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FOCUS

Volume 87 - No. 10

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June 2021

**EVENT
NIGHT**

"GET YOUR CREATIVE GROOVE ON" *by Mollie Isaacs* **June 2**

Great photography comes from more than just tripping the shutter at the right time. It comes from inside of you - your skills, your talents, and your creativity. Join Mollie for this exciting program that will help you tap into your creative core. You will learn how to create more beautiful and compelling images of a wide variety of photographic subjects - flowers, birds, landscapes, wildlife, and more. This educational and entertaining program will teach you how to find the spark of creativity that lives within each of us. It will also provide specific tips and techniques to improve your camera handling and shooting skills. You will come away with easy yet powerful techniques to catapult all of your photography to a higher level.

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Get Your Creative Groove On

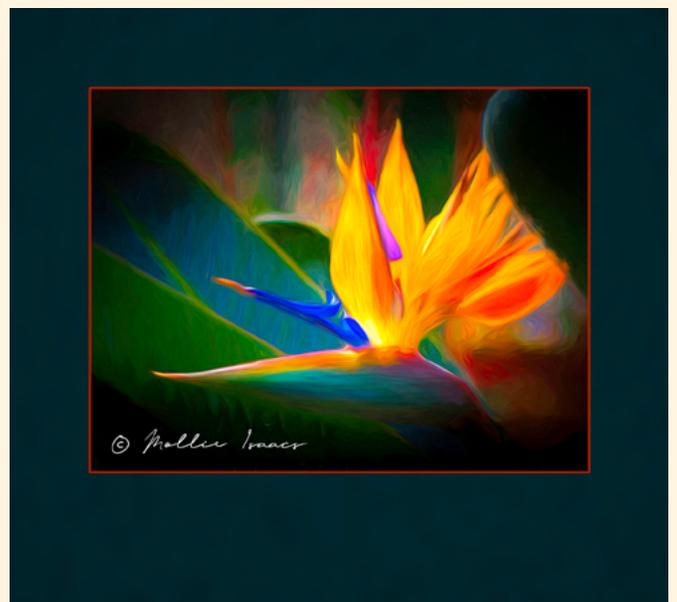
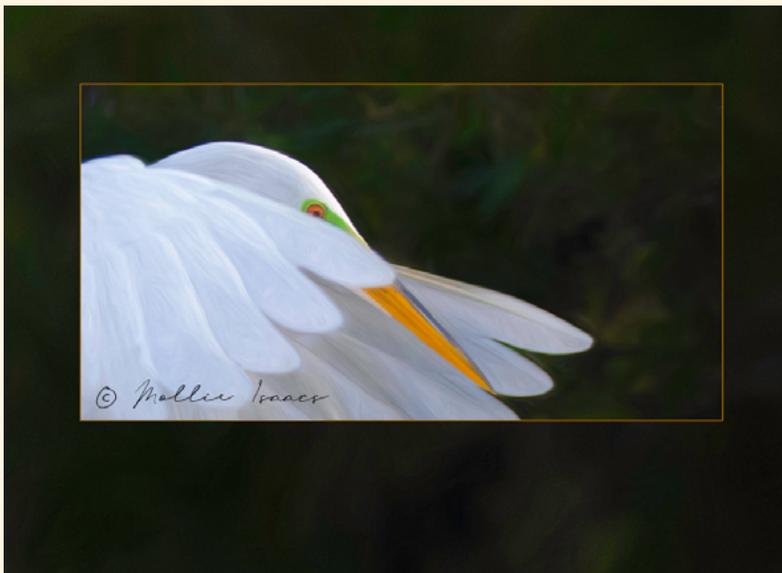
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Bio:

Mollie Isaacs is a professional photographer who specializes in nature, wildlife, flowers, and abstracts. She is passionate about photography, and loves nothing more than to share that passion by teaching others. Early in her career she studied with Ansel Adams and Joyce Tenneson. She has won the Kodak Gallery Award 14 times, considered by some to be the “Oscar” of photography.

Her work is in the Permanent Collection of the International Photography Hall of Fame, and has been exhibited at Epcot Center in Disney World, and Grand Central Terminal in NYC. Mollie runs Awake The Light Photo Workshops & Tours, offers online Webinars, and personally leads photo workshops around the country and beyond.



For more inspiration on Getting Your Creative Groove On,
check out Mollie’s website:

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

Continued ...

Get Your Creative Groove On

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Awake The Light
Photographer

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MESSAGE FROM THE PRESIDENT

Rich Schreiberstein

How I found the street, and a thank you

Close to 70 years ago, my father gave my brother—although he probably won't remember—and me Kodak Brownies, and showed us how to aim and press the shutter. Sixty years ago, I was a freshman in a newly constructed high school which added a level each year until, as a senior, I was in its first graduating class. The first elective I took was journalism with the thought of becoming a writer, specifically a newspaper writer.

I wrote for the high school newspaper, learned layout and design, and because nobody else wanted to, volunteered to be the school's first newspaper and yearbook photographer. I stepped into the new darkroom and developed my first roll of film and printed my first photographs. I was hooked. Subsequently, I wrote for my university's student newspaper and humor magazine, while continuing my photography education toward my journalism degree. And then it came to a dead stop. I did not pursue my newspaper dreams. Instead, I went into the Army and remained there for eight years when I left to join the corporate world.

I did not pick up a camera for anything other than family snapshots for almost 18 years, when I ditched the corporate life and took a job as the editor of a small-town newspaper where you quickly learn all about multi-tasking. I wrote news, editorials, took photographs with a 35mm SLR, and wrote a humor column. I assigned and edited stories; I wrote headlines, put the paper together, and put it to bed, and sometimes delivered bundled papers to stores. I loved every single minute of it and there were lots of minutes.

Every journalist will tell you they like to see their name in print, they like to know people are reading what they wrote and enjoy it even more if readers like what they wrote. I'm no different, but what I discovered is I was just as thrilled when

readers liked and commented on my photographs.

My Canon Ftb was soon replaced with multiple iterations of digital cameras, and I rekindled my dormant passion by shooting thousands of mostly mediocre photographs. I've shot landscape, architecture, macro, abstract, portrait, flower, nearly every type of photography. I haven't created any composite photographs; I don't have the patience to master Photoshop. However, I appreciate any well-composed photograph that can make me stop and dwell.

An old friend from my Army days, with a *National Geographic* cover on his credits, introduced me to street photography about 10 years ago. I didn't swoon and swear off other genres, in fact, I didn't quite see the point of it. "What's the big deal, Nick? You take a photo of people doing normal things. What could possibly be exciting about that." I humored him for the few days he was visiting and immediately went back to schlepping a tripod, a bag of lenses, my multi-pound, four-megapixel Canon EOS 1D, and taking unremarkable landscape photographs.

When Nick got back to Emeryville (across the bay from San Francisco), he sent me a book about Henri Cartier-Bresson. That was my eye-opening, aha moment. This man knew how to photograph. Every photo in the book made me stop and dwell. I learned the words "decisive moment."

Street photography has many definitions; although, it doesn't really matter how you define it. What matters most to me is that I know that whenever I make a street photograph with people (and not all street photographs have people in them) nobody will ever again make that photograph because that candid scene will never

Continued...

Message from the President

(Continued from page 3)

reappear. I can take photos of The Egg, of Niagara Falls, of the Eiffel Tower, and the Pyramids at Giza, and when I open Instagram, I can find that same photo many times over, that same well-composed photo you will barely glance at before swiping it away because you've seen it a thousand times.

However, if I take a good street photo you most assuredly have never seen before and that photo has a compelling subject, with a gesture, a look, a juxtaposition of form and color, it just might make you stop and dwell and wonder how I got that shot.

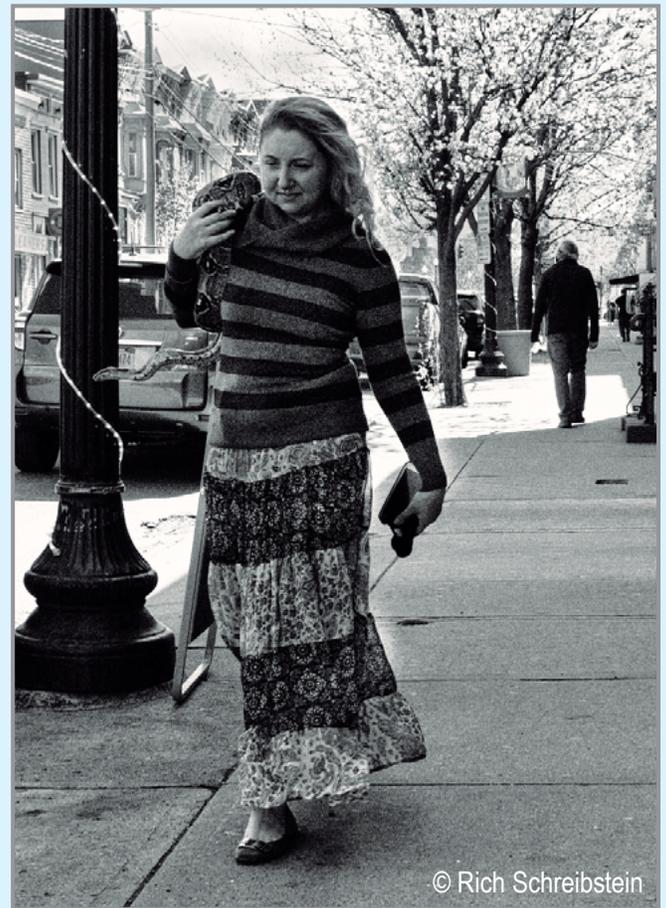
This is our final Focus for the 2020-21 season, and what a long, strange trip it's been. To all our old members, thank you for staying for the somewhat bumpy but eventually less turbulent ride. To our new members, of which there are many, thank you for joining SPS. I hope you enjoyed the group, our presentations, our competitions, my bad jokes, and were able to feel the camaraderie even through Zoom. We are, as yet, unsure what format our next season will take; our board of directors will be discussing that during the summer, and we will keep you updated. Thank you to the board of directors for all you have done to calm the troubled waters over the last year. This would not have been possible without you. I cannot thank Linda Tommasulo and Sean Sullivan enough for their yeoman's service this season. We truly could not have pulled this off without their efforts. Mille grazie per tutto!

Rich



© Rich Schreibstein

"Hands on Hips"



© Rich Schreibstein

"Snake Transport"



© Rich Schreibstein

"Mimic"

“CREATING LANDSCAPE PHOTOGRAPHS WITH IMPACT”

by Joe Brady
June 9

SPECIAL
EVENT
NIGHT

SEASON
FINAL
EVENT



Landscape Photography can be a great challenge, but is also among the most rewarding photo activities. There are many elements to creating a great photograph, but in many cases we start at a disadvantage because our cameras don't see light and color the way our eyes do. During this talk, we'll explore how composition, color and light can all come together to create images that draw the viewer into the scene. Using both Lightroom and Photoshop, we will take raw captures that may look

disappointing on your camera LCD, but as long as the composition is sound, we will shape the light, color and crop to transform these images into print-worthy photographs!

Continued...

“Creating Landscape Photographs With Impact”

(Continued from page 6)

All photos © Joe Brady.
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Bio

Joe Brady is a full-time professional photographer, educator, author, photo workshop leader and studio owner. One of his great joys is to see photographers in his classes have that “Ah-Hah!” moment leading them to capture beautiful images consistently.

Joe represents many industry leaders and is an X-Rite Coloratti, a Nissin FlashMaster, a FotoPro Ambassador, an author on lynda.com, and holds both Master of Photography and Photographic Craftsman Degrees from the Professional Photographers of America.

As a producer and presenter, Joe creates and delivers educational videos for photo and audio industry companies. This includes Nissin, Hensel, X-Rite, Sekonic, Novoflex, Rokinon, Ilford, Fotopro, Tascam, Zoom, Saramonic and others totaling over 3.5 million views to date.



A recipient of the Fuji Masterpiece Award for his landscape photography, Joe teaches photography workshops around the world, specializing in scenic and panoramic landscapes and environmental, location and studio portrait photography.

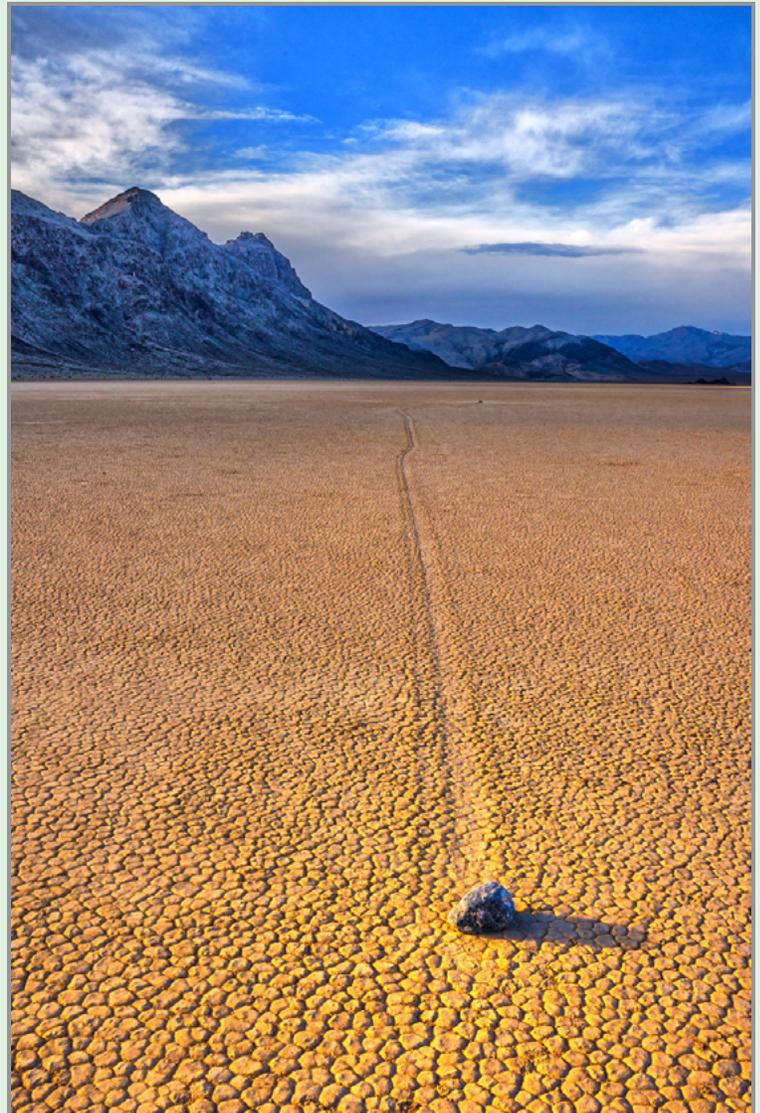


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“Creating Landscape Photographs With Impact”

(Continued from page 7)

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Check out more of Joe’s images,
his workshops, tutorial videos,
and sign up for his blog, FotoFriday at:
<https://www.joebradyp photography.com/>

FOCUS ON Bert Schreiberstein

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First Tour Vietnam
I was a 23-year old First
Lieutenant.

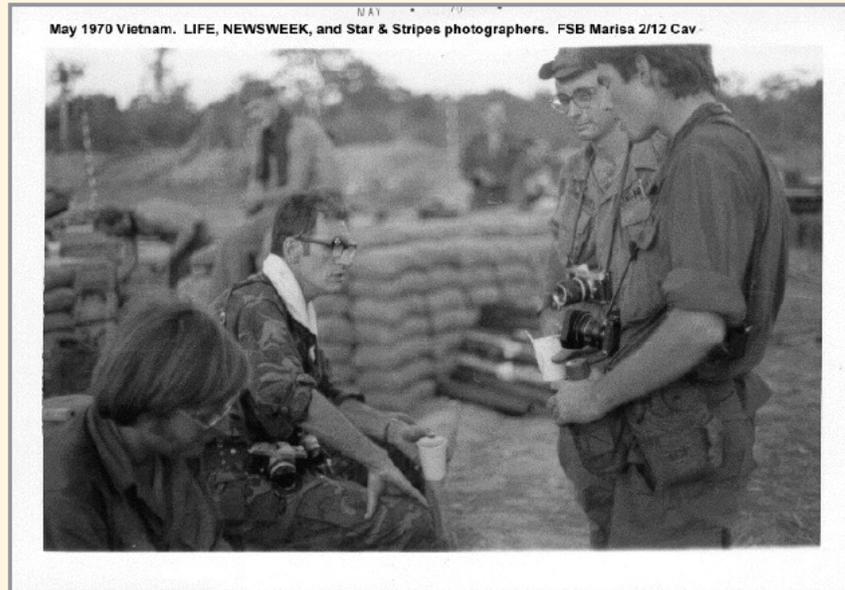
The truth is sometimes I get lucky.

My photographic journey has been one of hiccups, and ups-and-downs. I'm certain I owned a Kodak Brownie at one time, but any photos from that camera have been long buried yards deep in a landfill. While it would be interesting to compare those early photos to the ones I take now, I'm certain—could I dig them up—they would stink.

It was May 1965. I had just completed my freshman year at Texas Western College. Nothing to do, I drove to my brother's high school. His school year had not yet ended, and I found him in the school darkroom developing film and enlarging photos for the last school newspaper of the year. I was intrigued; I had never given a thought to how film made it from the camera to print. He let me breathe the chemicals and bathe in the red light. I had been initiated. Four years later, I continued the journey.

In September 1969, there was not a lot to spend money on in Vietnam (at least not wisely). I purchased an Asahi Pentax Spotmatic camera from the PX, bought a roll of color film, and started taking photos. The first I took was of a dripping faucet. Tack sharp, a droplet of water suspended in mid-air. I was sure I was the only person ever to capture that moment in time. Most of my first photos fit the category of "snapshots." If it looked cool, I snapped a photo. I finished the roll and sent it off to Rochester for Kodak to develop and send the prints to my home in El Paso, Texas. All photos taken that year followed the same path. There were times I was certain I would never see any of the photos.

The camera made it home with me in the summer of 1970. I finally saw the photos I had taken in the past year, and put them in an album. Then the album and my camera gathered dust for another two years.



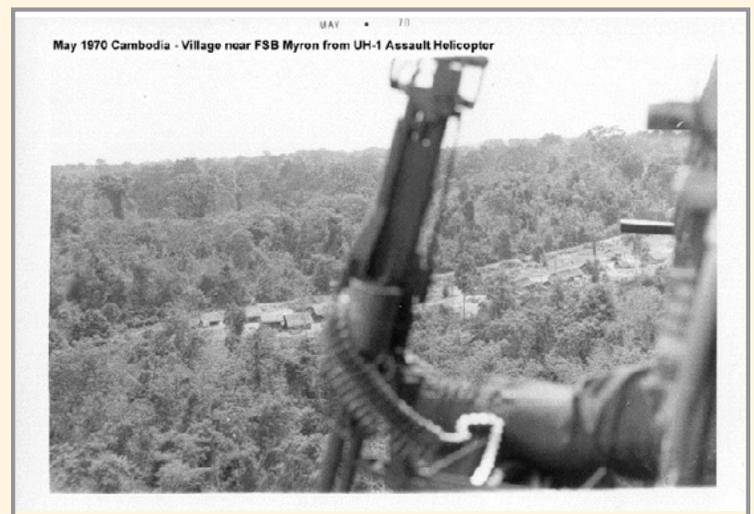
May 1970 Vietnam. LIFE, NEWSWEEK, and Star & Stripes photographers. FSB Marisa 2/12 Cav

April 1970 Vietnam.

Larry Burrows and other photographers
A week before my unit air assaulted into Cambodia.

I started helicopter flight school in November 1971, and needed a camera small enough to fit in my flightsuit's zippered leg pocket. It was a Kodak camera, slim and easily removed from my pocket when my hands were not occupied keeping the helicopter from crashing to

the earth. For the next nine months or so, I took



May 1970 Cambodia - Village near FSB Myron from UH-1 Assault Helicopter

May 1970, Cambodia – Air assault into Cambodia

Continued...

Focus on Bert Schreiberstein

(Continued from page 9)

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November 1972 Vietnam
I was a Huey helicopter pilot, and immortal.

photos from the air, of classmates when they soloed, or while they slept on the early morning bus taking us to the flight line, and at parties (we had a lot). I assembled a slide presentation of those photos, set it to music, and presented it at our graduation dinner. I tell you this because all the slides were stolen from my car a week later. All I have of that time are the memories...no photos.

One of the consequences of going to flight school was a second all-expenses-paid trip across the pond to Vietnam. I dusted off my Pentax. Long before drone photography, we helicopter pilots had a monopoly on aerial photography. If you have ever taken a photo of a distant object and after looking at the image, could barely make it out...well I took hundreds of those photos. But I do have a few photos of fellow chopper pilots showing the strain of combat.

One is the very last picture taken of my friend Mickey Wilson.



December 1972 Vietnam
After a year, the strain shows.
First Lieutenant Randy Hansen

Twenty years later, I shared that photo with his sister at Arlington National Cemetery after Mickey returned home. Photos should be shared.



January 1973 Vietnam
Last photo of Warrant Officer Mickey Wilson.

After the ceasefire in January 1973, our flight missions went from daily, to few, to none. What to do? I had been flying Army helicopters out of the Danang Air Force Base. Across the airstrip, on the Air Force side, there was a recreational photo lab. I quickly remembered what my brother, Rich, had shown me eight years earlier, and with a little help, started developing and printing some of the b/w photos I had been taking. I still have some of my better ones. At the end of March 1973, I returned to the States. I had cheated death again, barely. But that is another story.

For most of next 30 years, my photography could be categorized as "family snapshot photography." Then, at the turn of the century, I discovered digital photography. I had it somewhat easy, as my younger brother was already a trailblazer. I followed.

I retired from the Army in 1992 and by 2005, I was working at the private (pre-through-eighth grade) school my wife started in Reston, Virginia. Linda gave me a few things to do at the school. Things she surely hoped I wouldn't screw up. One task, the only teaching job she gave me, was to teach an elective class on digital photography.

Continued...

Focus on Bert Schreiberstein

(Continued from page 10)

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If you ever want to learn what you don't know about photography, try teaching it to an eager bunch of gifted pre-teens. This will force you to become a better teacher, and a better photographer. Over the past 16 years, I was always surprised how good my students' photos were. At the end of the course, we reviewed each student's photos and selected their best three. We made 16" x 20" prints and displayed them in the school hallways. I never had problems getting students to sign-up for my next class; the previous classes photos were excellent recruiting material. My 11-year-old granddaughter has taken my class twice. Her photos can be stunning, and that provides me some solace as I know that whenever I decide to lay down my photography tools, her generation will be able to continue the mission.



Edlin School –How we teach.

when they were four-year-olds. For many years, I prepared and presented a slideshow set to music, and presented it at their graduation luncheon. My goal was to have every mother in tears. I have been successful.



Edlin School –Eighth grade trip to the Outer Banks

The school provides me a captive audience. Over the past 16 years, I've photographed students in the classroom, on field trips, at drama and musical performances, and at off-campus sports. This provided me an opportunity to assemble photos of each year's graduating eighth graders. For some students, these included photos going back to

This past year has been a challenge—no field trips, no performances, no sports, and no graduation luncheon. My photo ops have been limited to a few minutes in the classroom. The kids are wearing masks. I resigned myself to never taking a decent photo this year. I was wrong.

The truth is sometimes I get lucky.



Edlin School –Tiger Eye

Continued...

Focus on Bert Schreibstein

(Continued from page 11)

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April 2012, Galapagos – Godzilla (Sea Iguana)



April 2015, Madagascar – A very small chameleon



April 2013, Senegal – Fishermen off-loading their catch



April 2014, Argentina – Buenos Aires residents are known for multitasking.



April 2017, Cuba – The universal soldier salute

TOP TEN PRO TIPS FOR TAKING STUNNING LANDSCAPE PHOTOS

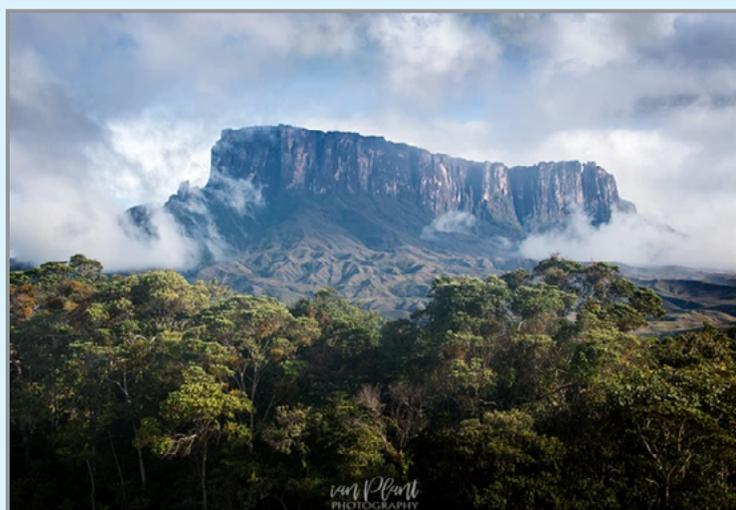
by Ian Plant

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Editor's Note: We were fortunate to have had Ian discuss "Making Stunning Nature Photos" at our May 19 Zoom Meeting. This article is a good summary of his tips.

Ever since Ansel Adams, photographs of the natural landscape have inspired and amazed people. Great landscape photos, however, don't just happen by pointing your camera at pretty scenery. Instead, landscape pros use a number of techniques to make captivating images, bringing their subjects to life with composition, color, and light. I've been shooting landscapes and nature professionally for over fourteen years, sometimes traveling to the far ends of the Earth to find compelling subjects. What follows are a few of my favorite techniques for making great landscape photos.

1. Look for dramatic scenery



The mist parts to reveal the stunning scenery of Canaima National Park in Venezuela. I spent two weeks backpacking in these mountains, trying to capture the beauty of this mysterious place. Canon 70D, Tamron 16-300mm f/3.5-6.3, ISO 100, f/10, 1/100 second.



While exploring Olympic National Park, I was captivated by the patterns formed where a small stream emptied into the ocean, so I decided to use them as a leading foreground for this sunset photo. Canon 5DSR, Canon 11-24mm f/4 lens, ISO 100, f/11, 1/640 second.

Picking a landscape composition begins with scene selection, and while the scenery doesn't have to be jaw-dropping for each photo, it should at least lend itself to a compelling visual design. Before I travel to a new photo location, I start with research to get a feel for the place, consulting guide books, maps, and Google Earth to get a better sense of my options. Once I've picked a location, then I get out and explore trying to find interesting compositions. I do my best to get away from the beaten path as much as possible to find unique perspectives.

2. Capture favorable color and light

Once I find an interesting composition, I'll make sure to be at that location at sunrise or sunset, hoping to capture incredible light and color to bring the scene to its fullest potential. During these so-called "magic hours," the sun is low on the horizon and filtered through atmospheric particles that scatter blue light and allow warm light (such as red, orange, and yellow) to pass through. When this warm light strikes clouds and the landscape, the results can be magical—hence the name. Of course, the magic hours aren't the only good light for landscape photography; overcast light works well for waterfall photography, and bright sunny

Continued...

Taking Stunning Landscape Photos

(Continued from page 13)

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light at midday is best for getting strong reflected light deep within shadowed slot canyons in the desert, creating a wonderful glow. But if you really want to excel as a landscape photographer, twilight, sunrise, and sunset are typically your best times for capturing stunning color and light. Don't expect a lot of sleep!



I found this intriguing tidal pool on a remote coast in the outer Scottish isles. I waited until sunset for the best light and color to bring the composition together. Canon 5DII, Nikon 14-24mm f/2.8 lens with Canon adapter, ISO 100, f/14, 1/15 second.

3. Enhance your landscape photos with reflections



I spent hours exploring around the base of Devils Tower in the USA, looking for a unique perspective of this famous photo icon. When I spotted a still rainwater pool on a flat boulder, I knew I had found what I was looking for. I got low to optimally position the reflection within the pool. Canon 5DSR, Canon 16-35mm f/2.8 lens, ISO 100, f/8, 1/15 second, focus stack blend for enhanced depth of field.

Reflections can add an extra dash of color and impressionism to your landscape photos. Water is usually the best source for landscape reflections, but ice or other surfaces can be used as well. Still water can act like a mirror, producing a near-perfect reflection of your landscape subjects, while moving water produces an indistinct reflection, often nothing more than a surreal blur. You might need to get low (sometimes down to ground level) to get the best reflections of landscape scenery.

4. Use long exposures for moving water

When shooting waterfalls, streams, and coastal scenes, use long exposures to add a creative blur to your photos. If you use fast shutter speeds, the motion of the water is stopped, making the water appear static and unnatural. Adding motion-blur to the water looks better, but you typically don't want to render water as completely blurred either; retaining some texture in the water usually looks best. With my camera mounted on a sturdy tripod, I usually start with a half-second exposure, and then experiment with longer or shorter exposure times until I find a shutter speed that produces the most pleasing results. If shooting in bright conditions, you may need to cut down on the light to get exposure times of sufficient length; small apertures, low ISOs, and neutral density filters (which reduce the amount of light coming through your lens) can help lengthen your exposure times.



A long exposure pleasingly blurs the rushing spring waters of this stream in Great Smoky Mountains National Park, USA. Canon 5DII, Nikon 14-24mm lens with Canon adapter, polarizer filter, ISO 50, f/11, 3.2 seconds.

Continued...

Taking Stunning Landscape Photos

(Continued from page 14)

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5. Include the sun in your landscape compositions

Adding the sun creates an eye-catching point of interest, and when using a wide-angle lens, you can create an attractive “star burst” effect. Typically, a small aperture such as f/11, f/16, or f/22 is necessary to produce an attractive burst; the smaller the aperture the more pronounced the effect (although you may want to avoid extreme apertures such as f/22 because of diffraction, an optical effect resulting from using small apertures that reduces overall image sharpness). When shooting into the sun, lens flare is your single greatest challenge. To reduce flare, which most often takes the form of colorful polygonal blobs, partially block the sun with some feature of the landscape or sky, such as a tree limb, cloud, or distant mountain. Don't block the sun completely; make sure enough light shines through to create a star burst.



The sun passes through late morning mist in Redwood National Park, USA. Canon 5DIII, Canon 16-35mm f/4 lens, polarizer filter, ISO 100, f/11, 1/25 second.

6. Zoom in for landscape intimates

Landscape photography isn't solely the province of wide-angle lenses. Use a short telephoto zoom to pluck out a portion of the overall scene, focusing attention on patterns in the landscape and the details of nature. Look for interesting juxtapositions of color and shape to make compelling intimate photos.



I zoomed in on this arrangement of dead trees preserved for centuries by the dry desert air in Namibia-Naukluft National Park, Namibia. I intentionally pinned the trees against a towering orange sand dune in the background, filling the image space with color and adding an element of abstraction to the composition. Canon 5DIII, Tamron 70-200mm f/2.8 lens, ISO 100, f/22, 5 seconds.

7. Add a human element



I included my fellow Shuttermonkey Zac Mills in this photo of Yasur Volcano in Vanuatu. Canon 5DIV, Canon 16-35mm f/2.8 lens, ISO 400, f/5.6, 15 seconds.

Continued...

Taking Stunning Landscape Photos

(Continued from page 15)

Although landscape photographers often go to great lengths to avoid the “hand of man” in their photos, I sometimes like to incorporate a human element into my landscape images, using a person as an artistic visual element within the overall composition. The human presence needs a purpose: to provide a sense of scale, to tell a story, to add a dash of color, or to create a point of compositional interest.

8. *Get close to compelling foreground elements*



I went wide and got close to the waves crashing on the shore. I took several dozen shots as waves came in and out, until I finally got one that formed the perfect foreground shape to lead the viewer’s eye to the dramatic background scenery of Torres del Paine National Park in Chile. Canon 5DIII, Canon 11-24mm f/4 lens, ISO 100, f/11, 0.4 seconds.

If you really want to wow viewers, get low and close to interesting foreground elements. When you use foreground—the stuff that is at your

feet—you establish a visual relationship between the bottom of the photograph and the top, which is important in leading the viewer’s eye into the scene. Although you don’t need to include a foreground in every landscape photograph you make, you will find that foregrounds add considerable depth to your compositions, immersing your viewers in the scene. Wide-angle lenses are especially useful when shooting classic “near-far” landscape compositions, as you can get really close to a foreground element and exaggerate its importance relative to the background.

9. *Make sure you get sharp near/far focus*



I got inches away with a wide-angle lens to exaggerate the size and importance of the clover in the composition, which required me to do a focus stack blend to ensure tack sharpness from near to far. Olympic National Park, USA. Canon 5DSR, Canon 11-24mm f/4 lens, ISO 100, f/11, 0.6 seconds.

Continued...

Taking Stunning Landscape Photos

(Continued from page 16)

From the days of Ansel Adams, landscape photography has been dominated by sharp focus throughout the entire image frame. A thorough understanding of plane of focus, hyperfocal distance, and depth of field will help you create stunningly sharp near/far landscape compositions. Unfortunately, these concepts are very complex, so I usually just use the following rule-of-thumb: I estimate the distance between my camera and my foreground, and then I focus on a point that is roughly twice that distance. For example, if my foreground is four feet away, I focus on a point eight feet away. Then you just need to stop down your aperture, extending your depth of field to make sure that everything from near to far in the composition is rendered acceptably sharp (f/11 or f/16 is usually perfect for most landscape scenes). Another option is to use focus stacking, which involves blending multiple exposures of the same scene each taken with the focus set to a different point, and using a computer program such as Helicon Focus to combine the images.

10. Feature a compelling sky

The best landscape photos aren't usually taken on cloudless, blue sky days. Instead, make an effort to capture dramatic or interesting cloud formations. Typically, I'm not just looking to juxtapose an interesting foreground with a beautiful background—I'm also looking for clouds with interesting colors and shapes, especially when they relate to objects in my foreground. That way, I can create compelling compositions which successfully tie together foreground, background, and sky, encouraging the viewer to study all three important parts of the scene and holding their interest over time. Online weather services can help immensely when trying to predict good conditions. Satellite maps showing cloud movement over time for your local area are also very helpful. But nothing beats simply being there: trust me, once you've missed a few unexpected but incredible light displays, you will always make sure to be on location for every sunrise and sunset!



I watched all day as gale-force winds whipped up massive storm clouds over the badlands of Utah. I hiked several miles into the backcountry to photograph this scene as brilliant sunset color erupted across the sky. Canon 5DSR, Canon 11-24mm f/4 lens, ISO 100, f/11, 2.5 seconds, focus stack blend for optimized depth of field.

Of course, these tips are just the very beginning, and there are many more techniques that can help your landscape photos rise above the rest. But these will point you in the right direction, and give you plenty to practice with. Good luck out there!

Check out more of Ian's Amazing Images at
<https://www.ianplant.com/>

And become a Shuttermonkey!
Join the tribe at:
<https://www.shuttermonkeys.com/>

LIVE AND LEARN

by Linda Tommasulo

I was privileged to attend a webinar presentation by Nevada Wier, courtesy of the Maryland Photography Alliance. If you are not familiar with the name, she has been published in numerous national and international publications, including: *National Geographic*, *National Geographic Traveler*, *National Geographic Adventure*, *Geo*, *Islands*, *NY Times Magazine*, *Outside*, and *Smith-*

sonian. Nevada's work is represented by National Geographic Images and Getty. She is a Fellow of The Explorer's Club and a member of the Women's Geographic Society.

In the habit of taking notes, I jotted down some of Nevada's "pearls of wisdom" and thought I'd share them here...

"There is no such thing as a boring subject."

"I want to make an interesting image of an interesting subject."

"When I have beautiful light it is not enough to carry an image."

"How can I render this as if nobody else has seen it?"

"Working in difficult light is all about the shadows."

"Infrared is 1/3 knowing what to photograph and 2/3 processing."

"The greatest thing you can do with your photography is to move and frame."

"What you eliminate is critical."

"The faster something is moving, the easier it is to pan."

"Use flash to:
highlight an important aspect in the scene,
to enhance eyes,
at blue hour,
to photograph people,
stop action."

"When I think two layers,
each one of those layers
can be a photograph in its own right."

"Nobody says that you can't tilt the camera."

Learn more about Nevada Wier, and view her amazing photography at:

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



© National Geographic Expeditions

A Look Back...OUR 2020-2021 SEASON: Making Lemonade Out of Lemons by Linda Tommasulo

We did it! The world handed us a bag full of lemons (i.e., Covid!) and we made lemonade.

No one knew what the season would entail when our in-person meetings were abruptly cut short. Once the Board made a determination that our 2020-2021 season would be virtual, the challenge began.

Sometimes there's a silver lining. I immersed myself in photography video and webinars. I discovered a plethora of super-talented photographers of all genres who were ready, willing and (lucky for us!) able to share their knowledge and expertise with a willing audience. As it turns out, SPS was that willing audience.

We started with the unique and talented Cole Thompson, who showed us a different approach to black white photography. The team at Hunt's gave us a detailed expose on the new mirrorless cameras. Our old friend, Mark Bowie, gave us a lesson on "Seeing Creatively," and Lewis Katz talked about "Black & White Photography—From Capture to Print."

In February I was able to garner a favorite of mine, Sarah Marino, who taught us not to dismiss "Nature's Smaller Scenes." That was backed up by Nic Stover's, "Psychology of Photography."

In March we were able to hold our Photo Essay Competition...although digital only. We hosted a night of members sharing their "Pandemic Photography," and the following month our own Joe Cotroneo gave us a detailed lesson on "Macro Photography."

Pulitzer-Prize-winning photographer, Essdras Suarez followed in April with an inspiring presentation on "Mastering Street Photography." And our first presentation in May was another favorite of mine, Ian Plant, detailing how to "Make Stunning Nature Photos." (See more from Ian on pages 13-17.)



Photo © Maja Cvetojevic
Pixabay.com

As I write this, on Wednesday, May 26, Hunt's will host a new photographer, Dan Waterman, who will inspire us to improve our "Abstract Architectural Photography."

We end the season in June with two more wonderful, talented photographers: Mollie Isaacs, who will show us how to "Get Your Creative Groove On" (see pages 1-3) and, finally, Joe Brady's "Creating Landscape Photographs with Impact" (see pages 6-8). He'll take us from photo to processing, inspiring us to take our images to the next level.

We hope we have given you the inspiration and some additional knowledge to take with you this summer. As the pandemic winds down, many more of you will be out and about with your cameras. Oh joy!! Finally!! Seeing family, planting (and photographing) a garden, traveling... whatever your plans are, I hope some of the inspiration, enthusiasm and knowledge our presenters have generously offered us will go with you as well.



We don't yet know what the 2021-2022 season will be. The Board meets this summer to make a determination. Whatever the result, let's hope it's more lemonade!

SPECIAL THANKS by Linda Tommasulo

As mentioned on the prior page, we have so many presenters to thank. Their enthusiasm and inspiration will carry us through to next season and beyond.

Our staunch supporter, **Hunt's Photo & Video**, has been very instrumental in supporting SPS this season, helping us secure a number of our special event presentations. And they are always there to help with any of your photographic needs. Check out their ad on page 31.

We are indebted to the Maryland Photography Alliance and their president Steve Sattler. Rich and I Zoomed with Steve early in the season and, as

a result, were able to secure some excellent competition judges. I have also enjoyed a number of their free webinars, with contributions that benefit the Maryland Food Bank. You can check them out at <https://www.mdphotoalliance.org/>.

Thank you to the SPS Board who met (virtually) throughout the year and stepped up to make the season a success.

And, of course, special thanks go to all of our members who participated in our competitions and Zoom meetings. It was a different experience for us all, but still rewarding (winning or not!). Looking forward to 2021-2022!



JUNE 5, 2021 12:00 AM - 7:00 PM

Hillary R Raimo Memorial & Life Celebration Picnic

Hillary R. Raimo Memorial & Life Celebration Picnic Saturday, June 5, 12-7 pm

Location: John Boyd Thatcher State Park - "Horseshoe One Pavilion"
Food & beverages will be provided.
Please bring your family and a chair for yourself to sit and enjoy the beautiful State Park.

Hillary was an amazing individual, to say the least. We will be showing her artwork, photography and books she authored.

If you have any questions, text, call or email:

Phone: 518-376-2501

Email: anthony@nytagandtitle.com

ASSIGNED TOPIC #1 IMAGE OF THE YEAR

ASSIGNED
1



ASSIGNED #1 IMAGE OF THE YEAR
“Winding Stream” (Time of Year)
© Sean Sullivan

JUDGE: Ken Bovat

Ken Bovat, Master Photographer, Craftsman and Certified Professional Photographer, is the owner and sole photographer is Photo-Art by Ken Bovat in Claverack, NY. He began his business in 1976, photographing mostly weddings and environmental portraits, working out of his home. As his business grew, he relocated to an old railroad depot, which he converted into his current studio. His photography consists of weddings, portraits (specializing in High School Seniors), copy and restoration and a small amount of commercial photography. He is the recipient of numerous photographic awards on the local, state and international levels.

JUDGE: Ron Ames

My artistic training is as a Muralist. From 1986-2013, I owned Artnousfaux, a Mural and Decorative Painting business serving Washington DC and Maryland. During this time, documenting my work through photography was part of my responsibility. When I retired in early 2013, I graduated from the Digital Camera Mastery program taught by Mark Hemmings. I am also a graduate of the Master’s program of the iPhone Photo Academy, and the iPhone Editing Academy taught by Emil Pakarklis. Later that same year, I became a member of the Montgomery County Camera Club, and have been juried into local exhibitions since then. In 2019, I became a certified Maryland Photography Alliance judge.

Honorable Mention



“Wet Leaf” (Bubbles, Splashes & Drops)
© Kim Koza

Continued...

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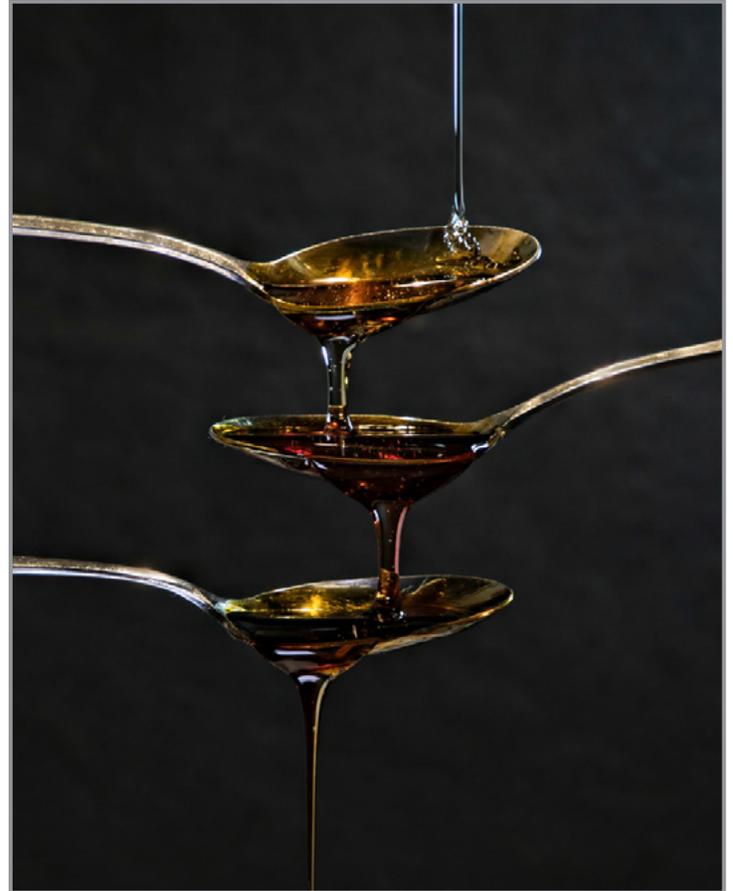
"Time Flies" (Hands)
© Linda Tommasulo



"Strawberry Drop" (Bubbles, Splashes & Drops)
© Alan Wiggins

ASSIGNED TOPIC #1 IMAGE OF THE YEAR

Honorable Mention



"Syrup" (*Back to Basics*)
© Nancy Pfuntner

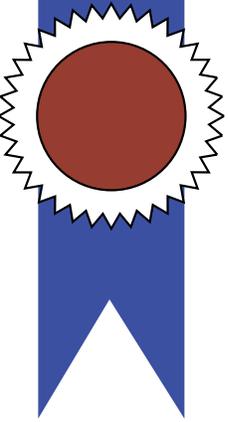
Check out these winning images and more
competition photos on our website:

www.spsphoto.org

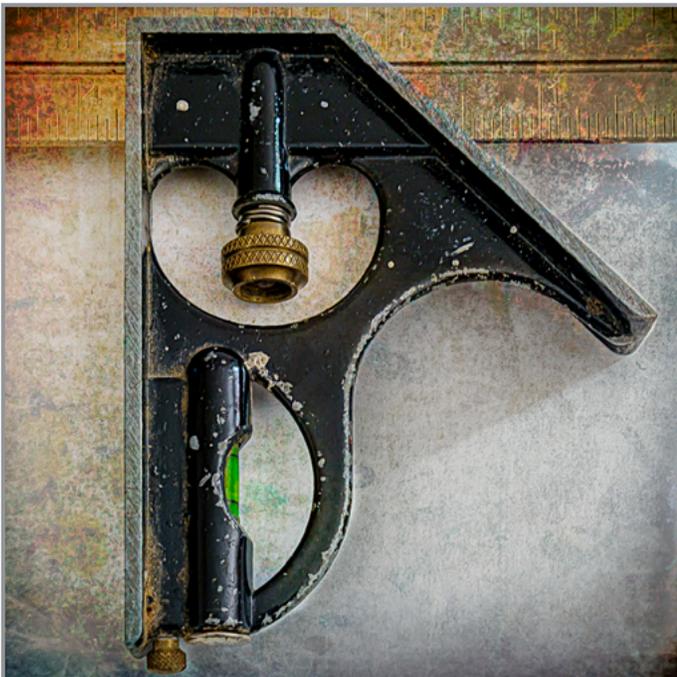
ASSIGNED TOPIC #2 IMAGE OF THE YEAR

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ASSIGNED #2 IMAGE OF THE YEAR
"How Did it Come to This?"
(It's Not What It Seems)
© Elena Keesee

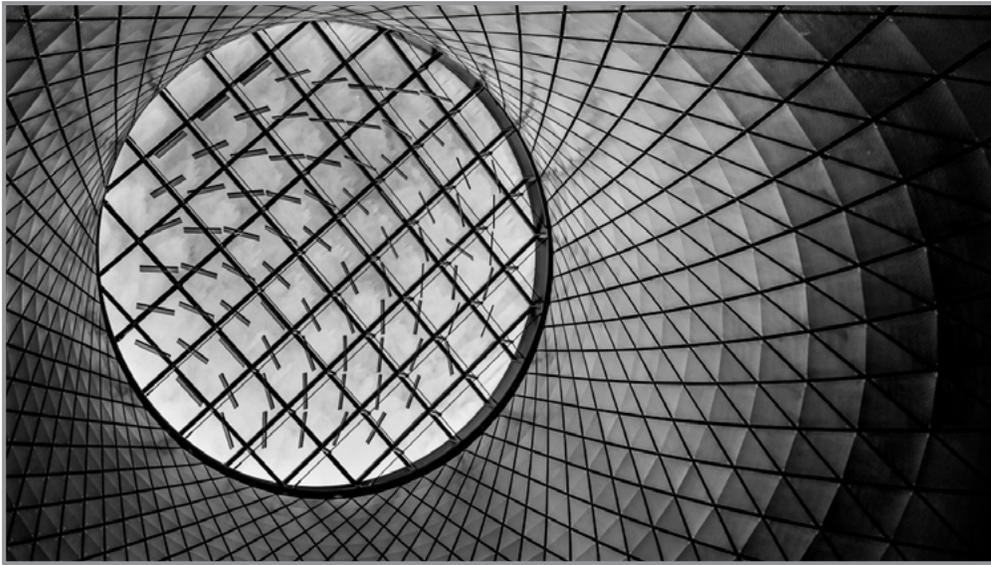


Honorable Mention

"It's All About the Curves" (Curves)
© Phil Olivo

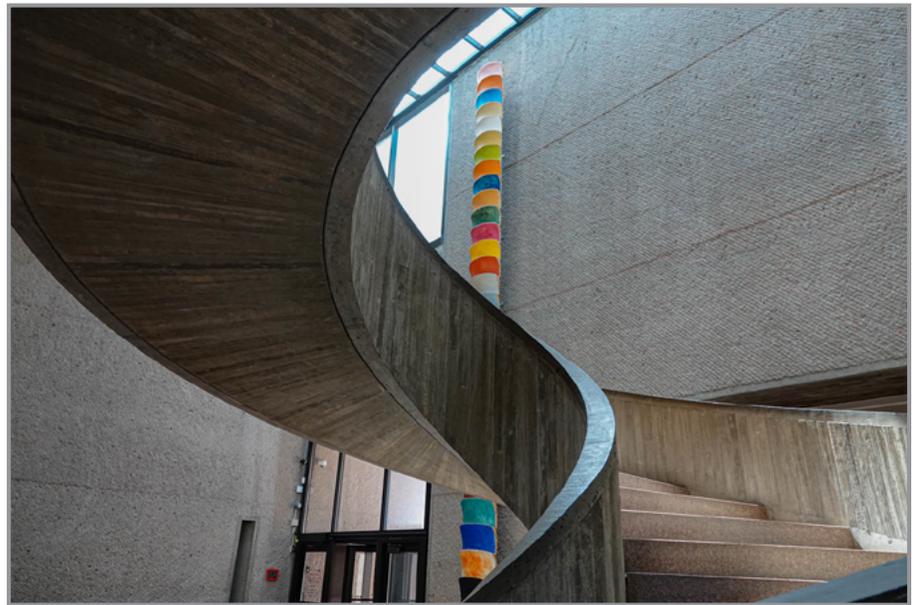
ASSIGNED TOPIC #2 IMAGE OF THE YEAR

ASSIGNED
2



Honorable
Mention

"Eye on the Sky" (Curves)
© Sean Sullivan



"Stairway to Heaven" (Curves)
© Ron Speier



"What a Year!" (We All Stayed Home)
© Joe Cotroneo

DIGITAL IMAGE OF THE YEAR - GENERAL

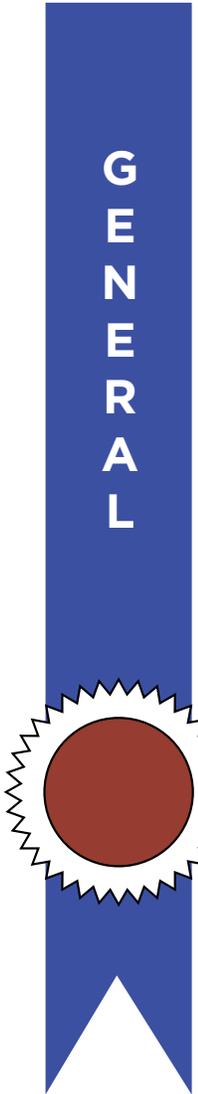


DIGITAL IMAGE OF THE YEAR - GENERAL

"Blue Paladin"
© Doug Mitchell

Honorable
Mention

"Fading Fast"
© Sean Sullivan



Continued...



“Amish Joy Ride”
© Barb Lawton

JUDGE: Cynthia Keith

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



“Bye Bye Autumn”
© Elena Keesee

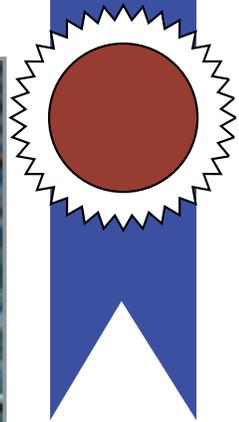


“Rolling Hills”
© Bill Lanahan

**DIGITAL IMAGE
OF THE YEAR
GENERAL**

Honorable
Mention

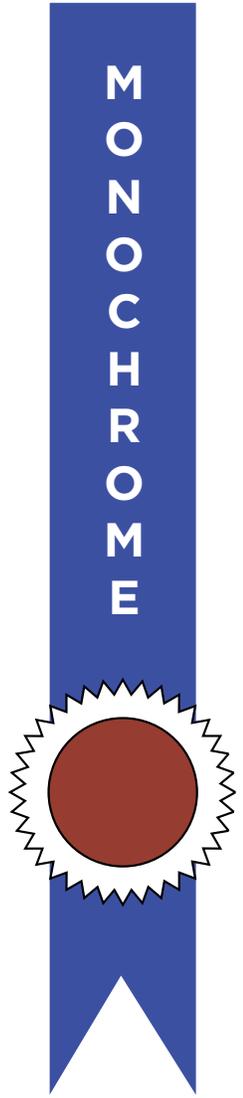
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JUDGE: Jim Christensen

Jim Christensen is a photographer, teacher, and speaker from the New York City area; a member and past president of the Westchester Photographic Society; founder of the Photographers of Northern Westchester; and was the Artist in Residence at Acadia National Park in the spring of 2015. He has a deep technical background in digital imaging theory and software as a result of his career as a research scientist at IBM where he created firmware and image processing software for one of the world’s best (and first) digital colorimetric cameras (in the 1980’s and 1990’s).

DIGITAL IMAGE OF THE YEAR - MONOCHROME



DIGITAL IMAGE OF THE YEAR - MONOCHROME
"Light Out of Darkness"
© Bert Schreiberstein

Honorable
Mention



"Surrounded"
© Claudia Jakubowski

APRIL DIGITAL IMAGE MONOCHROME

MONOCHROME

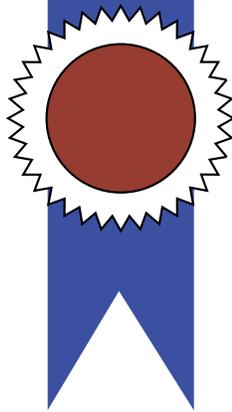


"Daylily"
© Joe Cotroneo

Honorable
Mention



"Peony"
© Kim Koza



"Forty Five Jewels"
© Nancy Pfuntner

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

www.spsphoto.org

2021-2022 ASSIGNED TOPICS

As with the 2020-2021 season, we will have two Assigned Topics for next season.
Assignment #1 is (as we have done in the past), our regular Digital.
Assignment #2 is formerly our Print Competition.
While we do not know if we will be meeting in person next season,
Assignment #2 may be print or digital.

NOTE: All Assigned topics must have been taken on or after May 1, 2021.

ASSIGNMENT #1

ASSIGNMENT #2

2021

October **Fire** - Show us what you can do with a flame! (safely!)

Slow shutter speed - Use a slow shutter speed to show motion.

November **Abandoned Buildings** - Can be inside or outside, but don't put yourself at risk.

Car parts - Close up or macro shot of part of a car.

December **Masks** - We all wore them, we all hate them, but it doesn't have to be a COVID mask.

Animals - Can be wild, domesticated or pets.

2022

January **Round Things** - Doesn't have to be a perfect circle, but roundish in nature.

Perspective - Photograph from a different or unusual perspective.

February **Industrial** - Just be industrious in your effort to capture something industrial looking.

Old Everything - Create a composition using several old items.

March **Silhouettes** - The Silhouette must be the dominant subject. Silhouette can depict something natural or man made. No birds or flowers.

Color - Utilize complementary colors in your composition.

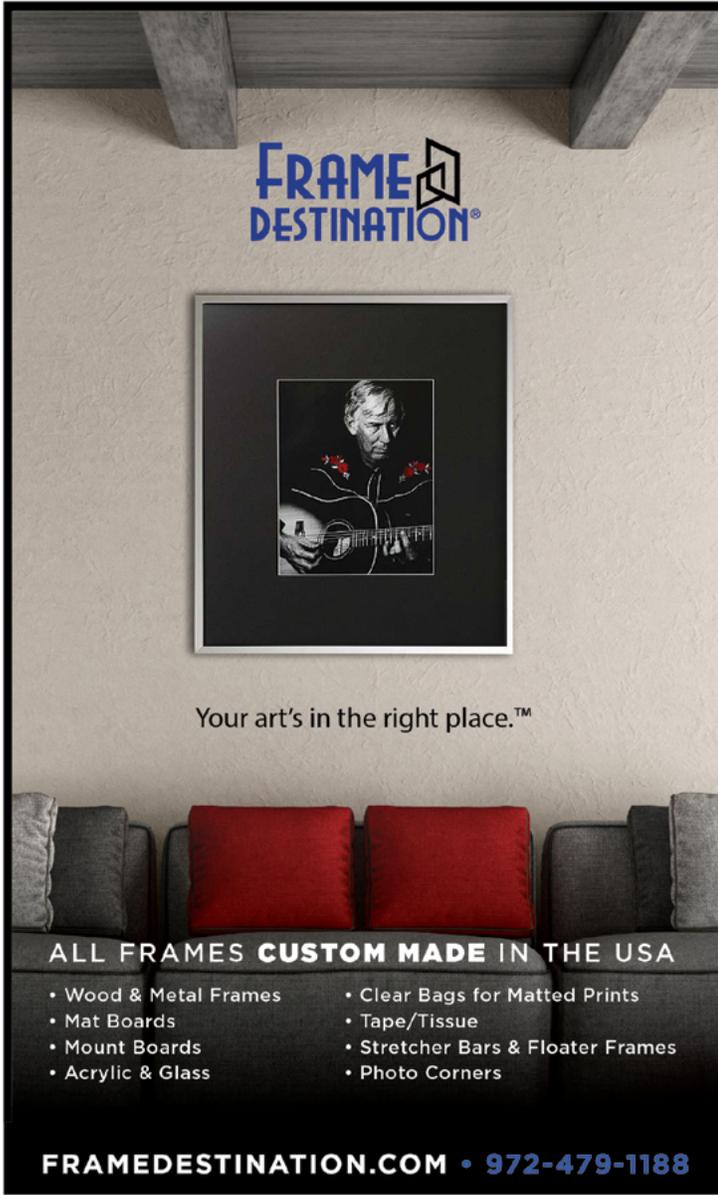
April **Rainy Day** - Happenings on a day that is wet, showery, drizzly, or damp....or coming down in buckets.

Friendship - Shoot an example of true friendship.

Here's an opportunity to get out with your camera and challenge your creativity.
The Assigned Topics will encourage you to get out of your comfort zone.
Try it...it's fun!

HAVE A SAFE, PRODUCTIVE AND ENJOYABLE SUMMER!

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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" in the middle of the page.
3. Chat or send an email to info@framedestination.com saying you are a registered user and need your account set for SPS membership.

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

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

We have TWO excellent programs scheduled for June. It's still a bargain at \$20!



We're making you an offer you can't refuse. Join the Schenectady Photographic Society for our 89th year with full membership for \$20, and \$30 for a family (all residing at the same address). This lets you enter our twice-monthly judged competitions, and participate in our event nights with video presentations by skilled photographers. You will also be eligible to join the SPS Back-To-School Facebook page where you can post your photographs and receive member critique to help improve your skills. You can join by clicking on the button below. Note that this offer is to new members only, current members do not need to renew this season.

[Join Now](#)

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For Camera Club Specials...
Ask for Alan Samiljan, at (781) 462-2383.
His hours are usually 8:30-5:00pm,
Monday, Tuesday, Thursday, & Friday.

Leave a message or send an email
(asamiljan@huntsphoto.com),
and he'll get right back to you.

New Camera's Alert!
Canon 90D, Sony A7R4, and just
announced to be released, Nikon D6!



HUNT'S UPCOMING VIRTUAL PROGRAMS

On June 1st at 7 pm, EST Cameron Darnell will be presenting for Hunt's EDU. If you have never had a chance to see Cameron present, you do not want to miss out on this amazing opportunity! Cameron has been receiving some amazing feedback from the groups he has presented to all over the country and has blown the attendees away! Cameron will be talking about Creativity in Lighting for Bird Photography.

Birds provide a myriad of opportunities for artistic expression beyond a standard portrait. Whether the photographer utilizes light, negative space, or depth of field, capturing a variety of unique compositions can create a visually stunning bird portfolio.



lio. In this class, Cameron will explain how to create a thoughtful image that tells a bird's story. He will share descriptions and image examples highlighting various techniques for becoming a more creative bird photographer.

Use the link below to register!

<https://edu.huntsphoto.com/creativity-in-lighting-for-bird-photography-cameron-darnell/>

On June 7th at 7 pm EST, Canon Explorer of Light, Adam Jones will be teaching a free webinar about Visualizing Great Wildlife Images.



This program discusses proven field techniques for wildlife and landscape photography. The main emphasis is designing great compositions, understanding the impact of lighting, and my mental approach in a variety of filming situations.

Use the link below to register!

<https://attendee.gotowebinar.com/register/676632174221660686>

On June 9th at 8 pm EST, Hector Astorga will be doing a free webinar on Wildlife Action Photography.

Use the link below to register!
<https://www.hectorastorga.com/action-webinar>

FREE Webinar - June 9, 2021 @ 7:00pm CST
Wildlife Action Photography
Techniques and Gear
Sponsored by SONY | α | Alpha Unleashed



We will discuss many topics including:

- Shutter Speed & Exposure
- Posing Techniques
- Birds in Flight
- Capturing Wildlife Behavior
- Recommended Gear

June 12th, we will be involved in a free all-day virtual conference with photographer Tim Grey.

Join Tim Grey for a special all-day virtual photo conference! On Saturday, June 12, 2021, Tim will present a number of topics throughout the day, including photography, Lightroom Classic, Photoshop, and more. Even better, the entire event is free to attend live online. Here is the schedule of presentations for the day.



Use the link below to register and see the full schedule!

<https://timgrey.me/june2021>

And remember to check with Alan at Hunt's before purchasing anything photographic. Hunt's has been a great supporter of SPS this past season.

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- Bruce Byers - a professional photographer. A guide with a wealth of photographic knowledge, stories and humor – all at your daily disposal.
- My overall experience as member of the travel/photography workshop was above par. Having a guide with Bruce's skills and background makes for an excellent experience and adventure!

Join us on one of our exciting worldwide **photographic adventures**.

Up-coming trips: • **Cuba 2021** Winter trips when it is safe • **Nepal Bhutan** Nov 2021



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ABOUT THE SCHENECTADY PHOTOGRAPHIC SOCIETY



For more than 89 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 meet primarily on Wednesday nights to engage in various competitions (print, projected, photo essay and more), enjoy member round-table discussions, guest speaker presentations and hands-on mentoring to further their knowledge, creativity and inspiration. Occasional field trips* give us the opportunity to expand our photographic vision; and frequent exhibits* in the local area allow us to share that vision.

In addition to our monthly print* and projected 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 an inspirational and learning experience.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious. Check out our calendar on the last page (season runs from late September to mid-May) and join us! Visitors are always welcomed...especially those who have a passion for photography.

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

*Postponed for the 2020-2021 season due to Covid-19.

SPS BOARD OF DIRECTORS 2020-2021

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president@spsphoto.org
- Vice President Linda Tommasulo
vp@spsphoto.org
- Treasurer and Director at Large Pat McCormick
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- Recording Secretary Colleen Magai
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- Digital Group..... Sean Sullivan & Joe Cotroneo
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- Judge Coordinator Jeana Caywood
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- Field Trip Coordinator Joe Cotroneo
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- Communications Dow Smith,
Linda Tommasulo & Sean Sullivan
communications@spsphoto.org

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Rich Schreiberstein and M-J Adelman
travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS
Judy Breslau & John Ogden



Connect with the Schenectady Photographic Society:

- Website: **www.spsphoto.org**
- Facebook Group: **https://www.facebook.com/groups/schenectadyphotographicsociety/**
- Facebook Page: **https://www.facebook.com/schenectadyphotographicsociety/**
- Instagram: @schenectadyphotographic
- THE FOCUS NEEDS YOU!** For articles, suggestions, and member profiles (bios/photos).
Contact Linda at **newsletter@spsphoto.org**.

SCHENECTADY PHOTOGRAPHIC SOCIETY VIRTUAL 2020-2021 SEASON CALENDAR

Meetings start at 7pm via Zoom. Members will receive appropriate link to sign in.
This schedule is always work in progress and is subject to change!

Note: All competitions are DIGITAL. For Assigned topics, with the exception of October, images must have been taken on or after May 1, 2020. Click [here](#) for details on Assigned Topics for this season.

Images which previously placed (in print or digital) may NOT be resubmitted. Members may enter a total of four (4) images, no more than two (2) in any one category.

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

September, 2020

9/16/20.....2019-2020
Digital Image of the Year Competition

9/23/20.....2019-2020
Digital Photo Essay Competition

October, 2020

10/14/20..... *General/Mono Digital Competition*
10/21/20.....*Event Night*

Dow Smith, "Photo Essay Inspiration"
and Jeana Caywood, "Photo Stacking"

10/26/20..... *Assigned Digital Competition*
Topic #1: Fairs and Festivals
Topic #2: Show Us Your Curves

10/28/20..... *Virtual 2019-2020 Banquet*

November, 2020

11/4/20..... *Assigned Digital Competition*
Topic #1: Turn the Ordinary into Art
Topic #2: What's That Outside my Window?

11/11/20..... *General/Mono Digital Competition*
11/18/20.....*Event Night*

Cole Thompson, "Why Black & White Photography"

December, 2020

12/2/20..... *Assigned Digital Competition*
Topic #1: Hands
Topic #2: It's Just Tee Pee

12/9/20.....*Event Night*
"Mirrorless Cameras" presented by Hunt's Photo
plus vendors TBA

12/16/20..... *General/Mono Digital Competition*

12/16/20..... *General/Mono Digital Competition*

January, 2021

1/6/21.....*Assigned Digital Competition*
Topic #1: Bubbles, Splashes and Drops
Topic #2: We All Stayed at Home

1/13/21..... *General/Mono Digital Competition*
1/20/21.....*Event Night*

Mark Bowie: "Envision: The Art of Seeing Creatively"

1/27/21..... *Special Event Night*
Lewis Katz: "From Capture to Print: The Art of Black &
White Photography"

February, 2021

2/3/21.....*Assigned Digital Competition*
Topic #1: Things Broken
Topic #2: Juxtaposition

2/10/21..... *General/Mono Digital Competition*

2/17/21.....*Event Night*
Sarah Marino: "Nature's Smaller Scenes"

2/24/21..... *Special Event Night*
Nic Stover: "The Psychology of Photography"

March, 2021

3/3/21..... *Assigned Digital Competition*
Topic #1: Back to Basics
Topic #2: It's not Always What it Seems

3/10/21..... *General/Mono Digital Competition*
3/17/21..... *Photo Essay Competition*

Hosted by Dow Smith

3/24/21..... *Your Pandemic Photography*
3/31/21.....*Event Night*

David DesRochers: "Artist Earth"

April, 2021

4/7/21.....*Assigned Digital Competition*
Topic #1: Time of Year
Topic #2: Food Deep Dive

4/14/21..... *General/Mono Digital Competition*
4/21/21..... *Event Night*

Joe Cotroneo: "Macro Photography"

4/28/21.....*Special Event Night*
Essdras Suarez, "Mastering Street Photography"

4/28/21.....*Special Event Night*
Essdras Suarez, "Mastering Street Photography"

5/5/21.....*Assigned Digital Image of the Year*
5/12/21..... *General/Monochrome*
Digital Image of the Year

5/19/21..... *Event Night*
Ian Plant: "Making Stunning Nature Photos"

5/26/21.....*Special Event Night*
Dan Waterman: "Abstract Architectural Photography"

5/26/21.....*Special Event Night*
Dan Waterman: "Abstract Architectural Photography"

6/2/21.....*Event Night*
Mollie Isaacs: "Get Your Creative Groove On"

6/9/21..... *Special Event Night*
Joe Brady: "Creating Landscape Photographs With
Impact"

6/9/21..... *Special Event Night*
Joe Brady: "Creating Landscape Photographs With
Impact"

**WISHING YOU ALL A SAFE,
PRODUCTIVE AND
HAPPY SUMMER!**