

FOCUS

WILD HORSE PHOTOGRAPHY & PREPARING FOR DIGITAL PRINTING

Jim Craner - January 18

An odd combination of topics to be sure! Behind the words of the title are mix of adventure, photography, conflict, and technology. Jim's presentation in January will try to make some sense of all these, and entertain at the same time.

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The Pryor Mountain Wild Horse Range lies along the central border between Montana and Wyoming. The Pryor mustang herd is one of many herds of wild horses scattered all over public lands in the American west. More accurately referred to as "feral" horses, mustangs are relatively small horses with a distinctive genetic heritage, and unusual markings and colors that distinguish them from those horses more familiar to us in the east. They live in a very harsh environment, devoid of the plentiful water and vegetation we take for granted. Their high-altitude summer range in the lush alpine meadows at 4,000-6,000 feet takes hours to reach in a high ground clearance, 4-wheel drive vehicle from the nearest town - Lovell, Wyoming. In winter they retreat to the lower valleys for protection from the fierce winds and frigid temperatures on the mountain tops.



Photographing the wild horses doesn't require any particularly exotic equipment, or even stealthy techniques. The horses have no real fear of humans, and while a reasonably close approach is possible, their space must be respected. Within any given herd the horses divide into smaller bands consisting typically of a lead stallion, several mares, and their younger offspring. Identifying, watching and following individual bands allows visitors to observe and photograph the behaviors that define their social order.

I'll describe a trip to this part of the country, introduce you to the controversy that surrounds the wild horses of the American west, and end with a slide show, set to music, that will take you into their world.

Continued...

WILD HORSE PHOTOGRAPHY & PREPARING FOR DIGITAL PRINTING

(Continued from page 1)

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Successfully printing digital images, is still viewed as an ill-defined combination of alchemy, science, and luck; and with good reason. Volumes have been written on the subject, and workshops galore are available as well. Indeed, I first offered a day-long workshop on the subject at the then newly opened Photography Center of the Capital District many years ago. This topic was critical then as photographers confronted a new and little understood printing frontier, and it is still relevant today.

The foundation of preparing digital images headed for print lies in an understanding of the limitations of printers. I emphasize limitations because it is still a challenge to have an image look as good on paper as it does on even the most mediocre computer monitor. Here is a short “bullet” list of what I believe are these key understandings.



Jim hones his wild horse photography techniques by volunteering at Equine Advocates in Chatham.

- Printers are often not be able to faithfully reproduce the tonal and color range we react to in the field, capture in the camera, and see on our computers. Knowing how to recognize and compensate for this is critical.
- Understanding the reality and impact of “color space” and how it impacts our images as they move from our eye, through the digital workflow and onto paper.
- Why the choice of a media upon which to print makes a difference. The simplest choice being between glossy and matte papers.
- Why maintaining a disciplined and consistent image-handling environment matters. This includes monitor calibration, using printer profiles whenever possible to “soft proof” images, and selecting the proper rendering intent to handle “out of gamut” conditions.

This portion of my talk will explore the topic of preparing digital files in as much detail as time permits, and will reflect my experience over more than 15 years printing my own work, and that of others.

Jim Craner

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MEMBER TECHNIQUE SHOWCASE

January 4



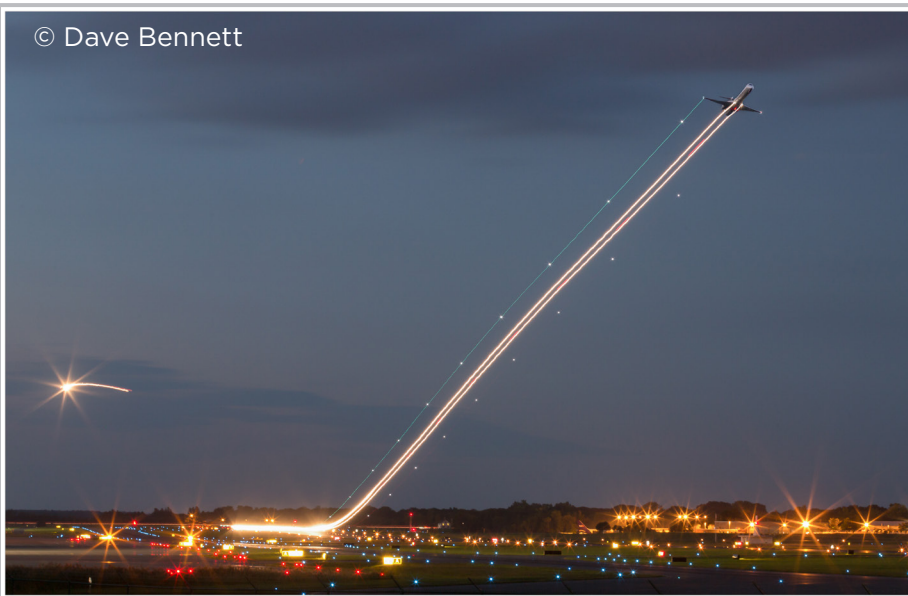
"Hibiscus" © Linda A. Tommasulo

How did they do that??? If you want to know, come to our meeting on January 4th where some of your fellow members will share how they created those winning images.

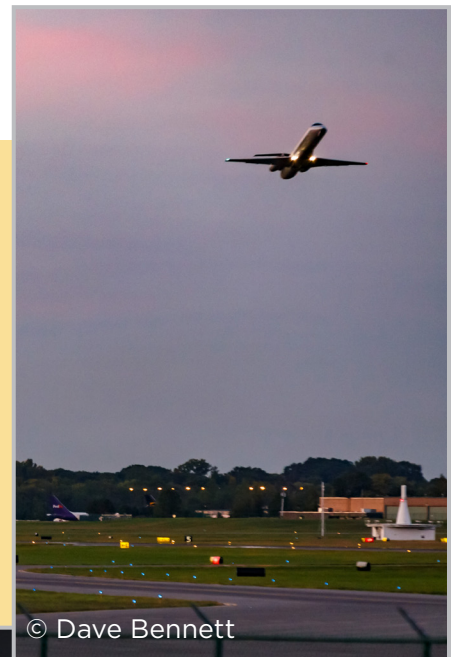
And Dave Bennett will discuss the technique that created these wonderful images:



"Fire Horse" © Tom Whittemore



© Dave Bennett



© Dave Bennett



© Dave Bennett



LIFE

SPS MEMBER SURVEY RESULTS

January 11



MEETING



We're hoping for a big turnout to discuss the results of the SPS Survey and the direction/future of the Club. If you have any opinions, suggestions, comments, etc. we want to hear them. The Club should reflect the desires and interests of our members. It is sometimes challenging to do so, and we welcome your input. Some suggestions for next season include reducing the number of print competitions and possibly the number of meetings. Please join us and help focus the direction of SPS for 2017-2018 and beyond.

PHOTO ESSAY TUTORIAL

Hosted by Dow Smith - January 25

SHUTTERFLY

FOTOMAGICO

STORYBOARD

MIXBOOK

SHADOWBOX
PROSHOW GOLD

There are numerous ways to express yourself in a Photo Essay and enter it in the SPS competition scheduled for April 26, 2017. Dow Smith will discuss them and, with the help of Linda Tomasulo, we plan to demonstrate how to put together a simple slide show. PC users are generally happy with ProShow Gold, while Mac users have had good luck with Fotomagico (by Boinx). But a simple slide show can also be created using PowerPoint or Lightroom.

If you wish to create a photo book (and why not!), there are numerous websites in which to do so: Shutterfly, Snapfish, Mixbook and AdormamPix to name a few. Photo books are great keepsakes - and great gifts. Create one on a subject that's near and dear to your heart...you'll be glad you did. And it just may win you a ribbon!

You can also enter a simple storyboard (i.e. poster with numerous photos that tell a story), a shadowbox presentation or get even more creative. The sky is the limit.

ON THE ROAD AGAIN

On Tuesday Jan 3rd we will be installing our traveling exhibit at the Burnt Hills Town of Ballston Community Library. Installation is at 1PM. The library is located at 2 Lawmar Lane, Burnt Hills, NY 12027. The library's website has directions. The community room has space for at least 20 good sized photographs so all are welcome. Since there is no meeting this week I hope you can bring your suitably framed photographs on Tuesday at 1PM, I do have six photos from the exhibit collection, but we will need a good many more for this exhibit.

Also, on Wednesday Jan 4th we will be installing about 12 photographs at the Clifton Park - Half Moon Library so any additional photos can go to that installation.

Please let me know if you are going to exhibit at Burnt Hills and help with the installation. If you would like to make some other arrangements, please also let me know. Just drop me an email at dowsmith323@gmail.com. Many thanks.

Cheers, Dow Smith

CONNIE FRISBEE HOUDE EXHIBIT AT THE SPECTRUM THEATRE January 4 - February 15, 2017

I grew up in the Big House, as did my father and his father and so on back to the early 1800's. My father used to tell me that when he was growing up there were seven generational family homes still occupied by family members. In my lifetime this changed to one...my family's home. With the death of my mother, July 14, 2015, the last generational owned house also succumbed. I was personally dealing not only with the grief of losing my mother but also the loss of the physical nature of this family legacy. None of us (her four children) wanted to continue what had become a curatorial tradition to care for the house and its historical contents. Even if we had wanted to, the financial where-with-all was not present for any of us. We gradually came to terms with that since my father's death 20 years ago.



This is the house I moved to at age ten. At the time it belonged to my grandfather and we were caring for him. For 57 years I called this my home. When my mother died the legacy now lives on in our memories. She is a grand old house that had been in our family for almost 200 years. ... Connie Frisbee Houde 1/2016

The House: This is the house I moved to at age 10. At the time it belonged to my grandfather and we were caring for him. For 57 years I called this my home. When my mother died the legacy now lives on in inner memories. She is a grand old house that had been in our family for almost 200 years.

This series – *the Ghostly Transformation of a Generation* – has grown out of this sense of ending. A sense of wanting in some way to document the deep emotional feelings and memories that connect with a sense of place in time and space. As this project develops, these images will reflect the house I grew up in that is physically fading to remain in our memories. Other elements will include following various artifacts sold at the estate sale as they are now becoming the legacy of another family thus creating another family tree that grows in a manner that was not expected.

~ Connie Frisbee Houde 9/2016



Family Room from Generation Transforming Series or Ghost of a Home. The family room where I learned to sew, where my father played his baritone horn while my sister, Ann, accompanied him on the piano. This became my mother's bedroom for the last year or two of her life. She died here peacefully July 14, 2015, after living in this house for 57 years.



My Room from Generation Transforming Series: My room for 57 years is now merely a ghostly memory – fading or brightening depending on the day and the vision. I do remember how cramped the small corner closet was. Somehow it worked.

PHOTOGRAPHING FOG

by Brian Sherman



Fog reflects light towards the camera and this can fool the light meter, much like photographing snow. You will then get underexposed, dark images. You can overcome this by using the camera's built-in exposure compensation with a value of +1 or +2. Remember to experiment until you get the proper value. This also applies when shooting fog in a forest or undergrowth, or in the evening where a longer exposure will be necessary. Longer exposures will give you more silky images of fog where a shorter exposure will give you patchy fog.

To emphasize the light rays that enter the camera, you should try to stand slightly off angle from the light source and not directly in front of it. This perspective makes the light rays brighter which will ensure that they will stand out. When using long lenses, try to get above the fog level.

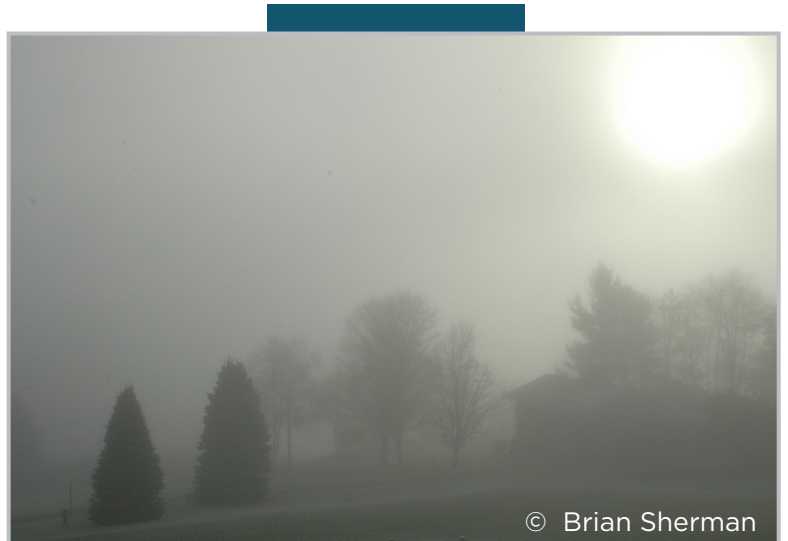
When it comes to using filters, a neutral density filter may be helpful. A polarizer won't work to cut down reflections since the light isn't coming from a specific source, but the filter can be used as an ND filter.

A bright light source coming through the fog can also make for a stunning setting such as rays of light coming through the fog in a forest (we have all seen photographs of that effect). Since pictures in fog are usually of low contrast, pick an attention-getting subject in the foreground to add contrast and depth to the picture. This is because objects as they get farther away, in addition to getting smaller, lose contrast.

Fog is the perfect opportunity to emphasize objects as a silhouette. Again, base your exposure on the fog and not the object. Be careful that the primary silhouetted objects in your photo do not overlap each other which will confuse the shape or outlines you intended to emphasize in the photo.

What about the weather....remember, fog is condensation and it will be condensing on your equipment. Keep some paper towels with you to wipe off your equipment. That doesn't apply to wiping off your lens. You should have a UV filter on it if not shooting with another filter. Wipe off the filter with a dry piece of lens tissue, never a paper towel on a lens or filter.

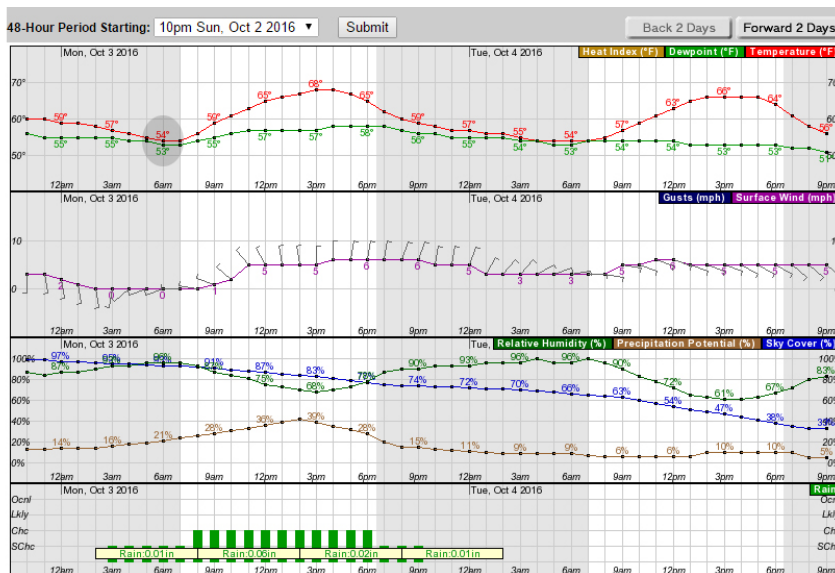
A practice that may work in minimizing condensation on your equipment is to place your camera and lenses inside plastic baggies while indoors and then take them outside in the cooler temperatures. Once the equipment has cooled to the temperature of the outside air, you can take them out of their baggies. Although moisture will condense on your equipment, (as mentioned earlier), it should be minimal.



PHOTOGRAPHING FOG (Cont'd.)

Weather Observer 101 – Predicting Fog in Your Area

Actually, predicting the appearance of fog is easier than you might think. OK, it's a little more complicated than watching YNN weather forecasts! What follows is a method that you can use pretty reliably to predict whether (pun intended) or not you may see fog in your area. It's also a great way to get an hourly weather forecast. Take a look at the line charts at the website shown below. Type it into your browser just once and then save it as a bookmark. As you look at the top section of the graph, notice the lines for the temperature and the dew point. When both lines are within two degrees of each other it is likely that there will be fog, especially if the relative humidity is above 50% (see the third section in the graph). In the link that appears below, you can enter your closest town and state.



If you live at altitude, keep in mind that the temperature drops approximately 5 degrees for every 5000 feet in altitude. That's the lapse rate. Give shooting in the fog a try sometime!

<http://forecast.weather.gov/MapClick.php?lat=42.80180&lon=-73.9281&unit=0&lg=english&FcstType=graphical>

SPS WANTS (NEEDS!) YOU TO PARTICIPATE IN OUR MEMBER ROUNDTABLES

There are four more roundtable discussions scheduled for the season (plus what's in your camera bag?), and we hope our members will participate.

If you have expertise in any of the subjects below, or experience (good or bad) that you'd like to share, please contact the host listed. These roundtable discussions are designed to tap into the vast knowledge of our members, and to encourage audience participation. We hope you'll join in!

February 8 Mirrorless Cameras

Hosted by Robert Coppola
(rock1969psk@yahoo.com)

Smaller, mirrorless cameras are all the rage. Share your experience with your mirrorless camera - good or bad!

February 15 What's in Your Camera Bag?

Hosted by Linda Tommasulo
(focuseditor@icloud.com)

Got any nifty items in your camera bag to share with the group? Or perhaps just a nifty camera bag!

March 8 On-Line Courses

Hosted by Jennifer Wilkerson
(jwilker@nycap.rr.com)

Had any success (or failures) with on-line photography courses (i.e., CreativeLive, Lynda.com, etc.)? We want to know!

April 12 Printing your Images (REVISED)

Hosted by SPS Board

To hopefully encourage more of you to enter our print competitions, the SPS Board members will discuss how/where they do their printing.

May 3 Finding Inspiration (shooting this summer)

Hosted by Connie Frisbee Houde (globalphotographer@me.com)

We'll share info on the assigned topics for next season, and perhaps some suggestions where to find your inspiration during the "off season." Suggestions and participation are welcomed.

JEFF PERKINS "SHOOTS" HORSES TOO! And Processes the Images on his iPad

These are all shot at Saratoga race way with a Nikon D 7200 and a sigma 150-600 mm lens. Shutter speed is generally quite high at least one thousands of a second and the aperture is usually set to F11 with auto ISO. I have learned that the best images for processing are ones that are about one half stop or so underexposed. The reason being, I use the application Snapseed on my iPad, using first the HDR function and then putting the images through "ambiance" and then "details" with adjustments to my liking for the photograph. My goal is to create a more artistic, bright painterly look than a straight horse-racing photograph.



Currently I am participating in the Art De Cure exhibit (www.artdecure.org) at the Endocrine group and starting in January will have a total of six of these images hanging on the wall.

Jeff Perkins



Continued...

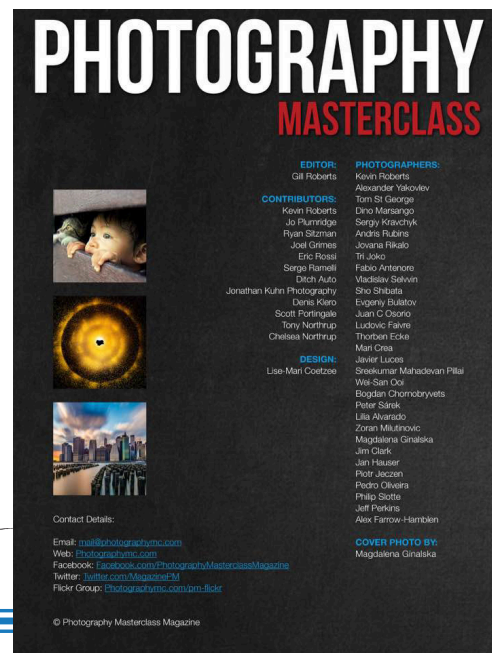
Editor's Note:

Due to computer issues, the winning images for December were not available at press time. They will be included in the next issue of the Focus.

JEFF PERKINS "SHOOTS" HORSES TOO! (Cont'd.) Photo Selected for *Photography Masterclass* Magazine

I am very proud that one of my high dynamic range horse racing photographs (top, page 8) has been picked by the editors of this wonderful magazine, *Photography Masterclass*. This is one of the best photography magazines out there that takes advantage of the digital media. It is designed to be read on an electronic device, especially I believe designed for Apple's iPad. It has interactive instructional videos and so many beautiful photographs from professional and amateur photographers. Below is a link which gives you some ideas about the magazine and to try it for one month free before deciding to subscribe. It is absolutely worth it. By the way, my name is second from the bottom under the list of "photographers."

<http://photographymc.com/jeff-perkins-special>

PSA INTERCLUB COMPETITIONS January / February

All active (paid) members are invited to participate in the PSA Interclub Competitions. It's easy! On the SPS website (www.spsphoto.org) click on: Enter / Competitions / PSA Interclub.

PID Creative/Nature/Photojournalism- January 10, 2017
Travel - February 10, 2017
PID (General) - February 23, 2017

For more info, check out the SPS website, www.spsphoto.org (Enter/Competitions/PSA Interclub), or contact the PSA Interclub Chair, Sean Sullivan, at sullise@gmail.com.

IN MEMORIAM:

A life member of SPS passed away in early December in Ohio: Jake Amsler, a 50 year plus member of SPS who was living near his daughter in an Ohio senior living residence. He was 93 years old. He continued his photography, photographing residence functions where he lived and went on field trips, where he utilized his photographic skills to publish his and other's experiences in the senior home's newspaper and other publications.

Jake and I would explore Thatcher Park and Five Rivers during the summer. We had several anecdotal experiences on our 'safaris'. On one notable trip we were using film cameras and Fujichrome Film in 36 exposure rolls. We shot all afternoon and when we stopped for refreshments we compared notes. He was amazed that his camera took over 50 frames of slides on a 36 roll of film. We thought he had discovered a secret of film photography but when we examined the camera we found the leader on the film was not taken up by the camera, and in effect no film was exposed. We had a great laugh at this experience. We soon joined the digital world of cameras and processing.

Jake was a master electrician. He worked many Albany construction sites for numerous notable builders.

Ken Deitcher M.D.

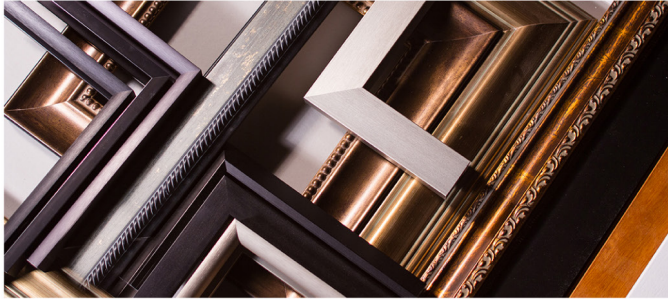
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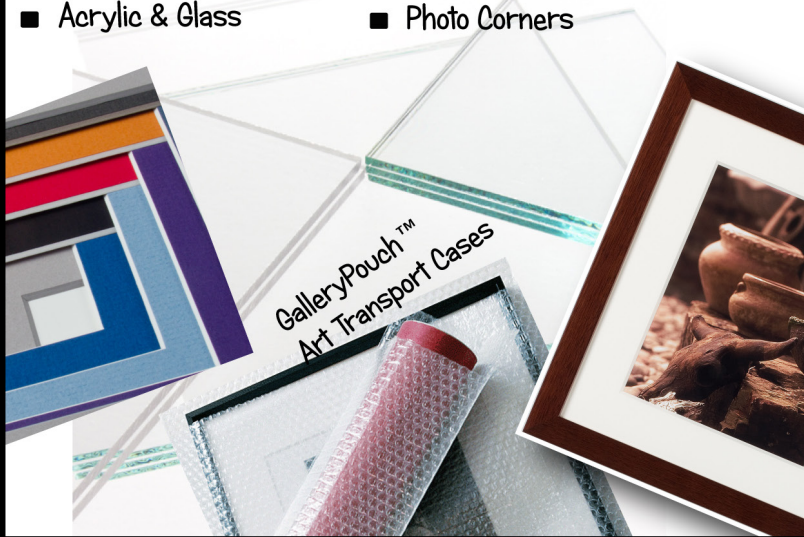
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To become a registered SPS member on our website follow these steps:

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com>
2. Click "Create an Account" in the middle of the page.
3. Send an email to info@framedestination.com saying you are a registered user and need your account set for SPS membership.

To see how easy it is to order custom frames on our website you can check out the video "How to Order a Custom Picture Frame..." in our video gallery: framedestination.com/video-gallery.



~ COMING IN FEBRUARY ~

February 1

Flash Photography Tutorial
David Edgecomb
Print Competition: Fantasy

February 8

Mirrorless Camera Roundtable
Projected Competition: Wildlife

February 15

What's in Your Camera Bag?
Hosted by
Linda Tommasulo

February 22

Mentoring / Dave Bennett
Family Portrait Workshop

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Hunt's January Specials*

Canon has continued their printer rebate program. Now through January 31, 2017 or until supplies run out, we are offering the **Canon Pixma PRO 10** printer at \$379.99 before rebate (Canon sells it on their website for \$699.99). If you purchase the printer plus a package of 13x19x50 sheets of Canon Semi-Gloss or Luster paper, \$50, Canon will send you a \$250 mail in rebate! This is a pigment based printer and is always reviewed very well. Your final cost is \$129.99 plus the paper! You can't buy a decent document printer for this price, let alone an exhibition quality photo printer! If you purchase a qualifying Canon camera at the same time, Canon will increase the rebate to \$350, your final cost \$29.99 plus the paper!

Phottix Multi-Function Remote with Digital Timer TR-90, regular \$49.95, special \$42.46

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SpiderPro Hand Strap, reg \$65, special \$52

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Tamron SP 150-600mm f/5-6.3 Di VC USD G2 (Nikon or Canon Mount) reg. \$1,399, special \$1,299 (We accept trade-ins on your generation 1 or almost any other cameras and lenses, call or email Alan for estimate.)

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Panasonic LUMIX 100-400mm F/4.0 - 6.3 LEICA VARIO-ELMAR Lens (200-800mm Equivalent, also fits Olympus Micro 4/3) **CALL FOR SPECIAL PRICE!**

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RefurbTamrons: 24-70mm f/2.8, Canon \$949;

16-300, Canon \$499; 16-300, Nikon \$469

Canon 5D MK II Body \$799

Canon Lenses: 300mm f/2.8L IS \$3,199; IS II \$5,099; 100-400mm L IS \$699-\$849; 28-300mm f/3.5-5.6L IS \$1,699; 400mm f/5.6L \$899; 17-40mm f/4L \$549; 70-200mm f/2.8L IS \$999

Nikon D600 Body \$699-\$899

Nikon Lenses: 200-400mm f/4G II \$4,499; 80-400mm VR VI \$449-\$599; 17-55mm f/2.8G DX \$699

**Specials run through January 31, 2017, or while supplies last. No rain checks!*

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For Camera Club Specials...

Ask for Alan Samiljan, at (781) 462-2383. His hours are usually 8:30-5:30pm, Monday, Tuesday, Friday & Saturday. Leave a message or send an email (asamiljan@huntsphoto.com), and he'll get right back to you.

WEATHER ALERT!

Some of us do like snow...but it certainly wreaks havoc on our meetings!

This is just a reminder that, in the event of inclement weather PLEASE check your e-mail and the SPS website before heading out.

In the event of bad weather it is up to the Program Chair to determine if a meeting will be held. Although we hate to cancel or postpone our meetings, your safety is our main concern.

**2016-2017
Print Assigned Topics**



- 2016**
October 5 *Transportation*
 A creative shot of ANY human transportation.
- November 2** *Collections*
 Creatively show off a collection of ANYTHING.
- December 7** *Metal*
 Cold hard steel; shiny aluminum, tarnished bronze... any metal will do.
- 2017**
January 4 *Minimalist*
 Less is more. Isolate your subject using the minimalist approach
- February 1** *Fantasy*
 Is this real life, or just fantasy? You decide.
- March 1** *Tools*
 Be Tim the Toolman of photography, and show us some unique tool shots.
- April 5** *Fences*
 Show how they separate us, protect us or keep us in.
- May 3** *Print Image of the Year*



**2016-2017
Projected Image Assigned Topics**

Deadline for the Projected Image competition is Sunday at midnight prior to the competition.

- 2016**
October 19 *Macro*
 Show us your best macro shot.
- November 9** *Leading Lines*
 Leading lines should be evident in your composition.
- December 14** *Pet Portrait*
 Finally a contest where you can use a portrait of a pet.
- 2017**
January 11 *Warmth*
 A photo that will warm us up in mid-winter.
- February 8** *Wildlife*
 From an exotic place, or your backyard.
- March 8** *Past Prime*
 Show some element of decay.
- April 12** *Spring has Sprung*
 Show winter losing its grip.
- May 10** *Projected Image of the Year*



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**There are LOTS of ways to connect with the
Schenectady Photographic Society:**

Website: www.spsphoto.org

Facebook: "Schenectady Photographic Society"

Meetup:

<http://www.meetup.com/Schenectady-Photographic-Society/>