

PRECONFERENCE WORKSHOPS AND IMAGE REVIEWS Friday, July 13 (9am-Noon) – Workshops and Image Critiques will run concurrently. You cannot attend more than one.

Participants in any Workshop must also be paid registrants for the Conference. Class size is limited. Register early. If paying by check please write separate checks for the Conference and for any of the pre-conference workshops. See Registration Instructions for Workshop cancellation policy. See <http://www.neccc.org/p/2018-conference.html> for additional information. Electrical outlets will be provided for power as necessary. The fee for all of the workshops except the Raptor workshop is \$66.95 (this includes a 3% UMASS administrative fee). The fee for the Raptor workshop is \$99.91 (this includes a 3% UMASS administrative fee). For classes that require a laptop you may choose to share a computer with a friend/spouse or just come and take notes and follow along.

Preconference workshop for all skill levels: “Quick 10 Minute Workflows in Adobe Photoshop CC for Nature Photographers” by Hector D. Astorga (Texas) www.hectorastorga.com sponsored by Santa Clara Ranch

Hector D. Astorga is a professional nature photographer, photographer guide and photography workshop instructor. Tired of spending hours in the computer working on your images? In this on-hands workshop we will show you how to create great images using quick 10-minute workflows in Adobe Photoshop CC. We will show how to go from Adobe Bridge, to Adobe Camera Raw, and finally to Adobe Photoshop CC in quick and easy workflows that will produce great images in little time. Note - this workshop will NOT cover Adobe Lightroom. **Prerequisites:** Participants will be expected to have Photoshop CC pre-loaded and activated on their laptops and know how to open and save files. Those who prefer to use Photoshop CS6 may still participate, but need to understand that some features covered in the class may not be available or may be implemented differently in PS CS6.

Pre-conference Workshop for all skill levels: "Innovative Night Techniques: Beyond the Milky Way" By Mark Bowie (Massachusetts) www.markbowie.com Sponsored by ADKPI

This new workshop will be divided into three sections, the first a presentation, "Innovative Night Imagery: Beyond the Milky Way", followed by a few live demonstrations on processing night images **and then the remainder of the time devoted to hands-on post-processing session.** Example images will be provided on a thumb drive for each student to practice processing techniques. Students may also bring their own images to process. These might include images of the Milky Way, multiple exposures for reducing noise and for creating star trails and star circles, and time-lapse sequences. Mark will go in-depth on strategies and techniques for: Photographing the landscape in relation to the stars, moon, meteors, northern lights, and other celestial objects, Shooting moonlit landscapes, Determining nighttime exposures, Focusing in the dark, Reducing noise in-camera and in processing, Combining separate exposures for the night sky and the landscape, Shooting and stacking multiple exposures to expand depth of field and reduce noise, Painting with artificial light, Processing night images with Lightroom, Photoshop, StarStax, and Starry Landscape Stacker. **Prerequisites:** Students should bring a laptop with the following (or similar) processing software installed: Lightroom, Photoshop, StarStax (free), and Starry Landscape Stacker (Mac only). Free trial versions are available from the developers. Having each piece of software is not mandatory; students can watch Mark demonstrate.

Pre-conference Workshop: for intermediate to advanced skill levels: “Digital Artistry with Photoshop” by Ella Carlson (Massachusetts) www.ellaprints.com

To create composites in Adobe Photoshop is to be able to create worlds limited only by one’s imagination. The art of combining multiple images into a cohesive art piece is complex and fascinating. Join award

winning digital artist Ella Putney Carlson for a three-hour workshop full of tips and techniques for making great composites using Photoshop. From concept to completion, Ella will touch on the elements of successful compositing including selections, lighting, color and texture as well as sharing many of her favorite techniques and shortcuts to make your workflow faster. **Prerequisites:** Participants will be expected to have Photoshop CS6 or CC pre-loaded and activated on their laptops and know how to open and save files.

Pre-conference Workshop for all skill levels: "The Joy of Selective Focus" by Kathleen Clemons (Maine) <http://kathleenclemonsphotography.com> **Sponsored by Lensbaby**

Learn how to use your Lensbaby or just come and try some out! Learn how to control your Sweet Spot, and how to See in a New Way. Selective focus is Kathleen's favorite way to make photographs, she is a big fan of blur! Kathleen will do a presentation and then work with attendees on selective focus techniques. Her presentation will include focal length and lens choices, aperture selection and how to use blur correctly when using very shallow depth of field, and critical focus techniques essential to this technique. From the Lensbaby website "We seek surprise—to have our eyes opened, to dance and play and lose ourselves in moments. To break free of routine, be uncomfortable, tinker, and open yourself up to unexpected results. When you do that, you'll change how you see everything." **Prerequisites:** Bring your camera with a LensBaby lens/lenses (hand-held). LensBaby will be on hand to loan lenses for this workshop, so you can try out the Velvet, Twist, Composer, etc. Whether you recently purchased a new Lensbaby, are thinking about getting one, or your Lensbaby is unopened or sitting in a closet this class is for you.

Pre-conference breakout session for all skill levels: "My Backyard - 3 C's Colorful, Creative, Conceptual" by Keynote speaker and Canon Explorer of Light Darell Gulin <http://gulinphoto.com> **Sponsored by Canon**

Darrell says that *"I travel the world but 40% of my sales always are things from my home/backyard photography."* Without leaving my home, year in and year out I generate images that account for up to 40% of my annual sales. I will share some of these images and how they were created. Doing set-ups, techniques, equipment, flash, macro, lighting, backgrounds and more. Some subjects that will be covered will be Feathers, Rocks (Agates), Butterflies, Beetles, Garden, Flowers. Come and learn about ways to take dramatic photograph and make money without having to travel the world. Bring your appetite to learn and your questions; leave with a better understanding of creating images that are Colorful, Creative and Conceptual – and hopefully create currency for you!

Pre-conference Workshop for all skill levels: "Photograph Birds of Prey and Raptors" Ken Hubbard (New York) www.kenhubbardphotography.com **Sponsored by Tamron**

Ken will assist you and give you advice on lenses, light, composition, exposure and depth of field while you are using (your own or a borrowed) Tamron lenses and shooting portraits of the birds. You will also learn about shutter speed, auto focusing modes, focusing tips and more. During the shoot you'll be able to try out the latest Tamron lenses, for FREE! Test a variety of long zoom lenses perfect for photographing wildlife, and get expert advice from Tamron wildlife shooters. A valid Credit Card & Driver's License is required for equipment check-out and will be kept on file until return of equipment. Test Drive Loaner gear is FREE. **Prerequisites:** Bring your dSLR or mirrorless camera. Borrow Tamron lenses and learn how to take beautiful photographs of these majestic Raptors. This workshop will be outside, weather permitting (a backup inside location) Note: You must be able to stand for this three-hour workshop.

Pre-conference Workshop for all skill levels: Macro Water Droplet Workshop by Don Komarechka (Ontario, Canada) www.donkom.ca

Step into a world of photography that most artists consider magical. Photographing refracted images within water droplets reveals not only the beauty of simple physics, but it opens the creative doors to unlimited possibilities in macro photography. This hands-on workshop will explore some of the smallest subjects that photography has to offer, and is open to anyone of any skill level. Expect it to be challenging, but you will walk away with images you'd be proud to share. **Prerequisites:** For this workshop, bring any photographic gear you have to "get close". Macro lenses, close-up filters and extension tubes work great. If you don't have dedicated macro equipment, we can make something work with reverse-mounting lenses to get close. Even with simple gear we can make magic happen! You will also need to use flash or have a VERY bright flashlight, but flash is strongly preferred. Even if the flash is simply of the pop-up variety, buy yourself a snack (Pringles) on the way to the workshop and you've got the necessary tools to make it work perfectly for you. **Tripods are optional. I shoot all of my images without a tripod, but some people are more comfortable with this equipment. Whether or not you bring a tripod, I'll be encouraging you - at least once - to attempt the shots handheld to see how you handle it. With the right technique, it's easier than you think!**

**Pre-conference Workshop all skill levels: "Portraits Unplugged: Natural Lighting Techniques with models at Graffiti Wall" by Bobbi Lane and Lee Varis (Massachusetts) www.bobbilane.com
Sponsored by Fuji**

Photographic techniques using natural light with character models at the Graffiti Wall. Portraits unplugged is all about natural light, nothing technical or mechanical. Everyone has natural light available, but not necessarily the understanding of how to find and manipulate it with reflectors and diffusers to create the most pleasing or effective image. We will explore how the qualities of light contribute to the feeling of the portrait. We show how to find the light, place your subject in the background and use reflectors and diffusers to modify and control the light. These masters know how to work with all kinds of light, come and learn! Check out some unplugged portraits www.bobbilane.com/Personal/Portraits-Unplugged/45. Please note inclement weather dictate that we move this to another location. **Prerequisites:** dSLR or mirrorless camera with a 24-105mm type lens (a 70-200mm is a good portrait lens too but you must be able to hand-hold it for three hours). Bring a diffuser/reflector if you have one (you do not need to purchase one for this class, although after using them in use you might want to visit Hunts and purchase one) Note: You must be able to walk to and stand for this three-hour workshop.

Pre-conference for all skill levels: "From Capture to Print" by Jim LaSala (New Jersey) www.jimlasala.com Sponsored by Moab

This hands-on workshop involves learning all of the aspects of an image from capture to print and having full control of how we want our images to be viewed. The following will be covered in this hands-on workshop: Using available light, Post processing/Lightroom/Photoshop/Plugins, Printing (getting your images where they need to be) on Moab's Fine Art Papers and Understanding ICC Profile. Participants will leave with a BW print of their own. **Prerequisites:** laptop computer with Photoshop CS6 or CC and Lightroom installed and activated, trial or purchase copy of Topaz BW Effects.

Pre-conference Workshop for all skill levels: "Light Painting Flowers and Still Lifes" by Jose Leiva (Maine) www.joseleivaphotography.com

Jose will first present a "real-time" demonstration of the technique of light painting. He will apply the technique on still life compositions, using ordinary tools. Jose will assemble the final image on the computer

so that all attendees can view post production work. Following the demonstration he will open discussion and questions regarding his technique. The rest of the time will be dedicated to photographing some still life setups provided by Jose. **Prerequisites:** Participants will bring their cameras and tripods and photograph some setups provided by Jose.

Pre-conference Workshop for all skill levels: “Take Control of your Lightroom Workflow” by Rob Sylan (New Hampshire) www.sylvanworks.com Sponsored by Wacom

The bedrock of any Lightroom workflow is being in total control of your catalog, your photos, and any associated preview caches, templates, and presets. In this session, you’ll learn the fundamentals of this incredibly powerful tool — covering the Library and Develop modules where you manage, keyword, edit and enhance your images. Learn how to quickly and easily import, organize, edit, rate, and enhance your images, and how to work through large shoots efficiently with synchronized settings and presets. **Prerequisites:** laptop computer with Adobe Lightroom Classic installed. Note that although Lightroom Classic will be used for this pre-conference workshop, this workshop also would apply to Lightroom LR6 users.

Pre-conference Workshop for intermediate levels: “Creative Editing Techniques in Lightroom” by Betty Wiley (Massachusetts) www.bettywileyphotography.com

Take your image editing to the next level by going beyond the basics using Adobe Lightroom. In this session, you will learn various creative editing techniques which includes ways to create dramatic lighting, selectively adding color and punch to images, adding a grunge or edgy HDR look to photos, creating black and white with selective color, using the range masking feature, as well as the use of split toning and much more. Prepare to be amazed by what Lightroom can do! Betty will provide images and you will watch her and then do the same techniques for this hands-on workshop. **Prerequisites:** Students should have Adobe Lightroom (preferably Adobe Lightroom Classic but participants with LR 5 or 6 will also get a lot out of this hands-on workshop) installed and running in their laptops. This class will assume that students have some basic knowledge of Lightroom and therefore will focus on intermediate editing techniques to create more unique looks and effects than can be achieved by just using the basic editing sliders alone. You may choose to register and share a computer and look on with a friend or just come and take notes if you learn better without your computer.

PRE-CONFERENCE IMAGE CRITIQUE Friday, July 14 (9 am - Noon) Workshops and Image Critiques will run concurrently, so you cannot attend both

One of the special opportunities available to attendees at the NECCC Summer Conference is a one-on-one evaluation of your photographs by an experienced, accomplished New England photographer. These critiques occur on Friday morning at the same time as the series of pre-conference workshops.

How do they work? You bring 15 images or perhaps a few more in case time is available. The images may be prints and/or digital. Prints are laid out on a table for review. The reviewer loads digital images from a memory stick into a computer and examines them using a program such as Lightroom. You and the reviewer then carefully examine each image. The reviewer offers suggestions on how you might improve the composition, technical quality or other aspects of each image. She/he will also consider your images as a group. You will also be able to ask questions regarding tools, techniques, selecting images, judging, etc.

Why do I need this? Creative people don't have absolute standards against which they can measure their work. Much of its value depends on how well it connects with another viewer. When you look at your own images, you remember the special experiences you had when you captured them or how hard you had to work. The person critiquing your images is only looking at the final versions and will probably see them differently than you do. **All creative people, not just photographers, have a variety of ways to receive feedback. Writers rely on editors to help them improve while speakers depend on audience reactions. Musicians attend master classes to refine their technique guided by an experienced performer. We all need help from mentors to improve our craft. The critiques at the NECCC Summer Conference provide an opportunity to receive knowledgeable feedback. Why not try it?**

This is your opportunity to have up to 15 images (prints and/or digital) reviewed by one of New England's top photographers/judges. The cost is \$41.20 per 40 minute session. Participants can discuss their work on an individual basis. If you sign up for this service, a confirmation form will be sent to you by June 23rd. You must return the form by June 29th. You will then be contacted via e-mail with the time slot and reviewer to whom you have been assigned. Please note this activity takes place at the same time as the other preconference workshops. If paying by check write a separate check.

Portfolio Reviewers:

1. Bill Barnett, APSA, GMPSA, MNEC- Proficient in both Mac or PC, and Photo editing. International Exhibition competitor, print maker. Extremely knowledgeable in all aspects of Photography- Photo Travel, landscapes, informal portraits, street scenes, cityscapes are his main subject matter. Judges throughout New England.
2. Sarah Musumeci, MNEC - Proficient in both Mac or PC, and Photo editing. Has own Photo Business shooting Bed and Breakfast inns. Photographs still life's, portraits, scenics, architecture. Teaches and judges throughout New England. Print maker.
3. Jake Mosser, HonPSA, EPSA, HonNEC- PC user only, International Exhibition Competitor, Print maker, Photographs anything but primarily nature, macro, sports, street photography, landscapes. Teaches on Nature photography and basics in photography. Judges throughout New England

From Image Reviewer Sarah Musumeci, MNEC *"Being a portfolio reviewer is my favorite activity at the NECCC conference – year after year! Like a child having a great tutor, a good reviewer takes the level of the presented work and drives it up a giant step. The reviewer begins a few weeks before the conference by familiarizing himself/herself with the attendees/subject's personal work. This information has been passed to the reviewer via the conference chair people - well before the actual conference weekend. And then during the session, the reviewer presents to the attendee, thoughtful and organized, step by step, suggestions on how to*

improve his/her work. Also, there is plenty of time to point out the strengths and talents seen in the attendee's portfolio. This is an important part of growth - as building blocks and through a simple confidence boost in one's abilities!

One of the reasons that I think the portfolio reviews are beneficial, is due to the personal nature of the review itself. It would take months and months - if not years - at a camera club to get this kind of personal attention and close-up scrutiny over an image. Judges have a limited time on competition night, often with hundreds of images on which they must focus and comment. And maybe only one or two belong to any one person. During a review at NECCC a reviewer may speak about 20 or 25 personal images- each in detail. Often too, the attendee will begin to see 'negative patterns' that need attention, but may not be seen otherwise unless looked at in groupings. One thing that NECCC attendees may not understand, is that they don't need a "fancy portfolio". Several people who have not had their portfolio's reviewed mentioned to me that they did not do it because they didn't have a 'portfolio'. This review session just involves bringing a series of photographs (print and/or digital) to get feedback on. "

One of the reviewer's (Jacob Mosser, HonPSA, EPSA, HonNEC) approach to the review is to look at a participant's entire submitted work to get a sense of the photographer's style and interests before rushing in and applying the standard critiques. He lets them explain what they were trying to achieve with each image. Then, where and when appropriate, he offers suggestions to improve their work and their photographic vision, not only with a critique of the work, but also offering tips and how-tos along with where to go for certain photos to improve their photographic experience. This is a great private learning experience personalized to fit your individual needs and questions. We had one attendee who signed up for the reviews three years in a row asking for the same reviewer each time and every year she listened to the comments, asked questions and worked to improve her work. Each year the reviewer saw great improvement in her images, taking her from a Class B competition/photographer to a Class AA.

"This was the first time I took advantage of the portfolio review. Bill was extremely helpful. I learned a great deal, and will happily do the review again. Worth every penny and then some. Am in the process of editing the prints I brought in for review in light of Bill's suggestions. He was right!!! Each suggestion that I have incorporated has definitely strengthened the image. Now I just need to remember all that goodness in new photos. ;-) Blessings, Alice "

"My portfolio review was with Sarah Musumeci. I wasn't quite sure what the expectations were prior to the review and spent quite a bit of time deciding whether to go print or digital with my portfolio and what size prints would be appropriate. I decided to bring 16x20-ish mounted prints prepared as I would for a competition to give Sarah an idea of my ability as a printer as well as a photographer. It worked out well for the kind of work I do. Sarah is, of course, a very accomplished and successful professional photographer and seemed to be a good match for me, as she does many kinds of photography, including architectural photography and still life photography, which are my main photographic interests, at least at the moment. Our time together was warm and friendly from the very beginning and the time flew by, so much so that she generously ended up giving me an extra half hour of her time. She affirmed many of the strengths of my work, but also made constructive criticisms, such as keeping things simple and keeping all aspects of a still life in character. She also shared some hidden features she knew about in Photoshop with me and suggested checking out Corel Painter as a software tool. Finally, she suggested checking out tilt and shift lenses and moving up to full frame. I have followed her advice to move up to full frame, but I am still a little intimidated by the cost of Nikon tilt and shift lenses and have not made that move yet. For me, the portfolio review was a great experience and left me feeling validated, with a renewed enthusiasm for making photographs. Here is a link to the images that were in my portfolio: <https://adobe.ly/2wf38jw> Charles"