



Boston Camera Club
NEWSLETTER

The Reflector

March | Vol 2021-2022: Issue 7

Editor Erik Gehring - erik@erikgehring.com



Welcome to our

NEW MEMBERS:

Kim Blomker
Jiansong Cai
Philip Dorion
Cragun Liston
Joanna Olivas
Bryan Woodard

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

"Ann's Beads" © Nancy Rich - 1st in Shades of Color A in 2022-02-01 Latimer Print Competition. See all results on pp. 18-25.

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March 2022: Program Calendar In Brief

Mar 1	Education - Capturing Portraits - The Indecisive Moment with Mark Ostow
Mar 8	Latimer Print Competition with Edward Boches
Mar 15	Projected Image Competition with Rick Cloran
Mar 17	Field Trip to Full Moonrise at Plum Island
Mar 22	Member Presentations - Frontiers of Creativity
Mar 29	Photo Critique / Lightroom Workshop

www.bostoncameraclub.org

March 2022 Programming

Education - “Capturing Portraits - The Indecisive Moment” with Mark Ostow - Tuesday, March 1

Time: 7 - 9:30 pm, Zoom

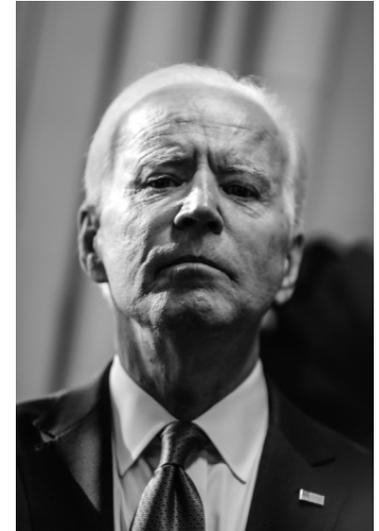
One man’s battle against cliché. This talk will be about my photographic path that has toggled between corporate and editorial work, and has led me to specializing in portraits of politicians. While the corporate portraits make my living, I consider myself an editorial photographer. Regardless of the job, I am always trying to create a photo that will not only surprise the viewer, but myself as well. Every image I make I am desperately trying to create something we haven’t seen before, which of course is impossible but that is my goal.

Mark Ostow is a NYC-born, Massachusetts-based portrait photographer,



known for capturing the “indecisive moment.” He has no idea what that means. He:

- Is working on a book of his 365+ days of non-stop Pandemic Portraits.
- Photographed all the 2020 presidential candidates for New York Magazine and POLITICO.
- Is a winner of American Photography 36 and 37.
- Teaches Teen Photo Workshops each summer out of his studio.



Images © Mark Ostow.

- Recently showed at The Bridge Gallery in Cambridge, Mass.
- Teaches a weekly Veterans Photo Workshop.
- Owns two cafes. Cafe Zing and Kickstand Cafe.

Visit Mark online at <https://www.ostow.com>.

Latimer Print Competition - Tuesday, March 8

Time: 7 - 9:30 pm, Zoom

Submission Deadline: **Saturday, February 27, 1130 pm**

Categories: Open; Light and Shadow; Street/Photojournalism

Light and Shadow: Images for this category could use strong sources of lights and shadows from people, animals or objects which could create patterns, or abstracts, or silhouettes. Alternatively, your images could use softer light, or be dedicated mostly to shadows, or mostly to lights etc. Juxtaposition of light and shadows would work well but other light and shadow image types might be perfectly fine for this category too.

Street/Photojournalism: Street photography is a genre of photography that records everyday life in a public place (not necessarily street per se!). The very publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge.

Photojournalism is journalism that uses images to tell a news story, while accurately recording what happened. Cropping or black and white conversion are allowed, as well as reasonable dodging and burning, however adding or subtracting objects, or using any software filters is not allowed. Could your image be sent to a local or even national newspaper to illustrate a news story? If so - submit!

Judge: Edward Boches



Edward Boches is a Boston and Cape Cod-based photographer with a keen interest in documenting how people live, work, play, struggle and take action. A self-labelled “creative activist,” Boches believes strongly that a photographer has a responsibility to give back to the communities whose stories he tells. As such he regularly conceives community-oriented creative ideas, and regularly donates his work to hunger relief organizations, social justice activists, and artists.

He supports local journalism as a contributing photographer with the Provincetown Independent. Every year he recruits a team of photographers to volunteer their ser-

VICES to document the Boston Book Festival. And in partnership with Digital Silver Imaging, he donates images to Wellfleet SPAT, with all proceeds from sales going to SPAT's shell fishermen relief fund. In January 2021, he launched Postcards from Allston, in partnership with the City of Boston's Allston Village Main Streets.

In the spring of 2020 he curated and produced the site PandemicBoston.com, six projects that collectively capture how the pandemic transformed Boston's landscape, forced behavior change, and triggered anxiety. The Boston Globe, WGBH and BU Today, among others, covered the online gallery, and in November, Pandemic Boston opened as an exhibit at Panopticon Gallery in Boston.

In 2018, his project Seeking Glory, celebrating the courage and strength it takes to be a fighter, was exhibited as a solo show at the Griffin Museum's SoWa gallery, juried into the Social Documentary Network's 10th Anniversary presentation at the Bronx Documentary Center, and featured in Stand Magazine. That same year, Slowly at First, a series that captured his Mom's last month, was exhibited at the Griffin Museum of Photography, featured as a highlight of the month by the Social Documentary Network, and awarded two honorable mentions at The LA Photo Curator's Confronting Mortality competition.

Other work has shown at the Plymouth Center for the Arts, the Cambridge Art Association, the Upstairs Gallery in Orleans, the Providence Center for Photographic Arts, and the Griffin's Lafayette City Center Passageway in Boston's Downtown Crossing.

Boches is currently working on Volunteers of America, a text and image project recently featured on WGBH Radio. Visit Edward online at <https://www.bochesphotography.com>.



Images © Edward Boches.

Projected Image Competition - Tuesday, March 15

Time: 7 - 9:30 pm, Zoom

Submission Deadline: Saturday, March 5, 1130 pm

Categories: Open; Minimalism; Nature (PSA)

Minimalism: Minimalism is defined as a style characterized by extreme sparseness and simplicity. Strong compositions, negative space, geometric patterns, and brash colors can all contribute to a minimalist photograph. This link has a good explanation and useful guidance: <https://digital-photography-school.com/minimalist-photography-4-tips-to-keep-it-simple-with-a-maximum-impact/>

Nature (PSA): We are using the PSA definition for Nature. Please read the guidelines carefully, especially regarding restrictions on inclusion of human-made elements and on modifications to images:

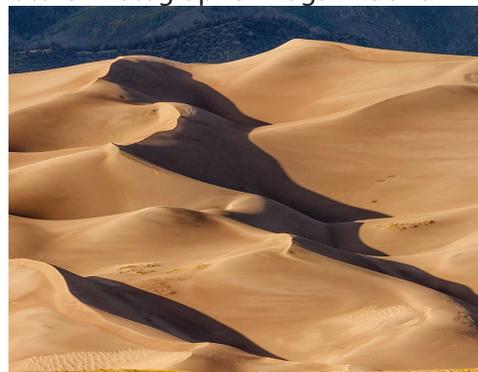
<https://psa-photo.org/index.php?nature-nature-definition>

Judge: Rick Cloran



Rick Cloran has lectured and judged photographic exhibitions throughout the United States and Canada. He is an internationally recognized exhibitor and has had his work accepted over 2500 times in international photographic salons and exhibitions. Rick has received numerous awards including twice receiving the prestigious Kodak Kinsley "Glass Eagle". His publication credits include Nature Photographer magazine and the Journal of The Photographic Society of America.

Rick has been a member of the Greater Lynn Photographic Association since 1975, and he was elected a life Vice President and member of the Board for his many years of service to GLPA. Rick is also affiliated with the Photographic Society of America (PSA), the New England Camera Club Council where he is a Vice President and the current Treasurer, the North American Nature Photographers Association (NANPA), and the Massachusetts Camera Naturalists (CamNats) -- a by-invitation-only organization dedicated

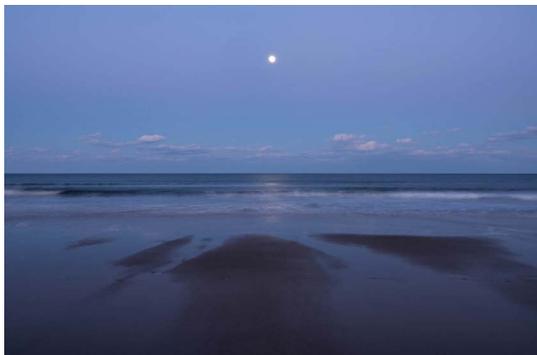


Images © Rick Cloran.

to the art and teaching of natural history photography where he is a past Chairman.

In recognition of extensive judging, lecturing, and administrative work in support of local, regional and national photographic organizations, Rick has been awarded the designation of Fellow of the Photographic Society of America (FPSA), and Master Member of the New England Camera Club Council (MNEC). His photographic proficiency has earned him the distinction of Master (MPSA) from the Photographic Society of America.

Field Trip to Full Moonrise at Plum Island: THURSDAY, March 17



Time: 5 pm at Lot #3 at Plum Island, Parker River Wildlife Refuge; led by **Erik Gehring**. Photograph landscapes, low tide abstracts, and the full moon rising over the Atlantic Ocean that evening.

To sign up for field trips (and get immediate notice when they are scheduled) you must join our Meetup Group at

<http://www.meetup.com/BCCevents/>.

There is no extra fee for BCC members!

Image © Erik Gehring.

Member Presentations - Frontiers of Creativity - Tuesday, March 22

Time: 7 - 9:30 pm, Zoom

Member Presentations are one of the major activities of club programming. They are an important part of the "glue" that bonds this community, and how we learn about the work of other members

This is an opportunity to show work that is pushing the boundaries of what is a photograph or how one is made. Or anything you'd like to show that is stretching your own boundaries of photography.

Submit up to 10 images AS A SEQUENCE. For more information on how to submit as a sequence go to

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

Photo Critique / Lightroom Workshop - Tuesday, March 29

Time: 7 - 9:30 pm, Zoom; **Submission deadline: Monday before the critique, 6 pm**

Run by **Marty Becker** and **Eli Hollander**. The Photo Critique group provides the opportunity to receive an informal critique of your photographs from your peers. Feedback from varying perspectives enriches the discussion - we will not always agree! The group is open to members of all levels - whether you are just starting out and want guidance on basic structure of your photos - strength and weaknesses or figuring out how to proceed in the post process. *To upload images go to Club Programs>Photo Critique on the website.*

<https://www.bostoncameraclub.org/d/d1d494eb-fccb-464f-a2aa-c5bf9caa72fd>

Upcoming Special Programs

Multi Club Competition - Tuesday, April 26, 2022

All members of the Boston, Gateway, Newton and Stony Brook Camera Clubs are invited to participate in the friendly 3rd Annual Multi-Club Competition to be hosted online on Tuesday, April 26, 2022, 7:00-9:30PM.

Members may choose to submit digital photographic images in any or all of the eight categories detailed below. Members may submit a maximum of eight images total across categories. All images must be created within a one-year period beginning April 1, 2021 and ending March 31, 2022.

"Cloud Clamming" © Ron Abramov - 1st Place in "Reflections" A on 4/27/21.



Awards will be given to the best image in each class/category. Club awards will be given for best total placement across all categories in Class B, Class A and Overall. At the end of the competition, the judges will also each choose a Judge's Favorite for each class, across all categories, for a total of up to 22 individual awards (16 category winners and up to 3 across all categories in both Class B and Class A).

The BCC swept the Multi Club Competition in 2021, winning the A, the B, and the Overall categories. Help us do so again this year and submit your best images in the categories listed below!

Deadline to submit is Thursday, March 31, 1130 pm.

Multi-Club Competition, April 26, 2022

Boston, Gateway, Newton and Stony Brook Camera Clubs

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Members may choose to submit digital photographic images in any or all of the eight categories detailed below. All images must be created within a one-year period beginning April 1, 2021 and ending March 31, 2022.

Category	Definition
1. All in a Row	Your subject can be anything -- plants, animals, people, houses, a line of traffic -- even unidentifiable graphic elements! You name it! This is meant as a challenge in composition and "seeing."
2. Human Emotion	Humans are emotional beings. Sadness, happiness, fear, anger, surprise, disgust, trust, anticipation, etc. An image in this category must center around a person's obvious emotion (or multiple people's emotions) to the viewer via facial expression and/or body language.
3. Illustration and Graphic Design	Imagine you've been given an assignment to create the most eye-popping image you can think of based on strong elements of graphic design. The image has to be one that draws the viewer in at first sight. It can be purely documentary if the subject itself is compelling, with strong colors, shadows, shapes or lines, or a carefully composed still life or conceptual set piece. Or, it might involve heavy post-processing, including anything from posterization to solarization to actions and effects, compositing, combinations thereof, and more. Creativity and imagination win here!
4. In Flight	It's a bird, it's a plane, it's superman! Other things can be found "in flight" as well: a dish from an angry spouse, a baseball from a pitcher's hand, a gymnast mid-air, a falling leaf. An image in this category will capture the subject(s) of the image "in flight."
5. Local Fauna	This category is for images of any animal (or bird, reptile, and fish). This encompasses wildlife, domestic animals or pets -- whatever you can find in YOUR home or backyard, in the farmyard or in OUR backyard of New England, excluding zoo specimens or other animals and exotics that we wouldn't see here naturally.
6. Performers and Performances	Performers and performances can make for dynamic photos with great characters. We're seeking performances and performers from the creative arts, which could include musicians, actors, poets, dancers, jugglers -- anyone who might perform on any kind of stage, whether formal or improvised, or to any audience whether one person or thousands. It is not required that the shot is taken during a live performance, but it should not just be a portrait of someone who happens to be a performer. The nature of their performance should be reflected in the photograph.
7. Through the Window	This is a broad category. The image can be taken from the outside looking in or from the inside looking out. In any case, the image must show the window -- a window frame, a reflection or some other indicator. Glass is not required. Your image can tell a story or evoke an emotion. It can be minimal or maximal.
8. Urban Decay	Gritty, grungy, grimy! This category is for objects in an urban setting that are worn, in states of aging and decay, but not destroyed. Images can include houses, buildings or parts of, cars and other things showing the effect of time, weathering, rusting or general lack of care. People, plants, nature or animals can be in the image but not as the primary subject. Photos can be in black and white or color.

For purposes of the Multi-Club, members will be assigned to either Class A or B to give photographers of varying levels a chance to compete fairly with others at a similar level of experience and skill. Only one image per member may be submitted to the finals, allowing 16 members from each club to compete (8 categories x 2 classes).

Next April, each club will select a single final image in each category and class to compete in the event. The methods for selecting final images and for assigning members to competition classes will be at the sole discretion of each club.

Multi-Club will be judged by a distinguished panel of three judges independent of the clubs. The judges will offer their educational comments on all of the finalist images.

Awards will be given to the best image in each class/category. Club awards will be given for best total placement across all categories in Class B, Class A and Overall. At the end of the competition, the judges will also each choose a Judge's Favorite for each class, across all categories, for a total of up to 22 individual awards (16 category winners and up to 3 across all categories in both Class B and Class A).

BCC Event Recap

Member Presentations - Series Critique with Emily Belz - February 15



Al Zabin

For most of the years of Western civilization animals were thought to be little more than biologic automatons. Most scientists, denying what dog and cat and other pet owners experienced, believed that while many animals could be trained they lack capacity for original thought. Love? Just attempts to get food or pleasant touching. Some recent studies of animal brains have shown that dogs' brains will light up in the same areas that human brains light up during exposure to love and art. These photographs suggest that love is an emotion in the wild.

Alison Doherty

Dreamscape is an exploration of amalgams. Oil paintings are mixed with elements of photographs to create surrealistic landscapes. The paint texture and color set the mood for each dream world while the sharpness of photography jolts us back to reality. These places do not exist in reality, but they tell us something about the world we live in, such as the role nature plays in human lives and how dreaming can cause reflection that leads to solutions.

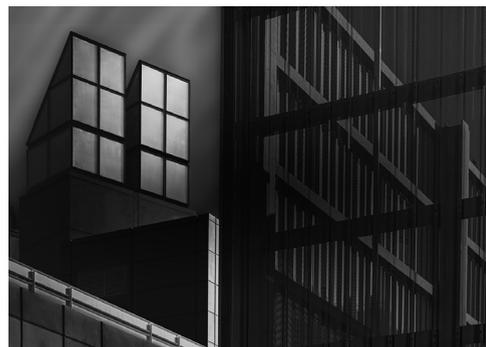


Anna Golitsyna

Why vegetables and why live? The idea of anthropomorphism in still lifes is very close to me. It's conceptual, less usual, quirky, and calls for both my imagination and my viewers' imagination. In my mind shooting vegetables as opposed to fruits also allows for a wider range of ideas, moods, and implied social situations, or for even questionable innuendos. Two quarrelling onions and two garlics in love? You bet.

Dominic Vecchione

The built environment is a central part of our daily lives, it includes Architecture, and Transportation, while we may see these objects every day there are many times where we do not really see their shape, size, or characteristic especially with High Rise buildings. I strive to demonstrate the unique characteristics of these objects using low angler views, close-up views, geometric shapes, lighting, non parallel and receding lines. It is important to maintain sharp images and details, all throughout the photograph which helps to make the view feel they are in the space. It is also important to control the viewers eye by the use of highlights and shadows of an object or objects within the photograph.





Eli Hollander

In photographing museums, my aim is to document an encounter, a happenstance, a meeting between me and a single miniscule instant in a continuously unfolding spectacle. My challenge in photographing these encounters necessitates my confronting a chaotic world, but with my camera, I look for moments that contradict and even reverse that chaos through stylized meaning and composition, recognizing patterns and repetitive motifs, and revealing and isolating movement and gesture. Ideally, my camera becomes a meditative “instrument” that allows me (and the viewer of my photographs) to

glean and order these “hidden” interrelationships, and I take pleasure in seizing these moments.

Erik Gehring

For this body of work I have been using a technique that was first suggested at a monthly critique session at the Boston Camera Club. There are several steps involved, but the most important involves the clarity slider in Adobe Lightroom. By reducing clarity one can create a dreamy and ethereal feeling where the subject matter is not sharp and lacks definitive detail, while one can retain detail in the areas that are sharp. In using this technique I have been looking for strong details that can anchor a scene, like tree trunks or branches, complemented by washes of color that will blend together, creating a sense of luminosity that is noticeable but not overbearing.



Jesse Kieffer

After I sprained my knee climbing over a guardrail in Western Massachusetts (there was decent shot of the river on the other side), I came home to Boston and commenced riding the subway with my camera to keep my shooting muscles in shape. I explored the rich tradition of subway photography, from Bruce Davidson to Walker Evans to Helen Levitt, and began to pay close attention to a space many of us tune out every day. Amidst the grime and noise were gorgeous geometries—parallel lines receding to infinity, punctuated by orthogonal of reflected light—and a continuous flow of humankind. People ride the subway as they live—with love, joy, boredom, stoicism, anger, despair. These

images are an attempt at a sympathetic portrait of the citizenry streaming through the Boston subway system, and at capturing the beauty of a world beneath our feet.

Joni Lohr

As a street photographer, I take pains to be unobtrusive; I stand in the shadows or at a distance, so that the moment I am waiting to capture doesn't evaporate. Every so often, just as I'm about to press the shutter button, one of my intended subjects looks my lens right in the eye: I am busted, discovered, held to account. My subject is aware of my presence and that the camera is pointed directly at them; the invisible wall I have worked to hide behind has been breached, and suddenly I am a part of their experience, intruding on their life. Expressions vary – surprise, suspicion, amusement, indifference, disgust, and yet, I press the shutter button to complete the photograph. The photo is no longer candid, but it is still unbidden and unposed.



Jürgen Lobert

Night photography is very transformational. What we consider to be mundane views during the day can become very intriguing places at night, because of the mixed lights, reflections, shadows, colors and captured time. Nowhere is that more apparent as in these views of Industrial Beauty.



Leah Ramuglia

The person you spend most of your wedding day with isn't your spouse or bridal party, but your photographer. Leah captures intimate moments, and candid expressions of love, joy, and celebration.

Lisa Ryan

The title of this series of images is "Becoming Light". It is a project that I have worked on for several years. The subject is transformation: From light to dark, from the mundane to magic, from the body to energy. I am the figure in these images, lit with flashlights and light painting tools. Sometimes I add flourishes of light or draw in elements. Sometimes parts of the image are so dark that I need to light them, for the camera to capture them. Sometimes the light itself becomes the subject. Light painting has a performance element to it; in that respect it is like dance. Gesture and awareness of body in space are important. I move throughout the subject bringing different elements to life. I am painting the picture.



Matt Temple

The vernacular landscape is the world we see around us, a world altered by normal, daily activities. It contains aging buildings, abandoned and swallowed by nature. It is the meeting of automobile culture and the natural landscape. It is the forest of commercial signage that evokes periods of time and place. It is our regular businesses and residences, and their acquired patina. It is the impact of construction. It is panels of color that emerge in industrial parks.

Morgane Mathews

I like to stop, linger. Literally walk into the object, into the space, to see what you don't see at first glance. Find a line, a curve, an angle, a perspective, a shadow, a luminosity, a color, a volume. Adjust the framing. At times I like to take a picture with clarity and sobriety to accomplish a minimalist, graphic, effect but sometimes I like to use an abstract expressionistic approach. In this series titled "Architectural Impressions", which was shot during my first visit to Chicago I made use of intentional camera movements (like panning and tilting), sometimes also I used in camera multiplexures.



Neil Causey

My series of images traces the scenes, details, and personalities of a New England cyclocross race. The series captures the anticipation at the start, the exertions of the racers, the emergence of the winner and the rewards at the end. For this project I set myself the ambition to capture a set of images that would tell the narrative of a race rather than just images from the race itself.



Philip Borden

There's an idea in psychology that people are happiest when they are in flow, a state of deep absorption and focused concentration on a single activity.* Flow is being in the groove. It straddles that line between anxiety and boredom and allows us to put aside the ever-present monkey brain that can hijack our best-laid plans. Yet it's also fairly profound: Finding flow is, I'd argue, part of creating a life well lived.

This series features portraits of people in flow. Some are performing, some working, some playing; none these subjects pay one whit of attention to the camera. Photographing flow is my attempt to capture the unselfconscious, to glimpse a person's truest self. And that's the very stuff I find to be the most revealing.

Philip Holt

These images of mannequins have been taken over the course of several years. I have always been drawn toward portraiture but have struggled with taking photos of strangers whose faces I found to be interesting. A natural shyness and reluctance to be rude and possibly invade another's personal space, held me back. I began taking photos of mannequins as a way of learning how to take a good portrait. Along the way, I began to appreciate how life-like these figures are. A well-crafted mannequin is designed to make an impression and elicit a mood or emotion in people. Now I feel more comfortable taking portraits of people and when I come across an interesting mannequin, I always photograph them.



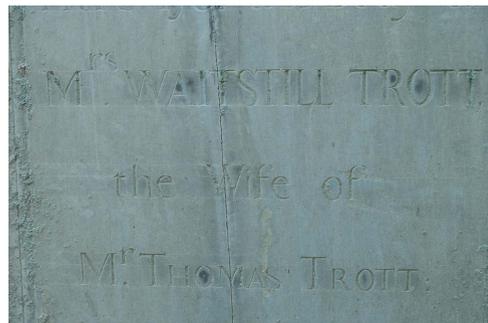
Susan Clare

While on a birding trip last February in the middle of the pandemic I visited a remote resting spot on the ocean where migratory bristle-thighed curlews come each winter. To get to this spot I trudged through a public golf course past a wind farm and came upon a plantation era Japanese cemetery. The cemetery faces the ocean allowing the deceased to return in spirit to Japan. Some of the graves have glass containers in front which my google research says would have been offerings of water to prevent the deceased from getting thirsty. Sadly, the gravestones are in disrepair; the plantation workers buried there could not have afforded granite or marble and the lava rock used as headstones has eroded. It may be that Japanese Buddhist tradition calls for the use of soft rock. Lettering on the gravestones is in Kanji which is not a well-known system so there is no easy way to identify the deceased. Adding to the eeriness of the place, the grass is quite spongy and uneven. Viewing the site many times I've seen the curlews, golfers, and even fishermen but there is no indication that the cemetery receives care and attention.

William Lawrence

Covid has challenged all of us in many ways. I have found that walks in beautiful settings is an enjoyable way to deal with the sedentary life that we are being forced to live. This has led me to take long walks in cemeteries all around the Boston area. While doing this, I was struck with naming conventions, given or first names, that have been used over the centuries and how radically different they are from today. I thought documenting some of these names, going back to 1741, would make for a fun photo project.

So tell me, how many of you that have children ever thought of naming him or her Heliodorous?



NECCC and PSA News

75th NECCC Conference July 15-17, 2022



After having to postpone for two years we are very anxious to see all our photo friends coming together again for three days of learning, comradeship, photography and celebration. **NO-TICE: The NECCC Steering Committee has made the decision to make this 75th conference the last in-person conference for the foreseeable future.**

We have the majority of the same speakers that were planned for 2020 and two new speakers: Tim Grey and Paul Nguyen. And we look forward to hearing our three keynote speakers- Corey Rich (sponsored by Nikon), Frans Lanting, and Scott Kelby. We

are planning anniversary gifts for all attendees, a fantastic Sunday AM event, lots of photo opportunities, vendors- including Hunt's Photo and Video-everything that was in our previous conferences plus lots more. We hope to open registration March of 2022. More info at <https://necccphotoconference.org>.

Congratulations to **Linda LaCroix** who is the recipient of the Courtesy Enrollment representing the BCC!

NECCC Winter Print Competition

The 2022 Winter Competition was hosted by the Merrimack Valley Camera Club on February 19th. The BCC was represented by **Nadia Haq, Diane Kaiser, Gordon Saperia, and Dominic Vecchione** in the Monochrome Competition, and by **Paul Baron, Philip Bordon, Linde Eyster, and Margane Matthews** in the Color Competition. **Congratulations to Nadia and Dominic** for tying for 2nd place in Monochrome with "Angel of New York" and "Boston Opera House" respectively!

The Covid Pandemic has had a serious impact on the number of clubs that participate in these NECCC print competitions. In 2020 15 clubs participated, this year only 7 clubs have.

A total of 56 prints were submitted for this one: 16 in class "A" Monochrome (BCC's category), 12 in class "B" and 28 in Color. 4 clubs participated in Class "A", 3 in class "B" and all 7 in Color.

In the Monochrome Competition the Boston Camera Club is currently in second place for the year. In the Color competition the BCC is currently in 5th place for the year, but the scoring was very close and hopefully we will move up after the Spring competition.

There will be one more print competition in March.

- **Arlene** and **Henry Winkleman**, NECCC Reps



"Angel of New York" © Nadia Haq.



"Boston Opera House" © Dominic Vecchione.

2022 Photographic Society of America
PHOTO FESTIVAL

83rd Annual
PSA Photo Festival
September 21 to
September 24, 2022
**Colorado
Springs**
Photo Tours
Sept. 20th thru Sept. 24th



PSA Conference 2022

The 2022 PSA Conference will take place in Colorado Springs, Colorado
September 21 - 24, 2022.

CONFERENCE HOTEL:

Doubletree Hotel, Colorado Springs, Colorado

Signup and more info at <https://psa-programs.org/photo-festival-2022/>.

PSA website: <https://psa-photo.org>.

Member News

Photography Atelier at the Griffin Museum

By Marc Goldring.

Photography Atelier is a program of The Griffin Museum of Photography in Winchester, MA. It's been offered for the past 15 or so years, first at Radcliffe Seminars and most recently by The Griffin Museum. It is a 12-week "portfolio and project building course" for emerging to advanced photographers, offered twice a year and held virtually for the past two years.

The course starts with 4 assignments designed to foster experimentation and risk-taking. Participants present their work each week and the group reviews and comments on it, designed to foster a collaborative spirit of sharing. It also includes lectures and information on the workings of the fine art industry, along with work on basic tools of presenting in fine art situations - an artist statement, an artist bio, etc.).

The balance of the course, and the most significant part in my view, focuses on a personal project that culminates in a group exhibition at The Griffin. Over the course of several months, each participant develops a "portfolio" of 10-12 images on a theme of their choosing. This can reflect or expand on a current



body of work or it can take a completely new direction. This is an opportunity, an invitation to experiment, explore, and perhaps move out of old patterns of shooting. Often, a project morphs over the weeks, coming into focus as the participants continue to make work and listen to comments of their colleagues.

What sets Atelier apart is the collaborative spirit of participants. According to Meg Birnbaum, who taught Atelier for some years, "Many people have commented that the Atelier is like going to therapy because self-expression, soul-searching, and digging through memories are encouraged. People sometimes arrive with a portfolio direction already conceived of but end up working on things they



had not planned on, often very personal. There is often a bonding that happens after a few classes - especially when people see what they have in common instead of what separates them. Students become very supportive of each other and the class feels like a safe place to experiment."

Atelier began about 25 years ago. It started as a program of Radcliffe Seminars and then moved to Lesley University, which had merged with the Art Institute of Boston. The program ultimately moved to The Griffin where it has remained. According to Meg The Griffin has attracted the most experienced and committed artists. Not surprising, given The Griffin's sole focus on photography.

My experience of Atelier, having participated in two sessions, is that it pushed me to be both more intentional in my shooting and more relaxed in what I saw as suitable subjects or techniques. The course, as Meg noted,



is “structured and pretty free at the same time.” Once participants begin to feel comfortable with one another, the opportunities for both technical and artistic learning are plentiful. When it’s working well, the sense of supportive camaraderie is strong. Quite a few photographers’ careers have been enhanced by their participation in Atelier, including Astrid Reischwitz, Bob Avakian, Diana Cheren Nygren, Claudia Ruiz Gustafson, Gail Samuleson, just to name a few.



For more info on this year’s class and to see the work of earlier Atelier participants visit <https://photographyatelier.org/past-atelier-portfolios/>.

Photos for this article:

Leann Shamash - “Green and Purple Beans” - 2013

Gail Samuelson - “My Father Sinclair” - 2013

Bob Avakian - “Around the Bend” - 2013

Diana Cheren Nygren - “When I Went Down Beside the Sea” - 2021

A Few Photos from Former BCC Member Peizhong Bao

Peizhong Bao was a member of the BCC for over 12 years from 2003 through 2016, including several years on the Executive Committee. He was a regular ribbon winner at the Latimer Print and Projected Image Competitions. He moved to Shanghai around 2010 and competed in competitions remotely for several years, but with an unreliable connection and many sites and emails from the US being blocked participation became untenable. He always credits with the BCC for helping improve his photography and making him the photographer he is today.

With our new focus on virtual meetings we hope Bao might be able to join us again. Here are some of his recent images of Shanghai.



Executive Committee Member Profiles

We hope to profile all 24 Executive Committee members by the June issue of the Reflector, so that you can learn more about their roles and their hobbies and interests. Here are five more profiles.



Eldad Cohen

I have been a BCC member for over 13 years and have served as the web administrator and EC member for 12 years transitioning from the original site to the current one. I also served as Vice President from 2016-2018. My photography interest started many years ago documenting my traveling as well as the children growing up. Joining the club at a later stage of my life gave me a new perspective and exposure to all aspects of photography as well as the social aspect of the club opportunity.

My interest is mostly landscape as well as Street Photography. In the past two years I have added Aerial photography using a drone. I started the club’s SIG (Special Interest Group) programs and am leading the SIG-Drone and the SIG-Fujifilm.

Fern Fisher

I joined the BCC in 2016 after retiring from my job as an Instructional Math Coach for Cambridge Public Schools. I've been the Membership Coordinator for five years. I've been on a major learning curve as a photographer, since I was a beginner when I started with the Club. I feel very fortunate to have landed in such a great learning community with the range of programming and so many supportive, creative members. My photographic interests are all over the place - let's say I'm a generalist. Speaking of being a generalist, I also dabble in other artistic pursuits including watercolors, sewing, bass guitar. Lately, I've also been enjoying being a new grandmother and helping with childcare. <https://fernfisher.myportfolio.com>



Gordon Saperia

I joined the BCC in 2014 as an advanced amateur hoping to improve my technical skills and artistic vision. To those ends, membership has been invaluable. While I've dabbled in various genres such as street, macro, portrait, infrared and wildlife during the past 8 years, I am now focused on landscape photography. At BCC, I co-managed the Latimer Print competitions for two years, I have served on the Executive Committee for about 6 years, and I am completing a two-year stint as the co-Vice President. Recently, I was the project manager for the The Focused Eye: Our Unique Views exhibition. <https://gsaperia.smugmug.com>

Nadia Haq

My passion lies in nature, and travel photography and when all my travel plans came to a grinding halt in early 2020, I decided I needed to virtually socialize with other photographers. I joined the BCC in the fall of 2020 and thoroughly enjoyed all the different programs. It was a great way to improve my skills and challenge myself to learn new techniques. I am currently one of the Latimer Print Competition co-chairs. <https://www.joyoflivingphotography.com/>



Susan Clare

I joined the club in 2014 and have appreciated the way the programming provides me with a thoughtful way to engage with image making. Since joining the club I've developed an interest in bird photography. My volunteer job as club secretary has given me a window into the intricate workings of the organization. It's a good volunteer opportunity for someone looking to learn more about what makes the club tick.

Classes and Publications with BCC Representation

Who: **Charlie Rosenberg**

What: **12-Sided Jamaica Plain House on National Register of Historic Places**

Where: Article in Jamaica Plain News

When: **Published February 24, 2022**

<https://www.jamaicaplainnews.com/2022/02/24/did-you-know-theres-a-12-sided-jamaica-plain-house-on-national-register-of-historic-places/379883>



Image © Charlie Rosenberg.



"Green" © Jürgen Lobert.

Who: **Jürgen Lobert**

What: **Advanced Night Landscape Photography**

Where: Griffin Museum of Photography

When: **Saturday and Sunday, March 26-27, 2022**

More Info: <https://griffinmuseum.org/event/advanced-night-landscape-photography-weekend-workshop-with-jurgen-lobert-in-person-and-online/>

Who: **David Long**

Where: Workshops sponsored by BlueHour Photo Ventures

What: **Beaches and Birds (St. Augustine, FL)**

When: **Friday, March 18, 2022**

More Info: <https://www.bluehourboston.com/st-augustine>

What: **Lupines and Lighthouses (Camden, ME)**

When: **June 7 - 8 and June 8 - 9, 2022**

More Info: <https://www.bluehourboston.com/lupine-lighthouses>

What: **Waterfalls and Wildflowers (Sugar Hill, NH)**

When: **June 13 - 14, 2022**

More Info: <https://www.bluehourboston.com/sugar-hill>



Image © David Long.

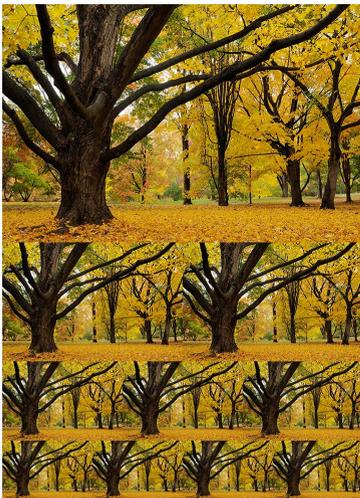


Image © Erik Gehring.

Who: **Erik Gehring**

Where: Online at the Eliot School in Jamaica Plain, MA

What: **Organizing and Preparing Images for Submission**

When: **Wednesday, March 16, 7 - 9 pm**

<https://eliotschool.org/classes/organizing-preparing-images-submission-1w22-online>

Where: Workshops sponsored by BlueHour Photo Ventures

What: **Lilacs in the Arboretum (Arnold Arboretum, Boston, MA)**

When: **Sunday, May 1, 2022, 8 - 10 am**

<https://www.bluehourboston.com/arboretum>

Exhibitions with BCC Representation

Who: **Marc Goldring**

What: **Photography Atelier**

Where: Griffin Museum of Photography, 67 Shore Road, Winchester

When: March 15 – April 10, 2022

Reception: Sunday, March 20, 4 – 6 pm

Online Artists Talk: Wednesday, March 30, 7 – 9 pm

More Info: Marc's series "Trees: Skin Deep" is one of those featured.

<https://photographyatelier.org>



"Detail of Hemlock Bark" © Marc Goldring.



Who: **Morgane Mathews**

What: **The Magic of Light**

Where: PhotoPlace Gallery, 3 Park Street, Middlebury, VT

When: **March 3 - 26, 2022**

More Info: <https://photoplacegallery.com/online-juried-shows/the-magic-of-light-2/gallery/exhibition-gallery>

"Urban Vignette" © Morgane Mathews.



"Urban Fluidity" © Morgane Mathews.

What: **Annual Praxis Member Showcase**

Where: Praxis Photo Arts Center, Minneapolis, MN

When: **February 19 - March 5, 2022**

More Info: <https://www.praxisphotocenter.org/praxis-gallery>



"Mantis Eating a Bee" © Linde Eyster.

Who: **Linde Eyster**

What: **Wiki Science Competition**

Where: Online at https://commons.wikimedia.org/wiki/Commons:Wiki_Science_Competition_2021/Winners/United_States

When: **Published on February 23, 2022**

More Info: **Linde had two images chosen in the Wildlife and Nature category, including a National Jury's Choice Award.**



"Fly Laying Eggs at a Recently Deceased Chimpunk" © Linde Eyster.



"Machester By the Sea at Sunset" © Nancy Rich.

Who: **Nancy Rich**

What: **Afloat**

Where: Parish Center for the Arts, 10 Lincoln Street, Westford, MA

When: March 1 – April 3, 2022

Reception: Sunday, March 13, 12 – 2 pm

Artist In Residence: Sunday, March 6 and 20, 12 – 2 pm

More Info: <https://westford.org/pca/events/nancy-rich/>



"Tow Ropes" © Nancy Rich.



"Red Rift in Time" © Lisa Ryan.

Who: **Lisa Ryan**

What: **Color Theory**

Where: Griffin Museum of Photography at Lafayette Place Boston

When: March 3 – June 13, 2022

Reception: **Sunday, May 15, 4 – 6 pm**

More Info: <https://griffinmuseum.org/show/color-theory/>

Who: **Marc Goldring** and **Gordon Saperia**

What: **Members Juried 2**

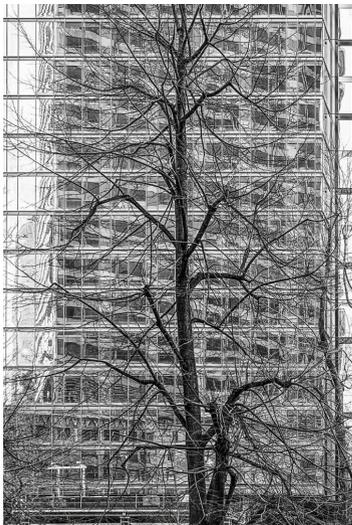
Where: Concord Art, 37 Lexington Road, Concord, MA

When: **February 24 – March 24, 2022**

More Info: <https://concordart.org/exhibition/members-juried-2-collage-crafts-drawing-graphics-mixed-media-photography-printmaking/>



"Victoria" © Gordon Saperia.



"Tree in the City" © Jeff Weinstein.

Who: **Jeff Weinstein**

What: **Trees**

Where: Online at NYC4PA, NY, NY

When: **Exhibition published February 2022**

More Info: <https://www.nyc4pa.com/trees-1>



"Disturbed Reflection" © Marc Goldring.

Who: **Erik Gehring**

What: **Members Prize Show**

Where: Cambridge Art Association, 25 Lowell Street, Cambridge

When: Exhibition is in two iterations, Erik is in #2:

March 29 – April 16, 2022

Reception: **Saturday, March 5, 12 – 2 pm (for both iterations)**

<https://www.cambridgeart.org/2022-members-prize-show/>



"Concord River" © Erik Gehring.



"The Worlds End" © Jürgen Lobert.

Who: **Jürgen Lobert** and **Jeffrey Weinstein**

What: **Winter Juried Show 2022**

Where: Duxbury Art Association, 64 St. George Street, Duxbury

When: February 13 – May 15, 2022

Reception: Sunday, February 13, 10 am – 3 pm

More Info: <https://www.duxburyart.org/winter-juried-show-2022>



"Birches in Winter" © Jeff Weinstein.

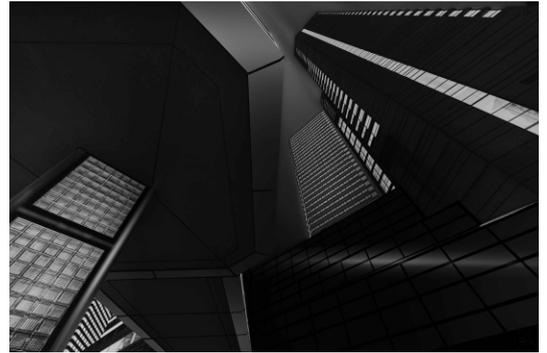
Who: **Dominic Vecchione**

What: **Black & White Art Exhibition**

Where: Art Room Contemporary Online Gallery

When: Online Now

More Info: https://www.artroomgalleryonline.com/current_exhibition.html **Dominic won Merit Awards for "Buildings Above" and "Handrail and Cables".**



"Buildings Above" © Dominic Vecchione.



"Handrail and Cables" © Dominic Vec-



"Intercontinental Curves" © Jürgen Lobert.

Who: **Jürgen Lobert**

What: **Infralucent Clouds**

Where: Griffin Museum at WinCam, 32 Swanton Street, Winchester, MA

When: February 1 – April 29, 2022

Reception: Thursday, March 24, 630 – 8 pm

More Info: <https://griffinmuseum.org/show/infralucent-clouds/>



"Halibut Space Clouds" © Jürgen Lobert.

Who: **Christopher de Souza** and **Jeff Weinstein**

What: **Winter Magic**

Where: Online at the Cape Cod Cultural Center, Yarmouth, MA

When: **Starting March 3, 2022**

More Info: <https://www.cultural-center.org/onlinegalleries>



"Dunes in Provincetown" © Jeff Weinstein.



"Blizzard Jogger" © Christopher de Souza.

Exhibition Calls and Other Opportunities

Transforming through Reflections with Karin Rosenthal – Griffin Museum of Photography

Mondays, April 4 – May 23rd (6 sessions – class will not meet on April 18 and May 9), 630 – 9 pm

\$400 for members, \$450 for non-members

<https://griffinmuseum.org/event/transforming-through-reflections-with-karin-roenthal-6-sessions-online/>

Competition Results - February 2022

Projected Image Competition February 1, 2022 - Judge Elin Spring

Open A - 24 entries

1st	Breath of the Blackbird	Nadia Haq	9 pts.
2nd	The Island	Jürgen Lobert	9
3rd	Bird on a Fountain	Ed Esposito	9
HM	Magic Dancer	Larry Manning	8
HM	Nature in 3D	Tirtha Chakraborty	8
HM	On the Fence	Joni Lohr	8
HM	Self-Portrait at Sunrise Lake Winnisquam	Erik Gehring	7

Open B - 29 entries

1st	Column Looking Up	Dominic Vecchione	9 pts.
2nd	The Quizzical Glance	Jesse Kieffer	9
3rd	Joy	Suki Hanfling	9
HM	Landing Owl	Meryl Brown	9
HM	Beach Jewels	Joanne Cleary	8
HM	Providence Power Plant	Phil Nardozi	7
HM	Rise Up	Ricardo Dancel	7

Altered Reality A - 18 entries

1st	The Covid Earth is Empty	Anna Golitsyna	9 pts.
2nd	Cell Tower	Martin Moser	9
3rd	Parallel Universe	Yehuda Inbar	9
HM	Pet Rock	Tom Hill	8
HM	Alteration in the Garden	Joni Lohr	7
HM	Nesting	Fern Fisher	7

Altered Reality B - 16 entries

1st	Andromeda at the Whitney	Pierre Fleurant	9 pts.
2nd	End of the Universe	Jim Mollenauer	9
3rd	Skylines	Neil Causey	9
HM	Fireworks Flower	Dimitri Bertsekas	8
HM	Beer and a Smoke	Nancy Rich	7
HM	Watercolor Reality at Mass MoCA	Philip Borden	7

Shades of Color A - 21 entries

1st	Sunset in Blue
2nd	Intersection
3rd	Memento Mori
HM	Color Swirl
HM	Erman's Birch
HM	Guest Bedroom

Joni Lohr	9 pts.
Matt Temple	9
Anna Golitsyna	9
Ron Abramov	8
Erik Gehring	8
Martin Moser	8

Shades of Color B - 25 entries

1st	Ann's Beads
2nd	After the Storm
3rd	The Bullet Hole
HM	Flower in Macro
HM	Old Yeller
HM	Sunset over Boston
HM	Traffic Jam

Nancy Rich	9 pts.
Nancy Rich	9
Phil Nardozzi	9
Pierre Fleurant	9
Wayne Troy	8
Leah Ramuglia	8
Ricardo Dancel	7

Open A Winners

1st Place

Breath of the Blackbird - Nadia Haq

I captured this image on an early March morning in 2021. I noticed several Red-winged Blackbirds making their morning calls and wanted a backlit image to highlight the breath. It was taken with my Nikon D810 with 500 mm lens (1.4x teleconverter) at f/6.3 at 1/1600 sec at ISO 200. I cropped the image slightly and adjusted the exposure, contrast, highlight, and shadows in Lightroom to optimize the rim light on the bird and show a hint of red in the wings. I then used Tonal Contrast in Color Efex 4 in Photoshop to lower the contrast in the midtones to get the final image.



2nd Place

The Island - Jürgen Lobert



3rd Place

Bird on a Fountain - Ed Esposito



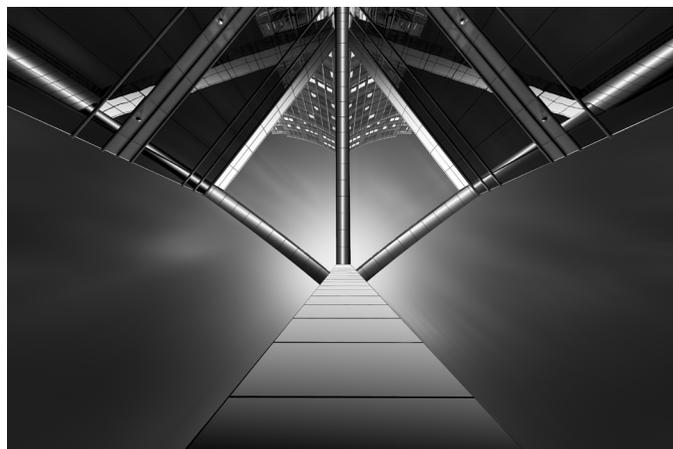
Open B Winners

1st Place

Column Looking Up - Dominic Vecchione

I used a Nikon D800 with a NIKKOR 14mm-24mm lens set at 14mm f/22, ISO 100, 5 HDR images each 1 stop different. I process the (5) images with Photomatix software for HDR images, then used Lightroom for adjustments and alignments, then used photoshop. with Topaz denoise and sharpen Software. I then use my B&W SOFTWARE plug in for Black and white.

I placed my cameras on the face of the column looking straight up to obtain the vanishing point of the column. There were buildings on the right side that did not add to the photo, so I edited these out. The building and stone at the top were only on the left side and did not provide the symmetrical balance around the column, so I copied the left building and mirrored it to the right-hand side, then I blended these and adjusted the sky to be lighter at the top to pull the viewers eye into the scene and flattened the column, so it was more graphic with little detail.



2nd Place

The Quizzical Glance - Jesse Kieffer



3rd Place

Joy - Suki Hanfling



Altered Reality A Winners

1st Place

The Covid Earth is Empty - Anna Golitsyna

This image is a composite of several images with a wide variety of technical specifications. All images have been taken with Canon EOS 5D Mark II and Canon EF 24-70mm f/2.8L II USM Zoom Lens, handheld. Both buildings and the pebble beach have been shot outdoors, of course. The "horizontal" building was shot straight up, actually. Twin fish have been shot with the northern window's natural light, and the lonely fish has been shot with a single shoot-through umbrella on an Alien Bee flash studio light.

There was quite a bit of post-processing involved, with multiple layers and masks. The whole process took about 5 hours starting with developing a concept which evolved as I went along. The idea started with combining two buildings, both from the same trip to Prague, because I realized that their colors are very close to each other. Then I added a Bay of Fundy beach because I remembered that its colors are close too. I altered the pebbles color a bit to balance the viewers attention and masked the building line adjacent to the beach so pebbles would look as if they were indeed laying there. Then I made the sky color shade close to the sea for an additional color palette consistency. Twin fish were next and I used the Perspective Transform on them and lowered their opacity a bit to make them look like a mural.

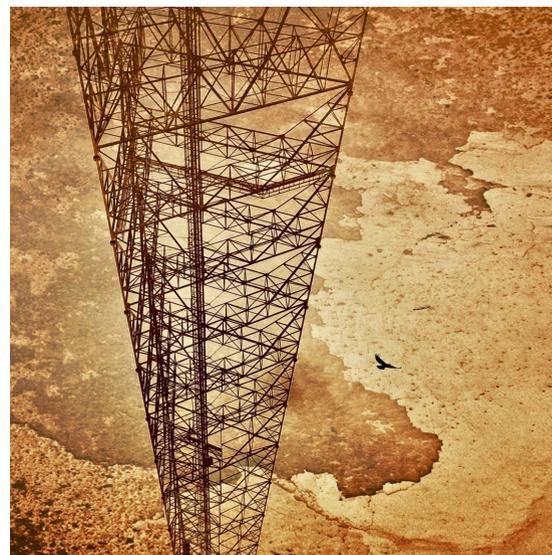


At that point something was missing, what fish were looking at that intensely? The half fish, intentionally leaving the frame, has an ambiguous meaning: is it just a sky dweller, a fish soul going up, or even a fish god or a mysterious being? The title came as an afterthought though the picture was indeed created during the first 2020 covid wave. I consider this picture among my best 5 pictures for that year.

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2nd Place

Cell Tower - Martin Moser



3rd Place

Parallel Universe - Yehuda Inbar



Altered Reality B Winners

1st Place

Andromeda at the Whitney - Pierre Fleurant

The top Photoshop layer is an image of my girlfriend looking through a window at The Whitney Museum in NYC last November. I had my Nikon D7100 at 1/200 sec at f/11; fl (35mm) was 42mm. ISO was 720. The flash did not fire. I liked the style of the windows and the frame's "Altered Reality" potential.

The lower Photoshop layer is an image of the Andromeda Galaxy I took in late 2018 at the ATMoB clubhouse field in Westford, MA, (Amateur Telescope Makers of Boston; atmob.org). It is a stacked image of about one hundred, 60sec exposures. The image was processed using PixInsight. My rig consisted of a 98mm refractor, a German Equatorial Mount, and a CCD camera. This was one of my early attempts at imaging deep sky objects and I had some technical difficulties. You can see that the stars are trailing, and the galaxy core is blown out, but it seems to fit into place outside The Whitney.



2nd Place

End of the Universe - Jim Mollenauer



3rd Place

Skylines - Neil Causey



Shades of Color A Winners

1st Place

Sunset in Blue - Joni Lohr

Sony A7 RII, F16, 1/250th, ISO 320, Auto White Balance

We were driving around Boulder looking for industrial areas to photograph late in the afternoon. We happened upon a very odd park by a small lake as the sun was beginning to set behind distant mountains. I'm not a nature or landscape photographer, but if I see something unusual, I want to record it. The whole scene had a very monochrome look to it, and I liked the layers from the weeds in the foreground to the mountains in the back. I used Photoshop Elements to brighten the sky and up the contrast; the colors, however, are what the camera saw.



2nd Place

Intersection - Matt Temple



3rd Place

Memento Mori - Anna Golitsyna



Shades of Color B Winners

1st Place

Ann's Beads - Nancy Rich

Taken with a Canon 77D camera and a 100mm lens. It was shot at F18 at 1/6th of a second and at ISO 200.

I placed a glass container filled with a clear, thick liquid on my worktable. The glass beads were added several at a time. Two 5500K lights hung over the container from the right and left sides and a diffuser helped reduce glare. I placed a piece of dark purple plexiglass behind the container to serve as a backdrop and a black piece of velvet underneath the container. My tripod was set up about 10 inches from the front of the glass container. Once the beads had fallen into place as I wished, I captured the image. My intent was to create a unique photograph that was both colorful and dynamic. A minimal amount of processing was done in Photoshop. The glass beads were designed and made by Ann Szerlip, Newton, MA.



2nd Place

After the Storm - Nancy Rich



3rd Place

The Bullet Hole - Phil Nardozi



Member Resources

Follow the BCC on Social Media

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

On Facebook: @BostonCameraClub

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

On Twitter: @BostCameraClub

<https://twitter.com/BostCameraClub>

On Instagram: @bostoncameraclub

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



Created by Freepik - www.freepik.com.

BCC Events through June 2022

- Apr. 05 Latimer Print Comp - Open; Landscape w/ Hand of Man; Abstract - Judge Steve Dunwell
- Apr. 12 Projected Image Comp - Open; Flora & Fauna; Waterscape - Judge Mike Milicia
- Apr. 19 Photo Critique / Lightroom Workshop
- Apr. 23 Saturday Model Studio
- Apr. 26 Multi-Club Competition with Newton, Gateway, and Stony Brook Camera Clubs
- May 03 Education - Organizing and Preparing Images for Submission with **Erik Gehring**
- May 10 Latimer Print Comp - Open; Fine Art; Macro - Judge David Marshak
- May 17 Field Trip / Photo Challenge Competition - Judge **David Long**
- May 24 Projected Image Comp - Open; Night; Worn - Judge Betty Wiley
- May 31 Education with Sivani Babu
- Jun. 07 Closing Business Meeting

All 2021-2022 events listed at:

<https://www.bostoncameraclub.org/d/4e69413e-8297-4dbf-9011-29ea0de20064>

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>

President: Tom Hill

Vice Presidents: Kathy Barry and Gordon Saperia

Treasurer: Kathy Barry

Secretary: Susan Clare

BCC Reflector Editor: Erik Gehring

<http://www.bostoncameraclub.org>