

# NECCC Bulletin

Volume 77 The Official Publication of the NECCC

## Spring Issue 2016

### In This Issue

NECCC Conference Keynote Speaker	Page 1
President's Message	Page 2
71 <sup>st</sup> Annual Conference	Page 4
Conference Dedication	Page 5
Conference Special Event BMX Stunt Jumpers	Page 7
Conference Programs	Page 8
Nominating Committee Report	Page 16
Memorial Scholarship Fund	Page 17
General Fund Contributions	Page 17
NECCC Congratulations	Page 18
Speakers and Judges List	Page 18
NECCC Club Membership	Page 19
Winter Interclub Print Competition	Page 20
Spring Interclub Print Competition	Page 25
Print of the Year Competition	Page 31
PSA Award Recipients	Page 36
2016 PSA Conference	Page 37
Photographers Guide to Color	Page 38
Websites of Interest	Page 44
NECCC Officers	Page 46

### 71<sup>st</sup> NECCC Conference FEATURE PRESENTATION Saturday Night

ART WOLFE Presents  
Earth is My Witness

Canon



NECCC is a proud  
member of PSA

**Earth Is My Witness** represents forty years of expeditionary photography. For the first time, Wolfe presents the three subjects at the heart of his work – landscapes, wildlife, and cultures on the edge of extinction – in a single masterpiece that takes us through the world's ecosystems and geographical regions in a vivid display of the fragility and interconnectivity of life on Earth, while simultaneously exploring his evolution as an artist and the techniques he uses to capture the nuances and

PRESIDENT'S MESSAGE  
Antoinette Gombeda APSA,  
HonNEC, President NECCC



Photo by Tom Cuchara, MNEC

Mark your calendars! Circle the dates **July 15, 16, 17, 2016** for the **71<sup>st</sup> NECCC Conference**. It is just two short months away. That may seem like a great deal of time to you but for those of us chairing various committees it is just a nanosecond. It takes many volunteers to create a conference of this caliber and I am grateful to all of them who give their time, dedication, hard work and long hours to make this the biggest and best conference of its type. There is an impressive line-up of presenters covering a wide range of topics to expand your photographic knowledge and your photographic experience. Seven pre-conference classes and portfolio reviews begin the conference at 9AM Friday morning with regular conference classes starting at 1PM. The learning and fun continue throughout the weekend. Photograph the models, enjoy the wide variety of Photo-Ops and, of course, visit the vendors. We are extremely pleased to welcome once again to our Fine Arts stage, **Art Wolfe** world renowned photographer and speaker. His presentation is brought to us through the generosity of **Canon**.

Register online at [www.neccc.org](http://www.neccc.org). The tentative schedule is also on the website.

It is time to share with you who attend the conference the importance of your comment sheets. We have returned to regular programming Friday night, increased the shuttle buses to two with a clearer map of their route in the attendees' package, asked for earlier breakfast hours at the Blue Wall Café Friday and Saturday morning, and another Sunday morning event BMX Freestyle Bicycle Riders who will perform high air and ground stunts. Thank you to Hunt's Photo and Video for sponsoring this event.

I wish good luck to one of our NECCC Board members, Harold Sicken, MNEC who has retired from his position as director of the Color Print Circuit. Thank you Harold for your many years of

service. I welcome new board members, Sue Babin and Nancy Marshall, who are working with Dennis Goulet, HonNEC on door prizes and vendors respectively.

The NECCC is always supportive of its member clubs and their membership. Share with me the triumphs your club has had, your concerns about your club and any ideas you have to share with the NECCC Board. Your input is needed and is valuable. Let me know how NECCC can support your club! [agombeda@optonline.net](mailto:agombeda@optonline.net)

### Keynote speaker continued from page 1



**Art Wolfe Photo**

rhythms of nature. This multi-media production with projected images, video footage and live narration is presented by Art Wolfe host of the award winning and internationally telecast series **“Art Wolfe’s Travels to the Edge”** which airs worldwide. Over the course of his 40 year career Art has worked on every continent and hundreds of locations. His photographic mission is multi-faceted: art, wildlife, advocacy, education, and journalism. The author of over 80 books he maintains a gallery, stock agency and production company in Seattle, Washington. He is affiliated internationally as an Honorary Fellow of the Royal Photographic Society (UK). In the United States he is a member of the American Society of Media Photographers, the North American Nature Photography Association (NANPA) and the Photographic Society of America (PSA).



## WE ARE AT IT AGAIN 71<sup>ST</sup> ANNUAL NECCC CONFERENCE

July 15, 16, 17 2016

University of Massachusetts, Amherst Campus

Each conference year is a special event filled with many opportunities to learn new techniques, meet with friends, and expand your portfolio.

There is an array of unique setups in photo ops including often requested professional male models, the fire bellied frogs, hands-on macro with Mike Moats and the ever popular high speed flash and two adorable child models. Along with these photo opportunities are the lovely female models posing in and around the Campus Center. Sunday morning's event, through the courtesy of **Hunt's Photo and Video**, will let you capture BMX Stunt Riders performing high air stunts along with riders doing ground stunts after which they will pose with our models. Our loaning equipment this year has expanded to eight companies Canon, Fuji, Nikon, Olympus, Panasonic, Sigma, Sony and Tamron which offer top of the line cameras and lenses for your use including availability for the Sunday morning event. Our door prize extravaganza continues this year through the kindness of our vendors and many other photographic companies.

We are extremely pleased to welcome once again to our Fine Arts stage, Art Wolfe world renowned photographer and speaker. His presentation is brought to us through the generosity of **Canon**. Your comment sheets have resulted in many new topics and new speakers for our outstanding weekend. 71 years and we just keep getting better and better.

REGISTER ONLINE AT [WWW.NECCC.ORG](http://WWW.NECCC.ORG) – Click 2016 Conference

### 2016 71st Conference features:

**Art Wolfe** featured presenter **sponsored by Canon**

- Seven pre-conference workshops
- Pre-conference portfolio review
- 30 speakers — all your favorites are back!
- Equipment loans from: **Canon, Fuji, Nikon, Panasonic, Sigma, Sony and Tamron**
- Camera testing clinic: **provided by Precision Camera (CT)**
- Special Photo Ops: high speed flash; Mike Moats with macro; fire-bellied frogs; male models; child models, and much more
- BMX free-style bicycle stunt jumpers (**sponsored by Hunt's**)
- Speakers Notes available in two formats: Free color online in digital format / printed full color for sale onsite
- Prize of microfiber lens cleaning cloth for each attendee
- Door prize extravaganza (cameras, lenses and much more)

*Vendors Competitions Models*

Conference Chairmen: Antoinette Gombeda, APSA HonNEC  
and Susan Mosser, HonPSA HonNEC



71st Annual  
PHOTOGRAPHIC  
CONFERENCE  
JULY 15, 16, 17, 2016  
Univ. of Massachusetts  
Amherst, MA  
Online Registration  
available at  
[www.neccc.org](http://www.neccc.org) and click on  
2016 Conf.



2016 CONFERENCE DEDICATION  
Daniel D. R. Charbonnet III, HonPSA, EPSA, MNEC



**Photo by Shiv Verma**

It is with gratitude and great pride that the New England Camera Club Council (NECCC) dedicates the 71st Annual Conference to Daniel D. R. Charbonnet III, HonPSA, EPSA, MNEC of Westwood, Massachusetts for his dedication to photography at the local, national and international levels. Dan is widely respected for his long-term and far-reaching service to the photographic community, through NECCC and its member clubs; and through the Photographic Society of America's (PSA) International Exhibitions and the Nature Division.

His service to the New England Camera Club Council and to photographers and exhibitors in the New England area is impressive and extensive, where he is always willing to share his considerable general knowledge and photographic experience. Dan serves on the board of the New England Camera Club Council as Vice President for Recorded Programs and Vice President for Recorded Commentaries. At the NECCC conferences he has been a Portfolio Reviewer for the Pre-Conference workshops for 10 years and has presented multiple hands on workshops on various creative techniques as well as preconference judging workshops. Beyond his hours on the BOD of NECCC, Dan supports NECCC through the gift of a Canon Realis projector for use at the conference and the loaning of his Canon projector for use in the Fine Arts Theater each year for our main speaker. In recognition of support and service to NECCC and its member clubs, Dan was elected MNEC in 1985.

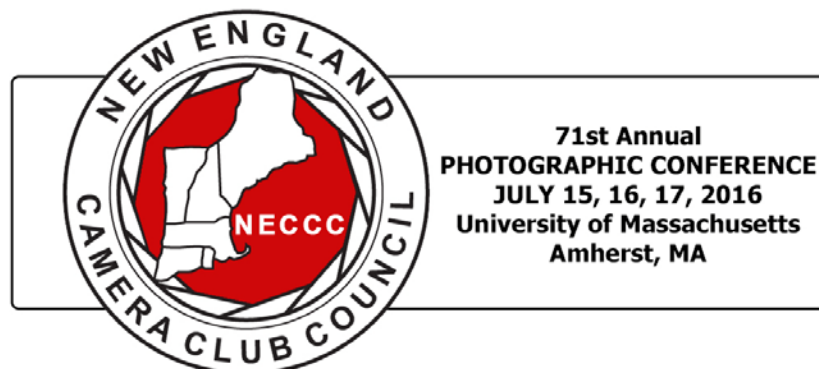
He is a member and past president of the Massachusetts Camera Naturalists (CamNats). Dan was also a past president of the Boston Camera Club and the Stony Brook Camera Club. At the present time he is a member of Greater Lynn Photographic Association (GLPA) where he competes in their Masters Class and is an honorary member of the Photographic Society of Rhode Island (PSRI) where he serves as technical advisor of the Ocean State International.

A member of the Photographic Society of America since 1973, Dan has been an effective leader in PSA at its highest levels, including his present service as a PSA Board Member as Vice President of Exhibition Services, and his past service as Honors Committee member and Chairman, Chairman of the PSA International Exhibition Committee, a member of the PSA Conference equipment committee and as a member of the PSA Ethics Review Board. Over the years Dan's love of nature photography led him into many more positions in PSA's Nature Division, including Directorships in the Slide Competitions for Individuals, Subject Identification Service, New Member Image Evaluations, and the Digital Image Interclub Competitions, which he organized and initiated. Dan has also served the Nature Division as Second and First Vice-Chair and then Chairman, where he was on a committee responsible for writing the PSA Nature definition which most of the New England clubs use today. More recently he was on an International Team with a member from Federation Internationale de L'Art Photographique-The International Federation of Photographic Art (FIAP) and the Royal Photographic Society (United Kingdom) to develop the newly announced Common Nature Definition. Currently he is working with FIAP for a unified approach to handling unethical exhibitors that enter illegally modified images into international exhibitions and to resolve some of the differences between PSA requirements for International Exhibition Recognition and FIAP requirements for Exhibition Patronage. In recognition of his active support of PSA and his local and regional photographic organizations, Dan was elected an Associate (APSA) in 1995 and a Fellow (FPSA) in 2005 and HonPSA in 2015 (one of only five on the east coast). He received his Excellence Distinction (EPSA) for his photographic proficiency at the 2010 Conference in Charleston, where he also received the prestigious President's Award.

Dan has an outstanding record in PSA-recognized exhibitions in four Divisions. He is a Galaxy 3 exhibitor in the Projected Image Division, a Diamond Star exhibitor in the Nature Division; a 4-Star Exhibitor in the Photo Travel Division; and a 2-Star Exhibitor in the Photojournalism Division. A much sought-after judge, he has judged locally at many clubs in prints and projected images, color and nature; as well as many interclub competitions. On the national level he has judged many International Exhibitions in all categories including the local exhibitions such as the Greater Lynn Color International, the Nature Division sections of the PSA International, the Ocean State Color International, and the CamNats Nature International.

Dan has demonstrated that he is an innovative problem solver, an effective and authoritative communicator who is always thoroughly prepared, and a tireless worker with remarkable attention to detail. He has made significant and long-lasting contributions to the photographic community in all these pursuits and endeavors.

**Please stop by the special display area on the Main Concourse of the Campus Center near the Bookstore to view his spectacular photography and sign his dedication book with a congratulatory note.**



**Sunday Morning BMX Stunt Jumpers**  
**Outdoor Photo Event 7:30-8:30 (Sponsored by Hunts Photo and Video)**

This super photo event will be presented Sunday morning near the campus pond. This event is weather dependent. The Wheels -N-Motion Team, (MA) consists of both professional and talented BMX FreeStyle Bicycle riders who have performed in stunt shows all across the United States. With thirty years of combined experience performing their stunts and shows, the Wheels -N-Motion Team is considered to be one of the best in the business. There will be five jumpers (male and female) performing high air stunts off ramps while wearing colorful apparel. In addition to the jumpers there will be flatland riders doing ground stunts. The combination of stunts will provide an excellent opportunity to capture action sports riders in their true form. After the initial demonstration, members of the group will be available for close-up photo opportunities outside. Our NECCC models will also be joining them wearing suitable BMX clothing for outdoor portraits.



## NECCC PRESENTATIONS

### GENERAL

#### **Lindsay Adler (NY) Kiss Video for Photographers Made Easy**

Most people teaching video teach it like videography. Lindsay's "keep it simple" approach is for photographers. Lindsay will focus on using the camera equipment you already have, while using the basic camera knowledge you already have. You can make a great video with what's in your camera bag now. Lindsay takes the intimidation out of video and you will be racing to get home and give it a try. This presentation is sponsored by Canon and will highlight the CanonT6l, Canon 70D and Canon 5D Mark III cameras, but will also apply to all camera makes. (B, I)  
**(Sponsored by Canon)**

#### **Mark Bowie (MA) Seascapes**

The marine coasts are some of Earth's most photogenic environments. The weather and light are ever changing, and the topography is rugged and wild. Pounding surf creates an infinite array of patterns; wet sands at low tide and incredible reflections. This presentation is power-packed with tips and innovative techniques for photographing the surf zone, beaches, dunes, estuaries, fishing villages and boat-filled harbors — day and night. Bowie discusses shooting under varying tidal conditions, creating artful compositions and images with heart. He covers research and pre-planning, shooting opportunities based on weather and light, and processing techniques — to help you create special seascapes that convey the power of the oceans and the beauty, charm and character of coastlines. (B, I, A)

**(Sponsored in Part by Adirondack Photography Institute)**

#### **Larry Cowles, FPSA, GMPSA/s, EFIAP (CA) Studio Pet Photography**

We all love to take pictures of our family members-our pets. With over 143 million pet cats and dogs in the USA, pet photography could make a good business. Regardless if you want to take great pet images for your own use, business or for competition, this program will give you the basics to set up a studio for pets, tips on posing and how to control your animal for photography. Many of these tips can also be used out of the studio. (B, I, A)

#### **David DesRochers (NJ) Composition in Photography**

Photography is an art form and the elements of composition are like the paints on an artist's palette. Understanding these elements and knowing how to apply them effectively can be the difference between taking a snap shot and creating a work of art. In addition to discussing the basic "rules of composition," David will guide you through the process of blending compositional elements, such as light, color, and texture, to help you have a better understanding of what it takes to create a compelling photograph. (B, I,)



## Mollie Isaacs (NC) Abstracts with Impact

We all see abstract shapes, forms, and color combinations every day. Abstract photography allows us to depict these things in ways that cannot be described, defined, or categorized. The end result is a creative, appealing image. This program will help you create beautiful images from ordinary things we see every day taking you step by step through the creative process. You will see the basic scene and then the resulting abstract image. You will learn how to find abstract subjects in cars, water, birds, insects, flowers, clouds, landscapes, shells, boats, glassware, and more. Have your eyes opened to all the creative possibilities around us. Learn how to turn the basic things we see every day into compelling images that will catapult your photography to a higher level. (B, I, A) **(Sponsored in part by Awake the Light)**

## Roman Kurywczak, ANEC (NJ) Fast Glass for Night Photography

This educational how-to program is designed to open up your eyes to the possibility of photographing landscapes after dark. Whether it is the natural landscape with the star filled sky as a backdrop or even venturing out to photograph the landscapes or city lights from a helicopter, Sigma Pro Roman Kurywczak will cover everything from equipment, camera settings, tips, and techniques so participants can create stunning night images of their own. He will discuss "light painting" of a foreground subject as well as overcoming obstacles when the conditions are less than ideal. (B, I,) **(Sponsored by Sigma)**

## Mia McCormick (FL) Getting Your Best Footage Ever with GoPro

The GoPro Hero line is the most popular and portable video camera on the planet. Mia will help you get a grasp on the GoPro's video settings and how to choose the right combination for your shooting situation. She will share some insights and shooting techniques that showcase this camera's ability to capture unique perspectives, as well as cover mounts and how to choose the right ones. But don't leave all that great footage on the camera! Mia will give you a quick tour of GoPro Studio (GoPro's \*free\* editing software), and show you the editing workflow from start to finish on a simple project. (B, I, A)

## David Middleton (VT) 5 Essential Things You Need to Know for Better Photographs

After 30 years of teaching photography and photographers, Dave has realized that everything he has ever taught can be boiled down to five (5), more or less, essential things. When used, these techniques will help you produce images which are more memorable, have more impact and better composition. Join Dave as he shares these techniques! You might be surprised when he shares more than 5. (B, I, A) **(Sponsored by Nikon)**

## David Middleton (VT) Photography for the Greater Good

You've taken pictures for years. You have piles and piles of images. You have no more space to hang them, no more friends to give them to- what do you do now? Well, there are people and organizations that need your images and especially need your photography skill and expertise. This program is not for people who only use photography to celebrate themselves, the me-me-me photographers. This program is for anyone, no matter their skill level or amount of expertise, who wants to contribute to the greater good, work locally and photograph with a purpose. It is my goal for you to leave energized and inspired. (B, I, A) **–Presented Once Only**

## Ron Rosenstock (MA) A One Person Show –How to Get One

Ron will speak about developing a theme and getting known for your theme. He will cover the best way to develop prints for an exhibition, including museum quality finishing. Ron will also talk about "creating an audience," a topic he learned about from Minor White in 1967. Finally, the "business" of an exhibit will be explained. (B, I, A) **(Sponsored by Strabo Tours)**

## Deborah Sandidge (FL) Creating Visual Narratives through Time/Motion Techniques

This presentation will discuss techniques used to convey the passage of time, and a sense of motion. Deborah reveals how long exposures create extraordinary, surreal images in daylight with magnificent cloud and water movements, calming of the sea, and the creation of eerie emptiness on busy streets. She will explore the art of creating a visual narrative using double or multiple exposures as well as stacking clouds or stars for unique images that represent the passage of time. Deborah will cover time-lapse photography and how to create cinemagraphs - photos with motion. These creative techniques in-camera, and in post-processing, can change the reality, the mood, and the drama of a composition, allowing the photographer to create expressive, fine art imagery. (B, I, A) **(Sponsored by Nikon)**

## Robert Vanelli (FL) Shooting Portraits, Sports and More for Impact and Profitability

Sports portraits can be incredibly profitable and since sports run year-round, they're always in season. This presentation is an immersive learning experience, designed to give you all the tools/secrets you need to make incredible profits in the shortest time possible. From lighting setups to strategies for high speed, high volume, quality photo finishing and delivery, this workshop will make you a hometown hero with hundreds of happy, repeat customers. Imagine shooting an entire Lacrosse team or every member of a band in one afternoon, processing all the images in hours, and delivering to your customers in 2 days. It's not only possible, it's easy. This class provides the key tools for generating strong, distinctive portraits OF ANY KIND, not just sports. (B, I, A)

## NATURE

### Peter Christoph (MA) The Art of Bird Photography

Peter Christoph shares with you his epic birding adventures in a presentation that is both entertaining and informative. Filled with lively anecdotes he explains the techniques he uses to capture his intimate portraits of birds in their natural habitat. This presentation covers essential gear for photographing birds and discusses important settings and features of your camera which are useful for wildlife photography. Peter will take you beyond simply enhancing your photography skills and share with you his own approach to the art of bird photography in terms of lighting, composition, action, environment and background, in order to make outstanding images that tell a story and are sure to connect the viewer to the subject. (B, I, A)

### Robert Knight (GA) Make the Most of Your Next Nature Photo Tour/ Workshop

If you're going to attend a nature photography workshop, you probably want to maximize the value for your valuable time and your hard-earned money. This program is full of tips and ideas to help make the most of your time in the field. Our speaker has been leading photography workshops for the last seven years, ensuring his clients have great workshop experiences. There are a few things that make the difference between a good workshop and a great time. He will share what he has learned from his observations leading workshops and stories from some of his colleagues to help you have a good time, save you stress in the field, and make sure that you come back from your next nature workshop with amazing photos! (B, I, A,)

**(Sponsored by Panasonic)**

### Joe LeFevre, ANEC (NY) Strategies for Capturing Decisive Moments in Nature

It is what we as nature photographers strive for: capturing those elusive moments when lighting, composition, and mood coalesce to produce an exceptional image. Veteran landscape photographer Joe LeFevre will discuss strategies for capturing these decisive moments. Topics include mapping and scouting a potential location, waiting for the quintessential moment, matching the light to an appropriate landscape, responding to special conditions, and using time-lapse and video to capture those fleeting moments. He will present numerous examples of his work to illustrate these principles. Learn how to elevate your landscape and nature imagery from the mundane to the extraordinary. (B, I, A)

**(Sponsored in part by Adirondack Photography Institute)**

### Joe McDonald (PA) Capturing Nocturnal Wildlife & Other Critters with Triggers & Flash

Some wildlife subjects are never seen, or their behaviors or actions are so incredibly fast they defy human reflexes; yet spectacular images of these subjects are possible. Welcome to the world of Remotes, where an infrared beam or a laser trigger and high speed flashes catch nocturnal ocelots, flying wasps, striking rattlesnakes, and more. Learn how to photograph these incredible images on your own. (B, I, A)

## John Slonina (MA) Dynamics of Nature Photography

John presents practical tips that can be immediately deployed to increase your chances of capturing that "shot of a lifetime". We will explore what makes a compelling and emotionally engaging photograph. He will entertain participants and illustrate his points with humor and stories from the field. Whether you are a beginner or a professional photographer, you will leave this presentation excited to try new strategies and tips that will create more dramatic images. This program has several tips that will take your photography to the next level. (B, I, A)

## DIGITAL

### Jim Christensen (NY) Compositing – Expand Your Creative Space!

Want to create images with more impact? Jim will demonstrate the power of compositing to completely change the mood of an image, and open-up your creative space to images that mix your imagination with your digital captures. He'll show examples and explain how to create them using Photoshop and filters from Topaz Labs. This talk will encourage you to imagine and create images with more impact. (B, I, A)

### Joe Edelman (PA) Social Media for Photographers

Facebook, Instagram, Twitter, 500px and Flickr have become the standard for showing and sharing photographs. Printed photo albums have given way to online albums and video slide shows. Joe will walk you through the many options that you have to showcase your photographs online and will provide you with a wealth of post production tips and resources for making your images look amazing when viewed on everything from Smartphone's to tablets to computers and large flat screen TV's. If you are interested in selling your work, social media makes it easier than ever to promote your photography as well as sell your images online. Joe will walk you through Social Media 101 for Photographers; discuss the best way to network, turn your followers into buyers, options that are available online for printing, and selling your images as fine art decorative pieces, stock, or editorial offerings. (B, I, A)

### Karen Messick (MD) iPhone Photography Best Apps

The power of the iPhone and the amazing applications for processing your images in the palm of your hand, on the spot, has changed the way images are being captured, edited and shared. In this program Karen will share and demonstrate some of her favorite shooting applications and processing applications, such as Camera+, Bracket Mode, Snapseed, and Hipstamatic. She will also share some of her personal app setting choices and workflow tips! You will view a brief slide show of her images previewing the diverse power of image capture and image processing possibilities. (B, I, A)

### Mike Moats (MI) Smart Photo Editor

Smart Photo Editor is fairly new processing software that is filled with over 1,000 creative effects. The Smart Photo Editor community of users creates new effects all the time, effects that you can use and modify to unleash your photographic creativity. The software contains powerful and easy to use tools for picture enhancement, object selection, combining images and object



removal. Join Mike and learn about this amazingly simple to use new program. (B, I, A)  
**(Sponsored by Tamron)**

Joe Reardon (NH) Advanced Luminosity Masking Techniques with Topaz Labs

This presentation will provide an in depth look into tone based image adjustments through the use of Luminosity Masks via Tony Kuyper's V4 Panel along with Topaz Plugins. The creation and use of Luminosity Masks for post processing provides the photographer with complete total tonal control of their image to produce results that are unachievable by any other method. Learn why loading the specific Luminosity selection directly into the Topaz Plugin, you can also take advantage of the power of the Topaz Plugin suite in crafting your images. This presentation will also show how to utilize luminosity selections to hand-blend images to extend the tonal range and have it appear more natural than what is achievable via High Dynamic Range software. (I, A) **(Sponsored by Topaz)**

Lee Varis (MA) The 10 Channel Workflow in Photoshop

This presentation is a radical new image enhancement workflow that is a new approach to color, tone and contrast control that takes advantage of certain idiosyncrasies of the digital image. This new approach offers amazing control utilizing the unique channels of the 3 main color workspaces: RGB, Lab, and CMYK, to re-shape the tonal contours of the photographic image. Lee will show various examples and examine image enhancement strategies for different problems. Along the way you will learn how to enhance saturation using Lab color mode, how to pop highlights, B&W conversions, color and tone control and sharpening and 3D tone sculpting techniques. This is not your father's Photoshop, but a completely new approach to image editing using the 10 available channels, that any image can contain. (B, I, A)

Terry White (GA) Adobe Photoshop CC for Photographers

In this session you'll learn how to take advantage of Photoshop CC in your photography workflow. Whether you do portrait retouching, adjusting your landscape images or want to do compositing- Photoshop CC can handle it with ease. In this session you'll learn the 10 things that photographers want to know how to do in Photoshop. Get tips and tricks on how to work with your RAW files as well as your JPGs. (B, I,) **(Sponsored by Adobe)**

## PHOTOJOURNALISM

Wendell Phillips (Canada) Visual Narratives (Photographic Exploration and Expression)

Phillips unpacks a program that features street and travel photography. Topics covered will include shooting in a variety of changing environments in fleeting seconds, paying attention to articulation light and its fusion with shadow, organizing space in the camera, and equipment choices. Our speaker will talk about his immersive approach documenting neighborhoods, working surreptitiously but also how he engages subjects on the streets. This program will nourish the imagination and inspire those with a penchant to photograph the world around them. (B, I, A) **(Sponsored in part by SanDisk)**

## PHOTOTRAVEL

### Chris Nicholson (CT) Secrets to Photographing National Parks

From sea to shining sea, the national parks preserve some of the country's most unique wilderness areas, and are a gift to nature photographers everywhere. In this presentation, Chris Nicholson delves into what the park system offers to the photographer, and shares secrets about photographing some of its gems. Topics will include the best times of year to photograph different parks, and how to travel safely and photograph in their various environments, including desert, alpine, forest and coastline. Many of the national parks will be touched upon, with special emphasis on Acadia, Death Valley, Everglades, Grand Teton, Great Smoky Mountains, Olympic, Shenandoah and Yellowstone. (B, I, A)

## PORTRAITURE

### Bobbi Lane (MA) Mirrorless Portraits with Flash

Incorporated into this teaching presentation, Bobbi will do a live demonstration how to use your flash, both off and on camera, to make simple and pleasing portraits. If you are confused by your flash, or hate it, this presentation can help you learn how to make effective and meaningful portraits without a lot of technical gear. She will explore the intricacies of lighting patterns and how they define the face, how to appropriately choose the quality through the use of simple light modifiers and combine both of these with lighting ratios to set the mood. Bobbi will show some quick techniques that anyone can do, and shoot tethered to the computer so that you can view the results immediately on the screen and understand exactly what she is trying to accomplish. (B, I, A) **(Sponsored by Fuji & Expolmaging/Rogue)**

### Susan Cowles, APSA, EPSA (CA) Portrait Touch Up From Input to Output

During this teaching presentation, Susan will show you a selection of her works including the before and after images of the models. She will then teach you how to take a raw or jpeg image through a step by step process on what you need to do to get those award winning completed portraits. Software covered and used for this presentation include: Imagenomic Portraiture, Portrait Pro 15, Photoshop CS6 and Nik Filters. A review of the tools in Photoshop that are used in the processing of a portrait will also be covered. Other things discussed will be the importance of makeup, clothing and accessories. Susan will also be covering the removal of specular highlights, pimples, uneven skin tones, changing eye color, eye shadow and the addition of blush and eye lashes. Vignetting of images and preparation for printing are the final part of the work flow. (B, I, A)

## PRINTS

### John Gregor (MN) The Fine Art Print

Photoshop can appear to be a dauntingly complex program, but most photographers' needs are deceptively simple-they just want to make good looking prints from their images. This presentation is an in-depth look at the process of making high-quality fine art prints. Gregor will conduct a comprehensive exploration of the digital image workflow, from maximizing the quality of the digital original, to massaging pixels to perfect tone, color and sharpness using Lightroom,

and Adobe Photoshop. Gregor will demonstrate his digital workflow from Raw conversion to finishing techniques in Photoshop including digital burning and dodging techniques, output sharpening, monitor calibration, and color matching for fine art prints. This presentation is straightforward and practical yet precise enough for the most demanding fine art photographer. (B, I, A) **(Sponsored in part by Datacolor)**

## **SPECIAL PRESENTATIONS**

Camera Testing Clinic (Precision Camera CT) Saturday Only 9:30am-4:30pm  
Campus Center 904-08

**Dave Marsh (CT)** and camera technicians from [Precision Camera](http://www.precisioncamera.com), Enfield Ct are pleased to offer a free Camera Testing Clinic on your digital and film-based photographic equipment. Precision Camera's Professional Services division strives to be the industry leader as the one-stop shop for the professional photographer. It achieves this by offering camera and lens repair service on the full spectrum of products used by the working professional, utilizing state-of-the-art test equipment and continuously evolving with the industry. They are the world's largest service center providing full-service solutions on virtually all models of digital cameras and camcorders. The corporate campus, employing the largest team of highly trained professionals focuses on providing a suite of best-in-class service solutions. Testing, diagnosis, and minor repairs, if possible, will be offered to Conference attendees. Registration badges must be worn. [www.precisioncamera.com](http://www.precisioncamera.com)

Camera Club Sparkle-Hazel Meredith, APSA, MNEC & Loretta Paul Goldin MNEC (CT's)

Camera Clubs are changing! Traditional clubs are now in competition with online groups, MeetUp groups and more. Come join this "round-table" session and share your success stories and find out how other clubs deal with issues such as getting – and keeping – members; how to get members to volunteer; where to find good speakers at a price the club can afford; or any other topic you need help with. **Presented Once Only**

**Bob Watts, ANEC (MA)** See **What a D5, D500 or a Keymission 360 Camera Can Do for You**

**(Nikon) Presented Once Only**

This Spring Nikon started delivering two new Flagship DSLR Cameras, D5 for Full Frame and the D500 for DX Format. Tremendous advances in AF capabilities, Metering, ISO range (ever hear of an ISO of 3,280,000?!) and Video Specs. All this and now radio controlled wireless flash capability with the amazing new SB5000 Speedlight. Come in and we will talk to you about all of this and more, including the new generation of Snapbridge, making it incredibly easy to share your images and it is also the ultimate in remote control. We will also briefly discuss a whole new realm of image capturing, the Keymission 360 a virtual reality camera that will be a leader in a new and emerging technology. "

For description of preconference workshops, go to:

[http://neccc14.neccc.org/2016\\_conf/2016%20PRECONFERENCE%20EVENTS.pdf](http://neccc14.neccc.org/2016_conf/2016%20PRECONFERENCE%20EVENTS.pdf)

## Report of NECCC Nominations Committee- May, 2016

The NECCC Nominating Committee consisted of as Ray Guillette, HonNEC Chairperson assisted by Susan Mosser, HonPSA, HonNEC and Meredith Harris. The Committee received the following requests not to serve on the Council for the 2016-2017 year: **Harold Sisken, MNEC – Color Print Circuit**

The Committee therefore presents the following slate of officers chosen by the committee:

### **Officers:**

President:	Antoinette Gombeda, APSA, HonNEC
Treasurer:	Richard Cloran, FPSA, MPSA, MNEC
Secretary:	Mary L. Campagnolo, APSA, MNEC
Chairman of the Board:	Dennis Goulet, HonNEC
Clerk:	Richard Cloran, FPSA, MPSA, MNEC

### **Vice Presidents (31)**

Susan:Babin  
William B. Barnett, MPSA, AFIAP, MNEC  
Daniel Charbonnet, HonPSA, EPSA, MNEC  
Lisa Cuchara, HonNEC  
Thomas Cuchara, MNEC  
James L. Dionne, MNEC  
Michael Di Stefano, HonNEC  
Karen Geaghan, MNEC  
Christine Germain, MNEC  
Cynthia Gosselin, MNEC  
Jane W. Guaraldi, MNEC  
Raymond Guillette, HonNEC  
Mary K. Hall, APSA, MNEC  
Meredith Harris  
Gary Hoyt  
Judi Hoyt  
Skip Hoyt, MNEC  
Pamela S. Lintner, MNEC  
Nancy Marshall  
Roy L. Marshall, MNEC  
Maureen Mathieson, MNEC  
Todd Mathieson, MNEC  
Hazel Meredith, APSA, MNEC  
Jacob Mosser III, HonPSA, EPSA, HonNEC  
Richard A. Novak, MNEC  
Barbara Rozavsky, HonNEC  
Paul Smith, MNEC  
Steve Tierney, MNEC  
Arthur Vaughan, MNEC  
Shiv Verma, APSA, MNEC  
David Yankee, MNEC

Nine Honorary Life Vice Presidents. These are life time appointments so therefore are not included in the vote:

Harold T. Ahern, FPSA, HonNEC  
Lois E. Clark, FPSA, EPSA, HonNEC  
Antoinette Gombeda, APSA, HonNEC  
Audrey A. Weigold, APSA, HonNEC  
Robert Yankee, HonNEC

Dr. J. Owen Santer, APSA, HonNEC  
John Fuller, HonPSA, AFIAP, HonNEC  
Susan Mosser, HonPSA, HonNEC  
Olive M. Weingart, APSA, HonNEC

Respectfully submitted,  
Ray Guillette, HonNEC Chairperson  
Susan Mosser, HonPSA, HonNEC  
Meredith Harris



## 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: **Robert J. Cookish**

Richard A. Novak, MNEC

Karen M. Geaghan, MNEC

Nicholas DeCondio, MNEC

The Springfield Photographic Society

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](mailto:s.jmosser@comcast.net)

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

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

### NECCC Congratulations

**To John Fuller**, HonPSA, HonNEC for 40 years of membership in the Photographic Society of America. John received a very nice certificate from the Society. Other PSA members also receiving certificates for long time membership of 20 – 30 years were Rick Cloran, FPSA, MPSA, MNEC; John Lowe, MNEC; Jake Mosser, HonPSA, EPSA, HonNEC and Susan Mosser, HonPSA, HonNEC.

**To Charlie Burke**, FPSA, EPSA, MNEC (President of PSA) for his 2<sup>nd</sup> Editorial Star for articles in the PSA Journal.

### Speakers & Judges Lists **Hazel Meredith, APSA, MNEC**

A reminder that the NECCC Speakers and Judges Lists are available online on the NECCC website. You can select from the link in the left column of the home page, or through the Club Services Packet tab.

Speakers are invited to submit detailed program descriptions that will be linked to their listing. This will allow a club who is looking for a specific program to know the details of what will be presented. If a speaker's name is highlighted in blue, then there is a link to program descriptions. If you are a speaker and would like to send me your information, please email to [Hazel@MeredithImages.com](mailto:Hazel@MeredithImages.com). If you know of someone who is a speaker, feel free to invite them to contact me to be added to our list (the application form is also on the website). In addition, if you – or someone you know – is an experienced camera club judge and would like to be added to our Judges List, you may also email me at the address above.

## NECCC MEMBER CLUBS

Assabet Valley CC	Monadnock CC
BCA Photo Group	Nashoba Valley PC
Berkshire Museum CC	Neponset Camera Club
Boston Camera Club	New England Shutterbugs
Brattleboro CC	New Haven CC
Cam Club of Central New England	Newton Camera Club
Cam Club of Oxford Greens	North Country CC
Candlewood CC	North Haven Camera Club
Canton Camera Club	Photographers Forum
Cape Cod Art Association CC	Photo Hist Soc of NE
Cape Cod F.O.G. (Film Only Group)	Photographic Society of RI
Cape Cod Viewfinders	Pine Meadow Photographers
Capital Area CC	Pioneer Valley Photographic Artists
Castle Craig CC	Plymouth Digital Photographers
Charter Oak Photo Soc	Portland Camera Club
Coastal Camera Club	Quabbin Photo Group
Conn Assoc of Photographers, Inc.	Quechee Area Camera Club
Connecticut Valley Camera Club	Quequechan Ph SI Clb
Cranberry Country CC	Quiet Corner Camera Club
Eastern Maine CC	Quinebaug Valley PC
Fall River CC	Seacoast Camera Club
Film Photographers Association	Seven Hills CC
First Light CC	Shooters Gallery Photography Group
Flagpole Photographers of Newtown	Shutter - Buds
Gateway Camera Club	Simsbury Camera Club
Greater Bridgeport CC	South Shore CC
Greater Lynn Pho Asn	Southeastern Conn CC
Heritage Village CC	Spectrum Camera Club
Hilltop Camera Club of Sutton	Springfield Photographic Soc
Hockomock Digital Photographers	Stony Brook CC
Housatonic CC	TPL Photography Group
Lakes Region CC	Upper Cape CC
Manchester CC	Wallingford CC
Mass Camera Naturalists	Westfield Camera Club
Merrimack Valley CC	Whaling City Camera Club
Milford Camera Club	Worcester County Camera Club

## **Winter 2016 Inter-club Print Competition**

Reported by Arthur S. Vaughan, MNEC  
NECCC Print Chairman

The winter 2016 inter-club print competition, hosted by the Fall River Camera Club, was held on Wednesday, January 27, 2016 at the Swansea Senior Center, in Swansea, MA. Dennis Lawson served as the event organizer and coordinator.

The judges for this competition were: A. Cemal Ekin, MNEC, Mary Doo, and Ken Wiedemann, MNEC. A. Cemal Ekin has been involved in photography for 6 decades. He's an instructor in a wide variety of photographic topics, offering programs, seminars, and tutorials to camera clubs around New England. Mary Doo is a past-president of the Photographic Society of Rhode Island (2006-2008), and is an accomplished nature and wildlife photographer, having won numerous awards in local, regional, and international competitions. Ken Wiedemann began his photography while in his early teens. His photographs have been published worldwide in numerous magazines including Down East, Forbes, New England Living, Vermont Life, and others. He has served extensively as a judge throughout the New England area.

Volunteers serving on the "competition committee" for this event were Lorraine Anderson and Alison Valcourt... scorekeepers, plus Paul Ferland, Dennis Lawson, and Brian Valcourt... print handlers. Many thanks go to the Fall River Camera Club, the judges, and competition support staff for making this event possible.

A few points are worth mentioning. In this competition three prints needed "repair work" and several arrived with no backing. This is the second consecutive competition where this has happened. From the NECCC Guidelines for Print Submission: "The print must be backed completely by whatever mount medium is used. A solid sheet of mat board or foam-core provides the best support and protection for your print. Any kind of opening in your print supporting material renders your entry vulnerable to physical damage. Great care is taken to ensure that prints are returned to their makers in the condition they were submitted, but accidents can, and do happen." In addition to serving as protection for the print, full backing makes print handling much easier. Every member club receives these guidelines as part of the club services packet distributed in September. Going forward, host club print coordinators will be directed to provide information regarding non-conforming prints... and prints needing repair work, to the print competition chairman. This information will be passed on to the club(s) responsible for submitting these prints. Clubs volunteering to host a competition have a right to expect that everything will be done to make the task as easy as possible. Lumping extra work on them such as having to make repairs for shifting/lifting prints due to questionable mounting, and having unbacked prints that require much more than the usual degree of care in handling... must be avoided.



For the winter competition a total of 160 prints were submitted... 48 class "A" B&W, 28 class "B" B&W, and 84 Color. Participating were 21 clubs... 12 in class "A", 8 in class "B", and 21 in Color. A total of 24 prints received awards... 9 class "A", 5 class "B" and 10 in Color. Clubs that submitted less than their full allotment of four color and four B&W prints, or that missed the winter competition entirely, are encouraged to submit make-up prints along with their regular submissions for the spring competition, to be hosted by the New Haven Camera Club on Tuesday, March 22, 2016.

Results of the Winter 2016 competition are:

### **B&W Class A**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Place	Total Pts.	Final Place
Flagpole Photog.	96 2nd	94 1st			
Great. Lynn Phot. Assoc.	92	92 2nd			
Manchester CC	89	92 2nd			
Photog. Soc. of RI	97 1st	89			
Cape Cod Viewfinders	87	88			
Charter Oak Phot. Soc.	96 2nd	88			
Stony Brook CC	86	87			
Boston CC	89	83			
Merrimack Valley CC	89	83			
CC of Oxford Greens	89	80			
Brattleboro CC	86	77			
Eastern Maine CC	91	76			
Candlewood CC	93	--			

### **B&W Class B**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Place	Total Pts.	Final Place
Fall River CC	84	93 1st			
Greater Bridgeport CC	86 2nd	84 2nd			
Quiet Corner CC	86 2nd	81 3rd			
Milford CC	86*	80			
Whaling City CC	86 2nd	75			
Monadnock CC	88 1st	72			
Springfield Photog. Soc.	67... 3x	50... 2x			
Pine Meadow Photog.	--	32... 2x			
3x = three prints, 2x = 2 prints, * = includes make-up					

## Color

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Place	Total Pts.	Final Place
Eastern Maine CC	97	93 1st			
Stony Brook CC	92	93 1st			
Charter Oak Phot. Soc.	99 2nd	92 3rd			
Merrimack Valley CC	93	92 3rd			
CC of Oxford Greens	92	90			
Fall River CC	94	90			
Cape Cod Viewfinders	92	89			
Boston CC	93	88			
Flagpole Photog.	101 1st	87			
Great. Lynn Phot. Assoc.	97	87			
Greater Bridgeport CC	96	87			
Whaling City CC	92	87			
Manchester CC	98 3rd	85			
Milford CC	91	85			
Springfield Photog. Soc.	89*	85			
Photog. Society of RI	86	82			
Quiet Corner CC	87	81			
Brattleboro CC	--	80			
New Haven CC	98 3rd	80			
Monadnock CC	80	76			
Pine Meadow Photog.	65... 3x	74			
Candlewood CC	93	--			
3x = three prints * = includes make-up					

Individual Winners:

## B&W Class A

PL.	Pts.	Club	Maker	Title
1st	26	Flagpole Photographers	Sandy Schill	Forks
1st	26	Greater Lynn P.A.	Karen Choi	Senate Reading Room
3rd	25	Cape Cod Viewfinders	Judith Gardner	Tanzanian School Girls
3rd	25	Charter Oak Phot. Soc.	Martin Krucinski	Meg in Triangle Pose
HM	24	CC of Oxford Greens	Chuck Fleischman	What Was This?
HM	24	Flagpole Photographers	Erik Landegren	7 Seconds at the Gate
HM	24	Greater Lynn P.A.	Jack Holmes	Sandy
HM	24	Manchester CC	Tom Murray	White Bengal Tigers
HM	24	Stony Brook CC	Maureen Begin	Motif #1
Scoring range: 17-26 pts.				

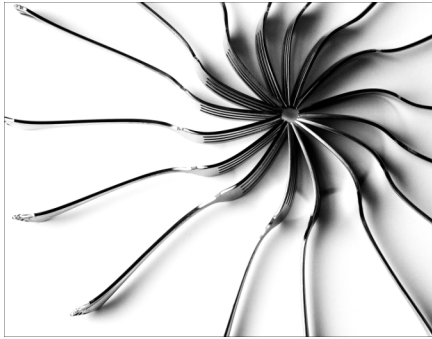
## **B&W Class B**

PL.	Pts.	Club	Maker	Title
1st	28	Springfield Phot. Soc.	Ron Belovitz	C+O Streamliner
2nd	26	Fall River CC	Andy Wilson	Resting Minuteman
3rd	25	Fall River CC	Cal Ellinwood	End of Season
3rd	25	Milford CC	Richard Kunsch	Texture of an Elephant
3rd	25	Quiet Corner CC	Bob Haas	NYC at Night
Scoring range: 15-28 pts.				

## **Color**

PL.	Pts.	Club	Maker	Title
1st	28	Stony Brook CC	Denise Duhamel	Light Show
2nd	27	CC of Oxford Greens	Alice Liang	Crow With Fruit Bowl
2nd	27	Charter Oak Phot. Soc.	Cindy Gosselin	In The Attic
2nd	27	Eastern Maine CC	Thomas Rajan	Pan Shot-Leopard
HM	26	Flagpole Photographers	Mark Ashbolt	Crush on the 61
HM	25	Fall River CC	Cal Ellinwood	Mergansers in Flight
HM	25	Greater Lynn P.A.	Janice Koskey	Father & Son, Kerala, India
HM	25	Merrimack Valley CC	Pat Lucas	Joy Can Be Infectious
Scoring range: 16-28 pts.				

**NECCC Winter Interclub Print Competition: 01/27/2016**



**Sandy Schill  
Flagpole Photographers  
"Forks"  
1<sup>st</sup> Place, 26 points (tie)  
B&W Class A Prints**



**Karen Choi  
Greater Lynn Photographic Assoc.  
"Senate Reading Room B"  
1<sup>st</sup> Place, 26 points (tie)  
B&W Class A Prints**



**Ron Belovitz  
Springfield Photographic Society  
"C&O Streamliner"  
1<sup>st</sup> Place, 28 points  
B&W Class B Prints**



**Denise Duhamel  
Stony Brook Camera Club  
"Light Show"  
1<sup>st</sup> Place, 28 points  
Color Prints**

## **Spring 2016 Inter-club Print Competition**

Reported by Arthur S. Vaughan, MNEC  
NECCC Print Chairman

The spring 2016 inter-club print competition, hosted by the New Haven Camera Club, was held on March 22, 2016 at the Whitney Center, Cultural Arts Center, in Hamden CT. Scott Hudkins and Art Yost shared in organizing and coordinating this event.

The judges for this competition were: Rob MacFarland, MNEC, Fred Rosenthal, and Jessica Tell. Rob MacFarland is a member and past officer of the Castle Craig Camera Club and is President of the Connecticut Association of Photographers. Fred Rosenthal, a member of the New Haven Camera Club, has owned an advertising agency for 30 years and his current emphasis is on international travel photography. Jessica Tell, a member of the Camera Club of Oxford Greens, studied at Paier College of Art, with her photographic emphasis following her creative interests as an artist.

Volunteers serving on the "competition committee" for this event were David Liang and Paul Peterson... scorekeepers, plus Tom Cuchara and Frank Huisking... print handlers. Many thanks go to the New Haven Camera Club, the judges, and competition support staff for accepting the task of hosting this competition. Without the support of member clubs willing to step up to host interclub print competitions, continuing to offer print competition as a council activity would be impossible. The work done by all our host clubs and judges this season is greatly appreciated!

135 prints were submitted for the spring competition... 40 class "A" B&W, 22 class "B" B&W, and 72 Color. Participating were 18 clubs... 10 in class "A", 7 in class "B", and 18 in Color. Several clubs missed the Spring competition resulting in a drop in the number of print submissions. A total of 24 prints received awards... 8 class "A", 4 class "B" and 12 in Color.

Prints receiving 1st, 2nd, or 3rd place awards in the fall, winter, and spring competitions qualify for entry into the NECCC Print of the Year Competition being held on the evening of Wednesday, May 18, 2016 at the Merrimack Valley Camera Club in North Andover, MA.



Results of the Spring 2016 competition, and final standings for the season are:

### **B&W Class A**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Flagpole Photog.	96 2nd	94 1st	102 1st	292	1st
Great. Lynn Phot. Assoc.	92	92 2nd	99 2nd	283	2nd
Photog. Soc. of RI	97 1st	89	92	278	3rd
Cape Cod Viewfinders	87	88	97 3rd	272	
Charter Oak Phot. Soc.	96 2nd	88	88	272	
Stony Brook CC	86	87	92	265	
CC of Oxford Greens	89	80	95	264	
Merrimack Valley CC	89	83	92	264	
Boston CC	89	83	90	262	
Eastern Maine CC	91	76	91	258	
Manchester CC	89	92 2nd	--	181	
Brattleboro CC	86	77	--	163	
Candlewood CC	93	--	--	93	

### **B&W Class B**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Greater Bridgeport CC	86 2nd	84 2nd	85	255	1st
Milford CC	86*	80	88 2nd	254	2nd
Whaling City CC	86 2nd	75	89 1st	250	3rd
Monadnock CC	88 1st	72	87 3rd	247	
Quiet Corner CC	86 2nd	81 3rd	78	245	
Fall River CC	84	93 1st	--	177	
Springfield Photog. Soc.	67... 3x	50... 2x	22... 1x	139	
Pine Meadow Photog.	--	32... 2x	19... 1x	51	
3x = three prints, 2x = 2 prints, 1x = 1 print * = includes make-up					

## Color

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Charter Oak Phot. Soc.	99 2nd	92 3rd	101 1st	292	1st
Flagpole Photog.	101 1st	87	96	284	2nd
Eastern Maine CC	97	93 1st	93	283	3rd
Great. Lynn Phot. Assoc.	97	87	98	282	
CC of Oxford Greens	92	90	99 2nd	281	
Cape Cod Viewfinders	92	89	99 2nd	280	
Merrimack Valley CC	93	92 3rd	95	280	
Stony Brook CC	92	93 1st	92	277	
Milford CC	91	85	99 2nd	275	
Boston CC	93	88	93	274	
New Haven CC	98 3rd	80	96	274	
Greater Bridgeport CC	96	87	90	273	
Whaling City CC	92	87	94	273	
Springfield Photog. Soc.	89*	85	90	264	
Photog. Society of RI	86	82	92	260	
Quiet Corner CC	87	81	90	258	
Monadnock CC	80	76	85	241	
Pine Meadow Photog.	65... 3x	74	86	225	
Fall River CC	94	90	--	184	
Manchester CC	98 3rd	85	--	183	
Brattleboro CC	62... 3x	80	--	142	
Candlewood CC	93	--	--	93	
3x = three prints      * = includes make-up					

Individual Winners:

## B&W Class A

PL.	Pts.	Club	Maker	Title
1st	28	Cape Cod Viewfinders	Michael Karchmer	In Thought
2nd	27	Flagpole Photographers	Erik Landegren	Tarantula
2nd	27	Flagpole Photographers	Rick Tyrseck	Misty Morning
HM	26	CC of Oxford Greens	Chuck Fleischman	Turrets and Planks
HM	26	Flagpole Photographers	Rhonda Cullens	Dark Reflections
HM	26	Greater Lynn Phot. Assoc.	Rick Cloran	Bass Harbor Head Light
HM	26	Greater Lynn Phot. Assoc.	Peter Miller	Steamer
HM	26	Merrimack Valley CC	Bill Willis	Cruise Night
Scoring range: 19-28 pts.				

## **B&W Class B**

PL.	Pts.	Club	Maker	Title
1st	24	Milford CC	Loretta Paul-Goldin	French Horn Keys
1st	24	Whaling City CC	Paula Xavier	The Sole Maker
3rd	23	Milford CC	Richard Kunsch	The Bean
3rd	23	Monadnock CC	Linda Greenwood	Boats at Maine Cove
Scoring range: 18-24 pts.				

## **Color**

PL.	Pts.	Club	Maker	Title
1st	28	Cape Cod Viewfinders	Jon Rolf	Eagles Fighting Over Salmon
1st	28	Flagpole Photographers	Erik Landegren	Bubbly Aquatic Portrait
3rd	27	Charter Oak Phot. Soc.	Cindy Gosselin	The Old Ledger
3rd	27	Eastern Maine CC	John Edwards	Milky Waves
3rd	27	Greater Lynn Phot. Assoc.	Karen Choi	Vatican Spiral
3rd	27	Milford CC	Matthew Collen	Hawk Profile
3rd	27	Milford CC	Rich Coyle	The Music of the Night
HM	26	CC of Oxford Greens	David Liang	Nuthatch Under Berries
HM	26	Charter Oak Phot. Soc.	Debbie Staley	Breeding Great White
HM	26	Merrimack Valley CC	Francois Gossieaux	Manhattan Bridge
HM	26	New Haven CC	Denise Saldana	Burrowing Owls
HM	26	Phot. Society of RI	Cherie Barrett	Portland Lighthouse
Scoring range: 19-28 pts.				

**NECCC SPRING Interclub Print Competition: 03/22/2016**

**1st Place Prints**



**Michael Karchmer  
Cape Cod Viewfinders  
"In Thought"  
1<sup>st</sup> Place, 28 points  
B&W Class A Prints**



**Loretta Paul-Goldin  
Milford Camera Club  
"French Horn Keys"  
1st Place, 24 points (tie)  
B&W Class B Prints**



**Paula Xavier  
Whaling City Camera Club  
"The Sole Maker"  
1st Place, 24 points (tie)  
B&W Class B Prints**



**Jon Rolf  
Cape Cod Viewfinders  
"Eagles Fighting Over Salmon"  
1<sup>st</sup> Place, 28 points (tie)  
Color Prints**



**Erik Landegren  
Flagpole Photographers  
"Bubbly Aquatic Portrait"  
1<sup>st</sup> Place, 28 points (tie)  
Color Prints**



**NECCC**  
**Inter-club Print of the Year Competition**  
**May 18, 2016**  
**Arthur Vaughan, MNEC**

The NECCC Interclub Print of the Year competition for the 2015-2016 season was held on the evening of May 18th at the Merrimack Valley Camera Club, 72 Church St, North Andover, MA. Of a total of 49 prints eligible for entry into the competition, 41 were submitted by their makers, a turnout of 84%. This is the third consecutive year that a level of better than 80% of print returns has been reached. Judges for this competition were Mary Boucher, MNEC, past president of the Merrimack Valley Camera Club, Guy Lessard, former member and past president of the Manchester (NH) Artists Association, and Maureen Mathieson, MNEC, past president of the Assabet Valley Camera Club. Assisting the print chairman in running this competition were Susan Hall... print handler and print label score recorder, Gerry Charest and David Jones... score keepers. At the conclusion of the competition all prints were displayed on tables for the attendees to inspect and enjoy.

Unlike with the fall, winter, and spring interclub print competitions, class "A" and "B" monochrome were judged separately. Scoring was done using a three to five points per judge scale, (9-15 total points possible), with the final results doubled to arrive at the equivalent of having used a scoring range of 18 to 30 points. Each division's prints were previewed completely before judging began. As is usual in a competition where the prints submitted were already winners during the season, in selecting the "best of the best", the judges had to make some really tough decisions. There were no ties, either for Print of the Year, or for the runner-up position (2nd place) in each division.

**Print of the Year 2015-2016:**

B&W class A, 26 pts: "In Thought", by Michael Karchmer, Cape Cod Viewfinders

B&W class B, 26 pts: "The Sole Maker", by Paula Xavier, Whaling City Camera Club

Color, 30 pts: "Eagles Fighting Over Salmon", by Jon Rolf, Cape Cod Viewfinders

**Runner-up class A:**

2nd place, 24 pts: "Misty Morning", by Rick Tyrseck, Flagpole Photographers

**Runner-up class B:**

2nd place, 24 pts: "Texture of an Elephant", by Richard Kunsch, Milford Camera Club

**Runner-up Color:**

2nd place, 28 pts: "Bubbly Aquatic Portrait", by Erik Landegren, Flagpole Photographers

The Print of the Year in each division will become part of the "Best of the NECCC Print Program" for the 2016-2017 season, and will be displayed in the print room at the NECCC conference along with the winning prints from the Conference Print Competition. Awards for Print of the year will be presented at the conference awards ceremony to be held on Sunday morning, July 17, at 11:30 in the Campus Center, room 917.

Clubs that have not requested return shipping of their Print of the Year entries may have a member pick them up in the print room at the NECCC conference from 10:00AM Friday July 15, to 10:00AM on Sunday July 17.

Results of the Spring 2016 competition, and final standings for the season are:

### **B&W Class A**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Flagpole Photog.	96 2nd	94 1st	102 1st	292	1st
Great. Lynn Phot. Assoc.	92	92 2nd	99 2nd	283	2nd
Photog. Soc. of RI	97 1st	89	92	278	3rd
Cape Cod Viewfinders	87	88	97 3rd	272	
Charter Oak Phot. Soc.	96 2nd	88	88	272	
Stony Brook CC	86	87	92	265	
CC of Oxford Greens	89	80	95	264	
Merrimack Valley CC	89	83	92	264	
Boston CC	89	83	90	262	
Eastern Maine CC	91	76	91	258	
Manchester CC	89	92 2nd	--	181	
Brattleboro CC	86	77	--	163	
Candlewood CC	93	--	--	93	

### **B&W Class B**

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Greater Bridgeport CC	86 2nd	84 2nd	85	255	1st
Milford CC	86*	80	88 2nd	254	2nd
Whaling City CC	86 2nd	75	89 1st	250	3rd
Monadnock CC	88 1st	72	87 3rd	247	
Quiet Corner CC	86 2nd	81 3rd	78	245	
Fall River CC	84	93 1st	--	177	
Springfield Photog. Soc.	67... 3x	50... 2x	22... 1x	139	
Pine Meadow Photog.	--	32... 2x	19... 1x	51	
3x = three prints, 2x = 2 prints, 1x = 1 print * = includes make-up					

## Color

Club	Fall 2015 Pts. Pl.	Winter 2016 Pts. Pl.	Spring 2016 Pts. Pl.	Cum. Pts.	Final Place
Charter Oak Phot. Soc.	99 2nd	92 3rd	101 1st	292	1st
Flagpole Photog.	101 1st	87	96	284	2nd
Eastern Maine CC	97	93 1st	93	283	3rd
Great. Lynn Phot. Assoc.	97	87	98	282	
CC of Oxford Greens	92	90	99 2nd	281	
Cape Cod Viewfinders	92	89	99 2nd	280	
Merrimack Valley CC	93	92 3rd	95	280	
Stony Brook CC	92	93 1st	92	277	
Milford CC	91	85	99 2nd	275	
Boston CC	93	88	93	274	
New Haven CC	98 3rd	80	96	274	
Greater Bridgeport CC	96	87	90	273	
Whaling City CC	92	87	94	273	
Springfield Photog. Soc.	89*	85	90	264	
Photog. Society of RI	86	82	92	260	
Quiet Corner CC	87	81	90	258	
Monadnock CC	80	76	85	241	
Pine Meadow Photog.	65... 3x	74	86	225	
Fall River CC	94	90	--	184	
Manchester CC	98 3rd	85	--	183	
Brattleboro CC	62... 3x	80	--	142	
Candlewood CC	93	--	--	93	
3x = three prints * = includes make-up					

Individual Winners:

## B&W Class A

PL.	Pts.	Club	Maker	Title
1st	28	Cape Cod Viewfinders	Michael Karchmer	In Thought
2nd	27	Flagpole Photographers	Erik Landegren	Tarantula
2nd	27	Flagpole Photographers	Rick Tyrseck	Misty Morning
HM	26	CC of Oxford Greens	Chuck Fleischman	Turrets and Planks
HM	26	Flagpole Photographers	Rhonda Cullens	Dark Reflections
HM	26	Greater Lynn Phot. Assoc.	Rick Cloran	Bass Harbor Head Light
HM	26	Greater Lynn Phot. Assoc.	Peter Miller	Steamer
HM	26	Merrimack Valley CC	Bill Willis	Cruise Night
Scoring range: 19-28 pts.				

## **B&W Class B**

PL.	Pts.	Club	Maker	Title
1st	24	Milford CC	Loretta Paul-Goldin	French Horn Keys
1st	24	Whaling City CC	Paula Xavier	The Sole Maker
3rd	23	Milford CC	Richard Kunsch	The Bean
3rd	23	Monadnock CC	Linda Greenwood	Boats at Maine Cove
Scoring range: 18-24 pts.				

## **Color**

PL.	Pts.	Club	Maker	Title
1st	28	Cape Cod Viewfinders	Jon Rolf	Eagles Fighting Over Salmon
1st	28	Flagpole Photographers	Erik Landegren	Bubbly Aquatic Portrait
3rd	27	Charter Oak Phot. Soc.	Cindy Gosselin	The Old Ledger
3rd	27	Eastern Maine CC	John Edwards	Milky Waves
3rd	27	Greater Lynn Phot. Assoc.	Karen Choi	Vatican Spiral
3rd	27	Milford CC	Matthew Collen	Hawk Profile
3rd	27	Milford CC	Rich Coyle	The Music of the Night
HM	26	CC of Oxford Greens	David Liang	Nuthatch Under Berries
HM	26	Charter Oak Phot. Soc.	Debbie Staley	Breeding Great White
HM	26	Merrimack Valley CC	Francois Gossieaux	Manhattan Bridge
HM	26	New Haven CC	Denise Saldana	Burrowing Owls
HM	26	Phot. Society of RI	Cherie Barrett	Portland Lighthouse
Scoring range: 19-28 pts.				

**NECCC Print of the Year Competition: 05/18/2016**



**Michael Karchmer  
Cape Cod Viewfinders  
"In Thought"  
2015-2016 Print of the Year  
B&W Class A Prints**



**Paula Xavier  
Whaling City Camera Club  
"The Sole Maker"  
2015-2016 Print of the Year  
B&W Class B Prints**



**Jon Rolf  
Cape Cod Viewfinders  
"Eagles Fighting Over Salmon"  
2015-2016 Print of the Year  
Color Prints**

## Photographic Society of America (PSA) Awards and Exhibitions Star Ratings

After successful entries into various International Exhibitions all over the world, sanctioned by PSA you may apply for "Star Ratings" in different divisions and at different levels. If you get an image accepted into the exhibition that counts towards your star rating for that division. When you get the required number of acceptances needed you may then apply for your first star. Then you continue to enter and receive more acceptances and you apply for the star on the next level. This is one way to show your photographic ability and they are a lot of fun to enter. These are exhibitions like the Ocean State Exhibition in Rhode Island and The Greater Lynn Exhibition that many of you entered as part of a club entry.

New England entrants receiving stars recently are:

### **Projected Image Color Division**

Bill Barnett, GMPA, MNEC of CT-**Diamond 2** (50 new titles above the 5<sup>th</sup> star with 6 acceptances each)

Barbara Krawczk, PPSA-of MA-**Galaxy 6** (50 new titles above the 5<sup>th</sup> star with 3 acceptances each)

Natalya Pluzhnikov, PPSA of RI-**5 Stars** (288 acceptances with at least 96 different titles)

Michele Peterson of NH-**1<sup>st</sup> & 2nd Stars** (36 acceptances with at least 12 different titles)

### **Nature Division**

Sandy McMillan, PPSA of NH-Galaxy 1 (25 new titles above the 5<sup>th</sup> star with 3 acceptances each)

### **Photo Travel Division**

Natalya Pluzhnikov, PPSA of RI-**1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> Star** (144 acceptances with at least 48 different titles)

**Congratulations to all the recipients!**

**Susan Mosser HonPSA, HonNEC**



Photographic Society of America  
78th Annual Conference of Photography  
San Antonio, Texas



The Photographic Society of America offers an exciting lineup of photo tours, workshops, programs, presenters, and vendors at their 78th Annual International Conference. This year's conference has moved to Texas and the opportunity to photograph historic San Antonio with its beautiful missions and surrounding areas. The conference dates are Saturday September 10, through Saturday, September 17, 2016.

As usual they have some very interesting pre and post conference tours as well as top of the line speakers. The schedule starts with workshops and tours for a couple of days and then on Tuesday night the conference programming starts with their international exhibition shows for all sections. Wednesday starts more intense programming with many sponsored speakers and hands-on workshops. The PSA print exhibition will be part of a city wide venture. Galleries across the city are opening their doors for the all city Gallery Walk with emphasis on Photography for the month of September.

You can find more detailed information on the conference as well as an online registration form and hotel information at [www.psa-photo.org](http://www.psa-photo.org), click on Conference at the top of the page, then 2016 conference.

## PHOTOGRAPHER'S GUIDE TO COLOR

by Ray Guillette

In photography, color is not an element simply to be observed. It should be an important part of a creative photographic image. If we have knowledge of color, its physical and emotional effects, we see color differently and are able to use it to enhance our images.

Photographers use many different elements such as composition, depth of field, exposure, focus, and lens selection to create a more striking image. Color, too, should be added to this list of photographic elements to be used intentionally, artistically, and creatively.

Color adds a magical dimension to a photograph. It has a strong effect on the viewer apart from subject matter and composition. This emotional effect of color is potentially greater than that of subject matter. At times, color can actually be the subject of the image. Color awareness can be the difference between a memorable or commonplace image.

I hope this presentation will increase your **COLOR AWARENESS** and help you make color an important element in your images.

**BASICS:** Although color has always been an important part of Man's artistic expression, it was only about 50 years after the Pilgrims came to America that Isaac Newton (1676) began to describe the physical properties of color. He demonstrated that white light (sunlight), when passed through a prism, results in the rainbow of colors we call the visible spectrum.

Light is the source of all color. All light has color, no matter what the source of the light is. Sunlight, considered white light, is a mixture of all the colors we humans can see—the visible spectrum.

Light is a form of electromagnetic energy which radiates from its source in waves, similar to the ripples on a pond. The length of the wave determines its color (hue). The visible spectrum encompasses red/orange (long waves) through blue/violet (short waves). Invisible light (infra-red or ultra-violet) can contribute photographic illumination by the use of specially sensitive films or techniques.

Just as a prism separates white light into separate colors, the physical makeup of objects does, too. When sunlight strikes a red apple, all colors are absorbed except red, which is reflected back to us. Light striking a white egg is not absorbed but is completely reflected.

The three **PRIMARY COLORS** are red, yellow, and blue. These are called primary because they cannot be produced by mixing other colors. **SECONDARY COLORS** are produced by mixing two primary colors. Yellow and red mix to produce orange, yellow and blue produce green, and red and blue produce violet.

Colors can be described as COLD or WARM according to the perception of temperature found in natural substances possessing that color. Warm colors are yellow, orange, and red (sun, fire). Cold colors are green, blue, and violet (vegetation, ocean, sky).

Warm colors are usually thought of as exciting or active, and cold colors as relaxing or quiet. This widespread emotional effect is seen in a restful landscape with greens and blues, or an exciting sunset with a dramatic red/orange sky.

Warm colors have high luminosity or kinetic activity, and seem to advance toward the viewer. Cool colors seem heavier and retreat from the viewer. Thus, a red or yellow spot of color on a center of interest can "reach out" to grab the viewer's attention. This kinetic effect of warm colors is demonstrated by viewing equal-sized warm and cool colored squares on the same dark background. The warm square appears larger because it is more active and stimulates the retina to a greater extent.

**COMPLEMENTARY AND HARMONIOUS COLORS:** Relationships between colors have strong effects on the viewer. These are demonstrated on a COLOR WHEEL. Colors opposite each other on the color wheel are called complementary, and those adjacent are called harmonious.

Complementary color pairs are red and green, orange and blue, yellow and violet. Johannes Itten defined complementary colors as "opposites which require one another. They incite each other to maximum vividness when adjacent." In other words, the eye requires any color to be balanced by its complement, and will produce it automatically if it is not already present.

Prove this concept to yourself by staring at a red square on a gray or black background. A green outline will soon appear around the red square. Now, after about 30 seconds, close your eyes and see an after -image of green where the red was. This exercise also shows why black or dark backgrounds produce colors of higher luminosity or radiance; because the complements are always present. This vibrance results from the eye making rapid adjustments between the different wavelengths of complementary colors.

Harmonious (similar) colors produce a sense of balance, symmetry, and order. Although personal judgments determine part of this sense of what is harmonious, a few general rules usually apply: Colors are harmonious if they are similar in 1) hue (color), 2) saturation (intensity), 3) lightness, or 4) luminosity (brightness).

As we observe an image, the presence or lack of a sense of harmony results mainly from color relationships. This doesn't mean that the end point of all photography is a restful image. Harmony can be present in an exciting image, an image showing action, or one that is highly stimulating. If similarity between colors makes them harmonious or restful, then the opposite is also true. Colors which **CONTRAST** with one another can give a dynamic, exciting, and active effect. Colors may contrast not only in hue, but also in brightness, size, temperature (warm/cool), or sharpness.

**THE PSYCHOLOGY OF COLORS :** Colors in themselves produce strong emotional responses and have certain commonly perceived qualities. These universal responses to color can be used by the photographer to add to the message of the image.

The color RED suggests or symbolizes heat or fire, as well as fiery emotions such as courage, anger, passion, and aggression. It is a cheerful and vibrant color whose radiance is second only to yellow. It can imply activity or, at sunrise and sunset, peace. It is a hard, heavy color that says "notice me!".

**BLUE**, a cool color, is found in sky and water. It symbolizes hope, peace, serenity, and regal elegance or dignity. It can also be a sad color, suggesting loss or disappointment. It is usually passive or restrained. Blue is a distant and receding color. In a landscape, the distant elements (sky, mountains) usually look blue. This is because atmospheric haze scatters the shorter wavelength blue light, keeping it in the distance.

**YELLOW**, is nearly opposite blue on the color wheel and also on the emotional scale. It is a hot, active color, suggesting speed. Yellow is both cheerful and divine or powerful, symbolizing gold and the sun. The yellow (golden) light of morning or evening gives a sense of splendor and luster. Yellow is the most active and reflective color and is always prominent in an image because the retina of the eye is more sensitive to yellow than any other color. It is uniquely brightest when fully saturated, and underexposure can cause it to look muddy. (Use a polarizer to avoid this.) Yellow presents the same exposure challenges as white.

**GREEN**, a mixture of blue and yellow, is another unique color. It is usually thought of as a cool color, but it can be quite warm if its yellow component is strong, (and cooler if blue predominates). It is universally the color of spring vegetation, giving a sense of youth, hope, and renewal. It is usually a quiet, soothing, and soft color. Varied shades of green in a landscape, enhanced by a polarizer, produce a sense of restful harmony. (The greens are harmonious.)

**PURPLE**, having the coolness of blue and the warmth of red, is usually a quiet, regal, and dignified color. At twilight it is especially peaceful, as well as a bit sad.

**ORANGE**, a mixture of the two hottest colors (yellow and red), is surprisingly less warm than its component colors. It has, however, a strong emotional effect on the viewer, suggesting sunset and fire. It is a glowing, warm, yet soothing color. The monochromatic orange light of sunrise or sunset can be captivating.

**BLACK**, the absence of color, is a paradox. It suggests death, night, and sadness, but its effect on other colors is the opposite. In the presence of black, other colors look brighter and more saturated. Black brings out an adjacent color's brilliance and luminosity. It allows the mind to add complementary colors if they are not already present.

**WHITE**, the presence of all colors, suggests purity, truth, and innocence. It tones down adjacent colors. On film, as in nature, white reflects the colors of its surroundings and of the light source. This can be seen in shadow areas, snow, or skin.

**PASTELS** are lighter, less saturated colors, thought of as softer and more delicate. They seem more feminine and graceful than the more saturated colors. When presented as monochromatic, pastels have the greatest emotional effect of all colors. Slight overexposure can sometimes give a pleasing pastel effect, but be careful not to spoil your image by accentuating the highlights.

## COLOR RELATIONSHIPS-PRACTICAL POINTS:

**VISUAL DEPTH-OF-FIELD** is the mind's perception of depth or range in a photograph. It is the viewer's feeling of a third dimension. We know that warm colors advance and cool colors recede. An image with a cool background and a warm foreground has greater visual depth than one with a warm background and a cool foreground.

The result of greater visual depth is greater contrast. A cool background such as blue sky or green foliage will recede and provide greater contrast with a warm-colored subject in the foreground. Remember, though, that any blurred or un-sharp area is more active than the same colored area in sharp focus.

Thus a warm, out of focus area in the background becomes the most obvious element of the image, and is usually a distraction.

Sometimes blurred or out of focus elements in the background can be helpful. Two adjacent colors appear more alike (harmonious) if the transition between them is gradual or softer. Thus, varied shades of blue or green in a background appear pleasing or harmonious. This effect is enhanced by the relative un-sharpness of background elements (compared to a sharp subject in the foreground).

The contrast between adjacent colors can be increased by using sharper focus, thus making the transition between them more sudden. This sharpness accentuates the difference between the colors. A black line or shadow between the colors contrasts them even further.

**IRRADIATION:** Bright or light colors are more active and vibrant. They make subjects look larger by reflecting more light from their brighter surface, thus stimulating the retina more. A bright colored object looks bigger than a darker object of the same size. This principle can be used to accentuate a subject. It also explains why highlights can make or break an image. An obvious highlight can emphasize the subject or even be the subject. More often, however, it is an obvious distraction.

**TIME OF DAY AND ITS EFFECT ON COLOR:** Before sunrise and after sunset, colors are cool and muted, and there are no shadows. The contrast between colors is minimal. Light intensity changes rapidly, so be sure to meter frequently, bracket exposures, and use a tripod.

Shortly after sunrise (or before sunset), light is very warm, since it travels a longer distance through the atmosphere and the shorter blue wavelengths are scattered by atmospheric haze. This reddish or golden light has a soft, nostalgic quality. Textured surfaces are exaggerated, providing their own inherent contrast. Shadows are longer and bluer, since they are not illuminated by the warm light and they reflect the blue sky.

Mid-day light is the purest white light of the day. Colors are seen in their true hues, and are easily differentiated, thus creating more color contrast. Shadows are black, increasing the brilliance of colors. Capitalize on midday color brilliance and contrast by simplifying your compositions and limiting the colors used.

At midday a thinner layer of atmosphere must be penetrated by light allowing more blue to shine through and creating a slight bluish cast. Many photographers use warming filters to balance this bluish midday light.

**WEATHER CONDITIONS** which diffuse sunlight (fog, haze, dust, smoke, pollution, and rain), soften the light, resulting in less color contrast and more blending or harmony. Shadows become less noticeable. This is similar to the lighting situation before sunrise. Colors become subdued and more monochromatic. These conditions soften the light by redistributing the strongly directional rays of the sun to a larger area. To emphasize the effect of this diffuse, often colored light, shoot toward it. Use a lens shade to prevent flare. This results in better visualization of the weather condition.

Snow may present exposure problems, especially in bright sunlight. Overexposure is often needed to prevent muddy or gray snow. Side or backlighting can give a dramatic, textured appearance to snow. Snow is highly reflective. It picks up surrounding colors. Warm light early or late in the day can be dramatic when snow is on the ground. Some photographers like the blue cast in snow from a clear or even overcast sky. Others prefer to warm up the image with an 81A filter or in postprocessing.

**DIGITAL SENSORS, FILM, AND LIGHT SOURCES:** The human eye and cameras see color in very different ways. All light has color but the eye usually ignores it. What you see with your eye is different from what you get with your camera. The eye sees all color as if lit by mid-day sunlight or strobe light, both white light sources. It "disregards" the light source, ignoring the warmer cast of tungsten light and the blue-green cast of fluorescent light. A camera, however, is merely a recording device, and color balance must be selected according to the light source. You can use the way cameras see different light sources to produce striking effects. One example is a cityscape at twilight, a mixed lighting situation. The warm tungsten and cool fluorescent lights contrast with dark buildings and dark blue sky to produce a deeply colored and rich image.

**DIRECTION OF LIGHT AND ITS EFFECT ON COLOR:** When the subject is **FRONTLIT**, the colors recorded are produced by reflected light, and the source of light strongly affects the colors we see. Try metering the color area you want to be most brilliant, and then underexpose slightly.

**SIDE-LIGHTING** brings out texture and gives the potential for color harmony by producing varied shades of the same color, (for example, grass or ocean). The many small shadows produced by side-lighting also increase the eye's perception of a color's brilliance.

When a translucent subject, (a leaf or flower), is **BACKLIT**, the light producing the color is transmitted. It is more brilliant than the reflected color of front-lighting. When a backlit subject is photographed at the extremes of light (dawn or dusk), or in hazy weather conditions, the color of the light source is more evident and has the potential for increased monochromatic impact.



## HOW TO MAXIMIZE COLOR SATURATION:

1. Use the **LOWEST POSSIBLE ISO SPEED** with a tripod and cable release to minimize movement.
2. **UNDEREXPOSE** slightly in most situations, but BRACKET EXPOSURES in any lighting situation you are unsure of.
3. Be aware of how the **DIRECTION OF LIGHT** will affect the color of your subject. If possible, use side-lighting.
4. Use a **LENS SHADE** to prevent stray light from desaturating your colors.
5. **FILTERS:** Use a polarizer to eliminate glare and allow the maximum amount of true color to show. Try a graduated neutral density filter if there is a 2+ stop difference between the sky and the foreground.
6. **COMPLEMENTARY COLORS** will make each other appear maximally saturated and brilliant.
7. Limit the number of colors used. **SIMPLICITY SUCCEEDS.**
8. Allow the viewer to concentrate on color. **AVOID DISTRACTIONS** by paying attention to technique and composition.
9. Light intensity falls off with distance. Use a shorter focal length lens if possible and **GET CLOSER TO YOUR SUBJECT.**

## BIBLIOGRAPHY

**THE ELEMENTS OF COLOR**, by Johannes Itten and Faber Birren, Van Nostrand Reinhold Co.

**THEORY AND USE OF COLOR**, by Luginia De Grandis, Prentice-Hall.

**COLOR DESIGN IN PHOTOGRAPHY**, by Harald Mante, Van Nostrand Reinhold Co.

**LIGHT**, by Michael Freeman, Arnphoto.

©Copyright 1990, by Ray Guillette. Revised 1-2010 and 1-2016

## Websites of Interest

<http://www.businessinsider.com/nasa-released-aster-3d-satellite-images-2016-4>>

NASA releases 3D satellite pictures

<http://www.businessinsider.com/victoria-yore-poses-dramatic-photos-follow-me-away-project-2016-4>>

Photos from Follow Me Away Project

<https://vimeo.com/160683606>>

Waved Albatross Courtship Dance video by Arthur Morris

<https://weather.com/news/news/jay-philbrick-photography-extreme-wedding-photos-cliff>>

Jay Philbrick

[http://earthsky.org/earth/see-death-valleys-2016-superbloom?utm\\_source=EarthSky+News&utm\\_campaign=0e96cd7392-EarthSky\\_News&utm\\_medium=email&utm\\_term=0\\_c643945d79-0e96cd7392-394502117](http://earthsky.org/earth/see-death-valleys-2016-superbloom?utm_source=EarthSky+News&utm_campaign=0e96cd7392-EarthSky_News&utm_medium=email&utm_term=0_c643945d79-0e96cd7392-394502117)>

Death Valley Super Bloom Time Lapse

<http://www.exploringexposure.com/blog/2016/3/19/in-defense-of-post-processing>>

In defense of post processing By David Kingman

[https://earthsky.org/space/what-are-star-trails?utm\\_source=EarthSky+News&utm\\_campaign=7781307b77-EarthSky\\_News&utm\\_medium=email&utm\\_term=0\\_c643945d79-7781307b77-394502117](https://earthsky.org/space/what-are-star-trails?utm_source=EarthSky+News&utm_campaign=7781307b77-EarthSky_News&utm_medium=email&utm_term=0_c643945d79-7781307b77-394502117)>

How to shoot star trails

<https://vimeo.com/mheiland>>

The Valley: Phoenix Timelapse

<https://vimeo.com/163956858>>

Timelapse video by Taylor Gray

<http://www.audubon.org/magazine/may-june-2016/the-2016-audubon-photography-awards-winners>>

2016 Audubon Award Winners (with thanks to Jean Schnell)

<https://www.audubon.org/magazine/may-june-2016/the-2016-audubon-photography-awards-top-100#100>>

Audubon top 100 (with thanks to Jean Schnell).

<https://garyhartblog.com/photo-tips/light>>

Light, the photographers' most important tool by Gary Hart

<http://www.live5news.com/story/31839732/sony-files-patent-for-contact-lenses-that-record-playback-video>>

Sony files patent for contact lenses that can record video

<http://www.bostonmagazine.com/health/blog/2014/07/25/ramblewild/#.VyeFgD5nxjE.facebook>>

Massachusetts has a new adventure forest

<http://www.edmcguirkphoto.com>>

Nature and landscape photography of the amazingly talented Ed McGuirk

<http://shows.huffingtonpost.com/video/why-these-daredevil-newlyweds-took-extreme-wedding-photos-on-cliff-ledge-57310243e4b0144970cada3b>>

Extreme wedding pics

<http://www.nephotoagencyguild.com/2016/05/the-best-laid-plans-and-an-epiphany>>

Best laid Plans and an Epiphany

<http://www.hasselblad.com/us/our-world/feature/living-off-the-land>>

Ian Lawson, living off the land. Amazing landscapes with Hasselblad digital camera

<http://petapixel.com/2016/01/06/you-dont-need-a-studio-for-pro-portraits-make-the-most-of-what-you-do-have>>

Under the Rainbow<http://petapixel.com/2016/01/06/you-dont-need-a-studio-for-pro-portraits-make-the-most-of-what-you-do-have>

[https://www.slrlounge.com/clone-stamp-tool-everyone-misses-find/?utm\\_source=SLR+Lounges+News+and+Downloads&utm\\_campaign=ee583e2822-](https://www.slrlounge.com/clone-stamp-tool-everyone-misses-find/?utm_source=SLR+Lounges+News+and+Downloads&utm_campaign=ee583e2822-)

[Newsletter\\_92b10\\_8\\_2014&utm\\_medium=email&utm\\_term=0\\_c60190ad3d-ee583e2822-414111941&mc\\_cid=ee583e2822&mc\\_eid=3131ed8834](http://www.slrlounge.com/clone-stamp-tool-everyone-misses-find/?utm_source=SLR+Lounges+News+and+Downloads&utm_campaign=ee583e2822-Newsletter_92b10_8_2014&utm_medium=email&utm_term=0_c60190ad3d-ee583e2822-414111941&mc_cid=ee583e2822&mc_eid=3131ed8834)>

The Clone Stamp Tool, what everyone misses and where to find it



# OFFICERS OF THE NEW ENGLAND CAMERA CLUB COUNCIL, INC.

## President

Antoinette Gombeda, APSA, HonNEC  
817 Chickadee Lane  
Stratford, CT 06497  
agombeda@optonline.net

## Attorney

\*Alan Parker  
c/o Sorokin, Gross & Hyde PC  
1 Corporate Center  
Hartford, CT 06103

## Treasurer

Richard Cloran, FPSA MPSA MNEC  
802 Humphrey Street  
Swampscott, MA 01907  
mrcloran@comcast.net

## Steering Committee - VP

Susan Mosser, HonPSA HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

## Secretary

Mary Campagnolo, APSA MNEC  
14 B Berry Street  
Danvers, MA 01923  
ml.cam@verizon.net

## Clerk

Richard Cloran, FPSA MPSA MNEC  
802 Humphrey Street  
Swampscott, MA 01907  
mrcloran@comcast.net

## Chairman of the Board

Dennis Goulet, HonNEC  
164 Plain Street  
Rehoboth, MA 02769  
dennis.goulet@comcast.net

## Conference Co-Chm. VP

Antoinette Gombeda, APSA, HonNEC  
817 Chickadee Lane  
Stratford, CT 06497  
agombeda@optonline.net

Susan Mosser, HonPSA HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

## HONORARY LIFE VICE PRESIDENTS

Harold T. Ahern, FPSA Hon NEC  
6 Cypress Lane  
Wilbraham, MA 01095  
lhahern@aol.com

Lois Clarke, FPSA EPSA HonNEC  
Glastonbury Health Care  
1175 Hebron Avenue, Room 116  
Glastonbury, CT 06033

Robert Yankee, HonNEC  
129 East Main Street Apt 326  
Westborough, MA 01518  
boby Yankee0@gmail.com (zero)

Dr. Owen Santer, APSA HonNEC  
15 Pleasant Place  
East Longmeadow, MA 01028  
osanter@charter.net

John Fuller, HonPSA AFIAP HonNEC  
135 Rob Road  
N. Brooklin ME 04616  
jfuller97n@aol.com

Audrey Weigold, APSA HonNEC  
29 Wallens Hill Road  
Winsted, CT 06098  
aaweigold@charter.net

Olive Weingart, APSA HonNEC  
130 Gillette Road  
New Hartford, CT 06057  
omweingart@sbcglobal.net

Susan Mosser, HonPSA HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

Antoinette Gombeda, APSA, HonNEC  
817 Chickadee Lane  
Stratford, CT 06497  
agombeda@optonline.net

## GENERAL ACTIVITIES VICE PRESIDENTS

### Color Print Circuit

Harold Siskin, MNEC  
60 Hillside Ave Apt 203  
Branford, CT 06405  
hsiskin@yahoo.com

### B&W Print Circuit

Michael DiStefano, MNEC  
22 Orchard Street  
No. Providence, RI 02911  
madmanmiked@hotmail.com

### Digital Circuit

Shiv Verma, APSA, MNEC  
62 Dedham Street  
Wrentham, MA 02093  
s.verma@me.com

### Electronic Image Competitions

William B. Barnett, MPSA AFIAP MNEC  
5003 Ashlar Village  
Wallingford, CT 06492  
wbbarnett@gmail.com

### Print Competitions

Arthur Vaughan, MNEC  
124 Boston Street  
No. Andover, MA 01845  
thylacine1936@verizon.net

### NECCC Best Print

Jane W. Guaraldi, MNEC  
11 Long Pond Road  
Kingston, NH 0384  
swee-t@comcast.net

### Recorded Lectures

Daniel Charbonnet, HonPSA EPSA MNEC  
91 Mayfair Dr.  
Westwood, MA 02090  
ddrc3@msn.com

### Taped Commentary

Daniel Charbonnet, HonPSA EPSA MNEC  
91 Mayfair Dr.  
Westwood, MA 02090  
ddrc3@msn.com

### AND

Cindy Gosselin, MNEC  
4 Catalpa Ct.  
Avon, CT 06001  
cgosselin@sbcglobal.net

### Club Service Packet

Hazel Meredith, APSA, MNEC  
375 N. Abram Street  
Stratford, CT 06614  
hazel@meredithimages.com

## SPECIAL SERVICES VICE PRESIDENTS

### Speakers & Judges Listing

Hazel Meredith, APSA, MNEC  
375 N. Abram Street  
Stratford, CT 06614  
hazel@meredithimages.com

### Honors Committee Chm.

Cindy Gosselin, MNEC  
4 Catalpa Ct.  
Avon, CT 06001  
cgosselin@sbcglobal.net

### Club Membership

James Dionne, MNEC  
131 Pembroke Court  
Meriden, CT 06450  
jimski42@gmail.com

### NECCC Website Bulletin

Paul Smith, MNEC  
117 Upland Road  
Marlboro, MA 01752  
diffangle@aol.com

### NECCC News Blog

Lisa Cuchara:  
photographer67@comcast.net  
Website: www.neccc.org

### Historian&Memorial Fund Chm

Richard Novak, MNEC  
157 Forest Hills Road  
Springfield, MA 01128  
richard.afn@gmail.com

### General Fund Chairperson

Susan Mosser, HonPSA HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

### Scholarship Committee Chm.

Antoinette Gombeda, APSA, HonNEC  
817 Chickadee Lane  
Stratford, CT 06497  
agombeda@optonline.net

### NECCC Information

P.O. Box 2544  
Springfield, MA 01101  
**www.neccc.org**

### Subscribe to NECCC Blog

**for Latest Information At**  
NECCC@news.blogspot.com

### Individual Conference Mailing

Dennis Goulet, HonNEC  
164 Plain Street  
Rehoboth, MA 02769  
dennis.goulet@comcast.net

### Club Conference Mailing

Raymond Guillelte, HonNEC  
P.O. Box 596  
Attleboro, MA 02703  
ray.guillelte@comcast.net

### Special Projects

Roy Marshall, MNEC  
55-9 S. Meadow Village  
Carver, MA 02330  
roymar2@comcast.net

### Website & Social Media VP

Lisa Cuchara, HonNEC  
60 Braeside Drive  
Hamden, CT 06514  
photographer67@comcast.net

### To Post Your Photo Event,

**Email**  
photographer67@comcast.net  
and Put NECCC Blog  
in the Subject Line

## CONFERENCE COMMITTEE VICE PRESIDENTS

### Conference Co-Chm.

Antoinette Gombeda, APSA, HonNEC  
agombeda@optonline.net  
Susan Mosser, HonPSA HonNEC  
s.jmosser@comcast.net

### Production Director

David Yankee, MNEC  
22 Johnson Avenue  
Chicopee, MA 01013  
david\_yankee@netreaters.com

### Print Competitions

Arthur Vaughan, MNEC  
124 Boston Street  
No. Andover, MA 01845  
thylacine1936@verizon.net

### Youth Director

Karen Geaghan, MNEC  
15 Addison Road  
Wilbraham, MA 01095  
ogeaghan@aol.com

### Hospitality & Information

Mary Hall, APSA MNEC  
200 Burkhall St. #205  
Weymouth, MA 02190  
hallmaryk@verizon.net

### Equipment Coordinator

Susan Mosser, HonPSA HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

### Equipment Director

Steve Tierney, MNEC  
8 Lonesome Pine Road  
Cumberland, RI 02864  
steveblkwh@cox.net

### Projected Image Competition

Pam Lintner, MNEC  
18 Weatherly Drive, #6  
Salem, MA 01970  
pamlintner53@gmail.com

### Photo Ops

Chris Germain, MNEC  
62 Valiant Way  
Salem, MA 01970  
germain9898@gmail.com

### Officer & Speaker Registration

Meredith Harris  
4 Crestwood Circle  
Farmington, CT 06032  
maharris22@sbcglobal.net

### Speakers' Notes

Pam Lintner, MNEC  
18 Weatherly Drive, #6  
Salem, MA 01970  
pamlintner53@gmail.com

### Vendor Liaison

Dennis Goulet, HonNEC  
164 Plain Street  
Rehoboth, MA 02769  
dennis.goulet@comcast.net

### Brochure Printing

Hazel Meredith, APSA, MNEC  
375 N. Abram Street  
Stratford, CT 06614  
hazel@meredithimages.com

### AND

Barbara E. Rozaavsky, HonNEC  
62 Valiant Way  
Salem, MA 01970  
barbphoto@mac.com

### Conference Photographer

Paul Smith, MNEC  
117 Upland Road  
Marlboro, MA 01752  
diffangle@aol.com

### Pre-Conference Activities

Antoinette Gombeda, APSA HonNEC  
817 Chickadee Lane  
Stratford, CT 06497  
agombeda@optonline.net

### Assistants

Sue Babin, Door Prizes  
Nancy Marshall, Vendors

### Trophies & Ribbons and Courtesy Enrollment Director

Jacob Mosser, III, HonPSA EPSA  
HonNEC  
173 Central Street  
No. Reading, MA 01864  
s.jmosser@comcast.net

### Model Photography

Skip Hoyt, MNEC  
12 Ide Street  
Reading, MA 01867  
skipphoto@comcast.net