

**Bold red texts  
are  
interactive links!**

# FOCUS

Volume 87 - No. 3

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

November 2020

**EVENT  
NIGHT**

## **COLE THOMPSON: WHY BLACK & WHITE November 18**

Editor's Note: Is it possible that something good can actually come out of a pandemic? Well, in this case, being shut-in for so many months has enabled me to find some really talented photographers who are ready, willing and able to share their expertise. Cole Thompson is one of them. And, as you will see, he's not your "average photographer." His black and white images are stunning. And, if you're not into black and white photography, you will be after watching his presentation.

Here's how Cole describes himself...

"I am uniquely unqualified to speak on photography.

"I've never taken a photography class or a workshop. I don't have a degree in art. I've never worked as a photographer. I don't have gallery representation. I'm not a Canon Explorer of Light. I have only three lenses and none of them are primes.

"Do I have any qualifications?

"Just one...my images. Nothing else matters."

Auschwitz No.14 / © Cole Thompson



*Continued...*

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# Why Black and White

(Continued from page 1)

## ***Why Black and White?***

In 75 minutes Cole Thompson will make the case that black and white is the perfect medium for any subject...except for one. Cole will show work from his various portfolios including:

The Ghosts of Auschwitz-Birkenau  
Harbinger  
Ceiling Lamps  
Moai, Sitting for Portrait  
The Lone Man  
And others

Interspersed between the images Cole will share his photographic philosophies, such as:

- Never listen to others
- Photographic Celibacy
- Cole's Rule of Thirds
- Equipment is overrated
- Vision is the most important tool in my toolbox
- And many others!

At the end of his presentation Cole will answer questions and give away a print of The Angel Gabriel.



"The Angel Gabriel"  
© Cole Thompson

*Continued...*

# Why Black and White

(Continued from page 2)



Self portrait on a Train in Alaska  
© 2019 Cole Thompson



"Melting Giants No. 22"  
© Cole Thompson



"Swimming Towards the Light"  
© Cole Thompson



"Harbinger No. 1"  
© Cole Thompson



"Trees from a Train No. 86"  
© Cole Thompson

Learn more about Cole and his  
black & white photography at:  
[www.colethompsonphotography.com](http://www.colethompsonphotography.com).





## MESSAGE FROM THE PRESIDENT

Rich Schreibstein

### Missing My Street

I'm slowly going a tad off-kilter, even more so than I've always been. Hardly a pre-pandemic day ever passed when I wasn't out shooting, whether it was a stroll around my small village or a drive to a more populated area where people congregated and did things that congregated people do. I hunted for those candid scenes, those fleeting facial expressions, those gestures, those unscripted decisive moments: that is my idea of big game hunting, where my prey went on with their lives after providing me a slice of their never-to-be-replicated time. To me, this is the essence of street photography, and while it may not be the preferred genre of many of our membership, it is a street shooter's *raison d'être*.

I take particular joy when I'm caught while street shooting. When we finally can meet again and display our printed essay competition entries, I will enter the book I made for this year's canceled competition, "Caught in the Act, Busted While Street Shooting." Oftentimes "busted" photos are subtle and you have to dig a little to discover you've been caught. My favorites are the double-bust shots (see example).

Many non-street shooters have understandable concerns about being confronted while photographing people. Nobody wants a confrontation. It's happened to me, although not in an aggressive way. People will sometimes ask me why I took their photograph, and my response is that I thought they looked interesting. I tell them I have an assignment from my photography club to take a candid photo of people going about their daily life. I've also handed them my card—always a good idea to have a card—and offered to send them the image if they e-mail me. Many have taken me up on the offer.

The key to effective street shooting is to remain inconspicuous. I use a small mirrorless with a 35mm prime, set my aperture at f/8, my shutter speed at 1/250, ISO set to auto, and zone focus at nine feet. I make my adjustments with the exposure compensation dial. You might have to make some aperture adjustments for the light, but those settings will get you a good exposure nearly every

time. There's also another sort of street photography where the photographer is upfront about what they are doing, and not the least bit subtle. Nothing wrong with it, just not my preference.

I'm often asked if the street photography I do is legal. Most likely it is...if you are in a public place. This will also depend on what you do with the photograph. If you intend to profit from the photo, for example, use it in an advertising campaign, then you'll need to get a release from your subject. There's a lot of discussion regarding the legal aspects of street shooting and you should review it if only to assure yourself you are perfectly within your rights.

I've been out locally a few times during the pandemic visiting some of my favorite street shooting haunts such as Lark Street, Empire State Plaza, Washington Park, and I'm frustrated. Shooting people wearing masks just misses the mark. I've been working on landscape, architecture, macro, flower, and still-life in the time of COVID, always good arrows to have in your quiver; but I must admit, a spark similar to what I have for the street has yet to ignite.

I hope all of you are keeping your photographic spark ignited.

*Rich*





# OUR VIRTUAL SEASON: 2020-2021

## by Sean Sullivan

Editor's Note: I am repeating this article for those who have not yet joined us on Zoom. We hope, as time goes by, that more members will participate. And PLEASE make a note of the Zoom link information on your calendar or in a safe place so that you can access it on Wednesdays.

Our first "official" SPS meeting for the 2020-2021 season is this Wednesday, October 7, at 7 pm. This will be our FIRST EVER COVID Digital Assigned Topic competition replacing our normal Print Competition for this season.

The images are in the judge's hands and are now being reviewed.

During the last couple of Zoom meetings, there was some concern that members were not able to see or talk to each other. That's because we were running them as "webinars" (same as if you were taking a webinar class with an instructor). This, unfortunately, has its pros and cons. Pros are that it's easier to manage from my end and has a Q&A feature as well as the ability to get the judge online before the start of the meeting. Its major drawback is that attendees are unable to interact in anything other than chat. We know that SPS is more than watching images on the screen and hearing one person talk. It's about interaction and talking with your fellow SPS members. We therefore will be switching to the default Zoom Meeting format.

When you log in on Wednesdays, you will see all the happy, smiling faces of our members. To avoid having 30+ people trying to talk at once, I will be creating at least two breakout rooms.

When you log in, you'll enter the main meeting

room. You will be muted automatically. Once several members have logged on, I will push everyone (randomly) to these breakout rooms for a 15-minute chat session and you will be unmuted. You will not be able to leave the room until the meeting starts. At that time I will bring everyone back into the main room. Since it will be random, you may end up with different people in your breakout room each week. This helps avoid "cliques" and new members can be made to feel welcome.

When the meeting starts, I will mute you and bring everyone back to the main room. If you want to say something, you can just click the "Raise Hand" button at the bottom of the Zoom app window, and I will unmute you.

As this is the first time we will be running a meeting of this size using this process, please expect some procedural glitches. We hope to have it down pat by November. :-)

If there is enough interest, I can leave the meeting up for a while after the competition for an open chat.

The log-in information being emailed to all members will be good for ALL regular SPS meetings going forward, so you can bookmark it if you wish. I will open the meeting at 6:45 PM so we have time for everyone to go to breakout rooms. The meeting will start at around 7:05 PM.

**Sean Sullivan, Webmaster, is inviting you to our scheduled Zoom meetings.**

Topic: SPS General Meetings

Time: 07:00 PM Eastern Time (US and Canada)

Dates: See Calendar on page 24

CHECK YOUR EMAIL FOR INFORMATION ON THE ZOOM LINK.  
THIS LINK WILL BE THE SAME FOR ALL SPS MEETINGS.

# FOCUS ON

## Neil Shapiro

All photos in this article © Neil Shapiro. All Rights Reserved.

### *My Continuing Photo Journey*

I have been passionate about photography for most of my life. I first became interested when I was 12, where at a summer camp I learned darkroom techniques to develop and print my snapshots. I went on to take photography in high school, with an inspirational teacher, Mr. Nick Meneakis, and was a photographer for the yearbook staff for a few years, shooting with Rollei and Yashica Twin-Lens Reflex cameras on 120 black and white film, now generally referred to as medium format. We did our own darkroom work, and when I purchased my first “real” camera, a 35mm Pentax Spotmatic with a 50mm f1.4 lens, I also set up my own home darkroom, though my equipment was pretty low end compared to the schools. Tri-X, fast at ISO 400, for those who remember, was my favorite film. (Photo to the right, taken in 2005, is a stainless steel reel for a film developing tank as I said “goodbye” to my darkroom equipment).

However, my career aspirations were in another direction. So my photography, while always in my heart, took a back seat to college and graduate school with degrees in Psychology and Computer Science, and then a career at the GE Research and Development Center, where I worked for nine years before going out on my own as a software development consultant in 1990. And of course, during this time, what developed in a dark room was a family!

And it wasn't until 2003 when my family took a cruise to the inside passage of Alaska, with a new Canon G2 4.2 megapixel wonder, when my passion for photography re-awoke, and I first became



TRI-X DREAMS

© Neil Shapiro

really interested in landscapes. What an incredible, beautiful, place!

And yet my favorite picture from the cruise was the one shown here of the ship's bell. My land-



scape photos were missing something. After I found the work of David Muench, I realized the problem was they were “flat”--two dimensional (<http://davidmuenchphotography.com>). David Muench's style was the missing element for me: his style, besides capturing stunning landscapes, was to set the subject of the image as an interesting foreground element or detail of a landscape, and let it lead you into, and be framed by, the incredible landscape behind. I was inspired, and remain so. Even when I use other techniques I remember: depth (and light!)

That often means shooting vertically, which helps to emphasize the depth of the landscape because everything is literally behind the focal point in the foreground. I shoot quite a lot vertically, but I've also, thanks to wide angle lenses, managed this in landscape mode as well. Wide angle lenses

Note: See more of Neil's Acadia and Alaska landscapes on page 9.

*Continued...*

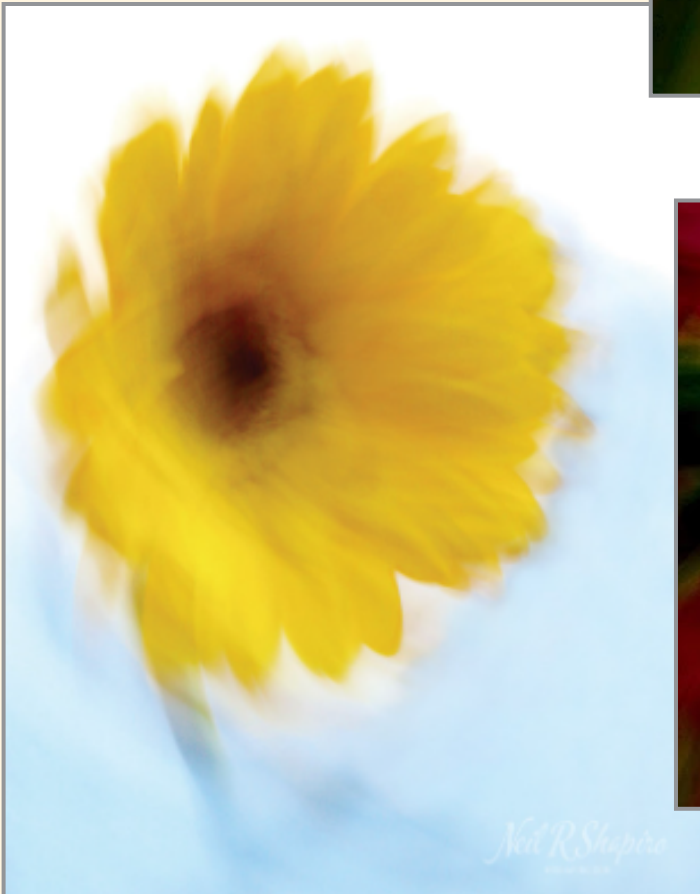
## Focus on Neil Shapiro

(Continued from page 6)

also make it easier to capture things close and far, in focus, without resorting to focus stacking.

On another family trip, in 2006, while staying in Acadia National Park in Maine, I went with my son and daughter up Cadillac mountain for a sunrise shoot. While I was busy shooting the beautiful misty sunrise over Frenchman Bay, my children were shooting photos of each other. Both are very artistic, and I noticed them shooting some of the shots while shaking the camera. I made a mental note of that and later looked for photographers using similar techniques. And that's when I found the work of Freeman Patterson and Tony Sweet...falling in love with their abstract and impressionist work, something I've always enjoyed in the work of traditional artists. I began experimenting with abstracts--including not only camera movement, but other capture techniques. Besides giving me another genre of photography to explore, like David Muench's work, this gave me a new way of seeing.

While anything goes with this genre, there are three basics I use: shake/move (e.g., the yellow flower and the tulips), spin (the dandelion, page 8), and lastly, spin the camera while holding the zoom ring stationary on your lens.

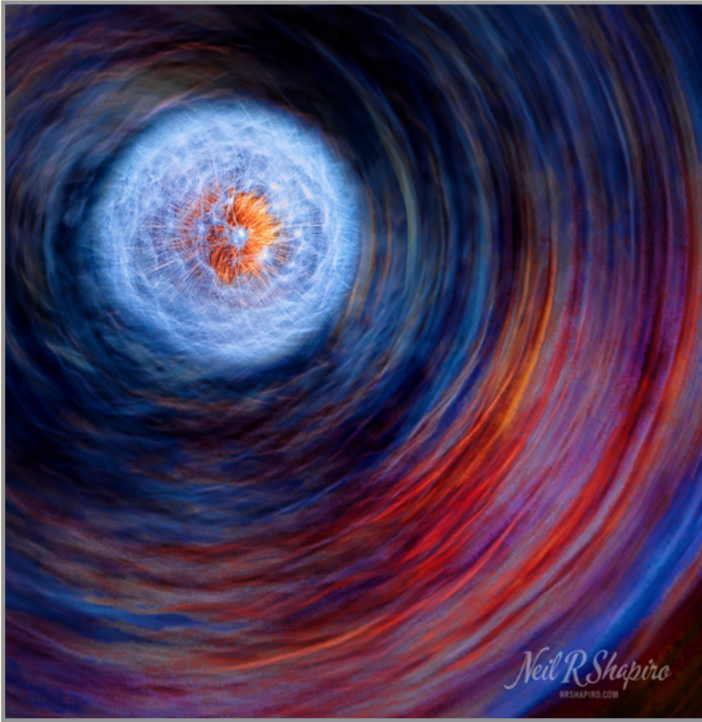


*Continued...*



## Focus on Neil Shapiro

(Continued from page 7)



Of course, like many of you, I enjoy challenging myself to photograph many different subjects in many different styles. When my son was growing up, he was into musical theatre, so I began volunteering to photograph his theater and musical groups, like Debuts Theater Company (Chorus



Line), NYSTI (You're a Good Man Charlie Brown) and Park Playhouse (Annie Get Your Gun, High School Musical, Hairspray, Cabaret, The Producers, Spamalot). I had taken photographs of models in high school, and informally bar and bat mitzvah events we attended with our family and friends, but this was new. Capturing live theater is actually more challenging than it seems, given lighting, movement, and for me, not knowing all the choreographed moves. Headshot sessions with some of the individual actors though gave me great opportunities to experiment with portraiture and creative modeling, like the close-up photo "Jade" (above).

Lastly, I was given a chance to go part-time pro when my work online was discovered and I was asked to shoot some photos of Schenectady for the Morningside gallery on behalf of NBT bank. I love interesting architecture, like the Union College Nott Memorial, and my shots had been noticed. The shots are hanging in the bank, including a very large one in their meeting room, and this was followed up by more paid work.



*Continued...*



## Focus on Neil Shapiro

(Continued from page 8)

One of the other things I've enjoyed and benefited from in my photographic journey is photo contests. For years I entered photos in **DPChallenge.com** thematic contests, which gave me experience in different areas and with different techniques. But they always had to be shot specifically for the contest time period and theme, and if I had an older one I liked, I wanted to be able to enter it. These days, I participate more at **BetterPhoto.com**, and I can choose from my whole photo library. Equally important, photos can be watermarked, so they are protected when displayed online. And now that SPS allows watermarks on posted photos, I can also enter here—and in fact I did last month.

But one benefit of not entering at SPS was the opportunity to be a judge, which I did a few times, and enjoyed. Judging is difficult, but it makes you

thoroughly analyze other people's photos for their technique, composition, creativity, and even the purpose of the shot. It's not always the technicals! I want to take a moment to thank those who volunteer in various official roles in SPS. I am especially appreciative of the traveling exhibition system. I've done my own exhibitions and I know it's a tremendous amount of work. This makes it very easy for us members to participate, and to me, is a very important part of SPS! Thank you very much!.

Neil's Acadia and Alaska Landscapes:



*Continued...*



## Focus on Neil Shapiro

(Continued from page 9)

I'll close with a small chronology of some of my personal favorites from my collection. Since I personally think titles and descriptions are important (though often difficult to come up with good ones), I'll include those as well. To see more of my work, go to <http://nrshapiro.com>.



"Land of the Giants" - Athabasca Glacier, British Columbia, 2015



"Stargate": Union College Nott Memorial, 2014



"Moonglow" - Selfoss, Northern Iceland, 2017



"World Wide Web" - NYC Brooklyn Bridge, 2012



"Etta's World" - La Plata, MO, 2014 (My tribute to Andrew Wyeth)

Continued...



## Focus on Neil Shapiro

(Continued from page 10)



"River of Dreams" - Mohawk River by Lock 7, 2010



"Shower of Eden" - Fulmer Falls, George W. Childs Park, Poconos, 2008



"Autumn over the Rainbow", Beaver Meadow Falls, Adirondacks, 2018



"Nature's Pyramids" - Swiss Alps, Zermatt, Switzerland, 2005



"Farewell to a Friend" - Bass Harbor Light, Maine, 2019 (The friend was my relatively new camera--this is the last shot it ever took after falling in a tidepool.)



# WHAT DO YOU DO WHEN THE WEATHER DOESN'T COOPERATE?

by Joe Brady

(Reprinted with permission: FotoFriday blog, Oct. 18, 2019)  
All photos © Joe Brady. All Rights Reserved.



Scituate, MA / © Joe Brady

Our just-completed Cape Cod Workshop created some challenges for us as a storm parked itself right off the coast and sat there for 2 1/2 days. So what can you do when this happens?

Whenever I travel for a Photo Workshop, I always have a plan B (and sometimes plan C as well) so that I can still provide value for my clients. I admittedly stress about the weather because I want everyone to have success in capturing some great photographs and enjoying their time. I do however understand that sometimes things aren't completely in my control, so I do my best to prepare.

Our first day had cloudy conditions with storm clouds all around, but they were dramatic, structured skies that I knew would really come out in software. Even though the wind was blowing, the rains held off and we were able to capture some great photographs. Now these of course weren't postcard-like happy blue skies with puffy white clouds, but nonetheless gave us material to work with.

For example, the image below is straight out of the camera. The image below it is the same file after the magic of Lightroom, Photoshop and Nik's Viveza. Part of this is being able to conceive a final print and what elements can be brought together to create an image with both impact, drama and some fun.



© Joe Brady



© Joe Brady

*Continued...*



# What do you do When the Weather Doesn't Cooperate?

(Continued from page 12)

To make this happens requires some thought and planning. I looked for elements that could come together and visualized what edits I would need to make to create something worth printing. I did this to both create realistic composites of the scenes we viewed and also had a lot of fun creating a couple of surreal images!

Lastly I used some creative softwares including Topaz Simplify, and Nik's Color Efex and Viveza to create some more graphic treatments that would be nice as decorative pieces.



Since we did have one day filled with constant rain, we did both software classroom and some studio work. Taking some of the images shot we explored edits in both Lightroom and Photoshop in preparation for creating interesting photos from the initial flat light. The image above is a composite of the Lawson Tower in Scituate with some stormy seas shown at the top of this post. We did this with Photoshop and created a fun piece together! As you can see from the shot to its right, the tower isn't actually in the ocean!

Later in the afternoon we set up a portrait shoot and I showed how to effectively use off-camera flash to create both fill-light and studio type portraits. This turned out to be a lot of fun and everyone got great portraits to take home!



## ***Finally, Patience Did Pay Off!***

Our patience paid off and Sunday morning greeted us with beautiful skies filled with lovely clouds. We returned to both Nauset and Scituate Lighthouses and were presented with beautiful scenes.

The takeaway from these experiences is to be both flexible and creative. Rather than giving up, it's better to contemplate what is being presented and realize that under practically any weather conditions, there are interesting photographs to be had.

*Continued...*



## What do you do When the Weather Doesn't Cooperate?

(Continued from page 13)

If you've avoided going out to shoot in bad weather, consider giving it a try and keep your mind open to the possibilities.

Look for details, look for objects and shapes and keep your composition simple. You might just surprise yourself with what you can come up with provided you let go and let creativity take over!



Scituate Light Afternoon, Scituate, MA

© Joe Brady



Nauset Light, Eastham, MA

© Joe Brady



Check out more of Joe Brady's photography, and sign up for his FotoFriday blog at:

<https://www.joebradyphotography.com/>

# LIVING AND LEARNING

## My Experience with Virtual Out of Chicago 2020

by Linda Tommasulo

(Screens reprinted with permission.)

When it comes to photography and post-processing webinars and tutorials, I admit that I am a junkie. But I am also cost conscious...I want to make sure I am learning something (or, at the very least, being inspired) for my money. With a \$400 price tag (\$350 with a coupon code), I was hesitant to sign up for the Out of Chicago weekend experience. Then, again, having canceled my Adirondack workshop due to COVID, I had the money to spend. And I have to say I thoroughly enjoyed it. Initially I thought four-hour sessions were going to be killers; but with two presenters and breaks, it wasn't bad at all. And, of course, it allowed what they called "Deep Dives" into the presentation topics. Plus I had (and still have) access to the presentations after the fact.

For the most part I tried to watch the sessions I was most interested in live, so that I could ask questions. When there was a "conflict," I resorted to watching later. With my new "Mirror to Samsung" software, watching later on my TV was really super. And I could still make notes on my iPhone.


Another great advantage was that we were able to submit images for review/critique. I found this very rewarding, not only hearing a discussion on my images, but also on the many others submitted.

I am told there will be another virtual Out of Chicago in the spring, and I am looking forward to it. Maybe we won't still be shut-in...and, then again, maybe we will. Either way, I'm signing up!

There were, of course, many other Deep Dive Sessions available on all sorts of topics:

- Landscape Photography
- iPhone to Snapseed to Photoshop
- Unlocking your Photographic Potential
- How to be Creative Without Clouds
  - Milky Way Photography
  - Shooting Cityscapes
  - AND MORE!

Here are the Deep Dive sessions I watched so far:

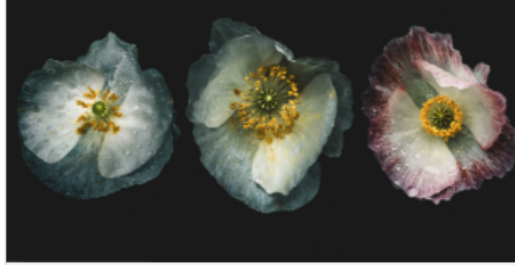


**DEEP-DIVE SESSION**

**Macro Madness: Elevate Your Art**

Todd Nettelhorst and Monica Royal

View the Deep-Dive recordings  
Interact in the Community

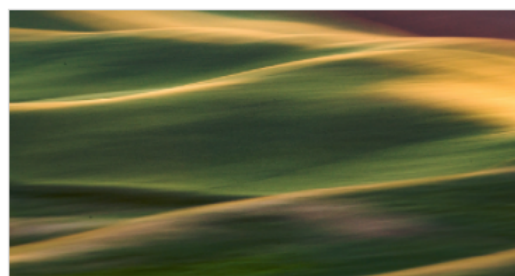


**DEEP-DIVE SESSION**

**Flower Photography: Journey from the Figurative to the Abstract**

Alan Shapiro and Jamie Konarski Davidson

View the Deep-Dive and Image Review



**DEEP-DIVE SESSION**

**Creating Compelling Images: Landscapes and Floral in B&W & ICM**

Jackie Kramer and Tony Sweet

View the Deep-Dive and Image Review recordings  
Interact in the Community

*Continued...*



# Out of Chicago 2020

(Continued from page 15)



## DEEP-DIVE SESSION

### **Visual Design, Patterns & Abstracts: Seeing Creatively Close to Home**

Lou Nettelhorst and Brenda Tharp

View the Deep-Dive and Image Review recordings

Interact in the Community



## DEEP-DIVE SESSION

### **Telling Your Story: Creativity, Symbols and Personal Freedom**

Freeman Patterson and Charles Needle

View the Deep-Dive and Image Review recordings

Interact in the Community



## DEEP-DIVE SESSION

### **Shift Your Perspective: Top Tips for Unleashing Your Creativity**

Ian Plant and Kurt Budliger

View the Deep-Dive and Image Review recordings

Interact in the Community



## DEEP-DIVE SESSION

### **Photographing Plants and Flowers in New, Creative Ways: An In-Depth Exploration**

Sarah Marino and Anne Belmont

View the Deep-Dive and Image Review recordings

Interact in the Community

Learn more about Out of Chicago-Virtual and Live-at:

<https://www.outofchicago.com/>



# OCTOBER ASSIGNED TOPIC #1

## Fairs and Festivals

(Show us a shot from a fair, festival or similar event.)



**First Place:** "Llama Judging"  
© Marguerite Hill



**Second Place:** "Saratoga Fair"  
© Carol Bell

Check out these winning images and more competition photos on our website:

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



**Third Place:** "Hungry Indian"  
© Alan Wiggins



# OCTOBER ASSIGNED TOPIC #1 Fairs and Festivals

## Honorable Mention



Fourth Place: "Chimney Sweeper and Rat Catcher  
Having a Chat" / © Carolyn O'Donnell



"Bummer at the County Fair"  
© Nancy Pfuntrner



"Corner BBQ Grill"  
© Joe Cotroneo



"Tons of Fun"  
© Larry Hill



"Score"  
© Sean Sullivan

## JUDGE:

**Angela Jorczak**, based out of Albany, NY, specializes in wedding, portrait, and nature photography. She is also the organizer of the Capital Region Photography Meetup Group. "I love photographing people, nature, architecture, landscapes, and still-life, capturing the beauty and life of the world around us. I find it very gratifying when I can seize the moment with my camera."



## OCTOBER ASSIGNED TOPIC #2

### Curves

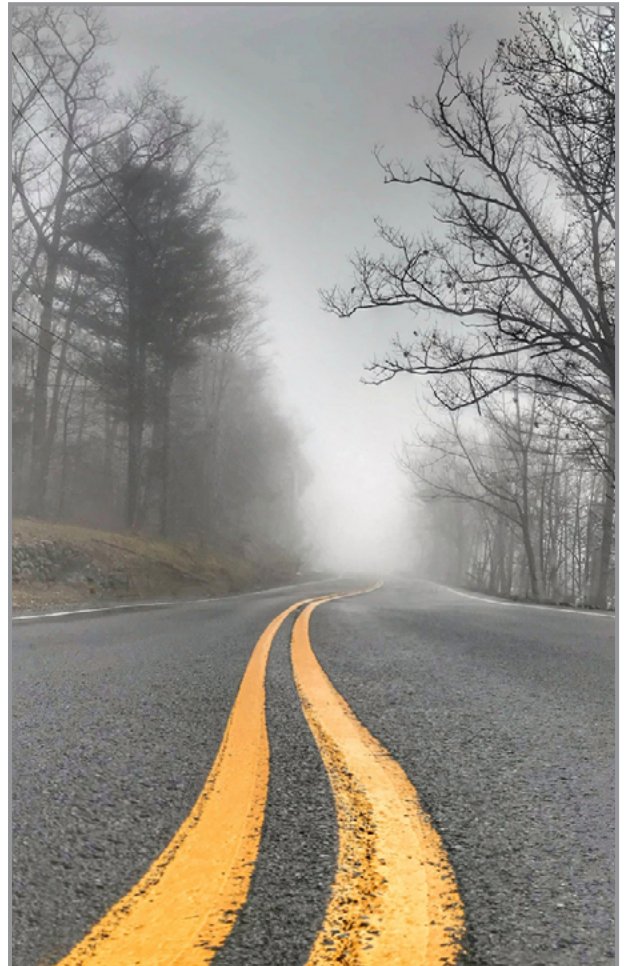
(Don't go the straight and narrow, show us the curves.)



**First Place:** "Eye of the Storm"  
© Barb Lawton



**Second Place:** "Ream of Curves"  
© Elena Keesee



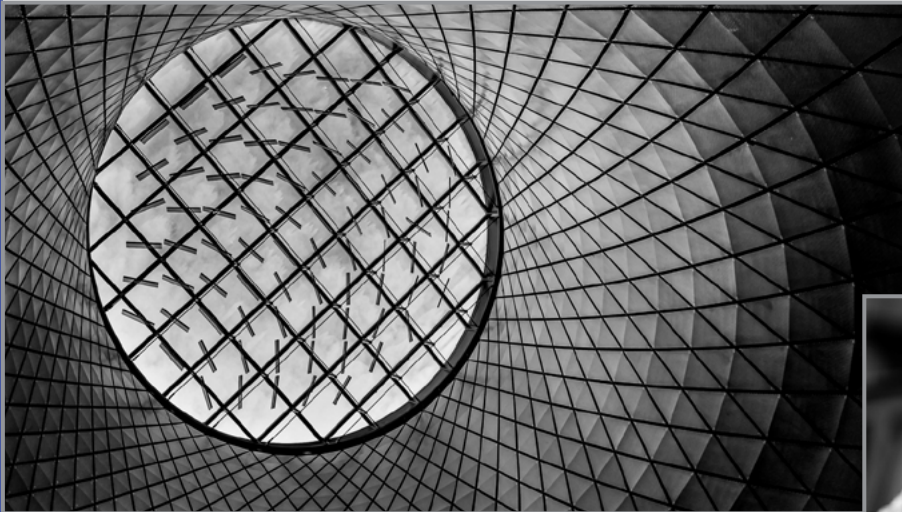
**Third Place:** "Curvy Road"  
© Kim Koza



# OCTOBER ASSIGNED TOPIC #2

## Curves

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*Fourth Place: "Eye on the Sky"*  
© Sean Sullivan

Honorable  
Mention



*"Roped Off"*  
© Alan Wiggins



*"Hostas"*  
© Linda Tommasulo



*"Curves Within Curves"*  
© Sean Sullivan



*"Curvy Nails"*  
© Kim Koza

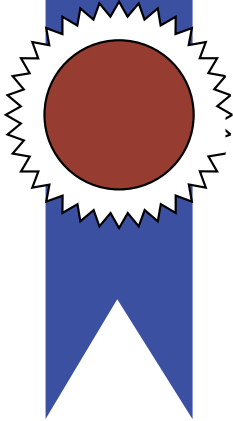


# OCTOBER DIGITAL IMAGE GENERAL



**First Place:**  
"Autumn Milkweed"  
© Larry Hill

GENERAL



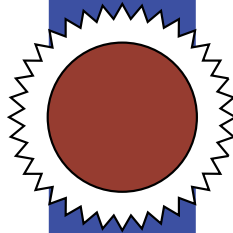
**Second Place:**  
"Peppers in Repose"  
© Phil Olivo



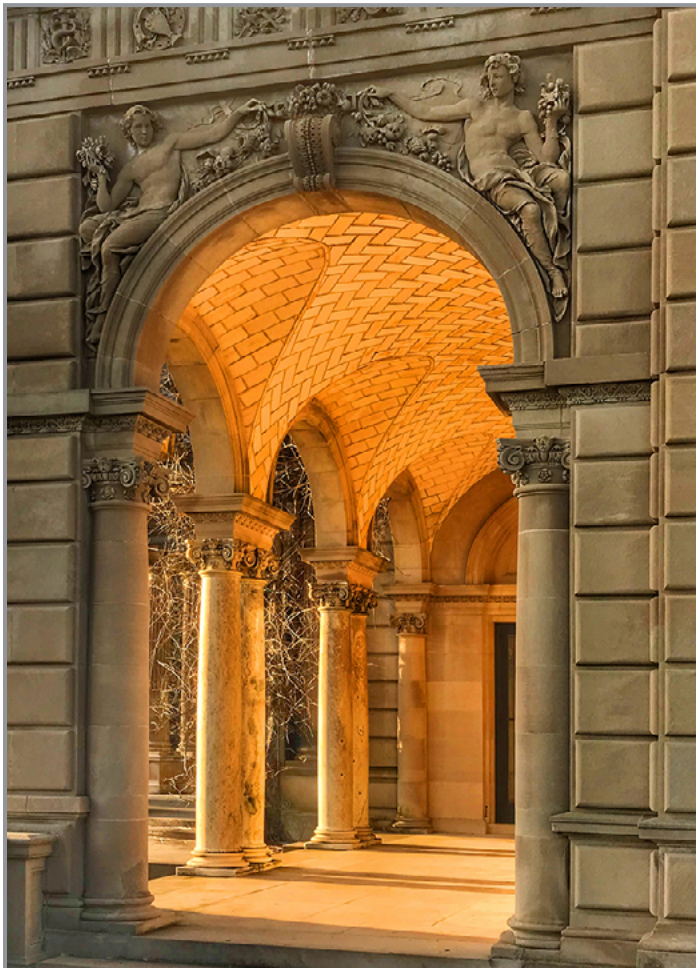


## OCTOBER DIGITAL IMAGE GENERAL

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*Third Place:*  
"The Water Tower"  
© Sean Sullivan



*Fourth Place:* "Newport Arches"  
© Kim Koza



*Fifth Place:* "Egg & Nest"  
© Kim Koza

*Continued...*



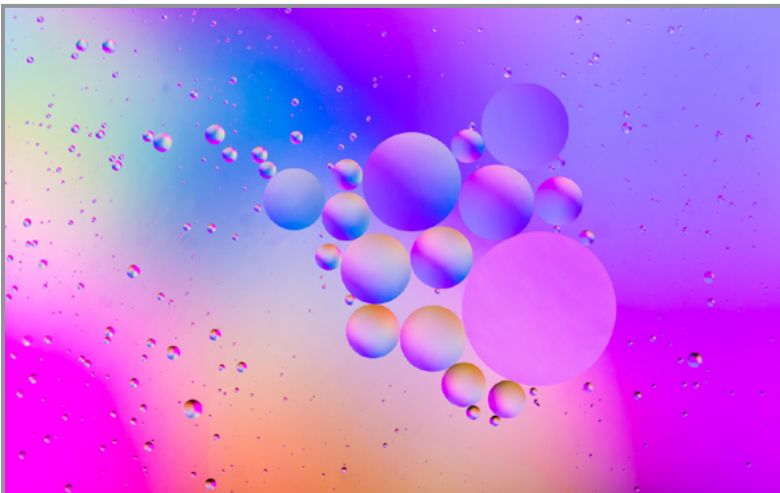
## OCTOBER DIGITAL IMAGE - GENERAL



"The Falls at Evening"  
© Bill Lanahan



"Ed Witko  
Ride Biker"  
© Tom Whittemore



"Oil and Water"  
© Joe Cotroneo

Honorable  
Mention

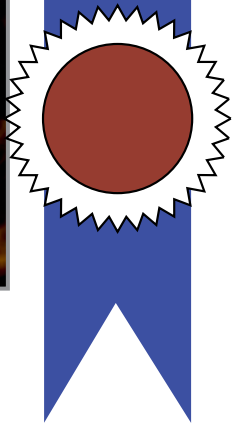


"Nightmare"  
© Joe Cotroneo



"Where's Froggo"  
© Linda Tommasulo

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Check out these winning images and more  
competition photos on our website:

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



## OCTOBER DIGITAL IMAGE - MONOCHROME

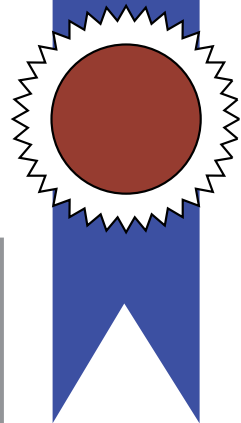


**First Place:**  
"Moonglow"  
© Neil Shapiro



**Second Place:**  
"Fork Art"  
© Denise Kemp

MONOCHROME





*Third Place:*  
*"Scales of Coimbra"*  
 © Elena Keesee



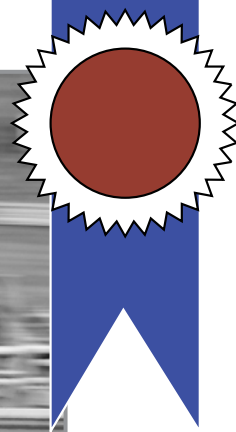
*Fourth Place: "1931 Bugatti Type 37"*  
 © Dow Smith



*Fifth Place: "Peony in Black and White"*  
 © Linda Tommasulo

## OCTOBER DIGITAL IMAGE MONOCHROME

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### **JUDGE: Fred Neudoerfer**

As the owner of NeuStudios, LLC, Fred has had the opportunity and privilege to create images for international, national, regional and local clients in a wide variety of industries over the years. Today he offers commercial photography and art installation services as well as his own fine art photography.

Ten years ago he volunteered to start and manage The Artists' Space gallery for the National Bottle Museum in Ballston Spa, New York. Since that time he has displayed over 2,500 works of art for over 150 of the regions most well known artists.

*Continued...*





"Leanin" /© Linda Tommmasulo



"Bridge Over Mohawk River" /© Paula Keefe



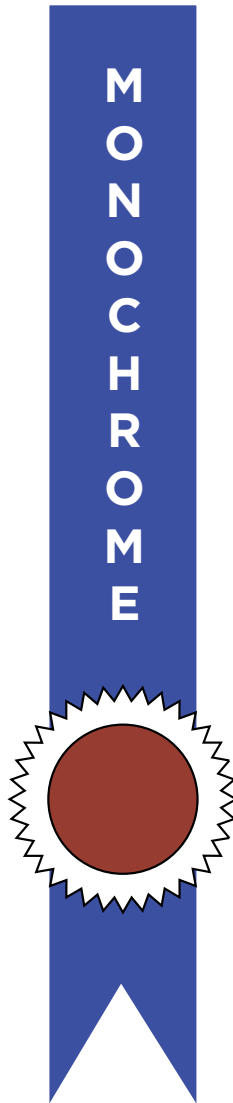
"Great Dane" /© Rich Schreiberstein

# OCTOBER DIGITAL IMAGE MONOCHROME

Honorable  
Mention



"Flower Blooming" /© Denise Kemp



"Fado Singers" /© Phil Olivo



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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!**

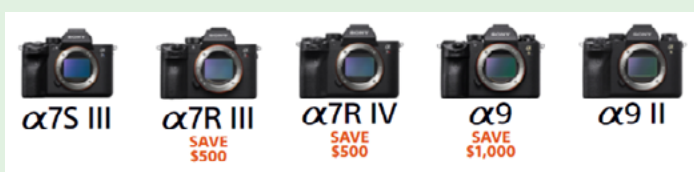
## HUNT'S NOVEMBER SPECIALS

Dear Photo Friends,

The upcoming Holiday Season is shaping up to be very exciting! Following are some specials to get you started. Watch your email for more specials through November & December.

**Sony** is offering the **a7R IV Body** at the lowest price I've seen, **\$2,999.99**, a \$500 saving! This also includes a **FREE memory card** and **FREE Promaster FZ100 spare battery**! This price is good through Dec. 6. Call me at 781-462-2383 to order.

**Sony is also offering a mail-in rebate on ten of their most popular lenses.** How does it work? You need to own or purchase one of the bodies listed below and can submit a photo of your camera's serial number. (Purchase receipt not required for camera. U.S. Models only.)



Next, you will need to have purchased 2 (or more) of the lenses listed below between Sept. 1 through Dec. 6, 2020. A copy of your receipt is required for each lens purchased. The Visa Prepaid Card offer can be combined/stacked with Instant Savings at Retail.

### All α Lens Rebates

Model Number	Description	Rebate Amount
SEL1224GM	FE 12-24mm F2.8 G Master	\$150.00
SEL100400GM	FE 100-400mm F4.5-5.6 GM OSS	\$100.00
SEL24F14GM	FE 24mm F1.4 GM	\$100.00
SEL85F14GM	FE 85mm F1.4 GM	\$150.00
SEL200600G	FE 200-600mm F5.6-6.3 G	\$100.00
SEL70200GM	FE 70-200mm F2.8 GM OSS	\$200.00
SEL2470GM	FE 24-70mm F2.8 GM	\$200.00
SEL20F18G	FE 20mm F1.8 G	\$100.00
SEL24105G	FE 24-105mm F4 G OSS	\$100.00
SEL1635GM	FE 16-35mm F2.8 GM	\$100.00

Please call me for a quote or to order any Sony bodies or lenses, 781-462-2383.

Now through Dec. 6, **Olympus is running a TRADE IN, TRADE UP** promotion on their top of the line E-M1X! The best news is that I can get you the promotion price without having an actual trade item from you! Your cost after all discounts: **Olympus E-M1X body \$1,699.99** This is amazing pricing! Olympus also has their brand new and highly acclaimed **M. Zuiko Digital ED 100-400mm f/5-6.3 IS lens on special for \$1,399.99**, a \$100 saving, through Nov.26!

Not to be outdone, **Nikon is offering many camera and lens discounts through Nov. 27.** The two items that really stand out are: **Nikon D850 body, \$2,499.95**, a \$500 saving! The purchase of a D850 will also include a **FREE 64GB SanDisk ExtremePro SD card** and a **FREE Camera Bag!** **Nikon 500mm f/5.6E PF ED lens, \$3,299.95**, a \$300 saving! This is not a typo!

Please call me at 781-462-2383 with any questions, to request a quote on any other photo gear, or to order.

UPS Ground shipping is FREE in the Lower 48!

Looking forward to hearing from you!

Photographically yours, Alan



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- Bruce Byers - a professional photographer. A guide with a wealth of photographic knowledge, stories and humor – all at your daily disposal.
- My overall experience as member of the travel/photography workshop was above par. Having a guide with Bruce's skills and background makes for an excellent experience and adventure!

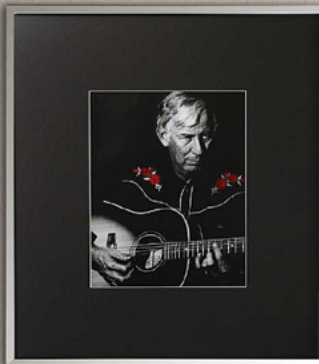
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**Nepal and Bhutan April 2021**



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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](mailto: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](https://www.framedestination.com/video-gallery). To learn more about us you can check out our About Us Video here: <https://www.framedestination.com/about-us>

## **SCHOOL IS IN SESSION At SPS Back To School on Facebook**



<https://www.facebook.com/groups/sps.back.to.school>

## POSTSCRIPT...

### NO 2020-2021 DUES DUE FOR '19-'20 SPS MEMBERS New Members Can Join This Season for \$20 (\$30 Family)



We're making you an offer you can't refuse. Join the Schenectady Photographic Society for our 89th year with full membership for \$20, and \$30 for a family (all residing at the same address). This lets you enter our twice-monthly judged competitions, and participate in our event nights with video presentations by skilled photographers. You will also be eligible to join the SPS Back-To-School Facebook page where you can post your photographs and receive member critique to help improve your skills. You can join by clicking on the button below. Note that this offer is to new members only, current members do not need to renew this season.

[Join Now](#)

THIS GRAPHIC MAY EXPRESS IT WELL...  
WISHING YOU ALL THE BEST THANKGIVING POSSIBLE UNDER THE CIRCUMSTANCES!





# ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



For more than 89 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.*

\*Postponed for the 2020-2021 season due to Covid-19.

## SPS BOARD OF DIRECTORS 2020-2021

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**[digitalchair@spsphoto.org](mailto:digitalchair@spsphoto.org)**

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**[photoessay@spsphoto.org](mailto:photoessay@spsphoto.org)**

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### **Connect with the Schenectady Photographic Society:**

Website: **[www.spsphoto.org](http://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](mailto:newsletter@spsphoto.org)**.

# SCHENECTADY PHOTOGRAPHIC SOCIETY VIRTUAL 2020-2021 SEASON CALENDAR

*Meetings start at 7pm via Zoom. Members will receive appropriate link to sign in.  
This schedule is always work in progress and is subject to change!*

**Note:** All competitions are DIGITAL. For Assigned topics, with the exception of October, images must have been taken on or after May 1, 2020. October Assigned Topics must have been taken on or after May 1, 2019.

Images which previously placed (in print or digital) may NOT be resubmitted.

Members may enter a total of four (4) images, no more than two (2) in any one category.

Deadline for submission of digital images is midnight on Saturday before the competition date—no exceptions!

## September, 2020

9/16/20.....2019-2020  
*Digital Image of the Year Competition*

9/23/20.....2019-2020  
*Digital Photo Essay Competition*

## October, 2020

10/14/20 .....General/Monochrome Digital  
Competition

10/21/20 ..... Event Night  
Dow Smith, "Photo Essay Inspiration"  
and Jeana Caywood, "Photo Stacking"

10/26/20..... *Assigned Digital Competition*  
Topic #1: Fairs and Festivals  
Topic #2: Show Us Your Curves

10/28/20..... *Virtual 2019-2020 Banquet*

## November, 2020

11/4/20..... *Assigned Digital Competition*  
Topic #1: Turn the Ordinary into Art  
Topic #2: What's That Outside my Window?

11/11/20..... *General/Monochrome Digital  
Competition*

11/18/20..... *Event Night*  
Cole Thompson, "Why Black & White Photography"

## December, 2020

12/2/20..... *Assigned Digital Competition*  
Topic #1: Hands  
Topic #2: It's Just Tee Pee

12/9/20 ..... *Event Night*  
"Mirrorless Cameras" presented by Hunt's Photo  
plus vendors TBA

12/16/20..... *General/Monochrome Digital  
Competition*

## January, 2021

1/6/21..... *Assigned Digital Competition*  
Topic #1: Bubbles, Splashes and Drops  
Topic #2: We All Stayed at Home

## January 2021 - Continued

1/13/21..... *General/Monochrome Digital  
Competition*

1/20/21..... *Event Night*  
Mark Bowie: "Envision: The Art of Seeing Creatively"

## February, 2021

2/3/21..... *Assigned Digital Competition*  
Topic #1: Things Broken  
Topic #2: Juxtaposition

2/10/21..... *General/Monochrome Digital  
Competition*

2/17/21..... *Event Night*  
Sarah Marino: "Creative Approaches to Photographing  
Plants and Flowers"

## March, 2021

3/3/21..... *Assigned Digital Competition*  
Topic #1: Back to Basics  
Topic #2: It's not Always What it Seems

3/10/21..... *General/Monochrome Digital  
Competition*

3/17/21..... *Photo Essay Competition*  
Hosted by Dow Smith

## April, 2021

4/7/21..... *Assigned Digital Competition*  
Topic #1: Time of Year  
Topic #2: Food Deep Dive

4/14/21..... *General/Monochrome Digital  
Competition*

4/21/21..... *Event Night*  
Joe Cotroneo: "Macro Photography"

## May, 2021

5/5/21..... *Assigned Digital of the Year*  
5/12/21..... *General/Monochrome Digital  
Image of the Year*

June 9, 2021..... *Awards Banquet*