

# FOCUS

IT'S OUR  
90TH  
SEASON!

Volume 88 - No. 9

<https://spsphoto.org/>

May 2022

## DIGITAL IMAGES OF THE YEAR!

May 4 and May 11, 2022

### The SPS 2021-2022 Season Comes To A Close

As I write this newsletter you should have gotten your selections in for the General & Monochrome and Assignment 1/Assignment 2 Digital Images of the Year.

These two competitions will conclude our 2021-2022 season.

The Board is hopefully planning a "pandemic awards banquet." That is, it will be an outdoor venue on a day/time (probably in June) to be determined. Details will be forthcoming as soon as they are available. We thank Phil Olivo, Alan Wiggins and Dow Smith for coordinating this effort.

As usual, the Board will meet this summer to set up the calendar and events for next season. Right now there are two openings on the Board:

Judge Coordinator  
Recording Secretary

The Judge Coordinator is responsible for securing judges for our regular season competitions (General/Monochrome, Assigned and (hopefully next season) Print. There is a list of contact information on all of our previous judges which will be made available to the individual who steps up for this very important position.

Recording Secretary will be responsible for taking Board Meeting minutes and disseminating them to the Board in a timely manner.

Anyone interested in joining us on the Board of the Schenectady Photographic Society should contact our president,

**Joe Cotroneo: [president@spsphoto.org](mailto:president@spsphoto.org).**

Note you will also be a voting member deciding on the future direction of the club.

Although the season is winding down, there will field trips planned for the spring/summer. Watch your email for details. We hope you will join us for some long-awaited in-person outings.

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## HAPPY SPRING / HAPPY SUMMER!

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# ASSIGNED TOPICS 2022-2023 SEASON

The Assigned Topics listed below are, once again, shown as Assignment 1 and Assignment 2. The schedule for next season, and whether or not we will be meeting in-person, will determine how the Assigned Topic competitions will work.

If it is determined that we will continue with Zoom-only meetings, the Assigned Topics will be the same format as they were last season. That is, a separate digital competition on the first Wednesday of the month.

If, however, we can make arrangements to meet in person and reinstate our print competitions, Assignment 1 will be added to the Zoom Digital Competition, and Assignment 2 will be in addition to our Print Competition.

Details will be forthcoming when the schedule is finalized. However, either way, you can start shooting for the Assigned Topics now!

## 2022-2023 ASSIGNED TOPICS

**IMPORTANT NOTE: All Assigned Topics must have been taken on or after May 1, 2022.**

### ASSIGNMENT #1

#### October

**Coffee:** Make an image that involves everyone's favorite beverage.

#### November

**Books:** Books are not just for reading.

#### December

**Isolated Objects:** They stand alone.

#### January

**Motion:** Convey a sense of motion in your image.

#### February

**Candlelight:** capture an image lit by the warm glow of one or more candles.

#### March

**Geometric Patterns:** Focus on the geometric lines, shapes and patterns that exist in the world.

#### April

**Row of Things:** Find things that stand in a row.

### ASSIGNMENT #2

#### October

**Fences:** Any type of fencing will do.

#### November

**Long or Tall:** Stretch your imagination.

#### December

**The Color Purple:** Anything purple goes.

#### January

**Tools of a Trade/Profession:** Any trade or professional tools.

#### February

**Solitude:** Lonely, sad or even happy to be alone.

#### March

**People in a Street Scene:** People just doing what they do on the street.

#### April

**Cold As Ice:** Brrrrrrrr! ...but don't let your creativity freeze up!

# FOCUS ON

## OUR 2021-2022 SEASON PRESENTERS

Although COVID still ruled the land, SPS continued to grow—thanks, in part, to the wonderful, talented photographers who shared their knowledge and expertise with us on Zoom.

Let's look back on our 2021-2022 presentations. If you joined us during the year, all of these (with one exception) are available to SPS members on our YouTube channel. All members should have received links in their email. And even if you were present, some of these may be worth a second look...

Just please remember NOT to share the links with non-members!

**September 29, 2021**

***“Urban Street Photography” by Rick Hulbert***



As an Internationally recognized award winning Architect, Urban Designer, and Photographer, Rick is a “Life Member” of the Royal Canadian Academy of Arts, and a “Fellow” of The Royal Architectural Institute of Canada.

He currently is a teacher of photography at Simon Fraser University and Langara College in Vancouver, Canada. In normal times, Rick leads multi-day photo workshops throughout North America and Europe.

**October 20, 2021**

***“Portrait Composition” by Joan Heffler***



I think we have all been in situations where we were asked, or desired to, take photos of family, friends, or groups of people. But how do we pose them? Joan Heffler has been doing this for years and was graciously willing to share her expertise.

**October 27, 2021**

***“The Art of Seeing Adjectives, not Nouns” by Bryan Peterson***





## Focus on our 2021-2022 Season Presenters

(Continued from page 3)

Bryan's presentation was comprised of more than 200 before and after, good/better/best examples and much of his presentation in this slide/talk lecture was based on his four best-selling books, *Learning to See Creatively* and *Understanding Color*, *Understanding Exposure* and *Understanding Portrait Photography*.

**November 17, 2021**

***"Dream - Believe - Create" by John Barclay***

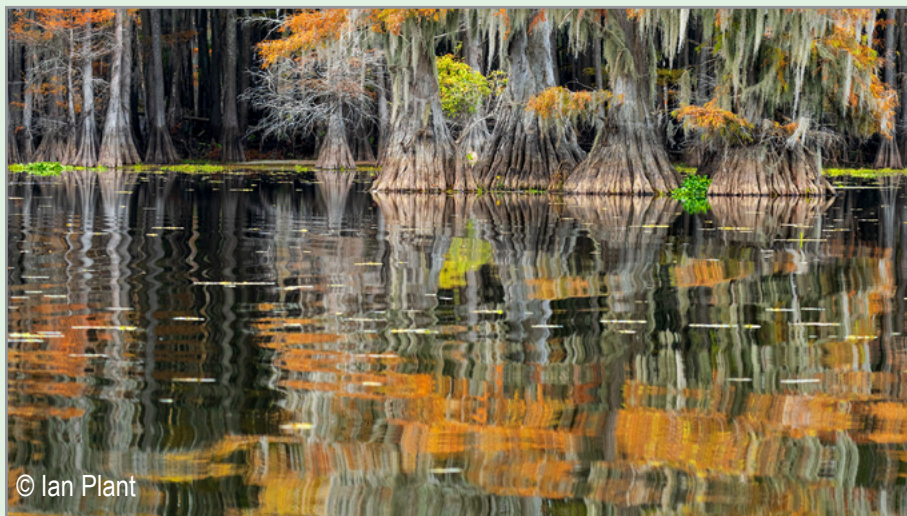
© John Barclay



John created this presentation to reflect his artistic journey. "Being genuinely aware of the beauty around me as I look through my lens feeds my soul and brings me great joy." *Editor's Note: This is one of my favorite presentations of all time and will surely bring you great joy.*

**December 29, 2021**

***"Visual Design Techniques for Making Stunning Photos" by Ian Plant***



© Ian Plant

### ***Ian's Artist's Statement:***

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

**January 19, 2022**

***"Working with Textures and Overlays - Turn Ho-Hum Into a Work of Art" by Hazel Meredith***



Hazel's advice: "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."

Hazel showed us how to use textures and layers in Photoshop to create our own "works of art."

*Continued...*



## Focus on our 2021-2022 Season Presenters

(Continued from page 4)

**January 26, 2022**

***“What to Shoot When There’s Nothing to Shoot” by Jeff Leimbach***

This class was full of shooting ideas designed to get photographers out of a creative rut and back shooting. There were discussions on Self Assignments, Shooting on Spec, Places to Shoot, Ways to Shoot, and more!



© Jeff Leimbach

**February 16, 2022**

***“The Power of Black and White” by Silvana Della Camera***



© Silvana Della Camera

Silvana believes the intensity of black and white is achieved through the clarity of a view without color. By mastering colorless imagery, the subject of your photo becomes larger than the image itself. In this presentation, she showed us her techniques of abstract realism.

**February 23, 2022**

***“Perspective and Perception: The Myth of Style” by Lewis Katz***

This presentation delved into the subject of how we as photographers perceive the composition in our viewfinder and how, by altering our perspective even slightly, the image will become more emotional, dramatic and powerful, both to the viewer as well as the photographer.



© Lewis Katz

**March 23, 2022**

***“Create fine Art Photographs from Historic Places and Rusty Things” by Lisa Cuchara***

*Editor’s note: This presentation is not available for viewing.*

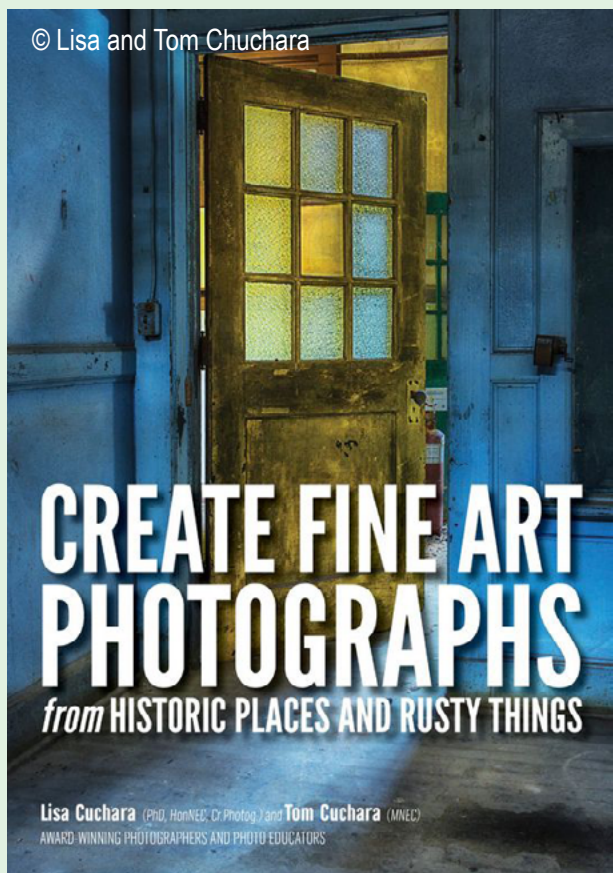
Lisa discussed her love for RUST and her approach to and experience with photographing historic and abandoned buildings, urban decay, etc.



## Focus on our 2021-2022 Season Presenters

(Continued from page 5)

© Lisa and Tom Chuchara



This presentation helped us look at our work and creative process in completely different ways. Nic showed us how to give ourselves permission to go deeper into our creative self to explore a wider range of what we and our work represent.

**April 27, 2022**

***Using Local Adjustment Tools to Take Your Images Beyond Ordinary” by Lewis Kemper***



**March 30, 2022**

***“The Power to Create” by Nic Stover***



We learned how to use the tools found in both Adobe Camera Raw and Lightroom to turn our “score” into a “performance” that will dazzle our audiences! Lewis showed us how to use these tools to accentuate the “stars” in our pictures and to control the lighting of our images. This was a great post-processing lesson to end a season of inspiration!

We will make every effort to have high-quality presentations in 2021-2022. Stay tuned!!

*Editor’s Note:*

*If anyone has suggestions for  
SPS presentations,  
please contact:*

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



# ARE YOUR PHOTOGRAPHS FALLING FLAT?

## by Colleen Miniuk

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Access the original article, distributed by Out of Chicago: [here](#)



### How to Use Lines, Layers, and Light to Create the Illusion of Depth and Dimension in Your Images.

Raise your hand if you've ever made a photograph that looks flat. I know, I know. It happens. And it does so more often than we'd like for three reasons:

1. Cameras produce a two-dimensional image (length and width). Humans perceive the world in three dimensions, length, width, and depth. Humans have depth perception. Our cameras do not.

2. Cameras record reflect light from objects. Humans perceive objects and assign labels to them. So while you and I see sand, rock, and pools of water, our camera intakes only a range

of contrasts from shadows to highlights. It couldn't care less about "sand," "rock," or "pools of water."

3. When humans perceive objects, sometimes our eyes and brains deceive us. What we think we see and what we actually see sometimes differ. One needs to only do an Internet search for "optical illusions" to see how our brain plays tricks on us. (Check out one of my favorites: the Herman-grid illusion.)

By understanding how humans organize what we see (i.e. human perceptions and Gestalt psychology) and how to interpret that into our camera's language, we can incorporate subtle visual clues

*Continued...*

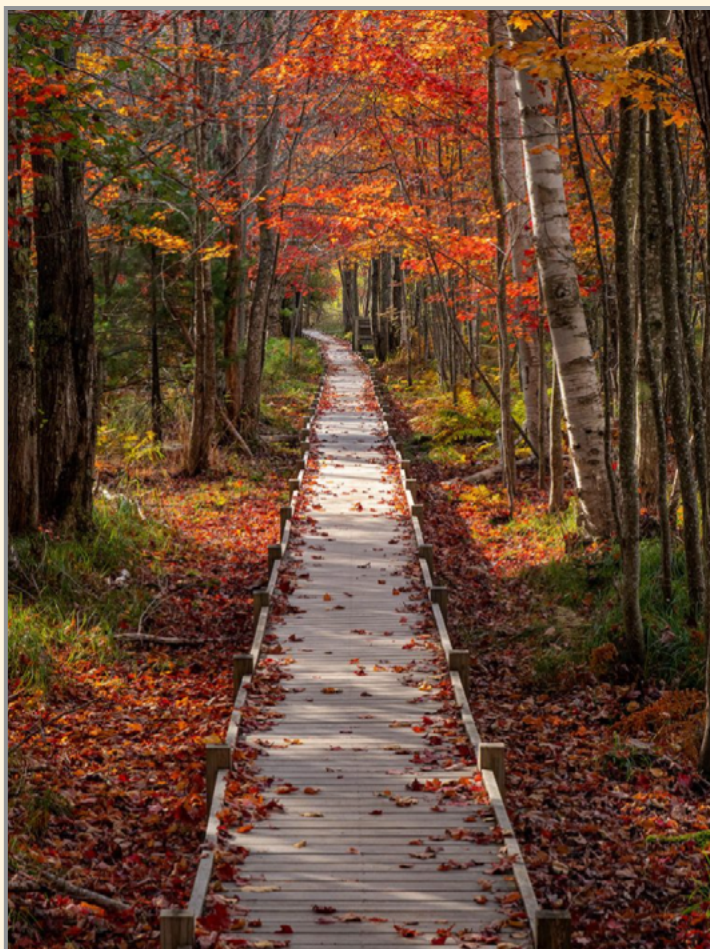
# Are Your Photographs Falling Flat?

(Continued from page 7)

that help us render the illusion of depth and dimension.

This approach works best if we think about defining relationships among visual elements as opposed to “identifying a primary subject” (as many of us were taught). Our viewers see the entire frame, not just a single dominant object. When you approach a scene, ask “What shapes exist and how do they interrelate in the frame with each other?” We can then separate these shapes from each other by our use of the three L’s: lines, layers, and light.

## Lines



Acadia National Park, Maine - © Colleen Miniuk

Even though we may see a boardwalk, a fence, or a shoreline, our cameras see lines as mere edges of contrast—a combination of a highlight and shadow. Lines create a pathway for a viewer’s eye to travel into and around our frame. That pathway should lead the viewer somewhere of interest and not out of the frame.

But paying attention to how lines work together can do even more for our photographs. Two or more lines converging create what’s called a vanishing point. Humans perceive the point at which the two lines vanish to feel farther away.

## Layers

Multiple lines intersecting can also create shapes: triangles, rectangles, and more. Overlapping shapes, ones that are separate in our reality but appear to intersect when presented in our two-dimensional media, create the illusion of depth. Humans perceive a partially-obscured object to feel farther away than a whole object. In art circles, this is called interposition. Move your position to alter how close—or far—visual elements appear with each other.

Sometimes, though, this overlap creates unnecessary visual tension and distracts the viewer’s eye unnecessarily. The latter results in a merger. Think telephone poles coming out of a person’s head. Or obstructed lines of a river. Or trees “touching” a horizon line. A simple step to the left or the right, or adjusting your tripod or view higher or lower, to reposition your camera is usually enough to create a separation between the two elements and eliminate it (or at least make it less obvious) within the frame.

The relative size of different shapes also plays into how we interpret distances in a photograph. Large objects look closer than small objects. Photographers can play up this illusion by leveraging the distortion in wide-angle lenses and using a “forced perspective” (this is also called the “near-far technique”).

To do this, position your camera with a 28mm or wider lens physically close to an object in the foreground. Even closer! Like within a foot or two. This will make the foreground elements appear larger than it truly is relative to the rest of the visual elements in the mid-ground and background. To ensure the entire frame remains in focus, consult a depth of field app to determine the hyperfocal distance. This calculated number will help you



# Are Your Photographs Falling Flat?

(Continued from page 8)

decide where to place your focus point and what aperture to use. A small aperture (like f/16 or f/22) or focus stacking multiple images will help capture the extensive depth of field across the entire frame.

You may not want the entire frame to be in focus. You may wish to achieve additional separation between layers, and thus depth, by controlling which parts of the frame appear in focus versus out of focus. Set a wide aperture (like f/4 or f/5.6) and place your focus point on a single visual layer. The shallow depth of field will blur the surrounding elements. The human eye has difficulty looking at things that are out of focus, so the areas that remain sharp will grab the viewer's attention as well.

Image Below: By positioning my tripod in between knee and waist high, then tilting my camera down toward the rocks, I was able to leverage the distortion of my wide-angle lens (an 8mm on my mirrorless camera, or a 16mm equivalent in 35mm) to create the illusion of depth. This forced perspective made the rocks in the foreground look substantially larger than the same-sized rocks in the distance and the much larger mounds on the horizon. This makes the foreground rocks feel closer to the viewer when they are literally on the same plane in this two-dimensional photograph.



Lake Mead National Recreation Area, Arizona - © Colleen Miniuk

## Light

The word “photography” may mean “to paint with light,” but if we do not also incorporate shadows into our frame, a flat photograph will result. Side and backlight produce shadows. Front and top light do as well, but oftentimes those shadows are not visible to the camera because of our perspective. A simple shift to the right or left could mean the difference between a shapeless and shapeful image in small scenes. With broader scenes, you might need to return at a different time of day or season.

Direct light offers the most pronounced contrasts between highlights and shadows. What do we do on overcast days? We don't pack up and go home! Look for natural tonal separations between lights and darks.

To determine how flat your image looks, conduct a “tone check” in the field. Change your Picture Style to Monochrome. This will display a black and white image in your camera's playback mode. (If you're photographing in RAW, your camera will still record the file in color. If you're photographing in JPEG, it will render a black and white photograph—which may not be what you wish, so be sure to return your Picture Style into a color setting before you shoot.) By doing so, areas where tones look the same throughout the image become more obvious. You can either choose to recompose to create more depth and/or visualize necessary adjustments in processing later.

At home, you can complete a “tone check” in processing software by converting the image to black and white. Again, this enables us to see areas of concern and where burning, dodging, and/or masking might assist in creating a greater sense of depth in the image.

Keep in mind, lighter areas feel farther away in a frame but will grab a viewer's attention more quickly than a dark tone. Darker areas feel closer to our view but will recede into the background of attention. Lighten areas of

*Continued...*

# Are Your Photographs Falling Flat?

(Continued from page 9)

your image you wish for the viewer to see quickly and feel more distant. Darken areas you wish to hide from the viewer's eye and feel closer. Applying a subtle vignette around the edges of your frame can create quick and effective separation in tonal layers.

Image Below: The original, unprocessed RAW file and it's "tone check" black-and-white conversion on the top row show just how flat the image appeared out of my camera. The tone check gave me the chance to note exactly where I needed to darken and lighten the photograph. The final, processed photograph, along with its black-and-white version, are shown on the bottom row for comparison.



Tonality Comparison - © Colleen Miniuk

By paying attention to how lines, shapes, layers, and light work together, and incorporating some subtle depth clues into our photograph, you'll not only avoid making flat images, but you'll also encourage the viewer of your photographs to feel like they are an active part of the scene as if they are in your landscape, and not just a passive, distant observer. You'll deepen the connection.

Colleen Miniuk is one of Out of Chicago's diverse team of world-class photographers. To learn more about Colleen and the photography conferences she's teaching at, click [here](#).

## ABOUT COLLEEN MINIUK:

Colleen Miniuk fled the grey cubicle walls and left her unfulfilling software engineering job behind at Intel Corporation in 2007 to pursue a more meaningful life as a full-time outdoor photographer, writer, publisher, instructor, and speaker and to help people enjoy the Great Outdoors. Her credits include *National Geographic* calendars, *Arizona Highways*, *AAA Via*, *National Parks Traveler*, *On Landscape*, and a broad variety of other publications. She has served three times as an Artist-in-Residence with Acadia National Park.

She authored the award-winning guidebooks, *Photographing Acadia National Park: The Essential Guide to When, Where, and How* (1st and 2nd ed.) and *Wild in Arizona: Photographing Arizona's Wildflowers, A Guide to When, Where, & How* (1st and 2nd ed.) as well as the instructional eBook, *Seeing the Light in Outdoor Photography*. She's currently working on her first travel memoir, *Going with the Flow*. She writes a weekly advice column for photography, art, and the creative life called "Dear Bubbles."

Colleen offers highly-acclaimed photography workshops and women's photography retreats (called "Sheography™") through her own company, CMS Photo, as well as with the Arizona Wildlife Federation, The Nature Conservancy, numerous camera clubs, and outdoor organization. Colleen is the current Treasurer on the Board of Directors and past interim Executive Director for the Outdoor Writers Association of America.

Check out Colleen's images, workshops and more at:

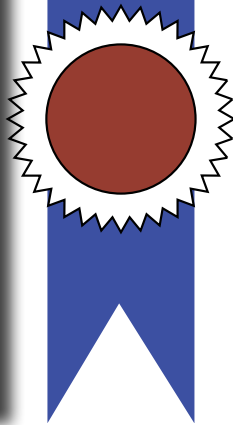
<http://www.cms-photo.com/>



## 2022 CREATIVE COMPETITION WINNERS



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### **First Place:**

"On to the Next Journey"

© Marty Bannan

### **JUDGE: Lawrence White**

After 4 years military service during the Viet Nam War Era, Lawrence White received an MFA in film from the San Francisco Art Institute (75).

Since that time Lawrence's photography has been seen worldwide in publications that include *Time Magazine*, *Rolling Stone*, *Vogue*, *Vanity Fair*, *Le Monde*, *Der Spiegel*, *George*, *NY Times*, *Boston Globe*, *San Francisco Chronicle* to name only a few. For a period of time in the late 1970's and early 1980's he served as a staff photographer, at *Rolling Stone Magazine*. After that Lawrence continued to work in New York City capturing mages for several agencies worldwide and creating fine art photographic prints for an exclusive list of clients.

In 2001 Lawrence won a N.Y. Press Association Award for photographs captured in his downtown NYC neighborhood during and after the terrorist attacks of 9-11-01. He is also an accomplished filmmaker who has won awards from the American Film Institute, Chicago Museum of Art, and the Seattle Film Festival among others. Lawrence writes and performs the soundtrack music for many of his films. He also teaches photography courses and workshops. These have included Adirondack College, Saratoga Arts, Art Center of the Capital Region and The School of the Arts / Museum of Dance. In addition, Lawrence offers one-on-one tutoring on line.

Lawrence White was the Chief Photographer for *Saratoga Living Magazine* for 15 years. He currently writes and photographs for *518Profiles Magazine* and is creating large photography-based abstract and impressionistic murals for a variety of clients.

**To view some of Lawrence' s photography visit: <https://www.lawrencewhiteartwork.com/>**



2022 CREATIVE  
COMPETITION  
WINNERS



Second Place:  
"Root Tree Moon"  
© Kim Koza



Third Place:  
"Autumn Light"  
© Janice Prichett



# 2022 CREATIVE COMPETITION WINNERS



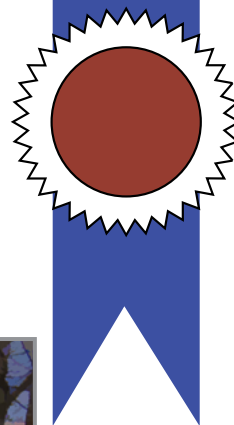
*Fourth Place:*  
"You Are Slytherin"  
© Sean Sullivan



Note: No "Honorable  
Mentions" were awarded.

*Fifth Place:*  
"Holly's Vintage Airstream"  
© Dan Steen

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## APRIL ASSIGNED TOPIC #1

### Rainy Day

(Happenings on a day that is wet, showery, drizzly or damp, or coming down in buckets.)



**First Place:**  
"David"  
© Kim Koza



**Second Place:**  
"Gnarled Fingertips Reach to the Rainy Skies"  
© Jeana Caywood



# APRIL ASSIGNED TOPIC #1 Rainy Day



*Third Place:*  
"Forecasting the Best Photography"  
© Neil Shapiro



*Fourth Place:*  
"Wet Day"  
© Kim Koza



*Fifth Place:*  
"Cozy Abode on a Misty Day"  
© Jeana Caywood

## JUDGE: Pete Morton

Pete began taking pictures in 1959 when he lived in Taiwan, as the son of an Army officer who was stationed on that beautiful island. Over the years his interest in photography continued to grow. In the 1980's he spent many hours in the darkroom he built in the basement of his home. He continued his darkroom work while employed at the National Institutes of Health (NIH).

In 2001 Pete became an avid Adobe Photoshop user. After retiring from NIH, Pete joined the Silver Spring Camera Club in Maryland where he is currently a director and frequent presenter. Pete is a Certified Photography Judge in the state of Maryland. He feels that listening, evaluating, and learning from the feedback and suggestions of others is how we grow as artists.

*Continued...*



# APRIL ASSIGNED TOPIC #1

## Rainy Day

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### Honorable Mention



"Dripping Light"  
© Linda Tommasulo



"Raindrops and Pollen"  
© Neil Shapiro



"Damn it is Wet Out Here"  
© Robert Near



"Waiting for the Rain"  
© Sean Sullivan



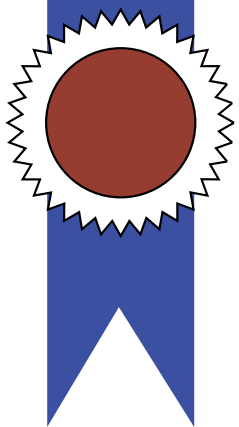
"Dry Patch"  
© Rich Schreibstein

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

<https://spsphoto.org/>



ASSIGNED  
2



APRIL  
ASSIGNED TOPIC #2  
**Friendship**

(Shoot an Example of True  
Friendship)



**First Place:**  
"Boy Hugs"  
© Joan Heffler



*Second Place:*  
"A Moment Between Friends"  
© Kim Koza



APRIL  
ASSIGNED  
TOPIC #2  
Friendship



*Third Place:*  
"Friends Share Their Toys"  
© Sean Sullivan

Honorable  
Mention



"Besties"  
© Kim Koza



"The Best Friendzips"  
© Neil Shapiro

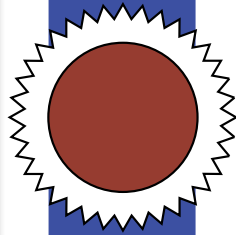
Check out these winning  
images and more  
competition  
photos  
on our website:  
<https://spsphoto.org/>



## APRIL DIGITAL IMAGE GENERAL



GENERAL

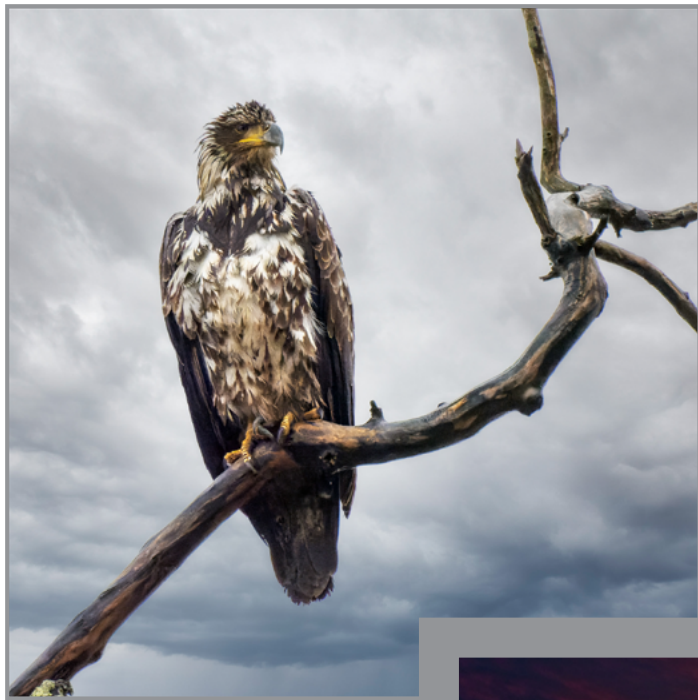


**First Place:**  
"Sunflower Duo"  
© Kim Koza



**Second Place:**  
"Beach Bum Bird"  
© Ron Klein





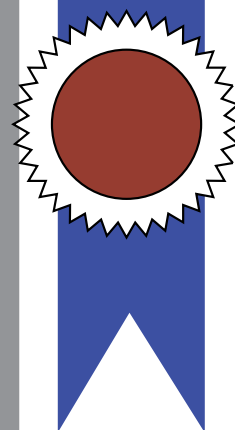
Third Place:  
"Standing Watch"  
© Robert Near

## MARCH DIGITAL IMAGE GENERAL

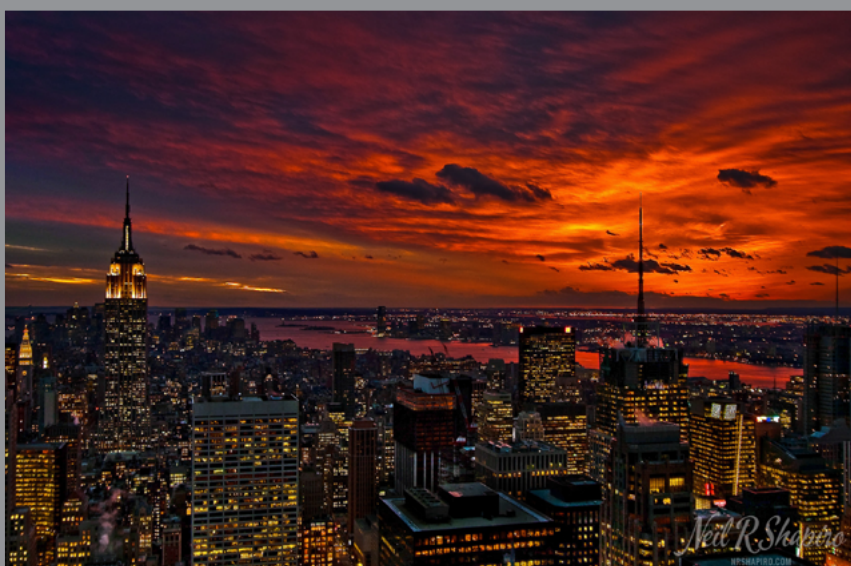
Check out these winning  
images and more  
competition photos  
on our website:

<https://spsphoto.org/>

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Fourth Place:  
"Nature's Palette"  
© Neil Shapiro



Fifth Place:  
"Tea"  
© Elena Keesee

### JUDGE: David Fingerhut

David Fingerhut has been taking photographs for forty five years. He specializes in nature photography and enjoys photographing the American Landscape. His photographs have been shown in 16 countries at exhibits sponsored by the Photographic Society of America, and has been designated a star exhibitor in both Nature and Color Slide Photography. Dave is a past president and director of the Colonial Camera Club in Boxborough, Massachusetts, and has won numerous awards in the area. He has judged photography competitions for 14 different camera clubs in New England. His photographs have appeared in books, calendars, and magazines. For two years Dave has had winning entries in the *Boston Globe* photo contest. His photo entitled "Royal Canadian Goose" won first place from over 3,000 entries. Following that award, the photo was printed in a Time-Life book, *The National Enquirer*, and *Popular Photography* and was placed on exhibit at Epcot Center.



## APRIL DIGITAL IMAGE - GENERAL

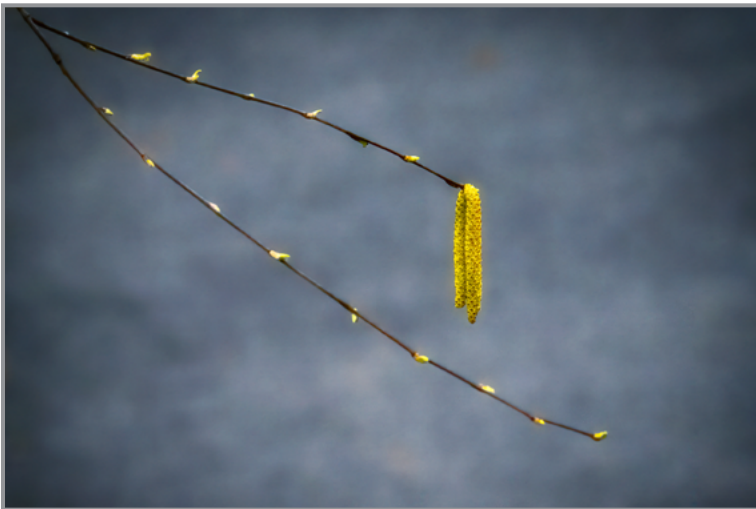
Honorable Mention



"Spectral Crossing"  
© Neil Shapiro



"Feeding Loon"  
© Alan Wiggins



"A Sure Sign of Spring"  
© Barb Lawton

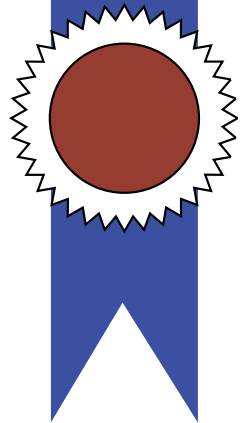


"Where's My Body?"  
© Sharon Silversmith



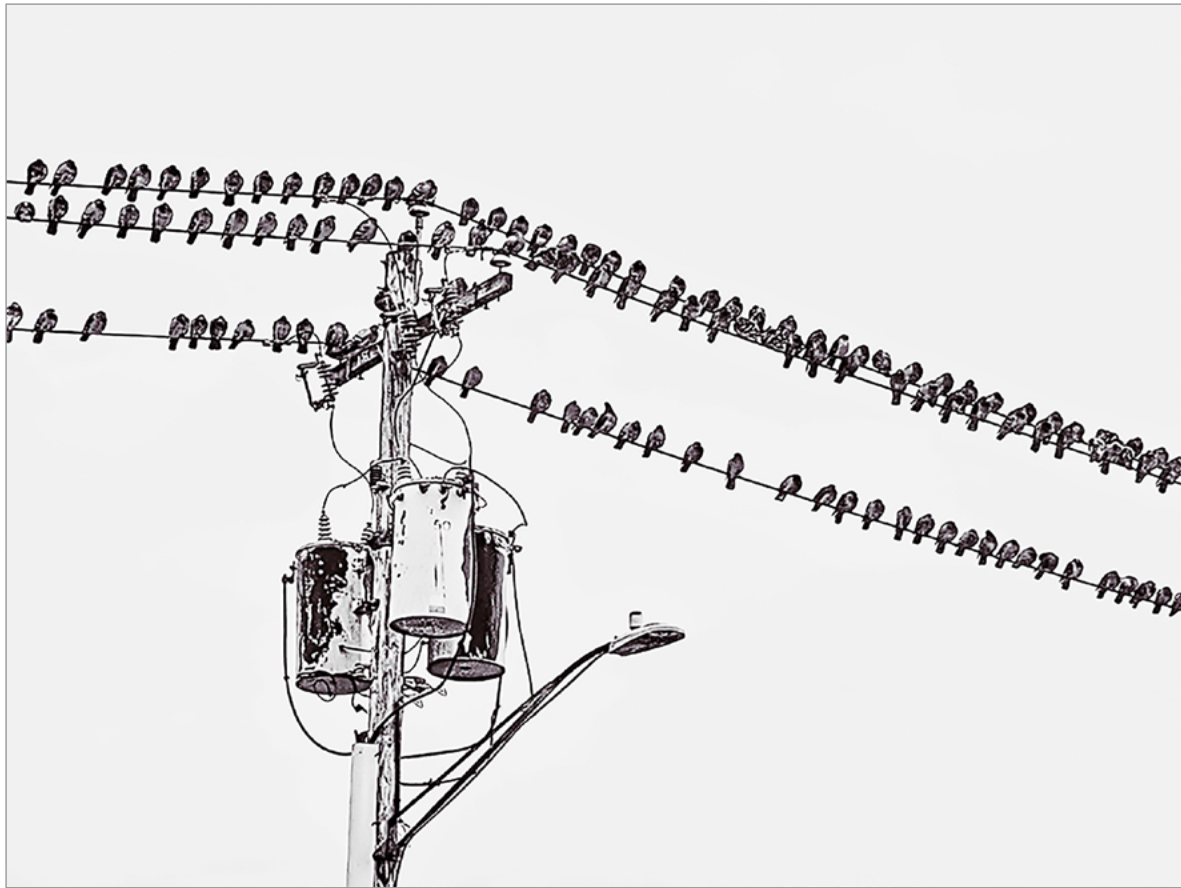
"Kinderdijk in the Fog"  
© Claudia Jakubowski

GENERAL



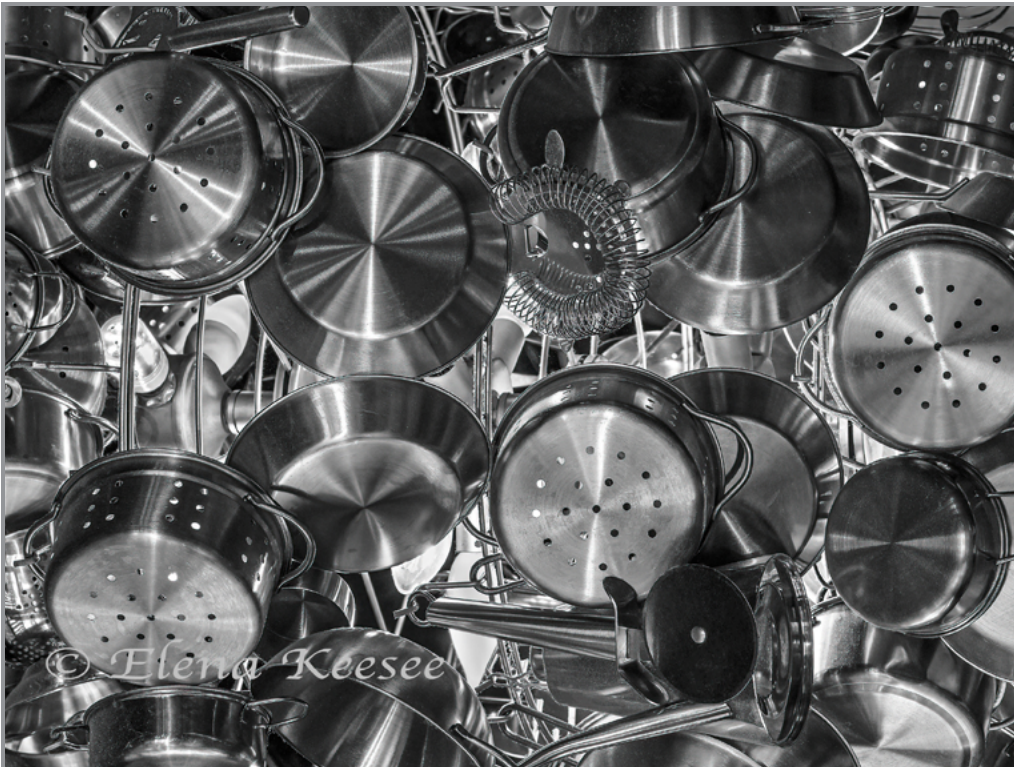
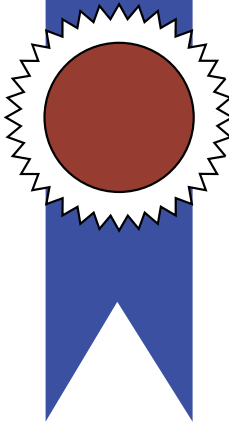


## APRIL DIGITAL IMAGE MONOCHROME



**First Place:**  
"Birds on a Wire"  
© Kim Koza

MONOCHROME



Check out these  
winning images  
and more  
competition  
photos  
on our website:  
[www.spsphoto.org](http://www.spsphoto.org)

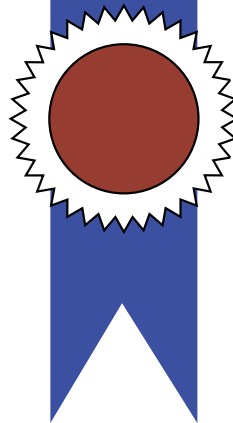
**Second Place:**  
"Panning the Kitchen"  
© Elena Keesee



# MARCH DIGITAL IMAGE MONOCHROME



*Third Place:*  
"The Visitor"  
© Ron Klein



*Fourth Place:*  
"Sunburst Silhouette"  
© Alan Wiggins



*Fifth Place:*  
"Are You Going to Share?"  
© Barb Lawton

*Continued...*

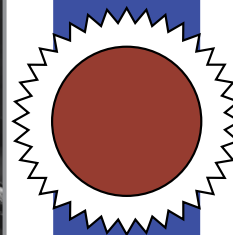


"Portland Head Light in Fog"  
© Claudia Jakubowski

# MARCH DIGITAL IMAGE MONOCHROME

Honorable Mention

MONOCHROME



"Thatcher Tree"  
© Rich Schreibstein



"Cigar Anyone?"  
© Jeana Caywood



"Morning Reflection"  
© Neil Shapiro



"The Crossings in the Snow"  
© Linda Tommasulo



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# PHOTO & VIDEO

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**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](mailto:asamiljan@huntsphoto.com)),**  
**and he'll get right back to you.**



Dear Favorite Photo People,

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(I will make the donation on your behalf!)  
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Looking forward to hearing from you!

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\$750.....	Trade-in Value <b>\$20</b>
\$1000.....	Trade-in Value <b>\$30</b>
\$2000.....	Trade-in Value <b>\$50</b>
\$2500.....	Trade-in Value <b>\$75</b>
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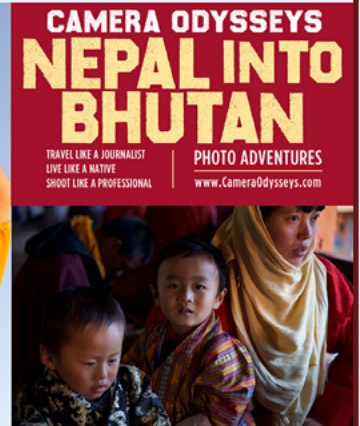
Our destinations are remote and exciting. But that's not the only reason we're fascinated with them. They're also some of the most extraordinary places in the world – mysterious, romantic, exotic, and exquisitely beautiful. We could say they've changed so little because they're timeless to begin with. 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.

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**Around Annapurna Trek - December 2022**  
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To learn more about us you can check out our About Us Video here: <https://www.framedestination.com/about-us>



# ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



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

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

# SCHENECTADY PHOTOGRAPHIC SOCIETY VIRTUAL 2022-2023 SEASON CALENDAR

Note: All competitions are DIGITAL. For Assigned Topics, images must have been taken on or after May 1, 2022.

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, 2022

9/28/22.....**Event Night**

Mark Battista: "Simple Still Life Solutions"

## October, 2022

10/5/22.....**NO MEETING - YOM KIPPUR**

10/12/22.....**Assigned Digital Competition**

Topic #1: Coffee

Topic #2: Fences

10/19/22.....**General/Mono. Digital Competition**

10/26/22.....**Event Night**

Silvana Della Camera: "The Infrared Zone"

## November, 2022

11/2/22.....**Assigned Digital Competition**

Topic #1: Books

Topic #2: Long and Tall

11/9/22.....**General/Mono. Digital Competition**

11/16/22.....**Event Night**

Mark Bowie: "The Art of Photographing Trees & Woods"

11/23/22...**NO MEETING - THANKSGIVING EVE**

11/30/22.....**Special Event Night**

Ken Sklute: "Be Ready for the Unexpected"

## December, 2022

12/7/22.....**Assigned Digital Competition**

Topic #1: Isolated Objects

Topic #2: The Color Purple

12/14/22.....**General/Mono. Digital Competition**

12/21/22.....**NO MEETING (CHRISTMAS WEEK)**

12/28/22.....**Event Night**

Chris Murray: "The Subjective Landscape"

## January, 2023

1/4/23.....**Assigned Digital Competition**

Topic #1: Motion

Topic #2: Tools of the Trade/Profession

1/11/23.....**General/Mono. Digital Competition**

1/18/23.....**Event Night**

Colleen Miniuk: "In Depth on Depth"

1/25/23.....**Special Event Night**

Rad Drew: "Your iPhone as a Creative Tool"

## February, 2023

2/1/23.....**Assigned Digital Competition**

Topic #1: Candlelight

Topic #2: Solitude

2/8/23.....**General/Mono. Digital Competition**

2/15/23.....**Event Night**

Angie McMonigal: "Abstract Architectural Photography"

2/22/23.....**Special Event Night**

James Maher: "From Cities to Suburbs"

## March, 2023

3/1/23.....**Assigned Digital Competition**

Topic #1: Geometric Patterns

Topic #2: People in a Street Scene

3/8/23.....**General/Mono. Digital Competition**

3/15/23.....**Photo Essay Competition**

Hosted by Dow Smith

3/22/23.....**Special Event Night**

Kim Koza: "Family Photography Through the Years"

3/29/23.....**Special Event Night**

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

## April, 2023

4/5/23.....**NO MEETING - PASSOVER**

4/12/23.....**Assigned Digital Competition**

Topic #1: Row of Things

Topic #2: Cold as Ice

4/19/23.....**General/Mono. Digital Competition**

4/26/23.....**Luba Ricket Creative Competition**

Show us Your Creative Side - Anything Goes!

## May, 2023

5/3/23.....**Assigned Digital Images of the Year**

5/10/23.....**General/Mono. Digital Images of the Year**

5/17/23.....**Closing Event Night**

(Tentative)

Joe Brady: "Post Processing in Lightroom & Photoshop"

**TBA.....Outdoor Awards Banquet???**