

# inFocus

Newsletter of the Westchester Photographic Society

February 2018



## **INSIDE:**

**Programs**

**Competition Winners**

**Technique**





## Winter Blues are an Illusion!

*We're* having a particularly cold, snowy, indoorsy winter this year, but don't despair! Many of us are dealing with this by taking indoor macro photos, shooting out of our icy windows, and bundling up to brave the elements. Some folks have even left town for warmer climates. Others have used the time to plan photo excursions and workshops for the spring and summer. No matter how we have each handled it, we have kept up the photographic spirit!

I agree with Albert Camus' statement, *"In the depth of winter I finally learned that there was in me an invincible summer."*

Winter is our time to regroup our thoughts and photographic goals. With the new year we can start projects, such as a 365 day challenge, photo essays on subjects we've been thinking about for a while, learning one new thing about photography or processing programs if not each day, then each week.

We have summer in our psyches all year round, all we have to do is express it photographically.

Warmly,

Deborah Lea Cohen, *President*

## COVER PHOTO

### A TRIP BACK IN TIME By Jim Dwyre

The picture is of the skeletal remains of the former Van Cortlandt station on the defunct New York and Putnam Railroad. The former rail bed was converted into the John Kieran Nature Trail in Van Cortlandt Park.



## inFocus

Ron Carran, Editor  
Dick Budnik, Web edition

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Deborah Cohen, Rosemary Cooney

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newsletter: [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org)

[www.wpsphoto.org](http://www.wpsphoto.org)

#### Westchester Photographic Society

meets 12 months a year, on Friday evenings at 8:00 pm  
(excepting school holidays) in the Technology Building of  
Westchester Community College, Valhalla, NY (across  
from parking lot #11). Guests are welcome.



Member of



## FRIDAY EVENING PROGRAMS

## February

- 2 [Out of the Box](#), Birthday, Mentoring  
 9 Theme Competition 1, "Macro World"  
 16 Joe LeFevre, "20 Field Tips for Improving Your Landscape and Nature Photography"  
 23 Competition 4B

## March

- 2 [Show Us How You Did It](#),  
 Brthday, Mentoring  
 9 Ron Wyatt, "On Tour with the  
 Moscow Ballet"  
 16 Competition 5A  
 23 Showcases  
 30 No Meeting: Easter

## April

- 6 Competition 5B  
 13 Brian Peterson  
 20 Art Vaughan, "Best NECCC prints  
 of 2017," Brthday, Mentoring  
 27 Showcases

## May

- 4 Competition 6A  
 11 Gabe Palacio, "Photography at  
 Caramoor," Brthday, Mentoring  
 18 [Show Us What You've Got](#)  
 25 No Meeting: Memorial Day Weekend

## June

- 1 Competition 6BA  
 8 Jordan Matter  
 15 [Out of the Box](#), Birthday, Mentoring  
 22 End of Season Competition  
 29 End of Seson Party

## July

- 6 Showcases, Brthday, Mentoring  
 13 No Meeting: NECCC  
 20 Theme Competition 2  
 27

## Please note:

Check the WPS website ([wpsphoto.org](http://wpsphoto.org)) for recent changes.



## Joe LeFevre on February

**Joe LeFevre Photography** 25 Candlewood Dr. Oswego, NY 13126 Website: [www.joelefevrephoto.com](http://www.joelefevrephoto.com) e-mail: [joe@joelefevrephoto.com](mailto:joe@joelefevrephoto.com) Phone: 315-343-8408 Joe LeFevre is a professional landscape and nature photographer from Upstate New York with over 35 years of experience. His work has received international recognition. In 2015 and 2011 Joe

captured one of four first place prizes in the Share the View photography contest sponsored by the Audubon Society of Greater Denver. In 2014 Joe won the "Most Inspirational Moment" category, professional division, in the Wilderness Forever photography contest sponsored by the Smithsonian, Nature's Best Photography, and the Wilderness50 Coalition in celebration of the 50th anniversary of the Wilderness Act. Joe's work has appeared in Nature's Best Photography, Outdoor Photographer, and Adirondack Life magazines, and numerous other publications. A popular teacher and convention speaker, Joe has captivated audiences at major photographic venues throughout the United States with his beautiful imagery and passion for teaching. He is a staff instructor at the Adirondack Photography Institute ([www.adkpi.org](http://www.adkpi.org)), which offers photographic workshops and tours throughout the spectacular Adirondack region of Upstate New York, and in other select locations. Joe and his wife Linda have three grown children and live in Oswego, NY. To see more of Joe's work go to [www.joelefevrephoto.com](http://www.joelefevrephoto.com).

## WINTER WEATHER REPORT

Be sure to watch for the  
 WPS Update in your email for the latest on  
 meeting cancellations.

## MARKETPLACE

## FOR SALE

Olympus 12-40mm f2.8 Pro in mint condition. Includes the box, lens bag and lens caps. For micro four-thirds cameras. B&H sells this new for \$799 and used for \$679. Asking \$620 (firm). Contact Mark Friedman at [mnfriedman1@gmail.com](mailto:mnfriedman1@gmail.com) if interested.

## SELLING CANON 5D III,

FISH TO 500mm, 1.4x & 2x  
 Flash, Ring Flash, GITZO Tripod,  
 & Much More! Contact me:  
[Walter.sk@verizon.net](mailto:Walter.sk@verizon.net)

## TAMRON 16-300 mm PZ LENS for NIKON

in excellent working and cosmetic  
 condition: \$399.00. Comes with lens  
 shade and rear lens cap.  
 Please call Mano at 914-271-5542  
[OrelDigitalPrinting.com](http://OrelDigitalPrinting.com)

## Weather Notice

If driving conditions are hazardous, meetings will be cancelled. Look for announcements of Westchester Community College (WCC) closings on the following media outlets:  
 WFAS 103.9 FM / 1230 AM, WHUD 100.7 FM  
 WCBS 880 AM, TV News 12,  
[www.wfasfm.com](http://www.wfasfm.com)  
 Members are advised to check their email for emergency weather notices from WPS.

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## Contact Information

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org). If concerning our website, address comments to our webmaster, Dick Budnik, at [webmaster@wpsphoto.org](mailto:webmaster@wpsphoto.org). All other comments should be addressed to our President, Deborah Cohen.

## AREA MUSEUMS

**Metropolitan Museum**  
([www.metmuseum.org](http://www.metmuseum.org))  
**William Eggleston: Los Alamos**  
Exhibit: Feb 14-May 28

**Museum of Modern Art**  
([www.moma.org](http://www.moma.org))  
**Stephen Shore**  
Exhibit: Nov 19 through May 28, 2018

**International Center for Photography**  
([www.icp.org](http://www.icp.org))  
**Advanced Track Program**  
Exhibit: Through Mar 11, 2018  
*Then They Came for Me...*  
Exhibit: Through May 06, 2018

**Museum of the City of New York**  
([www.mcnyc.org](http://www.mcnyc.org))  
**Activist New York**  
Exhibit: Ongoing

**New York Historical Society**  
([www.nyhistory.org](http://www.nyhistory.org))  
**Archives**

**Aperture**  
([www.aperture.org](http://www.aperture.org))  
**India in Full Frame:**  
*Three current exhibits*  
Running through Jan & Feb, 2018

**Dutesco Art Gallery**  
(<https://www.nyc-arts.org/organizations/51187/dutesco-art-gallery>)  
64 Grand St., NYC  
**Robert Dutesco:**  
*The Wild Horses of Sable Island*  
Exhibit: Ongoing

## WPS FIELD TRIPS

Field Trip details:  
<http://www.wpsphoto.org/#!members-field-trips/iubyr>

## WPS GROUP EXHIBITS

**Cancer Treatment and Wellness Center**  
**Northern Westchester Hospital**  
*"Feathers, Wings and Four-Footed Friends"*  
Exhibit: Jan. 8-Jun 11, 2018

**Thank You!**

Thank you to **Mark Friedman, John Maccanello and Jackie Ross** for helping with the

take down of photos, the drop off of new photos and the organizing of the new exhibit at the NWH Cancer Treatment and Wellness Center,  
**"Feathers, Wings and Four Footed Friends."**

Photographers at the Opening Reception for *"Feathers, Wings and Four-Footed Friends"* at the NWH Cancer Center on January 21



## SEMINARS/WORKSHOPS

(Samplings only. Please log on to websites to see the entire schedules)

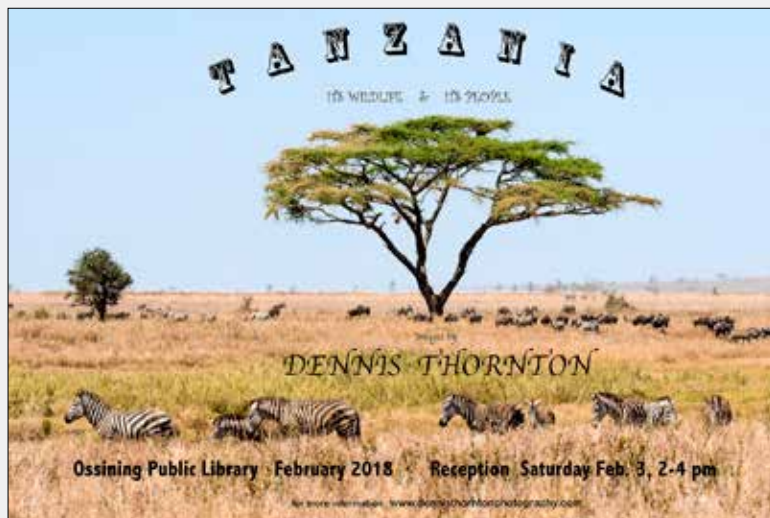
**B&H Photo**  
<http://www.bhphotovideo.com/find/EventSpace.jsp>

Feb 78 Portable Speedlite Studio sponsored by Canon  
Feb 15 The Fashion Image with Thomas Werner  
... more online

**Adorama**  
<http://www.adorama.com/alc/events>

Feb 1 3 Looks with a Single Lighting Set-up, OnSet with Daniel Norton  
Feb 4 Intermediate Studio Lighting with Seth Miranda  
Feb 11 Beginner Studio Lighting with Seth Miranda  
Feb 13 Photographing Strangers on the Street: Candid & Posed with Amy Touchette

## MEMBER EXHIBITS



### INTO THE WOODS

Photographs  
by

LINDA AUSTRIAN, SUSAN BLATT,  
RON CARRAN, MICHAEL FRIEDMAN,  
PHIL HABER, ANTHONY RIOTTO,  
H. DAVID STEIN, DENNIS THORNTON,  
and HELEN ARBOR YOUNG

Through early Spring 2018

Sam's of Gedney Way  
White Plains

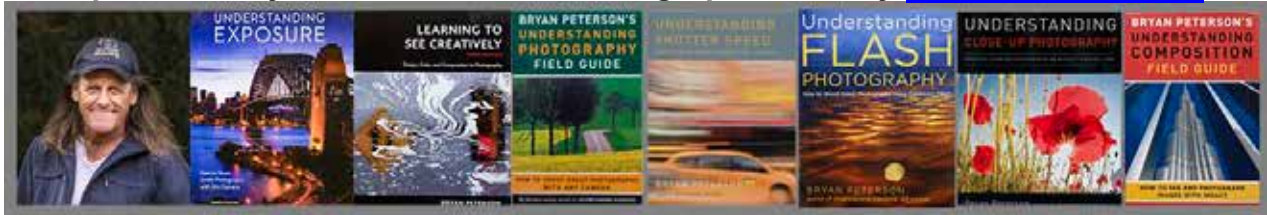


## Bryan Peterson On Location Photography Workshop in NYC

### UNDERSTANDING COMPOSITION AND THE ELEMENTS OF DESIGN

April 14, 2018 or April 15, 2018

Sponsored by The Westchester Photographic Society [www.wpsphoto.org](http://www.wpsphoto.org)



World renown photographer and author, Bryan Peterson, will be conducting two one day workshops on Saturday April 14 and Sunday 15<sup>th</sup> 2018 in NYC on **UNDERSTANDING COMPOSITION AND THE ELEMENTS OF DESIGN**. The workshop follows his presentation (see below) at Westchester Community College on Friday April 13, 2018

#### WORKSHOP

Do you often find yourself heading out the door with the intention of capturing some really compelling images only to come back empty-handed? Are you long on ideas but short on execution? What is the most common problem EVERY photographer faces in everyday composition? What is the symbolism of the horizontal frame? When is the best time to shoot a vertical composition? How does LINE, TEXTURE, PATTERN and COLOR influence compositional arrangements? What two 'tricks' can be used over and over in creating compelling landscapes? What is the ONE compositional flaw many photographers fail to overcome when shooting with their wide-angle lenses? What is meant by 'visual weight'? What area of the frame needs ALL of your attention, yet it always gets overlooked? Do you 'see' the potential in recording some subjects as out of focus tones or shapes? Does the 'rule of thirds' have to really be a hard and fast rule?

#### BIOGRAPHY

Bryan has been a successful commercial photographer for over 35 years whose clients include American Express, Kodak, UPS, Phillips and Citibank. In addition he has received awards from the Communication Arts Photography Annual seven times, Print Magazine four times and has also won the prestigious New York Art Directors Gold Award. He was also a contributing editor at Popular Photography and Outdoor Photographer magazine and is also the Founder of You Keep Shooting.com a world-wide photographic community of image makers, both young and old, from beginner to pro. He is perhaps best known by most as the photographer/writer of nine best-selling books, including the world-wide best seller, Understanding Exposure and Learning to See Creatively, Beyond Portraiture, Understanding Digital, Understanding Close-up Photography, Understanding Shutter Speed, Bryan F Peterson's Understanding Photography Field Guide, Bryan F Peterson's Field Guide to Understanding Composition, Exposure Solutions and his latest book, Understanding Color. His website can be found at [www.bryanfpeterson.com](http://www.bryanfpeterson.com).

#### SPONSOR

The Westchester Photographic Society [www.wpsphoto.org](http://www.wpsphoto.org) is proud to invite the public (18 and older) to see Bryan Peterson, Friday, April 13, 2018, 8 pm, Westchester Community College, Technology Building Auditorium (room 107), across from parking lot 11, 75 Grasslands Road, Valhalla, NY. Following on Saturday and Sunday, April 14 & 15 Bryan will be conducting two one day workshops in NYC on applying Friday's concepts. Cost is \$165. For more information contact Serge Migdal, 914 830 0347, [vlmalm@aol.com](mailto:vlmalm@aol.com) (make subject "Bryan Peterson Workshop"). To register, send a check made out to Bryan Peterson for \$165. (Indicate Saturday or Sunday, April 14 or 15 in the check's memo to Serge Migdal, 184 Deerfield Lane North, Pleasantville, NY 10570. Include email and phone in registration.

Go to [www.wpsphoto.org](http://www.wpsphoto.org) Programs, April 14, for more information.

COLOR B



**Betty Leung, First**  
*Street in Guanajuato*



**Betty Leung, Second**  
*Cowboy*



**Voyin Hrnjak, Third**  
*Wild Peacock*



**Alberto Fernandez, HM**  
*White Orchids*

COLOR A



**Jackie Ross, First**  
*Puffin*



**Jackie Ross, Second**  
*Grooming Pelicans*



**Jose Ferreira, Third**  
*Delicate Arches, Utah*



**Roger Chenault, HM**  
*Wood Stork*

COLOR SALON



**Carlotta Grenier, First**  
*Elephant Sea Lion Kiss*



**Dennis Thornton, Second**  
*Bristlecone Pine at Night*



**Lewis Bogaty, Third**  
*Puffin Stare Down*



**June Shihoten, Third**  
*Water Lilly*



**Albert Tang, Third**  
*Fall Spider*



**Carlotta Grenier, HM**  
*Young Magellanic Penguin*



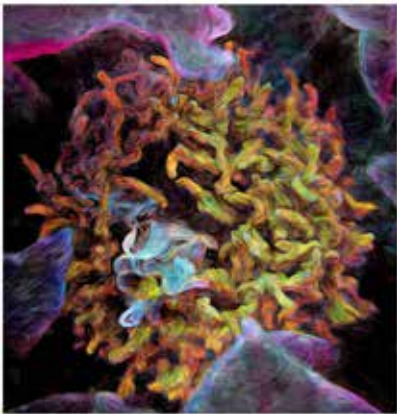
COLOR OPEN MIND



Anastasia Tompkins, First  
*Biker, Cologne, Germany*



Albert Tang, Second  
*City Rain*



Arnold Breisblatt, Third  
*Emerging Life*



Betty Leung, Third  
*View From Window*



Barbara Pollack, Third  
*Oklahoma City "Air Mail"*



Adelaide Boemio, HM  
*Tree Reflection*



Barbara Kapetanakes, HM  
*Toronto at Dusk*



Elinor Stecker-Orel, HM  
*Rainy Tulips*

# Everything You Always Wanted to Know About Wedding Photography

## *but didn't know who to ask*



By Chris Moore

*Please be aware that although this article is focused on wedding photography, the principles and observations apply to most forms of event photography coverage like, Sweet Sixteens, Confirmations, Bar/Bas/Bat Mitzvahs, Anniversary Parties, Birthdays, Retirement Parties and other social gatherings.*

**A**ve you ever wondered what it takes to be a wedding photographer?

Have you ever been to a wedding and marveled at the work that the wedding photographer does?

Do you have a solid understanding of photographic techniques, lens selection, color balance, exposure, and composition and feel comfortable behind the camera?

Most importantly... do you feel comfortable assuming the awesome responsibility being entrusted to you as the designated wedding photographer? Do you own and know how to operate your camera, lenses, and flashes. Do you have back-up equipment? (in case you have a failure in the field)

Most people have been to weddings where there was a professional photographer capturing all those special moments.

The photographer was tasked with creating and capturing memories that the couple will treasure for years to come as

their only real (not counting video of course) memory of their special day and the beginning of their new life together.

After all, the ceremony, limos, flowers, food, caterer, party and all the other services fade away the only real, tangible record that remains is the photographs and video (if they have one).

The responsibility, therefore, of the photographer/videographer is a big one. He/she must come away from the day with properly exposed, well composed, creative images that capture the essence of the day and the love/emotions the couple and their families share.

Most women have thought about and planned their wedding since they were little girls. To the Bride it's one of the most important days in her life. Grooms often agree that they are just there as a prop whose primary purpose is to help make the Bride look good.

For the photographer/videographer the day is usually quite long and can be

exhausting. Starting with the Bride getting ready, dressed and made-up and ending with the last dance and goodbyes as the happy couple drive off, the photographer/videographer will often put in a full 8-12 hours—and that's just the wedding day itself.

In addition to the actual photography on the big day the photographer/videographer will also be involved in many other activities.

The workflow can follow many paths but it's not uncommon to invest a full week or two for each wedding. This time is devoted to pre-production, sales, marketing, client meetings, vendor coordination, post production, album design and creation, laboratory collaboration and final delivery and balance collection.

It does take a special mind set to become a wedding photographer. It can be a stressful, demanding, challenging photographic experience.

I've sometimes referred to it as the Aberdeen Proving Grounds for developing strong people skills.

Knowing how to diffuse issues diplomatically and get the proceedings back on track is a sign of a true professional. Going into each wedding with the understanding that you know what you want but you'll take what you get with a large focus on preserving harmony and





not “rocking the boat” is also something to aspire to as you enter the rewarding field of wedding photography.

For a variety of the reasons mentioned here many photographers with whom I’ve spoken have said things like, “Oh you shoot weddings! I did that once. I’ll never do that again!” As I said earlier, the mind set has to be right and you should keep the big picture and your ultimate goal(s) in mind.

There are two basic approaches to shooting weddings.

**Ownership**—where you do everything... market, sell, hand-hold, pre-production, shoot (production), post-production, delivery and collection.

**Stringer**—shooting for another studio (often referred to as a “Weekend Warrior”). As a Stringer your responsibility is to contact the Bride prior to her big day and answer any questions she may have. Basically, I regard this as holding her hand over the phone and putting their concerns/fears to rest. Then you shoot the job and, finally, deliver the film/files (edited or unedited Raw) to the studio that hired you.

An important note here is that as an independent contractor, YOU own the copyright to any images you create when you press the shutter... NOT the studio you’re shooting for UNLESS the studio has you sign a “Work for Hire” agree-

ment. This document stipulates that for the term of the assignment(s) you are, in effect, an employee of the studio and as such have relinquished all rights to any images you create for them on their assignment(s). The WFH agreement effectively transfers the copyright ownership to the hiring studio.

Several years ago there were many more independent wedding studios than there are today. If you can locate a studio that is active and would be interested in having you assist then that is an excellent way to break into the field. There is no better way to learn than by doing or closely watching (and learning from) someone else who is doing.

Alternatively, you can venture forth on your own. Just be prepared for the unexpected and having to deal with people who can be “difficult.”

There are similarities and differences in different religions and ethnicities. Different cultures have different customs and ways to observe sanctities and religious protocols.

This is one reason why I recommend accompanying the hired photographer as an assistant so you can develop insights from experience and learn the idiosyncrasies of different faiths and ethnic groups. This experience will prove to be invaluable in preparing you to anticipate actions and events and will enable you to be

where you need to be at the appropriate times prepared to capture the “magic.”

## Equipment

Since photographing weddings with film equipment has pretty much died out (although there are still those who prefer it and have not embraced digital technology yet) this overview will deal with using digital equipment.

Camera choice is up to you but the camera you select should have interchangeable lenses (more options/viewpoints/perspectives), be able to shoot Raw files (with jpeg back-ups if you so desire). It should have autofocus, adjustable and auto ISO, ability to adjust white balance (color rendition). You should have a second body in case you have a failure with the primary body. No self-respecting professional will go out unprepared without back-up equipment. Whether you use a DSLR, full-frame, cropped sensor, mirrorless, micro 4/3 the choice is yours.

Lenses should cover wide angle, normal, portrait and telephoto ranges. You may also want to bring a macro lens or specialty lens like a LensBaby. Flashes should include remote and on-camera models. The number of choices here are huge. Camera shoe mountable speedlights are popular due to their large light output, small size/weight



and feature set. You may want to consider a hand-held flash bracket that positions the flash directly over the lens in both portrait and landscape orientations of your camera. You can go crazy with all the lighting options and equipment that are available but, when shooting a wedding, remember, less is more because you and/or your assistant(s) will be carrying all this gear throughout the day. The more compact you can be the better—just don't shoot yourself in the foot by leaving something essential home. In short, bring the essentials and back-up and nothing more.

Miscellaneous equipment and supplies include, things like filters, a color checker card (for white balance and color profiling—this is especially important if there are several cameras/photographers on the job and to keep color consistent), batteries, charger(s), a small tool kit like a Leatherman or Swiss Army knife, lens tissue, flashlight, notebook, Sharpie, pen/pencil, snack bar (for an energy boost), memory cards, laptop with cables, card reader, AC adapter/batteries, camera bag(s), tripod with head (pistol grip heads or ball heads are quick and easy to use and very helpful).

Raw vs. jpeg... I strongly encourage you to shoot all of your images in the RAW format. This will give you the "wiggle room" you need for correction after the shoot that jpegs just don't provide. It's kind of like Raw files are to negative film (wide exposure latitude) as jpegs are to slide/transparency film (very narrow exposure latitude). The bottom line is that often you can "save" an under

or over exposed Raw file and usually you can't with a jpeg. Since light intensities, qualities and characteristics are constantly changing at a wedding give yourself the room you need to fix things later if you need to.

**Pricing...** This requires you to factor in your experience, anticipated time to complete, expenses, and the investment you've made into equipment, seminars and workshops. Don't do yourself the disservice of undervaluing your work and/or your time.

As is often true in most fields, styles, trends and fashions come and go. Several years ago the hot thing in wedding photography was photojournalism. Brides were eager to have their weddings photographed photo journalistically because they had been to enough weddings where the photographer/videographer had taken over the day and prevented people from fully enjoying themselves and their friends because they were too busy "taking pictures."

The reality is that "wedding photojournalism" gave license to the "Uncle Louies and Aunt Harriets" who had no business behind a camera to step in and steal work from the established professionals. It was not uncommon for these wannabe Weekend Warriors to shoot an entire wedding without creating any beautiful portraits of either the Bride or the groom or the two of them together. When confronted about this their response was often (with a shrug of the shoulders): "Well you said you wanted photojournalism!"

Brides were taken in by the low prices

from relatives/friends and the proposed candid nature of their approach. That is NOT true photojournalism.

An example of what I mean is that during the Bride's first dance with her father to Daddy's Little Girl the photographer switches to a long lens (after getting the obligatory shots of the Bride and her Dad) and zeros in on the tear on Mom's cheek with the Bride and Dad out of focus in the background. A true photojournalist will focus on the emotions and the sentiments and capturing the "essence" of the day.

Bottom line... true wedding photojournalists are few and far between.

Uncle Louie, your cousin Jeff and Aunt Harriet are not, generally, qualified to be entrusted with such an important once-in-a-lifetime responsibility.

It's important to realize that what matters most is the personality and people skills of the photographer. Creativity, professional competence, quality of photographs and skill are secondary. A phenomenal photographer who is abrasive and rubs people the wrong way will starve. A mediocre photographer who people love and like right away will have more work than he/she can handle.

Having photographed hundreds of weddings over the past thirty plus years these are just a few of my thoughts, observations and conclusions about being a wedding photographer.

I hope this information is helpful to you and please feel free to contact me with any questions or feedback. □



# NYMACC 1ST ANNUAL IMAGE CRITIQUE

**NYMA** 

New York Metro Area Camera Council

Submit Digital online only  
(Color or Monochrome)  
To enter, check the  
NYMACC website  
([www.nymaccphoto.org](http://www.nymaccphoto.org))  
for details.



**SUNDAY, MAY 20, 2018  
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1:30-4:30PM**

**CRITIQUES BY:**

**FRANK DISPENSA**, PPA CERTIFIED, M.PHOTOG.CR.,APM  
**JACK REZNICKI**, CANON EXPLORER OF LIGHT

**ONE ENTRY PER PERSON  
\$5 (DIGITAL ENTRANCE AND/OR AUDIENCE FEE)**

**REFRESHMENTS**

PHOTO & VIDEO  
**Hunt's**

LARRY COHEN/OLGA TORRES: JANUARY 12



photos by Fuat Baran, Arnold Breisblatt & Julie Van Benthuyssen

ELINOR STECKER-OREL: JANUARY 19



photos by Arnold Breisblatt, Fuat Baran & Melanie Rush



## OPENING RECEPTION: JANUARY 21



photos by Dick Budnik

## COMPETITION 4A: JANUARY 26



photos by Arnold Breisblatt

## IT'S SNOW TIME



By Jerry Spette

Well, here we are approaching winter. When some snow arrives and there is a lovely blanket on the ground, there will be many gorgeous images out side, but exposures can be tricky. What we want, is to see texture in the snow, but at the same time, keeping it white. That little meter gremlin in our cameras wants all exposures to end up medium gray, so when shooting a scene where the snow fills most of the frame, we should remember to open up 1.5 to 2 stops of light above the meter's reading to keep the snow white. Use the camera's EV compensation dial. In other words, overexpose the snow to render it white instead of gray. Also, to get a more accurate reading from our camera's meter we can measure the light reflected off a gray card or similar object ie: street, rock, building, etc. Or, measure off the palm of a hand (filling the frame) and then open 1 stop. We must further insure that the light we are metering is the same as that falling on the snow area you are shooting. During the late daylight hours when the light turns nice and warm, the snow takes on a magical look and can probably be metered accurately with little or no compensation. Of course, bracketing is the way to insure proper exposures for you purists. Also, don't forget to convert to B&W for some of your images. I always use a PL (polarizer) filter for those bright blue cloud filled winter skies.

Camera batteries can quickly run out of power in the colder temperatures. Keep the extra battery in a pocket near your warm body. It is also a good idea to keep your camera and lens inside your coat to keep them warm.

Don't forget, when you come in from the bitter cold, you must let your camera and lens(s) warm up slowly to prevent condensation from forming. Keep it in the cold camera bag, and then let the car slowly warm them up.

Dress warm and have fun  
Happy shooting,  
Jerry

*Jerry Spette is a Salon shooter and Membership Host at the Color Camera Club of Westchester.*



## Sponsors of the Westchester Photographic Society

\*Ask for your discount from sponsors marked with asterisks

\*\* Discounts with WPS identification

### A.I. Friedman 937-7351\*\*

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[www.myphotocenter.com](http://www.myphotocenter.com)

### Color Group 769-8484\*

168 Saw Mill Rd. Hawthorne, NY 10532-1505

<http://colorgroup.com>

### Hunt's Camera 1-800-924-8682

100 Main St., Melrose, MA 02176-6104

[www.huntsphotoandvideo.com](http://www.huntsphotoandvideo.com)

### Thompson's Art Supply\*

184 Mamaroneck Ave., White Plains, NY 10601

### Photoworks 769-6425

465 Bedford Rd., Pleasantville, NY 10570

\*(restrictions apply)

### Mano Orel (members only)

Printing



Alan Samiljan, 100 Main St. Melrose, MA 02176 (781) 662-8822 [alansamhunts@gmail.com](mailto:alansamhunts@gmail.com)  
Follow me on Twitter for the latest deals on used equipment! @AlanAtHunts

Panasonic GX85 with 12-32mm lens. One of the best mid-price mirrorless cameras out there! Regular price \$799, now \$499! Quantities limited so call now!

Sony is offering a BONUS TRADE IN discount off the purchase price of the following cameras:

- Sony A9, \$500 Bonus
- Sony A7R III, \$300 Bonus
- Sony A7RII, \$200 Bonus
- Sony A7S II, \$200 Bonus

Trade in any working digital interchangeable-lens camera or lens and receive the value of the trade PLUS the BONUS! Don't have anything to trade? Call me, maybe I can help! This offer runs from 2/4/18-3/31/18.

Something we don't see very often are refurbished lenses from Tamron, one of the photo industry's leading lens makers. We will be receiving a very limited quantity of the following lenses. Call me now for special pricing, 781-462-2383!

Tamron 28-300mm f/3.5-6.3 Di VC PZD Lens for Nikon or Canon  
Tamron SP 180mm f/3.5 Macro Lens for Nikon or Canon  
Tamron SP 85mm f/1.8 Di VC USD Lens for Nikon  
Tamron 18-400mm f/3.5-5.6 VC Lens for Nikon  
Tamron 15-30mm f/2.8 Di VC Lens for Canon

We made a fantastic buy-in of luxurious 4V Design Camera Straps and we're offering them at 65-70% off! Click [here](#) to see what we have to offer, then call me at 781-462-2383 to order! I own two of them, the finest straps I have ever owned! [Here's a review](#) of one I like a lot, the Lusso Large. Regular price is 119 euros = \$141.55. Our price is \$31.24!

Used Gear (subject to prior sale):

Nikon 200-400mm f/4G VR lens \$2,299  
Nikon 24-70mm f/2.8 (non VR) \$949  
REFURB Sigma 35mm f/1.4 HSM ART Nikon \$749  
Canon TS-E 17mm f/4L lens \$1,799

Canon 200mm f/2.8L II \$549  
Canon 70-200mm f/4L IS \$729  
Canon 1.4x III \$229  
Canon 2x II \$139  
Leica Summilux-M 35mm f/1.4 ASPH (6 bit) \$2,999  
Leica Elmarit-M 24mm f/2.8 \$1,049  
Leica Elmar-M 90mm f/4 collapsible w/ Macro Eyes \$1,449  
Zeiss Batis 25mm f/2 for Sony E \$899  
Fuji 16mm f/1.4, \$749  
Panasonic 8mm f/3.5. micro 4/3, \$549  
Panasonic 7-14mm f/4, micro 4/3, \$599  
Panasonic Leica 45mm f/2.8, micro 4/3, \$469

...and something else you may want to know about:  
Canon has continued their printer rebate program. Now through February 28, 2018 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). We are including with it TWO packages of Canon 13x19" Luster paper, 50 sheets each, a \$100 value! Canon is offering a \$250 mail in rebate on this package, so your final cost is \$129.99! This printer includes a FULL set of ten pigment ink cartridges and is always reviewed very well. Call me now to get yours!

Hunt's and Canon are also offering an incredible special on the [Canon Image PROGRAF Pro-1000 17" Printer](#). Purchase the printer for \$1,299.99, and receive an assortment worth \$699.94 of 17x22" and 13x19" Canon paper! You can then send in your \$300 mail-in rebate, (\$400 rebate available if purchased at the same time as select Canon DSLRs). Your final cost is \$999.99 for the printer and \$699.94 worth of paper. Supplies definitely limited on this one. Call me now to reserve yours. Rebate runs February 1 - February 28, 2018!

Speaking of printers, Hunt's wants your INK & PAPER business! We stock Canon and Epson inks and paper from Epson, Canson, Moab, Red River, Ilford, Inkpress and Hahnemule. Call me for pricing!