

# EXPOSURES

Springfield Photographic Society

## Photo challenges

### September: Dr. Seuss Sculpture Garden

October: Soft Focus

November: Jumping

December: Beads of Water

January 2021: House of Worship/  
Church/Temple

February: Photographers/  
Photographer

March: Snow Scene

April: Reflections

May: By the Sea

## Meet Al LaFleche

The images of Al LaFleche are featured in the Member Profile this month. He is the latest member we're getting to know in Exposures. Turn to pages 4 and 5 for a look at his work.

## Awards, exhibits

Sylvia Pzocha was awarded First Prize and Most Beautiful photograph for her "Glass Ball" at the 2020 Art in Your Garden contest sponsored by the Monson Arts Council. Sixty-six pieces of art from 36 artists were entered.

Amy Dane, Jim Gillen, Richard Harper and Barb Krawczyk were featured in the Red Thread Network 2020 Virtual Art Exhibit this summer. The theme was 2020 Inspired Art. Each submitted one photograph.



## Image of the year

Gwen McNierney's digital image "You're Late" is the winner of the Richard A. Novak Image of the Year award in year-end judging. For a list of winners and more photos see page 11.

## SPS adjusts to a year like no other, will remain remote through the fall

By KEVIN FAY  
SPS President

I think this has been a summer like no other, a fitting piece to 2020, which has been a year like no other. Every summer event you can think of was cancelled, our travel plans were reduced substantially, and we all spent more time in and around the house than at any other time in memory. But despite that, I have had

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# Club adjusts to pandemic with Zoom meetings

(Continued from page 1)

the chance to enjoy morning bike rides, outings in the kayak, and plenty of opportunities for photography. I hope you have experienced the same.

In fact, the response of our photography club to the new normal has been one of the highlights to an otherwise drab stretch of time. As we began in April to convert to remote operations (primarily through Zoom), it was a challenge to complete our exhibition year. But we made it through the April and May exhibitions. For prints, we dropped off our submissions at the house of judge #1, who viewed and scored the prints, before driving them over to the house of judge #2 ... and around the horn they went. We completed the end-of-year judging (results in this issue of Exposures), utilizing three outside judges (as always) for prints and digital images. Creativity was required along the way, but our commitment to operating our club as best we can is the driving force to help us make those adjustments.

What have we learned? Well, at least two things. First was that our new exhibition process gave the judges more time with the images. This has allowed us to produce written comments, an improvement to our traditional verbal comments. Second has been the availability of speakers – speakers from across the country. We have also sprinkled in three member-driven workshops in June, July and August (on camera settings, Milky Way photography and macro photography). We normally do not meet during those months. But this summer we have made lemonade from lemons and had six program nights. It has been nice to see the programs, but it has also been great to maintain contact with our friends in the club and get past the isolation that 2020 has been trying to lay upon us.

Since we begin each club year in September, let me give you an update on our plans for operating the club through an environment that remains as foggy as ever. The board meets every month of the year, so we have been discussing the conditions at hand and what we might do. Here is an overview:

1) For September to December, we will remain a virtual/remote club. Over the next few months, we will monitor conditions. Where and when could we begin to reconvene with 40 or more people in a room is anyone's guess. It does not seem likely to be anytime soon, so we will forge ahead in other ways.

2) Digital exhibitions will occur each month (normally on the 2nd Wednesday). They will be via Zoom, as we did for April and May.

3) Programs will occur each month (normally on the 4th Wednesday).

4) Print exhibitions will also continue. I would like to have a Zoom call with those who do prints and discuss some options. We already have a plan for September and October that I will detail later. What I can tell you is this. You have to see the April and May prints! They were awesome. When we finally meet in person, let's have a reception in a huge room so we can display every single print you have not had the chance to see in person. It could be a large exhibit.

5) Field Trips – We have only done a few, most notably Larry's night sky outings. With the decline in coronavirus infections in our area, some of us may feel comfortable doing some local trips. We continue to drive alone, but I see no reason why we cannot do some open-air things together. If you want to lead a day trip, please let me know! I can help you get it communicated.

What do you need to know for right now? A few things ... We have changed the schedule for September. Here it is:

The year-end awards for cumulative points, individual pictures and image of the year were announced earlier today at a Zoom meeting, including a slideshow set to music that featured the year-end submissions.



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# Club adjusts to pandemic with Zoom meetings

(Continued from page 2)

## **Friday, Sept. 11**

Deadline for your September Digital Exhibition images to be sent to Larry Sanchez at [sps.digitalentries@gmail.com](mailto:sps.digitalentries@gmail.com). This is a change to the normal schedule.

## **Wednesday, Sept. 23**

Talk About the Club Night. This will be a chance for all of us to talk about the upcoming year. We will answer any questions that you have. We want your input on how the club is running, etc.

## **Wednesday, Sept. 30**

September Digital Exhibition. This will be our Zoom session where the judges will provide comments on many of the images submitted in September.

## **Friday, Oct. 2**

Drop-off date for September and October prints (location to be determined). We will have a double batch as we did for April and May. These will be judged between Oct. 3 and 10.

## **Wednesday, Oct. 7**

Deadline for submission of October digital exhibition files to Larry. Also, deadline for September and October print exhibition files to Larry.

## **Wednesday, Oct. 14**

October digital exhibition and September/October print exhibition.

## **Wednesday, Oct. 28**

Program night with Lisa Cuchara.

## **Other news:**

The Westfield club has decided to take a hiatus at least for the first half of the upcoming year. We already have three Westfield members: Barb Krawczyk, Judy Bolio and Marie Meder. Other Westfield members who will be joining us are Eileen Doherty, Nancy Cunningham, Neal Duffy, Jim Feroli, John Grimaldi and Richard Bellows. This is a great group who will add their expertise to our club. We are very happy to have them join us!

Also, we have made a couple of rule changes regarding exhibition requirements. We will now count your highest 7 scores for a category to calculate a cumulative score for the year. We have 9 exhibition months. So, if you want to pass on a month here or there, you can do that and still have your 7 scores for the year. However, we will no longer allow make-ups. Lastly, a club is only as good as the input from its members. If you have an idea, speak up. If you want to head up an activity, I have a couple that I would like to do. We just need a coordinator.

That is the overview for the time being. Remember that your first batch of digital files is due to Larry in two days, on Sept. 11. So, review your pictures from the summer (the challenge is the Dr. Seuss Sculpture Garden) and plan what you want to submit. I, for one, am looking forward to a year of inspiration from the photography hobby that we all love so much.



## SPS MEMBER PROFILE

### *Al LaFleche*

I live in West Springfield with my wife, Judy. I retired from state service in the Department of Disabilities Services in 2010 after 32 years. In 1974, I worked for several months at the now long-defunct (deservedly so) University Camera in Worcester. Having the owner dislike you does not make for a good career.



My journey in photography began with a Brownie Starmite. I'd take it to family gatherings and even tried using it at a John Sebastian concert.

The first time I used a 35mm (Pentax) was in the early winter of 1970 or '71. I witnessed a shooting at the bar across from our apartment and the police asked me to try to get pictures of the shooter who was a regular at the bar. Yeah, I grew up in a rough hood in Southbridge.

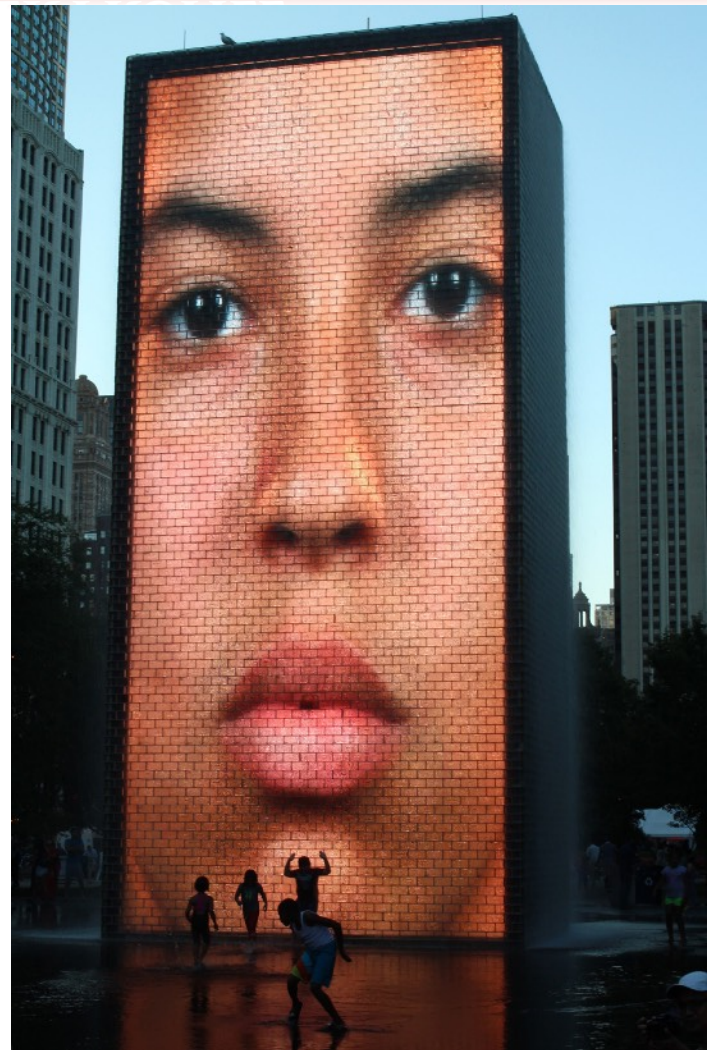
When I got my tax return a couple months later, I bought a Canon TL-QL and took a photography class at Worcester State (one of two courses I aced...the other was PE/Square Dancing.) I shot mostly black and white and occasionally processed the film myself after college, but rarely had the space to set up a darkroom. I shot many road races, air shows and concerts with this.

From there I moved to a Canon T70 about 1985 to get more automated features, especially for races.

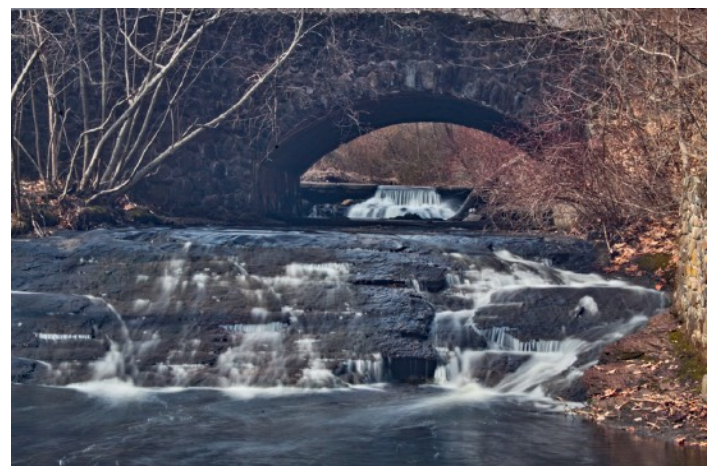
In early 2001, I made the transition to digital with a Sony Mavica FD95 with all of 2.2 MP which recorded on a 3½ disk, but had a really good lens. In 2017, I made the move back to SLR with a Canon T6.

I've been playing with several editing programs including Photoshop Elements and Luminar for processing RAW images which I finally got to understand (a bit) from the club.

As with probably all of us, Ansel Adams was my hero. I also admire the work of David Douglas Duncan.



A couple of Al LaFleche's favorite images: "Monolith," above, and "Stone Bridge and Falls."





# Al LaFleche



More of Al's favorites: Clockwise from top left, "Pride," "Splashin'," "Ground Zero," "Liftoff" and "Game of Leaves - Autumn is Coming."



# Zoom meetings extend club season through summer

By **JIM GILLEN**

The summer has been notable for many reasons. With the ever-present COVID-19, routines were disrupted, usually not for the better.

However, one change was for the best. The Springfield Photographic Society, relying on the computer program Zoom, held several well-attended meetings during a time when there would have been no meetings at all.

## **Milky Way:** Larry Sanchez

Club Vice President Larry Sanchez kicked off the summer with a talk on how to shoot the Milky Way. Larry explained that the shoot can easily be successful in five steps: be in the right place, at the right time, with current camera gear, have a little knowledge and spend time on good post-processing.

The best nights for shooting would be the three nights before and after the new moon or any time the moon is not up. The best way to determine when is to use a good app like Photopills, Planit Pro or Stellarium.

Any camera will do, but it's best to shoot raw for better processing, Larry said. Set the camera's ISO for 1600 or higher and use a very wide-angle lens. An aperture of f2.8 or better is ideal. Use a tripod and a shutter release to keep the camera steady for a 10- to 20-second exposure. Turn down the display brightness setting and turn off automatic noise reduction. Manual focus on a distant object or area and then zoom to confirm focus is correct.

In Lightroom, increase contrast a lot, brighten the Milky Way, darken light pollution and reduce noise, Larry said.



Larry Sanchez captured the Milky Way in this shot.

For instance, in one image Larry showed how he set sliders to these settings: dehaze to +100; clarity to +25; exposure to +.5; using radial filter set temp to -15, exposure to -50, highlights to -100; noise reduction applied; radial filter added to brighten the Milky Way and setting exposure to .35. These settings will vary according to your photo.

## **Nature's smaller scenes:** Sarah Marino

On July 22, Sarah Marino, a full-time nature photographer from Colorado, introduced her vision – Beyond the Grand Landscape: Expanding Your Vision to Include Nature's Smaller Scenes.

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## Zoom meetings...

(Continued from page 6)

Sarah, also a photography educator and writer who splits her time between southwestern Colorado and nomadic travel

in an Airstream trailer, showed how to see beyond grand scenes to expand photographic opportunities, improve observation skills, work with any kind of light, and bring diversity to a photo portfolio.



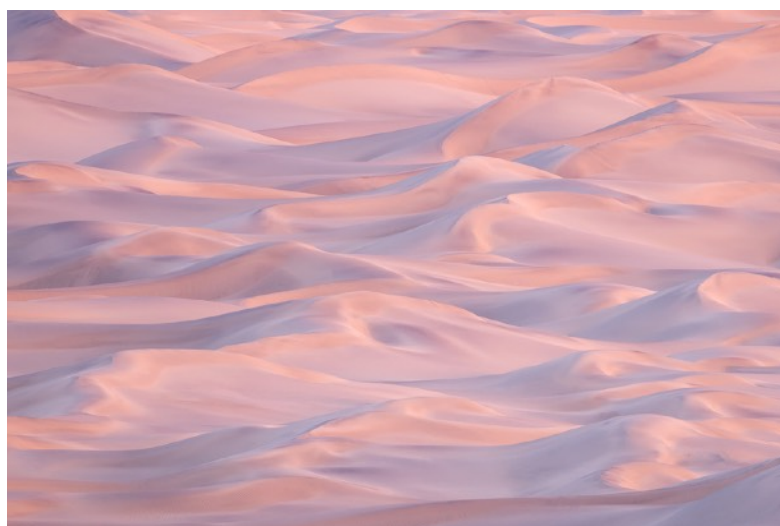
Sarah Marino

Sarah shared examples of intimate landscapes, abstract renditions of natural subjects, and portraits of plants and trees.

Taking an expansive approach to nature photography, Sarah said shooters should seek opportunities instead of accepting limitations, make connections to nature, realize there is always something to photograph, shoot any time of day and find beauty in mundane subjects. To accomplish these goals, she said, photographers should slow down, wander and be curious, observe, prioritize small scenes, consider a broad range of subjects and be open to all kinds of light. Some examples of small scenes, Sarah said, were, while on a forest walk, seek out mosses, leaves, bark textures, tree branches and fungi. All of these are scenes within a larger scene.

One point she made was that there is no bad light. Rather there are qualities of light and related opportunities. For instance, she looks for direction of light whether it be back, side or front light, intensity of light, meaning bright, direct or diffuse, and the color of light such as cool, neutral or warm. With these things in mind, opportunities for great photography abound, she said.

An expanded version of this material is available on her website, [www.naturephotoguides.com](http://www.naturephotoguides.com). Add the code



Sarah Marino moved in to focus on closer landscape scenes in these images, one a field of bushes and then desert sand.

PHOTO15 to get a 15 percent discount. A free newsletter is also available on the website.

### **Macro photography:** Eileen Donelan, Richard Harper, Guenther Schubert

Three SPS members combined for an introduction to macro photography on Aug. 12. The Zoom meeting was attended by 26 club members.

Richard Harper, Guenther Schubert and Eileen Donelan demonstrated the techniques they use and shared examples of their photos.

Richard kicked it off with a series of insect photos, saying he often hand-holds his camera and uses manual focus.

Occasionally, he employs a tripod and focus-stacks with his

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Richard Harper's "Horsefly" exemplifies the techniques he was recommending in his talk on macro photography. Below is an example of soft focus in Eileen Donelan's macro work with flowers.



## Zoom meetings...

**(Continued from page 7)**

90mm f2.8 macro lens so that he can ensure most of the subject is sharp. In one case, he said, he shot 10 images and combined them in his software. Two tips: use fill flash to eliminate shadows and try shooting insects early in the day when they are more docile.

Guenther said he always uses a tripod and will use focus stacking, but usually doesn't shoot as many images of one subject as Richard. He, too, focuses manually and will start out with a 90mm f2.8 macro lens at f8 or f11 although he likes to use older classic lenses from his collection as well. Since he usually shoots outdoors he encounters difficulty with wind. A clamp-like device called a Plamp helps hold a gray card in place behind the subject and a slide mounted on the tripod allows him to move focus slightly forward or backward, Guenther said.

Soft focus, where one spot in the image is sharp and the rest is out of focus and soft, is another technique he likes to employ.

Eileen loves to shoot flowers and during the pandemic has concentrated on recording every flower in her garden. She, too, loves soft focus and this is evident in many of the photos she displayed during the talk.

Using two camera and lens combinations (a Canon and an Olympus mirrorless with macro lenses), she relies heavily on a tripod and a cable release. She also recommends for this type of work a

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Eileen Donelan’s close-up of a flower, an example of soft focus.

## Zoom meetings...

(Continued from page 8)

lightweight folding chair, a knee pad, an LED light and a small paint brush to clean flowers.

Live view and auto focus are where she starts, but she switches to manual focus and enlarges the image to confirm focus. The LED brings light to the subject to avoid harsh shadows and allow for more detail, she said.

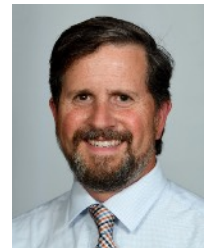
Looking at the light first is the most important thing, even before selecting a subject, Eileen said. However, an overcast day alleviates this problem and works well. Sunny days can work as well if you look for shade.

Macro photography “has taught me to really look differently at things,” she said.

### Sports photography: Chris Evans

Chris Evans, an award-winning photojournalist formerly with the Boston Herald and The Republican in Springfield, discussed his sports photos in a Zoom session on Aug. 26.

Chris talked about the different equipment requirements for each sport. A Nikon shooter, he said basketball calls for two lenses (and perhaps two bodies), a 70-200 for shots near the closest basket and a 300 for down the court. He said sometimes it’s necessary to have a much longer lens, a 600mm, for shooting high in the gym.



Chris Evans

Chris said hockey poses special problems because it’s difficult to get good position around the rink. He sometimes has to shoot through the glass. It’s possible to shoot through cutouts in glass, but access to them can be difficult. He described how he was able to get into the Boston Bruins’ locker room for the champagne celebration when they won the Stanley Cup.



Boston Bruins celebrate with champagne after winning the Stanley Cup. (Chris Evans photo)

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Andrew Benintendi leaps for a drive near the Green Monster scoreboard at Fenway Park. (Chris Evans photo)

## Zoom meetings...

(Continued from page 9)

There are drawbacks though – the champagne can damage lenses and it stings the eyes like teargas. But he said it's worth it to get the shot.

Covering the Patriots proved difficult also because of the crowded sidelines and unwelcome, crazy NFL atmosphere. He used a wide-angle lens, a 70-200mm and a 500mm for those games.

"Baseball is definitely near and dear to my heart," Chris said. MLB is welcoming and it's easier to get good position whether in the photographers' pit along

the baseline or even up in the stands. He said he could shoot as many as 10,000 frames per game because he would use burst mode on every pitch, fearing he would miss a homer or other significant hit. One shot he had was of Andrew Benintendi leaping for a catch near the Green Monster. (See page 9) He used a 500mm lens and cropped to zero in on the action. Deadline is, of course, of paramount importance and he explained how he would edit and send photos to the newspaper during the course of the game.



# End-of-year awards for 2019-2020

## **Richard A. Novak Image of the Year**

“You’re Late!” Gwen McNierney

**Bob Cookish Best Portrait Award** – “Deb in Fur,” Paul Deegan

**Judge’s Choice, Cindy Gosselin** – “Grasses at Lakes of Killarney,” Kevin Fay

**Judge’s Choice, Arthur Vaughn** – “Boy and His Dog,” Karen Lemoine

**Judge’s Choice, Kevin Walsh** – “It’s a Big World Out There,” Gwen McNierney

## **PRINT DIVISION**

### **Artistic**

**Greg Czarnecki Award for Best Artistic Print** – “Pink Mum,” Eileen Donelan

2<sup>nd</sup> place – “Painted Lupines,” Rosemary Polletta

3<sup>rd</sup> place – “Flower Abstract 1,” Joyce Doty

### **Best Small Color**

**Owen Santer Award for Best Small Color Print**

– “Hovering Bee,” Joyce Doty

2<sup>nd</sup> place – “Flute Player,” Kevin Fay

3<sup>rd</sup> place – “Sunrise at Bosque Marshes,” Eileen Donelan

### **Best Large Color**

**Les Campbell Award for Best Large Color**

**Print** – “Anemone ‘Giant Lord Lieutenant’”

Eileen Donelan

2<sup>nd</sup> place – “The Maroon Bells,” Kevin Fay

3<sup>rd</sup> place – “Botanical 1,” Rosemary Polletta

### **Best Small Black & White**

**Dick Malone Award for Best Small Black &**

**White Print** – “Walking Pfeiffer Beach,” Kevin Fay

2<sup>nd</sup> place – “Secluded Calla Lily,” Rosemary Polletta

3<sup>rd</sup> place – “Out for a Swim,” Karen Lemoine

### **Best Large Black & White**

**Ken Cook Award for Best Large Black & White**

**Print** – “Leaving Antonito,” Kevin Fay

2<sup>nd</sup> place – “Alone With His Music,” Rosemary Polletta

3<sup>rd</sup> place – “Denali the Mountain,” Eileen Donelan

## **DIGITAL DIVISION**

### **Artistic**

**Jim Theres Award for Best Artistic Digital**

**Image** – “Windjammers,” Fred LeBlanc

2<sup>nd</sup> place – “Smoking Hot Martini,” Judy Bolio

3<sup>rd</sup> place – “Gone With the Wind,” Barbara Krawczyk

### **Black & White**

**Paul Deegan Award for Best Black & White**

**Digital Image** – “Drummer,” Tim Donelan

2<sup>nd</sup> place – “Don’t Walk,” Jim Gillen

3<sup>rd</sup> place – “Repercussions of Revolution,” Amy Dane

### **General**

**Dick Simmons Award for Best General Digital**

**Image** – “Stretching at the U.S. Open” Kevin Fay

2<sup>nd</sup> place – “Storytelling Hands,” Rachel Bellenoit

3<sup>rd</sup> place – “Spring Splash 2019,” Tom Stratton

### **Nature**

**Harry Ahern Award for Best Nature Digital**

**Image** – “What’s Up There,” Barbara Krawczyk

2<sup>nd</sup> place – “Family,” Gwen McNierney

3<sup>rd</sup> place – “Mushroom,” Joyce Doty

## **Cumulative Score Awards**

*Some classes will not have three places awarded if there weren’t enough qualifying scores. An individual must exhibit in at least eight of the nine months to be eligible for cumulative awards.*

## **PRINT DIVISION**

### **Artistic**

1<sup>st</sup> place – 240 points – Rosemary Polletta

### **Large Color**

1<sup>st</sup> place – 253 points – Rosemary Polletta

2<sup>nd</sup> place – 251 points – Kevin Fay

3<sup>rd</sup> place – 227 points – Joyce Doty

### **Small Color**

1<sup>st</sup> place – 237 points – Kevin Fay

2<sup>nd</sup> place – 236 points – Joyce Doty

### **Large Black and White**

1<sup>st</sup> place – 235 points – Rosemary Polletta

2<sup>nd</sup> place – 227 points – Joyce Doty

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# End-of-year award-winning entries

## Judge's Choice Awards



## Bob Cookish Award

### Best Portrait



"Deb in Fur" by Paul Deegan received the Bob Cookish Award for Best Portrait.

The three Judge's Choice Awards, left top to bottom, went to "It's a Big World Out There" by Gwen McNierney, "Grasses at Lakes Killarney" by Kevin Fay, and "Boy and His Dog" by Karen Lemoine.



## Prize-winning print entries – Artistic

Award winners in the Artistic Print category are, clockwise from right, the Greg Czarnecki Award for Best Artistic Print, "Pink Mum" by Eileen Donelan; second place, "Painted Lupines" by Rosemary Polletta; and third place, "Flower Abstract 1" by Joyce Doty.



## Prize-winning print entries – Large Black & White



Clockwise from above, the Ken Cook award winner for best Large Black & White Print, "Leaving Antonito" by Kevin Fay; second place "Alone With His Music" by Rosemary Polletta; and third place "Denali the Mountain" by Eileen Donelan.





## Prize-winning print entries – Small Black & White

The Dick Malone Award for Best Small Black & White Print was awarded to Kevin Fay for "Walking Pfeiffer Beach," right. Second place went to "Secluded Water Lily" by Rosemary Polletta, below right, and third place went to "Out for a Swim" by Karen Lemoine, below.



## Prize-winning print entries – Large Color

The Les Campbell Award for Best Large Color Print was picked up by Eileen Donelan for "Anemone 'Giant Lord Lieutenant,'" left. Second place went to Kevin Fay for "The Maroon Bells," bottom right, while third place was awarded to Rosemary Polletta for "Botanical 1," below.





## Prize-winning print entries – Small Color



Joyce Doty's entry, "Hovering Bee," top, earned the Owen Santer Award for Best Small Color Print, while Kevin Fay's "Flute Player," left, took second place and Eileen Donelan's "Sunrise at Bosque Marshes," above, placed third.



## Prize-winning digital entries – Artistic



"Windjammers," above, an entry by Fred LeBlanc, picked up the Jim Theres Award for Best Artistic Digital Image. Second place went to Judy Bolio for "Smoking Hot Martini," left, and third place was awarded to Barbara Krawczyk for "Gone With the Wind," below.





## Prize-winning digital entries – Black & White



“Drummer,” top, by Tim Donelan grabbed the Paul Deegan Award for Best Black & White Digital Image; “Don’t Walk,” right, by Jim Gillen picked up second place; and “Repercussions of Revolution,” above, by Amy Dane, took third place.



## Prize-winning digital entries – General



It was no stretch for the Dick Simmons Award for Best General Digital Image. The honor was picked up by Kevin Fay for "Stretching at the U.S. Open," above. Garnering second place was "Storytelling Hands," below left, by Rachel Bellenoit. Third place was earned for "Spring Splash 2019," below right, by Tom Stratton.





## Prize-winning digital entries – Nature



Barbara Krawczyk's "What's Up There," left, earned the Harry Ahern Award for Best Nature Digital Image. Second place was awarded to Gwen McNierney for "Family," below. "Joyce Doty took third place for "Mushroom," below left.



## Rachel Bellenoit displays bird photos

Club member Rachel Bellenoit held an online session, “The Wind Beneath Their Wings,” on her bird photography on Aug. 25.

Rachel set up categories for songbirds, birds of prey, water fowl, bird closeups and artistic interpretation of birds and showed numerous shots for each type of bird from robins to cedar waxwings to barn owls to eagles to herons to wood ducks to crested cormorants.

Rachel plans to present the slideshow to other clubs in the future.



A short-eared owl perches on a tree, right, while an osprey stretches its wings on the nest. (Rachel Bellenoit photos)



## SPS welcomes nine members, including several from Westfield

Nine people have joined the Springfield Photographic Society, including six from the Westfield Photo Club.

Returning to the club is Steve Greenberg of Brooklin, Maine. New members are Aamani Kottamasu of Longmeadow and Jeanne Zhang Nardi of Springfield.

Joining from Westfield are Eileen Doherty, Jim Feroli, Nancy Cunningham and Neal Duffy (family), Richard Bellows, all of Westfield, and John Grimaldi of Ludlow.

## End-of-year award winners

(Continued from page 11)

### Small Black & White

- 1<sup>st</sup> place – 234 points – Kevin Fay
- 2<sup>nd</sup> place – 224 points – Rosemary Polletta
- 3<sup>rd</sup> place – 220 points – Joyce Doty

### DIGITAL DIVISION

#### Artistic

- 1<sup>st</sup> place – 241 points – Barbara Krawczyk
- 2<sup>nd</sup> place – 239 points – Rachel Bellenoit
- 3<sup>rd</sup> place – 236 points – Fred LeBlanc

#### Black & White

- 1<sup>st</sup> place – 241 points – Fred LeBlanc
- 2<sup>nd</sup> place – 237 points – Amy Dane
- 3<sup>rd</sup> place – 232 points – Barbara Krawczyk

### General

- 1<sup>st</sup> place – 245 points – Kevin Fay
- 2<sup>nd</sup> place – 241 points – Richard Harper
- 2<sup>nd</sup> place – 239 points – Gwen McNierney

### Nature

- 1<sup>st</sup> place – 240 points – Barbara Krawczyk
- 1<sup>st</sup> place – 238 points – Kevin Fay
- 3<sup>rd</sup> place – 236 points – Gwen McNierney

### Challenge

- 1<sup>st</sup> place – 236 points – Rosemary Polletta
- 2<sup>nd</sup> place – 233 points – Larry Sanchez
- 3<sup>rd</sup> place – 231 points – Eileen Donelan



**SPRINGFIELD PHOTOGRAPHIC SOCIETY  
APPLICATION FOR MEMBERSHIP 2020-2021**

*84th Year*

Part I

NAME \_\_\_\_\_

SPOUSE/PARTNER 1st NAME \_\_\_\_\_

FAMILY NAMES (family membership) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

PHONE (home) \_\_\_\_\_ (cell) \_\_\_\_\_

EMAIL \_\_\_\_\_

**Membership Fees**

- Individual **\$40**
  - Family **\$55**
  - High School Student **Free**  
*(Copy of student ID required)*
- Additional Donation (Voluntary):**
- \$10**
  - Other Donation \$ \_\_\_\_\_
- I prefer to pay my dues at the historic rate:
- Individual **\$35**
  - Family **\$50**

NEW MEMBER     RENEWAL

PSA MEMBER?     Yes     No

Part II of Membership Application

**Springfield Photographic Society Field Trip Release Form**

I (we), the undersigned, understand that the Springfield Photographic Society requires participants to share responsibility for their own safety and the safety of others during field trips. We hereby acknowledge that as participants in field trips we may be exposed to risks, including but not limited to, vehicular travel over land and water, foot travel over difficult terrain, and unexpected weather conditions. We may also encounter hazardous plants, wildlife, and/or insects. In the event of injury, we understand that we may face delays in reaching professional medical help. We fully accept these risks and agree to hold the Springfield Photographic Society, its officers, directors, volunteers, and agents free from any and all liability for injuries and/or loss which we may incur, directly or indirectly, while on a trip.

<i>Signature</i>	<i>Printed Name</i>	<i>In Case of Emergency (Provide a name and phone number)</i>

Please make your check payable to **Springfield Photographic Society**  
Mail to SPS Treasurer **Carol Reed, 395 Porter Lake Dr. #306, Longmeadow, MA 01106**  
*(or bring them to the next meeting)*

## SPS members tour Conte refuge in Hadley

Jennifer Lapis of the U.S. Department of Fisheries and Wildlife led several SPS members on a tour of the Silvio O. Conte National Fish & Wildlife Refuge in Hadley in June. Along on the 1.2-mile trail and boardwalk excursion were Kevin Fay, Jim Gillen, Richard Harper, Al LaFleche, Rosemary Polletta and David Taupier.



Rosemary Polletta, above, photographs an unusually cooperative rabbit along a trail at the Conte Refuge in Hadley. The masked group, socially distant, gathers for a portrait, left. (Richard Harper photo)

### SPS Officers and Directors

#### Elected positions

President	Kevin Fay
Vice President (Prints)	Dee Nacewicz
Vice President (Projected Images)	Larry Sanchez
Treasurer	Carol Reed
Secretary	Carol Reed
Directors	Tim Donelan, Joyce Doty, Denis Duquette, Jim Gillen, Richard Harper, Guenther Schubert

#### Appointed positions

Judge Coordinator/Exhibition Standards	Barbara Krawczyk
Loomis Gallery Curator	Rosemary Polletta
Membership Chair	Carol Reed
NECCC Representative	Richard Harper
Newsletter Editor	Jim Gillen
Social Media	Nick DeCondio
Trip Coordinator	Open
Website Manager	Charlie Strong

### EXPOSURES

Exposures is the monthly newsletter of the Springfield Photographic Society. SPS is affiliated with the Photographic Society of America and the New England Camera Club Council. Society meetings, usually held at Loomis Lakeside at Reed's Landing, 807 Wilbraham Road, Springfield, at 7 p.m. on the 2nd and 4th Wednesdays of each month, September through May, are now conducted on Zoom. The SPS website is <https://springfield-ps.com>. President Kevin Fay can be reached at [kevin.fay44@gmail.com](mailto:kevin.fay44@gmail.com)



**Member**