

**Bold red texts  
are  
interactive links!**

# FOCUS

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

Volume 90 - No. 7

<https://spsphoto.org/>

March 2024

## **SPS 2023-2024 PHOTO ESSAY COMPETITION**

March 20, 2024

Live - at First United Methodist Church in Schenectady

It's here! Another Photo Essay Competition at SPS—but this time live and in person at the First United Methodist Church in Schenectady. And this year we will include print as well as digital essays. There's still time to get your digital essays in! Joe Cotroneo will be collecting the essays:

Per Joe: "The Digital Photo Essays must be submitted by a google drive or dropbox link in an email to [President@spsphoto.org](mailto:President@spsphoto.org) by Saturday March 16th midnight. If you don't get a reply email from me it means I didn't get your essay. I say this because our SPS mail server may not get email from [nycap.rr.com](mailto:nycap.rr.com) and maybe some others. Use gmail if you don't get a confirmation that I received it. Please don't wait until the last minute. Bring the Print Photo Essays the night of the competition by 6:50 pm."



Last year's winner:  
"The 92nd Year"  
by Claudia Jakubowski

*Continued...*

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\* These pages repeat in every edition of the *Focus*.

# All You Need to Know About the SPS Photo Essay Competition

## Photo Essay

**Digital Essays** are a collection of images that will be projected in some fashion, typically, but not necessarily, accompanied by a soundtrack. The presentation should be in a format that is compatible with the projection equipment available on the night of the competition (i.e. .mov or .mp4). To ensure compatibility with the club's hardware and software, Digital Essays must be submitted prior to the competition date. Members will be notified in advance of the required deadline.

**Print Essays** are a collection of prints displayed in some fashion, including a book (such as available from vendors including Shutterfly, Snapfish, Blurb, and others), a poster, a storyboard, or any method of presenting a collection of prints that can be physically managed by the entrant.

*Prepared by: Joe Cotroneo  
With Credits to: Dow Smith*

### The rules for entry are as follows:

1. One entry per person per category [print and digital].
2. The maximum length of a digital projected essay is 8 minutes. The maximum dimensions of the projected essay is 1920×1080. Suggested and preferred length is 3 to 5 minutes.
3. Participants are encouraged to use only their own images. Other images may be used only if they are vital to the narrative quality of the essay. Any images not made by the participant must be credited. No more than 10% of the total images may be non-participant images.
4. It is the participant's responsibility to know the rules. Submissions outside of these guidelines will not be accepted. Digital essays must be submitted by the previously announced entry deadline, which will be no later than midnight the Saturday before the competition date. (The earlier the better). This is to ensure compatibility with the club's hardware and software.

# Photo Essay

(Continued from page 2)

## Submitting Your Entry

### Digital Photo Essays

1. Must be submitted by midnight Saturday, March 16, 2024
2. Save as a video file with .mov or .mp4 format
3. Email to [President@spsphoto.org](mailto:President@spsphoto.org) via a link to a large file app such as Google Drive (preferred) or Dropbox

### Print Essays

1. Must be submitted between 6:30pm and 7:00pm the night of the competition, March 20, 2024.

## Photo Essay Topics

### Show us your passion

1. A collections of photographs that are tied together  
Flowers, pets, babies, models, old cars ...
2. Event  
parades, protests, fund raisers ...
3. Location  
Myrtle Beach, Lark Street, NYC ...
4. Type of Work  
Macro, Landscape, Impressionistic ...
5. Story  
Day in the life, visit to an attraction, visit to a park ...

## Editing

### Lots of different editing programs

Adobe Express (free version available)  
Premiere Rush (comes with Adobe Photography Plan)  
DaVinci Resolve (free version available)

And many more

Check out the online tutorials

## Music

### Vital for a photo essay video

1. Sets mood of essay
2. Determines pacing
3. Match the music to the story

### Copyright

1. Copyrighted music without a license is not allowed
2. Buy Music: Pond5, Triple Scoop, many more
3. Free with credit: Bendsound, Musopen

# LENS ON THE WORLD

## In Person at First United Methodist Church in Schenectady

The “Lens on the World” travel series will offer in-person presentations of travel photography from around the world. The presentations promise to be both visually pleasing and informative. The presentations will run from approximately 7:15 to 7:45 on Print Competition Nights.

**March 6**

### **Falkland Islands & Antarctica via Chile & Argentina by Dave Kraus**

This past November and December, Schenectady photographer Dave Kraus had the unique opportunity to spend almost a month journeying to the Falkland Islands and Antarctica via Chile and Argentina on a dedicated photography tour hosted by Muench Tours. It was a life-changing experience in many ways. He encountered the expected penguins, seals, and other wildlife in one stunning scenic location after another. He also had the chance to reflect on many aspects of na-

ture, mankind’s place in it, and get a glimpse of the true scope of the natural world that shrinks all the works of mankind. Dave will show you a selection of wildlife and scenic photography from this expedition and tell you more about how it has affected him.

The presentation will be followed by the monthly print competition. The public is welcome.



© Dave Kraus

# COLOR, CONTRAST, LIGHTING & COMPOSITION

By Silvana Della Camera

March 27, 2024 - on Zoom

**EVENT  
NIGHT**

Photography is much more than pointing your camera at a scene and tripping the shutter. Weighing the assorted components within the frame of the viewfinder is important as it impacts the resulting image, and subsequently the viewer. Unlike painters who begin their art with a clean canvas, photographers begin with a canvas fully loaded. Recognizing how to evaluate and isolate the various graphical elements from this filled canvas enables the photographer to create an impactful, visual story.



# Color, Contrast, Lighting and Composition

(Continued from page 5)



# Color, Contrast, Lighting and Composition

(Continued from page 6)



## **ABOUT SILVANA DELLA CAMERA**

A software engineer by trade, Silvana began her fascination with photography as a very small child. The early fascination turned into a lifelong obsession. Decades later her passion never faltered, but her view of the world evolved. Photographing what the eye can't perceive is what she loves best to capture.

Master Member NECCC (MNEC) and Past President of the Stony Brook Camera Club, she is the recipient of many photography awards. Her images have appeared in Lighthouse Digest, Yankee Magazine, and the Boston Globe, and were featured in Nikon's 100th birthday celebration. She has presented and judged at camera club councils, camera clubs, and art associations throughout the US.

Silvana helps others expand their own photographic vision through her photography workshops, photo walks, photo tours, private instruction, and club presentations on various photography topics including infrared, Milky Way, black & white, nightscapes, deep space photography, and time-lapse. She challenges 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.

To her, life is best summarized by the quote "Life is a banquet and most poor suckers are starving to death." – from the 1958 film "Auntie Mame."



© Silvana Della Camera

You can find Silvana on her

Website: <https://silvanadellacamera.com/>

Blog: <https://silvanadellacamera.com/blog/>

Instagram: <https://www.instagram.com/silvanadphotography/>

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

# FOCUS ON: Huntington Beach with Ron Klein

When asked, I say I concentrate on travel photography. That is to say I usually have no specific photographic plan other than to capture here and there some hopefully poignant moment. Unfortunately, not so easy.

As in every other genre of photography, it's a lonely place with just you and your subject. I would imagine not dissimilar to the experience of the writer staring at a blank sheet of paper or more recently, a bright, cold computer screen

Of course there are always those iconic locations to photograph. Places where one can be sure to capture that elusive decisive or poignant moment. Places like the Death Valley Dunes, or that shot of Santorini that everyone does. You know the ones I mean. I refer to them as photographic "Stations of the Cross." Think gaggles of photogs dragging their cameras and tripods around searching for salvation in their viewfinders. Searching redemption for the last gadget purchase made after lengthy pleadings to their spouse. Often a crowd of despondent family members dragged behind. They have already suffered through endless discussions over which camera(s) to bring along on the upcoming trip. God bless their hearts.

Why cant we just buy a few postcards like normal people they ponder silently to themselves.

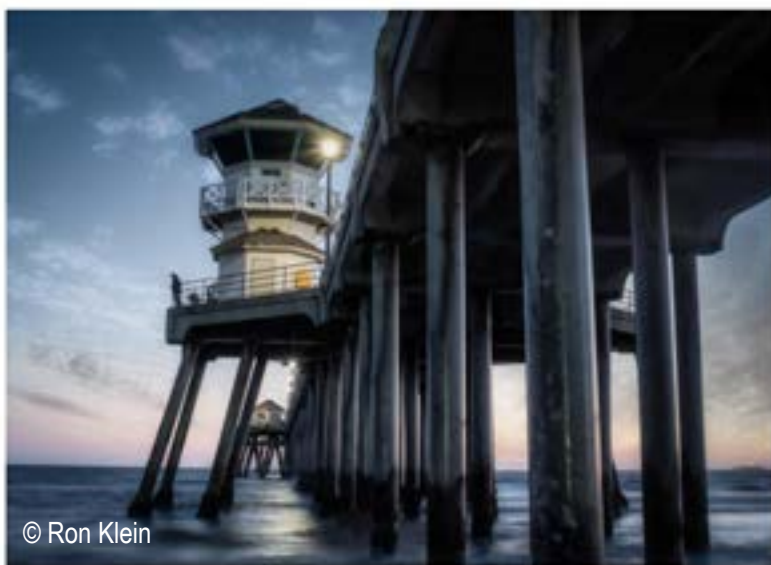


We are an older family now. The kids are grown and those past trips are now only worn out dad jokes. My darling wife, who survived my large format period, finds mirrorless almost charming. I, on my part, have lowered my expectations and just try to have fun. It works.

So for this *Focus* month, and just for fun, I offer a series of photographs shot during our numerous trips to California visiting family in Huntington Beach. A beach town otherwise known as "Surf City."

I found this photo project challenging. It didn't draw me in at first and additionally the most obvious shots were already quite iconic leaving little room for a unique approach. It was a bit of a struggle. I did the best I could.

I believe, though, that my view of the pier is unique and the others certainly are not typical of the photos you find of Huntington Beach.



I think particularly of the black and whites of which I present two of my favorites.



## Focus On: Ron Klein

(Continued from page 8)

You may argue there is a reason no one shoots b&w at the beach. All the joy and festivity is lost. But I think it displays a shadowy background that otherwise goes unrecognized (more for the second photo than for the first).



© Ron Klein

I have several in the style below. I love them. Unfortunately, no one else does. I'm sure you all know how that goes.



© Ron Klein

During the COVID epidemic, this young lady celebrated her 18th birthday on an empty beach. I asked her if I could photograph her and she offered this pose. Here is young woman with an unshakable enthusiasm.



© Ron Klein

A few images on the Pier. A place to go for some serious people watching. (Unfortunately, I rarely shoot people.)



© Ron Klein



© Ron Klein

# Focus On: Ron Klein

(Continued from page 9)



© Ron Klein



© Ron Klein

# Focus On: Ron Klein

(Continued from page 10)

Two untitled but very typical of Huntington Beach:



© Ron Klein



© Ron Klein

## Focus On: Ron Klein

(Continued from page 11)

I'm very much drawn to a minimalist approach. (It's hit and miss most of the time.)



## Focus On: Ron Klein

(Continued from page 12)

Frequent vestiges of hippy-dom.

### ABOUT RON KLEIN:

I have been drawn to photography both as an artistic endeavor and as a craft. My interest was sparked in my teens when I was given a small Kodak contact printing set. I began developing and printing 35 mm film and fell in love with the process.

I built my first darkroom and saved for my first camera, a manual focus Pentax Spotmatic with one 50mm lens and a simple light meter. That camera traveled with me as a young man through Greece, Turkey and Italy.

Today, my darkroom is quite different from where it began in my youth. I now use large format film because of the contemplative approach it requires and the exquisite detail that I can obtain. I scan and print digitally to produce a distinctive hybrid, bridging old and new. I also do pure digital work.

My wife Gleda and I live in a small town in the upper Hudson Valley. We are both retired and spend our time tending the gardens and chickens on our property and traveling to places that appeal to my photographic sensibility. I am particularly moved by the open landscapes of the West and strive to capture their compelling spirit through my lens. I have shown my photos both on the east and west coasts.

I print and mat my photographs so the viewer can sense the commitment with which each image is made. I invite you to view my work and hope you enjoy it as much as I do making it.

Wait. Wait. One more I just shot!



See more of Ron Klein's Travel Photography at:  
<https://www.ronkleinimages.com/>

Thanks for looking.

# THE 2023-2024 LUBA RICKET CREATIVE COMPETITION

Hosted by: Joan Heffler

Judged by: Lawrence White

April 17, 2024 - In Person at FUMC



Fellow Photographers!

This is the day you've been waiting for all year. April 17th is the Luba Ricket Creativity Awards Competition. This is the time when you can really push the boundaries while winning money.

Luba Ricket was a long time member of SPS.

Her photographs were incredibly creative and unique—like printing on used coffee filters or flipping images when flipping was unheard of. Sadly, she passed away. To celebrate her creativity, this competition is about creating works of art facilitating your unique expressions, your individuality. The sky's the limit. Your entries can be digital and non-digital (print, 2D, 3D, digital, story book, diptych, triptych). You can enter a total of four submissions, two for each category.

Luba was an inventive genius who had a story to tell. I believe you have a story to tell too. And we are delighted to have Lawrence White back as judge. See you in person on April 17...and create away!

Cash Awards are as follows:

1st place	\$100
2nd place	\$75
3rd place	\$50
4th place	\$25
5th Place	\$15

Digital submissions must be in by midnight, Saturday, April 13. Here's the link to upload your images:

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

Non-Digital entries should be brought to the meeting by 6:45 pm on April 17.

See the Non-Digital Entry Form on page 17.



© Luba Ricket



© Luba Ricket



© Luba Ricket

# 2023-2024 Luba Ricket Creativity Competition

(Continued from page 14)



*Be Creative*

*As a “creativity contest,” members are encouraged to push the boundaries of photographic expression. Your entry is limited only by your creative imagination. You are encouraged to submit unusual techniques, unusual subjects, crazy composites, triptychs (triptych is a painting made up of three sections), diptychs (a painting or relief carving made of two parts) or whatever your imagination can conjure up!*

*You may submit two entries in each category: digital and non-digital.*

Last year our competition was held on Zoom and was digital only.  
Here are the 2022-2023 images that placed first through fifth:



**1st Place**  
“When Toasters Fly”  
© Sally Willse

# 2023-2024 Luba Ricket Creativity Competition

(Continued from page 15)



**2nd Place**  
"The Banker"  
© Doug Mitchell



**3rd Place**  
"House with the Blue Door"  
© Kim Koza



**4th Place**  
"Wizard's Coffee"  
© Elena Keesee



**5th Place**  
"Beach Walk"  
© Janice Prichett



LUBA RICKET  
CREATIVITY  
COMPETITION 2024

April 17, 2024

*Non-Digital Entry*



Name:

---

Title:

---

PLACE:

1st

2nd

3rd

4th

5th

Entry #

LUBA RICKET  
CREATIVITY  
COMPETITION 2024

April 17, 2024

*Non-Digital Entry*



Name:

---

Title:

---

PLACE:

1st

2nd

3rd

4th

5th

Entry #

# ON THE ROAD AGAIN! SPS TRAVELING EXHIBIT AT EAST GREENBUSH COMMUNITY LIBRARY

Our traveling exhibit committee was hard at work setting up the latest SPS exhibit at the East Greenbush Community Library.



© Jerry Boehm

L-R: M-J Adelman, Jerry Boehm, Bert van Grondelle, Rich Schreiberstein



© Rich Schreiberstein

ADDRESS:  
10 Community Way,  
East Greenbush, NY  
12061

Exhibit runs  
through March 28  
(take-down March 29)



© Rich Schreiberstein



© Jerry Boehm

# On the Road Again

(Continued from page 18)

The reception, held on Sunday, March 3, was well attended.



Next Stop:  
Uncommon  
Grounds  
at  
Stuyvesant Plaza  
in Albany.

# ENTERING A PHOTO COMPETITION? CONSIDER THIS ADVICE

by Sarah Marino

Reprinted with permission,  
Access the original article [here](#).



A lovely spiral aloe, referenced in the text below.

I have recently served as a judge for a few different photo club competitions (in addition to being a judge for five award seasons with international photo competitions) and continue to see the same issues pop up. Some of the issues are really basic, like dust spots and tilted horizons, while others are far more subjective. With these experiences in mind, I share some advice to consider when you prepare your next competition entry (or magazine submission, gallery show entry, portfolio, or even your next social media post). This article represents the perspective of exactly one judge—me—so don't consider it a checklist but instead a single point of view on a complex topic.

## **SOME CONTEXT: MIXED FEELINGS ABOUT COMPETITIONS**

Before sharing my very subjective advice, I should mention that I have mixed feelings about photo competitions. On the positive side, I appreciate competitions as a forum for showcasing excellence in photography and providing recognition for hard work. Some competitions, like the Natural Landscape Photography Awards, are also encouraging practices that I see as positive for the field of nature photography.

On the negative side, turning a creative pursuit into a competitive sport can encourage conformity. If you regularly view the results of major photo competitions, you can see the ebb and flow of trends with locations and subjects. In photo clubs, certain “rules” often permeate a group’s culture and result in a narrow band of winners anytime the club has a competition. On a more personal level, I also know from many conversations that poor performance in a competition can be incredibly discouraging for individual photographers. If your photos do not do as well as you hoped in any competition, keep going. You have no idea what the judging process looked like behind the scenes and in all cases, the results simply reflect the opinions of a small group of people at a single point in time.

I have entered one competition on a single occasion, the Nature’s Best Photography awards, and had two photographs appear in their magazine (the spiral aloe and winter sedum photos in this post). After that experience, I decided that participating in competitions encouraged me to pursue a certain type of photography and focused too much of my attention on comparison with others. I decided that I wanted to be free from this sort of influence and motivation. While I am occasionally tempted to enter a competition because I think that doing well might help my career, I always return to that decision from years ago.

Conversely, when I am invited to judge a competition, I usually say yes for a simple reason. The type of photography I generally prefer—quieter, more subtle interpretations of nature—often does not do very well in competitions and I want to take every chance I can get to elevate such photographs if I think they rise to a high level of excellence. I also like the opportunity to undermine some of the conventions in this field that I consider ridiculous. For example, in one recent photo club competition, I happily selected a winner with

# Entering a Photo Competition?

(Continued from page 20)

a centered composition, one with direct light on a subject, and one without any central point of focus. These are all things we are told to avoid and yet I think all three of these winning photographs were visually compelling.



An example of visual hierarchy applied to a smaller scene. The composition and processing suggests that the three central corn lily plants are the most important, with the rest of the leaves serving as secondary subjects.

This photo is relevant to the story directly below.

## A DIVERSION WITH A POINT (SO STICK WITH ME)

A few years ago, a photo club invited me to give a presentation about composition. I included a section on visual weight, explaining that some compositions rely on the idea of visual hierarchy. With visual hierarchy, you make composition decisions in a way that suggests a higher level of importance for some elements of the scene. With this approach, some subjects are main characters and they draw your attention first while other elements are meant to play only a supporting role. This approach to composition is often considered the “right” way because visual hierarchy helps the viewer know where to focus their attention. If you are familiar with my photography, you will know that I often rely on a different approach, which I call visual equality. With visual equality, every element of a scene or subject (like a pattern or rep-

etition) is of equal importance or close to it. In my talk, I shared my reasons for taking this approach: my mind is quite busy and so I seek out visually harmonious compositions because they help me feel relaxed and at ease. I feel joy and excitement when I find

patterns in nature and that feeling is a big part of my motivation to get outside. During the Q&A session at the end of my presentation, one of the club leaders criticized this approach to composition and informed me that most of my photos could never win if I entered them in the club’s competitions. Despite explaining my long-considered and personal reasons for approaching my compositions in the way I do, this person needed to put me in my place and not-so-subtly remind everyone listening that they should not follow my advice.

This experience is one reason why I approach competitions with some skepticism. Judges too often place all the emphasis on following some set of arbitrary rules about what makes a good photograph instead of considering how well a photographer expresses their own creative ideas or personally interprets a natural subject. If this feedback had been directed at a newer photographer, it could be quite damaging in terms of that person feeling a lack of confidence in continuing to follow their own path or becoming discouraged. If you are part of a photo club with this kind of pernicious culture, participating in the club’s competitions could have a detrimental effect on your development as a creative photographer.

# Entering a Photo Competition?

(Continued from page 21)



Corn lily leaves composed with visual equality in mind.  
All of the leaves contribute equally to the repetition in the composition.

## ADVICE TO CONSIDER

With this context in mind, I'd like to offer a few very subjective pieces of advice for you to consider if you plan to enter a nature photography competition. This is not offered as a checklist but instead as a peek into the decision-making process I have used in reviewing thousands of photos as part of photo competitions over the last few years.

## SNAP JUDGMENT

One of the most important things to consider when choosing which photos to enter in a competition is the judging process. For most competitions, especially those with a large number of entries and a small number of judges, each entry will receive only a few seconds of initial attention during the first pass of consideration (maybe a bit more with in-person judging). If a photo does not have a clear message, it is unlikely to make it through this initial pass. Even though I always look at all entries twice, I find that my initial impression almost always sticks. For subsequent rounds of consideration, I'll spend more time with each photo and more deeply consider its nuances but for the first round, the snap judgment is the thing that matters. As you are considering which of your photos to enter in a competition, consider how they will be received in this context.

## INITIAL ASSESSMENT: YES OR NO?

In addition to an unclear or muddled message, I have a consistent list of things that attract my attention in a negative way during this snap judgment phase. If I see any of these things, I'll immediately give a photo a low score and move on:

- *TECHNICAL COMPETENCE:*

A photo does not necessarily need to be technically perfect to rise to a level of excellence but technical flaws will add up. Some examples include: a horizon that is not level, dust spots, unintentional vi-

gnetting, excessive uncorrected chromatic aberration, exposure issues like overly bright spots or totally black shadows, and a lack of sharpness or depth of field issues that do not seem to be related to a creative choice. In one recent competition, one of my favorite photos had a tilted horizon and I did not move it forward in the judging process for this reason alone.

- *COMPETITION GUIDELINES:*

Photos that do not conform to the competition guidelines. It seems like a lot of photographers a) either do not read competition guidelines before entering or b) think their photo will receive special consideration. It will not. If the guidelines for a nature photography competition say no man-made objects, that means no man-made objects, even if they are small. If the category is intimate landscapes, look up that term and then decide which photos from your collection might fit the criteria best. Same with abstractions in nature: not all photos taken with a telephoto lens are "an abstract" and unless a photo has some mysterious qualities, it likely does not fit the guidelines.

# Entering a Photo Competition?

(Continued from page 22)



This photo could do well in some competitions because of the dramatic, colorful light. Although this photo has a place in my portfolio, I personally wouldn't consider it as a potential winner for a competition. Anyone with basic photography skills who was standing at this fairly accessible spot on this morning could have taken a similar photo. I love it and it brings back all sorts of positive memories but I do not think it represents excellence in photography.

## QUALITIES THAT HELP A PHOTO STAND OUT

After the first round, I try to spend more time with each photo to see how its more subtle qualities might come forward with repeated viewing. In narrowing down a selection of finalists to a collection of winners, these are the things I consider, with positive attributes in each category moving a photo in the direction of winning and negative attributes moving it away from winning.

The list that follows is very subjective because it focuses on the things I think represent excellence in nature photography. Other people serving in a judging role will have very different ideas of what makes a good or impressive photograph. This is one reason not to take photo competition results personally: they are incredibly subjective.

### **PROCESSING THAT LOOKS NATURAL BUT WITH A PERSONAL TOUCH.**

If a processing technique attracts attention to it-

self, I'll likely consider it to be a negative. This includes things like heavy Orton effect (or a heavily saturated glowy look), contrast issues (too little without the atmospheric conditions that would suggest a low contrast situation or heavy contrast that looks unnatural), color issues (overly saturated, unattractive color casts, overly cyan blues, very yellow greens, purplish blues in the sky), overly bright shadows, halos from processing, and overly heavy vignettes that do not seem creatively intentional or carefully applied. Unnatu-

ral blends are an almost immediate no, as well (for example, gold light on the landscape with pink clouds in the sky). If a well-known mountain looks extra perky, I'll quickly move past it, too.

### **POPULAR LOCATIONS.**

Unless you experienced once-in-a-lifetime exceptional conditions at a popular place—and approached these conditions in a personalized way—I am unlikely to move a photo of such a place forward during the judging process. From my perspective, photo competitions are all about elevating excellence and such photos usually do not show off the skill of the photographer. In the larger context of a full portfolio, these photos often deserve a place but I personally do not see them as aligning with the purpose of most photo competitions. (Important note: This is likely where a lot of judges diverge from my opinion since some competition winner galleries are full of common scenes and subjects under nice light. For bigger competitions, you can usually tell from the pre-

## Entering a Photo Competition?

(Continued from page 23)

vious year's winners which direction a competition leans in this regard, although it can vary from year-to-year as judges change. If you are entering a competition with consistent judges, consider the previous winners when deciding which of your own photos to enter.)

### ***CLEAR MESSAGE AND CONCISE COMPOSITION.***

Since composition is one of the most challenging aspects of photography to master, I consider it one of the most important points in deciding on competition winners. There are many ways to get to a solid composition and the overall effect of how all the elements work together is generally most important. If there are too many diluted ideas within one scene or prominent visual distractions, I'll likely move past a photo pretty quickly.

### ***FLATTERING LIGHT.***

All different kinds of natural light can be used to create compelling nature photographs, not just colorful light around the "golden hour." A concise, compelling composition with flattering light can sometimes elevate a simple or mundane subject to a level of excellence. Thus, flattering light that is interacting with the photo's subjects in a compelling way often stands out much more compared to colorful light alone. As an example, this photo from Hans Gunnar Aslaksen was among my favorite photos in the 2022 NLPA competition because the beautifully shaped subject, concise composition, and flattering light all come together perfectly. In a competition, this combination of elements often shows off the skill of a photographer and impresses me more than photos that are visually striking because they are boldly colorful.



The winter sedum photo, referenced in the text above.



# Entering a Photo Competition?

(Continued from page 24)

## **ATTENTION TO DETAIL.**

I place a lot of value on the craft of photography when assessing excellence. Little things like clean edges and corners, careful framing, and attention to other small details indicates a commitment to the craft of photography. Conversely, anything that shows sloppy composition or technical habits will likely encourage me to quickly pass by a photo unless it really stands out for some other reason.

## **PERSONAL INTERPRETATION AND ORIGINALITY.**

It is increasingly easy to stand in an impressive place and take a technically competent photo of a visually stunning scene. It is also increasingly common to copy the ideas of notable photographers and enter the resulting photos into competitions. I'm personally not interested in elevating such photos in any competition. Instead, the photos that stand out to me the most are those that tell me something about the creative mind of the photographer. While I can never know the full context of the situation in which a photo was created, I gravitate toward the photos that seem to have a creative spark behind them, offer a surprising take, an insight into the landscape, or a compel-

ling observation of the natural world—in addition to technical competence, an effective composition, and flattering light.

## **FINAL THOUGHTS**

While I strive in this direction, I certainly do not think that all of my photos meet these criteria so I am a bit uncomfortable judging other people's photo in this way. Competitions, though, are all about judging so this is how I go about that challenging task when invited to participate in a photo competition. This approach can feel harsh, especially the snap judgment step at the beginning. Considering these aspects of the judging process in conjunction with your entry choices can therefore increase your chances of success so I encourage you to think strategically if you do enter competitions.

Please, though, do not let the results influence your feelings of self-worth. Participating in a competition can be motivating, offer an opportunity for self-reflection, and ultimately propel you forward. Just do not let the results get in your head in a negative way or derail you from creating work you love just because it is doesn't appeal to a small collection of judges.



**Sarah Marino** is a full-time photographer, nature enthusiast, and writer based in southwestern Colorado. In addition to photographing grand landscapes, Sarah is best known for her photographs of smaller subjects including intimate landscapes, abstract renditions of natural subjects, and creative portraits of plants and trees.

Sarah is the author or co-author of a diverse range of educational resources for nature photographers on subjects including composition and visual design, photographing nature's small scenes, black and white photography, Death Valley National Park, and Yellowstone National Park. Sarah, a co-founder of the Nature First Alliance for Responsible Nature Photography, also seeks to promote the responsible stewardship of natural and wild places through her photography and teaching.



Check out Sarah's "Small Scenes" and more on her website:  
<https://smallscenes.com/>

# 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](mailto: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.***



© 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.

Members may submit up to **FOUR (4)** images in our Print Competitions. Categories will include General (i.e., color), Monochrome and Assigned Topic. You may submit up to **(2) in any category**. For example, one in General, two in Monochrome, and one in Assigned Topic.

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.*

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## SUBMITTING YOUR ENTRIES

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

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

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

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

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

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

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

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## 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.

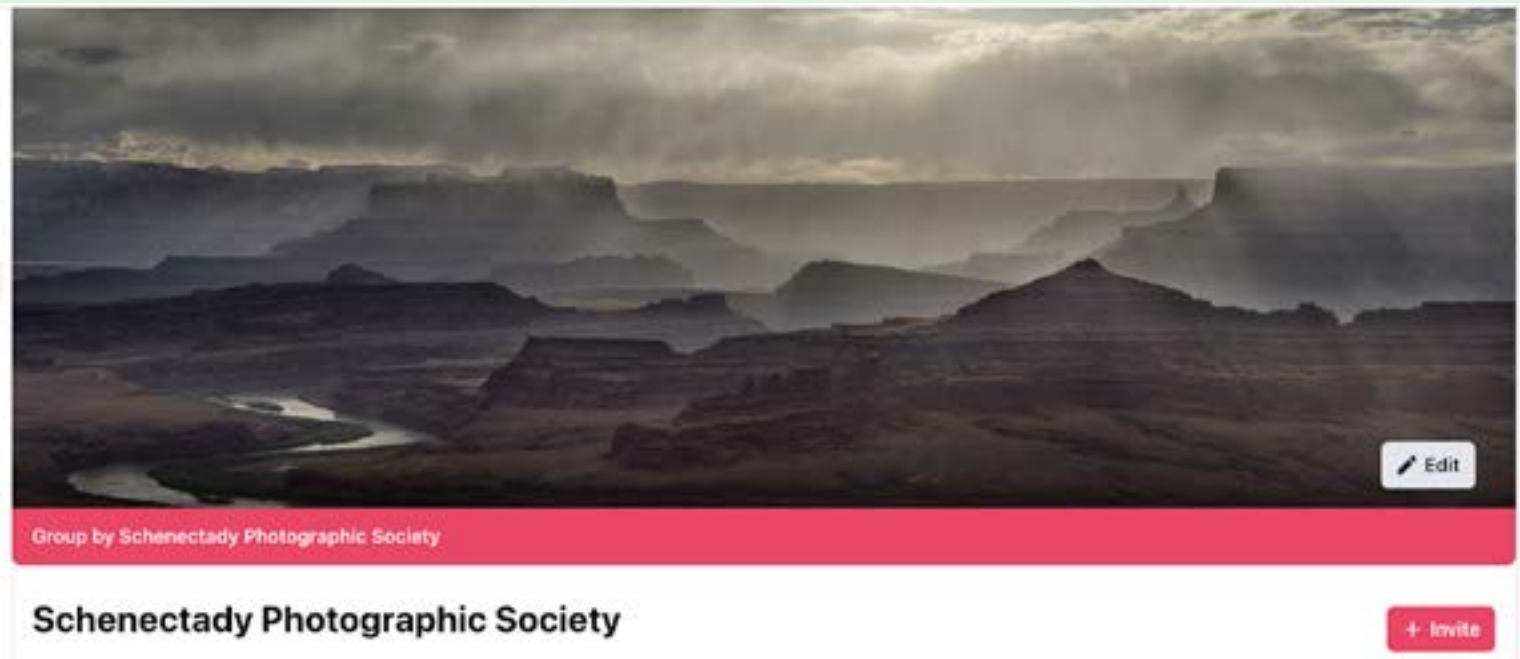
And, the best part...it gets you out and shooting.

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.



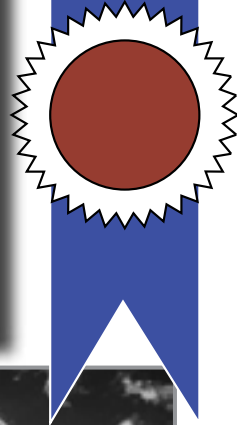
<https://www.facebook.com/schenectadyphotographicsociety>

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*.

FEBRUARY WINNING PRINTS  
Topic: Landscape in Monochrome

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**First Place:**  
"Scotland From my Window"  
© Janice Prichett



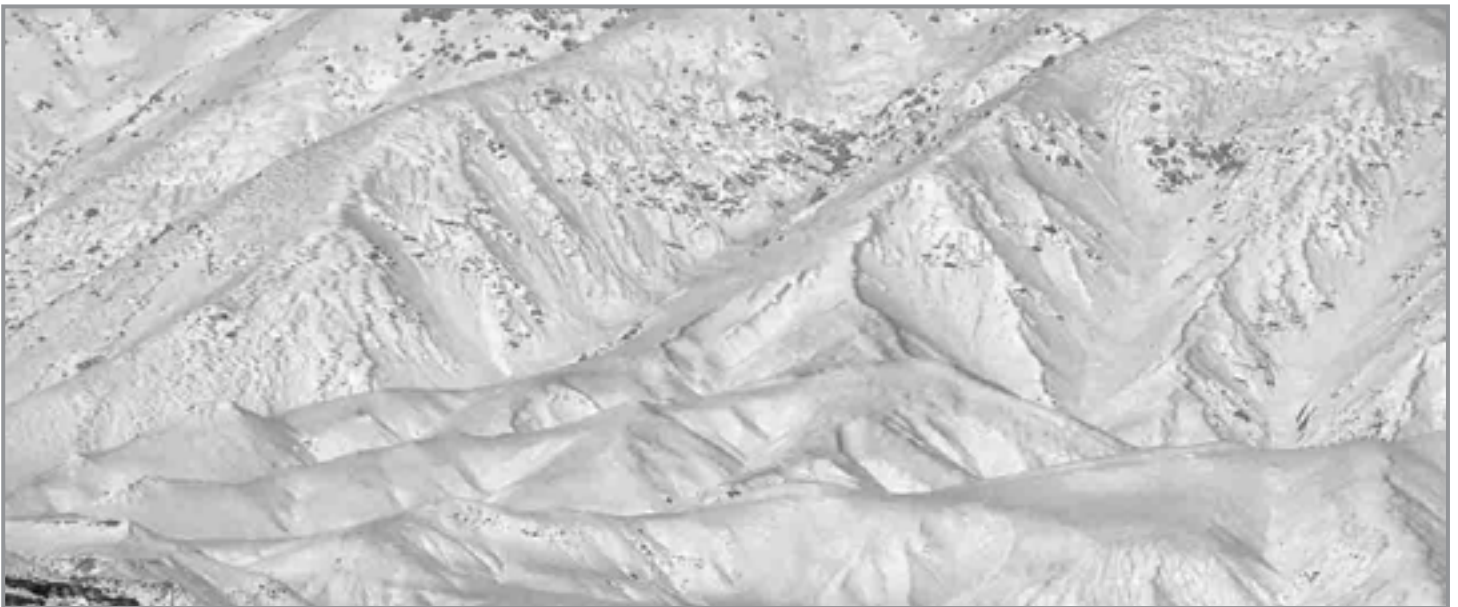
**2nd Place:**  
"Monument Valley"  
© Dan Steen

# FEBRUARY WINNING PRINTS



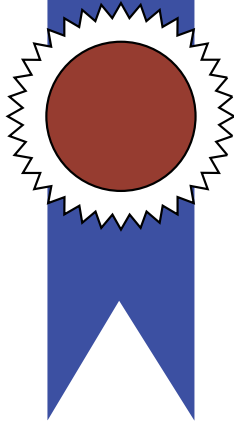
3rd Place:  
"Raquette Lake Morning"  
© Linda Tommasulo

## Honorable Mention



"Snowy Hillside"  
© Connie Frisbee Houde

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## FEBRUARY WINNING PRINTS

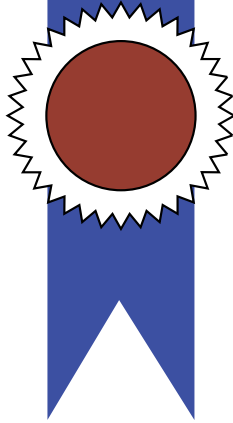
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**Print Judge:** Kevin Q. Gray

Kevin is a fine art photographer living in Cherry Valley, NY. His work spans digital, wet plate tintype and film/alternative processes. His fine art work explores themes of memory, nostalgia and place, and has been widely exhibited in upstate NY. His landscape and nature photography has won numerous awards at regional art fairs.

Kevin has a BFA in Photography & Painting from Hartwick College, an MFA from the Visual Arts Art Institute of Boston at Lesley University, and he is currently an Adjunct Professor in Film & Digital Photography at Hartwick College.

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



**First Place:**  
"Nest Building Time"  
© Greg Efner



**2nd Place:** "Shoes for Sale"  
© Connie Frisbee Houde

# FEBRUARY WINNING PRINTS



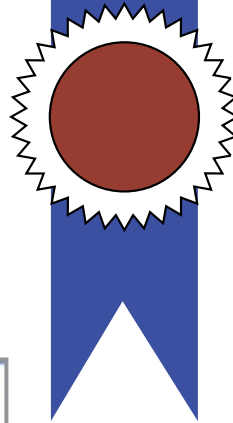
3rd Place:  
"White Porsche Carrera"  
© Alan Wiggins

## Honorable Mention



"Curls"  
© Linda Tommasulo

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# FEBRUARY WINNING PRINTS

MONOCHROME



**First Place:**  
"River Runs Through It"  
© Kristina Young



**2nd Place:**  
"Visions of 9-11  
at Mass MOCA"  
© Linda Tommasulo

# FEBRUARY WINNING PRINTS

MONOCHROME



3rd Place:  
"After the Storm"  
© Janice Prichett

Beginning in March, our Print Entries will be viewed on the big screen,  
thanks to Alan Wiggins, our Print Chair.  
Also note that, beginning in March, a total of four (4) prints may be submitted-  
two in any one category.



© Linda Tommasulo



© Linda Tommasulo

## FEBRUARY WINNING DIGITAL IMAGES

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**Topic:**  
**Wood**

**Digital Judge:** Steve Simon

Steve Simon is an award-winning documentary photographer and author of five critically acclaimed photography books including *The Passionate Photographer*, which was chosen as one of Amazon's "Top Ten Art and Photography Books."

He has photographed on assignment in more than 40 countries and his work has been published in the *New York Times Magazine*, *Mother Jones*, *Colors*, *Life*, *Time*, *Le Monde*, *Harpers*, *Macleans*, *Walrus* and many others.

Steve is best known for his work focusing on the human condition, capturing life as he encounters it. His documentary work has been featured in solo shows across the globe.

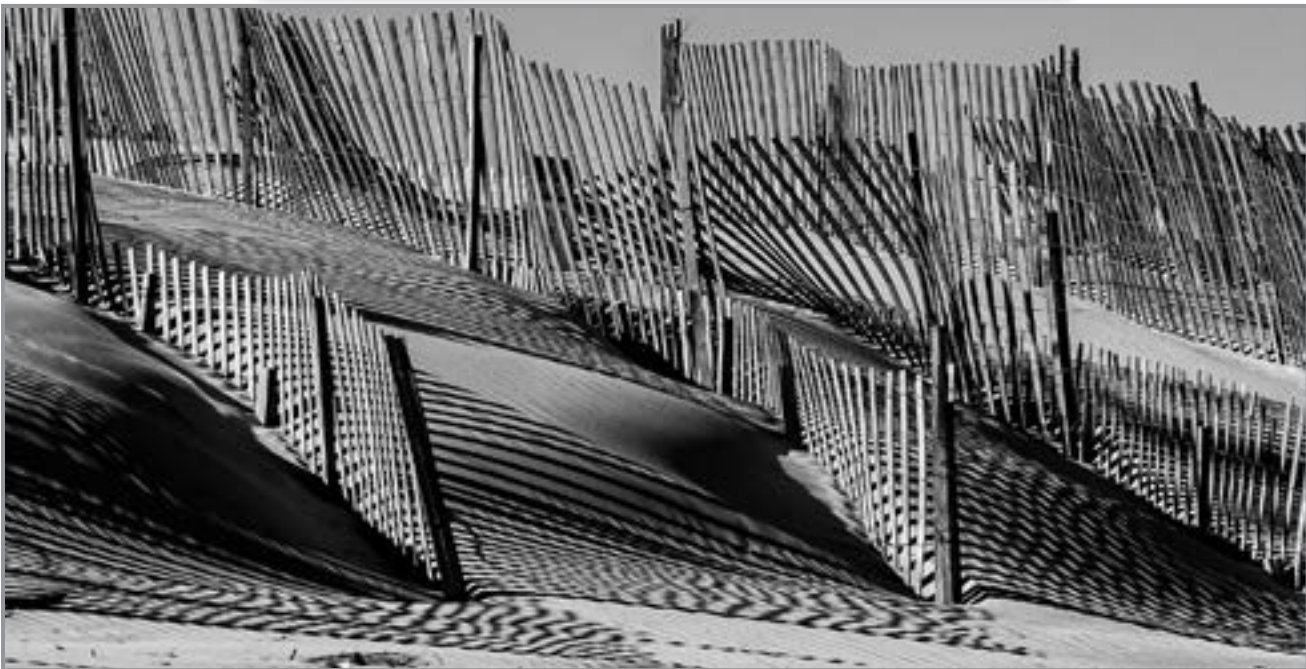
Steve has numerous prestigious corporate clients. He is a passionate teacher as well, participating as a guest lecturer and workshop leader at various photography events world-wide.

<https://www.stevesimonphoto.com/index>

**First Place:**

"Wood You be Mine?"

© Greg Efner



**2nd Place:**

"Dune Fence in Shadow"

© Sean Sullivan

*Continued...*

# FEBRUARY WINNING DIGITAL IMAGES

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3rd Place:  
"Wood Plank Stack,  
End Grain First"  
© Nancy Pfuntner



4th Place:  
"The Fun Side of Barns"  
© Neil Shapiro



"Cypress Grove"  
© Janice Prichett

## Honorable Mention

Continued...

FEBRUARY WINNING DIGITAL IMAGES  
Honorable Mention

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“Wet Wood”  
© Kim Koza



“Look Up”  
© Linda Tommasulo

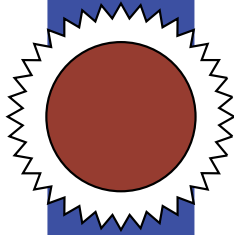


“Porch Woodpile”  
© Colleen Magai

# FEBRUARY WINNING DIGITAL IMAGES



**First Place:**  
"The Getaway"  
© Greg Efner



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**2nd Place:**  
"After the Rain"  
© Linda Tommasulo

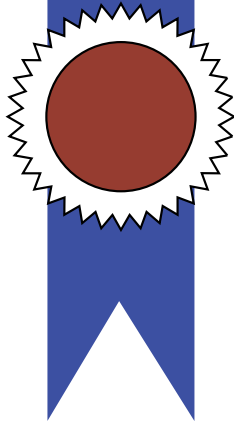


# FEBRUARY WINNING DIGITAL IMAGES



3rd Place:  
"Santa"  
© Thomas Whittemore

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4th Place:  
"JP Cruise Reflections"  
© Aaron Walters

FEBRUARY WINNING DIGITAL IMAGES



5th Place:  
"Oil and Water Abstract"  
© Joe Cotroneo



"The Guardian"  
© Rich Schreiberstein



"Buried Alive"  
© Joan Heffler



Honorable Mention

# FEBRUARY WINNING DIGITAL IMAGES



"Purple Haze"  
© Janice Prichett

**Honorable Mention**

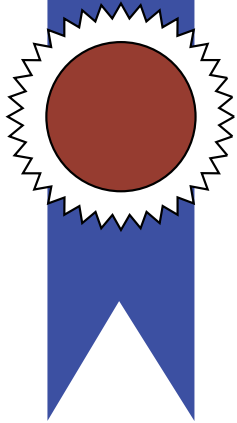
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"Morning Rush in Edinburgh"  
© Marty Bannan



"Home at Last"  
© Bill Lanahan



MONOCHROME

FEBRUARY WINNING  
DIGITAL IMAGES



**First Place:**  
"In the City of Brotherly Love"  
© Neil Shapiro



**2nd Place:**  
"Nighttime in Zurich"  
© Greg Efner

Continued...

# FEBRUARY WINNING DIGITAL IMAGES

MONOCHROME



3rd Place:  
"That's the Spot"  
© Sean Sullivan



**Honorable Mention**

"Afternoon Trail Hike"  
© Aaron Walters

# JANUARY WINNING DIGITAL IMAGES

## Honorable Mention

MONOCHROME



"Wolf Creek"  
© Linda Tommasulo



"Plumber's Nightmare"  
© Bill Lanahan

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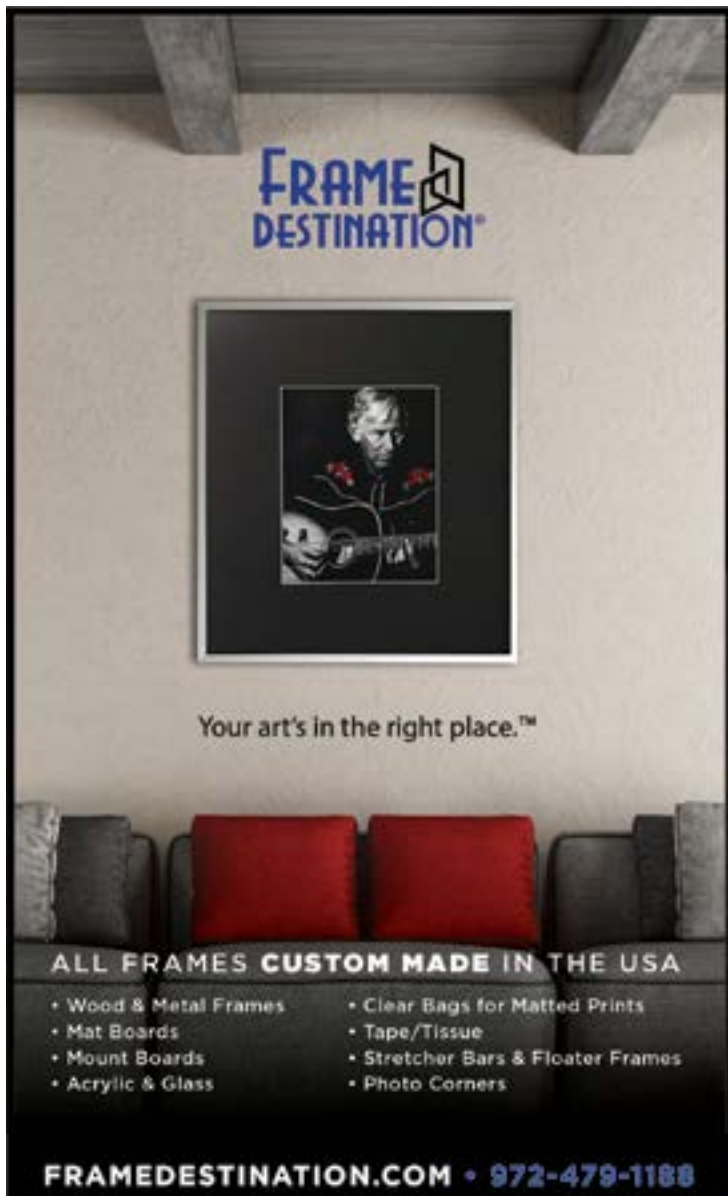
@ [huntsphoto](#)

***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](mailto:asamiljan@huntsphoto.com)),  
and he'll get right back to you.***



## 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](mailto: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](http://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

President ..... Joe Cotroneo

[president@spsphoto.org](mailto:president@spsphoto.org)

Vice President ..... Linda Tommasulo

[vp@spsphoto.org](mailto:vp@spsphoto.org)

Treasurer ..... Pat McCormick

[treasurer@spsphoto.org](mailto:treasurer@spsphoto.org)

Recording Secretary ..... Paula Keefe

[secretary@spsphoto.org](mailto:secretary@spsphoto.org)

Newsletter Editor ..... Linda Tommasulo

[newsletter@spsphoto.org](mailto:newsletter@spsphoto.org)

Webmaster & Annual Report Editor... Sean Sullivan

[webmaster@spsphoto.org](mailto:webmaster@spsphoto.org)

Membership Chair: ..... OPEN

[membership@spsphoto.org](mailto:membership@spsphoto.org)

Print Group ..... Alan Wiggins

[printchair@spsphoto.org](mailto:printchair@spsphoto.org)

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

[digitalchair@spsphoto.org](mailto:digitalchair@spsphoto.org)

Photo Essay ..... OPEN

Judge Coordinator ..... Neil Shapiro

[judging@spsphoto.org](mailto:judging@spsphoto.org)

Field Trip Coordinator ..... Janice Prichett

[fieldtrips@spsphoto.org](mailto:fieldtrips@spsphoto.org)

Communications ..... Sean Sullivan  
& Linda Tommasulo

[communications@spsphoto.org](mailto:communications@spsphoto.org)

### **LUBA RICKET CREATIVITY COORDINATOR**

Joan Heffler

### **TRAVELING EXHIBIT COORDINATORS**

Bert van Grondelle, Jerry Boehm,  
Rich Schreiberstein

[travelingexhibit@spsphoto.org](mailto:travelingexhibit@spsphoto.org)

### **REFRESHMENT COORDINATORS**

Judy Breslau & John Ogden

## Connect with the Schenectady Photographic Society:

Website: [www.spsphoto.org](http://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](mailto: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 - CANCELLED**

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**