

**Bold red texts
are
interactive links!**

FOCUS

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

Volume 90 - No. 9

<https://spsphoto.org/>

May 2024



THE AMERICAN SNAPSHOT: Poetry of the Quotidian

Presented by: Peter Bosco, MFA

May 1, 2024 7 pm - In person at FUMC

“We live in the thin moment of the present.”

~ John Rember

For this interactive discussion, we will consider the humble snapshot and its role in American culture. Come join us for a lively presentation with dozens of vintage images on display. We will share an academic evening about a very unacademic pursuit. Snapshots are vestigial artifacts, splintered remnants of time past. Snapshots are authentic, unpretentious, and full of humanity. Until very recently, snapshots were not a part of any academic study. With the passage of time snapshots might be elevated to the level of “art.” Sometimes referred to as folk art, snapshots are part of a long scrapbook or photo album tradition. It is a tradition that has largely been supplanted by the more expedient digital archive. A snapshot is a casually made

photograph-- made without pretense or higher-order. Great snapshots are considered “successful failures.”

Photography is perhaps the most democratic of all the visual arts and the snapshot is probably its most democratic genre. It is available to all and used by everyone. Do you know how the term “snapshot” came to be? Do you know how the name “Kodak” originated? The amateur camera represented the greatest paradigm shift in photography until our recent digital revolution. We will also consider the symbiotic alliance between the emerging amateur pursuit versus the established professional order of the time.

Continued...

INSIDE THIS ISSUE

APRIL SHOWERS BRING MAY FLOWERS

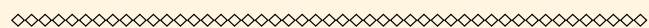
| | |
|--|-------|
| The American Snapshot, Peter Bosco | 1-2 |
| Focus On: Kim Koza/The Beauty of Decay | 3-9 |
| How to Beat Creative Depression, Ian Plant | 10-13 |
| End of Season Competitions | 14 |
| Field Trips with Janice Prichett | 15 |
| Save the Date | 15 |
| Join us on Facebook | 16 |
| On the Road Again | 17 |
| In Memoriam: Dow Smith | 18 |

| | |
|--|-------|
| Focus on: Dow Smith (from April, 2020) | 19-21 |
| Luba Ricket Creative Competition | 22 |
| Luba Ricket Creative Competition Winners | 23-26 |
| April Winning Prints | 27-33 |
| April Winning Digital Images | 34-41 |
| Please Support our Sponsors | 42-43 |
| Join SPS* | 44 |
| About SPS & Board of Directors* | 44 |
| 2023-2024 Season Calendar | 45 |

The American Snapshot

(Continued from page 2)

Ansel Adams, (among others), once said, “Nostalgia is for people with bad memories.” That may be partly true, but snapshots do tell us who we were—and who we are. Snapshots are full of information which is culturally referential. Only a snapshot can describe American life with such unvarnished truth. Our attention will center on the “Golden Age” of the American snapshot—circa 1900 through the 1960s. And, as William Faulkner once wrote, “The past is never dead.”



About Peter Bosco, MFA

A photographer for 35 years, Peter Bosco holds an MFA in photography from Ohio University. Peter has taught photography at several colleges including Manchester Community College and Eastern Connecticut State University. Peter served as teacher coordinator at the renowned Maine Photographic Workshops in Rockport, where he met celebrated portrait photographer, Arnold Newman. Peter later served as Mr. Newman’s first assistant and personal printer in New York City.

Peter takes pictures of America and the Land—working exclusively with an 8 x 10” film camera. Mr. Bosco produces images in both silver gelatin and platinum. Peter is a grant recipient from the Connecticut Commission on the Arts. His photographic work has been shown throughout the northeast, with a solo show at the New Britain Museum of American Art and inclusion in a group exhibition at Yale University. Mr. Bosco’s photography is in the collection of the Newark Museum of American Art and the Mount Washington Observatory, New Hampshire.

In addition, Peter produced a documentary film, *George Tice: Seeing Beyond the Moment*, which premiered October 2013, on the life of



renowned American photographer George Tice. The film received high praise and has screened around the country. It is aired on New York City Public Television in the spring 2018.

Finally, Peter is working on a tome of American snapshots from his extensive personal collection. He lives in Shaftsbury, Vermont.



FOCUS ON: KIM KOZA

Photo Foraging: The Beauty of Decay



You don't have to look far for photography inspiration; you can find some of the best items in your own backyard, garden or neighborhood. I am always on the lookout for unusually shaped, decaying, rotted, gnarled, skeletal, and other seemingly weird items like sticks, seeds, rocks, flowers, feathers, nests and leaves. I have collected approximately four boxes of such items for when I feel inspired and am constantly adding new finds to my collection. My grandchildren and I also keep items we collect in our "nature box" that have also been used for my photo shoots.



I believe my photographic eye was enhanced by the techniques I learned as I began my 30 plus year photographic journey, when multiple varieties of film and creative techniques were available. There were no second chances with film, no Photoshop, no Lightroom, no native in-camera or smartphone filters. It forced you to crop

in camera, choose your depth of field, and visually see the complete shot before you took it. I learned which images worked best as infrared, which would look better as hand-colored, or which should be a selective-toned sepia print. Another scene might look best as a Polaroid manipulation, while another would work best as an emulsion lift. It trained my brain to envision the finished image in my head. It also taught me to look everywhere for scenes and items to shoot. I also learned to continually look up, down, and (always) behind, for a hidden image.

All photos
© Kim Koza



A Polaroid Emulsion lift (1999)



A 3200 T-max B&W print taken at night during a snowstorm (1992),

Continued...

Focus On: Kim Koza

(Continued from page 3)



A hand-colored black & white



A sepia-toned infrared print, taken at night with red filter (1993)

All photos
© Kim Koza

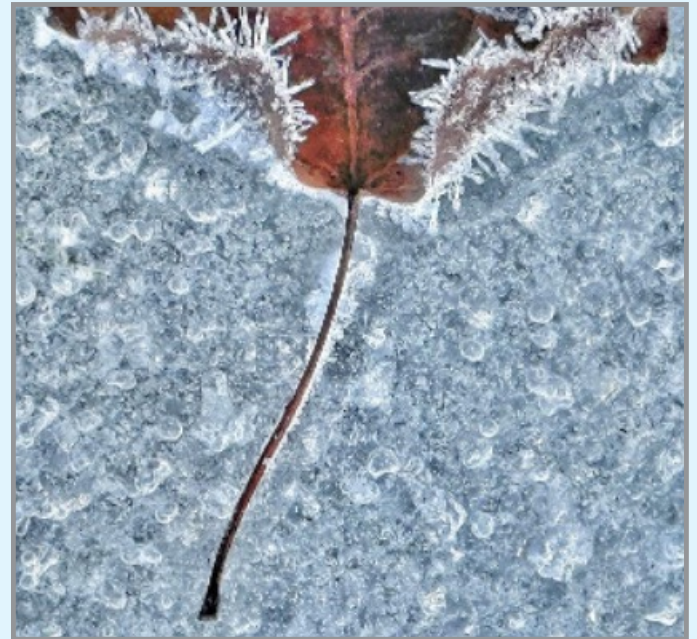


A Polaroid Emulsion transfer to watercolor paper

What I have noticed in the past few years, besides shooting almost exclusively with my iPhone, is that my work has developed into having increased focus on the details of an item, likely because I received and fell in love with a Moment lens for my iPhone. The Moment lens I received was an 18mm wide lens with a super macro effect, and it immediately forced me to search for small, detailed scenes. My new iPhone 14 has excellent zoom & macro capabilities, so I no longer use the Moment lens, but it gave me a wonderful new perspective, which is sometimes all you need.



When I see that item that catches my eye while gardening, hiking, or walking—the curve of a branch, or the gnarly roots from a plant I just pulled out of the ground—I can already start imagining my fi-



nal image. I have a supply of backdrops to photograph items against, such as a distressed coffee table, a walnut countertop, dark hardwood floors, my black and white staircase, and a mahogany table. I also use fabric samples, white/colored paper or Grampa Ken's beautiful violin case. I am constantly on the lookout for new potential background textures, or I sometimes even use various window light opportunities to create shadows or high-key backlighting. I particularly like the "magic hour" of late sunlight that casts long shadows that seem to glow.

Focus On: Kim Koza

(Continued from page 4)



After I have positioned my find on my chosen backdrop, I take the image, possibly a few different ways. In a different light, or from a different angle. Then the fun begins. I will pull the image into Snapseed, my favorite photo editing app, do my tweaks, which sometimes are all the image needs for what I envisioned. For editing in Snapseed, I generally use HDR Scape, Glamor Glow, Drama and Tune. But sometimes I feel it needs an over-the-top filter, so I open the image in Distressed FX for some layers or a variety of layers. I just keep playing around until I feel like I have landed on a final image. Sometimes I will save a couple of options of the image with different filters applied, then go back a day or two later to see which one I prefer with a fresh eye. What I enjoy most is that I can edit anytime, anywhere, on my iPhone and get results that I love.



All photos
© Kim Koza

When necessary, I will also pull images into Photoshop, especially for more detailed work. Snapseed

is great, but there are specific actions that only Photoshop can do, like add layers upon layers with much more control, select and move objects around, or add and edit a background. I can use Photoshop to merge and create a tree growing out of a rock or enhance the clouds in the sky. I can

more easily create the various images that inspire me, and I will play with the image until I get the result I envisioned. Sometimes I spend hours only to decide in the end that it's just an unsuccessful image. That happens too and is all part of the fun!



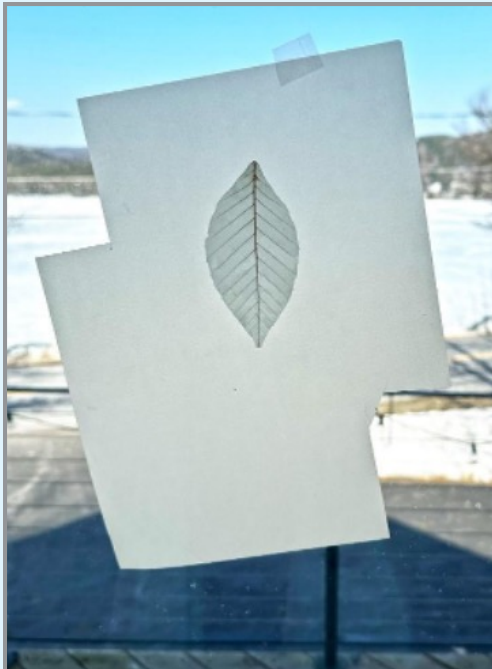
This was a feather my Grandson Graysen found and stuffed into the trim around my car window as we were driving away "...so that I could look at it all the way home." The wind forced all the feathers to separate, and I immediately knew I had to shoot and edit this shot. I captured the feather in its original location against the car window and then used Photoshop to even out the background to one solid color and give the image some pop.

Focus On: Kim Koza

(Continued from page 5)



Here, I was inspired by the beautiful, curved shape of this dead weed, so I photographed it on my coffee table and added a filter in Distressed FX.



I foraged these semi-transparent leaves but then decided that they weren't skeletal enough, so I bleached them for a day or two on a paper plate. I then backlit them, wet, against my sliding glass doors, pulled them into Distressed FX, and added a filter.

All photos
© Kim Koza

Focus On: Kim Koza

(Continued from page 6)



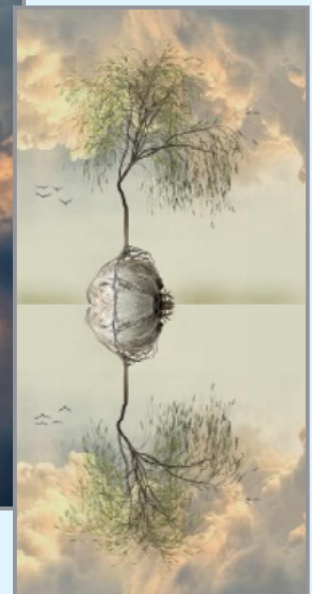
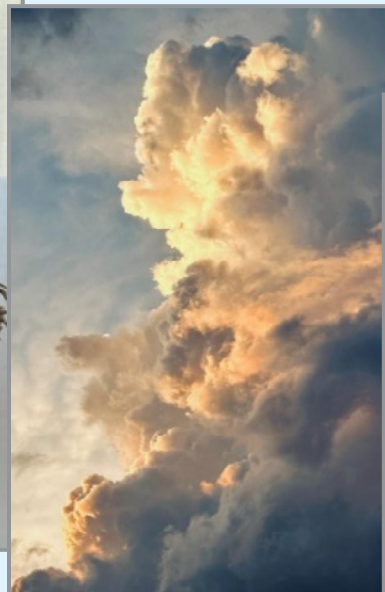
This is a very small hydrangea leaf, side lit from the setting sun on my dining room table with a white piece of paper. I then added a filter in Distressed FX.

I usually leave an item out on my kitchen counter after I find it, thinking about my plan for what to create with it and how to best capture it. I found this random seed item outside and didn't know what it would become, but, in the end, months and months later, it became the root base for a tree in this digital art piece. I also applied a scratchy filter over the top after I constructed the image in Photoshop.



All photos
© Kim Koza

This image is the root of the plant I had weeded from my flower garden and the garlic bulb seemed the perfect combo to create an out-of-this-world image, using flipping/mirroring (a trick learned from Luba Ricket), adding my Great Sacandaga Lake clouds, birds and, of course, the tree. The hardest part of this creation was getting the root to sit correctly on the garlic to get that initial base shot.

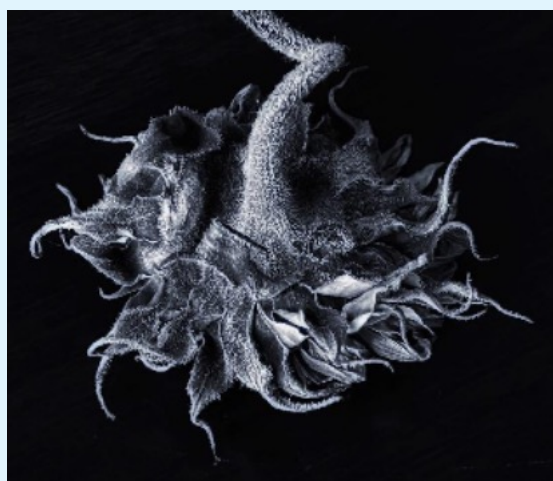


Focus On: Kim Koza

(Continued from page 7)



I found this turkey feather in rough shape but saw the beauty in the curve of the feathers and edited away in Snapseed, eventually pulling the image into Photoshop to clean it up.



I absolutely loved my dead sunflowers, which inspired me for weeks. I photographed them up against my white curtains, added a filter, and then created a diptych using a complimentary background color.

I also turned this sunflower shot into a black and white image using a combination of Snapseed and Photoshop.

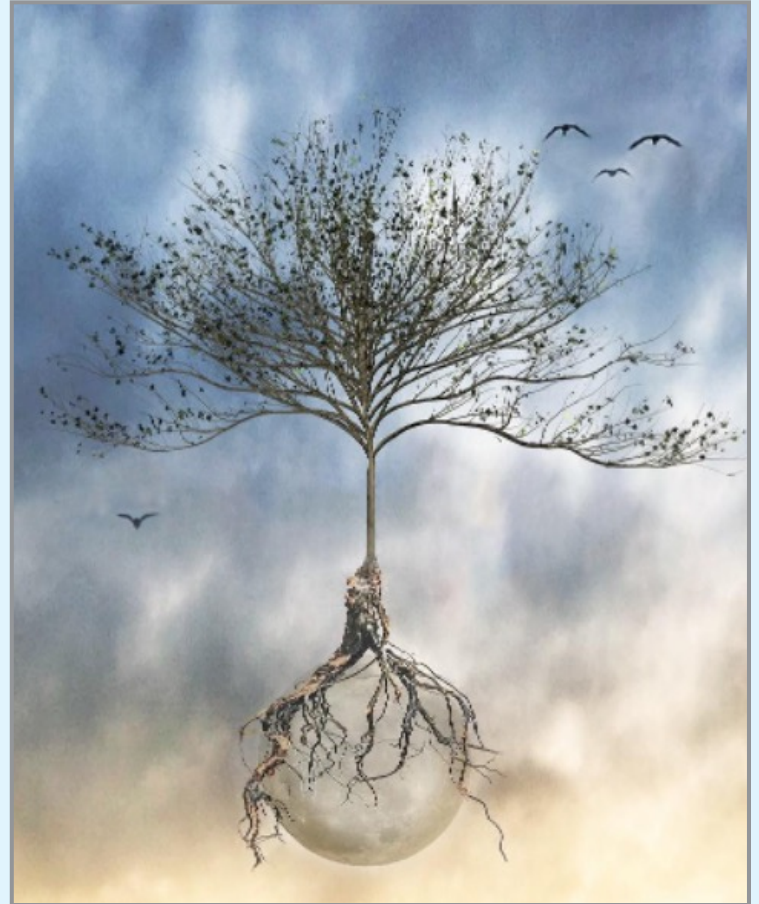
Focus On: Kim Koza

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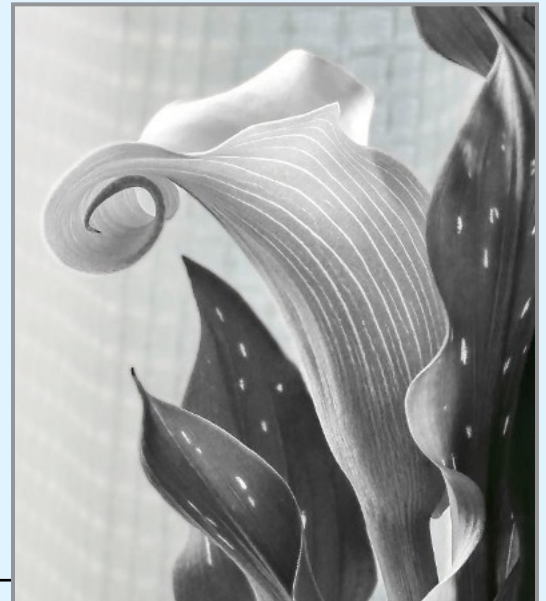
This root immediately spoke to me as I weeded my garden, so I saved it and pondered over it for a while until it all came together in Photoshop at 2 AM. It took me a long time to find the right background colors, but when I did, it just worked. I had tried many other sky backgrounds, till the magic happened.

I constantly remind myself to look for beauty in the details of the decay and deconstruction of the world around me. I encourage you to open your eyes to the creative opportunities lying in everyday objects and places. Allow your imagination free reign to think outside the box, and challenge yourself to find the beauty that hides in the decaying details!



“But if you look closely, you will find beauty in the ugliness too.”

L.J. Shen



We can enjoy Kim’s fabulous, imaginative creations at our monthly competitions. Also check out her web page for Silhouette Images [here](#).

HOW TO BEAT CREATIVE DEPRESSION

by Ian Plant

Reprinted with permission. Access the original post [here](#).

If you've ever found yourself running out of photography ideas and not wanting to pick up your camera, you're not alone. Fortunately, creative block—or "creative depression," as I call it—is something that every photographer experiences from time to time.

Throughout my photography journey, I've found a few great solutions to creative depression. From setting realistic expectations to finding your "chocolate cake," here are ways you can find photography inspiration again.

Don't Set High Expectations

Recently, I went on a trip to Antarctica, which is an incredible place for landscape and wildlife photography. However, I initially wasn't happy with the photographs that I took there because my **expectations were too high**.

After the trip, I took a step away from the photos and let my expectations come down to a more reasonable level. When I reviewed my photos again, I found that many of them were actually good. **I was finally happy about the images I had made during that trip.**



If you're tempted to delete all of the photos that don't meet your expectations, you need to take a break from your screen. Give yourself a week or two

Click [here](#) to watch the video.



before you start reviewing or processing your photographs. This will give you enough time to lower those high expectations and appreciate your work.

Take a Vacation From Photography or Social Media

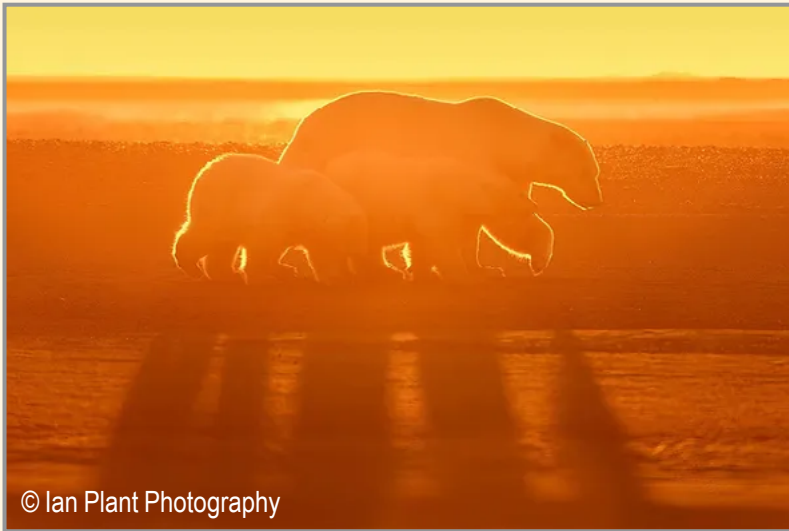
Sometimes, we have moments of inspiration when we have an epiphany and improve our photographs drastically within a short period of time. But usually, this isn't the case; instead, improvements often happen slowly, making you feel like you are on a creative plateau. I find that creative depression is most likely to strike when I find myself in one of those plateau phases.

When creative depression hits, it's easy to feel discouraged. However, this might be your brain's way of telling you to take a break. We all need to recharge our mental batteries to find inspiration again. If you really need a break, take some time off from your photography.

Also, consider that you might need a different kind of break. Do you often compare yourself to other photographers? Do you spend a lot of time admiring photos on social media? There's nothing wrong with connecting with other photographers, but it can get in the way if you consume more than you produce. Consider taking a break from social media instead of photography.

How to Beat Creative Depression

(Continued from page 10)



The good news is that creative plateaus don't last forever—give it some time, but don't despair, your next creative epiphany is right around the corner!

Find Your “Chocolate Cake”

When daily life has you down and you feel the need for a quick endorphin fix, you reach for comfort foods, like chocolate cake. It's a good idea to have the photographic equivalent of chocolate cake, something that can make you feel better when you are in a creative rut. This might be a specific subject or location that's very easy to successfully photograph.

Lately, I've been experiencing creative depression myself, so I planned a trip to one of my favorite chocolate cake destinations, the desert of south-central Utah. I always find beautiful scenery and great weather when I'm there. Sure enough, my photoshoot was easy, fun, and productive. I walked away feeling much better, with some creative momentum that has me excited for more photography.



Try a Different Type of Photography

In the past when I've found my creativity at a low point, I've taken on different kinds of photography. Trying something new can refresh your inspiration and help you take a break from a specific genre. It can also help you grow and evolve as an artist.

I used to only shoot landscape photography. When I needed a break, I explored wildlife, travel, and even street photography. These genres helped me expand my creative vision and evolve as an artist. **Trying something new will force you to see new things and improve your creativity.**



Work on a Themed Photo Project

A project with a specific theme is another way to overcome creative depression. Come up with a theme that is **meaningful** to you and take photographs for it. You can build an entire portfolio with images like this.

How to Beat Creative Depression

(Continued from page 11)

Over the past year, I've been working on a portfolio of aerial salt marsh photos. It's something completely different, so it's allowing me to produce a unique body of work. I absolutely love working on this project. If you need an extra boost of inspiration, **start your own project**. It can be anything that motivates you to get up in the morning and pick up your camera.



to take good photos. Sometimes, to get through creative depression, **you just need to suck it up, pick up your camera, and force yourself to actively engage in the artistic process of taking photos**. Even if I'm not feeling inspired, forcing myself to get behind the lens gets my creative juices flowing.

Even if the conditions aren't ideal, embrace what you have and try to make compelling images. Treat it like a visual puzzle. This is one of the best things you can do for yourself as a photographer, because you're forced to be more creative when conditions aren't good. Start to build that creative momentum by pushing yourself a little!

And often, I find that it's when I force myself to work through these low moments that I have a sudden burst of inspiration leading to a creative epiphany. This is when your artistic vision gets noticeably sharper, and your work gets much better.

Conclusion

If you're going through creative depression, don't despair! Use these tips to emerge as a stronger photographer. It's tempting to stand still and feel negative, but the key is to move forward and build momentum again.

If picking up your camera doesn't help, consider taking a short break. No matter what you choose to do, remember that **creative depression is normal**. We all go through it, but there's always a solution waiting to be found, either behind the lens or in front of it.

Go Through Your Photo Archive

My "digital dumpster" is filled with raw files that I've collected in the last 20 years as a professional photographer. I like to go into these files and find ones that are worth processing. It's amazing how often I come across good photographs that I overlooked before!

Our photography style changes over time, even if we don't notice it. We're always improving, but that doesn't mean that our old photographs should be ignored. Chances are that you'll find some hidden gems if you take the time to look through your old work. You might be surprised by what you find.

Doing this can give you a positive jolt of energy and help you shake off creative depression. This will also allow you to see how much you've progressed as an artist, which is motivating enough on its own.

Don't Avoid Your Camera

As obvious as it may seem, I'm going to say it anyway: If you're not taking pictures, you won't be able

How to Beat Creative Depression

(Continued from page 12)



© Ian Plant Photography

About Ian Plant

Whether hanging over the rim of an active volcano, braving the elements to photograph critically-endangered species, or trekking deep into the wilderness to places most people will never see, world-renowned professional photographer Ian Plant travels the globe seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Known for his inspiring images and single-minded dedication to creating the perfect photo, Ian has reached hundreds of thousands of people around the world in his mission to inspire and educate others in the art of photography. Ian's work has appeared in numerous photo magazines including *Outdoor Photographer*, *Popular Photography*, and *Landscape Photography*, among many others. Ian has spoken at leading photo conferences including *KelbyOne*, *Out of Chicago*, and many others. Ian is also the author of dozens of books and instructional videos and founder of *Photo Masters*.

Artist's Statement

I can't draw, paint, or carry a tune, but I can press a button with my finger. Of course, if you want to make inspiring photographs, there's a lot that needs to happen before that button is pressed. These days, too many photographers rely on the crutch of digital manipulation to bring magic to their images. Personally, I'm more interested in capturing the true magic of the moment, not concocting it on the computer. For me, photography is as much about the experience as it is about the final product.

Check out Ian Plant's portfolio, workshops and webinars on his website: <https://ianplant.com/>
Become a member of Photo Masters to take your photography to the next level:

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

END OF SEASON COMPETITIONS

Print of the Year - May 8, 2024 - 7 pm

In person at FUMC

- Only prints that have been entered into a monthly Print Night competition during the current season may be entered into the Print of the Year Competition.
- There are two categories: *General (Color)* and *Monochrome*.
- Prints entered in the Assigned competition MAY BE submitted under General or Monochrome.
- Prints need not have placed to be entered. All entries must bear the original entry card on the back of the mount.

- Entries must be the same image as entered previously. Retouched, reprinted, or replicated images are not allowed.
- Presentation and entry rules are the same as for the monthly competitions.
- Each maker may submit up to **ONE** entry in each of the Print of the Year categories.
- Awards given will be The Print of the Year (General and Monochrome) and Honorable Mentions at the judge's discretion.

Digital Image of the Year

May 15, 2024

on Zoom

- Only images that have been entered in a regular monthly competition during the current year may be entered.
- There are three categories, *Assigned*, *General*, and *Monochrome*.



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

- Each maker may submit up to **TWO** images in each category.
- Participants will receive their images via email from which to choose.
- Presentation and entry rules are the same as for the monthly competitions.



2022-2023 General Digital Image of the Year
© Bill Lanahan



2022-2023 Assigned #2 Digital Image of the Year
© Alan Wiggins

- Awards given will be The Digital Image of the Year (Assigned, General and Monochrome) and Honorable Mentions at the judge's discretion.

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

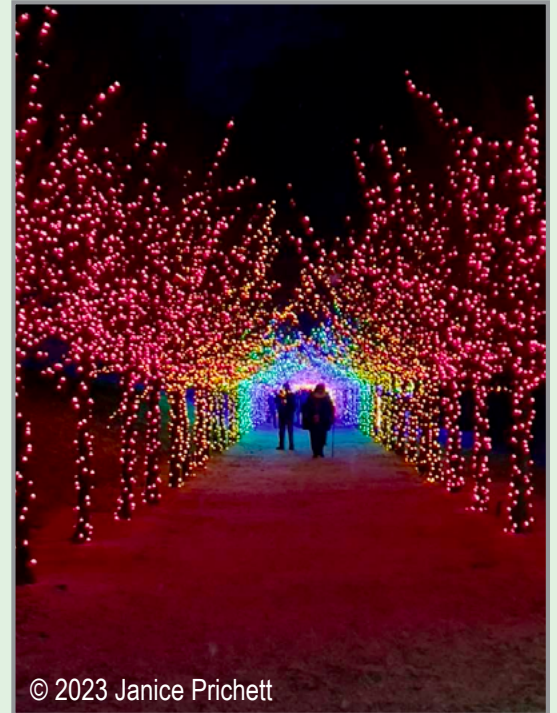
*Although our season is coming to a close,
Field Trips will continue throughout the summer.*

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.***



Here are some of the planned outings for May and beyond...

May 2, 2024 - 5:30 pm
Albany Tulip Festival
Washington Park, Albany

May 4, 2024 - 8:00 am
Shelving Rock Falls
Fort Ann

May 5, 2024 - 1:00 pm
Wolf Creek Falls Preserve
Wolf Creek Falls Preserve, Altamont

May 19, 2024 - 5:30 pm
Lupine Photography at the Pine Bush
195 New Karner Road, Albany

June 7, 2024 - 10:00 pm
Landis Arboretum Star Party
Landis Arboretum, Esperance

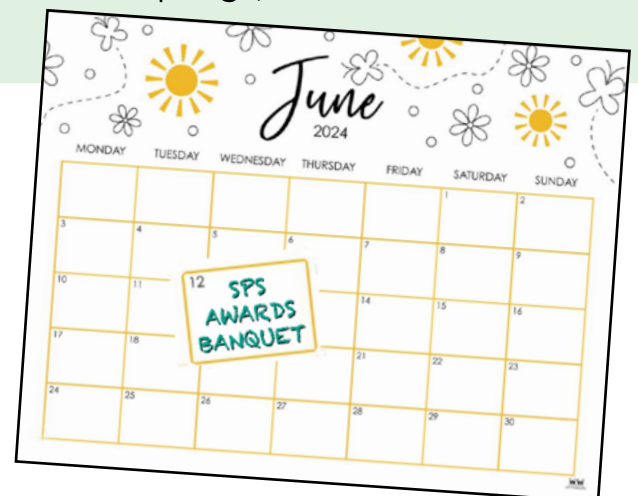
June 13, 2024 - 8:00 am
"Unseen" - Vivian Maier's Street
Photography Exhibition
Fotografiska Museum, NYC

July 12, 2024 - 5:00 pm (tentative)
Slate Hill Flower Farm
"Fridays on the Farm" Event
Slate Hill Flower Farm
Sharon Springs, NY

SAVE THE DATE!

The SPS 2023-2024 season
Awards Banquet
is scheduled for Wednesday,
June 12 at 5:30 pm.
Details will follow to all members via email.

We hope you will join us.



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*.

ON THE ROAD AGAIN

SPS Reception at Uncommon Grounds, Albany - April 11



The reception for the SPS Exhibit at Uncomon Grounds, Stuyvesant Plaza in Albany, was well attended.



The next SPS exhibit will be at the Beverwyck in Slingerlands. It is scheduled from July 2 through August 29. Details to follow!

IN MEMORIAM

Remembering Dow Smith

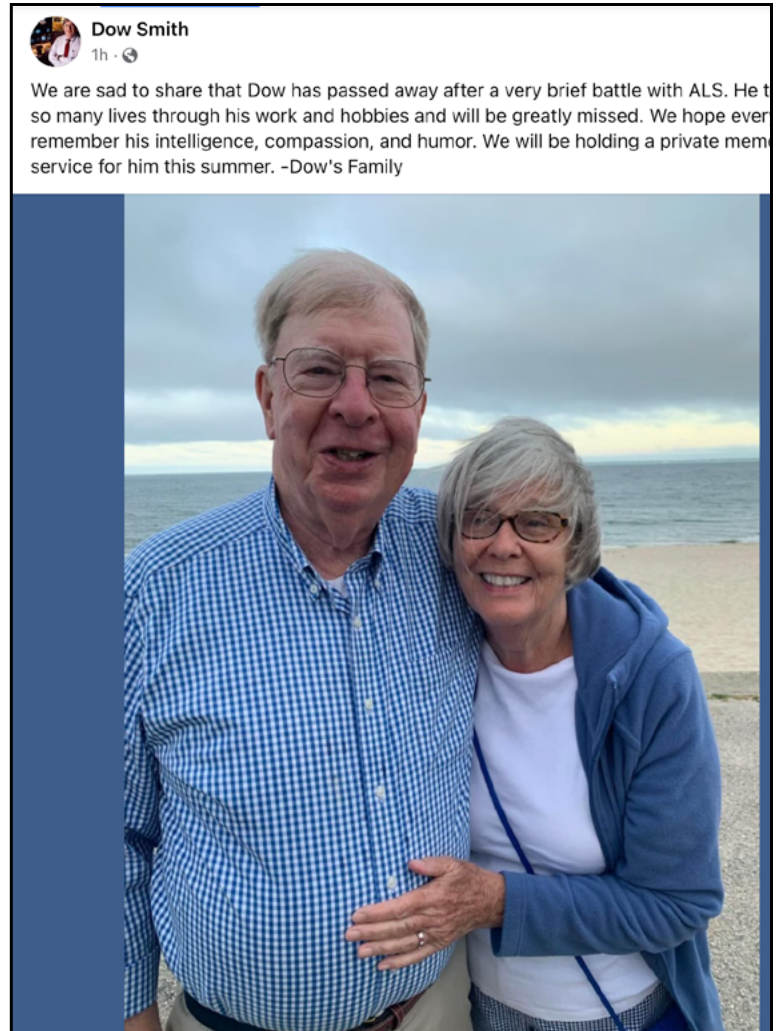
We were very saddened to learn last month of Dow Smith's untimely passing from ALS. Although some of us were aware of his health issues, it did not prepare us for this news. Dow was an integral part of SPS, having been an active member and chair of the Photo Essay competition for many years. He was a talented journalist, photographer and videographer, always ready to share his passions and knowledge with us.

Before retiring, Dow served as both a newsroom and station manager in television, eventually switching to teaching at Syracuse University's Newhouse School of Public Communications. He taught various skills courses in television journalism and in media management and authored *Power Producer, a Practical Handbook for Producing Television Newscasts*. His love for all types of automobiles was well documented in his photography and videos, spending many hours at the Saratoga Automobile Museum and auctions as a staff photographer.

Here's a bio (a bit dated) from his web page:

Dow Smith Photography is about sharing two passions. One is a lifelong love of automobiles and road racing. The other is a passion for photography rekindled by the introduction of DSLRs.

The passion for automobiles, particularly sports cars, began in my early teen years growing up in California. For the past 25-years I have actively raced with the Vintage Sports Car Club of America (VSCCA) the oldest vintage racing club in the United States and continue to cover VSCCA events and other vintage racing events in the northeast with my camera. A few images from that coverage have appeared in "Victory Lane" magazine. For most events I shoot far more images that can ever be published in a magazine. So I want to share them with the members of the VSCCA and anyone else interested in automobiles of a certain era.



My photography experience goes back to Vietnam and traveling that country as a Navy PAO using a Pentax 35 mm SLR with a light meter built into the camera body. Later I took photos of the CanAm races at Laguna Seca and Riverside. After a career in television news and teaching broadcast journalism at Syracuse University I found photography again with an early DSLR and have been trying to develop my skills ever since.

Currently I am a member of the Schenectady Photographic Society so my photography includes non-automotive subjects particularly landscapes.

Our sincerest condolences are extended to his family and friends. He will be fondly remembered and surely missed.

Access Dow's obituary [here](#)

FOCUS ON

Dow Smith

Reprinted from the
April, 2020 edition of the *Focus*

My Excellent Photography Journey

Unlike some who pick up a camera at an early age, like 8, and instantly find a passion for photography, my love of photography started relatively late in life. Actually, my initial interest in taking photos beyond family snaps was in Vietnam. As a Navy public affairs officer for the “in country” Navy I would shoot stories for release or take photos with accompanying reporters and camera crews to see our operations such as the Swift boats on the coast and the River Patrol Boats (PBR) in the Mekong Delta. Being able to travel outside Saigon I learned Vietnam is a beautiful country with a fascinating culture and wonderful people. Thus, lots of photo opportunities.

Having some art training taught me something about composition and color but little about how an SLR camera worked. I would use a Navy Nikon for the news release photos and take my own camera for personal photos of the people and landscape. Fortunately, these cameras had a built-in light meter on the body, but I still screwed up my exposures. I organized a news event to show what the Seals were doing in Vietnam. Most of my photos show these dark figures repelling out of a helicopter or jumping out of a boat. A lost opportunity.

We had a photo lab as part of our office so I could develop black and white prints but had to send color slides to Kodak out of country. Interestingly when I scanned these slides decades later the Ektachrome slides were mostly ghosts but the Kodachrome were bright and in excellent resolution.



© Dow Smith



© Dow Smith

My work in Vietnam got me interested in journalism. After graduate school at the University of Missouri School of Journalism and a degree in Broadcast Journalism I set off with a wife and, ultimately, four children, on a 25-year career in local TV news. I started as a newscast producer, then newsroom manager and ultimately as a station manager. As you can imagine, there was little time for photography or room for a dark room. Finally, we decided that after moving all over the country, we needed to settle down. I asked my wife where she would like to live, and she said she wanted to go back to Albany and teaching at the Albany Academy for Girls. So, we moved back and I found a job teaching broadcast journalism at Syracuse University’s Newhouse School of Public Communications. This was a great experience even if it did mean commuting each week from our home in Delmar.

While I already knew about shooting video and video editing, at Newhouse I got interested in visual story telling. We would bring in great storytellers like NBC’s Bob Dotson and Emmy award winning reporter Boyd Huppert from Minneapolis for professional workshops and class presentations. They taught me a lot about blending words and pictures to make an emotional connection with the viewers.

FOCUS ON: Dow Smith

(Continued from page 19)

The head of the photography program was a great guy and friend. It was interesting to see his wet labs being slowly replaced by computer labs until they only had one wet lab mainly to show students how it worked in the old days. On his recommendation I bought a Nikon D80 and he allowed me to sit in on the photography courses which was invaluable.

After leaving Newhouse and the tiresome commute I started teaching at Siena and then St. Rose and joined the Schenectady Photographic Society. Joining the SPS helped further my understanding of the art and craft. The club is a great opportunity to learn from such accomplished and sharing members. With a background teaching video and storytelling, I was soon recruited by Connie to take over the photo essay contest and have been doing so ever since.

For some 25 years my primary passion was racing a 1958 Morgan Plus 4 in vintage sports car races at most of the major tracks on the East Coast. But when I hit my 70s the safest idea was to sell the car.

So, instead of racing I still enjoy the sport through photography. I cover vintage racing in the Northeast for a couple of national magazines, *Victory Lane* and *Vintage Motorsport* with photos and articles. As a long-time member of the Vintage Sports Car Club of America I shoot and write for the club publication, *Vintage Sports Car*, and provide photos for their FB page and the club website.

Also, in keeping with this combined passion I volunteer for the Saratoga Auto Museum's annual automobile auction. The photos are used for their website and a glossy auction catalog. This has given me a chance to shoot some pretty amazing and valuable cars.

My other photo interest are landscapes. I've taken workshops and tours with Carl Heilman II in the Adirondacks but have fallen in love with Scotland. There is something mysterious in the Highlands with craggy mountains and coastlines with incredible beaches devoid of people and trees. You just know these lochs and glens have stories to tell. We've taken several photo tours of Scotland and hope to do more.

I'm now trying to sharpen my knowledge of Photoshop to see if I can't take more advantage of the program although learning it totally is probably impossible. But one of the things I really love about photography is the challenge of constantly learning and improving my knowledge and skills.



© Dow Smith



© Dow Smith



© Dow Smith



© Dow Smith

Continued...

FOCUS ON: Dow Smith

(Continued from page 20)



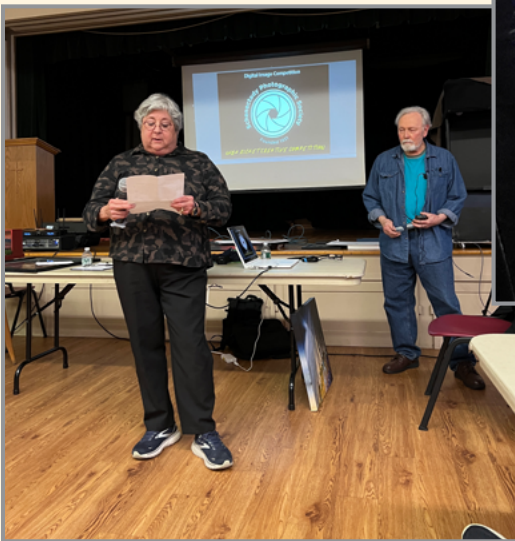
All photos © Dow Smith

LUBA RICKET CREATIVE COMPETITION - April 17

Hosted by: Joan Heffler

Judged by: Lawrence White

We were pleased to be able to present this season's Luba Ricket Creative Competition live at First United Methodist Church in Schenectady.



Check out the winners on the following pages



LUBA RICKET CREATIVE COMPETITION 2024

Non-Digital

LUBA RICKET

First Place:
"Lovers"
© Kim Koza

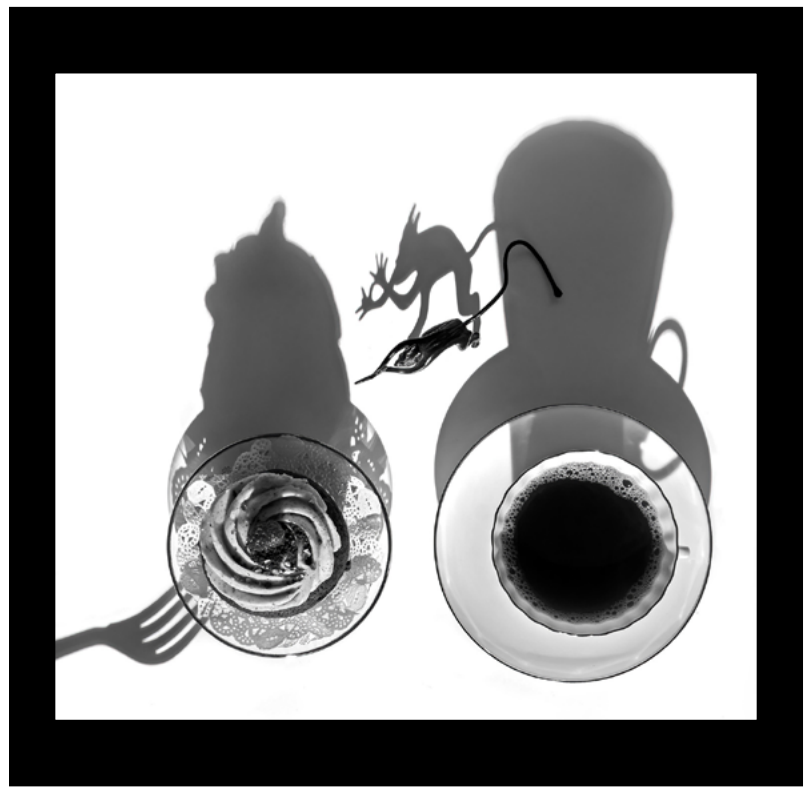


2nd Place:
"Rodeo Cube"
© Kristina Young



3rd Place:
"Twisted Plot"
© Elena Keesee

LUBA RICKET
CREATIVE COMPETITION
2024
Non-Digital



4th Place:
“The Devil Made me do It”
© Elena Keesee

**Luba Ricket Creative Competition Judge:
Lawrence White**

**Lawrence White
Fine Art Photography**

After 4 years of military service during the Viet Nam War Era, Lawrence White received an MFA in film from the San Francisco Art Institute (75).

Since that time Mr. White’s photography has been seen worldwide in publications that include Time Magazine, Rolling Stone, Vogue, Vanity Fair, Le Monde, Der Spiegel, George, NY Times, Boston Globe, San Francisco Chronicle to name only a few.

For a period of time in the late 1970s and early 1980s, Mr. White served as a staff photographer, at Rolling Stone Magazine. After that experience, Mr. White continued to work in New York City capturing images for several agencies worldwide and serving as a fine art photographic printer for an exclusive list of clients.

In 2001 Mr. White won an N.Y. Press Association Award for photographs captured in his downtown NYC neighborhood during, and after the terrorist attacks of 9-11-01.

Mr. White is also an accomplished filmmaker who has won awards from the American Film Institute, Chicago Museum of Art, and the Seattle Film Festival among others. Mr. White writes and performs the soundtrack music for many of his films.

Mr. White also teaches photography courses and workshops. These have included Adirondack College, Saratoga Arts, Art Center of the Capital Region and The School of the Arts / Museum of Dance.

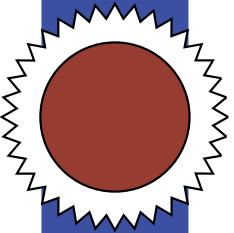
Mr. White was the Chief Photographer for Saratoga Living Magazine for nearly 15 years. Current photographer/writer for 518Profiles Magazine.

lwhite18@nycap.rr.com
347-891-0408



5th Place:
“Helping Hands
© Greg Efner

LUBA RICKET
CREATIVE
COMPETITION
2024
~ Digital ~



First Place:
"How Did it Come to This?"
© Elena Keesee



2nd Place:
"A Twirligig of Color"
© Barb Lawton

LUBA RICKET CREATIVE COMPETITION 2024
~ Digital ~

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3rd Place:
"Fly me to the Moon"
© Joe Cotroneo



4th Place:
"Cautious Curiosity on a Frozen Bubble"
© Janice Prichett



5th Place:
"Sunflowers and Rusty Truck"
© Terry Decorah

APRIL WINNING PRINTS

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Topic:
Heat



First Place:
"Locomotive Fire Power"
© Neil Shapiro



2nd Place:
"Hot Air Rises"
© Janice Prichett

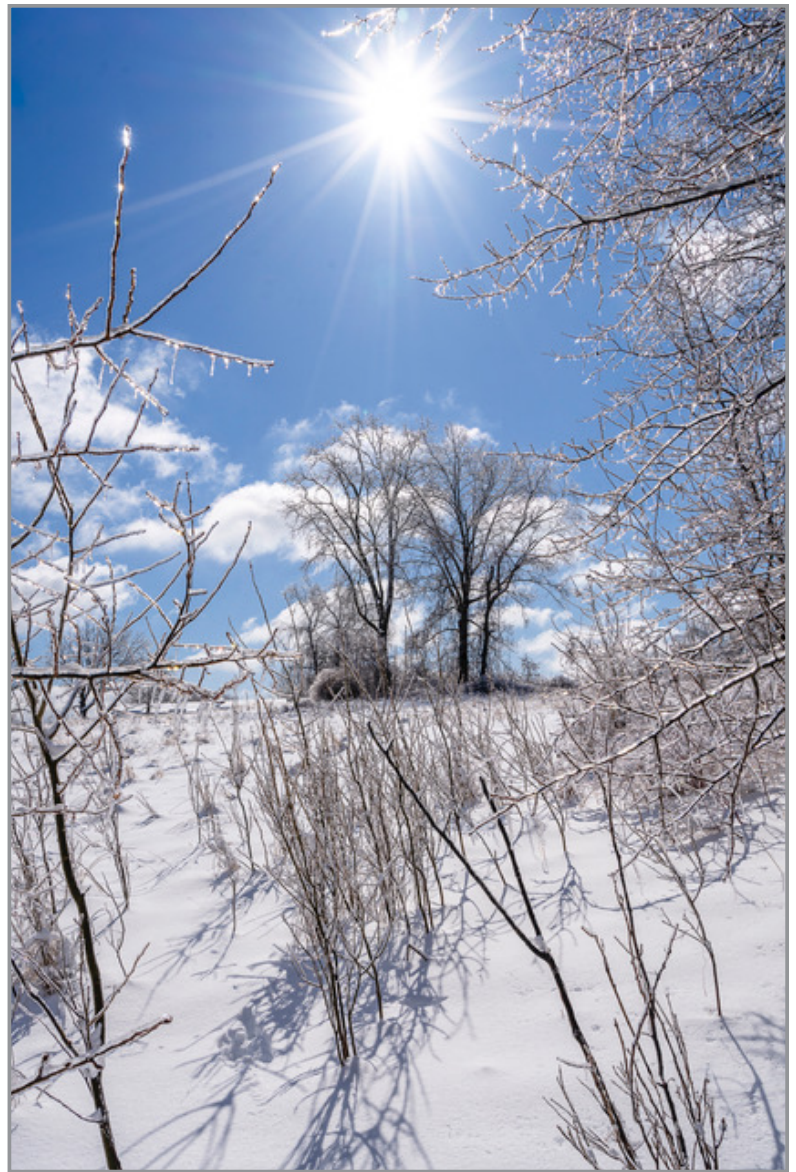
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APRIL WINNING PRINTS

Print Judge: Richard Lovrich

Richard was born in New York City, 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.

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



3rd Place:
"Sunbaked Winter Morning"
© Greg Efner



**Honorable
Mention**

"Hot Air"
© Alan Wiggins

APRIL WINNING PRINTS
Honorable Mention

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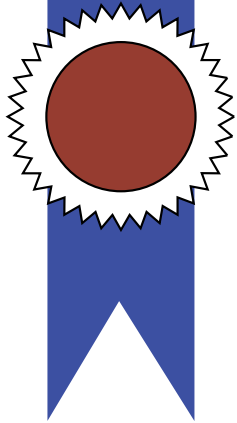
"Fire Flower"
© Joe Cotroneo



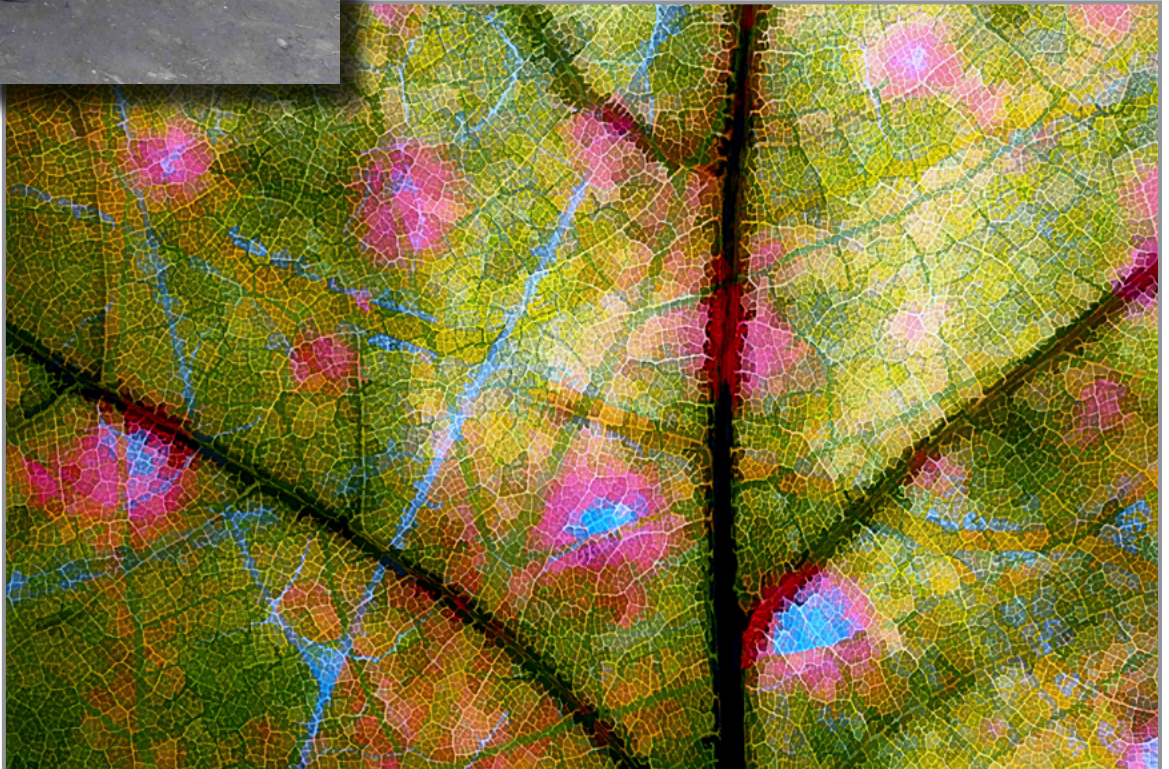
"Dog Days of Summer"
© Linda Tommasulo

APRIL WINNING PRINTS

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First Place:
"Family"
© Connie Frisbee Houde



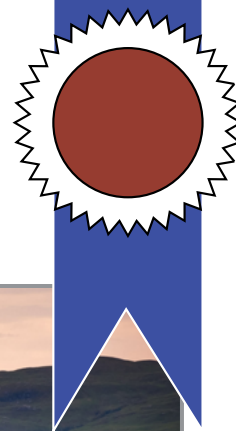
2nd Place:
"Multiple Exposure Backlit Leaf"
© Joe Cotroneo

APRIL WINNING PRINTS

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3rd Place:
"Standing Beauty"
© Greg Efner



Honorable Mention



"Whispering Through
the Glen"
© Neil Shapiro



"Market"
© Connie Frisbee Houde

APRIL WINNING PRINTS



First Place:
"Darjeeling Train Station"
© Janice Prichett



2nd Place:
"Reflecting on Scotland"
© Neil Shapiro

MONOCHROME



APRIL WINNING PRINTS

3rd Place:
"Mountain Dew"
© Connie Frisbee Houde

Honorable
Mention



"Black & White Dog in Black & White"
© Linda Tommasulo



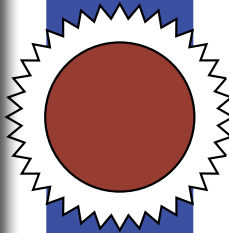
"The Dark Tower"
© Neil Shapiro

Continued...

APRIL WINNING DIGITAL IMAGES

Topic: Triangles

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First Place:
"Geometry 101"
© Neil Shapiro

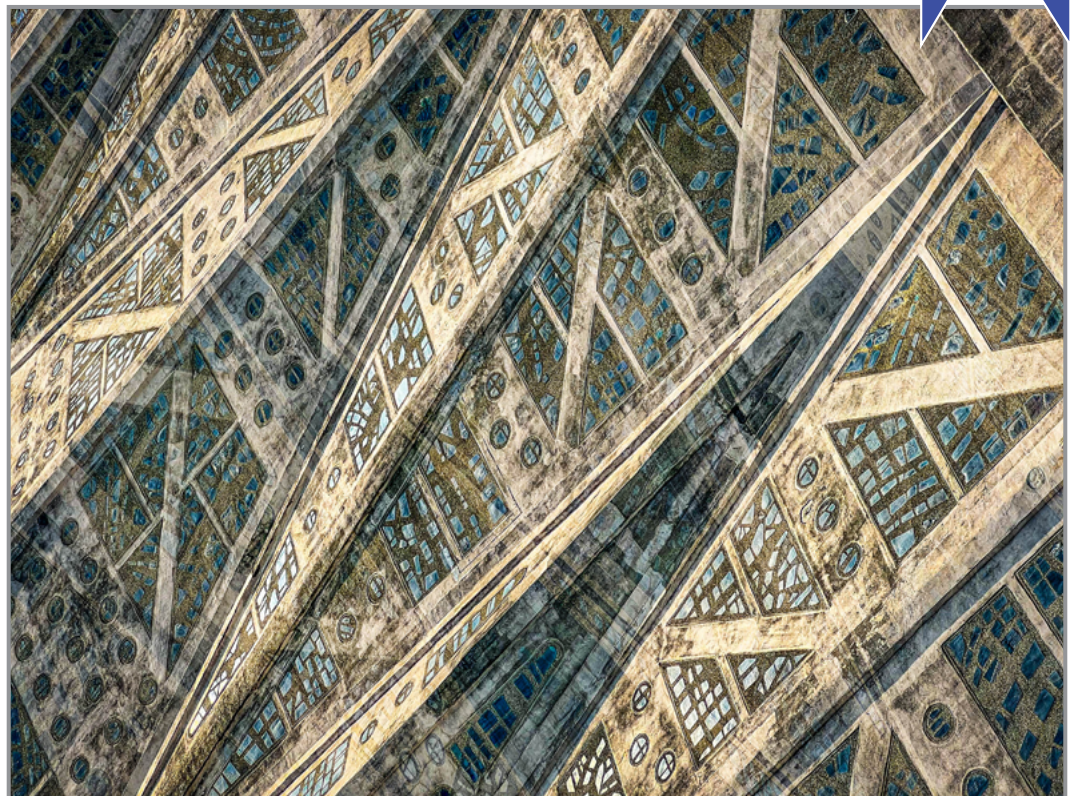
Digital Judge: Tom Cuchara

Tom and his wife, Lisa are the "Dynamic Duo" of Photography. They love any chance to take photographs and Teach/Mentor/Motivate. They relish the opportunity to inspire with their "Creativity is contagious, pass it on" philosophy and "Don't shoot what it looks like, shoot what it feels like" approach.

The Cucharas are OM SYSTEM (formerly Olympus) Ambassadors. They specialize in decorating homes with nature and UrbEx art. We enjoy taking "straight out of camera" photographs and equally enjoy creating ART from their photographs. Both allow them to capture the moment as their mind's eye sees it.

They love to teach photography and editing classes, lead photo tours and workshops and offer a variety of classes for photographers of all levels.

<http://www.lisaandtomphotography.com/>

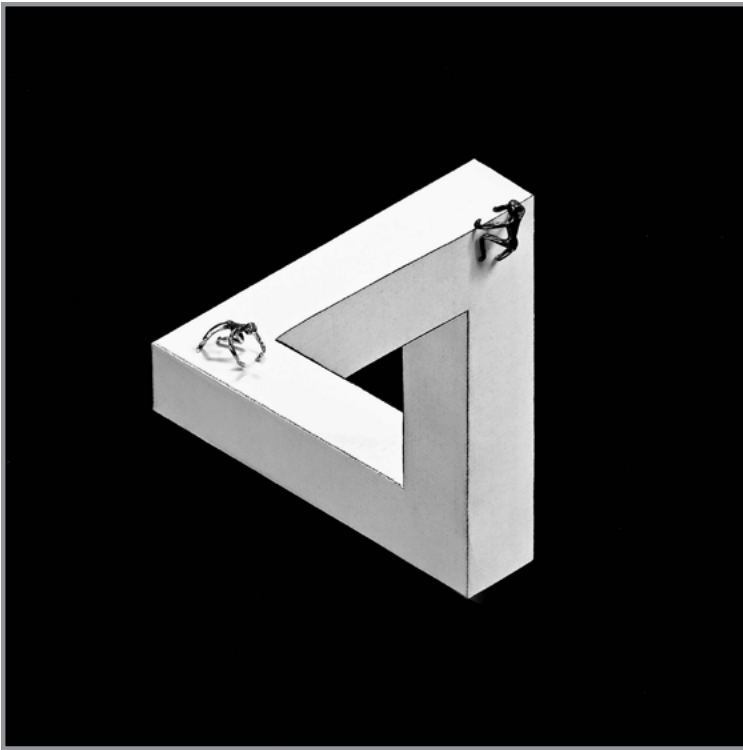
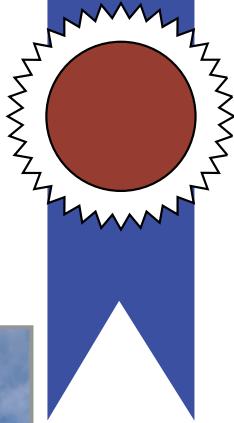


2nd Place:
"Facade Abstract"
© Linda Tommasulo

Continued...

APRIL WINNING DIGITAL IMAGES

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3rd Place:
"Try-Angle Exploration"
© Elena Keesee

Honorable Mention



"Crop of Triangles"
© Elena Keesee

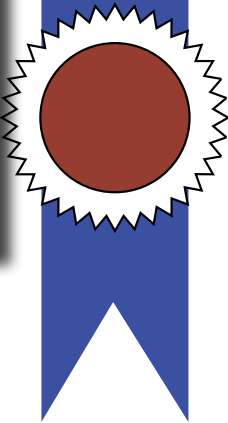


"Ferris Bluer"
© Linda Tommasulo



"Bergen, Norway Roofs"
© Phil Olivo

APRIL WINNING DIGITAL IMAGES



First Place:
"Almost Midnight"
© Neil Shapiro



2nd Place:
"Parallel Process"
© Janice Prichett

APRIL WINNING
DIGITAL
IMAGES

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3rd Place:
"Reed Dance"
© Linda Tommasulo

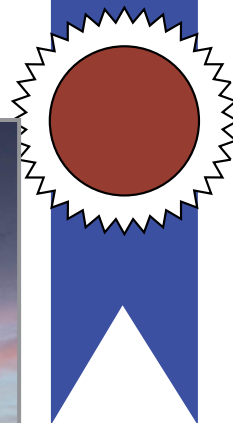


4th Place:
"Solitary Tree"
© Kim Koza

**Honorable
Mention**



"Translucent"
© Elena Keesee



APRIL WINNING DIGITAL IMAGES
Honorable Mention



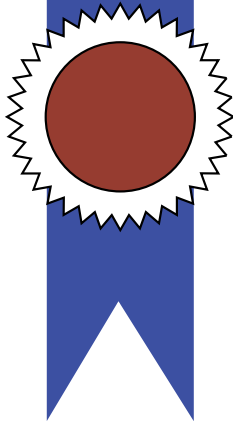
"Sunset Shoot"
© Kim Koza



"Mr. Tiny Paws"
© Sean Sullivan



"Bored in Manhattan"
© Rich Schreibstein



APRIL WINNING DIGITAL IMAGES

MONOCHROME



First Place:
"The Lost Art"
© Neil Shapiro



2nd Place:
"Cat on the Table"
© Marty Bannan

APRIL
WINNING DIGITAL IMAGES

MONOCHROME



3rd Place:
"Volcanic Star"
© Neil Shapiro

**Honorable
Mention**



"The Badlands"
© Bill Lanahan

APRIL
WINNING DIGITAL IMAGES

Honorable Mention



"Afternoon Still Life"
© Janice Prichett



"Intense"
© Rich Schreibstein

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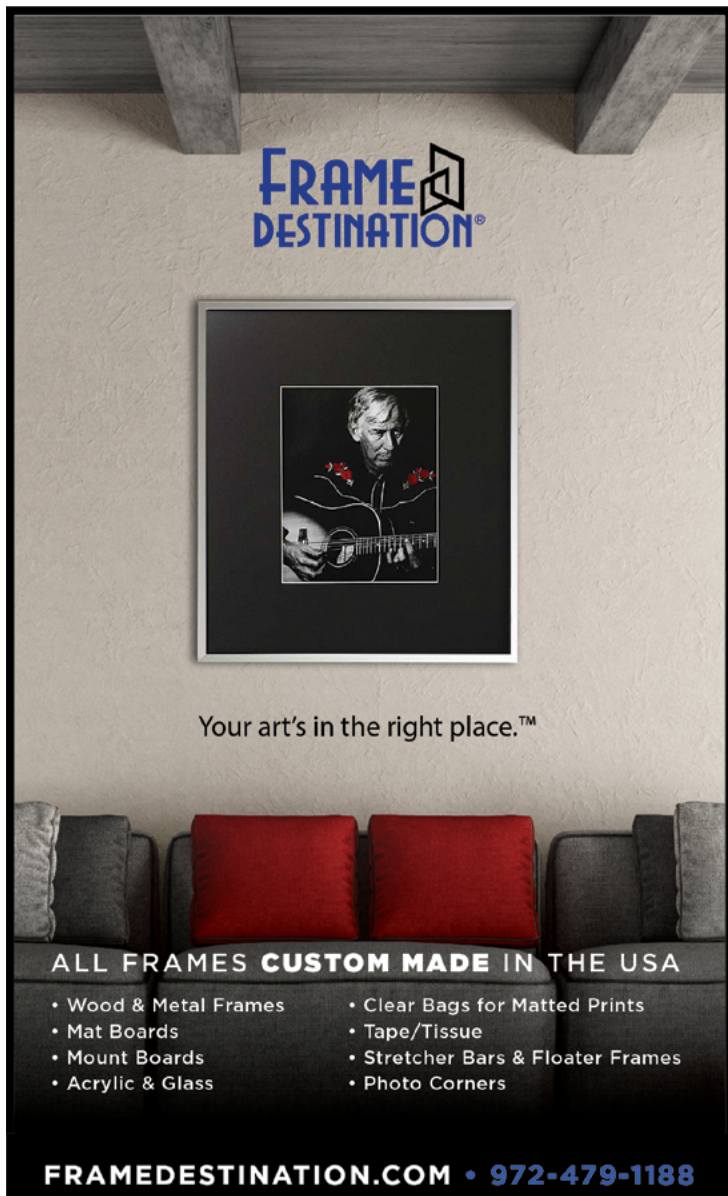
@ [huntsphoto](#)

***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),
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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? CONSIDER JOINING US FOR NEXT SEASON

SEASON STARTS IN OCTOBER, 2024

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.

Members will be able to access all Zoom meetings prior to their membership becoming effective.

Click here to join:

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

ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



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

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

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president@spsphoto.org

Vice President Linda Tommasulo

vp@spsphoto.org

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treasurer@spsphoto.org

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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 Joe Cotroneo (Digital)
& Linda Tommasulo (Print)

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Field Trip Coordinator Janice Prichett

fieldtrips@spsphoto.org

Communications Sean Sullivan
& Linda Tommasulo

communications@spsphoto.org

LUBA RICKET CREATIVITY COORDINATOR

Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm,
Rich Schreiberstein

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/schenectadyphotographicsociety/>

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

Instagram: @schenectadyphotographic

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 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: Lisa Cuchara

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 - 2023 Winners Discuss Their Essays

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: Steve Simon

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

Tony Sweet: The Surreal World of Infrared Photography

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

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: Cindy Schultz

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: Lawrence White

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 & Shannon Calvert

June, 12, 2024

Awards Banquet - Location TBA