

FOCUS

IT'S OUR
94TH
SEASON!

Volume 92 - No.4

<https://spsphoto.org/>

January 2026

EVENT
NIGHT

INTENTIONAL COMPOSITION THROUGH PHOTOGRAPHY with Ray Schneider January 21, 2026 - 7 pm - on Zoom

Creating More Interesting and Memorable Pictures

Photographers and painters alike know that creating more interesting pictures requires perceiving your subject more deeply, capturing its essence, what makes it unique. And if your connection to the scene is heartfelt, even better, because creating great pictures is more than a technical pursuit. Then there is the viewer. How does the viewer perceive the image? Why? How can you affect their perception? So many books are filled with compositional rules, techniques, dos and don'ts, but how to make sense of it all?



© Ray Schneider

Continued...

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Intentional Composition Through Photography

(Continued from page 1)

During this presentation Ray will help you put it all together. Through a discussion of 5 main strategies, he will explain the difference between seeing and perceiving, and share ideas he has come to depend on, many of which come from the world of art and composition, Gestalt, evolutionary, and photographic psychology, for creating more interesting and memorable works.



© Ray Schneider



© Ray Schneider

Intentional Composition Through Photography

(Continued from page 2)



© Ray Schneider



© Ray Schneider



ABOUT RAY SCHNEIDER

Ray Schneider is a freelance photographer whose images span numerous genres including portrait, street, landscape, animals, and events. An avid traveler, his images come from over 30 countries. He has published a book entitled *What the Photographer Sees*, available on Amazon and has also recently received a Portfolio Merit Award from Black and White Magazine. Ray teaches photography workshops, exhibits his work, shoots community events, and is a speaker at camera clubs across the country. Prior

to becoming a professional photographer, Ray traveled the country as a Chemical Engineer and operations management consultant.

For Ray, seeing like a photographer is to perceive well. It's creating images that are more than pretty pictures -- hopefully -- and that trigger the viewer's inner-voice, that suggest a story, that evolve in the consciousness as they're viewed, that invite a sense of curiosity, that cause one to pause and maybe take a closer look.

You can view Ray's images at www.rayschneiderphotography.com

EVENT
NIGHT

TRAVEL PHOTOGRAPHY: Phone vs. Full Gear - Italy & Central Asia

January 28, 2026 - 7 pm - on Zoom

By Connie Frisbee Houde

Many of us have heard the phrase “the camera is the one you have with you.” I would like to add to that and say, “It also is the one that is comfortable to carry and fits your particular circumstances.”

In April 2025 I participated in a very challenging 10-day bicycle tour of the Via Francigena pilgrimage trail from Lucca to Rome through Tuscany. Early on in the planning, I decided to only take my phone not knowing how I could easily carry a larger camera and ride as well. Many of you know, I had a serious bicycle accident two years before this trip so I was very sensitive to not encumbering myself with anything that would add



to my uncertainty of riding a strange bike in unfamiliar territory. I must say I did not miss my, as I would say, “my big puppy.”

The second trip was a month long trip in Central Asia visiting Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan. I carried both my iPhone and my Canon EOS R6 mirrorless with a 24-240 lens. I will discuss how I used the two cameras, what gear I carried and my reasoning behind some of my choices.

I am in no way am an expert at using my phone as a camera. There are so many more bells and whistles than I use. This also holds true of my Canon camera. I also don't edit on the phone or a laptop as I travel. I take an iPad with me that I use as a back up and a way of checking out what I was creating.

My intention in giving this talk is to share my experiences using the various gear for travel. The photos accompanying this article are purposely not identified as which is which. I wonder if any of you can tell what camera was used for the individual images?

Travel Photography - Connie Frisbee Houde

(Continued from page 4)



© Connie Frisbee Houde



© Connie Frisbee Houde



© Connie Frisbee Houde



© Connie Frisbee Houde

Travel Photography - Connie Frisbee Houde

(Continued from page 5)



© Connie Frisbee Houde

Connie is a long-time SPS Member and former president. Check out more of Connie's photography on her website:
<https://conniefrisbeehoude.com/>



ABOUT CONNIE

Connie Frisbee Houde, a humanitarian photojournalist strives to depict the spirit and sacredness of people and their surroundings. The cultural heritage and way of life of many people are often threatened by global events, war and industrialization.

Connie focuses on the nobleness of these people as they strive to keep their autonomy, culture and community alive. While each group maintains its own cultural identity, many attributes, expressions and concerns of living are universal, creating a sense of brotherhood.



© Connie Frisbee Houde

Connie has combined her love for travel and adventure with her interest in sharing her experiences. She creates photo essays with the images as they are placed in an exhibition or digital essay by combining them with narrative, interviews, site sounds, poetry and/or music. The countries represented to date are Afghanistan, Benin, Bolivia, Bosnia, Burkina Faso, Cambodia, China, Columbia, Egypt, England, France, Germany, Ghana, Jordan, Mexico, Peru, Togo, United States, and Vietnam.

A major area of focus is Afghanistan. Audiences have been captivated by her depth of understanding of the complexities of the history and current situation in Afghanistan and her ability to synthesize this knowledge into moving audiovisual experiences that bring her lectures about her experience to life. Connie's impacting work has been shown in dozens of galleries and her informative multi-media presentations depicting the realities of life in Afghanistan have illuminated audiences. Frisbee Houde says, "While in Afghanistan I quickly fell in love with the people I met – the noble faces of the men, the strength of the women and the poignant beauty of the children whose eyes were windows to their souls."

A colleague describes Connie's work with these words. "Along with the sheer beauty of her photographs what I admire is her ability to capture the people and their lives in all their human depths. When she has an opportunity to present her work it makes an impact on the viewer. It is not only Connie looking at the people, but the people looking back at us."

Do you typically shoot street photos with a single person as your primary element? When I began my street photography journey, I did just that. But I eventually evolved to shooting photos with multiple people. That was my choice, and to be clear, there is no requirement for multiple people in street photography. However, what I quickly found is that including more than one person added a visual and narrative interest to an image. When multiple people are present, your viewer can infer stories from body language, gestures, and proximity between subjects. A conversation at a park bench, a passing glance on a busy sidewalk, or two strangers moving in opposite directions all introduce narrative possibilities that activate the viewer's imagination. In contrast, a lone subject may evoke introspection but limit any interaction-based storytelling.



© Rich Schreibstein

Depth Through Interaction

A photograph featuring multiple people invites your viewer to explore themes of connection or isolation within a crowd. Interplay between subjects creates tension or harmony, making an image more engaging. Even subtle interactions, such as synchronized walking or mirrored postures, can strengthen the visual impact of your photo.



© Rich Schreibstein

Enhanced Composition and Balance

Photographs with more than one person offer opportunities to use compositional techniques such as the rule of odds, visual triangles, or balance to guide the viewer's eye. By placing subjects in different parts of the frame, you can create depth, rhythm, and a more dynamic arrangement of elements. This prevents the image from feeling static, which can sometimes happen with solitary figures.

Social Context and Atmosphere

Crowds and groups naturally place street photographs within a specific cultural context. Whether portraying fans at a music fest in Albany, New York, children playing in Edinburgh, or protesters in Paris, the inclusion of multiple people emphasizes the collective nature of the scene. This enhances the documentary quality of street photography, offering viewers a sense of place and time that a single subject might not achieve as strongly.

Layering and Complexity

In scenes with multiple human elements, photographers can capture overlapping moments, expressions, and focal points. This layering creates compositions that will keep your viewer in the frame, as the eye discovers new de-

Continued...

More People in Your Street Photos

(Continued from page 7)

tails with each glance. For example, a busy street market may have a primary interaction surrounded by adjacent stories happening simultaneously. This complexity adds longevity to the image's appeal.

Emotional Range

Groups often exhibit a spectrum of emotions within one frame—laughter, boredom, curiosity, impatience—making the photograph emotionally multifaceted. A lone subject's expression can be powerful but singular, whereas a group scene can convey contrasting states of mind that make the work more compelling and relatable.

Including multiple people in your street photography will usually surpass single-subject images in narrative depth, compositional richness, and emotional variety. The presence of several individuals

Here are a few additional samples of single-person and multiple-person photos to review; think about the story each photo tells.



© Rich Schreibstein

invites viewers into layered stories, deepens the social and environmental context, and will often open endless possibilities for visual interplay—qualities that lie at the heart of a truly memorable street photograph.

Challenge yourself

Do you want to move outside your comfort zone, push your boundaries, and fundamentally change your street photography journey? Whenever I discuss street photography with fellow street shooters or those just starting their street photography journey, I always emphasize that the critical element in good street photography is storytelling. Viewers love to imagine a story from the elements in your photographs. I have always found that including multiple people in my photos increases the viewer's opportunity to create their own story.



© Rich Schreibstein

More People in Your Street Photos

(Continued from page 8)



© Rich Schreibstein



Rich is a member and past president of SPS. You can see many of his street photography images in our monthly competitions.

© Rich Schreibstein

"Photography is an art of observation. It has little to do with the things you see and everything to do with the way you see them."

Elliot Erwitt

FIND YOUR PHOTO HAPPY PLACE

By Ian Plant

(Reprinted with Permission)

If you want to improve your skills as a photographer, you need to find your happy place. I'm not talking about a state of mind, although having a positive attitude surely helps when taking photos! I'm talking about finding a place that inspires you and that has plenty of diverse photo opportunities. This is your GO-TO place whenever you need to scratch your creative itch. Finding your photography happy place is crucial to your development as an artist.

Ideally, your happy place will have the following characteristics:

It should be a place that inspires you. It almost goes without saying that your happy place should be photogenic, but it doesn't need to be drop-dead gorgeous. It should, however, be a place that you connect with on a personal level. You should love your happy place—after all, that's the whole point of a happy place!

It should offer plenty of photo opportunities. Take the time to thoroughly explore your happy place, making a concerted effort to find all the best that it has to offer. Since you're likely to frequently visit your happy place, it has to be varied enough that you will always find something new with each visit. As your creative vision gets stronger, you'll start seeing new opportunities that you overlooked before.

Finally, your happy place should be nearby. Having a nearby shooting destination is a smart strategy, as you can easily practice your skills there and you're close by when promising conditions head your way.

In the alternative, your happy place can be a remote destination, but one that you visit often.

Once you've chosen your happy place, you need to set an important goal: **become the master of that place.** This is YOUR place, and you need to own it. You should have the very best portfolio from this place.

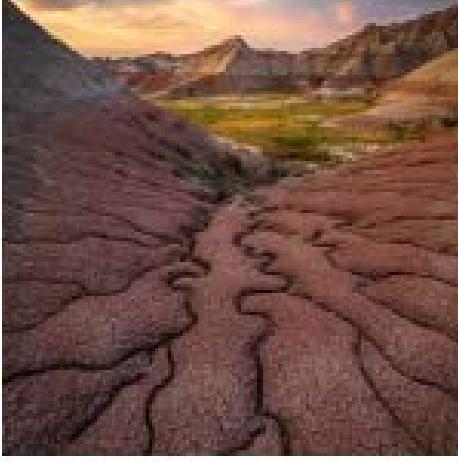
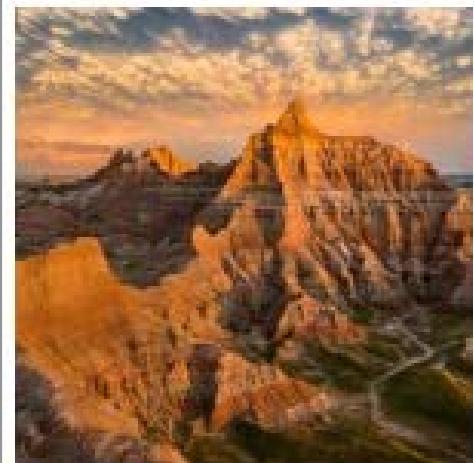
You shouldn't just do this because of sheer competitiveness. Your happy place is your training ground where you hone your skills and develop your artistic vision. If you can find a way to make great photos in your happy place, you'll be able to take stunning photos no matter where you travel in the world. Last but not least, your happy place portfolio can serve as a calling card for you, giving you a unique set of photos that set your work apart.

What's my happy place? It's Badlands National Park in South Dakota. I just love this twisted landscape, which is made up of soft claystone formations marked by colorful layers and intricate erosion patterns. My favorite times to shoot there are late spring/early summer during the height of the annual storm season when the skies are epic, and at the end of summer when the storms quiet and clear night skies reveal the Milky Way. This is my favorite place in the world to photograph, and every time I go, I discover new photo opportunities. I absolutely love sharing this amazing place with others, so that's why I return every year to host my Landscape and Nightscape masterclass workshops.



Find Your Photo Happy Place

(Continued from page 10)



Find Your Photo Happy Place

(Continued from page 11)



All Photos © Ian Plant



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 more 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's "Happy Place" images –and more!–on his website:

<https://ianplant.com>

And *Master the Art of Photography* with Photo Masters:

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

DECEMBER PRINT NIGHT

December 3, 2025



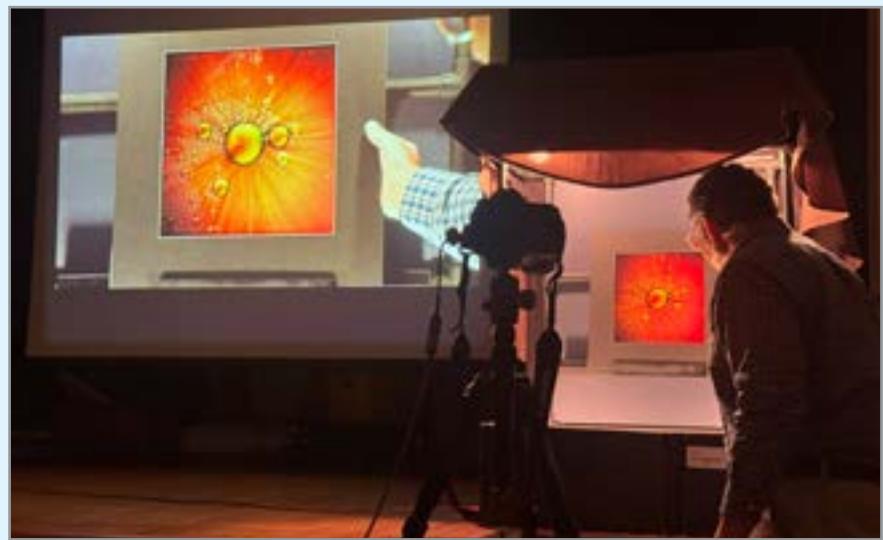
Fred Neudoerffer returned to judge our Print Competition in December.



Whether you do it yourself,
or use an outside service,
printing is an art-form itself...
cropping, editing, choosing the medium.

We really need more participation in
Print Night for this competition to
continue next season.

Join us and try your hand at printing
your photos! You'll be glad you did!



JOIN US FOR FIELD TRIPS WITH JANICE PRICHETT

The Photography Connection has moved to Facebook!

www.facebook.com/groups/906936454705566

The Schenectady Photographic Society participates in field trips organized by Photography Connection. They have moved from Meetup to a Facebook Group. Going forward all outings will be posted exclusively on the Photography Connection Facebook page. Events will be posted as private Facebook events—just click “Going” if you plan to attend. That’s it! For events that require reservations, please only mark yourself as attending if you truly plan to come.

Each month, they’ll post a theme to inspire shooting and sharing. Have a theme idea? Let Janice know!

Members are encouraged to post images from outings in albums on their Facebook page.

They will be inviting instructors to teach in-person workshops at the Clifton Park Library on topics of interest to the group. In addition, they plan to hold two social events a year—dinners, photo-sharing nights, etc., and larger in-person sharing sessions where members can present work or talk about recent trips.

Members can post photography-related announcements (workshops, locations, last-minute outings), and you’re welcome to suggest or lead outings. Janice will be happy to help with organizing and posting.

All SPS members are encouraged to go to the Photography Connection Facebook page, ask to join and wait for approval.. There is no cost.

<https://www.facebook.com/groups/906936454705566>



Full moon at Olana © 2025 Janice Pritchett

COMING SOON: THE SPS SMART PHONE FOCUS GROUP

At the suggestion of member, Saul Seinberg, we are in the process of creating a Smart Phone Focus Group at SPS. The intent will be to share and encourage members to shoot with their phones, improve their skill and participate in competitions with smart phone images.

It is in the preliminary stages, and many members have expressed interest.

Stay tuned for more details in this newsletter and through our group email.



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

And, to give you a head start, we've announced the Assigned Topics for next season as well!

Digital images may be submitted on our website:

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

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

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

ASSIGNED TOPICS: 2025-2026 SEASON

IMPORTANT NOTE: 2025-2026 Assigned Topics must have been taken on or after May 1, 2025.

PRINT ASSIGNED TOPICS

October: **Doors and/or Windows**

November: **Still Life**

December: **Water**

January: **Architecture**

February: **Abstract**

March: **Landscape**

April: **Animal**

DIGITAL ASSIGNED TOPICS

October: **Reflections**

November: **Circles**

December: **Fall Colors**

January: **Patterns**

February: **Primary Colors**

March: **City Scenes**

April: **Shadows**

ASSIGNED TOPICS: 2026-2027 SEASON

IMPORTANT NOTE: 2026-2027 Assigned Topics must have been taken on or after June 1, 2025.

PRINT ASSIGNED TOPICS

October: **Composite**

November: **Symmetry**

December: **Everyday Objects**

January: **Nature**

February: **Multiple Exposure**

March: **Winter**

April: **Silhouettes**

DIGITAL ASSIGNED TOPICS

October: **Fruit and/or Vegetable**

November: **Barns**

December: **Standing Out**

January: **Car Details**

February: **Intentional Camera Movement**

March: **Sunrise, Sunset and/or Sunburst**

April: **Bridges**

PRINT AND DIGITAL COMPETITIONS

2025-2026 SEASON

For the 2025-2026 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.

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 displayed on mat board, foam core or stretched canvas. Mounts must be a minimum of 8" x 10" and may not exceed 18" 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*.



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 2400 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.



Founded 1955

PRINT COMPETITION ENTRY CARDS

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month):

Oct Nov Dec Jan Feb Mar Apr _____

Year: _____

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 Category (Select One):

Assigned Topic

General/Color

Monochrome

PLACE:

1st

2nd

3rd

4th

HM

Entry # _____

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month):

Oct Nov Dec Jan Feb Mar Apr _____

Year: _____

Print Category (Select One):

Assigned Topic

General/Color

Monochrome

PLACE:

1st

2nd

3rd

4th

HM

Entry # _____

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month):

Oct Nov Dec Jan Feb Mar Apr _____

Year: _____

Print Category (Select One):

Assigned Topic

General/Color

Monochrome

PLACE:

1st

2nd

3rd

4th

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 – 5 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 both Print and Digital, members are permitted to enter a total of four (4) images, two (2) in any one category.

Images that receive a winning place or an honorable mention may not be re-entered in any subsequent monthly Digital Image Group or Print Group competitions in perpetuity (that means forever!). This does not exclude them from any "special" competitions that may be held.

Once your images are submitted you will receive an email confirmation. This is a great opportunity

to check whether or not your images were entered in the proper month and category.

It is important that 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 FB Group

**WE CHANGED
OUR NAME!**

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

Our “regular” SPS Facebook group (now renamed to “Schenectady Photographic Society FB Group”) 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
Founded 1931

Schenectady Photographic Society
344 followers • 2 following

[Visit Group](#) [Following](#) [Message](#)

<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*.

OUR NEW-SPS MEMBERS ONLY-FACEBOOK GROUP “THE SPS LEARNING CENTER”



A new benefit of membership: a forum to share photography-related information, post images for critique and more.

If you haven't joined yet, now is the time!

<https://www.facebook.com/groups/1073846327661737>

FOLLOW US ON  **YouTube**



Schenectady Photographic Society

@SchenectadyPhotoSociety • 41 subscribers • 81 videos

Photoessays and other short videos from the Schenectady Photographic Society. [Feel ...more](#)

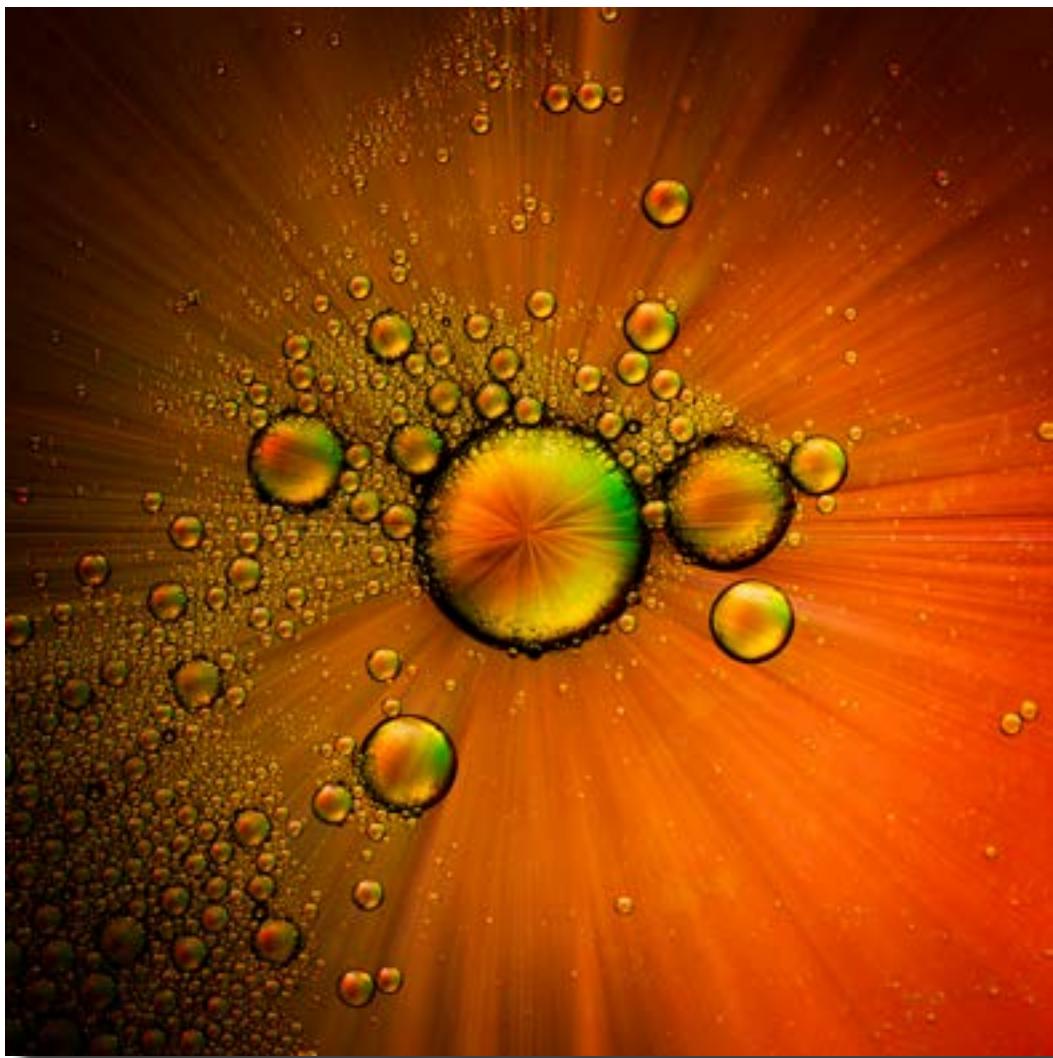
spsphoto.org

We hope to have our YouTube channel up-to-date soon,
Only SPS Members will be able to access Event Night presentations.
<https://www.youtube.com/@SchenectadyPhotoSociety/videos>

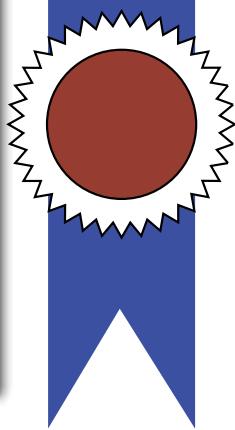
DECEMBER
WINNING
PRINTS

Topic: Water

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First Place:
"Bubble Burst"
© Joe Cotroneo

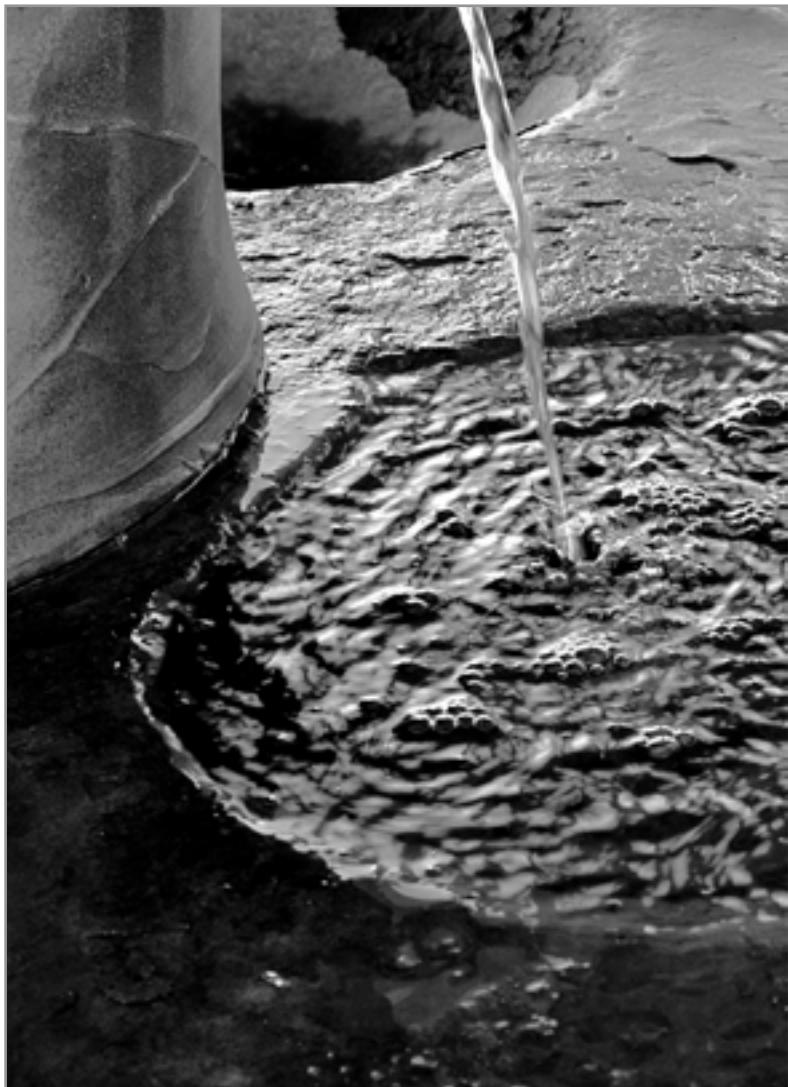


3rd Place:
"Swing Times"
© Greg Efner

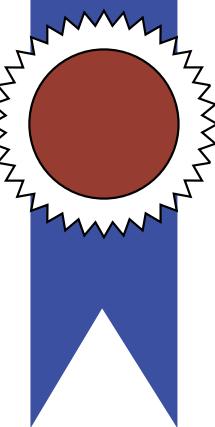
DECEMBER WINNING PRINTS

Topic: Water

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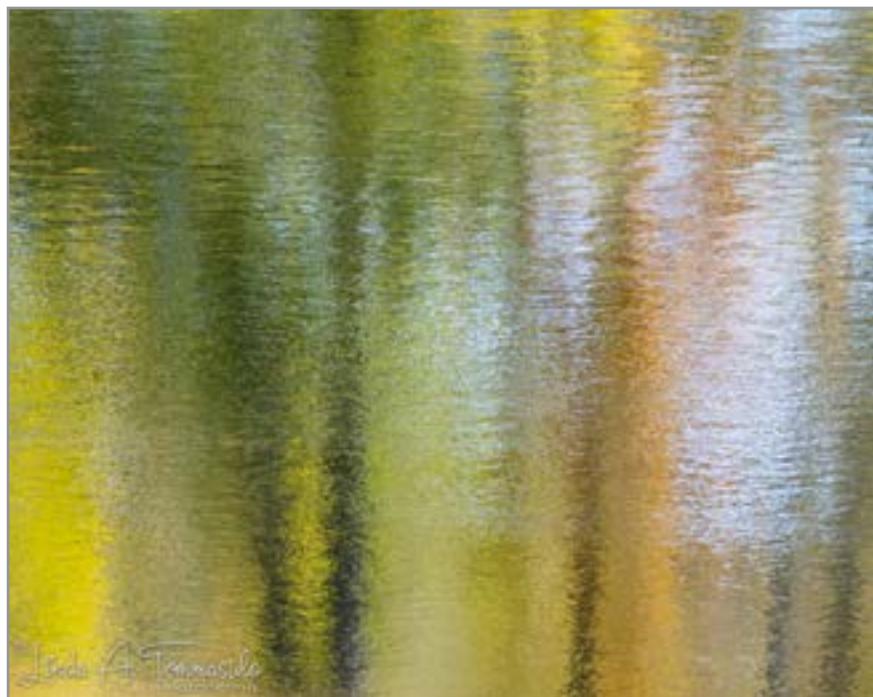
2nd Place: "Spring of Saratoga"
© Jina Mao



Honorable Mention:
"Illusion: Empire State Plaza"
© Jan Juliano

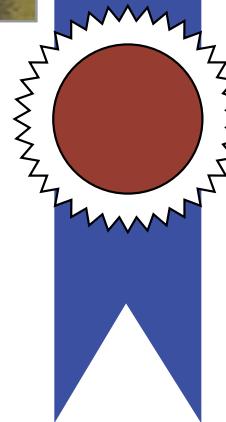
DECEMBER WINNING PRINTS

Topic: Water



Honorable Mention:
"Autumn Reflection"
© Linda Tommasulo

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Honorable Mention:
"Lily Pads"
© Linda Tommasulo

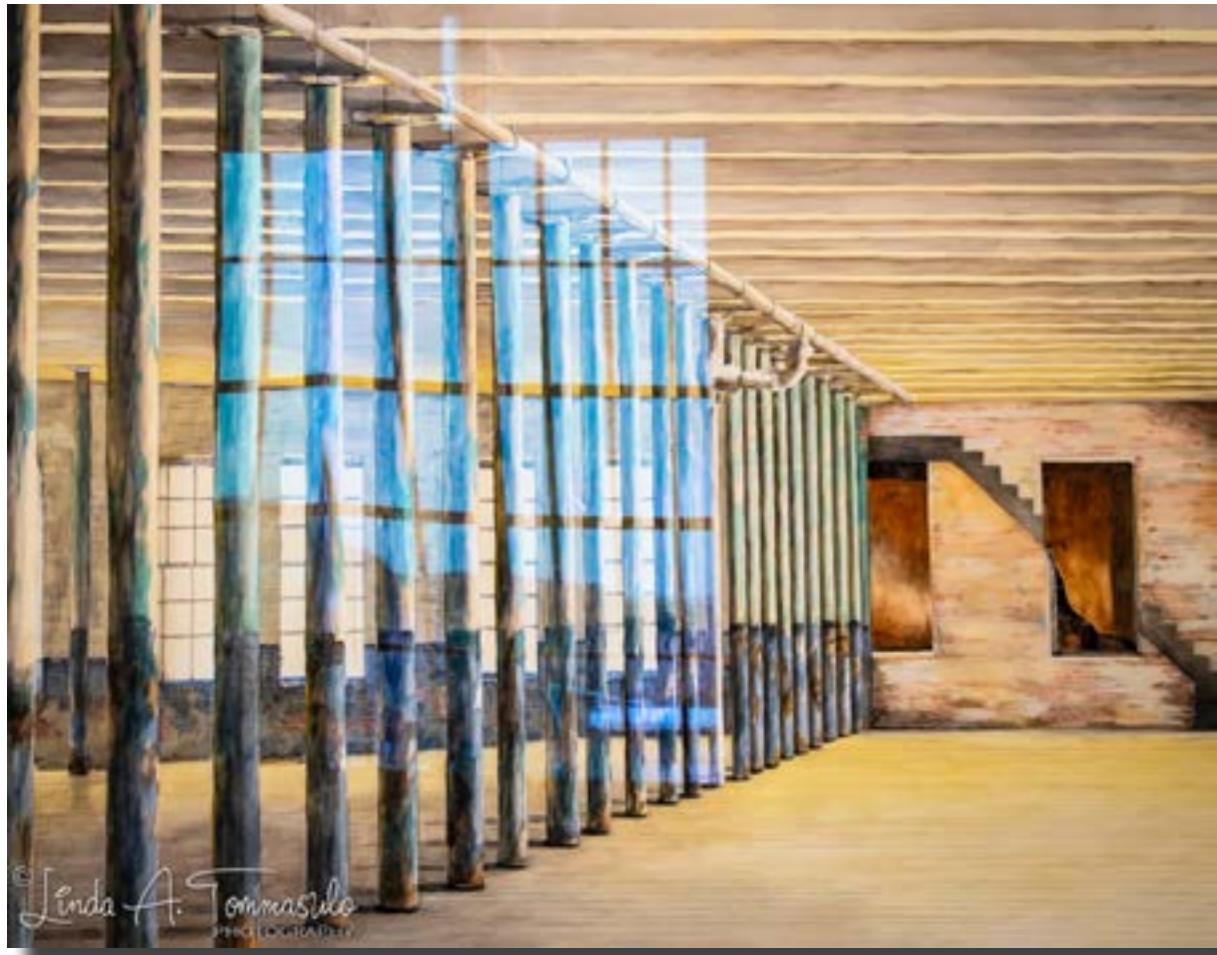
Judge: Fred Neudoerffer

I've had the opportunity and privilege to create images for international, national, regional and local clients in a wide variety of industries over the years. Today I offer commercial photography and art installation services as well as my own fine art photography.

In my commercial work I specialize in showcasing the details and aesthetics of the products, historical art and artifacts and fine art that I photograph for documentation and reproduction.

Ten years ago I volunteered to start and manage The Artists' Space gallery for the National Bottle Museum in Ballston Spa, New York. Since that time I have displayed over 2,500 works of art for over 150 of the regions most well known artists. This has given me a valuable education about art installation and the viewing of Art.

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

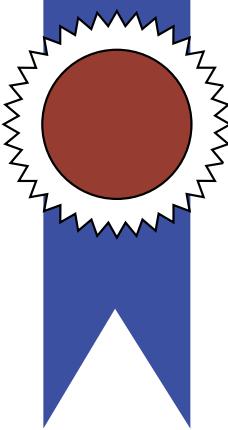


First Place:

"Mass MOCA Abstract"
© Linda Tommasulo



2nd Place:
"Wolf Pond Outlet"
© Zac Baldwin



DECEMBER WINNING PRINTS

3rd Place:
"Reflections in Central Park"
© Jina Mao

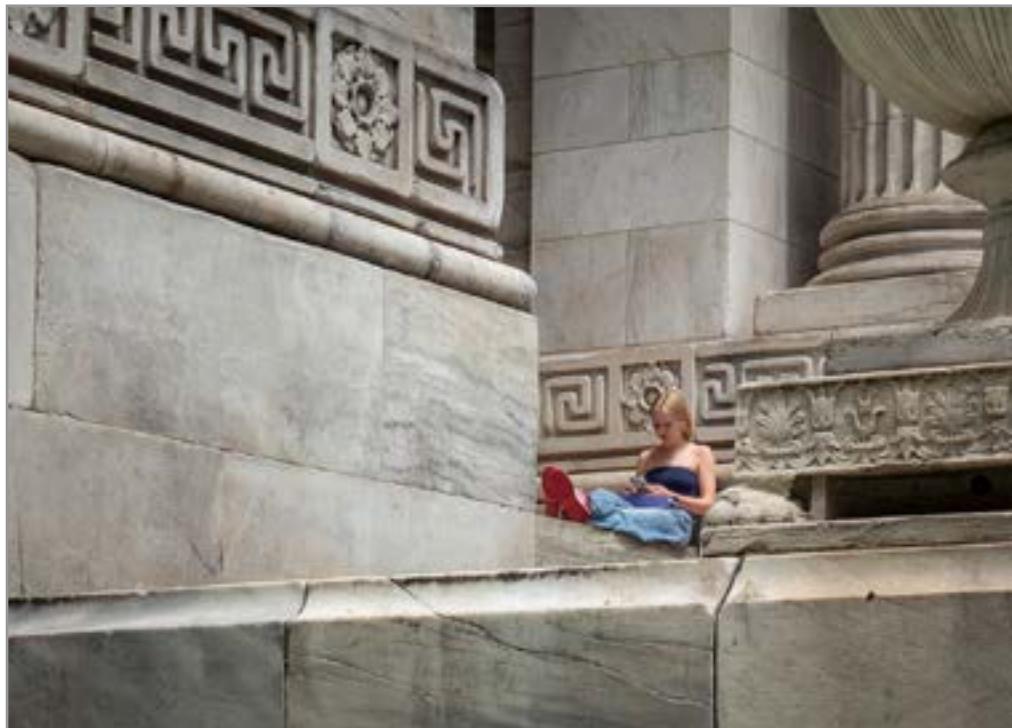
Honorable Mention
"Blacksmith"
© Connie Frisbee Houde



DECEMBER WINNING PRINTS



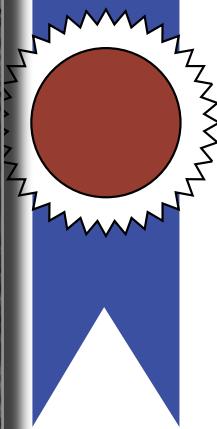
Honorable Mention:
"Dandelion Puffs"
© Joe Cotroneo



Honorable Mention:
"Untitled"
© Alan Wiggins

DECEMBER WINNING PRINTS

MONOCHROME



First Place:
"Mysterious Survivor"
© Greg Efner



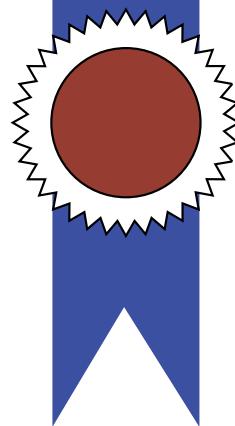
2nd Place:
"Time Passages"
© Neil Shapiro

DECEMBER
WINNING
PRINTS

MONOCHROME



3rd Place:
"Into the Light"
© Neil Shapiro



Honorable Mention:
"Symphony of Petals"
© Jina Mao

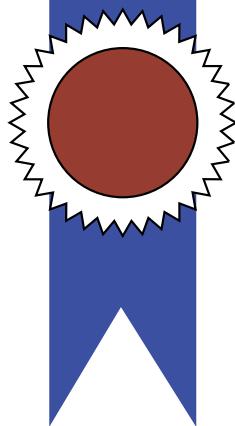
DECEMBER WINNING PRINTS

MONOCHROME

Honorable Mention:
"Stopped in Midflight"
© Alan Wiggins



Honorable Mention:
"Abandoned Anvil"
© Zac Baldwin



*"The prerequisite for creativity
is not available in camera stores or
how-to manuals. In fact, everything
you need, you already have."*

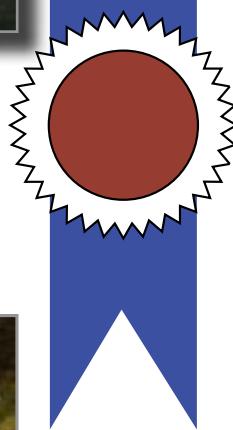
~ Nancy Rotenberg

DECEMBER WINNING DIGITAL
Topic: Fall Colors

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First Place:
"Twilight Embrace"
© Neil Shapiro



2nd Place:
"Isle of Light"
© Janice Pritchett

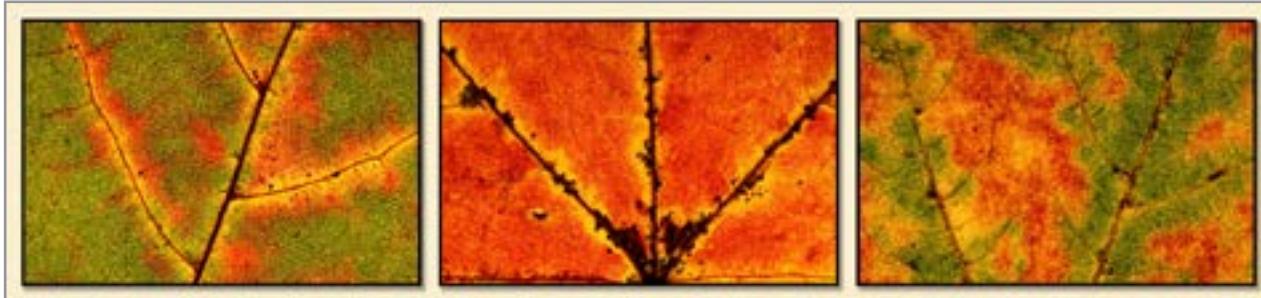
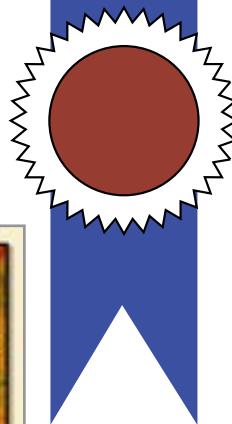
DECEMBER WINNING DIGITAL

Topic: Fall Colors

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3rd Place:
"Reflections on
Autumn""
© Elena Keesee



4th Place:
"Autumn Leaves"
© Joe Cotroneo

Judge: Butch Mazzuca

Graduate of the University of Dayton with degrees in Marketing and Psychology. Carrier qualified Naval Aviator (USMC) including a tour Vietnam, former President & CEO of Arthur J. Gallagher & CO - Denver.

After retirement - Ski instructor, Vail Colorado. Columnist for the *Vail Daily*, Vail Colorado. Photography instructor at the Alpine Arts Center and Colorado Mountain College, Edwards CO.

Butch earned his BPSA in 2018.

<https://butchmazzuca.com/>

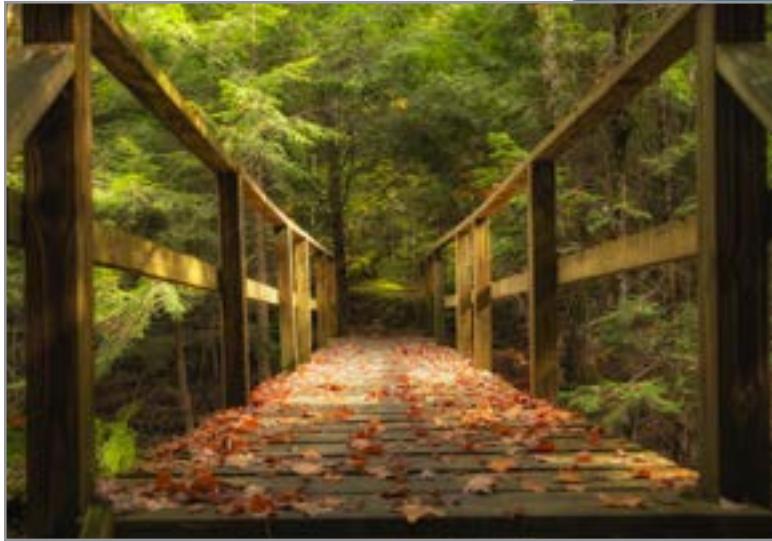
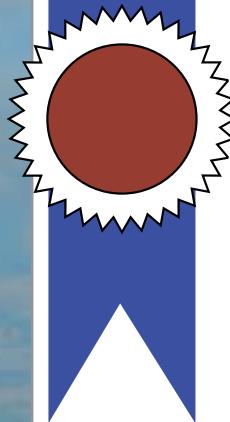
DECEMBER WINNING DIGITAL

Topic: Fall Colors

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Honorable Mention:
"Falls Catch"
© Neil Shapiro

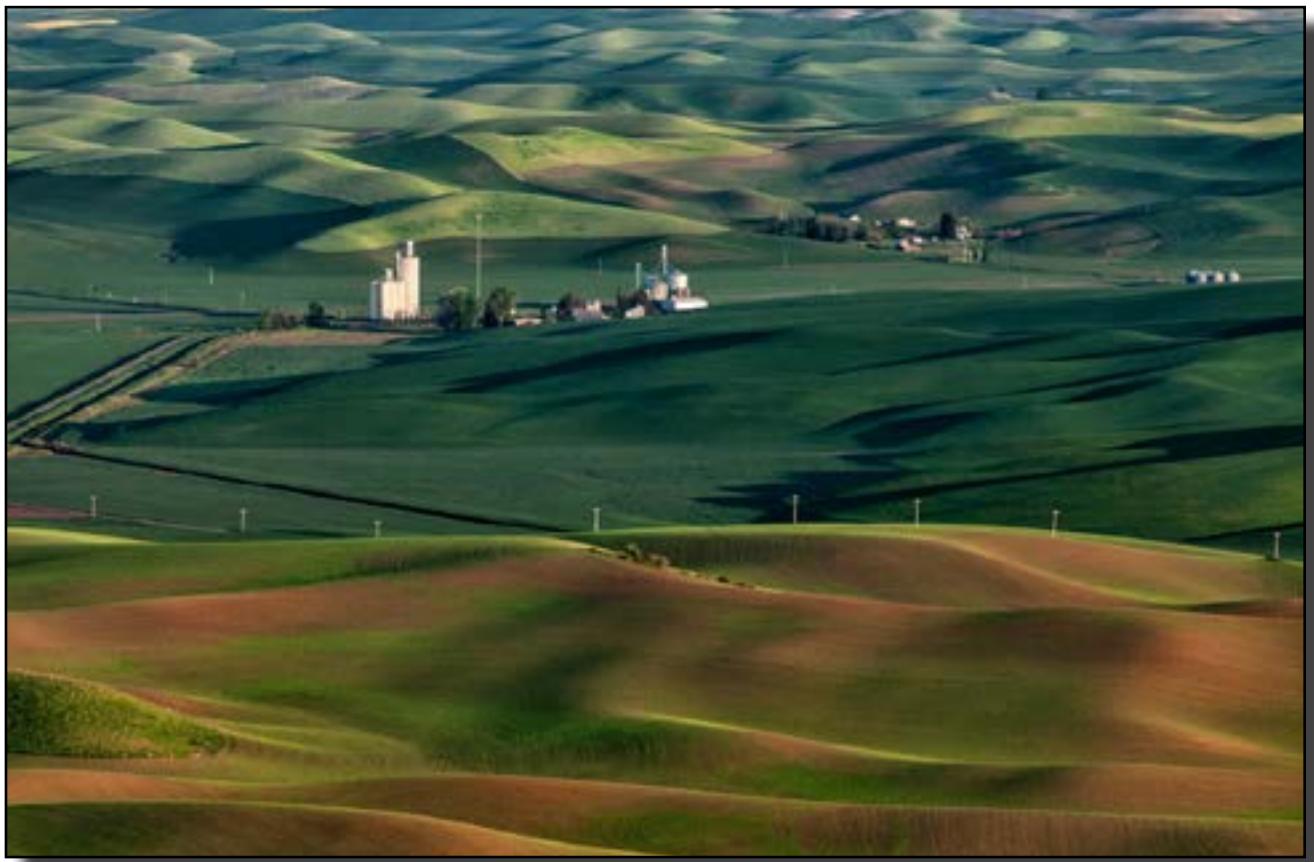


Honorable Mention:
"Invitation"
© Janice Pritchett

Honorable Mention:
"The Last Voyage"
© Elena Keesee



Honorable Mention:
"Decaying Beauty"
© Phil Olivo



First Place:
"Rolling Hills"
© Bill Lanahan



2nd Place:
"December Cold
Super Moon"
© Janice Pritchett



3rd Place:
"Sunrise on
Monhegan Island"
© Marty Bannan



4th Place:
"Pumpkin Patch"
© Sean Sullivan

DECEMBER WINNING DIGITAL



Honorable Mention:
"The Forest Primeval"
© Phil Olivo



Honorable Mention:
"Twilight Drift"
© Neil Shapiro



Honorable Mention:
"Roof Ladder"
© Kim Koza



Honorable Mention:
"Hartford Church"
© Colleen Magai

DECEMBER WINNING DIGITAL

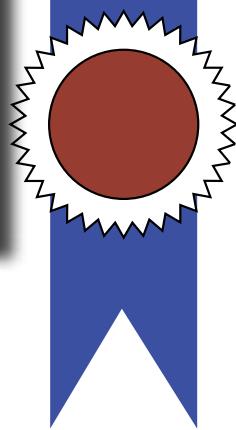
MONOCHROME



First Place:

“Fish Noir”

© Joe Cotroneo



2nd Place:
“Table for Two”
© Linda Tommasulo

DECEMBER WINNING DIGITAL

MONOCHROME



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



SEASON STARTED WEDNESDAY, SEPTEMBER 24, 2025.

Membership:

Individual: \$60 / Family (Same Address): \$75 / Student: \$25

NOTE: All members will be supplied with links to meeting recordings
(unless prohibited by the presenter).

These links SHOULD NOT be shared to non-members.

Check out the season calendar on the last page and see what you're going to miss
if you're not a member!

Click here to join/renew:

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

ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



WWW.SCHENECTADYPHOTOGRAPHICSOCIETY.COM

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

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

With COVID behind us, we are meeting again in person (see calendar on the last page of this newsletter). And you can join us on Field Trips 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 2025-2026

President Alan Wiggins
president@spsphoto.org

Vice President Linda Tommasulo
vp@spsphoto.org

Treasurer Pat McCormick
treasurer@spsphoto.org

Recording Secretary Paula Keefe
secretary@spsphoto.org

Newsletter Editor Linda Tommasulo
newsletter@spsphoto.org

Webmaster & Annual Report Editor... Sean Sullivan
webmaster@spsphoto.org

Membership Chair Open
membership@spsphoto.org

Print Group Joe Cotroneo
printchair@spsphoto.org

Digital Group Sean Sullivan & Alan Wiggins
digitalchair@spsphoto.org

Photo Essay OPEN

Judge Coordinator Neil Shapiro
judging@spsphoto.org

Communications Linda Tommasulo & Sean Sullivan
communications@spsphoto.org

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

LUBA RICKET CREATIVITY COORDINATOR
Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm, Rich Schreibstein, 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/schenectadyphotographicsociety>

Members Only Facebook Group: <https://www.facebook.com/groups/1073846327661737>

YouTube Channel: <https://www.youtube.com/@SchenectadyPhotoSociety/videos>

THE FOCUS NEEDS YOU! For articles, suggestions, and member profiles (Focus on: YOU!).

Contact Linda at newsletter@spsphoto.org.

SPS 2025-2026 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, 2025

10/15/25 **PRINT COMPETITION @ FUMC**

Assigned Topic: Doors and/or Windows

JUDGE: EVAN LAUBER

<https://www.sphotosbyevan.com>

10/22/25 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Reflections

JUDGE: LISA CUCHARA

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

November, 2025

11/5/25 **PRINT COMPETITION @ FUMC**

Assigned Topic: Still Life

JUDGE: FRANK RAPANT

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

11/12/25 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Circles

JUDGE: TOM CUCHARA

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

December, 2025

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

Assigned Topic: Water

JUDGE: FRED NEUDOERFFER

<https://neustudios.com/>

12/10/25 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Fall Colors

JUDGE: BUTCH MAZZUCA

<https://butchmazzuca.com/>

January, 2026

1/7/26 **PRINT COMPETITION @ FUMC**

Assigned Topic: Architecture

JUDGE: RICHARD LOVRICH

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

1/14/26 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Patterns

JUDGE: CHRIS MURRAY

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

February, 2026

2/4/26 **PRINT COMPETITION @ FUMC**

Assigned Topic: Abstract

STEPHANIE PALAZEKE

<http://www.stephaniepalazeke.com>

February, 2026 (Cont'd.)

2/11/26 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Primary Colors

JUDGE: JOHANNA SIEGMANN

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

March, 2026

3/4/26 **PRINT COMPETITION @ FUMC**

Assigned Topic: Landscape

JUDGE: DAVID FINGERHUT

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

3/11/26 **DIGITAL COMPETITION on Zoom**

Assigned Topic: City Scenes

JUDGE: LIESL WALSH

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

3/18/26 **PHOTO ESSAY COMPETITION @ FUMC**

JUDGE: CINDY SCHULTZ

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

April, 2026

4/8/26 **PRINT COMPETITION @ FUMC**

Assigned Topic: Animal

JUDGE: HANNAH ZEL

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

4/15/26 **DIGITAL COMPETITION on Zoom**

Assigned Topic: Shadows

JUDGE: NIKKI McDONALD

<https://fineartamerica.com/profiles/nikolynmcdonaldphotography/shop/framed+prints>

4/22/26 **LUBA RICKET CREATIVE COMPETITION @ FUMC**

JUDGE: LAWRENCE WHITE

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

May, 2026

5/6/26 **PRINT IMAGES OF THE YEAR @ FUMC**

JUDGES: DINO PETROCELLI

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

RICHARD LOVRICH

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

5/13/26 **DIGITAL IMAGES OF THE YEAR on Zoom**

JUDGES: NICK PALMIERI

<https://nicholas-palmieri.pixels.com/>

ELLEN STEIN

SPS 2025-2026 SEASON CALENDAR

For Assigned Topics, images must have been taken on or after May 1, 2025.
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!*

September , 2025

9/24/25.....OPENING DAY@ FUMC
Bring a favorite photo (print or digital)
to share and discuss

October, 2025

10/1/25.....NO MEETING (YOM KIPPUR)
10/8/25.....EVENT NIGHT on Zoom
Alan Shapiro: Creative Still Life
10/15/25PRINT COMPETITION @ FUMC
Assigned Topic: Doors and/or Windows
10/22/25DIGITAL COMPETITION on Zoom
Assigned Topic: Reflections
10/29/25EVENT NIGHT on Zoom
Joe Brady - Taking Your Images From Good to Great

November, 2025

11/5/25.....PRINT COMPETITION @ FUMC
Assigned Topic: Still Life
11/12/25DIGITAL COMPETITION on Zoom
Assigned Topic: Circles
11/19/25EVENT NIGHT on Zoom
Rad Drew - Getting the Most & Best from your iPhone
Camera
11/26/25NO MEETING (THANKSGIVING)

December, 2025

12/3/25.....PRINT COMPETITION @ FUMC
Assigned Topic: Water
12/10/25DIGITAL COMPETITION on Zoom
Assigned Topic: Fall Colors
12/17/25EVENT NIGHT on Zoom
Jeff Perkins - Street Portraiture
12/24/25NO MEETING (CHRISTMAS EVE)
12/31/25NO MEETING (NEW YEAR'S EVE)

January, 2026

1/7/26.....PRINT COMPETITION @ FUMC
Assigned Topic: Architecture
1/14/26.....DIGITAL COMPETITION on Zoom
Assigned Topic: Patterns
1/21/26.....EVENT NIGHT on Zoom
Ray Schneider: Intentional Composition
1/28/26.....EVENT NIGHT on Zoom
Connie Frisbee Houde: Travel Photography -
Phone vs. Full Gear, Italy and Central Asia

February, 2026

2/4/26.....PRINT COMPETITION @ FUMC
Assigned Topic: Abstract
2/11/26.....DIGITAL COMPETITION on Zoom
Assigned Topic: Primary Colors
2/18/26.....EVENT NIGHT on Zoom
M-J Adelman: Polar Bears, Arctic Wildlife &
Norway Highlights
2/25/26.....EVENT NIGHT on Zoom
Hazel Meredith: Getting Creative with
Smart Photo Editor

March, 2026

3/4/26.....PRINT COMPETITION @ FUMC
Assigned Topic: Landscape
3/11/26.....DIGITAL COMPETITION on Zoom
Assigned Topic: City Scenes
3/18/26.....PHOTO ESSAYS @ FUMC
Constructive Critique by Cindy Schultz
3/25/26.....EVENT NIGHT on Zoom
Caroline Preece: Street Photography - How to
Feel the Fear, Do it Anyway and Get Great Images

April, 2026

4/1/26.....NO MEETING (PASSEOVER)
4/8/26.....PRINT COMPETITION @ FUMC
Assigned Topic: Animal
4/15/26.....DIGITAL COMPETITION on Zoom
Assigned Topic: Shadows
4/22/26.....LUBA RICKET CREATIVE
COMPETITION @ FUMC
Judge: Lawrence White
4/29/26.....EVENT NIGHT on Zoom
Butch Mazzuca: Beyond the Rule of Thirds

May, 2026

5/6/26.....PRINT IMAGES OF THE YEAR @ FUMC
5/13/26....DIGITAL IMAGES OF THE YEAR on Zoom

June, 2026SPS AWARDS BANQUET
Date: TBA

**HAVE A SAFE, ENJOYABLE
AND PHOTOGENDIC SUMMER!**