

**Bold red texts
are
interactive links!**

FOCUS

**IT'S OUR
90TH
SEASON!**

Volume 88 - No. 5

<https://spsphoto.org/>

January 2022

“WORKING WITH TEXTURES AND OVERLAYS: Turning Ho-Hum Into a Work of Art”

**EVENT
NIGHT**

by Hazel Meredith

January 19, 2022

Don't delete that digital image! Do you sometimes have a shot that you really like...a subject that is hard to capture...a place you may not get to again...but it's not perfect? Turn that "almost" good shot into a work of art by utilizing textures and overlays.



Maybe it's a bird in flight—the bird looks great, but the sky is blah. Use another sky image as an overlay, or add a texture—or both! Maybe it's a nice flower shot—good color and composition, but it's not quite tack sharp. Use textures to turn it into a fine art image! Of course, you can also add textures to your best images and make them spectacular!

Textures are everywhere – there are many free and for-purchase ones online. You can create your own textures within Photoshop or from photos of everyday objects. Working with layers and blending modes, there are many things you can do to create a beautiful work of art. I'll show you how!

Continued...

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Working with Textures and Overlays

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Working with Textures and Overlays

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Hazel Meredith is an award-winning photographer and a sought-after teacher, speaker, and competition judge. She began teaching in 2007, and now does seminars at camera clubs and conferences across the U.S.—both in-person and virtual. She offers her own workshops and webinars, and has done webinars for several software companies.

She released her first eBook, “Working with Textures & Overlays: Turn Ho-Hum into a Work of Art” in 2015, the sequel in April 2019, and is currently working on her third book. Hazel loves the creative aspect of photography and post-processing, especially the use of textures, overlays and software to create unique images. She enjoys teaching and sharing her techniques to assist other photographers in realizing their own creative visions.



Hazel Meredith
APSA, HonNEC
Meredith Images

In 2017 she and her husband, Dave, founded the “Creative Photography Conference” in New England. After several successful in-person events, they began holding Virtual Conferences to reach a wider audience.

Hazel is actively involved with the photographic community, and has held leadership roles and received honorary distinctions from several organizations. In the Fall of 2020 she was the recipient of the Ashbrook Award for Digital Imaging Instruction from the Photographic Society of America. She believes that camera clubs are a great way to share the passion of photography and keep learning and sharing new techniques.

Follow Hazel and be inspired to create your own works of art...

Website:

www.meredithimages.com

Blog:

www.meredithimages.wordpress.com

Facebook:

[www.Facebook.com/MeredithImages](https://www.facebook.com/MeredithImages)

**SPECIAL
EVENT
NIGHT**

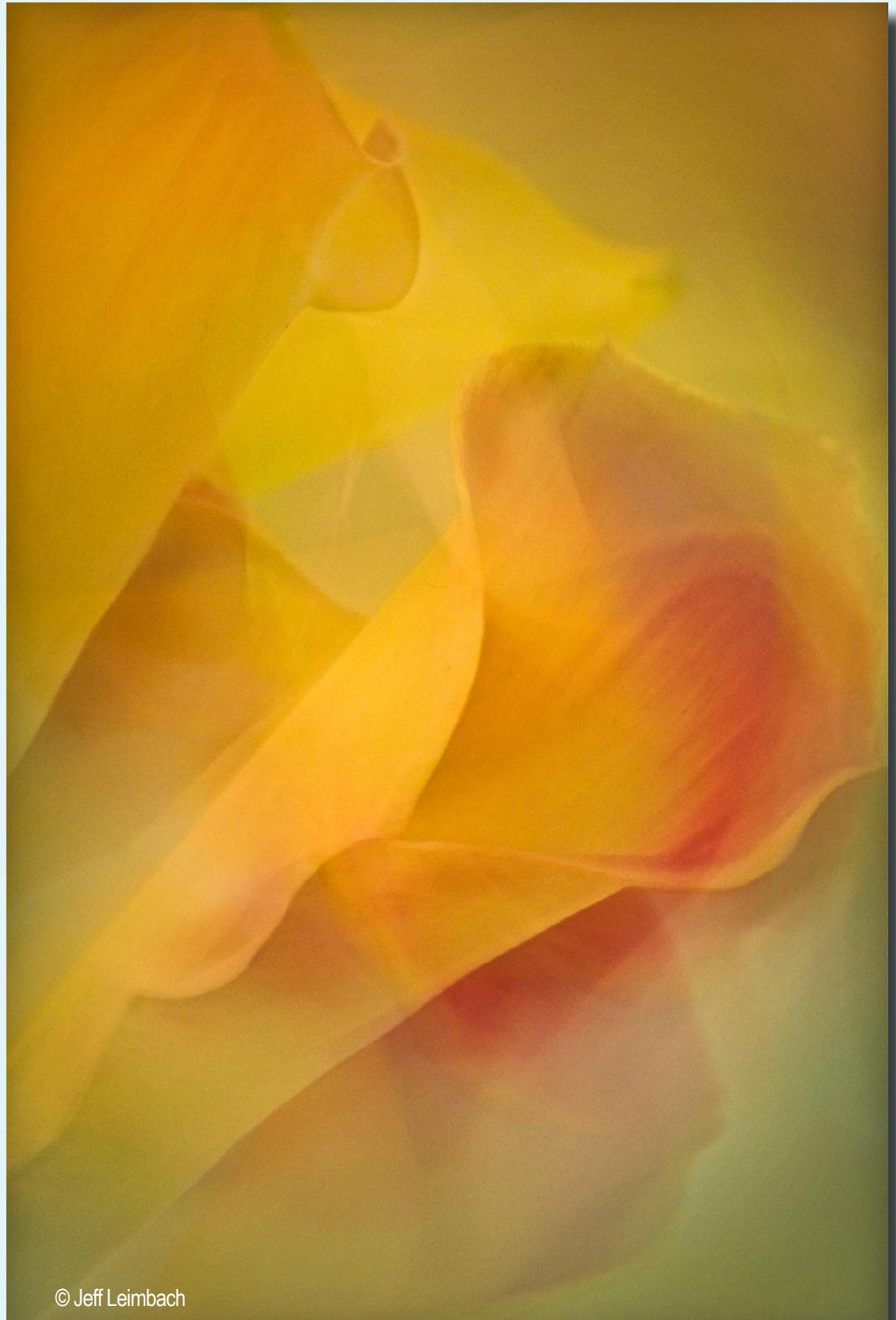
WHAT TO SHOOT WHEN THERE'S NOTHING TO SHOOT *by Jeff Leimbach* *January 26, 2022*

An ideas class by all accounts.

This class is full of shooting ideas designed to get photographers out of a creative rut and back shooting.

There are discussions on

- Self Assignments
- Shooting on Spec
- Places to Shoot
- Ways to Shoot
- And more



© Jeff Leimbach

Continued...

What to Shoot...

(Continued from page 4)



© Jeff Leimbach



© Jeff Leimbach

Continued...

What to Shoot...

(Continued from page 5)



Jeff is a professional photographer and graphic designer. He has served as moderator for Photoshop World, Photoshop Seminar Tour for KelbyOne, and the Canon in Action Tour for Canon Live Learning. Other workshop experience includes staff instructor for Moose Peterson's Digital Landscape Workshops and owner of The Digital Photo Workshops. He also serves as a Canon Camera Product Educator and Tech Rep.

Be inspired by Jeff's work on his website:

<https://jlphotographic.zenfolio.com/>

Facebook

<https://www.facebook.com/jeff.leimbach>

and Instagram

<https://www.instagram.com/jlphotographic/?hl=en>

FOCUS ON YOU???

In each issue of the *Focus* we try to include an article about one of our members... old or new!

Unfortunately this month I was unable to secure a willing member. There are still openings for March, April and May. Could it be you?

Please volunteer to be our "Focus"!

All you have to do is tell us about your photographic journey and include some of your favorite images.

It's your column to express your feelings about photography, how you got started, what specific genres you are interested in, etc.

How can you be the Focus?

Email me: focuseditor@icloud.com

Or feel free to email me with any questions.

PHOTO ESSAY COMPETITION GUIDANCE

by Dow Smith

Competition: March 16, 2022

For those who missed the meeting on December 15, Dow Smith gave an in-depth presentation and tips on creating a good Photo Essay. His PowerPoint slides are included here.

Feel free to contact Dow directly if you have any questions about creating a Photo Essay, or the competition in general: dowsmith323@gmail.com.

Take a look at the rules posted on the SPSPhoto.org website:

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

DEADLINE: MIDNIGHT, MARCH 9!

Deadlines

- Photo essays should be submitted by March 9th (by Midnight)
- March 16, 2022 photo essay judging and presentation
- No print competition again this year due to Covid.

1

Photo Essay

- The Best Photo Essays: Tell (Show) me a story
 - *Beginning (Establisher)*
 - Shows what you are going to see and feel
 - Time lapse
 - *Middle*
 - Delivers on the beginning
 - Main story
 - *End (Close)*
 - Bring to a satisfactory close
 - Resolution
 - What happens next?

4

Submitting Your Entry

- Save as a video file: type depends on software you use.

Full HD	1920 x 1080 / 1080p	149MB
HD	1280 x 720 / 720p	105 MB
- NO 4K!
- .mov or mp4
- Too big can be a problem...too long to download.
- Send to me (dowsmith323@gmail.com) via a large file app such as Google Drive (preferred), Dropbox or [Filemail](#) for Mac.

2

Photo Essay

- Ideas for a successful photo essay
 - *Keep it reasonably short*
 - No more that 3:30/4 minutes
 - Be tough minded (If they don't earn a place, take it out)
 - *Pace must match the story*
 - Slow pace: emotion
 - Fast pace: fun
 - *Transitions*
 - Cut (fast,fun)
 - Dissolve (slow, emotion)
 - Other transitions distract from your photos (Ken Burns Effect)

5

Photo Essay

- Show Us Your Passion
 - *A collection of photographs that are tied together. (Life magazine).*
 - Same subject
 - *Flowers, pets, babies, models, old cars*
 - Event
 - *parades/protests/fund raisers/flood/snow storm*
 - Location
 - *Empire plaza, Lark St., NYC, Lake Champlain*
 - Type of work
 - *Macro/color/shadows*
 - Story
 - *Illustrate a problem and resolution*
 - *Profile*
 - Day in the life
 - Photo Journalism

3

Photo Essays

- Plan
 - *Establisher*
 - *Closing shot*
- Over-shoot
 - *The more the better*
- Style
 - *Color*
- Editing
 - *Leave plenty of time*

6

Try Your Hand at a Photo Essay

(Continued from page 7)

EDITING

- Lots of different editing programs
 - *Final Cut Pro/Adobe Premier Pro*
 - *iMovie on Mac/Video Editor on Win10 (Comes with operating system)*
 - *DaVinci Resolve (free)*
 - *Online tutorials*
 - *Lightroom*
- FotoMagico for Mac
- Pro Show Gold can still be used (Win)
- Movavi Slideshow Maker (Win & Mac)

7

Copy Right

- Photos
- Music
 - *Too familiar*
 - *Copyright problem*
 - Songs
 - Performance
 - *Buy music*
 - Pond 5 (video clips)
 - Triple Scoop
 - Many more (Epidemic Sound)
 - *Creative commons*
 - Free music or pay music
 - *Free with credit*
 - Bensound

10

Music

- Vital for a photo essay video
 - *Sets mood of essay*
 - Action/upbeat
 - Emotion/slow or soft
 - *Determines pacing*
 - Edits match the beat?
 - *Does the story match the music?*

8

More Information

- Spsphoto.org
 - *Rules*
 - *Examples*
- Focus
- Online
 - *Topic suggestions*
 - *Call or email me for help*
 - dowsmith323@gmail.com
 - 518-221-9004

11

Copy Right

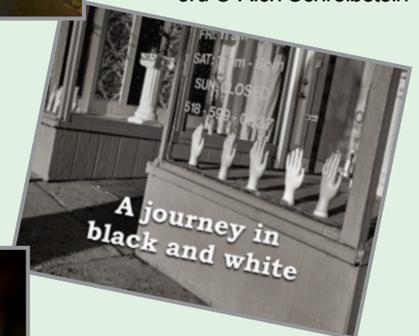
- Copy right your own work
 - *Metadata*
 - *Add symbol and year*
 - *Watermark*
 - *Register*

9

2nd © Sean Sullivan



3rd © Rich Schreiberstein



Last season's winners...



1st © Linda Tommasulo



HM © Joe Cotroneo

FOCUS ON

Angels in the Outfield



Editor's Note: This month I was unable to secure an SPS member to "focus," so here's something in keeping with the holiday season. I heard about this from member, Fred Moody, and ventured there with my LensBaby Velvet 56. I shot some bokeh and decided to see what I could do to enhance some of the images. The results are shown here. I included thumbnails of the original images. I hope everyone was able to enjoy the holiday season with their loved ones, enhanced by fond memories of those who are no longer with us.

ALBANY, N.Y. (NEWS10) – by: Conall Smith
Posted: Nov 28, 2021 / 10:25 PM EST
Updated: Nov 29, 2021 / 08:22 AM EST

Around 100 Christmas trees dot the Westland Hills baseball field in Albany. Each tree a memorial for loved ones lost who are not able to join their families this holiday season.

"Our first tree is for my mother, who we lost in May at 92-years old. Unfortunately, our family experienced more tragedy, my brother Joe, my oldest brother, passed away two days before my mother," says Paul Zullo of Albany, "so we have a tree in honor of them. And the other tree is for my son Tanner who I lost to leukemia in 2004."

For some families, the holidays can be a difficult time with an empty seat at the table, especially if this is the first Christmas without them. "It's going to be the year of firsts. And I'm accustomed to that, especially with my son. It's been 17 years. But I think it's a nice way to carry on tradition," Zullo says.

The trees will remain lit each night until Christmas. Event organizer Dan Farrell says Westland Hills wanted to do something to

show people their loved ones are with them during the holidays, even if not in physical form.

"The holidays can definitely be tough. I lost my mom four years ago and having an event where we can come and see the tree and my family can come and see the tree helps us feel a little closer to her," Farrell says, "we can put her favorite decorations on them. A lot of the people who put trees here today are all celebrating someone different. Everyone has a different story."

Farrell says they have raised over \$5,000 for all the 100 trees people sponsored in memory of their loved ones. He says there are still some trees left if someone wants to sponsor one. The trees cost \$75 and can be sponsored on their website.



(This is the only shot that is not a composite.)

Angels in the Outfield

(Continued from page 9)



Linda A. Tommasilo
PHOTOGRAPHY



Linda A. Tommasilo
PHOTOGRAPHY



Linda A. Tommasilo
PHOTOGRAPHY



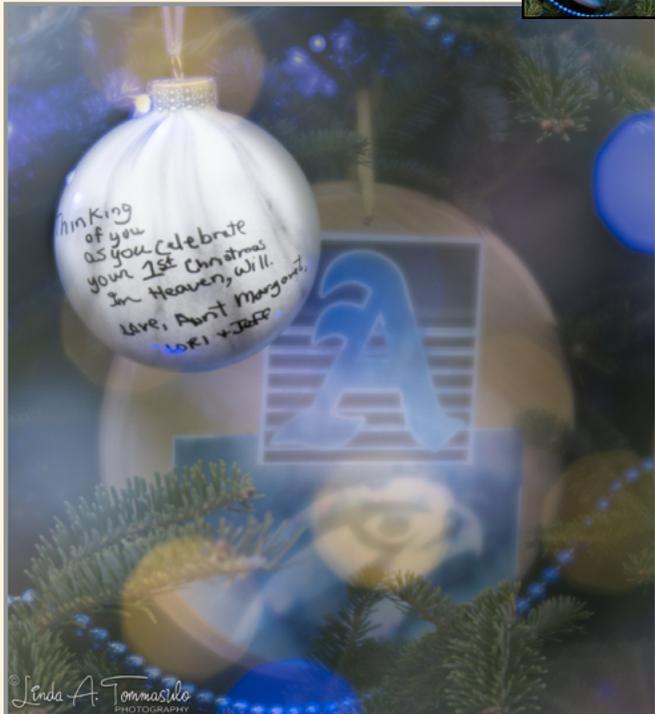
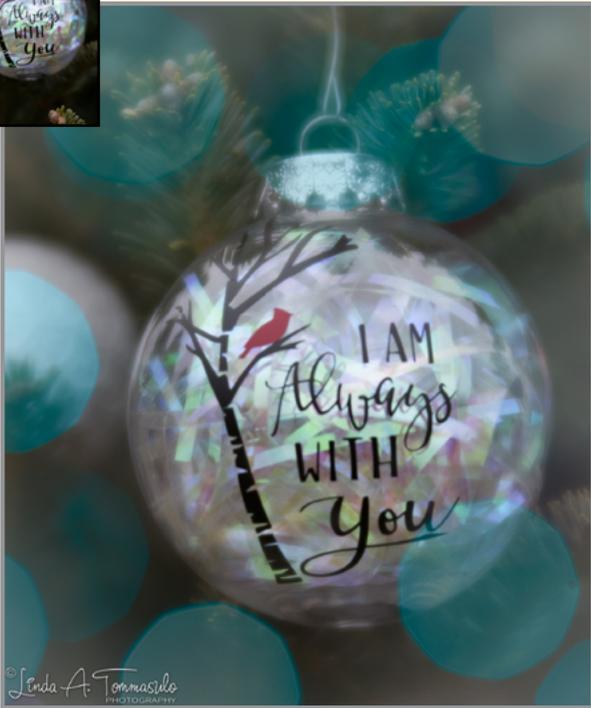
Linda A. Tommasilo
PHOTOGRAPHY



Continued...

Angels in the Outfield

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Continued...

Angels in the Outfield

(Continued from page 11)



SEVEN SECRETS OF OUTSTANDING TELEPHOTO LANDSCAPES

by Joshua Cripps

Reprinted with permission from Joshua Cripps Photography.
See the links in red below to download the presentation and the pdf presentation slides.



Landscape photography and wide angle lenses go hand in hand, but in my opinion the BEST lens for landscapes is the telephoto! What?! Heresy!! I know, I know. But I love the telephoto (particularly the 70-200 mm range) because it's such a great storytelling lens. To tell a complete visual story of a place you have to do at least three things:

- Establish the environment.
- Provide storytelling moments that showcase what unique things happen at a place.
- Show intimate details about the subjects/ places/things in your story.

Telephoto lenses can do all of these things, but they are particularly good at numbers 2 & 3. Which means teles allow you to be more personally expressive, since the moments and details you notice are very likely to be unique to YOU.

But enough philosophy, let's dig into the meat and potatoes of how to shoot killer long lens photos.

I'm going to talk about the following points briefly in this article; for the complete explanation, check out the full, [free presentation right here](#). And at the very least, you should download the free, 150-page [PDF of the presentation slides right here](#), as they contain tons of examples for each of the points below.

Secret 1 - Train Your Brain. In order to shoot tele landscapes you first have to train yourself to see the world in that way. As photographers we see the world through whichever lens is currently on our cameras. Wide angles train us to look for big vistas, epic skies, and cool foregrounds. So the next five times you go out to shoot, I invite you to put your telephoto on your camera, and use only that. Don't even bring the wide angle! The key to this secret is not necessarily to even take any good photos, but rather to simply understand how the telephoto affects your awareness of the world around you and the kind of scenes it draws

Continued...

Seven Secrets of Outstanding Telephoto Landscapes

(Continued from page 13)

out. For example, in order to shoot this image of light stripes playing across the surface of this lake in New Zealand (right), I had to learn to see it in the first place! And pick it out of the overall scene below.



Secret 2 - Know What To Look For. There are four types of scenes that I've found work beautifully with telephoto lenses:

- Mysterious scenes that isolate something puzzling in the landscape that causes the viewer to ask questions. Look at the photo below. This is a single exposure, so what the heck is going on here? Where a wide angle shot would show the whole scene and instantly give an explanation to the viewer, this tele shot presents a mystery and draws you in.



- Caricature - look for parts of a scene that best epitomize something interesting about the landscape overall.

- Compare and Contrast. This is arguably the easiest kind of telephoto scene to find. All you need to do is find two things that contrast in some way (whether it's color, texture, or even ideas like warm and cold), and align them in the frame.
- Uniformity Within Chaos. Find small areas of homogeneity among all the different parts of the landscape.

Secret 3 - Give Me Depth or Give Me Death. Telephoto landscapes often look very flat. You can bring depth back to them by introducing layers, looking for overlapping and repeating elements, or by utilizing patterns of light and shadow. I have a lot to say on this topic, but it's far too much, so I highly recommend you check out the **presentation** and download the **eBook**.



Continued...

Seven Secrets of Outstanding Telephoto Landscapes

(Continued from page 14)

Secret 4 - Depth Of Field is Not The Be All End All.

Here I am giving you permission to do something crazy with your landscapes: let part of it go out of focus! It is 100% ok. Using a tele and allowing part of your image to be soft does two main things. One, it provides a visual “push” from one part of the image to another. And two, it lets you indicate what the most important element of your photo is. Notice how the grass in the foreground of this shot is totally out of focus, and see how it helps push your eye to the mountain behind? Also, check out how adding that layer creates depth, woohoo!



Secret 5 - Visual Tension and Juxtaposition.

This is my favorite compositional technique when shooting tele landscapes, and it's one I use ALL THE TIME. And the best part is that it is super easy! If you have a photo of two subjects, simply divide your frame into a tic-tac-toe board and place the subjects on opposite diagonal intersections of that board. This automatically builds a relationship between the subjects, as well creates visual tension, which pulls your eye back and forth through the frame. If you don't know where to start when composing tele landscapes, start here.



Secret 6 - Symmetry and Balance. This is my second piece of go-to composition advice for tele-photos. First of all, fill the frame with the essence of your shot. Then to refine the composition, balance important visual elements symmetrically with other important elements. The elements can be anything, but are often peaks, pinnacles, intersections, inflection points, edges, ridges, animals, humans, etc. In the photo below, see how the mountain peaks are roughly a symmetric distance in from the edges of the frame, and how there's the same amount of cloud on the top and bottom of the frame? This composition is super easy because I looked for the symmetry.



Continued...

Seven Secrets of Outstanding Telephoto Landscapes

(Continued from page 15)

Secret 7 - Don't Be Afraid of The Sun.

This is one of my favorite secrets, because it's all about breaking the limiting patterns we build for ourselves. Landscape photography can only take place during magic hour, sunrise, and sunset, right? NOPE. With telephotos you can easily extend your "good light" much farther into the day, even into light that you might otherwise consider harsh. That's because with telephoto lenses,

you are often shooting on a smaller scale, which means that the light can be more uniform, and transitions are less harsh. In fact, my favorite time to shoot telephoto landscapes is about one hour after sunrise or an hour before sunset, because you can get such cool interaction between the light and landscape. How about this shot of Tumbanguya / Mt Whitney taken in the dead of the afternoon on a clear day? Pretty cool I think! Also, how many other "secrets" do you see at play in this image? Layers, symmetry, caricature...any others?

How I learned to let go and love the telephoto.

I really hope this quick dive into telephoto landscapes gives you a few inspirational ideas to try them out for yourself. The full presentation offers even more. I LOVE these kinds of shots, but it wasn't always so. In fact, for many years, I was a "wide angle only" kind of guy. But I had a transformational moment while leading a photo tour in New Zealand in 2015.

Our group was at Milford Sound, photographing near the end of the day. We were hoping for a killer light show, but the clouds were actually too



thick and the prevented any interesting light from reaching the landscape. Most of us had our wide lenses on to capture the grandeur of the place, and most of us were feeling glum about the cloudy weather.

We were tempted to pack it up early and head to the hotel for dinner, when all of a sudden I noticed something interesting: there were clouds swirling around the tip of Mitre Peak. "Well, at least that's something we can shoot!" I thought. So I asked the group to try an experiment with me: to swap our wide angles for our telephotos. And lo and behold! Instantly the images appearing on our cameras were compelling and exciting and just plain cool!

That was my epiphany moment, where looking at the world through "telephoto eyes" clicked for me. And I understood what a powerful, fun way to photograph this could be. If you haven't already, I hope you have your own telephoto epiphany soon!

Follow Josh's adventures at:
<https://www.joshuacripps.com/>

Continued...

Seven Secrets of Outstanding Telephoto Landscapes

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MY STORY (SO FAR)



The funny thing is I never planned to be a photographer. In fact, I didn't buy my first decent camera until I was 25 years old. Before that I was convinced I was going to be an astronaut. From the time I was 12 or 13 I knew I wanted to study aerospace engineering, and that I was going to parlay that into a job at NASA, ultimately leading to my selection in the astronaut program. And I headed down that path with single-minded determination.

In high school I took all the advanced math and science courses I could, then went on to study aerospace engineering at USC on an academic scholarship. Everything was going great until I decided to study abroad in Australia the first semester of my junior year. That's when things began to unravel. Not because I was bitten by a crocodile or hugged to death by a koala. But because none of the courses I took in Oz ended up counting toward my degree back in the US. Guess I should've looked into that beforehand. D'oh!

What it meant was that the first semester of my senior year I had to take a double load of upper-division engineering courses: all the senior-level ones, plus all the ones from my junior year I missed while in Australia. After that semester I was done; my brain was well and truly fried. I didn't want to see another math equation or hear about laminar flow through a nozzle for the rest of my life. Instead I resolved to travel.

So I finished out my senior year and graduated Magna Cum Laude with a BS in aerospace engineering, hoooo nerd points! I spent the next 7 months being the least interesting person alive as I worked and worked, saved and saved, and did absolutely nothing that would cost me money, except buy a one way plane ticket to New Zealand. Then on January 1st, 2004 I hopped on a plane to NZ and spent the next 19 months traveling solo through 20+ countries, learning how to say hello and thank you in 10+ languages, and eating as much street food as I possibly could.

Along the way I had some of the most intense and formative experiences of my life. My values changed and the way I wanted to live my life began to shift. I gained perspective on my American lifestyle and developed a community of international friends. The very person I thought I was began to transform. But when I tried to express this to my friends and family back home I found I was incapable. My storytelling skills were garbage and my photos never did justice to the scene I was trying to portray. Frustrated by this inability to truly share these important moments I started to wonder how I could better portray my experiences so that my audience would feel some of what I was feeling. At the time I had a strong



aversion to writing (little did I realize how much I'd come to enjoy it), and so I began to think more critically about my photographs. Not too critically though; after all, there was street food to eat. But that's how the seed was planted.

Fast forward to mid-2005 and I was completely out of money and headed back home to California. I decided that my previous self was dumb and that maybe science and math weren't so bad after all. So I went and got myself a job designing communication satellites for Boeing. It was a great job, a great company, and one of the best things about it was the amount of time they'd let me take off work. (In fact, I might still be on an extended vacation; I should probably check on that.) Every year I'd take off between four and five weeks and go somewhere big.

The very first year I went to Alaska, and right before the trip I bought myself a little present: a Nikon D50 digital SLR. The seed of photography had begun to sprout and I was keen to see it grow. So off to Alaska I went with a big camera and even bigger dreams of the amazing photos I'd take with it. Problem was I had absolutely no idea how to use it. I'd twiddle the knobs one way and press the button. Twiddle them the other way and press it again. Composition? What the heck does that even mean? I don't know, but there's a moose so let me point my camera at it. Nat Geo, here I come.

But once I got home the truth of the matter came to light. I looked at the photos on my computer monitor and discovered with a sick, sinking feeling that they all SUCKED, with a capital UCKED. But this was an important moment, because it signified a shift in my thinking when photography transitioned from simply something fun to do while traveling, to a Problem To Be Solved. This is what engineers are trained to do: solve problems. And my photos not living up to my expectations? Well, now that was a big problem.

So I dove into the world of nature photography with both feet (is it still a dive if you go in feet first?). I devoured articles on not only what aperture is but why you would bother to choose one f-stop over another. I read about the emotional as well as technical implications of different shutter speeds. I learned how to spot

Continued...

Seven Secrets of Outstanding Telephoto Landscapes

(Continued from page 17)

meter, shoot in raw, and even the most important thing of all: how to remove the lens cap. I also found photographers I admired and studied their works, analyzing composition and lighting. How they placed the elements of their photos, what times of day and in what conditions were they shooting, what worked about their photos, and what didn't.

And you know what happened? My photos started getting better, a lot better. Which made seeking out and taking pictures a heckuva lot more fun and satisfying. It soon became my all-encompassing hobby. And many many days after work (and weekends) were spent out crashing around Southern California looking for the best spots to take the best photos I could.

After about two years of this a few chance encounters led to me earning my first few dollars as a photographer. This was early 2008. First, I made some prints of my best shots to date and took them down to a local painter whose work I admired. I simply wanted some feedback from a professional visual artist, to see if he could offer advice about composition or treatment. To my surprise he thought the shots were good enough that he suggested I enter the Hermosa Beach Art Walk (or maybe as chair of the Art Walk he just wanted my \$75 entry fee, hmmm....). He even gave me suggestions of how to create a booth and framed pieces for the fair. So I entered and sold about \$700 worth of prints in that one day show. I was absolutely floored!

Around the same time I had entered a photo competition in my home town and after the judging was complete I received two phone calls from the jurors. First they told me to come pick up two of the four pieces I entered which weren't accepted. Then they hung up. Oh. The next day the jury called back and let me know I'd won first place in the contest. Ha! Fast forward a couple of months and during the awards ceremony I made a connection that led to me assisting on my very first photo workshop. Of course, by "assist" all I really did was make sure no one wandered off and got lost, but hey, I was still earning money (a tiny amount) by leading (shepherding) photographers on a photo workshop. This was the big leagues, man!

Meanwhile I continued to while away the days as an engineer. That is until the housing crisis struck the US economy and Boeing went about laying off thousands of workers. So with visions of all this new photography coin rattling around in my brain I started deliberately writing bad code into our software. And when satellites began blowing up left and right the company traced it back to me and laid me off....Kidding! In reality I simply went to my bosses, told them I wanted a chance to try making it as a full time photographer, and off I went.

That was the second fateful -yet totally naive- decision of my photo career. I had no idea what it took to run a business, how to attract clients, create and maintain income streams, and constantly fight

off the surges of self doubt and utter bewilderment that made me want to scurry back to the safe confines of my Boeing cubicle. And yet, running headlong into building a photo business gave me a crash course in Eking Out a Living 101. At the same time it was another Problem To Be Solved, though orders of magnitude bigger, tougher, and more complicated than simply learning how to use my camera.

I spent the next four years attending art festivals, assisting on workshops, working side jobs (even went back to engineering as a consultant for about half a year), racking up tons of credit card debt, collecting unemployment (thanks, Obama), and even co-founding a workshop company with Jim Patterson, a friend and fellow landscape photographer. And all the while I continued to build diverse income streams from teaching to print sales to licensing to photo contests to recording and selling video tutorials. And eventually, in 2012, I was able to earn 100% of my income from photo-related activities. Damn, did that feel good!

Things continued to grow in 2013, but 2014 was the year that my career changed wildly for the better. Out of the blue I received an email from Nikon asking me to help create sample photos for the international marketing efforts of the D750 camera. Floored, honored, and pumped, I spent nine days roaming around Yosemite and the Eastern Sierra with a prototype D750, taking photos that demonstrated the remarkable features of the camera. Those photos were published on Nikon's website and in promotional materials around the world. That led to me speaking about the experience at Photo Plus Expo, the largest photo trade show in the US. Things have been on the up and up ever since.

And now here it is another five years later and my business has continued to thrive, allowing me to travel all over the world while photographing the most beautiful places on the planet. I feel immense gratitude for this path I'm on, and I want to turn around and help as many other people as I can. Whether that's encouraging you to explore and enjoy the beauty of Planet Earth, sharing my photography with you, helping you improve your own photography, or even helping you turn photography into a business, that's why I'm here.



© Joshua Cripps Photography

DECEMBER ASSIGNED TOPIC #1 Masks

(We all wore them, we all hate them, but it doesn't have to be a COVID mask.)

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."



First Place: "Thinking of his Children"
© Joe Cotroneo



Second Place: "Princess Mask for a Princess"
© Linda Tommasulo

Continued...



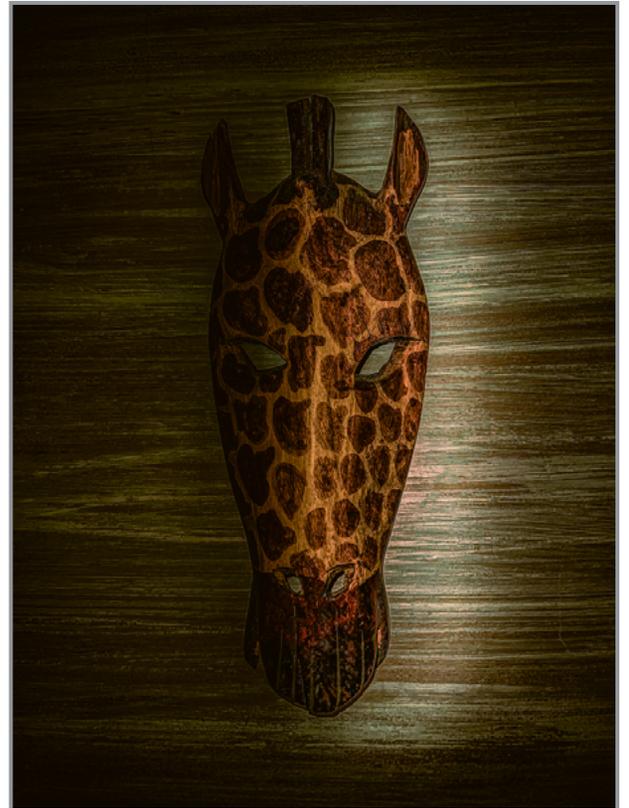
Third Place:
"Masks do Grow on Trees"
© Sean Sullivan

DECEMBER ASSIGNED TOPIC #1 Masks

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

<https://spsphoto.org/>

Honorable Mention



"Giraffe God Mask"
© Sean Sullivan



"Hall of Fame Masks"
© Rich Schreiberstein



"1890 Meets 2021"
© Linda Tommasulo

DECEMBER ASSIGNED TOPIC #2

Animals

(Can be wild, domesticated, or pets.)



First Place:
"Chip in Tree"
© Linda Tommasulo



Second Place:
"I Could use a Haircut"
© Barb Lawton

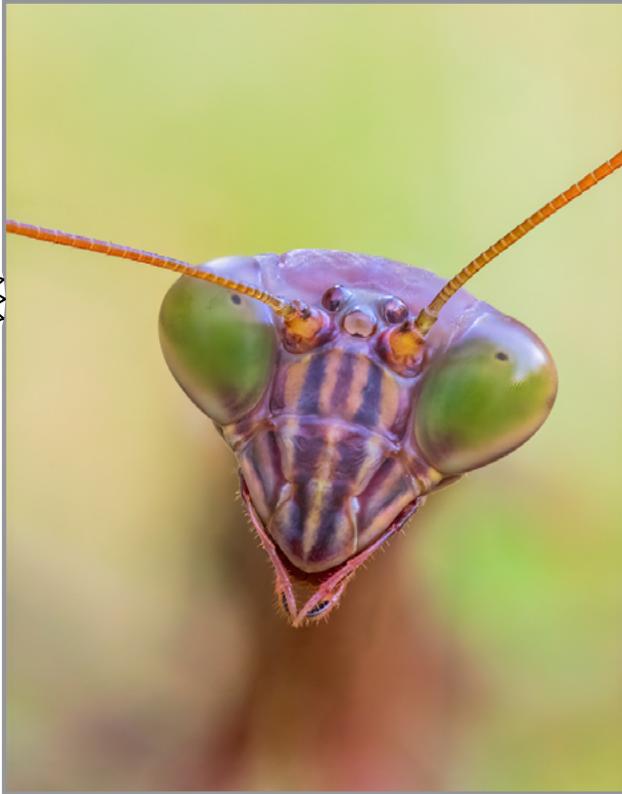
DECEMBER ASSIGNED TOPIC #2 Animals

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

<https://spsphoto.org/>



Third Place:
"Red-Tailed Hawk"
© Joe Cotroneo



Fourth Place:
"Praying Mantis"
© Joe Cotroneo



Fifth Place:
"Granddaddy in a Tree"
© Janice Prichett

Continued...



"Green-Eyed Beauty"
© Claudia Jakubowski

DECEMBER
ASSIGNED TOPIC #2
Animals

Honorable Mention



"Snowflake"
© Kim Koza



"Lip Smacking"
© Rob Near

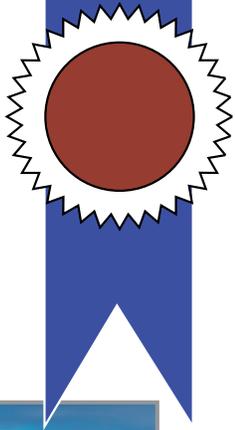


"Hold Very Still"
© Sean Sullivan



"Let Sleeping Dogs Lie"
© Sean Sullivan

DECEMBER DIGITAL IMAGE GENERAL



First Place:
"Dawn on Norman's Ridge"
© Janet Prichett



Second Place:
"Sinclair and Girnigoe, Caithness, Scotland"
© Dow Smith

DECEMBER DIGITAL IMAGE GENERAL

GENERAL



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:
“Urban Backpacking”
© Rich Schreibstein

Check out these winning images and more competition photos on our website:
<https://spsphoto.org/>



Fourth Place:
“Eye Falls”
© Neil Shapiro



Fifth Place:
“The Chosen One”
© Phil Olivo

Continued...

DECEMBER DIGITAL IMAGE GENERAL

Honorable
Mention

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"Hustling"
© Bill Lanahan



"Dining Area"
© Kim Koza



"CrossRoads After Closing"
© Rob Near



"Center of Attention"
Linda Tommasulo

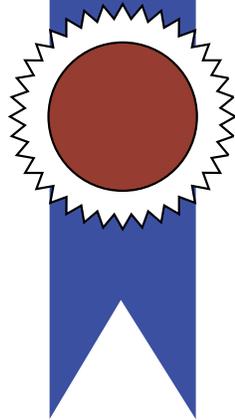


"Sunrise Stroll"
Sean Sullivan



DECEMBER
DIGITAL IMAGE
MONOCHROME

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First Place:
"Tri-X Dreams"
© Neil Shapiro



Second Place:
"Fallen Branch"
© Claudia Jakubowski

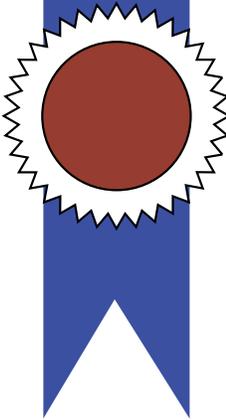
**DECEMBER
DIGITAL IMAGE
MONOCHROME**

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

www.spsphoto.org



Third Place:
"Up Close and Personal"
© Claudia Jakubowski



Fourth Place:
"G is for Giraffe"
© Phil Olivo



Fifth Place:
"Bird Feeder"
© Alan Wiggins

DECEMBER DIGITAL IMAGE MONOCHROME

Honorable
Mention

MONOCHROME



"Dusenberg Boat Tail Indy Car"
© Dow Smith



"Heading to the Farm"
© Jeana Caywood



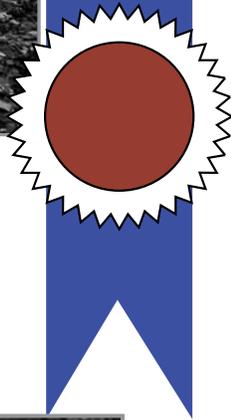
"Wooden Chairs"
© Joan Heffler



"Last to Leave"
© Rob Near



"Follow the Tracks"
© Sean Sullivan



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His usual hours 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.



HUNT'S JANUARY ON-LINE CLASSES

Digital Photography Basics 1: Exposure, The Big Three Settings, Modes, and More

Monday January 3rd, 7-8:15pm EST

Instructor: Emily Hojnowski

Class Level: Basic

Adobe Lightroom Classic- File Management in Lightroom

A Primer on Organizing Files in the Library Module in Adobe Lightroom Classic

Tuesday January 4th, 6:30-8:30pm EST

Instructor: Ray Levesque

Note: There are many different versions of Lightroom. This course is specifically on Adobe Lightroom Classic.

Get Organized: File Management 101

Wednesday January 5th, 7-8:15pm EST • Online
Featuring some of the basics of computer organization and file management

Class Level: Basic

Instructor: Emily Hojnowski

Digital Photography Basics 2- Focus, Lenses, Depth of Field, RAW and More

Monday January 10th, 7-8:15pm EST

Instructor: Emily Hojnowski

Class Level: Basic

Multi-Session Series- Editing in Adobe Lightroom Classic

Tuesdays, January 11th, 18th, & 25th,
6:30-8:30pm

Note: There are many versions of Lightroom. This class is specifically on Adobe Lightroom Classic

Recommended prerequisite: This class is solely on editing and processing your images in Lightroom. We recommend having understanding of how file organization in Lightroom works, so we recommend our online File Management in Lightroom course prior to taking this class.

Instructor: Ray Levesque

Class Size: Limited to 15-20 attendees

Class Level: Beyond Basic

Special Guest Series- Photography Planning Increase your Odds of Success with Keith Bauer

Monday January 24th, 7-9pm EST

Histograms: How, When, and Why to Use Them

Tuesday January 25th, 7-8:15pm • Online!

Recommended prerequisite:

Basic understanding of Aperture, Shutter, ISO & Exposure

Instructor: Emily Hojnowski

Class Level: Beyond Basic

Want to get a class after it's been run?
You can purchase all our previously run classes here:
<https://edu.huntsphoto.com/buy-previous-courses/>

Don't Forget to Check out Hunt's Photo Walks, Workshops and Adventures:

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

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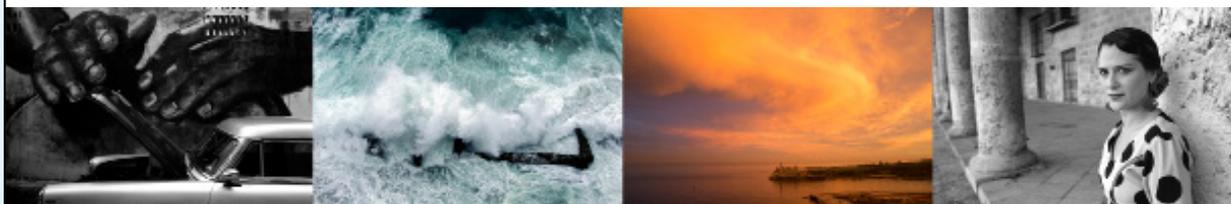
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- Bruce Byers - a professional photographer. A guide with a wealth of photographic knowledge, stories and humor – all at your daily disposal.
- My overall experience as member of the travel/photography workshop was above par. Having a guide with Bruce's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

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

Up-coming trips: • **Cuba** Jan 14, 2022 • **Cuba** Feb 5, 2022 • **Nepal Bhutan** May 2022



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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).

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NOT A MEMBER OF SPS YET?
JOIN (OR RENEW)
YOUR MEMBERSHIP TODAY



SEASON STARTED WEDNESDAY, SEPTEMBER 29.

Membership:
Individual: \$35
Family: \$45
Student: \$20

NOTE: All members will be supplied with links to meeting recordings
(unless prohibited by the presenter).
These links SHOULD NOT be shared to
non-members.

Check out the season calendar on the last page
and see what you're going to miss if you're not a member!

Click here to join/renew:
[https://spsphoto.org/join-the-schenectady-
photographic-society/](https://spsphoto.org/join-the-schenectady-photographic-society/)

ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



WWW.SCHENECTADYPHOTOGRAPHICSOCIETY.COM

For 90 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 (and beyond, thanks to Zoom!) meet on Wednesday nights to engage in various competitions (digital, photo essay and more), share their vision with like-minded photographers, enjoy guest speaker presentations and other member benefits to further their knowledge, creativity and inspiration.

As part of our monthly 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.

In prior years, occasional field trips gave us the opportunity to expand our photographic vision; frequent exhibits in the local area allowed us to share that vision; and print competitions encouraged us to put our images on paper. All canceled due to COVID, hopefully these will be resumed next season.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious. Check out the calendar on the last page (season runs from late September to mid-May) and join us!

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

SPS BOARD OF DIRECTORS 2021-2022

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president@spsphoto.org

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vp@spsphoto.org

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communications@spsphoto.org

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Rich Schreiberstein and M-J Adelman

travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS

Judy Breslau & John Ogden



Connect with the Schenectady Photographic Society:

Website: www.spsphoto.org

Facebook Group: <https://www.facebook.com/groups/schenectadyphotographicsociety/>

Facebook Page: <https://www.facebook.com/schenectadyphotographicsociety/>

Instagram: @schenectadyphotographic

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

Contact Linda at newsletter@spsphoto.org.

SCHENECTADY PHOTOGRAPHIC SOCIETY VIRTUAL 2021-2022 SEASON CALENDAR

Note: All competitions are DIGITAL. For Assigned Topics, images must have been taken or after May 1, 2021.

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 (Sunday am) before the competition date—no exceptions!

Click here for more details on the Assigned Topics: <https://spsphoto.org/competitions/assigned-topics/>

Meetings start at 7pm via Zoom. Members will receive appropriate link to sign in via email.

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

September, 2021

9/29/21.....**Event Night**
Rick Hulbert, "Urban Street Photography"

October, 2021

10/6/21..... **Assigned Digital Competition**
Topic #1: Fire
Topic #2: Slow Shutter Speed

10/13/21..... **General/Mono. Digital Competition**

10/20/21.....**Event Night**
Joan Heffler, "Portrait Composition"

10/27/21..... **Special Event Night**
Bryan Peterson, "The Art of Seeing Adjectives, Not Nouns"

November, 2021

11/3/21..... **Assigned Digital Competition**
Topic #1: Abandoned Buildings
Topic #2: Car Parts

11/10/21..... **General/Mono. Digital Competition**

11/17/21.....**Event Night**
John Barclay, "Dream - Believe - Create"

11/24/21..... **No Meeting (Thanksgiving Eve)**

December, 2021

12/1/21..... **Assigned Digital Competition**
Topic #1: Masks
Topic #2: Animals

12/8/21..... **General/Mono. Digital Competition**

12/15/21.....**Event Night**
PROGRAM CHANGE: Dow Smith, "Preparing for the
Photo Essay Competition 2022"

12/22/21..... **No Meeting (Christmas Week)**

12/29/21..... **Special Event Night**
Ian Plant, "Visual Design Techniques for Making Stunning
Photos"

January, 2022

1/5/22..... **Assigned Digital Competition**
Topic #1: Round Things
Topic #2: Perspective

1/12/22..... **General/Mono. Digital Competition**

1/19/22.....**Event Night**
Hazel Meredith, "Working With Textures and Overlays...
Turn Ho-Hum into a Work of Art"

1/26/22.....**Special Event Night**
Jeff Leimbach, "What to Shoot When There's Nothing to
Shoot"

February, 2022

2/2/22..... **Assigned Digital Competition**
Topic #1: Industrial
Topic #2: Old Everything

2/9/22..... **General/Mono. Digital Competition**

2/16/22.....**Event Night**
Silvana Della Camera: "The Power of Black & White"

2/23/22..... **Special Event Night**
Lewis Katz, "Perspective & Perception: Searching for
the Mind's Eye"

March, 2022

3/2/22..... **Assigned Digital Competition**
Topic #1: Silhouettes
Topic #2: Color (Complementary)

3/9/22..... **General/Mono. Digital Competition**

3/16/22..... **Photo Essay Competition**
Hosted by Dow Smith

3/23/22..... **Special Event Night**
Lisa Cuchara, "Create Fine Art Photographs from
Historic Places and Rusty Things"

3/30/22..... **Special Event Night**
Nic Stover, "The Power to Create"

April, 2022

4/6/22..... **Assigned Digital Competition**
Topic #1: Rainy Day
Topic #2: Friendship

4/13/22..... **General/Mono. Digital Competition**

4/20/22..... **Special Creative Competition**
Show us Your Creative Side - Anything Goes!

4/27/22..... **Special Event Night**
Lewis Kemper, "Using Local Adjustment Tools to Take
Your Images Beyond Ordinary"

May, 2022

5/4/22..... **Assigned Digital Images of the Year**

5/11/22 **General/Mono/Digital Images of the Year.**

June 15, 2022.....**Awards Banquet???**