

NECCC Bulletin

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70th ANNUAL NECCC CONFERENCE



Photo by Paul Smith

The 70th Annual NECCC Conference was dedicated to Dan Charbonnet. Dan has distinguished himself with the many contributions he has made to the NECCC over the years. He has been a presenter at many conferences. We thank Dan for his dedication and hard work on behalf of the NECCC.



NECCC is a proud member of PSA



Photo by Paul Smith

Art Wolfe, pictured above with Shiv Verma was the Keynote Speaker.

President's Message
By Antoinette Gombeda APSA, HonNEC



Once again, I am wearing more than one hat; one as President of NECCC, and the other as Co-Chairman of the annual conference along with Susan Mosser.

I will start with the 71st Conference this past July. Susan and I would like to thank all the many volunteers who work countless hours before, during and after the conference. Their efforts and dedication to NECCC (and their own camera clubs) help make this weekend go smoothly. Your comment sheets were most complimentary about the variety of programs with professional speakers, the many new opportunities in Photo-Ops with flowers, frogs, and professional male models, the lovely female models, and the Sunday morning event with Wheels -N- Motion performing high air stunts as well as ground stunts. The printed Speakers' Notes were a big hit. We are working on some areas of concern with our University Services coordinator. Please understand that there are issues over which we have no control. We will keep you posted through updates on the website or through email blasts.

I would like to congratulate several of our board members who received special recognition at the 2016 PSA Conference in San Antonio Texas. Susan Mosser received the Scales Award for Long Term Service to PSA and Bill Barnett received his APSA for service to PSA, NECCC and CAP. There are more details about these honors and more in other articles in this issue.

We wish good luck to two of our NECCC Board members who have retired from their positions; Harold Sisken who served as director for the Color Print Circuit and Steve Tierney who served as Equipment Director. Both of these gentlemen have given many hours of dedicated service to NECCC over many years. We thank you.

Speaking of service...there are many of you who go above and beyond for your clubs. You volunteer for many of the menial tasks and many of the major tasks. Do you volunteer to help? Is your name among the many that are listed and mentioned at NECCC? Many hands make light work. New blood is needed to infuse many of our camera clubs. New ideas need to be tried. How can you help your club? Do you have ideas to share with the NECCC board? Your input is needed and is valuable. Let me know how NECCC can support your club!

Our website, www.neccc.org, is a constant source of information for you throughout the year. It contains tabs for Interclub Competitions, Speakers and Judges Listing, past NECCC Bulletins, photographic articles, NECCC blog and Member clubs to name a few. One very important tab is the Club Services Packet. A paper copy has been mailed to the president of your club. It contains important information, application forms and deadline dates for Honors, Interclub Competitions, Scholarships, Courtesy Enrollment and much more. Help your president and read over all the material in this Club Services Packet. The 2017 Conference tab is near and dear to my heart as co-chairman of the 2017 Conference. It is most active after the New Year. In mid to late February you will find a copy of the registration flyer, on-line registration is activated mid to late March, a **TENTATIVE SCHEDULE** is posted in late May. The most updated schedule is in your registration packet. Check our website often for a list of sponsors, program descriptions and biographies of the presenters as the conference draws nearer.

SAVE THE DATES JULY 14, 15 AND 16, 2017 so that you can be a part of another great experience.

Please announce this at your clubs, post it on your websites and Facebook pages. Pass this on to other photo enthusiasts. Speaking of Facebook why don't you **#NECCC** with many of the beautiful images taken by several of you capturing Fall colors or perhaps when Winter sets in we can have a "flurry" of snow photos on **#NECCC**.

Respectfully submitted,

Antoinette Gombeda APSA, HonNEC
President, NECCC
agombeda@optonline.net



2015 Honors Recipients

MNEC



**From L – R Robert Lehanka Meredith Harris,
Peter Curcis, Pat Benham**

Robert Lehanka

For his dedicated affiliation to the Film Photographers Association. For being a prior member of the Stony Brook Camera Club for over 20 years, where he was chairman of the Quad Interclub competition. For being one of the driving forces of New England Camera Club Council's illustrious/infamous equipment committee for over **THIRTY** years. For his tireless loyalty to each year's conference; organizing and inventorying each piece of equipment, loading, unloading and transporting equipment from storage, and setting up meeting rooms for presentations. For his meticulous preparation for the "next" conference; just like the Macy's Thanksgiving Day parade, equipment planning and groundwork for the next conference takes place at the end of the current conference. The Chairmen of each of the past New England Camera Club Council Conferences have been very thankful to Robert for his generous commitment of time and expertise; and for his absolute willingness to be available whenever called upon.

Meredith Harris

For her tireless dedication to NECCC and the NECCC Conference, serving in the expansive role of Officer and Speaker Registration. For her years of service and leadership to the Charter Oak Photographic Society, serving as President, Vice-President, Secretary, Historian, and in various roles for many of its committees. For her outstanding organizational skills and photographic expertise; used in the development of training venues for photography; such as Charter Oak's "Learning

Event" and "Critique Workshops." For her enthusiasm in sharing her experience and knowledge of photography, making her a sought-after mentor for those new to the field. For her role as a competition judge, where her insightful and constructive comments are exemplary. Meredith is a true voice of reason, and epitomizes the concept of service, dedication, and leadership in roles for Connecticut Association of Photographers, Charter Oak Photographic Society and NECCC.

Peter Curcis

For his exceptional contributions to the New England Camera Club Council where he has served on the infamous/illustrious equipment committee for over eight years, taking on multiple tasks before, during and after each conference; even serving as a biker-clothed motorcycle model at the 2012 Conference. For accepting responsibility for maintenance at the Greater Lynn Photographic Association meeting site; serving as the emergency contact person and assisting with both inside and outside maintenance. For his willingness to volunteer at Greater Lynn, the Greater Lynn International, and Massachusetts Camera Naturalists when any task needs to be done; from setting up meetings, programs and equipment to serving as a panel judge. For his standing as a world class accomplished photographer with numerous local and international awards. Whether participating in structured events or teaching in the field, his ability to share and mentor others is applauded. Peter is one of those hard working, dependable, enthusiastic contributors that make things happen in the local photographic community.

Pat Benham

For her enthusiastic support of the Greater Bridgeport Camera Club, serving in the leadership roles of Secretary, Membership Chairman, President and Co-President over the past eight years and taking on responsibilities for field trips. For her contributions to the New Haven Camera Club and Connecticut Association of Photographers, serving as a Board member. For her dedication to NECCC; as both a camera loaning committee member and pre-conference assistant to the Chairman. For creating and hosting a "Monday Members Group" for Greater Bridgeport, where attendees can learn from each other in photographic matters, composition and judging. For her understanding and compassion for the individual photographer during competition judging where her comments are fair, positive and constructive. With a vast knowledge of many areas of photography, and a remarkable competition record, Pat mentors others within the Greater Bridgeport Camera Club. Because of her expert guidance and dedication, each photographer hones their skills to become a better photographer and thus gets the most out of the photographic experience.

HonNEC



From L – R Mary Campagnolo, Rick Cloran, Art Vaughan

Mary Campagnolo

For her service to the NECCC board, where she has filled the role of secretary AND has never missed a meeting in over 20 years. For her untiring work at each annual conference; introducing speakers and providing support to the Projected Image Competition Committee whenever called upon for assistance. For her dedication and commitment to the Greater Lynn Photographic Association for over 35 years; serving in many capacities, including chairman of an annual five session photo course, serving on its Board for over 20 years, and where in 2010 she received the Frank Bond Service Award and Life Membership for her efforts on behalf of the organization. For her devotion to the advancement of amateur photography through her efforts at Greater Lynn and NECCC. For her work in the Photographic Society of America, where she holds a star rating in Nature and where she has held the position of Nature Division Interclub Competition Chairman for over 10 years. NECCC, Greater Lynn Photographic Society and the Photographic Society of America are fortunate to count Mary within their ranks; she can always be relied upon to give freely of her time, energy and expertise.

Rick Cloran

For his outstanding contributions to the Greater Lynn Photographic Association since 1975; serving as its treasurer for over 10 years, sitting on its Board of Directors for over 20 years, currently serving his second term as President, and receiving its highest honor, Honorary Life Vice President. For his exceptional leadership roles in the Photographic Society of America, serving as an Endowment Fund Trustee and Chairman of its Investment Committee as well as past chairs of its Nature Division, Honors Committee and Nominating Committee. For his dedication to NECCC; serving as its treasurer since 2012, presenting numerous sought-after and informative programs and workshops at its conferences, and who, along with his wife Marilyn, had its 2012 conference dedicated to them for their

noteworthy devotion to photography. For his accomplishments as a photographer, having received multiple awards and Galaxies in both PSA Nature and Color and for his first-rate service as a judge and lecturer. Rick is passionate about the advancement of photography both locally and nationally through his work in PSA and NECCC and is always willing to share his knowledge, enthusiasm and inspiration with fellow photographers.

Art Vaughan

For his service to the NECCC board for over 20 years, assuming responsibility for print Interclub Competitions, the conference print competition and the conference print room. For being the "driving force" behind "The Best of NECCC Prints," taking this live presentation on the road throughout New England, where his comments on each and every print are perceptive and insightful. For his dedication to Merrimack Valley Camera Club for over 30 years, holding various officer and chairman positions during his tenure; including president, Board of Directors member and print competition chairman. For his devotion and commitment to the advancement of photography throughout New England; working tirelessly to keep prints in the forefront of the photographic community, sharing his talents as a print maker and an excellent macro photographer. Art is respected and prized by all the organizations to which he belongs, including NECCC, Merrimack Valley Camera Club and Massachusetts Camera Naturalists; where each member can rely on him to give of his time, knowledge and expertise.



2016 NECCC Conference Review



Tom & Lisa Cuchara, HonMNEC brought their frogs

Just when you think that the next conference cannot beat out the previous year's, wham, it does. I do not know how Antoinette and Susan do it, but they do (I think it's called many hours of hard work)! The speakers were great, the models were great (big thank you to Gordon Yu and Skip Hoyt, MNEC), the Photo Op's were great (big thank you to Chris Germaine, MNEC and Barbara Rozavsky, HonMNEC). Art Wolfe, the Keynote speaker, sponsored by Canon, presented "The Earth Is My Witness". It was just spectacular in so many ways. The Sunday morning special Wheels-N-Motion BMX Stunt Jumpers were great (a BIG thank you to Gary Farber, ANEC and W.B. Hunts). Many thanks also go out to Canon, Nikon, Fuji, Sony, Olympus, Panasonic and Sigma for providing loaner equipment throughout the weekend. Thanks to Canon for providing free prints.



Gary Farber and his crew worked tirelessly throughout the weekend providing special deals to attendees.

A sample of images from the 71st Conference



Photo by Gordon Yu



Kiley Choi by Paul Smith



Photo by Karen Geaghan



Photo by Karen Geaghan



Photo by Sharon D Colacino
Gateway Camera Club



Photo by Sharon D Colacino
Gateway Camera Club



Photo by Paul Smith



Photo by Paul Smith



Photo by Paul Smith



Photo by Paul Smith

“Resist the temptation to keep checking the back of your camera. You can miss important moments by not shooting through a situation as it’s unfolding.”

—Becky Hale, staff photographer, National Geographic
[@beckythale](https://www.instagram.com/beckythale)

2016 NECCC Conference
High School Students' Reports



L to R Christian Lusardi (scholarship recipient) and high school students: Amanda Wall, Jacob Krucinski and Ellen Murphy
Photo by Karen Geaghan

Amanda Wall
Milford Camera Club

An Uneasy, Overwhelming, Exciting Transition



It is a safe assumption that I am one of only a handful of kids in the 21st century who learned the basics of photography using a traditional film camera. My high school didn't allow photography students to shoot digitally until Photography III, which you had to be either a junior or a senior to register for.

I really didn't have a chance to learn about digital photography until I had to complete a senior project for a graduation requirement. Photography was the first

thing that came to mind and I was lucky enough to find Matt Collen of the Milford Camera Club to mentor me. Long after my project was completed, Matt was kind enough to invite me to the NECCC to learn more about digital photography and I accepted without a second thought.

NECCC was overwhelming for a high school amateur like myself who had been shooting digital for only a little over a year and I would describe the weekend as a sensory overload, but it was an exciting sensory overload. I was never given the opportunity to enter my photographs in a formal competition and never had the chance to shoot models that were not close friends. The highlights of the convention for me were the various setups in the campus center with the models, Charlie the Kitten, the flash bulb photography...it was new and exciting to shoot such interesting subjects that I would have never had the chance to shoot in my town.

The programs I attended were fascinating the speakers were engaging and were the photography lessons I had always wanted in school. However, David Middleton's program, "Photography for the Greater Good" struck a chord with me. He spoke about businesses and organizations he has helped in the past through his photographs. "People judge an organization by its pictures," he said. "conscious or unconscious," I reflected on that statement and thought back on my own photography. While the majority of my photography was for artistic pleasure, I realized I was slowly beginning to use my photography for my community.

Over the past year I had offered my photography to help advertise my town's farmer's market, to keep my community informed of town events via a local online newspaper, to shooting for my school's yearbook (despite not being officially enrolled in the course), and to running a one-man photo booth for the freshman dance at my school. I was already beginning to lean away from my own artistic desires and shifting toward using my skills for the needs of others; I was able to be artistic while helping others. David Middleton was able to give me that ability to look at myself and how powerful and useful my photos could be for someone else other than myself.

Between the rest of the wonderful programs I attended (Social Media for Photographers, Studio Pet Photography, Capturing Decisive Moments in Nature to name a few) and the much-needed push to improve my digital photography skills, NECCC is possibly the greatest photography opportunity I have ever had in my life so far. I look forward to attending next year to push myself even further and continue to improve my craft.

Jacob Krucinski
Charter Oak Photographic Society



I really enjoyed being sponsored and attending the 2016 NECCC Conference. I would like to thank the organizing committee and my club members for offering me this wonderful opportunity to attend this event with tons of great lectures and amazing speakers. I would definitely like to go again.

One of my favorite lectures was David DeRochers' Composition class. He taught us that in order to have a good composition in an image, you need to pay attention to the following elements: Color, Depth of Field, Light, Lines, Patterns, Perspective, Shapes & Space, and Texture. When working with colors, David mentioned that you should try to incorporate complementary colors. For example, if you have blue sky you should try to add the color orange somewhere else in the image, such as the foreground. One of the most important elements is light. You want to use it to your advantage by attracting the viewer to the main subject of the image. Great lighting techniques to use are: Direct Front Lighting (evenly light subject), Back Lighting (adds a dramatic look on the subject), and Side Lighting (creates shadows in image). The image above shows how I took David's tip on backlighting into consideration when taking this.

Eileen Murphy
A Learning Adventure



I am grateful to have had the chance to attend the 2016 NECCC at Umass Amherst. The weekend was full of experimenting, meeting new people, and learning new tricks. I got to test out lens I had never worked with before and photograph BMXbikers which was quite an experience. I was pushed out of my comfort zone, but was able to capture some amazing pictures throughout the weekend. It was an honor to meet the guest speakers at the conference. Their work was amazing and I learned a lot from them.

One of my favorite classes was "Iphone Photography" with Karen L. Messick. She taught us about techniques and about all her favorite iphone applications, some that I had never even heard of. One app that she taught us about was "Pro HDR X". This app is amazing! This app is a composition and editing app. It allows you to choose 3 different pictures to compose to get the "picture perfect" photograph. The picture attached is from the conference and I used the app to edit and compose it. Not only did I attend Messick's class, I got to eat dinner with her one night and listen to her speak about her experience and why she started using her iphone more than her camera.

Another class I enjoyed was "Seascapes" with Mark Bowie. His pictures were amazing and his images made me want to travel to Oregon just to capture a breathtaking sunset with a low tide. I learned that the perfect seascape picture requires lots of planning and figuring out the weather and the sunset time. There's nothing better than capturing the perfect sunset on a perfect night.

Another amazing part of the weekend was Art Wolfe. He was absolutely incredible. His work was breathtaking and he was truly inspirational. His story was amazing and his experiences are rare ones. That night I followed him on every social media network so I could stay up to date with his remarkable pictures. I am so thankful for having the chance to attend the NECCC.

2016 NECCC SCHOLARSHIP RECIPIENTS

THE 2016 New England Camera Club Council Scholarship grants are awarded to the following talented young photographers. Their dedication to learning the craft of photography is exemplary. We congratulate them on their achievements and wish them continued success. They are the future of photography. Over the years we have had the pleasure and privilege to assist many fine young students in their pursuit of a career in photography.



Christian Lusardi is attending Rochester Institute of Technology where he will be graduating in 2019 with a major in Photography. He is sponsored by the Candlewood Camera Club of Danbury Connecticut. Christian is also receiving the Charles W. Wyckoff Memorial Scholarship donated by David Stone, President of Photosol, Inc. It is generous acts such as this that can ultimately make the difference in another person's life.



Justin Uga is receiving a scholarship for the first time this year. He is attending the New England School of Photography in a two year program. Justin is also receiving

a scholarship award from the Greater Lynn Photographic Association which is sponsoring him.

A word about Charles W. Wyckoff

Charles W. "Charlie" Wyckoff (1916 – 1998) was a significant contributor to the field of photography whose inventions went largely unheralded but which we all use and take for granted today. His postgraduate work at MIT with Harold (Doc) Edgerton led to the invention of the electronic strobe known by Doc's iconic image of a bullet piercing an apple. As a photochemist specializing in high speed photography, Charlie was responsible for the development of high speed film. He was hired by CBS to analyze the famous Zapruder film of the Kennedy assassination. Charlie ran his research company, Applied Sciences, in Needham Heights, MA in the 1970's and 80's, where he was able to process his own Kodachrome film in test tubes! He was an enthusiastic teacher and loved to talk photography with an enthusiasm which was contagious.

Websites of Interest

[<http://stevenmaxxphotography.com>](http://stevenmaxxphotography.com)

Photographer Steve Maxx. Download his free pdf e-book. Excellent read.

[<https://visualwilderness.com/composition-creativity/human-element-landscape-photography?utm_source=dlvr.it&utm_medium=facebook>](https://visualwilderness.com/composition-creativity/human-element-landscape-photography?utm_source=dlvr.it&utm_medium=facebook)

Using the human element in photographs

<http://photography.nationalgeographic.com/nature-photographer-of-the-year-2016/gallery/week-8-animal-portraits/1>

[<http://www.photocascadia.com/blog/a-lexicon-of-post-processing-terms-in-landscape-photography-today/?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+PhotoCascadiaBlog+%28Photo+Cascadia+Blog%29#.WBNm1OgrJhE>](http://www.photocascadia.com/blog/a-lexicon-of-post-processing-terms-in-landscape-photography-today/?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+PhotoCascadiaBlog+%28Photo+Cascadia+Blog%29#.WBNm1OgrJhE)

A lexicon of post processing techniques for landscapes

[<http://www.nationalgeographic.com/photography/proof/2016/10/nicklen-eagle-rescue/?utm_source=NatGeocom&utm_medium=Email&utm_content=Look_Newsletter_20161023&utm_campaign=engagement&utm_rd=9358282015>](http://www.nationalgeographic.com/photography/proof/2016/10/nicklen-eagle-rescue/?utm_source=NatGeocom&utm_medium=Email&utm_content=Look_Newsletter_20161023&utm_campaign=engagement&utm_rd=9358282015)

An Eagle Is Perilously Close to Death. What Would You Do?

[<https://visualwilderness.com/fieldwork/creating-impact-tonal-contrast>](https://visualwilderness.com/fieldwork/creating-impact-tonal-contrast)

Creating impact with tonal contrast

2016 Conference Model Print Winners



**1st Place
NANCY
by Charlie Logan
Ottawa Canada**



**2nd Place
Johanna
By Paul Young
Hudson, MA**



**3rd Place
Sylvia
by Darrell Harrington
Newtown CT**



**HM
Anjha
by Walt Mlynko
Essex Junction, VT**



**HM
Jo Lee
By Walt Mlynko
Essex Junction, VT**



**HM
Mimi
by Thomas Henry
Trumbull, CT**

**The Judges were: Skip Hoyt, MNEC, Peter Miller GLPA
and Donna Driscoll GLPA
Many thanks to all who entered**

2016 Annual Conference Print Competition

Arthur S. Vaughan, HonNEC, Chairman NECCC Print Competition

The annual B&W and Color print competitions were held at the 71st NECCC Conference in Amherst on Saturday, July 16, 2016. A total of 118 Color and 93 Black & White prints were entered. The number of prints submitted was up a bit from last year's conference totals of 109 Color and 85 B&W. The judging and medal winner selection process took nearly three hours to complete.

Judges for this competition were Larry Cowles (FPSA, GMPSA, EFIAP), Daniel Charbonnet (HonPSA, EPSA, MNEC), and Jacob Mosser (HonPSA, EPSA, HonNEC).

Larry Cowles specializes in human and pet portraiture, plus is a proficient nature photographer. His work has been accepted and shown in 68 countries around the world. Larry is very active in PSA, local camera clubs, and other photographic organizations as a writer, teacher, judge, presenter, and serves in many administrative capacities both locally and nationally.

Daniel Charbonnet is the NECCC 2016 Conference Dedicatee and was a recipient of the PSA President's Award. He is a Vice President and member of the Board of both NECCC and PSA. In his role as PSA's exhibition Services Vice President, he's in charge of International Exhibitions throughout the world that receive patronage from PSA. Dan is a member of the Greater Lynn Photographic Association, a member and past chairman of the Massachusetts Camera Naturalists (CamNats), as well as past chairman of the PSA Nature Division. He holds multiple Star and Galaxie ratings in Color Projected Image, Nature, Photo Travel, and Photojournalism. He's also a club, interclub, and International Exhibitions judge, and a lecturer / author on all aspects of photography.

Jacob Mosser has earned top honors from the PSA, NECCC, and the Greater Lynn Photographic Association for both his photographic skills and his efforts on behalf of the photographic community. He has been a recipient of the PSA "Stuyvesant Peabody Award" for his significant contributions to pictorial photography and along with his wife Susan, has had a past NECCC Conference dedicated to him. Jake is a member and past Chair of PSA's Nature Division, and PSA's Ethics Review Committee, past President and Honorary Life Vice president of GLPA, and is a past President and a current Vice President of NECCC. A multi Galaxie and Diamond Star competitor in International Exhibitions, he has served as a judge and lecturer throughout the USA and Canada, and has had his work published in numerous magazines and calendars.

The judging process to determine which entries went into the "final fifteen group" for medal consideration took just under an hour for both the B&W and Color divisions. An additional hour was spent in selecting the Honor Award and medal winning prints in both categories, with the competition wrapping up at about 3:30 PM. As is common in the later stages of the conference print competition, a great deal of "lively discussion" took place among the judges in determining which prints received the various medals, and all thoroughly enjoyed participating in this event. Their enthusiasm, effort, and willingness to serve on our 71st conference print judging panel is greatly appreciated. The work performed by all the members of the 2016 conference print competition committee is also greatly appreciated. Sharing print room and competition duties this year were Richard Cox, Glenn and Jane Guaraldi, MNEC's, Susan Hall, Gary and Judi Hoyt, John Lowe, MNEC, Dave Powell, Barbara Soghigian, and Valerie Whittier. Their annual commitment to share the work in the print room makes light work of all the tasks involved in running the conference print competition.

As always, special thanks must go to all the members of the equipment committee who did a first-rate job of getting the Cape Cod Room rigged up for our third year at this great location. Their instant attentiveness to any print room need or staff request is greatly appreciated.

Very much appreciated also are all the folks who took the time to visit the print room and browse through the prints on display, both before, during, and after the competition. One of the benefits of serving on the print room committee and having a space so well suited to the exhibiting of prints (Cape Cod Room), is the opportunity to discuss the work on display with print makers / competition submitters, and conference attendees in general. A great deal of information regarding the entries, print making, mounting, and photographic technique is exchanged at this time, and folks not having entered the print competition, including first-time conference attendees, are encouraged to do so in the future.

Finally, thanks must go to all the folks who made the effort to submit their prints. Without them there is no competition. The entire print operation is totally dependent upon the enthusiastic participation of the conference attendees. It's gratifying to know that each year we can look forward to having our print racks filled with more than enough entries to challenge our judges and provide a meaningful exhibition experience for competition participants and visitors to the conference.

2016 NECCC Conference Print Competition Award Winners

Black & White division:

Best of Show (NECCC Conference Competition Medal Winner)...

"Hamadrias Baboon Alpha Male", by Marty Silverstein, Syosset Camera Club

Special Categories (B&W Only)

Willem Pannebaker Award (Best B&W Still Life)...

"French Horn Keys", by Loretta Paul-Goldin, Milford Camera Club

John Vondell Memorial Award (Best B&W Landscape)...

"Silver Trees", by Madeline Duval, Springfield Photographic Society

William J. Barrett Memorial Award (Best B&W Nature)...

"Hamadrias Baboon Alpha Male", by Marty Silverstein, Syosset Camera Club

Douglas H. Wanser Memorial Award (Best B&W Portrait)...

"Addison", by Cynthia Vogan, Stony Brook Camera Club

Claude C. Sibley Memorial Award (Best B&W Seascape)...

"Nubble Near Dusk", by Glenn Guaraldi, Merrimack Valley Camera Club

Honor Award Blue Ribbon Winners **(Medal Round)**

Black & White:

"Hamadrias Baboon Alpha Male"	Marty Silverstein	Syosset CC
"Silver Trees"	Madeline Duval	Springfield Phot. Society
"Brooms"	Michael Dziak	Twin Cities CC of NY
"Back in the Saddle"	Dee Langevin	Deleware Phot. Society
"Country Barn"	Jack McCrossan	Nashoba Valley Photo Club
"Cuban Farmer"	Paula Fink	Charter Oak Phot. Society
"Misty Morning"	Rick Tyrseck	Flagpole Photographers
"French Horn Keys"	Loretta Paul-Goldin	Milford Camera Club
"Snowy Plumage Display"	Dick Hudnall	Manchester CC
"Nautilus Reflection"	Trudy Runyan	Lindenhurst CC
"Preening"	Bill Gehan	Manchester CC
"Gotham City"	Darrell Harrington	Flagpole Photographers
"Crowded"	Bert Schmitz	Housatonic CC
"Nubble Near Dusk"	Glenn Guaraldi	Merrimack Valley CC
"Ice on the Beach"	Gary Hoyt	Merrimack Valley CC

Color division:

Best of Show (NECCC Conference Competition Medal Winner)...

"Margaret Hunt Hill Bridge at Night", by Valerie Whittier, Dallas Camera Club

Yankee Photographic Society Gold Medals

(Judges Choice, Color Only)

Judge: Dan Charbonnet...

"Good Lickin'", by Marty Silverstein, Syosset Camera Club

Judge: Larry Cowles...

"Hummingbird", by Pat Walsh, South Shore Camera Club

Judge: Jake Mosser...

"Ray of Light", by Alan Scardino, Ocean County Camera Club

Connecticut Association of Photographers Medals

(Selected Categories, color only)

Best Color Creative...

"Hot Air Balloon", by Bob Green, Brooklyn, NY

Best Color Landscape...

"Solitude", Ron Carran, Westchester Photographic Society

Best Color Seascape...

"Dunescape" Rick Tyrseck, Flagpole Photographers

Honor Award Blue Ribbon Winners **(Medal Round)**

Color:

"Good Lickin'"	Marty Silverstein	Syosset CC
"Bluebird with Nesting Material"	Ken Jordan	Greater Lynn Phot. Assoc.
"Hot Air Balloon"	Bob Green	Brooklyn, NY
"Highland Light, Truro"	Maureen Began	Stony Brook CC
"Ray of Light"	Alan Scardino	Ocean County CC
"Flying Puffin"	Harvey Augenbraun	Westchester Phot. Society
"Hummingbird"	Pat Walsh	South Shore CC
"Back Road"	Jack McCrossan	Nashoba Valley Photo Club
"Margaret Hunt Hill Bridge (night)"	Valerie Whittier	Dallas CC
"Encroachment"	Roy Haddock	Merrimack Valley CC
"Night-time at Bandon Beach"	Theodore Thelin	Photo Adventures CC
"Sunset on Monument Valley"	Bob Haas	Quiet Corner CC
"Motif #1"	Rob DeRobertis	Stony Brook CC
"Violet Sabrewing Hummer"	Karl Zuzarte	Stony Brook CC
"Snowy Owl on a Perch"	Gary Hoyt	Merrimack Valley CC

NECCC Conference Print Competition: 07/16/2016

Medal Winners, Black & White



William J. Barrett Memorial Award
(Best B&W Nature)
NECCC Conference Competition Award
(Best of Show, B&W)
"Hamadrias Baboon Alpha Male"
by Marty Silverstein
Syosset Camera Club



Willem Pannebaker Memorial Award
(Best B&W Still Life)
"French Horn Keys",
by Loretta Paul-Goldin
Milford Camera Club



John Vondell Memorial Award
(Best B&W Landscape)
"Silver Trees"
by Madeline Duval
Springfield Photographic Society



Douglas H. Wanser Memorial Award
(Best B&W Portrait)
"Addison"
by Cynthia Vogan
Stony Brook Camera Club



Claude C. Sibley Memorial Award
(Best B&W Seascape)
"Nubble Near Dusk"
by Glenn Guaraldi
Merrimack Valley Camera Club

NECCC Conference Print Competition: 07/16/2016

Medal Winners, Color



NECCC Conference Competition Award
(Best of Show, Color)
"Margaret Hunt Hill Bridge at Night"
by Valerie Whittier
Dallas Camera Club



Connecticut Association of
Photographers Medal
(Best Color Landscape)
"Solitude"
by Ron Carran
Westchester Photographic Society



Connecticut Association of
Photographers Medal
(Best Color Seascape)
"Dunescape"
by Rick Tyrseck
Flagpole Photographers



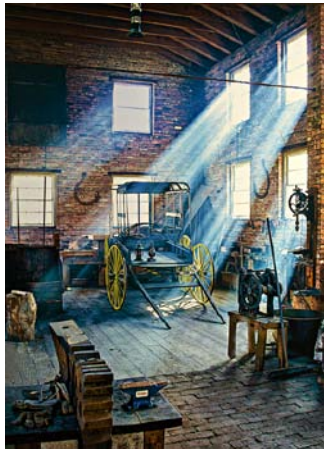
Connecticut Association of
Photographers Medal
(Best Color Creative)
"Hot Air Balloon"
by Bob Green
Brooklyn, NY



Yankee Photographic Society Medal
(Judge's Choice... Dan Charbonnet)
"Good Lickin' "
by Marty Silverstein
Syosset Camera Club



Yankee Photographic Society Medal
(Judge's Choice... Larry Cowles)
"Hummingbird"
by Pat Walsh
South Shore Camera Club



Yankee Photographic Society Medal
(Judge's Choice... Jake Mosser)
"Ray of Light"
by Alan Scardino
Ocean County Camera Club

2016 NECCC PROJECTED IMAGE COMPETITION

**Open
(score of 25 and above received HMs)**

Entry#	Maker	Camera Club	Title	Score	Award
O1138	Piskin, Lorraine	Huntington-Syosset-Nassau CC	Rafo of the Arbore Tribe	27	Best of Show
O1139	Pizzano, Robert	GLPA	Bronc Rider	27	PJ
O1161	Schmitz, Bert	Housatonic Camera Club	The Age of Innocence	26	Portrait
O1050	Gaboriault, Charlene	Gateway Camera Club	Wobbly Drinks	25	Creative
O1152	Rosthauser, Anne	Erie Photography Club	Lone Tree in Yellowstone	24	Landscape
O1017	Brundage, Patricia	Greater Bridgeport CC	Fancy Poppy	26	Judge's Choice
O1174	Tyrseck, Rick	Flagpole Photographers	Sunflower	26	Judge's Choice
O1177	Vogan, Cynthia	Stony Brook	The Thinker	26	Judge's Choice
O1147	Reynolds, Richard	Stony Brook CC	Rodeo Bronc Rider	27	HM
O1012	Basem, Jordan	Camera Naturalist	The Great Redwoods	25	HM
O1028	Collen, Matthew	Milford Camera Club	Fueling Up	25	HM
O1054	Gombeda, Bernard	Greater Bridgeport Camera Club	Curious Look	25	HM
O1074	Janson, Dena	Photographic Society of Rhode Island	Monuments and Fog	25	HM
O1080	Kawadler, Ellen	Stony Brook	Christian Science Plaza on the Fourth of July	25	HM
O1084	Kingcaid, Daniel	Teaneck Camera Club	Silverfox Approaching	25	HM
O1085	Kingcaid, Heather	Teaneck Camera Club	Kayla	25	HM
O1087	Kliewer, Wayne	Camera Naturalist Photo Club	Mountain Lion	25	HM
O1108	Lowe, John	Merrimack Valley Camera Club	Flying High	25	HM
O1112	Mathieson, Todd	Assabet Valley	Cattle Egret Portrait	25	HM
O1114	McIntosh, Wendy	Greater Lynn	Common Loon Family	25	HM
O1162	Selesky, Sandy	Nashoba Vallery Photo Club	Piping Plover and Baby Love	25	HM
O1163	Selig, Peter	Cape Cod Viewfinders	Highland Light in Winter	25	HM
O1164	Sherwood, Lawrence	Eastern Maine Camera Club	Bridge to Nowhere	25	HM
O1178	Vogan, James	Stony Brook Camera Club	Swift River at Lower Falls	25	HM

Conference Digital Projected Winners
Open Category



Best of Show
Rafo of the Arbore Tribe
By Lorraine Piskin
Huntington-Syosset-Nassau CC



Best Photojournalism
Bronc Rider
By Robert Pizzano
GLPA







Best Portrait
The Age of Innocence
By Bert Schmitz
Housatonic Camera Club



Best Creative
Wobbly Drinks
By Charlene Gaboriault
Gateway Camera Club

**Conference Digital Projected Winners
Open Category**

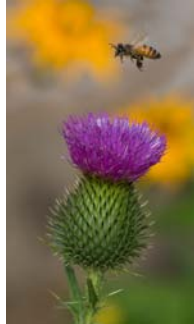
	<p>Best Landscape</p> <p>Lone Tree in Yellowstone By Anne Rosthauser, Erie Photography Club</p>
	<p>Judge's Choice</p> <p>Fancy Poppy BY Patricia Brundage Greater Bridgeport CC</p>
	<p>Judge's Choice</p> <p>Sunflower By Rick Tyrseck Flagpole Photographers</p>
	<p>Judge's Choice</p> <p>The Thinker By Cynthia Vogan Stony Brook Camera Club</p>

2016 NECCC PROJECTED IMAGE COMPETITION

**Nature
(score of 25 and above received HMs)**

Entry#	Maker	Camera Club	Title	Score	Award
N2031	Curcis, Peter	GLPA	Peregrine Pulling on Kill	27	Best of Show
N2173	Zuzarte, Karl	SBCC, PSRI	Gotcha this time	26	Bird
N2012	Begin, Maureen	Stoney Brook Camera Club	Motherly Love	26	Mammal
N2167	Walsh, Patricia	South Shore CC New York	Food Fight	26	Wildlife
N2087	Krucinski, Jacob	Charter Oak Photographic Society (high school student)	Thistle and Bee	23	Botany
N2072	Jordan, Ken	GLPA	Blue Bird With Grass	27	Judge's Choice
N2019	Carey, Daniel	Nashoba Valley Photo Club	Reddish Egret Eating Fish	25	Judge's Choice
N2084	Koval, Drea	SECCC-Southeastern CT Camera Club	Sunrise in Lower Antelope Canyon	25	Judge's Choice
N2007	Augenbraun, Harvey	WPS	Mandrill Portrait	26	HM
N2024	Chase Farnum, Jean		Surprise	25	HM
N2028	Crupi, Joe	Flushing Camera Club	Big Horn Smirk	25	HM
N2032	Curtin, Jutta	MVCC	Male Hummingbird	25	HM
N2082	Kliwer, Wayne	Camera Naturalist Photo Club	Woodstork	25	HM
N2091	Lacasse, Lisa		Dinner	25	HM
N2093	Langevin, Dee	Delaware Photographic Society	Afternoon Time Out	25	HM
N2114	Molino, Maggie Magee	Ridgewood Camera Club	Yes My Darling Sifaka I will Marry You	25	HM
N2125	Palmieri, Nick	Camera Naturalists of New Jersey	Terning In	25	HM
N2130	Pizzano, Robert	GLPA	Snow Monkey Piggyback Ride	25	HM
N2137	Reynolds, Richard	Stony Brook CC	Bald Eagle with Catch	25	HM
N2150	Selesky, Sandy	Nashoba Valley Photo Club	Least Terns Exchange Fish	25	HM
N2159	Tompkins, Anastasia	Westchester Photographic Society	Feeding Oyster Catchers	25	HM
N2164	Vogan, Cynthia	Stony Brook	Osprey Pair	25	HM
N2165	Vogan, James	Stony Brook Camera Club	American Oystercatcher at Fort De Soto Park	25	HM
N2177	Miner, Sandra	Portland Camera Club	Ladies First	25	HM

Conference Digital Projected Winners
Nature Category



Best Botany

Thistle and Bee

By Jacob Krucinski

**Charter Oak Photographic Society
(high school student)**



Judge's Choice

Blue Bird With Grass

By Ken Jordan

GLPA



Judge's Choice

Reddish Egret Eating Fish

By Daniel Carey

Nashoba Valley Photo Club







Judge's Choice

Sunrise in Lower Antelope Canyon

By Drea Kovel

SECCC-Southeastern CT Camera Club

Conference Digital Projected Winners
Nature Category

	<p>Best of Show</p> <p>Peregrine Pulling on Kill</p> <p>By Peter Curcis</p> <p>GLPA</p>
	<p>Best Bird</p> <p>Gotcha This Time</p> <p>By Karl Zuzarte</p> <p>SBCC & PSRI</p>
	<p>Best Mammal</p> <p>A Mother's Love</p> <p>By Maureen Begin</p> <p>Stony Brook Camera Club</p>
	<p>Best Wildlife</p> <p>Food Fight</p> <p>By Patricia Walsh</p> <p>South Shore CC NY</p>

Memorial Scholarship Fund

A donation to the *NECCC Memorial Scholarship Fund* in the memory of a beloved family member or friend who enjoyed the craft and art of photography is a fitting tribute to that person in that your gift will help to perpetuate their love of photography in a young student who is undertaking a photographic curriculum at an accredited school of higher learning by endowing that student with a scholarship to assist them in their academic quest.

Therefore, we gratefully acknowledge the following gifts.

In Memory of: **Deceased Members of Former, Springfield Fine Arts Guild**

Richard A. Novak, MNEC

A General Donation : Ms. Janet C. Truslow

A couple of reminders:

- When making a memorial donation, please include the name and address of the person's family so that a notification of the gift can be sent to them.
- All donations to the NECCC Memorial Scholarship Fund are fully tax deductible to the extent of the law.

Donations should be sent to:

NECCC Memorial Fund

c/o Richard A. Novak, MNEC

157 Forest Hills Road

Springfield, MA 01128-1207

General Fund Donations

Donations to the NECCC GENERAL OPERATING FUND help defray the operating expenses of the Council, including the cost of services provided to member clubs and the expense of the Annual Conference at Amherst. Donations are also used to purchase much needed new equipment for the conference.

When donating to the General Operating Fund, checks should be made payable to "NECCC" and should be sent to:

Susan Mosser HonPSA, HonNEC

173 Central St

No. Reading, Ma 01864

s.jmosser@comcast.net

There have been no donations to the fund since the spring issue of the NECCC Bulletin

All contributions are tax deductible and will receive a written acknowledgement.

PSA CONFERENCE

NECCC's Presence

This year's PSA Annual Conference was held in San Antonio, Texas at the Windham San Antonio Riverwalk Hotel. Many PSA members were honored at the Saturday night festivities for their contributions to the PSA. Like NECCC, PSA recognizes those volunteers who are the backbone of organizations who depend upon the effort and time given to the success of all their endeavors.

Congratulations to NECCC Board members **William Barnett, APSA, GMPSA, MNEC** and **Arthur Vaughan, HonNEC** who were both presenters at this year's conference. Bill presented "China: Images from a Nation in Turmoil" and Art presented "Pop-up flash Macro Photography: High Quality Macro for the Poverty-Stricken Photographer".



Congratulations continue as two NECCC Board Members were honored with very prestigious honors/awards. **Susan Mosser, HonPSA, HonNEC** was the recipient of the Scales Award for Long Term service to PSA. This award is given to any PSA member with a record of long and continuing service to the Society. Susan, a PSA member for over 30 years, has continuously devoted her time and organizational skills to PSA, NECCC, and the Greater Lynn Photographic Association. She has served eight years on the PSA's Honors Committee and worked many years on the PSA International Exhibition. Susan has been director of the Nature division "Image of the Year" competition since 2006. For more than three decades Susan chaired the very successful Greater Lynn International Exhibition. She has been a NECCC board member for nearly 20 years and has chaired or co-chaired the annual conference more than 10 times. She has also been awarded Honorary Life

Membership in the Stony Brook Camera Club and the Rhode Island Photographic Society.



Bill Barnett received his certificate from
PSA president Charlie Burke

William Barnett, APSA, GMP SA, MNEC received his APSA for his service to the New England Camera Club Council including service as projected image interclub competition director, as portfolio reviewer, and as a scholarship committee member. He is also recognized for his leadership in the Connecticut Association of Photographers, and for his contributions to PSA including instructional articles in the Journal, programs at the annual conference and contributions as an accomplished photographer and judge.

NECCC took top honors in the PSA Council Challenge where it came in first in high total points in competition with seven other councils across the United States. Greater Lynn Photographic Association earned third place in the PSA club website contest. **Congratulations to all!**



2016 PSA COUNCIL'S CHALLENGE

NECCC TRIUMPHS



Eight PSA-member councils entered this year's challenge. Unlike other years, these entries were judged in Germany and not the United States. Chicago Area of Camera Clubs Association, Columbia Council of Camera Clubs, Gulf States Camera Club Council, North Central Camera Club Council, New England Camera Club Council, Southern California council of Camera Clubs. Twin Cities Area Council of Camera Clubs, and Wisconsin Area Camera Clubs Organization competed with digital entries in Color General, Monochrome General and Nature General. NECCC earned first place in Color General, Nature General, and tied for third place in Monochrome General with Chicago Area Camera Clubs Association. NECCC triumphs in its first place victory in the overall competition.

NECCC entries were:

Monochrome Digital Images

John Schiraga (Cape Cod Art Assoc.-MA) - "Intensity" – **Honor Award**
Gary Hoyt (Merrimack Valley CC- MA) - "Roadster"
John Gill (Assabett Valley CC -MA) - "Infrared Lotuses 2"
Michael Karchmer (Cape Cod Viewfinders–MA) - "In Thought"
Greg Mazzotta (Greater Lynn PA- MA) - "Bull Rider Prep"
Ken Jordan, MNEC (Greater Lynn PA-MA) - "Kennedy Library"
Richard Cloran FPSA, MPSA, HonNEC (Greater Lynn PA -MA) - "Bass Harbor Head Light"
Lisa Cuchara, HonNEC (New Haven CC-CT) - "Traditional Gaze"
Karen Hosking (Greater Lynn PA-MA) - "Lone Pine"
Bob Solosko (Pioneer Valley PA -MA) - "Going South"

Color Images Digital

Erik Landegren (Flagpole CC -CT) - "Portrait under the Surface"-**2nd Place in Color**
Greg Pronevitz (Greater Lynn PA-MA) - "The Emerald City"- **Honor Award**
Tom Piorkowski (Greater Bridgeport Camera Club - CT) - "Liberty State Park"-**Honor Award**
Maggi Hsu (Gateway CC – MA) - "Moons Over Boston"-**Honor Award**
Nancy Bloom (Cape Cod Art Assoc- MA) - "Figawi Race 2015"

Susan Poirier (Simsbury CC -CT - "Flowers in her Hair"
 Peter Curcis, MNEC (Greater Lynn PA-MA) - "Great Grey On the Prowl"
 Dolph Fusco (Simsbury Camera Club - CT) - "Portrait of Mother Nature"
 Phil Holt (Hockomock Digital PC-MA) - "Rachael"
 Jeff Turner (Hockomock Digital PC-MA) - "Symphony of Fire"

Nature Images Digital

Chris Yunzhong He (Gateway CC-MA)-"Feeding Time"-**1st Place in Nature**
 Karl Schanz, APSA, MNEC (Greater Lynn PA-MA) - "Hi There" -**Honor Award**
 Peter Curcis, MNEC (Greater Lynn PA-MA) - "American Kestrel with Vole"- **Honor Award**
 Sandy Selesky (Nashoba Valley CC – MA) - "Least Terns Exchange Fish"- **Honor Award**
 Deb Page (Photographic Society of RI- RI) - "Stopping for Nourishment"- **Honor Award**
 Thomas Rajan (Eastern Maine CC) - "Wild Kill"
 Sandy McMillan (Greater Lynn PA-MA) - "Plover Chick Eating Worm"
 Jacob Mosser, HonPSA, EPSA, HonNEC (Greater Lynn PA-MA) - "Bee at Work"
 Dan Robusto (Lakes Region CC-NH) - "Herd in a Hurry"
 Matthew Donachie (Monadnock CC -NH) - "Grizzly Guarding Cub"

CERTIFICATES AND IMAGES



Monochrome Digital
Intensity by John Schiraga
 Cape Cod Art Assoc.
Honor Award



Color Digital
Portrait Under the Surface by Erik
Landegren. Flagpole CC
2nd Place



Color Digital

**The Emerald City by
Greg Pronevits
Greater Lynn PA**

Honor Award



Color Digital

**Liberty State Park by Tom Piorkowski
Greater Bridgeport CC**

Honor Award



Color Digital

**Moons Over Boston by Maggie Hsu
Gateway CC**



Nature

**Feeding Time by Chris Yunzhong He
Gateway camera Club**

First Place



Nature

**Hi There by Karl Schanz
Greater Lynn PA**

Honor Award



Nature

**American Kestrel With Vole
Peter Curcis
Greater Lynn PA**

Honor Award



Nature

**Least Terns Exchange Fish
by Sandy Selesky
Nashoba Valley PC**

Honor Award



Nature

**Stopping for Nourishment
By Deb Page
Photographic Society RI**

Honor Award



NECCC BLOG

Follow the photo happenings in
New England

Photo news, workshops and
competitions

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NECCC Blog Editor
Lisa Cuchara, HonNEC

Send your New England news for the blog to Lisa
at photographer67@comcast.net
Subject line should say "NECCC Blog"

Subscribe to blog at
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Photographic Society of America's
Website & Newsletter Competition
Results for New England Clubs
By Susan Mosser, HonPSA, HonNEC
NECCC Board of Director Vice President

WEBSITE CONTEST

The 2016 PSA club/council/chapter website contest attracted 26 entries; 15 large clubs and one chapter (75 or more members); and 9 small clubs plus one chapter (under 75 members).

The only New England club winning an award was Greater Lynn Photographic Association who came in third place in the large club section.

NEWSLETTER CONTEST

The 2016 PSA club/council/chapter newsletter contest attracted 62 entries. Three New England Clubs won awards. Congratulations to all our winners.

The Filter, Greater Lynn Photographic Association (MA), **Mark Donnelly**, *Editor* won third place in the large club section out of 27 entries. GLPA also won two Special Awards: Best Layout and Tie for Best Presentation of Competition Scores.

The Reflections, Stony Brook Camera Club (MA), **Ellen Berenson**, *Editor* won an Honorable Mention in the large club class and in the Special Awards for large clubs they tied for Best Use of Color and Best Table of Contents.

The Best Banner award went to Boston Camera Club (MA), Beth Luchner editor.

Thank You to Long Time Worker Steve Tierney, MNEC



As Equipment Coordinator for the NECCC conference I would like to extend a heartfelt thank you to Steve Tierney, MNEC for his many many years of service to the Council and the equipment Committee as Equipment Director. Steve has been trying to retire for a few years but we were unable to fill his position until this past July. He graciously stayed on in the position until we were able to replace him.

Steve has been a part of the “behind the scenes” operations of the NECCC Conference for the past 25 years, first as the truck driver from the NECCC equipment warehouse to the UMass Conference and back, and then as the Equipment Director. As Equipment Director, Steve was responsible for the care, inventory, repair, organization and transportation of hundreds of pieces of equipment which are all necessary to run the NECCC Annual Conference.



L to R Patrick Brosnan, Bud Morton Mike DiStefano and Guy Holmes.

Steve Tierney, MNEC seen hanging picture in back. Photo by Roni Forster Chastain

He has been a member of both the Photographic Society of Rhode Island (PSRI) and the Stony Brook Camera Club since the late 80's. He was awarded the PSRI Charlie Miller “VIP” Most Valuable Photographer for his dedication and extra efforts in the operations of PSRI. He is also a member of the Massachusetts Camera Naturalists an invitation only nature photography group, and the Photographic Society of America. Over the years Steve has photographed all types of images but recently has favored photographing birds and butterflies. Steve spends half the year here in New England, but flees to Florida for the winter.

The NECCC Council Board of Directors and the rest of the equipment committee wish him the best in his retirement and will miss his easy going “don’t worry” attitude. No matter the issue was, with a smile on his face, he was always ready to fix the problem and build anything we needed. Happy retirement Steve and good shooting!!

**Susan Mosser, HonPSA, HonNEC
Equipment Coordinator**

SOULSCAPES
by Ray Guillette, HonNEC



Photo ©Ray Guillette

There is a breathtaking moment. Something beautiful and inspiring unfolds before your eyes, and it seems that nature has allowed you to be a part of what's happening. You are thankful to be here, and you want to capture the moment in an image. You want to remember everything, every part of what makes you feel this way. You want to save and to share the moment. Your soul has been shaken, and will be every time you see this image. Somewhere out there beyond your lens but within your vision is what you've been looking for....yourself.

When we make images of the landscape that clearly express our feelings, we are making soulscapes. They tell the story of a place from our point of view, why we came here, and what we feel is important. A soulscape tells the viewer something unique because it also tells something about the one who produced the image.

The creative process that leads to a clear personal communication has several key elements. Some of these are:

- 1) INTENT:** the realization of what we want to say, and the feelings we want to share.
- 2) LIGHT:** using the light we are given that day to enhance the message.
- 3) VIEWPOINT:** the camera position that gives our image the best story-telling perspective.
- 4) FAMILIARITY:** knowing the location well allows us to be in the right place at the right time.
- 5) CREATIVITY:** using our own personal way of visual expression to make the message unique.
- 6) STORY:** planning ahead for an audiovisual sequence while we are shooting.

INTENT

What brought you here?

When we arrive at a location, we usually have goals in mind. There is something there that attracts us. Maybe it's a mountain, a lake, a waterfall, or a meadow. Keep these goals in mind as you scan the scene, looking for the right image. Try to identify the elements of the scene that will communicate the feelings it creates in you. To make an easily understood message, we need to arrange the important story telling elements into a simple composition. Always looking, we decide what will help our message, and what might confuse and distract the viewers, making the message harder to understand. Viewers only see what you put into the image. Simplicity makes the message easier to understand. Clutter makes it more confusing. We want the viewer to know immediately what we were thinking when we made the image.

While keeping your story in mind, be open to change it if weather, light, or time of day are not helping. You can't say something visually if the visual language isn't there. You can still say something, but it may not be what you first had in mind. The story is still yours, just different.

LIGHT

"The light is everything" **Mary Oliver**

The quality and direction of light can produce dramatic changes in the landscape. Light can be modified with filters and flash, but we can't change the light we are given image. The direction of light causes some striking and reliable visual effects that are stronger early and late in the day, and are sometimes awe-inspiring minutes after sunrise or before sunset. On a sunny day the first thing to do is place your camera where the scene will be either sidelit or backlit.

Sidelighting is classic landscape light. It emphasizes the three dimensional form of objects by producing shadows. These shadows create contrast, increase our sense of color saturation, and emphasize texture. Contrast and color saturation will add life to any image. The perception of texture is a sure way to connect with a viewer. Sidelighting helps create a sense of place, (the feeling of being there), by giving the viewer a universally recognized reference, touch. Sidelit scenes also allow maximum polarization, which further increases color saturation. Uneven polarization can be distracting, especially if the sky fills a large part of the frame. This can be fixed digitally, or in camera by using a graduated neutral density filter, or a vertical format.

Backlighting produces basic changes in how we see. It often gives a magical feeling to the landscape, a feeling that may be stronger in the image than in reality. Impact is strengthened by seeing in this different light, and by making shapes more

prominent. Backlight passes around and through objects on its way to your lens. Edges are highlighted and translucent objects are filled with a glowing light. Weather conditions take on the color of light, warmer early or late in the day. Because we recognize shapes instinctively and immediately, the message is quickly received. Less time is spent figuring out what we are seeing, leaving more time for an emotional reaction. The common and the mundane are sometimes elevated to a higher level of elegance and simplicity. The extremes of light at sunrise and sunset give opportunities to make dramatic backlit images, as do foggy or misty mornings.

Backlighting is an express ticket to inspiration, but it also brings some challenges to the making of a simple, effective statement. Since shapes are emphasized, be careful not to overwhelm the senses with too many shapes, or with shapes that merge with each other or with a dark background. Exposure is tricky for backlit scenes because of the presence of highlights and shadows. I usually give a little more exposure to backlit scenes, and bracket exposures. If the sun is in the composition, it's best to spot meter the sky without the sun in the frame, then return to your intended composition with the sun in place. Bracket toward overexposure, and use a graduated neutral density filter to darken the sky and lighten the foreground. Hiding part of the sun behind a tree or other object, and using a small aperture will result in a sunstar, which automatically becomes the center of interest.

Frontlighting minimizes shadows, making shape and form less noticeable. It is usually the last and least dramatic option in lighting the landscape. The chance of having a light, distracting sky is greater with frontlighting. Polarizers are less effective here than in sidelit scenes, and colors less saturated. If you must shoot a frontlit scene, it's best to shoot early or late in the day, underexpose a bit, and try out a polarizer and perhaps a graduated neutral density filter. There will be less tonal contrast, so look for a composition that emphasizes color, depth, and scale. Sky color can be darkened by choosing a viewpoint that allows you to look up at your subject. Be careful not to over-polarize in this situation.

Cloudy day light falls on the scene from many different directions. This soft, diffused light makes the landscape seem quieter and more peaceful than on bright sunny days. Shadow edges are softer, highlights less noticeable, and differences between light tones are less distinct. A featureless cloudy sky is often a bright distraction. It is usually best to minimize it or eliminate it from the frame. A grad ND filter may help here.

There are some definite visual advantages on cloudy days. More detail can be seen in shadow areas. Motion in water and foliage can be captured with longer shutter speeds. Best of all, this is the time to point your camera downward and concentrate on details. Close views of a forest floor, a grassy meadow, or a beach can fill the frame with overlooked beauty.

After sunset, for about 30 min, the diffuse and soft light is beautifully colored. Long exposures "collect" this lavender light when it is not actually visible to the eye, giving the image an unexpected emotional boost.

Storm light, at the front or back edge of the storm, is the best of both worlds, a mix of bright sunlight and dark clouds. It gives the potential for high contrast and high impact images.

. We can make good, meaningful images in almost any light, but lighting conditions do limit the content of the message. There are two main types of landscape light, direct (sunny) and diffuse (cloudy).

Unobstructed sunlight falls on our subject from a definite direction, producing shadows and highlights and creating contrast (conflict between visual elements). This bright light produces a warm, vibrant, and energetic feeling in the

VIEWPOINT

"A good photograph is knowing where to stand."

Ansel Adams

Choosing the right viewpoint is the best way to ensure that your message will be clearly understood. Viewpoint, along with lens choice determines what elements are included in the frame and how they are arranged into an understandable message. This is your story, your opportunity to tell the viewer exactly what you were thinking. This is where time spent perfecting the skills of looking and seeing pays off. Usually the best images of the day are the ones taken after a long look around.

Think of the image as divided into foreground, middle ground, background, horizon, and sky. There will be one best spot where all of these fit into a statement of what you think of this place. It may take some time to find this best place. Your images will reflect the time you take to know what to say, but also from where to say it. Move your camera from side to side, forward and back, and, equally important, up and down. Camera height effects your statement as much or more than tripod placement. High positions stretch out and emphasize the middle ground, and lower positions put the foreground "in your face". Both positions give a strong sense of depth, but in different ways. A low camera position usually leaves no doubt in the viewers' minds about what you wanted to say. A strong foreground also adds impact to your image.

Lens choice effects more than just what will be included in the frame. A wide angle view encourages feelings of space and grandeur. When a wide angle lens is tipped upward, vertical lines will merge together toward the top of the image. This looks unnatural and is usually a distraction, so try to point your wide angle lens as straight as possible. Mid-range focal lengths tell the story truthfully, as the unaided eye sees it. Long lenses compress elements and weather conditions into an image that allows the viewer to make the same associations that you did, often enhancing emotional impact. The "intimate landscapes" of Elliot Porter and William Neill, and the "extracts" of Ansel Adams are some of the most moving landscape images ever made.

FAMILIARITY

You CAN go home again.

Don't know where to start? It's often best to return to familiar places. While there is value and excitement in searching for new landscapes, it is in returning to the familiar ones that allows the best images to emerge. Knowing a location well saves energy otherwise spent searching, and allows you to find images that are suggested by light and atmosphere. Time is conserved, since prior visits have already found productive areas. And when a certain condition of light or weather emerges, the right place to maximize it's potential is already known.

It takes time and energy to explore a new location. But at a familiar place energy can be directed elsewhere. There is more opportunity to express creativity. The act of looking is made easier, and leaves more time for the art of seeing. Different viewpoints and techniques can make unique images in familiar places. The changes observed at the same location through the seasons, at different times of day, and in different weather can create major differences in your images. The knowledge gained in one place can be applied to many.

CREATIVITY

**"They could tell me how to paint their landscape, but they couldn't tell me how to paint mine."
Georgia O'Keefe**

One of the best ways to show your feelings about the landscape is to present it with a creative expression of what's really there, making your own personal vision of what everyone else sees, too. Digital image manipulation has given us many creative tools, but there are other options we can use to express our own way of seeing. Filters, montages, and soft or selective focus techniques can make the image our own.

Viewpoint and lens selection contribute to creativity, as does being in a familiar location. But the best way to let your creative juices flow is to be free of technical concerns, and then to give your mind all the time it needs to express itself. If you're in a rush, or have to pause and look for your exposure controls, your creative process will slow down or stop.

To enhance creativity, keep looking, and then abstract the landscape. Try to visualize the image as an arrangement of colors, shapes, lines, and forms. Then arrange these graphic elements into a composition that makes sense to you. Defocusing to a slightly fuzzy image may help you see this. Once you have reduced the image to it's basic elements, you can then make a balanced composition that has the important elements exactly where you want them to be.

Telephoto lenses allow us to select a smaller portion of the scene. This is a very personal and creative way of showing the landscape. The viewer sees only what you

select. You can make the scene into an abstract pattern by excluding ground and sky, and using long lens optics to minimize depth perception. These choices concentrate graphics, and emotional impact as well.

STORY

Go out and get yourself an audience.

Producing audiovisual sequences is the most gratifying way to communicate your message. Images with simple composition, good technique, and impact are important, but VARIETY is the essential ingredient in any successful AV presentation. Variety will carry a sequence with some flawed images, but a sequence with prize-winning images and no variety will usually seem flat to the viewer. Try different viewpoints and lenses. Shoot high up and low down. Show the grand scene with wide angle shots, isolate areas that are important to your story, and close in on details. Details often tell a more personal story than wide views. They also let viewers "fill in the blanks" with their own emotions. Creative images can also add variety to your story.

If possible, use complimentary colors to add impact to your show. Green and red are compliments, so when a green slide is followed by a red slide, both appear fully saturated.

Try to shoot a group of images with similar horizons so they will dissolve smoothly. The dissolve, or interface between two images, should not be so noticeable that it takes attention away from the images themselves.

And be sure to shoot some images without a horizon, to connect images with conflicting graphics and uneven horizons. Avoid frequent changes between horizontal and vertical formats, which will distract from your message.

The sequence should have a unified theme or story line. It could be the story of a place, a season, a time of day, or simply a group of images that make you feel the same way. You don't have to show everything that's there to develop a story, just the parts you choose. Simplicity of theme is just as important as simplicity of composition.

When adding music, try to let each musical phrase contain a single clear statement. Try to visualize a beginning, an end point, and a high point in your sequence. The music you select will usually determine where the high point falls in the sequence.

So take us along as you explore the wonders of your world.....out there in the landscape, surrounded by potential.

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