

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 83

October

Number 2

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John Launois "Saturday Evening Post:
Steel industry worker" c. 1965

And Another Successful Kick-off



Photoshop Workshop with Dan Burkholder



Bob Gough Introduces Dan Burkholder



Support SPS buy a shirt



Hunt's Camera provides fun shopping



Dan Burkholder Speaks at Kick-off



Kim Koza and others learning new techniques

All photos courtesy of ©Dave Bennett

“Yes, it was in 1992 that I started making digital negatives, bridging the separate worlds of darkroom photography with the new technologies and launching a flood of “never-seen-before” creative combinations.”.....Dan Burkholder

By Connie Frisbee Houde

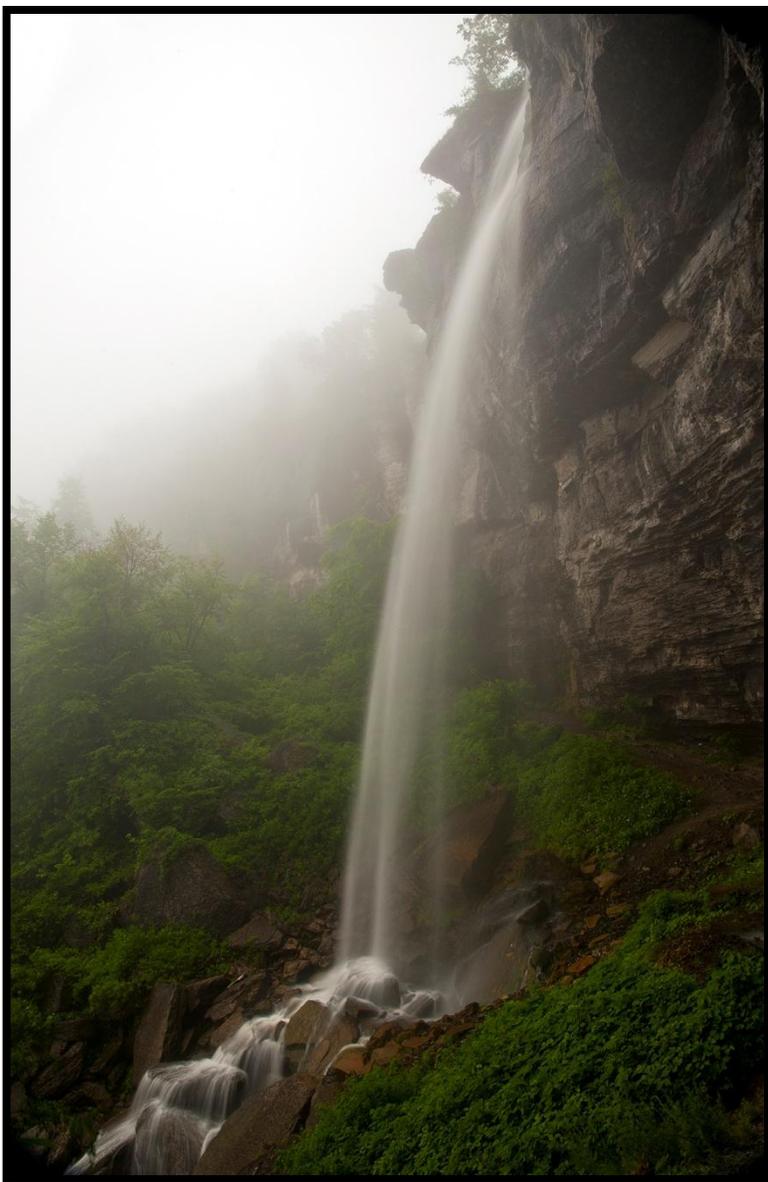
Now our 2013-2014 session has officially begun. Bob Gough, this year's president, opened the meeting thanking the family and friends of Howard Ricard for the donation in his memory. A table contained a selection of Howard's images for members' enjoyment.

Dan Burkholder entertained us in, as was described in our publicity, an image filled presentation *Honoring the Past – Vaulting into the Future*. He described his personal journey through four decades of photography from Dektol to Digital. He even gave a teaser to encourage others to join the workshop being held the following day.

Hunt's, one of the sponsors, sent Keith Patankar with a fine selection of camera gear. Hunt's donated a Think Tank camera bag that was won by one of our newer members.

Twenty seven individuals, all but one members, attended the workshop on Saturday to learn Dan's meat-and-potatoes imaging techniques. We set up tables and all plugged in our laptops to follow along Dan's step-by-step instructions. Each participant took home a DVD full of training videos and tutorials from the day's lessons as well as many more instructions. DataColor contributed a Spyder 4 Pro as a door prize for the workshop.

All and all it is a great beginning to our new year that is full of more inspirational presentations.



Images©Edward Smathers



Capturing Waterfalls Carefully

With Edward Smathers

Waterfall and Nature Photography is a passion of Edward M. Smathers that started almost 10 years ago when he relocated to the Capital Region from Western New York. This isn't to say the actual capturing of the imagery itself started then; the passion for the beauty that is Mother Nature was always there.

Watching as people look at the photographs he has taken and seeing their eyes light up in awe of Mother Nature's grand architecture; there is no greater feeling! Every step taken on the trail is a reminder of how lucky we all are to have such unmistakably beautiful places to enjoy and take full advantage of every day of our lives.

Edward's photography style is as much based on physical appearance as it is based on the technical aspects of the photograph. Edward attended school for Engineering which has given his previously artistic brain another dimension to work from. This technical training, along with over 15 years of photography experience, have afforded him the abilities to look at a scene from a much different perspective than most.

Currently Edward works alongside his wife, Jessica Painter (Photography), as a second shooter and technical lead for her wedding and portrait photography business. When not on location for a shoot or king, he also maintains all of the equipment and the websites for their businesses.

Capturing Waterfalls Carefully:

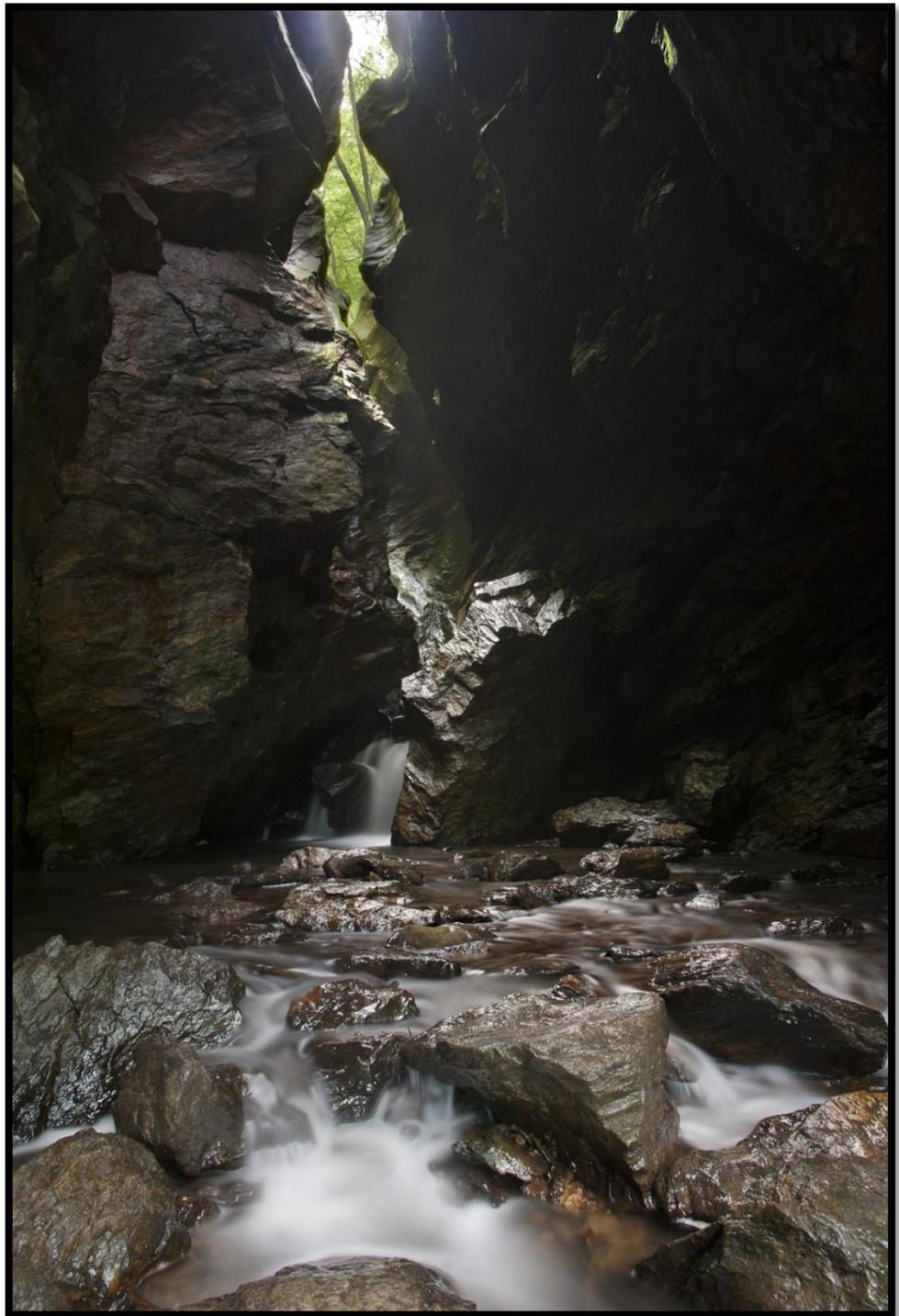
The presentation will highlight some of the areas I have visited along with the Camera setting and particular challenges faced while capturing my images. I will also discuss restrictions and limitations that were set in place due to the actions of previous visitors.

Something as simple as picking up after your dog has a great impact on future visitors to the area you are exploring. There have been hundreds of sites closed to the public because of failure to follow common sense rules of the trail.

I would also like to highlight some safety practices that should be kept in mind while out exploring. A fellow waterfall, Charles Barney, lost his life in February of 2012, not because he was careless, but due to pure accidental causes.

We cannot account for everything, but for every one thing we account for, it rids us of future potential accidents.

Stay on trails... Don't litter... Pick up litter... Don't be THAT person... Respect the trail...



©Edward Smathers

Have a Chuckle.....

A Photographer bought a Labrador puppy from the pet store and named him Kodak. That way he could say he owned a Kodak Lab!

What's a Kodak Lab?



©Doug Mitchell



Shop
 for a Cause
August 24, 2013
Rotterdam Mall

This was the third year that SPS participated in the event, which hosts local non-profit organizations and provides an opportunity for them to educate the public about the services they provide for the local community.

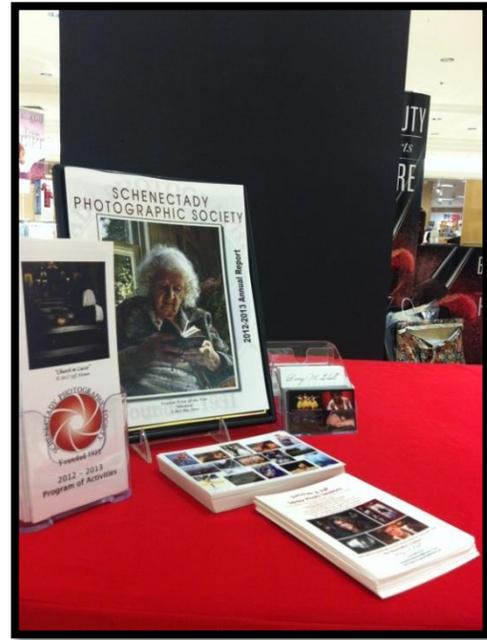
This event provides our club with an opportunity to display members work and talk to customers and the general public who might share a passion or be interested in photography. It's a way of raising our visibility while letting people know a little about our club, as well as what we have to offer, the club's history, our upcoming schedule and when we meet.



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THE RETURN OF THE GREATEST FREELANCER

By Donald S. Connery

Ever heard of John Launois? Probably not. But you soon will.

L’Americain: A Photojournalist’s Life, to be published in early October with a launching at Washington’s National Press Club, is likely to be seen as the most intimate and engrossing account ever written about the professional rewards and emotional costs of being on the front lines of international picture taking during the Golden Age of Photojournalism.

That era began in the mid-1930s and ended in the early 1970s. During its last two decades, until television came along to soak up advertising dollars, Launois was the most versatile and widely published of all the freelancers who dared to compete with the lions on the staffs of the great picture magazines.

Even as *Life*, *Look*, *The Saturday Evening Post* and the other large-format periodicals with their multi-million circulations went the way of dinosaurs, his career reached a peak in 1972-73. His *National Geographic* photos of a newly discovered Stone Age tribe in the Philippines and a hunt for the world’s oldest people in remote mountain villages attracted international attention. The University of Missouri School of Journalism’s World Understanding Award recognized the “superb creative ability” of his full body of work.



John Launois (he’s the one with the cigarette) and Don Connery posing with a pretty farmhand in Siberia

The man who had chased breaking stories before making himself a master of photo essays realized that his days of expenses-be-damned globetrotting were over. His personal life was a mess and he disliked taking on corporate work to supplement magazine assignments. Newly remarried, he settled in tiny Liechtenstein to begin work on his autobiography. He died in 2002 with his manuscript almost completed.

John had always been sure of his memoir's title. As Jean Rene Launois, a poor boy growing up in Nazi-occupied France, his schoolmates called him "the American" because he so often dreamed out loud about escaping to the great country across the ocean where anybody could become somebody. At war's end, he guaranteed his destiny by going to work as a Jeep driver for Joe Pazen, a Black Star photojournalist who worked out of *Life's* bureau in Paris. In time, with his first camera in hand, he sailed to America, learned his craft in California, and, as newly naturalized American, became Black Star's man in Japan.

But freelancing is not for sissies. First there were the "noodle years" of bare existence in a closet-sized apartment in Tokyo. Then came the series of assignments, like the Shirley MacLaine cover story for *Life*, which identified him as a rising star to the editors at Time Inc. and *National Geographic*. By 1960, when I arrived in town as *Time-Life's* new bureau chief, his extraordinary energy and creativity told me that he was meant to play on a bigger stage than the Far East.

One day in the summer of 1961, John came up with a wild idea. "A world scoop!" He raved that he had already made inquiries about a ship that would take us to the Soviet port of Nakhodka. There we would catch the Trans-Siberian Railway for a 6,000-mile ride to Moscow. We would stop at villages and cities along



John Launois "Saturday Evening Post: The Beatles on steps" c. 1964



John Launois "National Geographic: Inn maids in snow storm, Hokkaido" c. 1960

the way to photograph everyday life under communism. Never mind that the ongoing crisis in Berlin made it one of the most dangerous years of the Cold War. Never mind that Stalin and his successors had kept Siberia closed to Western newsmen ever since World War II.

Impossible! But John was infected by the American idea that anything is possible. So, as he used his wiles on the frozen-faced Russian diplomats in Tokyo, I appealed to the Kremlin for permission to penetrate the locked borders. Against all odds, we got our visas. We made it to Moscow on the Trans-Siberian after a month of unprecedented encounters with ordinary Russians in towns and cities. Defying the rules about what not to photograph (especially "of, in or from" the legendary train), we

took great risks and escaped arrest.

Life promoted its mighty spread of exclusive black & white photos as “TWO YANKS IN SIBERIA.” *Time* published the most lavish color essay in its history.

Thrilled to be called a Yank, John began his meteoric rise. On one occasion, the editor of *Fortune* told readers that the pictures for four of the articles on very different subjects in that month’s issue had been taken by the same “indefatigable and far-ranging freelancer.” He may

have been the highest earner of all the world’s purely journalistic photographers during the now-forgotten seven-year period when the *Saturday Evening Post* abandoned its Norman Rockwell style in favor of provocative photo essays.



John Launois "National Geographic: Longevity, Hunza" c. 1972

Delivering iconic images of Malcolm X and The Beatles, Launois was the most prolific of the elite corps of lensmen assembled for the *Post* in 1963 by former *Life* stalwart Hank Walker. He covered everything from the 50th anniversary of the Soviet Union to Charles de Gaulle at the peak of his powers and Harry Truman in retirement.

So how come his name has faded from photojournalism’s memory bank? It seems that his independence, while allowing maximum flexibility as well as the ownership of his pictures, came at a high price. As a *Life* staffer, he would have benefitted by the magazine’s promotion of its celebrated photographers during both the glory days and the subsequent flow of books drawing on the massive *Life* archives.

L’Americain, then, is John’s posthumous escape from obscurity, but its publication has come about only because of the devotion of his son, Chris Pan Launois, his widow, Sigrid Launois, and his first wife, Yukiko Launois. Call it their act of love for a man of great heart who describes his failings as a husband and father with scorching honesty.

Though the book should find a place on the top shelf of immigrant success stories, it is bound to have a special appeal to photographers of the digital age looking for clues about what it takes to do superior photojournalism. When everybody on earth has a camera, and the Internet is a hailstorm of images as well as a deep sea of information, finding a way to stand out from the crowd seems overwhelming.

John Launois, who always believed in action—“it was my oxygen, my path to survival”—would have leapt at the challenge.

Donald S. Connery is an author, independent journalist and former Time-Life foreign correspondent. He reported major world events of the Cold War era, including the 1962 Missile Crisis from Moscow for Time Inc. and NBC. In 1961 he and photographer John Launois became the first journalists to visit Soviet Siberia after World War II. A “wrong man” murder case in 1973 led to his unique career shift from international reporting to rescuing the innocent.

Obsolescence

What has been, what is and what will be? The Future of Photography

By Ken Deitcher M.D. FPSA

I have been enjoying photography for the past 75 years as a hobby and enjoying the camera and darkroom and the camaraderie of camera clubs and camera organizations. The basics have not changed in over 200 years.

Many of us started with a film camera and with 'progress' our approach and outlook has been changed by technology. We have been forced to go from film to digital capture and storage, to manipulation by aps, Photoshop, the cloud and to storage to floppy drives to disc drives, to megabytes to terabytes to unknown bytes in the future.

Photography has changed forever for all of us. Where do we go next? I don't know. But in order to enjoy our avocation we have to adapt. This will take time and money. I mean mucho money. Older film cameras are no longer able to function without film which is not being manufactured. Your old darkroom with enlarger, trays, chemicals, dodge and burn tools are not available to the average photo buff.

Your methods of storage have changed from prints, slides to pixels, floppy drives, zip drives, hard drives and cloud storage. The future is here now and it is moving a light speed. What should we do? Slow down; don't buy the latest mega pixel camera, newest digital program, next I-phone or Pad or latest lenses. Many older digital cameras work fine and the older lenses are adequate if not excellent. Old digital programs still work and the results are great.

Don't be coerced by the big developers into buying their latest gimmicks such as Photoshop cloud computing. The reason for all of these developments is money, from your pockets to theirs. As a club member I suggest asking older members for advice. This will be informative and will probably save you money. Use the club members for information to help you with your craft and enjoyment of photography without losing your shirt.

Good luck to all SPS members and keep 'shooting' everything and anything. Ask questions and many of them. Ask why and where at all meetings of all lecturers, members and especially presenters. This way you can find sites to 'shoot', how done, what was done, techniques used, where unusual articles were purchased and how you can do the same with your equipment.



SPS Members Work Now in Permanent Collections

Long time SPS member Sue Gersten has recently had 9 dance images accepted to the permanent

Collection of the National Dance Museum in Saratoga. The National Museum of Dance & hall of Fame was established in 1986 as the only museum in the nation and one to the few in the world that is dedicated entirely to the art of Dance.

Her Cuba cemetery and gravestone images have also been accepted to the permanent collection of the The Ackman Ziff Family Genealogy

Institute @ The Center for Jewish History in New York. The Center for Jewish History is one of the great public Jewish historical and cultural institutions in the world. Opened to the public in October 2000 as the campus to its five Partner organizations including The Ackman Ziff Family Genealogy Institute.

Congratulations Sue!



An Intro to Photo Essay

By **Connie Frisbee Houde**

Photo Essay October 30, 2013

Place: University at Albany, Science Library Rm 02

The 2013-2014 Photo Essay season will be taught by Katherine Van Acker, one of last year's essay judges, in a series of sessions. Each meeting will build on the previous to assist with the process of creating a successful essay. The first meeting will be a lecture/discussion covering photojournalism vs. documentary, photo essay vs. photo story, basic photojournalism categories, and an overview of compositional techniques. From this inspirational presentations assignments will be given that will begin the process for each individual to work on their essay project throughout the year. We will be meeting in November (a date to be determined), February 26, 2014 with the competition April 30, 2014.

Katherine Van Acker is the General Manager of The Image Works in Woodstock, New York. She holds a B.S. degree from the School of Film and Photography at Montana State University. Van Acker was executive photo editor at the Albany *Times Union* for nearly a decade. Prior to that, she was a photo editor on the national and international desks of The Associated Press in New York City and a staff photographer with *The Daily Journal* in Elizabeth, New Jersey. She has been an officer with the National Press Photographers Association and has won numerous state and national awards for her work as a photographer and photo editor.

Back when we worked with slides we had a number of sessions throughout the year that allowed for many opportunities for feedback concerning ideas from choosing a project, images selected, audio selections, transitions and more. Since the advent of digital and many different programs to create and essay individuals have worked in isolation only having their essay viewed at the time of the competition. Presenting a number of sessions this season will give us the opportunity to work across the year on our essay project honing our skills to present our stories.

Please come to the introductory session and learn about essays. Katherine is offering a very special program for us this year.

PSA Results Corner

**Congratulations to Linda Wroble for her First Place
and Honorable Mention in Round 4 of the Photojournalism Division!**

Linda's winning images are:

1st Place: "Wedding Memories for Marianne"



HM: "Assisting an Old Dog"



How to Approach Street Photography in 12 Easy Steps

By Valerie Jardin

Many photographers are timid about “shooting strangers” on the street which keeps them from even trying. Street photography is all about telling a story in a single frame and that’s a beautiful thing. It’s normal to be reluctant or shy, but these 12 steps will gently ease you into the wonderful world of street photography that exists in your hometown or anywhere else your travels take you. There are lots of stories out there waiting to be told. Get your camera and let’s go!

1- Do I need permission?

In most countries, as long as you are in a public place, it is perfectly legal to photograph people for either editorial or fine art purposes. However, if you intend to use any of those images for stock photography, meaning using that photograph in advertising, then you need the proper model release form signed. Each country has its own laws and regulations about this, so please do your research before you photograph strangers in the streets.

2- Hit the streets with a friend.

It’s generally better to shoot street photography on your own. Why? You are more invisible that way. But if going on your own is a bit intimidating at first, take a friend along. It will help embolden you, but also surprise you at how differently two people see the world.

3- Start in a crowd.

In my workshops I encourage new street photographers to start with a busy public place such as a street market or an outdoor event as a comfortable start. You are more invisible in a crowd and can more easily overcome your fear of photographing strangers. Street performers are excellent street photography subjects to start shooting. After all, they are there to be seen and are used to being photographed plus they are part of the culture of the place you are visiting. Buskers perform to make a few bucks, so shoot away, and be generous with what you toss in their hat!

4- Find a stage.

As much as I enjoy walking for hours searching for that special moment, I often do a lot of standing and waiting if I find a really compelling background to use as a stage. Once you find your stage, be patient and eventually the right people will walk through your frame. When I am traveling I like to add a sense of place by carefully selecting the architecture in the background or finding signage in the local language.

5- Don’t forget silhouettes

Silhouettes are interesting subjects only if they are easily recognized. There should be no doubt as to what the image is. People with umbrellas, bicyclists or lovers holding hands are terrific silhouette images.

6- Street portraits

I love the thrill of engaging a subject in a conversation! For some of you this may be more intimidating than shooting candidly. For others, you can get over the apprehension by asking permission to make a portrait, so they are more at ease with the process. If you ask permission and it is granted, take your time. Then show them the picture on the back of your camera. Tell them why they caught your attention. Everyone enjoys a compliment!



©Valerie Jardin Photography



©Valerie Jardin Photography

You are not doing anything wrong, but if someone objects to having their picture taken, don't shoot! It's not worth an argument. You may be well within your legal rights, but the most important thing is to be respectful of others. I would also urge you to avoid photographing people in vulnerable or embarrassing situations. Put yourself in their shoes. Would you feel comfortable being photographed that way? If the answer is no, then use your common sense and move on.

10- Follow your gut instinct.

That's an important step towards making street photography an enjoyable experience and one I always teach my students right away. If the situation feels wrong or dangerous, then it probably is. Trust your gut.

11- Color or B&W?

This is totally a personal choice. There is no right or wrong answer. I prefer to process my images in black and white for its timeless quality, but some images are better in color and sometimes the subject is color. Let your artistic eye guide this decision. But I will say that another advantage of monochrome is its ability to remove any distracting colorful elements from the frame, allowing the viewer to be more drawn to the subject.

12- It's your vision.

Don't let anyone tell you what does or doesn't qualify as street photography, or what camera you should use. There are no official rules here. Street photography is all about telling a story, communicating an emotion. Your camera is an extension of your own artistic vision. Be patient. Trust your gut. Go out there and have fun!

7- Photographing children.

Basically, if they are in a public place, you have just as much right to photograph children as anybody else. Even so, it's a good idea to get the okay from a parent first. My way is to simply nod towards them, show my camera and wait for their nod back. For the times when no one is around to give you the okay, use your best judgement.

8- Should you give a copy of the photograph to your subject?

When I do candid shots, I occasionally interact with my subject after I make the photograph. But mostly I'm invisible and they never know I took a picture. When I make a street portrait I engage them in a conversation and show them the picture on the back of the camera. If they ask for a copy I give them my card so they can email me for a digital file of their portrait. That's the least you can do to thank them for their time.

9- Be confident and respectful.



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<http://digital-photography-school.com/how-to-approach-street-photography-in-12-easy-steps>

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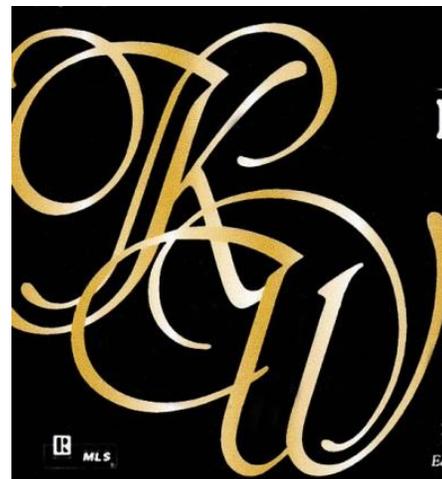
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Photography Center News for October:

Current Exhibition: **Max Tiller: The Vintage Years**

A truly rare opportunity to view 88 of this master print-maker's original darkroom prints, gorgeous 16x20s, all in dramatic black and white, all made from film images, some from 1947 (before most of the population was born !!)

It is not likely that such a complete exhibit of vintage prints will be seen in this area again.

AND In keeping with his continuing support for the PhotoCenter, Max has generously agreed to sell any and all of these original unique prints for only \$75 each.

Come in to view and perhaps purchase your favorite(s).

Max Tiller holds the record as the longest-running member of the Schenectady Photographic Society. We know him as a master printmaker, winner of innumerable photography awards, frequent exhibitor throughout the Capital District, photo guru and adviser to many. This retrospective exhibit features work from the past 66 years. Yes, Max has been making beautiful photos for longer than the age of most of the population. This show is Max to the max.

This exhibit continues until Columbus Day, Monday October 14.

The PhotoCenter is open daily (except Wednesdays). Weekdays 5 to 9 p.m. and Saturday Sunday from noon to 6 p.m.

Plus, featured at the Fulton Street Gallery in Troy, the astounding work of two PhotoCenter members and previous SPS speakers:

The pinhole photos of **Dan McCormack** (he uses an oatmeal container, film and long exposures in natural and at-home settings) and the HUGE cyanotype prints of **Susan Myers**, impressive in their creativity, technique and size.

see www.fultonstgallery.org for hours.

Next Friday, in Oneonta, at the Foothills Performing Arts Center in the middle of town, **Lady Ostapeck** will open her exhibit of the Doll Series.

Reception Friday October 4, from 5 to 8 p.m., with a book signing of her new 126 page book (Volume 2 of Somewhere in Time).

This exhibit continues through October

Sunday October 27 the semi-annual C.A.M.E.R.A. show at the Comfort Inn, (managed by former SPS member Jeanne Toth) located on Wold Road, opposite Sears, Colonie Center. Buy, sell, trade photo equipment.

print discount coupon at www.camerashow.org

The next PhotoCenter Exhibition is the Annual Members Show, starting October 18 with the opening reception Friday October 25.

The Members Show continues until November 24.

SPS Calendar

Date	Speaker	Title
10/02/2013	SPS Winners	2012-2013 Print Winners
10/09/2013	Edward Smathers	“Capturing Waterfalls Carefully”
10/16/2013	Chris Launois	“Photojournalism by John Launois”
10/23/2013	Dave Bennett	“Mentoring – Lighting Glass?”
10/30/2013	Katherine VanAcker	“Mentoring – Photo Essays”
11/06/2013	Phil Olivo	“PSA Competition Overview”

October Competitions

October 2nd

Print – Americana

An image that reflects the American culture in all its glory or not

October 9th

Projected Image – Faces That Aren’t

Objects which have the qualities of a face but are not actual faces

November 6th

Print – On the Street

Get out and do some candid street photography



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

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