

# FOCUS

SCHENECTADY PHOTOGRAPHIC SOCIETY NEWS

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# **Creative Smoke Photography**

## **With Del Higgins Jr.**

I take photos for one simple reason, I love to. I want to capture the beauty in front of me, so that I may keep it timeless forever. When people look at my work I want them to see and feel my emotions, bask in the light emanating, from somewhere behind the glass and perhaps even spark a memory. My favorite part of presenting my work is to see the reactions on people's faces.

The decisions I make in my pieces are based on finding the beauty in everyday life that others may overlook or think does not exist. The most striking attribute of my work, I think is my play with light and how it enhances and animates what I am photographing.

My current work expresses more of my creative side. It is reflecting more of what is becoming, "my style." The main ingredients to making my style of photographs are, intriguing light, raw emotion, strong foreground presence, and last but not least a sense of depth. With my work I hope to frame a small piece of myself to share with all who look upon it.

## **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](mailto:kendeitch@aol.com)**

**489-7678**

# Remembering Ruby

*“It is with a sad heart that I share the news that one of our favorite and beloved members, Ruby Gold, has passed away. Ruby was a wonderful and gracious lady, an award winning photographer and newsletter editor and a joy to spend time with. She will be greatly missed by all.”*

*~Kim Koza~*

*“She was a wonderful lady, definitely someone I looked forward to seeing each week”*

*~Bob Gough~*



*“May the light of the season light all our ways as we navigate the loss of dear friend”*

*~Connie Frisbee Houde~*

*“I too will miss Ruby. I frequently sat next to her at the SPS meetings. She was cheerful and intelligent yet one could sense that I was sitting next to a gentle person. Yes I will miss her.”*

*~Harvey Gurien~*

*“I met Ruby when she asked me to do a feature article on my work quite a few years ago, and she was a delight to work with. It was during her editorial tenure that color images began appearing in the newsletter as well. She was a kind and gentle soul and will be missed.”*

*~Joan Heffler~*

# Star Landscape Photography-How to do it

by Jeff Perkins



©Jeff Perkins

This is Yosemite Valley view, photographed in early November about 730PM. The tricks to getting good star photography without star trails are these:

Use a wide angle fast lens 10-30 mm, ideally 2.8 or faster

Use a camera that allows you to shoot at 800 ISO to 3200 ISO with little to no noise

Include the landscape in the scene

Expose at widest aperture and VIP, pre-focus to a distant object manually as light is getting dim, and turn off auto focus to lock the focus. Do not touch the lens after that

Expose for about 10-30 sec, depending on the lens.

To avoid star trails divide the Focal length of the lens into 600 to give you the maximum exposure time to avoid star trails. Example, a 20mm lens allows up to 30 sec exposure. Bracket times/ISO's to see the best shot.

Use a tripod. Fire the shutter with a cable, wireless or self-timer to avoid camera shake

A tungsten white balance keeps the sky blue

In this image, El Capitan is on the left with night climbers and their head lamps.

Camera was a Canon EOS M with a 22mm pancake lens. ISO 1600, f2, 15 second exposure, fired with 2 sec self-timer.



# Macro Photography

By Ken Deitcher M.D. FPSA

I have always been interested in macro photography and insects and have photographed small life forms for over 50 years. In order to photograph small subjects you need a good camera, lenses capable of 1:1 or better magnification and a good light source such as a ring flash.



To improve the odds of getting great images consider the use of extension tubes, extenders, bellows and diopters. All of these will allow you to get close to your subject and magnify them greatly.

A tripod is a required tool for most macro work.

Plan to shoot at a small aperture for maximum depth of field as the subjects are very small, may be moving and usually not in the greatest light. With my digital camera I set my aperture at f8 to f22 and the ISO at 800 to 1600. A great addition to your equipment is a ring flash.

Your light is at the front of your lens and most units can be individually turned off or on for best exposure and to illuminate your subject.

Most insects are rather dormant in cool weather and in early morning. This is where the ring flash will allow you to take great images.



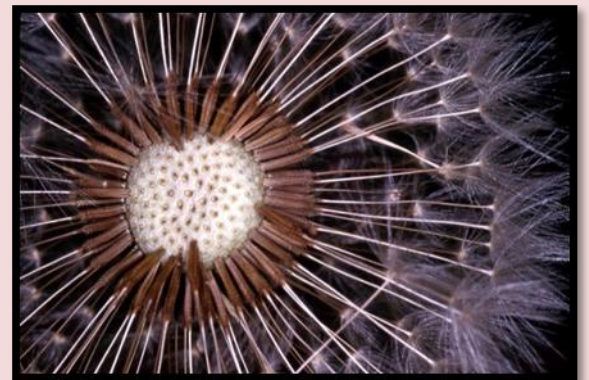
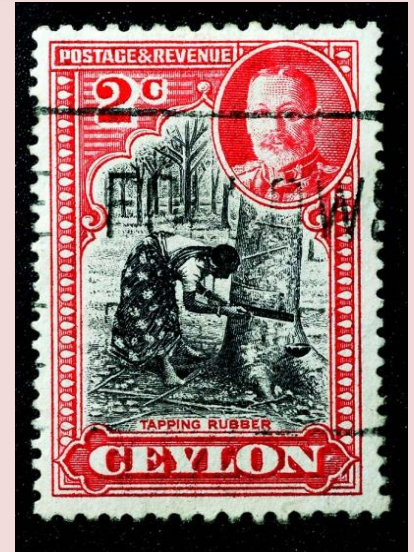
To determine this use either a wide open or very small aperture. I prefer to shoot at 1/60 second to 1/250 sec as determined by your flash specifications.

I am enclosing several photos to show this.

Macro can be anything small to the interior of flowers to postage stamps.

There has been a lack of nature subjects in SPS competitions. I have been observing this for several years. My conclusion is that very few judges know how to judge animals and this has discouraged nature photographers from submitting their images. I hope by reading this short article will stimulate more nature photographers to compete.

All images ©Ken Deitcher



# Editorial

## Ramblings

By Julie Palyswiat



You get what you pay for! I have always believed this to be relatively true. Spend more on a quality product and it will function better and last longer. Recently, I have come to believe that the level of quality should also include customer service.

It was a beautiful day in late April and everything was in bloom, including the tulips in Washington Park. So, using my checklist I packed up some gear; camera, fresh batteries, cards, lenses, filters, tripod and of course my Manfrotto ball head mount. I was all set!

Once parked, I hauled my backpack onto my shoulders, camera around my neck and tripod in hand. Eyes to the sky and a grand bank of white and gray fluffy clouds cast the perfect diffused

light. There were children playing. Dogs were chasing Frisbees. Groups of men in colorful African garb playing bongos with their listeners dancing. Activity was everywhere, but what really caught my attention was a stunning array of pink and white tree blossoms in every direction. The Sweet aroma of the magnolia's captured my attention first, but I knew I was in for a full day of shooting and a number of memory cards. Or so I thought.

I quickly found my first subject. The Magnolias were perfect. I walked around the tree a few times studying the light and looking for that perfect composition. Suddenly I spotted a bug on the back side of a blossom. That's it, my first shot of the day. I plant my tripod and keeping the camera strap around my neck attach my Nikon (yes, I am a Nikon gal) with an 80-200 lens attached, tighten the ball head and let go. Bang! That was the sound of my camera flopping down and hitting the side of the ball head. *What The?!!* I try again, and still my camera flops over, only this time I am prepared and catch it before the bang. Why won't my ball head tighten? I have got to get that shot before the bug flies away. So, I take my camera off the tripod, crank up the ISO and go for broke. The image had a little hand shake but a bit of artistic tweaking and you can see I was able to make the image work.

Next I plop my butt on the ground, take the mount off the tripod and begin to play with it. Half an hour has gone by and I still can't get it to tighten. Frustrated I give up. So frustrated in fact, I pack up and go home to see if I can figure out what I am doing wrong. It can't be the mount, after all I paid \$350 for it and it is a Manfrotto, QUALITY! Once at home I hurry to my prolific helper, Google.com. I type in a few words and yes I have an answer and a seemingly easy solution. Apparently at some point I must have over loosened the pan head knob and the set screw inside lost contact. Look, Google even has some instructions on how to repair it. All I had to do was remove the base plate, reset the 2 set screws, lock the pan head knob and replace the base plate. PIECE OF CAKE! Unless of course, you don't think things through first. I was so confident I could do this easy repair on my desk without the aid of some sort of lipped tray to catch anything that I might drop. I removed the base plate, found those pesky little set screws and set them on the desk top. Then I found the hole that the first one fit in ( I was following the diagram on Google). I Picked up the set screw which slipped out of my fingers and OH NO! I put the mount down on the desk so I could search the floor, hit the second set screw.....well now I was just screwed. Neither set screw was to be found again.

If you recall from the beginning of this article, it's supposed to be about getting what you pay for and customer service. I am totally disheartened by the Customer Service at Manfrotto that I will never buy another product manufactured by them again. A little more research on Google brought me to Manfrotto's web site where I found a page dedicated to replacement parts. To my dismay, I found that those 2 tiny little set screws were pictured with the base plate so I pick up the phone and gave them a call.



Once I dial the number and listen to all the choices I select the line for the replacement parts department and get a voice mail box. I leave a message. I wait a week. I call back and get the voicemail again. I wait another week. Meanwhile of course, I am using the old pan head from my old inexpensive Slik Aluminum tripod, what a drag! Week three I decide to forgo the phone and try the less personal option of email requesting a phone call. Well what do you know! It worked! A few days later I received a call. "Is it possible to just order the two set screws that go with part #R488,02 or do I really have to order the whole part" I ask. Of course I got the response I did not want to hear, I had to order the whole part, and the yes the set screws definitely come with it. "Great" I respond, "I'd like to order it". Figures, he can't take the order over the phone but will email me an order form.

A short while later I receive an email with the form.....wait, no price! I email back. A few days later I learn via email that the part is \$28. So I order the part and wait.....and wait, and wait! 5 weeks later I call, voice mail, no return call. OH I forgot, the trick is to email. Michael informs me that the part is coming in from overseas and I should have it by July 19<sup>th</sup>, are you kidding me? In August I go to email Michael again only to learn that they were having some difficulty with Customs. Do they not really have another part in the States....having been in customer service for 30 years, at this point I would have gone out and bought a mount and shipped it to the customer. I mentioned that to Michael by the way. The next day Michael calls back and says, "Julie your part should be here in a couple of weeks and as soon as we have it, we will ship it to you overnight without any extra charge, I talked to my supervisor.

Anyway, the part finally arrives and guess what? NO SET SCREWS! I don't believe it. I email Michael and ask him to call me again. If I called him I would just get the darn voicemail. Michael calls me and says, "Well I will need you to photograph the part and send me the picture so we know I sent you the right part ." HUH? but OK! A few weeks go by and I contact Michael again, now they were waiting for another one of the same part to come in from overseas so they can verify that it really does come with the set screws. Well that was in mid-October and here it is December 1st and still no word from Michael or Manfrotto.

So in the old adage, You get what you paid for, should that include customer service? I say it should!

## Thanks to our Judges

### **PRINT NIGHT                      Oct 2, 2013**

**Judge:** Donna Martin

**Intro:** Along with her husband Pete, she owns and has operated Village Photo in Ballston Spa since 2001. Village Photo is a portrait studio and chemical process photo lab who still develops and prints 35mm film as well as the occasional roll of Advantix film. Primarily Village Photo is a portrait studio, photographing family portraits and hundreds of high school seniors every summer. Off site, Donna and Pete shoot weddings, sports, school pictures, dance studios and some commercial.

### **PROJECTED IMAGE NIGHT                      Oct 9, 2013**

**Judge:** Jacqueline Lynch

**Intro:** Assistant to the Director and Gallery Operations at Opalka Gallery, Jacqueline assists with exhibition development as well as related programming and events. She manages artist correspondence, programming and marketing of the Gallery. Jacqueline supervises the Gallery's student workers and also assists in the installation, shipping, and archiving of all exhibitions at the Opalka Gallery. Prior to joining the gallery, Jacqueline spent two years as an Administrative Director of The Photography Center of the Capital District (PCCD). While at The Photography Center, Jacqueline taught tutorials on basic photographic interests, organized events and exhibits and was in charge of all installations and de-installations. As head instructor in Photography, Jacqueline taught photography at Point O' Pines camp for Girls (Brant Lake, NY) instructing girls ages 10-15 in traditional, alternative, and digital photography techniques. Jacqueline holds a BFA in Photography from Sage College of Albany.

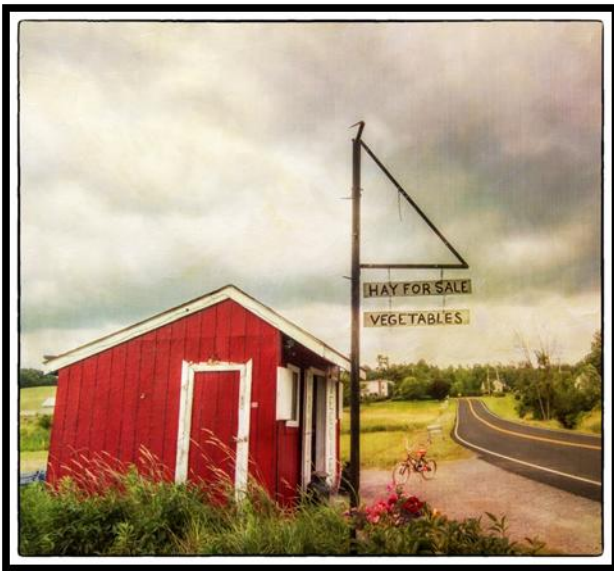
# See the Winners



Left: *Georgia Driftwood*  
By Joel Fuschino  
1st Place Projected-  
General  
NikonD5000 18-  
55mm lens  
1/200 f10.0 auto ISO  
Auto Flash and  
available light



Above: *Sweet Corn*  
By Phil Olivo  
3rd Place Print- Monochrome  
Fuji XE-1 18-55mm Lens  
1/500 f22 ISO 1600  
Processed in Lightroom and  
Nik Silver effects



Right: *Hay For Sale*  
by Barb Lawton  
5th Place Print - Color  
Panasonic Lumix DMC  
FZ-200  
Guilderland

Right: *Bus Stop* by David Avigdor  
5<sup>th</sup> Place Print - Assigned  
Nikon D7000 50mm  
1/1250 f/4.5 ISO 800  
on 125th Street, New York City







**Left: *Cohoes Earthquake*  
by Barb Lawton  
Honorable Mention Print - General  
processed with CS5**

**Below: *Prom Dress*  
By David Avigdor  
2nd Place Print - General  
Nikon D7000, 38mm  
1/50 sec. f/5.6 ISO 400  
West 17th Street, New York City**

**Right:  
*Natures Abstraction*  
Ken Deitcher  
Honorable Mention  
Print – General  
Canon 50D Hand  
held  
Five Rivers Nature  
Preserve**



**Right: *Vintage Lamps*  
3rd Place Projected - Assigned  
*Barb Lawton*  
taken at a cafe in the Catskills**



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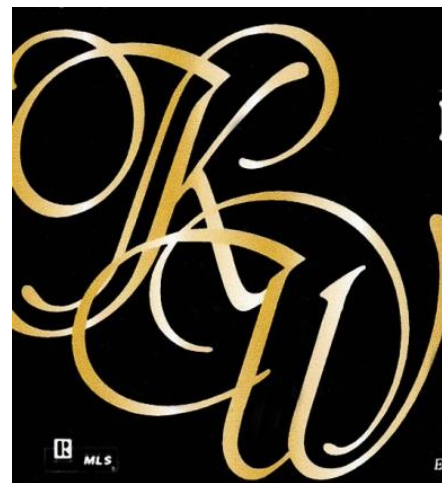
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# SPS Calendar

Date	Speaker	Title
12/04/2013	Nick Argyros	"Why and How Curators Select Work to Show"
12/11/2013	Del Higgins Jr.	"Creative Smoke Photography"
12/18/2013	No meeting	"Happy Holidays"
12/25/2013	No Meeting	"Merry Christmas"
01/01/2014	No Meeting	"Happy New Year"

## November Competitions

December 4th

### Print – Steps

Manmade or Natural steps, but not feet or footprints

December 11th

### Projected Image – Glass

Express your vision through any type of glass



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

[SchenectadyPhotographicSociety.com](http://SchenectadyPhotographicSociety.com)

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