

**Bold red texts
are
interactive links!**

FOCUS

**IT'S OUR
92ND
SEASON!**

Volume 90 - No. 2

<https://spsphoto.org/>

October 2023

2023-2024 SEASON OPENER - OCTOBER 4, 2023

Live at First United Methodist Church, Schenectady

"The Life and Photography of Brendan Fahy Bequette"

Just over one year ago, Brendan Fahy Bequette, a talented 25-year-old aspiring filmmaker and photographer, tragically died from an aggressive form of cancer. Mark Joseph Kelly, Agnes Zellin, and Paul Tick curated a book of his photographs to honor his photographic work and to raise funds to support young aspiring artists. The book is in its third printing, and thousands of dollars have been donated. Brendan's parents, Assemblymember Pat Fahy and Wayne Bequette will talk about the project and share how they found a way to pay it forward through supporting the arts. The book's curators will also be in attendance.

THE PHOTOGRAPHS OF



BRENDAN FAHY BEQUETTE

Continued...

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The Life & Photography of Brendan Fahy Bequette

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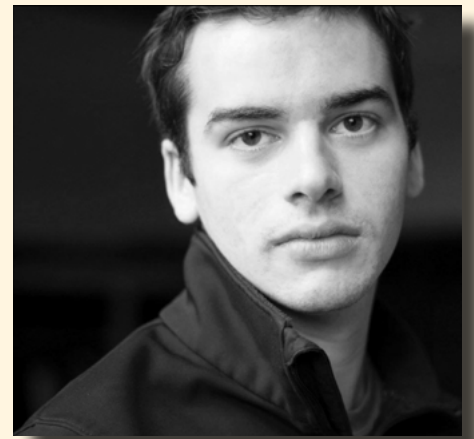


© Brendan Fahy Bequette

Brendan Fahy Bequette was born in Chicago, IL and shortly thereafter relocated with his family to Albany, NY. During his high school and college years, he discovered filmmaking and photography.

After graduating from Ithaca College, with a degree in cinematography and photography in hand, Brendan pursued his filmmaking passion in New York City where he worked on numerous documentary and commercial projects.

Tragically, Brendan was diagnosed with an aggressive, rare mediastinal germ cell



cancer that ultimately took his life at age twenty-five. Through numerous radical forms of treatment, he turned to documenting the world around him. Many of the images in his book of photographs were captured during the last eighteen months of his life.



© Brendan Fahy Bequette



© Brendan Fahy Bequette

Prior to his passing, Brendan was based in New York City, established as a Director of Photography and was a member of the International Cinematographers Guild IATSE Local 600 as a First Assistant Camera.

Learn more about the
Brendan Fahy Bequette Fund at:
<https://bfbfund.com/>

October 25, 2023 - On Zoom STREET PORTRAITURE IT CAN CHANGE YOUR LIFE by Alan Shapiro

Alan Shapiro is a lifelong storyteller and a story gatherer. These days, he just happens to always carry a camera. When he talks about street (or environmental) portraiture, people immediately get anxious...intimidated.

His response is simple:
What if all this is about sharing good karma?
Finding and Sharing gratitude?
Finding and Sharing joy and delight?

What if this practice could fix things?
Amplify things that needed more attention?
Help someone overlooked feel seen?
What if your interaction with a perfect stranger made them feel a little more perfect...and was the highlight of their day?

Join Alan for an evening of stories, tips, and techniques about his experiences making portraits with perfect strangers and his cameras on (and off) city streets all over the world.



© Alan Shapiro



© Alan Shapiro

Street Portraiture

(Continued from page 3)



© Alan Shapiro



© Alan Shapiro

About Alan Shapiro:

Alan grew up on the creative side of the advertising world, working with clients around the world; telling their unique stories in very unique ways. He had the pleasure of collaborating with many, talented photographers and film directors. He became envious of their art and craft. At first, he saw it as a means of reducing his stress-filled life. As a Chief Creative Officer at the world's largest Advertising Agency Network Omnicom, he needed a distraction. A friend gave him a camera. Then he bought another and another. His new hobby and daily "creative exercise regimen" turned into a joy-filled and all-consuming passion. Then, his first photo client called, followed by many more.

His work can be seen throughout the entire hospital set on ABC's The Good Doctor, in launch campaigns for the Apple iPhone and Nikon as well as for Cadillac, OnStar, Lockheed Martin, Die Zeit, Ricoh, Cotton Incorporated, Scholastic and numerous others. His work fills entire walls in Bose stores and Ritz Carlton Hotels worldwide and hangs in numerous private and corporate art collections. His macro, food and still life work can be seen in countless editorial publications and products from housewares to clothing to puzzles.

As much as Alan loves creating images, he genuinely loves to teach; sharing his workflow from capture through post-processing and printing. He is a super high-energy instructor with a knack for getting people out of their comfort zone as well as helping them discover and capture beautifully simple things in beautifully unexpected ways.



Instagram: @alanshapiro515

Facebook:

<https://www.facebook.com/alanwshapiro>

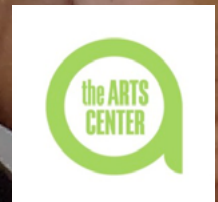
**Check out Alan's
street portraiture and more
on his website:**

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

GET OUT!

LIFE thru the lens

Discover a new perspective on life through the eyes of people of color at 'Life thru the Lens.' This exhibition challenges traditional notions of representation by showcasing the work of artists of the African Diaspora who offer their own visions of our world. For too long, people of color have been portrayed primarily as subjects rather than creators. 'Life thru the Lens' invites you to explore the richness and diversity of these artists' experiences and to see the world through their unique lenses. Don't miss this thought-provoking and inspiring exhibition, curated by Clifford Oliver of Black Dimensions in Art, Inc.



Opening Friday September 1 thru October 27
Exhibition Opening Reception Celebration: 9/29 6pm-8pm
Arts Center of the Capital Region 265 River St., Troy, NY

FIVE TIPS FOR FABULOUS FALL PHOTOS

By Ian Plant

Reprinted with permission.
Access the original article and video [here](#):

For the Northern Hemisphere, fall is in the air! As leaves start to turn yellow, orange, and red, it's time to get out there and make some great autumn photos. In this article, pro photographer Ian Plant shares his five favorite tips for making fabulous fall photos.

Chase peak fall color

This almost goes without saying, but you want to make sure that you are on location at a photo destination when the fall color is at its very best. Luckily, it is relatively easy to track fall color in many places. In the United States, there are plenty of online resources that allow you to predict peak times for fall color, and to get regular updates from foliage spotters as the season progresses.



Knowing where and when the foliage was at its peak intensity helped me capture this sea of color in the Adirondack Mountains. Canon 5D, Canon 50mm lens, ISO 100, f/11, 1/50 second.

Here are a few of my favorite sites for predicting and tracking fall color:

The **Fall Foliage Prediction Map** from SmokyMountains.com provides peak fall color predictions for the entire U.S.

The Weather Channel has regularly updated **fall color tracker maps**.

The Foliage Network has regular **fall color reports** for the Northeast, Midwest, and Southeast U.S.

In addition, you can find a number of sites reporting fall color conditions for a variety of states and local natural areas. Just try doing a search online and see what you come up with!

Mountain areas often have great fall color, with an added bonus: peak color times typically vary by elevation. So, if you are traveling to a place like the Blue Ridge Parkway, for example, you can easily drive higher or lower in elevation until you find an area where fall color is at its maximum intensity. Plan extra time for photograph-

ing such areas, allowing you to capture the progression of color from higher to lower elevations.

Five Tips for Fabulous Fall Photos

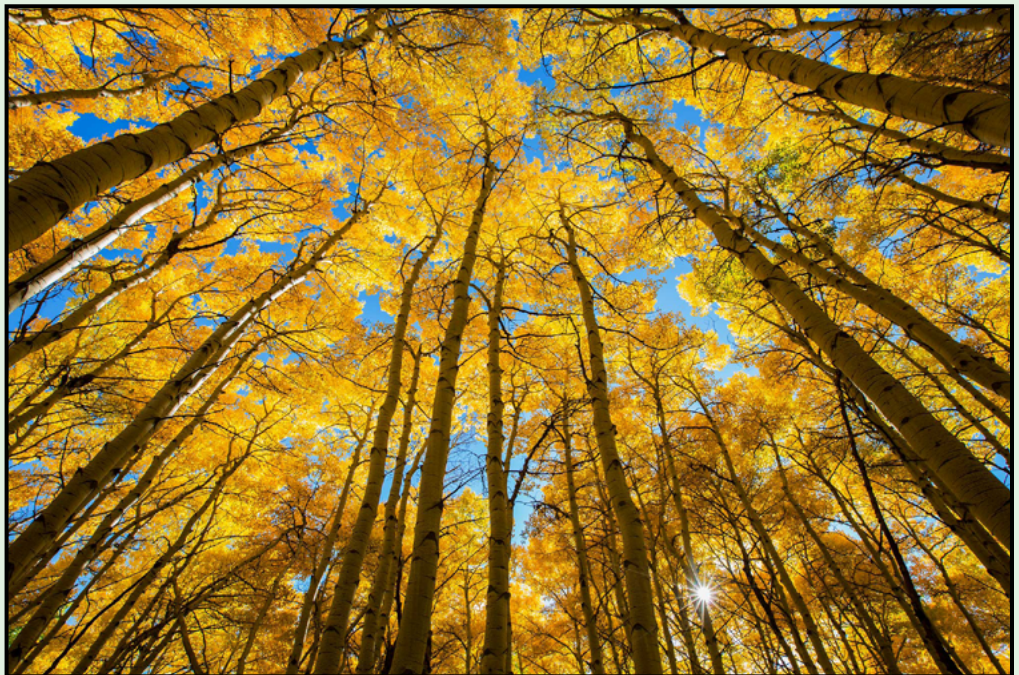
(Continued from page 6)



Mountain locations such as the Colorado Rockies give you some “wiggle room” to capture peak fall color, since color changes at different times depending on elevation. Too late or early for color at one elevation? Just head up or down as necessary to find an area where the color is raging. Canon 5DII, Canon 24-105mm lens, ISO 100, f/11, 1/50 second.

Shoot angled light

I love backlit fall photos; autumn leaves seem to glow from within when they are backlit by the sun. When using a wide-angle lens, make sure to include the sun itself within the composition; stop down to a small aperture such as f/11, f/16, or f/22 to create an attractive “sun burst” effect. Make sure to partially block the sun with a tree limb to minimize flare (check out my [article](#) on the avoidance, creative use, and removal of lens flare).

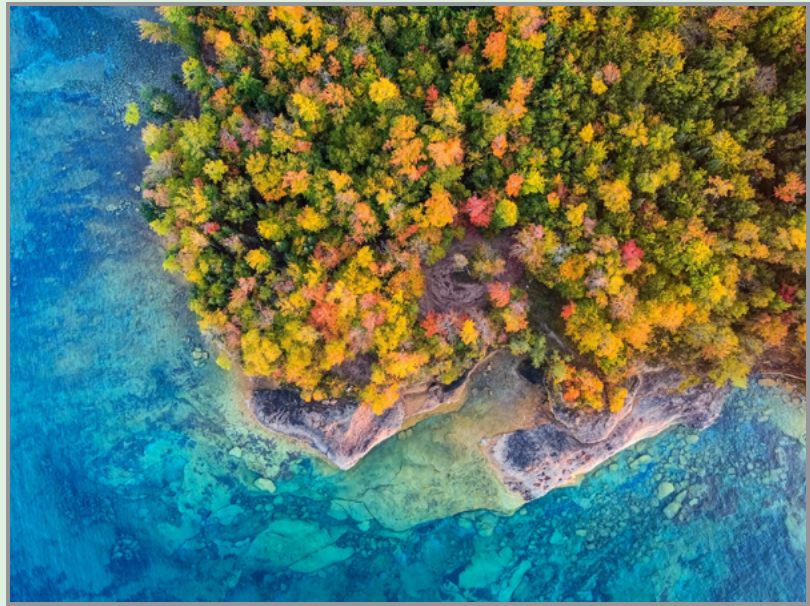


Aim your wide-angle lens up for a dizzying “forest canopy” perspective; include the sun to create a strong point of interest for the viewer. Canon 5DIII, Canon 16-35mm lens, ISO 100, f/11, 1/20 second.

Five Tips for Fabulous Fall Photos

(Continued from page 7)

I also like working with front-lit or side-lit foliage. Look for opportunities to pin the foliage against a blue sky or dark, shadowed background. A polarizer filter can help to intensify the color of the foliage and to darken the blue sky, but avoid a polarizer when photographing with a wide-angle lens (uneven polarization of the sky can result when shooting wide-angle). Overcast conditions work best when photographing fall color surrounding streams and waterfalls, or intimate scenes of a pattern of fall color in the forest. Polarizer filters work well for these types of shots, removing glare from leaves and intensifying the color of the foliage.



I used a drone to capture this aerial perspective of fall color on the shores of Lake Superior, creating a complementary color scheme juxtaposing the warm palette of autumn with the cool blues of the lake. DJI Mavic 2 Zoom drone, ISO 100, f/2.8, 1/13 second.



I made this photo of a bald cypress tree in the Texas bayou lit by side-light. I carefully chose a position placing the tree against a shadowed background to make it stand out from its chaotic surroundings. Sony a7RIV, Tamron 150-600mm lens, ISO 500, f/5.6, 1/500 second.

Look for color contrast

Fall often gives you a vibrant mix of colors, such as greens, yellow, reds, and oranges. Look for a medley of colors to spice things up. I often look for autumn scenes with pine trees or a few deciduous trees that haven't turned yet; that little pop of green can enhance the color scheme of your photos.



The warmth of the fall color contrasts nicely with the cool tones of the trees and water on a sunny, slightly foggy morning in the Texas bayou. Sony a7RIV, Tamron 150-600mm lens, ISO 100, f/11, 0.6 seconds.

Five Tips for Fabulous Fall Photos

(Continued from page 8)

Reflections

Reflections are a great way to make colorful and abstract fall photos. Still water creates a mirror for a fall color scene, while moving water renders reflections of autumn foliage as an abstract blur of color. Experiment with long exposures (one-half second or longer) to creatively blur moving water reflecting fall foliage.



The fallen tree under the water adds an eerie element to this autumn reflection photo taken in the Adirondack Mountains. Canon 5DII, Canon 24-105mm lens, ISO 100, f/11, 30 seconds.

Reflections also are a great way to achieve the warm/cool color mix I discuss above. To get a warm/cool color scheme, make sure the foliage that is being reflected is in strong light on a sunny day, while the reflective water and anything



poking out of it (such as rocks or marsh grass) is in the shadows. The reflected foliage will be rendered as bright and warm, while the rest of the scene will appear cooler in tone.

Leaf placement

As nature photographers, we don't often have a chance to control the scene we are photographing. But when photographing fall color, don't be afraid to take control. Grab a handful of colorful fallen leaves and scatter them throughout your scene. I do it all the time! The trick is to try and place the leaves haphazardly, so they look natural. For example, if every leaf is placed with the color side up, it is a dead giveaway. Of course, savvy viewers will likely suspect leaf placement, but so what! Arranging fall leaves is fun and it can allow you to make better photos. Just a few strategically placed leaves can take your fall photos to the next level.



I sprinkled some fallen autumn leaves over my foreground ferns in this rain forest scene from the Olympic Peninsula. Sony a7RIV, Venus Optics 12mm lens, ISO 400, f/11, 0.8 seconds.

Take your photography to the next level
with Ian Plant at:

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

I photographed this small pond in Acadia National Park on a sunny morning. The fall foliage reflected in the water is in bright sunlight, enhancing its color, while the water, marsh grass, and lily pads are rendered a cool tone in the shade. Canon 5DIII, Canon 100-400mm lens, ISO 100, f/22, 2 seconds.

My first attempt at photographing the night sky was back in October of 2006 with my Canon EOS 5D (film). I was with **Mark Bowie** on a workshop and thought I'd try to capture some star trails. It was a long wait before I could see I was successful. Remember the days when you had to wait for your film to be developed? Needless to say I was thrilled then I saw that I actually captured the reflection of the Big Dipper in the lake.



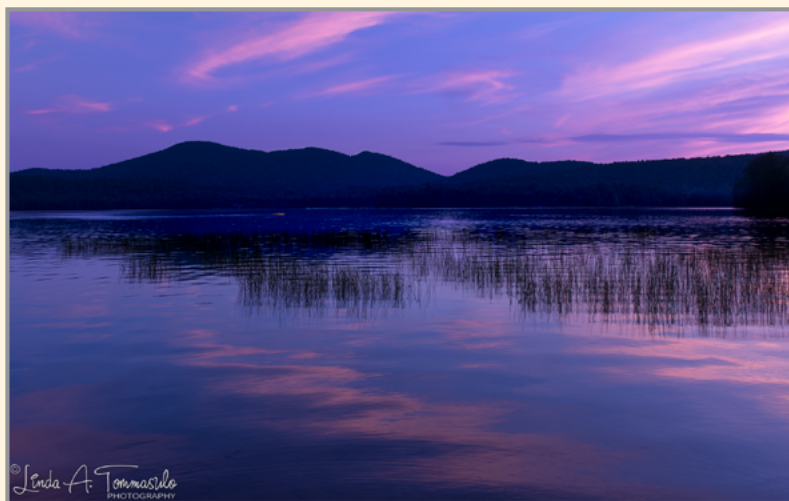
Very Early Night Sky Photography 2006
Canon EOS 5D, 24mm, 339 seconds, f/2.8, ISO 400

It was many years later when I seriously attempted to photograph the night sky. During my Adirondack Retreats in 2019 and 2021 I dabbled at night sky photography. However, in 2022 and again in 2023, I decide to try my hand at a Mark Bowie's Milky Way night workshops in the Adirondacks through the **Adirondack Photography Institute**. Here the emphasis was on night photography. Armed with my Olympus EM-1 Mark III and OM-1, the adventure was about to begin...along with my love for photographing the night sky.



Early Night Sky Photography 2021
Olympus EM-1 Mark III, 12-40 f/2.8 lens @ 26mm
10 sec, f/10 @ ISO 1600

The Olympus EM-1 Mark III and OM-1 have a setting called "Starry Sky" which lets you focus immediately (and easily) on the stars. Seeing other participants struggle with focus, I definitely had a leg up in this department. Also I discovered that getting out in the evening to photograph the night sky can award you with some beautiful sunsets.



Sunset
Lake Eaton Campground
Olympus OM-1, 12-40 f/2.8 lens @ 17mm, 1/15 sec at f/10,
ISO 320

Focus On Photographing the Night Sky

(Continued from page 10)

Of course, a tripod is a must! And a remote trigger also helpful. Another essential piece of gear is a flashlight or, even better, a headlamp. It gets REALLY DARK after sunset in these remote areas. Thankfully, Mark knows just where to go to get the best view of the Milky Way, and oftentimes gets permission for access to state campgrounds.

If you're not in a workshop, when photographing at night I recommend you go out at night with a buddy or a group.



Another great sunset - Moss Lake
Olympus EM-1 Mark III, 12-200mm lens @ 12mm, 1/25 sec
@ f/6.3, ISO 1600



It's pretty nice even as the stars are just beginning to pop.
Piercefield Flow
Olympus OM-1, 12-40 f/2.8 lens @ 12mm, 20 sec at f/2.8, ISO 1600



Brown's Tract Pond Campground
Olympus OM-1, 12-40 f/2.8 lens @ 12mm, 15 sec at f/3.5, ISO 3200



"Billions and Billions of Stars."
Birch Island / Lake Eaton Campground (Panorama)
Olympus OM-1, 12-40 f/2.8 lens @ 12mm, 20 sec at f/2.8,
ISO 6400

Focus On Photographing the Night Sky

(Continued from page 11)

Star trails are also pretty simple on the Olympus. Using Live Composite, I can watch the image develop on my LCD screen. For these images, I set the timer to 20 seconds. It keeps on “adding light” with each exposure, but all on one “piece of film.” That is, there is just one photo—one file—combined in-camera. The metadata doesn’t capture how long I kept the shutter open, but generally I try for at least 15 minutes or more. The diagonal line (below) is a satellite (or possibly the International Space Station).



Piercefield Flow - Live Composite
Olympus OM-1, 12-40 f/2.8 lens @ 12mm, 20sec at f/2.8,
ISO 1600
(Probably 30 minute exposure)



Piercefield Flow - Live Composite
Olympus OM-1, 12-40 f/2.8 lens @ 12mm, 20 sec at f/2.8,
ISO 1600
(Probably 15 minute exposure)

There is a downside to Live Composite: if the photography is interrupted, say by car head-lights, all is lost and you have to start again.



Light Painting - Birch Island / Lake Eaton Campground (Panorama)
Olympus OM-112-40 f/2.8 lens @ 14mm, 4 sec at f/9.0, ISO 1000



Brown's Tract
Pond (Panorama)
Olympus OM-1,
12-40 f/2.8 lens
@ 12mm, 20 sec
at f/3.5, ISO 6400

Focus On Photographing the Night Sky

(Continued from page 12)

The darker it gets, we have to increase our ISO, so some post-processing here is a must. I have been using DxO Pure Raw and, at times Topaz DeNoise. Now, the Denoise feature in Lightroom Classic CC does an outstanding job.

I have also toyed with using **Starry Landscape Stacker** software (for Mac). Here is their description of the software: “Starry Landscape Stacker is a Mac app for making images of the night sky with stars as points and low-noise. It uses ‘stacking’ or ‘image averaging’ to combine a group of images that were captured in rapid succession with identical exposure settings and the camera in a fixed position. The result is an image with stars as points and much less noise than you could achieve with a single exposure.”

There is also some additional post-processing required. In our workshops, Mark gave us excellent lessons on photographing at night and the best way to post-process our images.

I do the majority of my post-processing in Lightroom Classic CC on my Mac Studio. Tweaking things such as White Balance, Exposure, Whites, Contrast, Clarity and Dehaze can improve night sky images. Additional processing in Photoshop CC by dodging and burning, adding an “Orton” gaussian blur, and more can enhance the images as well.

Before I set out to the night photography workshops I researched the recommended settings and tips for my camera. Numerous articles from Peter Baumgarten, an OM Systems Ambassador, on the **OM System, Learn Center** website were invaluable to me. Recommendations such as setting a custom white balance at 3600-3800 kelvin, using a large (wide) aperture, and an ISO between 3600-6400, were extremely helpful. And, as Peter suggested, I save the recommended settings on my Olympus using the Custom Settings option.

There’s one other item in my “toolbox.” Before it gets too dark, my iPhone 13 Pro is perfect for wide angle and panorama photos.

(My newest Olympus lens 12-200 is, in full frame, 24-400. Very versatile, but not super wide.)



Apple iPhone 13Pro
1/100 sec, 5.7mm @ f/1.5, ISO 3200

I hope this encourages you to try some night photography of your own.

OUR "FUN" COMPETITION

ASSIGNED TOPICS 2023-2024 SEASON*

For the upcoming season, we will have Assigned Topics for Print and Digital. Note there are no detailed descriptions this season. You may interpret the topics as you wish.

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

IMPORTANT NOTE: All Assigned Topics must have been taken on or after May 1, 2023.

See the following page for details on submitting entries for both Print and Digital Competitions.

Deadline for submission of digital images is midnight on Saturday (Sunday am)
before the competition date—no exceptions!

PRINT ASSIGNED TOPICS

October: **Outside at Night**

November: **Nautical**

December: **Flowers**

January: **Reflections**

February: **Landscape in Black & White**

March: **Transportation**

April: **Heat**

DIGITAL ASSIGNED TOPICS

October: **Balance**

November: **Music**

December: **Multiple Exposure**

January: **Decay**

February: **Wood**

March: **Stacks**

April: **Triangles**

JOIN US FOR FIELD TRIPS WITH JANICE PRICHETT and the Photography Connection Meetup Group

The Schenectady Photographic Society sponsors field trips so that its members (and non-members) may meet together at places that offer a wide variety of photography opportunities. We have sponsored outings to the South Street Seaport in NYC, Lake Minnewaska for Mountain Laurel, Peebles Island, Blue Ledges on the Hudson, Troy Farmer's Market and a sunflower farm. Future field trips are posted on the Photography Connection Meetup Group. To sign-up for this meetup group go to:

<https://www.meetup.com/photography-connection/>

Photography field trips are also shared on the SPS Facebook page and through the SPS group email. Field trips are posted on an on-going basis. If you would like to make suggestions or have questions, please contact Janice Prichett at fieldtrips@spsphoto.org.

Schenectady Photographic Society is not responsible for anyone's health or accident on any scheduled event. Attendance at this event by both SPS members and non-members signifies acknowledgment, agreement and compliance to the SPS Liability Waiver. (See Liability Waiver on page 3.)



© 2023 Janice Prichett

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

PRINT AND DIGITAL COMPETITIONS

2023-2024 SEASON

For the 2023-2024 season we will be returning to Print Competitions, as well as continuing with Digital Competitions on Zoom. Both will have an Assigned Topic component.

PRINT COMPETITIONS:

With the exception of our opening meeting, Print competitions will be held on the first Wednesday of the month. As many of you know, making a print is an art in itself...choosing the size and the paper are just as important as composition.

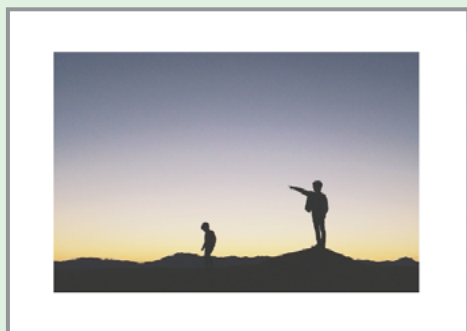
Due to physical space constraints, members may submit up to **three (3)** images in our Print Competitions. Categories will include General (i.e., color), Monochrome and Assigned Topic. You may submit up to **(2) in any category**. For example, two in Monochrome and one in Assigned Topic. Or one in each of the three categories.

Prints must measure at least 5" x 7" or a maximum of 16" x 20". They can be matted and mounted on mat board, foam core or stretched canvas. Mounts must be a minimum of 8" x 10" and may not exceed 16" x 20".

Prints **MUST** include an Entry Card affixed to the back in the upper left corner. For your convenience, a copy of the Print Competition Entry Card (4-up) is included on page 17.

We hope you will consider entering prints this season. Check out the Print Competition Rules on our website for additional details.

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



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



DIGITAL COMPETITIONS:

We will be continuing our Digital Competitions on Zoom. With the exception of our opening meeting, Digital Competitions will be held on the second Wednesday of the month. As with prints, Digital Competitions will contain three categories: General (i.e., color), Monochrome and Assigned Topic. Participants may enter a total of **four (4)** images, with a maximum of **two (2) in any category**.

Digital images should be jpeg, sRGB color space and sized no more than 2800 pixels wide and no more than 1800 pixels high. Maximum file size is 10MB.

Check out our website for details on preparing your images for Digital Competition:

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

Details on Digital Competition Rules can be found here:

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

As in the past, paid/active members will be supplied with a Zoom link a day or two prior to the meeting.

We hope you will consider participating in our Competitions. It is a great opportunity to share your images and receive feedback.



PRINT COMPETITION ENTRY CARDS

You may enter a total of three (3) prints,
with a maximum of two (2) in any one category:

Assigned Topic
General/Color
Monochrome

Print sizes: Minimum 5" x 7" up to Maximum 16" x 20"

For complete rules:
[https://spsphoto.org/programs/
print/competition-rules/](https://spsphoto.org/programs/print/competition-rules/)

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

☐ Assigned Topic

☐ General/Color

☐ Monochrome

PLACE:

1st 2nd

3rd 4th

5th HM

Entry # _____

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

☐ Assigned Topic

☐ General/Color

☐ Monochrome

PLACE:

1st 2nd

3rd 4th

5th HM

Entry # _____

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

☐ Assigned Topic

☐ General/Color

☐ Monochrome

PLACE:

1st 2nd

3rd 4th

5th HM

Entry # _____

HOW DO OUR COMPETITIONS ACTUALLY WORK?*

Print Competition Rules: <https://spsphoto.org/competitions/print/print-competition-rules/>

Digital Competition Rules: <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 links above detail 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. Copyright remains with the photographer.

SUBMITTING YOUR ENTRIES

For Print, members are permitted to enter a total of three (3) images, two (2) in any one category. For Digital you can enter up to 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 digital 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 digital competitions during the season will receive an email with their submissions from which they can choose those to be entered. Rule links in the page heading provide details.

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.

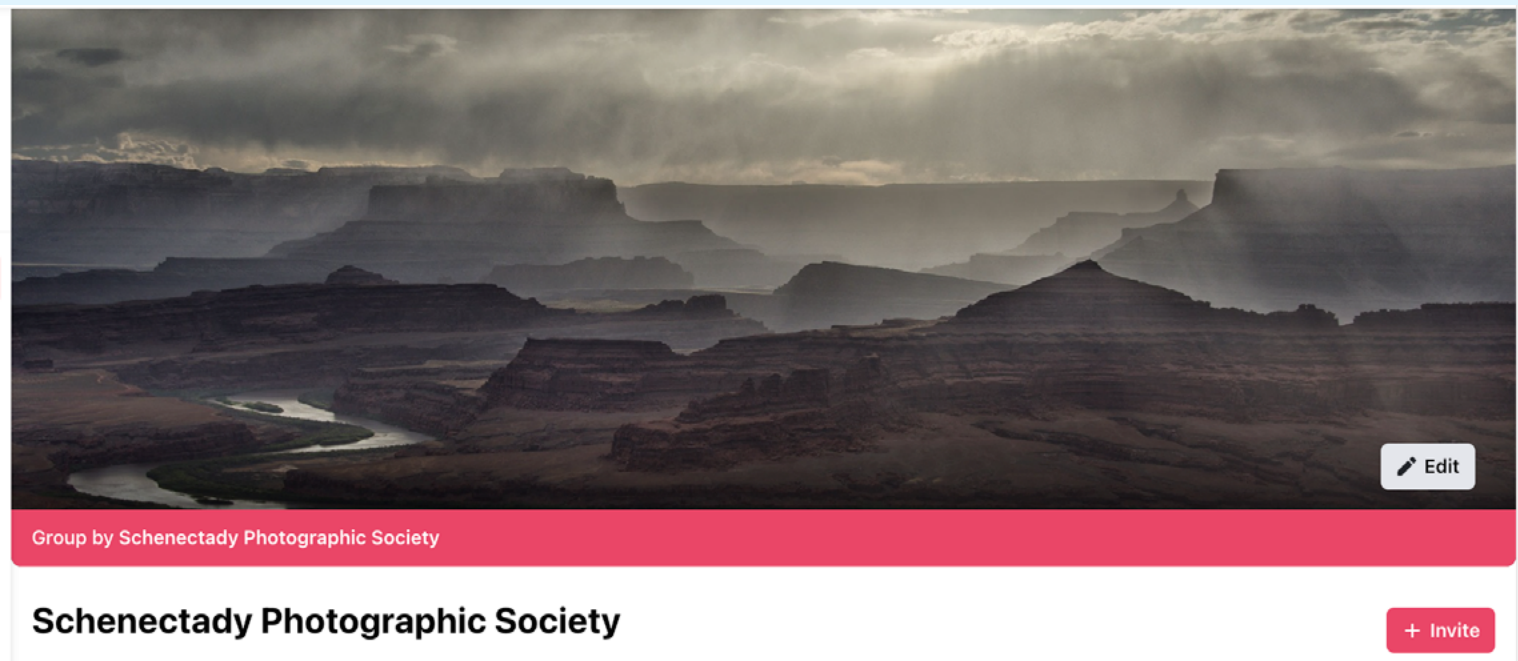
And, the best part...it gets you out and shooting.

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*.

JOIN ~~LIKE~~ US ON FACEBOOK!*



<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.



<https://www.facebook.com/schenectadyphotographicsociety>

Our “community” SPS Facebook page is where we post notifications, events, etc.

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

DIGITAL IMAGES OF THE YEAR WINNING IMAGES



Honorable Mention

Topic: Candlelight
"Five Candles"
© Joe Cotroneo



Assigned 1 Digital Image of the Year 2022-2023

Topic: Isolated Objects
"Broom and Shadows"
© Linda Tommasulo

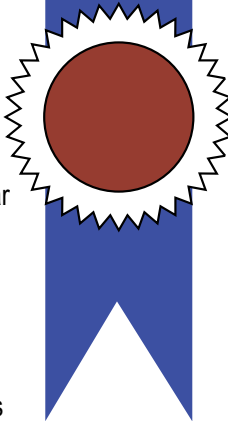
Judges:

Joel Hoffman has been photographing people for many purposes and in all walks of life for the past 25 years. He loves the interaction between his clients and his camera and always strives to create an environment where the person in front of the camera is comfortable and is having fun. Whether a wedding, bar or bat mitzvah, senior portrait, model portfolio, headshot or corporate event, Joel's goal is to allow his client to relax sit back and leave the driving to him. His mission is to capture the true essence of the person being photographed and to capture that defining moment to create great memories that will last a lifetime.

Ron Peiffer is a Maryland photographer based in Severna Park. His work has appeared in Maryland Photography Alliance gallery shows over the past several years, and he has received the Frederick R. Kelly Photographer of the Year award 4 of the last 5 years from the Arundel Camera Club. Ron achieved a Master's Certificate in Black and White Photography with the Arundel club in 2020. He has been certified as a judge with the Maryland Photography Alliance since and has served as a judge for numerous club competitions in the Baltimore-Washington area. "While my subjects vary, I want images to produce emotion, to evoke a memory, or to associate an image with something in the viewer's life."

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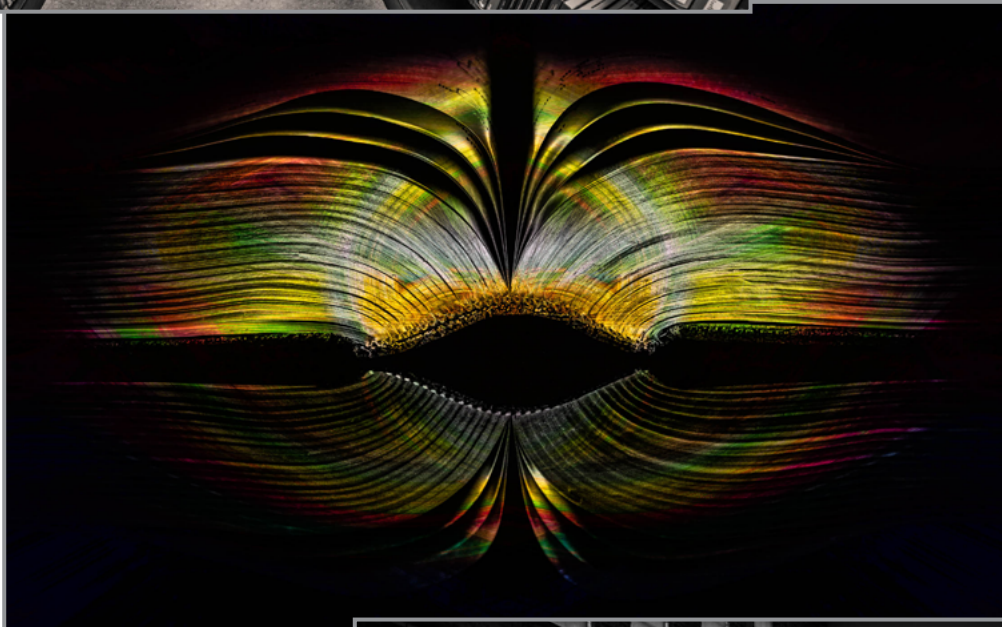


DIGITAL IMAGES OF THE YEAR WINNING IMAGES

Honorable Mention



Topic: Books
"Escher University"
© Neil Shapiro



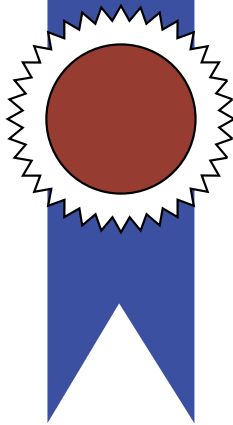
Topic: Books
"Books of a Different Color"
© Joel Cotroneo



Topic: Things in a Row
"Windows in a Row"
© Greg Efner

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DIGITAL IMAGES OF THE YEAR WINNING IMAGES



Assigned 2 Digital Image of the Year 2022-2023

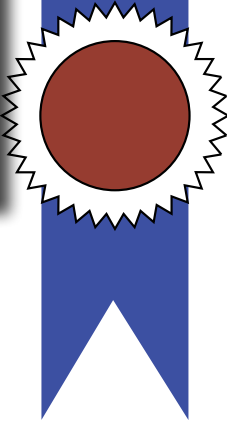
Topic: People in a Street Scene

"Stepping Up"

© Alan Wiggins

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Honorable Mention

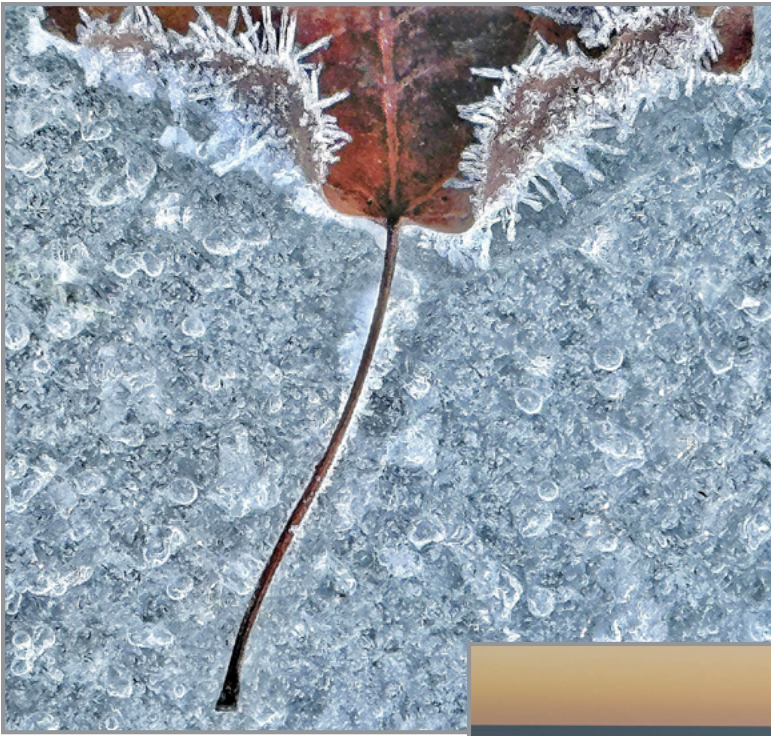


Topic: The Color Purple
"Oil and Water Over Amethyst"
© Joe Cotroneo

**DIGITAL IMAGES
OF THE YEAR
WINNING IMAGES**
Honorable Mention

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Topic: Cold as Ice
"Stem and Leaf"
© Kim Koza



Topic: Solitude
"Lonely Beach"
© Sean Sullivan



Topic: People in a Street Scene
"A Come to Jesus Moment"
© Rich Schreiberstein

DIGITAL IMAGES OF THE YEAR WINNING IMAGES

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General Digital Image of the Year 2022-2023

"Canyon Rim's View"

© Bill Lanahan

Honorable Mention

Judges - General & Monochrome:

Richard Lovrich was born in New York City and attended Parsons School of Design. Prior to moving to the Capital Region of New York, he worked as an independent photographer, designer and producer with clients in the U.S. and abroad in manufacturing, banking, publishing, pharmaceuticals, and fashion. Currently a creative director for theatricals where he also served as a marketing director, Richard held the position of art director at a major daily. Portrait and food photography remain his passions.

Continued...

"Land of the Giants"

© Neil Shapiro



DIGITAL IMAGES OF THE YEAR WINNING IMAGES

Honorable Mention

GENERAL



"Sunflower"
© Joe Cotroneo

Judges - General & Monochrome:
(Continued from page 23)

Cynthia L. Keith is a native Washingtonian. Her love of photography started in a journalism class at Walt Whitman High School and over the years has led her to scenic locations from Alaska to Maine in search of landscape images. Her specialty is garden landscape photography, a marriage of her vision for the grand landscape and intimate flower portraits. Cynthia has been a member of the North Bethesda Camera Club since 1992 where she has exhibited, participated in numerous presentations, and served on multiple committees.



"Yellow on Yellow"
© Marty Bannan



"Great Dune"
© Elena Keesee

DIGITAL IMAGES OF THE YEAR WINNING IMAGES

Monochrome
Digital Image of the Year
2022-2023
"The Seamstress"
© Doug Mitchell

MONOCHROME



Honorable
Mention



"Daisy in Window"
© Claudia Jakubowski

DIGITAL IMAGES OF THE YEAR WINNING IMAGES

Honorable Mention



"Upwards Rain"
© Elena Keese

"Lotus Eyes"
© Sally Willse



"Rim Light"
© Kim Koza

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During the season, check our monthly *Focus* for Specials from Hunt's.
In the market now? Give Alan Samiljan a call, or email at asamiljan@huntsphoto.com.
Or click on the ad below to access their website.

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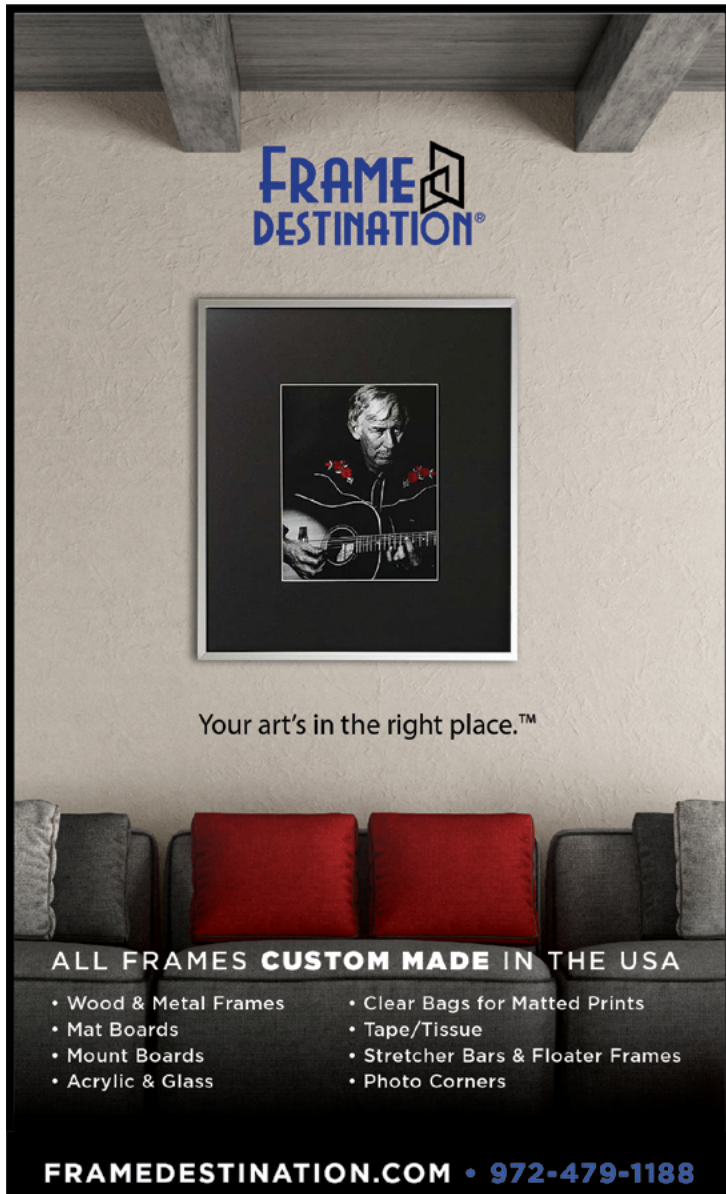
@ huntsphoto

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



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To become a registered SPS member on our website follow these steps:

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com>
2. Click "Create an Account" in the middle of the page.
3. Chat or send an email to info@framedestination.com saying you are a registered user and need your account set for SPS membership.

To see how easy it is to order custom frames on our website you can check out the video "How to Order a Custom Picture Frame..." in our video gallery: [framedestination.com/video-gallery](https://www.framedestination.com/video-gallery).

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

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

SEASON STARTS WEDNESDAY, OCTOBER 4.

Membership:

Individual: \$55 / Family (Same Address): \$65 / Student: \$25

**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 90+ years, the Schenectady Photographic Society has been the meeting place of photographers of all levels—from beginners to serious amateurs to professionals—with the goal of exploring and sharing their love of photography. Members throughout the Capital Region (and beyond, thanks to Zoom!) meet on Wednesday nights to engage in various competitions (digital, photo essay and more), share their vision with like-minded photographers, enjoy guest speaker presentations and other member benefits to further their knowledge, creativity and inspiration.

As part of our monthly competitions, we are challenged with an assigned topic—encouraging participants to venture out of their comfort zones. Members participating in competitions receive specific commentary and suggestions to take their images to the next level. Don't wish to compete? That's OK too. Observing competitions is always inspirational and a great learning opportunity.

With COVID behind us, we are meeting again in person (see calendar on the last page of this newsletter). And you can join us on Field Trips once again. Stay up-to-date with SPS on our website: www.spsphoto.org.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious.

*It's not about being better than everyone else...
it's about being better than you were.*

SPS BOARD OF DIRECTORS 2023-2024

President Joe Cotroneo

president@spsphoto.org

Vice President Linda Tommasulo

vp@spsphoto.org

Treasurer Pat McCormick

treasurer@spsphoto.org

Recording Secretary Paula Keefe

secretary@spsphoto.org

Newsletter Editor Linda Tommasulo

newsletter@spsphoto.org

Webmaster & Annual Report Editor... Sean Sullivan

webmaster@spsphoto.org

Membership Chair: OPEN

membership@spsphoto.org

Print Group Alan Wiggins

printchair@spsphoto.org

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

digitalchair@spsphoto.org

Photo Essay OPEN

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Field Trip Coordinator Janice Prichett

fieldtrips@spsphoto.org

Communications Dow Smith,

Linda Tommasulo & Sean Sullivan

communications@spsphoto.org

LUBA RICKET CREATIVITY COORDINATOR

Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm,
Rich Schreibstein

travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS

Judy Breslau & John Ogden



Connect with the Schenectady Photographic Society:

Website: www.spsphoto.org

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

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

Instagram: @schenectadyp photographic

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

Contact Linda at newsletter@spsphoto.org.

SPS 2023-2024 SEASON CALENDAR

For Assigned Topics, images must have been taken on or after May 1, 2023.

Deadline for submission of digital images is midnight on Saturday (Sunday am) before the competition date—no exceptions!

Meetings start at 7pm. For Zoom meetings, members will receive appropriate link to sign in via email.

This schedule is always work in progress and is subject to change!

October, 2023

10/4/23.....**OPENING NIGHT @ FUMC**

Mark Joseph Kelly: The Life & Photography of
Brendan Fahy Bequette

10/11/23.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Outside at Night
Judge: Frank Rapant

10/18/23.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Balance
Judge: Johanna Siegmann

10/25/23.....**EVENT NIGHT on Zoom**

Alan Shapiro: Street Portraiture

November, 2023

11/1/23.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Nautical
Judge: Fred Neudoerffer

11/8/23.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Music
Judge: Wendy Nelson

11/15/23.....**EVENT NIGHT on Zoom**

Sarah Marino: Creative Approaches to Photographing
Plants and Flowers

11/22/23.....**NO MEETING (THANKSGIVING)**

11/29/23.....**EVENT NIGHT on Zoom**

Mark Fitzgerald: Masking in Lightroom Classic

December, 2023

12/6/23.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Flowers
Judge: Angela Breyette

12/13/23.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Multiple Exposure
Judge: Nick Palmieri

12/20/23.....**EVENT NIGHT on Zoom**

Matt Payne: Creating a Website to Sell Your Prints

12/27/23.....**NO MEETING (CHRISTMAS WEEK)**

January, 2024

1/3/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Reflections
Judge: Stephanie Palazeke

1/10/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Decay
Judge: Lev Tsimring

1/17/24.....**EVENT NIGHT on Zoom**

Beth Ruggerio: Getting Started in Night Photography

1/24/24.....**EVENT NIGHT on Zoom**

Photo Essay Inspiration - Program TBA

January, 2024 (Cont'd.)

1/31/24.....**EVENT NIGHT on Zoom**

Cole Thompson: Eye vs. Vision (Black & White)

February, 2024

2/7/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Landscape in Black & White
Judge: Kevin Q. Gray

2/14/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Wood
Judge: TBA

2/21/24.....**EVENT NIGHT on Zoom**

Tony Sweet: The Surreal World of Infrared Photography

2/28/24.....**EVENT NIGHT on Zoom**

James Maher: From Cities to Suburbs (Street Photography)

March, 2024

3/6/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Transportation
Judge: David Fingerhut

3/13/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Stacks
Judge: Thomas Robinson

3/20/24.....**PHOTO ESSAY COMPETITION @ FUMC**

Judge: TBA

3/27/24.....**EVENT NIGHT on Zoom**

Silvana Della Camera: Color, Contrast, Lighting &
Composition

April, 2024

4/3/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Heat
Judge: Richard Lovrich

4/10/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Triangles
Judge: Tom Cuchara

4/17/24.....**LUBA RICKET CREATIVE
COMPETITION @ FUMC**

Judge: TBA

4/24/24.....**NO MEETING (PASSOVER)**

May, 2024

5/1/24.....**EVENT NIGHT @ FUMC**

Peter Bosco: The American Snapshot

5/8/24.....**PRINT IMAGES OF THE YEAR @ FUMC**

Judges: Natalie Cartz & Mark McCarty

5/15/24.....**DIGITAL IMAGES OF THE YEAR on Zoom**

Judges: Chris Murray & TBA

June, 2024

Awards Banquet - Date & Location TBA