



FOCUS

IT'S OUR
91ST
SEASON!

Volume 89 - No. 5

<https://spsphoto.org/>

February 2023

"Abstract Architectural Photography"

**EVENT
NIGHT**

Creativity in Composition

by Angie McMonigal

February 15, 2023

Join Angie for a discussion focusing on creative approaches to architectural subjects. Emphasis will be on architectural details and creating abstracts of the built environment. She'll share how to uncover creative viewpoints and how to best utilize compositional tools to create more compelling images.



Continued...

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HAPPY VALENTINE'S DAY



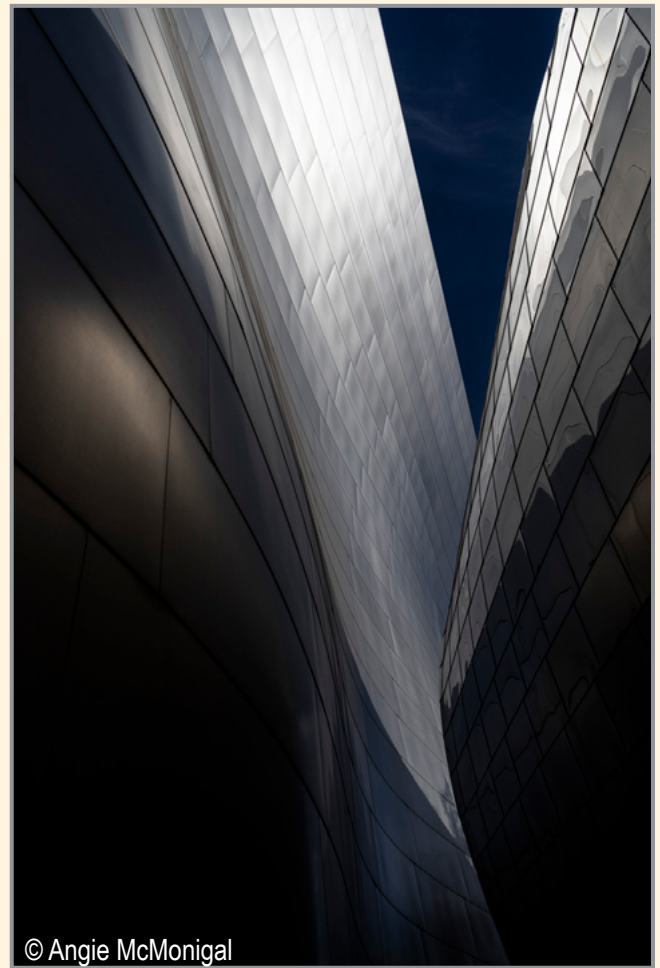
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“Abstract Architectural Photography”

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About Angie:

I’m a fine art and commercial architecture photographer based in Chicago striving to bring a detailed, thoughtful perspective to my work, whether for clients or through the workshops I lead. Having grown up surrounded by nature yet fascinated by the big city I’ve called home for more than two decades; I bring the meditative calm of my upbringing to a terrain that’s always transforming. Drawing from my education in the micro sciences (molecular biology, microbiology, virology) my focus is more frequently on bold architectural details rather than sweeping cityscapes, creating images that celebrate those unexpectedly iconic elements hiding in plain sight.



See more of Angie’s fine work at:

<https://angiemcmonigal.com/>



**SPECIAL
EVENT
NIGHT**

“From Cities to Suburbs”

How to do Street Photography no Matter Where You Are
by James Maher
February 22, 2023

This presentation seeks to broaden and inspire your definition of what street photography is and how and where it can be done. From cities to suburbs to remote areas street photography is just sensibility - a way of

seeing - and these types of photographs can be taken anywhere and anytime. We will cover a variety of tips strategies subject matter and examples to spark this type of creativity. It's about walking out that door and figuring out what is interesting around you wherever you are and particularly wherever you spend most of your time.



“From Cities to Suburbs”

(Continued from page 3)



See more of James' work at:
<https://jamesmaherphotography.com/>



About James:

James has lived in New York for his entire life. Like many Manhattanites, he is a terrible driver and cook, but he's an excellent navigator. He has been practicing the art of street photography since he first picked up a camera, has worked as a portrait, studio, and documentary photographer in New York since 2005, is a certified New York photography tour and workshop guide, and is the author of *The New York Photographer's Travel Guide* and *The Essentials of Street Photography*.

FOCUS ON

CONNIE FRISBEE HOUDE

Why do I photograph and how did I get started?



© Connie Frisbee Houde

Asian Market, Kathmandu, Nepal 2022

Not too long ago I found a photograph among my mother's papers after her death. It is of me sitting on the porch of our family home smiling with my camera. I remember the love hate relationship I had with that instrument. I was at the children's house at Bolton Castle in the Thousand Island and there was a round window looking out at the St. Lawrence Seaway where a ship was sailing by. I lined up what I thought would be this perfect shot of the ship framed by the window. I waited with bated breath knowing I HAD THE SHOT. Little did I know that what I saw in the view finder was not what the lens of the camera was taking. I was so disappointed when the print was of half the window frame and sky. How many times have we across our photographic careers thought we had the perfect shot? I think that this experience foretells how I photograph now over 60 years later.



I visualize... I see something and I work to capture it, be it a person place or thing. It may be color, attitude or almost anything that catches my eye. Then it is the process of how to I capture it. From what angle to I shoot. Where do I stand or squat or... All of this is happening without me thinking—it is more the exploration of what I am seeing.

My first job was as the director of Historic Cherry Hill, a house museum in Albany. I used my camera to document what we were doing at the museum, to document the collection. I choose to use a movie film that produced both a slide and print. This worked for our needs for record keeping as well as presentations. However, no matter how I tried, they didn't look quite right and I had no idea why. Around this time I was taking some film to be developed by Tom Knight, an active member of

Continued...

Focus on Connie Frisbee Houde

(Continued from page 5)

SPS. As I got to know Tom better, we would discuss what I had brought to him and why or why not it was working. "Why have you chosen that film?" he would say to me. There is no way that it can give you correct colors. Everything will look washed out or have a green tinge. So here was another lesson that allowed me to take another leap forward. I realized how important a mentor was. He set me on my way so that my next trip was more successful.

approached the owners of Greenhut Gallery, an expensive framing shop that was seen as rather snooty and unapproachable. Little did we know it would become one vet talking to another vet. They gave me all the frames and mat board I needed for the show. This became my rotating stock for all my subsequent exhibitions.

I always felt that it was important to share what I experienced of other cultures around the world. Not everyone is able or willing to travel like I do.

How could I pass on what I learned as I explored the world? When I traveled to Afghanistan, I realized that my approach was that of a journalist. I wanted to understand the nuances of what I was seeing and experiencing. Because I also am involved in humanitarian organizations, this serves as a viewpoint and purpose for my images. Helping an organization present their projects in the best light possible.

I was very sensitive in the early days of exhibiting. I wanted so much for the photographers that I admired in

the area who often received awards at the Photo



© Connie Frisbee Houde

Bagging Salt, Vietnam, 1955

My husband Frank and I went to Vietnam. He was retuning for the first time after serving in the Airfare in 1969. Because of Tom's guidance, my images were "good enough" to do a solo exhibition at the Vietnam Memorial Gallery at the Empire State Plaza. I applied for and received an Arts Grant to purchase identical frames for the show. I was excited with the possibility of having the Nelson frames rather than using brads to hold pictures into frames. Frank was gutsy and



© Connie Frisbee Houde

Contrast, Mazar-i-Sharif, Afghanistan, 2004

Focus on Connie Frisbee Houde

(Continued from page 6)

Regional or other competitions to come and see my work and comment positively.

I can remember some of those pointed comments acting like an arrow through my ego. That first exhibit "Viet Nam Moves on in Beauty and Grace" was reviewed in the Times Union by Bill Yeager, an art critic. I was so excited when only to discover that he called most of my images "snap shots." I felt that he had totally missed the point of what I had attempted. Comparing the Viet Nam Frank had seen and experienced with some of his photographs paired with what the county looked like years later. Looking back and these images, he

teaching moment came from David Brickman who has judged at the club and has often been an award winner at the Photo Regional with his series of images shot in the Arbor Hill area of Albany. His comment was that my labels were too long and the image should stand for itself. This forced me to examine why I did it the way I did. I realized that the words were as import as the image was. These labels enabled me to direct the viewer to observe an image representing the culture of the country I had visited that would help the viewer truly see the image. On one of the many flights I have taken, I was reading the book *God is at Eye Level* by Jan Phillips. She talks about the importance of the



© Connie Frisbee Houde

Angkor Wat, Cambodia, 2000

was right. They were not as well composed as they could have been; however, the concept of a Veteran returning and attempting to see how things had changed from the images he had in mind was beyond his comprehension. I have joked with him since about the experience. He noted that he has mellowed as a critic. However he was also a mentor in that his comments gave me the drive to do better so that the next review would be different.

This disappointment didn't stop me. I continued doing what I had discovered that I loved. Another

stories that accompany her photographs that need to be told. I was in tears as she expressed how I had intuitively felt about my own work and way of presenting it.

A number of years later I was asked to give a presentation at Skidmore College for the annual arts festival Jan Phillips held. I did a photo essay of many of my images from around the world set to music and narrated by me. She thought it was recorded. I had timed very carefully what I wanted to say with the movement of the images

Focus on Connie Frisbee Houde

(Continued from page 7)

often using poetry and proverbs from the various countries to emphasize the culture.

My favorite form of photography is using images in a photo essay to convey ideas and feelings. I learned this art from Tom Knight and Frank Bombartator, former co-chairs of the Photo Essay group at the club. I had come to do one of my first essays. At that time it was necessary to use the club's dissolve unit to create a photo essay. It used two projectors and the unit had a cassette with your soundtrack and pulses that told the projectors to move to the next slide. I had come in with about 100+ slides of Peru as I could not decide—they all were special. With their



Barbershop, Kabul, Afghanistan, 2005

patience and guidance a show was created with 30 slides set to El Condor Pasa. And I won first place that year.

I was hooked. I showed this slide show at a Peruvian shamanic weekend outdoors using two projectors and a manual slider that I worked in real time, timing it to the music as I was not able to borrow the club equipment.

I have gotten side tracked with stories. This is part of what I see in my photography and why I describe myself as a humanitarian photo journalist. I see my work teaching about countries and places and things I have experience of what is going on around me. On my most recent trip to Nepal, one of our guides, Suza, observed that she loved watching the way I worked—always looking... walking...or running here or there to catch quietly someone I was observing. How I would stop and take a picture of something she never noticed. I was humbled by her description as I just experience myself taking pictures. I wouldn't have described it as the "way I work." Thank you, Suza, for that outside view of my process.



© Connie Frisbee Houde

Bubbles, Nepal, 2022

Check out more of
Connie's Global photography
at:

<https://conniefrisbeehoude.com/>

Continued...

Focus on Connie Frisbee Houde

(Continued from page 8)



© Connie Frisbee Houde

West Africa Kitchen, 2012



© Connie Frisbee Houde

Namaste 2, Nepal, 2022



© Connie Frisbee Houde

Sunrise, Nepal, 2022



© Connie Frisbee Houde

Namaste, Nepal, 2022



© Connie Frisbee Houde

Sufi, Bosnia, 1996

Wish to share your photographic journey and favorite images with your fellow Schenectady Photographic Society members?

Contact the Focus editor (Linda Tommasulo) at:

newsletter@spsphoto.org

It is your story to tell...it can be short and sweet, or a detailed account of how you got to where you are today in your photographic journey.

Let the Focus be on YOU!

“On the Similarities Between Photography and Cinematography”

by Essdras Suarez

Reprinted with permission.

You can access the original post here:

<https://essdras.com/on-the-similarities-between-photography-and-cinematography-2/>

Editor's Note: I was intrigued by this article. I often sit in the movie theatre, or in my living room, marveling at what I would consider to be a beautiful still photograph extracted from the screen. This article takes it even further. I had no idea how every scene is planned down to the most minute detail. We can apply these techniques to our own street photography (and photo essays).

Thank you, Essdras, for giving me permission to share it.

Unbeknownst to my friend and fellow photographer David Marshak, who's taken classes from me and has heard me talk in several occasions, he gave me the answer to this question. He recently sent me a link to a Vanity Fair video in which director Rian Johnson breaks down a scene of his movie *The Glass Onion: A Knives Out Mystery*. David wrote something that humbled me and intrigued me at the same time, "I think it is a master class of composition... it made me think of what I've learned from you."

I watched the short video, just shy of 20 minutes, one time straight through without pausing it. Then I watched it several times while pausing it and taking notes.

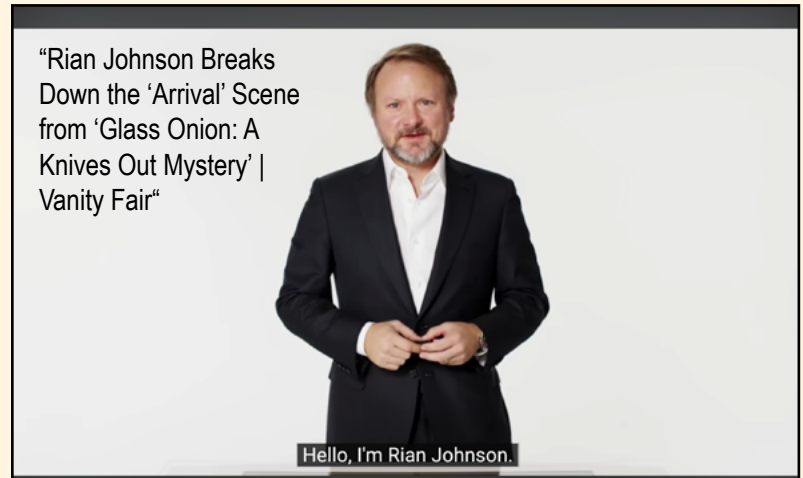
In the end, I found it fascinating, and I came up with the same conclusion as David—at least the part about it being a master class in composition.

Listening to a master storyteller like Johnson as he breaks down a scene will enhance your understanding of composition as a photographer. So, pay close attention to how he describes specific takes/ frames, and keep in mind everything he is talking about can be applied to your photography.

I would suggest going through the video once and then watching it again while focusing on the below timeline notes. Or feel free to simply go back to the specific points I've singled out. Especially since these are the parts that pertain directly to photography.

Here's a link to the video:

<https://www.youtube.com/watch?v=9IM1AEbnGX4>



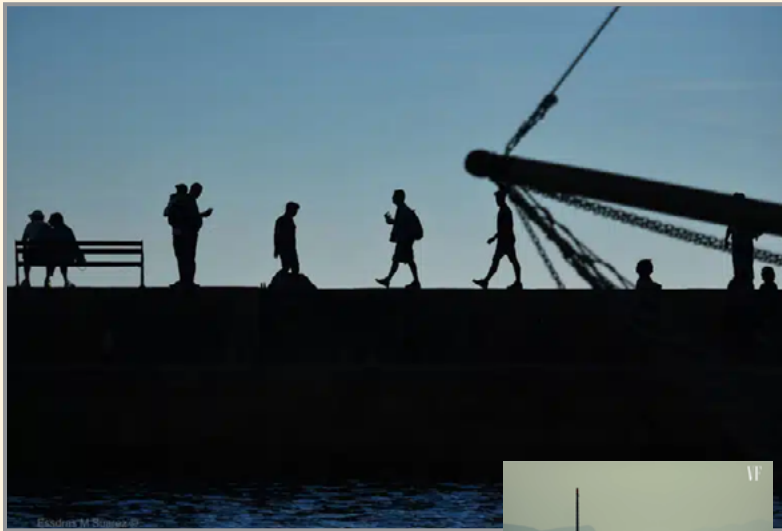
To help you out, I've included some of my photographic examples where I have used the same principles of grouping, composition, lineup, etc. However, since most of what I do nowadays is street photography, instead of setting up a scene, what I aim to do is find these elements freely and spontaneously occurring in the world around us.

PHOTO NOTES: The ' denotes minutes and " denotes seconds. The words in italics are what Johnson is saying at the exact moment I want you to pay close attention to his description of what he did, how he did it, and why he did it.

– At 55" "... ***first shot, day one***": Analyze Johnson's beautiful shot of the pier/ jetty and notice the clean lines, the clean background, and the great silhouettes. More importantly, notice how each compositional element occupies its own space. These include the still-life elements such as the lamp posts and the human elements like Benoit Blanc, played by 007's Daniel Craig, sitting down atop his luggage. And, even the arriving second character in the scene stands out clearly from the background.

"On the Similarities Between Photography and Cinematography"

(Continued from page 10)



When I made this photo of people enjoying the warm weather on a pier in Croatia, I used the same principles of composition he used. Clean backgrounds, and as many individual compositional elements as possible occupying their own space within the frame.

– At 5'55" "**...all the gazes leading back to Birdie.**" The character Birdie, played by Kate Hudson, occupies the center stage of a complex composition. She is framed by two characters. Finally, the fourth and lesser character in the frame is a visual afterthought of sorts that makes you linger just a little bit longer in the frame.

– At 10'08" "**the shape of her hat defines the frame.**" This is a conscious decision to allow the Birdie character to take center stage and to allow for the big hat to occupy so much real estate within the frame. This is a brilliant choice by Johnson and it requires a keen awareness of the frame.



Deciding how much a specific element, i.e. the hat, occupies within the frame is your choice and as such, it deserves thoughtful consideration.

– At 13'47" "**...means the actors need to be precise.**" What he is talking about here is about creating a "properly layered" and perfectly designed image with a first layer or entry point, and the subsequent layers (defined by the different characters), which in turn lead the eye to go deeper into the frame. Ergo, you spend more time in the frame, which at the end of the day should be your ultimate goal: To make people spend just a bit longer looking at your photos than at all the other visuals we get bombarded with daily.



This layered image of young girls behind the scenes at a school holiday performance was composed in a precise manner and in such a way that all elements lead to the one girl facing the camera.

In the fourth quarter of the video, Johnson goes deeper into storytelling. However, he might as well be talking about the principles of how to properly create a photo essay.

As a reminder: In photography, when you want to tell a cohesive story with your photos you need to have:

1. Wide-angle shots: These are meant to be all-encompassing shots. The type that gives the viewer/ reader a sense of place.
2. Medium shots: These types of shots showcase how people interact with each other and with their environment. But the focus is primarily still on the people.

Continued...

"On the Similarities Between Photography and Cinematography"

(Continued from page 11)

3. Tight/detail shots: Finally, these are the kind that makes you notice the specific features or characteristics that make a place or a situation unique.

– At 14'14" "**...vroom, vroom... POW, POW!**" This is a brilliant scene that starts with a predominant foreground element, the luggage. Then the wide shot shows the overall scene. From there, he transforms the scene into a medium shot where the characters of Duke Cody, played by former pro-wrestler Dave Bautista, and Whiskey, played by Madelyn Cline, occupy the frame while interacting with each other and with their environment.



– At 15'26" "**I love that insert shot.**" Here he is talking about the third element of this triumvirate of story telling, a detail shot, which in movie making is called an "insert shot."



Be it a detail as common as a fallen leaf during Fall season or as unique as a Purple Heart medal left at the Vietnam Veterans' Memorial in DC, these are the types of shots that will help you add texture and mood to the story you are trying to tell.

– At 16'02" "**...keeping Blanc alive.**" This one single frame where you have two characters on the same plane but leaving space between them in such a manner that Blanc still occupies center stage in the background.



BONUS: Even in that shot, the pole in the background is not coming out of Blanc's head.



Friends greet each other in Paris as they meet at a subway entrance. Notice how I purposely surrounded them with other subjects, yet the image is composed in such a manner that you still know the photo is about the kissing couple. In the words of Johnson, I keep them "alive" by allowing other compositional elements or subjects to surround them but not to overshadow them.

“On the Similarities Between Photography and Cinematography”

(Continued from page 12)

– At 17’50” “*...how they relate to each other.*” He’s talking about keeping relationships obvious to the viewer by grouping subjects together. This is a perfect example of how to stage a group portrait shot where you have to decide who stands by whom, and who else stands by someone else.

When it comes to the best way to create a photo, or a scene and how to tell a story, all visual arts share the same characteristic. Be it in the single frame, or in the multiple frames needed for a photo essay, or in a sequence of moving frames, great composition will always make your photos stand out.



Click below to learn more about Essdras M. Suarez

<https://essdras.com/>

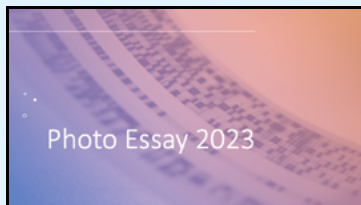


PHOTO ESSAY COMPETITION REVIEW

by Dow Smith

Competition: March 15, 2023

Submission Deadline: Midnight, March 11, 2023

Prior to the February 1st competition, Dow Smith shared his tips on creating a good Photo Essay. In case you missed it, or wish to review, The PowerPoint slides from his presentation are included below.

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/>.

Deadlines:

- Photo essays should be submitted by March 11th (Saturday by Midnight)
- March 15th photo essay judging and presentation
- No print competition again this year.

1

Photo Essay

- Show Us Your Passion
 - A collection of photographs that are tied together.
 - Same subject/Projects
 - Flowers, pets, babies, models, old cars
- Event
 - parades/protests/fund raisers
- Location
 - Myrtle Beach, Lark St., NYC, Lake Champlain
- Type of work
 - Macro/color/shadows
- Story
 - Illustrate a problem and resolution
- Profile
 - Day in the life
 - Country Doctor

4

Submitting Your Entry

- Save as a video file.
 - .mov or .mp4 There are other file types (.avi) but have to be converted.
- Send to me (dowsmith323@gmail.com) via a large file app such as Google Drive (preferred), Dropbox or Filemail for Mac.

2

Photo Essay

- Like any essay: Tell (Show) me a story
 - Beginning (Establisher)
 - Shows what you are going to see and feel
 - Middle
 - Delivers on the beginning
 - Main story
 - End (Close)
 - Bring to a satisfactory close
 - Resolution
 - What happens next?

5

Contest Rules

- One entry per person. (Doesn't have to be limited to this year)
- Maximum length of a digital projected essay is 8 minutes. Suggested and preferred length is 3 to 5 minutes.
- Participants are encouraged to use only their own images. Other images may be used only if they are vital to the narrative quality of the essay. Any images not made by the participant must be credited. No more than 10% of the total images may be non-participant images.
- It is the participant's responsibility to know the rules. A submission outside of these guidelines will not be accepted. Digital essays must be submitted by the previously announced entry deadline, which will be no later than midnight the Saturday before the competition date. (*The earlier the better*). This is to ensure compatibility with the club's hardware and software.

3

Photo Essay

- Ideas for a successful photo essay
 - Keep it reasonably short
 - No more than 3:30/4 minutes
 - Be tough minded
 - Pace must match the story
 - Slow pace: emotion
 - Fast pace: fun
 - Transitions
 - Cut (fast, fun)
 - Dissolve (slow, emotion)
 - Other transitions distract from your photos

6

Try Your Hand at a Photo Essay

(Continued from page 14)

Photo Essays

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

7

The 2022 winners



11

EDITING

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

8

Music

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

9

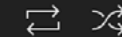
Copy Right

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

10

2022 Photo Essay Competition

Schenectady Photographic Society - 1 / 8



Joan Heffler (First Place)

Schenectady Photographic Society



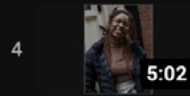
Neil Shapiro (First Place)

Schenectady Photographic Society



Dow Smith (First Place)

Schenectady Photographic Society



Linda Tommasulo (First Place)

Schenectady Photographic Society



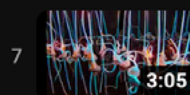
Joe Cotroneo (Honorable Mention)

Schenectady Photographic Society



Connie Frisbee Houde (Honorable Mention)

Schenectady Photographic Society



Phil Olivo (Honorable Mention)

Schenectady Photographic Society



Rich Schreiberstein

Schenectady Photographic Society

You can access each of the 2022 winning* photo essays here:

https://www.youtube.com/watch?v=icSphy-s6Ph4&list=PLpanobnUwZ42pXojB5tqgAJl-WoEqth3W_

*Note our judge did not rank the submissions.

All "winners" were "first place."

15

HOW DO OUR COMPETITIONS ACTUALLY WORK?*

For those of you have wondered how we handle our digital competitions, here is the answer...

<https://spsphoto.org/competitions/digital-image/digital-image-competition-rules/>

Do you wonder why your images have to be in by Saturday midnight before the competition? Well, our Digital Chair, Sean Sullivan, downloads all of the images and forwards them to Wednesday's judge. This gives the judge a lot of time to review the images, score them and provide valuable critique at our virtual meetings.

You should be aware that this is generally very different from the way other clubs handle competitions. Judges do not get the images in advance. They see them for the first time on competition night (either virtually or live), and must quickly provide a score. Sometimes they are permitted a quick "run through."

The link above details everything you need to know about how our competitions are run, including scoring:

First Place – 10 Points
Second Place – 7 Points
Third Place – 4 Points
Fourth Place – 3 Points
Fifth Place – 2 Points
Honorable Mention – 1 Point

If the number of entries is 20 or less, first through third places will be awarded. If 21-30 entries are judged, first through fourth places will be awarded. If more than 30, first through fifth places will be awarded.

The number of honorable mentions awarded is at the discretion of the judges and may not exceed the number of places awarded.

Note that once entered, you are giving SPS permission to publish your images in our newsletter and on the website.

SUBMITTING YOUR ENTRIES

Members are permitted to enter a total of four (4) images, two (2) in any one category.

Images that receive a winning place or an honorable mention may not be re-entered in any subsequent monthly Digital Image Group or Print Group competitions in perpetuity (that means forever!). This does not exclude them from any "special" competitions that may be held.

Once your images are submitted you will receive an email confirmation. This is a great opportunity to check whether or not your images were entered in the proper month and category.

It is important that images be sized correctly for viewing. Specific instructions can be found on the SPS website here:

<https://spsphoto.org/competitions/digital-image/digital-image-preparation-guidelines/>

End of Year is handled differently. Members who participated in competitions during the season will receive an email with their submissions from which they can choose those to be entered. Specific instructions will be provided in this email.

WHY COMPETE?

Win, lose or draw, participating in competitions gives you an opportunity to share your work with fellow SPS members. It also provides you (hopefully) with valuable input on how to make your images better and improve your photography.

And, the best part...it gets you out and shooting.

Assigned Topics especially get you photographing out of your comfort zone.

We hope to see more members participating this season.

*With new members joining every month, this page will repeat in each issue of the *Focus*.

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.

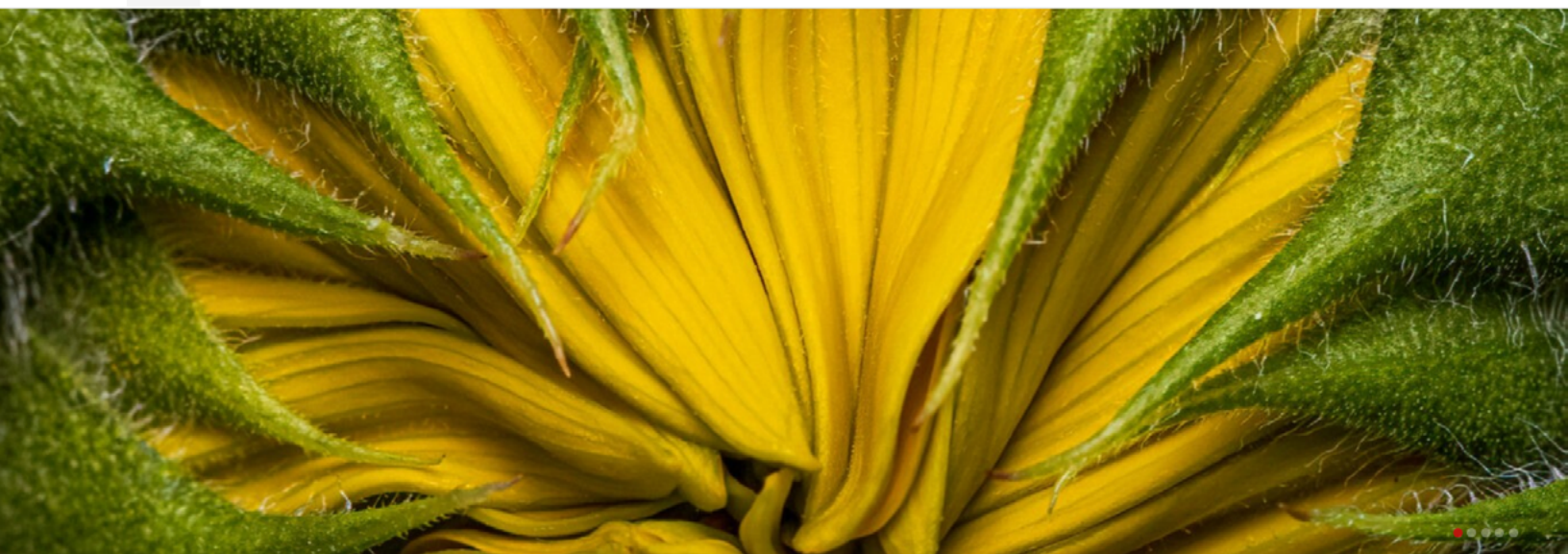
March

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

April

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

****Editor's Note: Try your hand at competing in our Assigned Topics!
It's fun, and it gets you shooting outside of your comfort zone.***

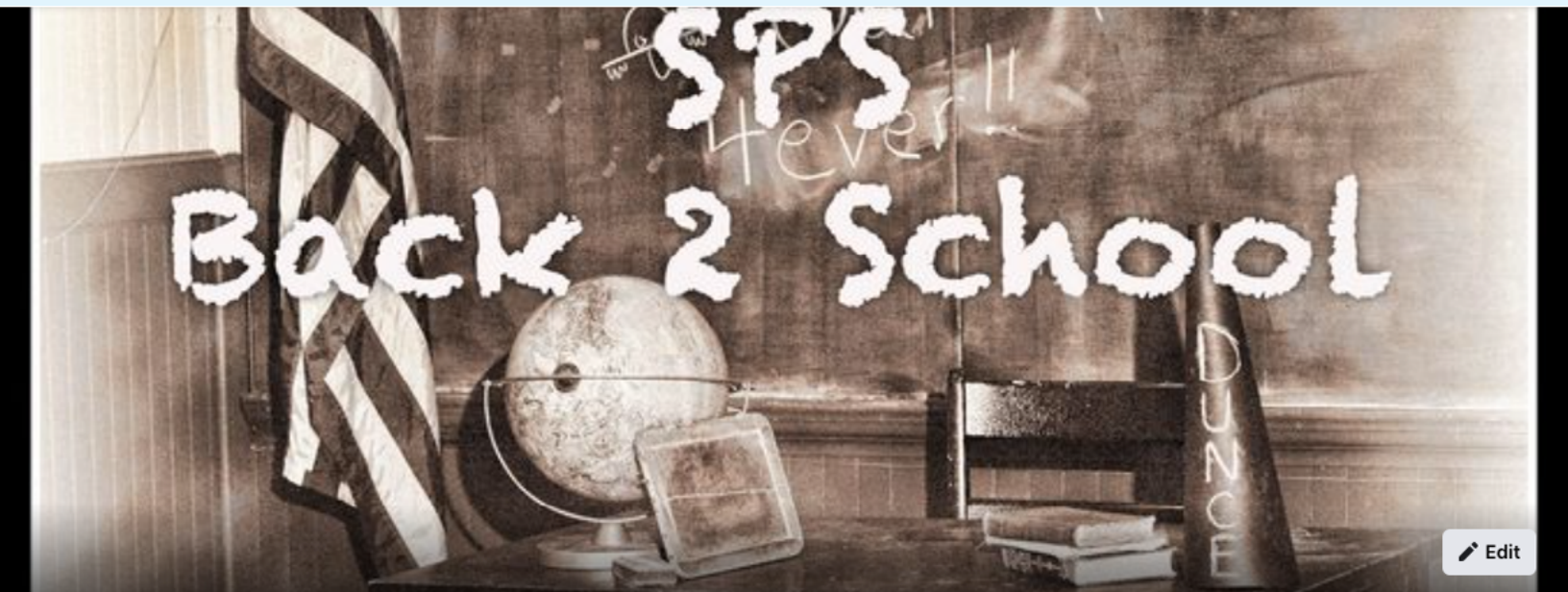


<https://www.facebook.com/groups/152200768242>

Our “regular” SPS Facebook page is open to all interested photographers.
 Participants must request permission to join.
 It’s a great forum for all things relating to photography.

JOIN ~~LIKE~~ US ON FACEBOOK!*

The “SPS Back to School” Facebook page is for SPS Members Only.
 If you’re looking for member inputs on your images, local places to photograph, etc.,
 this is the Facebook group for you.



<https://www.facebook.com/groups/sps.back.to.school>

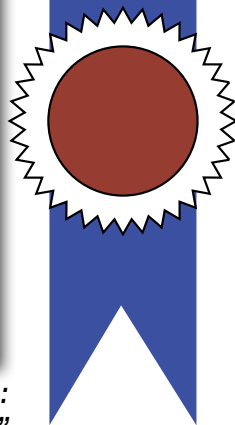
JANUARY WINNING IMAGES

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1st Place:
"Dock"

© Kim Koza

Assigned
Topic #1
"Motion"

Convey a sense of motion in your image.

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2nd Place:

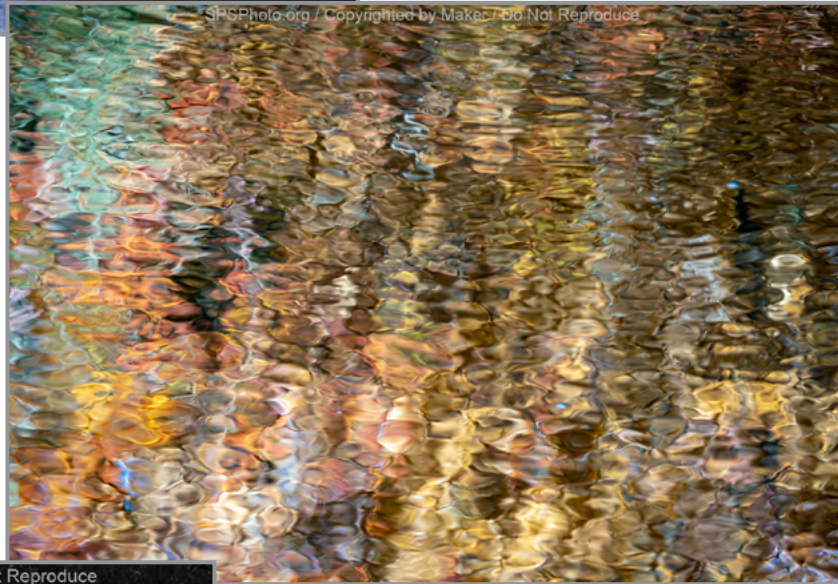
"Leaving the Hare in the Dust"

© Elena Keesee

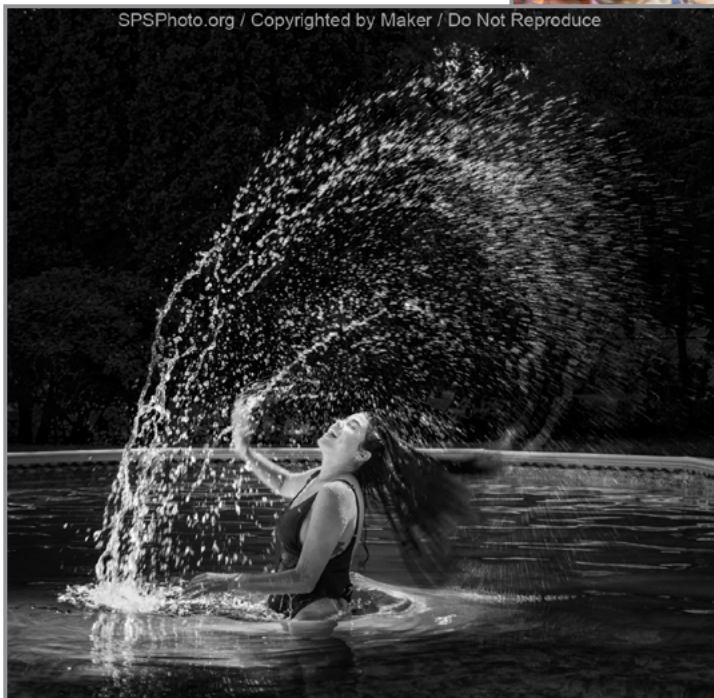
JANUARY WINNING IMAGES



3rd Place:
"Spring at Christman Falls"
© Marty Bannan



4th Place:
"Reflection Mosaic"
© Linda Tommasulo



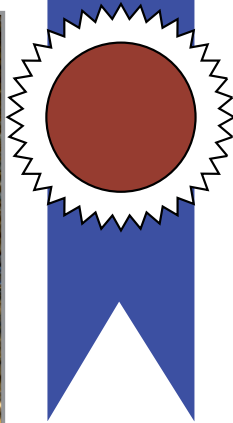
5th Place: "Photon Flip"
© Neil Shapiro

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

<https://spsphoto.org/>

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JUDGE: Jim Christensen

Jim Christensen is a photographer, teacher, and speaker from the New York City area; a member and past president of the Westchester Photographic Society; founder of the Photographers of Northern Westchester; and was the Artist in Residence at Acadia National Park in the spring of 2015. He has a deep technical background in digital imaging theory and software as a result of his career as a research scientist at IBM where he created firmware and image processing software for one of the world's best (and first) digital colorimetric cameras (in the 1980's and 1990's). If you'd like to follow Jim's work, send him a friend request on Facebook (<https://www.facebook.com/Jim.Christensen.USA>).

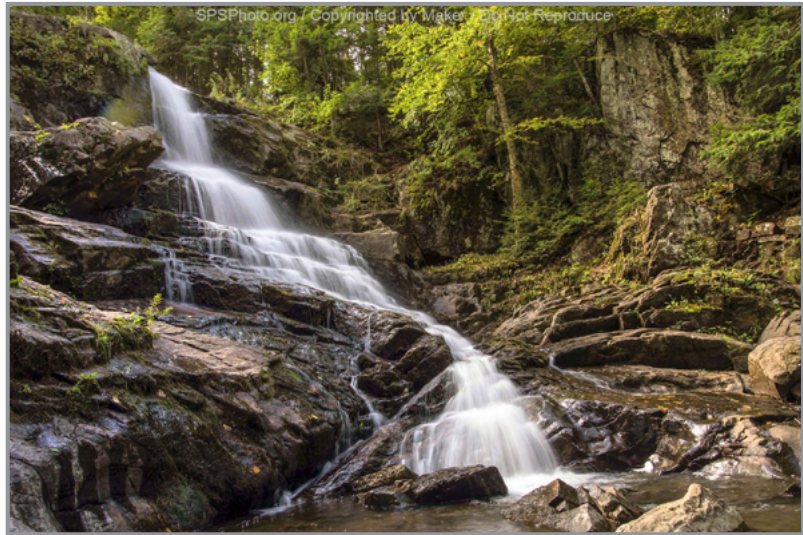
<https://jimchristensenphotography.com/>

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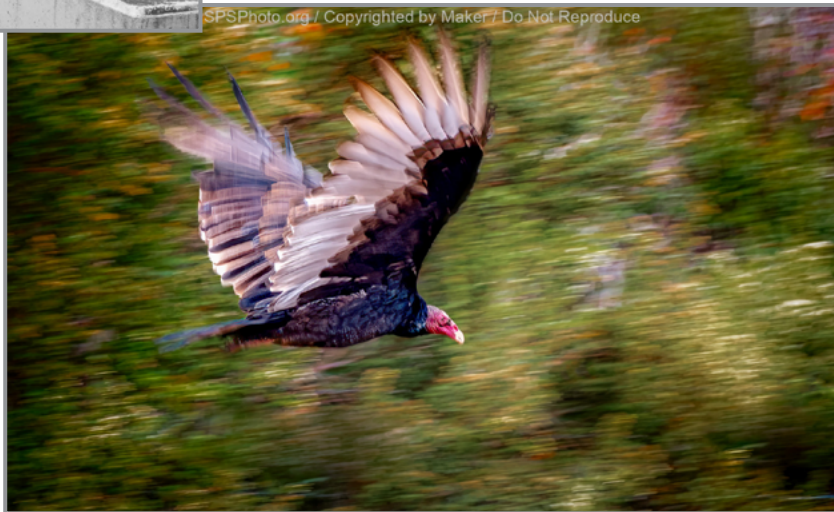
Honorable Mention



"Coming in for a Landing"
© Alan Wiggins



"Shelving Rock Falls" / © Janice Prichett



"Warp Speed, Mr. Sulu"
© Neil Shapiro



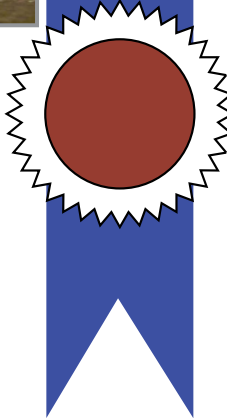
"Crew" / © Patricia Garrett



"Swirling Teacup" / © Linda Tommasulo

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1st Place:

"Baker"

© Patricia Garrett

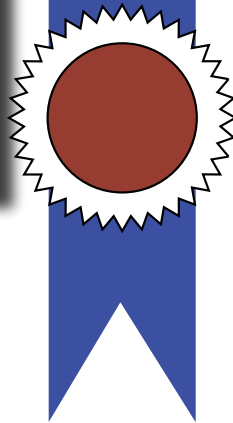
Assigned Topic #2 "

"Tools of the Trade/Profession"

Any trade or professional tools.

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2nd Place:

"Cake Molds"

© Elena Keesee



3rd Place:
"Gold Tones"
© Neil Shapiro



4th Place:
"Chef's Tools"
© Greg Efner

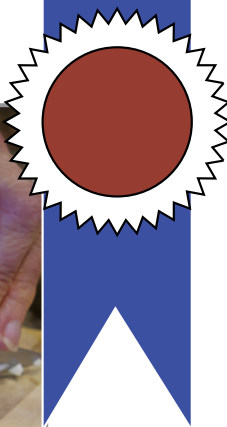


5th Place:
"Shaper Knives"
© Sally Willse

JANUARY WINNING IMAGES

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

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JANUARY WINNING IMAGES

Honorable Mention

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"How do you Turn the Water on?"

© Sean Sullivan



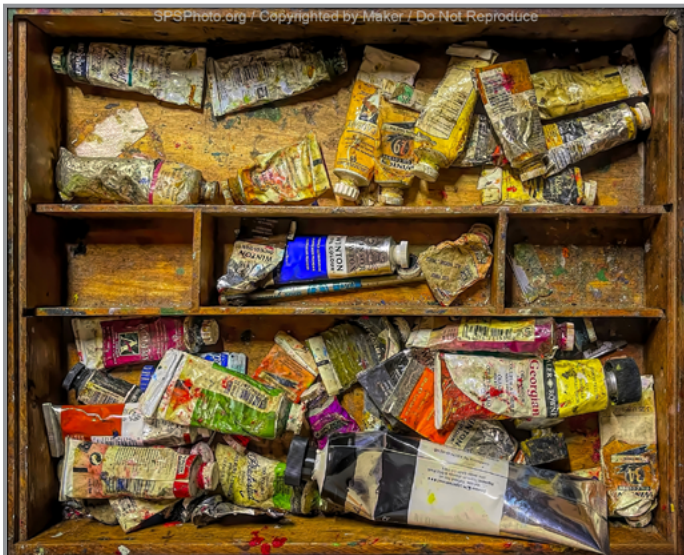
"Better Than a Ladder"

© Linda Tommasulo



"I Walnut Give it Away"

© Jeana Caywood



"Painter's Tools"

© Kim Koza



"Baking Pies"

© Kim Koza

JANUARY WINNING IMAGES

GENERAL



1st Place:
"Volume"
© Doug Mitchell



2nd Place:
"Stayin' Clean"
© Alan Wiggins

GENERAL



JANUARY WINNING IMAGES

3rd Place:
"Permaquid Sunrise"
© Neil Shapiro



4th Place:
"Bowling to Sunset"
© Linda Tommasulo



5th Place:
"Whitewall Dream"
© Sean Sullivan

JUDGE: Kevin Gray

Kevin Q. Gray is a fine art photographer living in upstate New York. His work spans digital, film, and alternative photographic processes such as wet plate photography, cyanotypes, and emulsion lifts. He received a BFA in Photography and Painting from Hartwick College in Oneonta, NY, and an MFA in Visual Arts from the Art Institute of Boston at Lesley University. Kevin lives in Cherry Valley with his wife, daughter, two cats and dogs, and a few sheep. He is Manager of Arts Education at Fenimore Art Museum in Cooperstown, NY and adjunct professor in the Art Department at Hartwick College.

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

GENERAL



"Adirondack Milky Way"
© Linda Tommasulo

JANUARY WINNING IMAGES

Honorable Mention



"Hoarfrost on Bush"
© Bill Lanahan



"Christmas Cactus Blossom"
© Joe Cotroneo



"Moon Setting on the Hudson"
© Sally Willse



"Land of the Giants"
© Neil Shapiro

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

<https://spsphoto.org/>

JANUARY WINNING IMAGES

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1st Place:
 "The Ghosts of Olana"
 © Greg Efner

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2nd Place:
 "The Seamstress"
 © Doug Mitchell



JANUARY WINNING IMAGES

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

<https://spsphoto.org/>

3rd Place:

"Ford V8"

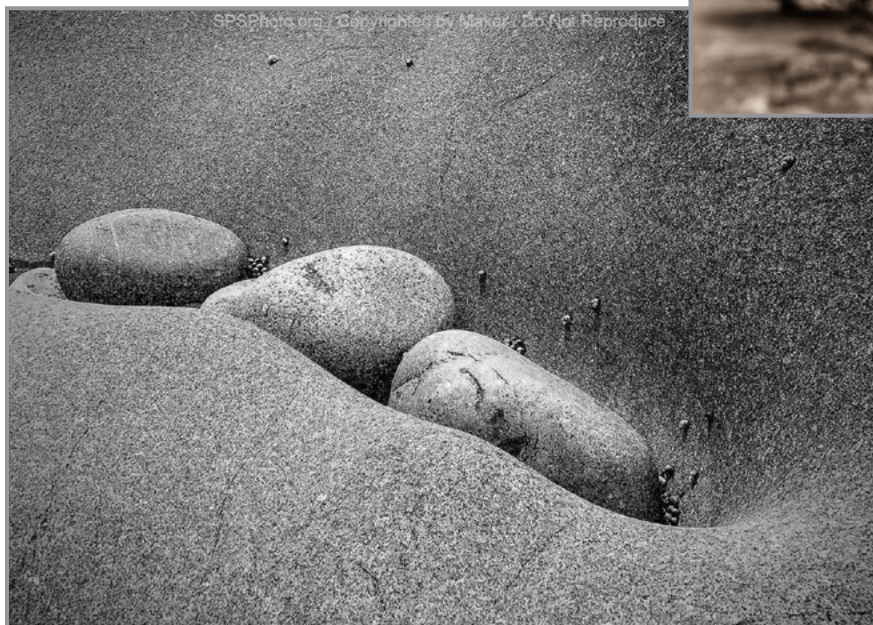
© Linda Tommasulo



4th Place:

"Memories of Greece"

© Ron Klein



5th Place:

"Stone Peas in a Pod"

© Marty Bannan

JANUARY WINNING IMAGES

MONOCHROME



"Wild Icelandic Horse"
© Janice Prichett

Honorable Mention



"Peer Judgment"
© Phil Olivo



"Return from Valhalla"
© Neil Shapiro



"The Zog Estate"
Ron Klein



"Los Alamos Museum"
© Kim Koza

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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),
and he'll get right back to you.



Dear Photo Friends,
 We've got some great specials this month so let's jump right in!

Olympus has some exciting offers, good through February 26:

Olympus OM-1 body, Reg. price \$2,199.99,
 Olympus special \$1,999.99, my price to you is
 \$1,949.99!

Olympus OM-5 w/14-150mm f/4-5.6 II, reg.
 \$1,849.98, my price to you \$1,399.99! A savings of
 \$449.99!

12mm f/2, reg. \$799.99, now \$599.99
 75mm f/1.8, reg. \$899.99, now \$699.99
 100-400mm f/5-6.3 IS w/ FREE MC-20
 2x Teleconverter, \$1,499.99
 40-150mm f/2.8 PRO w/ FREE MC-20
 2x Teleconverter, \$1,499.99
 300mm f/4 PRO w/ FREE MC-20
 2x Teleconverter, \$2,999.99

Value of MC-20 2x Teleconverter is \$429.99!

Canon Specials now through February 10th only:
 Canon R3 body, \$5,599 **LOWEST PRICE EVER!**
 Canon R5 body, \$3,499 **LOWEST PRICE EVER!**
 RF 24-70mm f/2.8L IS, \$2,199
 EF 16-35mm f/2.8L III, \$1,799
 EF 100-400mm f/4.5-5.6L II IS, \$1,999

Canon Specials February 13-24 only. Call me to reserve yours now!

RF 70-200mm f/2.8L IS, \$2,599
 RF 100mm f/2.8L Macro IS, \$1,199

Recently announced! Call me to place your pre-order now, 781-462-2383.

Sony FE 20-70mm f/4G, \$1,099
Sigma 60-600mm f4.5-6.3 DG DN OS Sport Lens for Sony or Leica/Panasonic L mounts, \$1,999

Big glass currently in stock (limited quantities):

Sony 600mm f/4
 Canon RF 400mm f/2.8L
 Canon RF 600mm f/4L
 Canon RF 800mm f/5.6L
 Canon RF 1200mm f/8L
 Canon EF 600mm f/4L III

According to rumor sources on the web, we can expect to see the following in the future. Call or email me to get on my notification lists, 781-462-2383:

Olympus 90mm f/3.5 MACRO lens
 (this should be announced shortly)

Sony a9 III
Sony 300mm f/2.8
Canon R5 II

The following are on the **Nikon** Road Map:

Nikon Z8 camera
 Nikon 26mm f/2.8 pancake lens
 Nikon 35mm f/1.2S
 Nikon 70-180mm f/2.8
 Nikon 85mm f/1.2S
 Nikon 135mm f/1.2S
 Nikon 200-600mm f/6.3

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

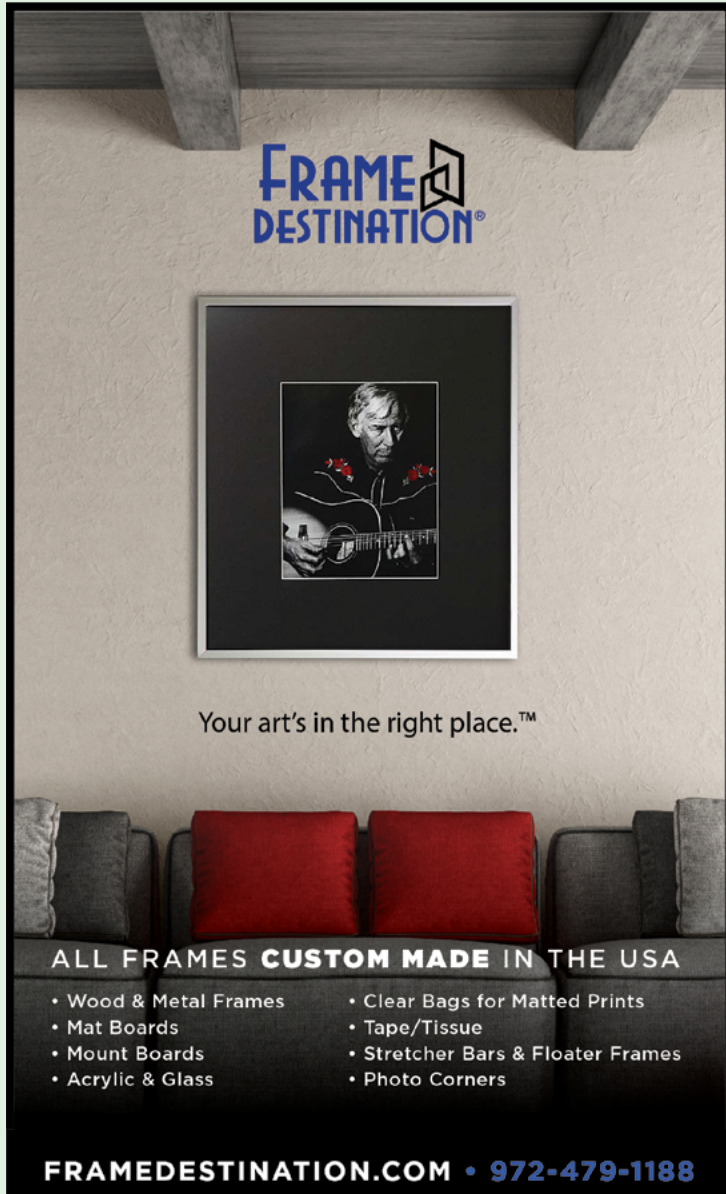
Photographically yours,
 Alan

Alan Samiljan
 Sales Consultant

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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 STARTED 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



WWW.SCHENECTADYPHOTOGRAPHICSOCIETY.COM

For 91 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 assigned topics—encouraging participants to venture out of their comfort zones. Members partic-

ipating 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.

Occasional field trips give 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. Previously canceled due to COVID, field trips have resumed; hopefully, local exhibits will be scheduled later this season; and print competitions may begin once again next season (stay tuned!).

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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communications@spsphoto.org

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travelingexhibit@spsphoto.org

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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**.

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: Becky Gillum

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: Kevin Gray

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 Special: Photo Essay Review

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

Topic #1: Candlelight / Topic #2: Solitude

Judge: Johanna Siegmann

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

Judge: TBA

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

Angie McMonigal: "Abstract Architectural Photography"

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

James Maher: "From Cities to Suburbs:"

March, 2023 Special: Luba Creative Comp. Review

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: Steve Simon

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

Hosted by Dow Smith / Judge: Mary Alice Molgard

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: Nick Palmieri

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???