

Bold red texts
are
interactive links!

FOCUS

**IT'S OUR
91ST
SEASON!**

Volume 89 - No. 1

<https://spsphoto.org/>

September/October 2022

**SEASON
OPENER**

STILL LIFE PHOTOGRAPHY

by Mark Battista

September 28, 2022

Mark Battista, a nationally recognized Fine Art Photographer and Painter, will discuss the “Art of Still Life Photography” and share his approach for creating images that tell a story, communicate an idea, and express a mood.

Through this workshop you will be inspired to create impactful still life imagery through the use of simple tools such as natural light, single light flashes and constant light. Emphasis will be placed on how to modify light and use directional light to create drama.

Still Life can be done in a small space within your home using objects that are readily accessible. The concept of “shooting with intention” will be addressed in order for one to take control of the creative process from selecting props, arranging them in a pleasing composition, using light effectively to direct the eye through the image and create a center of interest. Strategies to tell a story and create a mood will be shared in order to make better decisions regarding lighting and design.

Topics covered will include:

- A brief history of Still Life imagery and inspiration.
- Composition For Impact
- Shooting with Intent
- Lighting
- Light Options: Speedlight, window light and constant light
- Creating a Hierarchy of Interest
- Working Through a Shot
- Creating a Series/ Finding Inspiration
- Still life as Metaphor and Symbol



Continued...

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WELCOME BACK!

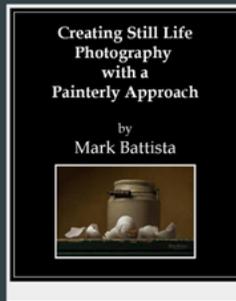
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Still Life Photography

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Still Life Photography

Presented by Mark Battista



EBOOK AVAILABLE

Mark Battista will offer his ebook for \$20 (Regularly \$25).

The book covers composition and lighting strategies, as well as ways for finding inspiration. Use of symbols and visual metaphors will also be addressed.

Email Mak at m16battista@comcast.net and an invoice will be sent through PayPal.

Mark Battista is a painter and fine art photographer specializing in portrait and still life photography. He graduated from Paier College of with a B.F.A. After working for several years as a fine artist and illustrator, Mark received a M.S. in Art Education degree from S.C.S.U and has served in the West Haven School System as an art teacher for the past 35 years. He continues to work as a fine artist and photographer and teaches workshops and one on one tutoring throughout the U.S. He recently presented several days of workshops at the New England Camera Club Council's Annual Conference at UMASS College at Amherst.

Mark's artwork and photography has been internationally recognized and has won awards from organizations such as the Salmagundi Art Club in NYC, the New York Center For Photographic Arts, the American Artists Professional League and the CT Watercolor Society. He recently won the Grand Prize and Second Place in an international exhibit through nyc4pa.

Mark is an elected member of the Salmagundi Club, as well as the American Artist Professional League, and the American Watercolor Society. He is represented by the Salmagundi Club in NYC and the Niantic Bay Gallery in Niantic, CT.

Feel free to visit his website at www.markbattista.com for more information.

THE INFRARED ZONE

by *Silvana Della Camera*

October 26, 2022

Do you think you're photographing in the right dimension? Well consider this if you dare...

Infrared photography is a journey into a wondrous land of photography where what you see is transformed into another dimension with your camera.

Infrared, or IR photography, offers photographers the opportunity to explore the world of the unseen. Infrared photography creates unique images capable of portraying things not normally visible to the human eye.

Learn how infrared photography can give another dimension to your vision of the world.



All photos ©
Silvana Della
Camera

© *Silvana Della Camera*

The Infrared Zone

(Continued from page 3)



All photos © Silvana Della Camera

Keats wrote,
“A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness;”.

For me, this pretty much sums up photography. A photograph freezes—permanently—an instant in time. Its beauty is forever enjoyed by current and future generations. A digital image is equivalent to a film negative—when printed, the moment it seized takes on not only a physical but also an emotional dimension.

I offer courses in photography for both group and private instruction, camera club & art association presentations, events, and portrait session photographic services. My artwork makes perfect favors for office soirées, destination souvenirs, graduations, confirmations, bar/bat mitzvahs, and team-building tokens.

Award-winning photographer serving New England and beyond
Member of Professional Photographers Association (PPA)

Learn more about Silvana on her website:
<https://www.silvanaphoto.com/>



MESSAGE FROM THE PRESIDENT

Joe Cotroneo

Welcome back. I hope you all had a great summer. We've got an excellent 2022-2023 SPS season planned. There will be plenty of informative presentations and challenging photo competitions. Due to Covid we will again be meeting on Zoom. We will follow a similar game plan as last year. Normally the first Wednesday of the month we will hold the assigned topics competition. The second Wednesday will be the general and monochrome competition. The third and most if not all fourth Wednesdays will be presentations. All meetings will start at 7pm on Zoom, same as last year. Check out the schedule in this issue of the *Focus*.

A special welcome to our new members who have joined this year and since we've started meeting on Zoom. It's been hard to get to know you meeting virtually, but be assured you are valued members. Members usually join our zoom meetings 10 to 15 minutes early. It's a good time to chat and catch up. I encourage you to do so as well. Don't be shy. We'd love to hear about you. Another good way to meet members is participating in our occasional field trips.

Photoshop Tip: Create a painting from a photo.

I was taking a walk in downtown Mechanicville while my wife was at the hairdresser and ended up at the waterfront park on the Hudson River. I didn't have my camera but I did have my cell-phone. You know the old saying, "The best camera is the one you have with you." I put it in pano mode and took a photo of the houses across the river. I did all my normal post processing and then thought this might look good as a painting. Luckily that's easy to do in Photoshop. Open your photo in Photoshop. Create a new layer to work non-destructively. Click on filter in the top menu bar, then stylize, then oil paint. It will give you a few sliders to adjust. Make the preview active, place all the sliders in the middle, then play with them to get your desired effect. My result is shown below. Topaz Studio will also turn a photo into a painting. Click on add filter, then impression. I prefer the results I get from Photoshop.

Join now, if you haven't already, at the link below:

<https://spsphoto.org/join-the-schenectady-photographic-society/>



Yearly dues are \$35 individual, \$45 family and \$20 student. This goes to fund our excellent presenters, Zoom account and other club expenses. This is the same as last year and still a great deal.

I'm looking forward to seeing you all on Zoom.

Happy Shooting!

Joe Cotroneo

SPS President

ASSIGNED TOPICS 2022-2023 SEASON

The Assigned Topics listed below are, once again, shown as Assignment 1 and Assignment 2. Since our meetings are Zoom only, the Assigned Topics will be the same format as they were last season. That is, a separate digital competition on the first Wednesday meeting of the month.

It is important to read the description for the Assigned Topics, and not just the titles. (Note: The calendar* on the last page includes only titles.)

Images may be submitted on our website: <https://spsphoto.org/competitions/digital-image/upload-projected/>

2022-2023 ASSIGNED TOPICS

IMPORTANT NOTE: All Assigned Topics 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!

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: Brrrrrrr! ...but don't let your creativity freeze up!

**Note: The 2022-2023 calendar now includes the names of our competition judges (see page 30).*

FOCUS ON ROB NEAR

All photos
© R. J. Near



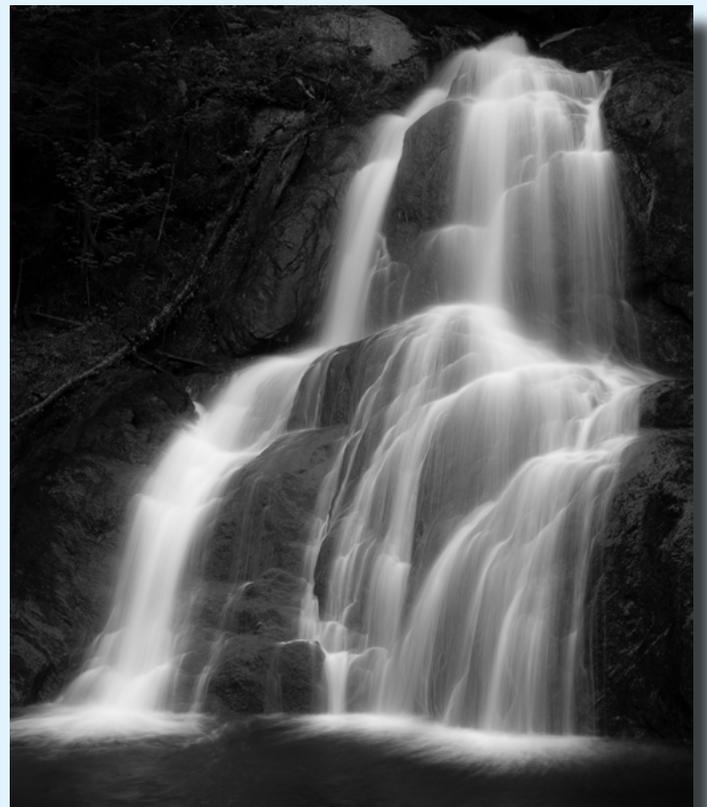
My photography journey began in my junior year of high school, 1973. Taconic Hills high school had a photography club in which I cut my teeth on B&W film processing and printing. The high school photography club had a large role in documenting the school year and publishing of the yearbook. During my Junior and Senior years in high school I would always have camera with me capturing candid of my fellow students. Come Friday nights and Saturdays I was attending school sporting events capturing the action of high school sports. It was during this time that hooked me into photography shooting B&W Kodak Tri-X film. I would process and print in the school darkroom or a temporary darkroom I would set up in my parents home by darkening the bathroom and creating a work area over the bathtub. Many of my fellow club members were shooting with Canon, Nikon and Minolta cameras, but I was drawn to Olympus. My first SLR was the Olympus OM-1 which was a ground breaking compact design that was built like a tank, I actually still have this camera with no issues other than having to change out the light seals.

During my senior year the teacher leading the photo club asked me if I was planning on college and a career. I quickly replied that I wanted to be a photographer and was going to apply to Rochester Institute of Technology. He was very wise and told me that he felt my favorite form of photography was landscapes, which was true. He then went on to tell me it was up to me but he felt I should pursue a different career and keep photography as a hobby, since with a degree in photography he felt I would have to graduate and get a job shooting portraits for Sears or K-Mart. I totally agreed this was not the type of photography I wanted to pursue at the time, so I got my civil engineering degree and a job to pay the bills...the whole time always having a camera in my hands honing my photography skills.

Thru the 80's and 90's I continued to shoot with Olympus system adding a OM-2 and OM-3Ti to my kit, most of the time shooting B&W Tri-X and Plus-X film (which by now I was shooting so much I would buy film in 100 foot rolls and load into reusable film

cassettes). I would occasionally shoot color print film that labs would process and print; I also shot color slide film which I actually would process myself still in the make-shift darkroom in the bathroom. B&W was 90% of my work, most likely due to my following Ansel Adams and other great B&W photographers of the time.

During the late 1990's I expanded from 35mm to medium format and 4x5 film cameras, shooting with a Mamiya 645 and Shinho 4x5 field camera. These cameras gave me the ability to make even bigger enlargements with increased detail. This required me to look for 4x5 enlarger. I found a used Omega 4x5 enlarger over in Massachusetts at a much reduced price since photographers were starting to go to digital and selling off their darkrooms. This enlarger was huge and at the time I was driving a MG Midget, so I simply put the top down and loaded it in the passenger seat and drove it home. The photographer I bought it from thought I was crazy...and he may have been right!



Focus on Rob Near

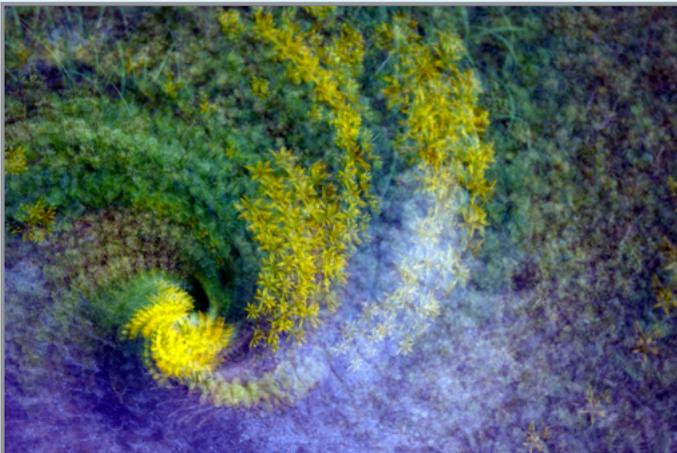
(Continued from page 7)

All photos
© R. J. Near

2003 was the year that I started shooting digital with a Canon 10D digital camera, I had wanted to stay with Olympus but they did not have any digital cameras that I liked at that time so I made the switch to Canon. This finally opened the world of color photography for me processing and printing color images in the digital darkroom. During this time I was still shooting B&W film due to the fact that I felt software and printers could not give the B&W print that I was getting from silver gelatin. I was happy shooting my Canon system until 2005 when I took a two week workshop with Tony Sweet in Arcadia and Nova Scotia. Tony was shooting Nikon D2x digital and Nikon was able to shoot up to 9 exposure multiple exposure images, and what he was doing blew me away. Coming home from this workshop I could not get these multiple exposures out of my head, so within a couple of months I purchased a Nikon D2x and some glass after selling my Canon system. Yes I lost money but I was shooting multiple exposures and having a blast.



name. It was so worth it capturing so many amazing images that day. In my defense if I was caught that day, the gate was open and I turned my head as I entered so I did not see that no trespassing sign.



The next photographer that had huge impact on me was Dan Burkholder who was out there on the cutting edge in digital processing. This started my road into the world of High Dynamic Range (HDR) imaging which took off like wild fire with everyone shooting HDR grunge images. In 2008 I entered some of my HDR images into Capital District Photo Region and what do you know one of my HDR images took first place! For me HDR was best used on old run-down structures, and the winning image was from the old Lehigh Cement plant. Yes, I was trespassing and do not recommend trespassing but I was shooting from the road when I saw that the gate in the fence was open and seemed to be calling my



Continued...

Focus on Rob Near

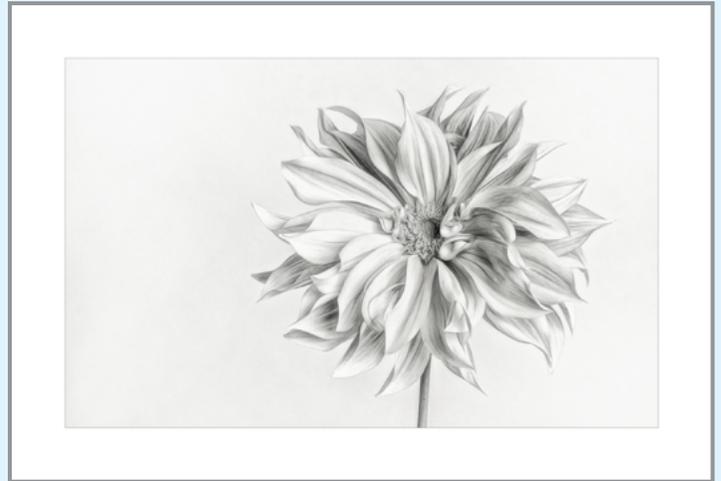
(Continued from page 8)

My Nikon system continued to grow in size and I would take my LowePro fully loaded backpack every where. At the end of the day my back was saying you need to lighten the load. I ran into Dan Burkholder during this time and I noticed he was not shooting with his Canon system but he was using an M4/3's Olympus camera. I asked Dan what he was shooting and he told me he had sold his Canon and switched to Olympus M4/3 for the weight and compactness. I liked the idea of smaller and lighter system so you know the story: I purchased a M4/3 Olympus camera and a few lenses to try it out in 2011. By 2012 started to sell off my Nikon system and by the end of 2013 I was hooked on M4/3s shooting Olympus E-M1 and E-M5. It felt great to be back with Olympus— the brand that I started with in the seventies.

My digital darkroom from the start of my move to digital has been Adobe Lightroom and Photoshop along with DxO plugin for enhancing my images. As the software and printers improved I found myself shooting less film and doing more digital B&W prints that had the silver gelatin quality. Lightroom is the first step in my processing and then going to Photoshop or DxO to get results that are not possible with just Lightroom. My Lightroom workflow is I create a Lightroom catalog for each new year and at the end of that year I import the catalog to a full catalog and currently I have 149,000 images in my full catalog. I have a problem deleting images since I have found that new improvements in software can rescue images from years ago.

I have found one of the best ways to improve your photography skills is to surround your self with like minded people, photographers. This is the reason that I joined SPS many years ago and remember during the first year at SPS being blown away with the work that was being done by the SPS Members, especially B&W work being done by the likes of Max Tiller and Frank Bumbardatore. Today I am a member of SPS, Greene County and Columbia County camera clubs, but I am most proud of being a member of Professional Photographers of America (PPA). I joined PPA in 2017 and feel this has been the greatest thing I did in improving my photography. From the start I entered images into Interna-

tional Photographic Competition (IPC) and received critiques on my images (and, yes, the critique can be very tough); but in the end I fully agree with what they say. This has truly made me a better photographer today. In my first three years of being member of PPA I earned my PPA Master of Photography degree in 2020. This year I have earned a Diamond medal for my four IPC images all going into the loan collection, this is the highest medal you can earn during IPC. I will be receiving my PPA Craftsman Degree for teaching photography, leaving me with the final PPA Master Artist degree to work towards.



In my 49 year photography journey, B&W is what I feel my strongest photographic strengths. Today my love is still shooting landscapes along with macro photography, but I have been known to shoot just about anything including the occasional wedding or family portrait. The last few years I have found my self shooting motorsports and found motorsport photography to be very challenging where you are panning cars and motorcycles at speeds of over 100 mph.



All photos
© R. J. Near

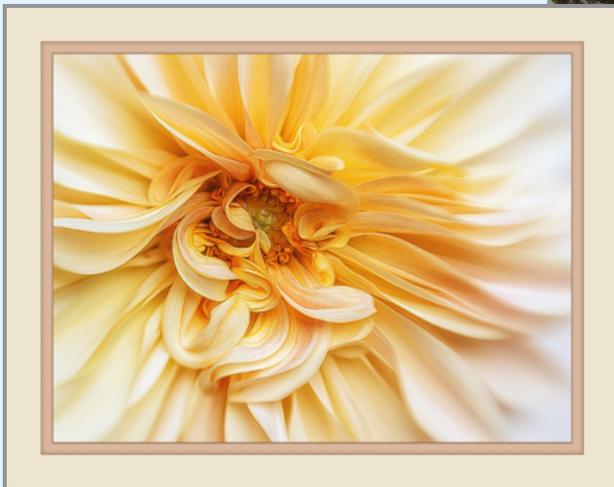
Focus on Rob Near

(Continued from page 9)



Today I always have my camera with me just as I did in high school because you never know when the conditions will align giving you that once-in-a-lifetime image. My current Olympus kit consists of E-M1 Mark III, E-M1x, Pen-F (mainly used with the smaller f1.8 Olympus primes) and E-M1 Mark II (Infrared 590nm), along with the following lenses: 7-14mm Pro, 12-40mm Pro, 40-150mm Pro and 300mm Pro. The great thing about this Olympus system is I

am carrying half the weight of my old Nikon system but I do miss the multiple exposure capabilities of Nikon. From the film side of photography I still have the OM-1 I used at the start of my journey along with a OM-2 and for medium format, Mamiya C-330 Twin Lens Reflex (TLR). Still processing my B&W film here at home and once developed I scan the negatives into my digital work flow.



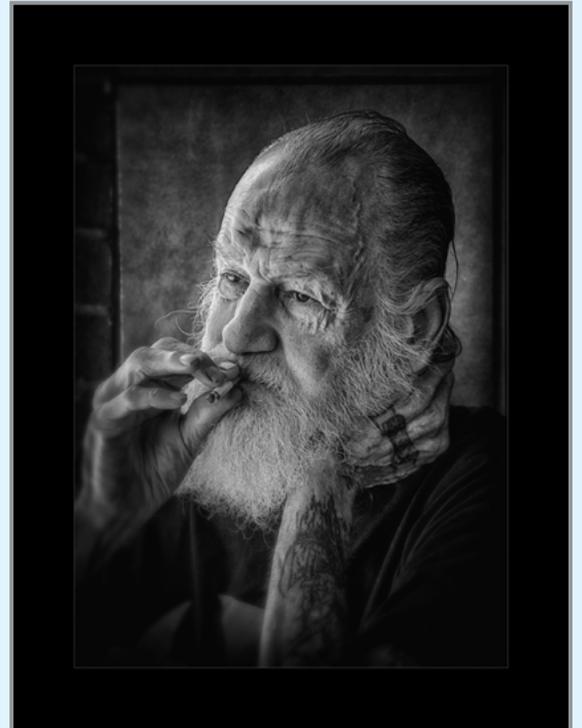
All photos
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Focus on Rob Near

(Continued from page 10)



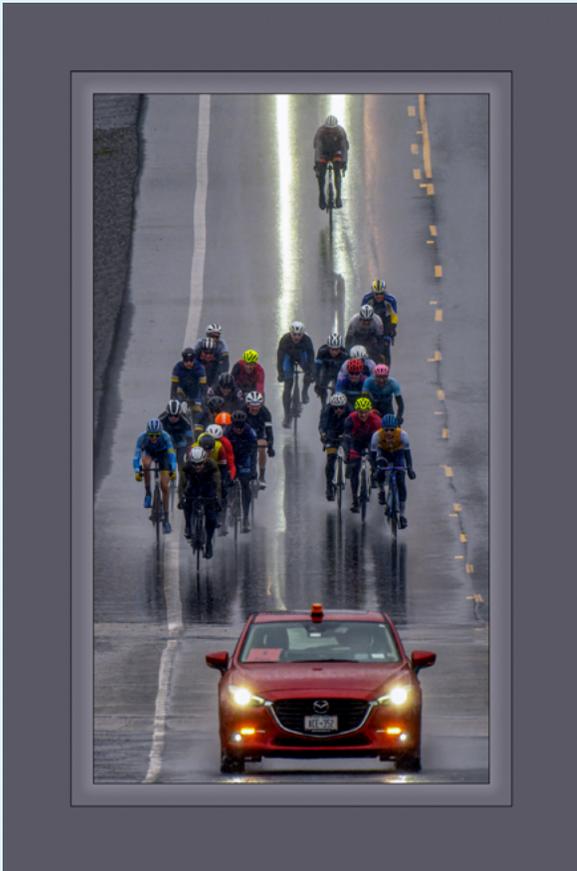
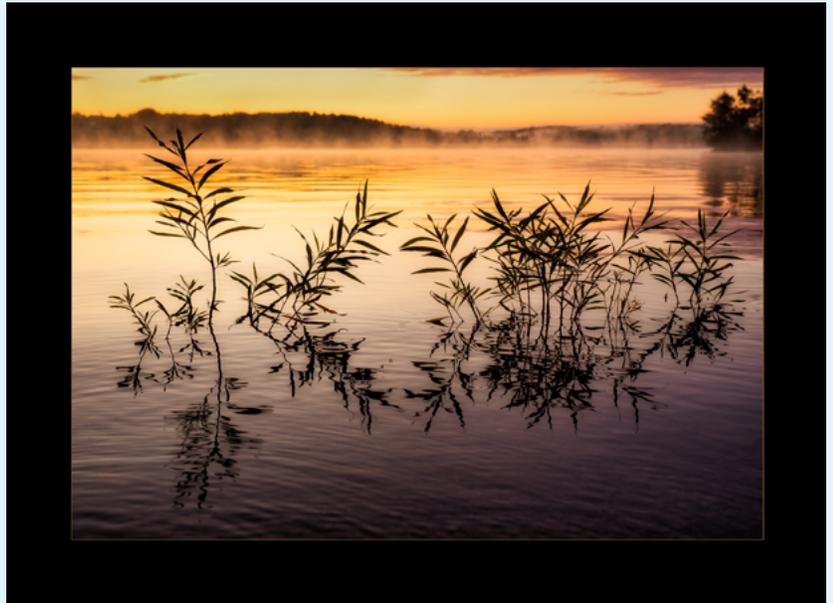
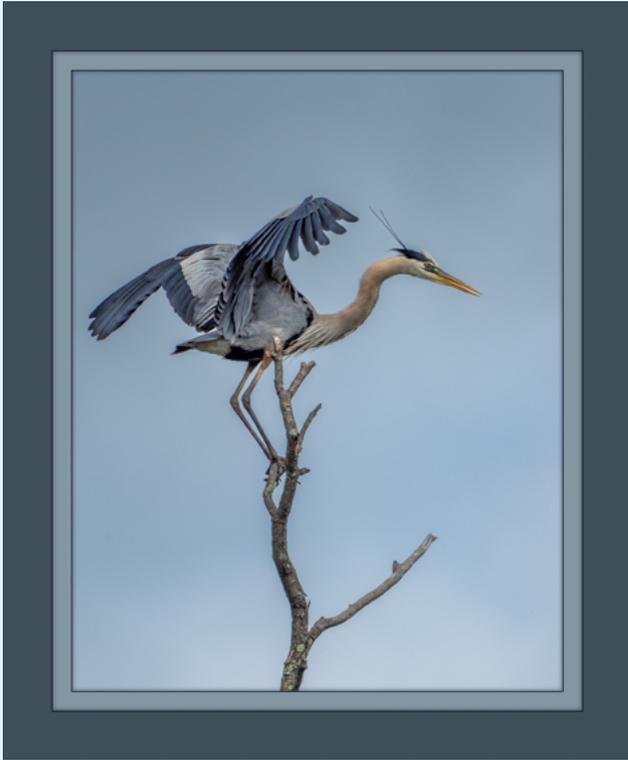
All photos
© R. J. Near

Continued...

Focus on Rob Near

(Continued from page 11)

All photos
© R. J. Near



Check out more of Rob's images on his website:
<https://rjnearphotographer.com/work>

BASIC STEPS TO IMPROVE YOUR PHOTOGRAPHY (But NOT a “Top Ten” List”) by Joe Brady

Reprinted with permission.



Morning Canyon View, Dead Horse Point State Park, UT
© Joe Brady Photography

Whenever I see a “Top Ten” list on Improving Your Photography, I cringe. Most of them restate the same, worn out “tips” that in many cases are either vague or plain unhelpful.

“Golden Hours” - Yucch

“Use a Wide Angle Lens” - What’s the subject matter?

“Use Prime Lenses” - Nah

“Shoot Every Day” - Nonsense, I have s#!t to do

I would like to offer some steps, activities and/or philosophies to help improve your photography. Just like anything else, there is no “One size fits all” set of recommendations, but these things have worked well for me, so let’s dive in.

Know enough about your gear so that it doesn’t get in the way.

If you have ever read or tried to read your camera’s manual, it is a frequently painful experience, though it may help with insomnia. Camera capabilities and menus have gotten somewhat out of control, but you don’t need to know how to use all of them.

You may have some very specific needs, but for the basics, here’s what pretty much everyone should know:

The Histogram - nothing will help you get the best exposure better than understanding the histogram—it contains what you need to know!

ISO/Shutter Speed/Aperture - Make sure you know about the exposure triangle and how and why to adjust these three things quickly and easily on your camera.

Continued...

Basic Steps to Improve Your Photography

(Continued from page 13)

Focus Modes - As a landscape photographer, I generally put my camera on center spot focus and then recompose as needed. When shooting portraits, I may either have eye-follow focus or a center weighted matrix setting. You need to understand which focus mode best suits the type of photography you are doing and how to switch among the modes that best suit the subject.

Prepare Your Gear Before Heading Out

Having an idea about shutter speed and ISO before you head outside you from missing shots when you first arrive on a location. If you were out shooting astrophotography the night before and had your ISO at 3200, you're in for a shock in the morning sun.

Think about what the subject will be and what focal length range of lens will be best suited.

Gear that is already in the ballpark with its starting settings will allow you to focus on the composition and take in the feeling of the place.



Lower Yellowstone Falls, Yellowstone National Park, WY
© Joe Brady Photography

Evening Twilight at OxBow Bend, Grand Teton National Park, WY
© Joe Brady Photography



Basic Steps to Improve Your Photography

(Continued from page 14)

Don't Talk - Listen!

When I first arrive at a beautiful location, I admit it drives me nuts when people are talking about some recent TV show or movie, or endlessly talking about family. When you are having brunch with friends - this is great, but when you have just arrived for sunrise at Grand Teton, it's time to listen.

Listen to the sounds of the place. Take time to experience the sensations and try to understand the feelings that made you want to stop and create new photographs.

When you are talking, you aren't listening, and you aren't giving yourself the ability to fully understand the place. This will make your images suffer.

Engage All of Your Senses

You might not think about the sense of touch, but consider how it affects you. Your skin reacts to the slightest breeze, the sun warms you, and even clouds, mist and drizzle all add up to help create a mood.

In addition to listening, it seems like taking everything in with your eyes is obvious, but are you truly taking everything in? Your eyes simply bring in information, it's your brain that deciphers the light and color. But there is much more! Think about the light and color define shapes, create emotions, and tell a story. Why does a scene like sunrise at Grand Teton deliver such a feeling of awe, wonder and majesty?

And how can you best capture that moment with your camera?

Shoot Like You Are Making a Movie

While I do shoot a lot of video, I rarely see any of my fellow photographers do so, but that doesn't mean you shouldn't think that way. When you want to tell a story about a place, you need not only strong subjects, but images that explain the entire scene, and close up shots that isolate features that fill in the details. Imagine putting together



Eilean Donan Castle, Kyle of Lochalsh, Scotland
© Joe Brady Photography

a book or perhaps a collection of images designed to hang together with each type of image telling a more complete story of the place.

Take Care of Yourself

If you are sick, injured or just plain stressed out, you aren't able to really focus on creating great photos. I know that many of us—myself included—have some chronic, nagging injuries. If you slow down, take a deep breath and look deeply into what's around you, you will often find the negatives fading into the background—at least for a little while.

Take it slowly, make sure to get enough rest, and schedule some quiet time.

Basic Steps to Improve Your Photography

(Continued from page 15)



Steaming Through the San Juan Mountains, Durango & Silverton Railroad, Durango, CO

© Joe Brady Photography

If your gear is ready to go and you are looking forward to the next morning's explorations, you have made important preparations to get the most out of our photography. Of course life gets in the way and I am one of those people who will sometimes push too hard. That always seems to eventually bite me in the ...

Enjoy Yourself and Smile

I feel very fortunate to travel and to have near constant opportunities for great photography. I know that those who join me typically feel the same way. Stop and take it all in—without the camera—and smile at the beauty around you. Acknowledge the good fortune you are being gifted just by being there. Never take this for granted, and be thankful for these opportunities and experiences...I know that I do—every day.

About Joe Brady

I've spent most of the last twenty years full-time in the photography business and exclusively as a photographer for the past five. I'm a writer, workshop leader, video producer and passionate about my photography, both portrait and landscape.

Please sign up for the FotoFriday Newsletter if you aren't already a reader! There are blog posts, photo and event news, books, travel and gear.

Check out Joe Brady and Sign up for his Newsletter at:

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

END-OF-SEASON PICNIC & AWARDS

Peebles Island Pavilion

June 22, 2022

With special thanks to Phil Olivo, Alan Wiggins and Dow Smith, a good time was had by all at our first Annual SPS Picnic.



End of Season Picnic and Awards

(Continued from page 17)



End of Season Picnic and Awards

(Continued from page 18)

The location provided some opportunity for photo-ops!



NECCC

A few of our members were happy to attend the last live conference of NECCC at UMass Amherst.



75th NECCC - July 15-17, 2022

2021-2022 PROJECTED IMAGES OF THE YEAR



WINNER: “Golden Gate Bridge” © Elena Keesee

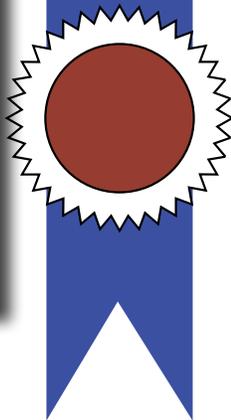
JUDGE: Roz Kleffman

Roz Kleffman has been a photographer for many years. She picked up a Brownie camera at age 12 and started photographing family and friends. By 18 years old she was dubbed “the official family photographer” and photographed all family events. In 1979, Roz moved to Maryland with her husband Dave and their two children. She did not waste any time getting involved in community activities and the local camera club. Roz joined the Bowie-Crofton Camera Club in 1980 and has held every office in that club except treasurer. Four years as Vice President of Competition for B-CCC led to her role as Competition VP for the Greater Washington Council of Camera Clubs. Roz has remained very active at B-CCC over the past 35 years. After 22 years as club president, Roz has taken a short break. She remains active with the newly formed Maryland Photography Alliance and continues to promote photography through judging, teaching, PSA, and exhibits for *518Profiles Magazine* and is creating large photography-based abstract and impressionistic murals for a variety of clients.

JUDGE: Bobbie Lane

Bobbi Lane is an award-winning commercial photographer specializing in creative portraits on location and in the studio. Bobbi’s multi-faceted approach to photography incorporates over 35 years of technical experience with innovative artistic interpretation. Her corporate and editorial work includes corporate identity, business websites and annual reports. Bobbi’s honest and fun connection with her clients allows them to feel relaxed and authentic. Bobbi spent 25 years in Los Angeles shooting everything from Mattel Toys to annual reports to vans and buses in 6000 sq. ft. studios. Primarily known for her insightful portraits, she keeps her product and location skills sharp providing complete services to a variety of clients. Bobbi returned to her roots in Southeastern Massachusetts in 2011. As a dedicated photo educator, she brings insight and enthusiasm to her students in workshops held worldwide. Bobbi is known for teaching lighting techniques for portraits, both natural and artificial: studio strobes, speedlights, LEDs, and daylight fluorescent. Bobbi’s excellent rapport and communication with her students inspires and motivates, while her straight-forward teaching style reaches students of many different skill levels. Her dynamic workshops are always both educational and fun! Combining her love of travel, photography and teaching, Bobbi also leads international photo travel workshops.

**G
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Honorable Mention

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

“Blue Ivy”
© Janice Prichett



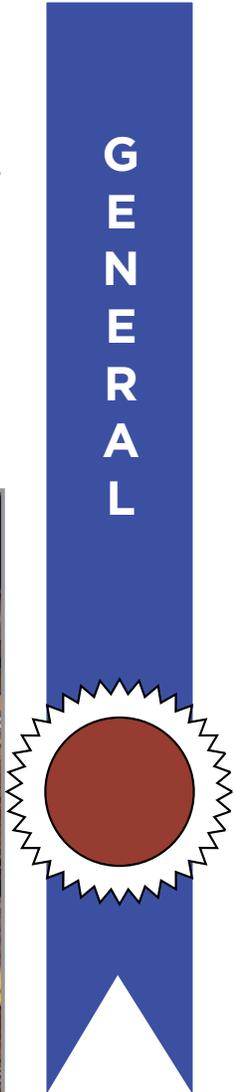
“Standing Watch”
© Robert Near



“Downtown”
© Alan Wiggins



“Sunflower Duo”
© Kim Koza



2021-2022 PROJECTED IMAGES OF THE YEAR



WINNER:
"The Visitor"
© Ron Klein

Honorable Mention



"Shadowed Path"
© Barb Lawton

2021-2022 PROJECTED IMAGES OF THE YEAR



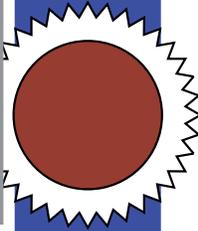
"Tri-X Dreams"
© Neil Shapiro

Honorable Mention



"Longwood Garden Beauty"
© Barb Lawton

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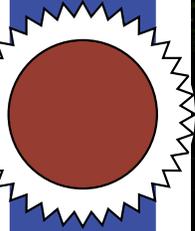


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WINNER:
"Forecasting the Best Photography"
© Neil Shapiro



2021-2022 PROJECTED IMAGES OF THE YEAR

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Honorable Mention



"Princess Mask for a Princess"
© Linda Tommasulo



"Travel Portal"
© Sharon Silversmith



"Flame with a Flair"
© Elena Keesee



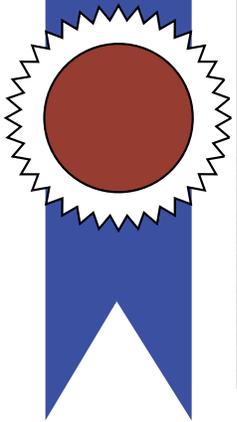
"Forgotten Waterfront"
© Rob Near

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

<https://spsphoto.org/>

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WINNER:
"Tranquility Base"
© Neil Shapiro

JUDGE: LuAnn Thatcher

Born and raised in Minnesota, LuAnn has a particular fondness for small towns and rural areas, which unfortunately are often overlooked by photographers. I love to challenge the assumption that these might not be as 'exciting' as other subjects. On the contrary, I have always felt that our most simple surroundings can have a real impact on us. And while I enjoy looking at all types of images, I also strongly believe that there is a place in the photography world for artists like me, who feel called to create a more meditative type of photography, that still captures feelings and elicits emotions. In my work, I want to invite contemplation. I feel that our world is filled with unassuming beauty: even innocuous subjects like a little nymph grasshopper or a bright fall leaf can tell a powerful story, and help me create images that speak of the magic found in the details of life. I have always loved photography for the way it tells a visual story. Through my photos I explore the importance of human connections, the sparks found in companionship, and the wonderful, magical world that nature has laid out for us — if only we pause long enough to notice it. I want my photographs to feel like visual poetry. I hope they inspire people to reflect and celebrate the fleeting instants that infuse life with magic. My aim, when I hold my camera, is to communicate the joy and peace I feel when I see sprawling mountains, delicate flowers, tiny amphibians, and friends falling in love for the first time.

JUDGE: Paul Schwartz

Paul Schwartz grew up in Schenectady; attended Howe Elementary, Central Park Jr. High and graduated from Linton High School (a long time ago). His interest in photography was sparked by frequent hiking trips to the Adirondacks. In college and grad school, there were wider ranging journeys, including a semester in Vienna. Paul began his professional career at Eastman Kodak, in Rochester, and held a variety of positions in Research & Development. During those years, he was active in the Kodak Camera Club (KCC) and learned from some great photographers and frequented the color and B&W darkrooms. KCC was affiliated with the Photographic Society of America and he participated in many International Salons and Competitions. On leaving Kodak, Paul taught Historical Photographic Processes and other courses at Rochester Institute of Technology and eventually took a full-time faculty position at SUNY Genesee Community College teaching Chemistry. Paul has volunteered at the International Museum of Photography at George Eastman House in Rochester and does some part-time work for Cardinal Sports Imaging. His photos can be found at <https://www.flickr.com/photos/paulschw/>.

2021-2022 PROJECTED IMAGES OF THE YEAR

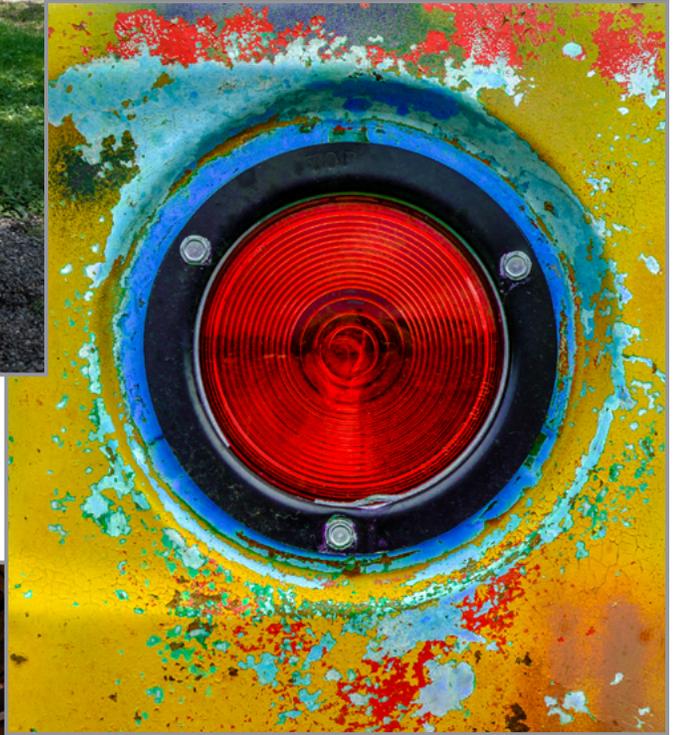
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"BFF"
© Sharon Silversmith

Honorable Mention



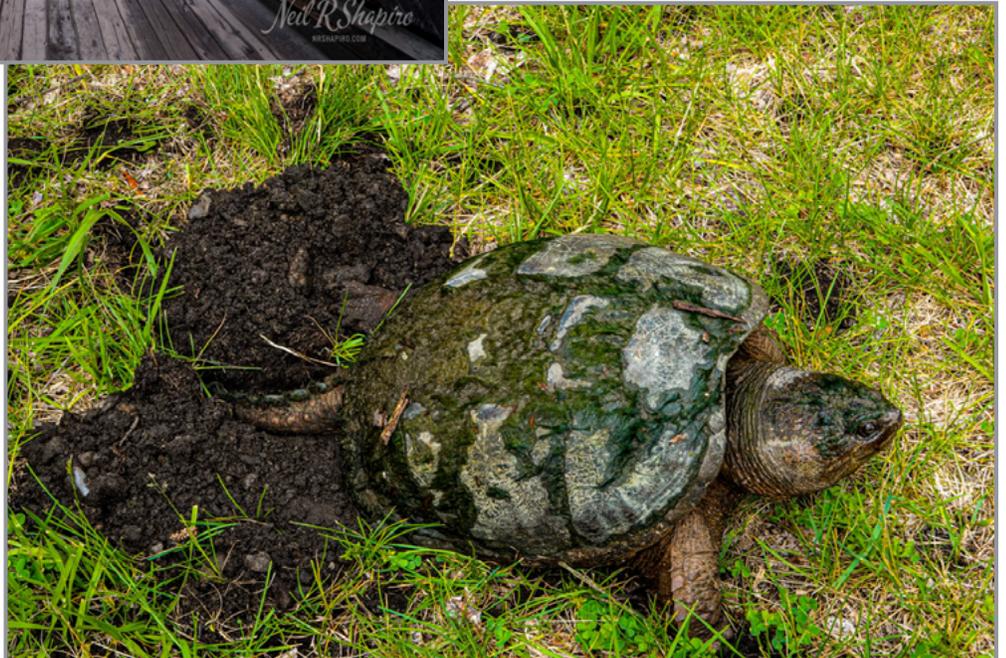
"Taillight"
© Phil Olivo



"Vermont Geography"
© Neil Shapiro

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

<https://spsphoto.org/>



"Tortoise and her Nest"
© Ron Speier

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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
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and he'll get right back to you.

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Your cost is \$164.99 each! Limit 4 per customer. Call me at 781-462-2383

Olympus is running a Trade-In, Trade-Up promotion from September 1- September 30 on three of their most popular camera bodies! When you trade in any working interchangeable lens camera, Olympus will add a \$100 or \$200 bonus to the trade amount and I will add an additional \$25 or \$50 on top of that! If you don't have anything to trade or if you don't live close to one of our stores, please call me at 781-462-2383, I may be able to help!

Olympus E-M1X \$1,749.99 after all bonus savings
Olympus E-M1 III \$1,449.99 after all bonus savings
Olympus E-M5 III \$874.99 after all bonus savings

Sirui, makers of high-quality tripods, heads, monopods, and gimbals, is offering an attractive MAIL-IN-REBATE. In addition, I am offering an additional 15% discount! Purchase one or more SIRUI products (excluding lenses) on the same receipt and receive the following mail-in-rebate based upon the total sale price of Sirui products:

\$49.90 to \$98.99= \$10
\$99.00 to \$149.99= \$20
\$150 to \$299.99= \$30
\$300 to \$399.99= \$60
\$400 and above= \$100

The following **Tamron** lens specials are valid from September 1-September 30.

11-20mm f/2.8 Di III-A RXD (Sony) \$649
17-28mm f/2.8 Di III RXD (Sony) \$799
17-70mm f/2.8 Di III-A VC RXD (Sony) \$749
70-300mm f/4.5-6.3 Di III RXD (Sony) \$499
150-500mm f/5-6.7 Di III VC VXD (Sony) \$1,299
70-180mm f/2.8 Di III VXD (Sony) \$1,099
20mm f/2.8 Di III OSD (Sony) \$249
24mm f/2.8 Di III OSD (Sony) \$199
35mm f/2.8 Di III OSD (Sony) \$199
18-400mm f/3.5-6.3 Di II VC HLD (Canon EF, Nikon F) \$599
SP 70-200mm f/2.8 Di VC USD G2 (Canon EF, Nikon F) \$1,199
SP 150-600mm f/5-6.3 Di VC USD G2 (Canon EF, Nikon F) \$1,199

Please call me at 781-462-2383 with any questions, to request a quote on any other photo gear, or to order. UPS Ground shipping is FREE in the Lower 48 for orders over \$75! Looking forward to hearing from you!

Photographically yours,
Alan

Dear Photo Friends,

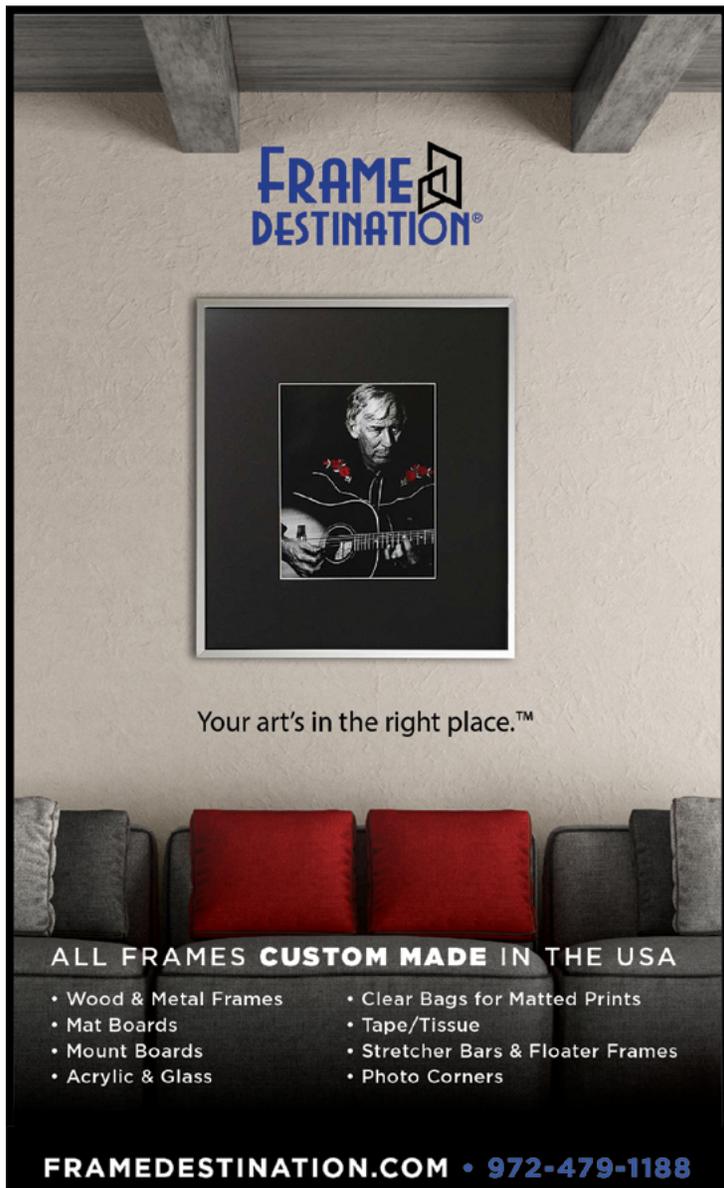
I hope everyone had a pleasant summer, but I like fall the best! Here are my specials for September. Please note that not all offers go to the end of the month:

Canon is offering Instant Rebates on the following RF lenses from September 1- September 9 ONLY! Here are the prices AFTER the Instant Rebate:

RF 14-35mm f/4L IS USM \$1,599
RF 50mm f/1.8 STM \$159.99
RF 85mm f/2 Macro IS STM \$499.99
RF 100-400mm f/5.6-8 IS USM \$549.99
RF 70-200mm f/4L IS USM \$1,699
RF 100mm f/2.8L Macro IS USM \$1,199

Special offer just for my newsletter readers: **Delkin** 150GB BLACK CFexpress Type B memory cards are some of the fastest and best quality cards you can get! Minimum write speed 1530 MB/s (great for Nikon Z9 and others)

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

You must be a registered user of the Frame Destination website 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 website you can check out the video "How to Order a Custom Picture Frame..." in our video gallery: [framedestination.com/video-gallery](https://www.framedestination.com/video-gallery).

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

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

SEASON STARTS WEDNESDAY, SEPTEMBER 28.

Membership:

Individual: \$35 / Family (Same Address): \$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/>

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 2022-2023

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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**.

SPS VIRTUAL 2022-2023 SEASON CALENDAR

Note: All competitions are DIGITAL. For Assigned Topics, images must have been taken 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 specific descriptions of 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

Judge: Angela Jorczak

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

Judge: Chris Murray

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

Judge: Shannon Calvert

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

Judge: Carl Heilman II

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

Judge: My Phuong Nguyen

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

Judge: Greg Holden

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

Judge: Jim Christensen

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

Judge: Becky Gillum

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

Judge: Johanna Siegmann

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

Judge: Kevin Gray

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

Judge: Lev Tsimring

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

Judge: TBA

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

Hosted by Dow Smith / Judge: TBA

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

Judge: David Fingerhut

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

Judge: TBA

4/26/23.....**Modified Luba Ricket Creative Competition - Show us Your Creative Side**

Judge: Lawrence White

May, 2023

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

Judges: Joel Hoffman & Ronald Pfeiffer

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

Judges: Richard Lovich & Cynthia Keith

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

(Tentative)

Joe Brady: "Post Processing in Lightroom & Photoshop"

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