

**Bold red texts  
are  
interactive links!**

# FOCUS

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

Volume 89 - No. 6

<https://spsphoto.org/>

March 2023

**SPECIAL  
EVENT  
NIGHT**

## "Family Photography Through the Years"

*by Kim Koza*  
**March 22, 2023**



Join me as I share my 31 year journey through photography, with a focus on my family and children's portrait photography business, Silhouette Images.

I will be displaying an array of images taken through the years; from studio, to natural light, to location, to creative. Posing, clothing choices, props, and backdrops will be covered and I will discuss the tools and techniques that I have used through the years, to best shoot children and their families.

I hope to inspire you, encourage you and give you some tips to create your own treasured children and family portraits.



© Kim Koza  
Silhouette Images

*Continued...*

### INSIDE THIS ISSUE

Family Photography Through the Years, Kim Koza.....	1-2
From Capture to Print: The Art of B&W Photography, Lewis Katz.....	3-4
Photo Essay Competition Reminder.....	5
Luba Ricket Creativity Competition .....	6-9
Focus On: Kim Koza.....	10-13
Eight Ways to Improve your Photographs of Plants, Sarah Marino .....	14-20
How do our Competitions Actually Work? .....	21
Assigned Topics 2022-2023 Season .....	22

**HAPPY SPRING!!!**

Join Us on Facebook.....	23
February Winning Images: Assigned #1.....	24-26
February Winning Images: Assigned #2.....	27-29
February Winning Images: General.....	30-32
February Winning Images: Monochrome .....	33-35
Please Support our Sponsors / Join SPS.....	36-39
Join SPS.....	39
About SPS & Board of Directors.....	40
2022-2023 Season Calendar.....	41



# "Family Photography Through the Years"

(Continued from page 1)



Check out more of Kim's  
beautiful portraits  
on her website:

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

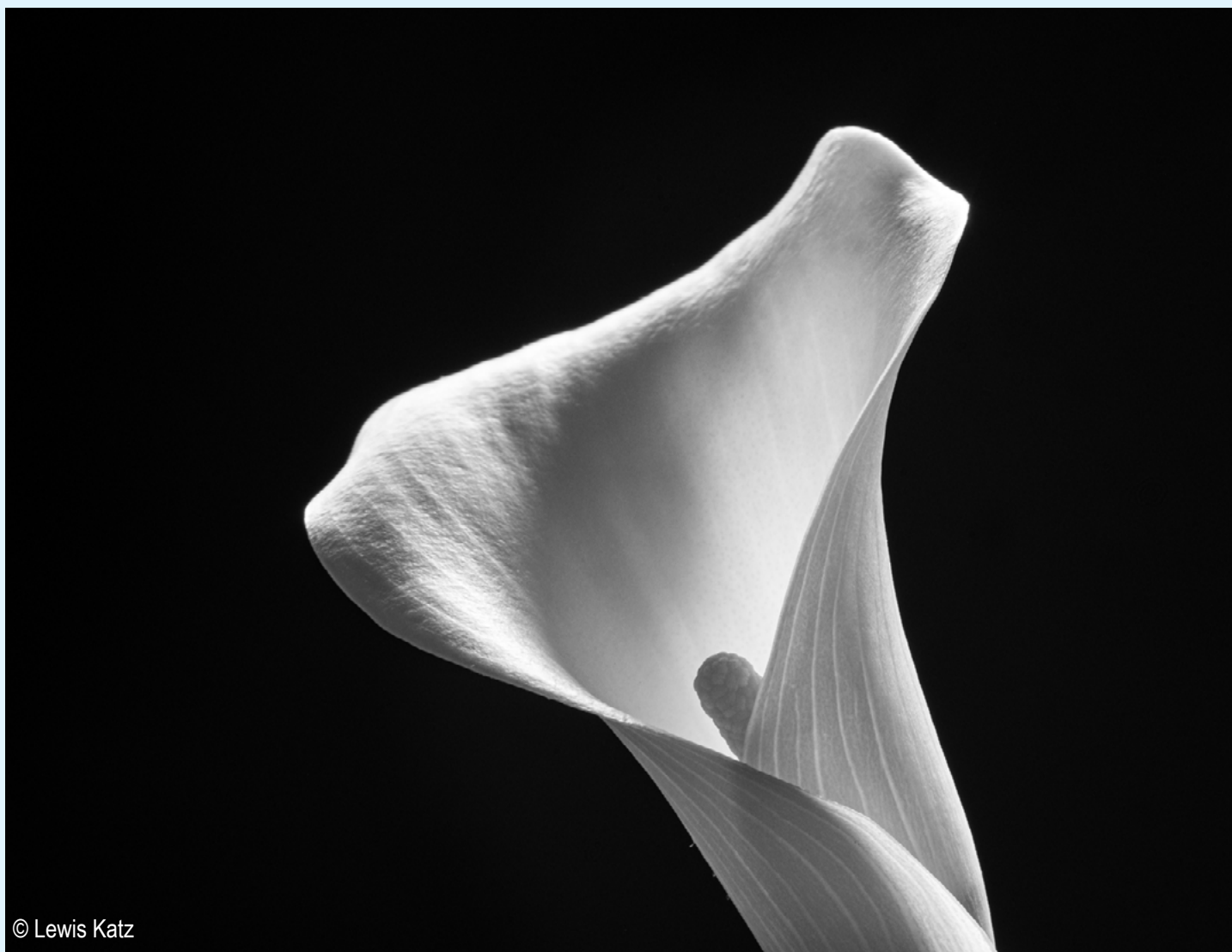
and learn about Kim's photographic  
journey on pages 5-8.

**SPECIAL  
EVENT  
NIGHT**

# **“From Capture to Print: The Art of Black and White Photography” by Lewis Katz March 29, 2023**

The black and white presentation is a unique combination of the “how to” with the “why and when” which sets it apart from other presentations in regards to black and white photography. The program begins with a brief look at images created by some of the “masters” with topics such as pattern, texture, shape and light demonstrated.

A brief discussion of color theory follows, including its importance in creating dramatic black and white conversions. Lewis will then convert some personal images using both Lightroom as well as Nik software, with the emphasis being on the emotional impact. A brief review of the print module of Lightroom is followed by a question and answer session.



© Lewis Katz



# "From Capture to Print: The Art of Black and White Photography"

(Continued from page 3)

Check out Lewis' images  
(black and white - and more!) at:

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



## **ABOUT LEWIS KATZ:**

Photography has been part of me from a young age. An early memory of my Dad is him looking down through the viewfinder of his twin lens reflex camera. He soon graduated to a Konica rangefinder that was constantly by his side. I vividly remember the slide shows of family vacations as well as more private moments shared by my parents. My first camera was the Olympus Pen F half frame beauty and I soon moved through the full line of Olympus OM models. Fast forward to the digital cameras and images of today. I still shoot Olympus but have added a Nikon to the bag.

Emotive displays were not commonplace in my home growing up. The camera and the image became an outlet for suppressed feelings as well as for artistic expression. Many years after college I lived in southern York County, Pennsylvania and its rural beauty. Although I had been out West as a teenager it was in Pennsylvania that I truly discovered landscape photography. Through my career in the travel industry many other trips followed, including visiting most of the major National Parks.

After moving to Baltimore in 2001 I discovered and joined the Baltimore Camera Club. I was quickly in awe and humbled by the talent and, more importantly, I found the companionship of fellow members which is so important to me to this day. The Baltimore Camera Club remains an integral part of my photography life. I have been honored and have received many awards from the competitions at the club.

Teaching photography is another essential component of my photography life as I love sharing my passion. I currently teach for the Johns Hopkins Odyssey program, the Capital Photography Center of DC and for private students as well. I live for those aha moments that only teaching can provide.



# REMINDER!

## PHOTO ESSAY COMPETITION IS MARCH 15


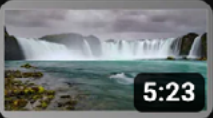




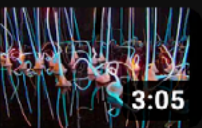

Submission Deadline: Midnight, March 11, 2023

Here are last year's winners...

### 2022 Photo Essay Competition

Schenectady Photographic Society - 1 / 8

⏮ ⏭ ⋮

-  **Joan Heffler (First Place)**  
Schenectady Photographic Society  
3:43
- 2  **Neil Shapiro (First Place)**  
Schenectady Photographic Society  
5:23
- 3  **Dow Smith (First Place)**  
Schenectady Photographic Society  
2:41
- 4  **Linda Tommasulo (First Place)**  
Schenectady Photographic Society  
5:02
- 5  **Joe Cotroneo (Honorable Mention)**  
Schenectady Photographic Society  
3:14
- 6  **Connie Frisbee Houde (Honorable Mention)**  
Schenectady Photographic Society  
5:20
- 7  **Phil Olivo (Honorable Mention)**  
Schenectady Photographic Society  
3:05
- 8  **Rich Schreiberstein**  
Schenectady Photographic Society  
3:47

\*Yes...  
last year  
our judge awarded  
all the "winners"  
First Place.  
We don't anticipate  
that happening for  
2023!

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

<https://www.youtube.com/watch?v=icSphys6Ph4&list=PLpanobnUwZ42pXojB5tqgAJIWoEqth3W>

Submit your Photo Essay to Dow Smith via Dropbox or WeTransfer: [dowsmith323@gmail.com](mailto:dowsmith323@gmail.com).

# **"Luba Ricket Creativity Competition"**

**April 26, 2023**

**Submission Deadline: Midnight, April 22, 2023**

The following is excerpted from Joan Heffler's PowerPoint presentation at our March 1 Zoom meeting.

***Luba*** was a member of SPS for more than two decades. Unfortunately, she passed in 2017, and I felt at that time, her startling original works of art such as printing images on used coffee filters need never be forgotten. Hence, the Luba Ricket Creativity Competition. She always encouraged us to be as creative as possible...to be better artists. She was always there to help and teach and inspire. This competition on April 26th is about celebrating your creative works in memory of our beloved Luba.



Luba was a resident of Colonie and raised 3 sons while teaching pysanky, Ukrainian Easter Egg decoration, to students at Forest Park Elementary School. Later, she was a continuing Ed teacher, ran a downhill ski club, did market research and contributed photography to Colonie Spotlight. Her love was working for the NYS Department of Environmental Conservation.

Luba Ricket  
opened us up to new ideas...new possibilities...new energies.  
Her works of art had a special magnificence and vibrancy.  
Her works of art moved us, juiced us up!!



# Luba Ricket Creativity Competition

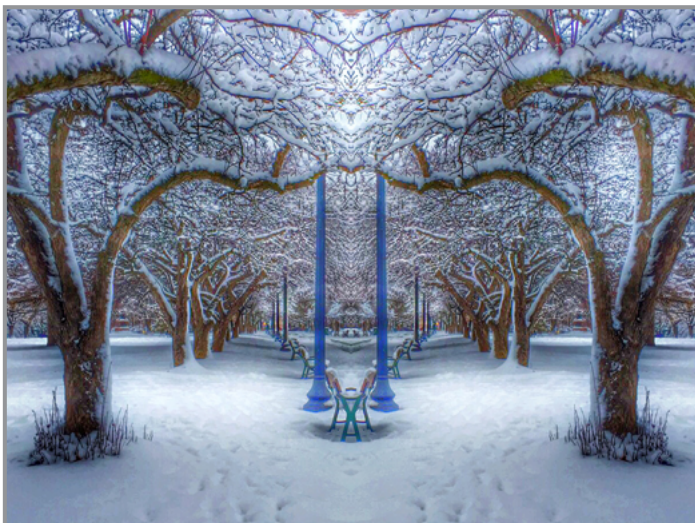
(Continued from page 6)

***Be Creative***

*As a “creativity contest,” members are encouraged to push the boundaries of photographic expression. Your entry is limited only by your creative imagination. You are encouraged to submit unusual techniques, unusual subjects, crazy composites, triptychs (triptych is a painting made up of three sections), diptychs (a painting or relief carving made of two parts) or whatever your imagination can conjure up!*

***You may enter two images and they don’t have to be taken this year.***

Here are just a few of Luba’s creations to inspire you...





# Luba Ricket Creativity Competition

(Continued from page 7)

When the competition was originally created,, back in 2017 it included three-dimensional works. Luba's entries were way ahead of the curve!



**More of Luba's work**

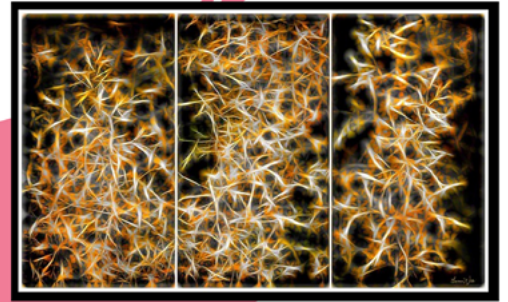


Luba's photographic prints on coffee filters were unique and very well received.



This photo essay by Luba had windows and doors that opened to more photos!

Our judge will be: Lawrence White!  
<https://www.lawrencewhiteartwork.com/>



We are fortunate to have Lawrence White as our prestigious judge for this competition.

[www.lawrencewhiteimages.com](http://www.lawrencewhiteimages.com)

**You can see by his work why we chose Lawrence to be a judge for this competition.**

*Continued...*



# Luba Ricket Creativity Competition

(Continued from page 8)

**What makes this competition different than all others?  
We are giving out money awards and the money comes  
from the generosity of the Ricket Family.**

**If there are lots of entries, these are the payouts:**



shutterstock.com · 627891152

**First Place.....\$100  
Second Place.....\$ 75  
Third Place.....\$ 50  
Fourth Place.....\$ 25  
Fifth Place.....\$ 20  
5 Honorable Mentions\$ 15**



shutterstock.com · 627891152

**If there are fewer entries, these are the payouts:**

**First Place.....\$100  
Second Place.....\$ 75  
Third Place.....\$ 50  
3 Honorable Mention...\$ 25**



**Art is the story of our humanity,  
and becomes a powerful  
connection  
to one another.  
Now...  
Go out there  
and be creative.**

Heartfelt thanks to the Ricket Family and Helen Onofrio (Luba's sister). Thanks to Joe Controneo, Phil Olivo, Kim Koza, Barb Lawton, Sean Sullivan, Marguerite Hill, Marty Bannon, Dan Steen and Janice Pritchett for their entries, and special thanks to Linda Tommasulo for her fabulous Focus write-ups and help.

***Presented by Joan Heffler***

**And special thanks to Joan Heffler  
for organizing and hosting this  
annual event!**

For more details and a link to the full presentation:

**<https://spsphoto.org/announcements/luba-ricket-creativity-competition/>**

This is your opportunity to let go and create! Throw all the "rules" out the window.  
Think outside the box and send us your best creative work.

You may submit two images. Here's the link:

**<https://spsphoto.org/competitions/digital-image/upload-projected-creative-comp/>**

# FOCUS ON

## KIM KOZA

### From Film to Freedom

My photographic journey began with a beautiful 1-year old daughter coupled with a strong desire to photograph and document every moment of her life. My amazing Mom, likely in a bid to get more time with her granddaughter (and/or save said child from endless photo shoots), informed me that, "There is a photography club that meets every Wednesday in Schenectady; you should go, and I will watch Jess for you." As an amateur who had mostly just been experimenting with photography for fun, I was very nervous and intimidated, but I faced my fears and attended my first meeting of the Schenectady Photographic Society over 30 years ago. As they say, the rest is history.

Since then, the Schenectady Photographic Society has brought me the dearest friends and mentors I could have ever wished for. I have learned from the wealth of knowledge of my fellow members and cherished the challenge and inspiration of competition with some of the best photographers in the Capital District. My daughter Jess also benefited from growing up under the SPS umbrella, especially from her time spent with the women photographers. What incredible role models they were for her and for myself!

When I first started attending meetings, I was introduced to the "assigned topic" via the slide film "grab bag." For \$20, entrants received a list of four topics, one roll of slide film, and one week to attempt to combine all of those elements into four award-winning images. Exactly one week later, the meeting room was filled with groups of photographers bent over light tables and using loupes to carefully choose which four images from their week-long pursuit would make the competition cut. The final selections were then placed into the slide projector for judging, culminating in some beautiful images and fun memories. My daughter says that I am obligated to mention Lifetime Members, Max Tiller and Ken Deitcher's, classic slide

photo essay, "The Hair Switch Project", it was a side-splitting essay and a highlight of being an SPS member.



© Kim Koza

Jess in Snowstorm  
TMax 3200 Black & White Print

After getting comfortable with shooting slides, I started to experiment with printing and manipulating my own images. One of my favorite processes involved shooting Polaroids to do emulsion manipulations, transfers, and lifts. My favorite to do were lifts. This process required a Polaroid camera, 669 film (only \$15 per pack back then; now selling for \$60 on eBay), a skillet for cooking your Polaroids, a spatula for lifting the emulsion away from the backing paper, and wet watercolor paper to place the emulsion on.



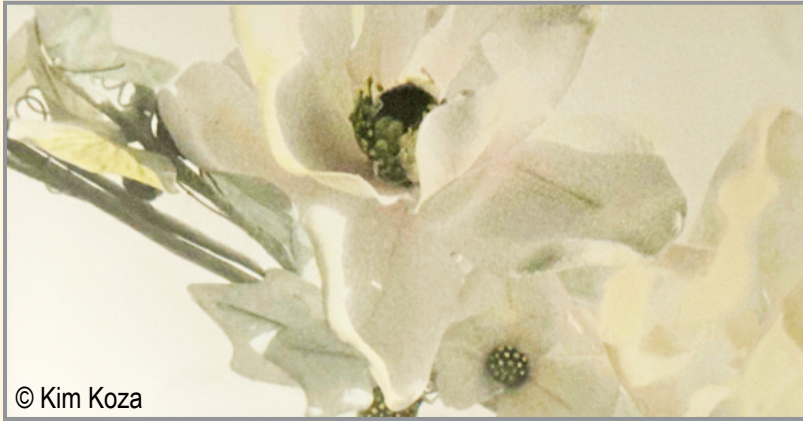
© Kim Koza

National Washboard  
Emulsion Life onto Watercolor Paper



## Focus on Kim Koza

(Continued from page 10)



© Kim Koza

Magnolias - Hand-colored infrared print

It was quite cost prohibitive to be truly creative like this back in the film days, but there was nothing like the hands-on, mixed-media experience of watching the emulsion lift off in the skillet or hand coloring your own hand-printed infrared images.

I also occasionally used my scanner as a camera, it adds an incredible depth of field that is nearly impossible to replicate. All of this could feel truly magic, thrilling, and delightful. Simultaneously, it could be expensive, unwieldy, unsafe, not environmentally friendly and time-consuming.



© Kim Koza

Ladybug - Scanner Print

Traveling as a photographer was arguably even more of an ordeal. In 1994, within about a year of joining SPS, I found a kindred spirit in the late and great Sue Gersten, and my wonderful Mom stepped in again to babysit for two weeks while I traveled to Europe with my new photo friend. In classic American travel photographer fashion, we went out every day schlepping four camera

bodies swinging from our necks. One body was for color film, the second body contained black and white film (either Tmax 3200 or TriX), the third carried Skala slide film, and the final (my favorite) held infrared film. Obviously, I was also sporting my indispensable multi-pocketed denim vest for holding the obligatory film, filters, lens cleaners, changing bag and other similar necessities. Sue got the shot that best sums up these excursions (and remains my favorite image from the trip): me sitting cross-legged on a busy Parisian sidewalk, hands in an ominous-looking (to the uninitiated) black bag, smiling giddily while changing a roll of infrared film.



Me, Street in Paris  
© Sue Gersten-Becker



© Kim Koza

Bride & Groom - Infrared Print



## Focus on Kim Koza

(Continued from page 11)

Perhaps unsurprisingly given the aforementioned ventures in varying films, cameras, and multimedia techniques, I had also maintained a B&W darkroom in my home, resulting in about 25 years' worth of negatives from both my business and recreational photography. It was very hard to destroy all of that raw work, but it no longer made sense to store something with such a large physical footprint that I never use.

For the next 25 years, I continued to lug my big Canon cameras and lens around on all my trips, until a revelation in Kauai: I left the hotel without my heavy camera one day, simply relying on my smartphone instead, and I haven't used the Canon for recreational shooting since. (Note that I do still use it for my professional shoots.) The freedom of shooting with a smartphone is unparalleled for me, especially given the ability to immediately edit and share my images. The vast majority of my current competition work since 2018 has been taken using an iPhone 13 Pro Max but I have recently upgraded to the iPhone 14 Pro. For my on-smartphone editing, I use Snapseed religiously, altered FX for the images I feel would benefit from it, and the native iOS photo editor. I also do pull images into Photoshop if I want to do things that are not currently possible in Snapseed. I also, until recently, used a Moment Lens, which facilitates incredible close-up photography using



Leaf Raindrops - iPhone Moment Lens

Wet Leaf  
iPhone Moment  
Lens



a smartphone (I no longer use it, as the zoom capability on the newest iPhone is similar to what the moment lens allowed).

I find myself always on the lookout for photos. To capture that moment. Looking for shots that fit within our assigned topics, whether it be vague like "isolated object," or comparatively clear-cut, like "books." The assigned topics, not always my favorite, force me to be constantly honing my creative eye by searching what I see visually, mentally cropping and editing before landing on the hopefully award-winning final shot. And after 30 years of shooting children and families, when I speak to people, I find myself retouching their faces in my mind; a liquify here, a clone stamp and a magic wand there. If only it was that easy in life to take off 20 years and 20 lbs! In general, I always seem to be looking for images everywhere, all the time, and frequently, I see the image clearly in my mind's eye.

And since I always have my smartphone, I am always prepared when that one of a kind, award-winning shot greets me.

Special thanks to Jess Hohenstein, my personal editor and my greatest source of pride.



Jess - iPhone, Portrait Mode

*Continued...*



## Focus on Kim Koza

(Continued from page 12)



Beach Day - iPhone, Digital Infrared



Fairweather Feather - iPhone



Gray - iPhone, Portrait Mode



David - iPhone



Ella, iPhone,  
Portrait Mode

© Kim Koza

Check out more of  
Kim's photography at:

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



# “Eight Ways to Improve Your Photographs of Plants”

by Sarah Marino

Reprinted with permission.

You can access the original post here:

<https://www.naturephotographers.network/articles/eight-ways-to-improve-your-photographs-of-plants/>



© Sarah Marino

When photographing smaller subjects in nature like plants and flowers, paying attention to the details, being intentional about composition, and making deliberate choices about how to use natural light are all especially important. In a grand landscape, a small bare patch of ground can be fine as there are enough other visually stimulating elements to enjoy. With smaller scenes, however, a small bare patch can instead compete directly with the subject you most want to share with your viewers. With less visual complexity filling the frame, issues with subject selection, composition, lighting, and depth of field can be amplified. Training your eye to see such details and learning how to address them, both in the field and during processing, can help elevate your photographs.

Nearly all of the things I discuss below are con-

ditional and depend on the context of each individual subject you are photographing. For example, one thing I encourage you to be alert to is the condition of your subject but in my own portfolio, I have some photos that show totally desiccated, sometimes tattered leaves and I think the end result works quite well. The list below is not a checklist of what not to do but instead an invitation to be more attentive, deliberate, and intentional in your photography. In my own work, I find that these practices help take a photograph from an okay execution of an idea with potential to a photograph that deserves a place within my portfolio.

Note: In the other articles I have written for NPN, I have included some of my favorite photos, all with refined compositions and careful processing. Today, I am taking a different approach: showing

*Continued...*



# "Eight Ways to Improve Your Photographs of Plants"

(Continued from page 14)

some of my photos of plants that did not work out so well and pointing out what I could have done to address the issues either in the field or during processing. With the exception of the photos at the end, most of the examples below are lightly edited RAW files.



## **#1: Pay Attention to Small Details**

While many of the topics below fall under this general category, I mean something more specific with this lesson. After a day of photography, you are back at home and are looking at your photo on a larger screen. You pull up a file you were particularly excited about and a small detail that you did not notice in the field is now a glaring issue, probably because it attracts a whole lot of attention (and not in a good way). In the example above, when I was outside photographing this beautiful collection of queen's crown, a plant that grows above tree line in the Rocky Mountains, I did not notice that one of the stems was missing a flower. I have experienced this sinking feeling quite a few times because of important details that I didn't notice at the time but seem so obvious later: unattractive spider webs, messy debris settled in the crevice of a leaf, or a splatter of bird poop on a flower petal.

These disappointments have encouraged me towards more deliberate field practices. Now, as long as I am not working with rapidly changing light, I photograph at a slower pace and spend time to study the subject more carefully before starting to work on a composition. Paying attention to such details has significantly improved the

quality of my plant photography because I notice and can address these issues while I am still working with the subject.



## **#2: Carefully Assess the Condition of Your Subject**

Whenever I teach plant photography in person and am reviewing student photos, one of the most common challenges I see is the photographer choosing subjects in tattered or poor condition. The photographer is drawn to a subject, often a colorful flower, and does not look beyond the attractive color to consider the poor condition of the subject or the other elements of the plant like the leaves and stems. Flowers and leaves do not have to be in pristine condition to be compelling subjects, and flaws sometimes add character and visual interest to photographs. In my experience, such photos often work best when the photographer deliberately chooses to work with past-prime plants, not as a result of quickly choosing a subject without considering its condition first.

In the example above, some of the succulent leaves are missing tips, the flowers are all dead, and decaying leaves are scattered across the frame. If the dead flowers were arranged in a more visually interesting way and the succulent leaves were in better condition, the subject could have worked but as is, I do not think it makes for an attractive photograph. So, in extending the first lesson, I encourage to assess the condition of your subject before getting started to make sure that all elements of your scene will make a visually appealing photograph.

# “Eight Ways to Improve Your Photographs of Plants”

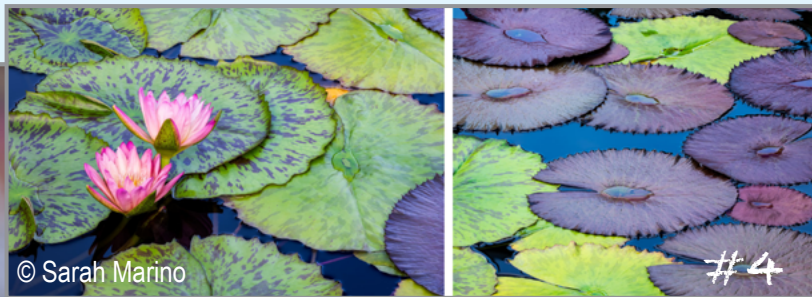
(Continued from page 15)



## ***#3: Be Mindful of the Background: Does it Enhance or Distract?***

Especially when working with shallow depth of field, I pay attention to both the main subject and the background when deciding whether or not to create a photo. Since I do not use any artificial backgrounds, I need everything to work together: a soft background with appealing colors and consistent texture that will complement, and not distract from, the main, in-focus subject.

While walking along a trail in Mount Rainier National Park, the water droplets on this cedar tree attracted my attention. This branch was hanging above my head so my composition options were limited and never worked out very well. I liked that the background was filled with a mix of fall colors but it was also filled with branches, dark spots, and bright spots. These visual distractions and inconsistencies are especially obvious with the example on the left, which I photographed at f/13. I switched to f/5, seen on the right, to help hide and soften some of the mess. While the background looks better at f/5, the cedar bough looked worse with too many of the interesting parts softened by the shallow depth of field. In this case, with the limited composition options, I was not able to find a good balance between a sharp subject and a soft background. Thinking about both the subject and the background in these ways will help improve your photographs of plants and flowers.



## ***#4: Be Intentional About Including or Not Including Focal Points***

One thing we typically learn as new photographers is that we must have a focal point—a place where a viewer’s eye can land. This focal point can be something like a pink flower among a grouping of green lily pads, or a red maple leaf that had landed in the perfect spot on an expanse of green moss. A pink water lily, with its upright spikes and bright color, provides visual contrast to the flat, round leaves. The red maple leaf is a textural and color opposite of green moss. These focal points, opposites, or elements of contrast provide a place for the viewer’s eye to land and are necessary for a strong composition, correct?

While this guidance can be helpful in certain circumstances, it is often repeated as a directive: your photo **MUST** have a focal point! This directive does not consider the full range of stories we can tell through our compositional choices. So, no, your photo does not need a focal point, an opposite, or some sort of visual contrast to attract attention, especially if your composition relies on repetition or a pattern for visual impact. In fact, if your composition relies on repetition or pattern, an intentional or unintentional focal point can entirely break the flow and feel of a photograph. For example, one straight line among a set of curving lines can pull all the viewer’s attention away from the rest of a lovely pattern.

This directive sometimes leads photographers to add a focal point to their photos, all of which can look unnatural or artificial (like that perfectly placed red maple leaf). A better approach is to be intentional in crafting a composition based on what attracted you to a subject in the first place. Creating a composition around an expanse of repeating water lily leaves, without flowers, or a bed



# "Eight Ways to Improve Your Photographs of Plants"

(Continued from page 16)

of intricately detailed moss, without a red maple leaf, is a perfectly valid approach to plant photography. For such subjects, many of the other lessons in this article are important since little details, like an empty spot or a tattered leaf, can create a focal point that unintentionally draws attention away from the patterns or repetition. Again: details matter.



## ***#5: Be Mindful of The Margins, and Minimize Distractions on the Edges and in the Corners***

As you get closer to the edges and corners of your frame, elements of your composition start to take on more visual weight, and more power to distract, than if the same thing was closer to the center. In the example on the left, two leaves from an adjacent yucca were poking up into the bottom of the frame. While I could darken or desaturate them so they would attract less attention, I decided that they break the radial pattern too much and worked on a different composition. By the time I had set up the different composition, light started creeping in on the upper left (lesson #6).

In both cases, these issues in the margin of the frame distract from the rest of the scene. Whenever I am working on a composition, I mentally think about putting a thin margin around the edges, and I want to keep the most important parts of the composition on the inside of that margin. I also want to be sure that nothing in the margin, on the edges, or in the corners creates a visual distraction to pull attention away from the more important parts of the photograph.

## ***#6: Pay Attention to the Nuances of Natural Light***

Sometimes, mixed lighting and strong contrast can bring a subject to life in an exciting way. Working with this kind of light can be challenging, and a lot of plant/flower photography resources discourage mixed lighting in favor of soft, even light. Instead

of saying there is a right answer, my lesson here is again to pay attention to the lighting in a scene and think about what it is doing with regard to tonality and contrast. With more attention to all different types of light, you will be able to see more opportunities, build a more diverse portfolio, be a more versatile photographer, and refine your photos so they are more visually cohesive.

In the photograph below are four examples of how paying attention to the nuances of natural light can improve your results and create new opportunities:



**Upper Left:** If your subject is in soft shade or even light but the background is full of harsh spots of light, your photo might be improved with even lighting. In this example, the bright spots in the background pull all the attention away from the green spikes.

**Upper Right:** If you notice specks of light that are creeping in along the edges of your frame, you can address it right away and improve the result. Here, I just needed to move my body to cover the upper left corner that is blown out.

**Bottom Left:** If you notice that a bit of interesting light is falling on a single subject with an interesting result, you can create a composition out of the interesting light. I also look for edges of light, where a single bit of a subject is being highlighted or an ephemeral moment creates a fleeting opportunity. Here, some direct light created the effect of cross-hatching with the light and resulting shadows on this cycad.

*Continued...*

# "Eight Ways to Improve Your Photographs of Plants"

(Continued from page 17)

**Bottom Right:** If harsh light is creating interesting contrast, it might be an opportunity for black and white photography. Here, the transition of silvery light across the scene creates contrast that I can emphasize when converting this file to black and white.



## **#7: Empty Spots Sometimes Break Compositional Flow and Repetition**

When photographing plants, we are dealing with living subjects that will naturally have imperfections. In working on a composition of a plant, I often think of myself as a portrait photographer. I want to show off the plant in the best way that I can. This means noticing and working around imperfections that can sometimes create visual distractions. In the example of this sedum plant above, there are a few holes and areas where the stems are showing through (pink circles). There are also little specks of light in the upper right corner (green circle).

The repetition is what drew me to this scene but each hole and speck of inconsistent lighting breaks the pattern. The holes, because they are different than the rest of the scene, pull attention away from the pretty plants. This is another example of how paying attention to the details of a scene

matters. I could easily move my composition to the left and zoom in a bit, excluding all of the empty spots and specks of light, for a much more cohesive scene. For scenes like this, I am always looking for missing leaves, missing flower petals, stems showing through, empty holes, or bits of ground that distract from the rest of the scene, adjusting my composition in response.

## **#8: Fill the Frame by Getting Closer**

I recently viewed a few thousand photographs as a judge for a landscape photography competition and one of my most common reactions was: please crop! The same applies to plant photography. When we try to include too much in the frame, we sometimes dilute the power of the photograph by including too many competing elements. I also find that by simplifying a scene and focusing on abstract design elements for composition, I am able to present a less literal and more creative take on a subject.

In the example above, the color contrast between the pink and green is what attracted me to this smoke tree plant. The photo on the left is more of a documentation of what the plant looks like and the background, with all of its bright and dark spots, competes for attention. By focusing just on the radial pattern of a single stem as seen in the photo on the right, I am still able to communicate that initial spark of connection (the pink and green) but think the much tighter composition is quite a bit more interesting. Just like the other lessons in this article, filling your frame isn't a rule in any sense but it can be helpful to think about as a tool to simplify and strengthen a composition.





# “Eight Ways to Improve Your Photographs of Plants”

(Continued from page 18)

## Case Study #1:



© Sarah Marino



Clematis seed heads are such a fun subject for photography because of the beautiful radial pattern and elegant shape. The example on the left includes far too much context, with the leaf, secondary seed head in the upper left, and messy background all competing for attention. The primary seed head isn't in terribly good shape, with the frills on the lower right looking a little tattered. By selecting a different seed head with a cleaner background and getting much closer, I was able to simplify the scene and make the photograph about the elegant shapes of the plant.

## Case Study #2:



© Sarah Marino

This mosaic plant is aquatic, with its tiny leaves and stems floating on the surface of a small pond. For the photo on the left, I selected a wide composition because I wanted to include the frog in its environment. After looking at the photo later, the frog is such an inconsequential part of the scene that it didn't work. There is also inconsistent lighting, with some of the plants in partial sun and the rest in the shade. There are also purple flower petals that have fallen onto the scene and other debris is floating in the water. Overall, there is way too much going on with the composition and lighting. With the photo on the right, I selected three plants that were in good shape and worked on a much tighter composition under even light. The bit of room around the plant allows the full radial pattern to play out in a few spots, which I think enhances the flow of the scene.

# “Eight Ways to Improve Your Photographs of Plants”

(Continued from page 19)

## Conclusion

I hope these examples have helped show why details and intentionality matter in plant photography. With these lessons in mind, I encourage you to take the time to study your scene before you get to work in creating a photograph. Be deliberate in selecting a subject and intentional about framing and light. If you notice something that is not working, think about how you might be able to address the issue by changing your position, working from a different angle, moving to a different section of your subject, or working through a variety of compositions. By applying these lessons, you can create more refined, visually stimulating, and cohesive photographs of the wonders of the botanical world.



### About the Author

Sarah Marino

Sarah is a full-time nature photographer, photography educator, and writer who splits her time between a home base in rural southwestern Colorado in the United States and nomadic traveling throughout North America. Sarah’s portfolio features a diverse range of subjects including grand landscapes, intimate landscapes, abstract renditions of nature, and creative portraits of plants. Sarah’s teaching, through speaking and in-person workshops, ebooks, and video tutorials, focuses on personal expression, seeing opportunities in any landscape, photographing nature’s small scenes, and a slow style of photography focused on exploration and connecting with nature. Sarah seeks to promote the responsible stewardship of natural and wild places through her photography and teaching.

<https://smallscenes.com/>



# 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

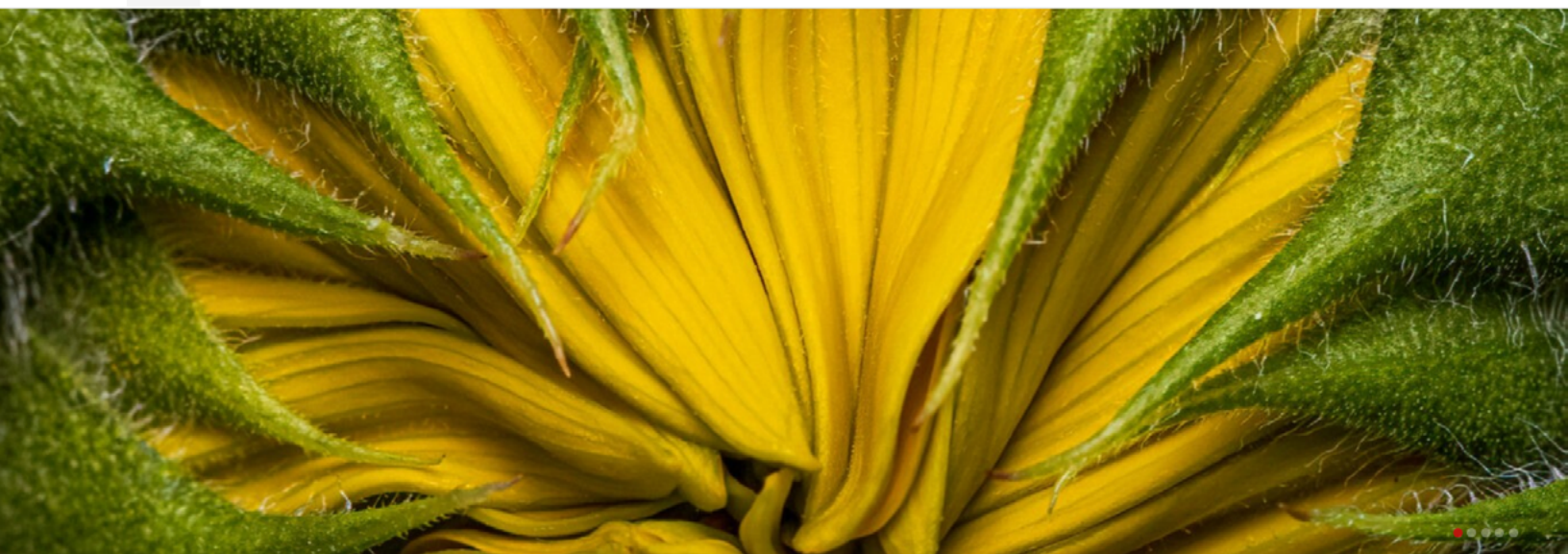
**People in a Street Scene: People just doing what they do on the street.**

##### 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.***



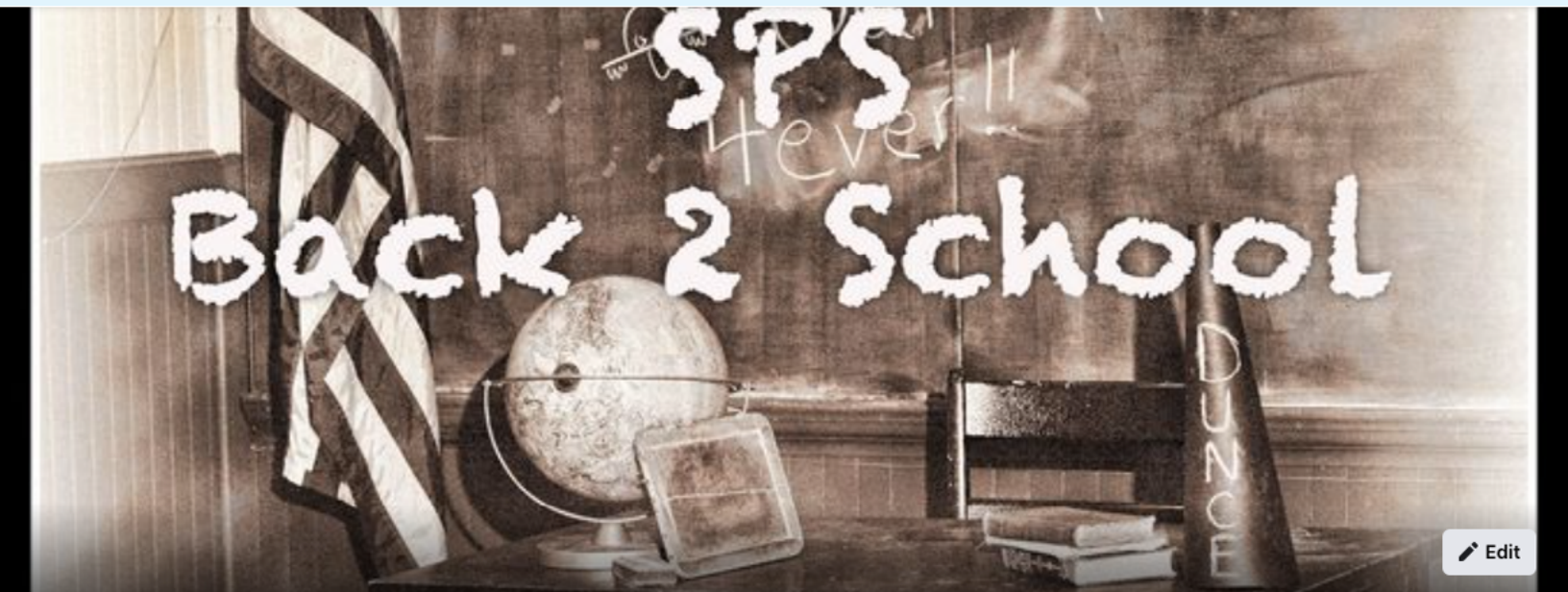


<https://www.facebook.com/groups/152200768242>

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>

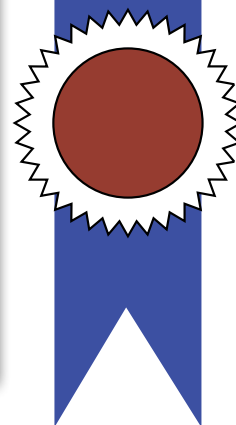
# FEBRUARY WINNING IMAGES

SPSPhoto.org / Copyrighted by Maker / Do Not Reproduce



**1st Place:**  
**"Christmas Candle"**  
© Linda Tommasulo

A  
S  
S  
I  
G  
N  
E  
D  
  
1



SPSPhoto.org / Copyrighted by Maker / Do Not Reproduce



**Assigned  
Topic #1  
"Candlelight"**  
Capture an image lit by  
the warm glow of one or  
more candles.

**2nd Place:**  
**"Five Candles"**  
© Joe Cotroneo



## FEBRUARY WINNING IMAGES



**3rd Place:**  
"Steps"  
© Joe Cotroneo

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

<https://spsphoto.org/>

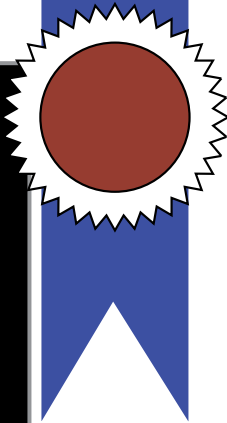


**4th Place:**  
"Backlit by Candle"  
© Elena Keesee



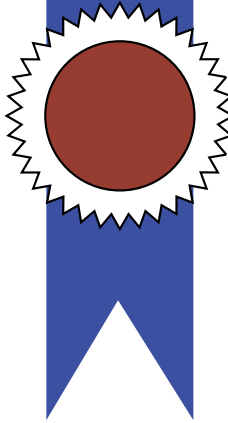
**5th Place:** "  
"Read by Candlelight"  
© Neil Shapiro

A  
S  
S  
I  
G  
N  
E  
D  
  
1



## FEBRUARY WINNING IMAGES

A  
S  
S  
I  
G  
N  
E  
D  
  
1



"Double Time"  
© Sally Willse

Honorable Mention



"Candlelight and Wine"  
Donna Funk



"Holy Light"  
© Fred Moody

### JUDGE: Johanna Siegmann

As the daughter of an artist, art has always been a part of my life. As a result, my images reflect the richness of textures, colors, and shadows seen in the works of classic masters.

I also spent 30+ years performing, writing, and directing theater, where I developed my communication skills, and acquired the strong, classical basis that informs my lighting and color aesthetics.

I am grateful for the deliberation photography demands; it has helped me to look at everything with intention.

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



## FEBRUARY WINNING IMAGES

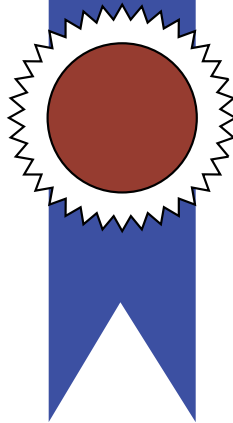


**1st Place:**  
"Separation"  
© Neil Shapiro

### ***Assigned Topic #2 "*** ***"Solitude"***

Lonely, sad, or even happy to be alone.

A  
S  
S  
I  
G  
N  
E  
D  
  
2



**2nd Place:**  
"Lonely Beach Walk"  
© Sean Sullivan

*Continued...*

## FEBRUARY WINNING IMAGES

A  
S  
S  
I  
G  
N  
E  
D  
  
2



**3rd Place:**  
"Morning Gold"  
© Janice Prichett



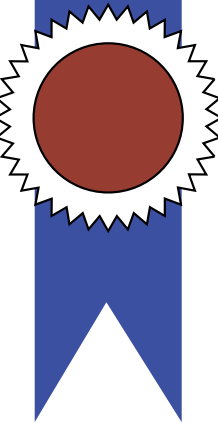
**4th Place:**  
"Cold Stroll"  
© Rich Schreiberstein



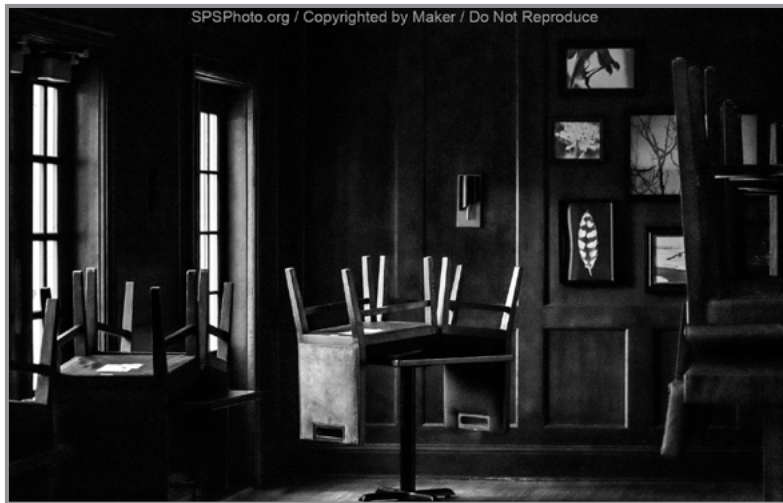
**5th Place:**  
"In Sand and Time"  
© Elena Keesee

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

<https://spsphoto.org/>







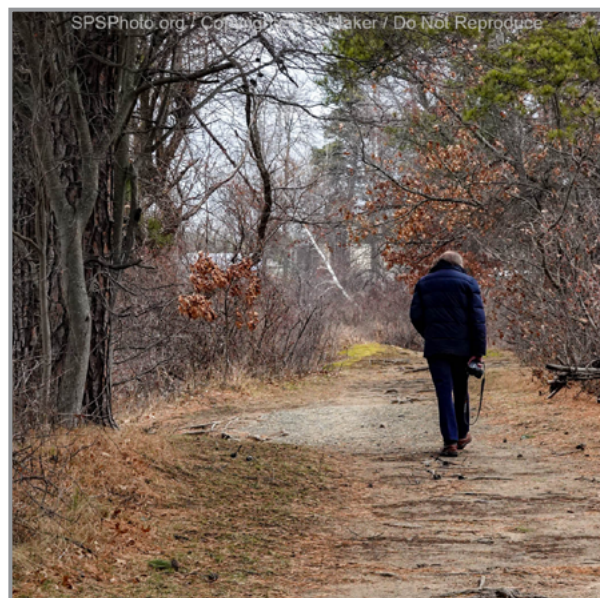
"Closing Time"  
© Claudia Jakubowski



"Alone at Sunset"  
© Connie Frisbee Houde



"Shoreline Contemplation"  
© Linda Tommasulo



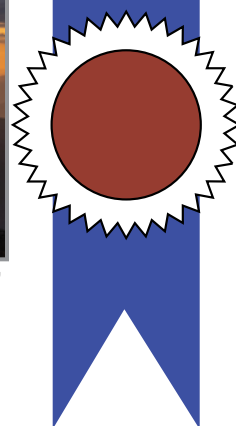
"Walk in the Woods"  
© Sharon Silversmith

## FEBRUARY WINNING IMAGES

Honorable Mention

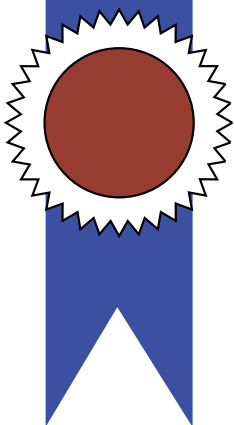
A  
S  
S  
I  
G  
N  
E  
D

2

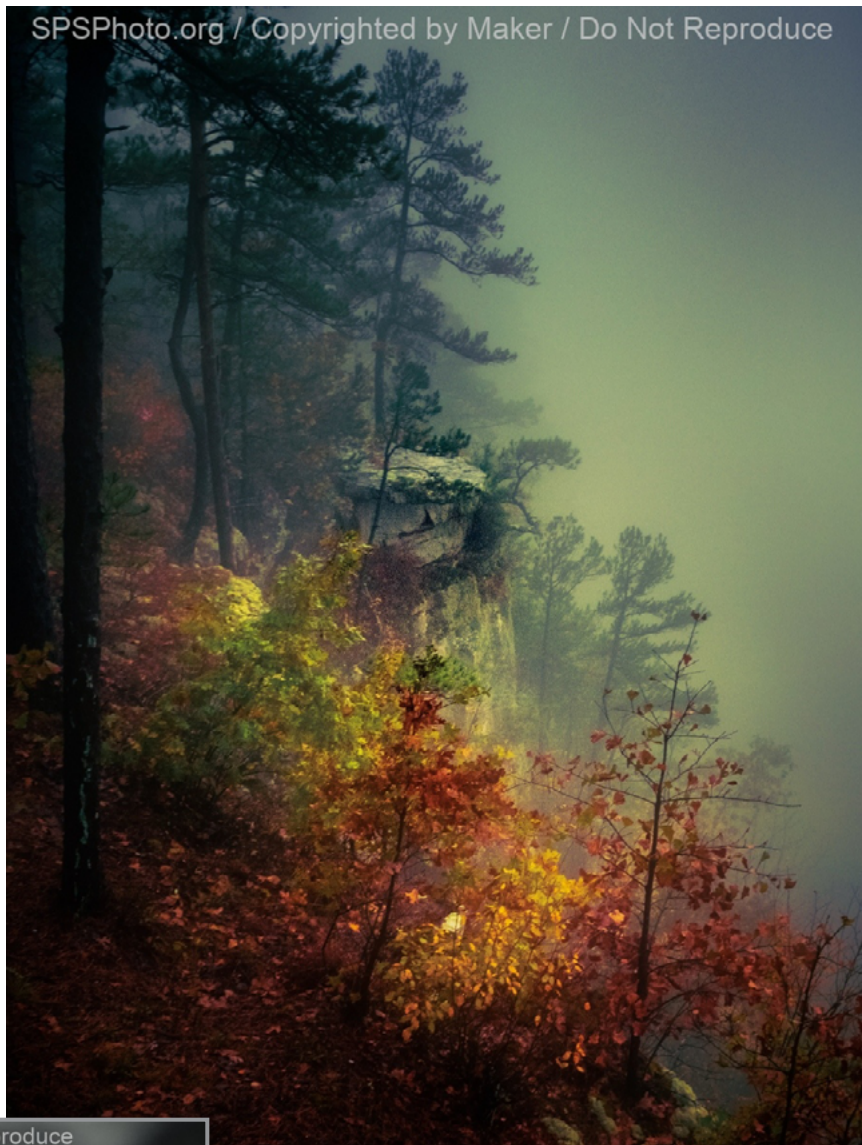


**FEBRUARY  
WINNING IMAGES**

**G  
E  
N  
E  
R  
A  
L**



SPSPhoto.org / Copyrighted by Maker / Do Not Reproduce



SPSPhoto.org / Copyrighted by Maker / Do Not Reproduce



**1st Place:**

"Cliffs Have a Downside...Just Sayin"

© Jeana Caywood

**2nd Place:**

"Mr. Starling"

© Greg Efner

*Continued...*



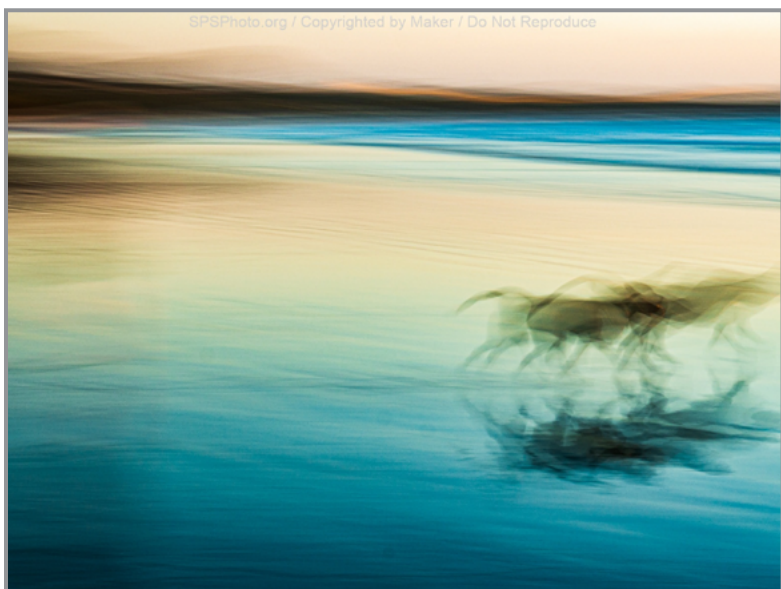
# GENERAL



**3rd Place:**  
"Yellow on Yellow"  
© Marty Bannan



**4th Place:**  
"Canyon Rim's View"  
© Bill Lanahan



**5th Place:**  
"Fetch"  
© Sally Willse

## JUDGE: Mark Wiley

Mark Wiley is a Chicago based photographer largely drawn to urban landscapes. Since he purchased his first camera at a garage sale at age 6, he loves exploring the world through photography. Capturing candid moments of life in the people on the streets. Chasing light and shadow among the architecture and alleyways. Discovering interesting characters on the public trains. And, using his drone to explore the city from a new perspective. He feels blessed to live in such a beautiful and vibrant city.

<https://markwiley.pixels.com/>

*Continued...*



# FEBRUARY WINNING IMAGES

## Honorable Mention



"Tired Sunflower"  
© Claudia Jakubowski



"Northville Church"  
© Kim Koza



"Are You Coming?"  
© Linda Tommasulo



"Waterfall Fan"  
© Neil Shapiro



"Roll in the Hay"  
© Sharon Silversmith

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

<https://spsphoto.org/>



## FEBRUARY WINNING IMAGES



**1st Place:**  
"The King"  
© Sean Sullivan



**2nd Place:**  
"Grand Central Bride"  
© Alan Wiggins

## FEBRUARY WINNING IMAGES



**3rd Place:**  
"Rear Window"  
© Claudia Jakubowski



**4th Place:**  
"The Road to Valhalla"  
© Neil Shapiro



**5th Place:**  
"Cycling the Tetons"  
© Greg Efner

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

<https://spsphoto.org/>



## FEBRUARY WINNING IMAGES

MONOCHROME



"Maggie"  
© Claudia Jakubowski

Honorable Mention



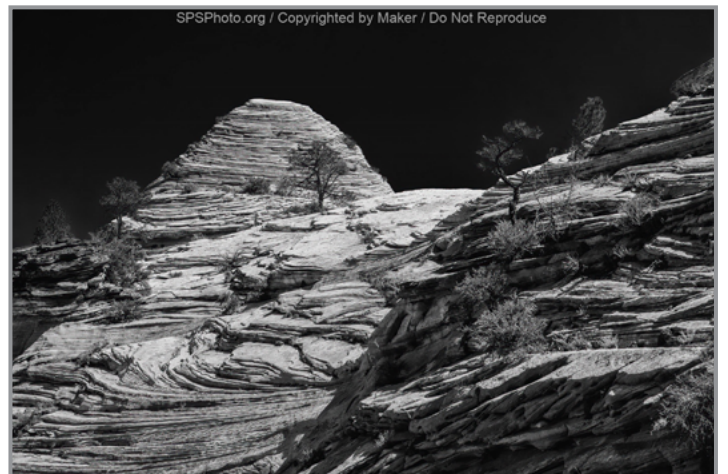
"Tree Line Millerton"  
© Dow Smith



"Two Islands"  
© Linda Tommasulo



"Loopholes"  
Rich Schreibstein



"Nature's Magic"  
© Neil Shapiro

# PLEASE SUPPORT OUR SPONSORS!

Click on the  
Hunt's Logo  
to access  
their website!



This is a very unusual month for specials. Canon, Sony, and Olympus are all running Trade-In/Trade-Up promotions! These companies will significantly add to your trade-in amount toward specific cameras and lenses. What I need YOU to know is that even if you do not have anything to trade, I WILL SUPPLY SOMETHING ON YOUR BEHALF so that you will receive the TRADE-IN BONUS AS A DISCOUNT! Here are the details: Now through April 2nd, Sony will add up to \$500 to your trade! See the list below for your Bonus Discounts.

## STORE TRADE-IN VALUE

Trade-In working interchangeable lens camera &/or lens from any brand ("Trade-In")\*\*



## UP TO \$500 BONUS CREDIT

per Eligible Product when you **Trade-In** any working **camera** or **lens** (digital or film) from any brand toward purchase of Eligible Products\* ("Trade-Up")

Eligible Products:

LIMITED TIME OFFER: JANUARY 30 – APRIL 2, 2023

α FULL-FRAME CAMERAS	TRADE-IN BONUS CREDIT
α 1 Mirrorless Camera Body	\$500
α 9 II Mirrorless Camera Body	\$500
α 7 R IV Mirrorless Camera Body	\$500
α 7S III Mirrorless Camera Body	\$500
α 7C Mirrorless Camera Body or Kit	\$300
α 7 III Mirrorless Camera Body or Kit	\$300
α 7 IV Mirrorless Camera Body or Kit	\$300












































LENSES	TRADE-IN BONUS CREDIT
FE 24-105mm F4 G OSS II	\$200
FE 70-200mm F2.8 GM OSS	\$150
FE 12-24mm F2.8 GM	\$150
FE 200-600mm F5.6-6.3 G OSS	\$150
FE 14mm F1.8 GM	\$100
FE 16-35mm F2.8 GM	\$100
FE 20mm F1.8 G	\$100
FE 24mm F1.4 GM	\$100

LENSES	TRADE-IN BONUS CREDIT
FE 24-70mm F2.8 GM	\$100
FE 24-70mm F2.8 GM II	\$100
FE 35mm F1.4 GM	\$100
FE 55mm F1.8 ZA	\$100
FE 85mm F1.4 GM	\$100
FE 90mm F2.8 Macro G OSS	\$100
FE 70-300mm F4.5-5.6 G OSS	\$100
FE PZ 16-35mm F4 G	\$100
FE 24mm F2.8 G	\$50
FE 40mm F2.5 G	\$50
FE 50mm F2.5 G	\$50
FE 100-400mm F4.5-5.6 GM OSS	\$100
E 10-18mm F4 OSS	\$100
E 16-55mm F2.8 G	\$100
E 70-350mm F4.5-6.3 G OSS	\$100
E 11mm F1.8	\$50
E 15mm F1.4 G	\$50
E PZ 10-20mm F4 G	\$50

Canon is offering up to a \$1000 bonus discount through April 21st. If you purchase more than one item on the list on the same invoice, Canon may increase the discount (applies to certain lenses only). See the following list for your bonus discounts:

*Continued...*



ELIGIBLE PRODUCTS	Instant Savings on Purchase of ONE (1) CANON Eligible Product	Instant Savings per Product on Purchase of TWO (2) or more CANON Eligible Products
<b>CINEMA EOS CAMERAS</b>		
 EOS R5 C	\$500	\$500
 EOS R5 C RF24-105mm F4 L IS USM Kit	\$500	\$500
<b>EOS MIRRORLESS CAMERAS</b>		
 EOS R3	\$500	\$500
 EOS R5	\$500	\$500
 EOS R5 RF24-105mm F4 L IS USM Kit	\$500	\$500
 EOS R6	\$300	\$300
 EOS R6 RF24-105mm F4 L IS USM Kit	\$300	\$300
 EOS R6 RF24-105mm F4-7.1 IS STM Kit	\$300	\$300
 EOS R7	\$200	\$200
 EOS R7 RF-S18-150mm F3.5-6.3 IS STM Kit	\$200	\$200
 EOS R7 Content Creator Kit	\$200	\$200
 EOS R10	\$150	\$150
 EOS R10 RF-S18-45mm F4.5-6.3 IS STM Kit	\$150	\$150
 EOS R10 RF-S18-150mm F3.5-6.3 IS STM Kit	\$150	\$150
 EOS R10 Content Creator Kit	\$150	\$150
<b>SUPER TELEPHOTO LENSES</b>		
 RF400mm F2.8 L IS USM	\$500	\$500
 RF600mm F4 L IS USM	\$500	\$500
 RF800mm F5.6 L IS USM	\$750	\$750
 RF1200mm F8 L IS USM	\$1,000	\$1,000
 RF600mm F11 IS STM	\$75	\$100
 RF800mm F11 IS STM	\$100	\$150
 RF100-400mm F5.6-8 IS USM	\$50	\$100
 RF100-500mm F4.5-7.1 L IS USM	\$250	\$350
<b>STANDARD ZOOM LENSES</b>		
 RF70-200mm F4 L IS USM	\$100	\$150
 RF24-105mm F4-7.1 IS STM	\$100	\$150
 RF70-200mm F2.8 L IS USM	\$200	\$250
 RF15-35mm F2.8 L IS USM	\$200	\$250
 RF24-70mm F2.8 L IS USM	\$200	\$250
 RF24-240mm F4-6.3 IS USM	\$100	\$150
 RF24-105mm F4 L IS USM	\$100	\$150
 RF28-70mm F2 L USM	\$200	\$250
<b>STANDARD &amp; MEDIUM TELEPHOTO LENSES</b>		
 RF50mm F1.8 STM	\$20	\$40
 RF85mm F1.2 L USM DS	\$200	\$250
 RF85mm F1.2 L USM	\$200	\$250
 RF50mm F1.2 L USM	\$200	\$250
<b>WIDE-ANGLE LENSES</b>		
 RF5.2mm F2.8 L Dual Fisheye	\$700	\$900
 RF16mm F2.8 STM	\$25	\$50
 RF14-35mm F4 L IS USM	\$200	\$250
 RF15-30mm F4.5-6.3 IS STM	\$100	\$150
<b>MACRO LENSES</b>		
 RF100mm F2.8 L Macro IS USM	\$200	\$250
 RF85mm F2 Macro IS STM	\$50	\$75
 RF35mm F1.8 Macro IS STM	\$50	\$75
 RF24mm F1.8 Macro IS STM	\$50	\$75

Not to be outdone, **Olympus** has extended its Trade-In/Trade-Up promotion through March 15th on the Olympus OM-1 and OM-5! When you trade in any working interchangeable lens camera, we will add a \$200 bonus to the trade amount if you purchase an OM-1 or a \$100 bonus to the trade amount if you purchase an OM-5! Don't have anything to trade, don't worry, I will be able to provide you with an item to trade in!

Olympus OM-1 body, Reg. price \$2,199.99, Olympus special \$1,999.99, price after bonus trade-in, \$1,799.99!  
 Olympus OM-1 w/12-40mm f/2.8 II PRO, Reg. price \$2,799.99, Olympus special \$2,599.99, price after bonus trade-in, \$2,399.99!  
 Olympus OM-5 body, Reg. price \$1,199.99, Olympus special \$1,099.99, price after bonus trade-in, \$999.99!  
 Olympus OM-5 w/12-45mm f/4 PRO, Reg. price \$1,599.99, Olympus special \$1,499.99, price after bonus trade-in, \$1,399.99!

*Continued...*

# PHOTO & VIDEO Hunt's

www.huntsphoto.com

Hunt's  
EDUCATION

edu.huntsphoto.com

Hunt's Photo and Video offers a wide array of classes, workshops, and photo adventures, located in our classrooms, or several picturesque locations inside and outside of the United States.

Socialize with us for the latest events and specials.



@ huntsphotovideo



@ huntsphoto

**For Camera Club Specials...**

**Ask for Alan Samiljan, at (781) 462-2383.**

**His usual hours 8:30-5:00pm,**

**Monday, Tuesday, Thursday, & Friday.**

**Leave a message or send an email  
([asamiljan@huntsphoto.com](mailto:asamiljan@huntsphoto.com)),  
and he'll get right back to you.**



In addition, Olympus is offering some super discounts on lenses through April 2nd, and I am sweetening the deal by adding an additional discount! The prices below reflect all discounts. If you don't see the Olympus lens you're after on this list, please call me. There are even more lenses on special!

100-400mm f/5.0-6.3 IS, \$1,349.99

7-14mm f/2.8 PRO, \$1,149.99

12-100mm f/4 IS PRO, \$1,149.99

40-150mm f/2.8 IS PRO, \$1,249.99

300mm f/4 IS PRO, \$2,749.99

8-25mm f/4 PRO, \$874.99

There are no less than 20 other Olympus lenses on special!

FLASH!!

We currently have the following USED lenses in stock!

Nikon AF-S 400mm f/2.8E VR FL ED, includes hard case, \$8,499

Nikon AF-S 500mm f/4E VR FL ED, includes hard case, \$8,599

Canon EF 500mm f/4L IS USM, includes hard case, \$2,199

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  
Direct 781.462.2383

My hours are Monday, Tuesday, Thursday & Friday  
8:30-5:00 pm eastern.

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

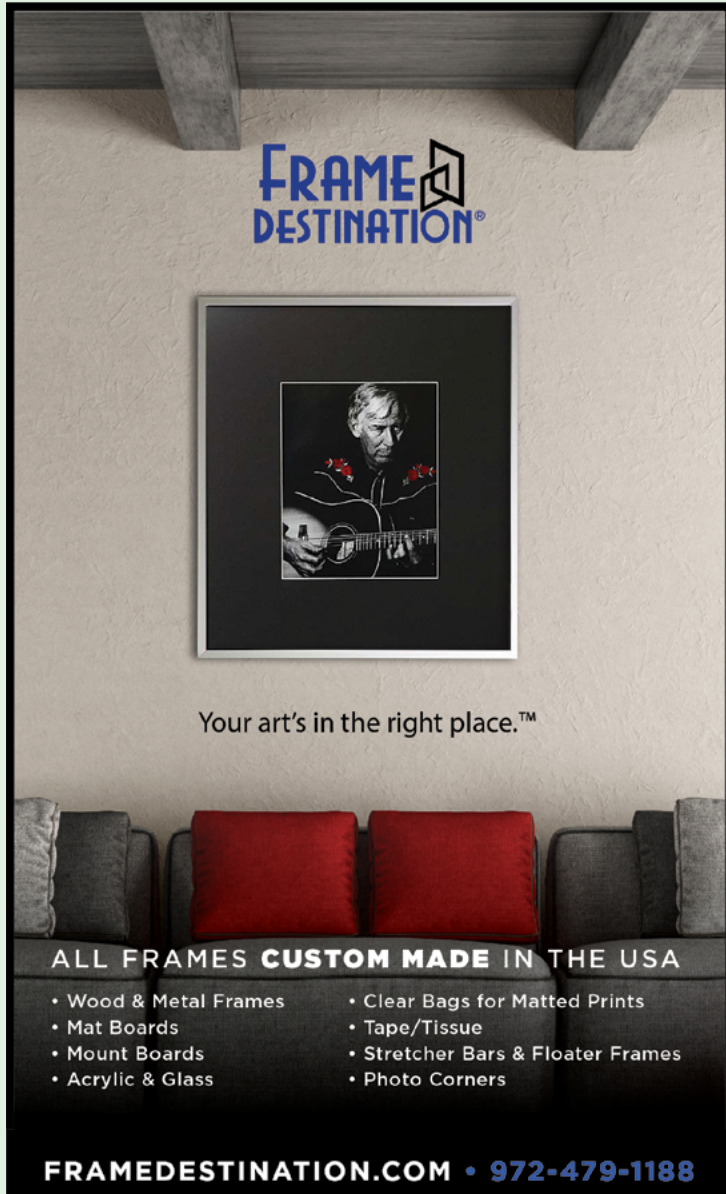
*Contact the Focus editor (Linda Tommasulo) at:*

**[newsletter@spsphoto.org](mailto: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!*



## PLEASE SUPPORT OUR SPONSORS



**FRAME DESTINATION**

Your art's in the right place.™

ALL FRAMES **CUSTOM MADE IN THE USA**

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

**FRAMEDESTINATION.COM • 972-479-1188**

***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](mailto: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

President ..... Joe Cotroneo

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

Vice President ..... Linda Tommasulo

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

Treasurer ..... Pat McCormick

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

Recording Secretary ..... Open

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

Newsletter Editor ..... Linda Tommasulo

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

Webmaster & Annual Report Editor... Sean Sullivan

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

Membership Chair: ..... Larry Hill

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

Print Group ..... Phil Olivo & Alan Wiggins

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

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

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

Photo Essay ..... Dow Smith

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

Judge Coordinator ..... Neil Shapiro

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

Field Trip Coordinator ..... Joe Cotroneo

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

Communications ..... Dow Smith,

Linda Tommasulo & Sean Sullivan

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

### **LUBA RICKET CREATIVITY COORDINATOR**

Joan Heffler

### **TRAVELING EXHIBIT COORDINATORS**

Bert van Grondelle, Jerry Boehm,  
Rich Schreiberstein and M-J Adelman

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

### **REFRESHMENT COORDINATORS**

Judy Breslau & John Ogden



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

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

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

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

Instagram: @schenectadyp photographic

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

Contact Linda at **[newsletter@spsphoto.org](mailto:newsletter@spsphoto.org)**.



# 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: Mark Wiley

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???**