

**Bold red texts
are
interactive
links!**

FOCUS

Volume 87 - No. 9

www.spsphoto.org

May 2021

**EVENT
NIGHT**

“MAKING STUNNING NATURE PHOTOS” by Ian Plant May 19

In this inspiring presentation, professional photographer Ian Plant will share his favorite techniques for making landscape and wildlife photos that get noticed. He will cover a variety of field techniques for capturing dramatic places and moments, and share some of his favorite nature photos from his travels around the world.

About Ian Plant:

Whether hanging over the rim of an active volcano, braving the elements to photograph critically-endangered species, or trekking deep into the wilderness to places most people will never see, world-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera.



© Ian Plant Photography

Continued on page 2...

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"Making Stunning Nature Photos"

(Continued from page 1)

Ian seeks out the hidden spaces in between the familiar, relying on long exposures, unique lighting conditions, non-traditional perspectives, and special natural events to show his subjects in a new light. Known for his inspiring images and single-minded dedication to creating the perfect photo, Ian has reached hundreds of thousands of people around the world in his mission to inspire and educate others in the art of photography. Ian is a frequent contributor to many leading photo magazines, the author of numerous books and instructional videos, and founder of Shuttermonkeys, a community of creative photographers connecting passionate enthusiasts with top pros.



Travel with Ian
on his website:

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

and

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



Artist's Statement:

I can't draw, paint, or carry a tune, but I can press a button with my finger. Of course, if you want to make inspiring photographs, there's a lot that needs to happen before that button is pressed. These days, too many photographers rely on the crutch of digital manipulation to bring magic to their images. Personally, I'm more interested in capturing the true magic of the moment, not concocting it on the computer. For me, photography is as much about the experience as it is about the final product.



MESSAGE FROM THE PRESIDENT

Rich Schreibstein

My come to realize ending

I took a college creative writing course on short stories with Professor J. Edgar Simmons who was a good friend of James Dickey, the author of Deliverance, and the eighteenth United States Poet Laureate. Simmons invited Dickey to take over our class for one session. The only thing I remember from that lesson was to avoid the “come to realize ending,” a trite method often used by weak writers to end their short stories.

Doesn't it make sense to shoot bursts when you're a street photographer? I rarely shoot bursts in my street photography, or at least didn't until listening to Essdras Suarez's presentation last week where he made a compelling case for shooting bursts. Why wouldn't you want to increase your chance of capturing that decisive moment?

Why didn't I shoot bursts? I was adhering to the craft of the past masters who didn't shoot bursts because their cameras weren't capable of multiple frames per second. If you're emulating old masters, you want to approximate the conditions in which they photographed. You don't want to give yourself an advantage they didn't have. But for that to be true, I'd be shooting with an old manual SLR, developing film, and printing in a darkroom.

So, who was I fooling other than myself? While I've been on a quest to get it right straight-out-of-camera, I had advantages that Bresson, Winogrand, and Kertész never had. When it finally occurred to me that were those iconic photographers with us today, they would most likely avail themselves of the gear that we use. While purists—whatever that means—posit on YouTube, in articles, and on podcasts, that those old masters would still be using their old film Leicas, we can't know that without a séance. I would love to explain digital photography, and SD cards to Garry Winogrand, who passed onto the Lightroom in the Sky in 1984.

“At the time of his death his late work remained largely unprocessed, with about 2,500 rolls of

undeveloped film, 6,500 rolls of developed but not proofed exposures, and about 3,000 rolls only realized as far as contact sheets being made. In total he left nearly 300,000 unedited images.” -Wikipedia

In previous messages, I've documented my tortuous photography path as a cautionary tale for those of you who are new, and not so new, to the ambrosia of photography. I truly am besotted and did those things the besotted do. I offered up lenses, software, and increasingly larger sensors to a fickle lover who rejected my supplications and turned my photographs into mediocre, over-processed dreck. I have spent much of our involuntary lockdown rethinking what I've learned about photography over the years, and I admit that much of what I learned and did was a waste of time and money.

Against the advice of the late James Dickey, you will come to realize the truth to becoming a better than mediocre photographer, the number of which is legion, is to get a camera—nearly every digital camera on the market can produce a good photograph—and go out and shoot. Shoot until you're happy with your results. You'll get better incrementally, so shooting frequently is the key. You don't need multiple lenses and filters, or every iteration of post-processing software. If other people are happy with your work...good for you. But that's not why you shoot. You shoot to please yourself, and not for Facebook or Instagram “likes,” and certainly not for competition judges.

Continued...

Message from the President

(Continued from page 3)

I've included a few of my photographs from the last month I'm happy with.

Rich



Message from the Editor:
Rich...get a dog!

“FROM ALL ANGLES: ABSTRACT GEOMETRIC ARCHITECTURE”

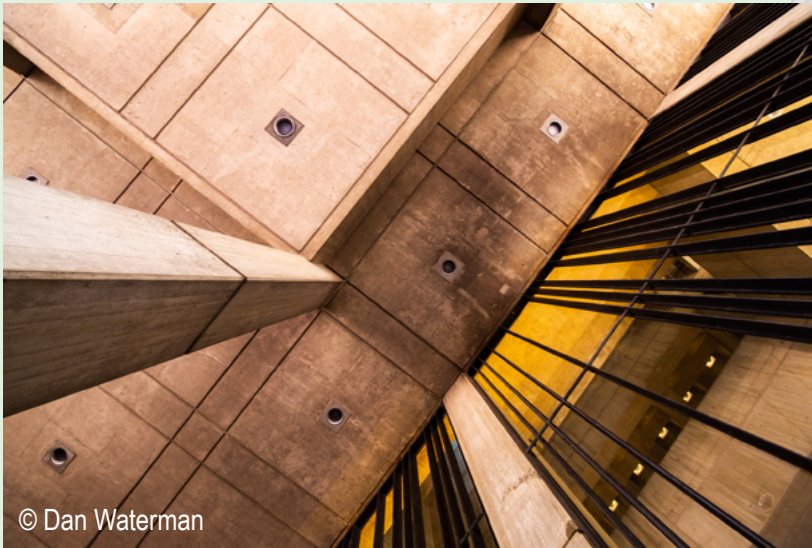
***by Dan Waterman
May 26***

**SPECIAL
EVENT
NIGHT**

In this presentation, Dan will discuss a modernist approach to abstract architecture inspired by the style of Group f.64, with strong emphasis on geometry and compositional techniques. He'll explain his thought process, how to use different lenses (from ultrawide to super-telephoto), and post-processing tools using Photoshop to create compelling architectural imagery.



© Dan Waterman



© Dan Waterman

Bio

Dan Waterman is a full-time graphic designer and photographer based in Warwick, RI. Propelled by a love for photography and communication, his interest in the visual arts has led to expertise in a variety of disciplines including design, copywriting, web development, animation, marketing, and branding. He deeply values engaging with the creative community, sharing tools and knowledge to empower, inspire and learn from other like-minded people.

Dan first picked up a camera 15 years ago and was captivated by the methodical, process-oriented approach to composition and exposure. His passion has only grown since then, and he now spends every possible moment exploring and capturing the world's varied landscapes.



Continued...

"From All Angles..."

(Continued from page 5)



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Check out more of Dan's work at
<https://danwdesign.com/>

FOCUS ON

Dan Steen

All photos in this article © Dan Steen. All Rights Reserved.

I am honored to have been invited to share my photographic journey with the members of our club. That my work has reached a point, where the story of how I got here might be of interest to a group of such talented photographers, is encouraging.

My journey began long before I actually picked up a camera. While I was in grade school, my father, with my uncle who lived next door, built a wet darkroom in my uncle's basement. It was strictly B&W. My dad had a Yashica A that he bought used. It is sitting on my desk as I write this article. He developed the film in a tank loaded in the pitch black, which was then printed with an enlarger he got someplace. I still remember the smells of the chemicals, and of taking my turn to load the canister. The prints slowly revealing themselves in the developer was part science and part magic to me as a child. Sadly, my uncle decided to build a kitchen in his basement for family gatherings and the darkroom got demolished. We rebuilt it in our own basement, but life went in other directions.

My first camera was a Kodak Instamatic, which I used for years. I even had clip-on telephoto and wide-angle lens. I still have the Kodachrome & Ektachrome slides I took with this little camera. Don't ask me why, but I loved this stupid little camera and used it until the mechanism that advanced the flashcube wore out. It never occurred to me to get a better camera, or learn how to use my dad's Yashica A, which he would have gladly taught me to use. I guess the settings and light meter seemed way too complicated. My subject matter was family events, camping and prom pictures.

For the next few years, there was a series of fixed lens cameras used for strictly snapshots. Then for Christmas 1976, my parents gave me a Canon AE-1P 35mm camera. This was my first "real" camera. I used this until the introduction of digital cameras. The mode dial stayed on auto while shooting kids and family events.

In the late 80's, while working for the NYS Public Employees Federation, I used my trusty AE-1P or a

"Buick"

Nikon gear borrowed from the public relations department to take photos of events while traveling with my boss. Mostly grip & grin stuff. Some of the photos were published in the union newspaper. One photo made it into *USA Today*. An acquaintance was one of the students wounded at Kent State, and needed a photo to accompany a story on an anniversary of the shooting. I last used that camera to take photos for the club's last slide competition.



"Take Out, Anyone"

Continued...

Focus on Dan Steen

(Continued from page 7)

1997 was our first trip to Alaska for our 25th wedding anniversary. This was my first real attempt at travel photography. Still using the Canon AE-1P, still shooting on auto. My photography never really advanced much while shooting film. By the time the film came back from development, I had no idea what I had gotten right, or more often, wrong.

From 2003 until late 2009, I abandoned film and I used a couple of point & shoot digital cameras for family events and travel. Anything beyond a snapshot was pure luck. Then, in 2009, I took the plunge and bought a Nikon D90 with a couple of kit lenses because we had a family cruise planned over the Christmas holiday. I was hooked as I could finally see immediately what worked and what did not. Equally important, I could now look back and see the exact settings a photo had been taken at any time I wanted.



"Foggy Morning on the Cape"



"Other End of the World"

2011 was a turning point for my interest in photography. It was a banner year for travel and photography with the new kit. At a dinner party while discussing travel plans with three couples, one friend said he wanted to go to Antarctica, but his wife was not up to the trip. My wife quipped, "Dan will go.": In February we spent nearly three weeks traveling to Argentinian Patagonia and then took a small ship to Antarctica. That this experience



"Havana Harbor"

All Photos © Dan Steen.
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was otherworldly is an understatement. While still stumbling photographically, you couldn't help taking a few dramatic photos. After that experience I came to the realization that it was time to retire from my NY state job. Late that summer we returned to Alaska for a second time. I also attended my first Kelby Worldwide Photo Walk, an event I try to participate in every year.

The single most important factor in my growth as a photographer was joining the Schenectady

Continued...

Focus on Dan Steen

(Continued from page 8)

Photographic Society in 2012. Other than a few workshops and YouTube, everything I have learned stems from this community. This group has provided a steady stream of knowledge from the weekly programs and special events. The knowledge gained here, coupled with the ability to learn in digital dark room helped me begin to get a clue as to what I was doing. The supportive environment has even made it OK to share my work, even outside the club. This group gave me the confidence to submit photos to the Capital Region Photo Center, Altamont Fair and Airstream Club International competitions with some modest success.



"Denali"

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In 2017 I participated in Lawrence White's dance photography series of classes. This opened the world of midtones to a photographer who still struggled to get off auto! As we needed to produce a number of 13' x 19' prints, this seemed like a good opportunity to begin printing my own work. The capstone of this series was the Photo Fusion Exhibition at the National Museum of Dance/School of the Arts in Saratoga Springs, NY where my work and that of the other five participants is still on display. Lawrence's insistence that we sign our prints helped me begin to view



"Photo Fusion Dancers #1"



"Photo Fusion Dancers #2"

Continued...

Focus on Dan Steen

(Continued from page 9)

my work as, at least sometimes, worthy of being called art.

It should be evident by now that I do not specialize in any particular subdivision of photography. While I gravitate toward travel, I am an indiscriminate photographer and will try my hand at any opportunity that comes my way. I must confess I am lazy in comparison to some others of our group who get up early, stay out late and shoot every day. I usually just take advantage of opportunities that come my way. I do love a photo walk or workshop that involves shooting. It never ceases to amaze me how a group of photographers in the same location can see the world so differently.

Recently I have made the transition to mirrorless and have been inspired by the improved features. My wife gave me a Nikon Z6ii for Christmas or I would probably still be obsessing over making the change. I have cleaned house and sold off my F-mount bodies and with few exceptions, my F-mount lenses. As much as the gear reminds me of the places they went with me, they are just aging computers. I kept the Instamatic when I should have moved on years earlier, so I hope I learned that lesson. As we emerge from our Covid isolation, I am anxious to get out there shooting again! I hope I continue to improve... maybe I will even put some film in my dad's old Yashica A. You never know.



"ADK Balloon Festival"



"Ghost of Shackleton"



"Kylemore Abbey"



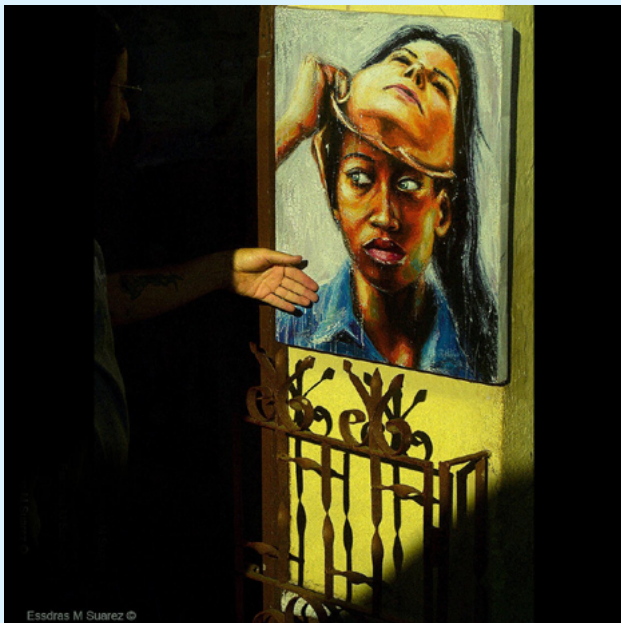
"Sushi Anyone?"

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PHOTO TIPS BY ESSDRAS M. SUAREZ

What does “shooting for the highlights” mean and how do you do it?

(Reprinted with permission from Essdras M. Suarez and EMS Photo Adventures.
All photos © Essdras M. Suarez. All Rights Reserved.)



In other words, understand your camera has limitations. Yet, there's no need to think of these limitations as something negative. But instead, you need to start thinking of these as “new tools” for your photographer tool kit.

When would I want to use this technique?

Whenever you encounter a scene with light extremes.

Remember, if you let your photographic device decide on its own, then it will come back with an “average” reading.

Look at the example below: A person walking in the shadows while in the background a shaft of light hits a magnificent door on a building. In this case, I didn't really care to see the details of the person but I instead wanted to only see the detail of the door in the background. So, I exposed for the area being hit by the brightest light, the door.

I'll be the first to admit it, I tend to say “shoot for the highlights” too often while making the assumption everyone knows what I'm talking about.

So... just in case, here is a review.

First things first. You need to realize shooting for the highlights is simply another way of saying “underexpose” your image.

Secondly, the fact you can see all details and tones with your eyes doesn't mean your camera or photographic device will be able to duplicate the same.



Continued...

Shooting for the highlights

(Continued from page 11)

All Photos © Essdras M. Suarez.
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What am I hoping to accomplish when I use this technique?

Your goal should always be that of producing interesting and engaging images. Photos that are full of contrast, with easily identifiable pure white and black points tend to fall into this category.

For example, look at the photo below of the Air Force Memorial. I didn't care about anything else but the light bouncing off these magnificent metallic spires depicting contrails going up into the sky. So, I exposed for the spires, which turned out to be the highlights.



How to best apply this technique?

The easiest way to shoot for the highlights or to underexpose is by altering one factor or variable

at a time. So, for the sake of explanation, let us use the following working baseline:

- ISO 200: We are not using the Auto-ISO function
- Shooting Mode: Aperture Priority
- F stop: 8.0
- Type of metering: Matrix metering
- Type of light: Daylight

The Process:

First, point your camera toward the desired subject and create your composition. Go ahead and make an initial photo, which will be based upon the camera-provided readings/settings.

Now look at the resulting image in the back of the LCD and ascertain whether this is what you were expecting. But, if it's a blah, average, or lackluster image, then you HAVE to take control of your camera and overrule its suggested readings!

Remember, your camera is so smart, it is stupid!

Be smarter than your camera.

Here are just two of the many ways of shooting for the highlights:

1. Exposure compensation value scale.

This is one of the easiest way since it is an already existing tool in most cameras. The photo below is an example on a Nikon camera. However, some cameras might have this function or an equivalent within the menus.



Continued...

Shooting for the highlights

(Continued from page 12)

Now it is a matter of experimenting on camera and to start under-exposing. So, at first, scale it down by - 1/3rd, then by -2/3rds, then by a full stop, etc.

Every single time, you change the exp. comp. value look at the resulting image and decide if that is the desired result. Repeat until satisfied.

2. Using Manual Mode:

While still on Aperture Priority mode, go ahead and make a photo based upon the camera sensor suggested exposure. (Keep in mind, because we are using the fixed parameters mentioned before for this example, the only thing that will vary while using Aperture Priority mode will be your speed.) So, take note of this suggested speed. I.e. 1/1000th

Now, switch your camera to Manual Mode and recreate said aperture/speed combo. Next, start increasing the speed from 1/1,000th to 1/1,200th, 1/5,000th, etc., or to whatever speed increments your camera allows.

Every time, you change the speed and make a photo, look at the resulting image and decide if that is the desired result. Repeat until satisfied.

Once you've practiced this technique for a while, these type of quick on-the fly changes that need to be made will come easier to you. The bottom line is you have to practice.

As always, I leave you with my shooting mantra:

***“Keep shooting, keep moving,
keep adjusting!”***

View Essdras' work and workshops at:

<https://emsphotoadventures.com/>

Message from the Editor: THE 2020-2021 SEASON IS COMING TO A CLOSE

As I write this newsletter (a bit late this month!) our first End of Season Image Competition is just hours away. For the first time, we are having Assigned Topic Images of the Year. It should be interesting! Then, next Wednesday is our regular General & Monochrome Image of the Year competitions.

But that does not end the season for us. In lieu of our awards banquet, we have scheduled two more great presentations for June: professional photographer Mollie Isaacs will present “Get your Creative Groove On—Add Excitement to Your Images” on June 2. On June 9, to finish off the season, professional photographer and instructor Joe Brady will take us through his post-processing techniques.

It has been an interesting season, and certainly one for the books. Hopefully we made lemonade out of lemons and were able to put together some inspiring presentations to help members take their photography to the next level. In doing so, we added quite a few new members.

What will the 2021-2022 season be? We don't really know yet. Your Board will be meeting over the summer and making some tough decisions concerning next season.

In the interim...
mark your calendars for June 2 and 9,
keep shooting,
and enjoy every moment.

Linda

APRIL ASSIGNED TOPIC #1

Time of Year

(Show us a time of year that is special to you.)



First Place: "Winter's Playground"
© Claudia Jakubowski



Second Place: "Galway Fall Trees"
© Kim Koza

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

www.spsphoto.org



APRIL ASSIGNED TOPIC #1

Time of Year

JUDGE: Jeanine L. Cummins

Jeanine was born in NYC. She did not receive formal training in photography; however, photographs were a major part of her early life.

“My photography is evolving. I started out wanting to take portraits because I felt I could make people feel comfortable in front of the lens but as I studied and read I want my photos to tell a story. A story like the ones I use to read in the magazines. Tell the stories you don’t normally hear. I want my work to reflect emotion, mood and to make you think.”

Third Place:
“Visions of Christmas Past”
© Dan Steen

Honorable Mention



Fourth Place:
“Blowing in the Wind”
© Paula Keefe



“Happy New Year 2021”
© Dan Steen

APRIL ASSIGNED TOPIC #1

Time of Year



"Backyard Fourth of July"
© Rich Schreibstein

Honorable Mention



"The Wonder of Winter"
© Linda Tommasulo



"Winding Stream"
© Sean Sullivan

APRIL ASSIGNED TOPIC #2

Food Deep Dive

(Create a macro image using only food.)



First Place:
"Waves of Mushrooms"
© Elena Keesee



Second Place:
"Chicken Wraps and Chips"
© Joan Heffler

ASSIGNED
2

APRIL ASSIGNED TOPIC #2
Food Deep Dive



Third Place:
"Orange Art"
© Linda Tommasulo

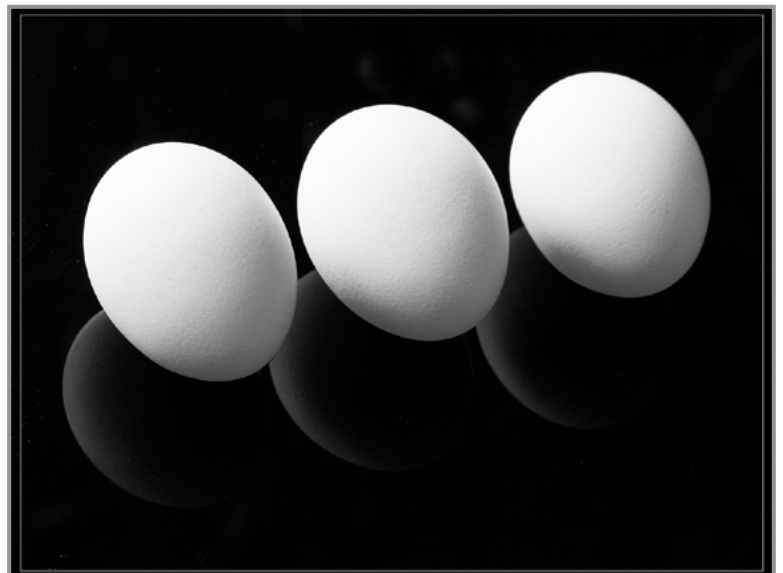
Honorable Mention



"Savory Shrimp"
© Joan Heffler



"Cookies"
© Joe Cotroneo



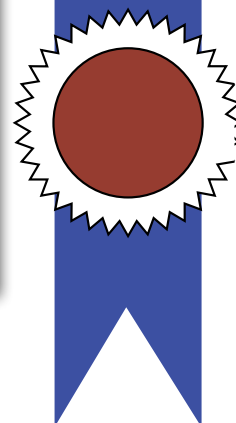
"Egg Trio"
© Linda Tommasulo

APRIL
DIGITAL IMAGE
GENERAL



First Place:
"Multi Lilies"

© Linda Tommasulo



JUDGE: Brian Hoffman

Brian started taking photos in 8th grade with a borrowed twin lens reflex camera. Throughout middle and high school as well as college he developed all his own photos, learning from a photographer for the *Boston Globe*. He had his first photo published in the local newspaper when he was in 9th grade.

Brian took a number of courses at the International Center of Photography while working in Manhattan and became interested in studio photography and portraiture. He started Exposure Saratoga in 2013 hoping to share the costs of a studio among like-minded photographers, but never got enough members to cover costs. It closed in 2016. In August 2020, Brian opened his own studio at the Shirt Factory in Glens Falls, and has been able to get enough clients to cover his rent, leaving him plenty of time to work on his own personal projects.

Second Place:
"Balls"

© Kim Koza



Continued...

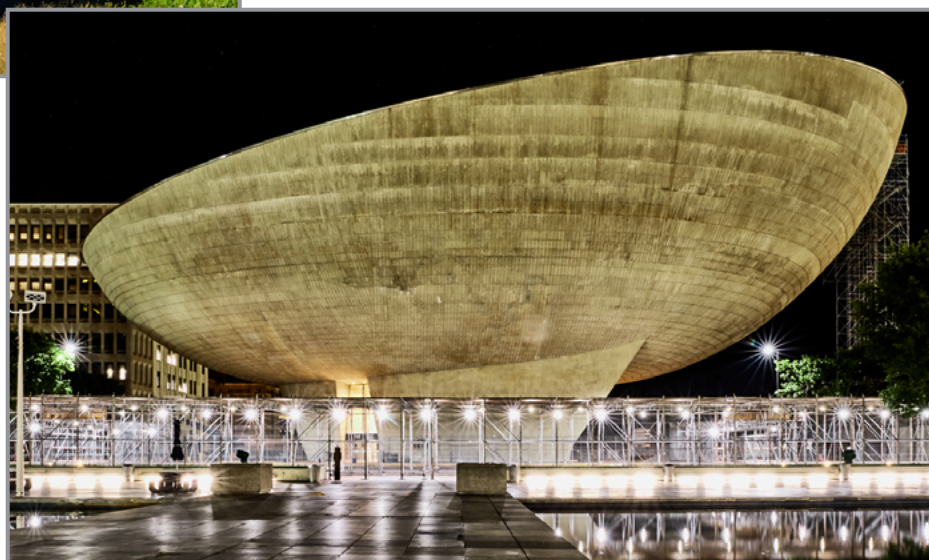
APRIL
DIGITAL IMAGE
GENERAL



Third Place:
"Trio"
© Larry Hill

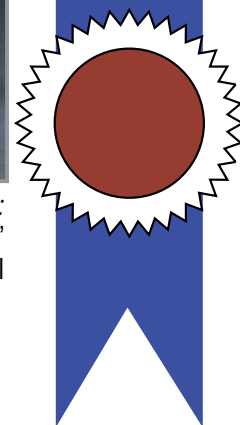


Fourth Place:
"Amish Joy Ride"
© Barb Lawton



Fifth Place:
"The Egg"
© Rich Schreibstein

GENERAL





"Wedding Still Life"
© Claudia Jakubowski

APRIL DIGITAL IMAGE GENERAL

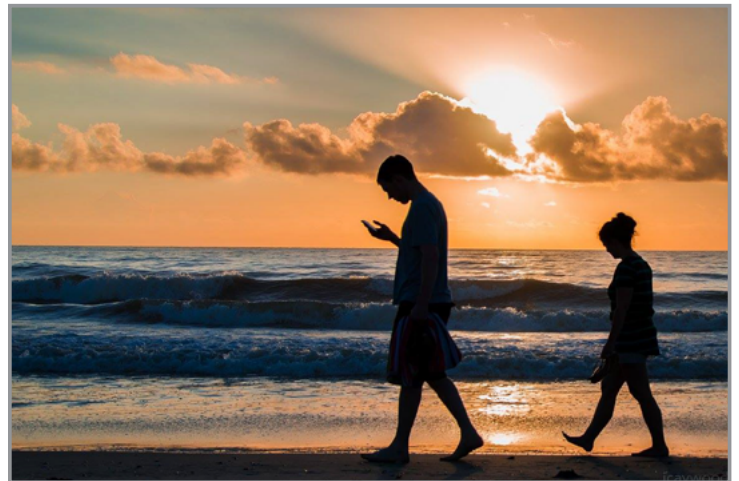
Honorable
Mention



"Where Did the Puck Go?"
© Dan Steen

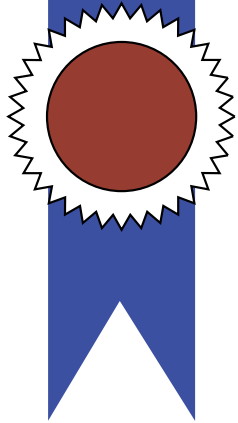


"Festive"
© Elena Keesee

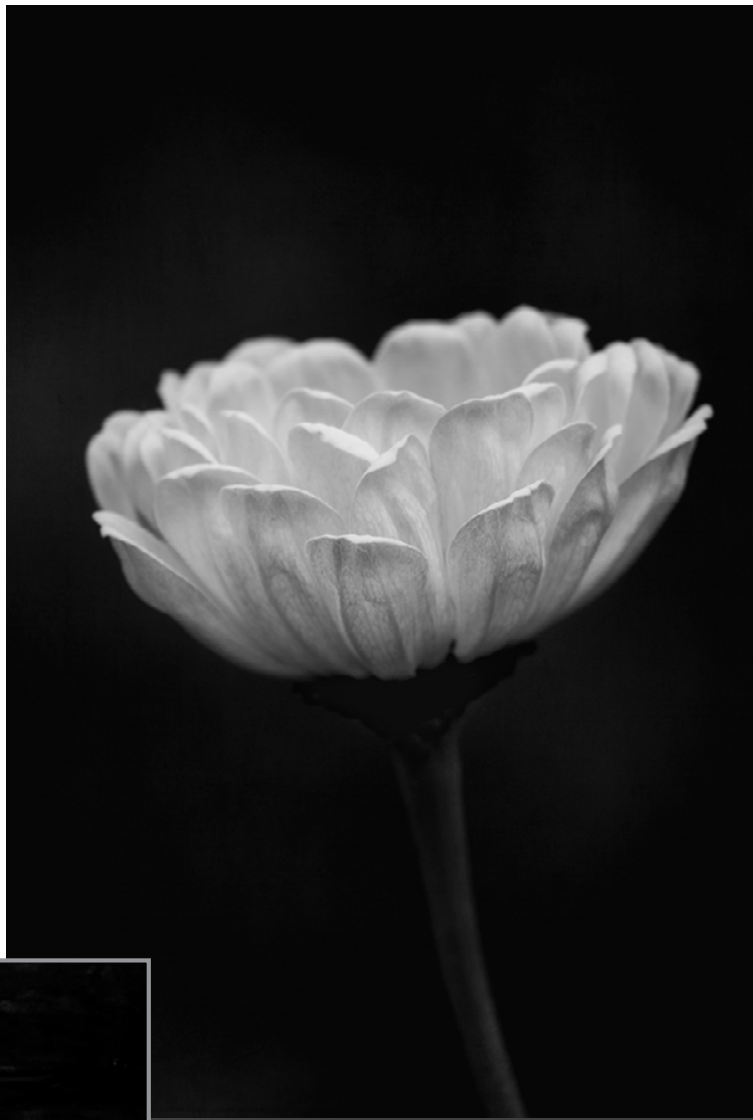


"Florida Text Messaging"
© Jeana Caywood

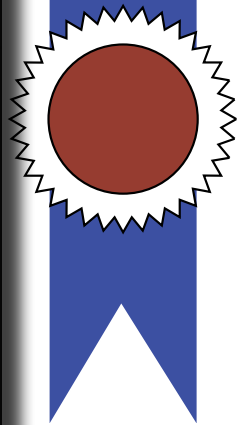
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APRIL
DIGITAL IMAGE
MONOCHROME



MONOCHROME



First Place:
"Zinnia"

© Claudia Jakubowski



Second Place:
"Window Light"
© Barb Lawton

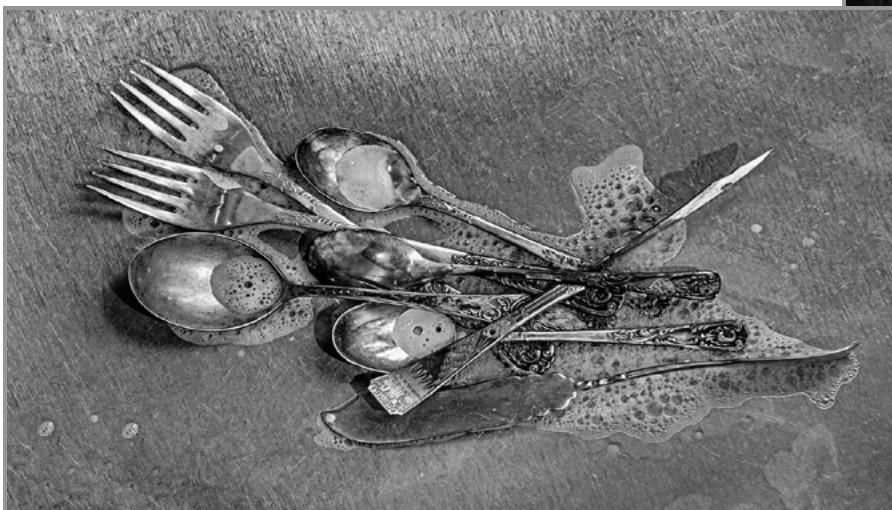
APRIL DIGITAL IMAGE MONOCHROME



Third Place:
"Cold and Alone"
© Barb Lawton

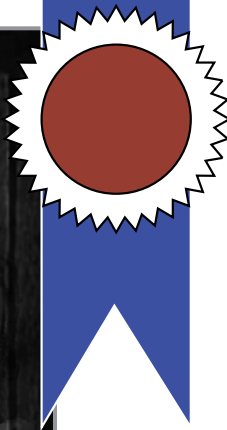


Fourth Place:
"Madison"
© Doug Mitchell



Fifth Place:
"Silverware"
© Elena Keesee

MONOCHROME



APRIL DIGITAL IMAGE MONOCHROME

Honorable
Mention



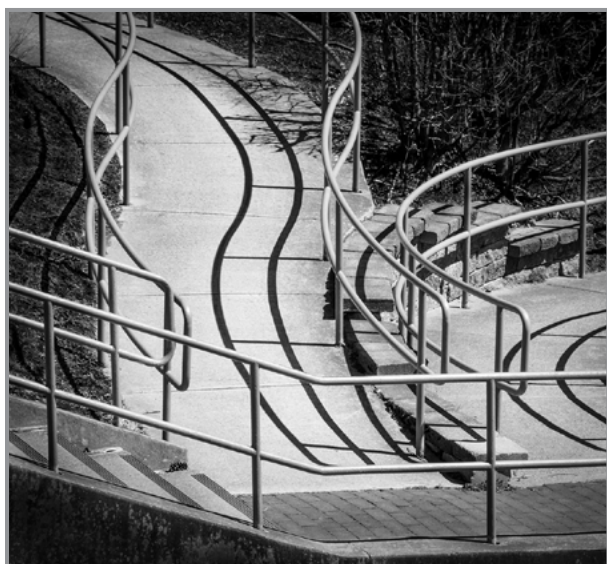
"100-Yard Scrum"
© Bill Lanahan



"Baby Girl"
© Kim Koza



"Broom"
© Kim Koza

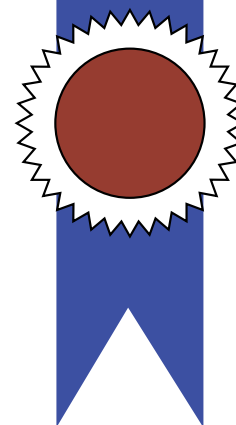


"A-Mazing Ramp"
© Linda Tommasulo

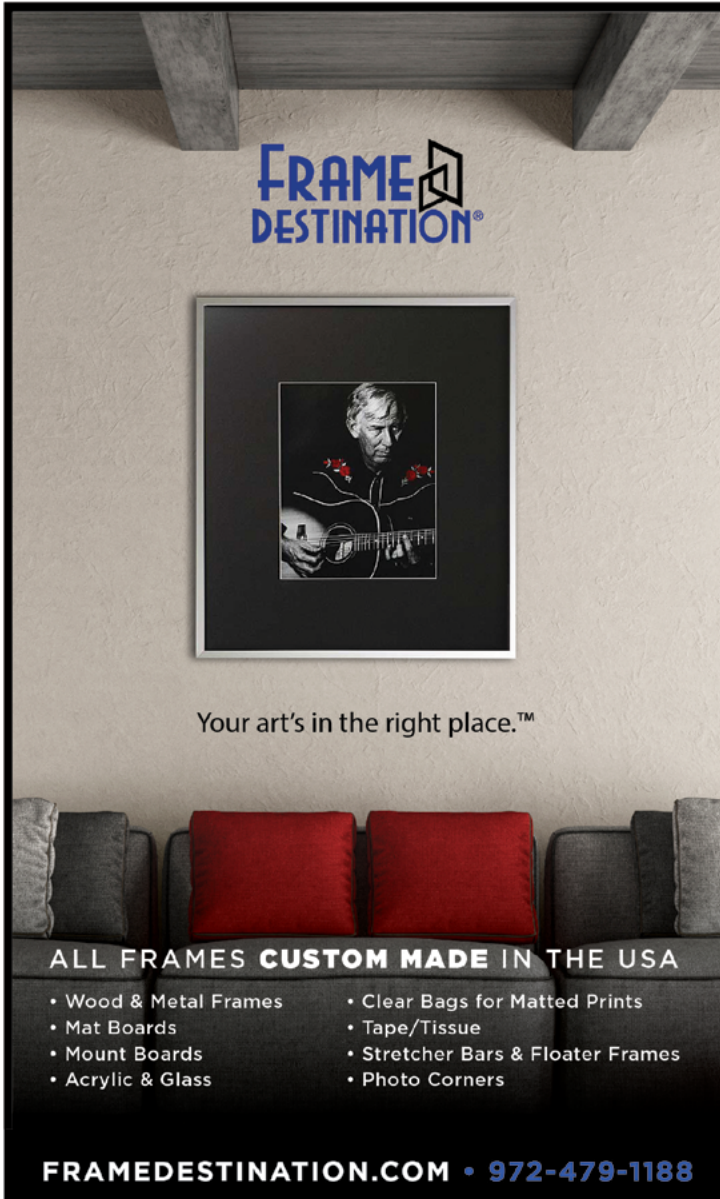


"Forty Five Jewels"
© Nancy Pfuntner

MONOCHROME



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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 have TWO excellent programs scheduled for the remainder of the season.
It's still a bargain at \$20!



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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 @ huntsphoto

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 SPECIALS MAY

I hope everyone has been able to get their vax. Life ALMOST feels like it's getting back to normal! 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 in my specials or not. I'll always try to create a special for you!

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 May 27th:

Olympus Cameras:

- Olympus E-M1X body, \$1,749.99
- Olympus E-M1 III body, \$1,449.99
- Olympus E-M1 III body with 12-40mm f/2.8 PRO lens, \$2,349.99

Olympus PRO lens specials:

- 8mm f/1.8 Fisheye PRO \$849.99
- 7-14mm f/2.8 PRO \$1,249.99
- 12-100mm f/4 PRO \$1,149.99
- 17mm f/1.2 PRO \$1,099.99
- 25mm f/1.2 PRO \$1,099.99
- 40-150mm f/2.8 PRO \$1,299.99
- 45mm f/1.2 PRO \$1,099.99
- 300mm f/4 PRO \$2,699.99
- MC-14 1.4x Teleconverter \$289.99
- MC-20 2.0x Teleconverter \$359.99

Call me at 781-462-2383 to place your order!

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!

Nikon is offering some super deals on mirrorless Z mount lenses through May 27th:

- Z 20mm f/1.8 S, \$949.95
- Z 24mm f/1.8 S, \$899.95
- Z 35mm f/1.8 S, \$699.95
- Z 50mm f/1.8 S, \$499.95
- Z 85mm f/1.8 S, \$699.95
- Z 14-30mm f/4 S, \$1,099.95
- Z 24-200mm f/4-6.3 S, \$799.95
- Z 14-24mm f/2.8 S, \$2,199.95
- Z 24-70mm f/2.8 S, \$2,099.95
- Z 70-200mm f/2.8 S, \$2,399.95

Phone me now to place your order!

I am also accepting pre-orders for the following new lenses:

- Tamron 150-500mm f/5-6.7 Di III VC VXD for Sony E, \$1,399 (delivery expected to begin June 10)
- Sony FE 14mm f/1.8 GM, \$1,599.99 (delivery expected to begin late May)
- Canon RF 600mm f/4L IS USM, \$12,999 (delivery expected to begin July 29)
- Canon RF 400mm f/2.8L IS USM, \$11,999 (delivery expected to begin July 29)
- Canon RF 100mm f/2.8L MACRO IS USM, \$1,399 (delivery expected to begin July 29)

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 me, **Alan Samiljan, at 781-462-2383** to place your order and reference this ad. As always, UPS Ground shipping is FREE in the Lower 48. My regular hours are 9:00-5:00pm eastern, Monday, Tuesday, Thursday & Friday.

Photographically yours,
Alan Samiljan

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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.

SPS BOARD OF DIRECTORS 2020-2021

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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!**