



FOCUS

IT'S OUR
90TH
SEASON!

Volume 88 - No. 7

<https://spsphoto.org/>

March 2022

PHOTO ESSAY COMPETITION Hosted by Dow Smith March 16, 2022

This is YOUR night to share your photo adventures in an essay!
It's fun. Try it! Win or lose, you'll be pleased to have this memory to enjoy.

Last season's winners...

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

**DEADLINE
MIDNIGHT, MARCH 9!**

**Files can be sent to Dow
via Google Drive
or Dropbox.**



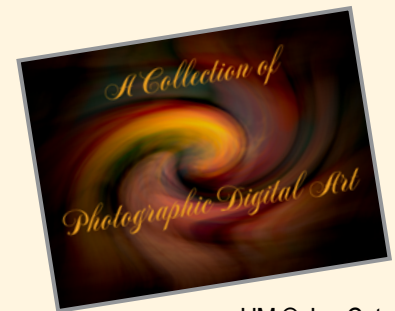
1st © Linda Tommasulo



2nd © Sean Sullivan



3rd © Rich Schreiberstein



HM © Joe Cotroneo

INSIDE THIS ISSUE

Photo Essay Competition	1
Create Fine Art Photographs From Historic Places and Rusty Things, Lisa Cuchara	2-3
The Power to Create, Nic Stover	4-6
SPS Creative Competition	7-10
Focus On: Ansel Adams	11-15
Six Tips for Beating Bad Weather	16-19
February Winning Images: Assignment 1	20-22

HAPPY ST. PATRICK'S DAY

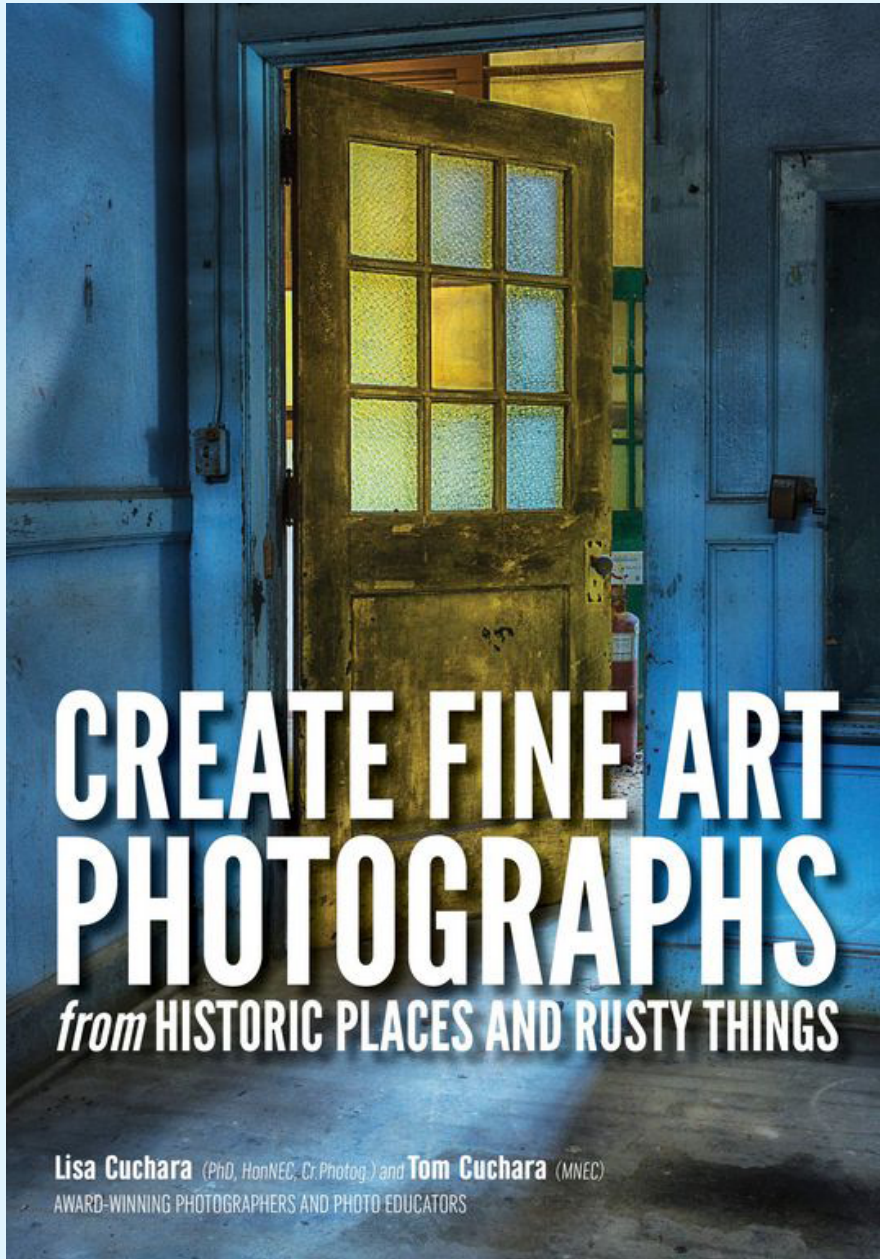
February Winning Images: Assignment 2	23-25
February Winning Images: General	26-28
February Winning Images: Monochrome	29-31
Please Support our Sponsors	32-33
Join!	34
About SPS & Board of Directors	35
2021-2022 Season Calendar	36

**SPECIAL
EVENT
NIGHT #1**

"CREATE FINE ART PHOTOGRAPHS FROM HISTORIC PLACES AND RUSTY THINGS

by Lisa Cuchara

March 23, 2022



Lisa will discuss the love for RUST and their approach to and experience with photographing historic and abandoned buildings, urban decay, etc. This program will include techniques for wide angle and close-up photography including the use of HDR (high dynamic range), EDR (extended dynamic range), HDR-panoramas, and light painting in this program. Equipment and techniques used to bring out the beauty and drama of these

subjects will also be discussed as we show our fascination with RUST.

The program is aimed to inspire you: inspire you to visit new “old” places and to get to know them well enough to tell their story, inspire you to capture high dynamic range images and to light paint, and inspire you to create art from decay.

Tom and Lisa see the Beauty in Decay and Abandonment. Old, Historic, Grand, Dramatic, Unique—these characteristics draw us to explore and capture the essence of these rusty, dusty subjects and locations. Urban exploration (UrbEx) is the art of finding and exploring abandoned locations. Not all locations are technically “urban” or even “abandoned”. The term abandoned is used VERY loosely. It is not “being abandoned” that attracts us to a place, it is the history, beauty, decay, charm, and architectural details (which contrast so drastically with today’s vanilla architecture).

Another definition of UrbEx is the investigation of seldom seen man-made structures, a definition more consistent with our quest, since our subjects may be FAR from abandoned (like the architectural grandeur of bustling Grand Central Terminal or the surprising drama of the [empty] neo-Gothic Eastern State Penitentiary), but these sites count as “unseen” because few people actually stop to appreciate beautiful prison architecture or the jaw-dropping details of Grand Central, a place that they might even rush through twice a day.

Continued...

Create Fine Art Photographs...

(Continued from page 2)

About Lisa:

Lisa Cuchara, PhD, Master Craftsman (PPA), Master of Photography (M. Photog.) HonNEC, is very passionate about photography and she enjoys both being behind the lens and in the digital darkroom. She loves to photograph nature but finds many subjects equally intriguing. From birds and flowers to babies and UrbEx/HDR, she appreciates the world around her and embraces the challenge of interpreting what her eyes see and her heart feel via her photographs. Lisa says that photography allows her to pay attention to the details, to be mindful, to slow down and appreciate all of the beauty, details and nuances of everyday life. Lisa met her husband Tom thru photography, and they are both very active in many local, national, and international photography organizations. They have had many successful gallery exhibitions, their work has been accepted into many juried exhibitions and their images have won awards at the local, state, national, and international levels. Their photographs have appeared in Adirondack Life, Wild Bird, Birder's World, in calendars and on calendar covers, and on the cover of a fictional paperback novel. Lisa has also had images accepted into the PPA (Professional Photographers Association) loan collection and has earned three Bronze image competition cases.

They have published two books with Amherst Media: "Create Fine Art Photographs from Historic Places and Rusty Things" is about their HDR and light painted images (Amazon <http://tinyurl.com/lisatom-urbex> and also available at brick and mortar bookstores like Barnes & Noble) and their second book "The Frog Whisperer" <http://tinyurl.com/lisatom-frogs> is about macro photography, using frogs as subjects. Lisa & Tom have been photographing people professionally for over 16 years and have their own Photography Studio in Hamden CT. Their portrait philosophy is based on "We do not remember days, we remember Moments." Lisa & Tom love to teach, inspire and share. They have presented a wide variety of motivational and instructional



programs and workshops (Photoshop, Digital Workflow, HDR, RAW processing, Macro photography, Travel photography) at many photography groups, conventions, and organizations.

Check out their photo and editing classes, photo tours and workshops, and view their photographs at:

www.PhotographyByLisaAndTom.com.

Get Tips & Tricks about photo ops, post-processing, creativity, gear, etc. and learn more about their photography classes and workshops by joining their email list:

<http://tinyurl.com/cuchara-photolist>.

"THE POWER TO CREATE"

Giving ourselves the permission we need to embrace the creative process

**SPECIAL
EVENT
NIGHT #2**

by Nic Stover

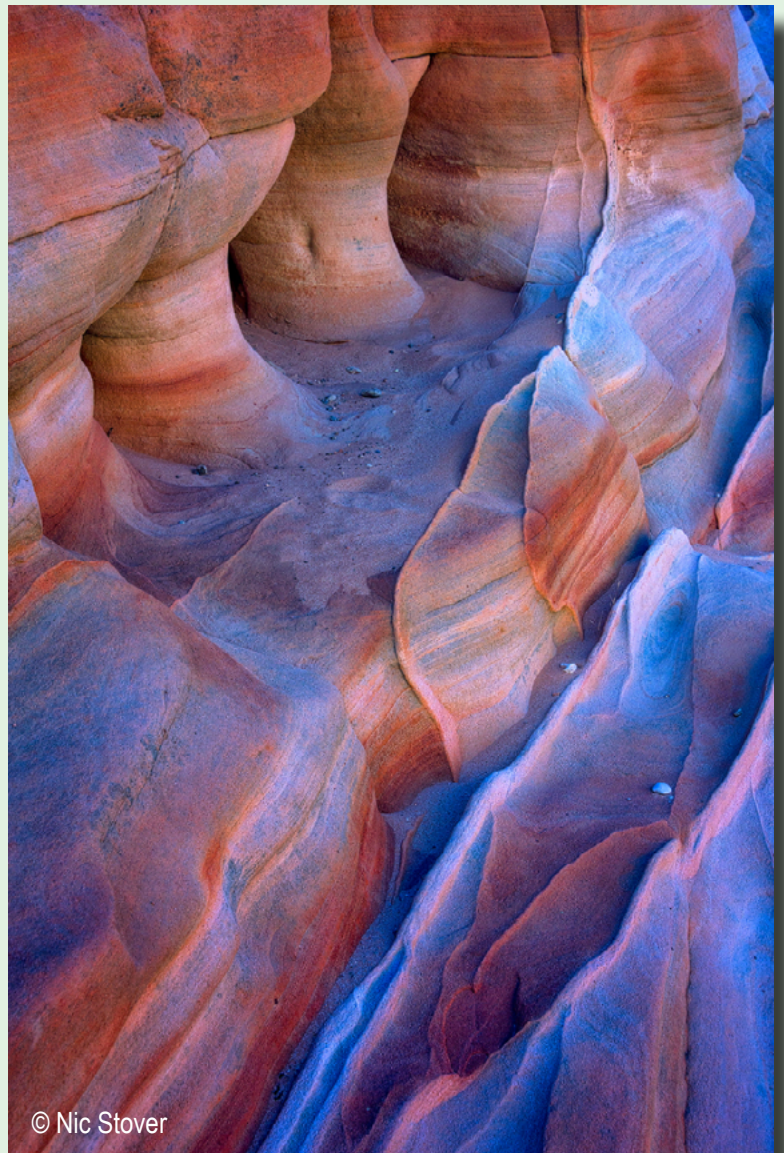
March 30, 2022

Together we work to understand the creative process, how we can access more within our process.

For this presentation we will explore

1. How creativity is not something that is limitless, how it is not a singular event, and that it repeatable and endless.
2. Ways to shift from thinking of yourself as (just) a photographer to that of an artist and/or creative storyteller.
3. Exploration of how we form limiting beliefs that disable our work and block us from being the creatives we want to be.
4. Discovering where you get inspiration and how you can more easily return to those states.
5. Defining how I see my own creative process and how you might view yours.
6. How we need to understand the technical aspects of our craft and then move away from it, ASAP.
7. Introducing the Whole Brain Photographer and our brain states and how we can be creating using both sides of our brain.
8. Making the time for ourselves and establishing the environment we need to create.
9. Understanding the creating is messy and getting comfortable in these states of unrest and how you can find your routines of repair.
10. How you can work consciously and unconsciously to cultivate the ideal mindset for your own creative path.

This presentation will help you to look at your work and your creative process in completely different ways than ever before. You will see how you need to give yourself permission to go deeper into your creative self to explore a wider range of what you and your work represent.



© Nic Stover

The Power to Create

(Continued from page 4)



© Nic Stover



© Nic Stover

The Power to Create

(Continued from page 5)

About Nic:

Nic Stover was raised in the high mountains of Western Colorado on a single magazine subscription to *National Geographic* and only 5 TV channels where the only show the family regularly watched was “Nature” on PBS or the Tour De France. This is where his love for adventure, outdoors and travel took shape.



Nic is based in San Luis Obispo and focuses on landscape photography classes and workshops along with selling custom and limited edition prints for businesses or homes. Nic enjoys showcasing the amazing places that are unique to the Central Coast from sea caves to sand dunes and our dramatic coastal landscapes.

His landscape photography work has taken him all over the globe from the backcountry of Greenland to the windswept mountains of Patagonia to the frigid extremes of Alaska. His portfolio of work encompasses aerial photography, desert, ocean, night, and mountain photography.



© Nic Stover

Nic Stover photography exists to engage people of all ages, backgrounds, experiences, and desires into a dialog and journey into the natural environment and the impacts we (as humans) have on this changing world. Through this work Nic’s work exists to honor the art of photography through his ability to capture the moment or show a beauty that can be shared with the world.

Nic’s website is chock full of wonderful images, tutorials, workshops and more.

Check it out at:

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

Nic Stover
Nic Stover Photography

“Helping nature photographers, who are interested in deeper connections, create more impactful images, so they can confidently and consistently express themselves.”

SPS CREATIVE COMPETITION

April 20, 2022
by Joe Cotroneo

It's time to start thinking about what you're going to do for the Special Creative Competition.

The official description for entries is:

Turn a photo into a painting. Use a texture. Make a composite. Create some abstract art. Make an artistic animated gif. The creation must start with a photo or multiple photos you have taken. Special effects and textures from programs such as Topaz Studio 2, Photoshop neural filters, etc. are allowed. Show us your creative side.

You may submit up to two entries. The deadline for submissions is **Saturday April 16th before midnight**. Two formats are acceptable, jpg or gif, with maximum dimensions of 2400x1800 pixels up to 10MB. Entries will be submitted the same as for digital photo competitions. There are no restrictions on when an image was taken or whether it placed in a previous competition, same as for the Photo Essay Competition.

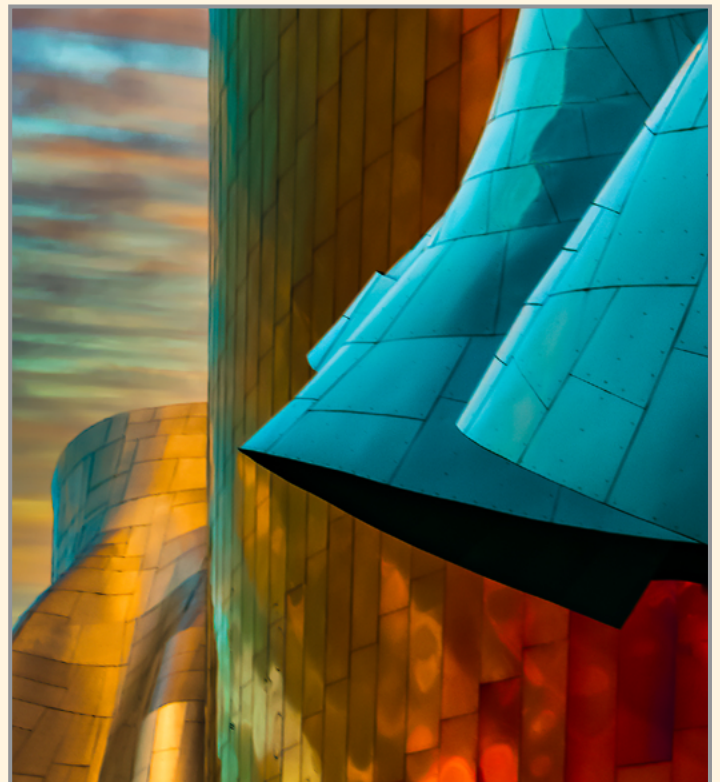
Here's some examples to get your creative juices flowing...



Seattle Abstract #5
© Phil Olivo

Phil Olivo supplied some excellent architectural abstracts. They were taken at the Museum of Pop Culture in Seattle, Washington during the late afternoon/early evening.

"In Seattle Abstract # 5 the setting sun's gorgeous colors and outline of the leafless tree are reflected in the polished steel of the museum's exterior. Nature did most of the work editing this photo as my edits were restricted to cropping, exposure and slight saturation increases. It was a case of being in the right place at the right time. In Seattle Abstract # 3, the setting sun's gorgeous colors are reflected in the polished steel of the museum's exterior. Since I visualized a futuristic architectural abstract the colors of the exterior were enhanced with significant work with the color, saturation and Targeted Adjustment tool in the HSL panel. Cropping and the Transform tool was used to correct the building's perspective. A sky replacement in Photoshop, with additional color enhancements, completed the image."



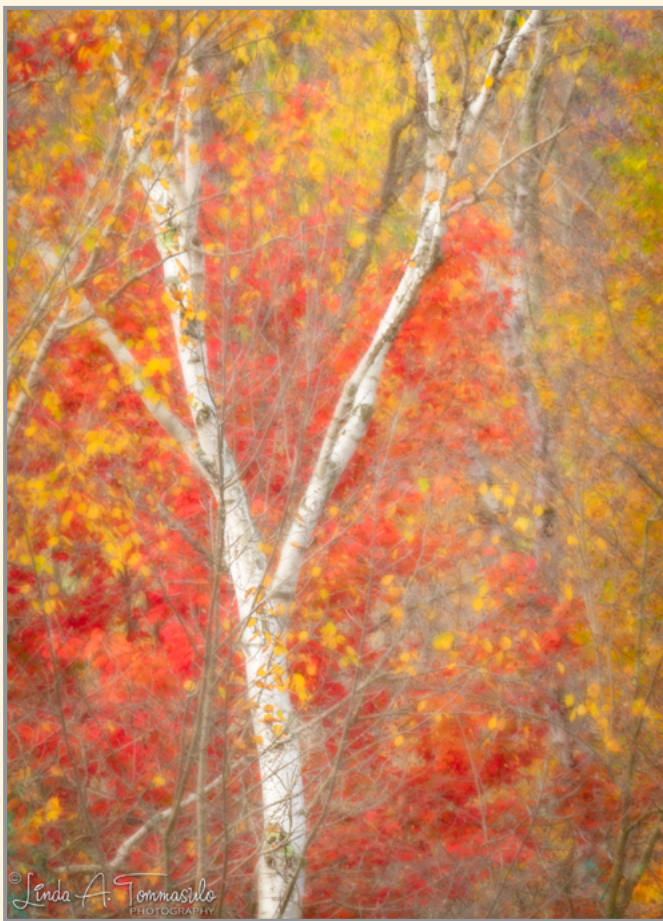
Seattle Abstract #3
© Phil Olivo

SPS Creative Competition

(Continued from page 7)

Some of you may remember a presentation given at one of our pre-COVID in person meetings by Lawrence White including abstract photography. Check out the March 2020 issue of the Focus at <https://spsphoto.org/downloads/newsletters/>. That is another example of the kinds of abstract images we are looking for in this competition. In fact Lawrence has agreed to be the judge for this competition.

Linda Tommasulo supplied three different styles of beautiful artistic photography. ADK Fall Colors uses the Bowie Effect, Forever Docked is a Water Color rendering and Three Tulips uses textures.



ADK Fall Colors

Mark Bowie showed us this watercolor-like post-processing at our last workshop. We affectionately call it “The Bowie Effect.” It involved overexposing your image (or lightening it in post) lowering contrast and blacks, bringing back vibrance in Lightroom then going to Photoshop. There you duplicate the background, add a blur and reduce the opacity. An “Orton effect” can also be added, or a little “Glamour Glow” with NIK.



Forever Docked

This was done with Magnolia Textures Watercolor Studio.

You can purchase it here:

<https://magnoliatextures.com/product/watercolor-studio/>



Three Tulips

This simply uses textures, one for the background and one for the color.

Continued...

SPS Creative Competition

(Continued from page 8)

Sean Sullivan supplied some very creative composites...



The Sorceress
© Sean Sullivan



It was a Dark and Stormy Night
© Sean Sullivan

And here's some of my own images.



Sunset Balloon Flight
© Sean Sullivan



Nightmare
© Joe Cotroneo

Nightmare is a composite with Topaz Studio 2 creative filters applied. The thorns are a macro shot taken at Vischer Ferry Nature Preserve. That photo was cropped, duplicated and flipped to make a symmetrical framing pattern in Photoshop. In that frame is placed a photo of an emu taken at our Adirondack Animal Land field trip.

SPS Creative Competition

(Continued from page 9)

Polar Blue Jays is another composite. It was created from a shot of a blue jay in my back yard and a shot of the moon from my driveway. The blue jay shot was cropped, duplicated and flipped in Photoshop to make a symmetrical pattern. Then polar distortion was applied and the Moon was composited in.



Polar Blue Jays
© Joe Cotroneo



Electric Man
© Joe Cotroneo

Electric Man is an abstract of a root taken at Vischer Ferry Nature Preserve. It was cropped, duplicated and flipped to create bilateral symmetry in Photoshop. Topaz Studio 2 creative filters were applied to finish it.

Other things you might like to try are ICM (Intentional Camera Movement) or the twirl effect in Photoshop.

To add another dimension we are encouraging people to try a creative gif. You can create a gif by using layers in Photoshop and the timeline feature.

There are tutorials on You Tube to show you how.

There are also free programs on the web to create a gif.

Here's a simple gif I created using Photoshop:

<https://drive.google.com/file/d/14Wgk7hd0i21s9IPmbPYN54e8u4iXz4uM/view?usp=sharing>

This should be a lot of fun so give it a try.

If you have any questions feel free to email me at president@spsphoto.org.

FOCUS ON ANSEL ADAMS

by Alexis Hartman, reprinted with permission from Kolari Vision

AN ANSEL ADAMS TRIBUTE: REMEMBERING ANSEL THROUGH THE LIFE OF A STUDENT

At one with the power of the American landscape, and renowned for the patient skill and timeless beauty of his work, photographer Ansel Adams has been a visionary in his efforts to preserve this country's wild and scenic areas, both on film and on Earth. Drawn to the beauty of nature's monuments, he is regarded by environmentalists as a monument himself, and by photographers as a national institution. It is through his foresight and fortitude that so much of America has been saved for future Americans.

— President Jimmy Carter

Ansel Adams was born on February 20, 1902, in San Francisco, California. An exceptional photographer and environmentalist, he is best known for his iconic black and white images of the American West. His somewhat solitary childhood led him to find great joy in nature, often taking long walks in the wild reaches of the Golden Gate. He spent a significant amount of time in Yosemite and the Sierra Nevada each year from 1916 up until his death in 1984. In 1919, he joined the Sierra Club, which proved to be quite vital to his early success as a photographer. His first fully visualized photograph, *Monolith, the Face of Half Dome*, taken in 1927 on a hike in Yosemite, was the image that would launch his great influence to come.

Shortly thereafter, he began to pursue a “straight photography” style, meaning he attempted to depict scenes realistically and with great detail without manipulating the subject matter in the camera or in the darkroom. His photography group, Group f/64, brought this style of photography to national attention in the early 1930s. An unremitting activist, Ansel Adams’ photographs became symbols of Wild America, evoking the emotional experience of the natural beauty embodied by the wilderness he captured on film. Some criticize him of photographing an idealized version of wilderness that no longer exists; however, many of the places he photographed are the very ones that are now preserved forever as a result of his efforts.

Many people are familiar with the iconic work of Ansel Adams. His remarkable black and white landscapes and his conservation efforts have



"Yellowstone Falls," Yellowstone National Park, Wyoming,
1941 / Photograph by Ansel Adams

lived on long after him, but there is one facet of his photography that has gone widely unheard of in today's world: his infrared work. The modern digital age has made infrared photography more accessible and relatively easier than ever before. Only in the last few years has infrared started to become more popular in the creative sector; whereas, it was tremendously uncommon decades

Continued...

Focus on Ansel Adams

(Continued from page 11)

ago when Ansel was in his prime. In honor of his 120th birthday, we interviewed a former student of his to dive into this other side of him.

“Infrared wasn’t popular. Infrared was just a ‘gimmick’. Nobody understood it,” says Laurie Klein, an accomplished infrared photographer and former student of Ansel Adams. “Honestly, infrared was kind of like the bastard because it was so hard to do. You couldn’t do infrared back then unless you really dedicated yourself to it and you learned the technical part.”

As a biomedical student at Rochester Institute of Technology, Laurie learned about infrared. Struggling to grasp the intensive technical aspects of biomed, she was on the verge of failing the program. Luckily for her, she had a supportive mentor who took notice of her interest in infrared. He agreed to pass her so long as she went on to study with either Minor White or Ansel Adams. Laurie had initially been under the impression that infrared was only used for diagnostic and research applications, but after some research of her own, she found that Ansel was shooting landscapes in infrared. Being interested in landscape photography herself, he was the one she ultimately chose to be her next mentor.

Yosemite in the summer of 1973 was the backdrop for young Laurie and her fellow classmates as they studied infrared with the great Ansel Adams at one of his workshops. Learning from her idol and seeing how he produced his work, she

fell in love with the infrared landscape. She knew then that this was what she wanted to do, but she had no idea where this journey would eventually lead.

“It wasn’t just the infrared at the time, it was his passion, and it was how he was helping people be aware of what nature’s all about and that we shouldn’t be ruining it. And that spiritual magic he had in his photographs with the infrared—that’s what I wanted to do,” Laurie remembers. Much like the natural monuments he photographed, Ansel Adams was larger than life. His generous, charismatic personality could light up a room, and this transferred to his teachings as well. He had the spirit of a good-humored child but was also known to be a perfectionist.

Ansel Adams was many things, but above all else, his most awe-inspiring trait was his immense passion for everything he did. His passion for the land was so exuberant that he even began to resemble it with age. “We were sitting out in the middle of Yosemite, and he was doing a one-on-one with me. He had very arthritic fingers,” Laurie recalls. “I just remember him pointing around to different things with his fingers, and how his body looked like it was part of nature.”

“He was such a passionate human being in a technical sense and art sense and also about the land.”

A technical master, Ansel had his rules. Technology was a significant component of his work, and he was of the school of thought that you must learn the rules of photography before you can break them.

Ansel Adams had the ability to pre-visualize his images, both in black and white and in infrared. His iconic *Monolith, the Face of Half Dome* was initially shot with a yellow filter, but this did not produce the exact image he had envisioned. He then retook the photograph using, instead, a red filter in order to darken the sky and dramatize the towering rockface. Ansel stated, “This photograph represents my first conscious visualization; in



Photograph by Laurie Klein

Continued...

Focus on Ansel Adams

(Continued from page 12)



"The Tetons - Snake River," Grand Teton National Park, Wyoming, 1942
Photograph by Ansel Adams

my mind's eye I saw (with reasonable completeness) the final image as made with the red filter... The red filter did what I expected it to do." This visualization led to the development of the Zone System, his famous and highly complex method of metering for details in the shadows and details in the highlights. Nailing the proper exposure and retaining as much detail as possible was key to producing the exceptional images that he did, along with knowing how to translate his love and passion for the landscape and his art.

"The thing about his work was your jaw would drop because the different zones were all there, and it was just so lush. It was very riveting."

Perhaps music is the most expressive of the arts. However, as a photographer, I believe that creative photography when practiced in terms of its inherent qualities, may also reveal endless horizons of meaning.

— Ansel Adams

His unrelenting fascination for the technical aspect of photography led Laurie to imagine how he would have felt about the different infrared and post-processing tools available to us now. "I think he would've enjoyed it to no end. But I also think it would never be to the compromise of the technical piece." Being that he was a black and white photographer, it is unlikely he would have had an interest in the color infrared filters. His infrared work was shot primarily in 720nm, but Laurie believes he would have loved to have played with it all. Most importantly, though, he certainly would

have insisted on learning all the rules of the new technology before going off to make it his own.

During the '73 workshop, Ansel had his students walk around with empty slide cutouts to teach them about framing.



Photograph by Laurie Klein

The overwhelming beauty of nature, especially in Yosemite, can make it rather difficult to compose an effective image. This exercise helped Laurie understand the limitations and vast opportunities available with her camera. "I learned from him that you crop in the camera, you don't crop later on. People do that now, it's like how

do you do that when you're out there in the field? When you get that hit, when you get an image, when you get the feeling...It's a combination of

Continued...

Focus on Ansel Adams

(Continued from page 13)

the vision and the feeling. That's where you know where to crop. Because later, you're cropping in the darkroom or behind a computer and the feeling's not there." Ansel often said that everything should be in your photo for one of two reasons: composition or content. According to him, if something didn't fall under one of those two categories, then it didn't belong in the photograph.

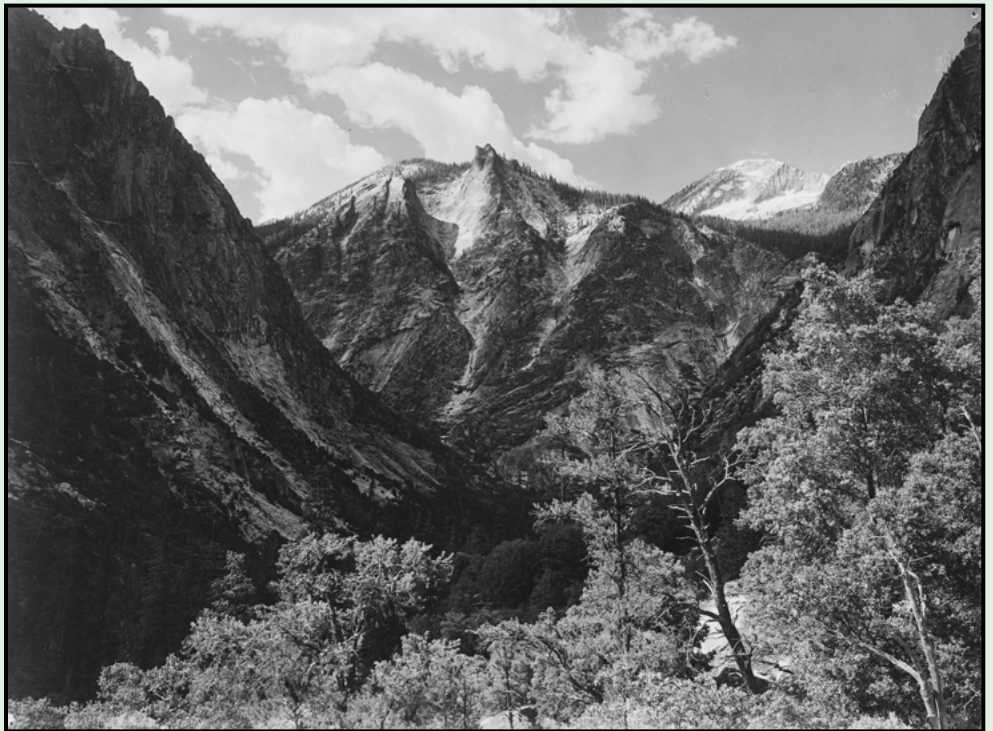
***"It doesn't matter what you end up doing,
you have to have the passion.
You also have to have the visual prowess.
And he did."***

Beyond her time studying with him, Laurie found that different parts of her journey were constantly pointing back to Ansel Adams in small ways. After the workshop, Laurie took a photo history class from Beaumont Newhall, a famous photo historian and a friend of Ansel Adams. Unsure of what to do next, she spent some time out West. Eventually, she made her way back to the East Coast where she got a job teaching high school students. "I realized that was another journey that inspired me with Ansel because he was so passionate about teaching and sharing and the Zone System and the technical piece."

She decided to go to graduate school to immerse herself more in landscape photography. She enrolled at Ohio University where she had the opportunity to teach undergraduates while she studied. "I had two amazing teachers that were both nature photographers. One had studied with Minor White and knew Ansel, so again, it came back. It was a very small world. Much smaller than now. There always seemed to be a connection to Ansel, to Minor, to people that I just really admired."

Following graduate school, she moved back to Connecticut and continued teaching. "I taught at a college in Connecticut, and one of my students wanted to learn about hand coloring. Berol, which is Prismacolor, lived in my hometown, and I talked to them and they wanted to sponsor me. Infrared is one of the best mediums for hand coloring because you hand color the highlights. And what's infrared? It's all highlights." In time, she opened a school and a gallery of her own. She exhibited Ansel Adams' photographs in her gallery and taught the things she learned from him in her school.

In the wake of her divorce, it became difficult to run both a school and a gallery while also being a stay-at-home mom, so she started doing wedding photography. Laurie knew there was nothing unique about what she was doing. She didn't want to just capture moments at a wedding anymore; she wanted to make art. That was when she began creating infrared hand-colored images for her clients. "The work became the wall art for most people. I was in magazines; I'm on covers of books. It was all based around what [Ansel] taught me."



"Paradise Valley, Kings River Canyon (Proposed as a national park)," California, 1936
Photograph by Ansel Adams

Continued...

Focus on Ansel Adams

(Continued from page 14)

If Ansel Adams' work teaches us anything as photographers, it's just how important it is to understand the technical side of the craft. There have to be details in the shadows and details in the highlights, even in digital. If a photograph doesn't have these details, your eye can't stay in these spots. "His stuff was so lush where there are so many nuances. The mid-tones, the blacks...it's like, 'Oh my god, how do you get that? How do you see that in a color scene?' He could pre-visualize color into black and white and into infrared. Absolutely infrared. And I think, too, that's why he was so good with infrared because he had the technical piece down. Because infrared is a lot about the technical."

While Ansel Adams did not shoot much in the way of portraiture, Laurie Klein has become known for photographing the female form in the landscape. She shared Ansel's passion for the landscape and learned from him how to find the scene. From there, she taught herself where to place the people within the scene and to find the relationship between the people and the landscape. "The reason my work is different than most people's in that kind of genre is because the landscape was the most important thing and then I knew where to put the people. So it wasn't about the people and then I put the landscape around them. And that was totally because of him. And I'm still doing it. I'm still teaching it, and I keep talking about him every way I can because I think for us to have a mentor, even if he's a mentor from a distance... The thing about him is that he has good composition and he had a passion. A lot of people don't and they're learning from people that don't, and that's not good."

Laurie Klein has a book about the work she now shoots as a result of her time with Ansel Adams,

and she continues to teach it in workshops around the world. Over the next few months, you can find her teaching infrared and hand coloring workshops online and in Santa Fe, New Mexico; Lake Superior; and Maine. Laurie is also available for custom one-on-one infrared workshops. If you've ever wanted to learn the techniques Ansel Adams used to create his images, Laurie's workshops cover all she learned from him and more. To stay up to date with her upcoming workshops, be sure to follow her website.

Ansel Adams is arguably the most influential photographer this world has ever seen. His work is responsible for the preservation of many of the most beautiful wilderness areas in America. Apart

from his more famous pieces, however, much of his other work has gone unseen by the majority of the public. Very little is known about his infrared work, even in this digital age where virtually everything can be found on the Internet. Because infrared photography was such a niche genre, Ansel's use of infrared was mostly kept within that community. It seems that this information has largely been lost to the ages; even the institutions most knowledgeable on all things Ansel Adams are unfamiliar with his infrared work. We can only hope that the resurgence of infrared photography in recent years will lead to the uncovering of more information in this area of his life.



Photograph by Laurie Klein

Learn more about Laurie Klein' portfolio, workshops and events at:

<https://www.laurieklein.com/workshops/>

And check out all that Kolari Vision has to offer here:

<https://kolarivision.com/>

SIX TIPS FOR BEATING BAD WEATHER

by Ian Plant

Reprinted with permission from Ian Plant / Shutterstock

Access the original article: [here](#)

We all want stunning sunset and sunrise skies, but nature doesn't always cooperate. Over the years, landscape photographer Ian Plant has developed a number of strategies for beating bad weather. Here are a few of his favorite bad weather photography tips.



I spent a week photographing the Canadian Rockies, just to get one brief moment of light and color.
Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 0.4 seconds, focus stack blend.

I'm writing this after spending an hour on the ice covering Abraham Lake in the Canadian Rockies. It was brutally cold (-10 F), windy (30+ mph sustained winds), and even worse, almost completely cloudy. I ventured out onto the ice hoping that the sun would find a way to break through the few small gaps in the clouds, but to no avail. Anyone who has ever made a trip to the Canadian Rockies in winter can attest to the fact that the weather is often very bad; a week can easily go by with nothing but heavy clouds and snow. Of course, the Canadian Rockies aren't the only place in the

world with bad weather, and poor shooting conditions can strike anytime, anywhere. Over the years, I've developed several strategies for dealing with bad weather that can help you eke out a few good shots even when things look grim.

#1: Shoot subjects suited to the light

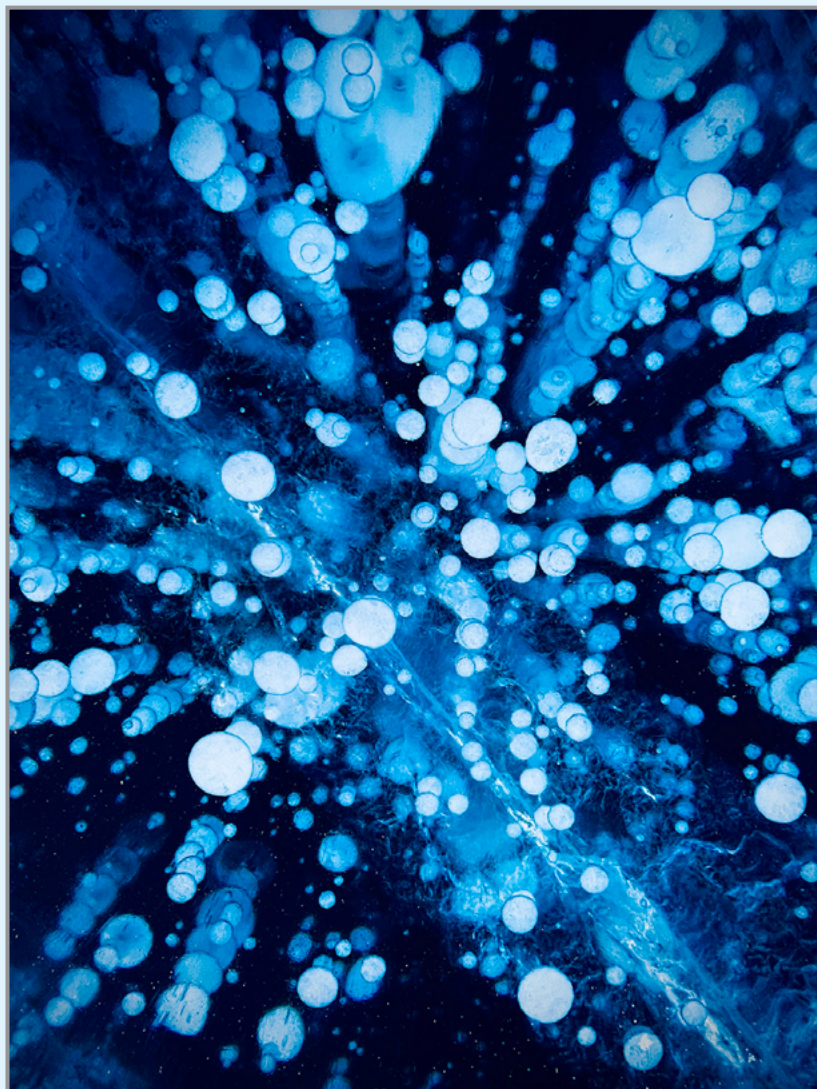
Cloudy and rainy days may not be great for colorful sunrise and sunset skies, but they work well for certain types of subjects. For example, overcast days are perfect for waterfalls, and a little bit of

Continued...

Six Tips for Beating Bad Weather

(Continued from page 16)

a drizzle can enhance the quality of the scene, darkening bright rocks and saturating colorful foliage (of course, waterfalls weren't an option for me in the Canadian Rockies in winter). Certain intimate subjects also work well in flat light, including the methane bubbles trapped in the ice on frozen Abraham Lake.



I got lazy and shot this with my iPhone. In all fairness, the wind was gusting at 40-50 mph, so the iPhone seemed to be the smartest way to safely make some quick abstract photos! The flat overcast light was perfectly suited for this intimate composition.

#2: Find a way to make the light work for the scene

Gloomy weather might not be what you came for, but sometimes it can enhance the mood. With a little creativity, you can find a way to make it work

to your advantage. Flat overcast skies might not give you much to work with, but if the clouds have texture and definition, then you can still make good photos even if you don't get any color or light.



Even though the skies were completely gray, there was enough texture in the clouds for me to keep shooting. I got low and close to a dynamic pattern of methane bubbles with a wide-angle lens. Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 1/30 second, focus stack blend.

#3: Wait for breaks in the weather

Even on the cloudiest days, you'll often get short, unexpected periods of clearing. Aim to be on location as much as possible and you'll be in a position to take advantage of these brief openings. Ideally, you'll get a moment of clearing around sunrise or sunset; even a little bit of light breaking through can add some much needed color to your background scenery.

Continued...

Six Tips for Beating Bad Weather

(Continued from page 17)



Even just a brief break in the weather can let some light shine through. You don't always need an epic sunset sky, sometimes all you need is a bit of light at the right moment. Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 1/40 second, focus stack blend.

#4: Shoot twilight for (blue) color

Gray skies mean gray light, which for many subjects isn't very flattering. If you shoot during the morning or evening twilight, however, you'll get a lot more blue light than during the day. This can help add some much needed color to an overcast scene. Just remember to set your white balance to the Daylight preset or cooler to reveal the blue



When processing this twilight photo, I set my white balance to the Daylight preset to give the scene a cool color cast. Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 0.3 seconds, focus stack blend.

color; otherwise, your camera's automatic white balance might try to warm up the scene and render it a neutral gray.

#5: Emphasize composition

Okay, you should always be emphasizing composition. When bad weather prevails, however, you need to really emphasize composition. In other words, you need to look for extremely strong graphic designs to compensate for the lack of light and color.

Continued...

Six Tips for Beating Bad Weather

(Continued from page 18)



Composition is always important, but it is especially so when light and color aren't favorable. I searched hard to find this interesting pattern of frozen bubbles. Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 8 seconds, focus stack blend.

#6: Wait it out

Sometimes the best thing to do during bad weather is to sit tight and wait things out. Eventually, the weather will change, and good light will return. That's why when I travel, I always plan extra time at a location, especially if it is notorious for bad weather. I might be sitting around doing nothing much of the time, but when the weather breaks, I'm ready to go and capture the magic!



Sometimes, the most amazing light comes when the weather looks its worst. All you need is a small break in the clouds at the right place and time, and the entire sky can light up. Sony a7r IV camera, Venus Optics Laowa 9mm f/5.6 lens, ISO 100, f/11, 0.8 seconds, focus stack blend.

About the author

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. 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.

Check out Ian's **website: <https://www.ianplant.com/>**:
and become a member of **Shuttermonkeys**

A
S
S
I
G
N
E
D

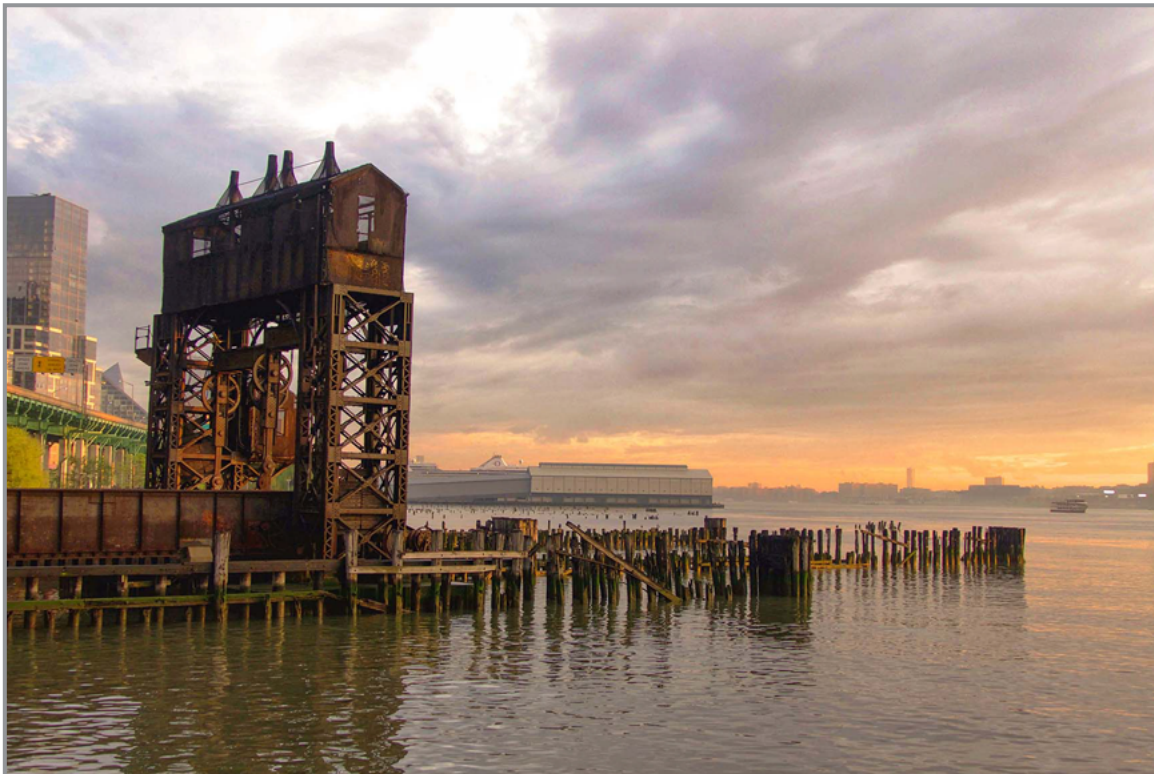
1

FEBRUARY ASSIGNED TOPIC #1 Industrial

(Just be industrious in your effort to capture something industrial looking.)



First Place:
"The Paper Mill"
© Alan Wiggins



Second Place:
"Along the Hudson"
© Janice Prichett



FEBRUARY ASSIGNED TOPIC #1 Industrial

Third Place:
"Grime and Oil"
© Sean Sullivan

JUDGE: Dave Cross

Dave, a resident of Shrewsbury, MA, has been teaching landscape photography for the last eleven years throughout New England. He has gained a following through his workshops and tours, eleven e-books on Self Guided Photo Tours, Composition and Fall Foliage. He makes frequent appearances on photography podcasts, does camera club presentations, publishes blogs and has a large social media community. A member of the Boston Camera Club, Dave has received numerous awards and had his images featured in many publications including *The Boston Globe* and *Cape Cod Magazine*.



Fifth Place:
"Retired and Rusty"
© Linda Tommasulo



Fourth Place:
"Two Degrees of Stacks"
© Thomas Whittemore

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

<https://spsphoto.org/>

Continued...

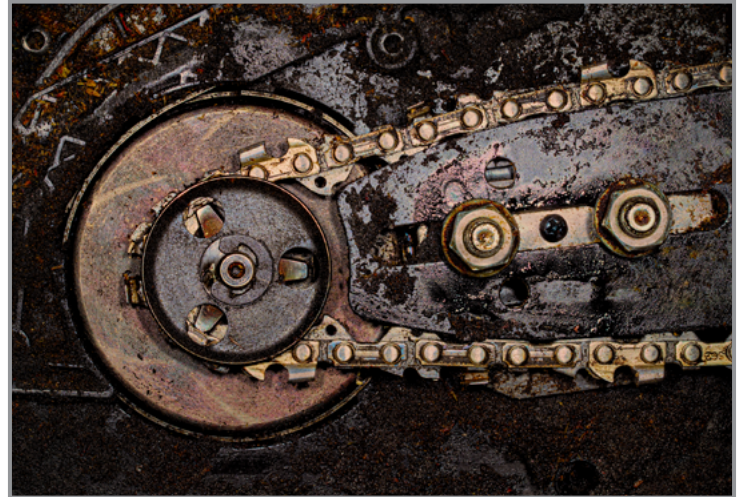
FEBRUARY ASSIGNED TOPIC #1

Industrial

Honorable Mention



"Spring"
© Phil Olivo



"Chainsaw"
© Joe Cotroneo



"Artisans"
© Neil Shapiro



"Forgotten"
© Robert Near



"Pressure Gauge"
© Rich Schreiberstein

FEBRUARY ASSIGNED TOPIC #2 Old Everything

(Create a composition using several old items.)



First Place:
"Old Campaign Buttons"
© Dan Steen

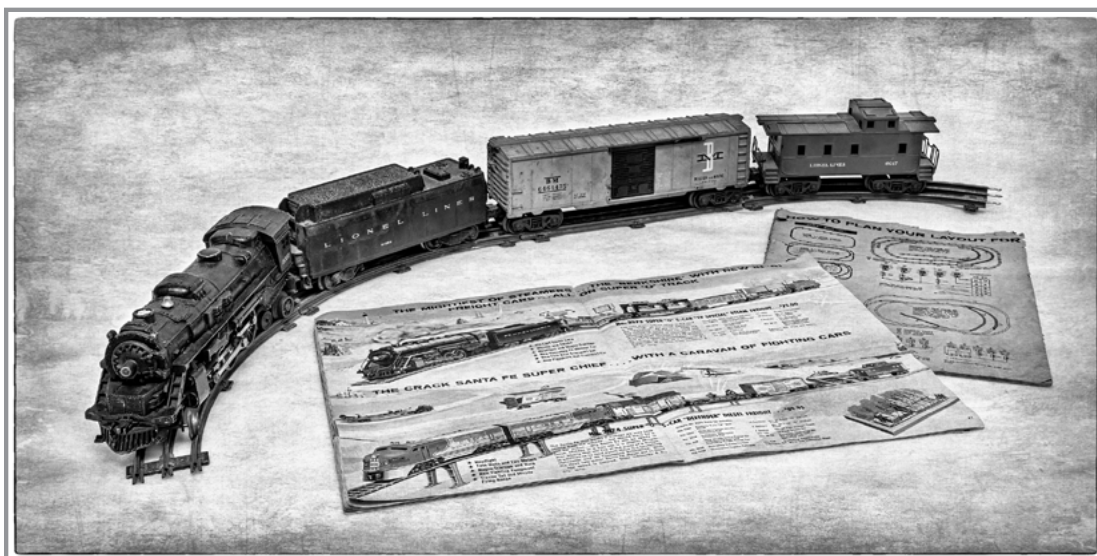


Second Place:
"Trinity Library, Dublin"
© Janice Prichett



FEBRUARY ASSIGNED TOPIC #2 Old Everything

Third Place:
"Old Coins"
© Joe Cotroneo



Fourth Place:
"Lionel Trains, Circa 1960"
© Joe Cotroneo



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

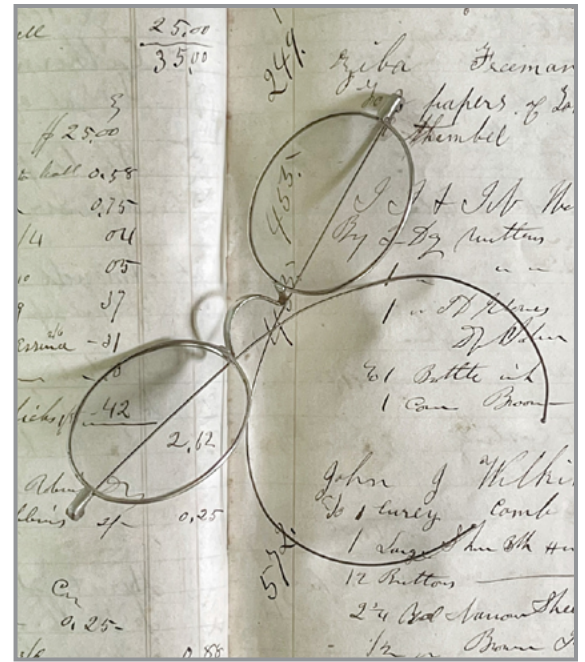
Fifth Place:
"Start of the Journey"
© Robert Near

FEBRUARY ASSIGNED TOPIC #2 Old Everything

Honorable Mention



"Dial of the Past"
© Elena Keesee



"Reading Glasses"
© Kim Koza



"Square is Cool"
© Robert Near



"Old Time Bowling"
© Barb Lawton

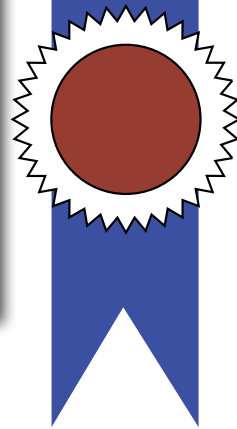


"Newspapers, Circa 1890"
© Linda Tommasulo

FEBRUARY DIGITAL IMAGE GENERAL



First Place:
"Star Trails Over Lake George"
© Alan Wiggins



JUDGE: Joel Hoffman

Joel Hoffman has been photographing people for many purposes and in all walks of life for the past 25 years. He loves the interaction between his clients and his camera and always strives to create an environment where the person in front of the camera is comfortable and is having fun. Whether a wedding, bar or bat mitzvah, senior portrait, model portfolio, headshot or corporate event, Joel's goal is to allow his client to relax sit back and leave the driving to him. His mission is to capture the true essence of the person being photographed and to capture that defining moment to create great memories that will last a lifetime.



Second Place: "Montana Barn"
© Kim Koza

FEBRUARY DIGITAL IMAGE GENERAL

Third Place:

"Golden Gate Bridge"

© Elena Keesee

IMAGE UNAVAILABLE



Fourth Place:

"Gilded Age No. 1"

© Linda Tommasulo

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

<https://spsphoto.org/>

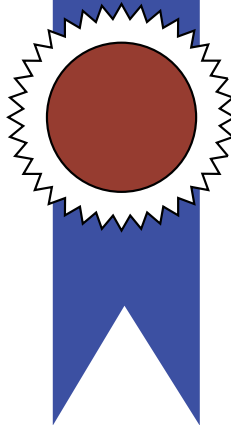


Fifth Place:

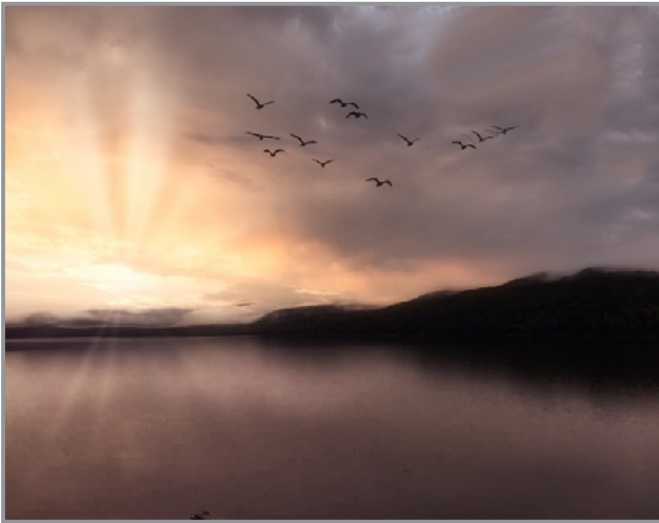
"Great Horned Owl in the Desert"

© Nancy Jones

GENERAL



FEBRUARY DIGITAL IMAGE - GENERAL



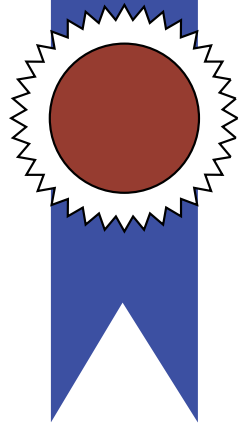
"Sacandaga Lake"
© Dennis Johnston

Honorable Mention

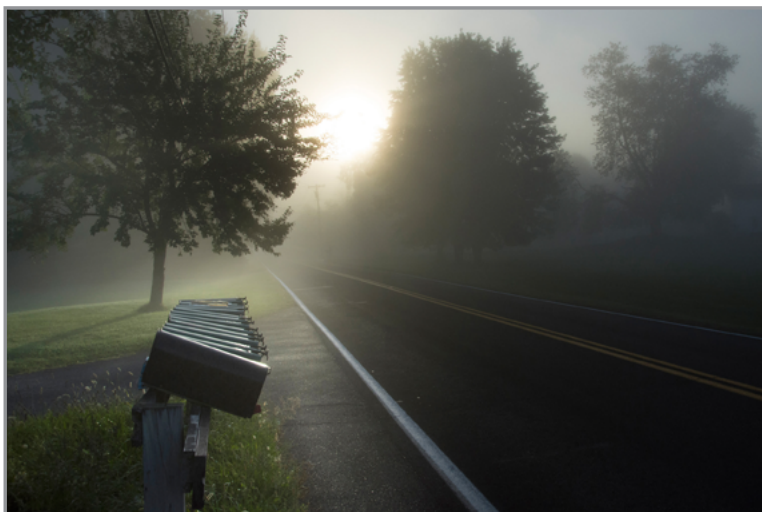


"Tree and Rock"
© Kim Koza

GENERAL



"Good Morning Starshine"
© Neil Shapiro



"Country Road in Fog"
© Bill Lanahan



"Pier at Sunrise"
© Sean Sullivan

FEBRUARY DIGITAL IMAGE MONOCHROME

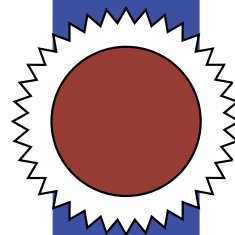


First Place:
"Shadowed Path"
© Barb Lawton



Second Place:
"Framing Hopewell"
© Neil Shapiro

Check out these winning images
and more competition photos
on our website:
www.spsphoto.org



MONOCHROME

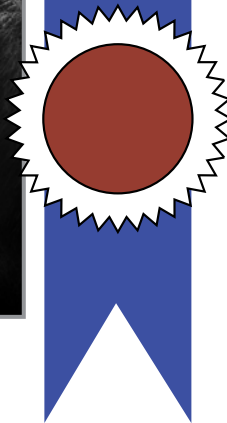
Continued...

FEBRUARY
DIGITAL IMAGE
MONOCHROME

Third Place:
"Thumbs Up"
© Greg Efner



MONOCHROME



Fourth Place:
"Shadows of NY"
© Neil Shapiro



Fifth Place:
"Modern Day Sisyphus"
© Alan Wiggins

Continued...

FEBRUARY DIGITAL IMAGE MONOCHROME

Honorable Mention

MONOCHROME



"Glassware Collection"
© Barb Lawton



"Black Horse in Pasture"
© Dennis Johnston



"Maddy's Eyes"
© Kim Koza



"Unlocked"
© Linda Tommasulo



"Biker Dude"
© Sean Sullivan

PLEASE SUPPORT OUR SPONSORS!

PHOTO & VIDEO
Hunt's EST. 1989
www.huntsphoto.com

Hunt's
EDUCATION
edu.huntsphoto.com

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.

 @ huntsphotovideo

 @ huntsphoto

For Camera Club Specials...
Ask for Alan Samiljan, at (781) 462-2383.
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 MARCH SPECIALS

Dear Photo Friends,

I hope everyone out there is warm and safe. Spring is just around the corner!

Tamron is offering the following full frame lenses for Sony E mount at a \$50 savings per lens, now through March 31:

Tamron 20mm Di III OSD, sale price \$249

Tamron 24mm f/2.8 Di III OSD, sale price \$199

Tamron 35mm f/2.8 Di III OSD, sale price \$199

Tamron 70-300mm f/4.5-6.3 Di III RXD, sale price \$499

Call me at 781-462-2383 to order yours now!

Sigma is offering their 150-600mm f/5-6.3 DG DN OS Sport lens for Sony and Leica L mount at a \$100 savings, sale price \$1,399! sale ends March 25.

Now through March 25, **Olympus** is offering some great deals, to which I am adding an additional discount. Call me at 781-462-2383 to order:

E-M1X body, now \$1649.99; E-M1 III body, now \$1,449.99; E-M5 III with 12-40mm f/2.8 PRO lens, now \$1649.98; 100-400mm f/5-6.3 IS, now \$1,349.99; 7-14mm f/2.8 PRO, now \$1,249.99; 40-150mm f/2.8 PRO, now \$1,299.99; 12-45mm f/4 PRO, now \$524.99; 17mm f/1.2 PRO now \$1,099.99; 25mm f/1.2 PRO, now \$1,099.99; 45mm f/1.2 PRO, now \$1099.99

And don't forget about pre-ordering the exciting new flagship Olympus OM-1, \$2,199.99!

Need a **gimbal head** for your long lenses? Check out the **Sirui PH-20**, click [here](#) and [here](#). This is one of the best values in a professional, carbon fiber gimbal head! I am offering it on special at just \$319.90, a 20% saving. Then you can mail in for your \$30 Sirui rebate. Final cost is \$289.90! Call me to order yours now! Offer good through 3/31.

We have a very limited quantity of the hard to get **Sony FE 400mm f/2.8 GM OS**! Call me to get yours now!

Some additional exciting **new lenses** have been introduced that can now be pre-ordered:

Nikon Z 400mm f/2.8 TC VR S, \$13,999.99

Canon RF 800mm f/5.6L IS USM, \$16,999

Canon RF 1200mm f/8L IS USM, \$19,999

Please call me at 781-462-2383 with any questions, to request a quote on any other photo gear, or to place an order. UPS Ground shipping is FREE in the Lower 48 for orders over \$50!

Photographically yours, Alan

CHECK OUT THESE FREE WEBINARS:

March 3: *Making a Connection with Your Photos* by Ian Plant

https://zoom.us/webinar/register/WN_sa7Ok_sLQ8OobNVJZfAzBg

March 7: *Why is Print So Important* by Daniel Milnor
<https://edu.huntsphoto.com/online-special-guest-series-why-is-print-important-ft-daniel-milnor/>

March 16: *More Than the Eye Can See: an Introduction to Astrophotography* by Liron Gertsman
https://zoom.us/webinar/register/WN_RCs3_5Ug-SuKGUWbTek9yMQ

March 25: *Beyond the Image: Printing Photos from Home* by Ryan Taylor
https://zoom.us/webinar/register/WN_2OQXiyCX-T1KbvJGkP7G-hg

March 29: *The Properly Equipped Macro Photographer* with Mike Moats
https://zoom.us/webinar/register/WN_4jyesWR-RQd2SznRaW_Vp0g

CAMERA ODYSSEYS

WWW CAMERAODYSSEYS COM

917-992-1453

Travel like a Journalist, Live like a Native, Shoot like a Professional

Our destinations are remote and exciting. But that's not the only reason we're fascinated with them. They're also some of the most extraordinary places in the world – mysterious, romantic, exotic, and exquisitely beautiful. We could say they've changed so little because they're timeless to begin with. But the fact is, some of them will, for better and for worse, embrace the 21st century in the near future. That's why it's so special to us to document and share these fragile, anachronistic ways of life in unimaginable places while we still can. We'd like to invite you to join us on these exciting adventures.

PLEASE
SUPPORT
OUR
SPONSORS

Next trips:

Cuba: May 2
Bhutan and Nepal: October 2022

For more info on workshops:
<https://www.cameraodysseys.com/camera-odysseys-photographic-workshops>



SPS members can get 10% off all their orders with Frame Destination!

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

To become a registered SPS member on our website follow these steps:

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com>
2. Click "Create an Account" in the middle of the page.
3. Chat or send an email to info@framedestination.com saying you are a registered user and need your account set for SPS membership.

To see how easy it is to order custom frames on our web-site 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>

FRAME DESTINATION

Your art's in the right place.™

ALL FRAMES CUSTOM MADE IN THE USA

- Wood & Metal Frames
- Mat Boards
- Mount Boards
- Acrylic & Glass
- Clear Bags for Matted Prints
- Tape/Tissue
- Stretcher Bars & Floater Frames
- Photo Corners

FRAMEDESTINATION.COM • 972-479-1188

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

President Joe Cotroneo

president@spsphoto.org

Vice President Linda Tommasulo

vp@spsphoto.org

Treasurer Pat McCormick

treasurer@spsphoto.org

Recording Secretary Open

secretary@spsphoto.org

Newsletter Editor Linda Tommasulo

newsletter@spsphoto.org

Webmaster & Annual Report Editor... Sean Sullivan

webmaster@spsphoto.org

Membership Chair: Larry Hill

membership@spsphoto.org

Print Group Phil Olivo & Alan Wiggins

printchair@spsphoto.org

Digital Group..... Sean Sullivan & Alan Wiggins

digitalchair@spsphoto.org

Photo Essay Dow Smith

photoessay@spsphoto.org

Judge Coordinator Jeana Caywood

judging@spsphoto.org

Field Trip Coordinator Joe Cotroneo

fieldtrips@spsphoto.org

Communications Dow Smith,

Linda Tommasulo & Sean Sullivan

communications@spsphoto.org

LUBA RICKET CREATIVITY COORDINATOR

Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm,
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/schenectadyp photographic society/>**

Facebook Page: **<https://www.facebook.com/schenectadyp photographic society/>**

Instagram: @schenectadyp photographic

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 on 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:
The Myth of Style"

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???**