Boston Camera Club
NEWSLETTER

The Reflector

December | Vol 2022-2023: Issue 4

Editor Erik Gehring - erik@erikgehring.com

"Herding Cattle, Kenya" © Tom Hill, 2nd Place, Travel A, 11/1/22 Projected Image Comp. See all competition results pp. 17-30.

Welcome to our

NEW MEMBERS:

Greg Haig

Naren Pakalapati

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

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December 2022: Program Calendar In Brief

Dec 6	Latimer Print Competition with Fran Forman	ASP
Dec 13	Photo Critique / Lightroom Workshop	Zoom
Dec 20	Projected Image Competition with Rick Cloran	Zoom
Dec 27	No Meeting - Happy Hlidays!	

Year End Tax Deductible Donations to the BCC

Image © Erik Gehring.

Have you been enjoying club programs and activites?
DID YOU KNOW….
That the BCC is a registered non-profit 501(c)(3) organization?
That all donations to the Club are deductible to the full extent of the law?
That the dues money pays for about half of our annual expenses!

When you do your tax planning for the end of 2022, please consider making a gift to the Boston Camera Club. All donations to the Club are deductible to the full extent of the law. You can designate your donation to:
- Education and Programming Fund which will help underwrite the expenses of special educational programs and seminars and guest speakers at regular meetings
- General Fund of the Club which sutpports our regular expenses
- Or you can make an undesignated gift and the Executive Committee will decide how best to use the funds.

You will receive a receipt for your tax deductible gift. You can make your gift at https://www.bostoncamera-club.org/d/356ba0b0-598c-4469-a31c-7c622e4055d3 OR send your check made payable to the Boston Camera Club and mail it to:
Arlene Winkleman, 99 Marion Street #1, Brookline, MA 02446
617-731-5181- wink8@mindspring.com

December 2022 Programming

Latimer Print Competition - Tuesday, December 6

Time: 7 - 9:30 pm, ASP
Submission Deadline: **Saturday, December 3, 1130 pm**
Categories: Open; Fine Art; Textures

Fine Art: Fine art photography is photography created in line with the vision of the photographer as an artist, using photography as a medium for creative expression. The primary goal of fine art photography is to express an idea, a message, or an emotion/mood, in a more obvious or a more cryptic way, and this category is going to be judged in our competition accordingly. This stands in contrast to representational photography, such as photojournalism, literally representing objective reality rather than the subjective intent of the photographer; and commercial photography, the primary focus of which is to advertise products, or services. No image is going to be disqualified, of course, but your creativity, your message, the image's aesthetics matter quite a bit here. You could also ask yourself: "Do I think this image is fine art? Do I think the judge might consider it fine art?" If yes - submit! If in doubt - submit! If willing to hear judge's advice - submit!

Textures: Texture photography is any imagery that depends, at least partly, for its impact on the texture of the objects in the image. Texture will be defined as the surface detail of an object. This detail can be composed of surface irregularities (such as the wood grain of an old plank) or of small forms on a surface (such as a mass of roots from an ancient tree). The texture must be an integral part of the object photographed; it cannot be layered onto the image via editing software.

Judge: Fran Forman

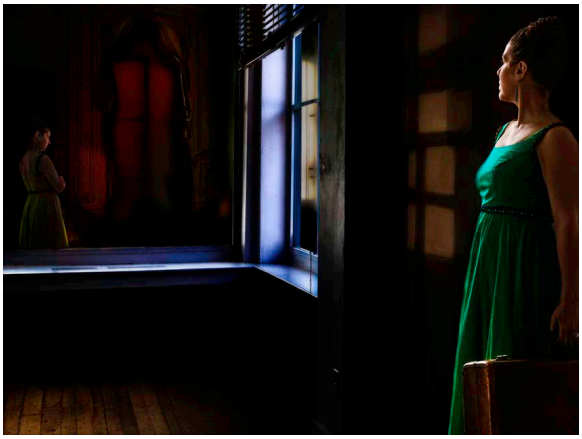
Fran's photo-paintings are in the permanent collections of the Boston Museum of Fine Arts, The Smithsonian National Air and Space Museum (NASM, Washington, DC), the Museum of Fine Arts, Houston, The Grace Museum, Abilene, The Sunnhordland Museum, Norway, the Conner Collection at The University of Texas, and the North Down Museum, Northern Ireland.

Fran's latest book, "The Rest Between Two Notes: Selected Work by Fran Forman", was published by Unicorn in 2020 and has won an International Photo Award and been selected as a best photo-book for 2020 by Elizabeth Avedon and What Will You Remember. Fran's book also was the sole feature in the photography magazine, Dek Unu, and it was

featured in The British Journal of Photography, 1854 Media, L'Oeil de la Photographie, and others.

"Escape Artist: The Art of Fran Forman", was published by Schiffer Books in 2014 and has also won several prizes including a Best Photo-Book by Elizabeth Avedon.

Fran has mounted many solo exhibitions at The Fox Talbot Museum, Lacock Abbey, England, The Massachusetts State House (The Griffin Museum of Photography), AfterImage Gallery (Dallas), the University of North Dakota, Galeria Photo/Graphica (Mexico), Sohn Fine Art, OpenShutter (Durango), and the Pucker Gallery (Boston), as well as numerous group shows. She has won numerous awards and prizes and has been featured in other magazines and publications.



Images © Fran Forman.

Born in Baltimore, Maryland, Fran studied art and sociology as an undergraduate at Brandeis University. She then received an MSW, working as a therapist for several years with heroin addicts and their families. Returning to her passion for making art, she began making staged photographs. She earned an MFA from Boston University in graphic design, a field in which psychology melds with art. She spent most of her grad school years experimenting in the darkroom.

In the early '90s, Fran began incorporating photography and digital collage into her design work. She designed several visually rich CD-roms and later became an art director at AOL-Time Warner. There, she designed the preeminent web site devoted to African American culture. Between professional life and raising her two daughters, Fran continued to create her personal art, combining her illustrative and photographic skills with a passion for paradox, illusion, assemblage, and the dislocations of time and place.

Fran is an Affiliated Scholar at the Women's Studies Research Center at Brandeis University and teaches workshops nationally and abroad. She is also a recipient of many honors and grants and has been a Resident Artist at Holsnoy Kloster, Norway, Millay Arts, The Studios of Key West, and the Vermont Studio Center.

She is represented by Pucker Gallery (Boston), Afterimage Gallery (Dallas), Susan Spiritus Gallery (Newport Beach, CA), Sohn Fine Art Gallery, and Galeria Photo/Graphica (San Miguel de Allende, Mexico). She resides in New England. Visit Fran online at https://www.franforman.com.

Photo Critique / Lightroom Workshop - Tuesday, December 13

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

Projected Image Competition - Tuesday, December 20

Time: 7 - 9:30 pm, Zoom
Submission Deadline: **Saturday, December 10, 1130 pm**
Categories: Open; PSA Nature; Tell the Story

PSA Nature: The Nature Category requirements match those specified by the PSA. "Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. No elements may be moved, cloned, added, deleted, rearranged or combined. No manipulation or mod-

ification is permitted except resizing, sharpening, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any adjustments must appear natural."

Tell the Story: Stories have always been an integral part of human culture, and storytelling is undoubtedly timeless. Storytelling with pictures is considered the art of conveying ideas, stories, and viewpoints through photographs. It can indeed be a great example of how photography is not only the practice of creating stunning pictures, but it is also about telling stories, either real or fantasized. Storytelling with pictures typically involves capturing the images of exciting scenes and a phenomenon that one may not explain through words. These pictures either tell a story of a person or different people in an environment that suggests some action, real or perceived, that depicts the narrative.

Judge: Rick Cloran

Rick Cloran has been a member of the Greater Lynn Photographic Association since 1975, and a member of the Photographic Society of America since 1976. He now is a much sought after judge and lecturer and has presented teaching programs on nature and sports photography and on digital techniques across the United States and in Canada. In recognition of his work in support of local, regional and national photographic organizations, Cloran has been awarded the honors of fellow of the Photographic Society of America, and is an honorary member of the New England Camera Club Council.Cloran has been exhibiting his work in international juried projected image competitions since 1976. In this venue, Cloran's work has received numerous awards, including twice receiving the Kodak Kinsley Glass Eagle. He has also received the distinction of master from the Photographic Society of America. His publication credits include Nature Photographer magazine, and the Journal of The Photographic Society of America, which will showcase Cloran in its periodic "Distinctive Image" article in the September 2016 issue. Cloran's work has also received honors from the Swampscott Arts Association and Marblehead Festival of The Arts for prints of his images.

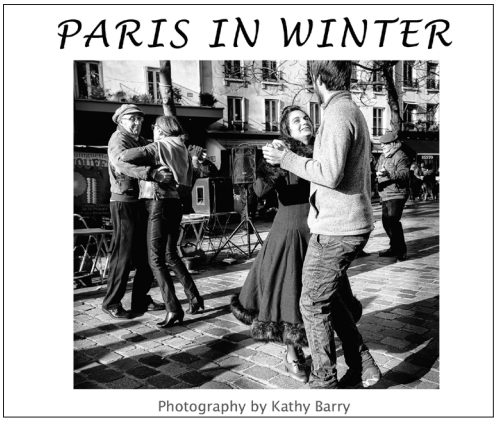
Images © Rick Cloran.

Rick has been the BCC's Judge of the Year four times: in 2020-2021, 2019-2020, 2016-2017, and 2014-2015.

Tuesday, December 27 - No Meeting - Happy Holidays!

Upcoming Special Programming for 2023

Photo Book Competition - Tuesday, February 7, 2023



"Paris in Winter" by Kathy Barry - 1st Place in 2/2/21 Photo Book Competition.

We're pleased to announce the return of BCC's photo book competition. Given the lead time to create and to print a photo book, we wanted to put this on your radar with plenty of advance notice. Additional information on the competition can be found here on the updated BCC website – we will provide further logistics updates as we get closer to the competition.

This is an opportunity for BCC members to create and share a complete photo book: a unique body of work that tells a story about which you are passionate. And when you make a photo book, you have a timeless historical document. A book that you own. As such, we want to strongly encourage you to participate in this year's competition. The competition is open to any subject matter, and books can be photos only or photos with captions, technical information, or other text – whatever you think best helps to tell a story.

There are no restrictions on using winning images from any prior BCC or other competitions; however, you

may not re-submit a book from a previous BCC photo book competition. There are no size restrictions – any size book will be considered! Book submissions may be hard or soft bound and are limited to 60 pages, meaning 30 pieces of paper with each side considered a page. There is no rule on the type of paper, glossy, matte or luster. Any book received that does not meet these rules will be disqualified.

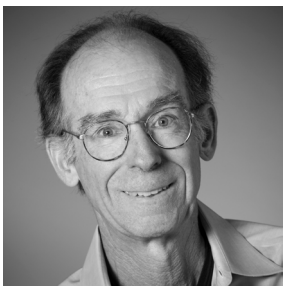
On the night of the in-person competition, all of the submitted photo books are placed on a table where members can look at them during the first half hour or so of the meeting, in a process similar to viewing prints for the Latimer Print Competition. The judge then typically gives a presentation on some aspect of bookmaking or their own work. The judge then gives critiques to the books and makes awards.

For more info see Ilya Schiller's 2016 presentation, Body of Work at https://www.bostoncameraclub.org/d/ea5a7ef2-ca11-4533-8cac-bbbb4acfb73c. Please keep in mind that some specifics might be outdated: Most notably, the BCC Photo Book Competition no longer has book size restrictions, and the list of available printing options may have changed since the 2016 presentation was created.

Guidelines for the BCC Photo Book Contest (lightly edited PSA suggestions):

- Does the cover draw you into the book wanting to see more?
- Does the cover represent what the book is about?
- Does text on the cover fit with the image?
- Normal photo competition considerations are still in place for images used in the book.
- Do the images and/or text flow from page to page in a pleasing sequence?
- Does the book have a theme or story that is carried through the book?
- Does the text add to the book?
- Is the font used pleasing and go with the subject matter?
- Are there any typographical errors?
- Is the placement of text and images pleasing in the layout?
- Is the subject or topic well covered in the book?
- Is the layout pleasing? Is placement of text and images pleasing?
- Do captions make sense and add to the book?

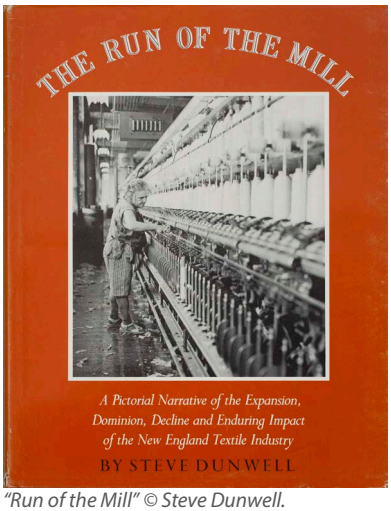
Judge: Steve Dunwell



Steve Dunwell makes photographs of New England – its people, landscape, and industry – for publications, for collectors, and for advertising. Many of his photographs are featured in a series of fourteen picture books on regional subjects, including Extraordinary Boston. He also works on corporate and editorial assignments, concentrating on industrial environments, architecture, aerials and portraiture. He has traveled to over 40 nations on 5 continents. Editorial clients include Yankee, American Style, Geo, American Heritage, Black Enterprise, Preservation, Boston Magazine, Landscape Architecture, Dwell, Afar, and National Geographic Traveler.

Steve created Back Bay Press in 1994, which specializes in photographic studies of New England subjects. The most recent title from Back Bay Press is Boston Freedom Trail, describing the city's foremost historical venue. As a premier supplier of Boston-themed images, Steve is always making new images of his city, extending and improving his collection. Panoramic and aerial images are a key part of this archive, along with cultural activities. His stock photos can be seen at Getty Images and other agencies, and his prints are shown at the Focus Gallery.

Steve lives in the Bay Village neighborhood of Boston. He has been an instructor at New England School of Photography and now teaches workshops at Panasonic Digital Photography Academy. His photographs are included in numerous corporate and private collections. He is a long- term supporter of ASMP, serving as Co-President from 2002 to 2005. Ongoing interests include DSLR video and local history. Visit him online at https://stevedunwell.com.



"Run of the Mill" © Steve Dunwell.

Multi Club Competition - Thursday, May 11, 2023

"Aging in Place" © Julie Berson - 1st Place All in a Row B in 4/26/22 Multi Club Competition.

The Boston Camera Club is once again joining Stony Brook, Gateway and Newton Camera Clubs in a multi club competition to be held on Thursday evening May 11, 2023. Stony Brook will be the host for the event. The categories are listed below. The BCC has done very well in the past years. Let's keep up the good work!

For those of you that are new to the Multi-Club competition, here are some specifics:

· Each club's members are invited to submit photos to their individual club in as many of the categories as they choose, with a limit of 8 images in total and no more than 2 entries for any one category.

· All photos entered must be taken between April 9, 2022 and April 8, 2023. Please leave the metadata in your image file.

· The competition will open for submissions on January 1, 2023 and close on or about April 10, 2023.

· Members will have a short period of time to vote on their favorite images. The multi club committee will then review the images with the top votes and make a selection to submit to the Multi Club judges. Only one image per person may be submitted to the Multi Club Competition.

· There will be three judges for the event, and they will be announced at a later date.

Multi Club Categories

Note: It should be obvious by looking at the photo what category it is in.

Architecture – Can you tell a powerful story about architecture and the people that inhabit it in a single photo? Photos should powerfully communicate an architectural form or space, capturing the essence of the place as well as the experience of those that inhabit it. Your photo can include all or part of a building or group of buildings, inside, or outside. You can include people in your image as long as the story is about the architecture or space. Think about perspective, wide angle, close up, etc. Try to encapsulate the atmosphere and emotion of a particular place.

Dreams … we all have them, whether we remember them or not! But, what is dreamy photography? Dreamy is in the eye of the beholder, and dreamy photographs may have a soft, hazy or out-of-focus effect to replicate the feeling of being in a dream. They may have an ethereal or surreal look to them. They should suggest a dream or dreamlike state.

Food Photography is a creative medium that allows us to use whatever elements we like or have available to create compositions of food or drink that make us hungry, look beautiful, and may inspire us to create the drink, appetizer, entree or dessert for ourselves or our family and guests. Using techniques such as composition, props, lighting, color, combinations of ingredients, background, angle of photography, motion and many others, we can create images that capture our love of food and convey that emotion to others. Other elements, such as people, can be in the photo as well, but food should be the main subject.

From Below photography gives us the opportunity and challenge to view an object, plant, person, animal or landscape, from a position where we have to be below the subject with our camera. Lighting, angle, and perspective allow/force us to think about our subject in a different way.

Patterns - They surround us. We come across them every day. We have them on our clothes, we have them in our homes, we see them in nature, we walk across them, we walk past them, we probably even consume them at meal times. And yet we very rarely take that much notice of them. However, there is often a hidden beauty in the details that make up our world. Noticing these details can help us to get a better understanding of the world around us as well as provide us with unlimited inspiration. Open your eyes to the hidden geometry that surrounds us. Look beyond the mundane forms that we see every day to find the hidden beauty in the underlying patterns that normally pass us by. Think wide, narrow, close up, simple, complex, subtle or obvious.

Red - The color red is assertive. It is a highly visible color that is able to focus attention quickly. It is powerful, exciting, and aggressive. It symbolizes action. The color red is packed with emotions ranging from passionate, intense love, to anger and violence. Something red should be the subject.

Water … we drink it, bathe in it, swim in it, and our planet has 70% of its surface covered with it. Your photo can be of water in any state: liquid, frozen, still, or in motion. Just ensure your photo is about water and has water as a main element.

Weather is the atmosphere. That includes heat or cold, wetness or dryness, calm or storm, clearness or cloudiness. It includes rainbows, flashes of lightning, and sunsets. At its worst, weather can destroy homes and cause deaths. The weather should be the subject.

NECCC and PSA News

NECCC Fall Print Competition

The first round of the 2022-2023 NECCC Interclub Print Competition series was held at the Greater Lynn Photographic Association on Saturday November 12th. Eleven clubs participated in the both the Monochrome and Color competitions with 43 prints entered in each category.

"Dolomites" © Gordon Saperia.

In Class A Monochrome the scores ranged from 20-26 points. Congratulations to Gordon Saperia who tied for third place with his print "Dolomites" - which can now be entered into the Print of the Year competition in May. And congratulations to the club - we are currently tied for third place.

In the Color competition, the scores ranged from 20 - 28 points. There were no individual awards this round. The Club is currently tied for 5th place.

The next group of prints needs to be sent out right after in the first week of January I will be looking for images at the December Latimer competition. REMEMBER: Although the prints submitted to NECCC are often the winning prints in the Latimer competition, you may submit your print for consideration to be entered into NECCC competitions. New members are welcome to submit prints. We especially need monochrome/B&W prints.

We have found that sharp, larger prints with great impact that basically follow the rules of good composition often do better in NECCC competition.

- Arlene and Henry Winkleman, NECCC Print Representatives

Wink8@mindspring.com

New PSA Nature Rules

Summary by Jürgen Lobert, BCC chair for NECCC projected image competitions.

The Photographic Society of America (PSA) has been the reference for what constitutes an acceptable entry for "Nature" photo competitions. The PSA rules have always been known to not include any human-made elements, no cloning and no excessive post-processing that alters the photo's appearance. The basic rules are explained concisely here: https://psa-photo.org/page/division-definitions. These nature rules go far beyond the PSA itself and are adopted, for example, by the New England Camera Club Council, all of its camera clubs (such as the BCC) and other organizations.

However, there are many minute details and exceptions to the general rules, and those details have just been updated for 2023. The changes have made photo acceptance more difficult, as the PSA chose not to shorten, but rather to add more rules to the existing definitions. The detailed definitions can be downloaded as a PDF here: https://cdn.ymaws.com/psa-photo.site-ym.com/resource/resmgr/pdf/divisions/nd/nd-judges-guide.pdf This article summarizes the changes. The original document is not quite as dry, because it shows many examples of what is allowed or not allowed. The new rules are effective immediately.

Basic Definitions

As a reminder, here is the core of the definition of what is considered a NATURE photograph:

Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human

activity that threatens the life or welfare of a living organism are not allowed. The most important part of a Nature image is the nature story it tells.

And the core of the WILDLIFE definition:

In addition to the restrictions on Nature photography, images in Wildlife sections of exhibitions must meet the following conditions:

(a) Zoological organisms must be living free and unrestrained in a natural or adopted habitat of their own choosing.

(b) Images of zoological organisms that have been removed from their natural habitat, are in any form of captivity or are being controlled by humans for the purpose of photography are not allowed.

(c) Botanical organisms may not be removed from their natural environment for the purpose of photography.

(d) Images that have been staged for the purpose of photography are not allowed.

One of the main aspects of nature and wildlife photography are ethical considerations that no wildlife is to be harmed, disturbed or stressed or baited, fed or artificially posed for the photo. The above document contains all the details about that.

"Fly Laying Eggs at Mouth at Dead Chipmunk © Linde Eyster.

WHAT SUBJECT MATTER IS ACCEPTABLE IN NATURE IMAGES?

The Nature definition limits the subject matter of Nature images to "all branches of natural history" and that includes images from the fields of invertebrate and vertebrate zoology, botany, geology and astronomy. The Nature definition requires the subject matter to be identifiable by a "well-informed" person.

Some situations in which the subject may not be identifiable:

• Extreme close-up images of parts of an organism. [Macro photography!]

• Images that have been deliberately blurred during capture or processing to create an artistic effect.

• Images in which the subject is shown as a very dark silhouette.

In general, it also means that subjects that are out of focus to the point of unidentifiability are also excluded – which comes back to the fact that the rules expect a high proficiency in technical execution.

A big change has been made in the exclusions from the category and, in general, this will make it difficult not only to the competition participant, but also any judge who is not a subject matter expert in Nature categories and their identification. The following exclusions were added or emphasized:

THE NATURE DEFINITION EXCLUDES SOME TYPES OF PLANTS AND ANIMALS.

The definition excludes images of animals or plants that were created by humans (hybrids that have not occurred naturally) or which exist in their present form because of human intervention (cultivated plants, domesticated animals or mounted specimens for example).

• Images of domesticated animals, including those that have gone feral, are not allowed. Domesticated animals are animals such as horses, cats, dogs, poultry, cattle, goats and sheep that have been tamed and kept by humans as work animals, food sources, or pets, especially members of those species that have become notably different from their wild ancestors through selective breeding.

• A feral animal is one that has escaped from domestication (or was deliberately released) and is living wild. The descendants of such animals are also regarded as feral. For example, in many countries there are feral cats, pigs, horses, donkeys, camels, goats, water buffalo, deer and various bird species.

• This particular restriction does eliminate just about all the "wild" horses in the world since those in the Americas, Europe, Australia and Western Asia are feral domestic horses, not true wild horses. The only eligible horse is the rare Przewalski's Horse also known as the Mongolian Wild Horse. Zebras, kiangs and onagers (wild asses) are members of the horse family that are allowed in Nature because they are not considered to be domesticated or feral.

• Llamas and alpacas are considered as domesticated or feral as their ancestors were domesticated thousands of years ago.

• The Nature definition does not exclude images of introduced species that have never been domesticated but which now exist in locations other than where their ancestors occurred naturally. For example, brush-tailed possums (which are native to Australia) were released into the wild in New Zealand in the 19th century. They were not domesticated animals, so they are not regarded as feral for purposes of the Nature definition.

• Mounted specimens (taxidermy and display specimens) are not allowed.

IMAGES OF NATURALLY OCCURRING 'LANDSCAPES' ARE ALLOWED.

Landscapes and similar scenes that have not been "made or modified by humans" are acceptable Nature subjects. This includes landscapes, rock structures and landforms resulting from natural weathering and erosion, seascapes, icebergs, waves, rivers, lakes, waterfalls, volcanoes, lava, boiling mud pools and geysers, minerals and naturally formed crystals.

[Keep in mind, though, that such landscapes cannot show any human-made elements, such as trails, roads, signs, and even contrails in the sky!]

Images that show the aftermath of natural forces (hurricanes etc.) rather than the natural force in action should not be entered in Nature and would be more suitable in Photojournalism.

[By this definition, a wildfire would be acceptable, as it is the natural force itself, but a burned-down forest after the event would not be, even though it is still an undisturbed natural scene.]

The Big Exceptions

One of the most confusing parts of these rules is that human-made elements are not allowed, EXCEPT where they are allowed, if they are "a necessary part of the Nature story", and because wildlife has adapted to human-made structures. Many birds, especially ospreys, make use of structures provided by humans for nesting sites, or take advantage of structures (such as power poles) that were created for other purposes. The human elements in these images are a necessary part of the nature story and these images are allowed.

In many parts of the world, birds take advantage of crops planted by humans. Bosque del Apache is an example of a location where cornfields planted by humans provide birds with winter forage. The cornfield is a necessary part of the story of why the snow geese and sandhill cranes come to Bosque del Apache, so images such as this are allowed in Nature.

In this image the bird is using the wire as a high point from which to make its mating call. It has adapted to an environment modified by humans. The fence can be considered a necessary part of the nature story because without the fence the bird would not be there (it would not have a high place from which to make its mating call). Images such as this are allowed. What it comes down to for human-made elements is this:

If the human element is not a necessary part of the nature story, the image is not allowed in Nature and should be disqualified.

In many cases, there will be a fine line and ambiguous settings for a decision whether or not an image will be accepted.

"Tufted Titmouse" © Nadia Haq.

The document goes on to show many examples of acceptable images and which alterations are not allowed, but the above are the main changes that were added or modified from its last version.

Final Thoughts

Overall, the NATURE rules are very detailed and, unfortunately, often ambiguous. It will be very difficult for any judge to decide if some photos are permissible or not. In the end, however, the PSA leaves it to the judge to decide if an image conforms to the rules or not. From my experience listening to many Nature expert judges, they tend to be knowledgeable and more strict with the rules. Judges that are not Nature experts (such as myself) tend to be more lenient and I have often seen images be judged on overall appearance, rather than a Nature story, overlooking very obvious roads, trails, signs and airplane contrails. In some cases, a judge will point out that there is a flaw, but that the image is still accepted. For example, many years ago a judge scored a night time nature image and pointed out that the light in the image is yellow and most likely from a human-made sodium vapor street lamp, but that the story was strong enough to allow the image.

For daytime landscapes, the choice is fairly clear. One very specific rule for nighttime landscapes with stars is

that star trails are allowed, but only if they come from a single image (not a stack of multiple shorter images). Likewise, daytime long exposure landscapes are also allowed if they otherwise conform to the rules.

Most of the confusion comes in over wildlife or plants that were bred or domesticated. I for one, would not be able to distinguish a natural from a cultured orchid. Having a rule that "just about all types of horses do not qualify" helps, but then again, distinguishing feral cats, pigs, horses, donkeys, camels, goats, water buffalo, deer and various bird species from their natural and acceptable species is very difficult at best.

My advice for anybody being confused about any of the above: if you are unsure about whether or not your image qualifies for a Nature category, opt on the safe side and choose an image that is not ambiguous or where you are sure that it conforms. In the end, submitting a photo that conforms to the rules has a chance to be scored, but an image with wildlife that isn't wild, or some minor human-made elements being present might get disqualified by a picky judge.

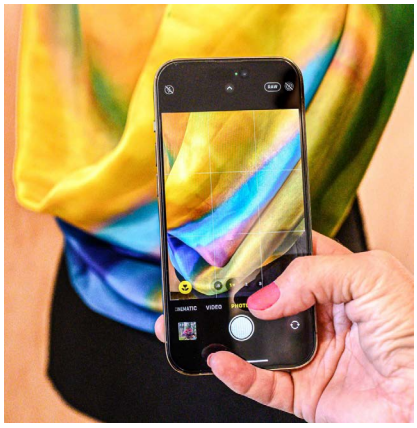
PSA Photo Festival

September 27 - 30, 2023

CONFERENCE HOTEL: Doubletree by Hilton, Williamsburg, VA

More info at https://psa-photo.org/page/photo-festival.

Classes and Publications with BCC Representation



Who: Nicole Mordecai

What: **Photography in the Market Workshop**

Where: LexArt, 130 Waltham Street, Lexington, MA

When: **Monday, December 12, 1030 am – 1230 pm**

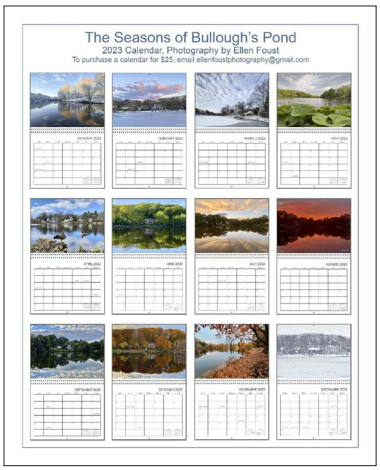
More Info: https://www.lexart.org/event-details/shop-learn-photography-in-the-market-with-nicole-mordecai

Who: Matt Conti

What: **2023 Photo Calendars**

More Info: Two different photo calendars, one with Boston-only images and a second with Matt's best travel photos from near and far.

https://www.mattconti.com/Blog/2022/2023-Photo-Calendars-Order-Here



Who: Ellen Foust

What: **2023 Bullough's Pond Photo Calendars**

More Info: All images from Bullough's Pond in Newton. 30% of all sales will be donated to the Bullough's Pond Association.

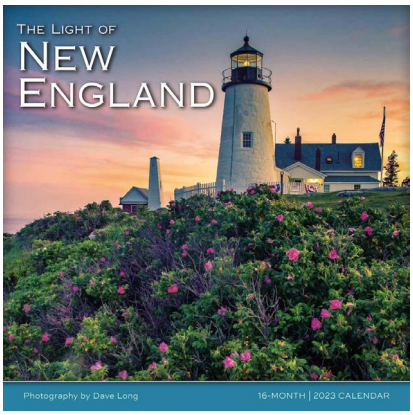
https://www.ellenfoust.com

Who: David Long

What: **2023 The Light of New England Calendar**

More Info: 13 of David's favorite landscape images of New England.

http://davelongphoto.com/new-products/2023-light-of-new-england-calendar



Where: Workshops sponsored by BlueHour Photo Ventures

What: **Christmas by Candlelight (Sturbridge, MA)**

When: **December 18, 2022**

More Info: https://www.bluehourboston.com/christmas-by-candlelight

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

When: **March 20, 2023**

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

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

When: **June 7 - 8, 2023**

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

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

When: **June 9 - 10, 2023**

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

Images © David Long.

"Plum Island Abstract" © Erik Gehring.

Who: Erik Gehring

Where: Workshops sponsored by BlueHour Photo Ventures

What: **Plum Island Abstracts** – Newburyport, MA

When: **Friday, January 6, 2023, 130 - 5 pm**

More Info: https://www.bluehourboston.com/plum-island-abstracts

Where: Online at the Eliot School, Jamaica Plain

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

When: **Wednesday, February 1, 2023, 7 – 9 pm**

More Info: https://eliotschool.org/classes/organizing-preparing-images-submission-1f22-online

Who: Bobbi Lane and Lee Varis

What: **Venice Carnival Photo Tour**

Where: Venice, Italy

When: **February 12 – 20, 2023**

https://bobbiandleesphotoadventures.com/venice-carnival-sign-up/

What: **Neighborhoods of New York**

When: **May 7 - 12, 2023**

https://bobbiandleesphotoadventures.com/neighborhoods-of-new-york/

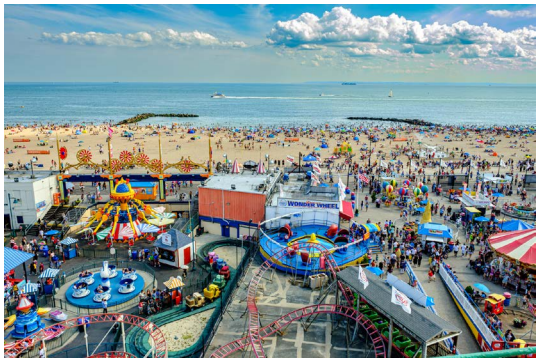


Image © Bobbi Lane and Lee Varis.

Exhibitions w/ BCC Representation

Who: Erik Gehring, Jesse Kieffer, Jürgen Lobert, Joni Lohr, Lisa Ryan, Gordon Saperia, and Matt Temple

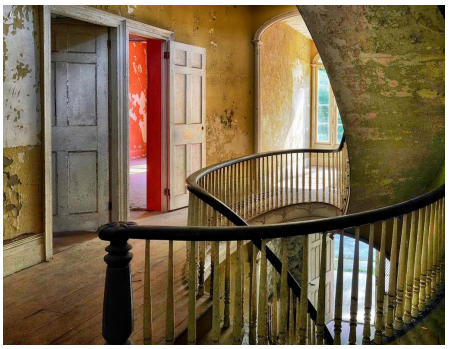
What: **Your Work Here 2022**

Where: Photographic Resource Center at the Fort Point Arts Community Gallery, 300 Summer Street, Boston

When: November 11 – December 19, 2022; **Reception: Friday, December 9, 6 – 8 pm**

More Info: https://www.prcboston.org/your-work-here-2022/

"The Dance Unfolds" © Jesse Kieffer.



"Open Doors" © Joni Lohr.

"Baby Burrito" © Erik Gehring.

"Luca" © Gordon Saperia.

"Jess and Alyssa" © Matt Temple.

"Halibut Space Clouds 3" © Jürgen Lobert.

"Zion Fire Light Painting" © Lisa Ryan.

Who: Erik Gehring, Marc Goldring, Jürgen Lobert, Joni Lohr, Lisa Ryan, Tony Schwartz, and Matt Temple

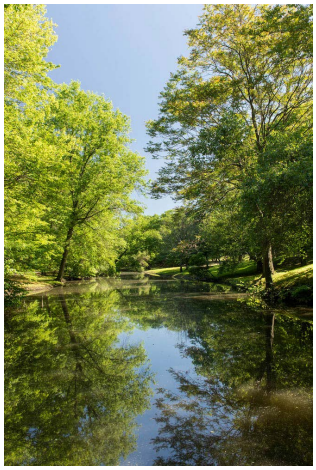
What: **Winter Solstice Members Show**

Where: Grifin Museum of Photography, 11 Shore Road, Winchester, MA

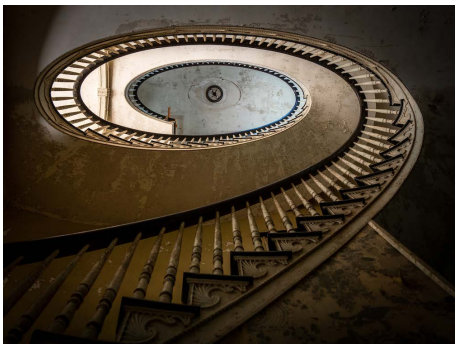
When: December 9, 2022 – January 8, 2023

Reception: Saturday, December 10, 4 - 6 pm

More Info: https://griffinmuseum.org/show/ws_2022/



"Riverway Reflections" © Erik Gehring.



"Fiddlehead" © Matt Temple.

"Fort Wayne Museum of Art Atrium" © Marc Goldring.

"French Countryside" © Joni Lohr.

"Survivor" © Tony Schwartz.

Image © Lisa Ryan.

"Deserting the Fort" © Jürgen Lobert.

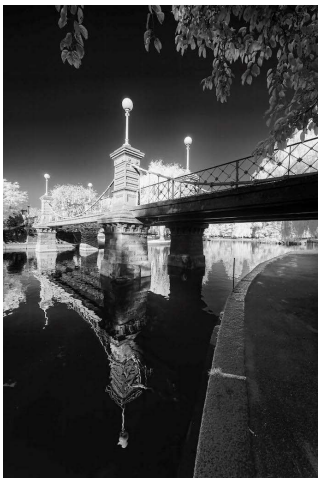
Who: Tony Schwartz

What: **Holiday Small Works**

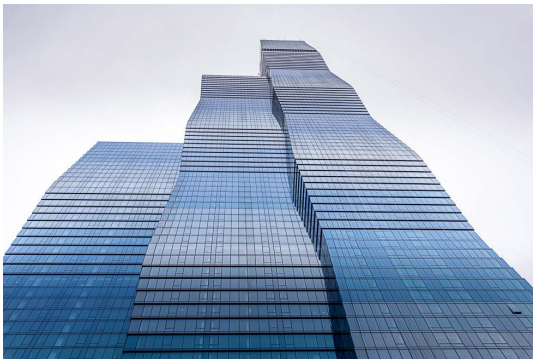
Where: Copley Society of Art, 158 Newbury Street, Boston, MA

When: **November 11 – December 23**

More Info: https://copleysociety.org/exhibitions/holiday-small-works-2022/



"Thanh under the Bridge" and "Public Garden Bridge V" © Tony Schwartz.



"Chicago St. Regis" © Morgane Mathews..

Who: Morgane Mathews

What: **ICA Harbor Market**

Where: 25 Harbor Shore Drive, Boston MA 02210

When: **Saturday, December 10, 2022, 11 am - 4 pm**

https://www.icaboston.org/events/ica-harbor-market-9

"Scene of the Crime" © Matt Temple.

Who: Matt Temple

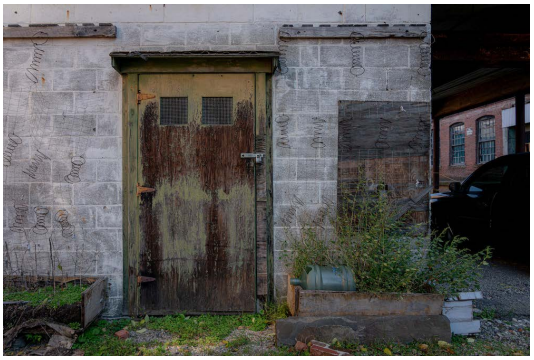
What: **Attleboro Arts Museum Members' Exhibition**

Where: Attleboro Arts Museum, 86 Park Street, Attleboro, MA

When: December 10, 2022 – January 27, 2023

Reception: Saturday, December 10, 2 - 4 pm

More Info: https://attleboroartsmuseum.org/members-exhibition/



"Boing!" © Matt Temple.

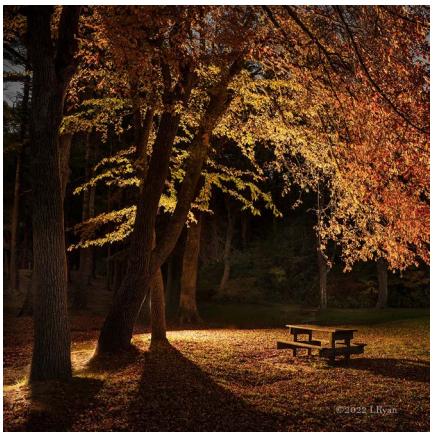


Image © Lisa Ryan.

"Fall in Vermont" © Jeff Weinstein.

Who: Lisa Ryan and Jeff Weinstein

What: **Winter Juried Show 2023**

Where: Duxbury Art Association at the Art Complex Museum, 189 Alden Street, Duxbury, MA

When: December 18, 2022 – March 18, 2023

Reception: Sunday, December 18, 1 – 4 pm

More Info: https://www.duxburyart.org/winter-juried-show-2023

"Sunflower Sets" © Erica Sloan.

Who: Erica Sloan

What: **SoWa Winter Festival**

Where: SoWa Power Station, 550 Harrison Avenue, Boston, MA

When: **Wednesdays - Sundays, November 25 – December 11, various hours**

More Info: https://www.sowaboston.com/sowa-winter-festival/

"Flamingo Pose" © Nicole Mordecai.

Who: Ellen Foust, Nicole Mordecai, and Nancy Rich

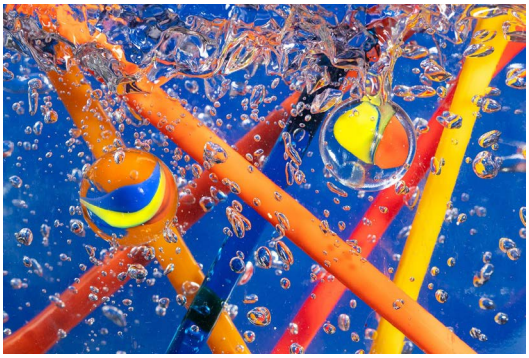
Newton Camera Club Members Exhibition

Where: West Newton Cinema, 1296 Washington Street, West Newton, MA 02465

When: **November 1, 2022 – January 31, 2023**

https://www.newtoncameraclub.org/galleries/2022-west-newton-cinema-show/show

"Light Triumphs" © Ellen Foust.



"Colored Rods and Beads" © Nancy Rich.

Who: Joni Lohr

What: **Winter Works: Annual Holiday Juried Show**

Where: Bromfield Gallery, 450 Harrison Ave, Boston, MA 02118

When: December 2 - 18, 2022

Reception: Friday, December 2, 6 - 8 pm

More Info: https://www.bromfieldgallery.com

"A Fond Farewell" © Joni Lohr.

What: **"Elements" Members Show**

Where: Plymouth Center for the Arts, 10 North Street, Plymouth, MA

When: December 7, 2022 – January 22, 2023

Reception: Friday, December 9, 6 - 8 pm

More Info: https://plymouthguild.org/content/elements

"On the Summer Porch" © Joni Lohr.

Image © Marc Goldring.

Who: Marc Goldring

What: **Roslindale Holiday Market**

Where: Emerald Society, 2 Birch Street, Roslindale, MA

When: **Thursday, December 8, 2022, 4 – 8 pm**

Where: Roslindale Substation, 4228 Washington Street, Roslindale

When: **Friday, December 16, 4 – 10 pm andt**

Saturday, December 17, 12 – 8 pm

More Info: https://www.roslindale.net/2022-holiday-market

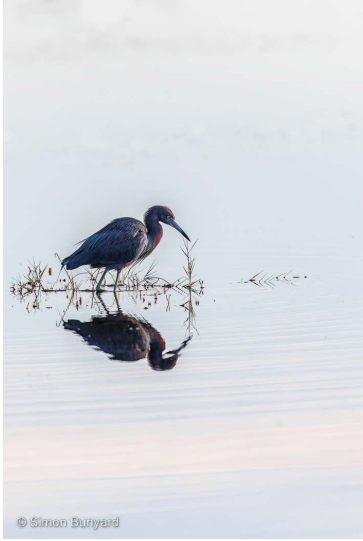
Who: Simon Bunyard

What: **Boxborough Birders Photo Exhibit**

Where: Sargent Memorial Library, 427 Massachusetts Avenue, Boxborough, MA

When: **October 25 – December 30, 2022**

More Info: https://boxlib.org/news-events/art-exhibit



"Little Blue Heron" © Simon Bunyard.

"On the Dresser" © Joni Lohr.

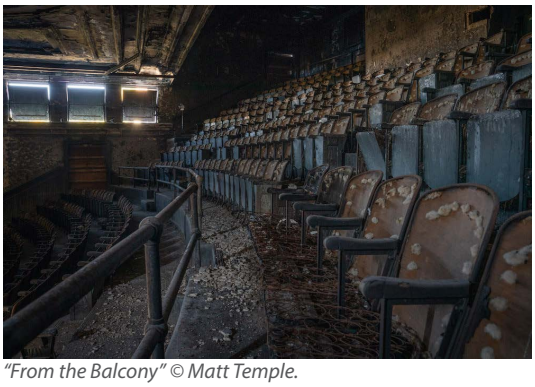
Who: Joni Lohr and Matt Temple

What: **Artists Group of Charlestown Winter 2022 Exhibition**

Where: Stove Factory Gallery, 523 Medford Street, Charlestown, MA

When: **December 3 - 4, 11 am – 5 pm; December 10 - 11, 12 – 5 pm**

More Info: https://artistsgroupofcharlestown.com


"From the Balcony" © Matt Temple.

"Talkin' Turkey" © Joni Lohr.

Who: Erik Gehring, Marc Goldring, and Joni Lohr

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

Where: JP Licks, 659 Centre Street, Jamaica Plain, MA 02131

When: **September 8 – December 31, 2022**

http://www.jpaa.org and https://jplicks.com/locations/f/Boston-~amp~-Brookline/30

"Detail of Hemlock Bark" © Marc Goldring.

"The Woodshed" © Erik Gehring.

"Tending the Paper Nest" © Linde Eyster.

Who: Linde Eyster

What: **Insect Macro Photography**

Where: Boston Nature Center, 500 Walk Hill Street, Mattapan, MA

When: **October 15 – December 7, 2022**

More Info: https://www.massaudubon.org/get-outdoors/wildlife-sanctuaries/boston-nature-center

Exhibition Calls and Exhibitions of Note

Black and White – New York Center for Photographic Arts

Dates in 2023 TBD.

Juror is Dan Burkholder.

$35 for first three submissions, additional images at $10 per.

Deadline to submit is December 11, 2022.

More info at https://www.nyc4pa.com/black-and-white.

LIFE Magazine and The Power of Photography

Where: Museum of Fine Arts, 465 Huntington Avenue, Boston

October 9, 2022 – January 16, 2023

"Drawing on unprecedented access to Life magazine's picture and paper archives as well as photographers' archives, the exhibition brings together more than 180 objects, including vintage photographs, contact sheets, assignment outlines, internal memos, and layout experiments.

https://www.mfa.org/exhibition/life-magazine-and-the-power-of-photography

Harry Benson: Four Stories

Addison Gallery of American Art, Phillips Academy, 3 Chapel Avenue, Andover, MA

September 1, 2022 – January 29, 2023

"Building on the Addison's holdings of works by Benson and amplified with loans from the artist, this exhibition focuses on four powerful photo stories from the 1960s: the building of the Berlin Wall, the Beatles' first American tour, the James Meredith March Against Fear, and the assassination of Robert F. Kennedy. These photographs not only catapulted Benson's career, but also incisively capture defining moments of this tumultuous period in history."

https://addison.andover.edu/exhibition/harry-benson-four-stories/

Competition Results

Projected Image Competition November 1, 2022 - Judge Bobbi Lane

Open A - 22 entries

1st	The Light of the Edge of the Forest	Tom Hill	9 pts.
2nd	How to Eat Your Salmon	Nadia Haq	8
3rd	The Bridge Guardian	Eldad Cohen	7
HM	Inside Curve Corner	Dominic Vecchione	7
HM	Rock Harbor Jetty	Ed Esposito	7
HM	Birch Path Revisited	David Long	7
HM	Boo	Larry Manning	7

Open B - 23 entries

1st	Celtics Take the Playoffs	Jesse Kieffer	9 pts.
2nd	Moonrise in Phoenix	Dimitri Bertsekas	8
3rd	Shuttered, Shattered, and Signed	Wayne Troy	7
HM	American Rust	Barry Berman	7
HM	Griffin Museum	Tara Tivnan	7
HM	Pensive Amanda	Jesse Kieffer	7
HM	Quietly Reflective	Wayne Troy	7

Monochrome Portrait A - 22 entries

1st	Rene	Gordon Saperia	9 pts.
2nd	A Smoke Break	Ilya Schiller	8
3rd	Chaune	Gordon Saperia	8
HM	Julissa	Leah Ramuglia	8
HM	Carl the Sheikh	Erik Gehring	7
HM	The North End at Night	Leah Ramuglia	7
HM	Senior Cleric	David Rider	7
HM	Towboater	David Rider	7

Monochrome Portrait B - 15 entries

1st	Gabreilla	Julie Berson	9 pts.
2nd	Execute Coach Self Portrait	Steve Vinter	8
3rd	Ethan	Philip Holt	8
HM	Harry	Philip Holt	7
HM	Only Friends We Haven't Met	Jesse Kieffer	6

Travel A - 19 entries

1st	Rock Harbor Lines	Tirtha Chakraborty	9 pts.
2nd	Herding Cattle, Kenya	Tom Hill	8
3rd	St. Louis Arch	Dominic Vecchione	8
HM	Hvalnes Nature Reserve Beach	Ed Esposito	8
HM	Afternoon Cards	Nancy Rich	7
HM	Aran Islands	David Long	7
HM	Havana Cuba	Eldad Cohen	7

Travel B - 24 entries

1st	Aurora in Iceland	Dimitri Bertsekas	9 pts.
2nd	Iceland Ponies	Meryl Brown	8
3rd	Capetown	Pierre Felurant	7
HM	Caffe Florian, Venice	Julie Berson	7
HM	Central Park, NYC	Will Korn	7
HM	Daily Grind	Bryan Woodard	7
HM	Tilling the Field	Libba Ingram	7

Open A Winners

1st Place

The Light at the Edge of the Forest - Tom Hill

The Light at the Edge of the Forest was taken in September at the side of a highway in the Canadian Rockies. As we drove along I kept seeing intriguing views of the forest on a foggy and slightly smokey (from very distant forest fires) morning. We were finally able to pull off at a safe spot and I saw this scene with a small clearing at the base of a mountain where smaller trees were surrounded by the old growth. Isolated with a 100-400mm lens at 175mm on a Sony a7r3 the photo was shot handheld at 1/400 sec at f10 and ISO 250. Minimal processing in Lightroom to increase contrast, lift shadows, and I used the dehaze slider to slightly reduce the fog and smoke. I applied some dodging (brightening with a brush mask) to emphasize the light in the clearing and the light shaft coming down from the upper left.

2nd Place
How To Eat Your Salmon - Nadia Haq

3rd Place
The Bridge Guardian - Eldad Cohen

Open B Winners

1st Place

Celtics Take the Playoffs - Jesse Kiefer

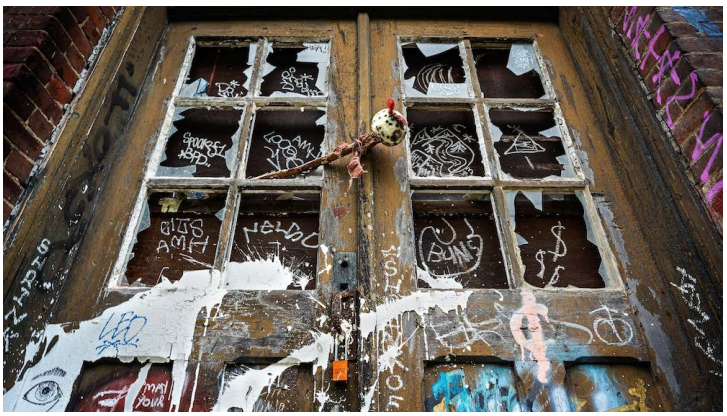
This picture was taken the night the Celtics won the playoffs in 2022. Exuberant fans swarmed the Bobby Orr statue down by TD Garden. It was dark out, the way I like it.

I wormed my way through the crowd with my Fujifilm xt30 and trusty 35mm (crop sensor) wide open at f 1.4. Iso was 2500, shutter speed 1/250. I took as many shots as could while trying not to get crushed in the melee. The man giving me two fingers had spotted the camera. But it was all in good fun. That's how Boston sports fans say hi. I had no real goal except to be absorbed in the energy of the moment.

Post processing was done in Capture One. I fussed with it quite a bit, and also brought it to a BCC critique.

2nd Place
Moonrise in Phoenix - Dimitri Bertsekas

3rd Place
Shuttered, Shattered, and Signed - Wayne Troy



Monochrome Portrait A Winners

1st Place
Rene - Gordon Saperia

The photograph was taken during a model shoot at a private and unoccupied villa in northern New Mexico. Having participated in one other similar shoot a year ago, the bath tub was one of my targeted locations. Rene's position in the tub was directed and intended to convey a strong human emotion, which for me is one of despair. The lighting was natural (by intent) and came from slits around the window shade and through the door from other rooms. The choice of monochrome was easy as color actually distracted from the mood.

A Nikon Z7II with a Nikkor 24-70 S lens was used. ISO 800, f/2.8, 1/80 sec, 24mm. Hand held.

2nd Place
A Smoke Break - Ilya Schiller

3rd Place
Chaune - Gordon Saperia

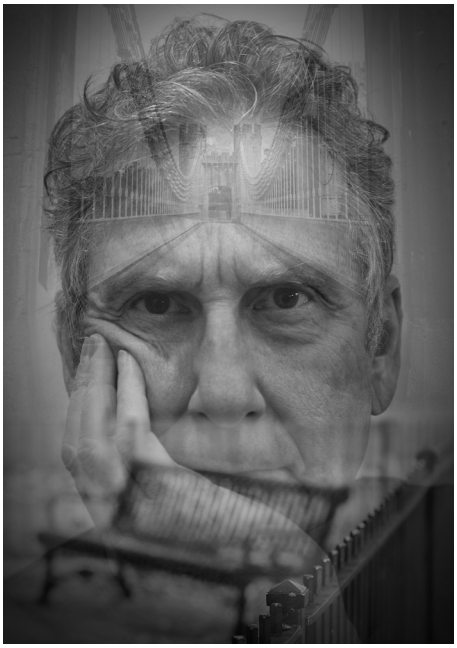
Monochrome Portrait B Winners

1st Place
Gabriella - Julie Berson

75mm, shutter speed: 1/200/sec, f/stop: 2.8, ISO:2000. Sony A7iii with Tamron 28-75mm lens. Processed in Lightroom and Topaz De-Noise.

It was a spontaneous photo in the daytime, inside a historic synagogue during a tour, with dim lighting from high windows. I wanted to capture the filtered light on her face.

2nd Place
Executre Coach Self Portrait - Steve Vinter



3rd Place
Ethan - Philip Holt

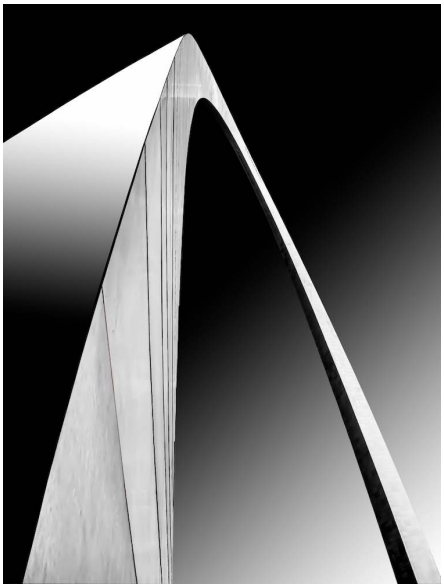
Travel A Winners

1st Place
Rock Harbor Lines - Tirtha Chakraborty
5 seconds exposure on a tripod, at f18. ISO 64. Nikon Z9 and 20-200 F4 lens. 1.4X Teleconverter. Processed high key and increased saturation in Lightroom.

I have imagined this image for a long time. Never been to Rock Harbor before. Wanted the sunset colors in the background and used the sillhoutted clam trees as the point of attraction. Wanted to keep the image minimal, I am a big fan of minimalism.

2nd Place
Herding Cattle, Kenya - Tom Hill

3rd Place
St. Louis Arch - Dominic Vecchione



Travel B Winners

1st Place
Aurora in Iceland - Dimitri Bertsekas

11 mm, 6 secs, f4, 800. Canon EOS R, Lens: Canon 11-24 mm L, tripod. Mild postprocessing with Photoshop, involving contrast and saturation adjustments.

Photo was taken around midnight. Of course with aurora shots, you take what you are offered by the night sky. I certainly took a lot of pictures, some good and some not so good. It took some search to find the right location around the hotel I was staying, also waiting for the right aurora conditions, but otherwise there was little planning involved.

2nd Place
Iceland Ponies - Meryl Brown

3rd Place
Capetown - Pierre Fleurant

Projected Image Competition November 15, 2022 - Judge Jeff Larason

Open A - 27 entries

1st	Opposites	Beth Luchner	9 pts.
2nd	Infralucent Spooks	Jürgen Lobert	9
3rd	Monkey Business	Nadia Haq	9
HM	Dream	Anna Golitsyna	8
HM	Agriculture Patterns	Ron Abramov	7
HM	Dusk	Anna Golitsyna	7
HM	Foggy Pier	Jürgen Lobert	7

Open B - 27 entries

1st	Down at Halftime	Barry Berman	9 pts.
2nd	Kite	Jim Mann	8
3rd	Fisherman's Sunrise	Steve Vinter	7
HM	Long Tailed Macaques	Simon Bunyard	7
HM	NYC 1982	Craig Shilds	7
HM	Coast Guard Milky Way	Richard Avis	6
HM	Sunrise at Marconi Beach	Emory Petrack	6

Minimalism A - 30 entries

1st	Lonely Tree	Ron Abramov	9 pts.
2nd	Leaves Afloat	Nancy Rich	9
3rd	Minimalist Monaco	Leah Ramuglia	8
HM	The Broom	Kathy Barry	8
HM	Loose Dog	Eldad Cohen	8
HM	Void	Ilya Schiller	8
HM	Beach Walkers by the Ocean	Paul Sandler	7
HM	Steel Beam	Dominic Vecchione	7

Minimalism B - 22 entries

1st	Stairs	Craig Childs	9 pts.
2nd	Foggy Pond	Scott Carl	9
3rd	Moon	Jim Mann	8
HM	Beach	Suki Hanfling	8
HM	Little Blue Heron in Early Morning Light	Simon Bunyard	8
HM	Ryokan	Larry Lawrrence	8

Street A - 22 entries

1st	Under the Light	Kathy Barry	9 pts.
2nd	Boomerang	Kathy Barry	9
3rd	Caribbean Carnival	Ilya Schiller	8
HM	Delhi Waif	Paul Sandler	8
HM	Street Chess Hustlers at Night	Philip Borden	7
HM	Three Out of Four	David Long	7

Street B - 30 entries

1st	Busy Sunrise	Steve Vinter	9 pts.
2nd	Seeking His Guiding Light	Barry Berman	9
3rd	Jump	Bruce Barry	8
HM	Into the Light	Will Korn	8
HM	Smoke and Chat	Will Korn	8
HM	Splash!	Julie Berson	8
HM	Steppin' Out	Christopher Weikart	8
HM	Jaylen	Philip Holt	7

Open A Winners

1st Place

Opposites - Beth Luchner

This image was taken while roaming the MIT Campus one winter afternoon with my Nikon Z6 camera with 24-70 lens, 1/200 sec, f/10, ISO 560. I was attracted to the building shapes and the negative space between the buildings which mirrored the angular building architecture. The image was converted to black and white using the Nik Silver Efex Pro Photoshop plug-in. Many curve adjustment layer masks were created in Photoshop to increase the detail in the shadows, and enhance contrast. The background sky was replaced with a grey-scale gradient.

2nd Place

Infralucent Spooks - Jürgen Lobert

3rd Place
Monkey Business - Nadia Haq

Open B Winners

1st Place
Down at Halftime - Barry Berman

This image was made as part of a photojournalism workshop I took called Mountain Workshops, organized by the Western Kentucky University Photojournalism Department. My assignment was to cover the high school football coach and the team. The photo was taken in the locker room at half time with team trailing by a large margin. vMy Canon 5D Mark 4 was handheld. I used a 70-200 f2.8 Tamron lens at 70mm, f/2.8, 1/400 second at ISO 2000. Camera was set on Aperture priority. There was very little post processing. Edited in LR with the tone curve and added a little saturation and clarity.

My goal during the shoot was to be a "door knob"; there but not visible. I was successful in that I was able to capture many spontaneous and intimate images without disrupting the action.

2nd Place
Kite - Jim Mann

3rd Place
Fisherman's Sunrise - Steve Vinter

Minimalism A Winners

1st Place

Lonely Tree - Ron Abramov

The Lonely Tree was taken in Washington State Palouse area. It was taken with a Nikon D850 and a Tamron 150-600mm lens, 1/160 Sec, f/9, ISO 1600, focal length 500mm on a tripod.

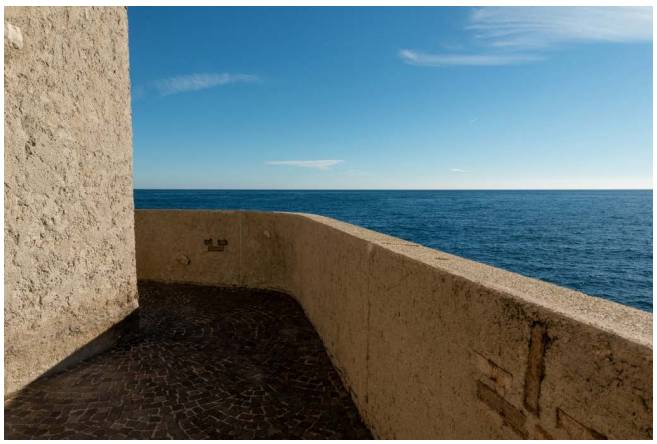
I was attracted to the tree with the sunrise light hitting it from the side giving it an amazing yet subtle glow. I had to remove few elements from the image using Photoshop to leave the tree as a single subject in the image. The side light hitting the hills and the tree made the image for me.

2nd Place

Leaves Afloat - Nancy Rich

3rd Place

Minimalist Monaco - Leah Ramuglia



Minimalism B Winners

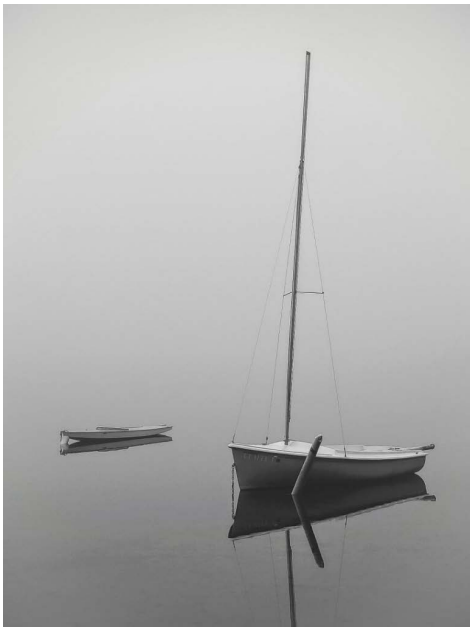
1st Place

Stairs - Craig Childs

The shot was entirely spontaneous, using a $50.00 handheld Canon film camera, with a negative date of 1987. The film was Ilford XP1, a black and white film processed in C41. The negative was scanned, cleaned up in Photoshop, contrast adjusted. From the clouds, I suspect an orange or yellow filter. Were one to impose a spiritual and/or Biblical interpretation, a "coming down from the mountaintop" works for me.

2nd Place

Foggy Pond - Scott Carl



3rd Place

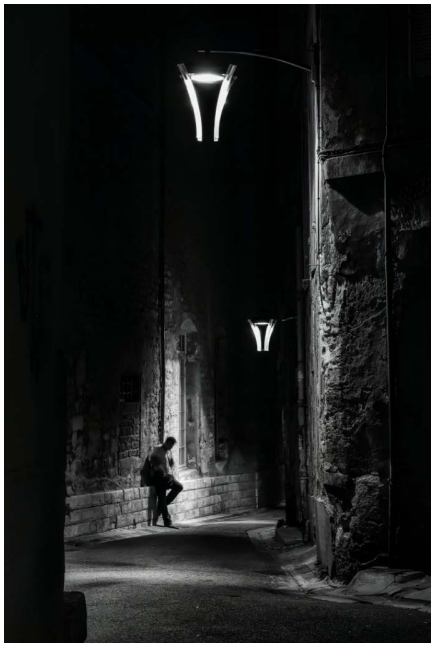
Moon - Jim Mann

Street A Winners

1st Place

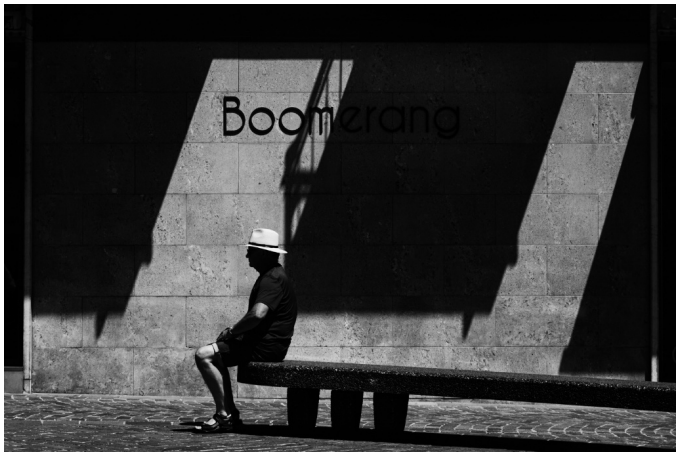
Under the Light - Kathy Barry

This image is from Aix-en-Provence, France as we were wandering the streets at night. It was a lucky street shot, having come upon this person leaning under the lights. The image was made with my Fuji XT3 handheld at ISO 800, 23m/40m, F8, 2 sec exposure. You can see a bit of movement in the person due to the 2 sec exposure. I think this movement adds to the scene. The photo was developed in Lightroom and NIK Silver Effects Pro.



2nd Place

Boomerang - Kathy Barry



3rd Place

Caribbean Carnival - Ilya Schiller

Street B Winners

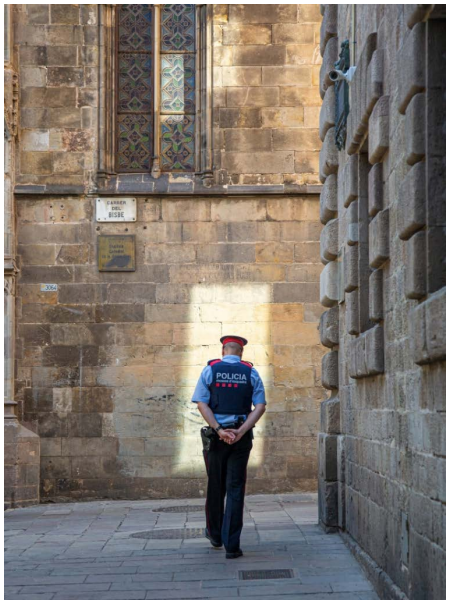
1st Place

Busy Sunrise - Steve Vinter

This photo was taken on October 16, 2015, during a 3-day photo workshop (whole collection here: https://vinter.smugmug.com/Albums/2015-New-Orleans/) in New Orleans focused on learning street photography. It was taken while standing in Jackson Square, looking up at the walkway along the Mississippi River with the sunrise as the backdrop. The photo was taken with a Canon EOS 5D Mark III on a tripod with a Canon EF24-105 lens set at f/13 ISO 100 at 1/160, edited slightly in Capture One mostly for straightening.

2nd Place

Seeking His Guiding Light - Barry Berman



3rd Place

Jump - Bruce Barry

Member Resources

Photography Stores/Print Services/Discounts

The BCC has a list of photo stores, some of whom offer discounts, and printing services - Hunt's Photo and Video, Newtonville Camera, Adorama, B&H Photo, Bay Photo Lab, Digital Silver Imaging, and Frame Destination. View the entire list with more details under the Member Resources tab on our website at https://www.bostoncameraclub.org/d/65effcf7-a6f9-4e89-94cc-7c51d2aa5618.

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 Twitter: @BostCameraClub

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

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And join our Member Facebook group at https://www.facebook.com/groups/394316185959307.

BCC Events through June 2023

Jan. 03	Education - Creating a Fine Art Portfolio with Aline Smithson
Jan. 10	Member Presentations - Series Critique with Crista Dix
Jan. 17	Latimer Print Comp - Open; B&W/Mono; Environmental Portrait - Judge Edward Boches
Jan. 24	Guest Critique with Emilly Belz
Jan. 31	Projected Image Comp - Open; Panorama; People at Work - Judge Ken Budliger
Feb. 07	Photo Book Competition with Steve Dunwell
Feb. 14	Education - The Poetry of Abstraction with Susan Burnstine
Feb. 21	Projected Image Comp - Open; Photojournalism; Winter in NE - Judge Coleen Miniuk
Feb. 28	Photo Critique / Lightroom Workshop
Mar. 07	Latimer Print Comp - Open; Birds and Animals; Food - Judge Lee Varis
Mar. 14	Education - Beyond the Single Image with Brooks Jensen
Mar. 18	Model Shoot (Saturday)
Mar. 21	NECCC Print Competition
Mar. 28	Photo Critique / Lightroom Workshop
Apr. 04	Projected Image Comp - Open; Night; Architecture - Judge Jürgen Lobert
Apr. 11	Education - Gray Whale Mystery with Meghan Dwaliwah
Apr. 18	Member Presentations - Trilogies
Apr. 25	Photo Critique / Lightroom Workshop
May 02	Latimer Print Comp - Open; Blue; Transportation - Judge Ken Carlson
May 06	Still Life Shoot (Saturday)
May 09	Photo Critique / Lightroom Workshop
May 11	(Thurs) Multi Club Competition
May 16	Projected Image Comp - Open; Landscape/Drone; Macro - Judge Silvana Della Camera
May 23	Field Trip / Photo Challenge Competition
May 30	Education - TBD
Jun. 06	Closing Business Meeting

All 2022-2023 events listed at:

https://www.bostoncameraclub.org/d/5f27b175-0155-4c8a-b7e0-14abaeeca015

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

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