

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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CAN YOU FEEL IT?

It is just around the corner. It is practically knocking on the door. What am I talking about ... why spring time, of course.

All the signs are there. The sun is rising earlier and earlier. It is setting later and later. As the sun strikes your face, you can feel its warmth growing stronger each and every day. The birds are more active and sing their songs. It is the natural evolution of the seasons. Winter puts everything to sleep, and the spring awakens nature with a slow arousing pace. Spring is the rebirth of life. I see the little crocuses leaves and buds popping from the cold soil, the daffodils too. Rebirth is the coming again of what once was, but it can also be the coming of something new.

The coming again of what once was is the reinvigorating feeling to get out and photograph. The coming of something new, for me, is to try my hand at Infrared Photography again. I tried it a few years back and had terrible results. However, with a new outlook, and help (in the name of Beth Fisher Abbott) who I found through the Mentor's List, I am ready to slay the dragon named Infrared. I am trying other new projects also, and it is this trying of new things that keeps the interest and spirit growing. It also brings new lookouts on some of your older interests, which creates an evolution of your photographic style.

So, about now you're all saying, "he's finally lost it". But have I? Think about the last time you tried something new in your photography. Tell me you were not all full of excitement and

wonder as to how it would turn out. It is like a child when he experiences something new for the first time. A new challenge, it is just the thing we all need to shake off the cold and dullness of winter.

Why don't we all discover that child-like feeling of innocent wonder? Pick up the challenge laid before you, take a step into the unknown, be brave and boldly go where no man has gone before. OK, I admit it, that old Star Trek line was a bit too much. ;o)

We can also use this season of rebirth not only for our own benefit, but for the Stony Brook Camera Club too. Some old ways of doing things at SBCC have been left behind, and new and different ways have emerged. And more changes are to come -- all in hopes of keep the activities of the club fresh and interesting. Soon, new members will become officers and committee chairs. It will all result in Stony Brook keeping the club as fresh as it was in the very first year it started.

I would hope to see the many new members of SBCC get more involved to not only help the club, but to help themselves. You will never get so much out of the club as when you become part of the club. The involvement will create friendships and bonds that would not have developed without the initial investment of interest.

Well I don't know about you, but I've got to get away from this wretched computer and go feel the rebirth of spring, of life, of photography.

Mike Di Stefano, MNEC
SBCC President

Michael Di Stefano **President**
22 Orchard Street
North Providence, RI 02911
401-353-1236

James Jones **Vice-President**
494 Newport Avenue
Attleboro, MA 02703
508-951-4961

Susan Lannan **Secretary**
169 Granite Street
Medfield, MA 02052
508-359-8010

Glenn Browning **Treasurer**
320 Newport Avenue
South Attleboro, MA 02703
508-878-2383

Paul Burke **Past Presidents**
Vicky Elliott

YELLOWSTONE IN WINTER

Yellowstone National Park, our country's oldest national park, has been a tourist destination for decades. Its colorful and unique geology tells a tale of a tumultuous origin and continuing evolution. From the time I was a child, studying about Yellowstone in grade school, I have wanted to visit this otherworldly site. Twice, I have been there in the fall and felt that I could return many times and still not completely see and feel the mystery of this wonderful place. However, it never occurred to me to make a visit in the dead of winter. (Earlier this winter, weather reports noted that the temperature in nearby Bozeman Montana was minus 45 F). Are you tempted, yet, to explore with me the magic of Yellowstone in winter?

This January, I joined a group of fellow photographers led by Bob Harvey and Diane Kelsay of Egret Communications. (check out the website and see their offerings for photo workshops in 2006 at www.naturephotography.us) 15 of us, plus 2 guide/drivers and 2 leaders suited up in multi layers of the latest technology in wicking fabrics, fleeces, wind/ water resistant outer garb, insulated boots and hand and foot warmers. The fact that our arms stuck almost straight out to our sides and we could barely sit down notwithstanding, we took our optimistic attitudes out into the frigid winter air, and began our exploration.

Transportation was provided in two vehicles, which could most aptly be described as 15 passenger vans with the usual wheels replaced for the winter by 4 special triangular "things" similar in action to a tank. (As you can see, I'm at a loss for the proper way to describe the traction action.) Roads within the park had been groomed, much as cross country ski trails are groomed. This was done frequently during our stay, as we had snow falling off and on during our six day workshop. Once in the area of the geyser basins, travel was by foot along narrow snow covered paths. With the daily addition of new snow, this was a pretty good workout, especially when carrying camera gear. The thermal pools, however, offered up their colorful opportunities for interesting macro shots complete with bugs that managed to survive in the warm water, despite the frigid temperatures of the surrounding air. Water bubbled over emerald green or bright orange organisms and surged or ebbed at the whim of the mysterious forces within. Geysers spouted and the moisture formed sparkling crystals as it froze on the ground below.

COMMITTEES:

Slide/Print study	Ray Guillette
Equipment	Dan Charbonnet
Field Trips	Jim & Jessica Jones
Reflections	Denise Maclachlan
Publicity	Billie Manning
Workshops	Mike Di Stefano, Jim Jones, Ray Guillette
Refreshments	TBA
Judges	John Fuller
Database	Dan Charbonnet
Nominations	Bob Doyle
Scholarship Fund	B. Manning, J. Cormier, V. Schepps, G. Browning
Digital	Bob Sheppard
Webmaster	Dick Shirley
PSA Representative	John Fuller
NECC Representative	Ray Guillette

COMPETITIONS:

Color Slides	Vicky Elliott
B&W Prints	Ken Wiedemann
Color Prints	Ray Guillette
Digital	Bob Sheppard
PSA/NECC	Dan Charbonnet
Multi-screen	Jim Jones

STONY BROOK CAMERA CLUB

PURPOSE: To promote enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience; and, to promote a broad appreciation of our environment.

MEETINGS: Meetings will be held every Thursday of each month; no meetings in July and August. Consult the SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is Stony Brook Audubon Preserve, Norfolk, MA off Route 115. At other times activities are scheduled in other nearby locations.

DUES: Individuals: \$30.00, Families: \$40.00, and \$15.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid before the first competition.

NEWSLETTER: Published six times during the year for Aug/Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and Jun/Jul and solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Norfolk, MA

OFFICERS: Elected annually and serve as the executive committee with two past presidents. The Stony Brook Camera Club is affiliated with the New England Camera Club Council and is a member of the Photographic Society of America



Photo by Diane Robertson

Along the rivers, overhung with snow laden evergreens, waterfalls tumbled over ice covered rocks. Elk and bison sought food along the banks where underwater vegetation was accessible. Otter played on the rocks and then swam upstream, their sleek bodies undulating as they propelled themselves along. Unfortunately, Diane was not prepared. I quickly switched to my analog camera, which had my longest lens attached, fired one shot, and realized that it was the last on the roll. By the time I made all the necessary changes to be ready to shoot, the action had moved on. So it goes if you don't think ahead. Trumpeter swans also frequented the rivers, as did Canada geese and other water birds. Eagles flew above or observed from perches high atop the trees.



Photo by Diane Robertson

Another unexpected sighting was of a bobcat. I, for one, have never seen one in the wild, and would have missed it altogether if it had not been for the guides

spotting it. This cat had feasted on a goose, whose remains were lying in the snow several feet away. Action was not going to be a part of this scene, as our fat cat was all tucked into a ball, as cats do, sleeping off his meal. Record shots were taken, and the thrill of actually seeing this beautiful animal will remain as a lovely memory.



Photo by Diane Robertson

Traveling with a group of people, all interested in photography, is my personal preference, as I am assured of being taken to the most photogenic areas at the best time of the day. The companionship is fun as well, and I have acquired some good friends along the way. Some turn out to be my travel partners on future trips. Maybe some of you would like to give this type of trip a try, and don't rule out Yellowstone in WINTER.

Diane Robertson

NECCC Conference!!!

July 14-16, 2006, at UMass. Amherst. Three days of photography and fun! More information and the full program are available at: <http://www.neccc.org/>. The registration form can be downloaded at <http://www.neccc.org/Regis06.pdf>, mailed to you by NECCC, or see Ray Guillette. We can qualify for the group discount: complete the registration form utilizing the \$99 group rate, attach check or credit card information for full payment, and give it to Denise by May 4. See you there!

COMPOSITION

Composition is the way photographers express their ideas. The rules of composition are not always clear and straight forward -- sometimes breaking the rules makes for a better image.

Components of composition are:

Graphic Lines – Can control a viewer's eye movement through an image.

Vertical - show strength & growth.
Horizontal - show weakness, fallen, & at rest. Diagonal - show unbalanced (not strong not weak), dynamic (in transition) & action. Curved - show bending under tension, & graceful. Wavy "S" shape - show calm, gentle & peace.

Implied (Psychological) Lines – If two people in an image are looking directly at one another, there exists an invisible line between their eyes that the viewer will follow back and forth. Similarly, if a person is looking at or towards something the viewer will look in the same direction.

Shape & Form – Shapes and forms are only made up of lines. Though objects in an image may be 3-D, in a photograph they are only 2-D. To make 3-D objects appear 3-D, they must be composed with such an angle to resemble the real thing. If a short piece (length same as width) of pipe is situated such that the view is straight on it will appear as a flat square. But change the angle of view and show it's end and magically it now appears to look like a cylinder because of the round end of pipe in view.

Pattern & Repetition – Refers to shapes and or lines being repeated. Sometimes they are obvious and in neat order other times they are not. The human mind seeks to make sense of shapes and lines. It will then attempt to organize them into a repeating pattern. Patterns can be perfect without any faults, or near perfect with one

isolated area which may be altered, imperfect or ceases to continue.

Weight – Images have "visual" weight. A small object or light tone images will appear light and delicate, were as a large object or dark image will portray heaviness and strength.

Depth – Because photographs are flat pieces of paper, they has no depth. But the appearance of depth none the less exists in many images. Arrangement of graphic lines and shapes can convey the sense of depth. Objects of the same size that recede and get smaller show depth.

Layering and image with foreground subject(s) such as a log, a middle ground such as a lake and mountains, background such as a blue sky with clouds will trigger a memory in every viewer of a similar experience of theirs.

Balance – If the images center of interest is located in the center of the image it will have the feeling of balance and uninteresting. Move the center of interest off of center and now the image becomes unbalance and dynamic. Here is where the "golden rule of thirds" was derived. Divide an image up in thirds both horizontally and vertically. At the point where the lines intersect is the point at which to place the subject of interest for the most effect.

The Horizon Line – What to do with the horizon line! First, make sure it is flat and horizontal. Second, do not always place it in the middle of the image. By doing so, you divide the photograph into two images. Nether half has importance over the other and creates a weak composition. Have the part of the image, which has more interest take up more space in the image. The rule of thirds again works well here. One third above the horizon and two thirds below, or visa versa.

Mike Di Stefano, MNEC

2006 PROGRAM SCHEDULE

04/06/2006 - COMPETITION

04/13/2006 - MULTI-SCREEN SELECTION

04/20/2006 - PROGRAM: TROPICAL AMERICA - JOHN FULLER

04/27/2006 - IMAGE STUDY NIGHT

04/28/2006 - MULTI-SCREEN INTERCLUB COMPETITION

05/04/2006 - COMPETITION

05/11/2006 - ANNUAL BUSINESS MEETING & PRINT/SLIDE/DIGITAL IMAGE OF THE YEAR

05/18/2006 - **PROGRAM - TBA / MAKEUP**

05/25/2006 - IMAGE STUDY NIGHT

06/01/2006 - **PROGRAM - TBA / MAKEUP**

06/08/2006 - ANNUAL AWARDS BANQUET / TRADITIONAL SLIDE SHOWS

2006 SBCC FIELD TRIP SCHEDULE

APRIL 1st MYSTIC SEAPORT (rescheduled from March 18)

APRIL 17th BOSTON MARATHON WITH ANTHONY MISTRETТА

MAY 13th HERITAGE MUSEUM AND GARDENS

JUNE 10th TOUR OF PROVIDENCE AND WATER FIRE

MULTI-SCREEN 2005-2006

- | | | |
|---------------|--------------|----------------|
| 1. At the Zoo | 9. Layers | 17. Reflection |
| 2. Bridge(s) | 10. Long Ago | 18. Repetitive |
| 3. City | 11. Metal | 19. Rust |
| 4. Curve(s) | 12. Mill(s) | 20. Sloppy |
| 5. Dome(s) | 13. Motion | 21. Swirl(s) |
| 6. Eye(s) | 14. Neon | 22. Texture |
| 7. Fog | 15. Pipe(s) | 23. Tool(s) |
| 8. Got-cha | 16. Red | 24. Wrinkle(s) |



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A PSA Award-Winning Newsletter

DENISE MACLACHLAN, EDITOR

8 BARRETT LANE

BELLINGHAM, MA 02019

E-MAIL: sbcceditor@yahoo.com

FIRST CLASS MAIL

