

**Bold red texts
are
interactive links!**

FOCUS

**IT'S OUR
93RD
SEASON!**

Volume 91 - No. 7

<https://spsphoto.org/>

April 2025

**EVENT
NIGHT**

STREET PHOTOGRAPHY: Finding the Extraordinary in the Ordinary

by **Essdras M. Suarez** / April 30 - on Zoom

Since the earliest cave paintings, humans have been driven to observe, interpret, and share the world around them. Street photography continues that storytelling tradition—capturing everyday life with intention, emotion, and visual clarity.

In this talk, we'll explore how to see beyond the obvious and sharpen your observation skills. You'll learn practical tips and techniques to anticipate where great moments might unfold, how to find visual balance in chaotic scenes, and how to tell compelling stories through your lens—one candid moment at a time.



© Essdras M Suarez

Out of Place

Continued...

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Street Photography

(Continued from page 1)



Blue on Blue



Red on Red



Echoed Lives

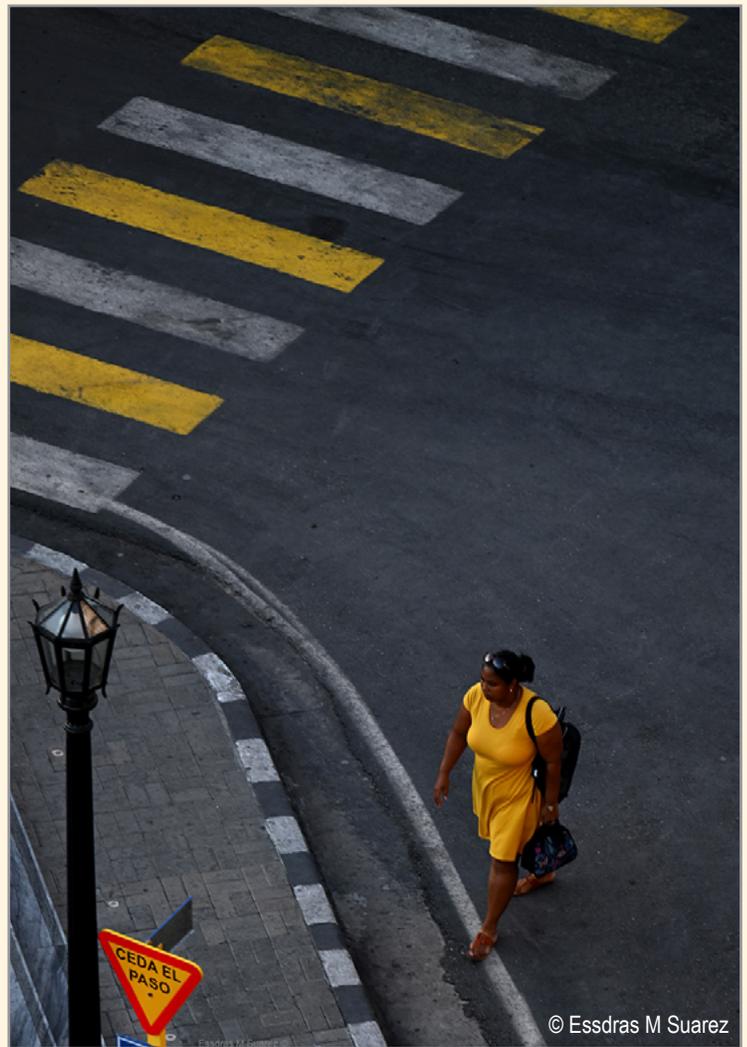
Street Photography

(Continued from page 2)



© Essdras M Suarez
© Essdras M Suarez

New York Moment



© Essdras M Suarez

Yellow on Yellow



© Eileen Donelan

Essdras M Suarez **2X Pulitzer Prize-winning photographer, educator, and speaker**

With a career spanning three decades, Essdras M. Suarez is a two-time Pulitzer Prize-winning photographer and recipient of multiple prestigious awards, including the Robert F. Kennedy International Photojournalism Award. His work has appeared in major publications such as *The Washington Post*, *The New York Times*, *The Boston Globe*, and *Le Figaro*.

Beyond photojournalism, Essdras is also a highly regarded street photography educator and speaker, known for creating striking images that find the extraordinary in the everyday. In recent years, he has earned international recognition for both his teaching and his compelling street imagery. He regularly leads photography workshops around the world through **EMS Photo Adventures**, helping others develop a sharper eye and a deeper connection to visual storytelling.

Essdras has exhibited and taught at the renowned Xposure International Photo Festival in Sharjah, UAE—one of the world’s premier photography festivals—and has been a featured speaker for Smithsonian Associates, YPO/WPO, Odyssey of Light, and other global platforms. He was also selected as one of 20 artists from over a million applicants for the Dearmoon project and served as a judge for Travel Photographer of the Year, the largest photography competition of its kind in the world.

Now based in Panama City, he continues to teach, take on editorial and commercial assignments, and expand his global workshops.

A dedicated fitness enthusiast and martial artist, Essdras created visYoga® and has maintained over seven years of consecutive daily workouts with his #DailyFitnessChallenge.

Click **HERE** for his website!

THE 2024-2025 LUBA RICKET CREATIVE COMPETITION

Hosted by: Joe Cotroneo

Judged by: Lawrence White

April 23, 2025 - In Person at FUMC

EVENT
NIGHT

Fellow Photographers!

This is the day you've been waiting for all year. April 23 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.



Be Creative

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

Luba was an inventive genius who had a story to tell. We 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 23...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 19. 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 23. See the Non-Digital Entry Form on page 9.

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!

2024-2025 Luba Ricket Creative Competition

(Continued from page 4)



© Luba Ricket

Print on coffee filter

Here are some samples of Luba's creativity...



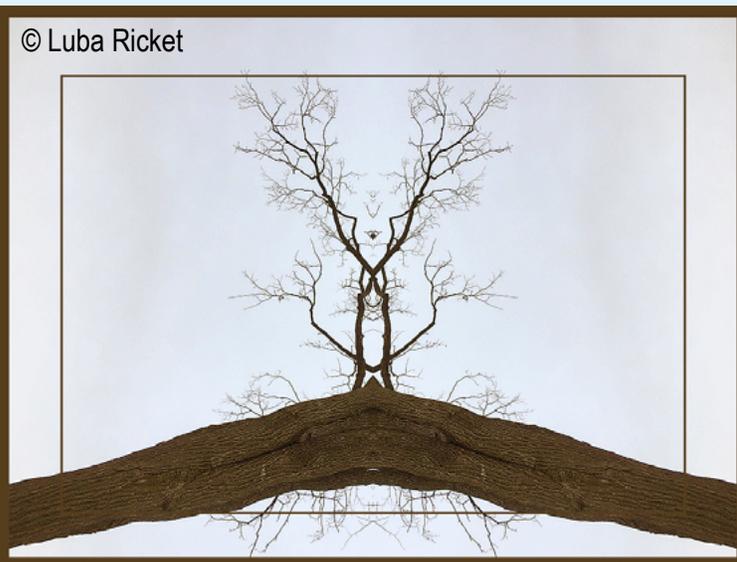
© Luba Ricket



© Luba Ricket



© Luba Ricket



© Luba Ricket



© Luba Ricket

House with photos in windows

2024-2025 Luba Ricket Creative Competition

(Continued from page 5)

Last Year's Winners - Digital



First Place:
"How Did it Come to This?"
© Elena Keesee



2nd Place:
"A Twirligig of Color"
© Barb Lawton



3rd Place:
"Fly me to the Moon"
© Joe Cotroneo



4th Place:
"Cautious Curiosity on a Frozen Bubble"
© Janice Prichett



5th Place:
"Sunflowers and
Rusty Truck"
© Terry Decorah

2024-2025 Luba Ricket Creative Competition

(Continued from page 6)

Last Year's Winners - Non-Digital



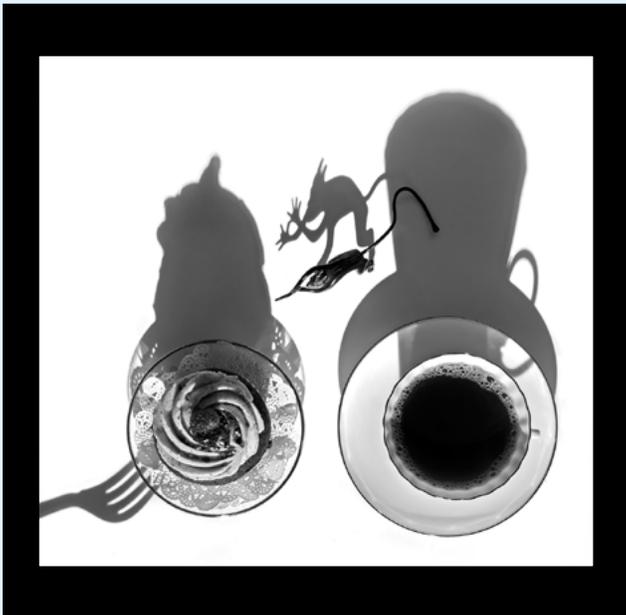
First Place:
"Lovers"
© Kim Koza



2nd Place:
"Rodeo Cube"
© Kristina Young



3rd Place:
"Twisted Plot"
© Elena Keesee



4th Place:
"The Devil Made me do It"
© Elena Keesee



5th Place:
"Helping Hands"
© Greg Efner

2024-2025 Luba Ricket Creative Competition

(Continued from page 7)

Our esteemed judge:



Lawrence White Fine Art Photography

After 4 years of military service during the Viet Nam War Era, Lawrence White received an MFA in film from the San Francisco Art Institute (75).

Since that time Mr. White's photography has been seen worldwide in publications that include Time Magazine, Rolling Stone, Vogue, Vanity Fair, Le Monde, Der Spiegel, George, NY Times, Boston Globe, San Francisco Chronicle to name only a few.

For a period of time in the late 1970s and early 1980s, Mr. White served as a staff photographer, at Rolling Stone Magazine. After that experience, Mr. White continued to work in New York City capturing images for several agencies worldwide and serving as a fine art photographic printer for an exclusive list of clients.

In 2001 Mr. White won an N.Y. Press Association Award for photographs captured in his downtown NYC neighborhood during, and after the terrorist attacks of 9-11-01.

Mr. White is also an accomplished filmmaker who has won awards from the American Film Institute, Chicago Museum of Art, and the Seattle Film Festival among others. Mr. White writes and performs the soundtrack music for many of his films.

Mr. White also teaches photography courses and workshops. These have included Adirondack College, Saratoga Arts, Art Center of the Capital Region and The School of the Arts / Museum of Dance.

Mr. White was the Chief Photographer for Saratoga Living Magazine for nearly 15 years. Current photographer/writer for 518Profiles Magazine.

lwhite18@nycap.rr.com
347-891-0408

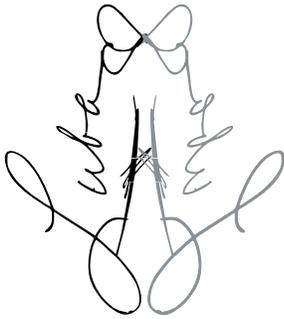
Lawrence White
Saratoga Fantastique

Creativity abounds on Lawrence White's website:

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



LUBA RICKET
CREATIVITY
COMPETITION 2025
April 23, 2025



Non-Digital Entry

Name:

Title:

PLACE:				Entry #
1st	2nd			
3rd	4th			
5th				

LUBA RICKET
CREATIVITY
COMPETITION 2025
April 23, 2025



Non-Digital Entry

Name:

Title:

PLACE:				Entry #
1st	2nd			
3rd	4th			
5th				

**PRINT NIGHT
SHORT PROGRAM**

PRESERVING HISTORY: THE MAGIC LANTERN SLIDE PROJECT

By Jim Craner - April 2, 2025
Live at FUMC



I was asked by the East Greenbush Volunteer Fire Company to turn some early 20th century lantern slides into large format prints. The prints will be put on display in a new firehouse the EGVFC is planning on constructing. My curiosity about the history of the Magic Lantern devices used to view these glass-plate positive images led me down a deep rabbit hole! It is this history and the technical details of the project itself that I will present at the in-person meeting on April 2.

The presentation will include an early Magic Lantern device, details about the processing of the old lantern slides and one of the finished prints. I hope you will join me for this talk about an important innovation dating from the mid- 17th that first enabled images to be projected for use as entertainment and education.

Connect with Jim on his blog:

<https://pawsphoto.wordpress.com/>

or Facebook page:

<https://www.facebook.com/jim.craner.7/>



Jim is available for the following services:

Large-Format Inkjet Printing

Matting and Framing (Teaching and Doing),

Photoshop and Lightroom Tutoring.

You can contact Jim directly via email:

renarc@aol.com

MARCH PRINT NIGHT



Our short program by M-J Adelman was "Two Castles–The Dunsmuir Saga."



Alan Wiggins projected the prints for viewing by the audience. Check out the winners on pages 30-35.

Our judge, Frank Rapant, introduced himself and gave us excellent critiques on our submissions



FOCUS ON Yellowstone in Winter

by Cynthia Placek

I was a young bride—many decades ago—when my husband and I visited Yellowstone. It was the geysers that attracted us, but the geysers PLUS the mountains AND the waterfalls AND the wild-life put Yellowstone in a league of its own. So when I received an email from Awake the Light announcing a photo trip to Yellowstone in winter, I jumped at the opportunity. Usually, I need to “think about” these trips, but not with this one!

Getting to Yellowstone is not easy. It’s a two-day journey because it’s a day-long drive from the airport to Yellowstone, but the scenery was gorgeous and I knew just about everyone since this was the seventh Awake the Light tour I had been on.

We traveled into the park in snow buses, with special large tires that had little air to carry us in comfort over the snowy roads. Long underwear, pants, snow pants, heavy socks, thick boots with ice cleats on the bottom; four layers on the top, a winter hat and gloves (a thin and thick pair), a camera around the neck, water bottle in the pocket, walking sticks in hand—just getting off the van took time! And I won’t even mention the difficulty of other tasks!

There were often no trails, so yours truly waited for the “young ones” in the tour to break trail and pack down some of the knee-high snow. Then I carefully made my way to a vantage point to see elk grazing or swans spreading their wings as they hovered over frigid streams or a coyote pouncing on a possible meal.



Our one disappointment was Old Faithful. We shivered on cold benches waiting anxiously for the appointed hour. It erupted on time, but because of the cold, all we saw was a column of steam with uninspiring scenery in the background. Still in all, it was Old Faithful and I would have been sorry to miss it.

One of my favorite places was Mammoth Hot Springs.



Wide wooden walkways meandered through the step-like formations, but the cold temperature and steaming water made them icy, so I held on to the railing and slowly made my way to the top. It was almost other-worldly.

Focus On: Yellowstone in Winter

(Continued from page 12)



The cold of winter added to the fantasy, and when the sun broke through the clouds above the terraced landscape, the beauty of it was magical.



© Cynthia Placek

We spent nearly an hour watching a herd of bison graze while a pack of wolves stood nearby.



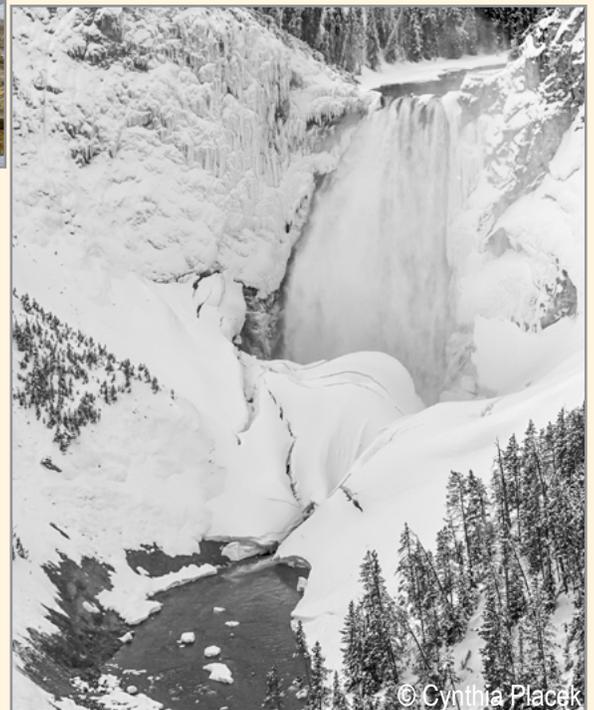
© Cynthia Placek



© Cynthia Placek

They were a distance from us, so it wasn't until I was preparing this article that I zoomed in and saw two wolves wrestling near one of the bison. The scene looks peaceful, tranquil...but the wolves are just biding their time. As we drove away, I turned around and spotted a bison running up the hill with a wolf not far behind. "Get to the woods! Get to the woods!" my mind shouted. I said nothing, I have no idea how it turned out. Wolves can take down a bison, but they can also suffer a fatal blow.

There are so many "WOW" moments on these trips. Sitting on the bus, drinking hot chocolate (available at one of the stops) while a herd of bison surrounded the bus as they make their way down the road. Hiking to a waterfall so massive it dwarfed the lodgepole pines next to it. The waters thundered down, flowing under a massive field of snow with a jagged crack cutting through it.



© Cynthia Placek

Focus On: Yellowstone in Winter

(Continued from page 13)

It was only a matter of time before the snow field collapsed into the blue waters below. The scene was breath-taking and I was filled with gratitude at having the opportunity to see it. We had an opera singer on board and at another waterfall, she sang “America, the Beautiful.”

Beautiful voice. Beautiful scenery.

Beautiful words.

Beautiful memories.



© Cynthia Placek



A Word to the Eldest of our SPS Members

I’ll be honest: I’m always the oldest person on these tours. The terrain is often rugged, but I feel safe. Mollie Isaacs, who heads Awake the Light, makes sure everyone is prepared by providing information on what we’ll need in both camera equipment and clothing. She usually has a teammate—equally skilled—who can assist with everything from helping with luggage to putting those ice clamps on or extending a helping hand to get off the bus.

You need to take care of yourself, but everyone is supportive. When I completed a long hike and climbed to the outlook on one tour, I was greeted with cheers and shouts of congratulations. I didn’t have to take that hike—several people chose not to, but I did, and it gave me a memory that makes me smile to this day. So if you’re in decent shape, but age is holding you back, take that first step and sign up for a tour where you won’t get lost in the crowd...you won’t regret it.

ON THE ROAD AGAIN

Our exhibit at the Niskayuna Public Library was just taken down. The reception on Saturday, March 15, was well attended (see photos on the following page). And our exhibit at **Professor Java’s Coffee Sanctuary** (145 Wolf Road in Albany) is up! This exhibit will run from **April 2 through September 29**. Take-down will be Tuesday, September 30,

We have also arranged to exhibit in the **Guilderland Public Library’s Helderberg Room** for the month of **December**. The Library is located at 2228 Western Avenue. A request for member photos will be forthcoming.



IMPORTANT NOTE: There continues to be some issues with inadequate preparation of photos for hanging in our exhibits. The November issue of the *Focus* included detailed information on the preparation of our traveling exhibits and how to properly prepare photos for hanging in these venues. Check out the November newsletter for more detailed information:

https://spsphoto.org/wp-content/uploads/newsletters/2024-2025/Focus_2411.pdf

ON THE ROAD AGAIN

Our Traveling Exhibit Committee (Bert van Grondelle, Jerry Boehm, Rich Schreibstein and M-J Adelman) were hard at work installing the exhibit at the Niskayuna Public Library.



Photos
© Rich
Schreibstein

A good time was had by all at the Niskayuna Public Library Reception on March 15.



Photos
© Linda Tommasulo



TROY COLLECTOR'S CAMERA QUEST NOW A SINGULAR FOCUS

by Paul Grondahl, *Times Union*

(This article, about long-time SPS member Nick Argyros, was previously published in the *Times Union* on March 19, 2025, and is reprinted with permission.)

TROY — Nick Argyros is the patron saint of photographic lost causes. He takes your broken Leicas, your damaged Nikons, your obsolete Polaroids yearning to be salvaged for future generations. He has a weakness for outdated, forlorn darkroom equipment that languished for decades in attics or basements and feels an almost moral obligation to rescue old photography gear from the landfill.



Nick Argyros holds the first Kodak camera made in 1888. It was loaned to the New York Botanical Garden for its “Alice in Wonderland” display.

In his quest to acquire one example of every type of photographic camera ever manufactured and an image created by each device, Argyros has turned the Photography Center of the Capital District into a full-blown obsession.

At 81, the pursuit now is more about the journey of discovery than any likelihood of completing the concept for his collection, which spans from the 1840s to present.

“I start a lot of projects but probably haven’t completed one in more than 10 years,” conceded Argyros, a Vietnam-era Navy veteran who served in naval intelligence in the Philippines. He used the G.I. Bill to earn a doctorate from the University at Albany in educational psychology and statistics. He retired in 2005 after a 30-year career with the state Education Department and has been an avocational photographer since he was a teenager.

His collecting mania and dream of creating a unique photography museum has rendered the basement and three floors of the former apartment building at 404 River St. into a wall to wall, floor to ceiling, nearly impassable jumble.

One needs to turn sideways to shimmy past teetering towers of boxes and bric-a-brac 5 feet tall or more. There is an astonishing array of 30,000 photography books on the third floor, many expensive coffee-table volumes, but they remain largely inaccessible—blocked by clutter.

Aisles are sometimes temporarily blocked until a volunteer, Luanne Ferris, a retired *Times Union* photographer, manages to open what she calls “little goat herd trails” through helter-skelter mountains of recent acquisitions of antique furniture, old clocks, paperweights, paintings, crystal and porcelain objects and tchotchkes of every imaginable description.

“He is a conspicuous acquirer,” Ferris said.

“Nick’s acquiring just got out of control,” said Adam Putnam, 31, a fine art photographer who spent 10 years eking out a living at photography in New York City, including as a lighting assistant for famed portrait photographer Annie Leibovitz.

After moving back to the Capital Region, Putnam volunteered at the Photo Center “and practically lived there” for a couple of years trying to catalog an ad hoc assemblage of tens of thousands of lantern slides, tintypes, daguerreotypes, stereo cards, 35mm slides and prints that represent the evolution of photography across centuries. There are dozens of family photo albums, some purchased, although many are just dropped off, like orphans, at the Photo Center’s front door. Argyros takes them all in, unable to throw anything out.

“It took a lifetime for Nick to acquire it and it will probably take another person’s lifetime to organize it,” said Putnam, who managed to sort and digitize a fraction of the inventory.

TROY COLLECTOR'S CAMERA QUEST

(Continued from page 16)

Over the years, Argyros managed to stuff the basement of his Loudonville home and multiple storage units with photographic ephemera and all manner of cast-off estate sale and auction lots. He bought the River Street building in 2009 with the sale of his late parents' Florida apartment after his wife complained his photo collection was taking over their residence.

His wife of 46 years, Annette Argyros, previously put the kibosh on his sprawling, out-of-control collections of cacti and succulents, orchids, saltwater fish and bonsai trees.

About halfway into my two-hour interview and tour, I asked Argyros if he thought his collecting had crossed the line into hoarding.

"Yes," he said. "I can't stop myself."

The Mayo Clinic defines hoarding disorder as "an ongoing difficulty throwing away or parting with possessions because you believe that you need to save them."

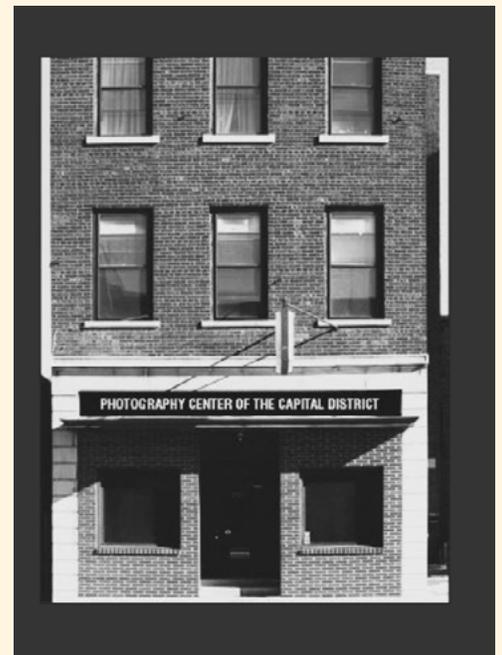
Ferris gave Argyros a small sign depicting a pile of camera gear that says: "It's not hoarding if it's gear."

Argyros described his wife as "very tolerant" of his incessant acquiring, but she has not visited the Photo Center. "The condition of this place would freak her out," he said.

Putnam and Ferris noticed the hoarding tendency was exacerbated by COVID-19. Before the pandemic lockdown, Putnam organized exhibits of local photographers at the Photo Center, welcomed visitors during Troy Night Out, hosted informal salons on photography, sold memberships and created a vibrant community of creative people.

"All Nick's events got shut down with COVID, they never got restarted and that's a shame," said Putnam, who lives in Rensselaer and drives a Fed Ex truck. "Nick has a deep respect for the creative process and artists. It was my great privilege to work with him."

Ferris is buoyed by a resurgence in film cameras. "The kids want retro and they're fueling a film photography comeback," she said, noting an increase in sales of used film cameras at the Photo Center.



Access the Photo Center website here: <https://www.photocentertroy.org/>

Argyros and Ferris are a study in physics: For every corner or desk surface Ferris manages to excavate, Argyros quickly piles it high with new acquisitions.

Amid the chaos, Argyros shuffles from one box to another, perpetually distracted by what he considers diamonds in the rough lurking in the piles.

"Nick's ADD levels out my OCD," said Ferris, who started volunteering for Argyros at the Photo Center two years ago after seeing he was overwhelmed.

"I found my niche here as a photo and history nerd," said Ferris, who cleans, repairs and tests refurbished cameras sold at the Photo Center, which come with a 30-day money-back guarantee. "People in Troy love Nick. He spreads a lot of goodwill into the community."

Argyros has no succession plan. His only child, Christopher Argyros, works as an immigration attorney in Sacramento, Calif., and has expressed no interest in managing his father's collections.

"It's a little heartbreaking to consider the future of what happens to it all," Ferris said.

Paul Grondahl is the Opalka Endowed Director of the New York State Writers Institute and a former *Times Union* reporter.

DO NOT DELETE: 4 Reasons to Keep Nearly All of Your Photo Files by: Sarah Marino

(Editor's Note: Reprinted with Permission. Access the original blog post [here](#).)

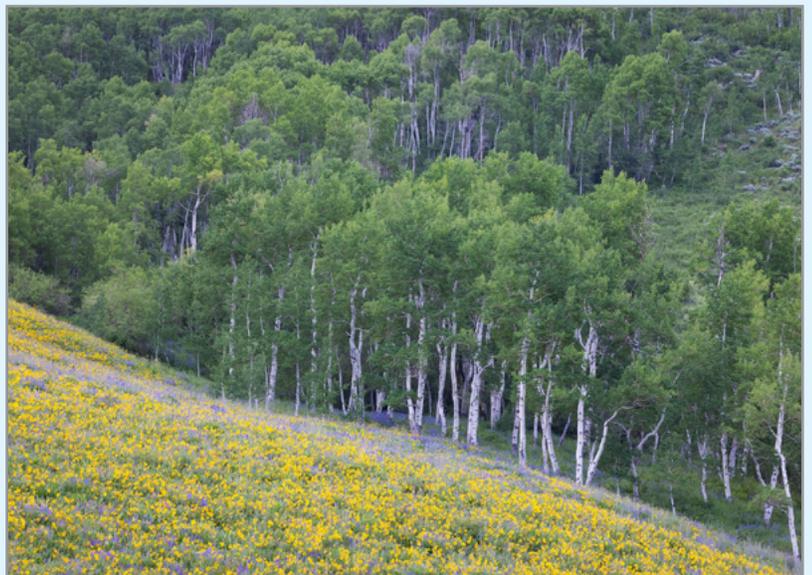


A wildflower garden full of lupine, buckwheat, sage, and snowberry. Crested Butte, Colorado.

Note: All of the photos in this article are from the Crested Butte, Colorado area. I recently processed or revisited these files because the Crested Butte Wildflower Festival invited me to teach two workshops in 2025: From Grand Landscapes to Smaller Scenes on July 13, 14, and 15, and Flowers, Plants, and Intimate Landscapes on July 16, 17, and 18. It is an honor to be asked to participate in this event as an instructor and I am very excited to be leading two small groups in photographing one of my favorite places in Colorado during prime summer wildflower season next year. You can download the full information packet about the workshops [here](#) and can [register here](#). You can view my [full collection of photos](#) from summer around Crested Butte to get a sense of the scenery and potential photo subjects, as well. Now onto the topic of this article...

Earlier this week, I saw a post on a nature photography forum about how a forum member had just returned from a trip and as part of his culling process was deleting everything he didn't immediately like. My reaction was NOOOOOOOOOO! DO NOT DELETE!

Unless a file has a clear technical issue (extreme under exposure or is out of focus in a bad way) or was a clear mistake (tripping the shutter while carrying my camera around and creating a series of blurry photos of my feet), I have learned to save nearly all of my photography files for future me. On the following page, I'll share four examples of why I am glad to have gotten into this habit in my early days as a photographer.



Summer wildflowers and an aspen forest merge on a tall hillside.
Crested Butte, Colorado.

DO NOT DELETE

(Continued from page 18)



#1: EARLY THREADS OF A FRESH OR NEW DIRECTION

Without knowing it at the time, your work might be heading in a new direction or you might be at the start of a fresh creative thread. While the work might not fully resonate with you as being a success right now, especially if you are experimenting outside of your current comfort zone, a future version of you might look back at older files and see that they now fit in perfectly with some of your current work.

The photos of the foxtail barley grasses above are an example of an emerging thread that I did not recognize at the time. These four photos are among my first experimentations with shallow depth of field, soft colors, and some abstraction when photographing plants. When I created them, these files did not fit into my portfolio at all and deleting them could have seemed like the logical choice. Now, looking back, it is clear that they were the beginning of a fresh direction for my photography and I am glad to have the photos for inclusion in my portfolio.

#2: FUTURE COLLECTIONS

Sometimes, a single unprocessed file might not seem to stand on its own but will eventually fit in with a larger collection of finished photos. As I often discuss, I am drawn to sometimes mundane subjects, like looking for ripples on the surface of any body of water I come across. As single files, they often feel too plain to stand on their own. Over time though, repeatedly working with the same subject or idea across landscapes or with repeated visits to the same area, I have seen collections develop in which a group of plain photos feels stronger as a whole.

The individual photos are amplified when they are presented together, like the four photos shown on the following page—they are definitely better together. The seeds of such collections are not always obvious as they are developing so it makes sense to keep files around to see how bodies of work will coalesce over time as I take more photos and work with new ideas.

DO NOT DELETE

(Continued from page 19)



As I work on new ebooks, video tutorials, articles, presentations, and a book project, I am so glad that I have saved all my files because I regularly find that something I initially considered to be iffy is actually perfect to illustrate an educational lesson. When working on photo collections, I also consistently find files that I initially passed over but now see as adding important visual diversity or helping in telling a more complete story of a place. As I have found, you never know where your photography will take you and future you might be really happy to have a deep collection of files for future projects.



A thick field of lupine wildflowers. Crested Butte, Colorado.

#3: PROJECT-BASED WORK

The photos in this article are all from the area around Crested Butte, Colorado. As mentioned above, the Crested Butte Wildflower Festival invited me to teach two workshops for them in 2025 so I took the opportunity to revisit all of my photos from the region as part of preparing the workshop materials. While working through files from years of visits to the area, I am glad that I saved some of my earlier work because it helped add diversity to my full collection of photos. While some of the photos I used for the workshop advertisement will not make it into my portfolio of “best” or “favorite” photos, they work well for this other important purpose.

#4: EVOLVING SKILLS, TECHNOLOGY, AND VISION

Some of my first trips with a “real camera” were to the Crested Butte area and most of the photos from these visits are pretty bad—but a few were decent! I just did not know what to do with the raw materials at the time but as my processing skills developed, I could revisit the files and know what to do with them. I took three of the four photos on the following page well before I started presenting my photos in black and white. The first photo of the grasses is very flat in color so it would have made sense to delete it during my initial editing sessions years ago. Instead, I am glad I kept the file around so I could re-consider it in black and white years later.

DO NOT DELETE

(Continued from page 20)

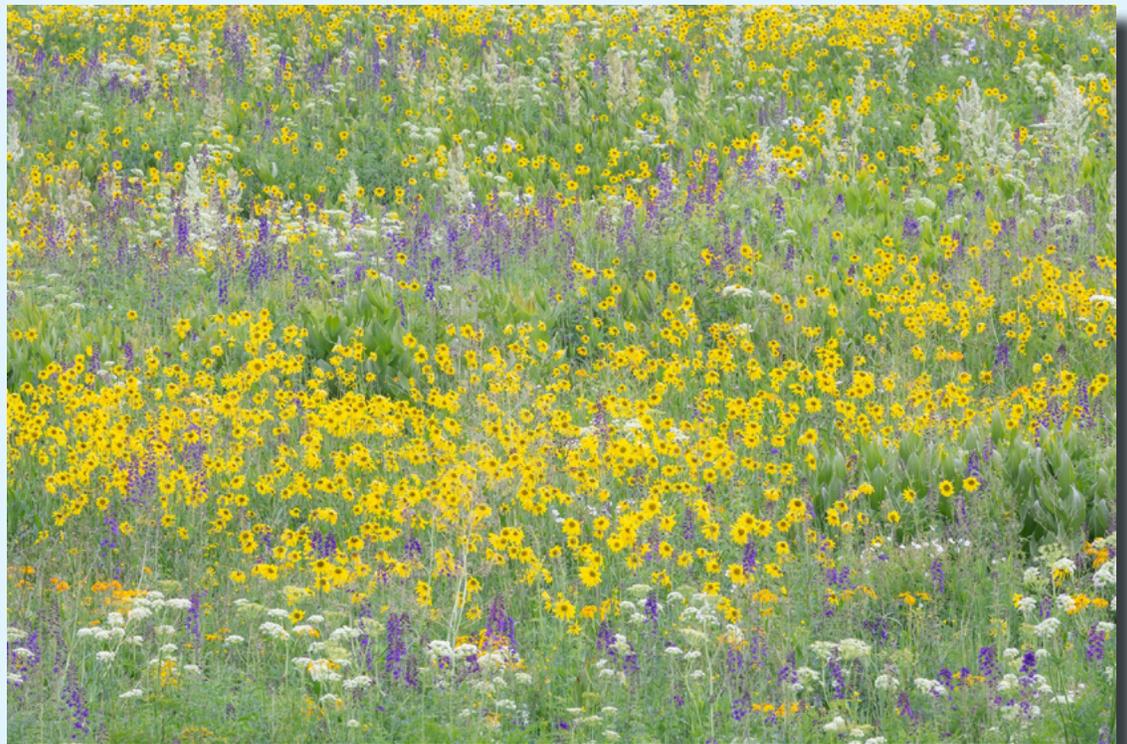


My focus stacking skills were quite rudimentary at the time and it was windy, so I initially viewed the files from that day as a failure. With only a single workable file to use, I was disappointed that the foreground flowers are a bit fuzzy and soft. In revisiting it more recently, I did not care as much about that issue because with a less technically obsessive approach to photography now, the layers of flowers seemed like enough to make the composition work. This is another example of how future you might see the same files in a totally different way over time.

ORGANIZATION IS ESSENTIAL

The key to making this approach work is being diligent about file organization. My Adobe Lightroom catalog currently has 251,039 files in it and as I think about current and future projects, I am so glad that I have saved all of these files for each of the reasons described above. However, with this many files, it would be easy to feel overwhelmed if the files were not organized in a consistent, systematic way.

Another example: Some of my early manual focus stacks failed when using Photoshop but I saved the files anyway. Once I started using Helicon Focus, I was able to successfully stack the same files. Adobe Lightroom's newer Denoise AI has also made it possible to successfully process very underexposed and noisy files, as well. Just like the previous three reasons, I am glad that I have these files around since deeper skills and better technology can sometimes make it possible to bring them to life.



A medley of wildflowers in early summer.
Crested Butte, Colorado.

Additionally, the photo to the right is an example of reconsidering a file as my visual sensibilities evolve.

DO NOT DELETE

(Continued from page 21)

Whenever I return from a trip, I immediately organize my files into the following folder structure: country > overall location (like national park or region) > specific location (like a specific beach or trail) > subject or theme. With this organization, my goal is to get my files into folders that are very clearly labeled, with each folder containing a maximum of 200 to 300 files (a manageable number for me as I start editing and processing). Paired with smart collections organized by year, file type, location, and some keywords, this system makes it very easy to quickly find any file I need.

There are many ways to organize photo files so I am not suggesting that this is the correct or best way, but I can say that it works very well for me—and that is the important part. A big barrier

to keeping so many files around is feeling overwhelmed by them. One way to deal with feeling overwhelmed is to have an effective organization system and use it consistently. If you can easily find photos among a digital sea of thousands of files, you will be far less likely to feel compelled to aggressively delete.

With these examples in mind, I hope you will consider saving more of your files for future you, especially if you find yourself regularly deleting technically sound files. There may be beautiful portfolios of great work that you just do not have the context to fully evaluate today. And even if most of those files are never processed, you will maintain an important record of your progress and evolution.

My first photo of corn lilies, recently re-processed from the ground up for more natural color, less contrast, and lower saturation. Crested Butte, Colorado.



Check out more photography by Sarah Marino and Ron Coscorrosa on their website: <https://smallscenes.com/about>

About Sarah Marino

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

and fulfilling life centered on being a nature photographer and teacher.

Now, I am an accomplished nature photographer, photography educator, writer, and speaker. I am also a co-founder of the Nature First Photography Alliance, and am increasingly prioritizing the conservation and stewardship of wild places in my photography and teaching. I am an aspiring naturalist, following a self-designed course of study to learn all that I can about the ecology and natural history of the places I visit to bring depth and context to my photography.

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.

NOTE THIS EXCEPTION: FEBRUARY DIGITAL IMAGES DUE MIDNIGHT 2/5

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: **Empty Chairs & Benches***

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

*Corrected

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

The Schenectady Photographic Society participates in field trips organized by the Photography Connection Meetup. It is a great opportunity for members (and non-members) to meet together at venues that offer a wide variety of photography opportunities. Recent outings included Bannerman Castle, Slate Hill Flower Farm and a trip to NYC to see "Unseen" (Vivian Mayer's Exhibition at the Fotografiska Museum). 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.

Members of the Schenectady Photographic Society are invited to participate in field trips organized by Photography Connection Meetup.

SPS is not the organizer, nor responsible for any liability thereof.



© 2024 Janice Prichett

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

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.

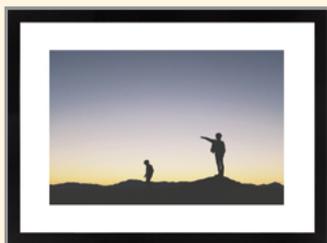
Members may submit up to **four (4)** images in our Print Competitions. Categories will include General (i.e., color), Monochrome and Assigned Topic. You may submit up to **(2) in any category**. For example, two in Monochrome and one each in Assigned Topic and General.

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

PRINT COMPETITION ENTRY CARD

(Affix to upper left corner of back of print)

Name: _____

Title: _____

Month (Circle Month): _____ Year: _____

Oct Nov Dec Jan Feb Mar Apr

Print Category (Select One):

- Assigned Topic
- General/Color
- Monochrome

PLACE:

- 1st 2nd
 - 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!



Edit

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/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*.

WINNING 2025 PHOTO ESSAYS - DIGITAL

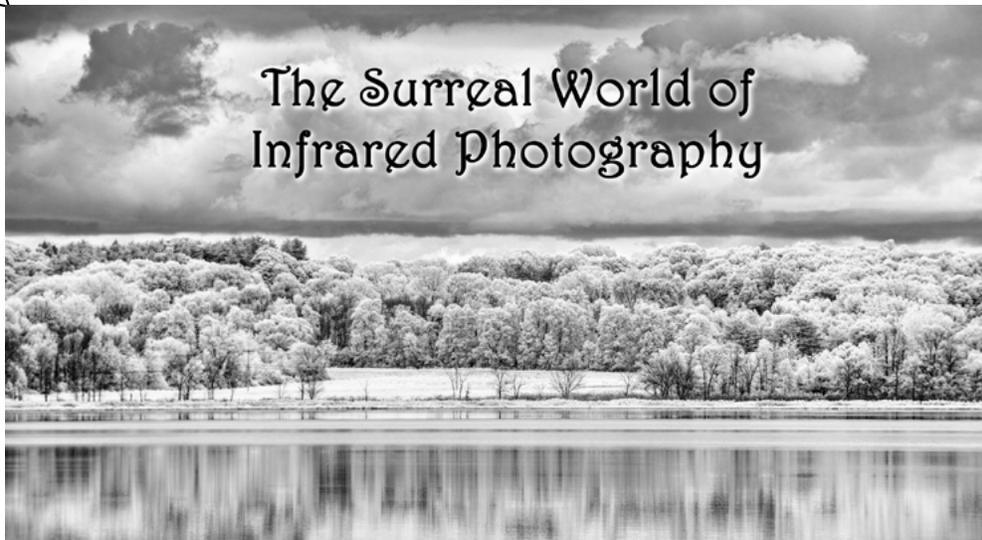
PHOTO
ESSAY



First Place:

"The Journey Home - Visions of the Divine"

© Janice Prichett



Second Place:

"The Surreal World of Infrared Photography"

© Joe Cotroneo



Third Place:

"My Neighborhood Winter Trees"

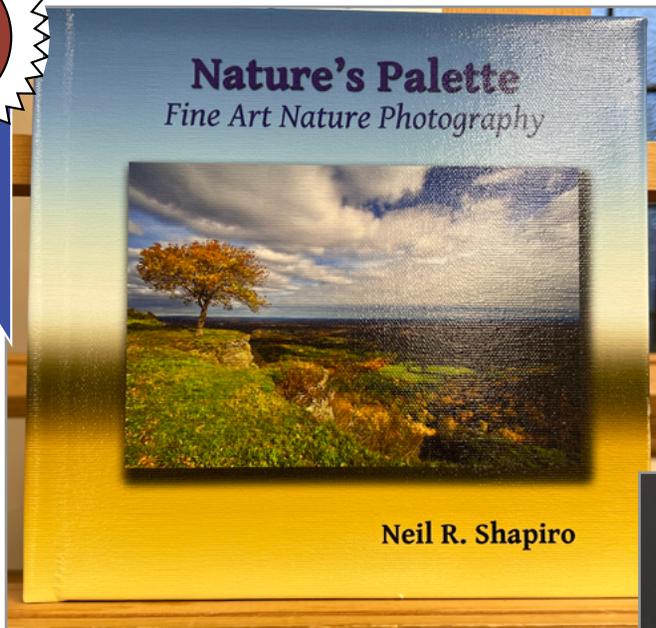
© Linda Tommasulo

WINNING 2025 PHOTO ESSAYS - PRINT

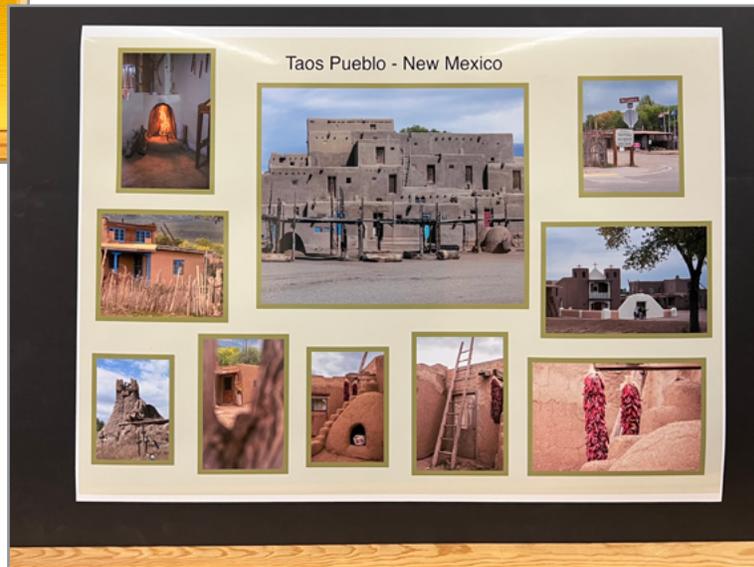
PHOTO
ESSAY



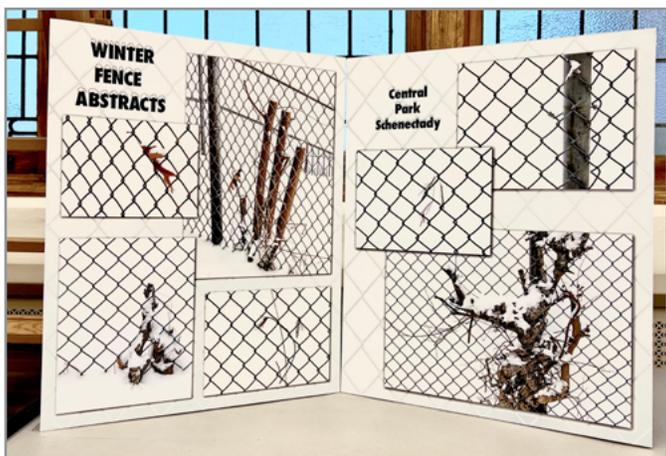
First Place:
"Small Wonders"
© Joe Cotroneo



Second Place:
"Nature's Palette - Fine Art Nature Photography"
© Neil Shapiro



Third Place:
"Taos Pueblo - New Mexico"
© Dan Steen

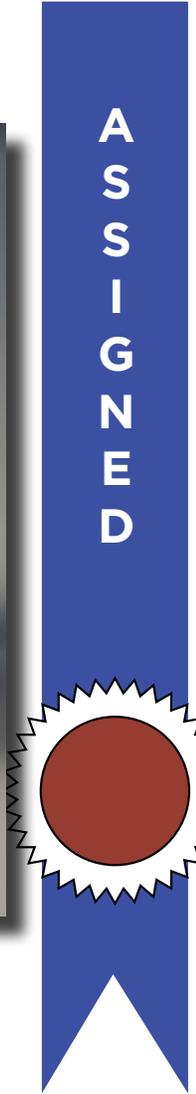


Honorable Mention:
"Winter Fence Abstracts - Central Park"
© Linda Tommasulo

MARCH WINNING PRINTS
Topic: Close Up



First Place:
"Sea Shells"
© Joe Cotroneo



Second Place:
"Dandelion Puff"
© Joe Cotroneo

MARCH WINNING PRINTS

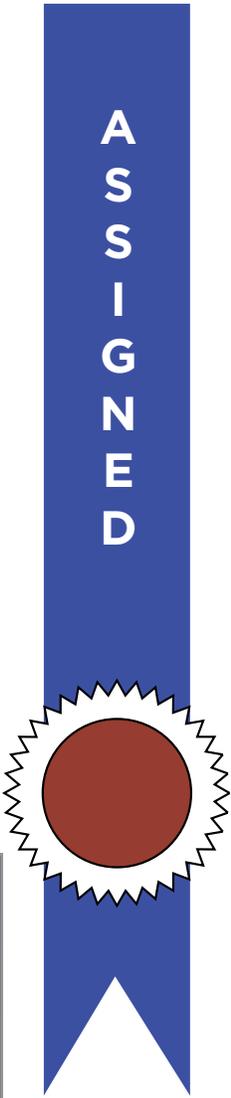


© Linda A. Tommasulo
PHOTOGRAPHY

Third Place:
"Poppy"
© Linda Tommasulo



Honorable Mention:
"Dandelion Parachute"
© Kristina Young



Check out all the print winners–this month–and past–
on our website:

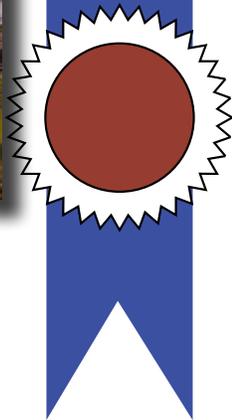
<https://spsphoto.org/competitions/print/print-gallery/>

MARCH WINNING PRINTS



First Place:
"Mountain Sunrise"
© Kristina Young

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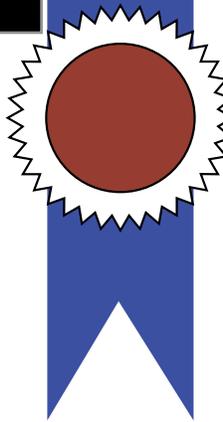
Second Place:
"Colorado Monument"
© Greg Efner

MARCH WINNING PRINTS

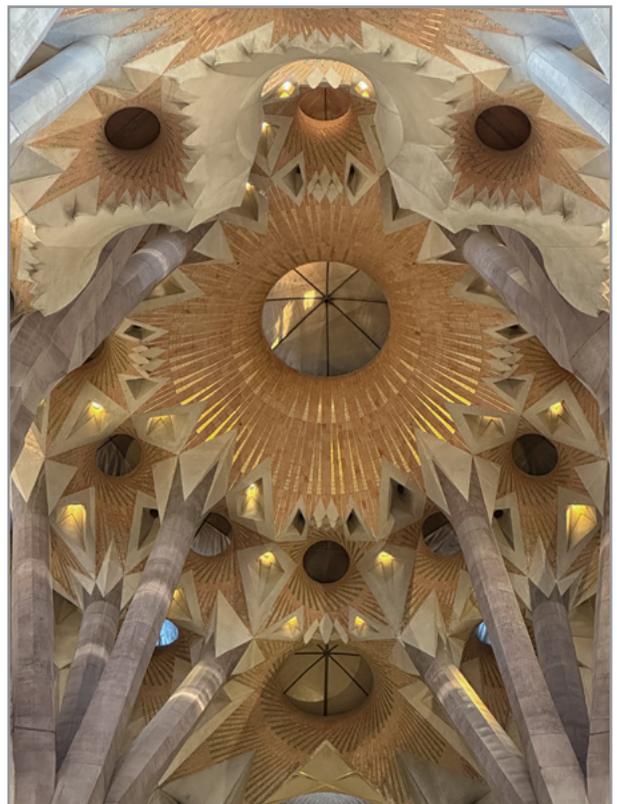


Third Place:
"Sax Player Sunburst"
© Alan Wiggins

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Honorable Mention:
"Adobe House with Blue Trim"
© Dan Steen



Honorable Mention:
"Star Bursts"
© Connie Frisbee Houde



First Place:
"Frozen Flow, Textures in Ice"
© Zac Baldwin

Print Judge: Frank Rapant

Frank Rapant is a photographer, writer, and sculptor from Castleton NY, where he maintains a small homestead with his family. He holds a BA from Union College in English and Visual Arts, and is currently an MFA candidate (2025 anticipated) at The School of Visual Arts in New York City. Frank has been the photography technician and gallery manager at the Union College Department of Visual Arts, and has been helping shape the next generation of photographic artists there since 2006. He exhibits regularly in and around the Capital District, and very recently was awarded the Opalka Gallery Award at the 45th Annual Photography Regional, for his mixed media (photography and writing) image "This is my fathers hand." His current work deals with themes of family, memory, truth and fiction, humanism, and social activism, and is pursuing further the ideas of mixed media art using hand embroidery on the surface of a photograph.

Browse his website at <https://www.frankrapant.photography/>.

MARCH WINNING PRINTS

MONOCHROME

Second Place:
"Morning Prayers"
© Connie Frisbee Houde



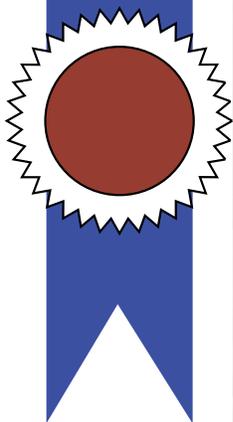
Third Place:
"Sunflower"
© Linda Tommasulo



Honorable Mention:
"Taking a Call"
© Alan Wiggins

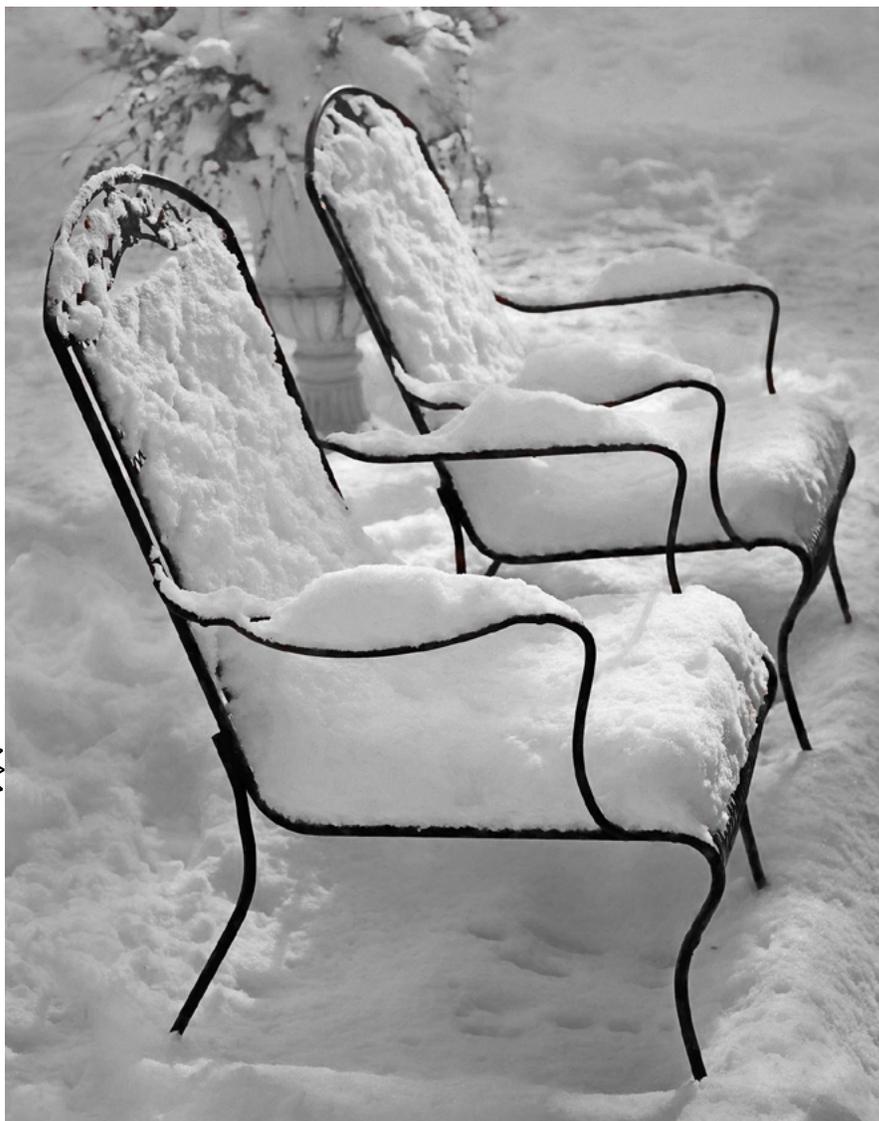
Honorable Mention:
"Sun and Shadows"
© Greg Efner

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MARCH WINNING DIGITAL IMAGES

Topic:
Empty Chairs
and Benches



First Place:
"Winter Sundeck"
© Elena Keesee



Second Place:
"Buddy Bench"
© Joe Cotroneo

**MARCH WINNING
DIGITAL IMAGES**

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Third Place:
"Winter Bench Central Park"
© Linda Tommasulo



Honorable Mention:
"Vintage Chairs"
© Joan Heffler



Honorable Mention:
"Can't Sit Here"
© Linda Tommasulo



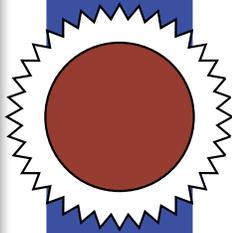
Honorable Mention:
"Franklin Main St. Store Front,
Reflections, Chairs"
© Ronald Sager

MARCH WINNING DIGITAL IMAGES



First Place:
"The Big Dune"
© Bill Lanahan

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Digital Judge: Lev Tsimring

Lev Tsimring's passion for photography originates in Russia where he spent the first 32 years of his life. Since 1992 he is based in San Diego, California. In his "day life" he studies nonlinear phenomena and pattern formation in physics and biology at UC San Diego. Today he is shooting both color and black & white with a digital camera and makes his own limited-edition prints. His artistic interests range from abstract photography to still life, portrait and landscape; but, in the last few years, he is more attracted to street photography, in which he enjoys capturing fleeting moments of beauty, humor and love in everyday life.

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

Second Place:
"The Sporting Jumper"
© Larry Hill



MARCH WINNING DIGITAL IMAGES



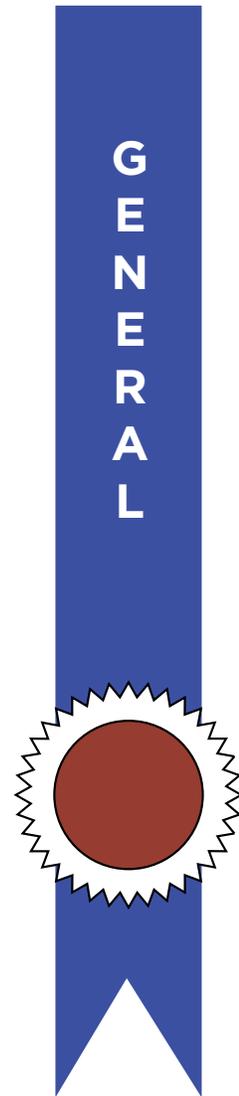
Third Place:
"Backcountry Dancing"
© Neil Shapiro



Fourth Place:
"Lone Coyote"
© Cynthia Placek



Fifth Place:
"Winter in Yellowstone"
© Cynthia Placek



MARCH WINNING DIGITAL IMAGES



Honorable Mention:
"Waiting for Spring"
© Dan Steen



Honorable Mention:
"Fall Leaf Tapestry"
© Kim Koza



Honorable Mention:
"Not a Good Place to Tie Your Shoe"
© Phil Olivo

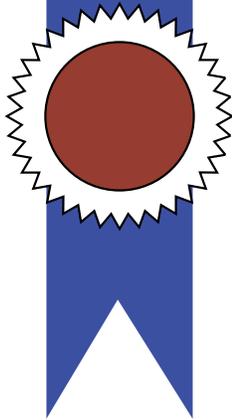


Honorable Mention:
"Untitled"
© Zac Baldwin



Honorable Mention:
"Washington Square Boarder"
© Rich Schreibstein

GENERAL



MARCH WINNING DIGITAL IMAGES

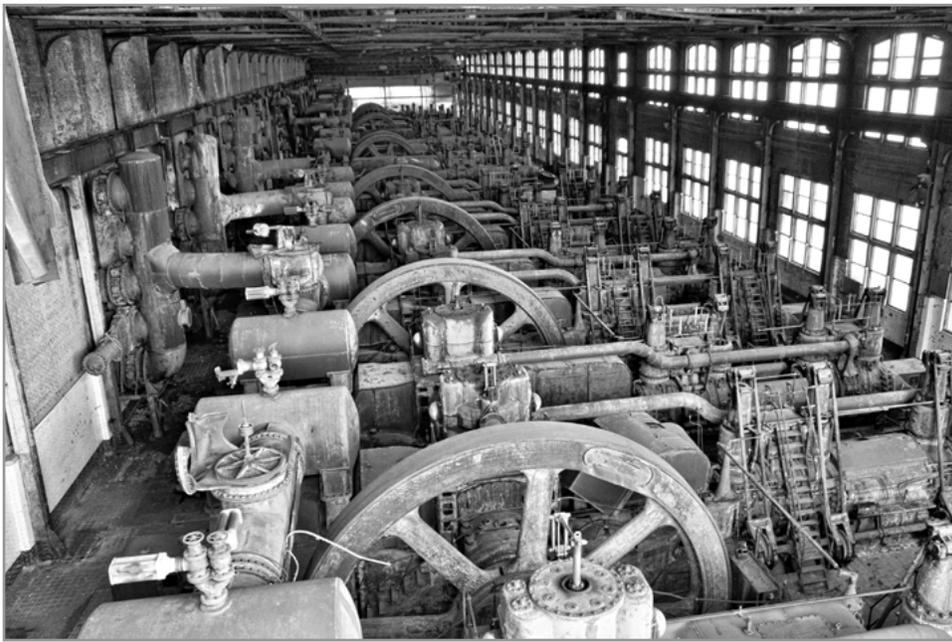
MONOCHROME



First Place:
"Spoke Theory"
© Elena Keesee



Second Place:
"Central Park Minstrel"
© Neil Shapiro



MARCH
WINNING
DIGITAL IMAGES

Third Place:
"Huge Air Supply"
© Bill Lanahan

Honorable Mention:
"Dune Scene"
© Bill Lanahan

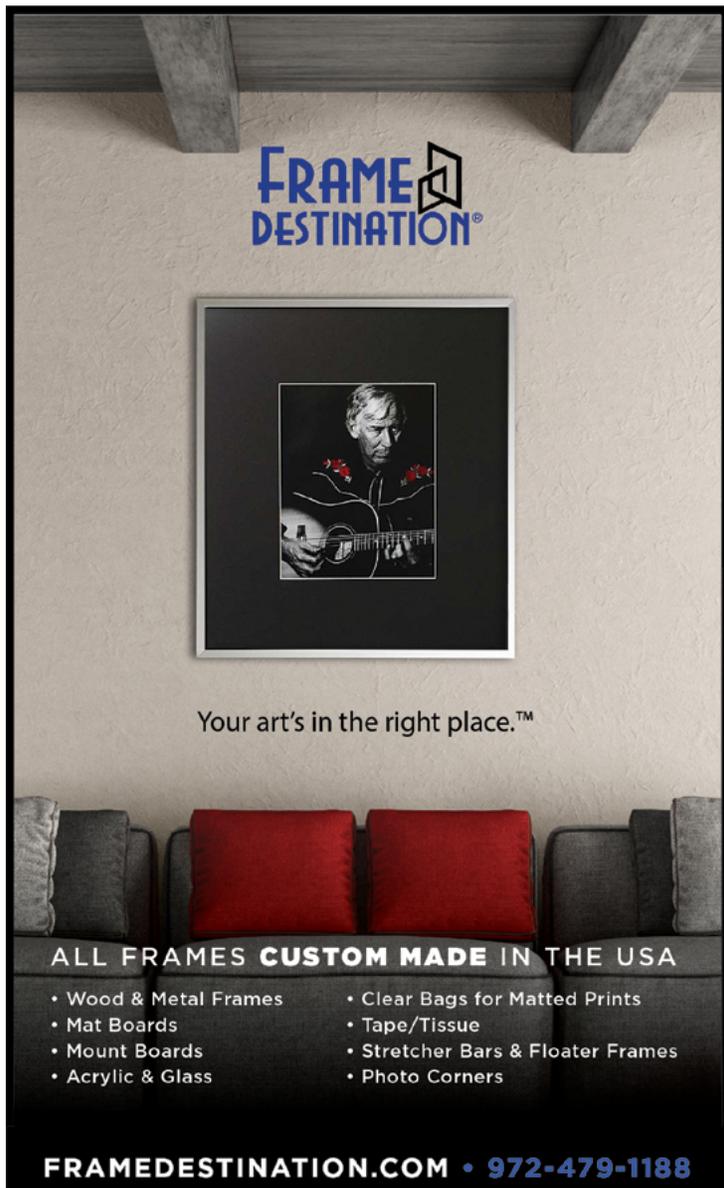


Honorable Mention:
"IR Snow, Central Park"
© Linda Tommasulo



Honorable Mention:
"Untitled B&W"
© Dan Steen

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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

SPECIAL RATE FOR THE BALANCE OF THE SEASON:

(Our April presentation on Street Photography is by Pulitzer-Prize Winner Esdras M. Suarez!)

Membership:

Individual: \$30 / Family (Same Address): \$40 / 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 a great season we've had.

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 organized by the Photography Connection Meetup. 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 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

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Webmaster & Annual Report Editor... Sean Sullivan

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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 Joe Cotroneo & Linda Tommasulo

Judge Coordinator Neil Shapiro

judging@spsphoto.org

Communications..... Linda Tommasulo
& Sean Sullivan

communications@spsphoto.org

Field Trips..... [https://www.meetup.com/
photography-connection/](https://www.meetup.com/photography-connection/)

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/schenectadyphotographicsociety>

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.johannasiegmann.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: LEV TSIMRING

<http://www.levtsimring.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: THOMAS ROBINSON

<https://www.zoomdak.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
10/16/24DIGITAL 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
11/13/24DIGITAL 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
12/11/24DIGITAL 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: Jim Craner - Saving History: The Lantern Slide Project
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 - Shooting Birds, Tips & Tricks
5/14/25.....DIGITAL IMAGES OF THE YEAR on Zoom

June, 2025 - AWARDS BANQUET Date/Location TBA