

**Bold red texts
are
interactive links!**

FOCUS

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

Volume 89 - No. 7

<https://spsphoto.org/>

April 2023

**EVENT
NIGHT**

“Luba Ricket Creative Competition” *Host: Joan Heffler / Judge: Lawrence White* **April 26, 2023**

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.



Continued...

HAPPY PASSOVER - HAPPY EASTER!!!

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Luba Ricket Creativity Competition

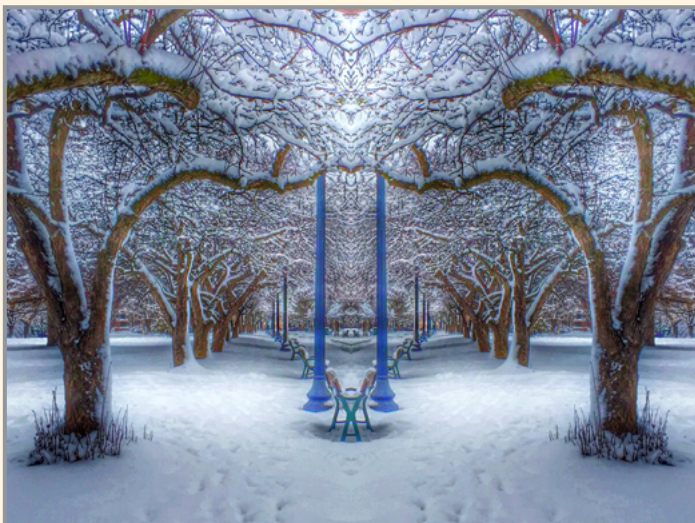
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Be Creative

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

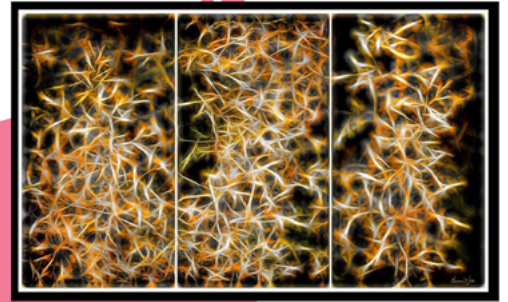


Luba's photographic prints on coffee filters were unique and very well received.



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

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:



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



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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

SALLY WILLSE

When asked to contribute a personal essay about myself as a photographer, my process, and my work, I was a bit daunted. However, in writing this I have reflected upon my memories and images through the stages of my life,; on that winding path that brought me to this day. It has been eye-opening.

I discovered photography as a teen, and it has been my passion for all the decades since. Whether working on high school and college yearbook committees, or joining classes at the Maine Workshops, I pursued knowledge about everything I could relating to photography. To learn about cameras, composition, light and shadow, capturing nature in its grandness and its intimacy; all this I sought through the camera's lens.

My favorite time in those early days was the many hours spent in the darkroom. I treasured those exciting moments of anticipation as I watched my images emerge from the acid bath.

After college I was hired as a photographer's assistant for the talented, prolific, and accomplished Marion E. Warren, out of Annapolis, Maryland. His photographic work ranged from Historic Annapolis, and the Naval Academy, to stock photos supplied to advertising agencies and interior design firms. Seeing his work and his process up close taught me to be mindful of content and the importance of editing. It gave me thoughts of maybe becoming a stock photographer, or a photo editor.

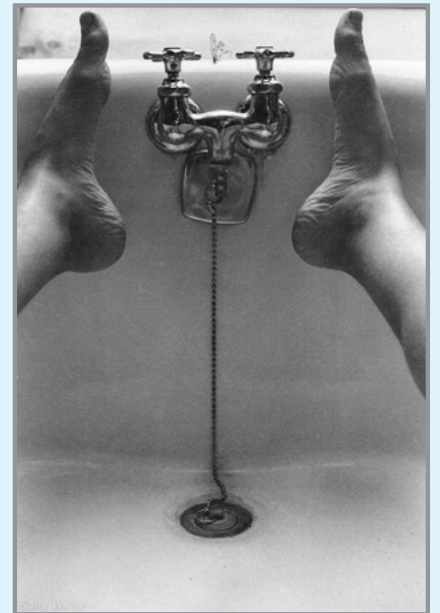
Around this time, I married and had my two children. My ambitions to work as a full-time professional photographer were set aside when my children were young. With my son having developmental delays, I used my photo work to aid in his learning process, and in honing his communication skills. Through the motherhood years, I accepted free-lance work, including



events and wedding photography. I enjoyed this work, but ultimately landed a job as a preschool photographer. I'd arrive at the given preschool with my portable photo studio, backdrop, lights, umbrella, and a lot of patience. I set out to create portraits of these little children in varied poses all before they had to go home for their afternoon naps. It was daunting and chaotic, but very rewarding; I learned a lot and the experience served me well in the years that followed.



Please swing me up high
I can see over the hill
So much fun up here



It is all just right
There is symmetry afoot
Spotted wings ahead

Focus on Sally Willse

(Continued from page 5)



Bicycling along
Dancing legs in the meadow
Music no longer

Then the photographic world did a seismic shift when I purchased my first digital camera. It was a game changer and I loved it. The immediacy of seeing one's images, the flexibility it offered, the time it saved, all this and more brought new energy to my work.

The digital world opened new vistas and my creative expression flourished. I took on-line classes, joined photo groups, and surfed the vast internet for its endless offerings of tips, new equipment, and inspiration. I still feel that same anticipation printing an image on my printer (Epson Surecolor P800) as I did when waiting for the image to appear in the fixer tray.

One day when dusting some colored glass pieces, I noticed the bright morning sun pouring through the window. The sunlight traveled through and was refracted by the glass and the color show was nothing less than dazzling. I was excited and inspired, and at that moment stepped into the world of abstraction.

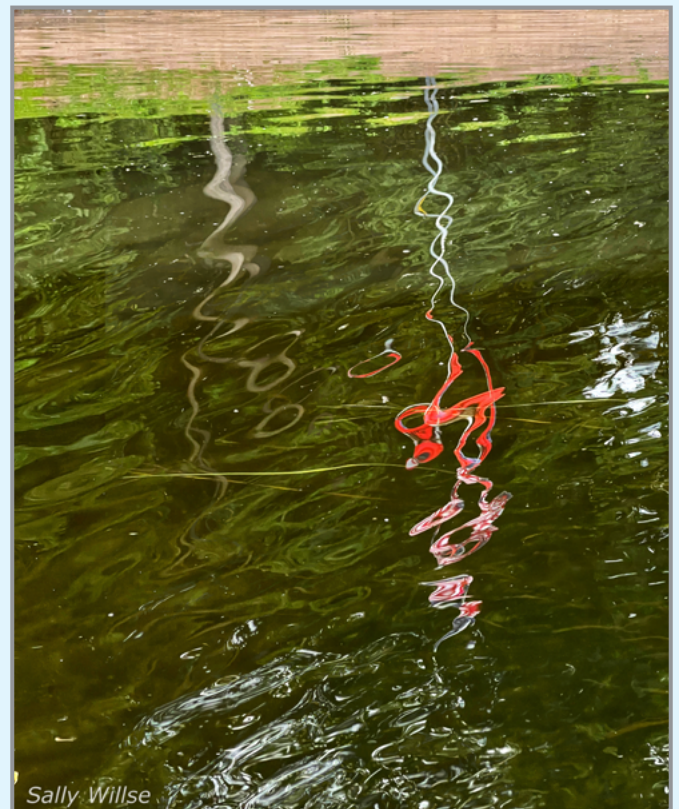


Juxtaposition
Playful double takes for you
Please do look again

Since this epiphany, I continue to seek shadow shapes, light-created imagery, unique and contrasting forms in nature. Most recently I am drawn to reflections in moving water and the painterly effects I hope to capture. I do live next to a river which offers much to find in still water as well, with its mirror-like reflections.



Waiting for the wind
To calm then looking down
See faces and creatures



Flags fly on the beach
The river flows and shimmers
Who is dancing there

Continued...

Focus on Sally Willse

(Continued from page 6)



Sally Willse

Afternoon is cool
The sky slightly overcast
Trees enjoy themselves

I discovered a new technique while participating in a photo group challenge during the COVID lock down, called Intentional Camera Movement. It's fun and a bit addictive, it keeps me engaged as I try to perfect (a relative term) my expression. I feel like a painter.



Sally Willse

They stand vigilant
While strangers pass them by
Their shadows reach out



Sally Willse

Evening beach combing
Families happy relaxed
Content to be here

Focus on Sally Willse

(Continued from page 7)

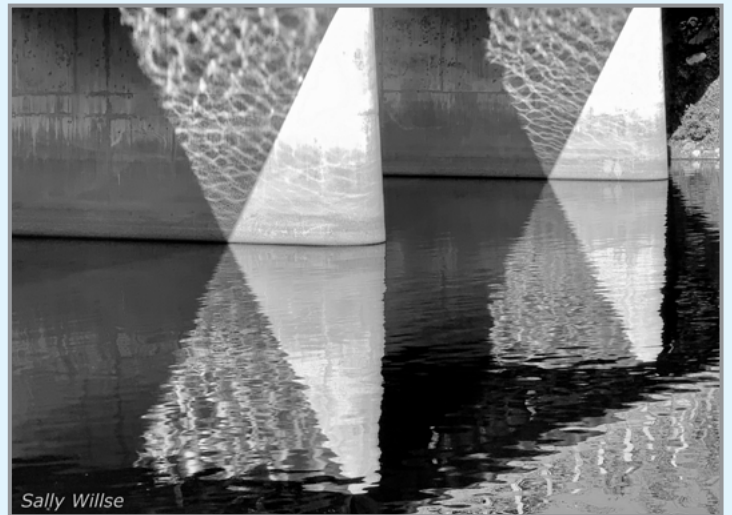
I recognize in my reflection on my journey as a photographer that perhaps my childhood dream of becoming a *LIFE Magazine* photographer has indeed been filled. I did become a “Life” photographer, of my life. Through the years of learning and doing, the thousands of images created, whether the stone path outside my door, my children’s joy, the beauty of nature, or the world that travel has brought me, two very important truths have become clear to me. Photography gave me my voice, and I truly love what I do.



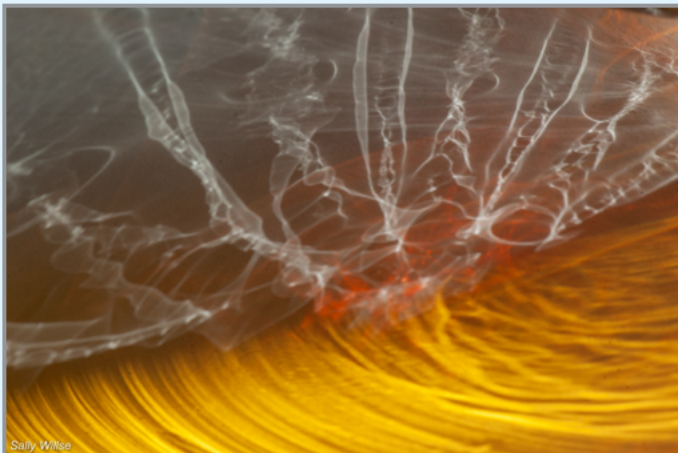
Looking up to see
The tree shaking gleefully
Dancing with the wind



Up, up and away
Windows look down on me
I am in awe



Sitting upon the shore
Watching the evening light
Light plays at the bridge



Explosion of light
Refracts from the yellow vase
Vibrant and soothing



Ever changing sands
Create beauty to behold
Carve landscapes daily

Focus on Sally Willse

(Continued from page 8)



Walking the shore
He watches the tide go out
Surfers among the waves



Tomar's Convent of
Christ's circular stair
Once tread Knights Templar

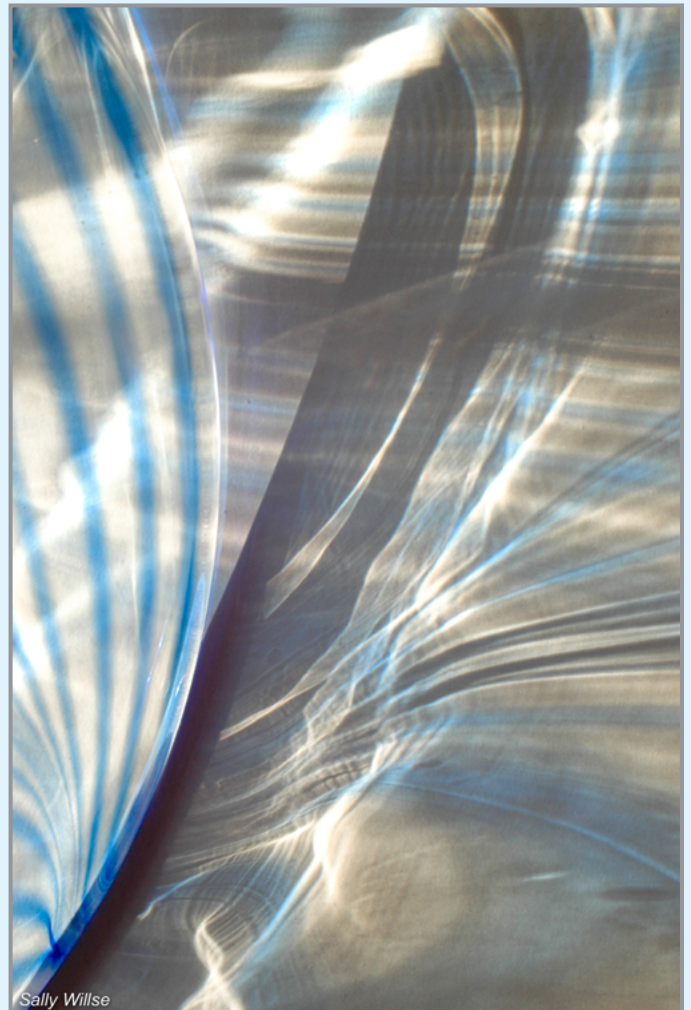


Looking upward
Into infinity
I see a nautilus



Rising to see the
Moon setting into
Misty trees and peachy skies

Check out more of
Sally's "life" at:
<https://www.sallywillse.com>
[@sallymeanders](#)



Ripples and shadows
Delight in the shimmering
Astonishment does abound

Vision: How Badly Do You Want It?

by Cole Thompson

Reprinted with permission: Cole Thompson Photography Newsletter - April 1, 2023

I talk a great deal about Vision, because it changed my photography. It helped me make the transition from “taking pictures” to “creating images.”

And the lessons I learned about following my Vision, helped me to change my life. You see, following your Vision is not really about photography, it is about life.

Here's where my Vision story begins:



Several years ago I was attending Review Santa Fe where I was hoping to be discovered. Over the course of a day my work was evaluated by a number of gallery owners, curators, publishers and “experts” in the field.

During the last review of a very long day, the reviewer quickly looked at my work, brusquely pushed it back to me and said:

“It looks like you’re trying to copy Ansel Adams.”

I replied that I was, because I loved his work! He then said something that would change my life forever:

“Ansel already did Ansel and you’re not going to do him any better. What can you create that shows your unique vision?”

Those words really stung, but the message did sink in: Was it my life's ambition to be known as

the world's best Ansel Adams imitator? Had I no higher ambition than that?

I desperately wanted to know if I had a Vision, but there was a huge problem: what exactly was Vision?

What is Vision?

Is Vision a look, a technique, a style? Is it something that you learn, is it something that some people have and others do not?

It turns out that it's none of those things.

Vision is simply the sum-total of your life experiences, that allows you to see the world in a unique way.



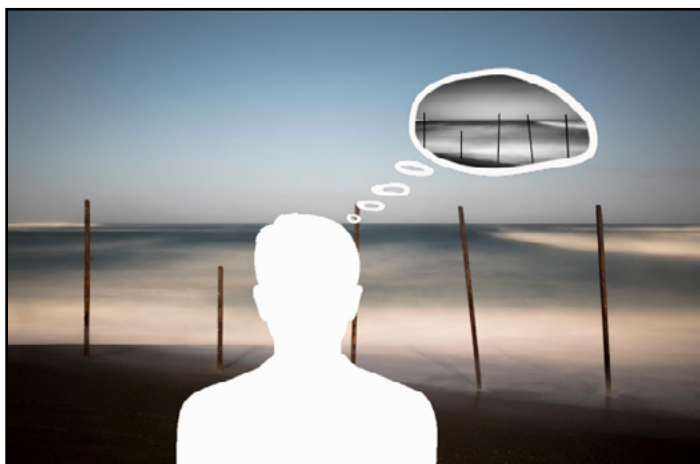
Imagine if you could take everything that you've experienced in life, everything you've been taught, and everything you've learned...and melt that down so you could cast lenses, that you saw the world through.

And what you see through those life-lenses, is your Vision.

It's simply how YOU see.

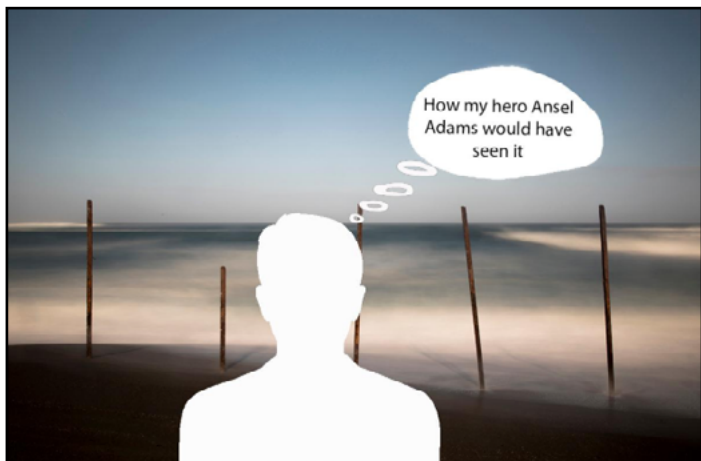
Vision: How Badly Do You Want It?

(Continued from page 10)



When I stand before a scene, I can see what that final image will look like.

How I imagine that final image is based in part on my tastes (b&w), my likes (centered images), and preferences (high contrast)...which are all a part of my Vision.

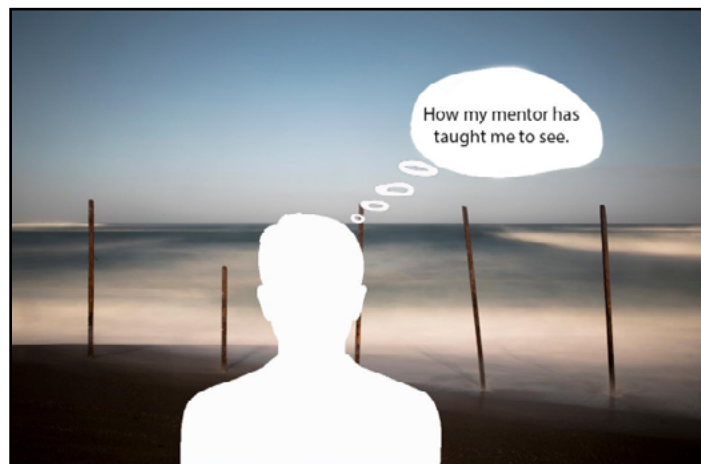


But there are other voices in my head that sometimes distract me.

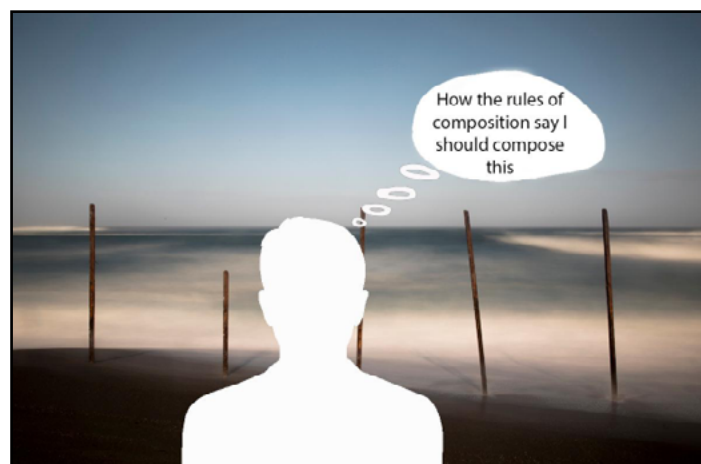
How would Ansel see this scene?



Or perhaps I'm hearing the voice of my camera club judge who told me that my images were too dark, and that I needed to open up my shadows.



Or I'm following the advice of my mentor who keeps telling me not to center my subject.



And what about the rules?

Maybe I should change how I'm seeing to conform to them?



© Cole Thompson Photography

Vision: How Badly Do You Want It?

(Continued from page 11)

Here's the problem: Vision cannot coexist with those other voices!

You must either choose to follow the rules, the judges, mentors, experts and social media "likes"...or follow your Vision. The two choices are diametrically opposed to one another.

But to follow your Vision, you must first find it, and from my experience, that's not very easy. Unlike our cameras that come with a manual, or Photoshop with its thousands of YouTube instructional videos, Vision has no manual or guides.

And because I had no idea on how to proceed, I simply came up with ten ideas that I thought would help me find my Vision.

The ten steps I followed to find my vision

1. Sort Your Portfolio

I took 100 of my best images, printed them out and then divided them into two groups: the ones I REALLY loved...and all the rest. I decided that the ones that went in the "loved" pile had to be images that "I" loved, and not just ones that I was attached to because they had received a lot of praise, won awards or sold the best.

And if I loved an image that no one else did, I still picked it.

Then I analyzed each of those images in the small stack and asked myself: What do I love about this image? I did not ask myself: what do these images have in common, because that didn't matter to me.

And it was then I had a small peek into my Vision; I love dark images, contrasty images, centered and symmetrical images, I love simple images, unusual images, and I love photographing wildly varied subjects.

At the time I didn't understand how important these little discoveries were, but now looking back, this was a very important first step.

2. Make the Commitment

I committed that from that point on, I would only pursue those kinds of images, the ones that I really loved. Too often I had been sidetracked when I chose to pursue images simply because others liked them.

It was through this step, that I began to recognize the corrupting influence of praise. Criticism could sting for a bit, but praise could turn my head.

3. Practice Photographic Celibacy

I started practicing Photographic Celibacy and stopped looking at other photographer's work. I reasoned that to find my Vision, I had to stop immersing myself in the Vision and images of others.

I used to spend hours and hours looking at other photographer's work and would then find myself copying their style or even their specific images. I knew that I couldn't wipe the blackboard of my mind clean of those images, but I could certainly stop focusing on their Vision and instead focus on mine.

When I looked at a scene I didn't want to see it through another photographer's eyes, I wanted to see it through mine!

Initially I thought I'd only practice Photographic Celibacy for a short time, while finding my Vision. But here I am now, some 15 years later, and still find the practice useful.

4. Simplify Your Processes

I embarked on a mission to simplify my photography. In the past I had focused on the technical and now I was going to focus on the creative. I disposed of everything that was not necessary: extra equipment, gadgets, plug-ins, programs, processes and all of those toys we technophiles love.

Vision: How Badly Do You Want It?

(Continued from page 12)

I went back to the basics which simplified my photography, and gave me more time for focus on the creative.

I was very surprised at how effective this step was. Yes, simplification did give me more time to focus on the creative, but more importantly it changed where my focus was.

5. Ignore Other's Advice

I ignored the advice that well intentioned friends and experts gave me. So much of this advice had never felt right for me and I was torn between following their recommendations or my own intuition. In the end I decided that only by pleasing myself could I create my best work, and that no matter how expert someone was, they were not an expert about my Vision or what I wanted.

Here's some of the expert advice that I had been given:

- Follow the rules of composition
- Lighten your images
- Open up your shadows
- Don't center the subject
- Focus on one genre and become known for that

This advice never felt right to me, but I followed it because it came from the "experts."

6. Change Your Mindset

I worked to change my mindset from photographer to artist. I had always thought of myself as a photographer who documented, but I could see that this role was limiting and the truth was that I wanted to be an artist that created.

To help me make this mental shift, I started calling myself an artist (I felt like such a fraud at first) figuring that I must play the part to become the part. I also stopped using certain words and phrases, for example instead of saying "take a picture" I would say "create an image."

That may seem like small and inconsequential things, but it helped to continually remind me that

I wanted to be an artist who created, and not a photographer who documented.

7. Question Your Motives

I questioned my motives and honestly answered some hard question such as: Why am I creating? Who am I trying to please? What do I want from my photography? How do I define success?

It seemed to me that Vision was something honest and that if I were going to find my Vision, I had to be honest about the reasons I was pursuing it.

8. Stop Comparing

I stopped comparing my work to other photographers. I noticed that when I compared, it led to doubts about my abilities and it left me deflated. All I could see were their strengths and my weaknesses, which was an unfair comparison.

I decided that if my goal was to produce the best work that I could, then it did not matter what others were doing. I had to remind myself that this was not a race or a contest, I was not competing against others...I was trying to be my best self.

9. Stop Caring What Others Think

I made a conscious decision to stop caring what others thought of my work. I recognized that in trying to please others, I was left feeling insecure and empty.

At the end of the day, it was just me, my work and what I thought of it. As long as I cared what others thought, I was a slave and could never be free.

10. Get Inspired

I re-read Ayn Rand's novel, *The Fountainhead*, which I had first read at age 17. It has been one of the most influential books of my life because it gave me hope that I could become truly independent, that I could think for myself and define my own future. I know this book can cause strong reactions in people, both for good and ill, but it was a tremendous help in finding my Vision.

Continued...

Vision: How Badly Do You Want It?

(Continued from page 13)

I also re-read Edward Weston's *Day Books*, and re-read them annually. I just really connected with how Weston thought, and this also inspired me to become independent and to follow my own Vision.

And so
what happened?

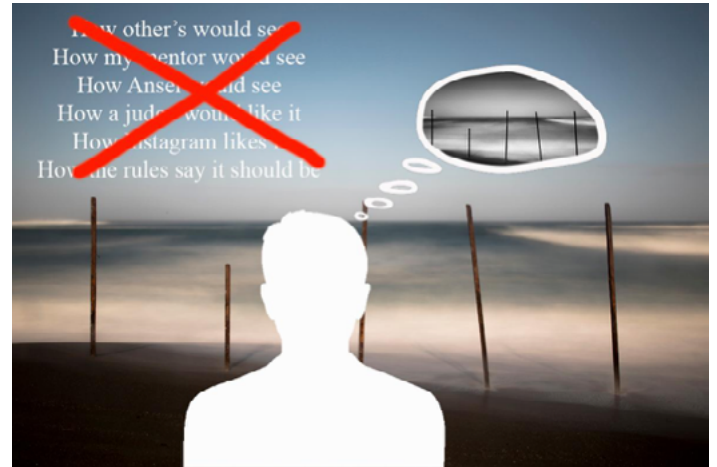
I'd love to report that in a very short time, I found my Vision, became wildly successful, and lived happily ever after...but that just ain't so!

For two years I worked really hard on finding my Vision, and nothing happened.

I still didn't understand what Vision was, and I still had no idea if I had one. At times I became so discouraged with my seeming lack of progress, that I considered giving up my search. I thought that without Vision, I could at least continue on as a technically proficient photographer.

I believe the reason I couldn't understand Vision, was because I was searching for a complicated answer.

When really, Vision is so very, very, very, very simple.



Vision is simply how I see, when I push all the other voices out of my head.

So how and when I did I “discover” my Vision? I had been working hard for two years, to push out all of those other voices, to create for the right reasons, to ignore what other's were doing and to not care what other's thought of my work.

And then one day, in a simple and quiet moment of understanding, it occurred to me that I was now creating from my Vision! I had “let go” of all of that other stuff, and I was creating what I loved and how I loved it.

And once I had found my Vision, it all seemed so obvious and simple.

I've tried.
But I just can't
find my Vision.

I hear this often: I've tried, but I just can't find my Vision.

One of the most important truths I learned about Vision is that we all have one. You cannot not have one, because it is simply your point of view, or how you see. So please do not think that you're the one person who doesn't have one.

$$\begin{aligned} \text{Vision} = & -\frac{1}{2}\partial_\mu g_\nu^\alpha \partial_\nu g_\mu^\alpha - g_{\alpha\beta}^{abcd} \partial_\mu g_\nu^\alpha \partial_\nu g_\mu^\beta - \frac{1}{4}g_{\alpha\beta}^{abcd} g_\mu^\alpha g_\nu^\beta g_\mu^\gamma g_\nu^\gamma - \partial_\mu W_\nu^+ \partial_\nu W_\mu^- - \\ & M^2 W_\mu^+ W_\mu^- - \frac{1}{2}\partial_\nu Z_\mu^0 \partial_\nu Z_\mu^0 - \frac{1}{2}M^2 Z_\mu^0 Z_\mu^0 - \frac{1}{2}\partial_\mu A_\nu \partial_\nu A_\mu - ig_{\alpha\beta} (\partial_\nu Z_\mu^0 (W_\mu^+ W_\nu^- - W_\nu^+ W_\mu^-) - \\ & Z_\nu^0 (W_\mu^+ \partial_\mu W_\mu^- - W_\mu^- \partial_\mu W_\mu^+) + Z_\mu^0 (W_\nu^+ \partial_\nu W_\mu^- - W_\mu^- \partial_\nu W_\nu^+)) - ig_{\alpha\beta} (\partial_\nu A_\mu (W_\mu^+ W_\nu^- - \\ & W_\nu^+ W_\mu^-) - A_\nu (W_\mu^+ \partial_\mu W_\mu^- - W_\mu^- \partial_\mu W_\mu^+) + A_\mu (W_\nu^+ \partial_\nu W_\mu^- - W_\mu^- \partial_\nu W_\nu^+)) - \\ & \frac{1}{2}g^2 W_\mu^+ W_\mu^- W_\mu^+ W_\mu^- + \frac{1}{2}g^2 W_\mu^+ W_\mu^- W_\mu^+ W_\mu^- + g^2 Z_\mu^0 Z_\mu^0 (Z_\mu^0 W_\mu^+ Z_\mu^0 W_\mu^- - Z_\mu^0 Z_\mu^0 W_\mu^+ W_\mu^-) + \\ & g^2 s_w^2 (A_\mu W_\mu^+ A_\mu W_\mu^- - A_\mu A_\mu W_\mu^+ W_\mu^-) + g^2 s_w c_w (A_\mu Z_\mu^0 (W_\mu^+ W_\mu^- - W_\mu^- W_\mu^+) - \\ & 2A_\mu Z_\mu^0 W_\mu^+ W_\mu^-) - \frac{1}{2}\partial_\mu H \partial_\mu H - 2M^2 \phi^+ \phi^- - \frac{1}{2}\partial_\mu \phi^+ \partial_\mu \phi^- - \frac{1}{2}\partial_\mu \phi^0 \partial_\mu \phi^0 - \\ & \beta_h \left(\frac{2M^2}{g^2} + \frac{2M}{g} H + \frac{1}{2}(H^2 + \phi^0 \phi^0 + 2\phi^+ \phi^-) \right) + \frac{2M^4}{g^2} \alpha_h - g \alpha_h M (H^3 + H \phi^0 \phi^0 + 2H \phi^+ \phi^-) - \\ & \frac{1}{8}g^2 \alpha_h (H^4 + (\phi^0)^4 + 4(\phi^+ \phi^-)^2 + 4(\phi^0)^2 \phi^+ \phi^- + 4H^2 \phi^+ \phi^- + 2(\phi^0)^2 H^2) - g M W_\mu^+ W_\mu^- H - \\ & \frac{1}{2}g \frac{M}{c_w} Z_\mu^0 H - \frac{1}{2}ig (W_\mu^+ (\phi^0 \partial_\mu \phi^- - \phi^- \partial_\mu \phi^0) - W_\mu^- (\phi^0 \partial_\mu \phi^+ - \phi^+ \partial_\mu \phi^0)) + \\ & \frac{1}{2}g (W_\mu^+ (H \partial_\mu \phi^- - \phi^- \partial_\mu H) + W_\mu^- (H \partial_\mu \phi^+ - \phi^+ \partial_\mu H)) + \frac{1}{2}g \frac{1}{c_w} (Z_\mu^0 (H \partial_\mu \phi^0 - \phi^0 \partial_\mu H) + \\ & M (\frac{1}{c_w} Z_\mu^0 \partial_\mu \phi^0 + W_\mu^+ \partial_\mu \phi^- + W_\mu^- \partial_\mu \phi^+) - ig \frac{s_w}{c_w} M Z_\mu^0 (W_\mu^+ \phi^- - W_\mu^- \phi^+) + ig s_w M A_\mu (W_\mu^+ \phi^- - \\ & W_\mu^- \phi^+) - ig \frac{1-2s_w^2}{2c_w} Z_\mu^0 (\phi^+ \partial_\mu \phi^- - \phi^- \partial_\mu \phi^+) + ig s_w A_\mu (\phi^+ \partial_\mu \phi^- - \phi^- \partial_\mu \phi^+) - \\ & \frac{1}{4}g^2 W_\mu^+ W_\mu^- (H^2 + (\phi^0)^2 + 2\phi^+ \phi^-) - \frac{1}{8}g^2 \frac{1}{c_w} Z_\mu^0 (H^2 + (\phi^0)^2 + 2(2s_w^2 - 1)^2 \phi^+ \phi^-) - \\ & \frac{1}{2}g^2 \frac{s_w^2}{c_w} Z_\mu^0 \phi^0 (W_\mu^+ \phi^- + W_\mu^- \phi^+) - \frac{1}{2}ig^2 \frac{s_w^2}{c_w} Z_\mu^0 H (W_\mu^+ \phi^- - W_\mu^- \phi^+) + \frac{1}{2}g^2 s_w A_\mu \phi^0 (W_\mu^+ \phi^- + \\ & W_\mu^- \phi^+) + \frac{1}{2}ig^2 s_w A_\mu H (W_\mu^+ \phi^- - W_\mu^- \phi^+) - g^2 \frac{s_w}{c_w} (2s_w^2 - 1) Z_\mu^0 A_\mu \phi^+ \phi^- - g^2 s_w^2 A_\mu A_\mu \phi^+ \phi^- + \\ & \frac{1}{2}ig s_w \lambda_{ij}^a (\bar{q}_i^a \gamma^\mu d_j^a) g_\mu^\alpha - \bar{e}^\lambda (\gamma^\mu + m_e^\lambda) e^\lambda - \bar{\nu}^\lambda (\gamma^\mu + m_\nu^\lambda) \nu^\lambda - \bar{u}_j^\lambda (\gamma^\mu + m_u^\lambda) u_j^\lambda - \bar{d}_j^\lambda (\gamma^\mu + m_d^\lambda) d_j^\lambda + \\ & ig s_w A_\mu (-(\bar{e}^\lambda \gamma^\mu e^\lambda) + \frac{2}{3}(\bar{u}_j^\lambda \gamma^\mu u_j^\lambda) - \frac{1}{3}(\bar{d}_j^\lambda \gamma^\mu d_j^\lambda)) + \frac{ig}{4c_w} Z_\mu^0 \{ (\bar{e}^\lambda \gamma^\mu (1 + \gamma^5) \nu^\lambda) + (\bar{e}^\lambda \gamma^\mu (4s_w^2 - \\ & 1 - \gamma^5) e^\lambda) + (\bar{d}_j^\lambda \gamma^\mu (\frac{2}{3}s_w^2 - 1 - \gamma^5) u_j^\lambda) + (\bar{u}_j^\lambda \gamma^\mu (1 - \frac{8}{3}s_w^2 + \gamma^5) d_j^\lambda) \} + \\ & \frac{ig}{2\sqrt{2}} W_\mu^+ ((\bar{\nu}^\lambda \gamma^\mu (1 + \gamma^5) U^{lep} \lambda_{\alpha\kappa} e^\kappa) + (\bar{u}_j^\lambda \gamma^\mu (1 + \gamma^5) C_{\lambda\alpha} d_j^\alpha)) + \\ & \frac{ig}{2\sqrt{2}} W_\mu^- ((\bar{e}^\lambda U^{lep} \lambda_{\alpha\kappa} \gamma^\mu (1 + \gamma^5) \nu^\lambda) + (\bar{d}_j^\lambda C_{\alpha\lambda}^\dagger \gamma^\mu (1 + \gamma^5) u_j^\lambda)) + \\ & \frac{ig}{2\sqrt{2}} \phi^+ (-m_\nu^\kappa (\bar{\nu}^\lambda U^{lep} \lambda_{\alpha\kappa} (1 - \gamma^5) e^\kappa) + m_\nu^\kappa (\bar{\nu}^\lambda U^{lep} \lambda_{\alpha\kappa} (1 + \gamma^5) e^\kappa) + \\ & \frac{ig}{2\sqrt{2}} \phi^- (m_\nu^\kappa (\bar{e}^\lambda U^{lep} \lambda_{\alpha\kappa} (1 + \gamma^5) \nu^\kappa) - m_\nu^\kappa (\bar{e}^\lambda U^{lep} \lambda_{\alpha\kappa} (1 - \gamma^5) \nu^\kappa) - \frac{g}{2} \frac{m_\nu^\kappa}{M} H (\bar{\nu}^\lambda \nu^\lambda) - \\ & \frac{g}{2} \frac{m_\nu^\kappa}{M} H (\bar{e}^\lambda e^\lambda) + \frac{ig}{2} \frac{m_\nu^\kappa}{M} \phi^0 (\bar{\nu}^\lambda \gamma^5 \nu^\lambda) - \frac{ig}{2} \frac{m_\nu^\kappa}{M} \phi^0 (\bar{e}^\lambda \gamma^5 e^\lambda) - \frac{1}{4} \bar{\nu}_\lambda M_{\nu\kappa}^\dagger (1 - \gamma_5) \nu_\kappa - \\ & \frac{1}{4} \bar{\nu}_\lambda M_{\nu\kappa}^\dagger (1 - \gamma_5) \nu_\kappa + \frac{ig}{2\sqrt{2}} \phi^+ (-m_\nu^\kappa (\bar{u}_j^\lambda C_{\lambda\alpha} (1 - \gamma^5) d_j^\alpha) + m_\nu^\kappa (\bar{u}_j^\lambda C_{\lambda\alpha} (1 + \gamma^5) d_j^\alpha) + \\ & \frac{ig}{2\sqrt{2}} \phi^- (m_\nu^\kappa (\bar{d}_j^\lambda C_{\lambda\alpha}^\dagger (1 + \gamma^5) u_j^\alpha) - m_\nu^\kappa (\bar{d}_j^\lambda C_{\lambda\alpha}^\dagger (1 - \gamma^5) u_j^\alpha) - \frac{g}{2} \frac{m_\nu^\kappa}{M} H (\bar{u}_j^\lambda u_j^\lambda) - \frac{g}{2} \frac{m_\nu^\kappa}{M} H (\bar{d}_j^\lambda d_j^\lambda) + \\ & \frac{ig}{2} \frac{m_\nu^\kappa}{M} \phi^0 (\bar{u}_j^\lambda \gamma^5 u_j^\lambda) - \frac{ig}{2} \frac{m_\nu^\kappa}{M} \phi^0 (\bar{d}_j^\lambda \gamma^5 d_j^\lambda) \end{aligned}$$

Vision: How Badly Do You Want It?

(Continued from page 14)

You do.

But let me ask three hard questions:

How badly
do you want it?

How badly do you want it?

I wanted to know if I had a Vision more than anything else. It consumed me and I thought about it almost every day for those two years. And I was willing to work hard for it, and sacrifice for it.

A story: I was giving a live presentation in New Jersey, and I explained how I practiced Photographic Celibacy as a way to help me find my Vision, when man in the audience stood up and said (incredulously):

"You do what? Why on earth would you deprive yourself of the pleasure of looking at beautiful photographs?"

I responded:

"Because I wanted to find my Vision, even more than I wanted to look at beautiful photographs."

How badly do you want it?

What have you
tried?

What have you tried? Simply wishing that you had a Vision is not enough, you must work hard to find it.

I didn't have any idea of how to proceed, but you have the advantage of my ten steps. And while I

cannot guarantee that these will work for you, I do sincerely believe that they will help.

If you were to divide up the time you spend on your photography, how much is spent on the technical verses dedicated to finding your Vision?

How much time
have you spent
on it?

I spent two years, working daily to analyze my motives, to learn what I loved, and to train myself not to care what others thought of my work. It was hard, soul searching work, with lots of self-analysis (all done while I was working a full time job and raising a family).

How much time are you willing to spend to find your Vision?



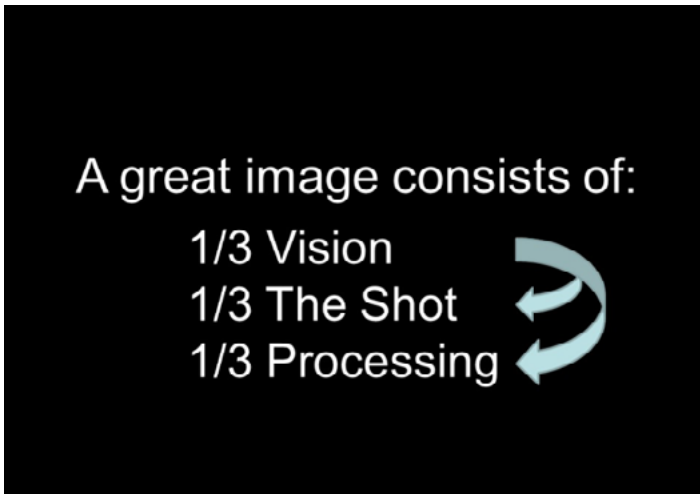
Finding your Vision is a solitary journey, and it takes time...

This is The Angel Gabriel, and this was the first image that I consciously created from my Vision. As I stood there, I could see the final image in my head.

And from that point on, that's how I created my images.

Vision: How Badly Do You Want It?

(Continued from page 15)



It's what I call Cole's Rule of Thirds:

A great image consists of three parts:

1/3 Vision
1/3 The Shot
1/3 Processing

But it's the Vision that comes first, and what drives the shot and the post-processing.

Without Vision, I would take the shot and then just play with it in Photoshop, hoping to stumble upon a great image. And once in a while, I got lucky and would find one.



Finding my Vision allowed me to evolve from "taking pictures" to "creating images." For me, creating an image goes far beyond what your eyes see.

Editor's Note: I have to say that I am not one to practice "photographic celibacy." (Quite the opposite!) But if I did, I would never have discovered Cole Thompson!

I love what Edward Weston said about this:

"Why limit yourself to what your eyes see when you have such an opportunity to extend your Vision?"

What my eyes see, is just the beginning of the process. My eyes can inspire me, but it's my Vision that allows me to "see."

Here is my favorite quote on Vision, ironically from a blind woman:

It's a terrible thing to see,
and have no Vision

Helen Keller

If you are serious about improving your photography, consider focusing on your Vision, with at least as much time and energy as you spend on developing your technical skills.

Vision will improve your work to a much greater degree than any technical improvements that you can make to your photography.



See where Cole's Vision has
taken him
(and sign up for his newsletter)
on his website:

<https://colethompsonphotography.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.

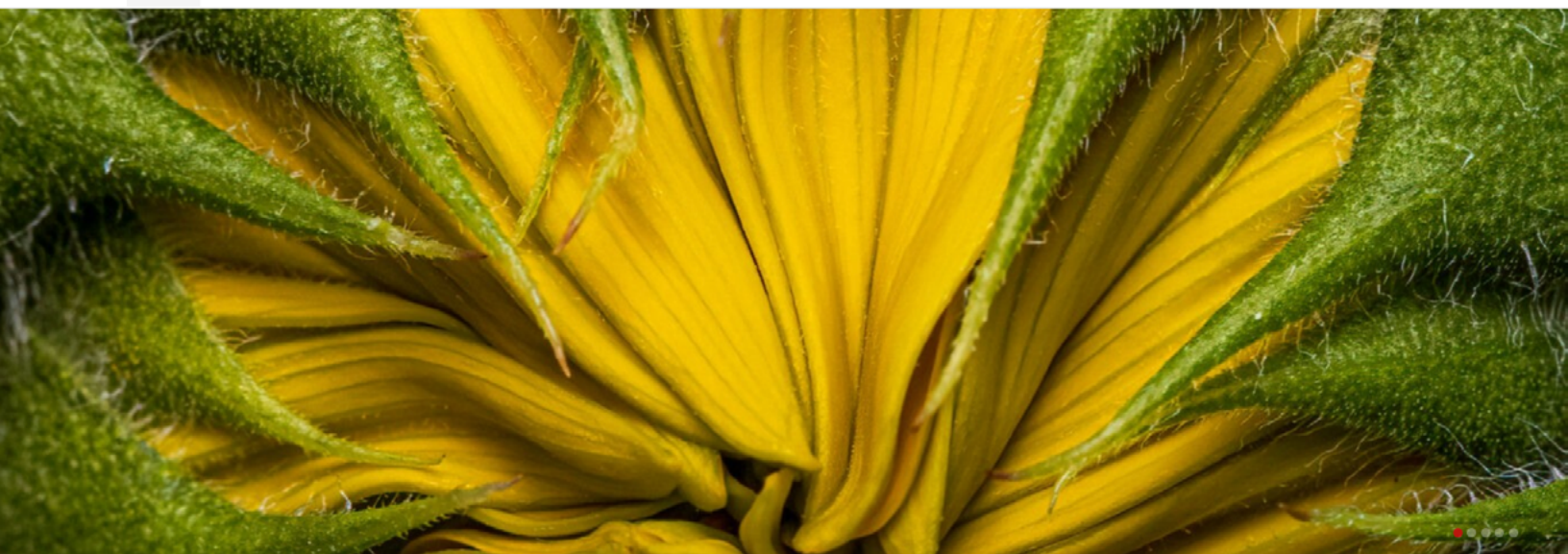
March

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

April

Cold As Ice: Brrrrrrr! ...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.*

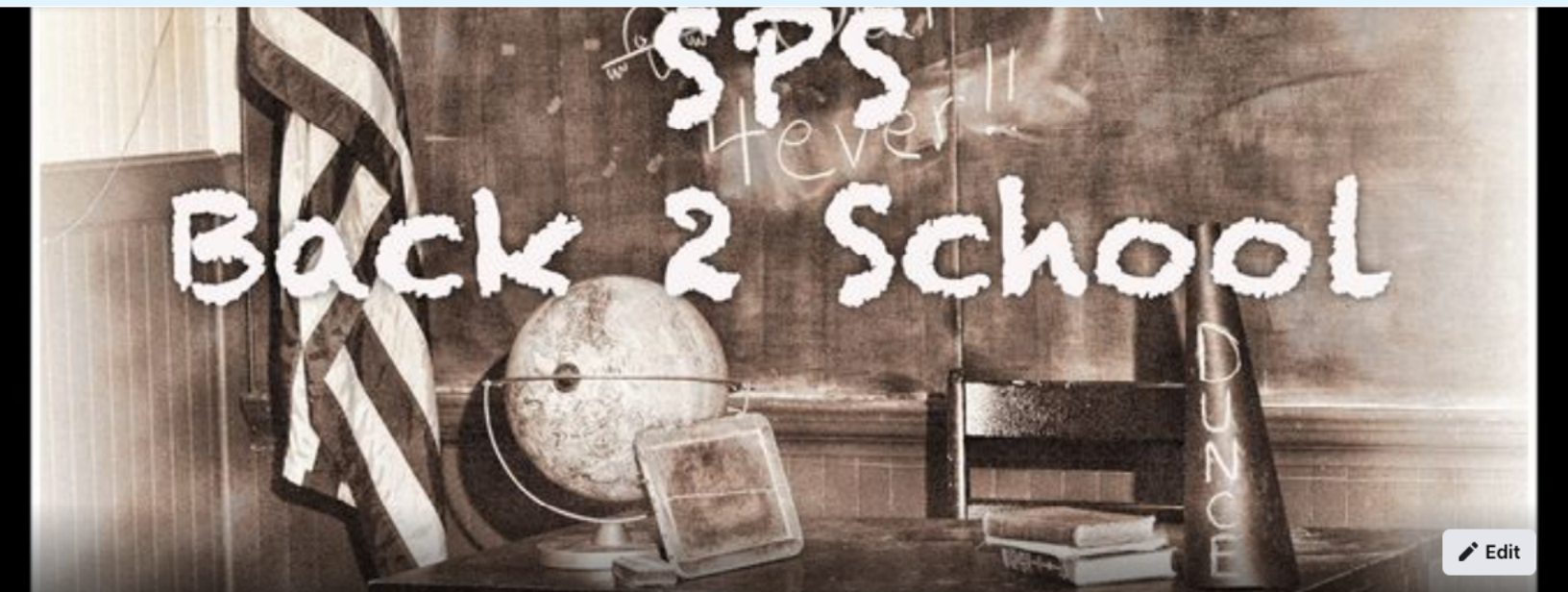


<https://www.facebook.com/groups/152200768242>

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!*

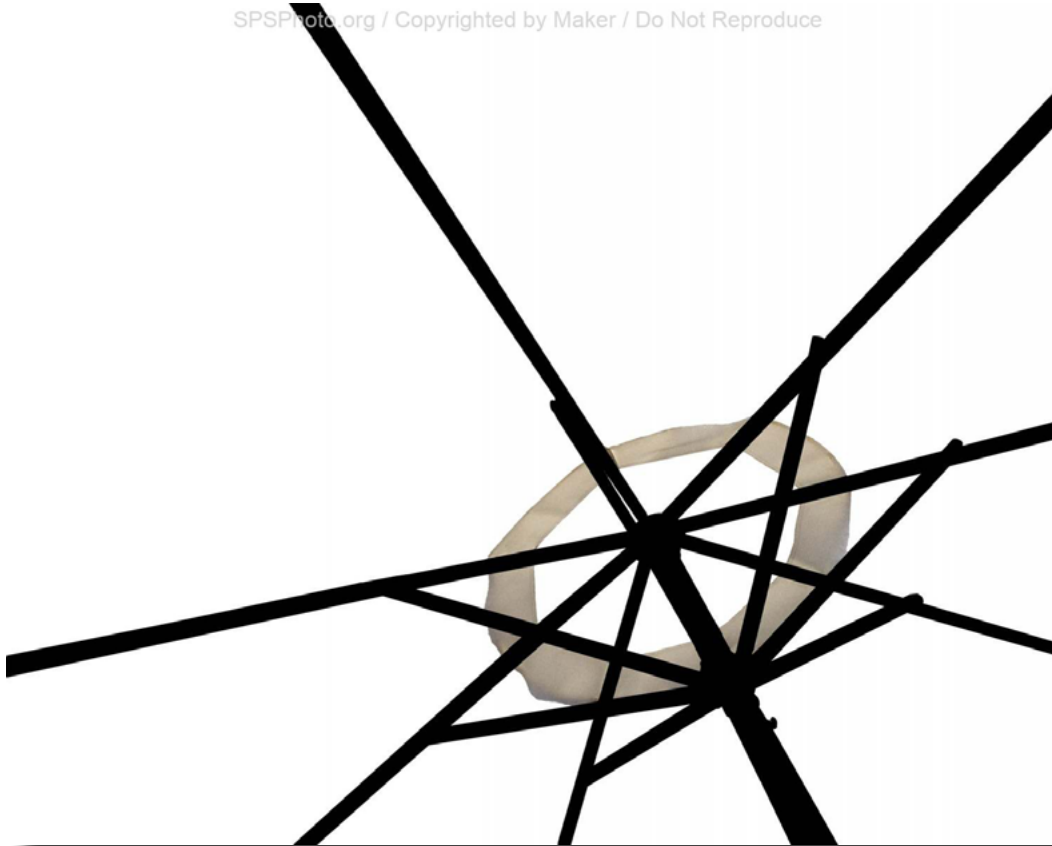
The “SPS Back to School” Facebook page is for SPS Members Only.
 If you’re looking for member inputs on your images, local places to photograph, etc.,
 this is the Facebook group for you.



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

MARCH WINNING IMAGES

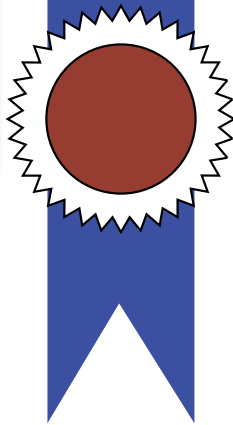
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1st Place:
"Under the Weather"
© Linda Tommasulo

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Assigned Topic #1 ***"Geometric Patterns"***

Focus on the geometric lines,
shapes and patterns that
exist in the world.

2nd Place:
"Web #1"
© Patricia Garrett

MARCH WINNING IMAGES



3rd Place:
"Walking the Line"
© Sally Willse

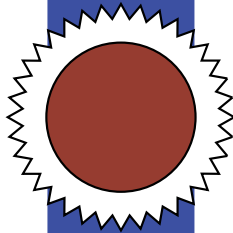
JUDGE: Lev Tsimring

Lev Tsimring's passion for photography originates in Russia where he spent the first 32 years of his life. Since 1992 he is based in San Diego, California. In his "day life" he studies nonlinear phenomena and pattern formation in physics and biology at UC San Diego. Today he is shooting both color and black & white with a digital camera and makes his own limited-edition prints. His artistic interests range from abstract photography to still life, portrait and landscape; but, in the last few years, he is more attracted to street photography, in which he enjoys capturing fleeting moments of beauty, humor and love in everyday life.

<https://www.levtsimring.com>

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4th Place:
"I was Part of a Car Once"
© Phil Olivo



5th Place: "
"Wheel"
© Joe Cotroneo

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

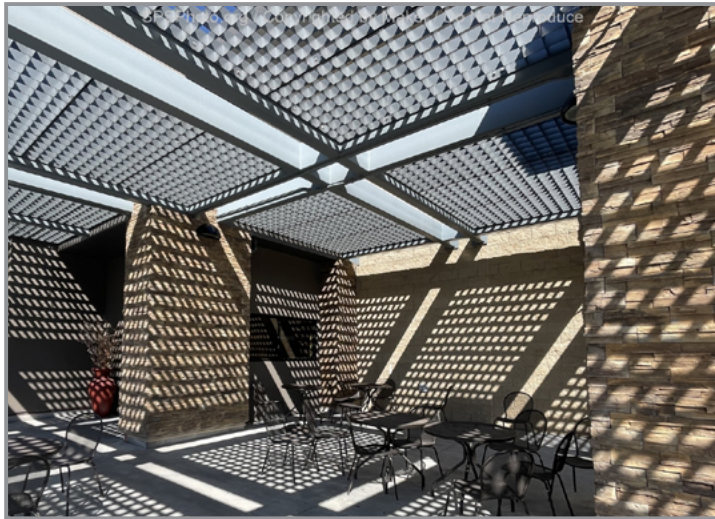
<https://spsphoto.org/>

MARCH WINNING IMAGES

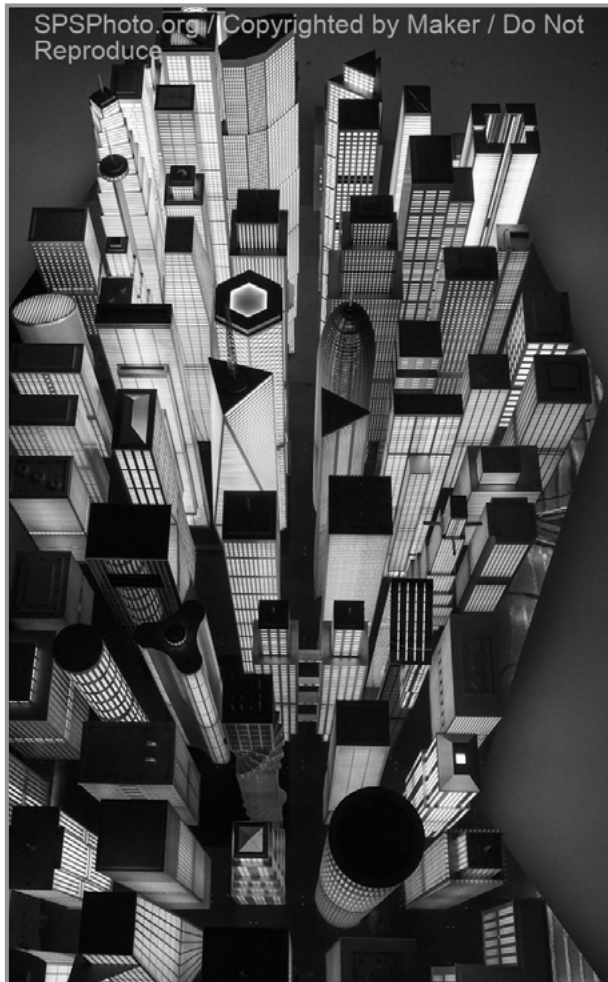
Honorable Mention



"You've Got Mail"
© Kim Koza



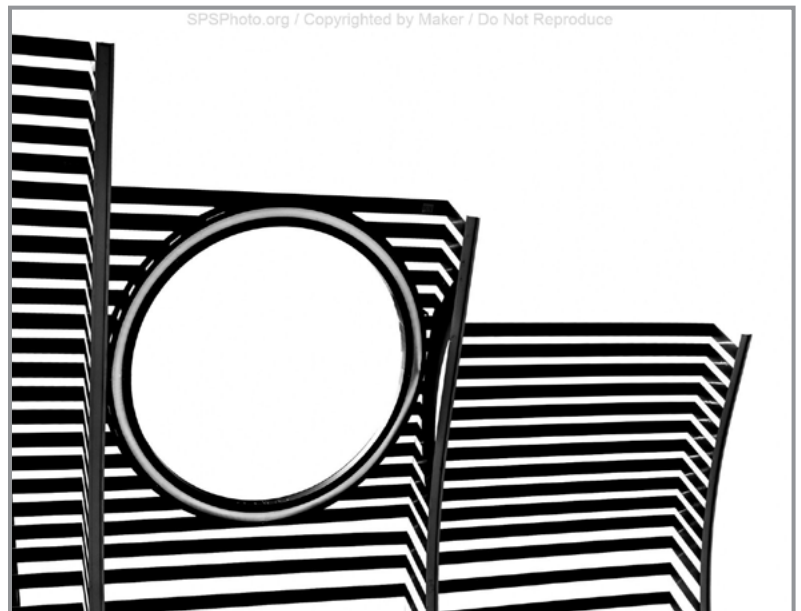
"NM Grocery Store"
© Kim Koza



"Shapes"
© Marguerite Hill



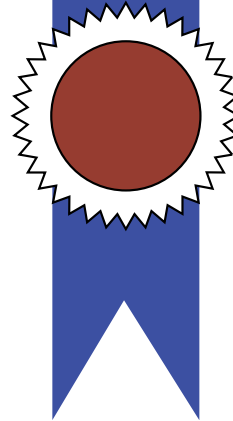
"Space Dock"
© Neil Shapiro



"Albany Abstract"
© Phil Olivo

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MARCH WINNING IMAGES



1st Place:
 "Stepping Up"
 © Alan Wiggins

Assigned Topic #2 " "People in a Street Scene"

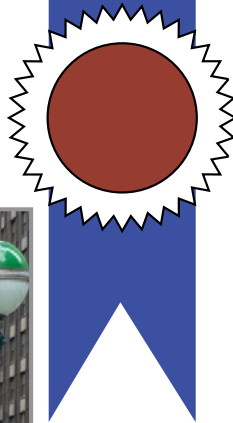
People just doing what
 they do on the street



2nd Place:
 "NYC Backpaker"
 © Linda Tommasulo

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3rd Place:
 "Takes a Pack to Walk a Human"
 © Elena Keesee



4th Place:
 "The Lesson"
 © Marty Bannan

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

<https://spsphoto.org/>

5th Place:
 "I Think There is a Hole in my Hat"
 © Dan Steen



"Nothing Among Everything"
© Neil Shapiro

MARCH WINNING IMAGES

Honorable Mention



"Body Parts"
© Neil Shapiro



"What Could go Wrong?"
© Rich Schreibstein



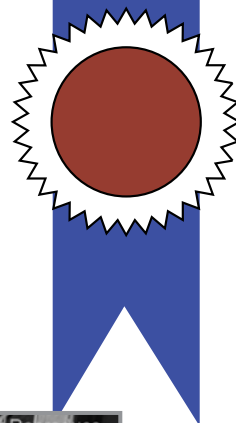
"All Aboard"
© Sharon Silversmith



"Well Hello There Big Fella"
© Sean Sullivan

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MARCH WINNING IMAGES

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1st Place:
"Perpetua"
© Doug Mitchell

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2nd Place:
"Vietnam War Memorial"
© Alan Wiggins

Continued...



3rd Place:
"Getting Air"
© Alan Wiggins



4th Place:
"Sepulcre Dome"
© Nancy Dilanni



5th Place:
"Reflection at John Brown's Farm"
© Dan Steen

JUDGE: Steve Simon

Steve Simon is an award-winning documentary photographer and author of five critically acclaimed photography books including *The Passionate Photographer*, which was chosen as one of Amazon's "Top Ten Art and Photography Books."

He has photographed on assignment in more than 40 countries and his work has been published in the *New York Times Magazine*, *Mother Jones*, *Colors*, *Life*, *Time*, *Le Monde*, *Harpers*, *Macleans*, *Walrus* and many others.

Steve is best known for his work focusing on the human condition, capturing life as he encounters it. He shines a light on important subjects and issues using the power of photography in the hope of facilitating positive change. His documentary work has been featured in solo shows across the globe. Visa Pour L'Image in Perpignan, France has showcased Steve's work three times. His post 9/11 work *Empty Sky* has been published by Life Books and a complete set of prints from that project was acquired by the 9/11 Memorial Museum for their permanent collection. His most recent book project (in progress) is on the American Political Convention.

"Photography has been my passport to extraordinary people and once-in-a-lifetime experiences. All I ever wanted to do was take pictures. I'm living the dream."

<https://stevesimonphoto.com>

MARCH WINNING IMAGES

Honorable Mention

GENERAL



"Kayaking to New York"
© Dow Smith



"The Garlic King"
© Sean Sullivan



"Adirondack Loon"
© Greg Efner



"Hornet up Close and Personal"
© Joe Cotroneo



"Fall Harvest"
© Patricia Garrett

MARCH WINNING IMAGES

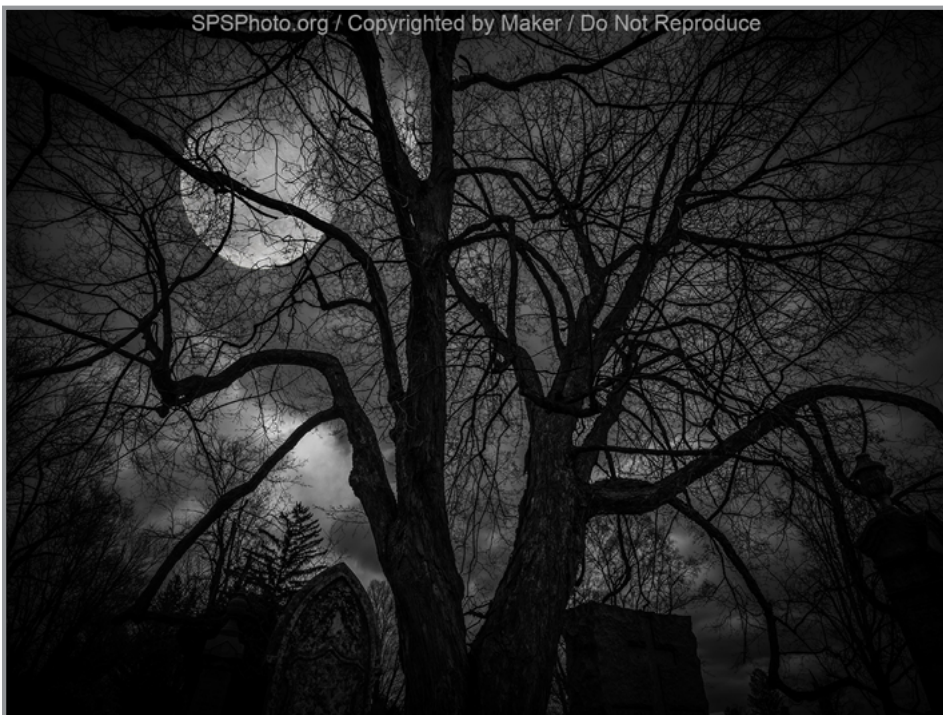


1st Place:
 "Photo Ops in Every Direction"
 © Linda Tommasulo



2nd Place:
 "Alex"
 © Doug Mitchell

MARCH WINNING IMAGES



3rd Place:
"That is a Tree to Die For"
© Jeana Caywood



4th Place:
"Getting There - Original Composition"
© Elena Keesee



5th Place:
"Cubic"
© Sean Sullivan

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

<https://spsphoto.org/>

MARCH WINNING IMAGES

MONOCHROME



"Death Valley Display"
© Bill Lanahan



"Alone With his Phone"
© Dow Smith



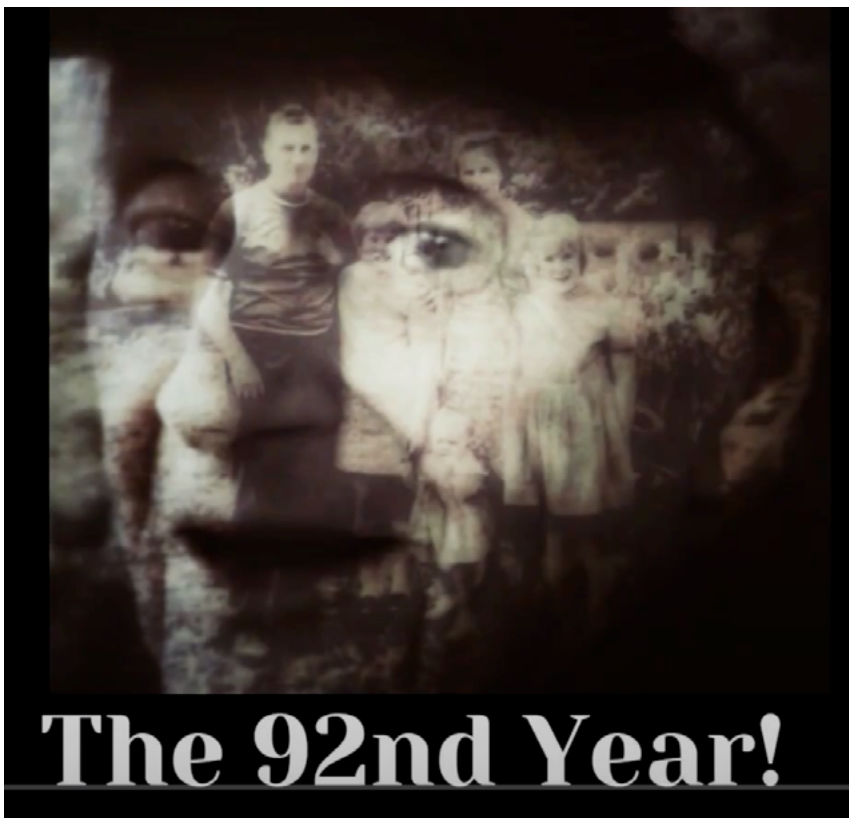
"When Dreams Reached to the Moon"
© Greg Efner



"Diamond Beach"
© Janice Prichett



"Spring Times Four Plus Reflections"
© Joe Cotroneo



The 92nd Year!

1st Place:

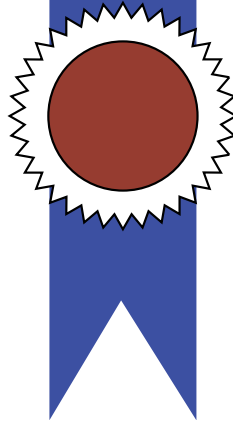
"The 92nd Year"

© Claudia Jakubowski

2022-2023
WINNING
PHOTO ESSAYS

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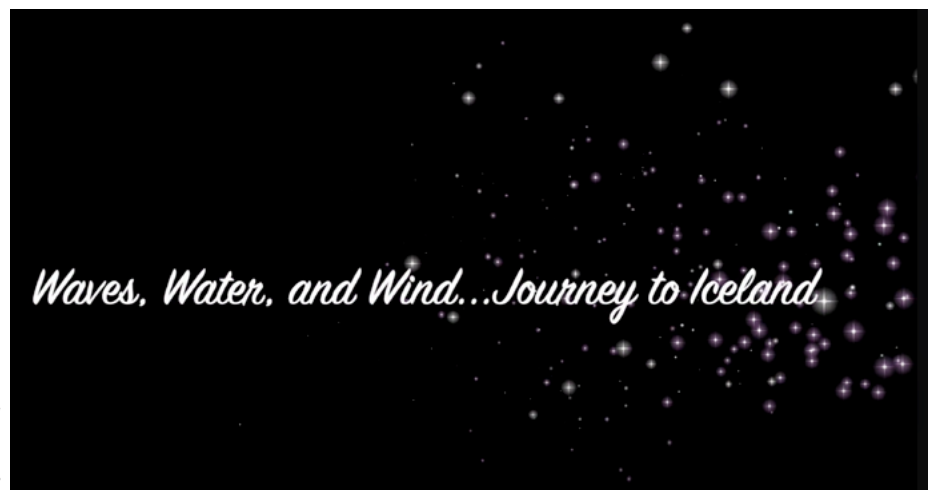
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2nd Place:

"Maple Sugaring Season"

© Patricia Garrett



3rd Place:

"Journey to Iceland"

© Janice Prichett



2022-2023 WINNING PHOTO ESSAYS

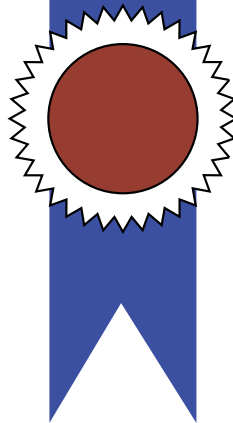
4th Place:

"A Collection of Macro and Close-Up Photography"
© Joe Cotroneo

Honorable Mention



"Abandoned and Forgotten"
© Phil Olivo



JUDGE: Cindy Schultz

I'm an independent photographer based in Albany, NY. Without a doubt, the best part of my job is meeting people from all walks of life and visually telling their stories. Originally from Minneapolis, a staff position with the Albany Times Union brought me to the East Coast by way of Michigan. Politics rule the day in this capital city, and I've witnessed history in the making while covering the statehouse. After nearly 20 years with the Capital Region's largest publication, my sense of adventure took over, and I headed for the Last Frontier. For two summers, I worked in Alaska as a photography guide leading small group tours and workshops.

Today I'm a regular contributor to The New York Times, Reuters and other national and local editorial publications. I also collaborate with educational institutions, nonprofits and small businesses creating brand libraries for digital platforms and marketing materials. My work has been recognized most recently by American Photography and has been exhibited regionally. A participant in the prestigious Eddie Adams Workshop, I hold a journalism degree from the University of Minnesota where I graduated magna cum laude.

<https://cindyschultz.photoshelter.com>



"Midtown"
© Rich Schreiberstein

Congratulations to the winners.
And thank you to all who participated!

You can view all the submitted photo essays here:
<https://www.youtube.com/playlist?list=PLpa-nobnUwZ42GxJfwuGv6z8yk8tsScZTe>

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Well, it seems like we might be done with snow for the season, but here in New England you never can tell! Following are my specials for April. Stay tuned, if more great deals are announced during the month I'll let you know. Please call Alan at 781-462-2383 with any questions or to place an order.

ELIGIBLE PRODUCTS	Trade-Up Credit on Purchase of ONE (1) CANON Eligible Product	Trade-Up Credit per Product on Purchase of TWO (2) or more CANON Eligible Products
CINEMA EOS CAMERAS		
EOS R5 C	\$500	\$500
EOS R5 C RF24-105mm F4 L IS USM Kit	\$500	\$500
EOS MIRRORLESS CAMERAS		
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
SUPER TELEPHOTO LENSES		
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
STANDARD ZOOM LENSES		
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
STANDARD & MEDIUM TELEPHOTO LENSES		
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
WIDE-ANGLE LENSES		
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
MACRO LENSES		
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

• Special offer: **Delkin** Black High Speed 150GB CFExpress Type B memory cards: Save \$20, now \$154.99 (limit 5 per customer).

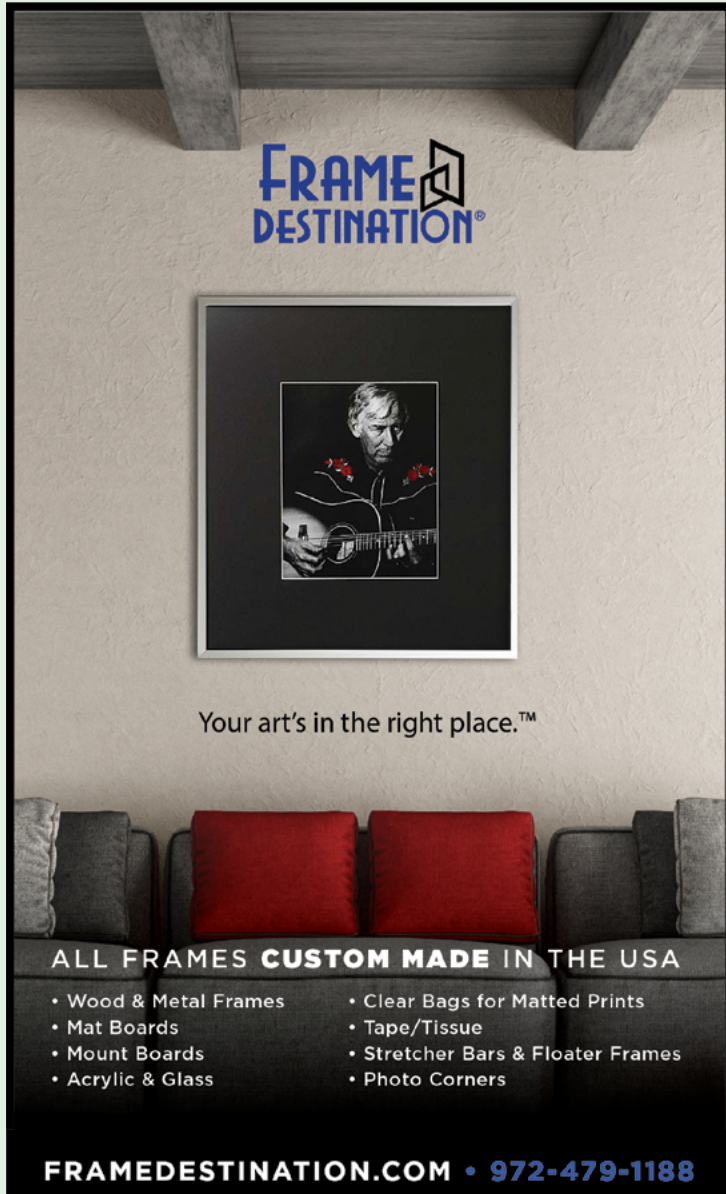
- **Olympus** is offering discounts on 3 PRO lenses through March 28: 12-45mm f/4 PRO: Save \$200, now \$499.99
8-25mm f/4 PRO: Save \$200, now \$899.99 / 40-150mm f/4 PRO: Save \$200, now \$699.99

Please call Alan 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!

Alan Samiljan, Sales Consultant / Direct 781.462.2383

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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? 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: (Note: You will have access to all prior meetings & presentations.)
<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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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: 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???