



FOCAL POINT

<http://assabetvalleycc.com> - The club meets on the first and third Wednesdays of each month except July and August. Meetings are hybrid - in person at the Hudson Senior Center, 29 Church St., Hudson and on Zoom. Meetings begin at 7:00 PM with a 15 minute social time and at 7:15 a brief business meeting. Programs start at 7:30 PM. Email us at avcc.digital@hotmail.com for more information or if you wish to attend as a guest.



Spring visitor - Catherine Robotis

"I wish that all of nature's magnificence, the emotion of the land, the living energy of place could be photographed." - Annie Leibovitz

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Note from Our President

Hello All,

We have two new members to welcome to the club, Sheri Craig and Neil Swinton. We would like to give them a big warm welcome!

On a sad note, David Reynard, a founding member of AVCC, passed away Tuesday, January 2, 2024 after a long battle with cancer. Please see pages 15 - 16 for remembrances from club members. He will be missed. We will have a memorial for Dave later this spring.

The updated competition rules which were approved at the last meeting have been posted on the website under the competition tab. Please take a minute to note changes in some of the competition rules. Remember, it is the maker's responsibility to ensure their images meet the competition definitions.

I am looking forward to the Hi-Jinx coming up this Saturday at the Hudson Senior Center at 9:30 AM. In fact, this will be my first. I hope as many people can attend as possible. If you haven't done so, please go to the link I sent last week and answer the survey which asks if you plan to attend or not. This will give us an actual count of the number of people we can expect.

Again, I would like to thank everybody for all that you do for the Assabet Valley Camera Club. It's an organization that survives and thrives on members volunteering, and we have an awesome group of volunteers that are always willing to help, which makes my job a lot easier. If you would like to volunteer to help in some way, please feel free to reach out!

John



*Sun's Rays Breaking Through the Morning Mist
- Nick Andruzzi*

Note from the Editors

“February, the month of love, is a time to cherish the bonds that warm our hearts.” So says author D.A. Blankinship. This month we are thinking in particular of the bonds among members of AVCC, and how we create, nurture and eventually loosen those bonds. As most members know, founding member Dave Reynard passed away on Jan 2, 2024 after a long illness. He loved photography and was an enthusiastic contributor to AVCC. He went on many trips with the club and made many friends. In this issue you will find remembrances of Dave from some club members. In case you missed his obituary you can find it here. <https://www.communityadvocate.com/2024/01/04/david-a-reynard-63-of-hudson/>.

On February 3rd AVCC will hold an event called Hi-Jinx. This will be the first time it will be held since before the pandemic. Not only does the day provide chances to learn, experiment, and practice your creative photography, it also provides a great opportunity to meet other club members in person, to chat and laugh and share. In short, to create bonds or nourish them. You will find examples of some fun Hi-Jinx images later on in the newsletter. If you want to prepare for the day, take a peek back at January’s Tips and Tricks on Still Life. Spoiler alert: we will be soliciting still life photos for the March issue. Maybe some of yours will come from Hi-Jinx?

This month’s member interview is with Rick Beauchamp, who joined the club in 2022. See how Rick’s early life in the Adirondacks influences his photography.

Our Tips and Tricks section this month is on Emotive Photography – powerful imagery that sends emotional messages. See member submissions of photos that the maker feels evoke emotion.

As of this writing, ten of the next fourteen days are forecast to be partly cloudy or rainy. Let our connection to each other sustain us through the winter gloom. Hopefully the abundance of water will provide bold colors come spring.

© Lynn Kerner



Sunflower hi-jinx - Mary Strachan

“Never underestimate the empowering effect of human connection.” — Drishti Bablani

February Program

AVCC is pleased to present “Flower and Garden Photography” presented by Irene Sacilotto on Wednesday, February 7, 2024 at 7:30 PM. The meeting is a hybrid format; in person at the the Hudson Senior Center, 29 Church St., Hudson (please arrive no later than 7:15), or remote on Zoom. The Zoom meeting room opens at 7:00 with a 15 minute social time followed by AVCC business at 7:15. The program begins at 7:30 PM. Non-members interested in attending as guests should email avcc.digital@hotmail.com.

Flower and Garden Photography

Irene Sacilotto

For more than 35 years, I have shared my photographic experiences and love of nature with thousands of individuals through more than 300 photo classes, workshops, lectures, and tours in both the U.S. and abroad including Kenya, Iceland, Newfoundland, the Falkland Islands, the Brazilian Pantanal, South Dakota Badlands, Chincoteague NWR, Tangier Island, etc. Program sponsors have included zoos, nature centers, camera clubs, and conservation organizations such as National Wildlife Federation, Norfolk Botanical Gardens, and the Assateague Island Alliance. For many years, I have taught photography classes at Johns Hopkins University and other educational institutions and have written “How To” articles on nature photography for national publications such as Outdoor Photographer and Birding. My images have appeared in magazines, calendars, and books published by National Wildlife Federation, Natural History Society, and National Geographic. Credits include the book, “Chincoteague National Wildlife Refuge, an Ecological Treasure.”



Image Courtesy of Irene Sacilotto

To learn more about Irene Sacilotto check out her website: <https://www.ospreyphoto.com/>

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“Flower and garden Photography” - Irene Sacilotto

Photographing flowers can be fun but also challenging. Subjects can be found in your own back yard flower garden, at formal gardens such as Longwood Gardens near Kenneth Square PA., or at commercial gardens such as Lillypons Water Gardens near Frederick, MD where they propagate a wide range of water lilies and lotus that they sell world-wide.

This PowerPoint program includes the following topics with example images and tips from my own experience.

- Potential subjects
- Composition
- Lighting
- Lenses and perspective
- Filters & close-up accessories
- Problems & solutions
- Creative approaches
- Focus stacking



February Program - Flower and Garden Photography - continued from page 5

Images Courtesy and Property of Irene Sacilotto





Sunset Serene - Linda DeStefano Brown

Looking Ahead - AVCC 2023-2024 Program Schedule

Date	Program	Presentor
9/6/23	“What I did this Summer” Member Slideshows	AVCC Members
10/4/23	“Architecture Abstracts”	Angie McGonagle
10/25/23	*Special Program in Honor of Elliot Mednick	Essdras Suarez
11/1/23	“ICM - More than just Pretty”	Silvana Della Camera
12/6/23	Photographing Trees and Forests	Paul Nguyễn
1/3/24	“What were they Thinking?” How images are judged	Todd and Maureen Mathieson
2/7/24	"Flower and Garden Photography"	Irene Sacilotto
3/6/24	“A Murmur in the Trees”	Suzanne Revy
4/3/24	“The Natural Look” HDR Imaging	Hazel Meredith
5/1/24	“How I got that Image” Member Presentations	AVCC Members
6/5/24	Image of the Year Awards	

Link to the club website calendar for all deadline, program, and competition dates: [AVCC Calendar](#)

Or find it on the AVCC website by clicking on “Organization” at the top of the page, then “Club Calendar” in the dropdown list.

Competitions 2023-2024

Monthly Competitions:

The club holds monthly image competitions including three categories: print, digital and open. The images are judged by a panel of three judges using a scale of 3.0-10. The final score for an image is the total of the three scores. See the [AVCC webpage](#) for more information about the rules and procedures for monthly competitions as well as the PSA and NECCC competitions. Pay particular attention to the PSA definitions for “Nature”, [Monochrome](#), and [Travel](#) submissions.

Schedule of Monthly Competition Category Topics & Submission Dates

Month	Print (Details TBD)	Digital	Open	Digital and Open Submission Date
September		Monochrome	Open	9/13/2023
October	Tools	Nature	Open	10/11/2023
November	N/A	Architectural Detail	Open	11/8/2023
December	Still Life	Nature	Open	12/13/2023
January	Open	In the Woods	Open	1/10/2024
February	Entryways	Nature	Open	2/14/2024
March	Nature	Creative (In or out of camera)	Open	3/13/2024
April	Open	Nature	Open	4/10/2024
May	Open	Things that Fly or are Airborne (in honor of Elliot)	Open	5/8/2024

PSA and NECCC

Image selections to the PSA & NECCC Interclub Competitions are made by the representatives to each organization. Individual entries can also be made to PSA competitions if you are a member. Our PSA representative is Todd Mathieson; our NECCC representative is Robyn Saur.

NECCC has moved to have individual print competitions rather than interclub print competitions at this time. The NECCC Individual Print Competition will be hosted at the Greater Lynn Photographic Association (GLPA). The categories are B&W (mono) and Color. Competitions will be held on Nov. 4, 2023 and April 6, 2024. More details can be found here: <https://greaterlynnphoto.org/NECCC>.

FYI: PSA Guidelines for Borders: Not recommended for Nature but if any border is added to a Nature, Travel or PJ image it must be a small border of a neutral color (gray tones). There are no border restrictions in the PID Color or Monochrome Division.

Member Snapshot

Rick Beauchamp

Rick was born and raised in the Adirondacks - Tupper Lake, near Lake Placid, to be exact. He studied Manufacturing Engineering (engineering that focuses on the design and operation of integrated systems) in college. After graduation he worked for Pratt & Whitney in Connecticut for 14 years. For the first four years he was an Apprentice Tool & Die Maker, a job requiring analytical skills, manual dexterity, and mathematical skills. Then he made the move to engineering. After Pratt & Whitney, Rick moved to MA and has been in this area for 30 years. He currently works for Satorius, a company that sells a variety of products to the bio-medical industry. He has four children: one son in San Diego; a son in Hudson; another son (with two children) in Arizona; and a daughter in Colorado.

Rick's mother was good at drawing and art, his great-uncle was an artist, and one of his brothers is a professional artist in watercolors and palette knife (Instagram - #martinbeauchampart). Rick's father was a self-taught mechanic who was good with designing and building things with his hands, with metal-working, welding, etc. He encouraged Rick to be capable in the same way. Since his father is now in his 90s and no longer doing much in his shop, Rick is gradually moving his father's tools and machinery to his own shop where he has made furniture, including a bed, several dressers, and a dining room table. He also makes his own frames for photos that he gives away.

Morning fog surrounds the shed

Location: Athol, MA Harvard Forest

Model	Nikon D7500	Exposure time	1/80 sec.
F-stop	f/8	Exposure bias	- 0.3 step
ISO Speed	ISO-100	Focal length	52mm

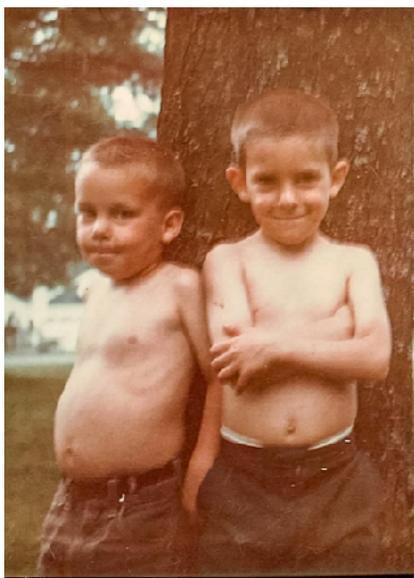


Member Snapshot - Rick Beauchamp - continued from page 9

Rick loves getting outside into nature. He hikes local trails as well as places near his parents' home. He says, "the club competitions push me to do both of those. I usually go out at least one day on the weekend." Rick explains that he is "not far from retirement," and sees photography as well his woodworking as activities he will spend a lot of time on at that point.

How it started...

Pictures of family members
Buck & Marty by tree



Kodak Instamatic

Like many club members Rick started out in photography by taking pictures at family events. "I'm the guy who's never in the family photos because I'm the one taking them." He started out with disposable cameras, went to point-and-shoot, then to his cell phone camera. One day in 2019 he and his brother took bikes out into the woods in the Adirondacks. They came upon a lean-to and began exploring around it. Rick found a Nikon D5500 (entry-level DSLR) just lying on the ground there. The classic dilemma ensued – "do I take it, leave it with the chance it gets rained on and ruined, will someone come back for it?" Rick eventually decided to take it. That was when he began to shoot for photography's sake. He was pleased with the results of his shooting, so he moved up to a D7500 for more functionality and improved image quality. "I thought it would last me several years until I made the move to mirrorless. I was not in the market for a new camera body, but when Elliot's D850 became available for a good price I made the leap. I knew it was a full frame professional camera and I was sure it was well taken care of." Rick continues, "I had been reading about full frame cameras with improved image quality and dynamic range and I felt this would take my photographic journey to the next level." Rick laughs, "I think I'm 'geared out' now."

How its going...

John Moulton Barn with high peaks of Teton Range

Location: Grand Teton National Park, WY

Model	Canon Powershot	Exposure time	1/800 sec.
F-stop	f/4	Exposure bias	0 step
ISO Speed		Focal length	12.4mm



Continued on next page

Member Snapshot - Rick Beauchamp - continued from page 10

Rick says he loves the challenge of the technical aspect of photography. That, and mastering Photoshop - which he deems “mind-numbing” – “keep my mind engaged, especially as I get older.” He enjoys and appreciates AVCC and says he gains “nuggets” from evaluations of other people’s work as well as his own.

In 2024, Rick plans on working to find his photography niche. He is particularly drawn to landscapes and wants to work on composition. “Landscapes are where I started,” he says. “Light and landscape, water and waterfalls. I’m interested in how the light makes the same landscape look different. I’m working on composition as well as doing more in black & white, focusing on contrast. I go out on weekends with all my gear in a backpack. I use a three-step process: eyeball it, take a picture with my phone, then the camera, and, if needed, use a tripod. I use the meta-data on the phone to tell me exactly where I was when I took the picture. That gives me the location coordinates for return visits.”

At the same time that Rick is learning from the critiques at AVCC competition, he also says, “I’m really moving away from shooting for the judges.” He’s a big fan of YouTube for learning many things in both photography and woodworking. Although Rick says, “my brother has the artistic eye, I don’t,” it’s clear that genetically there is a complementary combination of technical skills and an artistic eye that Rick is tapping into. And when time is more available in retirement it will be interesting to see where Rick’s vision takes him.

© Lynn Kerner

Mountain stream

Location: Piercefield, NY

Model	Nikon D5500	Exposure time	20 sec.
F-stop	f/13	Exposure bias	0 step
ISO Speed	ISO-100	Focal length	36mm



Continued on next page

Member Snapshot - Rick Beauchamp - continued from page 11



Left: Storm coming in

Location: Long Lake, NY

Model	iPhone 12 Pro	Exposure time	1/1062 sec.
F-stop	f/1.6	Exposure bias	0 step
ISO Speed	ISO-32	Focal length	4mm

Below: Location: Berlin, MA, Stone quarry, near Lester G. Ross Dam

Model	Nikon D7500	Exposure time	1/50 sec.
F-stop	f/8	Exposure bias	0 step
ISO Speed	ISO-100	Focal length	50mm

Pano, stitched in PS



Sunrise over Simon Pond

Location: Tupper Lake, NY

Model	Nikon D7500	Exposure time	1/160 sec.
F-stop	f/11	Exposure bias	-1.3 step
ISO Speed	ISO-100	Focal length	70mm



Zooming Out - Members and AVCC in the greater photographic community - member exhibits, competitions, meetups, field trip opportunities, workshops, etc.

Zooming In - A Reflection, Musing, or Experience (travel, how I got that great shot, my favorite photo or place to shoot for example) shared by a member

Tips and Tricks - Members' shared suggestions for the Monthly Theme

The Bigger Picture - Happenings in the World of Photography

Many thanks to the following members for their contributions to this month's Newsletter: Cathy Robotis, Lynn Kerner, Mary Coombs, Doris Monteiro, Pam Meoli, John Mauro, Mary Strachan, Bill Spezeski, Linda Shelales, Darlene Holman, Rick Beauchamp, Glenn Fund.

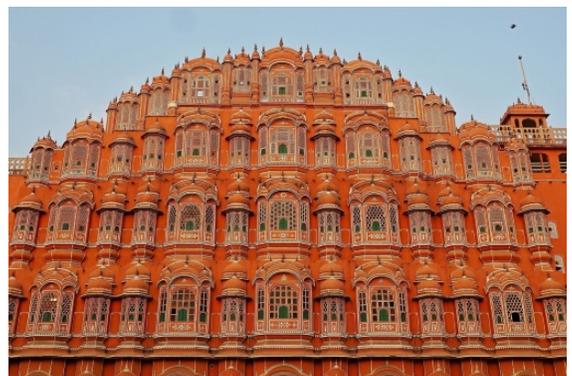
Zooming Out

On the Wall at Cafe 641

This month Cafe 641 will feature the work of Glenn Fund.
A Meet and Greet will be held on Saturday, February 10,
from 12:00 - 1:30 PM.
Upcoming in March will be the work of Mary Coombs.



Japanese Tea Garden - Glenn Fund



Palace of Winds - Glenn fund

Continued on next page

Zooming Out - continued from page 13

Liz Krouse

Reminder - Liz's image, "Blue Dasher Dragonfly" is included in the Small Stones Festival of the Arts exhibition January 27 through February 4, 2024 at the Brigham Hill Community Barn located at 37 Wheeler Road in North Grafton, MA. For more information click here: [Small Stones Festival](#) .

Photo Opportunities

Mary Coombs

Eclipse: Get ready! On April 8, 2024 we will experience a near or total eclipse of the sun (eclipse2024.org) depending on your location. To see the path of the eclipse and use a simulator for your area click here: [Eclipse 2024](#). For tips for eclipse photography click here: [Eclipse photography](#).

New England Botanical Garden at Tower Hill - Patterns in Bloom - an orchid exhibition

The annual orchid show at Tower Hill will open on February 10 and run through March 17, 2024. Tickets are included in general admission. For information: <https://nebg.org/patterns-in-bloom/>

Hi-Jinx! Saturday, February 3, from 9:30 am - 2:30 pm, The Assabet Valley Camera Club is hosting Hi-Jinx, a day filled with fun and inspiring indoor photo opportunities at the Hudson Senior Center. Some of the table set-up categories are water drop photography, high key photography, flat lay, still life, and macro photography, green screen, black light photography, and more. The day provides a wonderful opportunity to engage your creativity and socialize with other club members.

A note From Mary Strachan: I have attached a photo that I took at the Hi-Jinx workshop at the NECCC in Amherst (See page 3). It is only a copy that I took on my phone but I like the effect. It was simply a vase of fresh sunflowers. I took the photo through a plate of textured glass. Pretty simple but gives it an Impressionism look. I am very happy that the club can return to a Hi-Jinx day. Wish I could be there.

Examples of Hi-Jinx images:



*Black Light _ Perfume
Bottle - Lynn Kerner*



Balanced Drop - Mary Coombs



*Jar & ice cubes
- Lynn Kerner*

Zooming In

Remembering David Reynard

A memory shared by Mary Strachan:

Competition night is all about the judges scoring our work. It is great to get those high scores but the best compliments to me were from fellow members. In my 1st year entering my photos I definitely had a lot of ups & downs. On one particular night I finally scored well in all the categories. I do not recall the photos from that night but I do remember Dave quietly coming up to me and saying, "well done Mary". Those simple words meant the world to me & motivated me to do better. To me that is the club at its best, members supporting one another.



Dave at Magic Wings 2019 - Courtesy of Darlene Holman

"The world moves fast, changing everything around us with each new day. Photography is a gift that can keep us in a moment forever, blissfully eternal." – Ali Novak

Zooming In - Remembering David Reynard - continued from page 15

Linda Shelales shared this wonderful story and a commemorative poem she wrote about Dave:

I remembered how Dave helped me find my way home from a field trip to photograph Snowy Owls with Peter Christoph on Plum Island and Salisbury Beach. He rode shotgun with me, I believe because he didn't want to see me trying to find my way back to Hudson alone. It was a good thing because I got confused going south. I think my GPS steered me wrong OR I was in the wrong lane to take the turn. Anyway, somehow I ended up headed for RTE 1 or 1A, I'll never know. Thanks to his being with me I didn't end up in Boston somewhere! He was so reassuring when I missed my exit. He just calmly helped sort out the best choices as the signs came up and guided me in the right direction. I was busy dealing with a lot of traffic. Dave made me feel safe. If I'd been alone I would have gotten lost. Dave was like that, someone who picked out someone in need and made sure they were ok! Dave also was our choice to be my son's wedding photographer 13 years ago and did a STELLAR job. The photos are gorgeous. I've never seen better. Plus he was so good at organizing us, arranging everyone, and taking candid and formal shots. He made it look effortless. Dave was just the best. Pure and simple!

Big Dave

Too short, his time with us!
A life overflowing
With goodness.
Ever kind, always helpful,
Ever present, always involved,
Known for his deep devotion
To friends and to family.
Ever caring, always respectful
Dave will e're be remembered
And deeply admired
for his discipline of walking daily
For his reliable punctuality.
Admired for his talent and skill,
For his memorable,
And beautiful photography,
Ever willing, always able.

Oh so deliberate and tender
As he oh so reverently,
Placed our pictures on the table!
As one of the Founders
originally,
Dave's proud, enduring legacy.
Our Loyal Gentle Giant
All Heart and quiet Courage,
Incredibly Brave to the end,
he follows the Light
Far Beyond Suffering,
Thankfully!
Our beloved Big Dave
will e're be remembered
oh so Gratefully.

By Linda Applegren-Shelales 1-26-24

Zooming In - Member Emotive Images

This month's Tips and Tricks theme is Emotive Photography. We asked our members if they had images that convey emotion that they would be willing to share. Here is a sampling of the wonderful response!

*"Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected."
– Robert Frank*



Misty Morning (Peace) - Pam Meoli



Asher at Water Park - Lynn Kerner



Morning has Broken - Catherine Robotis

Continued on next page

Zooming In - Member Emotive Photographs - continued from page 17



Joy - Pam Meoli



Emotion 1 - William Spezeski



Love - Pam Meoli



Man Overboard - William Spezeski

"Photography is what emotions look like." -- Jon Luvelli

More member emotive images are included on the following pages

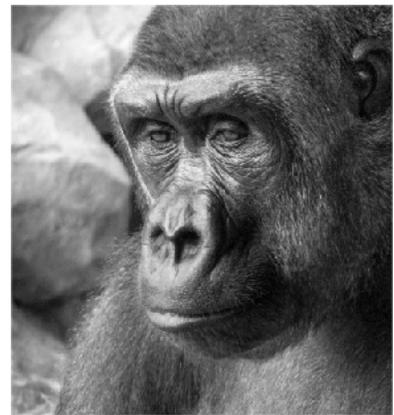
Tips and Tricks - February's Theme: Emotive Photography

Tips for Emotive Photography

What types of photos are you most drawn to? Do you gravitate toward dark, brooding images, or do you feel joy when you look at bright, colorful flowers? Are you captivated by abstract lines and patterns, or are you a seeker, drawn to vast, contemplative landscapes? Emotive images evoke genuine feelings in the viewer and convey poignant emotional messages. Gerald Brommer stated, "Without emotional content, we take pictures. With it, we create art." That is such a powerful statement. If we successfully tap into our creative energy to produce images that exude emotion, we can create memorable photos that convey meaning and can touch the lives of others. Anyone can snap a photo. The keys to creating emotive images are learning to truly see the world around us, delving deep within ourselves to explore our own emotions, and then determining how they are inter-related with what we see and the message we hope to share. We have put together some thoughts for you to consider, as well as some tips and tricks to help you create more impactful, emotive images.

Preparing to take emotive photos

- Think about your own mood and emotions and what you are hoping to convey with your image. What is your message? If you are feeling particularly emotional on a given day, it would be a great time to pick up your camera and take some photos. If you are feeling happy, you will instinctively pick up on details and colors that reflect happiness. If you are feeling sad, you will pick up on elements of sadness in the environment around you.
- Take the time to study the scene and your subject in a detailed way. You want to practice the art of really seeing what is around you. Allow yourself to feel the scene and think about what feelings the scene conjures up within you.
- Storytelling is key in taking emotive photos, and you should try to think like a writer. How will you use your lens to tell a provocative story?
- You may choose to return to your chosen scene at different times of the day and under different conditions to see how these subtle and not-so-subtle changes affect your own perception. For example, maybe the scene conjures joy in the morning but loneliness in the evening.
- Colors evoke powerful feelings, so pay attention to your color palette. Think about what colors you are drawn to. Or are you perhaps more drawn to monochrome? There is more on the significance of color below.
- Lighting and composition play important roles in conveying emotion in your photographs, so you should give careful consideration to both as you prepare your scene. There will be more on that below also.



Portrait of a Grandmother
- John McKinney

Continued on next page

Setting the scene

- Your goal is to tell a compelling story that will capture emotion.
- In general terms, you should try to simplify the shot, unless you want to convey a sense of chaos.
- Wildlife photography can tell a powerful story that may exude a sense of intimacy (mother with offspring) or danger (predator with prey).
- Landscape photography may project a sense of awe, but it can also convey a sense of loneliness. In a landscape image, it's a good idea to point out scale, and the best way to do this is to use a subject separate from the scene that makes a statement and will stand out. For example, a photo of a human on a cliff, gazing out over a valley or the ocean can relay a sense of contemplation and wonder. It can also show introspection or isolation.
- If your theme is solitude, work with one main subject, and isolate that subject as much as possible. Use delicate light without strong contrast (unless the contrast helps enhance the solitude).
- If your theme is happiness, consider shooting in a sunny environment during the golden hour with warm foreground elements such as flowers.
- If you want to show calmness, you should strive for a motionless scene, such as reflections on a serene lake with no ripples. Your contrast should be smooth and delicate.
- If your scene is indoors and you are taking advantage of natural window light, consider these points: If your subject is facing the window, there will be soft, even light. This is perfect to show joy, serenity, and contentment. If your subject is placed with their side or back to the window, there will be dramatic shadows, which may be associated with sadness, contemplation, or mystery.
- If you want to create dark, moody images in a controlled setting, use one light source. If there is more than one window in the room, cover all but one of them. This will increase the intensity of the shadows in your image. As mentioned above, you will want to illuminate the subject from behind or from the side. You will want a dark background. If you are using props, you will also want those to be dark and matte. Your subject should be the brightest element in the photo.
- Weather, such as that seen with an incoming or outgoing storm, can show vulnerability and/or awe and can be ideal in creating dark, moody, brooding landscape photos. Waves or choppy water can also contribute to a sense of vulnerability. Fog can add a sense of foreboding, mystery, or darkness to an image. A sky with dark storm clouds is foreboding, but if there is a ray of light shining through the clouds, you can offer a hint of optimism.



The wrath of Mother Nature - Catherine Robotis

Continued on next page

Tips for Emotive Photography - continued from page 20

- Black and white photography is perfect for creating moody images.
- If you want to share a sense of mystery, consider shooting a faceless portrait in black and white to enhance the mysterious undertones. Negative space also adds to the sense of mystery.
- Taking a photo through a rain-soaked window adds an air of contemplation.
- Using a mirror reflection in your photo will convey a sense of duality or self-reflection.
- If you want to take emotive photos of flowers, look for flowers with character that stand out. Look for lines, sensuous curves, patterns, and interesting textures.
- If your goal is to instill a sense of confusion, consider using intentional blur, shooting in high or low key, or focusing on a small, abstract scene. Just make sure there is enough clarity so the viewer can identify the elements in the image.
- High angle versus low angle: Shooting from a low angle is associated with a sense of strength, confidence, determination, pride, and resilience, especially if your subject has a strong posture and confident eyes. Shooting from a high angle will reflect a sense of vulnerability, innocence, introspection, thoughtfulness, or daydreaming.

Camera settings that help convey emotion

- Aperture: Using a wider aperture will allow you to focus on the emotion of the subject without distractions. It will add to the vulnerability of your subject. If you work with a narrower aperture (f/11, for example), you will have a deeper depth of field, which will add environmental and contextual elements that will show connectedness between your subject and the surroundings.
- Shutter speed: Using a slower shutter speed (such as 1/60) in a fast-paced scene can capture action blur to show electric energy. Using a long exposure (1/4 second to 2 seconds) in a scene with moving water can evoke a sense of calmness. Light trails can project a sense of movement and the passage of time. If you use a fast shutter speed (1/250), you will freeze the action, which will allow you to share a fleeting moment of life with the viewer.
- Focus: If your image is not fully in focus, this will add a sense of nostalgia or a dreamy quality. Just make sure there is enough in focus to draw the viewer in and that the elements within the photo can be identified.



“When we walk into a grove of trees or under an open sky the magic of nature takes over and the heaviness of life lifts a little.”

- Natassia Cassinero

Bridge - William Spezeski

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Lighting and Emotive Photography

- Lighting is very important when it comes to evoking emotion in your photos, particularly when it comes to the quality of light you choose and the placement of your subject relative to that light source.
- Early morning light is associated with serenity, new beginnings, and adventure.
- Golden light conveys positivity, hope, and love.
- Cool lighting such as the lighting of the blue hour and at night is associated with melancholy, sadness, and contemplation.
- Bright light, such as the light from a flash, is edgy, dynamic, and intense.
- If your subject is placed close to the light source, it will be illuminated, while the background will remain more in the shadows. This will allow you to focus on the emotions of your subject. If your subject is far from the light source, you can tell more of a story with your subject interacting within the environment.
- Low light is more dramatic and contemplative, but it can also convey softness.
- Hard light is associated with a sense of harshness. Harsh shadows can capture strong emotions like anger or sadness.
- Soft light conveys a whimsical, peaceful sense.



Leaf in the Window (Reverence)
-Linda Shelales



Jesup Path White Birches, Acadia - Darlene Holman

*“Consider the life of trees...
From their mute forms there flows a poise,
in silence,
a lovely sound and motion in response to
wind.” - Cedric Wright*

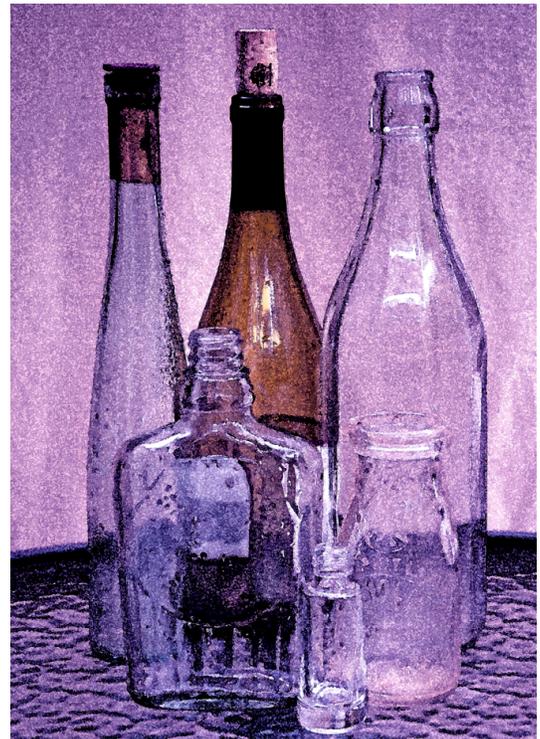
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Colors and Emotions in Photography

- Color (or a lack of color) can reveal strong emotions in your photography. Complimentary colors (such as blue/orange, red/green) offer a sense of harmony and balance. Analogous colors (such as red/orange/yellow) offer a sense of unity. Monochrome (depending on the shade) can convey tranquility, moodiness, or a sense of melancholy.
- Color symbolism can be powerful, and it may vary among different cultures. For example, in Western Cultures, white represents purity and innocence. In Eastern Cultures, white is associated with death. In China, you may see a bride wearing a red dress because in Chinese Culture, red is associated with prosperity and good fortune. However, in South Africa, red is the color of mourning. In Western Cultures, we tend to associate orange with Autumn or Halloween. In Southeast Asia, orange is associated with sacredness and spirituality. In Western Cultures, yellow is associated with sunshine and optimism; in Eastern Cultures, yellow is associated with royalty. In Egypt, yellow represents mourning and the afterlife.
- Warm, brighter colors in photography can be used to show joy, but they may also show energy and conflict. Cool colors can show calmness, relaxation, security, or trust, but dark, colder colors may also show fear or sadness.
- Monochrome photos offer a sense of timelessness, nostalgia, and melancholy. Black and white photographs are naturally emotive, emphasizing details through light and texture.

Here is a list of colors and the emotions often associated with them:

- Blue: Calmness, peace, hope, faith, authority, stability, inspiration, wisdom, reliability, depth. (It can also represent sadness, such as when someone has the blues).
- Green: Envy, jealousy, serenity, calmness, health, nature, life, longevity, fertility, vitality (but also sickness).
- Yellow: Happiness, joy, friendship, new beginnings, optimism (but it also can convey a sense of cowardice or represent a warning).
- Purple: Royalty, respect, dignity, magic, wealth, (but also mourning or bad luck in Italy and Brazil).
- Orange: Brightness, cheerfulness, pride, enthusiasm, amusement, extroversion, fire, energy, Autumn (it's also a color to attract attention).
- Pink: Innocence, grace, sweetness, softness, love, immaturity.
- Red: Life, blood, passion, desire, courage, strength, lust, danger, aggression.
- White: Innocence, elegance, reverence, humility.
- Black: Death.



*Empty Bottles (Sad or Empty)
-Linda Shalelas*

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Conveying Emotion in Portraits

- Plan to photograph your subject in a familiar environment. Always focus on the eyes; the eyes are the window to the soul. Don't have your subject pose; you want them to be natural. Pay attention to their body language.
- Build rapport prior to starting the session. Give minimal direction. Be as discreet as possible.
- Consider giving your subject something to do and then taking photos of the emotions revealed during the task.
- Help them to try to feel the emotion you are trying to capture. For example, if you want to convey joy, tell them a funny story or a joke that will make them laugh.
- Take a lot of photos; you never know what you'll find when you look back on them later.

Post-processing

- You may want to adjust the temperature to be warmer for a sense of happiness and contentment, or you may want to adjust it to be a little cooler to convey calmness or sadness.
- If you want to convey vibrancy or liveliness, consider increasing the saturation. If you want to convey moodiness or nostalgia, try decreasing the saturation.
- Adding grain can give an old time feeling and add to the sense of nostalgia.
- In Black and White photographs, high contrast will convey a dramatic, powerful mood. Shadows will add to the sense of depth and mystery. Emphasizing texture will add an extra layer of emotional depth; for example, you may want to accentuate facial lines to add to the life story of your subject.

"Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures." - Don McCullin

Sources

digital-photography-school.com, erickimphotography.com, visualwilderness.com, myperfectplants.com, janelkilnisan.com, adorama.com, quora.com, The Key to Photography: Capturing Emotion in your Photos (Marc Silber/Youtube), artifactuprising.com, shutterstock.com, makeuseof.com, blogdaisie.com, clickitupanotch.com, wordpress.com, myclickmagazine.com, iceland-photos-tours.com, Wikipedia.com, retouchme.com



Where's the Beef - Jane Parker

The Bigger Picture

Upcoming Photography Workshops and Programs

Silvana Della Camera Photography

- Photographing a Solar Eclipse - Zoom workshop.
- Saturday, March 2nd, 2024, 9:00 AM – 11:00 AM
- Free - Registration required. [Register](#).

American Graphics Institute, Boston, MA

- They offer courses on studio lighting, lighting and composition, beginner/intermediate photography, Photoshop Lightroom, real estate photography, and SmartPhone/iPhone photography.
- For more information: agitraining.com.



Magic Inside Judy's Peony (Pain or Suffering) - Linda Shelales

Hunt's Photo, Melrose, MA

- They offer photo walks, photo adventures, and classes.
- Upcoming opportunities include: Flower and macro workshop, Portrait workshop, Hunts Photo Nifty Fifty Workshop at Olde Sturbridge Village, and Sunrise at Good Harbor Beach & Rockport.
- For more information: [Hunt's Photo](#).

Boston Photography Workshops

- They offer online and in-person classes on a variety of topics, including: Digital Cameras I & II, Better Composition/Photowalk, Organizing Photos, Night Photography, Food Photography, Portraiture, and Lightroom Classic.
- For further information: bostonphotographyworkshops.com.

Worcester State University

- They offer many interesting courses, such as: Discover Digital Photography, Mastering your Digital SLR or Mirrorless Camera, Secrets of Better Photography, Photographing Nature with your Digital Camera, Photographing People with your Digital Camera, Intro to Lightroom Classic CC, and Photoshop Elements for the Digital Photographer.
- Classes are typically 24 course hours over 6 weeks, and prices range from \$115-\$335.
- Further information: ed2go.com.

Assabet After Dark

- Spring photography courses include Cape Cod Lighthouse Photography, Digital Photography I, Digital Photography II, Macro/Close-up Photography, SmartPhone Photography, and Wildlife Photography.
- Classes are taught by Steve McGrath
- For more information: assabetace.org (look for their Spring 2024 Course Catalog).

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The Bigger Picture - continued from page 25

Photography Exhibits

Griffin Museum in Winchester, MA

- In the room where it happened: A survey of Presidential Photographers, 1/12/24-3/31/24.
- Jeffrey Aaronson: The President and the Press, 1/11/24-3/31/24.
- Bill Chapman: Illuminating the Archive, 12/13/24-2/18/24.

Museum of Fine Arts in Boston, MA

- The Howard Greenberg Collection (ongoing).

Leica Gallery in Boston, MA

- Jamie Johnson & John Day: The Travellers and The Troubles, 2/2/24-4/20/24.

The Bridge Gallery in Cambridge, MA

- Greig Cranna: Coincidental Beauty: Searching for Elegance in the Built Environment, 1/27/24-3/1/24.

VanDernoot Gallery in Cambridge, MA

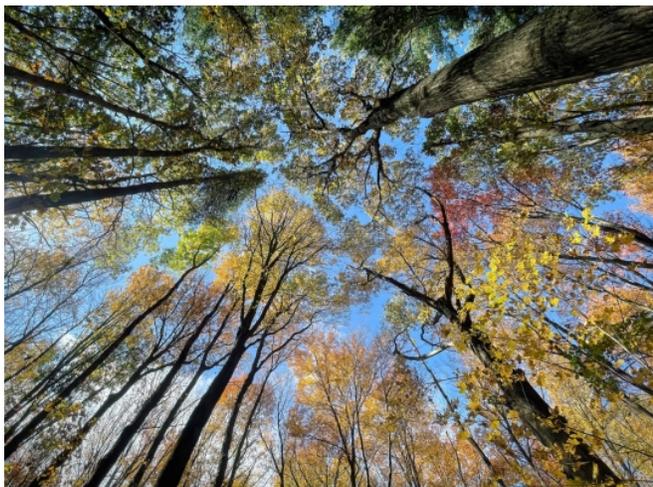
- Home Sweet Home, 2/4/24-3/15/24.

Robert Klein Gallery in Boston, MA

- Arne Svenson: The Future Passed, 12/2/23-2/24/24.



*Pandemic Meltdown (Trapped)
- Linda Shelales*



Colorful Canopy - Catherine Robotis

“Finland is officially the world’s happiest country. It is also 75 per cent forest. I believe these facts are related.” - Matt Haig

Continued on next page

Upcoming Photography Contests

2024 National Wildlife Photo Competition

- Submissions accepted 1/17/24-3/31/24.
- Categories: Birds, Mammals, Baby animals, Other wildlife, Landscape and Plants, People in Nature, Mobile, Portfolio, Young Nature Photographers
- Cash prizes
- Contact: www.nwf.org



Among the Trees - Doris Monteiro

The iPhone Photography Awards

- Deadline: 3/31/24.
- Entry fee: \$5.50/1, \$12.50/3, \$18.50/5 and upwards.
- Images have to have been shot with an iPhone.
- Prizes include title of IPPA Photographer of the Year, gold bars, and platinum bars.
- Contact: www.ippawards.com

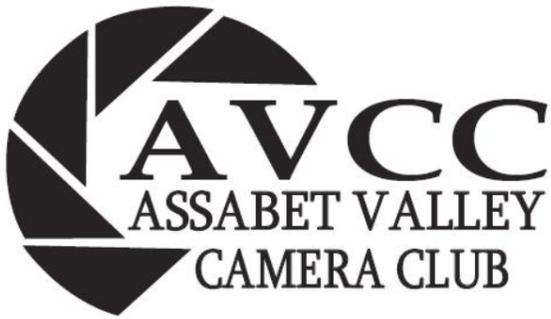
10th Fine Art Photography Awards

- Deadline 2/11/24.
- Categories: Aerial, Architecture, Cityscapes, Conceptual, Digital Art, Fashion, Fine Art, Landscape, Nature, Nudes, Open, Panoramic, People, Portrait, Photo manipulation, Photojournalism, Seascapes, Street abstract, Travel, Underwater, Urban, Wildlife.
- Cash prizes.
- Contact: www.fineartphotoawards.com

Muse Photography Awards 2024

- Deadline: 2/29/24.
- Categories: Aerial, Architecture, Abstract, B&W, Cityscapes, Conceptual, Culture, Digital art, Documentary, Environment, Fashion, Fine art, Alternative process, Landscape, Nature, Macro/micro, Nudes, Open, Panoramic, People, Portrait, Self portrait, Sports, Street, Photo manipulation, Photojournalism, Seascapes, Travel, Underwater, Urban, Wildlife.
- Contact: www.musephotographyawards.com

"Great photography is about depth of feeling, not depth of field." – Peter Adams



AVCC is a member of the following organizations:

NECCC



PSA

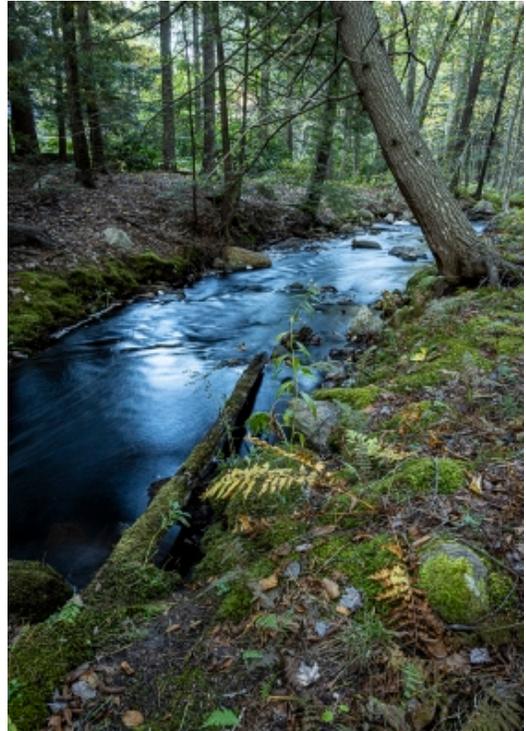


AVCC website:

<https://www.assabetvalleycc.com>

2023-2024 Executive Board Members:

- President: John Mauro
- Vice President: Mary Coombs
- Secretary: Pam Meoli
- Treasurer: Glenn Fund



Harkness 1 - Richard Tranfaglia

Editors' Note:

Many(!) club members work behind the scenes in various capacities to make the club run smoothly, to engage with the greater community, to reach out to prospective members, to communicate about our organization through the Facebook page, the AVCC website, the Focal Point Newsletter, the Action Unlimited, and provide opportunities for competition, exhibitions, fun, learning, and camaraderie. To see (most) of the volunteer positions and members please refer to your 2023-2024 Member packet. Consider volunteering!