

**Boston Camera Club
NEWSLETTER**

The Reflector

September | Vol 2017-2018: Issue 01

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Image © Erik Gehring.

**Welcome to our
NEW MEMBERS
since July 2017:**

Dan Feldman
Efrat Ron
Emanuel Sabau

**We look forward to seeing
you at upcoming meetings
(if we haven't already)!**

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September 2017: Program Calendar In Brief

Sep. 3	Field Trip - 33rd Gloucester Schooner Festival
Sep. 5	Opening Meeting with Karl Baden - "What I've been doing for the past 45 years"
Sep. 10	Field Trip - Cambridge Carnival
Sep. 12	Latimer Print Competition with Tracey Greene
Sep. 19	Education with Michael Hintlian - "Street Photography"
Sep. 24	Field Trip - Quincy Quarries
Sep. 26	Projected Image Competition with Elizabeth "Lisa" Ryan

www.bostoncameraclub.org

President's Message - Fall 2017



Image @ Erik Gehring.

InfoTrends' most recent worldwide image capture forecast estimates consumers will take 1.2 trillion photos in 2017. And the number is expected to grow by 9% on an annual basis. As I look toward this coming year, I'm pleased to share this photo experience with you.

Not only is there an explosion in the number of pictures taken, more advanced and easy-to-handle equipment is being introduced. Hunt's special program on mirrorless cameras this past spring spotlighted these newer, lighter weight cameras. Carrying a lighter camera makes it easier to capture that decisive moment.

Regardless of your camera type — and the club sees winning photos taken with a cell phone camera — this season's programs are planned to help you expand upon your photographic talents. The monthly competition special categories are chosen so you can explore a diverse range of photographic content. While the other programs enable you to discover new technologies — find out about Lightroom Mobile; attend Donald Jin's November special lighting presentation — I hope you will challenge yourself with photo projects, or simply attend, listen, and observe. As president, I've had the enjoyment of attending every meeting over the past year. By the simple act of being present, my knowledge on photographic topics of interest or tangential interest has grown. With this new knowledge, I am more confident when I approach a scene and consider the image I want to create.

I hope you'll join me for the opening meeting on September 5. Karl Baden's talk of his extensive photographic journey and information about the year's upcoming programs will be a dynamic start to this season.

- Beth Luchner, President, Boston Camera Club

September 2017 Programming

Field Trips:

33rd Schooner Festival - Sunday, September 3

Cambridge Carnival - Sunday, September 10

Quincy Quarries - Sunday, September 24

More information on our Meetup site at <http://www.meetup.com/BCCevents/>.

To sign up for field trips (and get immediate notice when they are scheduled) you must join our Meetup Group. There is no extra fee for BCC members!

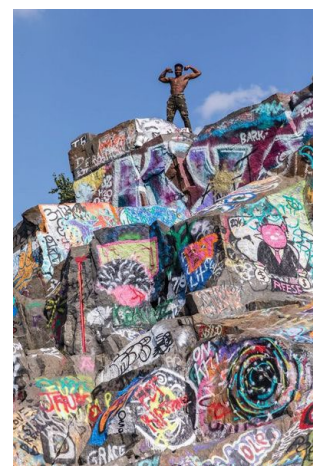
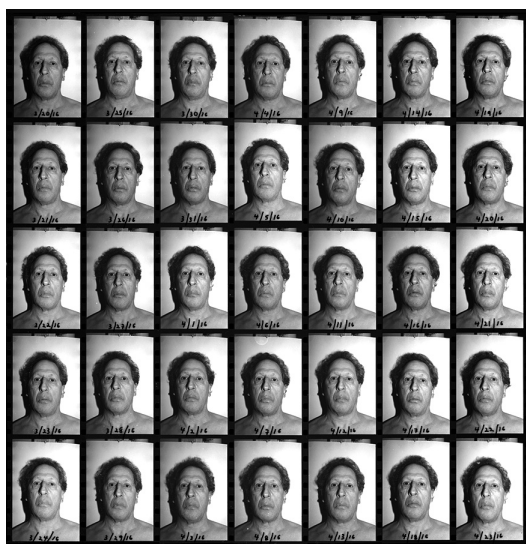


Image @ David Long.

Opening Meeting with Karl Baden — Tuesday, September 5



Karl Baden is in many ways the originator of the selfie - Karl has taken a picture of himself every day since 1987. His talk **"What I've been doing for the past 45 years (give or take)"** will include his "Everyday" project, and an abbreviated history of what has somehow become a career, beginning with a trip to South America in 1972 and continuing through myriad bodies of work; B&W, color, manipulated, straight, self-portraits and street work. The evening will also include:

- An overview of the year's upcoming programs and events – some new and some returning
- A review of the club's web site with special pages for members
- A chance to mingle and say hi to new and returning members

More information about Karl Baden:

Karl Baden has been a photographer since 1972. His images

have been widely exhibited, including at the Robert Mann Gallery, Zabriskie Gallery, Marcuse Pfeifer Gallery, the Museum of Modern Art in New York, the Howard Yezerski Gallery, The Institute of Contemporary Art, The Decordova Museum, The Museum of Fine Arts in Boston, The Museum of Fine Arts in Houston, Musée Batut in France, Photokina in Cologne, Germany, and The Photographers Gallery in London. He has received fellowships from the National Endowment for the Arts, the Massachusetts Artists Foundation, the Massachusetts Council on the Arts and Humanities, the Massachusetts Cultural Council, the Kenan Foundation and Light Work Visual Studies. His photographs and visual books are included in the permanent collections of the Museum of Modern Art, NYC, The Museum of Fine Arts in Boston, The Museum of Fine Arts in Houston, The Addison Gallery of American Art, Polaroid International Collection, the List Visual Arts Center at MIT, the Guggenheim Museum, the New York Public Library and the Boston Public Library. He has been on the faculty at Boston College since 1989.



Images © Karl Baden.

In 2000, Baden was the subject of a 26-year retrospective exhibition at Light Work Visual Studies. "How did I Get Here?"; a 48-page catalogue, accompanies the exhibition.

In 2012, Baden was one of 15 photographers from around the world, living and deceased, to participate in the exhibition Henri Cartier-Bresson and the Question of Colour, held at Somerset House in London. A 250 page book accompanies the exhibition.

In 2014, Blue Sky Books published a monograph of some of Baden's work from the 1980s, entitled *Work from Two Bodies*. In 2016, Retroactive Books published *The Americans by Car*.

Visit him online at www.kbeveryday.blogspot.com and www.milleryezerskigallery.com/portfolio/karl-baden.

Latimer Print Competition — Tuesday, September 12

Submission deadline: Saturday, September 9, 11:30 pm

Social time, setup & hang prints: 6:30 – 7:10 pm

Voting: 7:10 – 7:30 pm

Judge's presentation and critique: 7:30 pm

Categories: Open A; Open B; Burial Grounds/Cemeteries; Monochrome

Prints must be in place not later than 7:10 pm. Members in good standing may enter up to three images total in any three categories, with no more than two images in any one category, in accordance with BCC Competition Rules. Prints must be mounted and preferably matted. Maximum overall size for print and mount may not exceed 16"x20." Prints must also be labeled on the back with name, title, and category.

Competition Definitions:

Cemeteries and Burial Grounds: You have wide latitude in this category. Images should be taken at a burial ground or a cemetery; can include nature, people, animals, etc.

Monochrome (PSA): *Images must conform to the Photographic Society of America definition of Monochrome.* An image is considered to be Monochrome only if it gives the impression of having no color (i.e. contains only shades of grey which can include pure black and pure white), OR it gives the impression of being a greyscale image that has been toned in one color across the entire image (for example by Sepia, red, gold, etc.) Infrared images are acceptable if they are in monochrome. See examples of "toned in one color" here: <http://weburbanist.com/2008/11/30/monotone-monochrome-photography/>

A greyscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot coloring does not meet the definition of monochrome and shall be classified as a Color Work.



Judge: Tracey Greene

Tracey Greene has been an Adjunct Professor at UMass Lowell teaching Web Design since 2000. As a fellow UMass Lowell graduate with a B.F.A. in Graphic Design along with her fifteen year tenure, she has assisted in defining, structuring and assisting a full fine arts web curriculum.

She has also been awarded a Professional Teacher Excellence Award. Tracey currently is Chief Creative Director at Digital Artisans and Digaboom – both serving user experience and creative strategies to B2B, B2C and non-profit organizations.

Tracey was the Chief Creative Director at Bridgeline Digital, a Burlington, Massachusetts based digital engagement company. As the Chief Creative Director, she oversaw creative strategy services for customers, which included user experience, information architecture and visual design for well known companies such as Partners Healthcare, John Hancock, Hoveround and Hooked on Phonics.

Prior to joining Bridgeline Digital, Tracey was the Design Director at Show & Tell, Inc., a Boston-based interactive solutions agency. As the Design Director, she has over nine years of strategy, creative evolution, information architecture, user experience, project management and design implementation for clients such as AT&T, Dell, JP Morgan, Microsoft, Standard & Poor and Toshiba.

Visit her online at <http://www.digitalartisans.com>.



Images © Tracey Greene.

Education Night with Michael Hintlian - Tuesday, September 19 “Street Photography and ‘No Transfer’ Project”

Time: 7 - 9:30 pm



Image © Michael Hintlian.

Michael Hintlian is a photographer based in Boston. His work has appeared in major U.S. dailies and international periodicals, and has been widely exhibited and collected. His photo-documentary Digging: The Workers of Boston's Big Dig was published in 2004. He is currently at work on major projects in the United States and travels extensively. Hintlian has served on the faculties of The School of the Museum of Fine Arts, Boston, The New School for Social Research, and Parsons School of Design, New York. Currently he heads the Documentary Photography department at New England School of Photography in Boston.

Visit Michael online at <http://www.hintlian.com>.

Projected Image Competition: Tuesday, September 26

Time: 7 - 9:30 pm

Submission deadline: **Saturday, September 16, 11:30 pm**

Categories: Open A; Open B; Abandoned; Cityscape

Competition Definitions:

Abandoned: This category has a lot of latitude, but entries should focus on objects, people, or places that appear to have been deserted or abandoned. Examples are all over Google if you search for images for “Abandoned (something)” ... abandoned vehicles, abandoned people, abandoned sidewalk...

Cityscape: Google “cityscape” and look at images there. The buildings and structures are important here, but context is also important. Your photo doesn’t have to be ultra-wide-angle and the category can contain a story. The important thing here is to present a view of something that would clearly be seen as “urban.”

Judge: Elizabeth “Lisa” Ryan



My family has been involved in the arts for several generations. One of my grandfathers was the painter John Graham, who was active in the art scene in New York in the 1930s. My other grandfather collected the works of the Danish Impressionists for what is now the Glyptotek Museum in Copenhagen, Denmark. Growing up surrounded by these wonderful works of art, I took lessons in drawing and painting from a very early age.

I graduated from Pratt Institute of Art in 1973. After a stint working as a photographer’s assistant in New York, I moved to Boston to study art therapy.

This led to a career in psychology.

I came back to photography with the advent of digital cameras in 2002. I am a member of the Duxbury Camera Club, and have served on the steering committee and as a club officer. In 2013 I became a gallery artist for the Plymouth Art Guild. I am also a founding member of the Images Group.

As a result of taking workshops with Lance Keimig and Kevin Adams, I became increasingly fascinated with night photography. I am now the co-organizer of the Greater Boston Night Photographers.

My work has been published in South Shore Living, Early American Life, and in AAA’s Horizons. Online publications and awards include a NASA Astrophotograph of the Day, and inclusion in the “100 Best Astrophotographs of 2016” on Space.com. In 2016 I co-curated an exhibit “Night Becomes Us” at the Art Complex Museum in Duxbury. My work was shown along with the work of 11 other night photographers, from 9/2016 through 1/2017.

I am a workshop leader, lecturer and judge for local camera clubs. <http://www.imagesgroup.photos/Lisa>



Images © Lisa Ryan.

Upcoming Special Events

October 31: New Member Night

Are you a New Member within the past 6-9 months? Here’s an opportunity to ask us questions about the club, your membership, and the club’s programs. Meet other members, some new and some who have been with the club over five years. This evening will inform you about:

- The club’s monthly programs and monthly newsletter
- How to submit your images to competitions
- How to size your images for competitions
- How to view competition results / read critiques
- The club’s web site and special content for members only
- Special programs this year, and much more

January 30: Member Presentations

Once again, our members will be putting on mini-programs. Each program will be 10 – 15 minutes in length. Go to Club Programs > Member Presentations to submit presentations, deadline is January 23, 2018:

<https://www.bostoncameraclub.org/d/b3d9d677-fee9-4ab3-a75d-d62da53adb2d>.

Precedence will be given to members who have not shown their work before. The program can be elaborate –

or not. There can be recorded commentary, live commentary or no commentary, music or no music. The shows can and will be about a project, a trip, a body of work, or a topic of special interest of the maker. The format can be black and white or color images, prints, digital projection or slides (bring your own projector) or video.

February 20: BCC Hosting the NECCC Print Competition

Come see great area judges score the best prints from New England area camera clubs.

March 6: Gallery Night

Attend the Opening meeting to find out about this NEW program!

April 17: Special Project Night

Attend the Opening Meeting to find out more about this year's special project topic. Last year's project was "One Subject, Many Views", and had over 15 members participate where each member displayed 10 projected images showcasing their approach to photographing one subject.

May 15: Field Trip Photo Competition

The best images from this season's field trips, from June 2017 through April 2018. Four images per member allowed, but only one image per field trip per member.

No Photo Book Competition

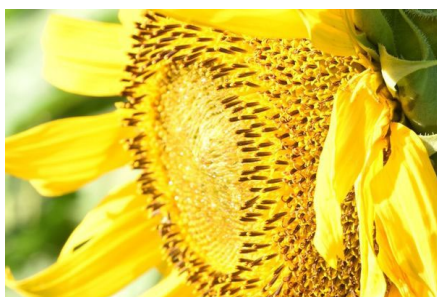
There will be no Photo Book competition this year, but stay tuned for next year. If you do create a book, please bring it to one of the meetings so other members can enjoy your images and find out more about your book-making process.

BCC Event Recap

Field Trip to Buttonwood Farm, Griswold, CT - July 29

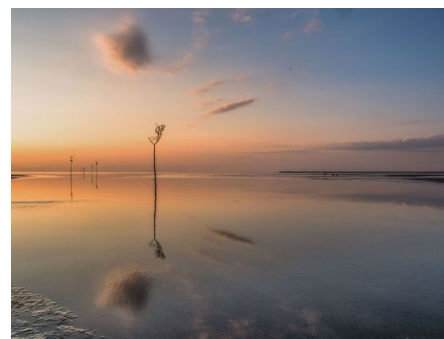
Images clockwise from upper right:

Mel Markowitz; Matt Conti; David Long; Thea Dougenik.



Field Trip to Rock Harbor Beach, Orleans, MA - August 24

Images clockwise from upper left:
Yair Egozy; Eldad Cohen; David Long;
Devora Wise; Richard Avis.



NECCC, PSA, and Interclub News

What Is the New England Camera Club Council?

The New England Camera Club Council (NECCC) is a non-profit umbrella group for more than 70 camera clubs and Meetups in the New England states (Connecticut, Rhode Island, Maine, Massachusetts, New Hampshire, and Vermont). The Council was established in 1937 and incorporated in 1963.



The Council sponsors a variety of events and services for the photographers of New England including: an extensive 3-day photography conference held each July at the Univ. of Massachusetts in Amherst; and providing scholarships for students who are interested in furthering their studies in the field of imaging. Next summer's conference is scheduled for July 13-15, 2018, and you can read a travelogue about the 2017 conference from first-time attendee Alison Doherty in the Member News section on p. 11.

Interclub competitions: There are 3 digital competitions (Open and Nature) and 3 print competitions (Color and Black & White) held

each year with approximately 25 clubs participating.

Visit NECCC online at <http://www.neccc.org>. Sign up for the NECCC blog at <http://necccnews.blogspot.com> and you'll be notified about changes to the website and other timely news. This website is also an excellent resource for photographic opportunities, programs, workshops, competitions, and other photography related topics happening in the New England area. NECCC is also on Facebook:

<https://www.facebook.com/New-England-Camera-Club-Council-146554425410882/>.

Interclub and Special Competitions

The Boston Camera Club participates in several interclub competitions. The images selected from individuals are combined into the club entry. Some of the interclub competitions in which the Club has participated are:

New England Camera Club Council (NECCC) – print and electronic competitions

These competitions are held 3 times a year – Fall/Winter/Spring. The images selected to represent the club are usually those entered into regular club competitions. Members are invited to submit a print for consideration for entry, even if it has not been entered into a club competition. The print does not have to be a winner in our club's print competitions to be considered for entry into the interclub competitions. The categories for the Print Competition are Color and Black & White. The categories for the Electronic Competition are Pictorial and Nature. Complete rules can be found on the NECCC website: <http://www.neccc.org>.

NOTE: Our Boston Camera Club will be hosting the Winter Print Competition on Tuesday, February 20th. Volunteers will be needed to help during the week before the competition to label and organize the prints; the night of the competition to organize and handle the prints and do the scoring; and a few days following the competition to sort and repack the prints for mailing. If you are interested in volunteering, please contact Arlene Winkleman at wink8@mindspring.com or 617-731-5181.

NECCC Color Print of the Year 2012-2013: "Up in the Air" © Ron Abramov.



Photographic Society of America (PSA) –Projected Image Division (PID)

There are 4 competitions held during the year. The Club submits 6 images into each competition. Images may be color or black and white with no restrictions on post-processing manipulations. <https://psa-photo.org>

Paul Carlson Memorial Black & White Print Competition (sponsored by the Merrimack Valley Camera Club)

This competition is held in May, and is limited to the 3 – 6 clubs invited to participate. Each club may submit 20 black and white prints with no more than 4 per maker. There is no restriction on subject matter with the maximum mount size of 16x20 inches. Post-processing manipulation is limited to what could have been done to a single image in a traditional darkroom.

Special Competitions for Individual Members

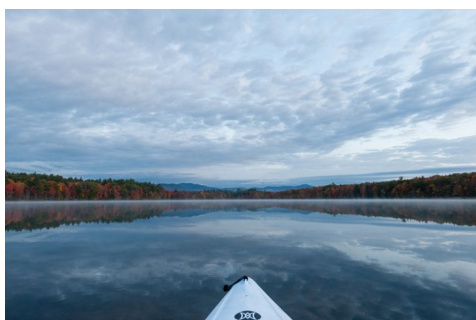
Members are informed of special competitions that individual photographers may enter. These include the Ocean State International Exhibition Salon, PSA international salons, and special photographic contests being held throughout the country.

- Arlene and Henry and Arlene Winkleman, NECCC Print Representatives

PSA Nature Definition

The Boston Camera Club participates in competitions organized by the Photographic Society of America (PSA) and also hosts its own printed or projected competitions with topics that adhere to the PSA nature definition. The top-rated BCC competition results are used to recruit entries for the PSA hosted competitions.

The definition for what is considered "natural" in photography is rather restrictive as per PSA definition and we will outline below the most important aspects. This should be a useful guide for beginners and new members who will submit entries into those nature categories, but also a reminder to the more seasoned members.



Valid image above, invalid image below due to kayak.

Most PSA-aligned competitions will be announced as such and there may be categories that specifically allow certain exceptions. The BCC also often selects sub-topics, such as "insects", "birds", "mammals", "landscapes" etc. to further restrict what is permissible into a competition.

The original PSA nature definition can be found at <https://psa-photo.org/index.php?nature-nature-definition> but it does not necessarily contain all aspects, one is mentioned towards the end of this article.

Nature photos are those that include

- Landscapes, geologic formations, weather phenomena
- Living organisms as the primary subject matter, including those in marine environments (e.g., underwater photos)
- Flowers that are photographed on a black background with artificial or natural light in a studio setting are permissible, as long as they look natural and are not cultivated.

One important aspect is that the nature story is to be judged more than the technical execution of an image. That means, a slightly

blurry animal fight might be a stronger entry than a perfectly executed animal portrait standing still.

The overarching rule for the PSA Nature definition is “No hand of man”, that means that there should be no visible aspects of any human activity or relic. In particular, that means:

- No people visible, no matter how small
- No roads, trails, signs, trash, lights, cars or anything human-made is visible
 - o You can obstruct those, if possible, for example, by shooting from a low vantage point, you might be able to obstruct a road or hiking trail or hide a sign behind a tree or rock
- Keep in mind that “human made” also means airplane contrails in the sky, the yellow sheen of sodium vapor lights at night, or human-cultivated or hybrid plants as well as feral and domestic animals or mounted specimen (e.g., an insect on a needle)
- Exceptions to human elements are made when those human elements are integral parts of the nature story, like the parts of a barn for barn owls or storks in a nest on a power line mast, when animals adapted to an environment modified by humans. Scientific bands, scientific tags or radio collars on wild animals are also permissible as are human elements in situations depicting natural forces, like hurricanes or tidal waves. The latter is not intuitive, as it makes no difference if an ocean front is shown in a hurricane or on a calm day. I assume it is permissible if the “nature story” hurricane dominates the image.

Another important aspect to the Nature category is minimal editing and the appearance is expected to represent the natural object and the nature story as closely as possible. Specifically, that means:

- No cloning is allowed, with the exception of dust spots (equivalent to removing dust from a slide) and removing scratches from scanned film or slides. Human elements are not allowed to be cloned out, no matter how small. “No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted.”
- Stitching photos together is not permitted.
- No edits beyond those that do not alter the nature story or content. Allowable edits are those for cropping, exposure, contrast, basic sharpening. Vignettes are not allowed. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome.

Even though “nature” typically includes all object types, the PSA makes one special distinction for “Wildlife” as a nature sub-category. Whereas zoo and farm animals can be submitted to the generic Nature competitions, as long as the environment is not dominant in the photo (e.g., wide aperture to blur the concrete background of a lion cage, or a cow on a field without fence), the wildlife distinction specifically requires that those animals are “free and unrestrained in a natural or adopted habitat” and they cannot be farm or bred animals. African mammals photographed in an open range zoo, however, would fit into this category.

Also, wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of existing species. The fungi and algae are an ambiguous exception, because plants are specifically not considered “life” here. No mentioning is made of bacteria and viruses, which should be allowed, as they are certainly as alive as or more than fungi.

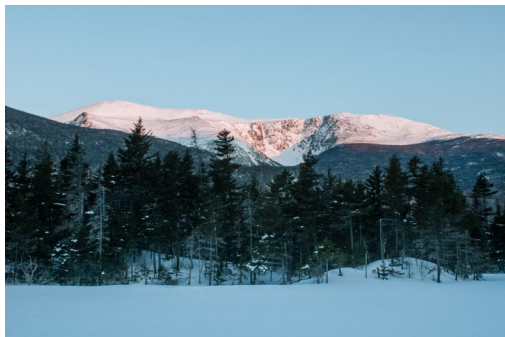
One notable photography type is not mentioned in the official rules.

As a photographer specializing in night and daytime long exposures, I asked Charlie Burke, the PSA president, Dan Charbonnet, the preeminent nature expert and Jim Bodkin, the current Nature Division chair if these are permissible and all three agreed that long exposures are allowable, all three agreed with me that long exposures capture time or the effect of time (smooth waters, cloud streaks, star trails) and that time is a natural constant. As long as the above rules are adhered to (no airplane trails in star trail images, for example), these are OK, although they must originate from a single exposure. Stacked images of short exposures to create longer star trails are not permissible. Other notable rules are:



Valid image above, invalid image below due to obvious people and man-made structures.

- Infrared images are not allowed
- Panning images or zooming during exposure, even in purely natural environments are not allowed, both because this is not how nature appears to the human eye



Invalid image due to tower on top of Mount Washington at upper left - but only if the judge notices it! Image has not been entered into Nature because of this minor issue.

All three PSA executives, however, emphasized that the ultimate decision of whether or not an image fits into a nature category lies with the judges, a high degree of freedom granted to potentially ignore many of the established rules. The judge needs to decide whether an image looks natural, if the nature story is depicted unaltered and realistic. In addition, judges may not know if a flower is cultivated or not, or they may ignore (or not even notice) airplane contrails or very small roads and signs in a grand landscape. It is also at the discretion of the judges whether to disqualify or score an image low, and many camera clubs have rules to that effect as well. Finally, small cloning activities may not be visible and adherence to that is on an honor pride basis.

Whatever you do, we recommend that you adhere to the above rules strictly and scrutinize your images for hidden signs of human activity to avoid the chance of a low score or disqualification. If in doubt, choose another image or consult a nature expert before submitting.

- Jürgen Lobert, NECCC Electronic Representative (Photography by Erik Gehring).

PSA Newsletter Contest

The Reflector garnered 267.0 points in the 2017 PSA newsletter contest (the point range was 227.0 - 297.0, the last HM was 270.0).

Once again we won a **Special Highlight Award for our banner,**

tying for 1st. Beth Luchner, former Reflector Editor, who designed the banner. Congratulations Beth! Full results posted at <https://psa-photo.org/index.php?newsletter-2017-results>.



Member News



Member Profile: Nancy Ahmadifar

When did you join the club? How did you hear about the club?

I joined the BCC in December 2016. I learned about the club through Jerry Jaeger, a classmate in a photography class at the Museum of Fine Arts.

What skill level would you use to describe yourself?

I'm aspiring to be an intermediate.

What/where is your favorite local spot to photograph?

My favorite spots to photograph are my backyard garden, parks in Jamaica Plain, Mission Hill and other parts of Boston.

What is your favorite subject/genre to photograph?

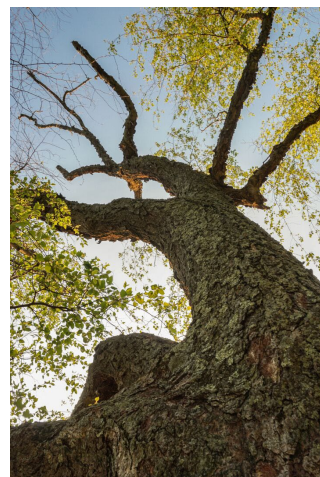
Nature has been my go-to subject, but more recently I've been exploring street photography and documentation of community events.

What is your favorite regular BCC program?

The Projected Image competitions are very helpful. They are easy to enter and challenging to judge. Comments from the judges, for both the PI and print competitions, are instructive.

What was the single best program/event you have attended?

Lou Jones' presentation on his Millennium building project topped the many





very good programs throughout the year. Not only was each photo he presented stunning, but also his gift for story telling provided a wonderful verbal description of the project's process.

What skills do you need to work on?

My list of needed skills is bottomless, but some examples are: improving post production preparation for prints, learning PhotoShop, getting a sharper im-

age, understanding lighting for indoor events.

Any other relevant information about you or your photography that you would like to share?

In my recent explorations of street and documentary photography I feel like I'm returning full circle to my training in sociology, a field I did not pursue after attaining a doctorate degree. I am now doing visual sociology and enjoying it.



Member Travelogue: 2017 NECCC Conference

Reported by Alison Doherty, photography by Alison Doherty.

I would like to give a big thank you to Boston Camera Club for providing my free admission to attend NECCC, an annual photography conference held at UMass Amherst. Each year a new club member can enter their name in a drawing to win courtesy admission. Read on for highlights from the weekend.

You probably wouldn't think a parking lot would provide inspiration. However, the seed for the photographs below was planted when I was a student at UMass Amherst.

I often cut through the campus center parking lot to get to class. Each time I made this trek, I was awe-struck by the light formations that were created by the sun on the asphalt. The concrete parking lot had walls with thousands of small square openings that let light flow through to the ground. These openings were little windows you could peer out of to see the surrounding mountains and farmland.

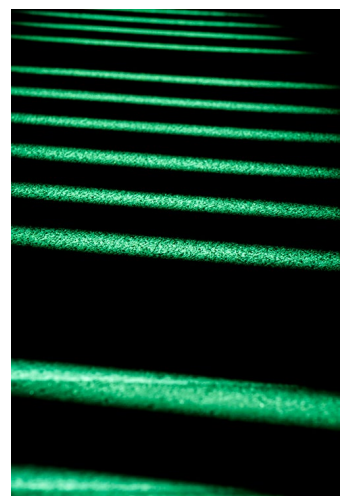


This summer I found myself cutting through that parking lot again. I was back at UMass Amherst, staying in a dorm, and attending NECCC. The small square windows shaped the sunlight into designs on the pavement. I got down on the ground and began clicking my shutter.

NECCC consisted of different talks on various photographic topics, such as photographing water, landscape photography, and bird photography. My favorite presentations were the keynote, "The Art of Seeing" by Bryan F. Peterson and "Shooting for the Story" by Bob Krist.

Peterson is a great storyteller and really funny! One take away from his presentation was to not be afraid of using F22. Many photographers steer clear of this f stop because of light infractions. His point was, why would every camera company add an F Stop of 22 if it is not to be used? He showed examples of the photographic quality one can get when using the stop correctly.

Bob Krist, who photographs travel stories for National Geographic, discussed the ingredients for photographing a place. This was right up my alley as I have a travel blog. He illustrated his points with photographic examples and memorable stories. He also touched on videography with DSLRs.





The weekend included free cleaning for camera bodies and lenses, photo opportunities with indoor and outdoor model shoots, still life, dark field glassware practice, and macro floral and insect photography.

Another conference highlight was the motorcycle stunt jumper show by the Boston FMX Freestyle Motocross Team. I don't



typically photograph things in motion so it was fun to experiment with a different subject.

Overall, I found the conference to be informative and interesting. It was also a chance to get to know other club members as we dined together the first evening. After attending, I see the value in the admission price.

Classes/Workshops with BCC Representation

Landscapes of Lower Cape Cod
Thursday, September 21, 2017
4 - 10 PM
with Instructor David Long
\$130 per person
Maximum 12 attendees

We will explore the beauty of the dunes and marshes of Salt Pond. We will photograph the sunset on the expansive and ever-changing beach of Buck Harbor as the sun sets behind the "Salem" and the tombstones. The workshop will end with a sunset hike to the Stage Harbor Lighthouse, which has an excellent vantage point to shoot the Milky Way, which is visible in the southern sky from 8:30 PM to 10:00 PM.

This half-day workshop will also offer an optional dinner or you can bring along your own snacks. The workshop is designed for the beginning to intermediate photographer looking to improve their landscape composition, use of focus, and to learn about using long exposures. The workshop is not for children or anyone with watercraft skills or anyone not recommended for Buck Harbor beach.

To sign up visit: <http://www.bluehourphotoventures.com/lowercape>

ITINERARY

4:00 PM: Arrive Salt Pond Water Center - Eastham
4:30 PM: Walk Beach Trail to Buck Harbor View
5:45 PM: Arrive back at water center
6:00 PM: Drive to and arrive at Buck Harbor Beach in Orleans
7:30 PM: Depart Buck Harbor for Harding Beach

8:00 PM: Arrive Harding Beach (optional late dinner)
8:30 PM: Walk to Stage Harbor Light (optional late dinner)
9:00 PM: Photograph Milky Way over Stage Harbor Light
9:30 PM: Workshop Ends (but you are welcome to keep shooting)

Each attendee will receive a copy of David's Lower Cape Cod CD (optional).

Who: **David Long**

What: **Landscapes of Lower Cape Cod Workshop with BlueHour Photo Ventures**

Where: Provincetown, MA

When: **Thursday, September 21, 2017, 4 - 10 pm**

More info: <https://www.bluehourphotoventures.com/lowercape>

Who: **Erik Gehring**

What: **Autumn in New Hampshire Workshop with BlueHour Photo Ventures**

Where: The Flume Gorge, White Mountains, NH

When: **Saturday, September 30, 10 am - 4 pm**

More info: <http://www.erikgehring.com/WebReady/Pages/AutumnNH2017.html>

Autumn in New Hampshire
Saturday, September 30, 10 am - 4 pm
The Flume Gorge and The Basin, White Mountains, NH
with Instructor Erik Gehring (and Paul Nguyen, and Allie Richards)

\$125 per person / \$110 per person for pairs
Admission to the Flume Gorge is included.
Maximum 8 participants per instructor

New England's world renowned for its forests, its scenic vistas, with views showcasing the mix of orange and yellow leaves. The White Mountains are covered with colorful, colorful foliage, mountains and now, and in the perfect backdrop for a scenic and relaxing. Just a few miles from the heart of the state, you'll find the Flume Gorge and the Basin, White Mountains, NH. The Flume Gorge is a spectacular view of the Flume Gorge, and the Basin is a beautiful view of the Flume Gorge. The Flume Gorge is a spectacular view of the Flume Gorge, and the Basin is a beautiful view of the Flume Gorge.

WHAT YOU'LL LEARN
Landscape technique
Camera settings
Lighting
Basic composition
Tripod use
HDR / Photoshop filters

WHAT TO BRING
Camera body
Wide angle lens and/or moderate zoom lens
Tripod
Optional: Polarizer, external monitor, camera strap, and remote shutter release
Water, snacks

Meeting Location: The Flume Gorge, Provincetown, NH at 10 AM.
Physical Difficulty: Walking and standing on paths and boardwalks that may be slippery when wet.
To register please visit: <http://www.erikgehring.com/WebReady/Pages/AutumnNH2017.html>

Landscapes of Central MA
Saturday, October 14, 2017
with Instructor David Long
\$130 for full day
\$75 for half day
Maximum 12 attendees

Central Massachusetts sports primarily rolling hills, woodlands and farms. While not as well known as some other areas of the state, it has a great deal of scenic opportunities around the reservoirs, state parks and historic sites. In the Fall, these landscapes come to life.

This workshop is supported into two parts: morning and afternoon sessions. You can choose to photograph and learn for the whole day, seeing everything this area has to offer with professional guidance. Or you can opt for either the morning or afternoon sessions, or workshop units themselves. This workshop will require driving from location to location. To sign up or visit: <http://www.bluehourphotoventures.com/centralma>

ITINERARY

Morning 9:00 AM - 12:30 PM
9:00 AM: Arrive at The Grist Mill - Sudbury
10:30 AM: Drive (20 mi) to Westfield Aqueduct
11:00 AM: Westfield Aqueduct - Northborough
12:30 Noon: Lunch on your own. Drive (40 mi) to Moore State Park for afternoon session.

Afternoon 12:00 PM - 6:00 PM
2:00 PM: Moore State Park (20 mi) to Westfield Aqueduct
4:30 PM: Drive (20 mi) to Old Stone Church - West Boylston
5:00 PM: Old Stone Church for magic hour and sunset
6:00 PM: Workshop Ends

Each attendee will receive a copy of David's Central MA eBook.

Who: **David Long**

What: **Landscapes of Central MA Workshop with BlueHour Photo Ventures**

Where: Meet at Grist Mill, Sudbury, MA

When: **Saturday October 14, 2017, 9 am - 6 pm**

More info: Can book half day or full day.

<https://www.bluehourphotoventures.com/provincetown/>

Who: **Erik Gehring**

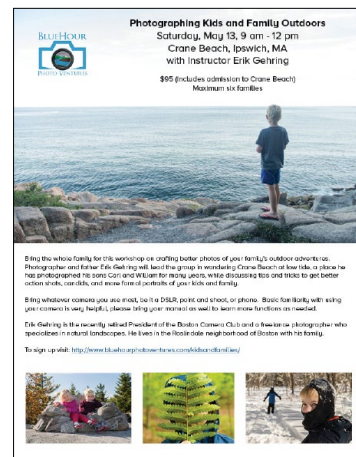
What: **"Photographing Kids and Family Outdoors" Workshop with BlueHour Photo Ventures**

Where: Crane Beach, Ipswich, MA

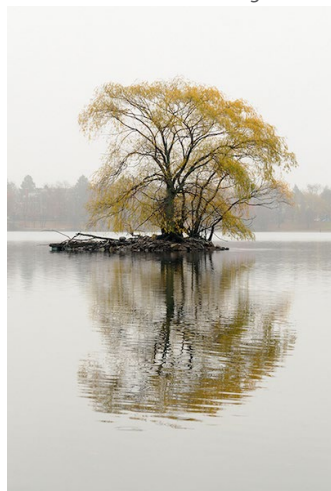
When: **Sunday, October 15, 9 am - 12 pm**

More info: Erik's sons and three of their friends will serve as child models.

<http://www.erikgehring.com/WebReady/Pages/PhotographingKids2017.html>



"Willow Island" © Erik Gehring.



Who: **Erik Gehring**

What: **Photographing Outdoors**

Where: Arlington Community Education, 869 Mass. Ave., Arlington, MA

When: **Friday, October 27 and Friday November 3, 10 am - 1 pm**

More info: One session of instruction and photography in the field, and the next session with follow-up critique.

<https://register.asapconnected.com/courses.aspx?coursegroupid=18963>

What: **Nature Photo Workshop**

Where: Arnold Arboretum, Hunnewell Building, 125 Arborway, Boston, MA

When: **Saturday, October 28, 9 am - 12 pm**

More info:

<https://my.arboretum.harvard.edu/Info.aspx?DayPlanner=1191&DayPlannerDate=10/28/2017>

Who: **Jürgen Lobert**

What: **Click! 2017 Photo Conference**

Where: Resort and Conference Center, Hyannis, MA

When: **Saturday, November 4, 9 am - 4 pm**

More info: 14 different instructors and 28 sessions. Jürgen will be giving a presentation on Daytime Long Exposure Photography.

<http://capecodartassoc.org/click-2017-photography-conference/>



"New York Clouds" © Jürgen Lobert.

Solo Exhibitions with BCC Representation

Who: **Tony Schwartz**

What: **"Claudia's Doll and Other Windows"**



Where: Copley Society of Art

When: **September 7 - October 5, 2017; Reception: Thursday, September 7, 5:30 - 7:30 pm**

In Claudia's Dolls and Other Windows, Tony Schwartz captures models as they interact with his wife Claudia's doll, Janie. In addition, the models pose with their own personal objects, which Schwartz says would "help define them as a person, desiring this to complement their reactions to the doll." Schwartz' photographs glimpse into the "windows" of each model's persona, so that each photograph "leaves

the realm of the ordinary, illumines consciousness at a higher level and enters the arena of art."

<http://www.copleysociety.org/exhibition/clauidas-doll-and-other-windows>

Exhibitions with BCC Representation

Who: **Joni Lohr** and **Erik Gehring**

What: **Jamaica Plain Artists Association Members Show**

Where: JP Licks, 650 Centre Street, Jamaica Plain, MA 02130

When: August 1 – September 11, 2017; **Reception: Thursday, September 7, 6 – 8 pm** (in conjunction with First Thursdays)

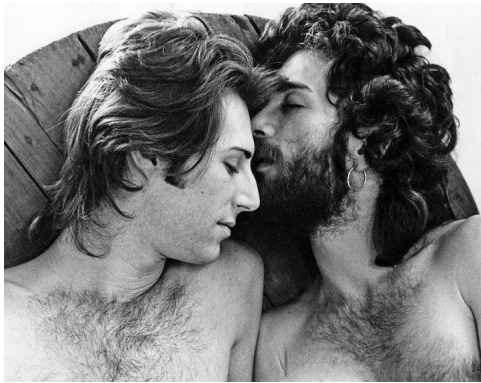
More info: <http://www.jpaa.org/summer-show-2017/>



"Waiting to Perform" © Joni Lohr.



"Japanese Yew" © Erik Gehring.



"Waiting to Perform" © Joni Lohr.



"William and Teddy" © Erik Gehring.

Who: **Joni Lohr** and **Erik Gehring**

What: **Portraits**

Where: Menino Arts Center, Hyde Park Art Association, 26 Central Avenue, Hyde Park, MA 02136

When: September 13 – October 19, 2017;

Reception: Friday, September 22, 6 – 8 pm

More info: <http://www.hpaa-mac.org/exhibits/>

Who: **Erik Gehring**

What: **Mary Schein Fall Salon**

Where: Cambridge Art Association, University Place Gallery, 124 Mt. Auburn Street, Cambridge, MA

When: September 8 - 27, 2017;

Reception: Friday, September 8, 6 – 8 pm

<http://www.cambridgeart.org/mary-schein-fall-salon-2017/>

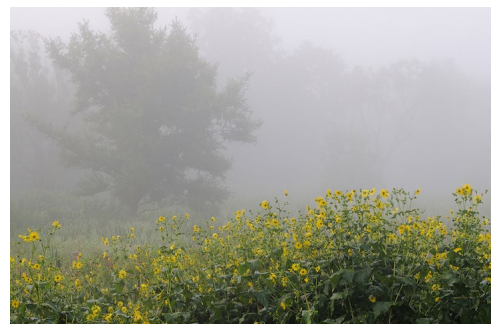
What: **Jamaica Plain Open Studios**

Where: Eliot School, 24 Eliot Street, Jamaica Plain, MA 02130

When: **Saturday and Sunday, September 23-24, 2017, 11 am – 6 pm**

More info: Erik Will be showing his work outside with other teachers from the Eliot School.

<https://eliotschool.org> <http://jpopenstudios.com>



"Meadow in the Mist" © Erik Gehring.

Exhibitions of Interest

Who: **Ron Rosenstock**

What: **Recent Photography by Ron Rosenstock**

Where: Hopkinton Center for the Arts, 98 Hayden Rowe Street, Hopkinton, MA

When: September 10 – October 26, 2017 **Reception: Friday, October 6, 6 – 7:30 pm**

More info: <https://hopartscenter.org/gallery/in-the-gallery/>

Who: **Samuel Jaffe**

What: **New England Caterpillars: Life on the Leaf Edge**

Where: Museum of Science, 1 Science Park, Boston, MA

When: **On exhibit now.**

More info: Samuel Jaffe is Director of the Caterpillar Lab. www.mos.org/exhibits/life-on-the-leaf-edge

Exhibition Calls and Other Opportunities

iPhonography Now 2017 – Plymouth Center for the Arts, Plymouth, MA

Online exhibit November 5, 2017 – January 15, 2018

Juror is **Erik Gehring**.

\$10 per image. **Deadline is October 1, 2017.**

More info at: <https://plymouthguild.org/content/iphonography-now-2017>

Driven to Abstraction – Umbrella Community Arts Center, Acton, MA

October 1 - 31, 2017; Reception: Friday, October 6, 6 – 8 pm

Juror is Gifford Pierce.

\$35 for three submissions. **Deadline is September 11, 2017.**

More info at: <http://theumbrellaarts.org/arts-gallery/call-art>

Blue – Cambridge Art Association, Cambridge, MA

November 8 – December 20, 2017

Juror is Vera Ingrid Grant of the Hutchins Center, Harvard University.

\$25 for three entries (\$40 if non-member of CAA). **Deadline is September 21, 2017.**

More info at: <http://www.cambridgeart.org/blue-2017/>

Member Resources

Member Websites - Did You Know?

The BCC web site maintains a list of current members' web sites. To get your web site listed, send an email to Eldad Cohen at: wwwbccadmin@gmail.com

On the website got to Member Resources>Member Web Sites

<https://www.bostoncameraclub.org/d/cf141105-352b-4728-88ee-f3338e3ac089>

It's a great way to see other member's web sites, explore a variety of photographic styles and bodies of work.

Follow the BCC on Social Media

On Facebook: @BostonCamera Club

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

And Twitter: @BostCameraClub

<https://twitter.com/BostCameraClub>

We post winning photos from competitions, past and upcoming events and exhibitions, articles of interest, and more!



BCC Events October through December 2017

Oct. 03	Latimer Print - Open A/B; In the Airport; Music - Judge Mike DiStefano
Oct. 10	Model Studio
Oct. 10	Photo Critique / Lightroom Workshop
Oct. 17	Projected Image - Open A/B; Boats; Nature - Judge Ken Carlson
Oct. 24	Education - Kathy Tarantola - Photographing Art Works
Oct. 31	New Member Night
Nov. 07	Latimer Print - Open A/B; Animals (not birds or fish); Landscape - Judge Paul Nguyen
Nov. 14	Model Studio - Special Lighting Session with Co-Chair Donald Jin
Nov. 14	Photo Critique / Lightroom Workshop
Nov. 21	Projected Image - Open A/B; Macro; Suburbia - Judge Jon Sachs
Nov. 28	Education - Jürgen Lobert - Daytime Long Exposure
Dec. 05	Latimer Print - Open A/B; Portraits; Red - Judge Bobbi Lane
Dec. 12	Model Studio
Dec. 12	Photo Critique / Lightroom Workshop
Dec. 19	Projected Image - Open A/B; Machines; Weather - Judge Anne Havinga

BCC Competitions January through May 2018

Jan. 02	Latimer Print - Open A/B; Reflections in Glass; Restaurants - Judge Jeff Perrott
Jan. 16	Projected Image - Open A/B; Minimalism; Photojournalism - Judge Rick Cloran
Feb. 06	Latimer Print - Open A/B; Monochrome; Panoramas - Judge Steve Edson
Mar. 20	Projected Image - Open A/B; Portrait; Text Included - Judge Bruce Myren
Apr. 03	Latimer Print - Open A/B; Street Photography; Night - Judge David Lee Black
May 01	Latimer Print - Open A/B; Silhouettes; Textures - Judge Bill Franson
May 22	Projected Image - Open A/B; Still Life; Transportation - Judge David Weinberg

The Boston Camera Club is proud to be a member of the

- NECCC (New England Camera Club Council)
- PSA (Photographic Society of America)



<http://www.neccc.org> | <http://www.psa-photo.org>

Beth Luchner: President

Eldad Cohen: Vice President

Greg Crisci: Treasurer

Betsey Henkels: Secretary

BCC Reflector Editor: Erik Gehring

<http://www.bostoncameraclub.org>