

**Bold red texts
are
interactive links!**

FOCUS

**IT'S OUR
91ST
SEASON!**

Volume 89 - No. 2

<https://spsphoto.org/>

November 2022

FORESTS: The Art of Photographing Trees and Woods

**EVENT
NIGHT**

by Mark Bowie

November 16, 2022

In celebration of the majesty of trees and woodlands, this project examines in-depth the fine art of seeing and photographing these magnificent life forms. It is commonly thought that to photograph forests well, one has to make order out of the chaos. That's true, but there's so much more to artfully portraying trees. Mark will delve deep into seeing creative possibilities, composing for visual separation and to accentuate lines, forms, patterns and textures. He'll offer strategies for photographing deep inside forests, along their edges and from on high, and illustrate the artistic opportunities presented by different weather and lighting conditions, most notably, fog.



Good tree and forest imagery is also elevated through artistic processing. Mark will cover effective contrast and color adjustments, image softening techniques, abstract expressionism and amazing black and white conversion—all with the goal of creating moody, atmospheric woodland images that convey the beauty, grace and the power of trees.

Continued...

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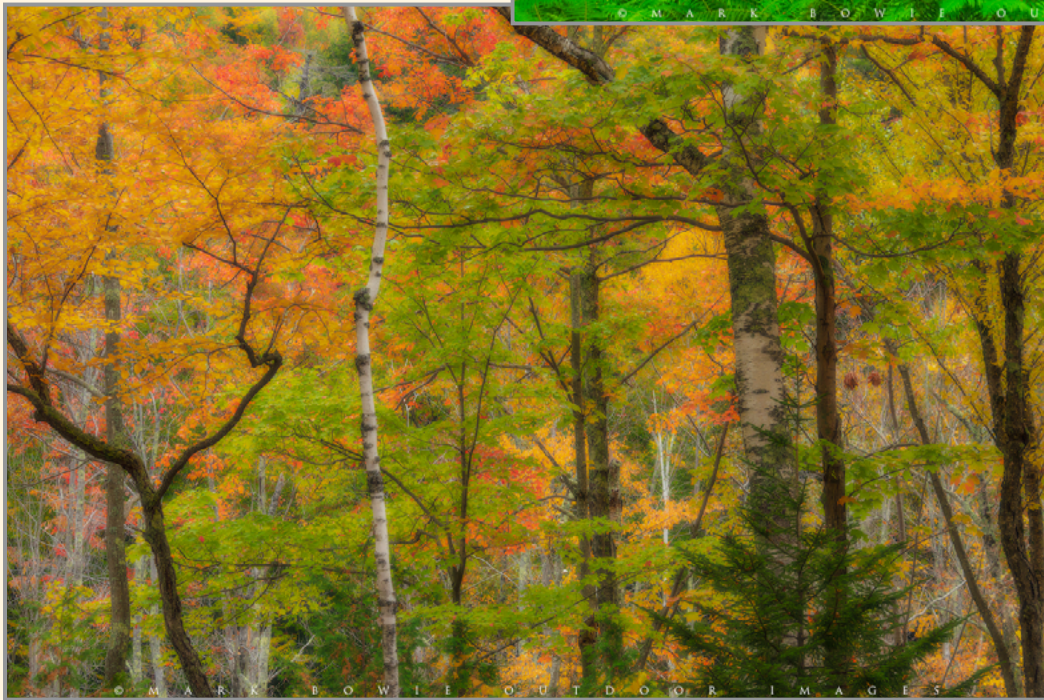
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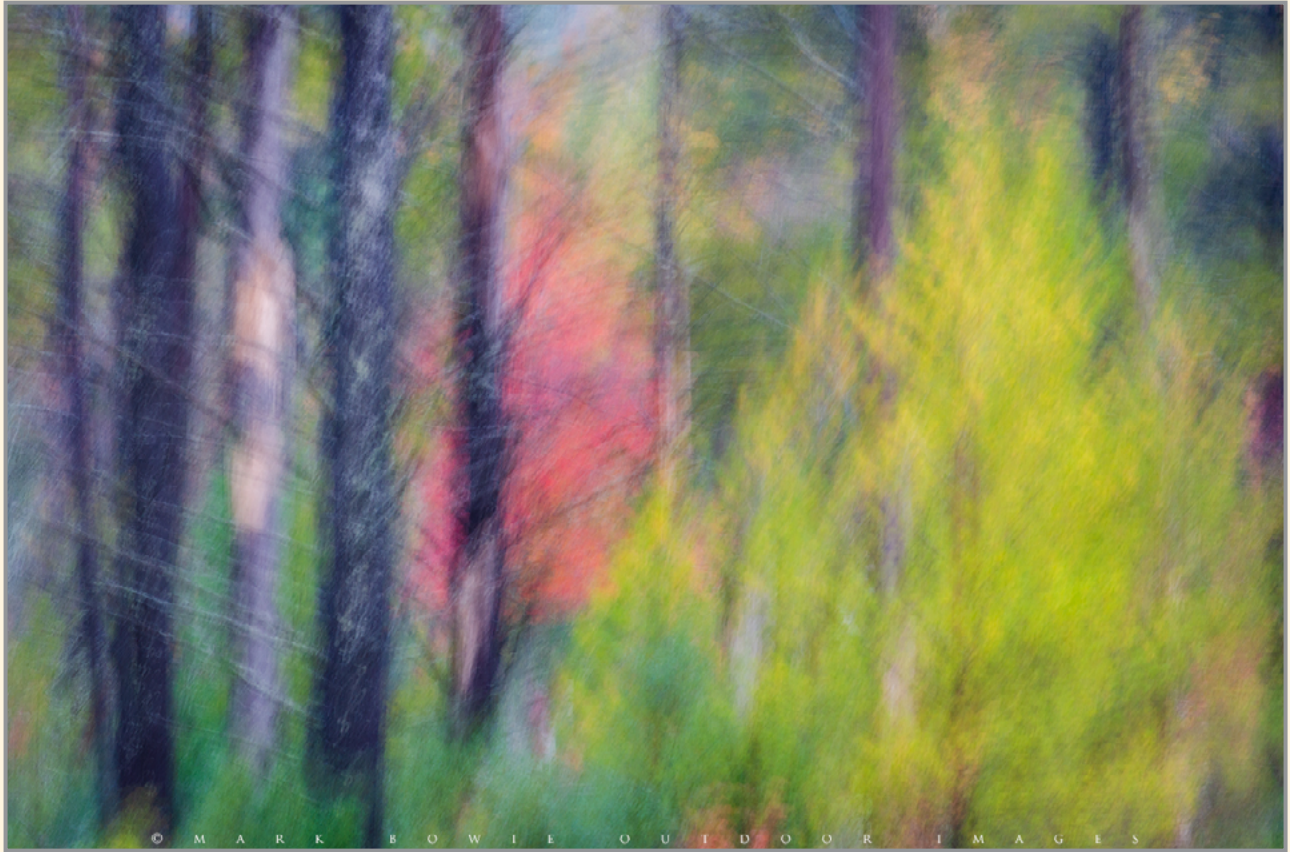
Forests

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Forests

(Continued from page 2)



Mark Bowie is a professional nature photographer, writer and much sought-after public speaker. His work has been published internationally in books and magazines, on calendars, posters, and greeting cards, and in advertising media. He has authored three coffee table books on his native Adirondacks, two e-books on night photography and one on his photographic journey, Finding November. He has also produced an instructional video, Multiple Exposures for Maximum Landscapes, demonstrating how to shoot and blend images as panoramas, HDR's, layer masks, focus stacks, and more. Mark is a staff instructor for the Adirondack Photography Institute and leads digital and landscape photography workshops.



For more on Mark's photography, workshops and more,
visit his website:
www.markbowie.com.

BE READY FOR THE UNEXPECTED

by Ken Sklute

November 30, 2022

**SPECIAL
EVENT NIGHT**

Photographic artist Ken Sklute will share with you his thoughts as well as his tips and tricks regarding creating very strong images in an informative and inspirational program called Be “Ready for the Unexpected!”

Ken creates images that viewers enjoy staying to look at without a need to move on to the next image. He will discuss in depth the thought process in making that happen and explain in detail about having many secondary subjects that compliments your primary subject through compositional alignment or layers of light. We cannot carry every piece of camera equipment that we own, but we can be prepared, with just a little thought, to have what’s needed to capture unique, story-telling imagery in your camera case.

Ken will share what he does to place himself in a quality environment that the allows him to capture his diverse collection of images. Join Ken to learn how to improve your photographic vision. This program will change the way that you look at making images!



Check out more of Ken’s stunning images on Facebook:

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

and on his website:

<https://serendipityvisuals.com/>

Be Ready for the Unexpected

(Continued from page 4)



Be Ready for the Unexpected

(Continued from
page 5)



Ken Sklute Photographic Explorer

Ken Sklute has enjoyed a varied and successful photographic career. He began his photographic journey as a young teenager photographing 200 mph dragsters at his local track. Although his photographic knowledge was limited, his images displayed an innate understanding of composition and clearly showed his ability to capture images that people wanted...and were willing to pay for... and so started his career.

Ken soon took a job as apprentice to an established wedding photographer, but he quickly graduated to photographing weddings on his own. He developed a style that was recognizable, desirable, and bookable and eventually branched out to start his own company. He even started photographic trends with his unique wedding images that competing wedding photographers would mimic in their own work.

Over the years Ken has explored and photographed:

- Tornado Alley – His interest and love of severe weather took Ken on a 5-year journey professionally chasing and photographing storms in tornado alley and throughout America's Midwest.
- Volcanos and Lava – Photographing flowing lava has taken Ken to Iceland and Hawaii.
- Drag racing – Ken revisited his youthful passion of photographing drag racing, this time working nationally to capture images for the Associated Press, NHRA.com and National Dragster and many other auto racing magazines.

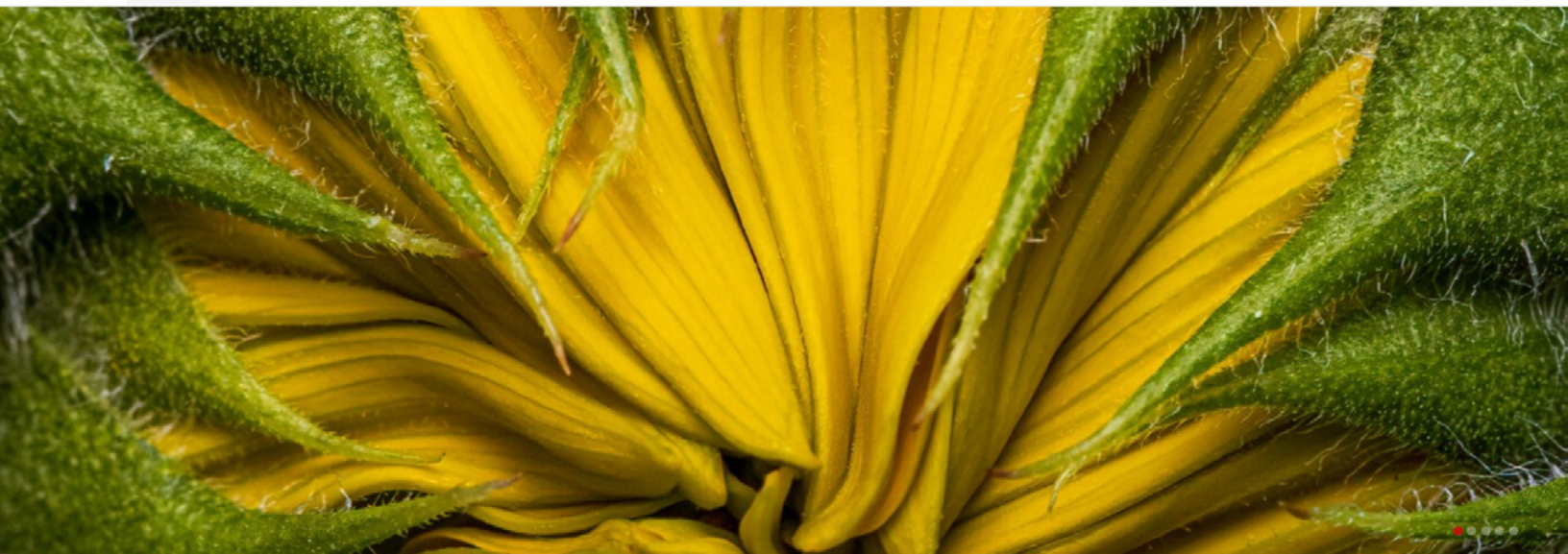
- Space – Ken's childhood dreams of becoming an astronaut were not to be realized, however that didn't stop him from photographing things related to space, including working with NASA to capture one of the very last shuttle launches.

- Auroras Borealis Chaser – This combines two of Ken's favorite things, space and weather. Chasing the Northern Lights (Auroras) has taken Ken across the top of the world to Iceland, Norway, Canada's Yukon and Northwest Territories, and finally Alaska where Ken offers Aurora-chasing workshops twice a year.

- Hot Air Balloons - After photographing some beautiful hot air balloons flying near his hometown in the '80s Ken took his first ride in one and within 14 months had acquired his own hot air balloon and achieved his commercial hot air pilot license, allowing him to take passengers aloft and to photograph the world from the unique aerial perspective. To this day he flies in AZ and PA as well as the annual Albuquerque festival and many smaller festivals.

In Ken's 46+ year career, he has been sponsored by Canon USA, Epson, Kodak, FStopGear, Delkin Devices, Datacolor and Really-RightStuff and other industry giants, and has done work for Harley Davidson, *New York Times*, Associated Press, NHRA, *Sports Illustrated*, Toyota, and many more clients.



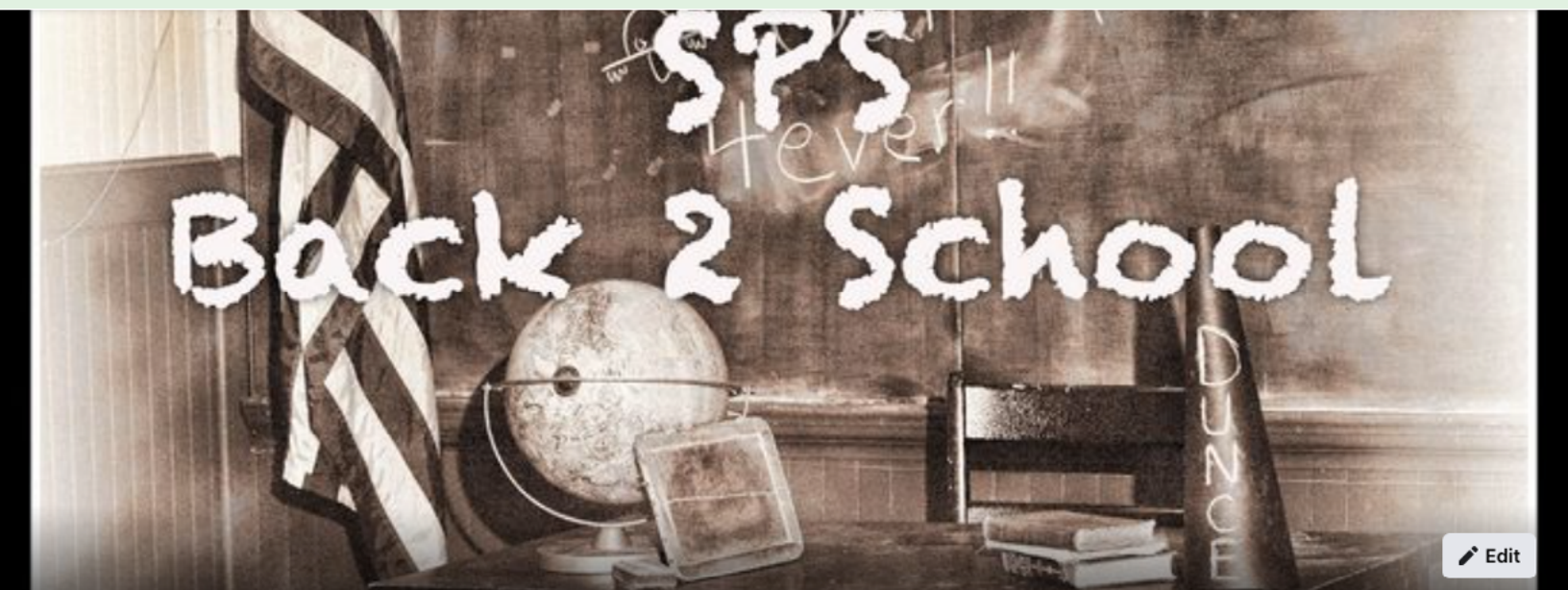


<https://www.facebook.com/groups/152200768242>


Our “regular” SPS Facebook page is open to all interested photographers. Participants must request permission to join. It’s a great forum for all things relating to photography.

JOIN ~~LIKE~~ **US ON FACEBOOK!**

The “SPS Back to School” Facebook page is for SPS Members Only. If you’re looking for member inputs on your images, local places to photograph, etc., this is the Facebook group for you.



SPS Back to School

 Private group · 62 members

<https://www.facebook.com/groups/sps.back.to.school>

OUR "FUN" COMPETITION

ASSIGNED TOPICS 2022-2023 SEASON

The Assigned Topics listed below are, once again, shown as Assignment 1 and Assignment 2. Since our meetings are Zoom only, the Assigned Topics will be the same format as they were last season. That is, a separate digital competition on the first Wednesday meeting of the month.

It is important to read the description for the Assigned Topics, and not just the titles. (Note: The calendar* on the last page includes only titles.)

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

2022-2023 ASSIGNED TOPICS

IMPORTANT NOTE: All Assigned Topics must have been taken on or after May 1, 2022.

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 (Sunday am) before the competition date—no exceptions!

ASSIGNMENT #1

October

Coffee: Make an image that involves everyone's favorite beverage.

November

Books: Books are not just for reading.

December

Isolated Objects: They stand alone.

January

Motion: Convey a sense of motion in your image.

February

Candlelight: capture an image lit by the warm glow of one or more candles.

March

Geometric Patterns: Focus on the geometric lines, shapes and patterns that exist in the world.

April

Row of Things: Find things that stand in a row.

ASSIGNMENT #2

October

Fences: Any type of fencing will do.

November

Long or Tall: Stretch your imagination.

December

The Color Purple: Anything purple goes.

January

Tools of a Trade/Profession: Any trade or professional tools.

February

Solitude: Lonely, sad or even happy to be alone.

March

People in a Street Scene: People just doing what they do on the street.

April

Cold As Ice: Brrrrrrr! ...but don't let your creativity freeze up!

**Editor's Note: Try your hand at competing in our Assigned Topics!
It's fun, and it gets you shooting outside of your comfort zone.*

FOCUS ON

RON KLEIN

When I learned I would be the “*Focus*” photographer for November, I thought, “No way out of this one, Ron. Take a deep breath, wipe the sweat from your brow, and just do it.”

First, how I started. I got into photography at about age 14 when my dad brought home a Kodak contact printing system. I was mesmerized by the images appearing in developer bath. Dad, less so. He quickly lost interest, but I never did.

I bought a Pentax Spotmatic, built a darkroom in the basement, and tried to do photography. It was painful, and I have very little to show for those early years. I rolled my own film to cut down costs, only black and white of course, and continued to shoot all throughout college and then medical school. I had my negatives developed in local camera shops, knowing that a time would come when I would have a darkroom again and be able to print them myself.

That time came about 20 years later when I prepped for a family trip to Italy and equipped myself with all the film and gadgets I could possibly need. The result was a complete failure. Underexposed, overdeveloped junk. A disaster. I realized I had to start from scratch and actually learn something about photography.

I decided to go back to basics. I bought a 4x5 large format camera and learned how to develop sheet film and studied the zone system and Phil Davis’s BTZS (Beyond The Zone System) That was a turning point for me. I learned enough about film to be able to concentrate on the image. I’ve come to realize that all those lessons learned in the black and white darkroom are directly applicable to the digital experience. The challenges and questions a photographer faces are the same regardless of technology.



“Olive Harvest” - © Ron Klein

We were fortunate enough to be touring Greece during olive harvest. This is near the town of Nafplion.

So where am I now? As most others, I am a convert to digital for all the well-known reasons. I gave up wet darkroom printing because it is nearly impossible to equal the quality of modern papers and printers with chemistry and classic silver bromide papers. That being said, I continue to shoot some large format film which I develop, scan, and print on an Epson large format printer. You may wonder why. The answer is simply because it’s fun.

I also appreciate that this process slows me down, freeing me to concentrate on the basics of light and composition. The equipment is cool. It always attracts bystanders who want to see the image on the ground glass. Did I mention it’s fun? So much fun, at least when things go well.

Although I obviously enjoy the technology, techniques, processes and equipment involved in photography, it’s all in support of what I am trying to capture in my photographs. My photography is about trying to produce a poignant image. Finding that poignant moment is enormously difficult. I’m not sure I can even define it accurately. However, I do distinguish it from the “storytelling” metaphor often used in photography. My goal is for something in the image to connect in some way with our human experience writ large. It doesn’t nec-

Focus on Ron Klein

(Continued from page 9)



“Boy on Bourbon Street” - © Ron Klein

I ran into this young man on Bourbon Street . He asked for 5 bucks to photograph him but I told him it didn't work that way. He needed to pay me to make him famous. Neither one of us were successful!

essarily have to be profound, just touching in some more universal way than how a simple snapshot affects the participants.

Frankly, I mostly fail at this. But I learn from my occasional successes. I begin by shooting something that captures my interest. Then, I simply look at it. Sometimes I look at it for a very long time. This enables me to see if there is something that touches me. If so, I study it even more to understand exactly the elements that speak to me.

I try to understand how the elements may interact visually. I search for anything that may distract. I crop, recompose, adjust, all in the effort to bring forward the important elements and mitigate distractions. This is often a long process, full of trials and errors. It is this intensely engaging search for poignancy that gives me the most satisfaction and enjoyment and makes the photos very personal for me.



I've selected a few to share. Where appropriate, I have added some additional information.

“Walking the Gauntlet”

© Ron Klein

A Huntington Beach pastime. Sit in the bar and watch the girls go by.

Focus on Ron Klein

(Continued from page 10)



“The Cigar Maker”

© Ron Klein

Another scene near Bourbon Street
in the shop of a cigar maker.



“The Green River, Canyonlands, Utah”

© Ron Klein



“Ferry on the Sound”

© Ron Klein

“AI IS KILLING PHOTOGRAPHY?”

by Matt Kloskowski

Reprinted with permission.

After reading you can post comments on Matt's blog here:

https://mattk.com/ai-is-killing-photography/?utm_source=ActiveCampaign&utm_medium=email&utm_content=%22AI+is+Killing+Photography%22+%F0%9F%93%B7&utm_campaign=AI+Is+Killing+Photography+%28Portrait+System%29

Please Read Before Commenting

I've never really talked about the AI thing and my feelings on it. But this week kind of pushed me to write something about it. Also, I'm happy to have a conversation around this topic. To help keep the comments from becoming yet another string of over-ranted-on "the ethics of editing" and should we use Photoshop or not, or how far is too far, please just answer this question:

*Do you believe AI is helping your photography / photo editing or hurting it. And why?
Or What would you like to see for AI in the future.*

There are Two/Three-ish Sides of AI in Photo Editing

First I think it's good to clarify where AI is used in Photo Editing right now. The way I see it, there are three ways:

#1 – Help with the Grunt Work – most of the AI I see out there is to help take away what I call the "grunt work." AI is being used to sort through photos, and find ones with closed eyes, blurry, etc... so people can quickly weed out the bad shots. It's being used to detect noisy or blurry photos and improve image quality. It's also being used to make selections and masking simpler. There's AI sky selection, subject selections, background selection, and now, with the new version of Lightroom...portrait selection. That's specifically the area I'm going to talk about here.

#2 – AI to actually edit the photos for you – there's also AI that does the editing for you. Luminar is probably leading the pack there. But there are other programs that will do the editing for you based on their AI software. Adobe even released a photo restoration filter (under Neural Filters) that automatically detects and removes creases and cracks from old photos for you.

#3 – Adaptive Presets – There are AI Presets too. But consider this. We've had presets for decades. Before this week we had portrait presets and nobody complained. Now we have portrait presets that actually work better because it can find the

eyes, lips, teeth etc...and now they're bad? All that happened is they work better than they used to. It's not like presets were just invented this week.

AI Has Been in LR and PS For Decades?

Here's something to think about. Have you ever clicked the Auto button in LR. Photoshop has had an Auto button in Curves for decades. When you click Auto, the computer was looking at the histogram and tonal values in the photo and making an adjustment. Nobody claimed that "Auto is ruining Photography and creativity" 20 years ago, right? So now that the "Auto" is just more trained and better, all of the sudden it's killing photography?

What is AI Really Doing in Most Cases?

I think a lot of the sentiment comes from not really knowing what (most) AI is doing. Take sky replacement for example. Everyone says AI Sky replacement is killing photography. But in Photoshop, all the AI is doing for you is making the selection. You're still in charge of clicking on the sky you want and that requires a creative skill, talent and an eye for what looks good. Trust me...90% of the photos people send me are technically done well. But most lack the creative skills both in camera and in post processing—and AI isn't helping with that in most cases. The selection part of sky replacement was just a barrier to get to the good stuff, and all AI is doing is helping us get to the good stuff faster and more accurately.

AI is Killing Photography?

(Continued from page 11)

Take the new Portrait masking features in the latest versions of LR and PS. They still require you to know what a good look is. Just because it makes a selection of the eyes automatically, doesn't mean what you do to them is good. That's where the real skill is at – knowing what looks good – not making a selection.

Let's Bring Back the Stick Shift – Manual Transmission!

So here's what I think it's boiled down to and it's actually an age-old argument in all aspects of our lives. It's come down to people thinking that new technology is making (insert whatever activity or career you want here) too easy. Think about it. That's what all of the arguments are saying – "It's becoming too easy."

Some of your cameras have AI in them, with eye focus, etc. I actually had someone tell me that I was cheating because I was using an AF mode that tracked the subject. By the way...this person had a Sony a1. So you mean to tell me that you bought a \$6500 camera...one that's BIGGEST claim to fame is it's auto focus tracking...and you're just going to turn that off and use one tiny point in the center to manually keep on a fast moving bird across the sky? Crazy right? But there are people that feel this way. It's like saying today's drivers are no good because they never had to learn to drive a stick shift.

What I'm seeing most recently with the introduction of the AI Portrait features in Lightroom and Photoshop is that it's taking the creativity out of photography. But I wonder if people realize that these AI features they're talking about are simply making selections for you. That's it! It's grunt work. There is no fun and creativity in making complex selections. As some one who's taught this for 20 years, It's the most hated part of photo editing.

From there, the argument goes to "Well I learned how to make complex selections 10 years ago, and I feel everyone should know how." So now people are saying that you should have to learn the hard way?

I almost feel bad for the amount of pessimism it requires to look at the world that way. Think about it... With nothing but progress behind us, some people see nothing but doom and the destruction of photography in the future. How odd?

I'll 100% admit that it is becoming easier. But isn't anything that removes barriers to overly technical and complex areas, in a hobby or job, a good thing? Hasn't it happened in every single aspect of our lives? Many of you reading this would never have taken up photography or photo editing at all, if it weren't for improvements in cameras, computers and software. Try having a good photo workflow in 2001. It didn't exist!

Good Will Always Prevail

Good always wins over evil right? :) I'll start wrapping this up by saying great photography will always win. I have yet to see a contest winner or scroll through photo websites or social media and be wowed at bad photos that were simply fixed with computer editing. I see photos all the time where people have done crazy amounts of editing and you know what...it ALWAYS looks like it–100% of the time. A great landscape photo can be made better with a sky replacement, but you still need great light and you need to be in a great place. No sky can hold an amazing landscape photo alone. So what if you do a sky replacement? I'm sorry to say. But on a lackluster subject, it won't make a difference.

Great wildlife photos come that way out of the camera. I'm sorry to tell you that NOBODY has made an award winning wildlife photo in Photoshop. If you didn't take a photo of a great subject, doing something great, in at least "okay" light, no amount of editing will make it great.

You Are In Charge Of How You Feel

I'll finish with this. You are in charge of how you feel about your photography. The vast majority of people reading this are into photography because they like it, not because you're doing it for a business. So let me ask you: Why do you care what AI is doing to other people's photography? It's not

AI is Killing Photography?

(Continued from page 12)

your place to judge anyone's photos. No program **REQUIRES** you to use it. So if you don't like it, simply don't use it, and stop worrying about what some one else is doing.

Contests are notorious for archaic rules. So if you enter contests, you're a **LONG** way away from having AI-edited photos to compete with. So you've got nothing to worry about there.

If you're a working photographer, I hate to tell you –suck it up. Every job in the world gets made simpler by technology. And the people that are good, figure it out and excel in the new landscape. The ones that complain about "how we used to do it" get left behind. AI is here—it's not going away—so figure it out or get ready to be left behind—and if you're one of the ones complaining I hate to tell you but you're on the brink of getting left behind if you haven't been already.

Lastly... I believe, for the most part, that happiness is a choice. And in photography, for some one that is simply doing it because it's enjoyable for them, you can choose to be happy and ignore all the AI stuff. Or you can choose to complain about how it's ruining photography (even though it has zero impact on you).

Final Harsh Advice

So I'll finish with some harsh advice. Mind your own business and don't worry about what anyone else is doing. If you want to "walk to school, uphill, both ways, in the rain, snow and blazing sun all in one day, like you did when you were a kid"—go for it! No software you use requires you to use their AI features. So forget about the features you don't like – use the tools the way you want to use them, and **CHOOSE** to be happy with your photography and photo editing.

This is Matt's latest course:

<https://mattk.com/portraitsystem/>

And there's a lot more on his website:

<https://mattk.com/>



My Story

Hey... I'm Matt... And... I AM NOT A PHOTOGRAPHER. Well, at least not a working pro, and I never have been. I'm just a guy that likes to shoot, edit—and likes even more to help others do the same. I'm a Tampa Bay-based photography educator who's day to day job is running my website, and creating courses and presets to help you with photography and photo editing. I've lived in the Tampa Bay area since 1991 and will probably never move (I love the beach!). I have a beautiful wife of 20 years and two sons (18 and 16) who I'm extremely proud of.

Okay next... I'm kind of opening up here about my past a bit. So here goes... For years, being in the photography industry (but not necessarily being a full-time working pro), I really tried to establish myself as a photographer because, well, it seemed like that was the "cool" thing to do. But I knew people really came to me for my education. And interestingly enough, that's what I love to do the most...above anything... to teach, educate and help people make great photos.

So a few years ago I decided to own that role, and be very intentional about it. My goal is to bring you the best photo editing tutorials, as well as to help you get better at capturing great photos as well. Back in 2016, I decided to take owning that role even further and went out on my own here at mattk.com, to help people learn photo editing and photography.

I have ZERO ego attached to my photography and everything attached to my teaching and education. Because of that, I hold nothing back. No secrets, no insider tips that I keep to myself.

In fact, the absolute best thing that I could ever see/hear is that someone who took my course (or watched my videos) becomes better than me. That means I've succeeded in my job as an educator, and well... stories like that just make me really happy. :-)

HOW DO OUR COMPETITIONS ACTUALLY WORK?

For those of you have wondered how we handle our digital competitions, here is the answer...

<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 link above details everything you need to know about how our competitions are run, including scoring:

First Place – 10 Points
Second Place – 7 Points
Third Place – 4 Points
Fourth Place – 3 Points
Fifth Place – 2 Points
Honorable Mention – 1 Point

If the number of entries is 20 or less, first through third places will be awarded. If 21-30 entries are judged, first through fourth places will be awarded. If more than 30, first through fifth places will be awarded.

The number of honorable mentions awarded is at the discretion of the judges and may not exceed the number of places awarded.

Note that once entered, you are giving SPS permission to publish your images in our newsletter and on the website.

SUBMITTING YOUR ENTRIES

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 images be sized correctly for viewing. Specific instructions can be found on the SPS website here:

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

End of Year is handled differently. Members who participated in competitions during the season will receive an email with their submissions from which they can choose those to be entered. Specific instructions will be provided in this email.

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.

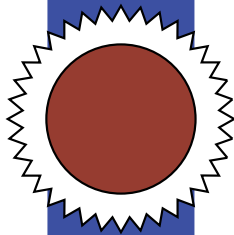
And, the best part...it gets you out and shooting.
Assigned Topics especially get you photographing out of your comfort zone.
We hope to see more members participating this season.

OCTOBER WINNING IMAGES

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1st Place:
"Dream of Crema"
© Elena Keesee



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2nd Place:
"Better Latte than Never"
© Jeana Caywood

Assigned Topic #1 - "Coffee"

Make an image that involves everyone's favorite beverage.



3rd Place:
"To Bean or Not to Bean"
© Elena Keesee



4th Place:
"Roasting"
© Dow Smith



5th Place: "Black with Two Cookies"
© Linda Tommasulo

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

<https://spsphoto.org/>



JUDGE: Angela Jorczak

Photography is truly my passion in life. I guess you could say "It's not what I DO, it's who I AM." I love photographing people, nature, architecture, landscapes, and still-life, capturing the beauty and life of the world around us. I find it very gratifying when I can seize the moment with my camera. Since that day when I picked up my first camera, I have learned to advance my skills and evolve my techniques through life's "trial & error" lessons and self teaching. No matter where I am or what I'm doing, I tend to see the world through "photographic eyes;" therefore I have a greater awareness and appreciation of the world around me, even beyond my photographic endeavors. I rely on my photographic eyes to capture each image or moment as it unfolds naturally. My objective is to create a work of art of exceptional quality that will be loved and cherished.



Honorable Mention

“Anatomy of a Coffee Bean”
© Joe Cotroneo



“Feel the Heat”
© Marty Bannan



“One Cup is Not Enough”
© Robert Wright



“Cup of Joe”
© Kim Koza



“Coffee Talk”
© Rich Schreiberstein



OCTOBER WINNING IMAGES



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1st Place:

"Stairway to the Sunset"

© Jeana Caywood

Assigned Topic #2 **"Fences"**

Any type of fencing
will do.



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2nd Place: "Zig Zag"

© Janice Prichett

OCTOBER WINNING IMAGES



3rd Place:
"Fence Life"
© Janice Prichett

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

<https://spsphoto.org/>



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4th Place:
"Teton Ranch"
© Paula Keefe

5th Place:
"Fencing is a Dead-End Job"
© Jeana Caywood

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OCTOBER WINNING IMAGES

Honorable Mention

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"14951"
© Dow Smith



"Pick Your Side"
© Elena Keesee



"Boardwalk at Heritage Museum & Gardens, Sandwich, MA"
© Bert van Grondelle



"Overgrown"
© Linda Tommasulo



"White Fence, Summer"
© Brian Hoffman

OCTOBER WINNING IMAGES

GENERAL

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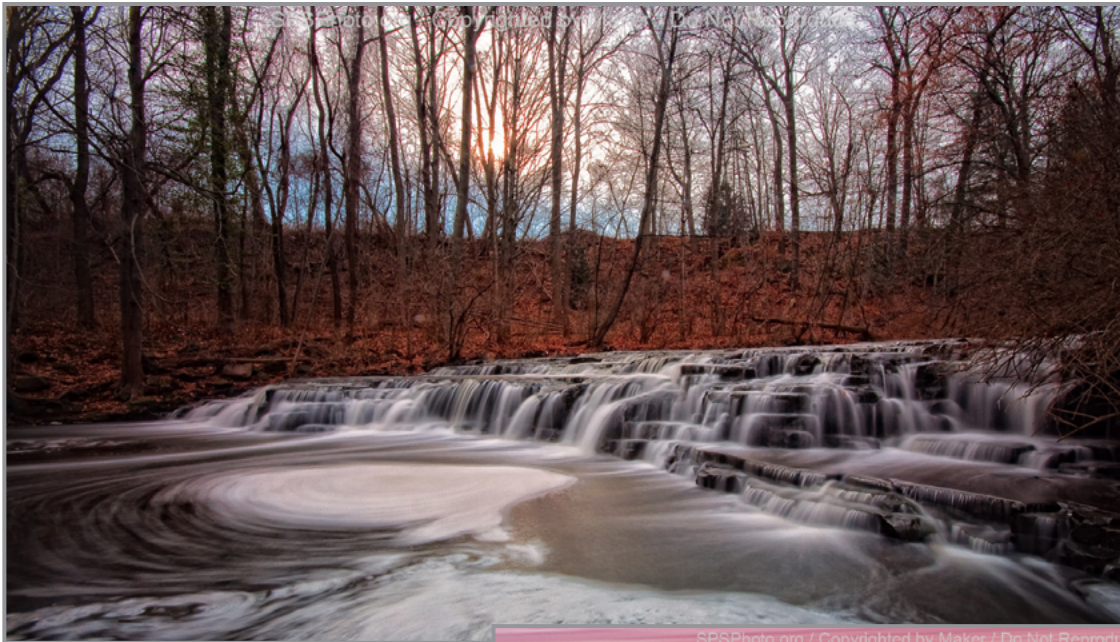


1st Place:
"Sunflower"
© Joe Cotroneo

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2nd Place:
"Monarch on a Flower"
© Dan Steen



3rd Place:

“Sunswirl”

© Neil Shapiro

JUDGE: Chris Murray

I am a professional photographic artist, instructor, and writer living in the Thousand Islands, NY. I photograph primarily the landscape of my home, the woods, lakes, mountains, and streams of New York State. My work has appeared in several magazines including *On Landscape*, *Popular Photography*, *Adirondack Life*, *Life in the Finger Lakes*, and *New York State Conservationist*, among others. I lead photography workshops independently and through the Adirondack Photography Institute. In photography I strive to make images that are a reflection of my sensibilities and how I see the world. My goal is not to document literal appearances, but rather make photos that are a creative expression of my emotional response



4th Place:

“Red Hot Rod”

© Linda Tommasulo

inspired by the subject. Ultimately, I wish for my work to reflect what it is to me, a celebration of the creative experience in nature.



5th Place:

“Spectator Sport”

© Bert Schreiberstein

Continued...

OCTOBER WINNING IMAGES

Honorable Mention

GENERAL



"Kirkjufell Mountain, Iceland"
© Janice Prichett



"Streamside in Autumn"
© Bill Lanahan



"Feathered Friends"
© Linda Tommasulo



"Study in Browns"
© Kim Koza



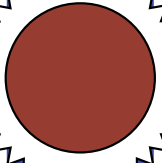
"Flower Power"
© Sean Sullivan

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

<https://spsphoto.org/>

OCTOBER
WINNING IMAGES

MONOCHROME



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1st Place:
"David"
© Kim Koza

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2nd Place:
"Enchanted"
© Neil Shapiro

Continued...

OCTOBER WINNING IMAGES

MONOCHROME



3rd Place:
"MOCA Windows and Shadows"
© Linda Tommasulo



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

<https://spsphoto.org/>

4th Place:

"Swallowed by Fog"
© Bert Schreiberstein



5th Place:

"Osprey"
© Joe Cotroneo

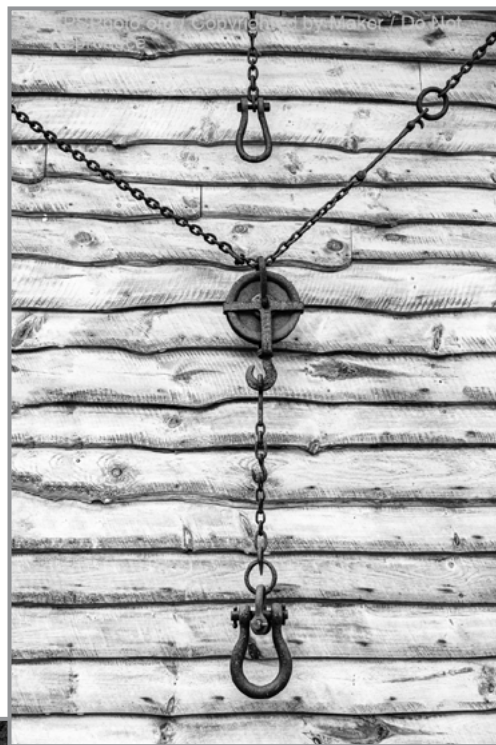
OCTOBER WINNING IMAGES

MONOCHROME



"Barn Angles"
© Phil Olivo

Honorable Mention



"Hook, Chain and Pulley"
© Phil Olivo



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"Waterscape"
© Neil Shapiro



"Zig-Zag Wall"
© Alan Wiggins



"Whispers"
© Elena Keesee

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

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



Dear Favorite Photo People,

Once again Hunt's is delighted to be hosting our 46th Annual Fall Show & Sales Event on November 4, 5 & 6, 2022! Because many of you are outside of New England, I've been able to make a very special arrangement for you.

I can offer you our "Canned Goods Trade In" discount! This discount applies to ANY new camera or lens! (I will make the donation on your behalf!). And here are two specials not listed in the flyer that you need to be aware of:

Olympus will have most of their cameras and lenses on special, click **HERE** to see the complete list with sale prices. Not only will I be able to deduct the "Canned Goods Trade In" discount on top of the sale price, but I also have an additional discount I can apply to most Olympus cameras and lenses, including the OM-1, just for my customers. Please call me at 781-462-2383 for a quote!

Sony is running a Trade-In, Trade-Up promotion from now through November 6th on select Sony Full Frame mirrorless cameras and lenses! When you trade in any working interchangeable lens camera or lens, Sony will add up to a \$500 bonus to the trade-in amount. Click **HERE** to see the Bonus Trade In models and amounts. All other show specials will be applied as well! If you don't have anything to trade or if you don't live close to one of our stores, I will find an item to trade on your behalf!! Call me to get a quote and place your order now!

Two last-minute product announcements!

Olympus has just introduced the Olympus OM-5, click **HERE**, and **Sony** has introduced the Sony a7R V, click **HERE**.

These are two outstanding cameras in their class! Call me to pre-order yours now!

If you have any questions or would like to place an order, please call me, Alan, at 781-462-2383. Shipping is free in the Lower 48 for orders over \$75.

Photographically yours,
Alan Samiljan

TRADE CANNED GOODS IN ON A NEW CAMERA or LENS!

Not LOCAL? No problem. Give me a Call!

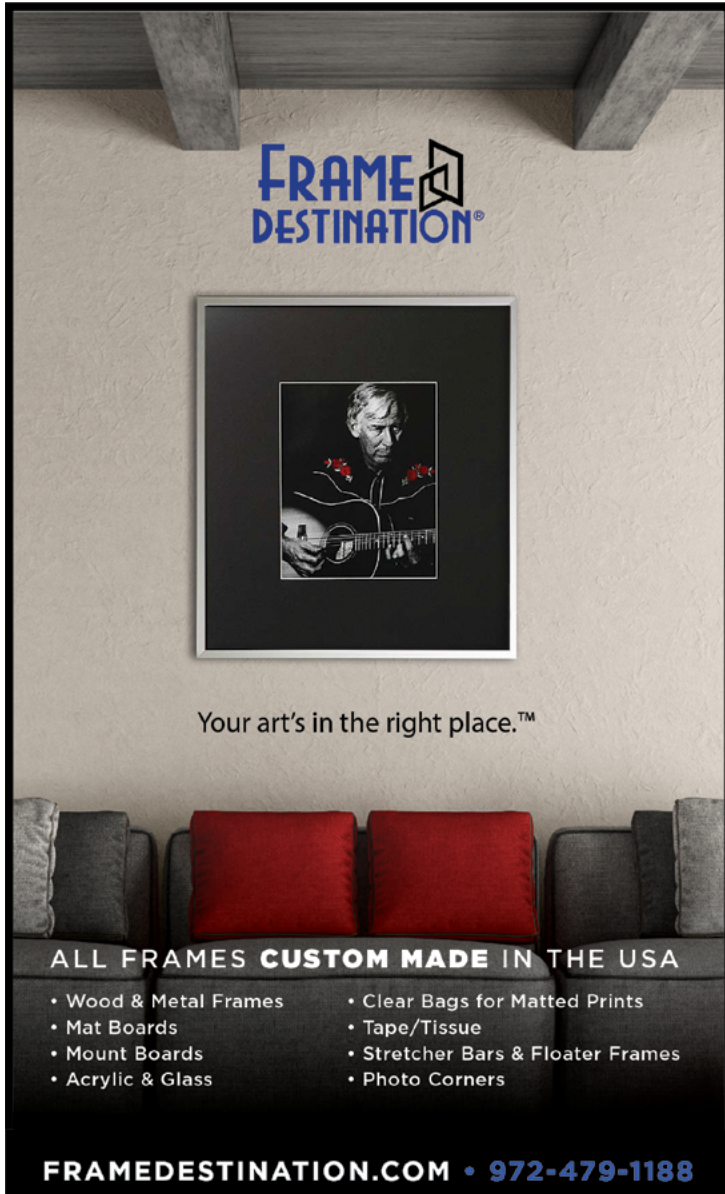
781-462-2383

**Trade-in Details...Purchase a camera or lens with a final price under:*

	\$500.....	Trade-in Value \$15
	\$750.....	Trade-in Value \$20
	\$1000.....	Trade-in Value \$30
	\$2000.....	Trade-in Value \$50
	\$2500.....	Trade-in Value \$75
	\$2501 & Up....	Trade-in Value \$100

Click **HERE** to see our full flyer.
and call me at 781-462-2383 to place your order!

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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>

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Live like a Native.
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Upcoming Trips:

Cuba: February 4, 2023

Cuba: February 18, 2023

Nepal: April 23, 2023

Our destinations are remote and exciting. But that's not the only reason we're fascinated with them.

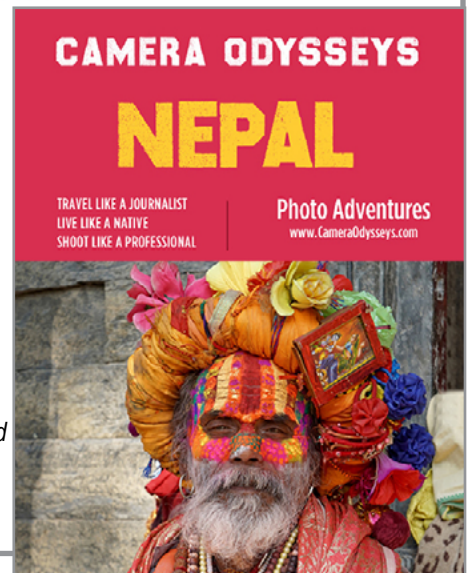
They're also some of the most extraordinary places in the world –mysterious, romantic, exotic and exquisitely beautiful. We could say they've changed so little because they're timeless to begin with.



she whirls across the stage conjuring passion, and fire. flamenco is her art and its rich history unfolds with every stomp of her feet, and clap of her hands.

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

SEASON STARTED WEDNESDAY, SEPTEMBER 28.

Membership:

Individual: \$35 / Family (Same Address): \$45 / Student: \$20

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



For 91 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 assigned topics—encouraging participants to venture out of their comfort zones. Members partic-

ipating 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.

Occasional field trips give us the opportunity to expand our photographic vision; frequent exhibits in the local area allowed us to share that vision; and print competitions encouraged us to put our images on paper. Previously canceled due to COVID, field trips have resumed; hopefully, local exhibits will be scheduled later this season; and print competitions may begin once again next season (stay tuned!).

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious. Check out the calendar on the last page (season runs from late September to mid-May) and join us!

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

SPS BOARD OF DIRECTORS 2022-2023

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president@spsphoto.org

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vp@spsphoto.org

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Linda Tommasulo & Sean Sullivan

communications@spsphoto.org

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travelingexhibit@spsphoto.org

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Connect with the Schenectady Photographic Society:

Website: www.spsphoto.org

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

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

Instagram: @schenectadyphotographic

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

Contact Linda at newsletter@spsphoto.org.

SPS VIRTUAL 2022-2023 SEASON CALENDAR

Note: All competitions are DIGITAL. For Assigned Topics, images must have been taken or after May 1, 2022.

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 (Sunday am) before the competition date—no exceptions!

Click here for specific descriptions of the Assigned Topics: <https://spsphoto.org/competitions/assigned-topics/>

Meetings start at 7pm via Zoom. Members will receive appropriate link to sign in via email.

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

September, 2022

9/28/22.....*Event Night*
Mark Battista: "Simple Still Life Solutions"

October, 2022

10/5/22.....*NO MEETING - YOM KIPPUR*

10/12/22..... *Assigned Digital Competition*

Topic #1: Coffee / Topic #2: Fences

Judge: Angela Jorczak

10/19/22..... *General/Mono. Digital Competition*

Judge: Chris Murray

10/26/22.....*Event Night*

Silvana Della Camera: "The Infrared Zone"

November, 2022

11/2/22..... *Assigned Digital Competition*

Topic #1: Books/ Topic #2: Long and Tall

Judge: Shannon Calvert

11/9/22..... *General/Mono. Digital Competition*

Judge: Becky Gillum

11/16/22.....*Event Night*

Mark Bowie: "The Art of Photographing Trees & Woods"

11/23/22... *NO MEETING - THANKSGIVING EVE*

11/30/22..... *Special Event Night*

Ken Sklute: "Be Ready for the Unexpected"

December, 2022

12/7/22..... *Assigned Digital Competition*

Topic #1: Isolated Objects / Topic #2: The Color Purple

Judge: My Phuong Nguyen

12/14/22..... *General/Mono. Digital Competition*

Judge: Greg Holden

12/21/22..... *NO MEETING (CHRISTMAS WEEK)*

12/28/22.....*Event Night*

Chris Murray: "The Subjective Landscape"

January, 2023

1/4/23..... *Assigned Digital Competition*

Topic #1: Motion

Topic #2: Tools of the Trade/Profession

Judge: Jim Christensen

1/11/23..... *General/Mono. Digital Competition*

Judge: Carl Heilman II

1/18/23.....*Event Night*

Colleen Miniuk: "In Depth on Depth"

1/25/23..... *Special Event Night*

Rad Drew: "Your iPhone as a Creative Tool"

February, 2023

2/1/23..... *Assigned Digital Competition*

Topic #1: Candlelight / Topic #2: Solitude

Judge: Johanna Siegmann

2/8/23..... *General/Mono. Digital Competition*

Judge: Kevin Gray

2/15/23.....*Event Night*

Angie McMonigal: "Abstract Architectural Photography"

2/22/23..... *Special Event Night*

James Maher: "From Cities to Suburbs:"

March, 2023

3/1/23..... *Assigned Digital Competition*

Topic #1: Geometric Patterns

Topic #2: People in a Street Scene

Judge: Lev Tsimring

3/8/23..... *General/Mono. Digital Competition*

Judge: TBA

3/15/23..... *Photo Essay Competition*

Hosted by Dow Smith / Judge: TBA

3/22/23..... *Special Event Night*

Kim Koza: ""Family Photography Through the Years"

3/29/23..... *Special Event Night*

Lewis Katz: "From Capture to Print: The Art of Black & White Photography"

April, 2023

4/5/23..... *NO MEETING - PASSOVER*

4/12/23..... *Assigned Digital Competition*

Topic #1: Row of Things / Topic #2: Cold as Ice

Judge: David Fingerhut

4/19/23..... *General/Mono. Digital Competition*

Judge: TBA

4/26/23..... *Modified Luba Ricket Creative*

Competition - Show us Your Creative Side

Judge: Lawrence White

May, 2023

5/3/23..... *Assigned Digital Images of the Year*

Judges: Joel Hoffman & Ronald Pfeiffer

5/10/23..... *General/Mono. Images of the Year*

Judges: Richard Lovich & Cynthia Keith

5/17/23..... *Closing Event Night*

(Tentative)

Joe Brady: "Post Processing in Lightroom & Photoshop"

TBA..... *Outdoor Awards Banquet???*