

FOCUS

IT'S OUR
93RD
SEASON!

Volume 91 - No. 5

<https://spsphoto.org/>

February 2025

EVENT
NIGHT

WATERFALL PHOTOGRAPHY - A DEEP DIVE

by David Johnston / February 19 - on Zoom

Have you ever taken a waterfall photo and your water is too blurry in parts of the image? Maybe the water is reflecting a lot of light? Don't worry, you aren't alone. In this presentation, I'm going to teach you all about waterfall photography and how you can level-up your waterfall shots.



© David Johnston



© David Johnston

Continued...

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WATERFALL PHOTOGRAPHY

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Believe it or not, waterfalls are actually quite easy if you break them down into three simple puzzle pieces. Once you put all the pieces together, you get a beautiful finished product. I'll show you how settings, composition, and editing all work together to create jaw-dropping waterfall photos.

ABOUT DAVID JOHNSTON

The Beginning...

I started my journey in photography in 2004 when I took a film photography course in high school. It was an amazing experience to shoot with film and then bring those images to life in the darkroom. There is definitely an enormous difference in film and digital photography. Film cameras taught how to get my light correct in-camera as best possible.



However, it was in 2010 that I really became obsessed with photography after I got my first DSLR camera. I decided to put all of my energy into photography to make it my life career. I knew I couldn't quit my full-time job right away, but I could hustle with photography on the side until I could do photography full-time.

In 2014 I started my first blog and podcast called *Photography Roundtable*. I had a good run with the podcast and it enabled me to meet some of my best photography friends, teach, and run photography workshops in national parks in the United States.

Major Life Change...

In 2017 my wife and I had a major life change. We moved to Haiti to become missionaries. My wife runs maternal health programs and I help with logistics and I frequently find myself being her ambulance driver. Even in Haiti I still wanted to do photography and teach in some way. So, I turned to YouTube to share my landscape photography ideas and techniques for people to learn for free.

Right Now...

In 2019, we made the difficult decision to return to our home state of Tennessee which is where we live now. I'm passionate about helping people improve their nature photography with online video. Video content on YouTube,



post-processing courses, and video tutorials are my favorite ways of helping people with their photography. One of my favorite ways of talking about landscape photography is through my podcast called *The Landscape Photography Show*.

Check out David's website for additional waterfall photos...and a lot more:
<https://www.davidjohnstonart.com/>

THE ISLAND OF MADAGASCAR - LEMURS CALL IT HOME

By M-J Adelman
February 26 - on Zoom

EVENT
NIGHT

Madagascar had been on my bucket list for years. So finally in October of 2022, I flew over 20 hours to reach Antananarivo (aka TANA), the capital of Madagascar, in search of lemurs and as many of the other numerous endemic species of wildlife found on the Island.

I joined a small group of photographers and we spent three weeks hiking through dense forests, climbing slippery hillsides, scuttling along in the dark and driving over what could be loosely referred to as roads in pursuit of Madagasy wildlife. Located 300 miles off the east coast of Africa, Madagascar is the forth largest island in the world. Thus, to reach the best locations to achieve our photographic goals, we traveled by plane, 4-wheeled vehicles and boats zigzagging across the island and waterways.

Lemurs are located throughout the island and not all lemur species can be found in any one area of the Island. Our travels were confined to the southern part of the Island where we were able to locate and photograph 20 different lemurs, the reclusive Fosa and a variety of chameleons, butterflies, dragonflies, frogs, other reptiles and some interesting creepy crawlies.



© M-J Adelman

MAT MOR Mouse Lemur Grey – One of the smallest living primates, the Grey Mouse Lemur is only 4-5" inches tall.

I am looking forward to reliving this adventure with all of you.



© M-J Adelman

MAT TANA Bfly Pansy Brilliant Royal Blue – This gorgeous Brilliant Royal Blue Pansy butterfly is endemic to Africa.

THE ISLAND OF MADAGASCAR

(Continued from page 3)



© M-J Adelman

© M-J Adelman

Mat VAK Lemur Indri – At about 2.5 feet tall, the Indri weighs up to 21 pounds and is the heaviest lemur.



MAT VAK Frog Mantella Gold - This tiny frog, is under an inch in length and easily recognized by its unmistakable orange color.



© M-J Adelman

Editor's Note:

M-J ADELMAN is a long-time member of SPS and active in the traveling exhibit committee.

As a good friend, I can tell you that M-J lives to travel! Her many journeys have taken her all over the world, camera in tow.

Check out more of her images and exploits on her website:

<https://www.aleopics.com/index>

MAT VAK Chameleon Parson's Female – The female Parson's Chameleon is recognized by its big, triangular head and stand-out coloring.

STARTING MY JOURNEY INTO INFRARED PHOTOGRAPHY

By Joe Cotroneo - February 5
Live at FUMC

I was inspired by the Infrared Photography presentations we saw on some SPS event nights so I decided to give it a try. But where should I start? Should I get an infrared filter for my regular camera? Should I get a camera converted? Which filter should I choose? I did research on the Internet, asked fellow photographers, and bought Rob Shea's *Color Doesn't Exist: A Practical Guide to Infrared Photography* pdf book. A filter on a regular camera requires pre-focusing, a tripod and long exposures. I'm not a patient photographer so I opted to convert my old Canon 70D with LifePixel. I decided on the classic 720nm filter which is great for black and white and some color. I received my converted camera in June of 2024 so I'm still a relative newbie to infrared photography.

In the presentation I will share some of what I've learned so far. Bright sunny days are said to be best for infrared photography. Trees reflect infrared light and are bright. Water and blue skies are dark. You'll learn how to set an infrared custom white balance in camera, and how to create an infrared custom white balance profile for Lightroom. I'll also describe how to color swap channels in Photoshop to get the sky blue. The presentation will conclude with some of my better infrared photos.



© Joe Cotroneo



© Joe Cotroneo

INFRARED PHOTOGRAPHY

(Continued from page 5)



Editor's Note: Joe is a long-time member of SPS and has served as President since the 2021-2022 season.



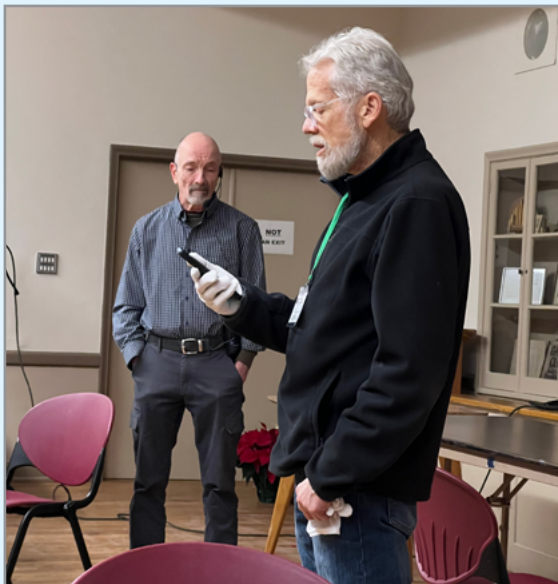
JANUARY PRINT NIGHT



President, Joe Cotroneo, introduced Traveling Exhibit Committee Chairman, Bert vanGrondelle, who gave us an update on upcoming exhibits.



SPS Member and professional photographer, Doug Mitchell, took us on a "Quick Day Trip to Maine."



Neil Shapiro, Judge Chair, introduced Fred Neudoerffer



Alan Wiggins, Print Chair, and Neil Shapiro set up the camera for projection



Judging our photos.



FOCUS ON Beyond the Frame, Planning your photography debut

by Janice Prichett

Planning a first photography exhibit is both exciting and daunting. It represents a significant milestone in your journey as a photographer. It is thrilling to share your work this way with friends, colleagues, and the public. In this article, I share what I learned.

After years of taking photographs and gradually becoming a more competent photographer, I inquired with Saratoga Arts about how to do a photography exhibit in one of their venues. I am a landscape photographer and the idea of seeing my work on the walls for others to view seemed exciting. I submitted my photographs and was chosen to exhibit at Uncommon Grounds in Saratoga Springs. I was thrilled but thought I would be exhibiting with at least a few other artists in that very large space. It turned out I was expected to fill the wall space for the entire restaurant.

I knew nothing about putting together a photography exhibit, but I decided to take on the challenge. I had about two months to do it. While it was a significant amount of work, I learned a lot and ultimately was very proud of the exhibit I put together. Here are the key aspects of putting together a first show to consider:

Define your Vision:

A good photography exhibit needs a clear concept or theme that creates a cohesive experience for the viewer. I wanted people to experience the “feelings” of my work. I am a landscape photographer with a deep love of the Adirondacks. I decided to focus on the Adirondacks as it would also be relatable to the patrons of Uncommon Grounds. Once I decided on the Adirondacks as a theme, I was able to focus only on images that related to the theme for my exhibit.

Plan your presentation:

I didn't know where to begin so I started by asking for a floor plan so I could estimate how many images I would need. I had about 150 feet of wall space to deal with so I knew right away I would need big images. It seemed I'd need about 40 images. The next step was to select the images.

Curate Carefully:

I began the hard work of selecting which images to print by narrowing down the selection to 100 photographs. This was hours of work (but I loved it). Once I had those images selected I had them printed as 4x6 prints so I could get a feel for what they

looked like printed. This turned out to be very helpful as I was able to discard about 60% of them right away. Humbling but true. I estimated I needed about 40 images for the show in sizes of 12x18, 24 x 30 and 30 x 40. I used the floor plan to sketch in where each image would go. I created a list and numbered the prints in the order that they would later be installed. I later added thumbnail prints to the list, with the dimensions, and price.



© Janice Prichett

Focus On: Beyond the Frame

(Continued from page 8)

Expense:

There are lots of ways to cut back expenses when preparing your exhibit. I had an incredibly large space to fill so my show was expensive for me even though I was careful to find deals on materials. I have learned from quite a few people that you can't count on selling a lot in an exhibit. Most people sell just a few and some don't sell any. I wanted my work to be seen so I rationalized the expense and told myself I'd exhibit again and use the pictures that didn't sell.



© Janice Prichett



© Janice Prichett

Focus On: Beyond the Frame

(Continued from page 9)

I used MPIX to purchase my prints. I caught them when prints were on sale for 25% off. I did recycle some frames I already had and then purchased some inexpensive frames on Amazon. I also purchased mats on Amazon. Looking back, I would have spent a bit more to have better quality frames. My second show was done primarily on metal. It is quite popular now and the images looked great. Although metal is expensive, it isn't much more than prints when you consider the cost of the frame and mat. Again, I wait till things are on sale.

Preparing the Images

The next step was to put together the prints on the mats and place in the frame. This is time-consuming. I used tape to adhere the prints to the mats. About a year later, the prints started to detach from the mats because the tape dried out. Be sure you have something that will keep your prints attached to the frame! Next, I needed to install wires on the backs of all the images. I looked up instruction on Youtube and purchased the wires and hooks that were needed. It wasn't too hard but again, very time consuming.

Installation

If you are fortunate, all you need to do is drop off your images and they will be installed by someone else. I had to install all 40 of my images myself and the owners of Uncommon Grounds wanted it done in two hours so as not to disturb customers. I found it incredibly helpful that I had decided which picture would go on each wall in the restaurant. A few friends helped me, and we quickly installed the images next. After the last picture was hung the restaurant was empty but for my couple of friends. I sat down and reflected on the moment. Seeing my work on all the walls of this large place meant the world to me.

Promote your Event

Marketing is crucial to attract an audience. Leverage social media platforms, your website, and email newsletters to spread the word. I worked at a hospital at the time and knew many people there so sent invitations that way as well. Saratoga Arts also promoted the event.

Opening Night

I had an "opening" for my exhibit and the place was packed! So many people from the hospital, my friends, my book club, and passers-by attended. It was a very special night for me. The feedback was incredible. What a rare experience to sit back and enjoy my work. My hope was not only that people could "feel" some of what I feel in the Adirondacks but also appreciate the divine beauty of those places.

Final Thoughts

Preparing your first photography exhibit is a rewarding experience and an important milestone for a photographer. With careful planning and a clear vision, you can create an event that leaves a lasting impression. This is not something I expected to make money on. It was all about sharing a piece of myself with the world.



© Janice Prichett

Editor's Note: Janice is a member of SPS and heads up The Photography Connection Meetup Group. She organizes photo field trips for SPS and others. Check it out at: <https://www.meetup.com/photography-connection/>

WELCOMING WINTER'S DARK EMBRACE: A Photographer's Guide to Creative Exploration by Chrissy Donadi

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

In the realm of nature photography, we're creatures of light. It makes sense, without light there is no photo. Even the word "photography" originates from the Greek words "photo," meaning light, and "graph," meaning to draw. Our lenses crave the dance of sunlight, finding contrast, and the brilliance of colors. Yet, as winter wraps nature in its dark embrace, it's time for us to welcome the dark and discover the lessons it holds.

Perhaps I'm an odd duck, but one of my favorite times of day is being the first one up. Whether that's in the house or out in the field, I thrive in that silent darkness quietly pondering the world around me with a cup of coffee before sunrise. It's in these quiet spaces that winter invites us to learn, to see beyond the visual, and to hone our craft in unexpected ways.

As we find ourselves immersed in nature's winter hush, what can we, the eternal chasers of light in landscape photography, learn from these extra hours of darkness?

THE ART OF UNSEEN BEAUTY AND SILHOUETTES

Winter's darkness veils as much as it reveals, offering an opportune moment to capture the unnoticed. Notice the delicate frost patterns on a window. Take a deeper glance at the intricate textured bark of a tree or the interplay of shadows along a trail. These are the nuances only the discerning eye will see.

As night extends its enchanting embrace, trees transform into intricate lace against the indigo

sky, and cityscapes become a dance of silhouettes. Holiday lights embellish evenings, turning them into a canvas of darkness punctuated by shimmering points of warmth. The absence of light beckons exploration, revealing the often-overlooked beauty of shapes and shadows. This is the time to see how shapes and outlines tell stories of their own.

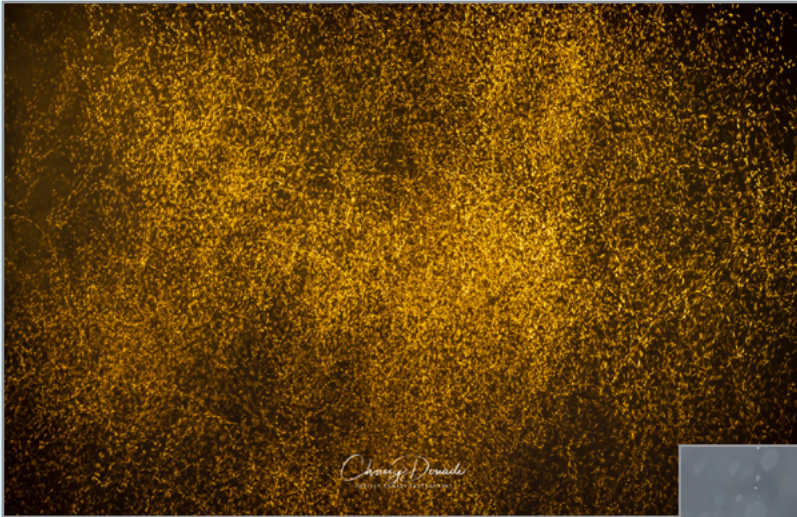


Neural Frost © 2024 Chrissy Donadi

Throughout the winter season, we go about many of our daily activities in darkness. I can't tell you how many times I've heard people express their dislike for driving to work in the dark or cooking and eating dinner long after the sun has disappeared from the horizon. The hours before or after work and school are typically when people find the time to pick up their cameras. Although, with the added hours of darkness, I feel many don't pick up their cameras regularly during the winter months.

WELCOMING WINTER'S DARK EMBRACE

(Continued from page 11)



crunchy leaves, to even the slimy yet shimmering leaves decaying in ponds. All this slime and gunk serving as a winter solace for all the macroinvertebrate creatures in their larval or nymph stages. During this time of year, I love looking for patterns from the piles of acorns from all my local oaks. There are so many that I wonder if the squirrels are on strike. Anytime I feel that brisk wind hit my face, it's an instant alert for me. Keep my eyes peeled for fun frost patterns.

AMPLIFYING OTHER SENSES

Let the dark be your guide to a heightened sensory experience. With the blanket of darkness muffling the visual, it's prime time for our other senses to awaken.

Especially when it is cold, the crisp chilled air almost has a clean scent to it. It's easy to find and notice the scent of a wood-burning fire, a classic winter aroma. From an evolutionary perspective, our brains send a warning SOS to our brains that there's a fire and you might be in danger—go check it out. But if we consciously focus on what we can smell in winter, often we'll find things. Look for the resinous fragrance of pine, spruce, or evergreen trees. Often, you can find minty wintergreen from plants like Eastern Teaberry, Mountain Laurel, or Spotted Wintergreen (all found in the Appalachian region).

In addition to smell, the darkness is a great time to tune into all the sounds our brains often filter from our consciousness. With limited visual inputs, concentrate on sounds like the crunch of snow beneath boots, the distant call of an owl, the rustle of leaves in the night breeze, or the chirping of the seasonal birds—these become the melodies of winter.

Moreover, the chill of winter brings about all sorts of changes in the texture of the landscape. There is so much to discover from dry, scratchy grass,



Getting in touch with our senses is a pathway to being more creative with our photography. It helps us connect to the landscape and our subject. Then, hopefully, when we're back basking in the summer sun, we've trained our brains to not only inform us about the scent of smoke but also to be aware of all the wonderful and often subtle aromas from the landscape surrounding us.

PRACTICING MINIMALISM

Let winter's darkness silently mentor you in the art of minimalism. As daylight wanes, embrace the power of negative space, where the absence of light becomes a canvas urging you to simplify your compositions. Frame subjects against the quiet backdrop, emphasizing their solitary existence. In the stillness of the winter night, discover the minimalist narrative of singular existence against the vast canvas of darkness.

WELCOMING WINTER'S DARK EMBRACE

(Continued from page 12)

When fog and mist weave through the winter air, explore the enchanting world they create. These atmospheric elements soften the scene, simplifying the visual complexity. Embrace the ethereal quality they bring, allowing minimalism to manifest in the subtle interplay of light and mist.

For landscapes untouched by snow, the darkness of winter remains a compelling teacher of minimalism. Picture the clean lines of a lone tree against the evening sky, the vast negative spaces between bare branches, or the quiet solitude captured in the misty night. In the absence of snow, the darkness of winter still offers a masterclass in the art of less. Through simplicity, isolation, and the potential dance of fog, winter's minimalism reveals itself to those who seek its quiet wisdom.

THE DARKROOM OF CREATIVITY

As we approach the solstice, with days lingering in twilight, there's a poetic stillness that invites our introspection. Just as the photographer develops their images in the quiet of a darkroom, these



winter nights offer us a personal darkroom. It's a great time to revisit the photographs stored on our hard drives. Better yet, make time to experiment with edits or rediscover gems that waited patiently for our attention.

With Adobe releasing its big updates in October, this is the time of year I'm doing more processing. I've learned enough about the new features available in Lightroom and Photoshop. Early in the new year is the time to put these new skills into good practice. If you're feeling unmotivated by the increased darkness, try a few editing sessions. Put on some preferred music and take some time to peruse your Lightroom catalog. Look for images hidden on your hard drive that you never took the time to edit (also called dumpster diving).

This was one of those images hidden away on my hard drive that I only discovered during a dumpster diving session one dark winter evening. I know you have some gems in your catalog too.



WELCOMING WINTER'S DARK EMBRACE

(Continued from page 13)

Additionally, this is a wonderful time to explore home projects. From creating ice bubbles in frigid temperatures to becoming a scientist of creative abstract concoctions. You can set up and create your own ice patterns with a few supplies. Leave your car outside to see what frost patterns develop overnight. Perhaps it isn't cold where you live? Make ice patterns with a walled cookie sheet and your freezer. Tinker with intentional camera movement (ICM) and holiday lights or any outdoor lights you find.



If holiday bliss and chaos were represented by ice and snowflakes.

On a personal note, at first, you may drive your family a little insane. They will come home and the house might be in chaos (hey, art is messy sometimes!). The first statement will be "What are you doing?!" Simply reply, "I'm making art!" with a big, stupid grin on your face. You know you're in the clear when one of them rolls their eyes and retorts, "Here we go again."

EMBRACING THE LANDSCAPE LESSONS OF DARKNESS

As winter nights lengthen, let's not dread the dark. Step into it, open our senses wide and allow it to be our silent classroom. Winter's darkness isn't an absence; it's a canvas awaiting our unique strokes. As we stand on the threshold of a new year, let's embrace the whispered lessons in the

quiet, letting our photographs tell stories that transcend what light alone can reveal.



Tinkering with some light source at dusk. Can you guess what it is?

NATURE PHOTOGRAPHER, EDUCATOR, & SPEAKER

Fine Art Landscape Photographer

Hi! I'm Chrissy. I photograph nature scenes and landscapes around the world but my heart and home are in the Poconos of Pennsylvania. No matter the season or weather, I feel at home when I'm outdoors with my camera.

WELCOMING WINTER'S DARK EMBRACE

(Continued from page 14)



ABOUT CRISSY DONADI

Chrissy Donadi is a leading expert in Lightroom Classic organization, helping photographers take control of their image libraries with ease. A former engineer turned fine art landscape photographer and educator, she combines technical precision with an artistic vision to help photographers develop their skills and creative confidence. With a heart rooted in Pennsylvania's Pocono Mountains, her work as a Master Naturalist brings a deep appreciation for the natural world into both her photography and instruction, offering a unique perspective on the landscapes she captures. Through her popular signature course, articles, and presentations, she empowers photographers to streamline their workflow, master digital post-processing techniques, and focus on creativity behind the camera.

Be inspired by more of Chrissy's wonderful photography on her website:

<https://chrissydonadi.com/>

ON THE ROAD AGAIN

Thus far two additional SPS exhibits have been scheduled. The first is at **Professor Java's Coffee Sanctuary**, 145 Wolf Road in Albany. This exhibit will run from **April 2 through September 29**. We will have two full walls in the main room and a full wall opposite the counter leading to the hallway.

Participating members have been instructed to bring their photos on Print Night, February 5. Take-down will be Tuesday, September 30, between 3:00 and 4:00 pm.

We have also arranged to exhibit in the **Guilderland Public Library's Helderberg Room** for the month of **December**. The Library is located at 2228 Western Avenue. A request for member photos will be forthcoming.

IMPORTANT NOTE: There continues to be some issues with inadequate preparation of photos for hanging in our exhibits. The November issue of the *Focus* included detailed information



on the preparation of our traveling exhibits and how to properly prepare photos for hanging in these venues. Check out the November newsletter for more detailed information:

https://spsphoto.org/wp-content/uploads/newsletters/2024-2025/Focus_2411.pdf

Thanks go to Bert vanGrondelle and his team for their continuing hard work on behalf of SPS.

OUR "FUN" COMPETITION

ASSIGNED TOPICS 2024-2025 SEASON

Once again, for the upcoming season, we will have Assigned Topics for Print and Digital. 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, 2024.

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.

NOTE THIS EXCEPTION: FEBRUARY DIGITAL IMAGES DUE MIDNIGHT 2/5

PRINT ASSIGNED TOPICS

October: **Arches**

November: **Blue/Blues**

December: **Old Things**

January: **Harvest**

February: **Odd Couples**

March: **Close Up**

April: **Anything Railroad**

DIGITAL ASSIGNED TOPICS

October: **The Color Yellow** (no flowers)

November: **Planes, Trains & Automobiles**

December: **Construction**

January: **Out of Place**

February: **Staircases**

March: **Empty Chairs & Benches***

April: **Something Starting with the Letter "P"**

*Corrected

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

The Schenectady Photographic Society participates in field trips organized by the Photography Connection Meetup. It is a great opportunity for members (and non-members) to meet together at venues that offer a wide variety of photography opportunities. Recent outings included Bannerman Castle, Slate Hill Flower Farm and a trip to NYC to see "Unseen" (Vivian Mayer's Exhibition at the Fotografiska Museum). 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.

Members of the Schenectady Photographic Society are invited to participate in field trips organized by Photography Connection Meetup.

*SPS is not the organizer,
nor responsible for any liability thereof.*



© 2024 Janice Prichett

PRINT AND DIGITAL COMPETITIONS

2024-2025 SEASON

For the 2024-2025 season we will again hold print competitions in person at First United Methodist Church. Digital Competitions will continue on Zoom. Both will have an Assigned Topic component. NOTE SOME RULE CHANGES BELOW.

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.

Members may submit up to **four (4)** 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 each in Assigned Topic and General.

Prints must measure at least 5" x 7" or a maximum of 18" x 24". 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 24".

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 the following page.

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*.

zoom

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/>

Paid/active members will be supplied with a Zoom link a day or two prior to the meeting.

REMEMBER THAT:

Alternative processes, composites, and manipulations are allowed.

Major elements in a print must be the maker's own work and the majority of the elements must be photographic in nature.



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 four (4) 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.

JOIN ~~LIKE~~ US ON FACEBOOK!



Group by Schenectady Photographic Society

Schenectady Photographic Society

<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.



Schenectady Photographic Society

301 likes · 326 followers



[Visit Group](#)

[Liked](#)

[Message](#)

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

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*.

JANUARY WINNING PRINTS

Topic: Harvest

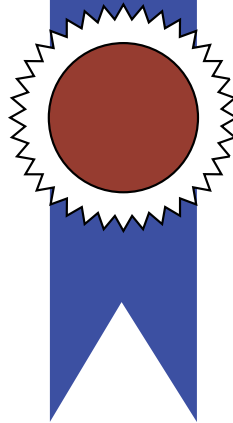


First Place:
"Antique Hay Mower"
© Joe Cotroneo



Second Place:
"Squash Anyone?"
© Kristina Young

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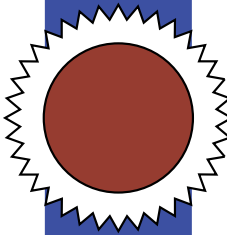


JANUARY WINNING PRINTS

Third Place:
"Harvest, Nepal"
© Connie Frisbee Houde



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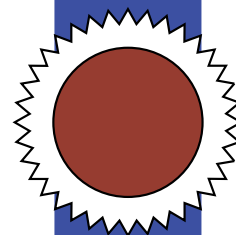
First Place:
"Frozen Food"
© Jim Craner

JANUARY WINNING PRINTS



Second Place:
"Waiting Out the Storm"
© Jim Craner

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Third Place:
"Waiting"
© Connie Frisbee Houde

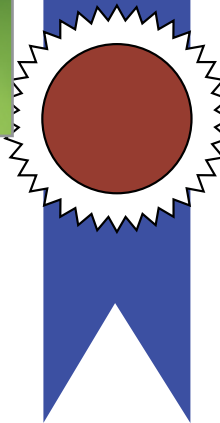
JANUARY WINNING PRINTS

Honorable Mention:
 "Pretty in Pink"
 © Linda Tommasulo



Honorable Mention:
 "Simply Grand"
 © Neil Shapiro

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Print Judge: Fred Neudoerffer

Fred sees photography in the simplest of terms, composition without chaos. He uses the basic tools and techniques of his cameras and lenses and his darkroom experience to capture and present images of details, light and shadow. As a photographer he has worked in the photo industry for almost 50 years. As an artist, most of the art he creates is defined by themes and parameters and then presented in series form. A good portion of his work leans toward the abstract but is always just the reality in front of him. He started working in thematic images 45 years ago and to date has approximately 14 series that he works on continuously. Many of his series images are just the luck of finding subjects that are a good fit for an on-going project.

Fred is very involved in the arts in the Capital Region as he is a full member of The Oakroom Artists, Volunteer Director of The Artists' Space at The National Bottle Museum in Ballston Spa, Vice President of the board at Choose Cohoes for Art, Inc. and works to bring the art of the region to the community.

<https://neustudios.com/index.html>



Honorable Mention:
 "Autumn Tapestry"
 © Neil Shapiro

JANUARY WINNING PRINTS



First Place:
"Abandoned"
© Jim Craner



Second Place;
"Candy Grab"
© Alan Wiggins



Third Place:
"Hot Stuff"
© Greg Efner

JANUARY WINNING PRINTS



Honorable Mention:
"Forest Face"
© Jim Craner

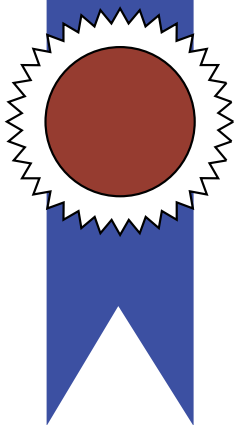


Honorable Mention:
"Troy Victorian Stroll 2024"
© Dan Steen



Honorable Mention:
"Rocky NH Stream"
© Linda Tommasulo

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JANUARY
WINNING
DIGITAL
IMAGES

Topic:
Out of Place



First Place:
"Nest Marbles"
© Kim Koza



Second Place:
"Out of Time and Place:
I Knew I Should Have Taken That
Left Turn at Albuquerque"
© Joe Cotroneo

JANUARY WINNING DIGITAL IMAGES

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Third Place:
"Ship Wrecked"
© Kristina Young



Honorable Mention:
"A Solo Tulip"
© Kristina Young

Digital Judge: Johanna Siegmann

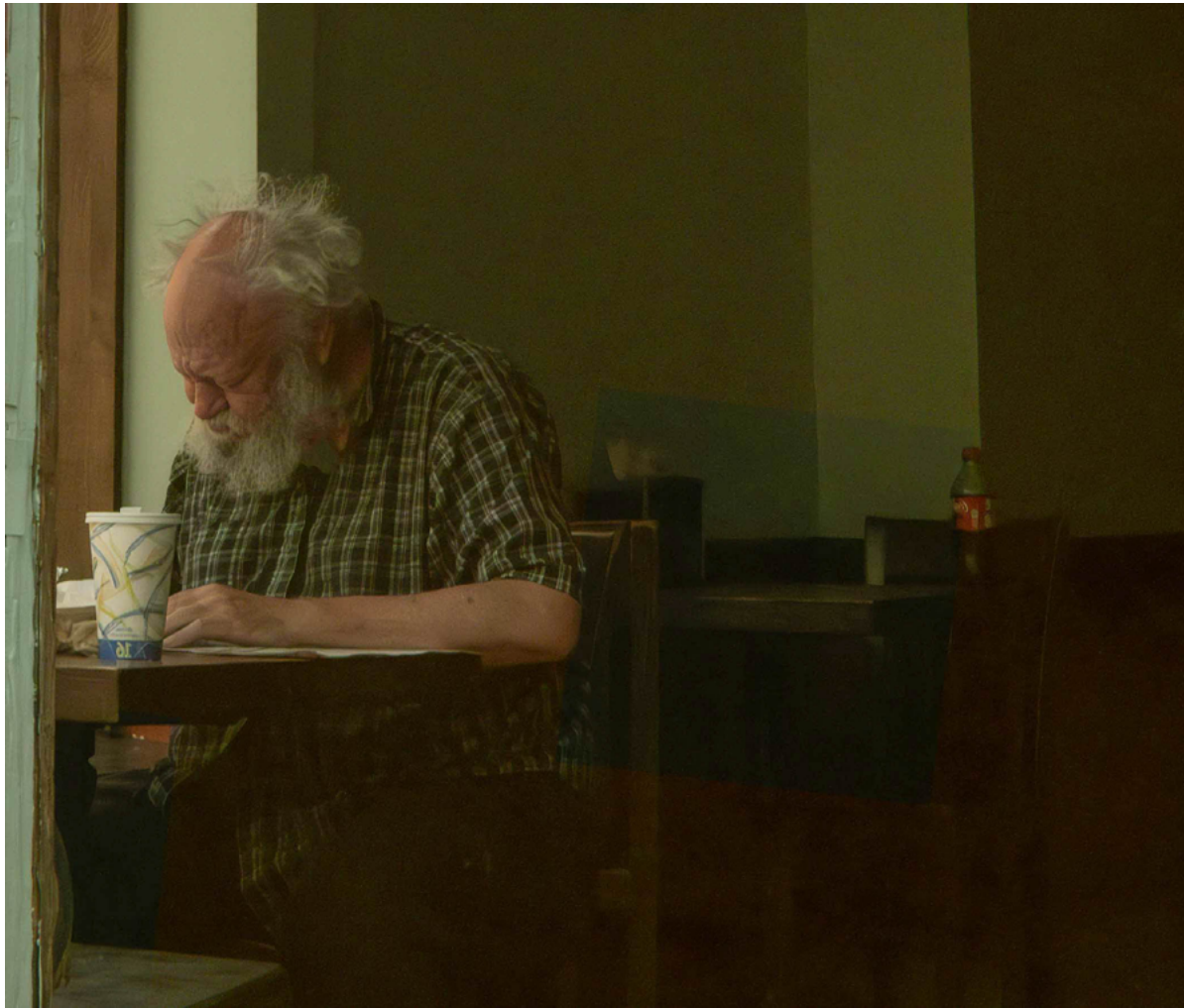
Johanna's interest in photography began in 2008, in the aftermath of a bout with breast cancer. As part of her journey she joined DPChallenge, which served as her "education". It was the creation of an image for one of the site's challenges which prompted her into a career in photography. In the first few years, she had four solo shows and seven group shows; was selected as the artist in residence by the National Park Service for a project in the Mojave National Preserve; was both a finalist and received honorable mentions from over 18,000 entries two years running for the Urban Photographer of the Year photo contest; and led a How to Work with Models workshop for Julia Dean's Photography Workshops school. For over 8 years she was the photographer of record for the Urban Investment Group at CB Richard Ellis—one of the world's largest commercial real estate brokerage firms, and provided photo coverage for other major brokerage firms, including Cushman & Wakefield, Colliers International and Grubb & Ellis. She has worked on numerous TV and film sets providing "behind the scenes" (BTS) coverage, most recently for *Koreatown Ghost Story*, which swept awards every major short film festival, and has been picked up by Paramount for development into a feature film starring Margaret Cho. Her images have been featured in numerous magazines and publications, including the *Royal Photographic Society Journal*, *Los Angeles Times*, and *Vogue Magazine*.

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

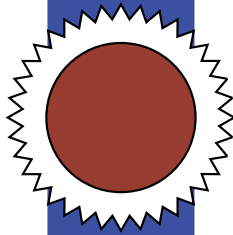


Honorable Mention:
"Paws at the Table"
© Elena Keesee

JANUARY WINNING DIGITAL IMAGES



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First Place:
"Coffee and a Newspaper"
© Rich Schreibstein



Second Place:
"Light and Shadow"
© Phil Olivo

JANUARY WINNING DIGITAL IMAGES



Third Place:
"Last Light"
© Bill Lanahan

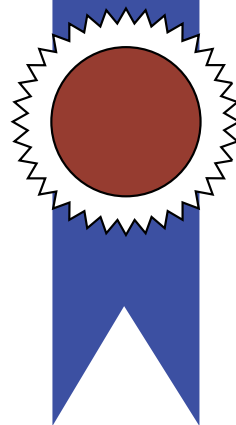


Honorable Mention:
"A Mountain View"
© Kristina Young



Honorable Mention:
"Santa Fe NM Christmas Market"
© Dan Steen

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JANUARY WINNING DIGITAL IMAGES

MONOCHROME



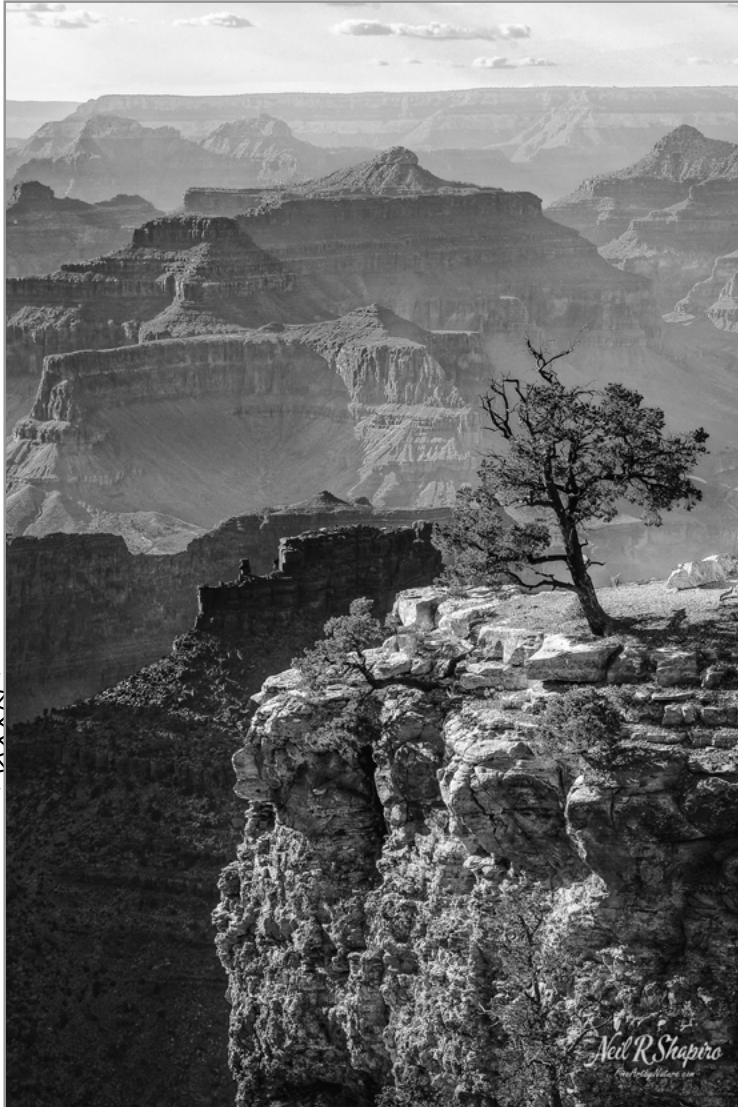
First Place:
"David's Fire"
© Kim Koza



Second Place:
"Battling the Devil"
© Marty Bannan

JANUARY WINNING DIGITAL IMAGES

MONOCHROME



Third Place:
"Grandeur"
© Neil Shapiro



Fourth Place:
"Night Photography"
© Linda Tommasulo



Honorable Mention:
"Walls, Windows and Reflections"
© Linda Tommasulo

JANUARY WINNING DIGITAL IMAGES

Honorable Mention:
"Tawasentha Fog"
© Rich Schreiberstein

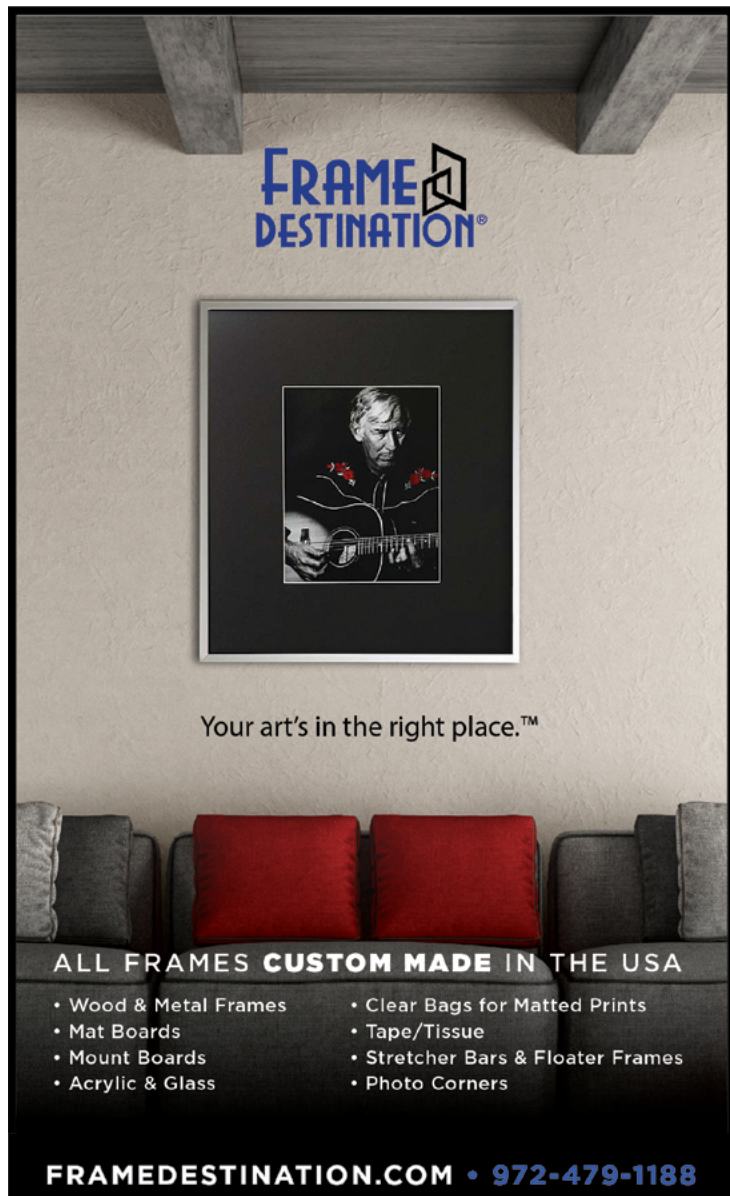


Honorable Mention:
"That Look!"
© Rich Schreiberstein



Honorable Mention:
"Pipe Works"
© Sean Sullivan

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- Photo Corners

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SPS members can get 10% off all their orders with Frame Destination!

You must be a registered user of the Frame Destination website as a SPS member. (Note: The discount is not valid with other discounts, and will not work for non-members.)

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

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com/>
2. Click "Create an Account."
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..." <https://www.framedestination.com/blog/picture-frames/how-to-order-a-custom-picture-frame>

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

PLEASE RESPOND TO THE SPS MEMBER QUESTIONNAIRE!

We are always striving to make SPS better. And, in that regard, we hope to increase membership and participation in our competitions, field trips and other events.

Toward that end, your Board has sent all member a questionnaire.

We want to hear from YOU.

We want to know what you like about being a member of SPS, and what you would like to see changed.

We rely on YOUR input—the input from our members—to help us shape the direction and future of our Club.

This is the 93rd year of the Schenectady Photographic Society. With your participation, we'll celebrate our 94th and beyond.

If you haven't responded, please do so today. We thank you!

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 organized by the Photography Connection Meetup. 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 2024-2025

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

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Webmaster & Annual Report Editor... Sean Sullivan

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Membership Chair Kristina Young

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Print Group Alan Wiggins

printchair@spsphoto.org

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

digitalchair@spsphoto.org

Photo Essay Joe Cotroneo & Linda Tommasulo

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Communications..... Linda Tommasulo
& Sean Sullivan

communications@spsphoto.org

Field Trips..... [https://www.meetup.com/
photography-connection/](https://www.meetup.com/photography-connection/)

LUBA RICKET CREATIVITY COORDINATOR

Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm,

Rich Schreiberstein, M-J Adelman

travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS

Judy Breslau

John Ogden



Connect with the Schenectady Photographic Society:

Website: <https://spsphoto.org/>

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

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

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

Contact Linda at newsletter@spsphoto.org.

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

SPS 2024-2025 SEASON COMPETITION JUDGES

This is the schedule of judges for the season.
Note that, depending upon availability, this may change prior to the competition dates.

October, 2024

10/9/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Arches

JUDGE: STEFANIE PALAZEKE

<http://www.stephaniepalazeke.com>

10/16/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: The Color Yellow (No Flowers)

JUDGE: TOM CUCHARA

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

November, 2024

11/6/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Blue / Blues

JUDGE: RICHARD LOVRICH

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

11/13/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: Planes, Trains & Automobiles

JUDGE: LISA CUCHARA

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

December, 2024

12/4/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Old Things

JUDGE: NATALIE CARTZ

<https://nataliecartzphotography.com/>

12/11/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: Construction

JUDGE: TATE DAVIDSON

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

January, 2025

1/8/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Harvest

JUDGE: FRED NEUDOERFFER

<https://neustudios.com/>

1/15/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Out of Place

JUDGE: JOHANNA SIEGMANN

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

February, 2025

2/5/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Odd Couples

JUDGE: KEVIN Q. GRAY

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

February, 2025 (Cont'd.)

2/12/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Staircases

JUDGE: NICK PALMIERI

<https://palmieri.photoshelter.com/index>

March, 2025

3/5/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Empty Chairs & Benches

JUDGE: THOMAS ROBINSON

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

3/12/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Close Up

JUDGE: FRANK RAPANT

<https://www.frankrapant.photography/>

3/19/25.....**PHOTO ESSAY COMPETITION @ FUMC**

JUDGE: CINDY SCHULTZ

<https://cindyschultz.photoshelter.com/index>

April, 2025

4/2/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Anything Railroad

JUDGE: EVAN LAUBER

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

4/9/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Something Starting with the Letter "P"

JUDGE: LEV TSIMRING

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

4/23/25 **LUBA RICKET CREATIVE
COMPETITION @ FUMC**

JUDGE: LAWRENCE WHITE

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

May, 2025

5/7/25.....**PRINT IMAGES OF THE YEAR @ FUMC**

JUDGES: ANGELA JORCZAK

<https://www.picturesofyou.net/browse/>

DAVID FINGERHUT

<https://davidbfingerhut.zenfolio.com/>

5/14/25.....**DIGITAL IMAGES OF THE YEAR on Zoom**

JUDGES: SKIP ROWLAND

<https://skippix.biz/>

SHANNON CALVERT

<https://hireimagination.com/>

SPS 2024-2025 SEASON CALENDAR

For Assigned Topics, images must have been taken on or after May 1, 2024.

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 a work in progress and is subject to change!

Judges will be announced in the Focus prior to the scheduled competitions.

September 2024

9/25/24..... OPENING NIGHT @ FUMC
Program: Janice Prichett - Journey to the Eastern Himalayas

October, 2024

10/2/24..... NO MEETING - ROSH HASHANAH
10/9/24..... PRINT COMPETITION @ FUMC
Assigned Topic: Arches
Program: Phil Olivo - A Photographer's Evolution
10/16/24 DIGITAL COMPETITION on Zoom
Assigned Topic: The Color Yellow (No Flowers)
10/23/24 EVENT NIGHT on Zoom
Mike Moats: the Properly Equipped Macro Photographer
10/30/24 EVENT NIGHT on Zoom
Huibo Huo: Personal Expressive Black & White Photography

November, 2024

11/2/24..... PORTRAIT WORKSHOP @ FUMC
with Doug Mitchell
11/6/24..... PRINT COMPETITION @ FUMC
Assigned Topic: Blue / Blues
Program: Dale Willman - Ethics in Street Photography
11/13/24 DIGITAL COMPETITION on Zoom
Assigned Topic: Planes, Trains & Automobiles
11/20/24 EVENT NIGHT on Zoom
Matt Sues: How to Photograph the Night Sky
11/27/24..... NO MEETING (THANKSGIVING)

December, 2024

12/4/24..... PRINT COMPETITION @ FUMC
Assigned Topic: Old Things
Program: CANCELLED
12/11/24 DIGITAL COMPETITION on Zoom
Assigned Topic: Construction
12/18/24 EVENT NIGHT on Zoom
Hazel Meredith: Layers & Masking Demystified
12/25/24..... NO MEETING (CHRISTMAS)

January, 2025

1/1/25..... NO MEETING (NEW YEARS DAY)
1/8/25..... PRINT COMPETITION @ FUMC
Assigned Topic: Harvest
Program: Doug Mitchell - A Quick Day Trip to Maine
1/15/25..... DIGITAL COMPETITION on Zoom
Assigned Topic: Out of Place
1/22/25..... EVENT NIGHT on Zoom
Photo Essay Inspiration - 2024 Winners Discuss Their Essays

January, 2025 (Cont'd.)

1/29/25..... EVENT NIGHT on Zoom
Rick Hulbert: Architectural Photography -
Buildings Inside and Out

February, 2025

2/5/25..... PRINT COMPETITION @ FUMC
Assigned Topic: Odd Couples
Program: Joe Cotroneo - Infrared Photography
2/12/25..... DIGITAL COMPETITION on Zoom
Assigned Topic: Staircases
2/19/25..... EVENT NIGHT on Zoom
David Johnston: Waterfall Photography - A Deep Dive
2/26/25..... EVENT NIGHT on Zoom
M-J Adelman: The Island of Madagascar - Lemurs Call it Home

March, 2025

3/5/25..... DIGITAL COMPETITION on Zoom
Assigned Topic: Empty Chairs & Benches
3/12/25..... PRINT COMPETITION @ FUMC
Assigned Topic: Close Up
Program: M-J Adelman - Two Castles, The Dunsmuir Saga
3/19/25..... PHOTO ESSAY COMPETITION @ FUMC
Judge: Cindy Schultz
3/26/25..... EVENT NIGHT on Zoom
Rita Nannini: First Stop Last Stop - From Project to Book

April, 2025

4/2/25..... PRINT COMPETITION @ FUMC
Assigned Topic: Anything Railroad
Program: Ron Klein - 4x5 on the Road
4/9/25..... DIGITAL COMPETITION on Zoom
Assigned Topic: Something Starting with the Letter "P"
4/16/25..... NO MEETING (PASSOVER)
4/23/25..... LUBA RICKET CREATIVE
COMPETITION @ FUMC
Judge: Lawrence White
4/30/25..... EVENT NIGHT on Zoom
Essdras M. Suarez: Street Photography -
Finding the Extraordinary in the Ordinary

May, 2025

5/7/25..... PRINT IMAGES OF THE YEAR @ FUMC
Program: Greg Efner - Shooting Birds, Tips & Tricks
5/14/25..... DIGITAL IMAGES OF THE YEAR on Zoom

June, 2025 - AWARDS BANQUET Date/Location TBA