

Boston Camera Club
NEWSLETTER

The Reflector

February | Vol 2021-2022: Issue 6

Editor Erik Gehring - erik@erikgehring.com



"Pillar of Strength" © Philip Borden, 1st in Portrait B in 2022-01-18 Latimer Print Competition. See all results on pp. 13-17. Also, read Philip's article "Dr. Latimer or: How I Learned to Stop Worrying and Love My Printed Photos" on pp. 7-8.

Welcome to our

NEW MEMBERS:

Ellen Foust
Jeremy Mularella
Pamela Naab

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

Table of Contents

Welcome, Contents	p. 1
February and Upcoming Special Program Info	pp. 2-4
Event Recap	pp. 4-6
NECCC and PSA News	p. 6
Member News	pp. 7-9
Classes, Publications and Exhibitions	pp. 10-13
Competition Results	pp. 13-17
Member Resources	pp. 17-18
Advance Schedule in Brief for 2022	p. 18

February 2022: Program Calendar In Brief

Feb 1	Projected Image Competition with Elin Spring
Feb 8	Education - Principles to Transform Your Creativity with John Kosmopoulos
Feb 15	Member Presentations - Series / Critique with Emily Belz
Feb 22	Photo Critique / Lightroom Workshop

www.bostoncameraclub.org

February 2022 Programming

Projected Image Competition - Tuesday, February 1

Time: 7 - 9:30 pm, Zoom

Submission deadline has passed.

Categories: Open; Altered Reality; Shades of Color

Judge: Elin Spring



Elin Spring is Founder and Editor of What Will You Remember? (<https://www.whatwillyouremember.com>). She is a contributing writer to other online and print magazines and has provided essays for various exhibition catalogs. As an independent curator, she juries photography competitions and exhibitions. Elin regularly conducts portfolio reviews at national photography festivals, colleges, and museums, highlighting newly discovered work online. In 2014, her photography writing was recognized with the Scribe FOCUS Award from the Griffin Museum of Photography. Before concentrating full-time on WWYR?, she specialized in professional portraiture in and around Boston for over two decades. She is an active member of the Photographic Resource Center (Boston), Griffin Museum of Photography (Winchester, MA) LightWorks (Syracuse, NY), Aperture Foundation (N.Y.C.) and Marblehead Arts Association (MA). Elin earned her bachelor's degree from Brown University and Ph.D. in Neuroscience from University of Pennsylvania.

Education - “Towards a ‘Finer Art’ Photography: Principles to Transform Your Creativity” with John Kosmopoulos - Tuesday, February 8

Time: 7 - 9:30 pm, Zoom

What makes an image or a piece of art impactful and indelible to both the artist and the viewer? As photographers, we often strive for something meaningful, passionate and distinct in our art. It is our way of imprinting a statement about ourselves and our creative evolution upon the world. In this interactive talk, John will explore a new way to consider aesthetic principles, and how to practice a personally mindful and heartfelt vision that is fundamental to inspirational and informed photography. John will take you on an odyssey of his images and explore the many wonders that photography can offer to become self-inspired, while experimenting with eclectic and counterintuitive motivations and self-inspired challenges to enhance your art.



John Kosmopoulos is a Canadian art photographer who has received multiple international distinctions for his breadth of work. His images have been featured in galleries throughout the world, including the Louvre in Paris, on billboards, and in several national and international publications such as Digital Photographer Magazine (UK). His photography is also featured in a new cinematic essay entitled “Greece Year Zero”. Always in pursuit of an exquisite enlightenment with the practice of an insightful imagination to fulfill his artistic imperatives, John embodies an “Eclectic Aesthetic

Fine Art” (EAFA) philosophy of photography where his specialization is in a generalist approach. His intent is to capture the complexity of beauty across multiple subjects and translate them back to the viewer with a felt aesthetic and sensory sophistication that is thematic, symbolic and cinematic.

He resides in the great city of Toronto where he balances his passion for the photographic arts and writing with his love of the psychological sciences as an educator. Title: Towards a “Finer Art” Photography: Principles to Transform Your Creativity.

John also conducts 1:1 and group “finer art” workshops in Canada and around the world with an emphasis on the expressive evolution of the emergent artist.

Visit John online at <https://silverzenphotography.com/>.



Images © John Kosmopoulos.

Member Presentations - Series/Critique w/ Emily Belz - Tues, February 15

Time: 7 - 9:30 pm, Zoom

Submission Deadline: **Saturday, February 5, 1130 pm**

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

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, February 22

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

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

All images must be created within a one-year period beginning April 1, 2021 and ending March 31, 2022.

Awards will be given to the best image in each class/category, as well each Judge's Favorite for each class. Club awards will be given for best total placement across all categories in Class B, Class A and Overall.

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.

“Past and Present” Exhibition at the Wellesley Library - June 2022

In celebration of the club's 140th anniversary celebration this 2021-2022 season, the exhibition will feature current members' prints along with archival images from the club's collection and from prominent past BCC members. We're hoping for a photographic dialog between the club's past and present. We've posted some galleries on the BCC web site of those archival images and ask members to take a look and respond to those photos with work of their own — either new work or from your own archives. The idea is to find a connection or response to an archival photo with your own work. The connection or response could be related to style, composition, subject matter, emotion, or whatever you find that interests you. As part of an artist statement you are asked to identify the archival image that inspired or made a connection to your own photograph.

The club has a rich history dating to early in the evolution of the art, craft, and science of photography. This exhibition is part of our celebration of that legacy. The images representing the club's history in the exhibit are the tip of the iceberg of its archives and of the photography of its members since inception in 1881. The online galleries now posted give a sense of the depth of the club's legacy. More will be forthcoming — the effort to document the club's archival images started in the fall of 2019 and was interrupted by the pandemic.

In addition, the Never Too Late To Be A Poet group is collaborating with poems from their members in response to the exhibition, which will be compiled in an exhibition catalog.

Submission requirements, process, and links to the archival galleries are posted on the web site at <https://www.bostoncameraclub.org/d/90c94b96-c8e2-439d-a4b7-f499ecc66b4a>.

The deadline to submit to the exhibition is February 27, 2022.

BCC Event Recap

Member Presentations - Flora and Fauna - January 4

Kathy Barry

I am especially fond of photographing trees. I love how expressive their bark and branches can be - some branches reach up to the sky, some spread out and point like fingers. And some still show human like features in their bark. The presentation, Trees Revisited, is a collection of several tree photos that I reprocessed in an expressive way – desaturating and creating a sketch like effect.



Christopher de Souza

I love flowers but prefer to photograph them - parts vs the full flower - to give the images a more intimate view. Titled "Anthers, Petals and Stamens" the collection of images present floral photography in a rather non traditional way vs images of whole flowers. It also lends an abstract element to some of the images. Since I enjoy being outdoors, all my floral photography is done at local farms and gardens with natural light and subject to the challenges of the elements.



Linde Eyster

I recently contributed thirteen science images to Wikimedia Commons for free use by anyone, forever. The images show insects engaged in various behaviors, such as feeding or egg laying. In one image, a host dragonfly transports tiny ectoparasitic water mites near the tip of her abdomen; when she deposits her eggs on water, the larval mites will fall off and develop in their new aquatic home. Another image shows a paper wasp caught in the act of chewing fibers from my cedar fence, for use in her nest.

Laura Ferraguto

I've recently begun experimenting in alternative photographic processes in an effort to create images in a more tactile manner. I presented examples of two processes: lumen prints (created by exposing silver gelatin paper to UV light) and prints on vellum backed in gold leaf. Each piece is unique due to the inherent variations in the materials, which is part of the appeal for me. Incorporating cyanotype emulsion into some of the lumens has produced interesting painterly results. The gold leaf brings a subtle luminosity and patina to the prints on vellum. Both processes feel like a natural extension of the macro botanical images which I've been creating for a few years.



Beth Luchner

I was taken by the fall leaf colors that amass along sidewalks, street curbs, and steps. The array of the fading colors, and leaf shapes, provided colorful contrasts against the drab and mostly monochromatic ground surfaces. The color leaf photos are taken around Inman Square using my iPhone camera. The images were cropped for maximum impact. The gingko leaf images were also found on walks in Cambridge. These images were an exploration in shape, and image overlays, transitioning from the leaf form to a more abstract image. These images were set up at home using my Nikon Z6 camera with the 24-70 Z lens. All images were processed using Photoshop.

Leah Ramuglia

I traveled to the Galápagos Islands in 2011, with the incredible opportunity to see flora and fauna that exist no where else on earth. It was really inspiring to sail from island to island, getting a first hand experience of Darwin's voyage. In my presentation, I was hoping to share a glimpse of the endemic wildlife and natural beauty that Ecuador's archipelago is famous for.



Susana Rey Alvarez

I took these images mostly during the last two years visiting reservations and state parks, using them as my playgrounds to break isolation. Five images were of mushrooms I photographed while walking or foraging in the forests, and five of flowers from New England and my home country Argentina. The mushroom images were presented to demonstrate that mushrooms can be your friend or your foe, and the flowers were presented for their beauty, for spirit-lifting, and their effect in the environment .

Nancy Rich

I get great joy taking photographs in macro mode. I consider myself to be both a curious and creative person, so exploring with a macro lens allows me to draw upon and feed both of these characteristics. The macro image of a tulip includes droplets of water and colorful gels which accentuate the bright colors of the tulip and make the image that much more dramatic and unique. It was taken in my home studio. The photograph of, what I call, "helicopters," was captured outdoors following a rainstorm. It was taken in June when the colors of the young helicopters were in beautiful pastels of spring green and pink.





Andrea Rosenthal

Taking my macro photographs of dahlias in a direction that has long interested me, I am using Photoshop to nudge them toward pictorialism. Blurring the distinction between photography and art just a little bit, I am aiming for an effect on the viewer that conveys the joy and emotional lift flowers give me while using some of the techniques of pictorialism (slight blurring, somewhat faint pigmentation) to enhance that effect.

Ilya Schiller

Life is a comedy, and my presentation explores our humorous reactions to animal behavior. These wildlife images entertain and engage us. I have always been interested in capturing wildlife story images and if they have evoke a human aspect all the better.



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.

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://neccphotoconference.org>

PSA Conference 2022

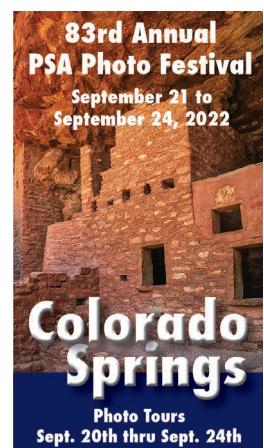
The 2022 PSA Conference will take place in Colorado Springs, Colorado September 21 - 24, 2022.

CONFERENCE HOTEL:

Doubletree Hotel, Colorado Springs, Colorado

More info at <https://psa-photo.org/index.php?2022-photo-festival-info>.

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



Member News

Dr. Latimer or: How I Learned to Stop Worrying and Love My Printed Photos

By Philip Borden; photography by Philip Borden.

When first I joined the Boston Camera Club a year ago, I was mystified by the Latimer competition. Prints? Who prints their photos anymore? Isn't that for dinosaurs, a relic from the bad old days of film photography? But now, after a year in the club, I've come to think that the Latimer competition is one of the very best aspects of the BCC. Why the change of heart?

For me, it was simple and, admittedly, a bit narcissistic: I love seeing the printed version of my photographs. No matter how good an image might look on the screen, there's no substitute for seeing your printed photos. And there's no contest when comparing printed photos to photos on a screen or even — god forbid! — on Instagram. Prints win every single time.



Printed & mounted photo for the 1/18/22 Latimer Competition.

I've found printing my photos to be a revelation. It pushes me to select the photos I truly love, to slow down, to take the extra time and the additional care to show off those photos using the very best possible medium. For me, the Latimer competition functions as a forcing mechanism to print photos that would have otherwise been trapped in my computer. I liken the Latimer to exercise: I sort of dread it beforehand, but I enjoy it once I've started, and I always feel better about myself once I'm done. Unfortunately, the BCC has far fewer submissions to and participants in the Latimer competition compared to the typical Projected image Competitions. While that's understandable, it is also a shame. For newer club members like me who are not used to printing (and certainly not mounting) photos, I suspect one

of the culprits for the lower Latimer participation is a general sense of "how in the hell do I do this"? Prior to my first Latimer competition in Feb. '20, I was flummoxed – I didn't even know where to start. So, I thought I'd share a little bit of the methodology I've used to print and mount my Latimer photos. I'm not claiming this is the "right" method and or even the best one, but it is a methodology that works well for newcomers and that generates reliable, clean results at relatively low cost.

Core Principles:

There are a couple of core principles that seem to have worked for me:

- Print Big: If I'm going to go through the trouble of printing and matting my photos, I want to print as big as possible. To me, bigger prints are almost always better. I'm sure not all BCC members will agree with this, but my goal is to use the full allowable space, which, for the Latimer competition, is 16x20 inches, including the border.
- Buy Pre-Cut Front Mats: A front mat simply makes your photos looks much, much better than an unmounted photo. The issue, however, is that I have no desire to cut my own mats, a task well beyond my fine motor skills. It also allows me to buy front mats that have cool double borders (and creating those would be WAY beyond my skills). I've found the easiest path is to purchase front mats that have a standardized picture opening for my Latimer photos. After some experimenting, I've found the size that works best for me is a front mat that is 16x20 inches in total size and that has a pre-cut picture opening of 11x14 inches. I believe a front mat of those dimensions creates a pleasing balance between the area of the picture and the area of the mat. In addition, I'd estimate 75% of my photos look great when cropped to an 11x14 aspect ratio (either landscape or portrait). Again, this is just what works for me.
- Buy a Show Kit Pack: After exploring several options, Golden State Art (www.goldenstateart.com) has a great kit which includes most of what's needed to mount your photos. GSA's "Show Kit Pack" includes (1) a 16x20 backing board, (2) a 16x20 pre-cut front mat with a picture opening in my preferred 11x14 size, and (3) a clear plastic sleeve that protects everything once you're done (useful when you leave your prints in the box outside of Tom's house!). A few specifics about Golden State Art's "Show Kit Pack":
 - I ordered a 25-count Show Kit Pack. This 25-count kit allows me to create 25 fully mounted pictures from this one order, which is enough for more than 1 ½ years of Latimer competitions.
 - I prefer the double mat option for my front mat. The double mat is obviously thicker and adds solidity to a mounted photo, but it's obviously personal preference.

- Golden State Art allows you to "mix and match" the colors of the 25 front mats in your Show Kit Pack. I went with a bit of variety, knowing that certain photos might look better with certain colored mats. That being said, 15 of my front mats are plain white and 5 are black.

o While I prefer the 11x14 picture opening for my front mat, Golden State Art also offers 16x20 front mats with picture openings of 12x16 inches and 12x18 inches too. If I needed a different picture opening than my standard 11x14, I just order that on a one-off basis.

Methodology:

With that as background, here's my methodology for printing and mounting photos for the competition:

1. Select photos for Latimer submission

2. Crop my photos to my preferred aspect ratio (11x14 inches).

Important note: the front mount, while it says it is "11x14", it's actually "10.5x13.5". This is done to create an 1/4-inch overlap on all sides to create some "wiggle room". But you need to take this into account if your photo has important information at the very edge!

3. Export photos in the highest-quality JPEG format possible.

For me, this creates a file of 15-30MB.

4. Upload my JPEG files to an online printing service. I use Hunt's

Photos — Hunt's happens to be 100 feet from my front door in Cambridge, and I also like supporting my local camera shop. They know me by name and are always friendly and willing to help.

5. Personally, I prefer to print on "luster" paper, which strikes a good balance between "glossy" — which I find too shiny — and "matte" — which I find to be too dull. Hunt's in Cambridge prints their photos on-site and I can typically pick them up the same day that I ordered them. Each 11x14 print costs roughly \$20-\$25, but I'm selecting the highest quality options. Shutterfly and Snapfish offer 11x14 prints at roughly \$6-\$12 per print.

6. Purchase a pack of 25 "Show Kit Packs" from Golden State Art with the 16x20 backing, a front double mat with an 11x14 picture opening, and a sleeve. The total cost for this 25-count pack is \$85.99, which equates to less than \$3.50 per photo. My order took roughly 10 days to arrive, so buy early.

7. To assemble the Show Kit Packs and mount my photos requires two different types of specialized tape, both of which are sold by Golden State Art: (1) acid-free ATG double-sided tape (1/2-inch x 33 yards) and (2) Lineco self-adhesive white linen hanging tape (1.25-inch x 35 ft.). Total cost for these two tapes is ~\$20 from Golden State Art. You also need scissors.

Final Assembly:

- I use the so-called "hinging" method for mounting my prints. Honestly, it's too difficult to write a description of how to mount your photos using this method— if a picture is worth 1,000 words, a "how to" video might be worth 10,000 words. I'll save the trees and simply say "watch this video and follow this exactly": (<https://www.youtube.com/watch?v=BkQtKR4ZKGE>). Suffice it to say, if I can make this work, anyone can do it.

- After a bit of practice, it now takes me 15 minutes to assemble and mount each photo. Roughly 1/2 of the total time is consumed by me fumbling around trying to separate the tape from the backing — those with better fine motor skills will take even less time. But, rest assured, the hinge method is very simple if you follow the video step-by-step. I did it on my first try without issue.

- Anna Golitsyna provides an excellent tip for how to keep your photos centered while mounting: "I have a dedicated clean pebble that I place inside a dedicated thick white sock. Once the print is positioned correctly relative to the front mat, I place the sock on top of the center of the print, which prevents the print from moving relative to the backing."

- Two other final steps: (1) Label the back of your mounting with the appropriate information (name, image title, competition category and group). I label mine in pencil. (2) Remember to submit your Latimer contest photos to the BCC website.

Printing and mounting photos requires work. But I've found that work to be enormously rewarding. And I'm hoping that by sharing my printing and mounting methodology, it will encourage other BCC members to stop worrying and learn to love your printed photos.



Printed and mounted photo, using a 16x20 front mat with a 11x14 picture opening and double front mat.

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 four profiles.

Ed Esposito



I have been with the club since 2015 and have served as the NECCC Digital Competition Chair for the past 2 years. A retired IT professional, I currently enjoy travel and nature photography. I find the club a great place to share photography and to keep up with new ideas and techniques so I can continually improve my skills. I also like the social aspect of the club and feel fortunate to have met so many fine people at the meetings and field trips.

Visit Ed online at <https://espositophotography.zenfolio.com>.

Erik Gehring



I joined the BCC in fall 2007 and was voted onto the Executive Committee for the 2008-2009 season. I was Latimer Print Chair for three seasons from 2010 – 2013; President for three seasons from 2013 – 2016; and I've now been Reflector Editor for almost five seasons from 2016 - present. I have also been Publicity / Social Media Chair since 2010.

I love photographing natural landscapes around New England, especially Boston's Arnold Arboretum. I also love photographing my two sons, Carl and William, and our dog Comet, as they have fun outdoors doing all sorts of crazy things.

Visit Erik online at <http://www.erikgehring.com>.

Jürgen Lobert



I joined the BCC in 2010 and became part of the Executive Committee in 2012. I first managed the Projected Image Competitions for a couple of years and then moved on to revive the club's field trip program by establishing a dedicated Meetup group for it, which has been ongoing since 2014 (meetup.com/BCCevents). I still manage that, and I am a backup for our NECCC competitions, which I coordinated for two years. I was also the club's treasurer for a year. Currently, I am working with others on an effort to archive BCC documents and belongings.

I specialize in night and long exposure photography, infrared and urban exploration imagery, and I teach at the Griffin Museum of Photography and in the Greater Boston Night Photographers Meetup group. I can be found online at <https://linktr.ee/JMLobert>.



David Long

I enjoy landscape photography for the most part, but also try to try new styles like wild life, portraits and drone photography. I joined the club in 2014 to learn more from the speakers that presented as well as the other members. I also found it a great way to display my images through the Latimer competition. I have been head of field trips for the last three years and have enjoyed my outings with members of the group. Being a member of BCC has led me to taking photography from a hobby to a small business running workshops and publishing eBooks on landscape photography in New England.

Visit David online at <http://davelongphoto.com>.

Classes and Publications with BCC Representation

Who: Charlie Rosenberg

What: **Stories from Mt. Hope Blog**

Where: City of Boston website

When: **Published January 31, 2022**

<https://www.boston.gov/news/stories-mt-hope-brief-history>



"Spring View Mt. Hope Cemetery" © Charlie Rosenberg.



"Ed Kennedy, Starke, Florida" © Lou Jones.

Who: Lou Jones

What: **"Death Row: Without Glass" Article**

Where: Harvard Art Museums Index Magazine

When: **January 13, 2022 Issue**

More Info: <https://harvardartmuseums.org/article/em-death-row-without-glass-em>



"Eastern Sierra" © Jürgen Lobert.



Image © David Long.

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>



"Plum Island Abstract" © Erik Gehring.

Who: Erik Gehring

Where: Workshops sponsored by BlueHour Photo Ventures

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

When: **Tuesday, February 15, 2022, 130 – 5 pm**

<https://www.bluehourboston.com/plum-island-abstracts>

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: **Jürgen Lobert**

What: **Infraluent 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/infraluent-clouds/>

"The Island" © Jürgen Lobert.

Who: **Lou Jones**

What: **Changing Skylines**

Where: Mayor's Gallery, 5th Floor, Boston City Hall, Boston, MA

When: **January 4 – February 28, 2022**

More Info: <https://www.boston.gov/departments/arts-and-culture/city-hall-galleries>



Image © Lou Jones.



"Lone Runner" © Christina Maiorano.

Who: **Christina Maiorano and Dominic Vecchione**

What: **Monochrome Awards, International Black and White Photography Contest**

Where: Online at <https://monoawards.com>

Christina won an HM in Nature for "Lone Runner" (<https://monoawards.com/winners-gallery/monochrome-awards-2021/amateur/nature/hm/15832>).

Dominic won an HM in Architecture for "Classical Columns at Portico" (<https://monoawards.com/winners-gallery/monochrome-awards-2021/amateur/architecture/hm/15277>) **and an HM in Landscape for "Boardwalk and Marsh"** (<https://monoawards.com/winners-gallery/monochrome-awards-2021/amateur/landscapes/hm/15791>)



"Boardwalk and Marsh" © Dominic Vecchione.



"Classical Columns at Portico" © Dominic Vecchione.

Who: **Jeff Weinstein**

What: **Farms Across America**

Where: Alex Ferrone Gallery, 25425 Main Road, Cutchogue, NY 11935

When: **December 4, 2021 – February 13, 2022**

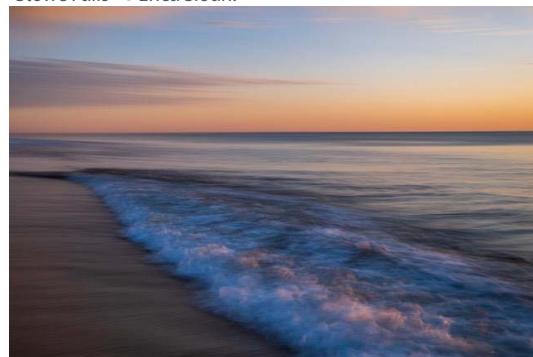
More Info: <http://www.alexferronegallery.com/farms-across-america>



"Abandon Farm" © Jeff Weinstein.



"Stowe Falls" © Erica Sloan.



"Chase" © Erica Sloan.

Who: **Erica Sloan**

What: **4th Annual Women Artists Exhibition**

Where: Online at Fusion Art

When: **November 15, 2021 – February 14, 2022**

More Info: **Erica won an Honorable Mention award for "Chase".**

<https://www.fusionartps.com/4th-annual-women-artists-art-exhibition-november-15-2021-february-14-2022/>



"A Fond Farewell" © Joni Lohr.



"Becoming Light" © Lisa Ryan.



Who: **Bert Halstead** and Magnus Snorrason

What: **Correspondences: Iceland to Boston**

Where: Belmont Gallery of Art, 19 Moore Street, 3rd Floor
Belmont, MA 02478

When: **January 14 – February 28, 2022**

More Info: <https://www.belmontgallery.org>

Image © Bert Halstead.

Who: [Linde Eyster](#)

What: **Looking Closely: My Garden 2011-2020 Project**

Where: Goddard House Assisted Living, 165 Chestnut Street, Brookline

When: January 3 – February 6 2022

More Info: <https://www.goddardhouse.org>



Linde Eyster

Image © Linde Eyster.



"The Worlds End" © Jürgen Lobert.

Who: [Jürgen Lobert](#)

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>

Exhibition Calls

iPhonography 2022 – Plymouth Center for the Arts, Plymouth, MA

Juror is Rad Drew.

Selections published February 28, 2022.

\$15 for first image, \$10 for additional images. **Deadline is February 20, 2022.**

<https://plymouthguild.org/events/exhibits/iphonography-eighth-annual-international-juried-competition-2022>

Competition Results - January 2022

Latime Print Competition January 18, 2021 - Judge Lee Varis

Open A - 7 entries

1st	Retired	Gordon Saperia	9 pts.
2nd	Roadcut Bonsai	Tom Hill	8

Open B - 7 entries

1st	Portal	Paul Baron	9 pts.
2nd	City Synchronicity	Philip Borden	8

Nature PSA A - 6 entries

1st	Puffin Love	Don Craig	9 pts.
2nd	In an Introspective Mood	Morgane Mathews	8

Nature PSA B - 7 entries

1st	Dunking at Gray's Beach	Emory Petrack	8 pts.
2nd	Doanes Falls	Barry Berman	8

Portrait A - 5 entries

1st	Victoria	Gordon Saperia	10 pts.
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Portrait B - 7 entries

1st	Pillar of Strength	Philip Borden	9 pts.
2nd	Sammy	Leah Ramuglia	8

Open A Winners

1st Place

Retired - Gordon Saperia

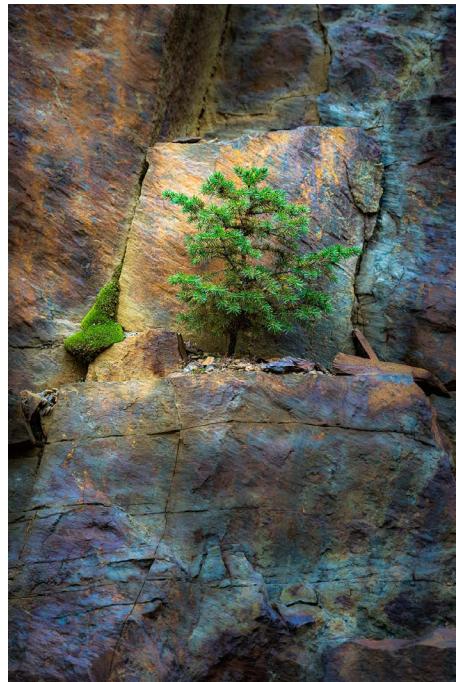
After a sunrise shoot of dead trees in the Atlantic Ocean, the Boneyard at Botany Bay Plantation in South Carolina, I stumbled on an old shed no longer in use. Inside there was only the wheelbarrow and a scythe. The early post-dawn light streamed through the door allowing for a broad tonal range inside.

NIKON Z7II with a NIKKOR Z 14-24 f2.8 lens at 14 mm. ISO 160, f/9.0, 0.4 sec. On a tripod to allow for focus stacking. Cropped. All light is natural. Post processing in LR and PS.



2nd Place

Roadcut Bonsai - Tom Hill



Open B Winners

1st Place

Portal - Paul Baron

I was in Florida and I noticed the entrance to a department store in a shopping mall that I just had to photograph. It had all the elements I look for in a photo – interesting, simplified lines and shapes and an element of surprise. What appealed to me about this space was the architect's association of a modern Floridian department store with an ancient temple. By looking up, I could isolate it from the distractions of a busy corner.

Normally I would work out the image with numerous shots to get just what I wanted. But this time I paused for a few minutes, just enough time for the security guard to come out and chase me away. I had to leave with just the few shots I had already taken. Fortunately, Portal was one of them.

I decided to print in a sepia tone to add a sense of unreality. Color would be too much like a Florida picture with bright sun, a blue sky and a postcard look, that I just didn't want. This was printed with Photoshop CS 5 on my Epson 3880 printer on Epson Hot Press Bright paper.



2nd Place

City Synchronicity - Philip Borden



Nature PSA A Winners

1st Place

Puffin Love - Don Craig

Taken handheld with a Sony A-1 and the 100-400mm f/5.6 GM zoom at 400mm, wide open, ISO 125 1/400 second. Lighting mostly flat at 12:35pm, but the sun (if there is one) is always at something of an angle in Iceland. Minimal post-processing was performed in Photoshop due to PSA Nature category, with initial processing in Adobe Camera Raw. Square crop.

This photograph was taken while walking alongside an Atlantic puffin nesting site in northeastern Iceland. Most of the puffins present were solitary, and investigating potential nesting burrows, but this couple was canoodling puffin-style behind a puffin bystander. When finally the bystander stepped aside, the couple was gazing into each other's eyes. Puffin Love - click.

Location and time of year are critical to photographing breeding puffins, and this early courtship phase was happening on May 14th at latitude 65.5 degrees N. The puffins were indifferent to nearby humans - the solitary ones seemed mostly concerned with the return of their respective mates, and fixing up their burrows. Puffins make a quiet noise rather like a distant chain saw while they are waiting.



2nd Place

In an Introspective Mood - Morgane Mathews



Nature PSA B Winners

1st Place

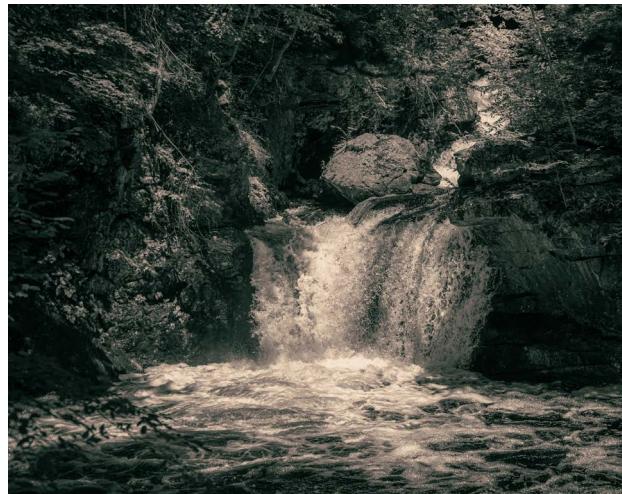
Dunking at Gray's Beach - Emory Petrack

Dunking at Gray's Beach was taken on my way to Provincetown, having just dropped off several images at the Cape Cod Art Center to get juried there. I got a tip to check out nearby Gray's Beach, and found several Herring Gulls swimming and playing in the water, with this particular one taking a quick dunk. It was shot on my Nikon D850, 24-120 (120 mm), 1/400th at f10, ISO 160, handheld, mid-morning.



2nd Place

Doanes Falls - Barry Berman



Portrait A Winners

1st Place

Victoria - Gordon Saperia

Victoria was one of four models I had the opportunity to photograph at a remote villa in San Miguel De Allende, Mexico last fall. Among the four, I found her facial features the most engaging. I believe her ancestry in part goes back to native people who lived in Mexico centuries ago.

The photo was taken in a centuries-old rural villa that was no longer occupied. While the exterior was in ill repair, the inside had been beautifully maintained with many original pieces of furniture. The colors of the painted walls and tiles were stunning, but I felt monochrome simplified the image so that Victoria was the clear centerpiece.

NIKON Z7II with the Nikkor Z 24-70 lens at 33 mm. f/4.0, ISO 3200, 1/125 sec; cropped. All light was natural, streaming in the bathroom window. Hand held. Post processing in LR and PS.



Portrait B Winners

1st Place

Pillar of Strength - Philip Borden

This November 2021 portrait of Antoinette Perry, a local R&B singer, was taken amongst the pillars of Trinity Church in Copley Square. Antoinette often performs near my home in Harvard Square and, while I was taking some street photos, we met and struck up a friendship. She asked me to shoot some promotional photos for her and I enthusiastically said yes.

Taken with a Fuji X-Pro3, f/4.0, ISO 320, 1/200s. My primary portrait lens broke a few days before the shoot so I used a rented zoom lens (set to 50mm, or 75mm full frame). The sun was incredibly bright that afternoon, creating the biggest technical challenge: handling the large dynamic range. Post-shoot, I edited for exposure, cropped slightly, and color graded in Capture One.



I wanted to convey that Antoinette, a 73 year old woman with a steely gaze, is one of the cooler people I'd ever met, to reflect her distinctive personality; Antoinette can pull off a leopard print coat, sequins, and hot pink boots, yet does so in a way that it is not just a quirky affectation. She owns her distinctive look and it's that sense of "ownership" that was the essence of what I was trying to capture. Finally, I think this picture raises a number of questions: What is Antoinette saying about aging? About fashion and performing? And what does this photo say about her relationship with me, the photographer, who has a very different set of life experiences from her?

2nd Place

Sammy - Leah Ramuglia



Member Resources

The BCC Blog

Get all your news about photography exhibits with BCC representation, opportunities for photo submissions, photo workshops, photo education programs and more through the new BCC News Blog. Go to News>News Blog: <https://www.bostoncameraclub.org/d/ca3656b6-472b-44c9-a78b-62a603b1da6e>.

Subscribe to the Blog Posts: Save yourself time and get the posts delivered directly to your email. Just enter your email in the box in the upper right corner of the BCC News Blog page. Whenever a new blog post is entered, you will receive an email with that post's content.

View Only Blog Posts That Interest You: Use the Labels to "filter" the posts to view only specific topics. For example, if you only want to view the posts for Photo Talks, simply click the Label "Photo Talks." At the top of the displayed posts, you'll see a menu to return to "Show all posts."



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Boston Camera Club News

Read here to catch the news about photo exhibitions, workshops, photo gear promotions, and more... If you have content that would benefit the club membership, please send it to: bethluch@gmail.com.

Friday, September 16, 2016

Ossian Lindholm Landscape New England Photography Workshop: Friday Oct 28th to Monday Oct 31st

Ossian is coming to Boston to teach a 4-Day photography course: <http://travelvisionjourneys.com/about-us/special-events/>

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BCC Events through June 2022

- Mar. 01 Education - Portraiture with Mark Ostow
Mar. 08 Latimer Print Comp - Open; Light & Shadow; Street/Photojournalism - Judge Edward Boches
Mar. 15 Projected Image Comp - Open; Minimalism; Nature (PSA) - Judge Rick Cloran
Mar. 22 Member Presentations - Frontiers of Creativity
Mar. 29 Photo Critique / Lightroom Workshop
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 - Jude 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)

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BCC Reflector Editor: Erik Gehring



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

<http://www.bostoncameraclub.org>