November-December 2026
Volume 99, Issue 8

IN FOCUS

The Newsletter of the Photographic Society of Rhode Island

CELEBRATING PHOTOGRAPHY IN RHODE ISLAND SINCE 1927



INSIDE

WHAT DO YOU SEE?
BEARS IN ALASKA
THE MONKEYS THAT STOLE MY HEART
ELEPHANT PARADE
END HUNGER WALK
MEETUPS
FLASHBACK
ASK AI

Photo by Marjorie Lamphear

PSRI

Board of Directors

President
Dave DeMarco
psri-president@psri.us

1st VP
Chris Williamson
psri-vp1@psri.us

2nd VP
Lisa Bushee
psri-vp2@psri.us

Treasurer
Ted Lawson
psri-treasurer@psri.us

Secretary
Lauren Lambert
psri-secretary@psri.us

At-Large Board Members

Deb Page
psri-debpage@psri.us

Holly Trahan
psri-hollytrahan@psri.us

Laura Landen
psri-lauralanden@psri.us

Newsletter

Editorial designer
Bernadette van der Vliet

Send comments and submissions to:
PSRI-newsletter@psri.us



Complementary Colors in Fall. Photo by Lorraine Anderson.

Contents

President's Message 3
Calendar, Meetups and Competition Dates 4
Open Competition #1 Winning Photos 5
What Do You See? 7
Dahlia Patch Meetup 8
Elephant Parade: When Nature Composes the Picture 9
The Bear Boat 10
The Monkeys That Stole My Heart 12
No More Hunger Walk 14
Member Exhibitions 15
Some Impressions 16
PSRI Flashback 17
Ask AI 18
Committee Chairs, Co-Chairs and Members 19

PSRI is a Proud member of:

President's Message



As we transition from the fall foliage season into the holidays and the beauty of winter, I encourage everyone to get out there and photograph! The act of doing is key to learning, growing, and advancing our craft.

Another way to continue learning is to take advantage of the many resources our club has to offer. Under the Resources tab on our website, you will find several ways to enrich your photography. The Learning section includes presentations and articles curated by the club on a wide range of topics. The Presentations section features talks from external speakers who have shared their experience and insights with us. You will also find our collection of In Focus newsletters from 2020 to the present, which thoughtfully explore many aspects of life as seen through photography.

One of our most valuable resources, and one that often flies under the radar, is the Mentors section. Nine of our senior club members offer their time and expertise to help any member along their learning journey. Have a technical question about your gear? They stand ready to help. An artistic question about composition or storytelling? They stand ready to help. Questions about post-processing? They stand ready to help. Would you simply like thoughtful input on your work? They stand ready to help.

A big shout-out and thank-you go to Bob, Dennis, Mike, Tara, Bernadette, Deb, Noreen, Holly, and Karl for generously sharing their time and knowledge to help all of us grow as photographers. I encourage every member to take advantage of this great resource. It is one of the many benefits of being part of the Photographic Society of Rhode Island and a wonderful example of photographers helping photographers grow.

Dave DeMarco

Interested in seeing what the Photographic Society of Rhode Island is all about?

Join as a Guest Member for 30 days, available September through April.

Fill out the registration form and select the 30-day guest option.

Go to our website

Advertisement



PSRI

Copyright Notice

The copyrights for the photographs in this publication are owned by the individual photographers. Unauthorized use and/or duplication of this material or images/photographs without express and written permission from maker and/or owner is strictly prohibited. All remaining content is owned by the Photographic Society of RI.

PSRI Mission Statement

The mission of the Photographic Society of Rhode Island is to promote photography as an art form and provide a supportive community for photographers of all skill levels. We aim to inspire creativity, improve technical skills, and encourage artistic growth among our members through education, exhibits, competitions, photo outings, and networking events. By creating opportunities to share knowledge and critiques in a positive environment, we hope to advance the craft of photography in our community.

We invite you to join us at one of our meetings to experience this energy firsthand. You will meet people of great photographic talent, and great people to boot.

Calendar November/December 2026

Tue 3 Nov.	6:30 – 7 pm Social Time 7 – 8:30 pm Open Competition #2
Tue 10 Nov.	7–9 pm BOD Meeting (Zoom)
Tue 17 Nov.	6:30 – 7 pm Social Time 7 – 8:30 pm John Slonina: "Unleash Your Wildlife Photography"
Tue 24 Nov.	NO MEETING
Tue 1 Dec.	7–9 pm BOD Meeting (Zoom)
Tue 8 Dec.	6:30 – 7 pm Social Time 7 – 8:30 pm Nature Competition #1
Tue 15 Dec.	6:30–9 pm Holiday Party
Tue 22 Dec.	NO MEETING
Tue 29 Dec.	6:30 – 7 pm Social Time 7 – 8:30 pm Greg Holden: "How to See in Black & White" (Zoom)

Click here ***to see the most up-to-date calendar.***

In Person Meeting Place

Lakewood Baptist Church, 255 Atlantic Av., Warwick

Driving Directions (From I-95 North or South)

- **Exit 14:** Take RI-37 East connector to the very end.
- **Post Road:** Curve onto Post Road North. (Pass Gregg's Restaurant on left).
- **Continue North:** Pass McDonald's and Walmart on your right.
- **Turn Right:** Take a right at the traffic light onto Atlantic Avenue.
- **Cross Warwick Ave:** Go straight through the next light at a slight left angle.
- **Arrive:** The church is on the left; parking is on the right.

How We Use AI *(Editorial Transparency)*

We use AI tools—primarily ChatGPT—to assist with drafting and editing parts of this newsletter. PSRI editors set direction, fact-check, and approve all final text. We also use AI for grammar, clarity, and styling as needed.

Unless noted, all photographs are made by PSRI members. If AI is used to generate text or create/alter an image beyond standard edits, we label it clearly as such.

Upcoming Meetups



Dahlia Patch meetup. Photo by Bernadette van der Vliet

Saturday, November 14th

Still-Life Winter/Holiday Theme
9:00 am-12:00 pm
Warwick Public Library, room 113
600 Sandy Lane, Warwick, RI.

Monday, November 16th

Pinball Museum
6:00 pm-9:00 pm
881 Main St., Pawtucket, RI.

Date and time TBA

Roger Williams Park Christmas Lights
In the meantime, explore the park's lights at
rwpzoo.org/holidaylights/

More information about our meetups can be found here (only accessible to PSRI members).

Digital and Print Competition Dates '26-'27

Open Competition #1	September 29, 2026 Entry due date: 22 September 2026*
Open Competition #2	November 3, 2026 Entry due date: 27 October 2026*
Nature Competition #1	December 8, 2026 Entry due date: 1 December 2026*
Open Competition #3	February 9, 2027 Entry due date: 2 February 2027*
Open Competition #4	March 16, 2027 Entry due date: 9 March 2027*
Nature Competition #2	April 20, 2027 Entry due date: 13 April 2027*

** Bring prints to the meeting or bring them to ANY Tuesday meeting prior to the competition and give them to either Lincoln Smith or Tara Marshall.*

Open Competition #1 Winning Photos



A Tale of Two Bridges by Tara Marshall



Looking Down from the Olive Grove by Lorraine Anderson



Storms Divide by Karl Zuzarte



Catboat and Cape Cod Lighthouse by Ted Lawson



White Horses of Camargue by Noreen Kerrigan



Radiant Serenity by Jean Caputo



Pink Dahlias by Helen Lambiase



Olympic Hot Air Balloon at the Louvre by Nancy Tynan

To see the winning images in full size, click here

Open Competition #1 Winning Photos - *Continued from page 5*



Surf's Up by Stephen Spencer



The Perseid Connection by Karl Zuzarte



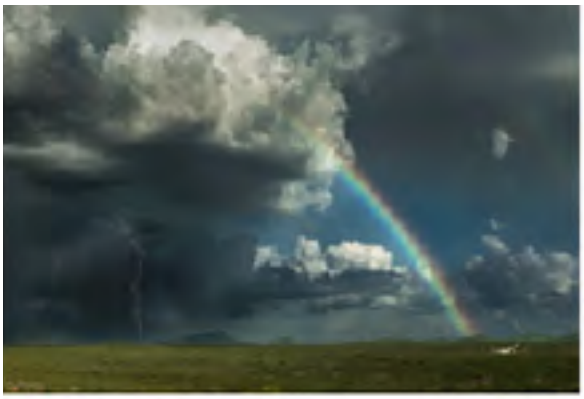
Black Church of Budir by David Roth



Eiffel Tower at Dawn by Nancy Tynan



Dead Horse Point by Jeffrey Reynolds



A Storm's Promise by Karl Zuzarte



Giddy Up by Stephen Spencer



Glass Blower by Tom Backman

To see the winning images in full size, click here

What Do You See?

By Laura Landen Photography is about seeing: seeing something that captures your imagination and communicating that to the viewer through a photograph. Cemal Ekin has a recent series of three posts on his website about how he has employed seeing and grown as a photographer over the decades.

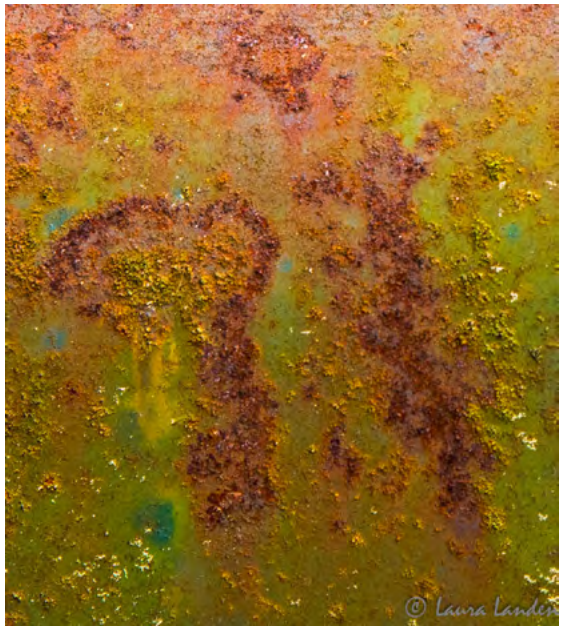
One of my favorite ways of seeing photographs is as abstractions. Some photographers call this sort of image a pattern shot. I prefer abstraction, since I think of it as lifting, or abstracting, the image from the original source. You may have engaged in this way of seeing as a youngster looking at clouds: here is a horse, Mickey Mouse, a duck, and so on.

A few years ago, I went with a friend to a junkyard, looking for just this sort of photograph. What you see doesn't have to be a recognizable shape, just an interesting subject for a photograph. Here are a few examples.

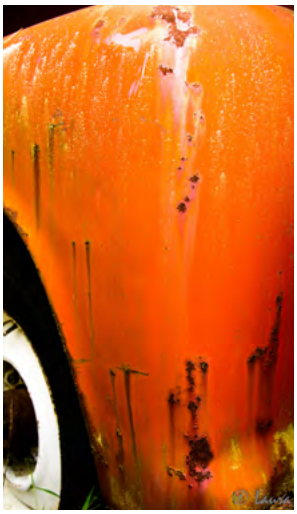
First, look at this original image.

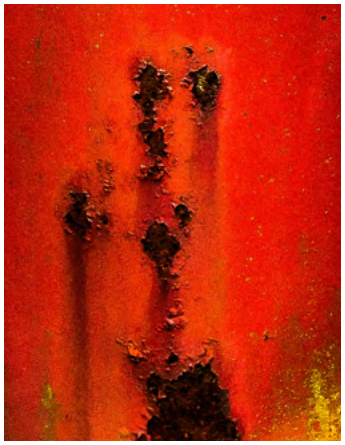


Can you see this in it? It's there, and becomes apparent with cropping and enhanced saturation and contrast.



Try this one. Look at the image on the left below. Do you see a hand print? If so, crop in on just that part so the subject gets due attention.





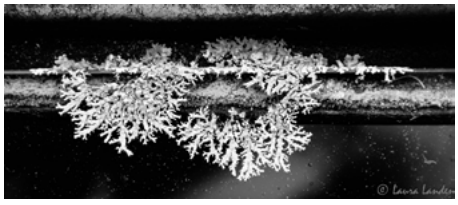
After wandering around amidst the cars and other vehicles I found some lichen growing on the edge of a windshield.



The lichen is the subject that interested me, so that is how I cropped the image.



But the color at the top of the frame was distracting, so I converted it to black and white.



Look back at some of your images. Is there a subject hidden in one that would make an interesting abstraction? You won't know until you see.

Dahlia Patch meetup


Lauren Lambert

By Kathy French Saturday, August 29, 2026, turned out to be a beautiful day for PSRI's annual Dahlia Patch meetup at Leyden's Farm Vineyard and Winery, in honor of our past President Joyce Boucher. A wonderful group of about 15 of us, old and new members, attended to take pictures of the vast array of dahlias, zinnias, and sunflowers. Photo ops were plentiful, with a couple of photographers capturing a hummingbird clearwing. Everyone gathered under the tent at the vineyard to rest from the sun, snack, chat, and enjoy the spirits of the vineyard. Until next year, thank you all for joining us!


Lauren Lambert


Bernadette van der Vliet



Kathy French


Kathy French


Helen Lambiase


Lauren Lambert


Holly Trahan


Bernadette van der Vliet

Elephant Parade: When Nature Composes the Picture

by Mary Doo

A pleasant surprise was waiting for me when I returned from my vacation in the Philippines.

My photograph, Elephant Parade, Amboseli, Kenya, had been awarded First Place in Photo Artfolio's Wild exhibition. And the $500 award was rather nice too!

The news took me back to the morning I made the photograph.

It was dawn in Amboseli. While some photographers remained in the vehicle, I got out and sat on the ground. I followed the elephants with my camera as they moved toward the rising sun.

I kept shooting, anxiously waiting for the moment when their bodies would separate without overlapping—but would not spread so far apart that the sense of a family moving together was lost.

As luck would have it, everything came together as they approached the sunrise. Their bodies formed a nearly perfect line. Each elephant was clearly visible, with no overlap.

I photographed from as close to the ground as possible, intending to create a clean silhouette and reduce distractions along the horizon. I was concentrating on the practical decisions photographers make almost instinctively: viewpoint, timing, spacing, background, and light.

I was thrilled when their silhouetted bodies became almost perfectly aligned near the rising sun. To this day, I have rarely seen another photograph in which an elephant family is so clearly separated and yet so closely connected in such a serene atmosphere.



Nature had provided the elephants, the landscape, and the light, leaving me to choose the viewpoint, watch the spacing, and recognize the instant when everything came together.

The scene was mesmerizing and felt almost sacred in the stillness, as we sat silent, respectful, and as motionless as we could manage.

Amboseli is known for its elephants and its wide-open views. In such a landscape, even animals as large as elephants can appear small. The expansive sky dominates the photograph, while the herd crosses a narrow strip of earth beneath it.

That sense of scale became an important part of the image.

Wildlife photographers often want to get closer. We look for expressions, behavior, and details. But this photograph works for almost the opposite reason. The elephants' shapes and movement become the main subject, silhouetted against the rising sun.

Elephant families have strong and lasting relationships. They move together, care for their young, share information, and respond to one another. An experienced matriarch often plays an important leadership role, although decisions about movement can involve other members of the family as well.

In this image, we can see that the younger elephants are in the middle of the line, surrounded and protected by the adults.

Elephant families in Amboseli often travel from the bushlands across the open plains toward the permanent swamps, where they drink and feed. This pattern is especially strong during the dry season, although routes vary by family and season.

Most likely, this procession was making that morning journey. I could not know for sure, but the elephants appeared to be moving together with a destination and purpose.

We tried not to disturb them. They did not turn toward us or acknowledge our presence. They were not performing for my camera. They were simply moving through their landscape.

For one brief moment, the spacing, movement, light, and landscape came together. And I was fortunate enough to be there.



THE "BEAR BOAT"



By Marjorie Lamphear A photographer I met at Kingsbrae Gardens in New Brunswick two years ago told me about the "Bear Boat," a photo workshop with Denise Ippolito focused on the coastal brown bears of Katmai National Park (which encompasses 4,093,077 acres) in Alaska.

The idea held tremendous appeal. The Bear Boat is operated by Alaska Coastal Excursions, which partners with various workshop leaders throughout the summer, but I wanted Denise's because she came so wholeheartedly recommended. For over a year I checked her website, which described many wonderful tours, but no Bear Boat.

Finally, in December 2025, there it was, scheduled for June 14-21, 2026! I clicked to register. Sold out! I reached out to Denise, but there wasn't room for another body. Then in late April, I received an email: someone had dropped out. Did I want the space? Yes.

I reviewed the Bear Boat details on Denise's website, which described seven days and nights on the boat, with a couple of skiff excursions each day to visit and photograph the bears. It suggested arriving in Kodiak a day or two early and scheduling departure a day or two after the return, since you never know whether the weather will allow floatplane travel. To get a feel for the place, I read five books about Alaska. My favorites were Shadows on the Koyukuk and Ordinary Wolves, both rich in Alaskan culture and the relationship between people and the land and waterways.

I flew from Logan to Kodiak on Friday, June 12. We were scheduled to take the floatplane to the Bear Boat on Sunday morning, June 14. Workshop leader Harold Klein discovered the pilot had us scheduled for Monday, a day late! After many calls, he scrapped the floatplane and arranged for the Bear Boat captain to pick us up in Kodiak. We were the first group of the season!

Sunday morning, captain Eddy, chef Tracy, and all-around helper Amanda were waiting at the marina as sea lions crowded the surrounding docks and rocks. We boarded Le Canard, a 100-foot expedition yacht, which would be our floating basecamp for the next seven days. We were a group of ten: workshop leaders Harold Klein and Donna Bourdon, seven photographers, and one spouse. The 110-mile trip to Kukak Bay took roughly seven hours, and we spent it getting acquainted with one another, hearing from the crew about life on the boat, such as conserving water in the showers, the gourmet meals Tracy had in mind, and the wildlife we could expect to see. We explored our rooms, had lunch, and stood on the deck in the rain. We were rewarded with appearances by sea lions, seals, otters, whales, puffins and more!

At our destination, we put on waders and boots, loaded our gear, and took the skiff to a spot Harold had picked out. We unloaded into the bay to walk to shore. Six of us got stuck in the mud. With every effort to lift out, the muck sucked people's feet ever deeper. Thank goodness Amanda came along. She had the wherewithal to pull people's feet free by their shoelaces, which did the trick. Moving again, we found dry land, traversed the meadows a short while and lo and behold: two adolescent bears! The rain came down as we watched them wrestle and play together, not the least bit interested in us.



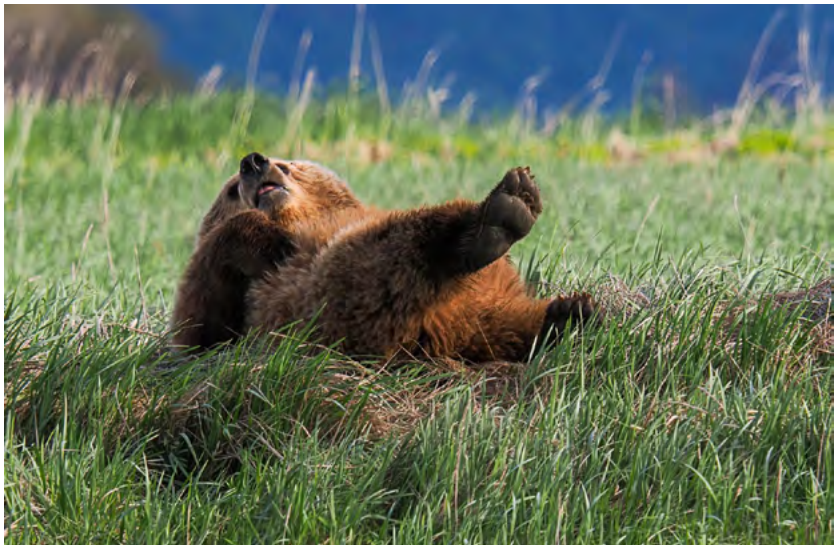


That was our introduction to the bears, and the encounters continued. Traveling by boat, we reached parts of Katmai that most never see because there are no roads. There wasn't an outing without bears and an abundance of other wildlife: moose, fox, eagles. Eagles were surprisingly common. The one thing we didn't see: spring cubs. Spring was a month late this year





which may have been a factor. And with many boars about, mothers kept their young away. Still, I was thrilled with how much we did see: bears chasing each other, lounging belly up in the grass, twosomes being tender and affectionate, mating, running through water, clamming, feeding on sedge grass, and adults sending reluctant adolescents off to be on their own. Because the bears have long been protected here, they carry on their everyday activities comfortably in our presence. I was in awe in theirs!



I learned that the Coastal Brown Bear and the Grizzly are the same species (Ursus arctos), differing only by geography. The coastal brown bear's protein-rich diet of sedge grass, clams, and salmon makes it considerably larger than the inland Grizzly, which eats roots, berries and the occasional mammal. The Kodiak Bear, the largest of all, is a genetically isolated island subspecies (Ursus arctos middendorffi) found only on Alaska's Kodiak Archipelago.



Our time was divided among Kukak Bay, Hallo Bay, and Geographic Harbor, each different. Kukak and Hallo offered long treks, wading arm-in-arm through various bodies of water, while the land at Geographic Harbor jutted straight out of deep water



and kept us on the boat. Everywhere, the photographic opportunities were endless and the days were long. A couple of nights we didn't return until 11:30 p.m. and there was still plenty of light. One night Captain Eddy gave me his sleeping bag and I slept on the top deck in the open air. I woke around 2:30 a.m.; the sky still wasn't dark.

We were scheduled for floatplane pickup on Sunday, June 21, but fog and wind kept the planes grounded. Seven of us had to rebook flights out of Kodiak, and when Monday brought the same conditions, all ten of us had to rebook, seven for the second time.

Tuesday morning was no better, and Harold began exploring other ways to get to Kodiak. I was on the phone with my travel agent, rebooking yet again, when my roommate came in to say the floatplane pilots were making the trip. We got two extra days on the Bear Boat. We tried not to be overly gleeful, since the next group lost two days.

One very nice surprise has been continued contact with my Bear Boat cohort. One of my favorites has gotten very creative with her photos, and I hope you enjoy the example accompanying this article.



THE MONKEYS *THAT STOLE MY HEART*

A photographic journey through motherhood in Costa Rica's Osa Peninsula

By Dave DeMarco I traveled to Costa Rica's Osa Peninsula hoping to photograph its extraordinary wildlife. I expected color, movement, unfamiliar sounds, and the challenges of working in a tropical rainforest. After all, Costa Rica is one of the most biodiverse places on earth. What I didn't expect was to come home thinking so much about mothers.

From the beginning, the female monkeys captured my attention. Watching them travel through the canopy with babies clinging to their bodies, I found myself wondering how they managed it all, day after day, caring for young that would depend on them for months, and in some species, years. But several days into the trip, while photographing a family of white-faced capuchins, I looked through my viewfinder and saw something that reached me in an entirely different way.

Four species, one remarkable forest

The Osa Peninsula is home to all four of Costa Rica's native monkey species: the mantled howler, Central American squirrel monkey, Geoffroy's spider monkey, and Panamanian white-faced capuchin. I was fortunate to photograph mothers and young from each of them. They are very different monkeys, but throughout the trip I kept returning to one shared experience: raising a youngster in the trees.

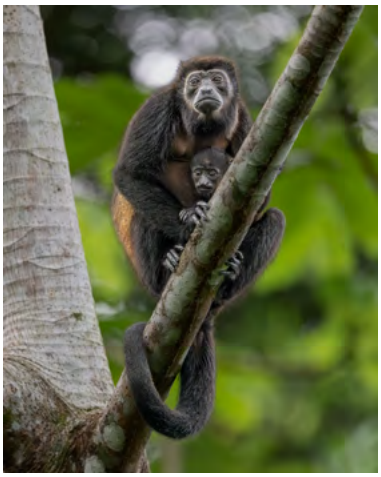


A young Central American squirrel monkey looks out while riding with an adult.

Motherhood in the canopy

Imagine moving through a forest where every step is a branch, every route is three-dimensional, and much of your world is suspended above the ground. Now imagine doing it with an infant holding on to you.

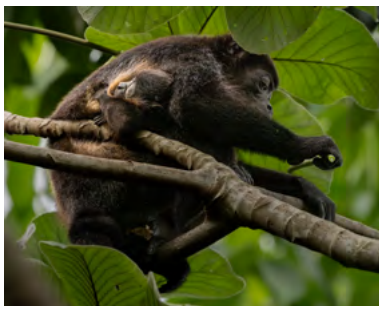
The mothers still needed to travel, feed, rest, and keep pace with their groups. I watched youngsters cling while adults climbed, stretched, and negotiated openings in the foliage. What appeared effortless through the lens seemed, the longer I watched, to demand extraordinary strength, balance, and coordination.



A mantled howler monkey with her infant, high in the rainforest canopy.

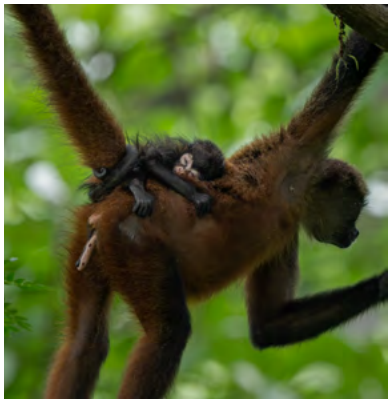


A squirrel monkey youngster rides securely on an adult's back.



A howler monkey stops for a snack with her infant pressed close

Spider monkeys made the challenge especially visible. Their long limbs and grasping tails are suited to a life of movement among branches. Yet even as an adult moved and reached for food, a tiny youngster could remain attached to her body. I was struck by how normal this immense responsibility seemed in their daily lives.



A spider monkey infant clings tightly as the adult moves through the canopy.

The moment in the viewfinder

Then came the capuchins.

I was watching through my camera's viewfinder, concentrating on the interaction in front of me. At first, I didn't fully understand what I was seeing. Then it registered: the baby was nursing. That alone touched me deeply. But as I continued watching, I noticed something even more remarkable. The baby was looking directly into its mother's eyes.



Even while feeding, a spider monkey carries an infant beneath her body.

That was the moment the monkeys stole my heart. I had already admired these mothers for the extraordinary demands of raising their young in the rainforest canopy. But here, in this quiet moment between mother and infant, I was witnessing something so familiar, so remarkably human, that I felt an emotional connection I had never anticipated.

In another quiet moment, I watched a capuchin attend to a youngster with the close, deliberate contact we associate with grooming. I found myself looking less for action and more for the relationship. I still wanted a photograph, of course. But for those moments, the most important thing happening was not photographic.

Why those moments felt familiar

We are primates, too. Nursing, prolonged infant dependence, and close physical contact are part of a broad biological story that humans share with other primates. Grooming can remove debris and parasites, but it can also help maintain social relationships. Primatologists have studied how maternal contact and caregiving contribute to infant development and social life.

That doesn't mean I can know what an individual monkey was thinking or feeling. I can only describe what I witnessed: carrying, nursing, grooming, feeding, and the persistent closeness between mothers and their young. But my emotional response was undeniable. What I felt was tenderness, a profound connection, and a deep respect for these remarkable mothers.



A white-faced capuchin infant nurses while the adult sits on a branch.

What I brought home

I went to the Osa Peninsula looking for wildlife photographs. I returned with 15,000 of those photographs, but also with a deeper respect for the females who spend their days raising young in that demanding world. First, they impressed me with their physical abilities. Then, through the viewfinder, a nursing capuchin and her youngster touched something much more personal.

The monkeys stole my heart not because I imagined they were human, but because, in witnessing their extraordinary devotion to their young, I recognized something deeply familiar and profoundly moving.



A white-faced capuchin attends closely to a youngster resting on a branch.





6th Annual
NO MORE HUNGER WALK to Support Local Food Pantries

By Lincoln Smith The 6th Annual No More Hunger Walk was held on Saturday, October 17, 2026, beginning at St. Mark's Episcopal Church in Warwick. This year's event gathered an inspiring turnout of 80 walkers, all joining together to help fight food insecurity in the community.

First, I want to thank all the members of PSRI who sponsored me for the walk. It was greatly appreciated, and I was able to raise $6,185 (my goal was $5,000).

The walk was hosted collaboratively by Concordia Center for Spiritual Living, Lakewood Baptist Church, St. Mark's Episcopal Church, and Woodbury Union Church, Presbyterian. As in previous years, the walk raised funds to support West Bay Marketplace and several other local food pantries serving the Warwick area.

At least 10% of the funds collected will go to West Bay Marketplace. The remaining amount was allocated to additional organizations working to address hunger in the region, including Food for the Soul, the "HELP END HUNGER" Food Ministry at Lakewood Baptist Church, St. Mark's Food Pantry, Woodbury Union Food Pantry, Pilgrim Lutheran's Food Pantry, Spring Green's Food Pantry, and Haiti's Child.



Participants in this year's walk represented a wide range of community groups and congregations, including Asbury United Methodist Church, The Church of Jesus Christ of Latter-day Saints, Concordia Center for Spiritual Living, Conimicut Village Association, Haiti's Child, Lakewood Baptist Church, Norwood Baptist Church, St. Barnabas Episcopal Church, St. Mark's Episcopal Church, Troop 1 Conimicut, Woodbury Union Church, Presbyterian, and Woodridge Congregational Church (a new participant this year).

Organizers extend a heartfelt thank-you to every volunteer, walker, supporter, and donor who made this year's event possible. The collective effort of the Warwick community continues to have a meaningful impact in the fight against hunger. Over the first five years, the walk raised a total of over $65,000.

For more information about future events or ways to support local hunger-relief efforts, please contact any of the hosting churches.

Photos by Noreen Berthiaume

Out in the World: PSRI Members Showing Their Work



Pink Dahlias

Helen Lambiase

All Media Open Juried III Exhibition
October 22 – November 14
Helme House gallery
South County Art Association
2587 Kingstown Rd, Kingston, RI
Wednesday–Sunday 1-5pm



Manatee Cow and Calf. Greg Kniseley



Life's Tightrop. Susie Dorr



Glass Blower's Art. Tom Beckman



Two Beaks, One Nest, Zero Peace.
Bernadette van der Vliet

Tom Beckman, Susie Dorr, Greg Kniseley and Bernadette van der Vliet

Creative Spirit Member Show
October 15 – December 4
Art in the Atrium First U
One Benevolent Street, Providence, RI
Sunday 9 am-1pm and Mon-Fri 9 am-5 pm



Misty Rocks, Beavertail State Park



Gold Medal Legacy



End of Day in the Berkshires



Clam Trees at Rock Harbor

Janet Lawn

40th Annual RI Open Juried Exhibit
October 10 – November 21
Warwick Center for the Arts
3259 Post Road, Warwick, RI
Wednesday–Saturday 12:00-5:00 pm

Small Works
November 28 – January 12
HeARTSpot Art Center and Gallery
1970 Pawtucket Avenue, East Providence, RI
Saturdays 12-4 pm

Winter Member Show
November 12 – December 20
Pawtucket Arts Collaborative
Lorraine Mills, 560 Mineral Spring Ave, Pawtucket, RI
Saturday 1-4 pm, Sunday 10-4 pm

SOME IMPRESSIONS

Mike Dooley Presentation
Photos by Bob Mattera








PSRI Open House
Photos by Bernadette van der Vliet












PSRI FLASHBACK
Capturing Moments, Reviving Memories!
by Lincoln Smith

March 12, 1985 – Selective Subject: People at Work

By Lincoln Smith. *The author of this article was President Reuel Libby. This was written in the spring of 1985 and was published in the "In Focus" newsletter of the Camera Club of Providence, Volume 57: No.5, May 1985.*

The members who didn't attend on March 12th missed a "FUN" evening and an excellent learning session. The competition was judged by three of our members, Pauline Baillargeon, Charlie Miller (who has extensive judging experience) and Stan Rzewuski (Club Secretary) who, to our knowledge appeared in his first role as a judge – and proved to be literate, logical and objective in his evaluations. The subject of the special contest, "People at Work" drew a limited response – 24 prints and about 30 slides, and this indicates that at 2 submissions per entrant, translates into 12 participants in prints and only 15 from the slide division. The points earned in this event are not considered in End-of-Year totals. So, it appears that many members declined to participate since the scores have no effect on year-end totals.

The entries were pretty good and most adhered to the confined subject: there were firemen, artisans at their work benches, a welder, workers in a cranberry bog, a tour guide and many more interesting subjects. Several times the judges (who alternated in evaluating the entries) commented that it was difficult to ascertain just what the subject was doing, and of course, that reduced the points scored. The quality of the entries was universally good. The evening provided a full measure of good humor, especially when Charlie Miller calmly evaluated entries which turned out to be his own and commented that the criticism was well deserved. Pauline Baillargeon took first place in the Print Division (B&W) with 28 points, Stan Rzewuski took first place in the Print Division (Color) with 25 points and Lincoln Smith took first place in the Slide Division with 28 points.

It was generally agreed that the program provided an enjoyable evening and the judges did a creditable job in their evaluations.

Advertisement

Hunt's PHOTO & VIDEO
huntsphoto.com
66 Branch Avenue
Providence, RI
(401) 751-5190

Special offer for PSRI Members
10% Discount on Accessories

TRY BEFORE YOU BUY!
RENTALS
Photo & Video Gear

*PROVIDENCE IS A DELIVERY LOCATION NEEDING A 3 BUSINESS DAY NOTICE FOR RENTALS.



WE NEED YOU!

We want to hear from you! Submit a favorite photo, recap of a recent workshop or photo trip, spread the word about an upcoming workshop, or share your favorite tips and tricks. The PSRI newsletter is your space to connect and inspire — reach out to us to contribute to the next issue! Email submissions to PSRI-newsletter@psri.us

Ask AI

a collaboration of Bob Mattera and ChatGPT

Choosing Photo Editing Software: Photoshop, Affinity, and Lightroom

Let's take a closer look at the usefulness and value of some leading photo editing software, per ChatGPT:

For photographers new to image editing, choosing the right software can seem intimidating. Adobe Photoshop has long been the industry standard, but there are alternatives that may be easier to learn, less expensive, and every bit as capable of handling the needs of many amateur photographers.

The first consideration should be what you actually want to accomplish. For nature, landscape, architectural, and general photography, most editing begins with relatively simple enhancements: cropping, adjusting exposure and contrast, correcting color, recovering detail in highlights and shadows, and sharpening. More advanced work might involve selectively brightening or darkening portions of an image, removing distracting objects, or combining photographs creatively.

Photoshop Desktop is exceptionally powerful, but its many tools, layers, masks, and menus can present a steep learning curve. Fortunately, its Adobe Camera Raw component offers a more approachable editing environment. A beginner can accomplish remarkable improvements without ever entering Photoshop's more complex workspace. For photographers interested in eventually exploring sophisticated retouching and creative composites, Photoshop offers enormous room to grow.

Photoshop Mobile, available on phones and tablets, brings many Photoshop capabilities to portable devices. It's convenient for occasional adjustments, object removal, and creative experimentation. However, smaller screens and touch-based controls can make precise editing more difficult. While useful, it may not be the easiest place for a beginner to develop fundamental editing skills.

Affinity Photo, now incorporated into the new Affinity application, offers an impressive alternative to Photoshop. It includes RAW processing, layers, masking, retouching, and advanced editing capabilities. Importantly, its core professional tools are now free, without a subscription. Its learning curve can be comparable to Photoshop's, but photographers can begin with basic adjustments and gradually explore its more sophisticated features.

Adobe Lightroom also deserves consideration. Although not a direct replacement for Photoshop's extensive creative capabilities, Lightroom may be the most approachable choice for photographers primarily interested in enhancing their images. Its tools emphasize photographic adjustments, including exposure, color, contrast, sharpening, and selective editing. Lightroom can be subscribed to independently of Photoshop for approximately $12 per month, including Lightroom Classic and mobile versions. Adobe's Photography Plan, at approximately $20 per month, includes both Lightroom and Photoshop. Both prices require an annual commitment.

Which Should You Choose?

For beginners willing to pay for a subscription, Lightroom is arguably the most natural starting point. For those who prefer a free desktop alternative with considerable room to grow, Affinity is especially attractive. Photoshop desktop makes the strongest case for photographers anticipating more elaborate creative work, while Photoshop mobile offers convenience and opportunities for experimentation.

Approximate U.S. pricing, October 2026: Lightroom alone, $11.99/month; Adobe Photography Plan (Lightroom and Photoshop), $19.99/month; Photoshop alone, approximately $22.99/month; Affinity, free. Lightroom mobile and Photoshop mobile also offer free editing features. Adobe subscription prices shown are based on annual commitments, billed monthly.

Ultimately, the most important skill isn't learning a particular application. It's learning to recognize what a photograph needs and how to improve it without overdoing the adjustments. That judgment develops through practice, experimentation, and constructive image reviews—regardless of which software you choose.

Bob's Take: I have access to all of these programs but find that I use Adobe's suite of tools (Bridge, Camera Raw, Photoshop, and Lightroom) almost exclusively, largely as a matter of preference, since I am comfortable and equally adept with each of them. The true beauty here is that the ceiling for what you can create is practically unlimited. These tools, especially Photoshop and Affinity Photo, are capable of elevating your work far beyond what can be accomplished in-camera, and without the need for a large team of assistants or a production studio.



Committee Chairs and Co-Chairs

Communications: Karen Johnson-Nieuwendijk psri-communications@psri.us

Digital Image Competition: Noreen Berthiaume digital@psri.us

Giving Back: Karen Johnson-Nieuwendijk

Historian: Lincoln Smith

Legal Counsel: Ted Lawson

Meetups: Chris Williamson psri-fieldtrips@psri.us

Membership: Bernadette van der Vliet psri-membership@psri.us

Men vs Women Competition: Tara Marshall

Newsletter: Bernadette van der Vliet PSRI-newsletter@psri.us

Nominating: Lincoln Smith

Print Competition: Tara Marshall psri-print@psri.us

Programming: Sue Babin and Bob Mattera psri-programs@psri.us

PSA, NECCC and NECCC Digital Representative: Mike Di Stefano

Refreshments: Jean Caputo and Doug Ray

Slide Competition: Mike Di Stefano

Student Activities: Mike Di Stefano psri-studentactivities@psri.us

Website: Dennis Goulet, Ian Chernasky, Tara Marshall, Bernadette van der Vliet, Chris Williamson addmin-x234@psri.us

Welcoming: Doug Ray

Committee Members

Giving Back Committee: Karen Johnson-Nieuwendijk, Doug Ray, Meredith Albright, Bob Arnold, Gene Whalen, Lorelei Ludovicz

Meetup Committee: Chris Williamson, Lauren Lambert, Kathy French, Christine Sovet, Helen Lambiase, Dave DeMarco, Noreen Berthiaume, Karl Zuzarte, Marjorie Lamphear, Bob Mattera

Membership Committee: Bernadette van der Vliet, Gene Whalen

Newsletter Committee: Bernadette van der Vliet, Mary Doo, Bob Mattera, Lincoln Smith, Mike Dooley

Nominating Committee: Lincoln Smith, Mike Di Stefano

Program Committee: Sue Babin, Bob Mattera, Karl Zuzarte, Marjorie Lamphear, Mike Di Stefano