



FOCUS

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93RD
SEASON!

Volume 91 - No. 1

<https://spsphoto.org/>

November 2024

HOW TO PHOTOGRAPH THE NIGHT SKY by Matt Suess

November 20, 2024

EVENT
NIGHT

I have seen this presentation and found it very inspiring and thorough.
If you think you can't photograph the night sky...you're wrong! Matt will show you the way.

Join OM SYSTEM Ambassador Matt Suess where he will be sharing how he photographs the night sky. Become inspired and learn how you can photograph the Milky Way and the Aurora (Northern Lights) with any camera, and get some valuable tips for OM SYSTEM photographers. Matt will walk you through all the strategies and gear he uses to capture stunning Milky Way and Aurora shots. This presentation is



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perfect for those who want to take their first Night Sky photos and also for those who want to improve their Night Sky images.



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Continued...

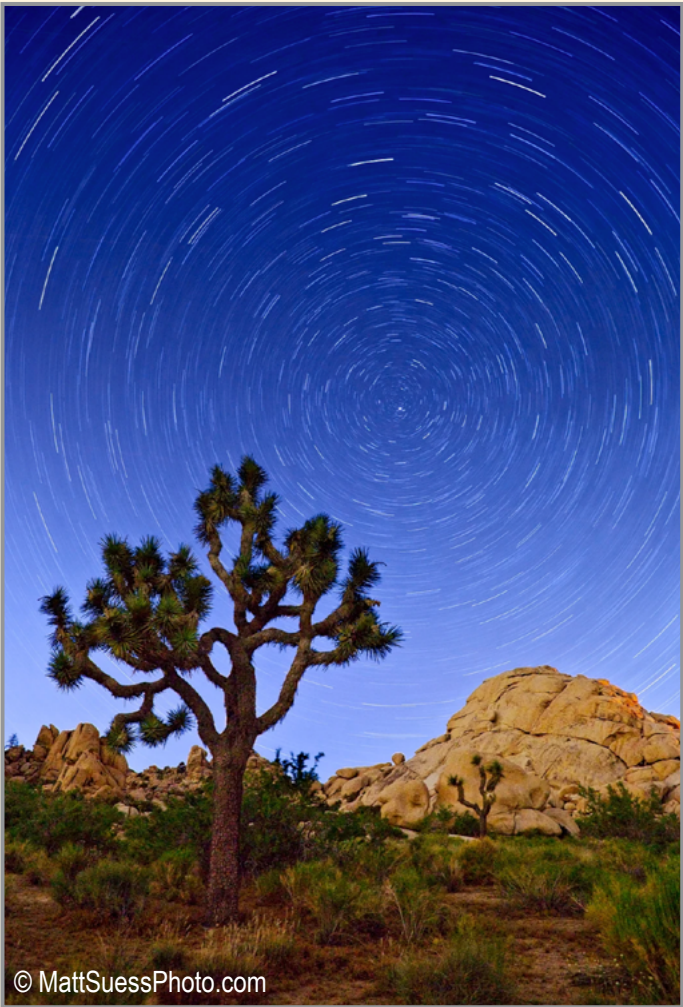
INSIDE THIS ISSUE

Matt Suess: How to Photograph the Night Sky	1-3
Dale Willman: Ethics in Street Photography	4-5
Organizing SPS Traveling Exhibits	6-8
Submitting a Photo for an SPS Exhibition	9-10
On the Road Again, Five Rivers	11
We're Back	12
Let's Talk About Visualization	13-17
Focus on: The Northern Lights in NY	18-19
Assigned Topics.....	20
Print & Digital Competitions 2024-2025.....	21

HAPPY THANKSGIVING!

Print Entry Competition Cards	22
How Do Our Competitions Actually Work?	23
Join us on Facebook	24
October Winning Prints.....	25-30
October Winning Digital Images	31-37
Please Support our Sponsor	38
Join SPS	38
About SPS & Board of Directors.....	39
2024-2025 Season Judges.....	40
2023-2024 Season Calendar.....	41

How to Photograph the Night Sky
(Continued from page 1)



How to Photograph the Night Sky

(Continued from page 2)

ABOUT MATT SUESS

Fine Art Photographer
OM System, NiSi, Fotopro and
Ororo Wear Ambassador



Photography has always been a huge part of my life, starting at the age of 12 when I had my own black & white chemical dark-room. That early interest launched a full-time professional photography career that and continues today.

educator and publisher. I also accept select luxury resort and architectural photography assignments.

I tech numerous field and classroom workshops throughout the year as well as on-line courses, and I provide occasional free on-line webinars. You may have already seen my videos/webinars for OM SYSTEM/Olympus, Hunt's Photo & Video, B&H Photo, Adorama, Skylum and ON1. My passion for sharing and teaching what I have learned during my long career is evident in my down-to-earth and encouraging approach with my clients.

I am honored to be sponsored by OM SYSTEM/Olympus as an OM SYSTEM Ambassador, but I teach photography to anyone using any camera brand.

I live in Bozeman, Montana, with my blue heeler cattle dog.

For the first 17 years of my career I was a photojournalist based in New England. I am a digital photography pioneer and began teaching digital photography to photojournalists in the late 90's, helping bring digital cameras to two different newspapers. I was awarded the 2003 New England Press Association's Photographer of the Year award for my work at the *Cape Cod Times*. During my time as a photojournalist, I also photographed weddings and portraits, as well as corporate and commercial assignments.

In 2006 I decided to leave all of that behind and move West, where I am now a fine art landscape, nature, wildlife, travel and Milky Way photographer,

Check out more of Matt's images, workshops and more on his website:

<https://mattsuessphoto.com/>



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PRINT NIGHT
SHORT PROGRAM

ETHICS IN STREET PHOTOGRAPHY

by Dale Willman
In Person at FUMC

November 6, 2024 - 7 pm

Street photography has long been defined by its practitioners, from Charles Negre and Weegee, to Robert Frank and Vivian Maier. They were all known for their quiet approach to photography, and a style that is perhaps defined best by the phrase “fly on the wall.” But that has changed, and some say for the worse.

Most recently, Bruce Gilden has popularized a more kamikaze style. He is noted, and reviled, for his “in your face” method, where he literally shoves his camera and flash into an unsuspecting passerby’s face on the streets of New York for a candid shot. But the ethics of street, or documentary photography, are changing. Join us for a conversation on a new ethical code for working the streets.



© Dale Willman Photography



Dale Willman
PHOTOGRAPHY



© Dale Willman Photography

SEE DALE'S
STREET PHOTOGRAPHY AND
MORE ON HIS WEBSITE:

[https://www.dalewillman.
photography/](https://www.dalewillman.photography/)

Ethics in Street Photography

(Continued from page 4)



ABOUT DALE WILLMAN

Dale Willman has been a journalist for fifty years, having worked at CBS, CNN, Monitor Radio, WCBS in New York and, most recently, NPR, where he currently works as a newscaster. His photos have been published in a number of magazines and on-line news sites. His style is varied, ranging from documentary work to conflict photography and landscapes.

You can also find Dale on Instagram:

<https://www.instagram.com/dawillman/>

and X (Formerly Twitter):
[https://x.com/dalewillman:](https://x.com/dalewillman)



SCHENECTADY PHOTOGRAPHIC SOCIETY TRAVELING EXHIBITS: WHAT IT TAKES TO ORGANIZE THEM

by M-J Adelman and the Traveling Exhibit Committee



One of the activities of the Society is the organization of photography exhibits at different venues throughout the greater Capital District in order to promote awareness of the SPS and its members.

Showcasing members' photographs provides an opportunity for:

- Our members to present their work to a larger audience beyond the Society membership.
- SPS to offer an social event for members and an opportunity to meet and chat with attendees.

Although members are familiar with the requests for submission for and the resulting exhibits, etc., we would like to present a more detailed description of what goes on behind the scenes to make these exhibits happen..

Venue Selection and Correspondence

- Potential venues are researched and suggestions from other SPS members are most welcome.
- Bert reaches out to venues of interest to inquire about their display program.
- A visit to the venue is scheduled to determine suitability/appropriateness, space limitations and the approximate number of photos that could be hung.
- If team feels site will work, team members meet with the venue's representative and begin to negotiate:



The SPS Exhibition Team: Rich Schreiberstein, M-J Adelman, Bert van Grondelle (Team Leader) and Jerry Boehm.

- Dates for the exhibition; theme requirements and commissions, if any.
- The date and time on which the exhibition can be hung. (Commitments may be a year or more in advance and often involves a series of emails.)
- If a reception can be accommodated and, if so, reception details are affirmed as to who is responsible for snacks and refreshments.
- The date and time of take down.

Organizing SPS Traveling Exhibits

(Continued from page 6)

- A final confirmation email is sent to the venue representative requesting a validation.

Preparation for Installation

- A month or more in advance of an exhibit, Bert sends out a "Request for Submissions" via an email to the general SPS membership, defines the number of photos desired and records responses and details on an inventory list.
 - All members are welcome and encourage to submit.
 - When you say you will participate in an exhibit, consider it a commitment, since the Exhibit Coordinators must complete paperwork and plan on space for your submission.
- On the day specified in the "Request for Submissions," it is incumbent upon the members to either deliver their submissions or make arrangements to have them delivered to the in-person Club meeting scheduled prior to the installation date.
- Submitted works are stored at Bert's home until installation date.
 - To protect each submission during transit and storage, they are placed in foam pouches that have been personally purchased by Bert and Jerry and stored, when not in use, in Jerry's garage.
 - Team members help load the submissions for transit.
- Bert composes an inventory list .
 - The initial inventory list contains member's name, number of photos submitted, subject or title of photo, and pricing information or NFS (Not For Sale).
 - At most venues, the works are for sale. All sales transactions are between the photographer and the buyer. SPS is not a party to the sale
 - In case of a sale, we request that the photo be allowed to remain on display until the end of the exhibition.
 - Often the venues do not permit pricing on the public inventory list. In that case, Bert will also create a separate inventory without pricing for public display.

- Bert creates stickers/labels containing identifying numbers or other information required by the venue to put on the wall beside each entry on the inventory list.



Schenectady Photographic Society

Beverwyck
July 2, 2024 - August 28, 2024

1	M-J Adelman	Along Rte 88	\$250
2	M-J Adelman	Fall is Coming	\$250
3	Joe Cotroneo	Fly Me to the Moon	NFS
4	Greg Efner	Blossoming Rhododendron	\$170
5	Greg Efner	Grass of Parnassus	\$170
6	Ray Henrikson	Freckles	NFS
7	Connie Frisbee Houde	Ghost of a Home: Billiard Room	\$350
8	Connie Frisbee Houde	Ghost of a Home: Living Room	\$350
9	Elena Keesee	Beautiful White	\$70
10	Elena Keesee	Hearts on Blueberry Hill	\$70
11	Ron Klein	Bergamo	\$175
12	Ron Klein	Monreale, Italy	\$175
13	Kim Koza	Red Flower Study #1	\$75
14	Kim Koza	Red Flower Study #2	\$75
15	Neil Shapiro	Gliding Through Sunset	\$223
16	Neil Shapiro	Nightfalls	\$223
17	Sharon Silversmith	Boats at Rest	\$75
18	Linda Tommasulo	Shy Rose	NFS

If you are interested in purchasing a photograph, please contact
Jerry Boehm at 518-698-9515 or Bert van Grondelle at 518-949-1171.

Day of Installation:

- On the day of installation, Bert and Jerry transport the pictures to the venue. The team unloads the photos and removes them from the packaging and sort according to subject.

Organizing SPS Traveling Exhibits

(Continued from page 7)

- After grouping photos by subject, a decision is made on which wall they should be hung.
- Then the photos are stood up on the floor under the wall and curated until we have a pleasing and acceptable arrangement.
- At that point the pictures are hung on the hanger system provided by the venue.
 - Each venue has a different system, different hangers and usually requires a use of a ladder to adjust the hanging system and hang the photos.
 - The photos are hung with attention to height and equal distance between photos.
 - Often the wiring on some of the photos needs to be adjusted for them to hang to advantage. (See Submitting Photos for an SPS Exhibition on pages 9-10.)
- Then, Bert, methodically applies stickers/ labels containing identifying numbers or other information required by the venue on the wall by the submissions matching it with the inventory list.
- Jerry assembles the free-standing sign and places it at a convenient location in the venue to announce the exhibit to passersby. (Note: The sign must be assembled and unassembled at each venue and is stored by Jerry in his garage.)
- SPS pamphlets and copies of the inventory list are placed in a convenient location.
- The installation is wrapped up by putting the now-empty foam pouches in their storage box, all unique boxes or folders in which the photos may have been submitted are collected, photos of the exhibition are taken, and tools collected.



- Bert sends out an email to all SPS members reminding them of the reception, date, time and location well in advance.
- The day of the reception, team members:
 - Arrive early to arrange and setup tables and chairs.
 - Lay out the snacks and drinks, often purchased by team and other SPS members.
- At the close of the reception, the team returns chairs and tables and clears debris.

Exhibition Closing

- Bert sends out an email to all participants defining the date and time photographers are requested to collect their submission(s).
- The team assembles, in advance, and takes down photos requiring a ladder.
- Any works not collected are packed up and loaded into Bert's car to be collected later.
- Reference number stickers are removed from the wall, remaining inventory lists and pamphlets are removed, and the freestanding sign is disassembled for transport.

Reception

- The team tries to find a reasonable date and time for the reception.
 - The venue is encouraged to advertise the reception.
 - The reception is usually two hours long.



SUBMITTING A PHOTOGRAPH FOR AN SPS EXHIBITION

by M-J Adelman and the Traveling Exhibit Committee

Submitting a Photograph for an SPS Exhibition

- For most exhibits image content has no specific theme, so almost any subject is acceptable.
 - The exhibits will generally be in venues that are accessible to children, such as libraries; therefore the image content should be family-friendly.
 - If an exhibit has a specific theme, that information will be included in the "Request for Submissions" email.
- Since the works will usually be displayed in a rather large space:
 - Common sizes are 8x10, 11x14, 16x20, and 20x24—either landscape or portrait configuration.
 - Larger sizes are acceptable.
 - Submission of very small photos is discouraged.
- Most formats are acceptable for your submission.
 - The images may be printed on glass, canvas, metal, or paper and may be framed or not, but they must be rigid and ready to hang.
 - Matted prints must be framed.
- Be sure to affix a name label to the back of your submission to identify ownership. The label may include your personal website if you have one.
- Note, we have found that photos printed on metal or acrylic are often too light in weight to hang well and might benefit from very tight wiring and weight put on the bottom of the frames.

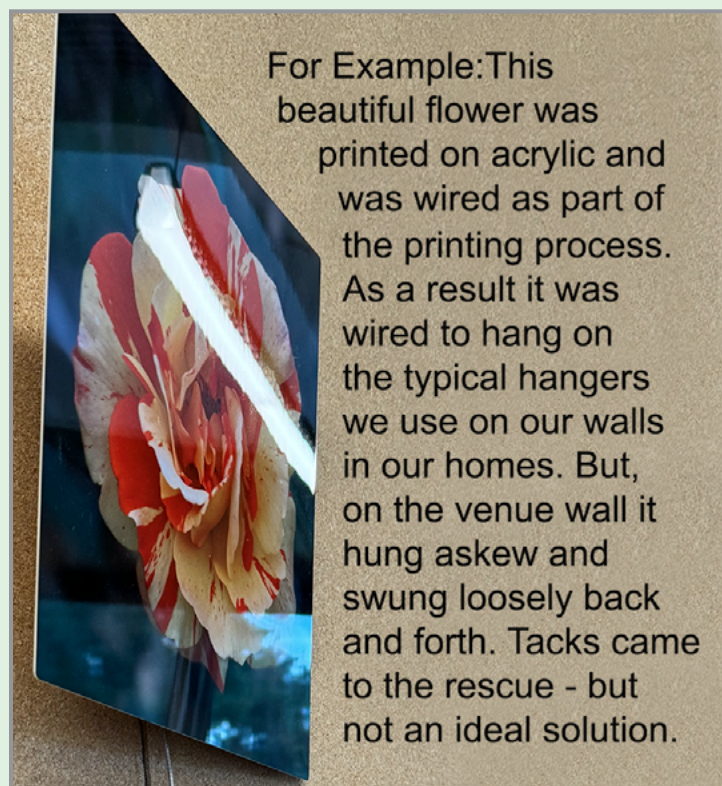


Hanging Mechanism

Introduction:

How we wire our photos to hang in our homes is often not compatible with the varied types of hanging systems we encounter in different venues, resulting in photos having to be hesitantly, but necessarily, re-wired by the Exhibition Team.

Attention to recommended wiring protocol can eliminate the need to rewire and help show your work to advantage.



Professional Wiring Technique:

- Measure 1/3 of the way down the picture frame on both sides. (Example: when wiring a 16x20 portrait-orientated photo, you would measure down 5 inches.)



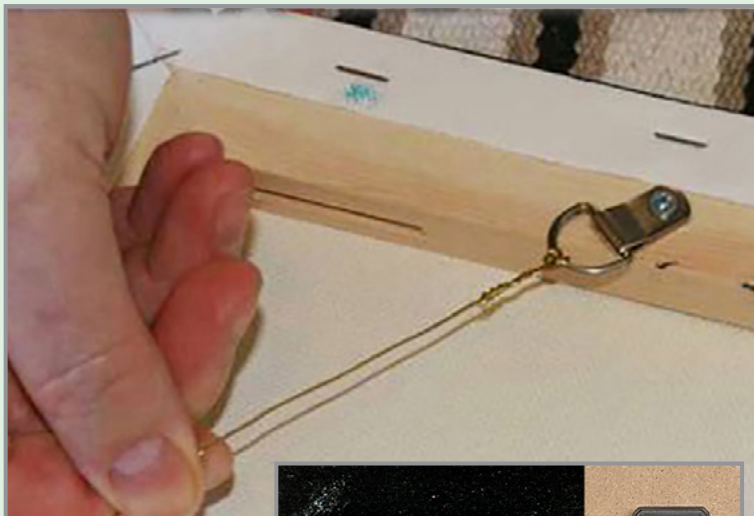
Submitting a Photo for an SPS Exhibition

(Continued from page 9)

- Attach a hanging mechanism: slide hook, eye hook, D-ring, etc.
- Wire through the hanging mechanism, securing wire on one side.



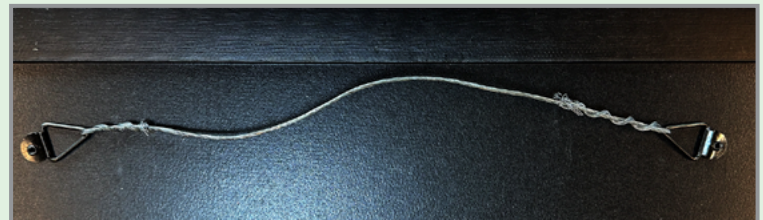
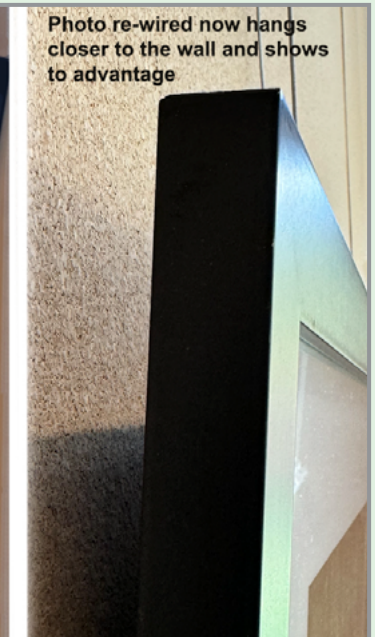
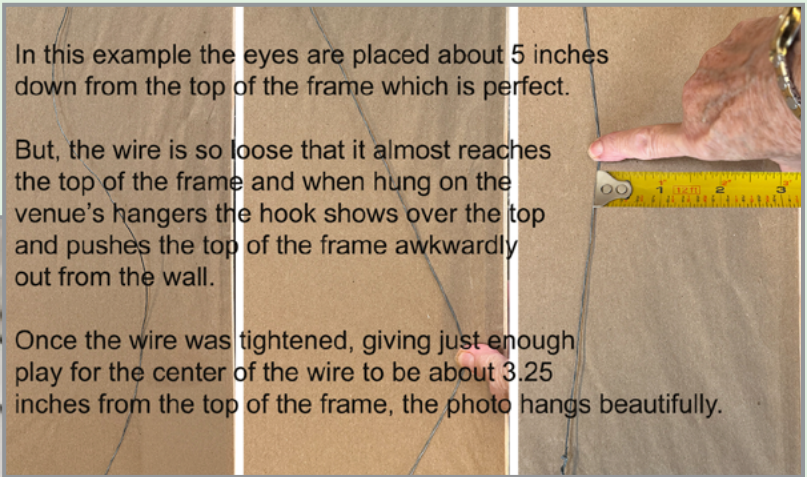
- Stretch wire over to other side and tighten up the wire by pulling it to take up majority of the loose slack, leaving the wire just slightly loose.
- Affix wire to other side.
- The center of the wire, when pulled up, should be ideally 3-3.5 inches below the top of the frame regardless of the photo's orientation (see right) This will eliminate the photograph from hanging out too far from the wall and not showing to advantage.



PRINT AND SAVE
THESE PAGES FOR
FUTURE
REFERENCE!



Please, do
not use
sawtooth or
embedded
hooks!



This is one of the standard frames where you can easily wire from hook to hook. But, even if the wire is very tight the venue's hooks will hit the frame or show above the frame and make the photo stick out from the wall. Therefore, it is recommended that you add eyes or D-hooks and wire according to directions above.

The Exhibition Team reserves the right to refuse submissions not meeting the following:

- Photographs must be wired and must have a hanging wire attached no more than 1/3 of the way down the back of the work.
- If your frame comes with triangular hooks for easy wiring, please add eye hooks or D-rings 1/3 of the way down the frame and wire accordingly.
- Do not use sawtooth or embedded hooks.

ON THE ROAD AGAIN: SPS EXHIBIT AND RECEPTION AT FIVE RIVERS ENVIRONMENTAL EDUCATION CENTER

We got some great PR in the
NYS DEC Newsletter



October 2 through November 26

30 Stunning Photos: Nature in the Greater Capital District

Drop in during regular visitor center hours (Mon.-Sat., 9:00 a.m. to 4:30 p.m.) to enjoy photographs showcasing nature in the greater Capital District. The works, by 15 members of the [Schenectady Photographic Society \(SPS\)](#), will be on exhibit in the classroom and multipurpose room. A public reception, with an opportunity to meet the photographers, will be on Saturday, October 26, from 2:00 to 4:00 p.m..

Note that portions of the exhibit may be temporarily closed to the public if programs are taking place in one of the exhibit rooms.



A good time was had by all at our Photo Exhibit reception at Five Rivers
on October 26.

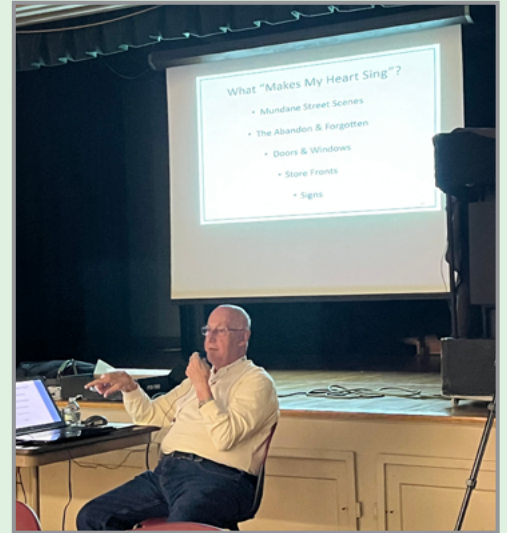
Next up: Honest Weight Food Co-Op on December 3-29.

WE'RE BACK!

September 25: Our season opened at an in-person meeting at FUMC with Janice Prichett's presentation on her trip to the Himalayas, followed by our annual raffle.



October 9: At our first print competition of the season we enjoyed a presentation by Phil Olivo on his Photographic Evolution.



The competition season begins.
Our first Print Competition
judged by Stephanie Palazeke.

LET'S TALK ABOUT VISUALIZATION!

by Joe Brady

Reprinted with permission.



© Joe Brady Photography

The Durango & Silverton Railroad - an expected shot,
Durango, CO

When I am out shooting, I find that putting visualization to use allows me to both shoot less, and shoot better. When you slow down (yup, that's one of the keys!) visualization helps you to clarify what you want to share, say and convey in your photograph. When we are out on a photo workshop and the scene is exciting, breathtaking, awesome, etc., I usually tell the photographers to find a place to set up and find shots they like.

This is more to calm the excitement of getting the initial shots. After a little time has passed, I try to slow everyone down so that we can then focus on creating great photographs. That's not to say you won't get a great shot right away, but when you slow down and visualize the final print in your mind's eye before pressing the shutter, important things happen.



© Joe Brady Photography

The View from the Last Car:
Durango & Silverton Railroad

Let's Talk About Visualization

(Continued from page 13)

Why Visualization Matters

Clarity of Intent

Whether you're aiming to capture a mood, tell a story, or highlight a specific detail, visualizing the end result guides your decision-making throughout the shooting process. Is the subject clear? Are there distractions or elements that compete with the viewer's attention? Do leading lines and light take the view into or out of the image?

Composition Planning

By visualizing the final shot, you can better plan your composition. This not only includes the arrangement of elements within the frame, but what to keep and what to eliminate. When planning a composition, you should also imagine the size of the final print. You can include more when the print will be larger, but you still need to ensure that the subject is the most dominant element in the image. This foresight helps you set up your shot in a way that aligns with your creative vision.

Efficient Use of Time

Visualization allows you to make the most of your environment and equipment. For instance, if you know the best lens focal length to use (and why), you can position yourself, adjust your settings, and pay attention to the relationship of the elements in the scene.



© Joe Brady Photography

Same tree, different view



© Joe Brady Photography

Storm in the Highlands, near Fort William, Scotland

Creative Exploration

Visualization combined with slowing down encourages you to think creatively and experiment with different approaches. Take in the scene, feel the elements, understand what attracted you to the place and what elements and story you want to share. Sometimes the best photographs will come to you when you step away from the camera, calm your mind and take your time. This allows you to explore various angles, perspectives, and techniques in your mind, and can lead to innovative and unique results.

Let's Talk About Visualization

(Continued from page 14)

I am sharing some images with you that were the direct results of slowing down and visualizing. I am fortunate in that, while we do our best to visit new places, we also regularly return to familiar places. Once again, we headed to Grand Teton in October. Though I have been there a dozen times over the last decade, it without fail delivers new images, new scenes and new feeling each and every time.

One of the greatest benefits of returning to an iconic place like Grand Teton is that once you have vis-

ited the great locations and gotten the “standard and expected” images something really important happen if you let it... You now have the freedom to consider how you can create unique images.

While understanding that using a different focal length, or just moving a couple of feet, or squatting down a bit can completely change a scene, how can you compose a photograph that is completely new? Here's an example where that happened to me.



Jesuitenkirche
Luzerne, Switzerland



Same Place, Different View. Needs a bigger print, but has much more impact!

Let's Talk About Visualization

(Continued from page 15)

A Quick Visit to Lower Yellowstone Falls

When we go to Grand Teton, we typically take one day to head up to Yellowstone with the primary destination being Lower Yellowstone Falls. This is one of the iconic photo spots in Yellowstone and because of the layout of the viewing areas, many people are taking very similar shots. When I am on a workshop, my style is to set up, frame and take a shot, and invite my photographers to look through the viewfinder. I ask them if they like the composition and why. After they take their shots, I like to look through their viewfinders to see what they captured, followed by a conversation when I see an adjustment that might make for an interesting or possibly improved result.

One day I had a workshop group there and I was just standing around while everyone took shots. I had been here so many times, that I simply wasn't seeing anything new to shoot. Then I stopped and considered something new.

I had a 400mm lens in my bag and began to wonder if that could make for something new and interesting. I put the lens on my camera and started looking around the bottom of the falls for a different type of composition. As I panned my camera on my tripod, I saw something truly unique and beautiful that I had never seen before. Along the bottom of the falls on the right slope of the mountains was a lone tree. It was backlit by a glowing spray of water from the falls, while on the left side of the image, a section of the full waterfall was powerfully crashing down to the river below.



© Joe Brady Photography

Cliffside Guardian: A Solitary Tree and the Roaring Falls
Yellowstone National Park, WY

This one small tree had claimed a spot of its own and stood sentinel-like, looking to the power and beauty around it. It took me a bunch of visits here before this scene presented itself, and if I hadn't take the time to slow down and give the place a closer look, this image would never have been created. This is one of my favorite images I have ever captured in Yellowstone, and I have a large print of this in my home.



© Joe Brady Photography

The Typical View - Lower Yellowstone Falls
Yellowstone National Park, WY

Continued...

Let's Talk About Visualization

(Continued from page 16)

You Don't Need an Awesome Landscape to Make Creative Photographs



Ross Castle - the "Normal" view, Killarney, Ireland

In all of our photography, incorporating visualization can elevate your work by making your intentions clearer and your process more deliberate. It transforms the act of photographing from a purely reactive task into a proactive, creative endeavor. By harnessing the power of visualization, you can capture images that are not only technically proficient, but also strong in composition, in meaning and storytelling, and with impact.



Ross Castle from across the Lake



About Joe Brady

I've spent most of the last twenty years full-time in the photography business and exclusively as a photographer for the past five. I'm a writer, workshop leader, video producer and passionate about my photography, both portrait and landscape.

Our business is dedicated to sharing, teaching and providing experiences that will help you in your enjoyment of photography. That includes travel, step-by-step instruction and gear and techniques that help us make photography more enjoyable.

Please sign up the FotoFriday Newsletter [here](https://www.joebradyphotography.com/) - and check out more of Joe Brady's photography on his website:

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

As many of you, I have always oohed and ahed at photographs of the Northern Lights, especially those taken in Iceland and other exotic locations. I never imagined I could actually capture the aurora right here in Upstate New York.

Seeing predictions of a possible aurora on October 10 and 11, former SPS member, Sonya Ward and I decided to drive up to Bolton Landing. Member and resident field trip expert, Janice Prichett, recommended Veteran's Memorial Park Beach in Bolton Landing. We arrived there around 10 pm and could only see a hint of color and streaks in the sky. But we set up our tripods and cameras, entered our settings and click!



This was the first shot out of my Olympus OM-1
f/3.5, 15.0 seconds, ISO 3200.

I later experimented with different settings.
One really great feature of the OM-1 is the "Starry Sky" focus setting.
No fiddling with manual focus, or trying to get an infinity setting.
I just point at the stars and voilà.
(I had my white balance set on Tungsten.)

All photos taken with the Olympus 12-200mm lens.

Focus On the Northern Lights in New York!

(Continued from page 18)

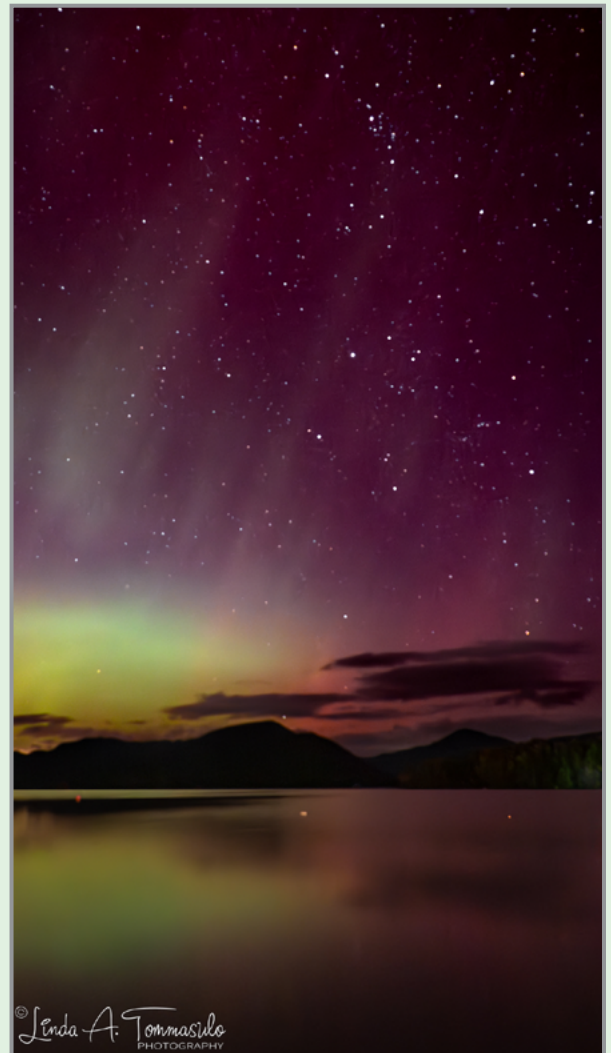
I'll share a few other images with their settings.
I do hope this inspires some of you to give this a try the next
time there are predictions of the aurora.



f/3.5, 2.5 seconds, ISO 2000



f/3.5, 5.0 seconds, ISO 1250



f/3.5, 10 seconds, ISO 2000

WANT TO CATCH THE AURORA?
You can usually see posts on Facebook,
or check out this website:

[https://www.swpc.noaa.gov/products/
aurora-30-minute-forecast](https://www.swpc.noaa.gov/products/aurora-30-minute-forecast)



f/3.5, 8.0 seconds, ISO 2500

OUR "FUN" COMPETITION

ASSIGNED TOPICS 2024-2025 SEASON

Once again, for the upcoming season, we will have Assigned Topics for Print and Digital. 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, 2024.

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: **Arches**

November: **Blue/Blues**

December: **Old Things**

January: **Harvest**

February: **Odd Couples**

March: **Close Up**

April: **Anything Railroad**

DIGITAL ASSIGNED TOPICS

October: **The Color Yellow** (no flowers)

November: **Planes, Trains & Automobiles**

December: **Construction**

January: **Out of Place**

February: **Staircases**

March: **Stacks**

April: **Something Starting with
the Letter "P"**

*Our Assigned Topics get you shooting out of your comfort zone.
It's a fun way to expand your photographic horizons.
Try it - in print or digitally!*

PRINT AND DIGITAL COMPETITIONS

2024-2025 SEASON

For the 2024-2025 season we will again hold print competitions in person at First United Methodist Church. Digital Competitions will continue on Zoom. Both will have an Assigned Topic component. NOTE SOME RULE CHANGES BELOW.

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, two in Monochrome and one each in Assigned Topic and General.

Prints must measure at least 5" x 7" or a maximum of 18" 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".

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

3rd 4th

5th HM

Entry # _____

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

3rd 4th

5th HM

Entry # _____

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

3rd 4th

5th HM

Entry # _____

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 four (4) 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.

JOIN ~~LIKE~~ US ON FACEBOOK!



Group by Schenectady Photographic Society

Schenectady Photographic Society

<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.



Schenectady Photographic Society

301 likes · 326 followers



[Visit Group](#)

[Liked](#)

[Message](#)

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

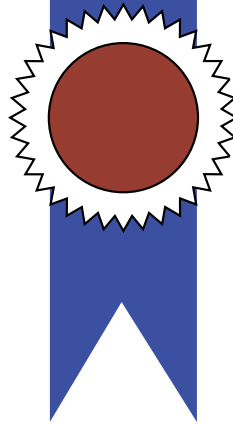
Our “community” SPS Facebook page is where we post notifications, events, etc.

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

OCTOBER
WINNING PRINTS

Topic:
Arches

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First Place:
"A 4,000-Ft. View"
© Kristina Young



2nd Place:
"Potsdam, 2024"
© Phil Olivo

OCTOBER WINNING PRINTS

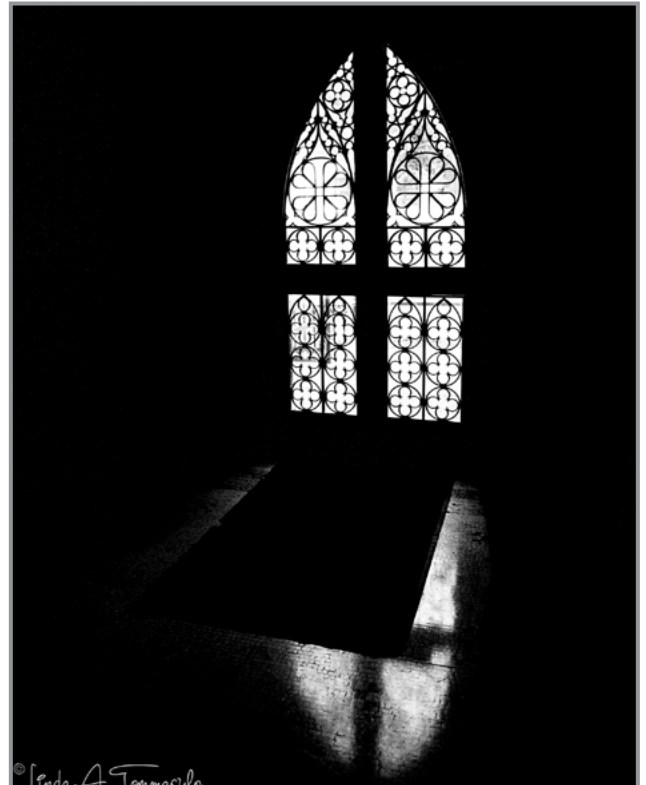


3rd Place:
"Abandoned Windows"
© Kristina Young

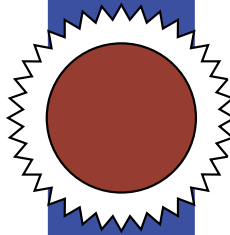
Honorable Mention:
"Paris Chapel"
© Colleen Magai



Honorable Mention:
"Serenity"
© Linda Tommasulo



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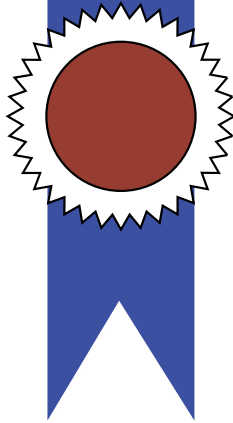


OCTOBER WINNING PRINTS



First Place:
"Sunset on Brewster Flats"
© Alan Wiggins

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2nd Place:
"Adirondack Magic Bus"
© Neil Shapiro

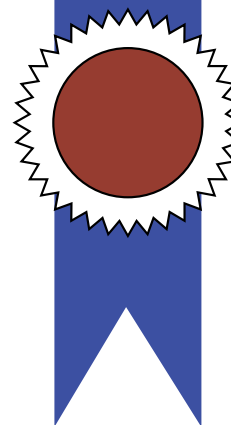
Neil R Shapiro
www.shapiro.com

OCTOBER WINNING PRINTS



Third Place:
"Asti, Italy"
© Ron Klein

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Honorable Mention:
"Autumn Over the Rainbow"
© Neil Shapiro



Honorable Mention:
"Yellowstone Gold"
© Jim Craner



Honorable Mention:
"Rodeo Night"
© Jim Craner

OCTOBER WINNING PRINTS

MONOCHROME



First Place:
"S is for Stairway"
© Neil Shapiro



2nd Place;
"Flowers"
© Kristina Young

OCTOBER WINNING PRINTS

MONOCHROME



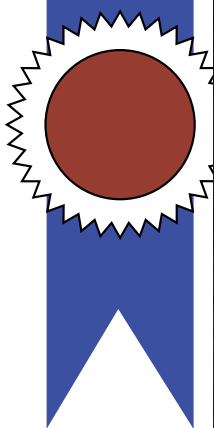
3rd Place:
"Best Friends"
© Jim Craner



Judge: Stephanie Palazeke is a Media Arts teacher at Niskayuna High School teaching film making, photography, and studio art. She previously taught elementary art and college level 2-D Design at University at Albany and The College of Saint Rose.

Honorable Mention:
"Untitled"
© Ron Klein

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OCTOBER
WINNING
DIGITAL IMAGES

Topic: The Color Yellow

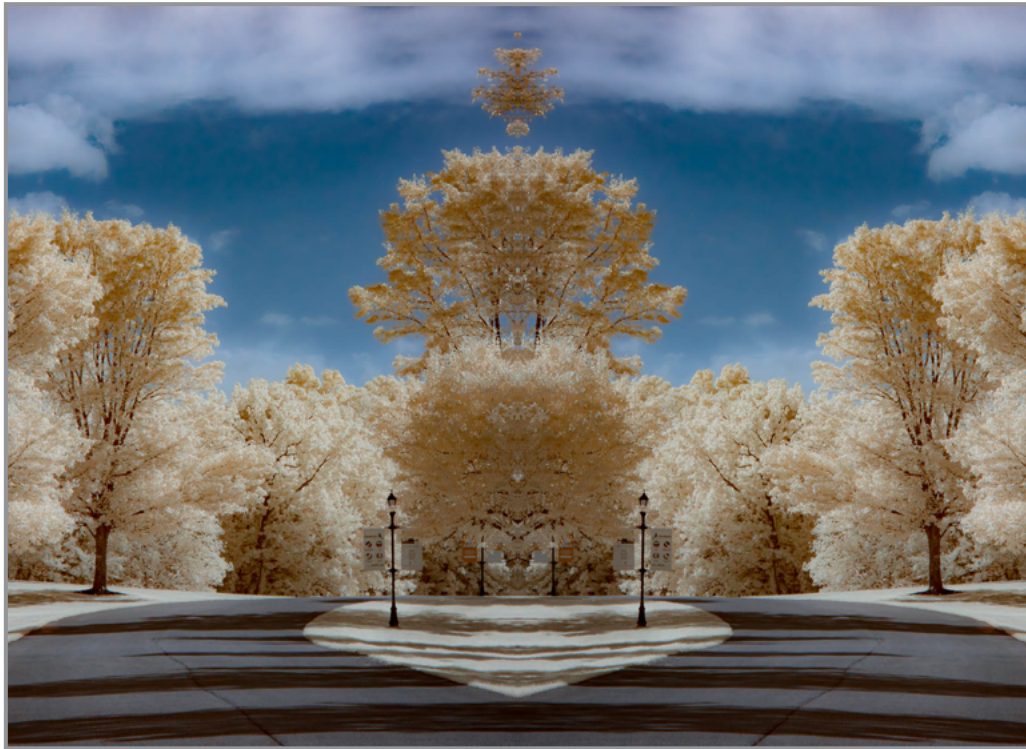
First Place:
"Yellow Light"
© Kim Koza



2nd Place:
"Reading Between the Lines"
© Elena Keesee

OCTOBER WINNING DIGITAL IMAGES

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3rd Place:
"Faux Fork in Infrared"
© Joe Cotroneo

Honorable Mention:
"Oink Oink"
© Sharon Silversmith



Honorable Mention:
"Save Me"
© Nancy Dilanni

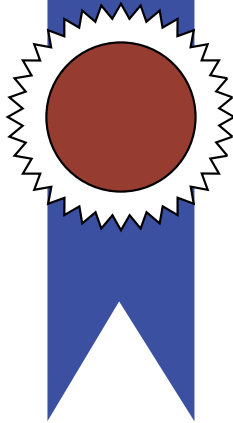


Honorable Mention:
"Cleaning Supplies"
© Marguerite Hill

OCTOBER WINNING DIGITAL IMAGES



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First Place:
"White Sands, Morning Light and Clouds"
© Kim Koza



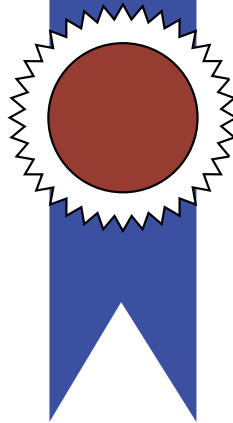
3rd Place:
"Scottish Hiking"
© Neil Shapiro

OCTOBER WINNING DIGITAL IMAGES



2nd Place:
"Walking Tree"
© Greg Efner

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Digital Judge: Tom Cuchara

Tom and his wife, Lisa are the "Dynamic Duo" of Photography. They love any chance to take photographs and Teach/Mentor/Motivate. They relish the opportunity to inspire with their "Creativity is contagious, pass it on" philosophy and "Don't shoot what it looks like, shoot what it feels like" approach.

The Cucharas are OM SYSTEM (formerly Olympus) Ambassadors. They specialize in decorating homes with nature and UrbEx art. We enjoy taking "straight out of camera" photographs and equally enjoy creating ART from their photographs. Both allow them to capture the moment as their mind's eye sees it.

They love to teach photography and editing classes, lead photo tours and workshops and offer a variety of classes for photographers of all levels.

<http://www.lisaandtomphotography.com/>



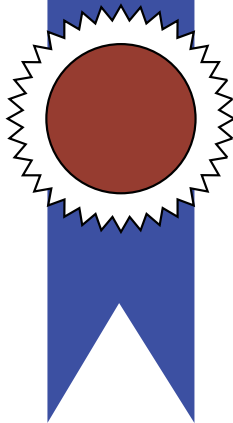
4th Place:
"Filtered Sunlight"
© Bill Lanahan

OCTOBER WINNING DIGITAL IMAGES

Honorable Mention:
"Picturesque"
© Neil Shapiro



GENERAL



Honorable Mention:
"No, That's Not a Log"
© Sean Sullivan



Honorable Mention:
"Dragonfly"
© Joe Cotroneo



Honorable Mention:
"Six Women"
© Ron Speier

OCTOBER WINNING DIGITAL IMAGES

MONOCHROME



First Place:
"Strong as Steel"
© Neil Shapiro



2nd Place:
"I Am Not Going Down There"
© Sean Sullivan

Continued...

OCTOBER WINNING DIGITAL IMAGES

MONOCHROME



3rd Place:
"Semi-Hidden Figures"
© Rich Schreibstein

Honorable Mention:
"Gazebo"
© Joe Cotroneo

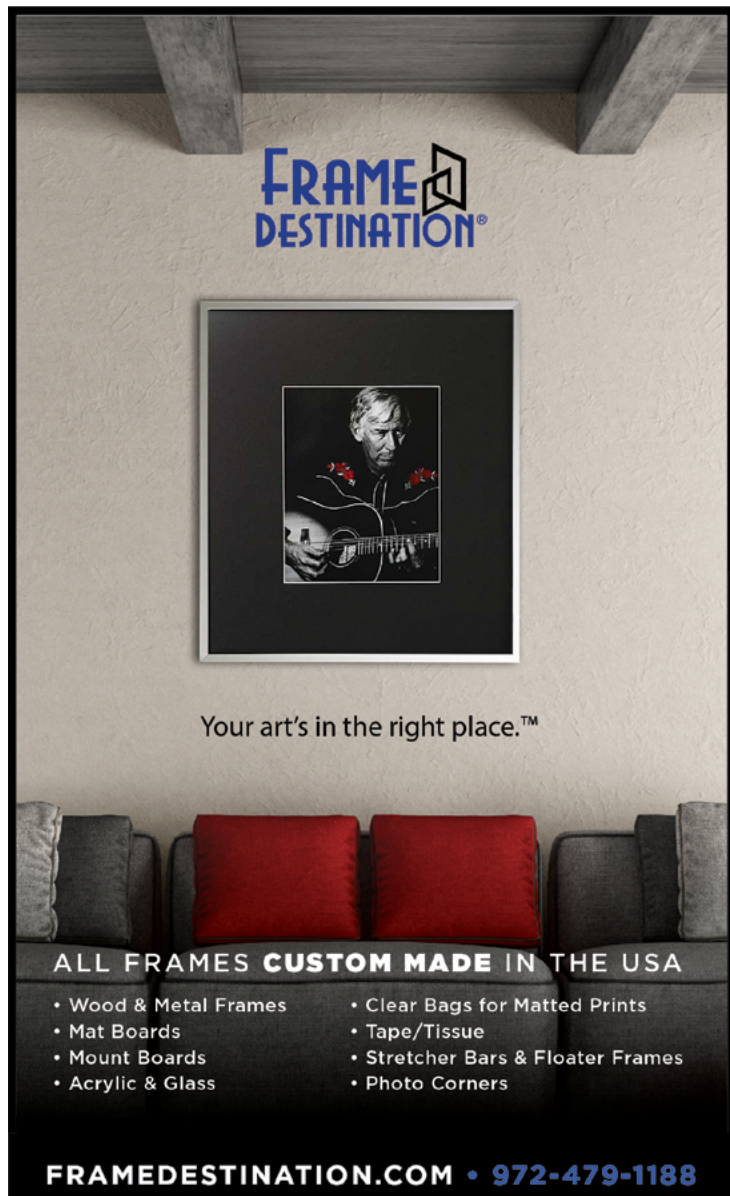


Honorable Mention:
"Pony Rider From Hell"
© Sean Sullivan



Honorable Mention:
"Rain Boots"
© Nancy Pfuntner

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SPS members can get 10% off all their orders with Frame Destination!

You must be a registered user of the Frame Destination website as a SPS member. (Note: The discount is not valid with other discounts, and will not work for non-members.)

To become a registered SPS member on our website follow these steps:

1. Click "Login" in the upper right of section of our site - <https://www.framedestination.com/>
2. Click "Create an Account."
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..." <https://www.framedestination.com/blog/picture-frames/how-to-order-a-custom-picture-frame>

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

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

SEASON STARTED WEDNESDAY, SEPTEMBER 25, 2024.

Membership:

Individual: \$60 / Family (Same Address): \$75 / 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). 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 2024-2025

President Joe Cotroneo

president@spsphoto.org

Vice President Linda Tommasulo

vp@spsphoto.org

Treasurer Pat McCormick

treasurer@spsphoto.org

Recording Secretary Paula Keefe

secretary@spsphoto.org

Newsletter Editor Linda Tommasulo

newsletter@spsphoto.org

Webmaster & Annual Report Editor... Sean Sullivan

webmaster@spsphoto.org

Membership Chair Kristina Young

membership@spsphoto.org

Print Group Alan Wiggins

printchair@spsphoto.org

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

digitalchair@spsphoto.org

Photo Essay OPEN

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Communications..... Linda Tommasulo
& Sean Sullivan

communications@spsphoto.org

Field Trips OPEN

LUBA RICKET CREATIVITY COORDINATOR

Joan Heffler

TRAVELING EXHIBIT COORDINATORS

Bert van Grondelle, Jerry Boehm,

Rich Schreiberstein, M-J Adelman

travelingexhibit@spsphoto.org

REFRESHMENT COORDINATORS

Judy Breslau & John Ogden



Connect with the Schenectady Photographic Society:

Website: <https://spsphoto.org/>

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

Facebook Page: <https://www.facebook.com/schenectadyp photographic society>

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

Contact Linda at newsletter@spsphoto.org.

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

SPS 2024-2025 SEASON COMPETITION JUDGES

This is the schedule of judges for the season.
Note that, depending upon availability, this may change prior to the competition dates.

October, 2024

10/9/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Arches

JUDGE: STEFANIE PALAZEKE

<http://www.stephaniepalazeke.com>

10/16/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: The Color Yellow (No Flowers)

JUDGE: TOM CUCHARA

<http://www.lisaandtomphotography.com/>

November, 2024

11/6/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Blue / Blues

JUDGE: RICHARD LOVRICH

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

11/13/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: Planes, Trains & Automobiles

JUDGE: LISA CUCHARA

<http://www.lisaandtomphotography.com/>

December, 2024

12/4/24.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Old Things

JUDGE: NATALIE CARTZ

<https://nataliecartzphotography.com/>

12/11/24**DIGITAL COMPETITION on Zoom**

Assigned Topic: Construction

JUDGE: TATE DAVIDSON

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

January, 2025

1/8/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Harvest

JUDGE: FRED NEUDOERFFER

<https://neustudios.com/>

1/15/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Out of Place

JUDGE: JOHANNA SIEGMANN

<http://www.johannasiegmanna.com/>

February, 2025

2/5/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Odd Couples

JUDGE: KEVIN Q. GRAY

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

February, 2025 (Cont'd.)

2/12/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Staircases

JUDGE: NICK PALMIERI

<https://palmieri.photoshelter.com/index>

March, 2025

3/5/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Empty Chairs & Benches

JUDGE: THOMAS ROBINSON

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

3/12/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Close Up

JUDGE: FRANK RAPANT

<https://www.frankrapant.photography/>

3/19/25.....**PHOTO ESSAY COMPETITION @ FUMC**

JUDGE: CINDY SCHULTZ

<https://cindyschultz.photoshelter.com/index>

April, 2025

4/2/25.....**PRINT COMPETITION @ FUMC**

Assigned Topic: Anything Railroad

JUDGE: EVAN LAUBER

<http://www.photosbyevan.com/>

4/9/25.....**DIGITAL COMPETITION on Zoom**

Assigned Topic: Something Starting with the Letter "P"

JUDGE: LEV TSIMRING

<http://www.levtsimring.com/>

4/23/25 **LUBA RICKET CREATIVE
COMPETITION @ FUMC**

JUDGE: LAWRENCE WHITE

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

May, 2025

5/7/25.....**PRINT IMAGES OF THE YEAR @ FUMC**

JUDGES: ANGELA JORCZAK

<https://www.picturesofyou.net/browse/>

DAVID FINGERHUT

<https://davidbfingerhut.zenfolio.com/>

5/14/25.....**DIGITAL IMAGES OF THE YEAR on Zoom**

JUDGES: SKIP ROWLAND

<https://skippix.biz/>

SHANNON CALVERT

<https://hireimagination.com/>

SPS 2024-2025 SEASON CALENDAR

For Assigned Topics, images must have been taken on or after May 1, 2024.

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 a work in progress and is subject to change!

Judges will be announced in the Focus prior to the scheduled competitions.

September 2024

9/25/24..... OPENING NIGHT @ FUMC

Program: Janice Prichett - Journey to the Eastern Himalayas

October, 2024

10/2/24..... NO MEETING - ROSH HASHANAH

10/9/24..... PRINT COMPETITION @ FUMC

Assigned Topic: Arches

Program: Phil Olivo - A Photographer's Evolution

10/16/24 DIGITAL COMPETITION on Zoom

Assigned Topic: The Color Yellow (No Flowers)

10/23/24 EVENT NIGHT on Zoom

Mike Moats: the Properly Equipped Macro Photographer

10/30/24 EVENT NIGHT on Zoom

Huibo Huo: Personal Expressive Black & White Photography

November, 2024

11/2/24..... PORTRAIT WORKSHOP @ FUMC

with Doug Mitchell

11/6/24..... PRINT COMPETITION @ FUMC

Assigned Topic: Blue / Blues

Program: Dale Willman - Ethics in Street Photography

11/13/24 DIGITAL COMPETITION on Zoom

Assigned Topic: Planes, Trains & Automobiles

11/20/24 EVENT NIGHT on Zoom

Matt Sues: How to Photograph the Night Sky

11/27/24..... NO MEETING (THANKSGIVING)

December, 2024

12/4/24..... PRINT COMPETITION @ FUMC

Assigned Topic: Old Things

Program: CANCELLED

12/11/24 DIGITAL COMPETITION on Zoom

Assigned Topic: Construction

12/18/24 EVENT NIGHT on Zoom

Hazel Meredith: Layers & Masking Demystified

12/25/24..... NO MEETING (CHRISTMAS)

January, 2025

1/1/25..... NO MEETING (NEW YEARS DAY)

1/8/25..... PRINT COMPETITION @ FUMC

Assigned Topic: Harvest

Program: Doug Mitchell - A Quick Day Trip to Maine

1/15/25..... DIGITAL COMPETITION on Zoom

Assigned Topic: Out of Place

1/22/25..... EVENT NIGHT on Zoom

Photo Essay Inspiration - 2024 Winners Discuss Their Essays

January, 2025 (Cont'd.)

1/29/25..... EVENT NIGHT on Zoom

Rick Hulbert: Architectural Photography -

Buildings Inside and Out

February, 2025

2/5/25..... PRINT COMPETITION @ FUMC

Assigned Topic: Odd Couples

Program: Joe Cotroneo - Infrared Photography

2/12/25..... DIGITAL COMPETITION on Zoom

Assigned Topic: Staircases

2/19/25..... EVENT NIGHT on Zoom

David Johnston: Waterfall Photography - A Deep Dive

2/26/25..... EVENT NIGHT on Zoom

M-J Adelman: The Island of Madagascar - Lemurs Call it Home

March, 2025

3/5/25..... DIGITAL COMPETITION on Zoom

Assigned Topic: Empty Chairs & Benches

3/12/25..... PRINT COMPETITION @ FUMC

Assigned Topic: Close Up

Program: M-J Adelman - Two Castles, The Dunsmuir Saga

3/19/25..... PHOTO ESSAY COMPETITION @ FUMC

Judge: Cindy Schultz

3/26/25..... EVENT NIGHT on Zoom

Rita Nannini: First Stop Last Stop - From Project to Book

April, 2025

4/2/25..... PRINT COMPETITION @ FUMC

Assigned Topic: Anything Railroad

Program: Ron Klein - 4x5 on the Road

4/9/25..... DIGITAL COMPETITION on Zoom

Assigned Topic: Something Starting with the Letter "P"

4/16/25..... NO MEETING (PASSOVER)

4/23/25 LUBA RICKET CREATIVE
COMPETITION @ FUMC

Judge: Lawrence White

4/30/25..... EVENT NIGHT on Zoom

Essdras M. Suarez: Street Photography -

Finding the Extraordinary in the Ordinary

May, 2025

5/7/25..... PRINT IMAGES OF THE YEAR @ FUMC

Program - Greg Efner (TBA)

5/14/25..... DIGITAL IMAGES OF THE YEAR on Zoom

June, 2025 - AWARDS BANQUET Date/Location TBA