

**Bold red texts
are
interactive links!**

FOCUS

**IT'S OUR
92ND
SEASON!**

Volume 90 - No. 4

<https://spsphoto.org/>

December 2023

CREATING A WEBSITE TO SELL YOUR PRINTS

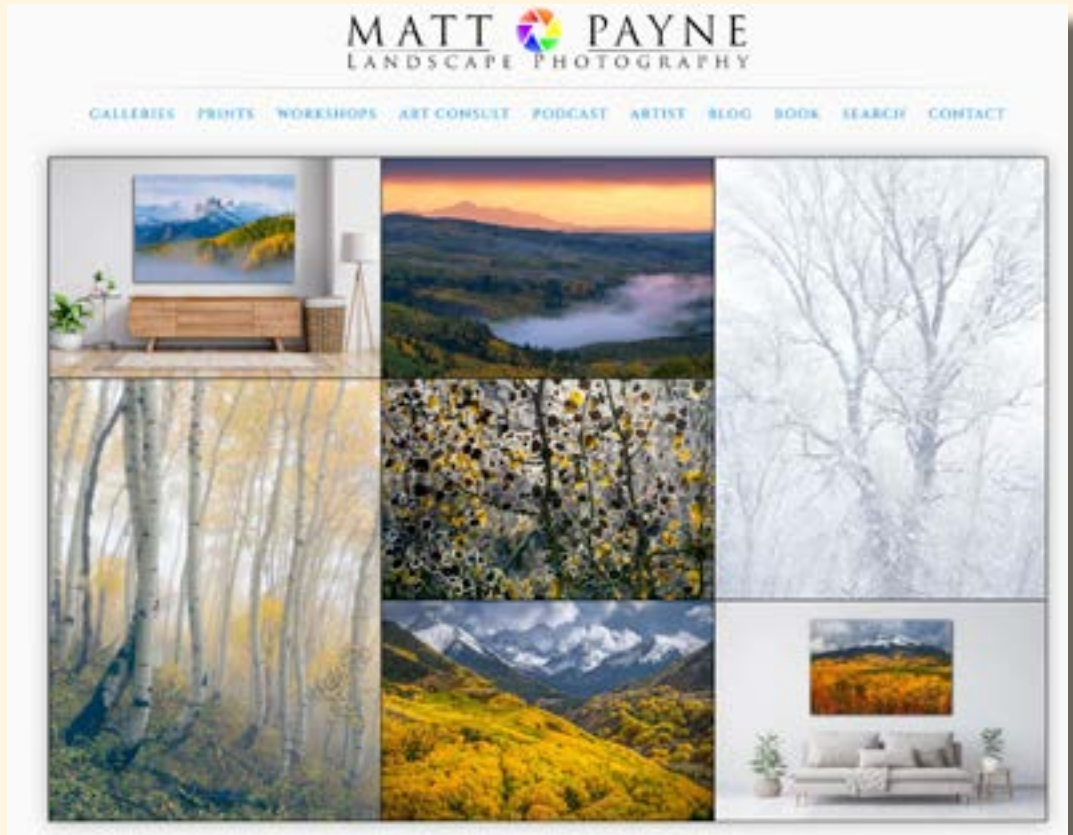
by Matt Payne

December 20, 2023 - on Zoom

**EVENT
NIGHT**

In this presentation, Matt will discuss various aspects you will need to know in order to have a website that enables you to sell prints online.

Matt will cover everything from design, search engine optimization (SEO), identifying what actually sells, various platforms available, and a lot more.



Continued...

INSIDE THIS ISSUE

Creating a Website to Sell Your Prints, Matt Payne.....	1-3
Focus on Photographing Puffins on Machias Seal Island, Rob Near.....	4-10
Printing an Image Makes it a Photograph, Silvana Della Camera.....	11-13
We're Back! Print Competitions Continue at SPS.....	14
Our First Post-COVID Exhibit.....	15
SPS Makes News.....	16
Assigned Topics 2023-2024 Season*.....	17
Field Trips with Janice Prichett*.....	17

HAPPY HOLIDAYS!!!!

Print & Digital Competitions 2023-2024*.....	18
Print Entry Competition Cards*.....	19
How Do Our Competitions Actually Work?*.....	20
Join us on Facebook*.....	21
November Winning Prints.....	22-28
November Winning Digital Images.....	29-37
Please Support our Sponsors.....	38-39
Join SPS*.....	40
About SPS & Board of Directors*.....	40
2023-2024 Season Calendar.....	41

* These pages repeat in every edition of the Focus.

Creating a Website to Sell Your Prints

(Continued from page 2)



© Sarah Marino



Creating a Website to Sell Your Prints

(Continued from page 2)



© Matt Payne

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



© Matt Payne

ABOUT MATT PAYNE

My name is Matt Payne and I am a mountain climber, adventurer, and fine art nature and landscape photographer living in Durango, Colorado. In 2018, I completed my life-long goal of climbing the highest 100 mountains in Colorado, where my love of photography was kindled. Since 2017, I have hosted a weekly podcast dedicated to nature photography called "F-Stop Collaborate and Listen." I am also the co-founder of Nature First Photography, an organization that was created in 2018 to help increase ethical awareness in nature photography. Lastly, I am the co-creator of the Natural Landscape Photography Awards, an international photography competition which rewards and celebrates nature photographers who dedicate themselves to photographing and editing their work in a realistic fashion.

I grew up in Colorado Springs, Colorado and was lucky to have parents that impressed upon me a healthy appreciation for the outdoors. I grew up quite poor, which was actually quite a blessing in disguise, as our family vacations involved going camping in the Colorado mountains almost every weekend during the summer. My father took me along on his pursuit to climb Colorado's highest 100 mountains back in the 1980's and helped me climb my first 14,000 ft. mountain at the age of 6. My parents instilled a very strong sense of ethical appreciation of the wilderness, teaching me leave no trace ethics. On the slopes of Colorado's mountains, my father taught me how to tread lightly to preserve the fragile tundra and ecosystem of our highest places.

In 2014 I moved to Portland, Oregon and enjoyed photographing all of the wonders that Oregon has to offer, including waterfalls, rainforests, mountains, lakes and beaches! In late 2015 I moved back to Colorado to reside in the town of Durango at the base of Colorado's most amazing mountains with my wife Angela and my son Quinn.

As of 2018, I have climbed all of Colorado's 14,000 ft. peaks (there are 53) and all of the highest 100 mountains in Colorado affectionately known as the Centennials. It is on my adventures to these locations that I am inspired the most to produce images that truly speak to my soul.

Honestly, I'm just an average guy that loves the wilderness and outdoors. My goal as a nature photographer is to show you parts of our world you may have never seen before. I want to transport you to these places and have you experience the raw wonder and beauty of our world. I hope through my images you can also feel wonder and joy and cultivate a greater appreciation of the natural environment and the positive impact it can have on each of us.

You can follow my landscape and nature photography on:

Instagram, Flickr, Twitter, and Facebook.



© Matt Payne

During 2023 I embarked on one of the most memorable photography adventures I have ever done, making two trips to out to Machias Seal Island.

If you're an avid bird watcher or nature/wildlife photographer, photographing puffins is an experience you won't want to miss. These charming seabirds, known for their colorful beaks and distinctive markings, can be found in various locations around the world. One such place is Machias Seal Island, located off the coast of Cutler, Maine. Machias Seal Island is a small, disputed island located in the Gulf of Maine, about 10 miles southeast of Cutler, Maine, United States, and 12 miles southwest of Southwest Head, New Brunswick, Canada in the Bay of Fundy.



Machias Seal Island is a haven for puffins and offers a unique opportunity to observe and capture these fascinating creatures up close. To make the most of your puffin photography adventure, consider embarking on a Bold Coast Charter tour. With their expert knowledge of the area and dedication to wildlife conservation, they provide an

unforgettable experience for photographers of all levels. The day begins between 7–8 am, meeting everyone at the Cutler Harbor where you will board the Barbara Frost (a 40-foot vessel) for a one hour ride out to the Machias Seal Island. Once at the Island, since there is no dock, they shuttle everyone to a small landing ramp on the

Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 4)



Island. It takes three to four trips to get everyone in place. My advice is to be in the last group to be taken ashore allowing more time to shoot the puffins on the water and flying.

Photographing puffins requires patience and skill. These agile birds are fast fliers and spend most of their time at sea, only returning to land during breeding season, late May to the end of July. With the help of experienced guides from Bold Coast Charter, you'll have access to one of four blinds where puffins gather only a few feet outside the blind. They do one trip a day with 16 people, placing four people in each of the blinds. To make sure we do not disturb the puffins they limit your time to just one hour in the blind. The blinds can get a little tight with four photographers, I would recommend only taking the gear you need and leave the rest in the boat. I would recommend 70-200 for larger group images or 100-400 for tighter single and head shots.

Whether you're a professional photographer or just starting out with your camera, capturing stunning images of puffins in their natural habitat can be both challenging and rewarding. The guides at Bold Coast Charter will not only take you to the best spots but also provide valuable tips on composition, lighting, and camera settings to help you achieve remarkable results.

Bold Coast Charter has been taking photographers and birders out to Machias Seal Island for thirty years. Sadly, early in 2023 their founder, Captain Andrew Frost Paterson, was killed in a plane crash. With all tickets sold for the 2023 tours the family had to decide if they should cancel. Knowing that Captain Patterson would want his legacy to continue, it was decided that Captain Robert J. Cates would run the 2023 tours. The tradition that Captain Patterson loved, taking people out and sharing the experience with them, would continue.

If you are interested in doing this trip, bookmark Bold Coast Charter's website:

([https:// www.boldcoast.com/](https://www.boldcoast.com/)).

At the time of this article there are no dates set or bookings in 2024.

In 2023 the tickets went on sale in January and tickets sold out in under one hour. If you do not get a ticket at first, check the site often since they do get cancellations. This is how I got my second trip.

So if you're ready for an unforgettable adventure photographing puffins on Machias Seal Island in Maine, look no further than Bold Coast Charter. They offer a unique opportunity to witness these captivating birds in action while honing your photography skills amidst breathtaking coastal scenery. Don't miss out on this incredible opportunity – book your trip today!



Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 5)



Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 6)



It was a real treat to capture the only Northern Gannet on the Island.



Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 7)



Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 8)



Focus On: Photographing Puffins on Machias Seal Island

(Continued from page 9)



See more from Rob Near on his website: <https://rjnearphotographer.com/work>.
And check him out on **Instagram**, **500px** and **Facebook**.

About Rob Near:

Rob Near has been a resident of the Hudson River Valley in Columbia and Greene counties of New York State since birth. Living in this area he surrounded by a wealth of natural beauty, the Hudson River Valley, Catskill, Berkshire, and Adirondack Mountains. As a photographer for the past 40 years he finds the challenge of capturing an iconic image is to look for that angle or condition that has yet to be captured. Rob is a self-taught photographer starting back in the seventies. Rob current focus is wildlife and motor sports photography.

Achievements:

- 2008 - First place in the Photo Regional
- 2019 - Professional Photographers Association (PPA) Master of Photography degree
- 2023 - Professional Photographers Association (PPA) Craftsman degree
- 2023 - Grand Imaging Finalist International Photographic Competition
- 2023 - Member of Team USA in the World Photographic Cup

PRINTING AN IMAGE MAKES IT A PHOTOGRAPH **by Silvana Della Camera**

Reprinted with permission: Access the original blog post [here](#).



Think I am nuts? Maybe, but take a moment and ponder about it.

Back in the day of film, once you processed your roll, you ended up with something physical. Whether it was prints or slides, you always had the physical product in your hand. In the digital world, we no longer have the physical end-product of photography unless we remember the importance of the print.

Why is the print important? A print is when your image actually becomes a photograph. No, I am not talking in circles. A monitor can display an image but until it is put down on paper, the actual frozen moment is still ephemeral. It transforms into the actual captured moment when it is in the printed form. When you can hold it. When you can look at it closely on a wall or in your hand. When you can feel the paper and revel in the quality of the print. When you can view it under different lighting con-

ditions. When you can finally, (really) experience the quality of the image and feel the moment now long gone. As long as the digital image stays on a hard drive or in the cloud, it can disappear. For good. As if it never existed. Poof.

Very scary.

We have been conditioned on many levels to digitize our paper world. This is good and bad. On the good side, we can dispose of the piles of paper once they are scanned. We have the record in digital form. Keep in mind, that you should always keep the most recent paper copy on hand as well. Think of your bank accounts. If something happens to the systems, what proof do you have that you had those accounts? Digital is good, but digital also instills a massive false sense of security. Never dismiss the power of the physical document.

Printing an Image Makes it a Photograph

(Continued from page 11)

With digital photography, we are no longer bound by the 24 or 36-exposure roll of film. The rolls were finite and we were prudent with each exposure. We now can take thousands of images in a day without a second thought. The overwhelming multitude of frames makes the idea of printing unfathomable. But it shouldn't.

With a roll of film, once developed, we would pick our favorites. The prized frame would then be enlarged to a 5x7 or larger. Multiple copies would often be made to share with friends and family. This mindset should be applied to digital photography too. We still pick our favorites from a series of photos. We should finish the process by printing them.

I've photographed many weddings. The great majority of couples have no interest in prints. Some parents insist on a book or large portrait of their own. Interestingly, once the parents had their book or print, the couple wanted one too. They suddenly experienced the magic of the printed instant in time.

For photographers who belong to camera clubs, I urge you to compete in print competitions. Yes, there is an expense in printing. Given how much camera gear, software, and everything in between costs, printing is the home stretch, and you shouldn't take the all-of-sudden frugal view. OK, I'll say it – don't be a hypocrite. Printing isn't the expensive part of photography. It is, however, the most important part. Competing in print competitions is vastly different than digital competitions. Printing is an art in itself. As a photographer, learning what makes a good print is as important as everything else that goes into creating a good image. You can print the image yourself or send it to a lab. You can make the choice of what works best for you.

Ultimately, there is an immense satisfaction in holding a beautiful physical print of a special moment.

© Silvana Della Camera



© Silvana Della Camera

Check out more of Silvana's work on:
<https://silvanadellacamera.com/>

Silvana will be presenting to
SPS in March, 2024:
"Color, Contrast, Lighting &
Composition."



© Silvana Della Camera

Printing an Image Makes it a Photograph

(Continued from page 12)

ABOUT SILVANA DELLA CAMERA:

Keats wrote,

“A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness;”.

For me, this pretty much sums up photography. A photograph freezes – permanently – an instant in time. Its beauty can be forever enjoyed. A digital image is equivalent to a film negative – when printed, the moment it seized takes on not only a physical but also an emotional dimension.

I offer courses in photography for both group and private instruction, camera club & art association presentations, events, and portrait session photographic services. My artwork makes perfect favors for office soirées, destination souvenirs, graduations, confirmations, bar/bat mitzvahs, and team-building tokens.

Award-winning photographer serving New England and beyond.

Master Member of the New England Camera Club Council
(MNEC)

Member of Professional Photographers Association (PPA)

All images & content copyright 2010-2023 Silvana Della Camera

A bit about me. I have been holding a camera for as long as I can remember. One of my earliest memories is of my father's camera, a Kodak Sterling. I remember my father holding the viewfinder up to my eye. It is the camera that ignited my passion for photography. To keep my mitts off his camera, he bought me my own, a little Brownie. When I was 13, he got me a second-hand fully manual 35mm Fujica camera, an ST-701. I remember blowing through 3 rolls of film on a trip to Nova Scotia. Out of 3 rolls, 3 images registered something. After years of creating successful images on the little Brownie, my confidence went down the toilet. I cried.

But I was determined. I read the manual. I studied every word of it. Actually, I became obsessed. I needed to understand what the various knobs did and how these numbers called ISO, aperture, and shutter speed all related to each other. That camera taught me about light. It forced me to think about what I was seeing and how to capture the light. I was no longer looking to capture an interesting scene, but I was now looking at the light and dark in the frame. As a teen, I become very aware of time passing. Freezing a moment with a camera and the ability to manipulate what the camera captured by altering the shutter speed gave time a tangible existence.

Using infrared film was fascinating and at times incredibly frustrating. It added complexity to achieve the proper exposure due to the highly sensitive film. I was entranced by infrared. I still am.

Like most kids that love photography, I wanted to become a *National Geographic* photographer. I looked forward to the monthly editions and would spend hours poring over the beautiful images and captivating stories. I too wanted to photograph the beautiful far-off places and exquisite animals. I dreamed to document the beauty of this planet we call home.

Decades later my passion has never faltered, but my view of the world evolved.

As a lifelong astronomy lover, I tried for many years to photograph the heavens with my film camera. With the onset of digital cameras, the range of photography expanded. These sensors can see more than what film can. Thanks to these amazing digital cameras, I challenge photographers to consider that there is much more in a scene than what is visible to the human eye and to tap into the power of their cameras to discover it. Their ability to see in the dark of night, compress time with time-lapse, and see infrared make them portals to a world outside our field of vision. Photographing what the eye can't perceive is what I love best to capture. I successfully photographed the galactic core of the Milky Way on my Nikon D810 in 2016. It was one of the most amazing experiences I ever had to see the magnificence of the heavens on the back of my camera.

Although I never became a National Geographic photographer, I do get to travel and photograph places and animals. In a way, my dream did come true. I am traveling this beautiful planet and documenting it with my camera. My images have appeared in *Lighthouse Digest*, *Yankee Magazine*, and the *Boston Globe* and were featured in Nikon's 100th birthday celebration. I enjoy helping others expand their own photographic vision through photography workshops, photo walks, photo tours, private instruction, and camera club presentations on various photography topics including infrared, Milky Way, black & white, nightscapes, deep space photography, and time-lapse.

For me, this quote summarizes life and is always in the forefront of my mind:

“Life is a banquet and most poor suckers are starving to death.” –
from the 1958 film “Auntie Mame”.

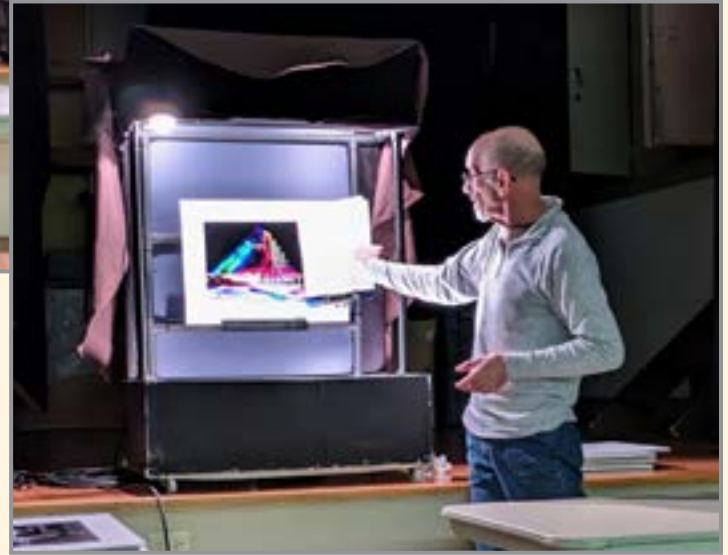


WE'RE BACK!!! Print Competitions Continue at SPS

Our November Print Competition, November 1, judged by Fred Neudoerffer.



Photos courtesy of and
© Neil Shapiro



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



PETER B. BARBER

Above: Pictures from the Schenectady Photographic Society's exhibit at the Schenectady Jewish Community Center are seen on Wednesday. **Below:** Bert van Grondelle, the group's traveling exhibit coordinator, describes some of the photos in the annual show, on view through Jan. 2 in the JCC's Farber/Miness Gallery.

Focused on the fun of it

Schenectady Photographic Society opens exhibit at JCC, welcomes new members of any ability

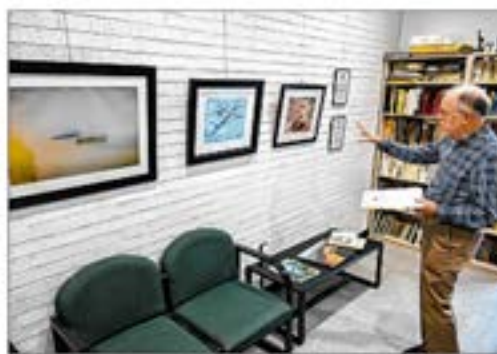
BY NATASHA VAUGHN-HOLDRIDGE

SCHENECTADY Images of a night sky, lions in a foreign country or a busy street scene reflected in a puddle are just a few of the photos on display as part of the Schenectady Photographic Society's new exhibit.

The exhibit of 23 unique pieces showcases a wide variety of subject matter through photos taken both in the Capital Region and around the world. The exhibit is on view through Jan. 2 at the Schenectady Jewish Community Center, 2561 Balltown Road, inside the Farber/Miness Gallery.

"It's a very nice group of people," said Bert van Grondelle, traveling exhibit coordinator for the Schenectady Photographic Society. "We hold meetings four times each month, two competitions, and then the third and fourth meetings are presentations. And we have the exhibits, which is a great way for everyone to show their work."

The Schenectady Photographic Society was founded in 1931, making it one of the oldest continuously running photography groups in New York state. Since then the organization has grown to offer



a wide variety of programs, activities, guest-speaker presentations, field trips and competitions for its members. The group meets Wednesday nights, either via Zoom or in-person.

"A lot of effort goes into finding good judges," van Grondelle said. "It's all

subjective. A judge could choose the five they liked best one day and then that same judge might like five different photos next week."

The group holds print photography See **SOCIETY**, Page D1

LIFE & ARTS

Our Exhibit at the JCC was written up in the November 19 issue of the *Daily Gazette*. You can access the article [here](#).



PETER B. BARBER

Bert van Grondelle of the Schenectady Photographic Society stands beside his photo of Lock 7, on display as part of the group's Annual photography exhibit at the Schenectady Jewish Community Center.

Society

Continued from page D1

competitions as well as digital photography competitions in a variety of categories.

During the COVID-19 pandemic, the group began meeting virtually through Zoom, and because of its ability to draw a greater variety of speakers to virtual meetings the organization continues to hold some of its meetings virtually.

Former society president Rich Schreibstein said one need not have a fancy camera to take a great photograph — noting that some of the group's members use cell phone cameras. Photographers take pictures in a variety of different genres — landscapes, cityscapes, still life, street

'It's not about being the best, it's about being better than you were. It takes time, but if you're a member you can see the evolution of your photography over time.'

RICH SCHREIBSTEIN
Past president of the Schenectady Photographic Society

photography and more.

"It's a really eclectic group of people from all different professions," Schreibstein said. "You'd be amazed at how many people take up photography as a

hobby. We have a couple of professionals, but it's people of all skill levels."

Schreibstein said the group is always looking for new members.

"It's not about being the best, it's about being better than you were," Schreibstein said. "It takes time, but if you're a member you can see the evolution of your photography over time."

Anyone who loves photography and wants to improve their skills should join, said van Grondelle.

Photographs in the exhibit at the Schenectady JCC are available for purchase. More information about the Schenectady Photographic Society is available on its website, spgphoto.org, and on its public Facebook page.

Contact reporter Natasha Vaughn-Holdridge at nvaughnholdridge@dailygazette.net

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/print-competition-rules/](https://spsphoto.org/programs/print/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:

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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.

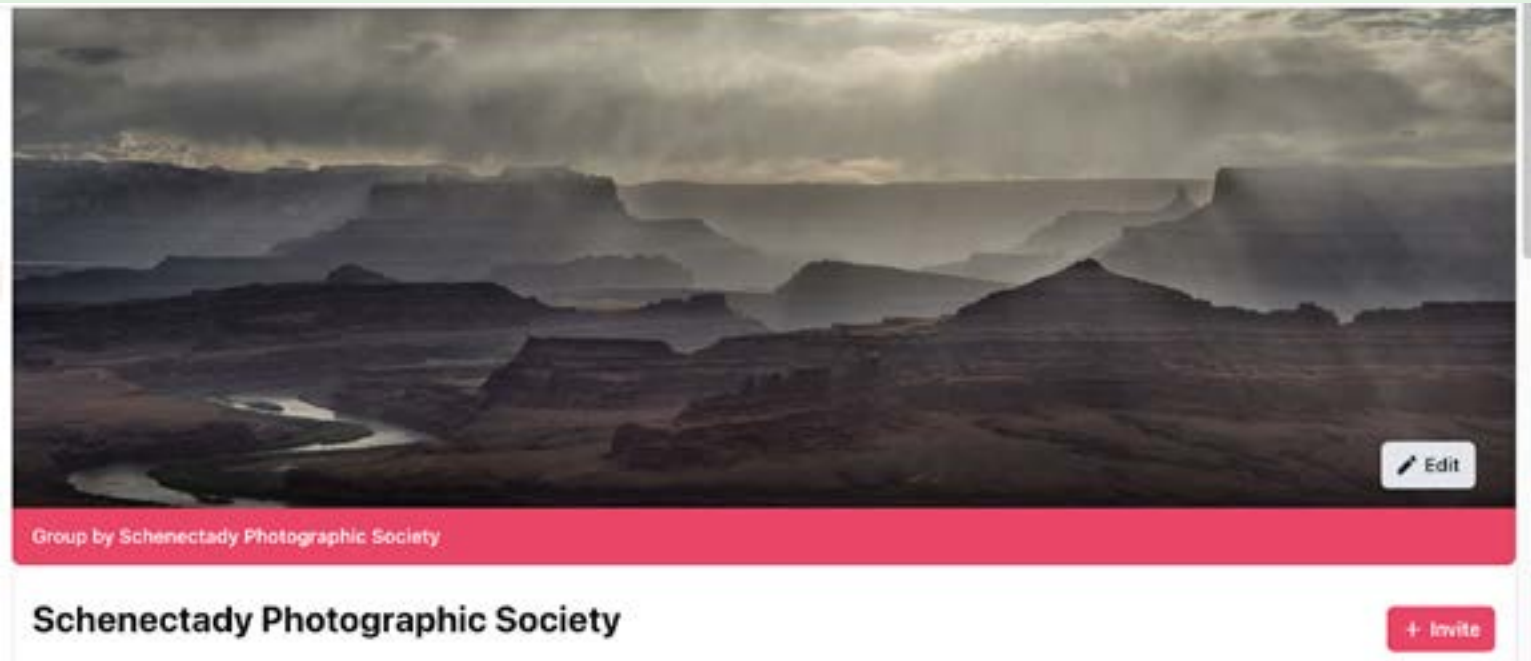
And, the best part...it gets you out and shooting.

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>

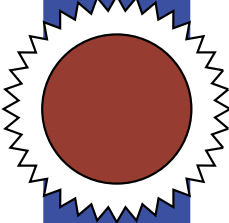
Our “community” SPS Facebook page is where we post notifications, events, etc.

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

**NOVEMBER
WINNING PRINTS**

**Topic:
Nautical**

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First Place:
"Hoppiness"
© Greg Efner



2nd Place:
"America 2.0"
© Greg Efner

NOVEMBER WINNING PRINTS



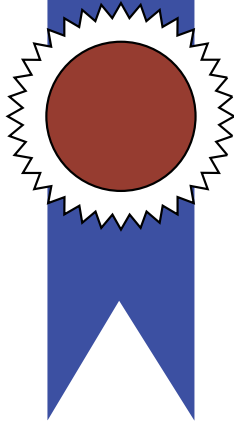
3rd Place:
"Sail Away"
© Janice Prichett

Honorable Mention



"Scottish Fishing Boats"
© Neil Shapiro

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NOVEMBER WINNING PRINTS



Honorable Mention

"At the Helm of a Tall Ship"
© Neil Shapiro

Judge: Fred Neudoerffer sees photography in the simplest of terms, composition without chaos. He uses the basic tools and techniques of his cameras and lenses and his darkroom experience to capture and present images of details, light and shadow.

As a photographer he has worked in the photo industry for almost 50 years. His work has included commercial, industrial and technical photography for consumers and manufacturers and collection photography for museums, historic sites and private collectors. He has demonstrated new photography equipment at trade shows and built and managed one of the first fully digital studios in Connecticut starting in 1994.

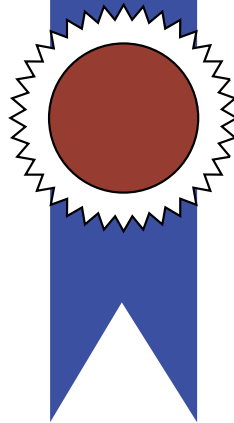
As an artist, most of the art he creates is defined by themes and parameters and then presented in series form. A good portion of his work leans toward the abstract but is always just the reality in front of him. He started working in thematic images 45 years ago and to date has approximately 14 series that he works on continuously. He doesn't necessarily go looking for specific shots, although some series call for very specific technical and subject matter guidelines. Many of his series images are just the luck of finding subjects that are a good fit for an on-going project. In his vast archives most of the images probably don't fit a specific series but the ones that do usually get the most attention in his workflow.

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



"Crow's Nest"
© Nancy Pfuntner

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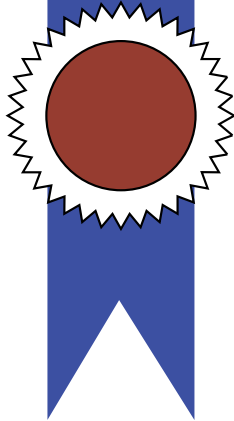


NOVEMBER WINNING PRINTS



First Place:
"Early Risers"
© Alan Wiggins

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2nd Place:
"Row of Flowers"
© Jeff Plant

**NOVEMBER
WINNING PRINTS**

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3rd Place:
"Blue Dasher Dragonfly"
© Joe Cotroneo

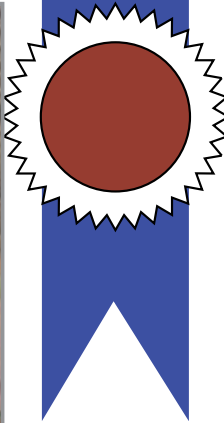
Honorable Mention



"Morocco Market"
© Connie Frisbee Houde



"Countryside Scotland"
© Phil Olivo



NOVEMBER WINNING PRINTS

MONOCHROME



First Place:
"Arches"

© Joe Cotroneo



3rd Place;
"Hammock and Tree"
© Linda Tommasulo

NOVEMBER WINNING PRINTS

MONOCHROME



2nd Place:
"Window Beauty"
© Connie Frisbee Houde

Honorable Mention



"Boston B&W Circular Ceiling"
© Colleen Magai

NOVEMBER WINNING DIGITAL IMAGES

Topic: Music

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First Place:
"Firelight Serenade"
© Kim Koza



2nd Place:
"Cello"
© Joe Cotroneo

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3rd Place:
"Rhythm and Joy"
© Neil Shapiro

NOVEMBER WINNING DIGITAL IMAGES

Judge: Wendy Nelson

Where life exists... stories happen!
With each picture, we can see a glimpse into the life of another. With each glimpse, we can better envision the different stories of our world. One story alone does not compose the book of life; I hope that through my collection, I can record more chapters of that book for you to read, as you see All Stories Great and Small.

I have been doing fine art photography for 27 years. I've had my work published on NationalGeographic.com and on the cover (and inside of) *The Virginia Wildlife Magazine*. I've won awards at art shows and galleries, and am the top winning ribbon winner on DPChallenge.com.

Let me share the stories of life with you, and I hope that we can marvel together at the little details of the world and the uniqueness that each living creature brings us!

Honorable Mention



"Artist's Piano"
© Paula Keefe



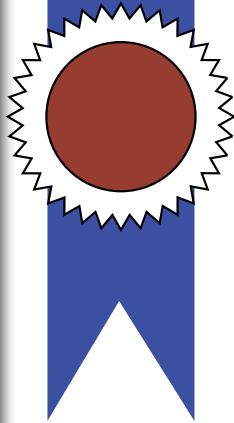
"A Natural Composition"
© Elena Keesee

NOVEMBER WINNING DIGITAL IMAGES



ronkleinimages.com

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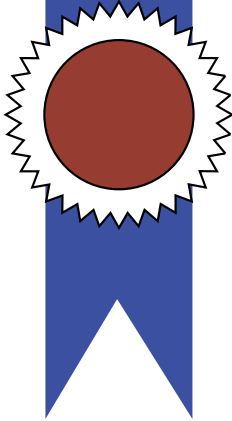
First Place:
"La Fashionista"
© Ron Klein



3rd Place:
"Cliff of Quiraing, Isle of Skye, Scotland"
© Janice Prichett

OCTOBER WINNING
DIGITAL IMAGES

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2nd Place:
"Garlic World"
© Kim Koza



4th Place:
"Watch Out"
© Nancy Dilanni

NOVEMBER WINNING DIGITAL IMAGES



5th Place:
"Seattle Reflection"
© Nancy Pfuntner

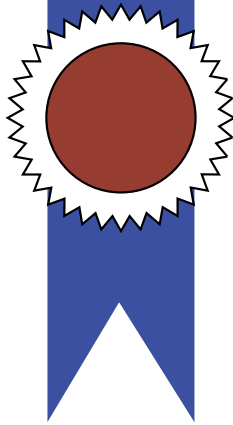


"Rainy Day in Bergen"
© Phil Olivo



"A Siena Address"
© Nancy Pfuntner

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Honorable Mention

NOVEMBER WINNING DIGITAL IMAGES

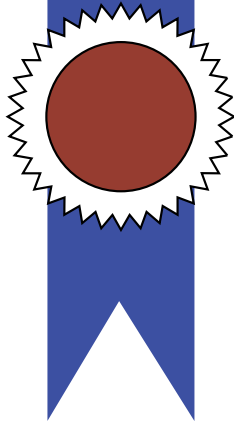


“Runs Well”
© Larry Hill



“Needs Repair”
© Bill Lanahan

Honorable Mention



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“Untitled”
© Ron Klein

www.fotomimages.com

NOVEMBER WINNING DIGITAL IMAGES

MONOCHROME



First Place:
"Sentinel"
© Rich Schreiberstein



2nd Place:
"In the Crossfire"
© Alan Wiggins

Continued...

NOVEMBER WINNING DIGITAL IMAGES

MONOCHROME



3rd Place:
"Natural Rush"
© Neil Shapiro



4th Place:
"Smile for Your Mug Shot,
Wyoming Territorial Prison"
© Dan Steen

Honorable Mention



"Shovel Ready"
© Bill Lanahan

NOVEMBER WINNING DIGITAL IMAGES

MONOCHROME



"Saratoga Park Nighttime Reflections"
© Joe Cotroneo



"Still Standing"
© Phil Olivo

Honorable Mention



"David @ MOCA"
© Kim Koza

PLEASE SUPPORT OUR SPONSORS

HUNT'S PHOTO & VIDEO
www.huntsphoto.com

Hunt's EDUCATION
edu.huntsphoto.com

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.

Socialize with us for the latest events and specials.
@huntsphotovideo
@huntsphoto

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.

HUNT'S DECEMBER HOLIDAY SPECIALS

Dear Photo Friends,

First and foremost I want to thank you all for your business and support during the past year! As I enter my 51st year in the photo retail industry, I'm thankful for how many of you have become friends through the years.

Now through December 29th, **Olympus** is offering some great deals, to which I am adding an additional discount just for my customers! Call me at 781-462-2383 to order yours now:

- OM-1 body, now \$1,849.99
- 8mm f/1.8 PRO, now \$879.99
- 17mm f/1.2 PRO, now \$1,149.99
- 25mm f/1.2 PRO, now \$1,149.99
- 20mm f/1.4 PRO, now \$679.99
- 45mm f/1.2 PRO, now \$1,149.99
- 7-14mm f/2.8 PRO, now \$1,149.99
- 8-25mm f/4 PRO, now \$879.99
- 12-100mm f/4 PRO, now \$1,149.99
- 40-150mm f/2.8 PRO, now \$1,249.99
- 40-150mm f/4 PRO, now \$679.99
- 300mm f/4 PRO, now \$2,749.99
- 100-400mm f/5-6.3 IS, now \$1,249.99
- 90mm f/3.5 PRO Macro, now \$1,249.99
- BLX-1 Batteries, now \$68.99

Canon is offering Instant Rebates on the following Cameras and RF lenses from now through December 15th only! Here are the prices **AFTER** the Instant Rebate:

- Canon R5 body, \$2,999
- Canon R5 w/ 24-105mm f/4L, \$4,099
- Canon R6 II body, \$1,999
- Canon R6 II w/ 24-105mm f/4L, \$3,099
- RF 100-500mm f/4.5-7.1L IS, \$2,399
- RF 28-70mm f/2L, \$2,599
- RF 15-35mm f/2.8L IS, \$1,899
- RF 24-70mm f/2.8L IS, \$1,899
- RF 70-200mm f/2.8L IS, \$2,299

Call me at 781-462-2383 to order yours now!

Sony is offering a "Trade-In, Trade-Up" promotion. This promotion gives you a **BONUS DISCOUNT** up to \$1,000..... and best of all, I WILL PROVIDE A TRADE IN ON YOUR BEHALF! These Bonus Discounts will be combined with any other discounts Sony is offering through December 29th! Please call me for details (eligible products) and a quote.

SONY NEW SAVINGS!

GET PAID TO TRADE

GET THE GIFT YOU WANT
ALPHA 7R - LOWEST PRICE EVER!
• 100MP BACK ILLUMINATED CMOS 1" SENSOR
• 4K 60P 10 BIT 4:2:2 HDR IN TRILINGUAL
• BIONZ XR IMAGE PROCESSOR
• 3" SWIVEL TOUCHSCREEN
• EXPANDABLE UP TO 204GB
• FULL 180° FLD
• HYBRID VIEWING & INFO

Trade-in any working interchangeable lens camera and/or lens from any brand and receive*

STORE TRADE-IN VALUE +
UP TO \$1,000 IN PURCHASE CREDIT
when you apply your trade-in value towards the purchase of Eligible Products**

+ LIMITED TIME HOLIDAY SAVINGS!

Nikon is offering a great "Bundle & Save" promotion when you purchase the Nikon Z8 with up to three of the following lenses now through December 29th:

Nikon Z8 body, \$3,699.95. Includes a FREE carry bag and 128GB SD card!

The following lens prices are good only when purchased with a Nikon Z8:

- Nikkor Z 50mm f/1.2S, \$1,699.95
- Nikkor Z 17-28mm f/2.8, \$799.95
- Nikkor Z 28-75mm f/2.8, \$699.95
- Nikkor Z 14-24mm f/2.8S, \$2,099.95
- Nikkor Z 24-70mm f/2.8S, \$1,899.95
- Nikkor Z 70-200mm f/2.8S, \$2,199.95
- Nikkor Z 100-400mm f/4.5-5.6S, \$2,299.95
- Nikkor Z 400mm f/4.5 VR S, \$2,799.95

Call me at 781-462-2383 with any questions, to request a quote on any other photo gear, or to order. Shipping is FREE in the Lower 48 for orders over \$75!

I wish you all a Happy & Healthy Holiday Season!

Photographically yours,

Alan

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

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treasurer@spsphoto.org

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Webmaster & Annual Report Editor... Sean Sullivan

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Membership Chair: OPEN

membership@spsphoto.org

Print Group Alan Wiggins

printchair@spsphoto.org

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

digitalchair@spsphoto.org

Photo Essay OPEN

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judging@spsphoto.org

Field Trip Coordinator Janice Prichett

fieldtrips@spsphoto.org

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& Linda Tommasulo

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Bert van Grondelle, Jerry Boehm,
Rich Schreiberstein

travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS

Judy Breslau & John Ogden

Connect with the Schenectady Photographic Society:

Website: www.spsphoto.org

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

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

Instagram: @schenectadyphotographic

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

Contact Linda at newsletter@spsphoto.org.

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: Lisa Cuchara

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