

FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

Volume 83

October

Number 2

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Photographer***

George W. Simmons

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Photo ©George W. Simmons

Documentary, Editorial and Location Photography With George W. Simmons



©George W. Simmons



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On November 13th George W. Simmons, Deputy Director of Photography with the NY State Assembly, will present a talk entitled Documentary, Editorial and Location Photography. While with the Boy Scouts, George attended a camera / darkroom talk which lead to his interest in Photography.

Later, he studied Marketing and Photography in college at Hampton Institute. Robert Roderick, his Photography instructor was a recent graduate from Chicago Art Institute and his teaching was oriented toward the Fine Arts. He graduated with a B.S. in Marketing with a minor in Photograph. While in college, he also briefly assisted fashion photographer, Curtis Williams. At this point, George did consider a concentration in fashion

Later he started to work with The New York State Assembly as a darkroom technician. His duties included processing black and white film and making prints using a stabilizer machine. It wasn't long before he became a photographer at the Assembly.

During this time, George was active in the local art scene; he entered several juried competitions, receiving awards from time to time (recipient of the Catskill Center for Photography "Photographer Fund Grant"). He also held a one person show at the RCCA in Troy.

With a growing interest in painting and drawing, George left the Assembly to study at Studio Semester NYC at the Empire State College. While in NYC he worked at Fine Arts Express, now Fine Arts Enterprises, Inc. is a leading national provider of fine art services for museums, galleries, auction houses and private collectors. He also assisted photographers Jacques Lowe and Don Hamerman. Finally, he attended Graduate School at the University of Wisconsin in Madison, where he received an MFA in Studio Art.

George is now back working with the NY State Assembly. In addition to documentary projects and portraits he also does freelance work: mostly political campaigns, head shots and family portraits. I also make printings, collages and monotypes.

On the Road Again

A presentation by the Lens Ladies

By Connie Frisbee Houde

November 20th speakers' night will be a presentation given by five women who have come to call themselves the Lens Ladies. Brought together in June of 2010 by Katy Wright for an exhibition entitled *Visions of Culture* held at the Photo Center of the Capital District, we have continued to meet with each other supporting our creative projects. Each of us will be discussing why we travel, why we travel so far, why we photograph, and how we travel (i.e. solo, group, equipment). We will incorporate a selection of our photos in our talk that illustrate our travel experiences. After we've each have spoken, we will together discuss the concept of being "Lens ladies" as we support our broader creativity. Come join us as we explore the roads we love to travel.

Here is an introduction to who are:

Connie Frisbee Houde

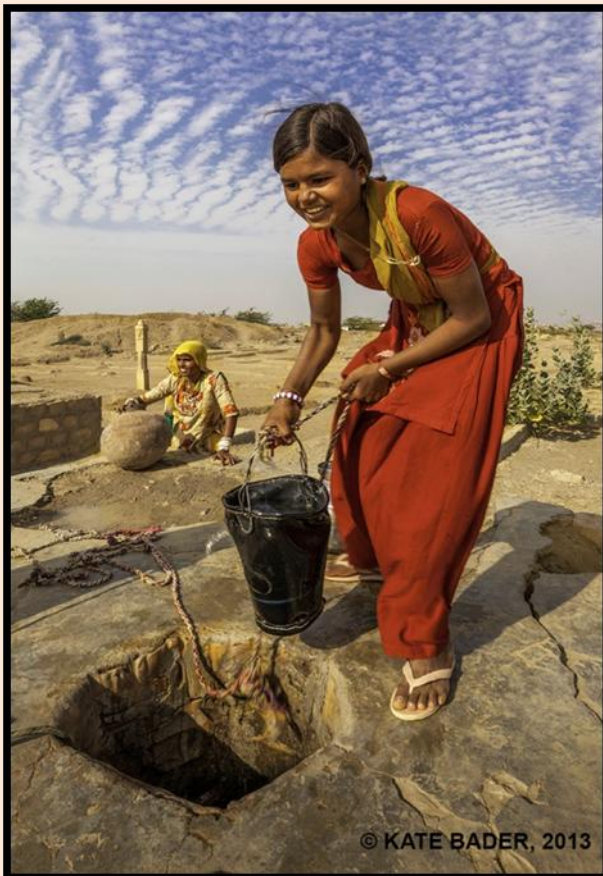
Connie Frisbee Houde has always carried a camera on the many trips I took as a child with my family as we traveled around the United States visiting National Parks, museums and historic sites camping and adventuring. In 1988 I traveled to France and England, to Peru in 1990 and I was hooked. After each journey it has been important to me to share my experience and images of the cultures and people I have experienced.





Diane Reiner

Diane Reiner has been a serious student of photography for over 40 years. Her interest in photography and curiosity about people and the places they inhabit have led to life-changing experiences. Following a photography workshop in Africa, Diane began a project to help street children there.



Kate Bader

Kate Bader is a fine art and documentary photographer whose work has been published in GEO, National Geographic, United Nations postage stamp, etc. and is in the permanent collection of ICP.



MJ Adelman

MJ Adelman's focus is to encourage others to investigate the world's cultures and in doing so learn that we have a common desire - to have a safe and viable environment in which to live and raise and educate our children.

Thalia Cunningham

Thalia Cunningham As emergency physician, travel writer, playwright, photographer and traveler, Cunningham has traveled to 120 "official" destinations of Traveler's Century Club, an organization for people visiting at least 100 countries, which Cunningham has no intention of joining. Written and photographed for national publications such as Arthur Frommer, Diversion, Specialty Travel Index, New York Times Travel Supplement, Spur, and International Travel News. Experiences include trekking with mujahedeen in Tora Bora, Afghanistan after sneaking over the Khyber Pass disguised as an Afghan woman; participating in Haitian & Central African voodoo rituals; crocodile hunting with spear-toting Papua New Guinea



natives; sipping snake wine with North Koreans; and talking her way out of an arrest (erroneous) for prostitution in Pakistan.

Nature's Micro Lenses

by Kenneth A. Deitcher M.D.FPSA

Are you in a rut? Still taking photos of the usual landscapes, birds, flowers, and bugs? Then try something different! Bet yourself a spray bottle of water, a twig, a window screen, and start creating images.

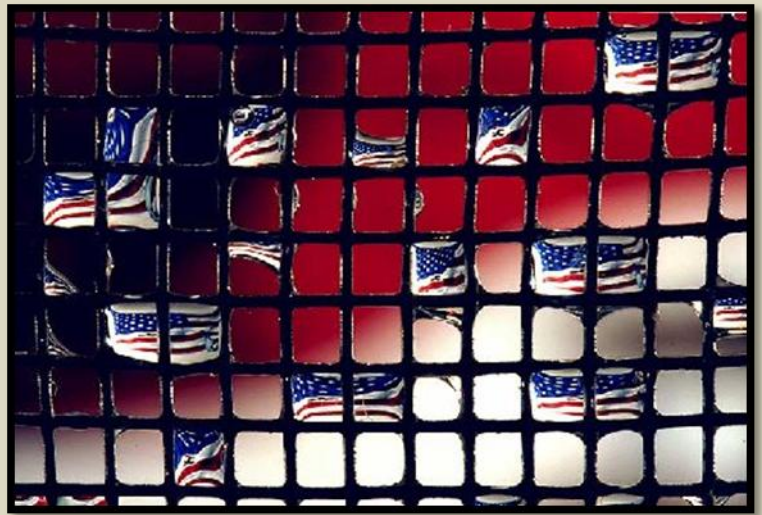
You may think I have spent too many hours in my darkroom, but with a little imagination and a few black and white or color prints you can create new and exciting images that will add some fun to your photography and help you to win your club competitions.

The equipment necessary is: a good digital camera with a macro lens capable of 1:4 to 1:1 or greater magnification, a sturdy tripod, a cable release, one or two photo floodlights and appropriate digital camera and filter (80A) to record images illuminated by tungsten light. I use a Canon 50D camera with a Tamron 90mm macro lens and a 2X extension tube. This enables me to get 2:1 magnifications.

The key accessories are a piece of fine window screen, a fine spray bottle and plain water. The screen, about 6X6 inches in size, is mounted on a piece of mat board in which a 5X5 piece is cut out, so that a window is formed over which the screen is mounted by stapling or taping. The purpose of the spray bottle is to fine mist the screen, in order to get random droplets which remain on the screen and act as multiple micro lenses. A previously taken photograph, from 8X10 to 16X20, black and white or color, is placed approximately 18 inches behind the window screen. Place your photograph upside down, so that the image in the droplet will be right side up. This will make it easier for you to focus and compose your picture. Flood lights are directed toward your photographs at a 45 degree angle to decrease reflections.

Carefully adjust your camera's focus on the micro images in the water droplets, not on the screening. Set your camera on aperture priority, at f11 to f22, to increase the depth of field. Use your camera's stop down preview button to see the final image and the depth of focus in your viewfinder. Your exposures will usually run from 15 to 45 seconds depending on the intensity of your floodlights. Bracket your exposures to compensate for reciprocity failure. I usually double the meter reading for the first exposure then increase the exposures by one and a half to two times for subsequent exposures. If your camera has no provision for increasing exposures, this is still possible, if you increase your camera's ISO setting from 200 to 1500. Use your cable release, mirror lock-up, or timer setting.

Good luck 'shooting'.



Add a Vignette By Joan Heffler

There are lots of ways to put a vignette on your image, but here is one I like to use sometimes. After the image is sized and cropped for output, use the marquee tool to select the focal area of your image. Go to select/modify/feather and feather the selection 150-250 pixels. Invert the selection. Add a curve adjustment layer and bring the center of the curve down ever so slightly to just create a nice, soft vignette. You can then change the blending mode on the curve adjustment layer to luminosity. You can also add to or take away from the vignette.



Dunquin

©Phil Olivo

“If You Wait for It to Stop Raining, You’ll Not Do Anything”

By Phil Olivo



Abandoned Farm, Ballyseedy, Ireland. They are seldom torn down, rather let to fall down in their own time and their own way. ©Phil Olivo

Words of wisdom shared in a local pub in County Kerry, Ireland. My wife and I were visiting family in Ballyseedy, a rural area outside Tralee surrounded by sheep and cattle farms. There are no street addresses in this area; your location is defined by what you named your house. We were staying at “Ash Twain House”, so named for the twin ash trees flanking the home. It wasn’t unusual to have to pull to the roadside to let a herd of cattle cross from grazing land to the barns.

I continue to be fascinated by the landscape, people and history of this island country and enjoy seeing Ireland in small parts. This trip centered on County Kerry in the southwest and I’ll share images and thoughts from that area, especially the Dingle Peninsula.

roads are narrow and twisting with two way traffic. Not for the faint of heart.

The best way to enter the Dingle Peninsula is via the Connor Pass, the highest mountain pass in Ireland, and provides the most dramatic and scenic way of entering or leaving the Peninsula. The

Until recently, the peninsula was remote from the influences of modern society; this meant that the language and traditions of the area have survived intact to a greater degree than in the rest of the country. Most public signage is in Irish, with English subtitles, and it’s not unusual to hear Irish being spoken in the shops and street. You must be fluent in Irish to be eligible for employment in the Garda, teaching or any type of government work.

Dingle Town is probably the most popular town in the area, with its hilly streets; brightly painted houses, fishing fleet,



Connor Pass

©Phil Olivo



The Local "CVS"

©Phil Olivo

shops and pubs (last count 52 pubs) it is a photographer's paradise.

Side trips to Sleah Head and Dunquin revealed dramatic ocean views, insights into the Ireland's past and yes, rain and wind.

On my "must see" list was a visit to the Blasket Islands. These islands were occupied by very hardy Irish, living a traditional life of sheep herding and farming without modern conveniences, until 1953. Due to a declining and aging population the remaining residents were moved off the island to the mainland, a good number then moved to the United States and settled in Springfield Massachusetts. The

original village still remains and can be explored. However, the 3 mile trip is only done by ferry during good weather and the weather didn't cooperate. Back on the bucket list for next time!

After last's year's trip I wrote an article about our visit to Northern Ireland ("Well Met in Northern Ireland") and shared my adventures with U.S. Customs and Border Patrol about the cables and batteries for my camera. I'm glad to share that we're "best buds" again and I sailed right through without being detained or the dreaded "pat down"!



Dave Mack's Pub, formally a pub, general store and cobbler

©Phil Olivo

Dingle Town

©Phil Olivo



An Evening in the Pub

©Phil Olivo



Dunquin overlooking the Blasket Islands. Next stop - Boston!

©Phil Olivo

Ogam Stones Dating to 3,000 BC ©Phil Olivo

Photography Center News for October:

The PhotoCenter's Annual Members Show continues through Sunday, November 24. 48 talented photographers, 88 diverse, delightful, creative prints. Another exceptional exhibition. We will have a People's Choice Award based on balloting by visitors.

The next exhibit, opening after Thanksgiving, will feature the unique paintings of Christos N. Apostle.

Salon Night in November is on the third Tuesday, the 19th.

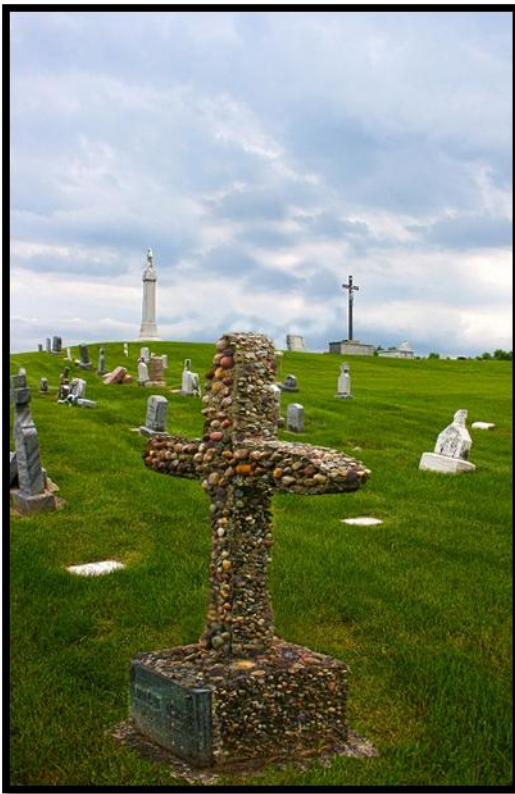
PhotoCenter hours are 5 to 9 pm on weekdays, and noon to 6 pm on Saturdays and Sundays. Closed on Wednesdays so we can attend SPS meetings. Parking in Troy during all the PhotoCenter's open hours is free along River Street, or in the city lots behind River Street.



In the Permanent Collection of:



Sue Gersten has had 4 prints accepted into the permanent collection at St Rose; where she is an alumni, Arbor Hill Elementary accepted 3 prints; where Sue was a third grade teacher for 22 years, Jewish Community Center in Boyton Beach accepted 2 prints, Movies of Delray Theatres accepted 2 prints and 4 prints were donated to the Damien Center Auction in Albany.



**St. Agnes
Cemetery Photo
Contest Winners**

Left: *St. Anthony's
Cemetery*

Taken by Marianne
Wroble some years
ago.

Honorable Mention

Right: *Holy Cross
Cemetery by
Moonlight*

Linda Wroble
2nd Place

Congratulations!



Thanks to our Judges

PRINT NIGHT

Oct 2, 2013

Judge: Fred Neudoerffer

Intro: Fred Neudoerffer is the owner of NeuStudios with studios in New Haven CT and Cohoes NY. He shoots mostly product photography for major consumer brands like Timex, Comfortex, PEZ and NAPA Auto parts as well as architecture and works of art for artists and galleries. He is also an artist who works primarily in theme based series projects. Fred is the volunteer director of The Artists' Space at the National Bottle Museum in Ballston Spa as well as the chairperson and curator of the annual Cohoes Artist Showcase. He has been working in the photo industry for about 35 years.

PROJECTED IMAGE NIGHT

Oct 9, 2013

Judge: Mary Alice Molgard

Intro: Communications Professor at the College of Saint Rose for 29 years, teaching mostly in the areas related to Broadcasting, Film and Law. She has made short documentaries over the years for select clients. In her spare time, she's a firefighter in the Berne Fire District and a member of the Disaster Public Affairs Team for the American Red Cross of Northeastern New York.

A casual photographer, always looking to learn from others' work and looking forward to the time when she can spend more time with her camera (an inherited a Leica), and learn how to really take good shots!!

Help for New Members

In the past few years I have offered my consultive services to our newer members.

I would evaluate one of your images 8 to 10 days before competition. The JPG image would be critiqued as to the merits of competition and corrective changes suggested.

At no time would changes be made to your image only suggestion to strengthen composition, colors, and give suggestions how to improve your image for the competition judges.

I will accept one image per member (new) per month.

I do not need the name of the photo as no titles are used in competition.

If you send me an image name it with your last name. Eg. (Smith.jpg)

No images larger than 1024 X 768 pixels - same dimensions of projected images.

This is a free service I am donating to help the newer members compete with the older more experienced photographers.

We need more people competing against the 'experts',.

Ken Deitcher M.D. FPSA

kendeitch@aol.com

489-7678

Editorial Ramblings

By Julie Palyswiat

WOW! If you really got this far back and are still reading, THANK YOU!

Last month I started the year with a new look for the FOCUS, and I hope that you all agree that it is more modern and easier to read. That said, I also have to say that I truly enjoy putting together your newsletter and finally, I am putting my Journalism Degree to use.

This issue has close to 40 hours of love and time into in the last 10 days or so. Yeah, it's a lot!, but I want the FOCUS to be the very best that I can produce. I want it filled with great content. If you have thought about submitting work, please do. I anxiously await seeing some new by lines. Check out Joan Hefflers vignette tip in this issue. Or Ken Deitchers piece on "micro lenses". Your submissions don't have to be long stories or tutorials. Share your thoughts and knowledge with us.....! I would really love to find one or two people interested in doing a regular column. The topic could be anything photo related. If you are interested please let me know.

OK, that said onto my next thought! The Winners Pages. This is the most difficult and time consuming section for me to do! So here are some tips and guidelines to follow if you would like your winning image published. If you don't want any of your winners to be published than just ignore this part.

Occasionally, I can pull an image off of the website to post in the newsletter. However, more times than not the resolution of them is too small to print. If have a winning image please email me a copy. Size your image so the largest size is about 1024 pixels and please have your ppi set about 225. That way the printed copies will be sharp as well. I also suggest and recommend that you put your copyright right on your image. Take a look at Doug Mitchells winners from this month and you will see what I mean. If you need help let me know, if you choose not to do this I will still provide a copyright as a caption. If your image placed and was not featured, it simply means that I did not have a high enough quality copy. Also, If you are a print winner and want your image on the website to be as sharp as your original, then you also need to send a copy to Bob Gough. Our contact information is on the back page.

Next, only images that I have received from you via email will be published. Typically only 1st, 2nd and 3rd place images will be featured. From this image going forward I will also include 1 page of other winners. This means, if you have sent me a copy of your 5th place winner or HM, I will put it on this page. Of course, the more I receive the smaller the images will shown. I would love to show larger sizes of everyone's winning images, but it then affects the length of the newsletter, which in turn affects the cost for the copies that need to be printed.

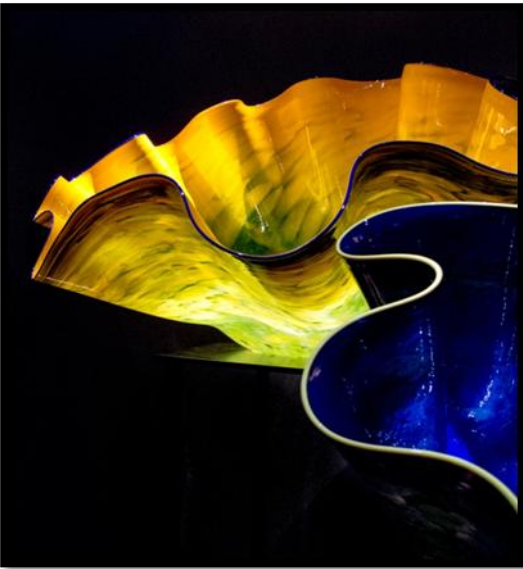
So I hope this helps and clears up some questions and again, Thanks for reading!

See the Winners

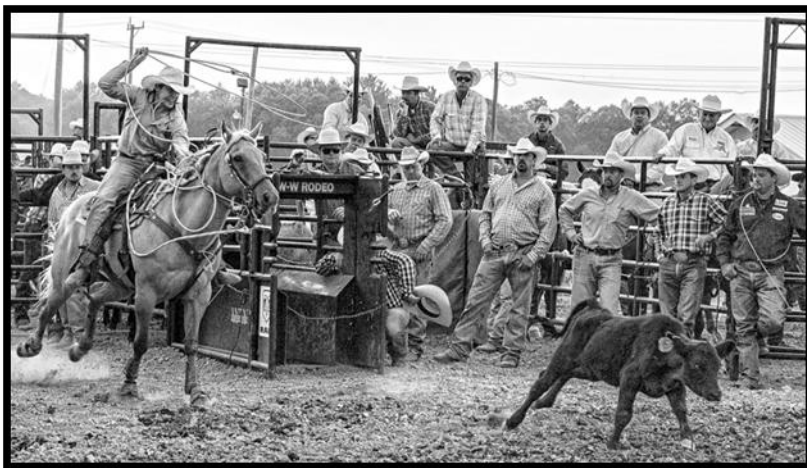


Left: *American Steel*
By Sean Sullivan
1st Place Print - Assigned

Below: *It's Pumpkin Time* by Barb Lawton
Panasonic Lumix DMC FZ-200
1/60 sec F4.0 ISO100
Apple Barn in Schoharie, late afternoon
overcast light
Texturized in Photoshop CS6
1st Place Print - Color



Left: *Curves*
By Phil Olivo
2nd Place
Projected-
General



Left: *All American Rodeo*
by Phil Olivo
FujiXE-1 XF 18-55 lens
1/400 F5.6 ISO 1600
Washington County Fair @ Dusk
Adjusted and cropped in Lightroom
Monochrome conversion/ NIK Silver
Efex
2nd Place Print - Assigned



Left: *The Lady* by Bob Riccardo

Canon Poweshot G12

1/800 sec F 6.1 ISO 80

Shot midday and worked up in Photoshop and Topaz Adjust 5

2nd Place Print - Color



Right:

What a View

Kim Koza

3rd Place Print

– General



Left: *Outside the Chamber*

Doug Mitchell

Canon 5D with 24-70mm/2.8 lens at 28mm

.6 seconds @ f16 ISO800

1st Place Projected - Monochrome



Left: *Old Milk Can*
By Ron Ginsburg
3rd Place Print - Monochrome

Below: *I'm Tired of Hanging Here*
Barb Lawton
Panasonic Lumix DMC FZ-200
1/80 sec F2.3 ISO800
Monochrome conversion w/ NIK
Silver Efex
2nd Place Projected Image -Assigned



Above: *Vanity Portrait*
Doug Mitchell
Canon 5D with 70-200mm/2.8 lens
at 145mm
1/125 @ f8 ISO160
3rd Place Monochrome



Left:
Angry Orchids
Rebekah Sokol
1st Place
Projected-
Assigned

Right:
***Chinese
Lanterns***
Ken Deitcher
HM Print-
Color



Right:
***I Love You
RIP***
Drue
Sokol
HM Print-
Color



Above: ***Yaddo Pond***
Ken Deitcher
1st Place Projected -

Below:
I Want To Go This Way
Sean Sullivan
HM Print- Color



Above:
Shaker Days
Kim Koza
HM Print - Color

Below: ***Mr Blue Mr Brown***
Dave Bennett
3rd Place Projected -
Assigned



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SPS Calendar

Date	Speaker	Title
11/06/2013	Phil Olivo	"PSA Competition Overview"
11/13/2013	George Simmons	"Documentary, Editorial and Location Photography"
11/20/2013	The Lens Ladies	"On the Road Again"
11/27/2013	No Meeting	"Thanksgiving"
12/04/2013	Nick Argiros	"Troy PhotoCenter"

November Competitions

November 6th

Print – On The Street

Get out and do some candid street photography

November 13th

Projected Image – Lamps

Let the light shine....Or not

December 4th

Print – Steps

Manmade or natural steps, but not feet or footprints



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