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November 2023

CREATIVE APPROACHES TO PHOTOGRAPHING PLANTS AND FLOWERS

by Sarah Marino

November 15, 2023 - on Zoom

**EVENT
NIGHT**



In her presentation, Creative Approaches to Photographing Plants, Sarah Marino will help you see more opportunities for photographing the botanical world, both in wild settings and in manicured gardens. Sarah's talk will

include learning to notice details, seeing patterns

and repetition, changing your perceptions about what makes a "good" subject for photography, working with all different kinds of natural light, composition considerations, techniques for more unique results, and three

start-to-finish case studies.

Continued...

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Creative Approaches to Photographing Plants and Flowers

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Creative Approaches to Photographing Plants and Flowers

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ABOUT SARAH MARINO

Before transitioning to a full-time career focused on photography, I worked for many years in Colorado's vibrant nonprofit sector, most recently in leading a successful consulting practice focused on leadership and strategy for nonprofit organizations and foundations. My interest in nature photography started while pursuing a master's degree in public administration and working full-time in a high-pressure leadership position - an intensely stressful combination. Being in nature felt like the only respite - a place where the meditative practice of photography eased away the stress and anxiety that dominated the rest of my life. Over time, I slowly traded my leadership ambitions for a more relaxed and fulfilling life centered on being a nature photographer and teacher.

Now, I am an accomplished nature photographer, photography educator, writer, and speaker. I am also a co-founder of the Nature First Photography Alliance, and am increasingly prioritizing the conservation and stewardship of wild places in my

photography and teaching. I am a naturalist in training, following a self-designed course of study to learn all that I can about the ecology and natural history of the places I visit to bring depth and context to my photography.

Follow Sarah and Ron Coscorrosa at:

<https://smallscenes.com/>

or follow Sarah on Instagram: <https://www.instagram.com/sarahmarinophoto/?hl=en>

Facebook: <https://www.facebook.com/sarah5280>

YouTube: <https://www.youtube.com/c/Sarah-MarinoPhoto>

**EVENT
NIGHT**

MASKING IN LIGHTROOM CLASSIC

by Mark Fitzgerald

November 29, 2023 - on Zoom

One of Lightroom Classic's most powerful features is its Masking capabilities. Adobe continues to add new masking features to LrC that enable photographers to create complex masks without the need for Photoshop or other complicated plugins. AI features such as Select Sky, Select

Subject, and Object selection help to simplify the masking process while giving you control over your creative process. In this 1-hour program, Mark will explain masking in Lightroom Classic and demonstrate how to use masking tools and the Masking panel.



Before founding Digital Darkroom in Portland, Oregon in 2002, Mark Fitzgerald spent many years working in and consulting for professional photo labs. Now in the role of Photoshop, Lightroom, and digital workflow expert I work with all sorts of photographers on a daily basis. These life experiences combined give me a unique view of the photography world.

As a teacher and author I am committed to helping photographers thrive in our ever-changing photographic paradigm. I work hard to present information in an organized manner using easy to understand language. Whether you're a seasoned pro, a serious hobbyist, or even someone new to photography, I can

help you take your photography to the next level. My love of photography is the thing that brought me to this point in my life. I purchased my first "real" camera when I was a teenager and have been involved in photography ever since. I've done all sorts of commercial photography, from architecture to album covers, but my current specialty is industrial fine-art photography.



View samples of Mark's award-winning work at: <https://www.ddroom.com/photography/>

Mongolia is located in Asia between Russia to the north and China to the south, covers 604,200 miles, has a population of 3,103,428, is one of the world's highest countries (with elevation averaging 5,180 feet) and is the world's largest land-locked country. The country gets only about four inches of rainfall per year and temperatures can fluctuate as much as 35 degrees in one day – hot days and cold nights.

I was there for two weeks last August, and it took 25.5 hours to fly from Newark, NJ to Ulaanbaatar, Capital of Mongolia. This was my 80th birthday present to myself!!!

WHY? For me it was all about the Eagle Hunters!



© M-J Adelman

I was honored to not only wear Shamiut's fur coat and hat but have an opportunity to hold his prized Eagle.

Mongolia has been on my short list for years, but I wanted to go with just the right photo tour and photog leader. Kai-Wai Lin was that photog! Having met Kai-Wai, I knew he had the same respect

and honor for this ancient tradition that I have and the same passion for capturing it!

Though we began our tour in the Gobi Desert (more on that later) for me it was simply the appetizer. I couldn't wait to get to the Eagle Camp.

When we arrived in Olgii, we were met by the drivers of the five all terrain Land Rovers to take us to the camp located in Tsambagaraw Mountains. All the drivers, but one, were youngish men—one driver was an older man with a regal bearing and a non-nonsense attitude. Hmm—he was our driver. Little did I know what an honor that would be. Our driver was Shaimurat Askhabil—the patriarch of the family of Kazakh eagle hunters—our host. He remained our driver throughout.



© M-J Adelman

Shaimurat Askhabil – the patriarch of the family of Kazakh eagle hunters and our host.

This delightful gentleman is a 58-year-old legendary Kazakh eagle hunter and a herder and champion Eagle Hunter. Living in a nomadic lifestyle

Focus On: Mongolia - The Land of Blue Skies

(Continued from page 5)

in Bayan-Olgii, Western Mongolia, Shaimurat has been practicing eagle hunting for 21 years and is one of the most skillful and experienced “Berkutchi” or competitive eagle hunters. He has won multiple awards in Golden Eagle Festivals, include 4 gold medals in Bayan-Ulgii, 2 gold medals in Ulanbaatar, and 1 in Khos-Agash, Russia. Also, he has won multiple medals in horse racing.

“When Kazakhs came into the world, they were eagle hunters.”

This ancient tradition of Eagle hunting dates back over a thousand years which is evident through cave paintings from the Bronze Age. The practice was inherited from their Turkic and Mongol forefathers, and the Kazakhs have maintained this cultural heritage since their emergence as an ethnic group in the 15th century. Interestingly, it is believed that even Genghis Khan was an eagle hunter himself!

Kazakh eagle hunters traditionally wear a long, richly embroidered “chapan” overcoat and “malakhai” fox fur hat when they hunted. The eagle feathers on top of the hunter’s hat serves to bring luck to the hunt.

They ride a small but tough horse that can withstand the harsh temperatures of the Mongolian climate, the hunter uses a Y-shaped crutch on which to support his/her forearm while riding with the eagle.

The Kazakhs immigrated to Mongolia in the 1850s from what is now Xinjiang Province in western China and carried with them their traditional hunting method with the golden eagle. An estimated 250 eagle hunters live mainly in western Mongolia.

Living a semi-nomadic lifestyle, they inhabit the wide-open landscape of the steppes and Tsumbagarav Mountain, Mongolia’s third highest peak. Their living quarters are portable, dome-shaped, round, tent-like structures insulated with beautiful and colorful tapestries or animal skins called “Gers.” They are furnished with all the comforts of home, including a stove for heat and cooking meals, rugs to cover the floors, beds, and storage. Today, Gers often have electricity, satellite dishes, and solar panels.

And, yes, my lodging was a sparsely furnished Ger with some hangings on the walls, carpets covering about half of the grass-floor, a cot with a sleeping bag and pillow and a wood stove in the middle. I loved it!



© M-J Adelman

Shaimurat Askhabil -

one of the most skillful and experienced eagle hunters.



© M-J Adelman

The outside of M-J’s Eagle Camp Ger

Focus On: Mongolia - The Land of Blue Skies

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© M-J Adelman

The inside of M-J's Eagle Camp Ger

The Female Golden Eagles

The skill of training golden eagles passes on through generations (as it has in Shaimut's family – one of his sons, his niece and his daughter's husband are all Eagle Hunters.)



© M-J Adelman

Shaimurat's niece, one of several female Eagle Hunters in the camp with her eagle.



© M-J Adelman

Shaimurat's son gallops his Mongolian horse lifting his eagle skyward.

A senior Hunter sporting a Genghis Khan beard and wearing a fox fur coat and hat with eagle feathers.



© M-J Adelman

One of the younger Hunters patiently waiting to take part in the activities.



© M-J Adelman

Focus On: Mongolia - The Land of Blue Skies

(Continued from page 7)



© M-J Adelman

A 12-year-old female Hunter whose Eagle quickly responded to her call giving her first place.

With a wingspan of eight feet and weighing up to 20 lbs., the female golden eagles are larger, more powerful and better hunters than the males. Therefore, they are captured as chicks and trained for three to four years and treated with remarkable care and tenderness –much like our pets.

After living with the hunters until a maximum age of eight years, they are released into the wild to continue with the rest of their lives. Note, female golden eagles do not mature until they are a minimum of five years old.

The eagles have sharp talons and a vise-like grip, so the hunters wear a padded leather glove to handle the birds. Because eagles have extremely sharp eyes, when outdoors and not on the hunt the owner places a leather hood called “tomaga” over the eagle’s head to cover the eyes to keep them from getting distracted and agitated.



© M-J Adelman

A mature female Golden Eagle having a wingspan of 8 feet and weighing about 20 lbs.

With fur being an integral part of traditional Kazakh clothing, the eagles are trained to only hunt animals for their fur. A skilled hunter and bird can catch 50-60 foxes, a dozen badgers, a couple of lynx and several wolves in a normal four month season. It takes about four to five foxes to make a fur coat.



© M-J Adelman

Eagle Hunters raising their eagles skyward and galloping through a stream behind our camp..

Focus On: Mongolia - The Land of Blue Skies

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© M-J Adelman

Five Eagle Hunters galloping towards us with the Tsambagaraw Mountain in the background.



© M-J Adelman

Early morning hike onto the Khongor Sand Dunes to wait for the sun to rise.

The Gobi Desert

As I said, we began our tour with three days in the first of our Gers a few miles from Khongor Sand Dunes—one of the largest and the most spectacular sand dunes in Mongolia. The locals name the Khongor Sand Dunes as “Singing Dunes” due to the “roaring” noise when the sand grains move over one another in the windy condition.

The Khongor covers an area over 560 square miles with dunes reaching the heights of 328 to 985 feet and is a section of the Gobi Desert that stretches from northern China to southern Mongolia. The Gobi is the sixth largest desert on the planet and is one of the Earth’s coldest deserts. Covering about 500,000 square miles, it is expanding about 1,400 square miles and every year due to a variety of causes.

Every morning we would get up, dress in the dark, stagger out to our Land Rovers, drive to the dunes, climb into position in preparation for sunrise photos, then return for a wonderful breakfast and a bit of a rest. After afternoon activities, we would return to the dunes for sunset photos, followed by dinner and bed!

An integral part of our dune photos was the ever patient and accommodating camel herders and their domesticated Bactrian camels.

The Gobi Desert is renowned as one of the harshest places to inhabit globally, and yet, the native Bactrian camel has thrived here for thousands of years. Having two humps and being smaller than the Arabian camel, the Bactrians inhabit this region both as wild (considered endangered) and domesticated animals (of which there are about 250,000).



© M-J Adelman

Sunrise arrives on the Khongor Sand Dunes allowing camel shadows to appear.

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Bactrian camels with their shaggy fur, wide hooves and dense eyelashes are perfectly adapted to life in the harsh desert environment and hold a crucial role in the lives of steppe nomads. Beyond their role as pack animals, their thick, coarse hair is essential for crafting durable ropes that encircle traditional Ger camps. Their fine wool is used for making garments and socks, (a single adult male camel providing up to 18kg of wool per year). Additionally, they serve as a source of milk and meat. No, I did not eat camel or drink their milk!



One of the several times we had to drive through a shallow river.



Female Herder demonstrates how her Bactrians handle tracking on the dunes.

Additional Eagle Camp activities in which we participated were attending the annual Naadam Festival (a special competition designed just for our viewing), traditional dance and musical presentation, an opportunity to traverse the dunes on a camel, and portrait sessions of the hunters in traditional dress with and without their eagles.



Typical drive through the valley and over a mountain—no paved roads here!



The overwhelming vastness and beauty of the Tsambagaraw Mountain Range and Valley.

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Clearly this was an experience of a lifetime. I was warmed by the hospitality and kindness of the Kazakh people, thrilled to be free to romp on the

ancient Gobi sand dunes, and overwhelmed by the expanse and the ever-changing beauty of the Tsambagaraw mountain range and valleys.

As the sun sets on the Khongor Sand Dunes a starburst appears!



© M-J Adelman

Follow M-J and her many adventures on her website: <https://www.aleopics.com/index>

Greetings from M-J:

*Take only photos, knowledge and memories
Leave only footprints, respect and gratitude*

First, let me state my goal, which is to share the love of photography and to meet several objectives:

- To share my travels to countries to which others may never get to travel.
- To give other travel photographers an insight to photo opportunities available in a variety of locations.
- To offer a view of other cultures in order to help expand people's world view.
- To make available to educators a resource for their students to visually learn about and honor other peoples, countries and environments.
- To assist other photographers in identifying wildlife including animals, butterflies, dragonflies, birds, critters, etc.
- To display my work to those who may be interested in obtaining a signed print or acquiring a copy for other purposes.

I began my travel and cultural photography adventure in 1999 with a visit to China and Tibet. This was followed by an annual trip to some far off country. In the ensuing years I have been sufficiently fortunate to travel to every continent and many countries and/or states within those continents. Initially, I was photographing with film cameras and, have since, turned to digital (2004) and, then, mirrorless (2017).

Along the way, I have received awards and recognition for my work, and in 2016, joined with Pulitzer Prize winner Esdras M. Suarez to offer and lead fun photo adventures and workshops (emsphotoadventures.com).

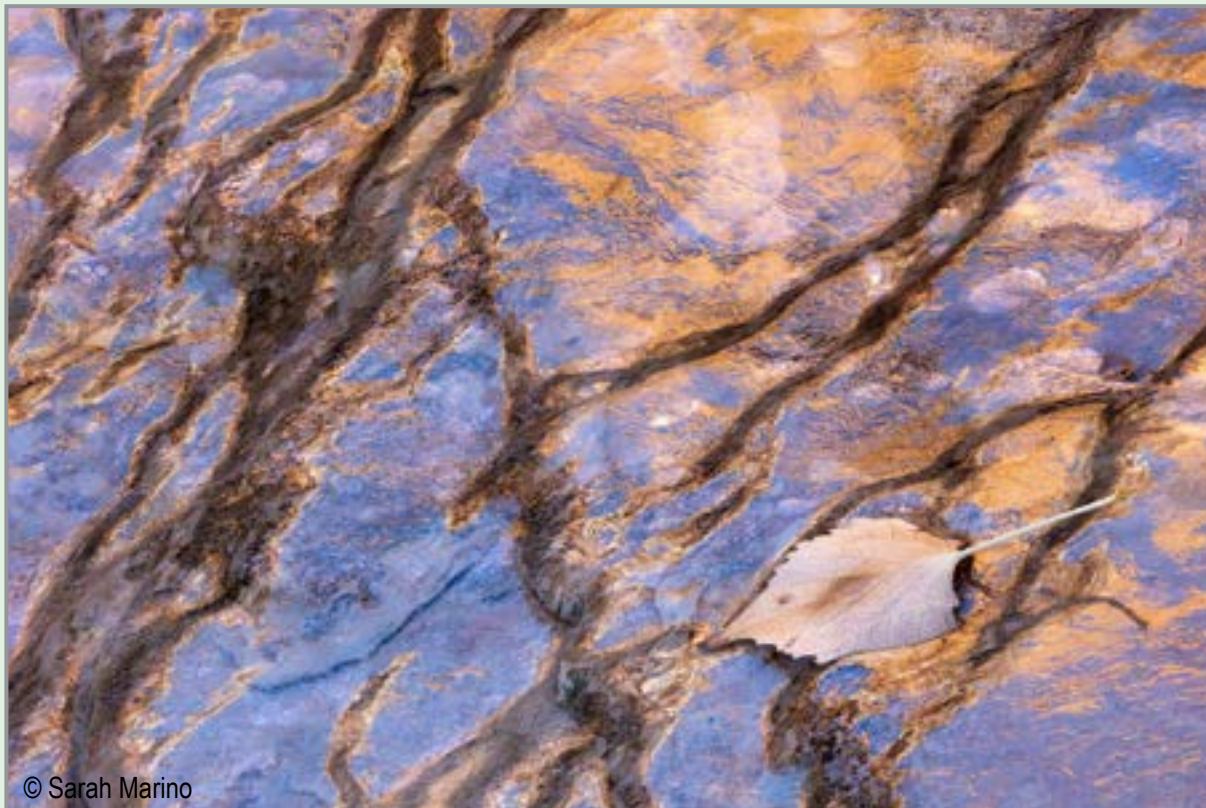
As you will see by viewing my galleries, my photographs are eclectic and varied, focused on representing the unique aspects of other cultures and environments and tried to convey how, although the lives of people in other cultures differ from ours, there is a basic sameness in love of family, desire for safety and drive to achieve a comfortable environment in which to live in all of us. I believe there is significance to having knowledge of and, perhaps, a better understanding of other cultures.

MAKING THE MOST OF AUTUMN

Essential Lessons for Nature Photographers

by Sarah Marino

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© Sarah Marino

Golden light on ice-covered terraces, with a cottonwood leaf on top. As direct light hit the cliffs above, the warm light reflected on the landscape below. Building your observation skills will help you notice this kind of lighting situation when you are out in nature. Zion National Park. Canon R5, 472mm, f/16, 1/4 sec, ISO 100, 15 file focus stack.

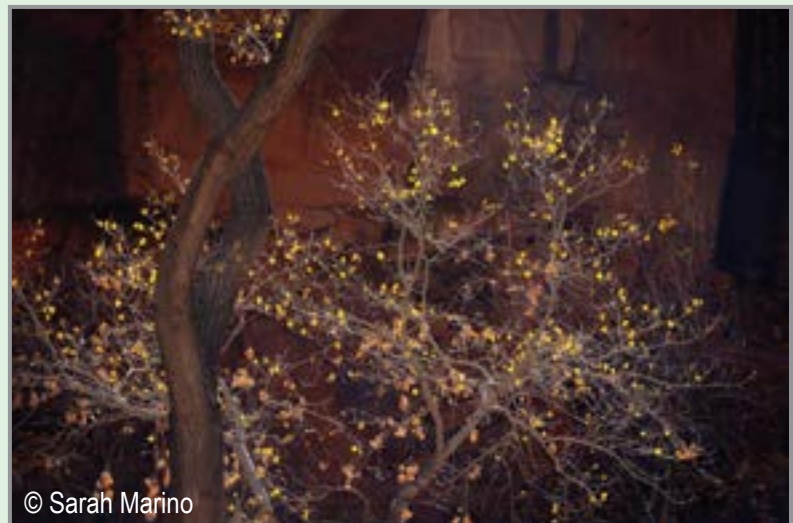
Years ago, I saw this cynical comment on a website or forum related to nature and landscape photography: “The world does not need another aspen photo.” I’ll get to that sentiment later but before doing so, I’ll acknowledge that the same could be said about this blog post: “The world does not need another article about fall nature photography.” This morning, an email landed in my inbox with what I thought included some bad advice for photographing fall colors and that email started a journey into the Google rabbit hole of articles on this topic. After reading some of the articles at the top of my search results, I decided I had a bit more to add on the topic than is generally covered.

Nearly all of these “how to photograph fall colors” articles set photographers up for disappointment and encourage limited thinking by emphasizing the importance of getting your timing perfect for peak fall colors and seeking out the “best” weather, light, and locations. These ideas suggest that everything needs to align to create worthwhile

photography conditions. My years of experience conversely show that conditions are rarely optimal so cultivating a different mindset and greater adaptability can both enhance the experience of being outside during autumn and result in a more interesting, personal, and diverse body of work.

Generally, our thinking and practices can limit our opportunities or expand them. I want

to choose the practices and ideas, like the four lessons I share below, that expand my opportunities.



© Sarah Marino

The last leaves on a cottonwood against a canyon wall. With the canyon wall in shade and most of the tree in light, the tree stood out against its background and the leaves took on a bit of glow from the backlighting. Zion National Park. Canon R5, 186mm, f/11, 1/250 sec, ISO 400.

Making the Most of Autumn

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“PEAK FALL COLOR” DOESN’T EXIST

If you have spent any time in online fall color report groups, you will quickly see that many members are obsessed with the concept of peak fall colors, as if there is a single day in which a region looks its very best, and if you arrive before or after that day, you will essentially be wasting your time. The feeling of potentially missing “the best” conditions creates stress and anxiety, two emotions that are not conducive to creative thinking and can diminish the experience of being outside. The concept of peak fall color also assumes that all photographers are looking for the same thing and that there is a single definition of “best conditions.”

Autumn is a process: the days become shorter, temperatures start to drop, flowering plants go to seed, birds begin migrating, some animals prepare for hibernation, and trees move toward winter dormancy. I think it is helpful to think of photographing autumn in the same way in the sense that fall evolves slowly, often over the course of a month or two, and from the photographer’s perspective, there are opportunities all along this continuum.

Landscapes are complex ecosystems, often featuring significant changes in elevation and a variety of habitats. On the same mountainside, the leaves on deciduous shrubs at the subalpine level will typically start changing while the trees below, in the montane ecosystems at lower elevations, will still be fully green. In Colorado’s Rocky Mountains, for example, the subalpine willows in many places are already likely past their most vibrant phase. The willows and birches growing at slightly lower elevations are starting to look especially nice right now, and aspens at the higher elevations will follow along in a few days. Cottonwoods in the lower elevation foothills, plains, and canyon ecosystems will follow, possibly retaining colorful leaves into November in some areas.

I prefer early autumn and late autumn compared to the conditions that might be considered “peak” by others. In early autumn, as the trees start to change, a broader palette of colors blankets the landscape. In Colorado, this might mean a mix of green, yellow, gold, and even red aspens. Whereas “peak” color will be a more uniform sea of yellow or gold, early autumn will be more of a tapestry of color and texture. In New England, pops of green among red, orange, and purplish leaves adds the same kind of visual interest. Later in the season, as autumn fades into winter, a lighter covering of leaves will allow the structure of a tree to shine through, providing more building blocks for composition.

By seeing autumn as a long period of transition, with equally worthy photographic opportunities throughout, we can feel less pressure to get the timing perfect and can instead be open to the opportunities present during the time of our visit.

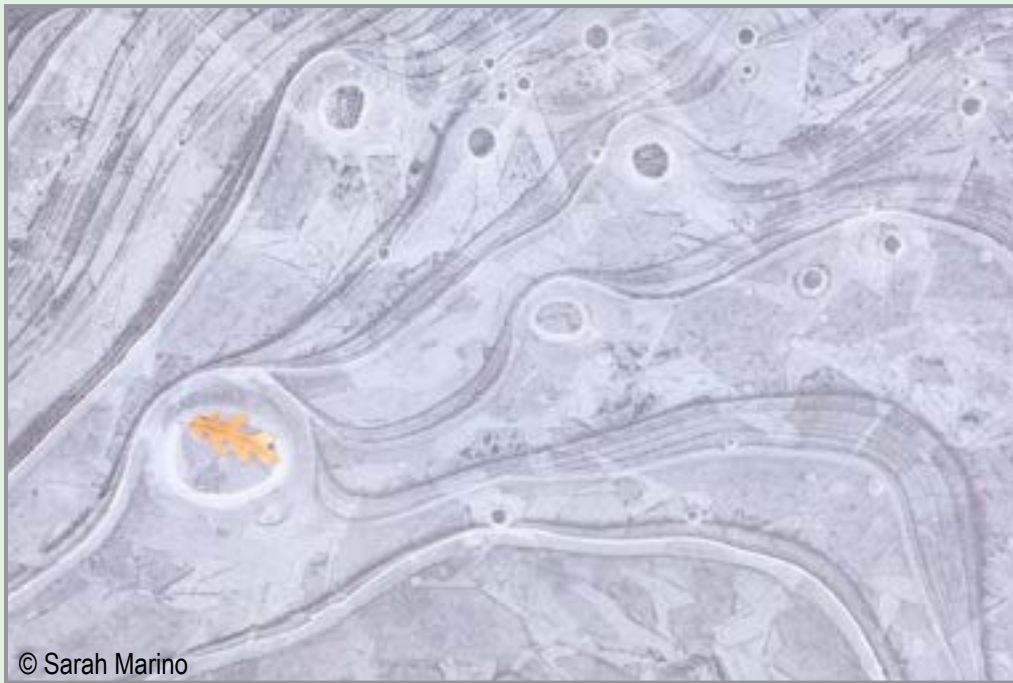


© Sarah Marino

The little bit of pink light filled this scene for mere moments. If I had been waiting in the car for the storm to clear, I would have missed this moment because it happened so fast. Being outside during challenging weather can put you in place to photograph these brief, special moments. Mount Rainier National Park. Canon R5, 47mm, f/16, 2 seconds, ISO 200.

Making the Most of Autumn

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© Sarah Marino

A leaf frozen into swirled ice. Smaller subjects like this one can add diversity to a portfolio and show some of what you might see later in autumn. Zion National Park. Canon R5, 100mm, f/14, 0.4 sec, ISO 100, 4 file focus stack.

BE OPEN TO ALL SUBJECTS, NOT JUST DRAMATIC SCENERY AND BOLDLY COLORED TREES

In some of the more popular spots for fall colors, photographers are drawn only to iconic autumn scenes and plan a trip around moving from hot spot to hot spot, hoping to photograph each location with lovely conditions (peak fall colors blanketing a grand landscape with an interesting sky above). These iconic scenes can be specific places, like the Maroon Bells in Colorado, or iconic themes, like a red barn among a sea of color in New England. While I often visit and sometimes photograph these iconic spots, I am always looking to go beyond the common or most obvious views so that I can tell a more personal story while also showing the diversity of a landscape.

Also, it is generally unrealistic to expect nice condition for photographing grand landscapes to repeat every day over the course of a week-long trip. When “good” conditions do not materialize, we can stick to our pre-conceived plan or we can try something different. Instead of feeling like I need to photograph a specific grand scene under a plain

sky because that is what I had planned, I would rather work with smaller slices of the landscape where I might find an interesting interplay between light and shadow, a compelling reflection, a nice medley of leaves and plants at my feet, or a harmonious collection of trees that I can isolate with my telephoto lens.

As with seeing opportunity outside of peak colors, being open to smaller, sometimes quieter subjects can greatly enrich the experience of photographing autumn, especially if conditions are not as you had hoped: an extended period of clear skies, hazy skies from wildfire smoke, a wind storm that stripped most of the trees of their leaves, or an early frost that ended the autumn transition before it really began. I have experienced each of these scenarios during my recent autumn travels yet I was still able to fully enjoy the experience because I turned my attention to subjects other than the ones I might have hoped to photograph.

before it really began. I have experienced each of these scenarios during my recent autumn travels yet I was still able to fully enjoy the experience because I turned my attention to subjects other than the ones I might have hoped to photograph.



© Sarah Marino

Autumn is more than the showy trees. Smaller shrubs like this dwarf birch are equally worth photography subjects. San Juan Mountains, Colorado. Canon 6D, 100mm macro lens, f/2.8, 1/50 sec, ISO 100.

Making the Most of Autumn

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I'll use another Colorado example to illustrate my own evolution with regard to this point. During my first few years of photographing fall colors in Colorado, I exclusively focused on the aspen trees. Until I started learning about naturalist practices and worked on observing my surroundings more closely, I never noticed the incredibly colorful gambel oak (also called scrub oak) growing on hillsides, sometimes intermingling with aspen groves. I also never noticed the willows and dwarf birch that grow in wetter areas. The dwarf birch is now among my favorite subjects for autumn photography. The round leaves have delicately serrated edges and they transition from green to a lovely range of orange, red, pink, and purple over the course of autumn. Photography is far more exciting now that I appreciate these other potential subjects.

Another benefit to being open to a broader range of subjects is the potential to see rich photographic opportunities in places that are considered less scenic for landscape photography. If you are near a forested setting with deciduous trees and find intimate landscapes compelling, you do not need to travel far to create an interesting and personally meaningful body of work during autumn.



© Sarah Marino

A tall ponderosa surrounded by colorful maples and other autumnal trees.
Zion National Park. Canon R5, 70mm, f/14, 1/4 sec, ISO 400.

BUILD YOUR OBSERVATION SKILLS

Open-mindedness about subjects is only the starting point for seeing more options for autumn pho-

tography in a landscape. We need to constantly nurture and further develop our observation skills as well. My favorite dwarf birches: they have always been there, I just never noticed them. Before I started noticing subjects like these, I was often moving fast and chasing weather. I never spent the time to get to know a place beyond surface-level impressions. At least in my experience, it takes time to see a landscape more deeply so sometimes slowing down is an essential step. The middle of the day is the perfect time to leisurely get to know a place so I encourage you to spend some time this autumn just wandering around.

During this wandering, think deliberately about what you see in front of you. Consider the light and how it is interacting with the landscape. Consider your first impressions and then work on seeing the next level of details. If you are in a forest, look for some of these things: grasses, small plants, leaves on the ground, flowers gone to seed, fungi, tree bark, lichen, and mosses. Consider the shapes of the leaves you see and the differences between plants. Look for interesting textures, patterns, and repetition. Think about the range of colors in front of you. As you notice these details of the landscape, think about which subjects sparked your curiosity the most. These sparks of interest could be the seeds of a photograph.

The combination of being open-minded about potential subjects and continually working on my observation skills means that I typically can generate more ideas for photographs than I could ever actually work through. This feels both exciting and challenging—a combination of emotions that keeps me engaged in photography. Through both my experience and in working with others, this general approach results in an enhanced experience, a deeper connection with the natural world, and a more diverse autumn portfolio. This does not mean there is no room for photographing icons or grand landscapes. Instead, these skills help a photographer be more adaptable and see more opportunities, especially when conditions are not ideal.

Making the Most of Autumn

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A fresh coat of snow on a lovely oak. I photographed this tree right as the snow stopped falling. A few hours later, it had all melted. Being outside during the storm allowed me to create a variety of photos while it was snowing, after the snow stopped, and as the storm cleared. Zion National Park. Canon R5, 159mm, f/14, 1/25 sec, ISO 400



Maple leaves, algae, and pine needles at rest. You can find photographs anywhere in nature, even stagnant scummy ponds.

Adirondack Mountains, New York.

Canon R5, 128mm, f/14, 1/60 sec, ISO 800,
6 file focus stack.

LIGHT AND WEATHER: ATTENTIVENESS AND ADAPTABILITY

In discussing light and weather, I want to start with dismissing the idea of “best” and instead focus on two more flexible ideas: attentiveness and adaptability. Attentiveness is an extension of the lesson from above and simply involves closely observing the qualities of natural light (direction, intensity, and color) and generating ideas in response. Adaptability is developing the ability to respond to light as it changes, including being able to respond very quickly to an ephemeral moment or rapidly evolving conditions.

When talking about good light, photographers often mean colorful clouds in the sky. Instead of relying only on colorful clouds to create photographic opportunities, it can be helpful to instead pay closer attention to how light is interacting with the landscape and smaller individual subjects because doing significantly broadens your opportunities for photography, and in my experience heightens my appreciation for the small moments of beauty that occur all around us. Sometimes, a little mix of light and shadow on a clear day or a bit of reflected light on an interesting subject are all you need to create a worthwhile photograph.

Where I live in southwestern Colorado, autumn weather sometimes includes long stretches of clear days. This often prompts a lot of complaints from nature photographers, and while I agree that dynamic weather is more exciting, clear skies are not going to keep me from looking for opportunities. With more open-mindedness about light, I try to take advantage of the options that come with clear sky days: backlit leaves that glow, the bold mix of strong shadows and strong light, the possibility of finding silhouettes, and colorful reflections. As the sun crests over a mountain on a clear day, it can light up small parts of the landscape while the rest of a scene is in shadow. Looking for these edges of light and interesting interactions can be just as enjoyable and visually exciting as photographing a grand scene under ideal light, with the former being a far more common occurrence compared to the latter.

With autumn photography, I often find colorful clouds to be among the least appealing conditions because the color combinations are not visually pleasing given my preferences. With golden trees, I would much prefer white clouds or stormy blue-grey skies over pink clouds at sunrise or sunset. This means that midday light on days with dynamic or stormy weather are often my favorite for fall photography. I am also perfectly happy on bluebird days, misty days, and overcast days because they all present different opportunities for

Making the Most of Autumn

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creating interesting photographs. Photographing in a snowstorm can be an exciting challenge as well, with snow streaking through a scene adding texture and an element of movement. Being outside during these times is also the best way to experience the dynamism and excitement of a clearing storm since clearings often happen quite fast.

Just like the other topics I have discussed here, there is no “best.” All conditions (even wind!) can work for autumn photography and going outside during a range of conditions will bring diversity to your work. Learn to be adaptable and flow with the light and weather as it exists, not as you hoped it would be.

enhance a scene. Since a polarizer will have a different effect on each scene you photograph, it is helpful to experiment with no polarization, partial polarization, and full polarization to see which option works best for the scene. Consider taking photos at different polarizer settings so you can see which option you like best once you get home. Using a polarizer requires a longer shutter speed. If it is windy, I go for sharp leaves over using the polarizer in most cases.

All The Lenses: During any autumn season, I will use every lens in my bag, from 14mm to 800mm. I use each of these lenses for all different kinds of scenes, including grand landscapes and smaller scenes. Having a variety of lenses available



Two examples of backlit trees on clear sky days. With the backgrounds in shadow, the brighter trees and leaves stand out. Left: Mount Rainier National Park. Canon R, 63mm, f/14, 1.8 sec, ISO 400. Right: San Juan Mountains, Colorado. Canon R, 220 mm, f/18, 1/50 sec, ISO 400.

PRACTICAL QUICK TIPS:

In addition to the four lessons I share above, I will add four practical tips to help improve your autumn photos:

Bring Along a Polarizer: Autumn leaves can be shiny, especially when they are wet. A circular polarizer can remove some of this glare so the colors look more saturated. You cannot replicate this effect in processing so it is important to use a polarizer in the field. Just like everything else above, there is no right answer to when a polarizer will

means that you will be more able to respond to a wide variety of opportunities. I generally carry four lenses, which is enough to be adaptable without feeling burdened with too much gear (14-35mm, 24-105mm, 100mm macro, and a 100-500mm). A telephoto lens is especially helpful for isolating smaller areas of an expansive landscape. I most often turn to my 100-500mm lens for telephoto landscapes, intimate landscapes, and photos of plants.

Making the Most of Autumn

(Continued from page 17)

Where to Stand: If you are new to photographing trees and forests, one thing will quickly become clear: it can be challenging to photograph chaotic landscapes, especially when you are inside of them. To build your skills at organizing chaos into a photograph, it can be helpful to look for the edges of a landscape, like a road, river or creek, meadow, or other clearing. With less chaos between you and your subjects, creating a composition can be easier.

Composition: And speaking of composition, another way to help organize chaos is to look for interesting characters, like especially shapely or dominant trees. Subjects like these can help bring order to an otherwise chaotic scene by adding a visual structure and drawing attention. I also find it helpful to look for patterns and repetition, both of which can be used to add structure to a composition. We offer a course on composition if you would like to learn more about this topic.

“THE WORLD DOESN’T NEED ANOTHER ASPEN PHOTO”

To wrap up, I’ll return to where I started: the sentiment that the world does not need another aspen photo. The premise here is that photography is mostly about the experience of the viewer. If you are scrolling through Instagram, the 30th aspen photo is going to seem kinda boring, right?

I think we should start in a different place in assessing the value of adding another fall color photo to the world. The type of photography I pursue helps me connect more deeply with my surroundings. Photography has made me a more curious person and the act of photographing something makes me care more about it. The process of selecting a subject and creating a personally meaningful photo of it is an enriching and affirming experience, with my camera serving as the vehicle for creating this connection. While the world might not need my autumn photos, I do. And the ideas above help make the experience far more enjoyable, exciting, challenging, and often more photographically productive.

Reeds and lily pads.

Another example of autumnal subjects other than showy trees.

Acadia National Park.

Canon R5, 500mm, f/14, 1/8 sec,
ISO 800, 6 file focus stack.



© Sarah Marino

Follow Sarah and Ron Coscorrosa at: <https://smallscenes.com/>
Follow Sarah on Instagram: <https://www.instagram.com/sarahmarinophoto/?hl=en>
Facebook: <https://www.facebook.com/sarah5280>
YouTube: <https://www.youtube.com/c/SarahMarinoPhoto>

WE'RE BACK!!!

Our first in-person meetings at FUMC since March, 2020

We opened the 2023-2024 season on October 4, 2023, with an inspiring presentation by the family and friends of Brian Fehy Bequette.



Unless otherwise noted,
all photos
© Dan Steen



© Rich Schreiberstein

We're Back!

(Continued from page 19)

On October 11, 2023, we had the first Print Competition in three plus years!



Unless otherwise noted,
all Photos
© Dan Steen



OUR FIRST POST-COVID EXHIBIT

If you didn't attend the reception on Sunday, November, 5, be sure to stop by and check out our first exhibit since 2020.

New Exhibit at the Schenectady JCC

Photographs by Members of the Schenectady Photographic Society November 5, 2023 to January 2, 2024



Founded in 1931, the Schenectady Photographic Society offers programs and activities for photographers of all levels, ranging from beginners to serious amateurs to professionals. Members from throughout the Capital District meet on Wednesday nights, either in person or via Zoom, to engage in various competitions and enjoy guest speaker presentations to further their knowledge, creativity, and inspiration. Occasional field trips allow expanding their photographic vision and regular exhibits in the local area allow them to share that vision. The Society meets through the fall, winter, and spring. For more information, including the meeting schedule, please visit www.spsphoto.org.

The exhibit will take place in the Farber-Miness Lounge, at the Schenectady JCC. This program was made possible through the generous support of the Jewish Federation of Northeastern New York, Epstein Jewish Cultural Fund, Meyer & Mary Kurland/Gebell Fund, and Jonas & Edith Fleminberg Jewish Cultural Fund and the JCC's Friends of the Arts.

HOURS:

Monday	6:00 am to 7:45 pm
Tuesday	6:00 am to 7:45 pm
Wednesday	6:00 am to 7:45 pm
Thursday	6:00 am to 7:45 pm
Friday	6:00 am to 5:45 pm
Saturday	7:00 am to 5:45 pm
Sunday	7:00 am to 5:45 pm



2565 Balltown Road
Niskayuna, NY 12309
518-377-8803

www.schenectadyjcc.org

OUR "FUN" COMPETITION

ASSIGNED TOPICS 2023-2024 SEASON*

For the upcoming season, we will have Assigned Topics for Print and Digital. Note there are no detailed descriptions this season. You may interpret the topics as you wish.

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

IMPORTANT NOTE: All Assigned Topics must have been taken on or after May 1, 2023.

See the following page for details on submitting entries for both Print and Digital Competitions.
Deadline for submission of digital images is midnight on Saturday (Sunday am)
before the competition date—no exceptions!

PRINT ASSIGNED TOPICS

October: **Outside at Night**

November: **Nautical**

December: **Flowers**

January: **Reflections**

February: **Landscape in Black & White**

March: **Transportation**

April: **Heat**

DIGITAL ASSIGNED TOPICS

October: **Balance**

November: **Music**

December: **Multiple Exposure**

January: **Decay**

February: **Wood**

March: **Stacks**

April: **Triangles**

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

The Schenectady Photographic Society sponsors field trips so that its members (and non-members) may meet together at places that offer a wide variety of photography opportunities. We have sponsored outings to the South Street Seaport in NYC, Lake Minnewaska for Mountain Laurel, Peebles Island, Blue Ledges on the Hudson, Troy Farmer's Market and a sunflower farm. Future field trips are posted on the Photography Connection Meetup Group. To sign-up for this meetup group go to:

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

Photography field trips are also shared on the SPS Facebook page and through the SPS group email. Field trips are posted on an on-going basis. If you would like to make suggestions or have questions, please contact Janice Prichett at fieldtrips@spsphoto.org.

Schenectady Photographic Society is not responsible for anyone's health or accident on any scheduled event. Attendance at this event by both SPS members and non-members signifies acknowledgment, agreement and compliance to the SPS Liability Waiver. (See Liability Waiver on page 3.)



© 2023 Janice Prichett

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

PRINT AND DIGITAL COMPETITIONS 2023-2024 SEASON

For the 2023-2024 season we will be returning to Print Competitions, as well as continuing with Digital Competitions on Zoom. Both will have an Assigned Topic component.

PRINT COMPETITIONS:

With the exception of our opening meeting, Print competitions will be held on the first Wednesday of the month. As many of you know, making a print is an art in itself...choosing the size and the paper are just as important as composition.

Due to physical space constraints, members may submit up to **three (3)** images in our Print Competitions. Categories will include General (i.e., color), Monochrome and Assigned Topic. You may submit up to **(2) in any category**. For example, two in Monochrome and one in Assigned Topic. Or one in each of the three categories.

Prints must measure at least 5" x 7" or a maximum of 16" x 24". They can be matted and mounted on mat board, foam core or stretched canvas. Mounts must be a minimum of 8" x 10" and may not exceed 16" x 24". Panoramic prints may be entered if the mounted entry does not exceed 12" x 26"

Prints **MUST** include an Entry Card affixed to the back in the upper left corner. For your convenience, a copy of the Print Competition Entry Card (4-up) is included on the following page.

We hope you will consider entering prints this season. Check out the Print Competition Rules on our website for additional details.

<https://spsphoto.org/competitions/print/print-competition-rules/>



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



DIGITAL COMPETITIONS:

We will be continuing our Digital Competitions on Zoom. With the exception of our opening meeting, Digital Competitions will be held on the second Wednesday of the month. As with prints, Digital Competitions will contain three categories: General (i.e., color), Monochrome and Assigned Topic. Participants may enter a total of **four (4)** images, with a maximum of **two (2) in any category**.

Digital images should be jpeg, sRGB color space and sized no more than 2800 pixels wide and no more than 1800 pixels high. Maximum file size is 10MB.

Check out our website for details on preparing your images for Digital Competition:

<https://spsphoto.org/competitions/digital-image/digital-image-preparation-guidelines/>

Details on Digital Competition Rules can be found here:

<https://spsphoto.org/competitions/digital-image/digital-image-competition-rules/>

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

REMEMBER THAT:

Alternative processes, composites, and manipulations are allowed.

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



PRINT COMPETITION ENTRY CARDS

You may enter a total of three (3) prints,
with a maximum of two (2) in any one category:

- Assigned Topic
- General/Color
- Monochrome

Print sizes: Minimum 5" x 7" up to Maximum 16" x 20"

For complete rules:
[https://spsphoto.org/programs/
print/competition-rules/](https://spsphoto.org/programs/print/competition-rules/)

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

- Assigned Topic
- General/Color
- Monochrome

PLACE:

1st	2nd	Entry #
3rd	4th	
5th	HM	

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

- Assigned Topic
- General/Color
- Monochrome

PLACE:

1st	2nd	Entry #
3rd	4th	
5th	HM	

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

- Assigned Topic
- General/Color
- Monochrome

PLACE:

1st	2nd	Entry #
3rd	4th	
5th	HM	

HOW DO OUR COMPETITIONS ACTUALLY WORK?*

Print Competition Rules: <https://spsphoto.org/competitions/print/print-competition-rules/>

Digital Competition Rules: <https://spsphoto.org/competitions/digital-image/digital-image-competition-rules/>

Do you wonder why your images have to be in by Saturday midnight before the competition? Well, our Digital Chair, Sean Sullivan, downloads all of the images and forwards them to Wednesday's judge. This gives the judge a lot of time to review the images, score them and provide valuable critique at our virtual meetings.

You should be aware that this is generally very different from the way other clubs handle competitions. Judges do not get the images in advance. They see them for the first time on competition night (either virtually or live), and must quickly provide a score. Sometimes they are permitted a quick "run through."

The links above detail everything you need to know about how our competitions are run, including scoring:

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

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

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

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

SUBMITTING YOUR ENTRIES

For Print, members are permitted to enter a total of three (3) images, two (2) in any one category. For Digital you can enter up to four (4) images, two (2) in any one category.

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

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

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

It is important that digital images be sized correctly for viewing. Specific instructions can be found on the SPS website here:

<https://spsphoto.org/competitions/digital-image/digital-image-preparation-guidelines/>

End of Year is handled differently. Members who participated in digital competitions during the season will receive an email with their submissions from which they can choose those to be entered. Rule links in the page heading provide details.

WHY COMPETE?

Win, lose or draw, participating in competitions gives you an opportunity to share your work with fellow SPS members. It also provides you (hopefully) with valuable input on how to make your images better and improve your photography.

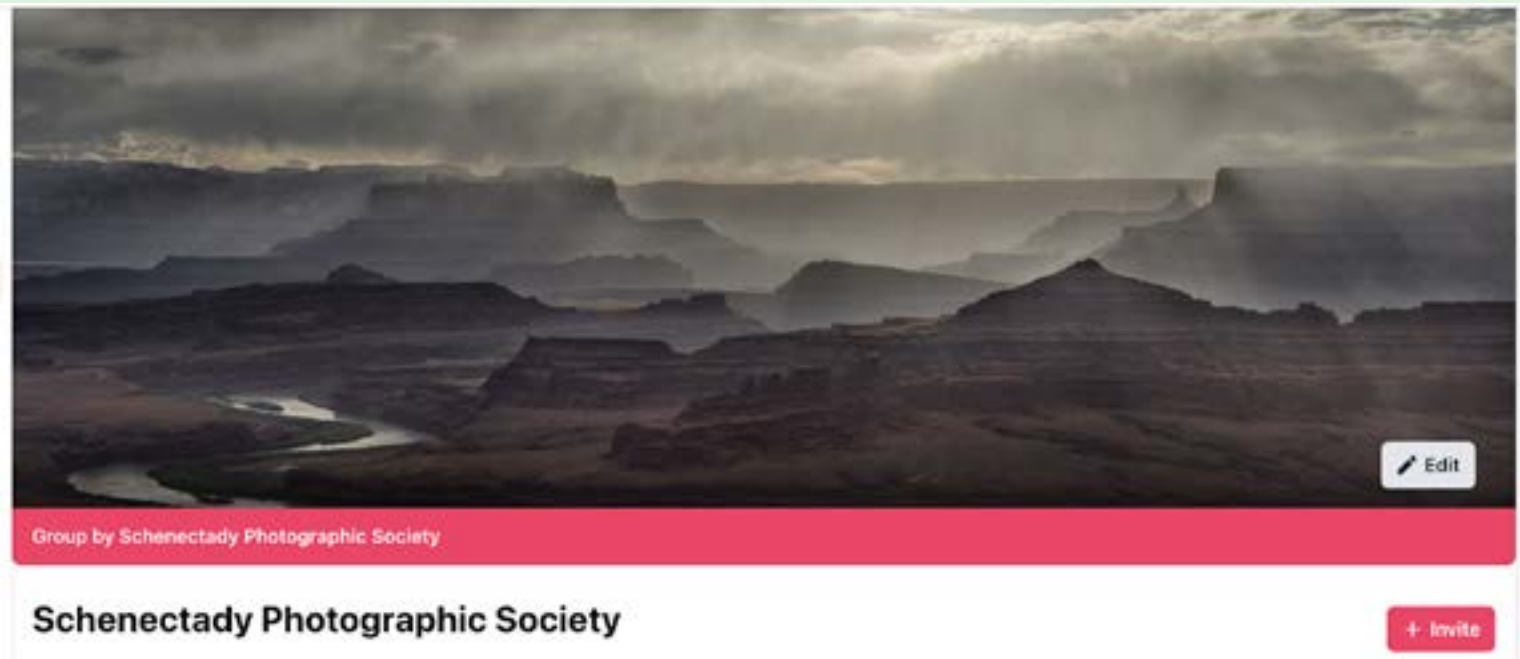
And, the best part...it gets you out and shooting.

Assigned Topics especially get you photographing out of your comfort zone.

We hope to see more members participating this season.

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

JOIN ~~LIKE~~ US ON FACEBOOK!*



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

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



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

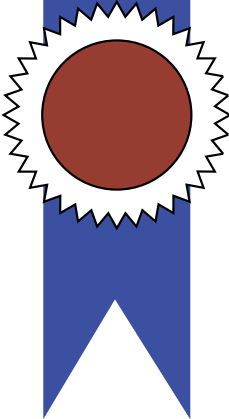
Our “community” SPS Facebook page is where we post notifications, events, etc.

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

OCTOBER
WINNING PRINTS

Topic:
Outside at Night

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2nd Place:
"Waiting for Sunrise"
© Linda Tommasulo

First Place:
"Lighted Stairwell"
© Dan Steen



OCTOBER WINNING PRINTS



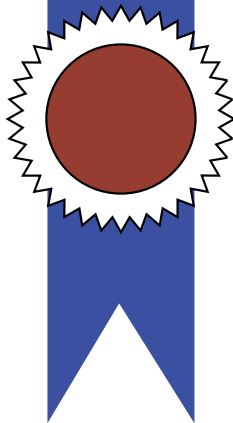
3rd Place:
"Evening Stars"
© Kristina Young

Judge: Frank Rapant is a photographer, writer, and sculptor from Castleton NY, where he maintains a small home-
stead with his family. He holds a BA from Union College in
English and Visual Arts, and is currently an MFA candidate
(2025 anticipated) at The School of Visual Arts in New York
City. Frank has been the photography technician and gallery
manager at the Union College Department of Visual Arts,
and has been helping shape the next generation of photo-
graphic artists there since 2006. He exhibits regularly in and
around the Capital District, and very recently was awarded
the Opalka Gallery Award at the 45th Annual Photography
Regional, for his mixed media (photography and writing)
image, "This is my fathers hand." Several years ago, he
was awarded the first place Juror's Choice Award at the
38th Annual Photography Regional, for his image, "After the
Fire," an image which depicted his pet dog and cat together
in a grave after a house fire. He held a solo exhibition of his
work, "Ode to Duane," at the Cunneen-Hackett Art Center
in Poughkeepsie, NY last winter, and will be included in the
SVA Art Practice Exhibition at the Flatiron Gallery in New
York City next July. His current work deals with themes of
family, memory, truth and fiction, humanism, and social
activism, and is pursuing further the ideas of mixed media art
using hand embroidery on the surface of photograph.

Honorable Mention:
"Quebec City, Smith Cafe"
© Colleen Magai



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OCTOBER WINNING PRINTS



First Place:
"Ashkan Market, Selling Bananas - Kathmandu, Nepal"
© Connie Frisbee Houde

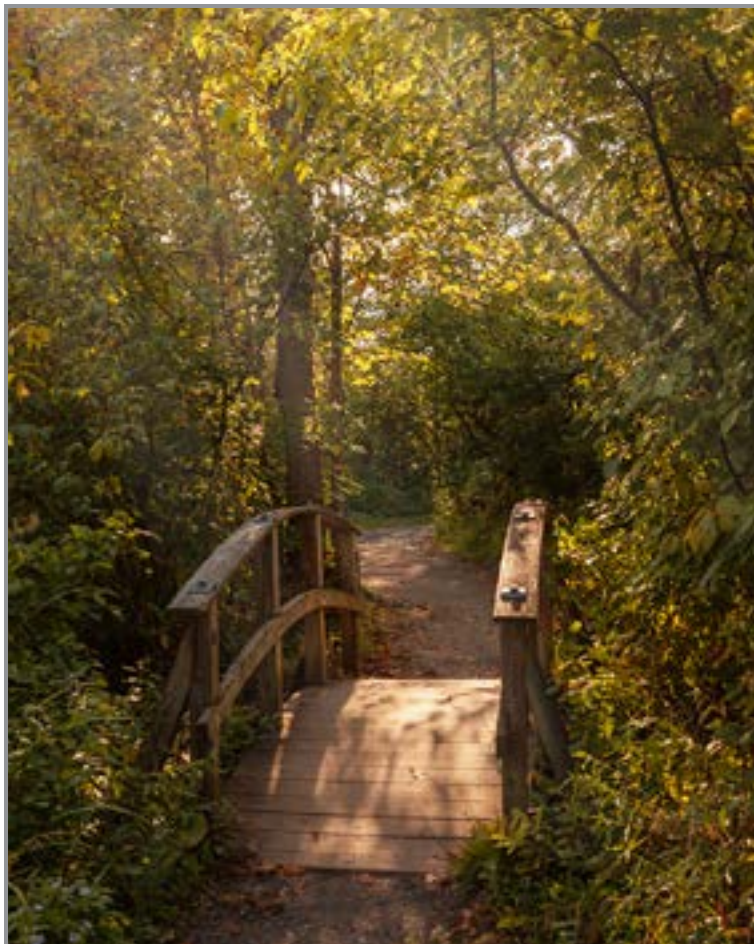


2nd Place:
"Waiting for Mom"
© Greg Efner



OCTOBER
WINNING PRINTS

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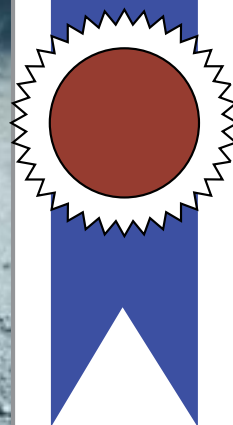
Third Place:
"The Bridge Less Traveled"
© Kristina Young



Honorable Mention:
"And I Still Made It"
© Aaron Walters



Honorable Mention:
"Watching My Every Step"
© Phil Olivo



OCTOBER WINNING PRINTS

MONOCHROME



First Place:
"Ashan Market, Making Bowls"
© Connie Frisbee Houde



2nd Place;
"Look But Don't Touch"
© Linda Tommasulo

OCTOBER WINNING PRINTS

MONOCHROME



3rd Place:
"Can't Get Him Out of My Mind"
© Greg Efner



Honorable Mention:
"Dew Kissed Rose"
© Kristina Young

OCTOBER WINNING DIGITAL IMAGES

Topic: Balance

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First Place:
"Balancing Act"
© Linda Tommasulo



2nd Place:
"Blue Angel on Top"
© Elena Keesee

OCTOBER WINNING DIGITAL IMAGES

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Judge: Johanna Siegman

Johanna's interest in photography began in 2008, in the aftermath of a bout with breast cancer. As part of her journey she joined DPChallenge, which served as her "education". It was the creation of an image for one of the site's challenges which prompted her into a career in photography. In the first few years, she had four solo shows and seven group shows; was selected as the artist in residence by the National Park Service for a project in the Mojave National Preserve; was both a finalist and received honorable mentions from over 18,000 entries two years running for the Urban Photographer of the Year photo contest; and led a How to Work with Models workshop for Julia Dean's Photography Workshops school.

For over 8 years she was the photographer of record for the Urban Investment Group at CB Richard Ellis – one of the world's largest commercial real estate brokerage firms, and provided photo coverage for other major brokerage firms, including Cushman & Wakefield, Colliers International and Grubb & Ellis.

She has worked on numerous TV and film sets providing "behind the scenes" (BTS) coverage, most recently for Koreatown Ghost Story, which swept awards every major short film festival, and has been picked up by Paramount for development into a feature film starring Margaret Cho. Her images have been featured in numerous magazines and publications, including the Royal Photographic Society Journal, Los Angeles Times, and Vogue Magazine.

More recently, she was a top 100 finalist in the 2023 International Portrait Photographer competition.

3rd Place:
"Pick a Seat"
© Kristina Young



Honorable Mention:
"Hang Time"
© Rich Schreibstein

OCTOBER WINNING DIGITAL IMAGES



First Place:
"Calla Lily"
© Kim Koza

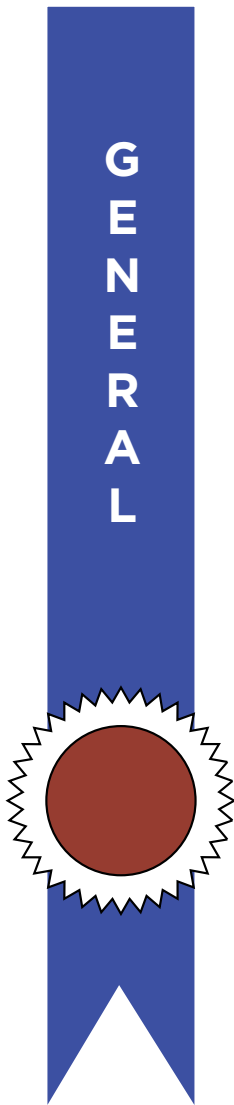


2nd Place:
"Somebody Lost Their Dolly"
© Phil Olivo

OCTOBER WINNING DIGITAL IMAGES



3rd Place:
"Fisherman"
© Kim Koza



Honorable Mention:
"Vintage Banking"
© Nancy Pfunter



Honorable Mention:
"Super Blue Moon"
© Sean Sullivan



First Place:
"Feather"
© Kim Koza



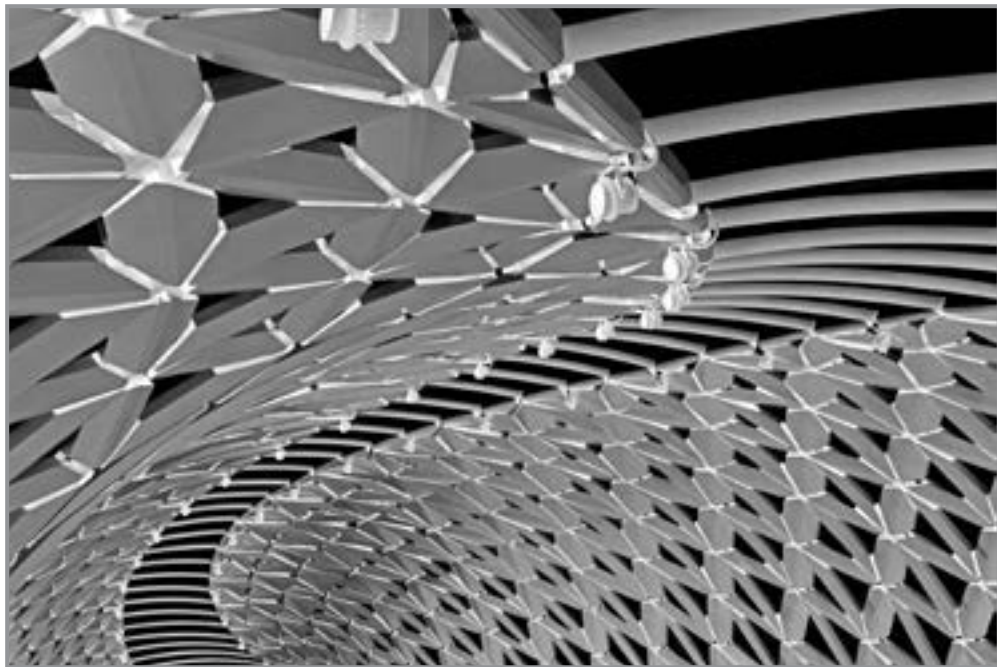
2nd Place:
"Ansel's Garden"
© Neil Shapiro

OCTOBER WINNING DIGITAL IMAGES

MONOCHROME



3rd Place:
"Antique Rail Car"
© Sean Sullivan



Honorable Mention:
"Atyrau Bridge"
© Elena Keesee

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Hunt's Photo and Video offers a wide array of classes, workshops, and photo adventures, located in our classrooms, or several picturesque locations inside and outside of the United States.

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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.

- Global shutter at up to 120 fps
- No flash sync speed limits, even while using third-party flashes
- Global shutter also eliminates banding caused by flickering lights
- Shutter speed up to 1/80,000 in single shot, burst up to 1/16,000
- Shortcut button to quickly go from 20 fps to 120 fps
- In-camera star rating to quickly sort through those 120 fps bursts
- Pre-capture for up to 1 second before the shutter is released
- Real-time eye autofocus, even with 120 fps
- 759 autofocus points covering 95.6 percent of the frame
- Low light autofocus down to -5 EV at f1.8
- Tilting LCD touchscreen
- 9.44 million dot OLED EVF with 120 fps refresh rate at highest quality 240 fps with reduced quality
- Dust and weather-resistant
- \$5,999.99



Sony 300mm f/2.8 GM OSS Lens

- Lightweight and ideally balanced telephoto 300mm F2.8
- Breathtaking G Master image quality right out to the edges of the frame
- Extraordinary resolution and bokeh to emphasize the subject
- Fast, precise, quiet AF brings out the full potential of advanced cameras
- The lightest in its class and ideally balanced for precise, agile handling
- Optical SteadyShot stabilization for sharp handheld telephoto images
- Nano AR coating II suppresses reflections, flare and ghosting
- Function ring provides direct access to power focus or frame size selection
- Full-time Direct Manual Focus (DMF) to access MF while in autofocus mode
- Precise, repeatable and linear response manual focus ring
- Four customizable focus hold buttons and focus range limiter switch
- Support for rear-mounted drop-in filters
- High AF tracking performance with 1.4x and 2.0x teleconverters
- Dust and moisture resistant for robust reliability
- Front fluorine coating repels fingerprints, dust, water and oil
- ALC-SH176 lens hood and padded soft case supplied
- \$5,999.99

Dear Hunt's Friends,

Sony has announced the new a9 III and 300mm f/2.8 GM OSS lens. I can begin taking orders on Wednesday, Nov. 8, at 9:30 AM! Please call me at 781-462-2383 with any questions or to place your order. Here are the details:

Sony a9III Camera Body

- 24.6-megapixel full-frame stacked sensor

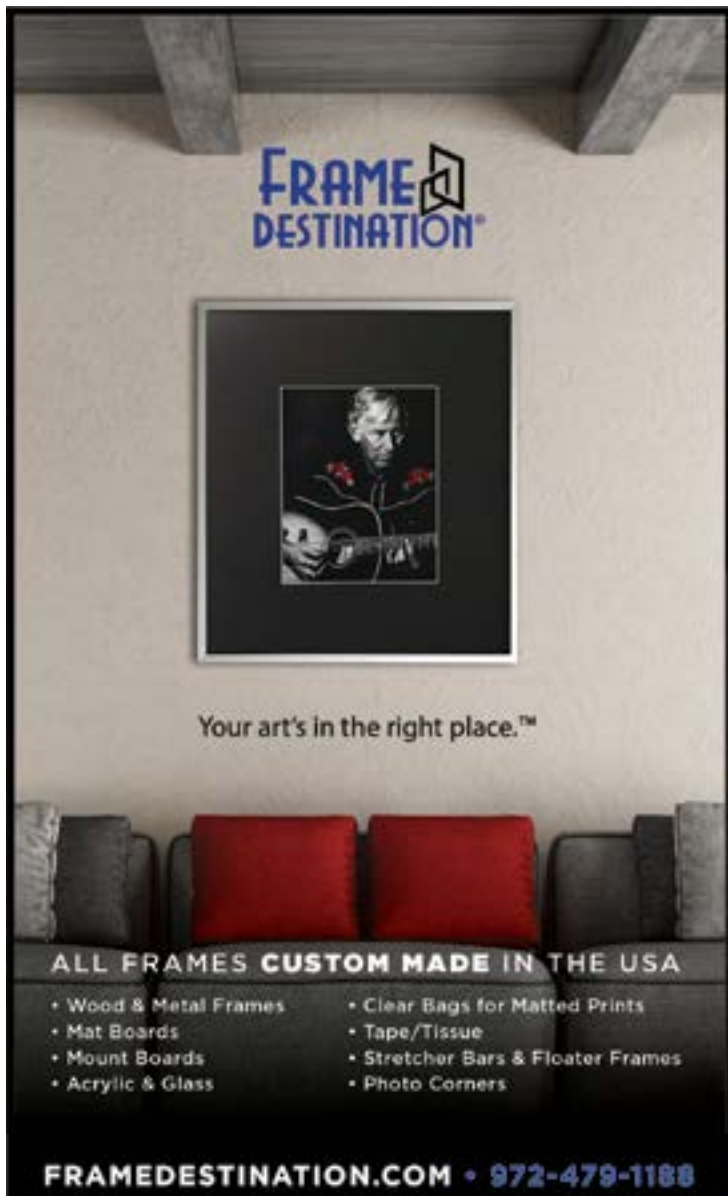


Shipping is free in the lower 48.
Call me at 781-462-2383 to order yours now.

Photographically yours, Alan
Master Sales Consultant
Direct 781.462.2383

My hours are Monday, Tuesday, Thursday & Friday
9:00-5:00pm Eastern

PLEASE SUPPORT OUR SPONSORS



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>

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

SEASON STARTED WEDNESDAY, OCTOBER 4.

Membership:

Individual: \$55 / Family (Same Address): \$65 / Student: \$25

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

These links SHOULD NOT be shared to non-members.

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

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

With COVID behind us, we are meeting again in person (see calendar on the last page of this newsletter). And you can join us on Field Trips once again. Stay up-to-date with SPS on our website: www.spsphoto.org.

The Schenectady Photographic Society is an enthusiastic and energetic group. Our camaraderie is infectious.

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

SPS BOARD OF DIRECTORS 2023-2024

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president@spsphoto.org

Vice President Linda Tommasulo

vp@spsphoto.org

Treasurer Pat McCormick

treasurer@spsphoto.org

Recording Secretary Paula Keefe

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Membership Chair: OPEN

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Print Group Alan Wiggins

printchair@spsphoto.org

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

digitalchair@spsphoto.org

Photo Essay OPEN

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Field Trip Coordinator Janice Prichett

fieldtrips@spsphoto.org

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communications@spsphoto.org

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travelingexhibit@spsphoto.org

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Judy Breslau & John Ogden

Connect with the Schenectady Photographic Society:

Website: www.spsphoto.org

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

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

Instagram: @schenectadyphotographic

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

Contact Linda at newsletter@spsphoto.org.

SPS 2023-2024 SEASON CALENDAR

For Assigned Topics, images must have been taken or after May 1, 2023.

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

Meetings start at 7pm. For Zoom meetings, members will receive appropriate link to sign in via email.

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

October, 2023

10/4/23.....**OPENING NIGHT @ FUMC**

Mark Joseph Kelly: The Life & Photography of
Brendan Fahy Bequette

10/11/23**PRINT COMPETITION @ FUMC**

Assigned Topic: Outside at Night
Judge: Frank Rapant

10/18/23**DIGITAL COMPETITION on Zoom**

Assigned Topic: Balance
Judge: Johanna Siegmann

10/25/23**EVENT NIGHT on Zoom**

Alan Shapiro: Street Portraiture

November, 2023

11/1/23.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Nautical
Judge: Fred Neudoerffer

11/8/23.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Music
Judge: Wendy Nelson

11/15/23**EVENT NIGHT on Zoom**

Sarah Marino: Creative Approaches to Photographing
Plants and Flowers

11/22/23.....**NO MEETING (THANKSGIVING)**

11/29/23**EVENT NIGHT on Zoom**

Mark Fitzgerald: Masking in Lightroom Classic

December, 2023

12/6/23.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Flowers
Judge: Angela Breyette

12/13/23**DIGITAL COMPETITION on Zoom**

Assigned Topic: Multiple Exposure
Judge: Nick Palmieri

12/20/23**EVENT NIGHT on Zoom**

Matt Payne: Creating a Website to Sell Your Prints

12/27/23.....**NO MEETING (CHRISTMAS WEEK)**

January, 2024

1/3/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Reflections
Judge: Stephanie Palazeke

1/10/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Decay
Judge: Lev Tsimring

1/17/24.....**EVENT NIGHT on Zoom**

Beth Ruggerio: Getting Started in Night Photography

1/24/24.....**EVENT NIGHT on Zoom**

Photo Essay Inspiration - 2023 Winners Discuss Their Essays

January, 2024 (Cont'd.)

1/31/24.....**EVENT NIGHT on Zoom**

Cole Thompson: Eye vs. Vision (Black & White)

February, 2024

2/7/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Landscape in Black & White
Judge: Kevin Q. Gray

2/14/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Wood
Judge: Steve Simon

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

Tony Sweet: The Surreal World of Infrared Photography

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

James Maher: From Cities to Suburbs (Street Photography)

March, 2024

3/6/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Transportation
Judge: David Fingerhut

3/13/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Stacks
Judge: Thomas Robinson

3/20/24.....**PHOTO ESSAY COMPETITION @ FUMC**

Judge: Cindy Schultz

3/27/24.....**EVENT NIGHT on Zoom**

Silvana Della Camera: Color, Contrast, Lighting &
Composition

April, 2024

4/3/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Heat
Judge: Richard Lovrich

4/10/24.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Triangles
Judge: Tom Cuchara

4/17/24.....**LUBA RICKET CREATIVE
COMPETITION @ FUMC**

Judge: Lawrence White

4/24/24.....**NO MEETING (PASSOVER)**

May, 2024

5/1/24.....**EVENT NIGHT @ FUMC**

Peter Bosco: The American Snapshot

5/8/24.....**PRINT IMAGES OF THE YEAR @ FUMC**

Judges: Natalie Cartz & Mark McCarty

5/15/24.....**DIGITAL IMAGES OF THE YEAR on Zoom**

Judges: Chris Murray & Shannon Calvert

June, 2024

Awards Banquet - Date & Location TBA