

**Bold red texts
are
interactive
links!**

FOCUS

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March 2021

"ARTIST EARTH" ***by David DesRochers*** ***March 31***

Since the early days of our art form, landscape photographers have been exploring our planet's endless gallery of natural art and celebrating its beauty in photographic images. Nature photographer David DesRochers will share his techniques for finding and capturing unique images of the endless natural art our planet has to offer.

David is a member of the North American Nature Photography Association and an Associate Naturalist with The New Jersey Audubon Society. Over the past 15 years, David has shared his knowledge teaching workshops, leading tours, and writing articles. David's photos have been recognized in several international competitions and have been published in books, magazines and on calendars.



© David DesRochers

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“Artist Earth”

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Visit David's website at: www.desrochersphotography.com



MESSAGE FROM THE PRESIDENT

Rich Schreiberstein

What didn't work for me: A cautionary tale

More photographers have joined SPS during the lockdown than we've added over the last several years. Some are experienced photographers with knowledge to share, some are shaking off rust and refreshing their skills after a long hibernation, and some are new to it all and eager to learn. We've got some fine photographers in SPS. You new members should take full advantage of the photographic knowledge that resides in this group. I'm certainly not the most knowledgeable member nor the one with the best skills. But I have a deep passion for photography even though I've stumbled along the way.

Here's the story on how I got here and some of the mistakes I've made.

I took my first photos with a Kodak Brownie in the mid-50's. I recall waiting anxiously to open that packet of prints from the PX...my father was a career Army officer. None of those prints exist today, probably discarded in one of our many moves. Might be in a landfill somewhere in either Giessen, Germany, or El Paso, Texas.

El Paso is where I started my photography journey. I went to a brand-new high school that had a brand-new darkroom, and I was the first student to use it. That was nearly 60 years ago, August 1961. I had volunteered to be the school photographer and used the school's Rolleiflex. I shot most of the candid photos in the school newspaper and yearbook for four years.

I majored in journalism in college; this required multiple courses in photography, and I used a Rolleiflex there as well. Those were twin-lens reflex cameras that you held at waist level so you could look through the top viewfinder—a great way to learn composition. I didn't move to 35mm until I was in the Army and bought a Yashica Electro 35

rangefinder at the Ft. Monmouth PX in 1970. It had a fixed f/1.7, 45mm lens. I took that to Germany in 1971 and used it for a year until my wife, Ellen, bought me an interchangeable lens Canon for my 25th birthday. I used that camera sporadically for nearly 30 years. In 2002, a friend loaned me his Canon EOS-1D with an 8.2 mp sensor. My introduction to digital. I think it weighed six pounds, probably ten pounds when you filled the SD card. I returned the camera and bought a much lighter Canon 40D.

Right before I joined SPS in 2015, I picked up a used Sony A6000 on eBay. At my first few meetings, I saw what everyone else was using, and gear acquisition syndrome (GAS) kicked in. I picked up several lenses, because everyone knows that more lenses make you a better photographer, and besides, that's what people with GAS do. The last lens I bought for it was a \$1,600 Sony Zeiss 35mm f/1.4. I was walking around Altamont during a Victorian stroll in 2017. I pulled my glove off not realizing my wrist strap was on the glove rather than my wrist. The lens and camera fell to the sidewalk; the camera survived, the lens shattered, and I became the owner of a \$1,600 paperweight. I eventually figured out you could purchase camera insurance.

In the panoply of dumb photographer moves, I have an asterisk next to my name. I put all my gear up on eBay, this included two A6000 bodies, and several third-party lenses. When they sold, I bought my first Fuji, an XT1 which I still have. I began acquiring Fujinon lenses, a 16mm, a 23mm, a 35mm, a 50mm, a 90mm, all f/2. I picked up my only zoom, a 16-55mm f/2.8, and then bought several Lensbaby lenses, a variety of vintage lenses, and a few macro adapters. Then I replaced my XT1 with its 16mp sensor for an XT2

Continued...

Message from the President

(Continued from page 4)

because it had a 23mp sensor. That didn't make much of an impact on my photography. But more pixels equates to...more pixels.

Then I started acquiring software. Lightroom came bundled with Photoshop but, damn, there was Topaz, and more Topaz add-ons, and there was Luminar, and DXO with the killer Silver Efex Pro, and PortraitPro, and a couple more whose names I don't remember. And the presets. Don't forget presets, you can buy hundreds of them at a clip because why not use a preset that some photographer promises will instantaneously improve any photo you've ever taken or ever will take, and ensure your photos look exactly like the photos of the person who sold the presets to you. By the way, they never do. Presets are like cashews. You can never have enough.

None of it, not the hardware, not the software, not the presets, made as big a dent in my photography as they did in my wallet.

You know what makes a difference in your photography? Going out and shooting as often as you can. Photography is an incremental game. You only get better when you shoot a lot. It's like what gets you to Carnegie Hall: practice, practice, practice.

My first tendency was to shoot and pray, hoping to get a keeper. Fill up that card, surely something worthwhile is on there. I'd come home, sometimes with two 64GB SD cards filled with over a thousand photos. And all were RAW files because everyone knows you have to shoot RAW or you're not a real photographer. And I'd process them all because I just knew I could find something that elevated a poor RAW file to an excellent photo. It never did, though I tried multiple presets. I worked those files for countless hours before I realized I was wasting my time. Last year, I abandoned Lightroom and switched to Capture One which handles Fuji files better. None of my thousand presets made the transition.

Last December, I sold all my Fuji fixed lenses, I

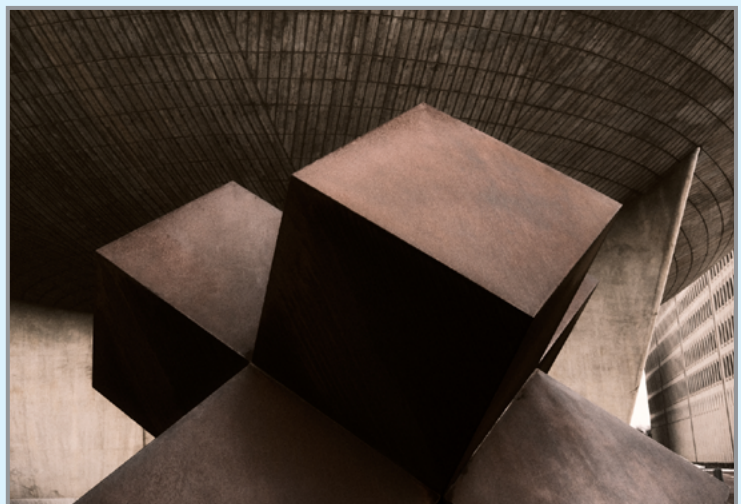
took the money and bought a Fuji X100V with a 23mm (35mm full-frame equivalent) prime lens. I no longer carry a bag full of lenses, and I don't swap lenses because I can't. My camera fits in my jacket pocket and I carry a couple of filters and a spare battery. I only shoot jpegs, which might sound like blasphemy, but Fuji jpegs are a thing of beauty. I typically shoot between 100-150 photos and I cull that to around 30 before I import to Capture One. Post-production is minimal, usually only some cropping. I'm happy if I get one good photograph out of 30, ecstatic if I get a couple.

I feel my photography has improved markedly because I shoot smarter and at one focal length. I can usually compose the scene before bringing the viewfinder to my eye. My goal is to produce a good photo straight out of camera. My stretch goal is to produce a great photo straight out of camera. I'm not there yet.

I'm a street shooter, and this is what works for me. Your type of photography might be different, and you may require more than one lens. But I can assure you that buying more gear and software isn't what will make you a better photographer.

Now, go out and take some photos.

Rich



"Cubic Egg" / © 2021 Rich Schreibstein
Taken February 27 with Fuji X100V, straight out of camera with some cropping.

DIGITAL PHOTO ESSAY COMPETITION

March 17

Last season our Photo Essay Competition was interrupted by COVID-19. Although some of us had print essays ready to go, lockdown prevented us from judging them. Thus, we were digital-only last year...and again this year.

I cannot encourage members enough to try their hand at a photo essay. It's creative, challenging and fun to put together, but it does take a little more time than shooting a few images and submitting them for competition.

So, what is a photo essay? Finding a subject is all about finding your photo passion. What do you love taking photos of? Do you love a subject like flowers, dogs or horses? Perhaps it's a special place or event...photos from a trip to Yellowstone Park, Argentina or Nantucket? Pull together your best shots around a topic and then create a slide show, video, time lapse, or all of the above.

Building a slide show isn't difficult. There are a number of programs you can use. It doesn't matter if you are on a Mac- or Windows-based computer. Lightroom Classic includes a module for editing photos into a slide show complete with music and video. The most popular program for creating slide shows on a PC has been ProShow Gold. Unfortunately, this software is no longer supported, but you can find it or alternatives on the web.

If you are a Mac user, then FotoMagico (by Boinx) is a popular slideshow builder and relatively easy to use.

Look for software that allows you to control the pace of the slideshow and match the transitions to the music. It may also allow for movement, called the Ken Burns effect, zooming in on your images to add impact. Select music that fits the mood of your photos and set the pace of your images to also fit that mood. Remember to use non-copyrighted or "rights free" music since we will be broadcasting on Zoom and including the winners on YouTube. Just Google search for "rights-free" music. Some websites offer free music if you annotate the copyright holder.

Our rules allow for photo essays up to 8 minutes, however, this is generally too long. Optimum time would be 3-5 minutes. For good flow, every image needs to earn its place in your slideshow. Sadly, sometimes you have to remove an image you love.

Once you're happy with your photo essay, save the file as either a .mov file (Mac QuickTime file) or the standard PC based .mp4 file. Most of the programs offer a variety of file formats for saving your essay. When it's properly saved, send it to Dow Smith, chair of the Photo Essay Competition at dowsmith323@gmail.com using "dropbox" or any of the cloud-based services that handle large files.

Take a look at the rules posted on the SPSPPhoto.org website
if you have any questions:

<https://spsphoto.org/programs/photo-essay/photo-essay-competition-rules/>

DEADLINE: MIDNIGHT, MARCH 13!

2019-2021 Winning Entries



See pages 15-19 for some great tips
on creating a meaningful photo essay!

YOUR PANDEMIC PHOTOGRAPHY!!!

by Linda Tommasulo
March 24

**SPECIAL
EVENT
NIGHT**

I don't know about you, but my photography has truly saved my life during the pandemic. I have been OD-ing on tutorials and webinars with some of the most talented and knowledgeable photographers all over the country. I have been inspired. I have been taught new things. I have been told to slow down and be more "contemplative" in my photography. I just finished the first virtual Creative Conference hosted by Hazel Meredith and was inspired to try some different pursuits: creative compositing, digital art, and some new iPhone apps, to name a few.

It's been quite a year. Who would have thought back in March when we abruptly canceled the remainder of the season that we would be still in "lockdown" a year later? Not me, that's for sure!

Our challenge was to make the most of it. To slow down. To connect via Zoom or Facetime with friends, old and new. To embrace the time at home to finish up some old projects...or to start some anew. And, perhaps, to try your hand at some new photographic techniques.

We have set aside March 24th for members to share some of the photographic pursuits they have tackled during the pandemic. We hope you will join us.

Joan Heffler has been photographing in and around her garden (see right). I purchased a new lightbox and a close-up lens, and have been working with both. I tried freezing flowers, photographing frozen bubbles and images through water drops. And, of course, once again watching Kathleen Clemons do her textures has gotten me back into that groove.



I must admit that this season's Assigned Topics and Photo Essay competition have also kept me pretty busy!

We hope some of you will be willing to participate and share what aspect of your photography has helped keep you sane these last 12 months. Just let Sean Sullivan, our webmaster, know you wish to share images (sullise@gmail.com).

I'll share some of my images on the 24th, and look forward to seeing some of your as well!

Continued...

Your Pandemic Photography

(Continued from page 6)



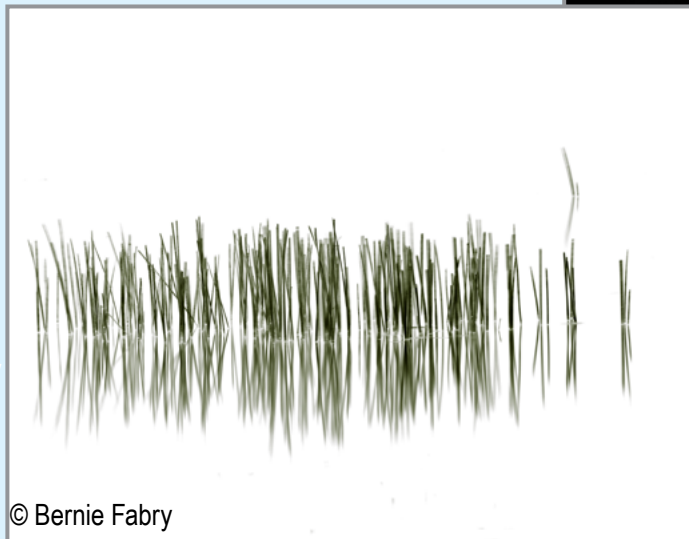
© Ray Henrikson

Ray Henrikson had fun photographing his grandchildren.



© Bernie Fabry

Bernie Fabry tried some post-processing manipulation to create this interesting effect.



© Ray

© Bernie Fabry



© Phil Olivo



© Phil Olivo

Phil Olivo will show us how he "rescued" some old slide images.

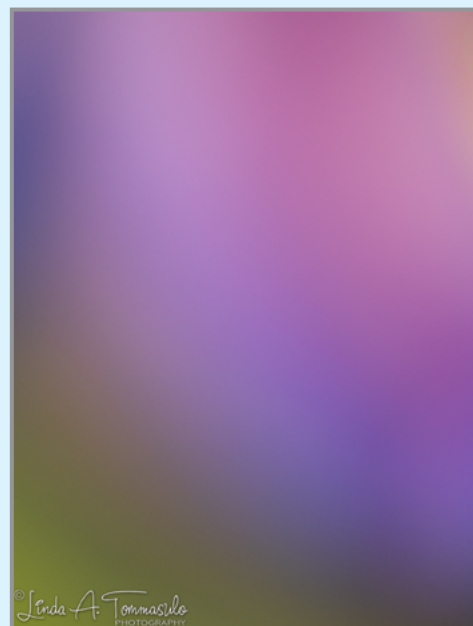
Continued...

Your Pandemic Photography

(Continued from page7)



I discovered my new close-up lens was great for creating textures.



And I put them to good use after watching a Kathleen Clemons webinar.

**YOU CAN ALWAYS SHARE
YOUR IMAGES ON OUR
FACEBOOK PAGE AND,
FOR MEMBERS ONLY,
THE
“SPS BACK TO SCHOOL”
FACEBOOK PAGE:**

**[https://www.facebook.com/
groups/sps.back.to.school](https://www.facebook.com/groups/sps.back.to.school)**

New member, Ron Fredericks, will be discussing these images...



***Perhaps you photographed your
garden, or backyard birds, or
ventured out into the snow
and/or ice storm.
Let's see what you
have been
up to!
Email Sean Sullivan
sullise@gmail.com
by March 22 to let him know you
will be sharing some images.***

FOCUS ON

Elena Keesee

All photos in this article © Elena Keesee.. All Rights Reserved.

The leading lines.

My passion for photography stems from an inherent desire to create and from an appreciation of the world. Both of these became apparent in early childhood and were nurtured by my family. I grew up in the Soviet Union, in a private house with a garden where my mother grew wonderful flowers.

At two and a half, I would run to the garden every day at first light to see which flower had opened. The intricate smell of irises, cool droplets of dew, and amazing morning light made the world a wonderful place. I was lucky to be born into such beauty! My sense

of wonder continued to grow due to the rich, visually stimulating environment created by the family lifestyle. Our summer trips to the Black Sea and Kazakhstan crossed many different climate zones. I was glued to a window, taking in vistas, developing an appreciation for various types of scenery. I learned to pay attention to details in hunting for mushrooms and gem stones. Being scientists, my parents made everything even more amusing by pointing out natural phenomena. I needed some kind of magic to capture the beauty of this fascinating, ever changing world, and that's when my Dad's photography came to the rescue. It could stop motion, preserve precious moments, and what else would you call what happens in a dark room if not magic.

Youth experiences.

At age eleven, driven by a desire to create some magic of my own, I asked for a camera. A Zorkii

(an old Soviet brand) was handed down to me from my brother. Father taught me all the basics, including developing and printing. Such services were not available in the Soviet Union at that time. We would examine the negatives and he would suggest which solutions to prepare for printing. I weighed out and mixed various chemicals according to recipes in a book. He looked at every print, always praised something and then offered suggestions for improvement. My subjects were pets, family, friends, and nature, always in black and white. Color film was a rare find in stores.

I got my first SLR, Zenit, in high school. It was one of the best cameras available at the time and I really liked it! Taking pictures and color slides was a lot of fun, but I was too busy with classes and sport to pursue photography seriously. Finding time became even a greater issue when I went off to Moscow State University. I was surrounded by all the temptations of a wonderful historic city, but spent almost all days and nights on my studies.

Decisive moment.

My work brought me to the US. I met my husband, Bob Keesee (pronounced KaZEE), here and stayed. So many new experiences, people, amazing places. I documented everything with a point-and-shoot camera. It was fast and easy, and the pictures were in COLOR! Sadly, it took thinking out of the photographic process and limited my creativity. However, I had three of these



"Iris From a Dream"



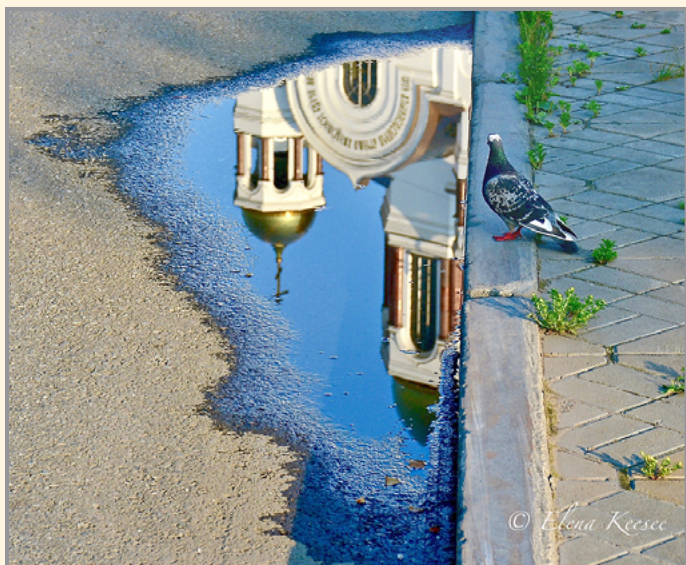
"Ekaterinburg"

Continued...

Focus on Elena Keesee

(Continued from page 9)

cameras over the years of raising our daughter and working. Volumes of family albums were filled with photos. I still didn't have time for actively learning photography, but my appreciation of the art continued to grow. We went to photography exhibits at each opportunity, especially during our annual visits to Ekaterinburg, my home city. One, *The Best of Russia*, was a collection of 365 images selected from entries from all over the country. Some brought tears to our eyes, some made us laugh, some stirred concerns for environment, some astounded by astute observations of reality, others left us in awe of beauty. We visited it twice. This exhibit fueled my desire to sharpen my eye and to share what I see with others.



"Bird's Eye View"

My Nikon and I.

In 2016, my husband gave me a DSLR (Nikon D7200) for Christmas. I couldn't put it down. I joined Guilderland Public Library photo club led by Margaret Lanoue. She did an excellent job organizing interesting meetings! The club held annual exhibits with visitors voting on their favorites. My photos did very well. That gave me more confidence to have my first personal exhibit at Uncommon Grounds in Albany in the fall of 2018. I couldn't wait to see how people would respond to my work. By the end of the four-week show, 16 photos were sold. I was happy that somebody else enjoyed my images!



"Serenity of the Snow Scene"



"Liquid Gold"

An additional encouragement was coming from the *National Geographic* website for photographers. Some of my pictures were selected as Editor's Favorites.



"Where the Water Meets the Sky"

Continued...

Focus on Elena Keesee

(Continued from page 10)

My membership in SPS began in January of 2019. It offered what I was looking for—a fellowship of photographers, a stimulating environment, critiques of photos, and opportunities to grow.

My free time is sparse, but I try to use it to become a better photographer and usually have a lot of fun along the way. I'm drawn to a variety of subjects, and it constantly widens because of SPS assigned topic competitions and my own search for something new. Different challenges often arise during photo shoots. Apparently, it's very difficult to be both a model and a photographer at the same time. Other models, like squirrels, can be extremely uncooperative. You may need more than just two hands.



"Fruit for Fun"



"Bye-Bye, Autumn"

My equipment and light choices are limited. The problem-solving part of transforming initial ideas into photos is really enjoyable for me! Some projects involve little adventures or funny situations. Once we scaled a tall concrete wall to get to an abandoned 5-star hotel in the Azores because its

roof offered a better view of the lakes nearby. Another time, I climbed on a chair in public (a no-no for adults in Russian culture) to shoot a composition of five cups of coffee in the IKEA in Ekaterinburg. The store guard started towards me, then stopped, deciding not to deal with a crazy person. The Wizard's Coffee photo was also done during a visit to Russia. I didn't want to burn coffee inside

my father's apartment and decided to do it on a balcony. Two balconies—a choice: right across from the KGB headquarters or in direct view of the State Administration building. At least, no Russian or foreign government official was visiting the city at that time. I might be a good subject for street photography. Imagine a lady in white dress crawling in grass towards a great white egret, or photographing a stuffed animal held by her husband in front of Roman ruins in Arles. (Somebody did take a snapshot of that.)



"Wizard's Coffee"

I usually rely on my intuition and taste when creating images.

My photos may not follow the rules. Photographers use intentional camera movement, why not to have intentional highlights? I did just that in a photo where the light was the main subject. Usually a person in the picture is expected to be in focus, but what if the theme is different?



"Metamorphosis"

Continued...

Focus on Elena Keesee

(Continued from page 11)

In “Metamorphosis,” only the man’s hand is sharp because the image is about transformation, blending of the worlds. Focusing on the hand opening the curtain is supposed to convey the will of the man for the change to happen. Images like this can be hastily viewed as being “not up to standards”. That’s why I believe that displaying titles in competitions and exhibits is a good idea.

In general, if we are happy with a created image, it’s a joy, a victory. If somebody gives us good advice on how to make that image even better, it’s great! I appreciate friends’ and family’s help in selecting “the best shot.” A lot has been learned from judges of SPS competitions and from presentations! I’m grateful to all the members of SPS and particularly to those who make the society run. My thanks to all of you for the kind support! Your passion for photography, expertise, skills, and imagery keep inspiring and motivating me!

I’d like to share a poem by Boris Pasternak:

*In every thing I want to grasp
Its very core.
In work, in searching for the path,
In heart’s uproar.*

*To see the essence of my days,
In every minute
To see its cause, its root, its base,
Its sacred meaning.*

*Perceiving constantly the hidden
Thread of fate,
To live, to think, to love, to feel
And to create.*

*If I was able, I would write,
I’d try to fashion
The eight of lines, the eight of rhymes
On laws of passion,*

*On the unlawfulness and sins,
On runs and chases,
On palms and elbows, sudden somethings,
Chances, mazes.*



“Hands of Eternity”

*I’d learn the passion’s rules and ways,
Its source and matter,
I would repeat its lovely names,
Each single letter.*

*I’d plant a verse as park to grow.
In verbs and nouns,
Lime-trees* would blossom in a row,
Aligning crowns.*

*I’d bring to verses scents and forms
Of mint and roses,
Spring meadows, bursts of thunderstorms,
Hay stacks and mosses.*

*This way Chopin in the old days
Composed, infusing
The breath of parks and groves and graves
Into his music.*

*The triumph—agony and play—
The top, the brink.
The tightened bow-string vibrates—
The living string.*

*Should be Lindens (Elena Keesee)
Translated by Natasha Gotskaya.

Let us all create something extraordinary!!!

Continued...

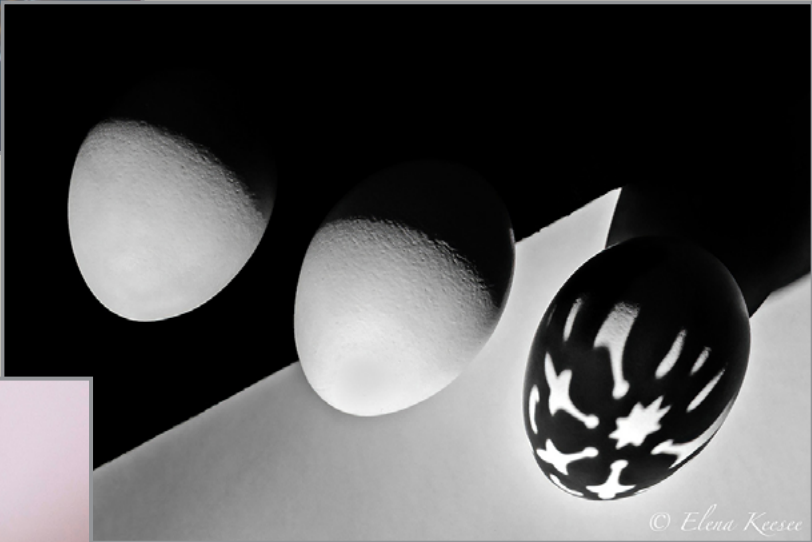
Focus on Elena Keesee
(Continued from page 12)



© Elena Keesee
"Macarons for Santa"



© Elena Keesee
"Rainbow Axle"



© Elena Keesee
"Special, So Special"



© Elena Keesee
"Twisted Views"

Continued...

Focus on Elena Keesee

(Continued from page 13)



"Violet Green"

© Elena Keesee

"Sunrise at
Lake Luzerne"



© Elena Keesee

HOW TO CREATE A MEANINGFUL PHOTOGRAPHY ESSAY IN 5 STEPS

by Federico Alegria

(Reprinted with permission from Federico Alegria and Light Stalking)

Access the original article here:

<https://www.lightstalking.com/create-meaningful-photography-essay-5-steps/https://community>



Image by Adrian

The storytelling nature of photography no secret. It has been used for a century to narrate stories in a very peculiar and effective way. Narrative photographic projects have great power, and regardless of the level of experience and maturity of the photographer, they are very appealing. Find out how to create a meaningful photography essay in 5 steps.

Photography is an amazing art form that portrays interesting stories, events, adventures, life stories, experiences, history and has been around for a very long time having great influence in human life and emotions. Photography freezes the moment and records real life happenings that can be cherished for a lifetime and beyond. To make a good photograph, the photographer needs to look for perfect locations, light, subjects and add a little creativity to it.

Rather than a single image, a set or collections of images are always more powerful in telling a story, bringing in emotions within the viewer and taking/ guiding the viewer through the path of the story.

It is self consistent, self explanatory and doesn't require another person to help with any form of narration. Besides these, photography essays can be a powerful source to bring out suppressed problems in the societies and other issues that are often overlooked.



Image by Roman Kraft

Photographic essays invite us to research a topic or a theme in depth. Documentary photography is perhaps one of the closest things to "narrative" as we traditionally know it. Even though times have changed, and photography has been open to more independent photographers who don't have the same resource bonanza as the editorial or journalistic photographers of previous decades, this new democracy opens the door to the freedom of speech—a freedom that doesn't have to obey any media interests whatsoever.

Alright, But What Is A Photography Essay In The First Place?

Continued...

Create a Meaningful Photo Essay

(Continued from page 15)



Image by Federico Alegria

A photo essay is a narrative that uses a group or series of photographs to tell a story, evoke emotions or emphasize a specific concept. The camera plays a utilitarian role, and is pretty far from what the final result can convey to those who read it (either completely or just partially). Photography essays can be either just photographs or photographs with comments, captions or text that accompany them to complete the story.

Some examples of photography essays include collage (simplest form of telling a story), an article, a book, an art show or exhibition, part of a website or a dedicated website and so on. Earlier photography essays were printed in the printing press, but in recent times they have moved to the web which is better in terms of easy access, but will not have a similar effect to looking and reading one physically.

What Elements Should A Photography Essay Include?

Being a narrative in a very holistic form, a photography essay should include the following elements in the most extreme cases:

- Introduction
- Contextualization
- Opening
- Development
- Conflict
- Continuation
- Climax
- Resolution
- Closing

Not all essays will allow such a complex storyline, but we can take some of these elements to formulate an idea of what an essay should include. Therefore, a photo essay is a way to tell a story from beginning to end, with substance and a meaningful content.

Continued...

Create a Meaningful Photo Essay

(Continued from page 16)

Most photographic essays require preparation, organization and direction. Photographic essays began to be published in the 1930s after magazines saw that a story could best be told if text was accompanied by photographs. It is no coincidence that, by this time, cameras had evolved such that they could capture images quickly enough to freeze motion.

Also around this time, portability came into the picture, thanks to the practical nature of 35mm film. It was *LIFE* magazine that coined the term “Photographic Essay.” One of the most classic photography essays they published is “**Country Doctor**” by W. Eugene Smith. This essay documented Dr. Ceriani’s working life as a traveling doctor in rural areas of the United States.



The Sep 20, 1948 issue of *LIFE*. Image from 100photos.time.com

An essay can be short, mid- or long-term according to various factors that can affect the image recording process. After achieving a certain number of images, the editing process can take place and the story can begin its narrative course. Some things that can affect the recording process are the limited resources we endure while working abroad, and limited access to the subject or the circumstances-recurrence ratio.

Here Are The 5 Steps Involved In Creating A Photography Essay:

1. Pick A Topic

Obvious indeed, but choosing a good topic can be difficult without prior research. This is perhaps the hardest part of creating a photographic essay.

The wisest way to approach this is to select a topic that won't be so hard to access—not just because it might be easy. Since it will be accessible, the risk of frustration will be lower than it is when handling a difficult topic. Experience will eventually lead us into working with trickier subjects.



Image by Duong Tran Quoc

A photo essay doesn't need to always be dramatic and dense. They can be done just for the fun of it, or to discover new possibilities for the photographic narrative. Some topics that are generous when they are addressed are:

- The City
- Color
- Joy
- Fear
- Sadness
- Love
- Everyday Work

2. Choosing The Subjects Correctly

When working on a photographic essay, it is important to choose subjects correctly to keep ourselves within a certain scope. Check to see if your subjects are suitable for the story you are planning to tell and if the stories made with them will be interesting for your target audience.

Continued...

Create a Meaningful Photo Essay

(Continued from page 17)

Even if you don't have a human subject to portray, making use of personification can always be a good guide to avoid losing course. For example, you can focus on silence by stating that the images attempted to capture the presence of silence.

Also, solitude can be addressed without any human elements, but still maintain the purpose of capturing "the human footprint," for example.



Image by Quino Al

3. Quantity Of Images

It is important to define the number of pictures we are willing to present in our final essay. Defining that number is important for a couple of reasons.

The first one is because it will set the bar of our project's scope (critical when we start to consider our resources).

The second one is our readers. The story should be told from start to finish with high impact, just like a short novel or a story. If we stuff our essay with "filler" images, it will ultimately lose its power.



Image by HB –
Own work,
Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=88434>

4. Execution

Let the fun part begin! After defining the previous three elements, we can start shooting to create a great storytelling essay. Shooting story telling photographs for a photography essay need to be powerful just like how you would shoot individual images to tell a story. Look for perfect light, relevant locations relating to the story to be told, perfect subjects for the story and also compositional guidelines.

Always have introductory and closing images just like how you would have an introduction and conclusion to any essay. Shoot at different light, angles, perspectives, etc. and finalize during the editing part the images that will work together to complete the photography essay.



Image by Joe Gardner

5. Editing

Editing must not be confused with post-processing, which is an important element of the production of the final photographs. Editing refers to the precise selection of the images that will be included in the essay. There is no perfect quantity or order. You (or your editor) will have to be very objective to select the perfect mix to tell the story the way you want it to be told.

Ask yourself questions like, do the photographs speak the story or will they require accompanying text, is the sequence or series logical, do they

Continued...

Create a Meaningful Photo Essay

(Continued from page 18)

stand together and complete the story from start to finish, etc. Try and tell the story with minimal images by avoiding repetition as that can bore the viewers.

Federico has a decade of experience in documentary photography, contributes some free images to the community and is a University Professor in photography. You can get to know him better [here](#).



Who Can Create A Photography Essay?

Some photographers believe that only photojournalists or documentary photographers can create photography essays. That is not the case—photo essays can be created on any topics like nature, wedding, events, portraits, travel, etc.

Constant planning, execution and checking can and should be applied to all the stages discussed above. You will need to have a powerful title and written text that is strong and concise. Sometimes longer text may be required.

Photo essays are a great way to improve us not just as photographers, but as storytellers, too. Viewing photo essays with a reader's mindset will give you a better feeling of photography's storytelling power.

About **Light Stalking**

We want to teach people how to create the photographs that they aspire to.

We want to take you from snap shots to intentional and well-considered images.

We do that through free written and video tutorials and affordable courses that naturally and enjoyably extend their learning. We also believe in the power of community and mutual constructive feedback which is why you will find us on this site a lot and giving (and taking) advice in our forums.

Hopefully, we are doing something right as our tutorials have been shared by everybody from *National Geographic*, MSNBC, Photo-shop, Lightroom, Canon, Nikon and we have even been included in several books! We are also a top 10 photography blog according to Feedspot, Klout and Wefollow.

You can read about what people are saying about Light Stalking [here](#).

**FEBRUARY
ASSIGNED TOPIC #1**
Things Broken
(Things in a state of
disrepair.)



First Place: "Paris Dream"
© Elena Keesee

JUDGE: Pilar Arthur-Snead

is Chief Photographer, Gallery Director and owner of Photographic Expressions Studio & Gallery, LLC of Troy, NY, established in 2009. Originally focused on event photography, Pilar has expanded her operations to include studio/ on-location portraiture, interior & exterior architectural photography and editorial/lifestyle photography for feature magazines and publications. In 2011 she interned at the Center for Photography at Woodstock; and in 2013, she earned her MFA in Photography, with honors, from the Academy of Art University in San Francisco.



Second Place: "Broken Eggshell"
© Brian Hoffman

Continued...

FEBRUARY ASSIGNED TOPIC #1 Things Broken



Third Place: "Barbie's Demise"
© Sean Sullivan

Honorable Mention



"Sanatorium Door"
© Kim Koza



"The Light Still Shines"
© Linda Tommasulo

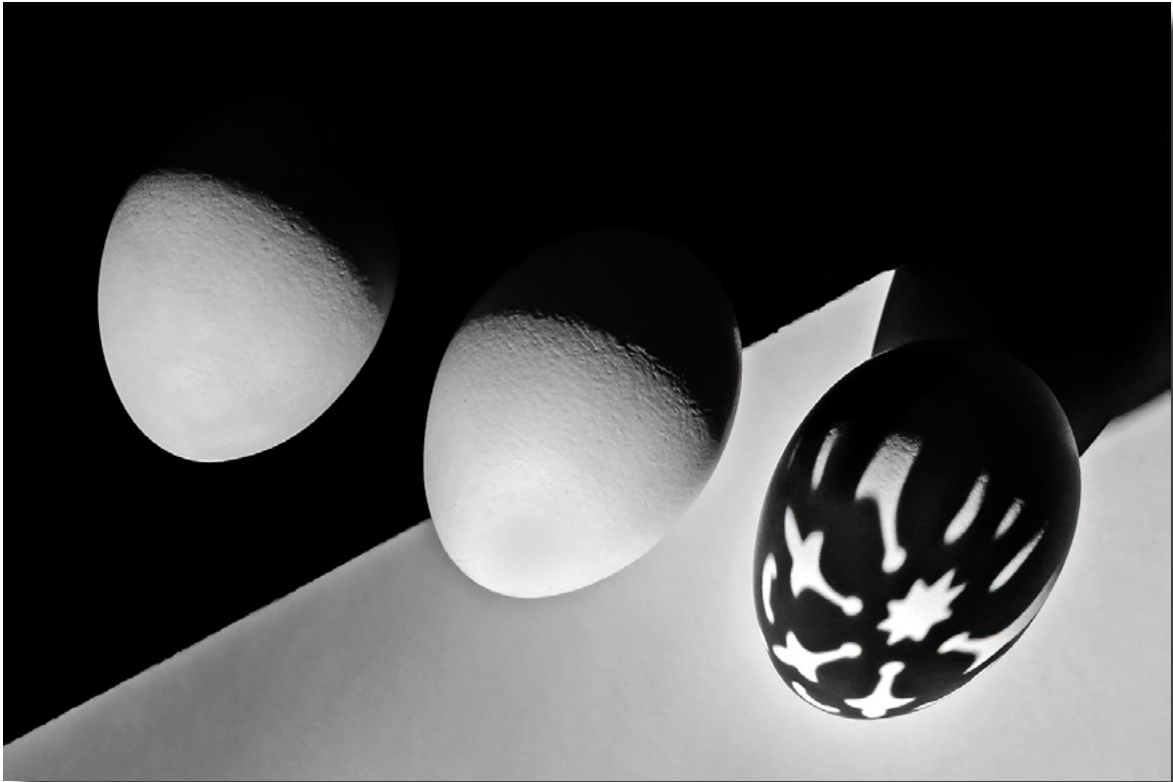
Check out these winning images and more competition photos on our website:

www.spsphoto.org

FEBRUARY ASSIGNED TOPIC #2

Juxtaposition

(Photograph two things that contrast in some manner such as color, shape, meaning, etc.)



First Place:
"Special, So Special"
© Elena Keesee



Second Place:
"Albany Old and New"
© Linda Tommasulo

FEBRUARY ASSIGNED TOPIC #2

Juxtaposition

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2



Third Place: "Curves, Lines and Circles"
© Barb Lawton

Honorable Mention

"Competing Modes of Transportation"
© Sean Sullivan



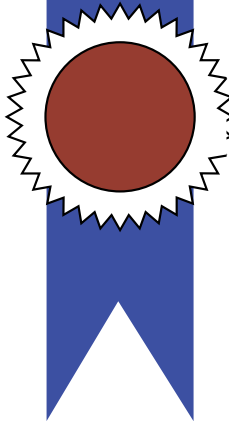
"Apple and Avocado"
© Kim Koza



"Juxta Shield" © Joe Cotroneo

FEBRUARY DIGITAL IMAGE GENERAL

GENERAL



First Place:
"Great Blue Heron,
Costa Rica"
© Ray Henrikson

JUDGE: Richard Lovrich

Richard was born in New York City, attended Parsons School of Design. Prior to moving to the Capital Region of New York, he worked as an independent photographer, designer and producer with clients in the U.S. and abroad in manufacturing, banking, publishing, pharmaceuticals, and fashion. Currently a creative director for theatricals where he also served as a marketing director, Richard held the position of art director at a major daily. Portrait and food photography remain his passions.



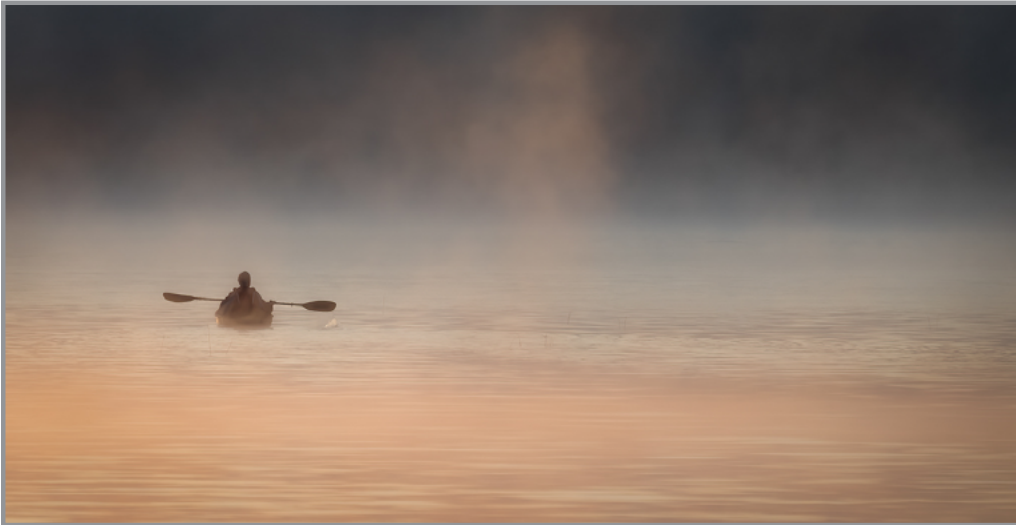
Second Place:
"Aging Beauty"
© Claudia Jakubowski

Continued...

FEBRUARY DIGITAL IMAGE GENERAL



Third Place:
"Fall Colors on the Ausable River"
© Alan Wiggins

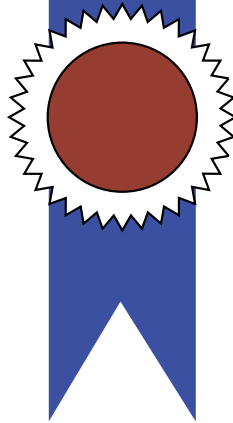


Fourth Place:
"Lake Solitude"
© Linda Tommasulo



Fifth Place:
"Resting Frog"
© Nancy Pfuntner

GENERAL

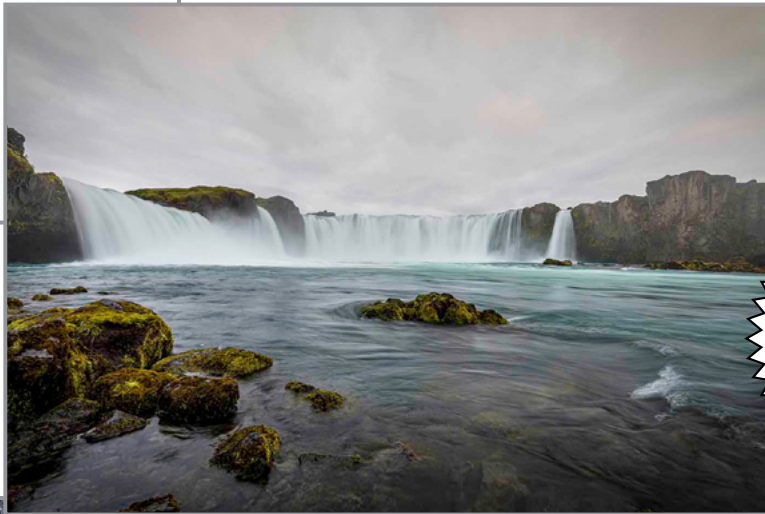


FEBRUARY DIGITAL IMAGE - GENERAL



"Dancing Petals"
© Elena Keesee

Honorable
Mention



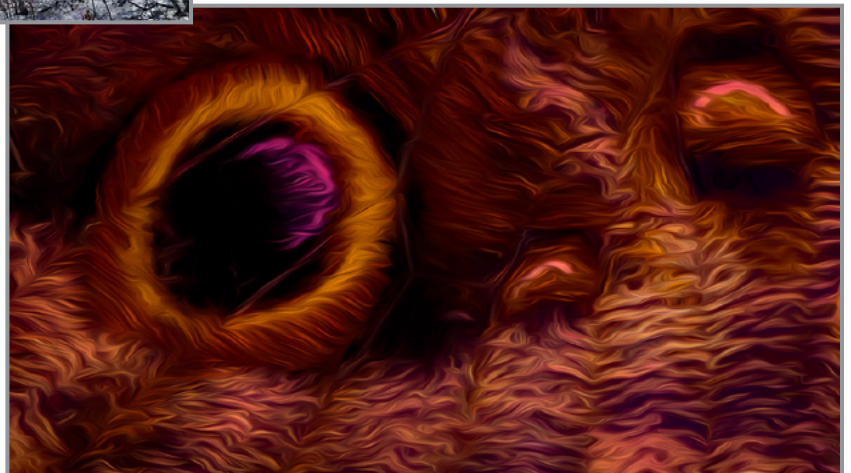
"Icelandic Waterfall"
© Jeana Caywood



"Snowy Road"
© Kim Koza

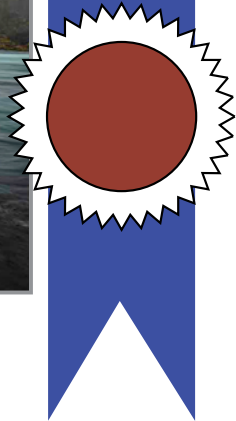
Check out these winning images and more
competition photos on our website:

www.spsphoto.org



"Butterfly Wing Abstract"
© Sean Sullivan

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FEBRUARY DIGITAL IMAGE
MONOCHROME



First Place:
"Icelandic Village Beneath the Rays"
© Jeana Caywood



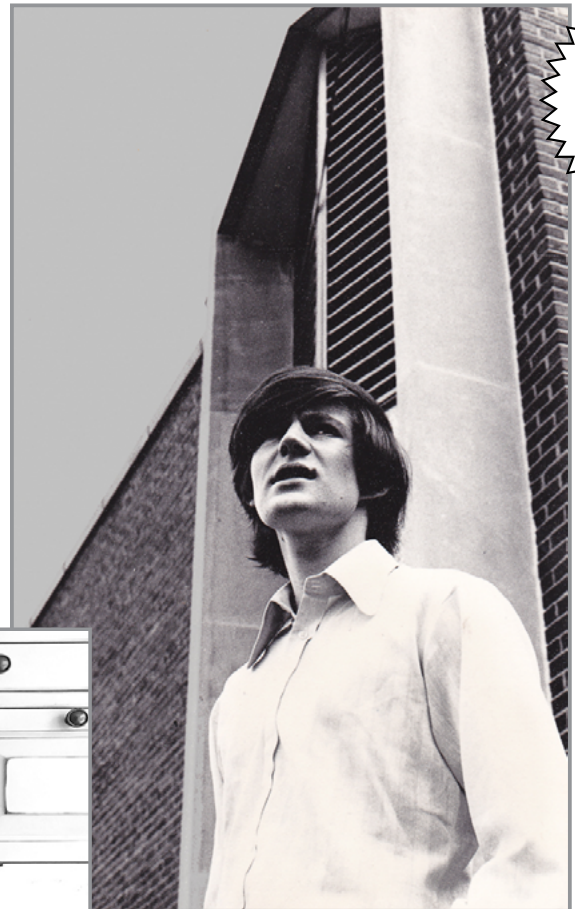
Second Place:
"Summer Storm"
© Joe Cotroneo

FEBRUARY
DIGITAL IMAGE
MONOCHROME

MONOCHROME



Third Place: "Egg Path"
© Rich Schreibstein



Fifth Place: "Exchange Student"
© Thomas Whittemore



Fourth Place: "Lisa's Hoosier"
© Kim Koza

FEBRUARY DIGITAL IMAGE MONOCHROME



"Study in White"
© Claudia Jakubowski

Honorable Mention

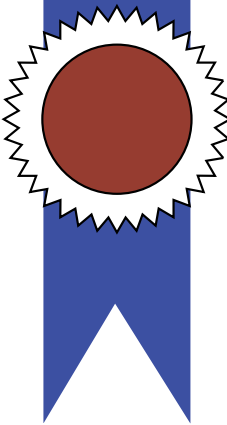


"Reflecting the Past"
© Nancy Pfuntner

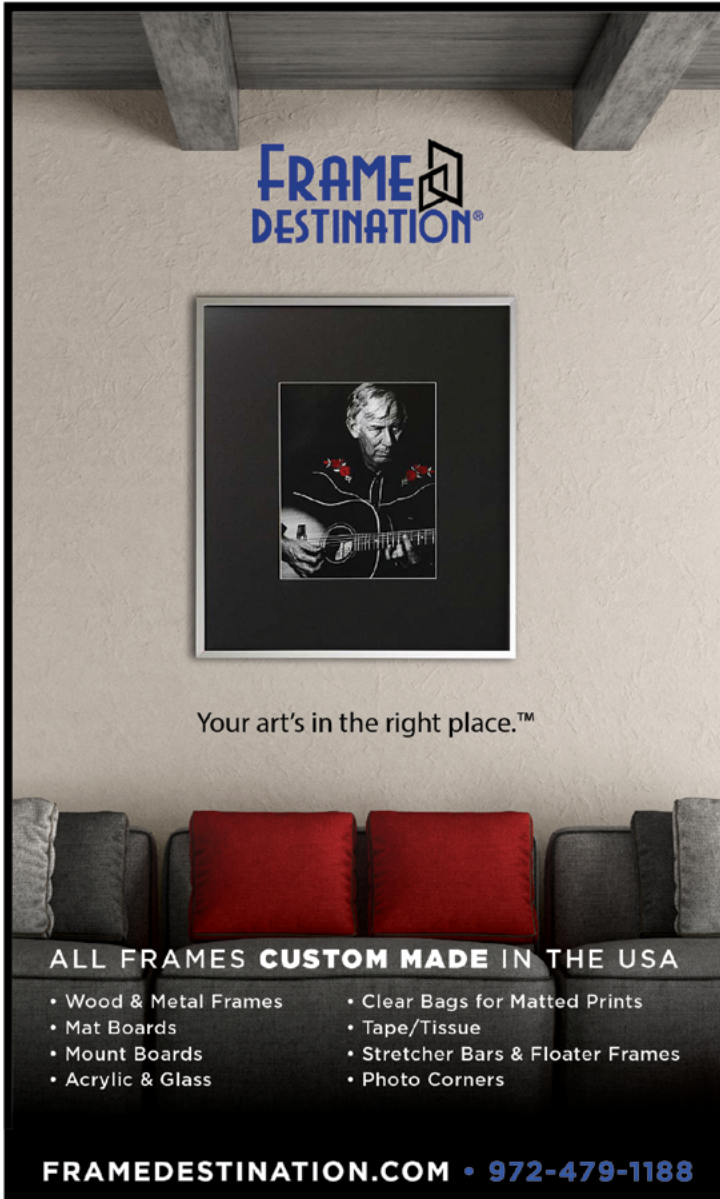


"Moon Over Manhattan"
© Sean Sullivan

MONOCHROME



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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](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>



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](#)

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Hunt's Photo and Video offers a wide array of classes, workshops, and photo adventures, located in our classrooms, or several picturesque locations inside and outside of the United States.

Socialize with us for the latest events and specials.

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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 MARCH SPECIALS

Nice, today I can almost smell Spring in the air! I want to remind everyone that I can always get you the same deals you see in any email from Hunts, even if it says, "available online only"! I'm always here to answer your questions or get you what you need whether it's on my specials or not. I'll always try to create a special for you!

This month, through 3/26/2021, **Sony** is running their semi-annual lens event and the savings are terrific! See chart at right,

Sony is also about to announce a Sony FE 50mm f/1.2 lens! Let me know if you'd like more information when available.

Sigma has just announced the Sigma 28-70mm f/2.8 DG DN Contemporary lens for Sony E mount, \$899. Call me to place your pre-order now!

Tamron is offering some good deals on select lenses this month and I will make the deal even better:

Model #	Lens description	Savings
SEL100400GM	FE 100-400mm F4.5-5.6 GM OSS	\$100
SEL1018	E 10-18 mm F4 OSS	\$100
SEL1635GM	FE 16-35mm F2.8 GM	\$100
SEL1635Z	Vario-Tessar T* FE 16-35mm F4 ZA OSS	\$100
SEL1655G	E 16-55mm F2.8 G	\$100
SEL18135	E 18-135mm F3.5-5.6 OSS	\$100
SEL200600G	FE 200-600mm F5.6-6.3 G OSS	\$100
SEL24105G/2	FE 24-105mm F4 G OSS	\$200
SEL24240	FE 24-240mm F3.5-6.3 OSS	\$100
SEL2470GM	FE 24-70mm F2.8 GM	\$100
SEL24F14GM	FE 24mm F1.4 GM	\$100
SEL30M35	E 30mm F3.5 Macro	\$25
SEL35F18F	FE 35mm F1.8	\$50
SEL50F18F/2	FE 50mm F1.8	\$50
SEL50M28	FE 50mm F2.8 Macro	\$50
SEL55F18Z	Sonnar® T* FE 55mm F1.8 ZA	\$100
SEL70200G	FE 70-200mm F4 G OSS	\$100
SEL70200GM	FE 70-200mm F2.8 GM OSS	\$200
SEL70300G	FE 70-300mm F4.5-5.6 G OSS	\$100
SEL70350G	E 70-350mm F4.5-6.3 G OSS	\$100
SEL85F18/2	FE 85mm F1.8	\$50
SEL90M28G	FE 90 mm F2.8 Macro G OSS	\$50
SELP18105G	E PZ 18-105mm F4 G OSS	\$50

Tamron 18-400mm f/3.5-6.3 Di II VC HLD, my price to you, \$574 / Tamron SP 70-200mm f/2.8 Di VC USD G2, my price to you, \$1,149 / Tamron SP 150-600mm f/5-6.3 Di VC USD G2, my price to you, \$1,149 / Tamron offer is good through 3/26/2021.

If you have ever considered switching to **Olympus**, upgrading your current Olympus body, or adding lenses, now's the time! Olympus and I are offering some super prices through April 2nd: Olympus E-M1X body, \$1,949 / Olympus E-M1 III body, \$1,549.

Olympus lens specials:

8mm f/1.8 Fisheye PRO \$849 / 7-14mm f/2.8 PRO \$1,149.
12-100mm f/4 PRO \$1,149 / 17mm f/1.2 PRO \$1,099.
25mm f/1.2 PRO \$1,099 / 40-150mm f/2.8 PRO \$1,299.
45mm f/1.2 PRO \$1,099 / 300mm f/4 PRO \$2,699.
MC-14 1.4x Teleconverter \$289 / MC-20 2.0x Teleconverter \$359
I'm still accepting orders for the new Olympus M.Zuiko Digital ED 150-400mm f/4.5 TC1.25X IS PRO lens, \$7,499!

And don't forget that Hunt's offers a large selection of **online classes and events**! Click **here** for details.

In order to take advantage of these specials, or if you'd like a quote on anything else, please call **Alan Samiljan, at 781-462-2383** to place your order and reference SPS an March Specials. As always, UPS Ground shipping is FREE in the Lower 48. His regular hours are 8:30-5:00pm eastern, Monday, Tuesday, Thursday & Friday.

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!

Join us on one of our exciting worldwide **photographic adventures**.

Up-coming trips: • **Cuba 2021** Winter trips when it is safe • **Nepal Bhutan** Nov 2021



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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.

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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 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. Click [here](#) for details on Assigned Topics for this season.

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/Mono 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/Mono 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/Mono Digital Competition

January, 2021

1/6/21.....Assigned Digital Competition

Topic #1: Bubbles, Splashes and Drops

Topic #2: We All Stayed at Home

1/13/21.....General/Mono Digital Competition

1/20/21.....Event Night

Mark Bowie: "Envision: The Art of Seeing Creatively"

1/27/21.....Special Event Night

Lewis Katz: "From Capture to Print: The Art of Black &
White Photography"

February, 2021

2/3/21.....Assigned Digital Competition

Topic #1: Things Broken

Topic #2: Juxtaposition

2/10/21.....General/Mono Digital Competition

2/17/21.....Event Night

Sarah Marino: "Nature's Smaller Scenes"

2/24/21.....Special Event Night

Nic Stover: "The Psychology of Photography"

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/Mono Digital Competition

3/17/21.....Photo Essay Competition

Hosted by Dow Smith

3/24/21.....Your Pandemic Photography

3/31/21.....Event Night

David DesRochers: "Artist Earth"

April, 2021

4/7/21.....Assigned Digital Competition

Topic #1: Time of Year

Topic #2: Food Deep Dive

4/14/21.....General/Mono Digital Competition

4/21/21.....Event Night

Joe Cotroneo: "Macro Photography"

4/28/21.....Special Event Night

Essdras Suarez, "Mastering Street Photography"

May, 2021

5/5/21.....Assigned Digital Image of the Year

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

5/19/21.....Event Night

Ian Plant: "Making Stunning Nature Photos"

5/26/21.....Special Event Night

Dan Waterman: "Abstract Architectural Photography"

June 2021

6/2/21.....Event Night

Mollie Isaacs: "Get Your Creative Groove On"

6/9/21.....Special Event Night

Joe Brady: "Post Processing in LR and PS"

HAPPY SUMMER!