

**Bold red texts
are
interactive links!**

FOCUS

Volume 86 - No. 4

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January 2020

**EVENT
NIGHT!**

M-J's WESTERN ADVENTURE JANUARY 22 by M-J Adelman

In September of this year, M-J spent three weeks in the western part of our country visiting a very special ranch and three national parks in the states of Montana and Wyoming.

She began her adventure with friends in Montana at the Triple D Ranch where she spent two mornings photographing a Siberian Tiger, Tundra Wolf, Canadian Lynx and Mountain Lion in unique and specially selected, natural environments. In the afternoons, they visited Glacier National Park to be followed with two more full days at the park and the Flathead National Forest that included Hungry Horse Dam.

Leaving her friends behind, M-J headed for Yellowstone National Park stopping for a day in Butte and one in Nevada/Virginia Cities before reaching the western gate of Yellowstone. "Yellowstone is incredibly vast and inviting," said M-J, "and there is no way you can see it all in a matter of 5 days." A return visit is on her list.

M-J ended the adventure meeting up with Tom and Laura Mace of Tripod Travellers and based

on their immense knowledge of the Grand Tetons National Park was able to see and photograph the wildlife and the amazing Tetons! "We even got to see and photograph a grizzly!" said M-J.

In January, M-J will talk about her adventure and show the many and diverse photographic opportunities one can enjoy while visiting the western part of our country.



Continued...

INSIDE THIS ISSUE

M-J's Western Adventure (1/22)	1-3
Message from the President.....	4
Photography and the "...ions," David Edgecomb (1/8)	5-6
Photographing Flowers, Linda Tommasulo (1/15).....	7-8
Focus On: Phil Olivo.....	9-10
Workshop/Lindsey Adler.....	11
Celebrating Photography's 50th Year - 1890.....	12-15
December at SPS.....	16
Traveling Exhibit.....	17

December Print Winners, General.....	18-19
December Print Winners, Monochrome	20-21
December Print Winners, Assigned.....	21-22
December Digital Winners, General	23-25
December Digital Winners, Assigned	25-28
Please Support our Sponsors.....	29-30
About SPS & Board of Directors.....	31
2019-2020 Season Calendar.....	32

M-J's Western Adventure

(Continued from page 1)



All photos © M-J Adelman

Check out more on the
Triple D Ranch:
<https://triplewildlife.com/>



M-J's Western Adventure

(Continued from page 2)



All photos © M-J Adelman





MESSAGE FROM THE PRESIDENT

Rich Schreiberstein

Whither thou goest, tryeth new technique

Many of our members travel throughout the country and the world on their photo journeys. Some of us don't get away much. While those peripatetic amongst us bring back stunning landscapes, portraits, and street scenes from the farthest corners, some of us shoot equally stunning scenes locally. Wherever and whatever you shoot, you can take advantage of different techniques to improve your photography.

Did any of you watch the YouTube video Linda Tommasulo posted on our Facebook page on December 29 titled "The Photo Critique"? Rarely do we get that kind of in-depth analysis of our photos and if you haven't seen it, take the time as it provides some good information to improve your photography. His commentary is specific to landscape but there are some advice nuggets applicable to many genres.

Some things I've learned, although I doubt I'm the first to discover any of them; perhaps I should call them "smack my forehead" moments, when the bulb finally goes on.

Stop shooting at eye level. Stop it. Everybody shoots at eye level. Get low, or if you're of a certain age, as many of us are, get a flip screen and avoid the ER. But don't only shoot level while you're down there, aim up. I have a 10-year-old grandniece who's just getting into photography. She blew me away with some of her recent photos because of her perspective. And, she may have been shooting at eye level, but her eye level differs from mine and I would not have seen what she saw.

Get close, remember Robert Capa's admonition, "If your pictures aren't good enough, you're not close enough." While there's some controversy over what he meant, I often repeat the mantra while I'm in post and recognize I should have walked across the damn street and captured the tattoo on the guy's neck and the cigarette smoke.

Turn around. This from my much older brother (we're nine months and three weeks apart).

Mostly applicable to street shooting, although I have used it shooting landscapes...just not sunsets; which would make absolutely no sense. We were out shooting in Reston, Virginia, a few years back, in the town center, when he told me to turn around and pointed at a restaurant where I got a shot through the window of some cooks bathed in steam. More than turning around, your head should be on a swivel always scanning.

Rather than get comfortable, get uncomfortable and stretch yourself. Try the hot fudge and salami. Get some legacy glass and an adaptor. They're cheap. I picked up a nearly pristine 50-year-old Vivitar 70-200mm, 2.8-4.0 with a macro focusing zoom on eBay for \$40 and a new K&F adaptor for \$25. I assure you I've had more than \$65 worth of fun with it. And when you get one, take it for a spin alone; leave your other lenses in your bag.

Shoot in bad weather. Just make sure your equipment is weather resistant or you have some way of protecting it. And don't be me walking into a recent deep snow at Thacher Park and having to remove myself from my boots to get out. I had the park nearly to myself, seeing one cross country skier in three hours. Many photographers don't shoot in bad weather. Put on your rain gear, head to downtown Albany, Schenectady, Troy and get those glistening reflections off the wet street. One of my oldest friends, we were lieutenants together in West Germany in the early 70's, made his bones with a *National Geographic* cover and photospread. He got started in Washington D.C. shooting in miserable weather and selling large prints to D.C. hotels for use in their rooms.

Shake those winter photography doldrums by trying a new technique at a new or familiar location.

Happy New Year to all and may this be a breakout year of perfect vision on your path to photographic success.

Rich



PHOTOGRAPHY AND THE "...IONS"

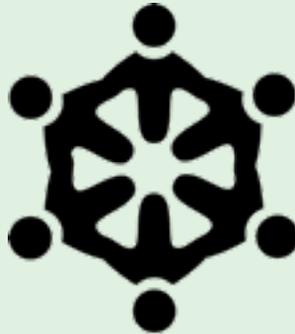
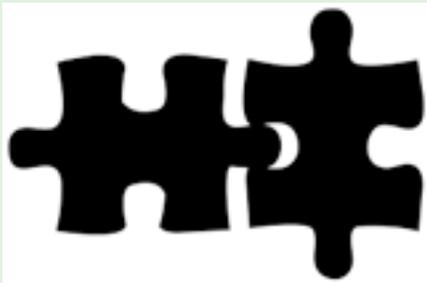
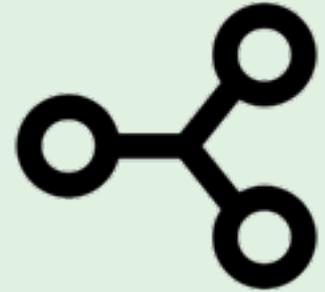
A journey into adding the "compelling" element to your photographic compositions.

JANUARY 8

by: David Edgecomb



Join us as we take a journey into exploring the thought process behind the creation of our images. Whether consciously or subconsciously, we all have a process. Many of us create imagery that we like and also get varying feedback on its impact from others. If you haven't given it much thought or don't have a process in order to produce compelling images consistently, this talk is for you. Even if you have a tried and true process, you may find it a helpful review and a memorable way to remember the steps in the process. Either way, it is my desire to help you discover a few new insights for how to bring more of yourself to the image creation process.



David Edgecomb (www.fedoraphoto.pro) is a photographer and IT professional residing in Becket, Massachusetts. He enjoys working from the beautiful and relaxing Berkshires where he is able to bridge the gap between a highly global, technical, and digital world and the basic natural rhythms of the cosmos. He designs and programs Internet applications that enable businesses to enhance customer service and work more efficiently. That work requires his skill to break down complex concepts into simplistic terms, a perceptive skill that is also present in his imagery.

David has produced imagery for events, gatherings, products, social media, and advertising. He is the founder and facilitator of the Berkshire Photo Gathering (www.berkshirephotogathering.com.) An organization dedicated to inspiring and promoting local photographers. He enjoys sharing his knowledge in order to empower and encourage others to follow their passion. As a full-time student of life, he is continually engaged in learning in order to create that which did not exist yesterday.



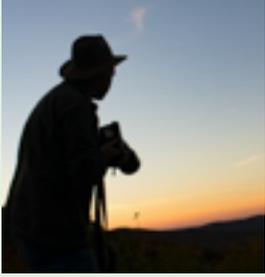
© Ed Fritz



Continued...

More about David Edgecomb

(Continued from page 5)



My Imagery

I aim to document events, people, and places to discover and preserve memories that elicit emotions and connection. In essence, to capture those moments that reveal, remind, and connect us to a special time and place in our life; a resting spot, of sorts, to contemplate fully everything that a moment represents.





PHOTOGRAPHING FLOWERS JANUARY 15

by: Linda Tommasulo

Macro and flower photography is one of my passions. Perhaps it's because it's what I started with many decades ago. I was privileged to have taken a number of workshops with a very gifted macro photographer, Nancy Rotenberg. Sadly, she left this earth way too soon; but somehow I always hear her voice in my head when I am out photographing flowers. ("Watch your backgrounds!")

I also found that, having started with macro, I tend to look more for details and "little things" that others may just pass by (camera in hand, or not). Trust me, a good deal of the beauty in this earth is in the "little things"!

My presentation will be in three parts: "Why Photograph Flowers," an introductory slide show and, finally, some tips to help you improve your flower photography. My goal? Perhaps the next time you're out photographing flowers you'll hear my voice in your head!

I am looking forward to sharing my passion for flower photography with you. Hope to see you all on January 15.



Continued...

PHOTOGRAPHING FLOWERS

(Continued from page 7)



See Linda's flower photography
- and more -
on her website:
<https://linda731.wixsite.com/lindatommasulo>



FOCUS ON

Phil Olivo

(Key the "Star Wars" Theme)

A long time ago in a city far, far away, a young college student found a 35 mm camera, and being an upstanding person, turned it to campus security. 30 days later the camera, a manual focus and match needle exposure Mamiya Sekor, was returned to him as no one claimed it.

This fortuitous event was the start of a beautiful friendship which would span his entire life and impact how he saw the world!

My first rolls of film were a complete disaster! What's this ASA dial do? What happens when I turn this dial with "F" numbers? I remember fondly that the local camera shop actually didn't charge me to develop a roll of film because it was blank! Clearly there were some growth opportunities here! Reading, experimenting and taking photography and darkroom courses started me on my long journey improving my craft which continues today.

Living in an apartment didn't give much space for a darkroom and my father had a problem with my taking over the bathroom to process and print those "d** pictures." This impasse was solved when I waited until my parents were out of the house and emptied a small kitchen pantry and converted it into a darkroom! There was a very serious parental counseling session upon my parents' return, but recognizing my problem solving ability, the converted space was maintained as a darkroom. Unfortunately there were more discussions about those "d** developer stains and fixer smells. "

As my craft improved so did the equipment. I moved from the Mamiya Sekor to a Canon AE1, Nikon D90s and then to the digital world with a Nikon D100, Nikon D300 and finally my current camera, a Fuji XE 3. The darkroom, with its enticing aromas and brown finger tips, was left behind as Lightroom and Photoshop beckoned!

Although I concentrate on monochrome, travel, urban landscapes and fine art photography, I describe myself as an eclectic photographer...readily photographing anything that interests me. I am now working to improve my landscape photography and expect to focus on this concentration in the coming year.

Ever grateful for the friendships and learnings from the Schenectady Photographic Society membership, I have given back to the society by serving as its president, print chair and PSA coordinator.



"Galway Boats" © Phil Olivo



"Arches and Curves" © Phil Olivo

Continued...

FOCUS ON: Phil Olivo

(Continued from page 9)



"Dancing Feet" © Phil Olivo



"Irish Cottage" © Phil Olivo



"Monochrome Reflections" © Phil Olivo



"Signs" © Phil Olivo

Check out some more of Phil's images at <https://philolivo.com/>



"Rubber Duckie You're the One" © Phil Olivo

LINDSAY ADLER WORKSHOP

Finger Lakes Professional Photographers Society of New York
continuing education:



COMING APRIL 19, 2020: FULL DAY

LINDSAY ADLER

\$99

**Location:
Quality Inn,
Waterloo NY**

Join us for Lindsay's Upstate NY presentation "In Search of Creativity: Creativity in-camera & Photoshop" for a full day of mind blowing learning from one of photography's top photographers and instructors.

Lunch and accommodations available at extra cost.

PPA Merit for PPA Members with PPA number.

For more info on the presentation see our Facebook page:
www.facebook.com/groups/FingerLakesPPSNYS

For more information or to register contact

Al Knataitis at 315-945-4867 or email: aknataitis@gmail.com.



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A CELEBRATION OF PHOTOGRAPHY'S 50th YEAR - 1890

by Nick Argyros

The Photography Center's Library includes the entire run of one of the most influential publications in photography's history: The American Annual of Photography and Photographic Times Almanac. From the 1880s to 1953, this huge annual compilation of photographic information provided news about the latest innovations in optics, in chemicals, in cameras, and in the display of images.

In 1890, this volume included 350 pages of articles by various authors with a separate advertising section of 100 pages.

Let's set the scene. You are enthused about improving your skills to produce photographic images, to advance the craft of capturing in a permanent image the likeness of nature and persons. (The concepts of photography as "art" or the capability of "stopping" fast moving subjects as a "moment in time" were not yet in the popular vernacular).

It's November 1889 and you peruse the eagerly awaited volume of the American Annual -- for which you paid 50 cents plus 12 cents postage direct from the publisher, Scovill and Adams Co., one of the biggest in photography. The hard-cover "Library" edition of the American Annual was available for a dollar.

Since most of the content was written in 1889 or earlier, few readers would realize a revolution in the field was underway, fueled by new technology, and soon to cause economic upheaval in the field for professionals and amateurs alike, resulting in bankruptcies and the making of a few millionaires.

During the previous 50 years of photography, two competing methodologies were employed in photography. From the first -- the Daguerreotype, the procedure published by Louis Daguerre in France in 1839, and subsequently the ambrotype

and tintype, each of which recorded the image on the same substrate material that was in the camera (for example a copper plate, a glass plate, an iron plate, each the same size as the final product). Each image thus was one-of-a-kind. The item upon which the image was recorded in the camera became the product.

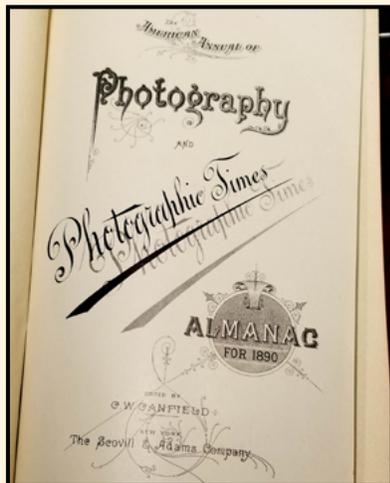
Second, co-existing with the Daguerreotype (indeed "developed" even earlier) was the kallitype process invented by William Henry Fox Talbot in England (1835) which permitted multiple copies of a positive image to be made from a negative. The landed Fox Talbot had resisted filing for a patent and publishing his procedure until his mother forced him to immediately after Daguerre's process was known. History has thus denied him being the first to use light to produce an image, a 'photo' 'graph'.

As this process was improved, it came into very popular use making multiple copies of Carte de Visite and later cabinet cards. At some point, the generic process called wet-plate collodion as used by tintypists was used to coat a glass plate to make a negative. The wet plate had to be coated in the dark with a light-sensitive emulsion, inserted in a light-tight holder, placed in the camera and exposed, all while still moist while the emulsion was still sensitive to light.

By 1880, the much more convenient manufactured dry plate had replaced the wet plate to produce a negative on a sheet of glass. In fact, one George Eastman, an assistant bookkeeper at a Rochester bank, was devising improvements in the manufacture of dry plates. He obtained a patent for same in 1880. Thus began the Eastman Dry Plate Manufacturing Co.

Prints made by the negative process were contact printed, meaning the print was the same size as the negative. An 8x10 print required a glass plate of 8x10. Only the most intrepid and dedicated photographers would carry a dozen plates and a bulky camera out in the field. Since there was no commercial value to outdoor images, very few exist from before 1890. Commercial studios were popular and almost all photos were portraits made

Continued...



A CELEBRATION OF PHOTOGRAPHY'S 50th YEAR - 1890

(Continued from page 12)



in well-lighted studios (natural light, of course, beamed via skylight in upper floor studios, or perhaps by

flash powder ignited during a long exposure).

By 1890, the tintype process was eclipsed by the dry plate. But in this year, a photographic revolution was underway, while only briefly mentioned in the articles in the Annual of that year.

As you delve into this annual compilation, you find the first 15 pages full of notifications of other publications, especially by the Scovill and Adams Co. Then there are several pages of almanac entries of sunrise and sunset times in NYC since daylight was essential. There was very limited electrical distribution to permit usable indoor lighting, but within a few years, light bulb improvement and AC electric service allowed studios to abandon the skylight and smoky flash powder as light sources).

Page 4 of the American Annual begins with a listing of Photographic Societies starting with the Albany Camera Club, recently established in 1887, with President Dr. Samuel B. Ward and 28 members meeting monthly at 20 Pearl Street.

Even Watertown, NY, had 10 members in the Amateur Photographic Association. The Boston Camera Club (1882) had 117 members; Buffalo Camera Club (1888) had 42; Syracuse Camera Club (1886, 56); Rochester's (1888) met weekly (!) with 60 members. Except for two clubs, the farthest West were in Minneapolis (1887, 120 members) and St. Louis (1885, 53 members whose "Club House has a large hall, office, vestibule, reception room, and darkroom in the basement. Billiard tables and bowling alley will be added").

Out west, there were only the Pacific Coast Amateur Photographic Association in San Francisco (1883, 79 members) and the Oregon Camera Club in Portland (1886, 25).

This proliferation of camera clubs in the mid-1880s, established by, of and for the growing

amateur interest in the expanding popularity of photography, to share, as SPS does currently, in the progress and knowledge of the medium, no longer the exclusive province of professionals. An expanding industrial economy and growing middle class with leisure time, with publications like the American Annual, abetted this expansion.

In Western NY, there was a University of Chautauqua School of Photography teaching lessons in the preparation of photographic chemicals among other topics.

Page 32 showed a listing of 20 hotels that "offered dark-rooms outfitted for use of tourist photographers" with Lake George hosting two such accommodations of a total of ten in NYS. Nine others were scattered among the states with one in Canada.

Appendices showed 33 pages of "standard formulae and recipes" followed by 30 pages of technical tables including recently standardized f-stops and exposure compensation tables.

Over 100 patents issued in the prior year for photo-related inventions are listed, including:
#402,214 "Photo plate developing trays by T. S. Wiles of Albany
#407,647 "Photograph roll holder by George Eastman of Rochester
#408,596 "Camera" [no detail description] by George Eastman of Rochester

On the many intervening pages, some of the submitted articles include images made as engravings from photographs with both the photographer and the engraver acknowledged. There are a few beautiful brown-tone gravures, a process requiring individual printing of each page to be bound with tissue interleaves into the book.

A substantial portion of content was devoted to chemical processing of plates with many variations in developing procedures; one article described how to make a holder for a glass plate negative to be projected through the camera that had made it, to project an enlarged image -- there were no "enlargers" as we know them at that time.

Looking on page 53 -- "Photographing Bats" by S. [Seneca] R. [Ray] Stoddard complete with a pho-

Continued...

A CELEBRATION OF PHOTOGRAPHY'S 50th YEAR - 1890

(Continued from page 13)

tograph of his work at Howe's Cave. This most famous and prolific of Adirondack photographers wrote "In the early dusk of summer evenings and until darkness finally hides their flight, bats



in countless numbers issue from the mouth of Howe's Cave, Schoharie, NY, and flutter

about in erratic pursuit [of their insect prey]...Catch one of these uncanny creatures of darkness and he protests against it."

Several other articles of local interest elucidated the milieu of photography at the time. For example:

On page 37 "The portrait of Edison gives an excellent idea of this prominent figure in the electric science of today, from whom photography will benefit if his promised Photophone [sic] one day will become accomplished fact." [We are left to wonder if Steve Jobs was channeling Thomas Alva.]



On page 42 Henry Harrison Suplee discusses a topic still resonating today "The Ethics of Hand Cameras." "With the advent of the numerous styles of small and inconspicuous hand cameras, there has arisen a matter of some social importance. The temptation to photograph anything, regardless of the approval or wish of the subject ... a little talk about this is timely." [indeed] Best to be a "gentleman" and "well-bred" and refrain he importunes.

On page 137 For the amateur printer who does not coat their own emulsions, Aristo paper's pre-sensitized product was "infinitely superior to the albuminized paper."

On page 210 about Rensselaer Manor "Albany three years ago celebrated its Bi-Centennial ... which makes her venerable. The home of the Van Rensselaers has stood in almost solitary majesty for years in charge of a custodian.

The rooms are almost entirely dismantled, but its stately entrance hall, 33 feet wide, still holds the staircase and wallpaper made in Holland before we became a nation. The mansion now stands exposed to the open glare of the sun and the destructive power of the elements. [A history of the family ensues with references to Gen. Philip Schuyler and Alexander Hamilton.] Included is a photograph of the Mansion by Catherine Wood Barnes.

There were only three articles in the 1890 edition that talked about film and Eastman, like when the ocean retracts just before the oncoming tsunami.

On page 34 "A new film of the Eastman company deserves notice on account of its novelty and general excellence ... Drawbacks such as curling up of films when taken out of the frame after printing will doubtless be done away with.... Nothing can be lighter than a camera fitted with a roll holder."

On page 157 "Wonderful achievements in the photographic world have followed each other with such rapid succession of late years, that we are no longer startled at anything short of the miraculous. [The public has waited for years for such like Eastman's transparent film for roll holders.] "There has been a most urgent demand for a flexible transparent support for the photographic negative. As far back as 1870 Daniel Spill, the inventor of celluloid said 'on a future day I hope to offer a flexible substitute for the glass negative.'"

Due to many cavils by those resistant to change, published elsewhere about this new film technology, the author was compelled to add: "...Now that photographers have got what they have been crying out for years, let them set aside their prejudice and try it for themselves and they will find no further use for the heavy and breakable glass plates. The days of glass for photographic purposes ... are numbered." [Nevertheless glass plates continued to be used by professional and amateur photographers up until the 1920s.]

Continued...

A CELEBRATION OF PHOTOGRAPHY'S 50th YEAR - 1890

(Continued from page 14)

On page 212 Among the few mentions of film as the future for recording images, W.H. Walmsley



cites earlier efforts to produce a flexible medium. In 1885, the Eastman company “placed upon the market their Negative Films which consisted of a paper support to a coating of sensitive gelatin emulsion. The opacity of the paper made for slow printing whilst the grain of the paper was very perceptible rendering the production of fine detail impossible.”

“A roll holder issued with the films [were] capable of containing as many as 50 exposures”

From England came “Vergara film ... consisted of insoluble gelatine ... but it could not resist the varying conditions of atmospheric changes expanding with damp and becoming brittle in dry weather.” [Presumably no connection to the current popular actress by the same name]

Before Eastman, two manufacturers of sheet film in the common plate sizes were located in Boston and Philadelphia, the latter “exported in immense quantities to England and other countries.” ...

“Meanwhile, a quiet, thoughtful, earnest little man in Rochester was ceaselessly working at the knotty problem and with a measure of success the world now knows...a film transparent as glass, perfectly flexible so it can be wound upon spools.”

The 1890 volume includes many articles about chemical formulas and processing techniques, but very little was written about camera equipment (except for announcing the introduction of roll film holders) presumably because that was the only modification required to the existing view cameras of the day. Until the Kodak camera in 1888, the basic design of cameras had not changed for decades.

There were no articles about mechanical issues such as shutters presumably because this item was made by a relatively few companies and

adapted to existing lenses and cameras. At the time, shutters had two basic settings -- for time exposure or for “instant,” meaning about 1/30 second.

Likewise there were no articles related to optics, despite the wide variety of sizes and formulas of lenses available from many manufacturers, presumably because this important component with its production complexity was beyond the do-it-yourself topics prevalent in the book.

In a brilliant marketing coup that further signaled the supremacy of film over glass plates, the Eastman Dry Plate & Film Company introduced the first Kodak camera in mid-1888. It came pre-loaded with roll film enough for 100 exposures of 2-1/2 inch circular images. Two similar models were issued in 1889, one for 3-1/2 inch diameter prints. The cameras were returned to Rochester where prints were made from the negatives. These were shipped to the photographer together with the camera reloaded with fresh film. The cameras were marketed to the growing cadre of amateur photographers and could be hand-held for 1/50 second. The improved #3 and #4 models were introduced in 1890 and continued in production for 7 years. Additional cameras for user-loadable film were issued before the turn of the century.

Except for the citations mentioned above, the new cameras and film had not penetrated the market sufficiently for review in 1889 or earlier, when most of the articles in the 1890 volume were written.

But the revolution was underway.

Footnote: The Scovill and Adams company (publisher of the American Annual) eventually merged with the largest photographic company E. T. Anthony & Co to become “Anthony Scovill” which we know as ANSCO of Binghamton NY, eventually to become the main competitor of Eastman Kodak Company. Now you know the rest of the story.

Delve more into the history of photography at Nick's

PhotoCenter of the Capital District

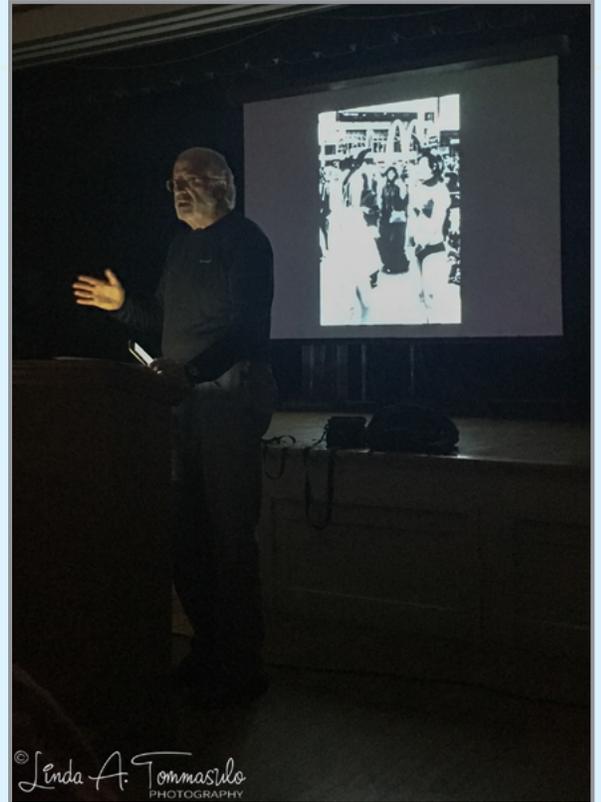
404 River St., Troy

DECEMBER AT SPS



© Rich Schreiberstein

SPS's dear friend, Dr. Jeff Perkins, came back to his old stomping grounds to give us lots of tips and tricks to improve our street photography.

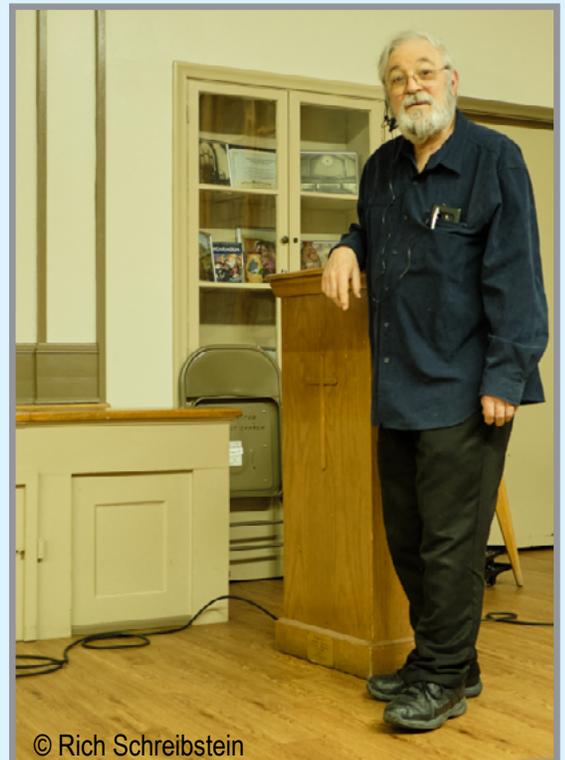


© Linda A. Tommasilo
PHOTOGRAPHY



© Linda A. Tommasilo
PHOTOGRAPHY

Elena Keesee wowed us with her creative assigned topic print:
"Bending Space."
(Judges: Dana & Tim Schaffer)



© Rich Schreiberstein

Nick Argyros took time from his duties at The PhotoCenter of the Capital District to judge our projected images.

TRAVELING EXHIBIT

2019-2020 Season Schedule

Here are the confirmed dates (so far) for our Traveling Exhibit for the coming season. All members (Yes...you MUST be a member) are encouraged to participate. Members who have not previously participated will be given preference. Images must be framed and ready for hanging (i.e., wired). In general, there are no size restrictions (but, we ask you to be reasonable when it comes to larger prints). There are also no restrictions

as to subject matter (see exception for August/September 2019 below), frame and mat colors, canvas prints, metal prints, etc. Details on photo collection and specific exhibit dates/times will be forthcoming.

If you'd like more info, contact the Traveling Exhibit Coordinators at:
travelingexhibit@spsphoto.org

CALENDAR 2020

January & February

Beltrone Living Center

6 Winners Circle, Albany, NY 12205
(518) 459-2857, X 303

March

Voorheesville Public Library

51 School Rd., Voorheesville, NY 12186
Mon–Thurs/9:30–9; Fri/9:30–6; Sat/10–5;
Sun/1–5
(518) 765-2791

April

Uncommon Grounds

402 Broadway, Saratoga Springs, NY 12866
Mon–Thurs/6–10; Fri/6–11; Sat/6:30–11;
Sun/6:30–10
(518) 581-0656

May & June

Spectrum 8 Theatres

290 Delaware Ave., Albany, NY 12209
(518) 449-8995

July & August

The National Bottle Museum

76 Milton Ave., Ballston Spa, NY 12020
Fri–Tues/10–4
(518) 885-7589

September - November

Mabee Farm Historic Site

110 Main St., Rotterdam Junction, NY 12150
Tues–Sat/11–4
(518) 887-5073

December

Saratoga Springs Visitor's Center

297 Broadway, Saratoga Springs, NY 12866
Mon–Fri/9–5; Sat/9–6; Sun/10–3
(518) 587-3241



© Rich Schreiberstein

Hanging at
Beltrone
Living Center

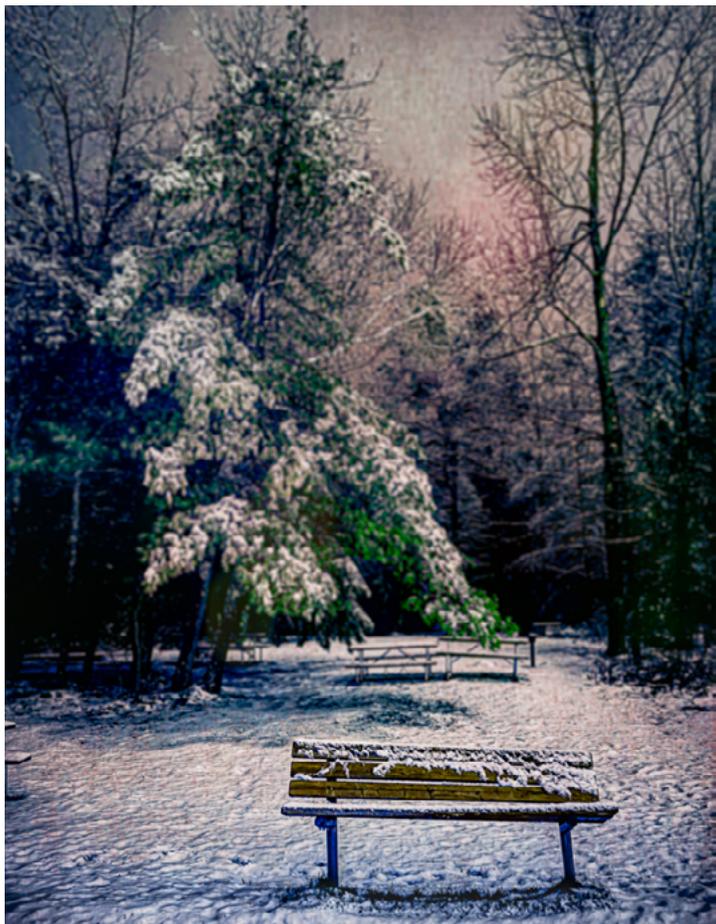
An opening
reception will be
held on
Thursday,
January 9 from
4:00–5:00 pm.
All are invited to
attend.



© Rich Schreiberstein

DECEMBER PRINT WINNERS

GENERAL



1st Place
"Abandoned Bench"
© Sean Sullivan

PRINT JUDGES:

Dana and Tim Schaffer. This husband and wife team up to photograph weddings using different but complementary perspectives to produce uniquely beautiful, artistic coverage. In addition, as full-time photographers, Dana and Tim specialize in high school senior portraits and extensive commercial work.



2nd - "All the Comforts of Home"
© Phil Olivo



3rd Place - "Moss Grows Fat on a Rolling Stone"
© Jeana Caywood

DECEMBER PRINT WINNERS

Honorable Mention

GENERAL



"Falling for Color!"
© Jeana Caywood



"Blue Flower Reflection"
© Jeff Plant



"Dutch Mantle"
© Ray Henrikson

To view these, and other competition photos, check out our website:

www.spsphoto.org

Click: Competitions then
"Print" or "Digital Image"

DECEMBER PRINT WINNERS

MONOCHROME



1st Place
"Switches"
© Sean Sullivan



2nd Place - "City Mosaic"
© Linda Tommasulo



3rd Place - "Gourd Fest"
© Sonya Ward

DECEMBER PRINT WINNERS

MONOCHROME



“Stump and Shed”
© Phil Olivo

Honorable Mention

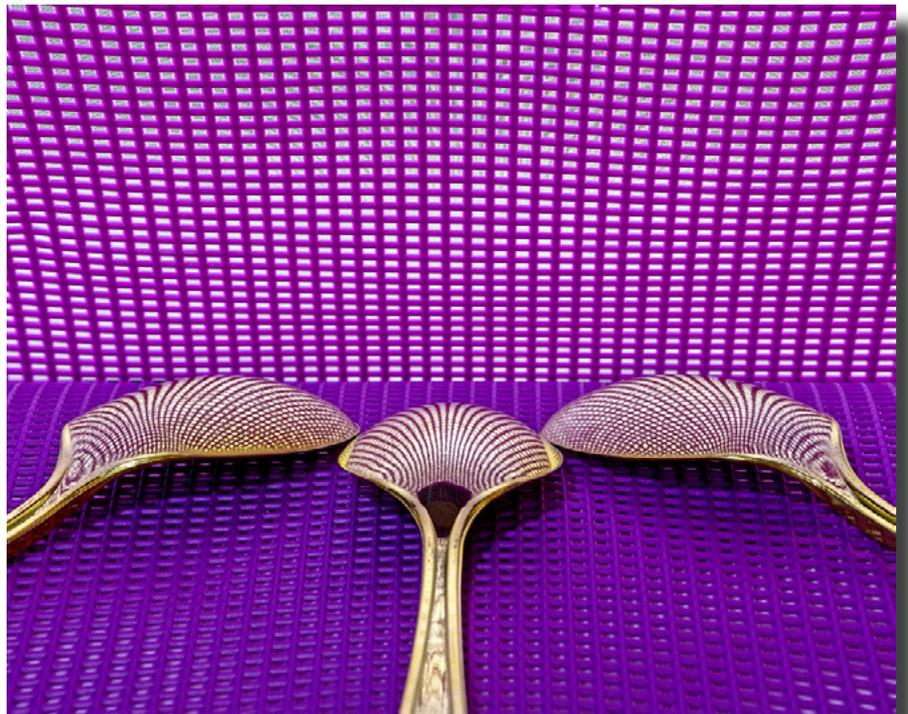


“Black Creek Marsh”
© Rich Schreiberstein



“Strollers”
© Rich Schreiberstein

ASSIGNED



1st Place
“Bending Space”
© Elena Keesee

DECEMBER PRINT WINNERS

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2nd Place - "Yuletide" - © Ed Fritz
(Photo not available)

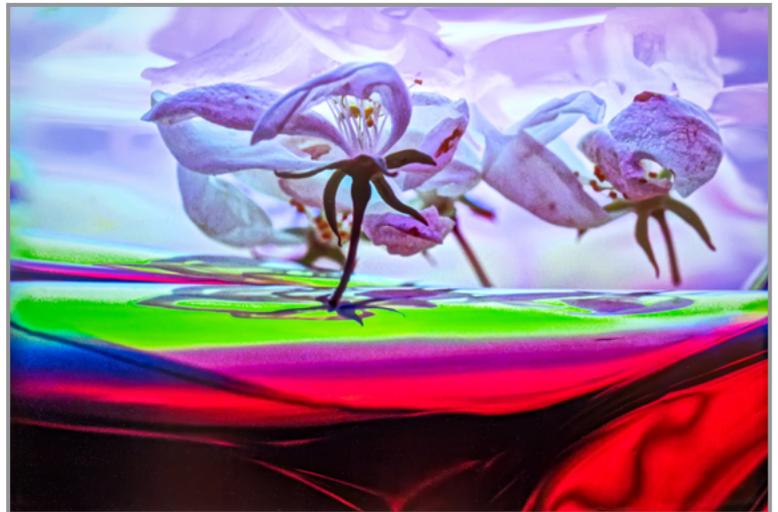
3rd Place
"Rowan Berries and Plumpricots"
© Elena Keesee



Honorable Mention



"Flying What-Ya-Ma-Call-It"
© Sean Sullivan



"Tiny Dancers"
© Jeff Plant



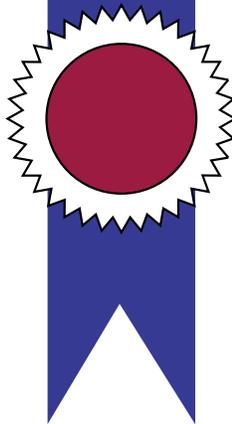
"Back by 1:00"
© Jeana Caywood

DECEMBER DIGITAL WINNERS



1st Place
"Oregon Coast"
© Bill Lanahan

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2nd Place
"Foggy Night at the Lighthouse"
© Jeana Caywood



3rd Place
"Stitched to the Core"
© Denise Kemp

DECEMBER DIGITAL WINNERS

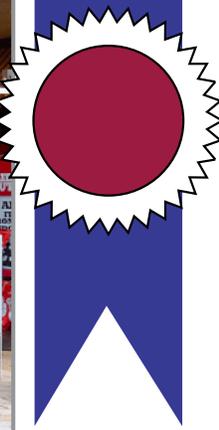


4th Place
"Good for One More Snowfall"
© Barb Lawton



5th Place
"Fashion Consultation"
© Phil Olivo

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Honorable Mention



"Macarons for Santa"
© Elena Keesee



"The Runner"
© Jeff Plant

DECEMBER DIGITAL WINNERS

Honorable
Mention



“Smelling the Rose”
© Sonya Ward



“Pop Again” / © Nancy Pfuntner



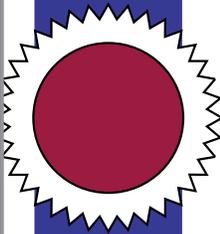
“Mining Shacks”
© Bill Lanahan

Assigned
Topic:
“Top Down”

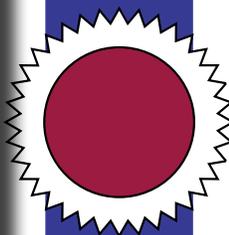


1st Place:
“Follow the
Yellow Brick Road”
© Joe Cotroneo

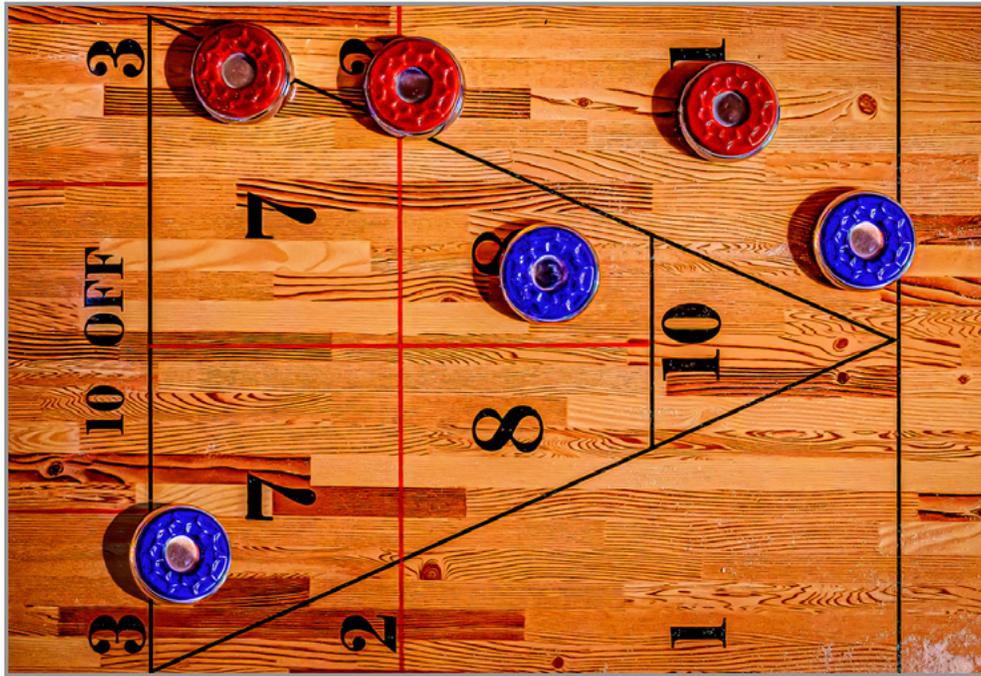
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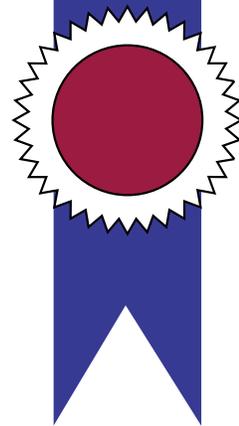
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DECEMBER DIGITAL WINNERS



2nd Place: "Shuffle" / © Sean Sullivan



3rd Place: "Rooftops"
© Nancy Pfuntner



4th Place: "Red Ant"
© Joe Cotroneo

DECEMBER DIGITAL WINNERS



5th Place
"Sense of Time"
© Sonya Ward

Honorable Mention



"One More to Go"
© Barb Lawton

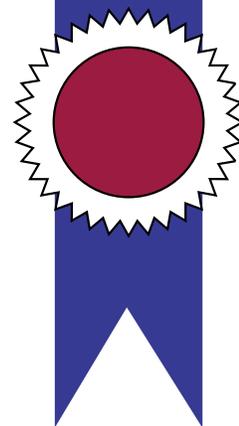
Digital Judge: Nick Argyros

After 30 years conducting research in the Education Department, **Nick Argyros** retired to establish a unique PhotoCenter with an exhibition gallery, museum, library, and Dr. Nick's Photo Emporium. Nick has been an SPS past secretary, group chair and president.



"Quinta da Regaleira Sintra, Portugal"
© Elena Keesee

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To view these, and other competition photos, check out our website:

www.spsphoto.org

Click: Competitions then
"Print" or "Digital Image"

DECEMBER DIGITAL WINNERS



Honorable
Mention

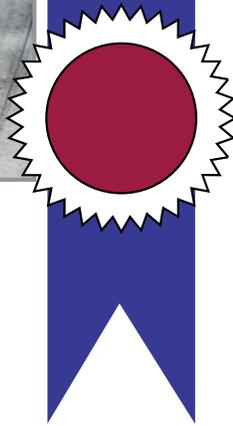
“Peering Into the Maw”
© Elena Keesee



“Sabrett”
© Linda Tommasulo



“Boston MFA”
© Fred Moody



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IT'S GETTING COLD OUT THERE!

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.

NOTE: *We will soon have a system whereby you will be notified by text message in the event a meeting is canceled.*



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**For Camera Club Specials...
Ask for Alan Samiljan, at (781) 462-2383.
His hours are usually 8:30-5:00pm,
Monday, Tuesday, Thursday, & Friday.**

**Leave a message or send an email
(asamiljan@huntsphoto.com),
and he'll get right back to you.**



New Camera's Alert!
**Canon 90D, Sony A7R4, and just
announced to be released, Nikon D6!**

TRY A HUNT'S WORKSHOP!

You may (or may not) know, that Hunt's runs and sponsors a number of photo walks and workshops throughout the year. Their one-day photo walks and workshops take place generally at one of their many locations (sadly, not in our area). However, they also run "Photo Adventures" that are well worth investigating.

Here are a few of their upcoming Photo Adventures:

Vermont in Winter (Woodstock, VT)

Thursday February 27–Sunday March 1, 2020

Featuring classic New England and winter landscapes

All skill levels welcomed

Physical Activity: Low/Medium.

Instructors: Don Toothaker

Price: \$595.00

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 10 attendees

Birding Along the Space Coast (Titusville, FL)

Wednesday, March 25–Sunday, March 29, 2020

Featuring numerous birding photography opportunities

All skill levels welcomed

Physical Activity: Low/Medium.

Instructors: Don Toothaker & Mark Buckler

Price: \$1595.00 (lodging and on-site transportation included)

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 10 attendees

Wild Horses in Utah

Monday April 20–Friday April 24, 2020

Featuring wild horses and stunning landscapes

All skill levels welcomed

Instructors: Don Toothaker with Jeff Swinger & Robert

Fletcher from Canon USA

Price: \$1495.00

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 15 attendees

Spring in Solon, Maine

Thursday June 4–Sunday June 7, 2020

Featuring classic New England in the Spring

All skill levels welcomed

Physical Activity: Low/Medium.

Instructor: Don Toothaker

Price: \$1295.00 (lodging, food and on-site transport. incl.)

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 6-8 attendees

The Bold Coast of Maine, Lubec

Tuesday July 7–Sunday July 12, 2020

Featuring coastal views in the fishing village of Lubec and

Puffins! ***Passport is required***

All skill levels welcomed

Instructors: Don Toothaker & Guest Instructor

Price: \$1495.00

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 13 attendees

Italy's Amalfi Coast and Beyond

Sunday, August 23–Monday, August 31, 2020

A photographic journey along the most beautiful coast in

the world ***Passport is required***

All skill levels welcomed

Instructors: Don Toothaker & Laura Gingerich

Price: \$5100.00 (some lodging and local transportation

included)

Recommended prerequisite: Basic knowledge of your camera

Note: Registration and transportation handled by Hunt's

travel agency

Montauk Point & Long Island's East End

Thursday September 17–Sunday September 20, 2020

Featuring lighthouses, distinct shorelines, and historically

significant locations • All skill levels welcomed

Physical Activity: Medium.

Instructor: Rick Berk

Price: \$695.00 (includes on-site transportation only)

Recommended prerequisite: Basic knowledge of your camera

Group Size: Limited to 7 attendees

Check out all of Hunt's Photo Walks, Workshops and Adventures:

<https://edu.huntsphoto.com/>

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You must be a registered user of the Frame Destination website as a SPS member. (Note: The discount is not valid with other discounts, and will not work for non-members.)

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. Chat or 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. To learn more about us you can check out our About Us Video here: <https://www.framedestination.com/about-us>

DIGITAL IMAGING SERVICES

by Jim Craner

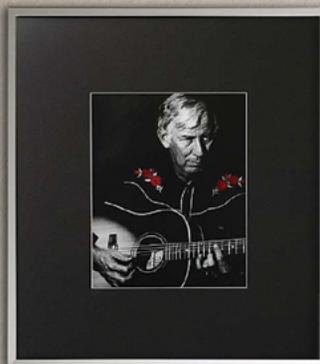
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ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



For more than 85 years, the Schenectady Photographic Society has been the meeting place of photographers of all levels—from beginners to serious amateurs to professionals—with the goal of exploring and sharing their love of photography. Members throughout the Capital Region meet primarily on Wednesday nights to engage in various competitions (print, projected, photo essay and more), enjoy member round-table discussions, guest speaker presentations and hands-on mentoring to further their knowledge, creativity and inspiration. Occasional field trips give us the opportunity to expand our photographic vision; and frequent exhibits in the local area allow us to share that vision.

In addition to our monthly print and projected competitions, we are challenged with an assigned topic—encouraging participants to venture out of their comfort zones. Members participating in competitions receive specific commentary and suggestions to take their images to the next level. Don't wish to compete? That's OK too. Observing competitions is always an inspirational and learning experience.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious. Check out our calendar on the last page (season runs from late September to mid-May) and join us! Visitors are always welcomed...especially those who have a passion for photography.

*It's not about being better
than everyone else...
it's about being better than you were.*

SPS BOARD OF DIRECTORS 2019-2020

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president@spsphoto.org

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vp@spsphoto.org

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Digital Group..... Sean Sullivan & Joe Cotroneo

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Judge Coordinator Jeana Caywood

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Field Trip Coordinator Brian Sherman

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travelingexhibit@spsphoto.org

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Judy Breslau & John Ogden



Connect with the Schenectady Photographic Society:

Website: **www.spsphoto.org**

Facebook Group: **https://www.facebook.com/groups/schenectadyphotographicsociety/**

Facebook Page: **https://www.facebook.com/schenectadyphotographicsociety/**

Instagram: @schenectadyphotographic

THE FOCUS NEEDS YOU! For articles, suggestions, and member profiles (bios/photos).

Contact Linda at **newsletter@spsphoto.org**.

SCHENECTADY PHOTOGRAPHIC SOCIETY 2019-2020 SEASON CALENDAR

Meetings start at 7pm and are held at the First United Methodist Church, 603 State Street, Schenectady, NY.

(Parking and entrances are on Chapel Street, a one-way street off Nott Terrace.)

This schedule is a work in progress and is subject to change!

September, 2019

9/25/19.....Opening Night

Print critique & member vote for best image to win \$25 Amazon Gift Card. Hosted by Rich Schreiberstein.

October, 2019

10/2/19.....Print Competition

Assigned Topic: Long Exposure (30 seconds +)
Speaker: Connie Frisbee Houde, "Developing a Personal Photography Project"

10/9/19.....NO MEETING

10/16/19.....Digital Competition

Assigned Topic: Shadow Art (where there is light there must be shadow...and vice versa).
Speaker: Jim Craner, "Moonstruck"

10/23/19.....Event Night

"Bring Your Bag/Camera Mentoring"

November, 2019

11/2/19 (Saturday)..... "Making Something out of Nothing" Workshop with Mark Sweeney.

11/6/19.....Print Competition

Assigned Topic: A Tradition (meaningful to you)
Speaker: Dow Smith & Linda Tommasulo
"Preparing for the Photo Essay Competition"

11/13/19.....Digital Competition

Assigned Topic: Coffee (delicious and rejuvenating, and it is a work of art).
Speaker: M-J Adelman "Iceland & Greenland"

11/19/19 (Rain Date 11/21) "Night Photography" Workshop with Mark Bowie

11/20/19.....Event Night

Speaker: Mark Bowie, "Compelling Landscapes"

December, 2019

12/4/19.....Print Competition

Assigned Topic: Still Life (any group of objects).
Speakers/YOU!: "Outside the Box" - Member Short Presentations (any subject)

12/11/19.....Digital Competition

Assigned Topic: Top Down (Looking down is not always a bad thing).
Speaker: Dr. Jeff Perkins, "Street Photography"

12/18/19, 12/25/19 and 1/1/20.....NO MEETING

January, 2020

1/8/20.....Print Competition

Assigned Topic: Macro Photography (no flowers!).
Speaker: David Edgecomb, "Photography and the 'ions'"

1/15/20.....Digital Competition

Assigned Topic: Symmetry (Bring balance and harmony to your image). Speaker: Linda Tommasulo, "Photographing Flowers"

1/22/20.....Event Night

M-J Adelman, "M-J's Western Adventure"

February, 2020

2/5/20.....Print Competition

Assigned Topic: Portrait (Single person, any style).
Speaker: Sean Sullivan, "Topaz and Artificial Intelligence"

2/12/20.....Digital Competition

Assigned Topic: Irony (humorous or thought-provoking). Speaker: Ed Fritz, "Tripods"

2/19/20.....Event Night

Speaker: Phil Olivo, "Adventures Along the Douro River"

March, 2020

3/4/20.....Print Competition

Assigned Topic: Winter Scene (your best winter image)
Speaker: Lawrence White, "Using the Tools"

3/11/20.....Digital Competition

Assigned Topic: Faces in Things (Look in nature, food, furniture, etc.). Speaker: Sonya Ward, "Germany"

3/18/20.....Photo Essay Competition

April, 2020

4/1/20.....Print Competition

Assigned Topic: Fairs & Festivals (or a similar event).
Speaker: Jeana Caywood, "Photo Stacking"

4/8/20.....NO MEETING

4/15/20.....Digital Competition

Assigned Topic: (Don't go the straight and narrow...)
Show us Your Curves.

Speaker: Joe Cotroneo, "Macro Photography"

4/22/20.....Luba Ricket Creativity Competition

Speaker: Fred Festine, "Wildlife Photography"

May, 2020

5/6/20.....Print of the Year

Speaker: Matt Pollock, "Night Photography"

5/13/20.....Digital Image of the Year

Speaker: Rob Near, "Black & White Workflow"

June, 10, 2020.....Awards Banquet

6/19/20 (Rain Date 6/20)....."Photographing the Milky Way" Workshop with Matt Pollock