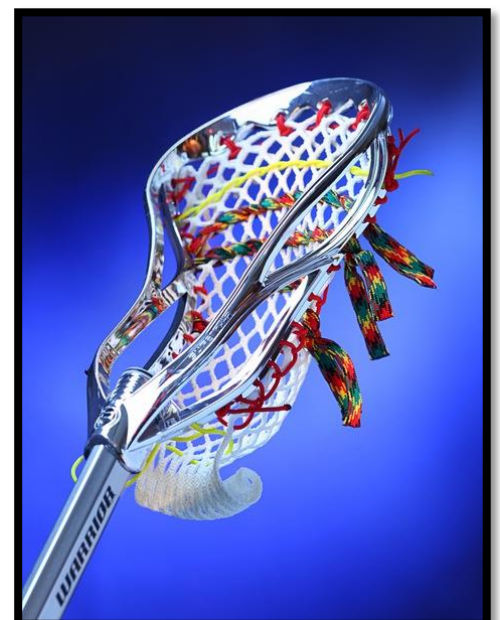
This Photo group has opportunities



for a variety of meetups, photo expeditions, exhibits, demonstrations, and educational & training workshops for a variety of experience levels.

Angela also holds small group workshops, or personal one-on-one workshops to help people enhance their photography and photo editing skills." Don't be surprised if you find some of my

photographs published in some photography books "says Angela! She continues, "No matter where I am or what I'm doing, I tend to see the world through "photographic eyes," therefore I have a greater awareness and appreciation of the world around me, even beyond my photographic endeavors."

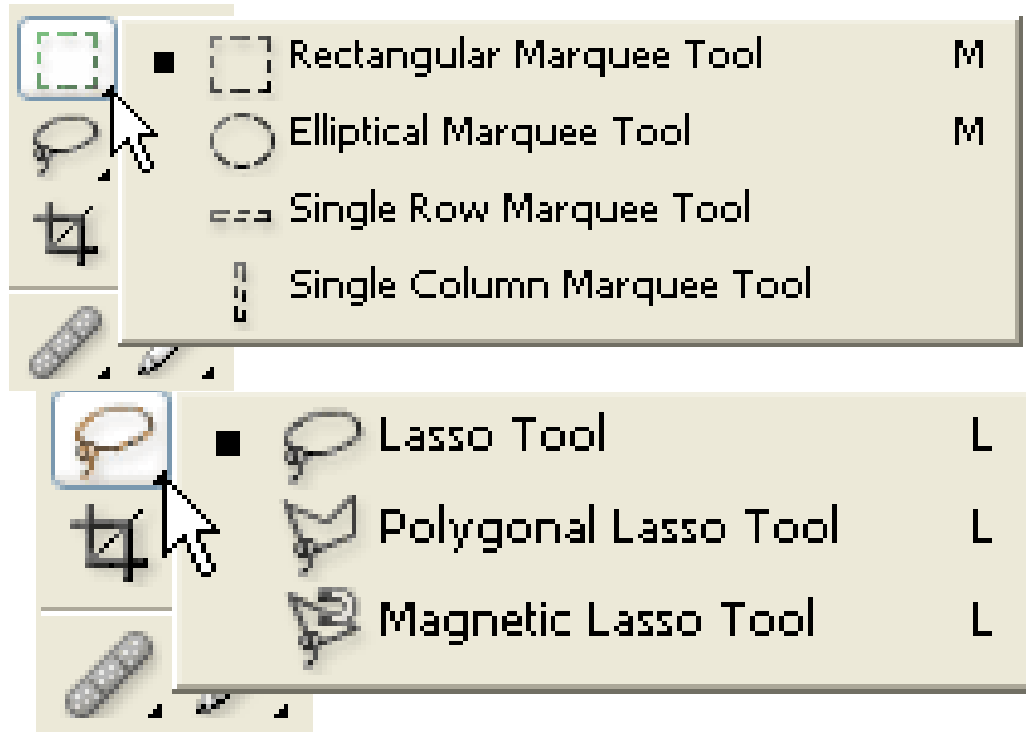


Creative Photo Control Using Masking

By Jim Craner

Even casual users of Photoshop know that masks can be used to hide/show parts of an image or an image montage. Many are not aware that masks can be used in conjunction with a variety of adjustment layers, and in combination with blend modes to increase creative control.

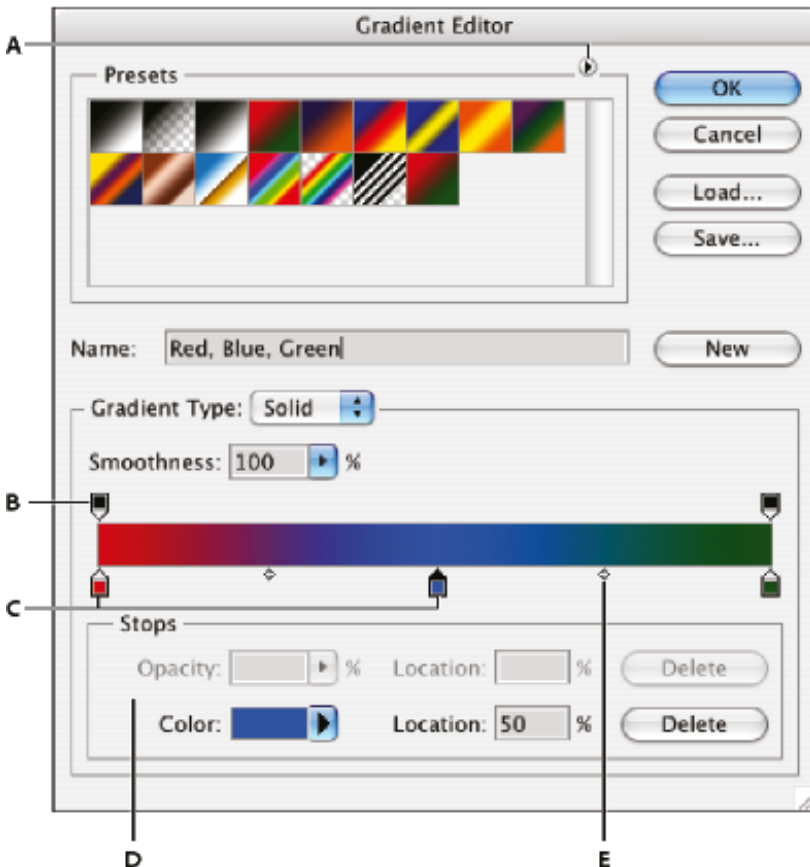
One common problem, particularly in landscape photography is to control the tonality (darkness/lightness) of the sky, without affecting other image areas and/or elements. A field technique is to use split neutral density filters to hold back (darken) the sky when the exposure is set to favor the foreground. The application of a gradient in the digital darkroom is often cited as the modern equivalent of the older field technique. The split neutral density filter is hard to adjust, particularly with the smaller



apertures common to landscape work. Both the split neutral density filter, and the software gradient, are less effective when images elements such as trees, buildings or a distant ridgeline protrude into the sky.

The short talk on print night, April 3, will demonstrate the use of selection

tools, masks, the blur filter tools, and blend modes – used in combination – to more effectively control the tonality relationship between background and foreground in two different images. References will be made to the use of these tools/techniques in other similar situations.



There is 3 key things for good photography: the camera, lighting and... Photoshop - Tyra Banks

Annual Photo Essay Competition

2012-2013

by **Connie Frisbee Houde, Photo Essay Group Chair**

April 24th the photo essay competition night is fast approaching. I look forward to seeing what you the members will present this year. Photo Essay competition comprises three categories: print essay, projected essay and

such emails will be deleted.

This is a significant departure from our



The media on which you submit the projected essay will be held and returned at the competition night - April 24. Your essay must be submitted in it's ready to project form. The projected essays will be shown using a PC computer as they have been in the past. If using ProShow I suggest you select both the "start maximized" and "no menu" options during production. The computer being used will have the Quicktime Player installed. You should not make any assumptions about the presence of any other prerequisite software



past practice with respect to projected essays. Last year we did this for the first time and while this new requirement may seem burdensome, the increased volume of essays makes handling them at the competition meeting impractical. Additionally, this new procedure allows for the early detection of any technical problems. Such a problem in a previous year resulted is one essay not receiving the quality showing that it deserved. You should include with your submission an email address or other contact info where you can be reached, if we need to contact you. Last years essay's ran quite smoothly as a result of this new policy.



book essay. The descriptions and roles can be found on the clubs website at the group site for Photo Essay

For the ease of presentation and for the maximum quality of your essays, we are requiring anyone entering the projected photo essay competition to submit his/her completed essay at least one week in advance of the competition. This does not apply to essays in print or book format, it applies only to projected essays.

The competition date is Wednesday April 24, 2013. Projected essays must be received by April 17, 2012. Essays received after that date may not be allowed into competition. NO projected essays may be submitted on the competition night. Sorry, the limitations of my Internet connection and mail service DO NOT allow me to accept your essay as an email attachment; any

on the system.

If you wish to present using your own computer you may do so. However, all the projected essays that have been consolidated onto the club's computer will be shown first to avoid having to switch computers frequently. If using your own computer, you bear all responsibility for connecting to the projector and audio system.



Please submit your essay by bringing it to a meeting in advance of the deadline. You may also mail it to me at the address below if you choose. If you have any questions, please email them to me. Please do not email me using the SPS list.

Thanks for your cooperation.

Famous Photographers Series: Margaret Bourke-White

June 14, 1904 – August 27, 1971)

American photographer and documentary photographer. She is best known as the first foreign photographer permitted to take pictures of Soviet industry, the first female war correspondent (and the first female permitted to work in combat zones) and the first female photographer for Henry Luce's Life magazine, where her photograph appeared on the first cover.^[1] She died of Parkinson's disease about eighteen years after she developed her first symptoms.

Margaret Bourke-White^[2] was



“Kentucky Flood”, February 1937

born Margaret White,^[3] in the Bronx, New York^[4] to Joseph White, a non-practicing Jew from Poland, and Minnie Bourke, who was of Irish Catholic descent.^[5] She grew up in Bound Brook, New Jersey (in a neighborhood now part

of Middlesex), and graduated

from Plainfield High School in Union.^{[4][6]} From

her naturalist father, an engineer and inventor, she claims to have learned

perfectionism; from her "resourceful homemaker"

mother, she claims to have developed an unapologetic desire for self-improvement.^[7] Bourke-White's

brother Roger describes their parents as "Free Thinkers who were intensely

interested in advancing

themselves and humanity through personal achievement," relating this quality in part to the success of Bourke-White, himself (as a prominent Cleveland businessman and high-tech industry founder) and their older sister, Ruth White, who became well known for her work at the American Bar Association in Chicago, Ill.^[5] Roger Bourke White is not surprised at her success: "My sister Margaret was not unfriendly or aloof. Her interest in photography began as a young woman's hobby, supported by her father's enthusiasm for cameras.^[4] Despite her interest, in 1922, she began studying herpetology at Columbia University, only to have her interest in photography strengthened after studying under Clarence White (no relation).^[4] She left after one semester, following the death of her father.^[3] She transferred colleges several times, including: University of Michigan, where she became a member of Alpha Omicron Pi sorority;^[8] Purdue University in Indiana; and Western Reserve



Bourke-White at home, 1964

University in Cleveland, Ohio.^[3] Bourke-White ultimately graduated from Cornell University with her B.A. in 1927, leaving behind a photographic study of the rural campus for the school's newspaper, including photographs of her famed dormitory Risley Hall.^{[3][4][9]} A year later, she moved from Ithaca, New York, to Cleveland, Ohio, where she started a commercial photography studio and did architectural and industrial photography.

In 1924, during her studies, she married Everett Chapman, but the couple divorced two years later.^[7] Margaret White added her mother's surname, "Bourke" to her name in 1927 and hyphenated it.^[3]

One of Bourke-White's clients was Otis Steel Company. Her success was due to her skills with both people and her technique. Her experience at Otis is a good example. As she explains in *Portrait of Myself*, the Otis security people were reluctant to let her shoot for many reasons. First, steelmaking was a defense industry, so they wanted to be sure national security was not affected. Second, she was a woman, and in those days people wondered if a woman and her delicate cameras could stand up to the intense heat, hazard, and generally dirty and gritty conditions inside a steel mill. When she got permission, the technical problems began. Black-and-white film in that era was sensitive to blue light, not the reds and oranges of hot steel—she could see the beauty, but the pictures were

coming out all black. She solved this problem by bringing along a new style of magnesium flare (which produces white light) and having assistants hold them to light her scenes. Her abilities resulted in some of the best steel factory pictures of that era, and these earned her national attention.

In 1929, Bourke-White accepted a job as associate editor and staff photographer of *Fortune* magazine, a position she held until 1935.^[3] In 1930, she became the first Western photographer allowed to take pictures of Soviet industry.^[3]

She was hired by Henry Luce as the first female photojournalist for *Life* magazine in 1936.^[3] Her picture of the Fort Peck Dam construction appeared on its first cover on November 23, 1936.^[1] She held the title of staff

ended her photography for the magazine^[1]) and her full retirement in 1969.^[3]

Her photographs^[10] of the construction of the Fort Peck Dam were featured in *Life*'s first issue, dated November 23, 1936, including the cover. This cover photograph became such a favorite (see^[11]) that it was the 1930s' representative in the United States Postal Service's Celebrate the Century series of commemorative postage stamps. "Although Bourke-White titled the photo, *New Deal, Montana: Fort Peck Dam*, it is actually a photo of the spillway located three miles east of the dam," according to a United States Army Corps of Engineers web page.^[12]

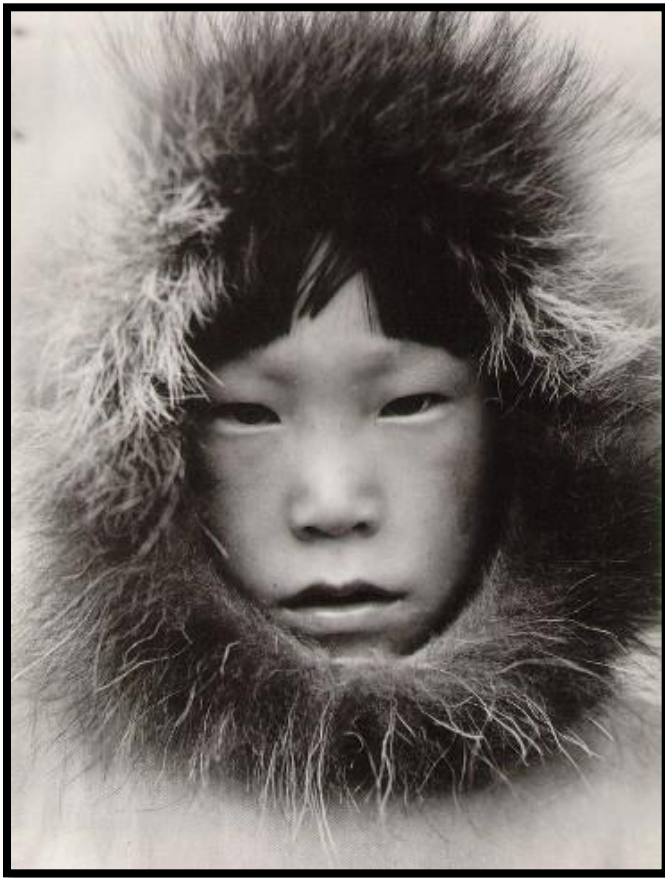
During the mid-1930s, Bourke-White, like Dorothea Lange, photographed drought victims of



An iconic photograph that Margaret Bourke-White took of Mohandas K. Gandhi in 1946

photographer until 1940, but returned from 1941 to 1942^[3] and again in 1945, where she stayed through her semi-retirement in 1957 (which

the Dust Bowl. In the February 15, 1937 issue of *Life* magazine, her famous photo of black drought victims standing in-front of a sign which declared "World's Highest Standard of Living", showing a white family, was published. The photograph would later become the



At Tuktoyaktuk, Northwest Territory, Canada 1937

basis for the artwork of Curtis Mayfield's 1975 album, *There's No Place Like America Today*.

Bourke-White and novelist Erskine Caldwell were married from 1939 to their divorce in 1942,^[3] and they collaborated on *You Have Seen Their Faces* (1937), a book about conditions in the South during the Great Depression.

She also traveled to Europe to record how Germany, Austria and Czechoslovakia were faring under Nazism and how Russia was faring under Communism. While in Russia, she photographed a rare occurrence, Joseph Stalin with a smile, as well as portraits of Stalin's mother and great-aunt when visiting Georgia.

Bourke-White was the first female war correspondent^[3] and the first woman to be allowed to work in

fierce fighting.

"The woman who had been torpedoed in the Mediterranean area, strafed

by the Luftwaffe, stranded on an Arctic island, bombed in Moscow, and pulled out of the Chesapeake when her chopper crashed, was known to the Life staff

combat zones during World War II. In 1941, she traveled to the Soviet Union just as Germany broke its pact of non-aggression. She was the only foreign photographer in Moscow when German forces invaded. Taking refuge in the U.S. Embassy, she then captured the ensuing firestorms on camera.

As the war progressed, she was attached to the U.S. Army Air Force in North Africa, then to the U.S. Army in Italy and later Germany. She repeatedly came under fire in Italy in areas of

as 'Maggie the Indestructible.'^[1] This incident in the Mediterranean refers to the sinking of the England-Africa bound British troopship SS Strathallan which she recorded in an article "Women in Lifeboats", in *Life*, February 22, 1943.

In the spring of 1945, she traveled through a collapsing Germany with Gen. George S. Patton. She arrived at Buchenwald, the notorious concentration camp, and later said, "Using a camera was almost a relief. It interposed a slight barrier between myself and the horror in front of me." After the war, she produced a book titled *Dear Fatherland, Rest Quietly*, a project that helped her come to grips with the brutality she had witnessed during and after the war.

"To many who got in the way of a Bourke-White photograph — and



Hollow-eyed male prisoners stare through barbed wire fence of Buchenwald concentration camp after their liberation by advancing American forces. 1945

that included not just bureaucrats and functionaries but professional colleagues like assistants, reporters, and other photographers — she was regarded as imperious, calculating, and insensitive."^[1]



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The Green Room © Max Tiller
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Printed on Epson 2400. Edited with
Topaz software
Staples Double Sided Matte paper

We Have to get a Smaller Dog ©Barb Lawton
2nd Place Assigned Print

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ISO125 1/80 f 8
Service Dog Training School, Westminster,
MA, Natural Light
Photo was post processed using CS6 and NIK
filters.
Epson R1900 printer on Red River Ultra Pro



Breakfast NOT at Tiffany's
©Robert Wright

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**Ill Style Productions Jump
& Move ©Drue Sokol
1st Place General Print**

**Untitled ©Fred Moody
1st Place Monochrome
Print**



**High Voltage ©Ron Ginsburg
2nd Place General Print
Canon 5D Mark II EF100mm
f/2.8L Macro IS USMf2.8L
1/2500 f8 ISO 640
Hawes Road, Guilderland
NYNatural Light**

**Be a Clown
©Ken Deitcher
2nd Place Monochrome Print
The images were from 2
negatives taken over 35 years
ago at a circus
Camera was, I think, a Pentax
with a vivitar 70-210mm lens on
Tri-X film
The two images were combined
in Photoshop.**



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**Chelsea
©Doug Mitchell
3rd Place General Print**



**Planning Next Stop ©Sean Sullivan
3rd Place Monochrome Print
Nikon D700 w/24-70mm
1/125 f2.8 ambient light
Location: Genericon 2013, RPI, Troy, NY**

PROJECTED IMAGE COMPETITION



Folded Corner
©Barb Lawton
1st Place Assigned Projected
Canon 50D
Tamron 18-270 IS
1/45 f6.7 ISO800
Mid afternoon, natural window light on tripod
tweaked whites using CS6

White As Snow ©Barb Lawton
2nd Place Assigned Projected
Sony DSC-H5
1/10 f3.5 ISO400
Hoya R72 deep red
Cemetery near Johnstown, NY
Camera was set to black & white mode. Used an R72 deep red filter to get an infrared affect. Processed file with CS6 to further enhance the IR look.



Ladder at her Back
©Luba Ricket
3rd Placed Assigned Projected
Nikon D80
Tamron 18 - 250
1/13 f4
Olf factory in West Sand Lake
natural light coming thru big windows
Tried different filters in Topaz, not sure what I kept, but basically just worked to lighten the image overall.





Portrait

©Connie Frisbee Houde

Canon EOS 5D Mark II

24-105 f 4L IS

1/250 f10 ISO 125

Gourounsi village northern Ghana
minor adjustments in lightroom
notice that the scarification on her
face matches the patterns in her
home in the back ground, a unique
style of architecture in this area
which is slowly dying

Muster Up

©Doug Mitchell



Refashioned Reflection

©Luba Ricket

Olympus C7000

Education Bldg taken May 2005, Model
taken at NECCC conference 2 yrs ago
State Ed columns were duplicated and
flipped onto itself. Just the model's body
parts (made one B&W) were selected and
inserted onto the flipped column image.

Date	Speaker	Title
04/03/2013	Jim Craner	Creative Photo Control Using Masking
04/10/2013	Angela Jorczak	Capital Region Photography Meet-up Group
04/17/2013	Linda Morrell	Program Coordinator for Photography, The Sage Colleges
04/24/2013	Photo Essay	Photo Essay Competition

April Competitions

April 3rd

Print – Food

Let's eat. Do you have what it takes to be a food artist?

April 10th

Projected Image – Diptych or Triptych

2 or 3 images in the same image to make an artistic statement



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<http://www.psa-photo.org/>

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