

# Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

## *The Palouse*

Dan Gyves takes us along on  
his road trip through The  
Palouse in Southeastern  
Washington State



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*\* Thank you to Silvana Della Camera for suggesting our newest feature: "Tell Me About It," where a member sends in a single photo and describes both the how and the why of the photograph — the settings, mindset, what the photographer saw and what the resulting photograph looks like.*

*Our first "Tell Me About It" is a photo from Jim Borrebach, entitled, "Sunflower." Read all about it on Page 17.*

*If you'd like to submit a "Tell Me About It" photograph for the next issue of Reflections, email a .jpg of any dimension 4" x 6" or larger and at least 1MB in size by November 15, 2017 to: [ellen@elleonwheels.com](mailto:ellen@elleonwheels.com)*

# Moments In Time

By Rob DeRobertis

This year my family went on our 5th Disney cruise. We've been going on these cruises since my son was 14 and my daughter was eight. On Disney cruises, cruise line photographers take pictures that are then sold to passengers. I buy all of them in digital format, then upload them to Lightroom to archive and use throughout the year. This year, I created a poster showing the formal family photo over the first 4 cruises. I then hung the poster on the door outside our cabin. It was great to see how my family has changed over the years.



My son was teasing me, as I made the family (there were 8 of us) stand or sit for portraits every night. I explained to him that this is our legacy. Someday, his children may want to see what grandpa looked like years ago and my son and daughter will have these images to share. It is why I have a collection of daguerreotype pictures on my shelves at home. Although the identities have long been lost, these images survive today. Maybe my son's and daughter's children will pass along these images to their children, and, in a way, this family that sat for pictures somewhere in the Caribbean will be remembered generations from now.

Capturing moments in time is so important; this is *the* noble role of the photographer. It is the binding essence of what makes our club so vibrant as we share this love together.

I am honored to be the president for the 48th season of the Stony Brook Camera Club. It is an awesome responsibility to bring to us together as a community and to share our passion for photography. I hope as I walk in the footsteps of so many past presidents that I can make all club members proud of what we do and participate and share our love together. (If you want to see the list of past board members, check it out on our website [www.stonybrookcc.com](http://www.stonybrookcc.com) under About Us / Past Officers.)

The summer is not a quiet time for our club. The Competition Committee is thinking through how to create a better experience. Jim West and the committee met several times to discuss this important aspect of the club. Thanks go to the 60+ members who responded to their survey. This information helps the committee make decisions.

The Program Committee met every week this summer to pull together a world-class program for this year. Silvana Della Camera led the effort with a wonderful committee that leaned in to create and present the plan for 37 meetings. Again, the survey results were paramount in helping us make decisions.

So what have you told us? About 60% of our membership considers themselves intermediate-level photographers. Forty percent of our members consider themselves advanced and semi-professional. This is a change from prior years, where we were split more evenly between the groups.

Educational programs are the most important. Additional topics considered very important include outside speakers and workshops. Ellen, Kawadler, Jürgen Lobert and Don Steele are planning workshops, field trips



UP CLOSE WITH THE PRESIDENT



and seminars for this coming season.

For the most part, people are happy with the results of the competition program. The biggest concern is keeping the judges on schedule, providing meaningful feedback and ending the meeting on time. If members consider competition as a learning experience, they will go far.

You can see the survey results through these two links:

Program: <https://www.surveymonkey.com/results/SM-LKQTD9H6/>

Competition: <https://www.surveymonkey.com/results/SM-73NZ79H6/>

Many other committees are getting together, and I thank all of those who responded to the call for support. This club is member-led, and without everyone helping out, we cannot provide the exceptional program we provide to all of our members.

As we begin the 48<sup>th</sup> season, I am looking forward to seeing everyone, catching up, and continuing to learn our craft we call Photography! ■



## A Complete Listing of SBCC Presidents 1970 - 2017

Compiled by Rob DeRobertis

1970	Bob Yankee	1986	Bob Patterson	2002	Bob Sheppard
1971	Bob Yankee	1987	Ann Kelley	2003	Vicky Elliott
1972	Dave Fuller	1988	Bob Doyle	2004	Paul Burke
1973	Bob Yankee	1989	Mike O'Connor	2005	Mike Di Stefano
1974	Bob Yankee	1990	Tony Pizzano	2006	Jim Jones
1975	Roy Marshal	1991	Peg Hartford	2007	Shiv Verma
1976	Ken Wiedermann	1992	Diane Robertson	2008	Glenn Browning
1977	Cliff Herman	1993	Peg Hartford (?)	2009	Rosemarie Marsh
1978	Cliff Herman	1994	Claudine Reilly	2010	Jim West
1979	Bob Sheppard	1995	Guy Holman	2011	Tony Mistretta
1980	Loretta Yankee	1996	Guy Holman	2012	Jake Jacobson
1981	John Fuller	1997	Diane Robertson	2013	Dan Gyves
1982	Fred & Pat Sgrosso	1998	Dave Cassavant	2014	David Marshak
1983	Dot Perron	1999	Gail Hanchey	2015	Janet Casey
1984	Dave Hughes	2000	John Kerns	2016	Ellen Kawadler
1985	Ray Guillette	2001	Harry Davis	2017	Robert DeRobertis

# The More Things Change...

By Ellen Berenson



As the saying goes, *"The more things change, the more they remain the same."* As Stony Brook Camera Club begins its 48th year, we welcome Rob DeRobertis as President and Silvana Della Camera as Vice President. They now carry the torch to ensure that which changes will (for the most part) remain the same — by this, I mean they see to it that the quality and integrity of Stony Brook Camera Club remains seamless. Everything else? Well, that's up for grabs! Each program year brings slight revisions to past years' efforts — a refreshed team of people with bold ideas who are enthusiastic in their new roles.

We welcome the Program Committee, a group of volunteers who set up 37 weeks of fun and education. They diligently met weekly over the summer to come up with new speakers, new events, and to keep alive those traditional programs that are the cornerstone of our season.

Each year a survey is sent to club members to gain their insight into what is working or not working in our program. Each year the results of that survey are taken very seriously into account as a foundation for planning. The program committee is made up of both new and longstanding members. The sage advice of those who have "been there and done that" helps to avoid missteps by newer members, and the newer members bring a breath of fresh ideas into the way things have always been.

Our board is made up of the President, Vice President, Treasurer, Secretary, and the previous two Past Presidents. Although the board is our foundation, many members support efforts from running competitions to setting up each week's meeting. Tradition dictates that the President and Vice President have one-year terms. While the President and Vice President change with each program year, we've had the good fortune of Treasurer Ed Gooltz and Secretary Billi Manning remaining in their respective roles for several seasons now.

I've been part of Stony Brook Camera Club since 2013, when Dan Gyves was our President and David Marshak was his VP. It is my perception that with every program year and each new change of guard, the new leaders build on the efforts of team before and add something special and unique that enhances our club. As a value for your money, you can't go wrong with a Stony Brook membership. The fee pays for itself in one guest speaker. The educational aspects of "Talk Photography," "Cabin Fever," "Image Study," or any number of workshops presented are, in effect, free.

We are a club run by our members, and the value of our membership is directly related to the efforts we all put forth, individually and as a group. When next you are asked to step up as a volunteer, whether it be to lead a program or help set up or break down an event—or anything in between—consider saying "yes." At the very least you will get to know your club colleagues on a more personal level. You will also have the gratification of knowing a successful event has your fingerprints on it.

Many of us give countless hours to making the SBCC the outstanding club it is. We do so because we care. The quality of our program matters. The joy of friendship matters. The sense of belonging matters. All of these are by-products of participating in the essence of what Stony Brook is: people working together who want to share their love of photography in a proactive and fulfilling way.

Our Mission Statement appears in every issue of Reflections: *To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.*

I say: "Mission Accomplished." ■

# Dennis Smith



photos © Dennis Smith

## MEET NEW MEMBER

### 1. WHAT OR WHO BROUGHT YOU TO THE CLUB?

*Carol Dandrade had been talking to me about the club for over a year. We know each other through the Blackstone Valley Art Association. I joined looking for a means to move my photography forward.*

### 2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO DO?

*I do not specialize in any style of photography. I like to capture what I enjoy seeing, and what I would like to record and share.*

### 3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

*I prefer to shoot outdoors — city streets, architecture, forests, mountains, water — just about any place I go.*

### 4. WHAT DO YOU WANT TO LEARN FROM THE CLUB AND ITS MEMBERS?

*Better compositions, interesting places to visit, how to see more interesting pictures in the places I visit.*

### 5. WHAT ELSE DO YOU WANT US TO KNOW ABOUT YOU?

*My wife and I travel a lot. About five years ago, I saw that for most places I visit, I am not there at the right season, time of day, best weather, with an appropriate crowd, with enough time, or with the right equipment in hand. So I started painting from my photos. Some photos I color wash, and some I use the photo as the basis for a complete painting. The photo of a Siena Countryside is a watercolor wash of my photo.*









# John Wiliszowski



photo by Connie Wiliszowski

## 1. WHAT OR WHO BROUGHT YOU TO THE CLUB?

*The reputation of the club and the members. Stony Brook Camera Club is considered one of the three best camera clubs in the state.*

*Stony Brook is also the closest to my home in Wareham of the three top camera clubs.*

## 2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO DO?

*Images that make a statement or tell a story: Capturing people at work, e.g. glass blowers, shoemakers, etc.; Street Photography; Travel Photography; Night Photography; Landscape Photography.*

## 3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

*In the world!*

## 4. WHAT DO YOU WANT TO LEARN FROM THE CLUB AND ITS MEMBERS?

**From the Club:** *Most obvious are the instructional and how-to sessions; more importantly—photography is art; it represents a medium for recording news, events and process; photography is a means of communicating an opinion, an idea. As such, photographers as artists have social and ethical responsibilities. This might involve telling a social story (good or bad); highlighting accomplishment, making a statement, etc.; and encouraging others to pursue a career in photography — scholarship program.*

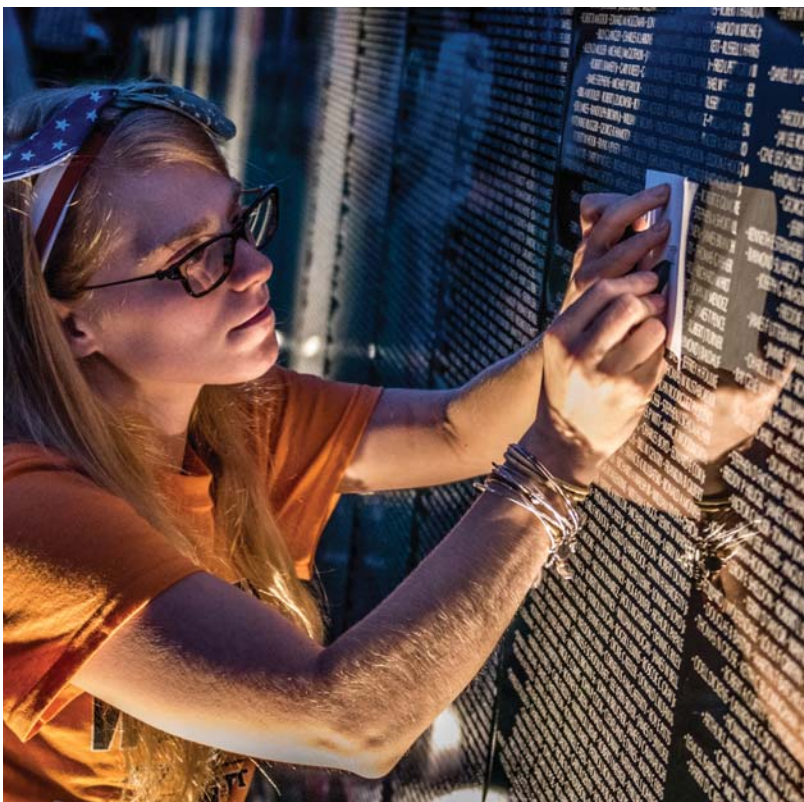
**From the Members:** *Their philosophy regarding photography and the social/political and artistic role of photographers; techniques and ideas.*

## 5. WHAT ELSE DO YOU WANT US TO KNOW ABOUT YOU?

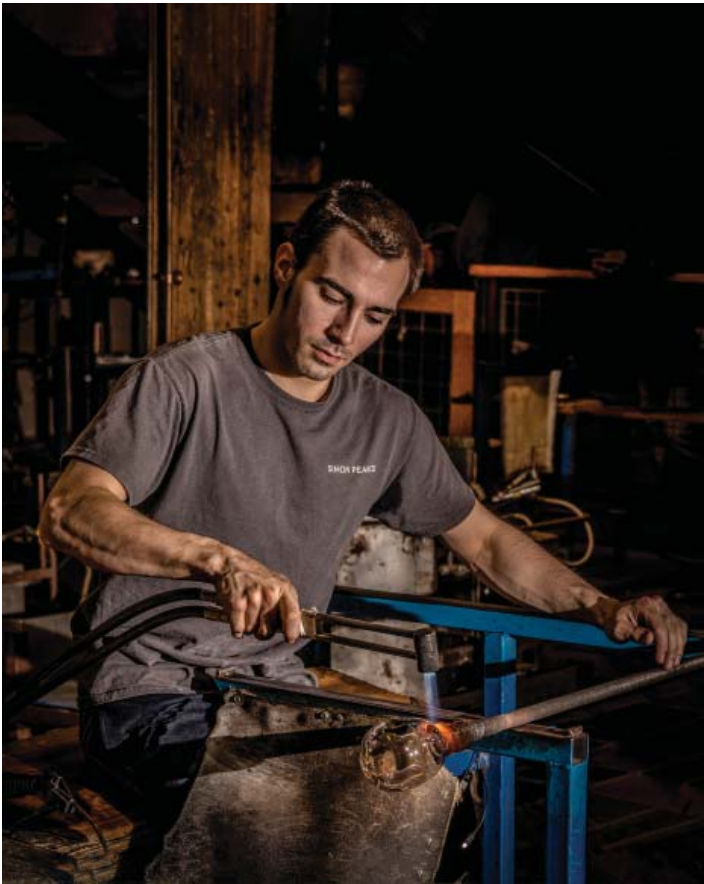
*With the near boundless capability to create / shape images, photographers, as artists, have the ability to express themselves like never before. Today, photographic creations are no longer just a record of what exists / happened. They are one-of-a kind interpretations of the photographer / artist's world and the means to share that reaction, impression, opinion, even outrage, with the viewer. My work is on display / for sale as a full-time contributor to Eastwind Gallery, 134 Main Street, Orleans, MA.*

*My work is also on display on this website:*

[ImagesbyJohnWiliszowski.zenfolio.com](http://ImagesbyJohnWiliszowski.zenfolio.com).







# Photographing the Palouse

By Dan Gyves

To this point in my photographic journey, I've been a landscape photographer. Although I'm trying to extend my reach to wildlife, portraits, night, and street photography, I somehow cannot escape the thrill of capturing a particularly beautiful scenic view. Vermont is usually my favored location, but I had been itching for something new. So when I saw photographs of the Palouse region showing up frequently in *Outdoor Photographer* and on individual photographers' websites, I was impressed by the verdant beauty available in the rolling hills of southeastern Washington state. To be honest, I was also motivated by a certain desire to be the first kid in my camera club to go to the Palouse. So when a check of available airfares to Spokane, Washington came in at just under \$400, I decided to go.



After picking up the car at Spokane Airport, I made a worthwhile visit to the Spokane River Falls at Riverfront Park in downtown Spokane—not far off the route to the Palouse. I was impressed with the thunderous flow of water at the site where the Nez Perce natives fished for salmon.

I scheduled my trip for June 6 through June 10. Late May to early June is an ideal time to visit to catch the rolling fields in brilliant shades of green and yellow, contrasted against the brown shades of fallow areas still awaiting planting. Some prefer to visit for the harvest season, which peaks in mid- to late August, when massive combines raise dust as they harvest

wheat, legumes, and other crops.

The Pullman Chamber of Commerce provides a photographer's map that marks the key highways and back roads. The map shows major roads, but it is not specific enough in locating the barns, lone trees, grain elevators, windmills, and farm machinery that dot the landscape. I pretty much relied on serendipity and applied my own interpretation of the area. What impressed me was the simplicity of the softly rolling, featureless hills and how they are accented only by their scale, color, and how the ever-changing angle of the sun highlights their form and texture.

The distances in the Palouse are longer than what I am used to nearer to home. This is wide open country, and I drove for miles before seeing any notable structures, let alone towns and shopping malls. It's a good idea to take some snacks or a lunch.

I traveled to the Palouse to take photographs, and that's what I did. The sun rose about 4:55am and set at about 8:40pm. It made for a long day, but being blessed with good weather, I was rewarded with a high percentage of "keepers." One day out of the four was overcast

with some rain, and I was able to incorporate a stormy sky into some shots of grain elevators and other architecture. I also caught up on a little sleep.

The iconic feature of the Palouse, not to be missed, is Steptoe Butte, a 3,612-foot-tall, quartzite outcropping with a road to its summit, which affords a 360° view of the surrounding hills. The most dramatic lighting occurs either at sunrise or sunset, as the sun accentuates the green and golden hues of the surrounding hills. If visiting in the late afternoon, go to the summit to capture overhead shots of hang gliders who come to ride the late day thermals. I visited the Butte three times during my trip, and I





was not disappointed. I would isolate certain picturesque features of the hills with a telephoto, or include the lupines and other wildflowers in my foreground with a wide angle. Having acquired a second camera body shortly before my trip, I was able to try some time-lapse photography as the late afternoon sun played across the Palouse landscape. Kamiake Butte, about 18 miles to the southeast, though not as high, also offers good vantages, but requires a short hike to the summit.

I opted not to venture out to Palouse Falls State Park, which is 95 miles west of Pullman, reasoning that the time traveling that distance could be better spent photographing the brilliant yellow fields of Canola plants slightly west of the town of Dusty. Due to the practice of crop rotation, there is no guarantee of finding Canola in the same area in subsequent years. I got lucky, because I heard of the location from other photographers while

photographing on Steptoe Butte.

Speaking of photographers, I was surprised when a van carrying eight photographers pulled up and parked at the summit of Steptoe Butte. Recognizing a voice that I had heard at NECCC, I greeted Tim Grey, the Lightroom expert who spoke at SBCC in 2016. His group had arrived to shoot several hang gliders getting ready to push off the summit. Luckily, I was able to make the best of the opportunity.

Interestingly, several of my best take-home shots from the trip were actually taken right over the border near Moscow, Idaho. (They say MOS-COE out here.) Tip: take highway 95 for about 5 miles south from Moscow and turn left on Eid Road. In less than a mile, beautiful rolling hills and classic barn compositions come into view. Be sure to explore Genesee-Troy Road and return to Moscow via Blaine Road. The views from the summit of Blaine Road are unbelievable.

Moscow is home to the University of Idaho. I found Moscow, with its art galleries and tree-lined downtown center, a little more culturally appealing than Pullman. For breakfast, try the Varsity Diner. And the previous evening, I had the best Rigatoni I've ever tasted at the Lodgepole Restaurant. For lodging, I chose the Holiday Inn Express in Pullman. Pullman is also home to Washington State University. This is big-time agriculture out here; a teleprompter-style sign in downtown Colfax provides the daily market quote for the price of peas, garbanzo beans and winter wheat.

While it is impossible to explore all the back roads of the Palouse, the designated scenic byway is comprised of a few major roadways: Route 195 from Steptoe, WA to Lewiston, ID; Route 26 from Colfax to LaCrosse, Route 272 Colfax to Palouse, and route 27 from Tekoa to Pullman. I did not cover all these roads, and still turned my rental in with over 700 miles clocked. And a word to the wise: observe posted speed limits, especially the 25 mph posting through the town of Colfax.







To find a landscape that offers unparalleled views of gently rolling farm country unspoiled by shopping malls and strip development, take a journey to the Palouse!

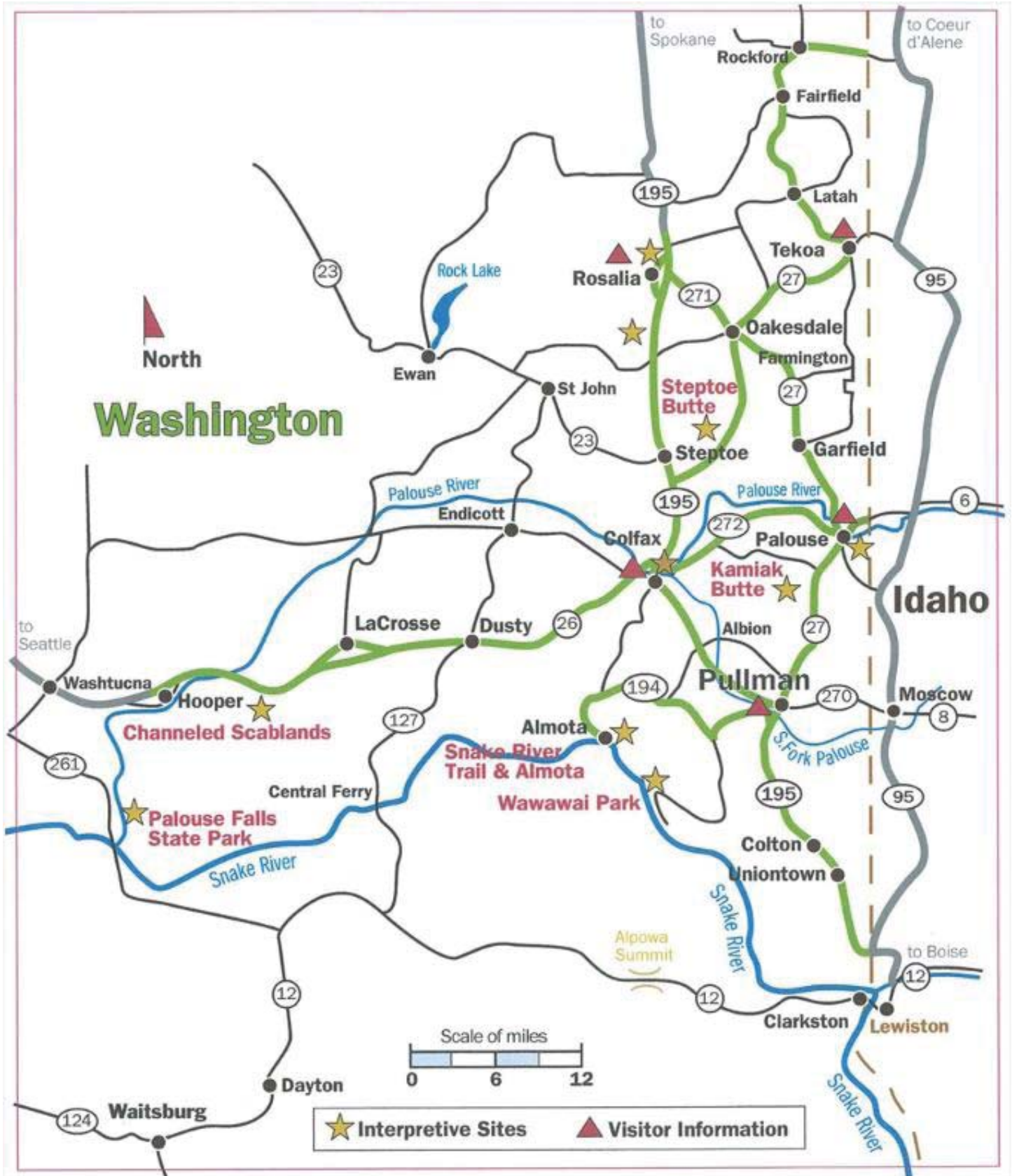








## Map of the Palouse Region



<http://www.palouescenicbyway.org/maps/>



# PSA Nature Category Definitions

By Jürgen Lobert

I recently had to ask our PSA nature experts whether or not long exposures are permissible for Nature entries, as there is no mentioning in the official rules. The short answer is yes, they are, if not stacked.

The Stony Brook Camera Club participates in competitions organized by the Photographic Society of America (PSA) and also hosts its own printed or projected competitions with topics that adhere to the PSA nature definition.

The definition for what is considered “nature” in photography is rather restrictive as per PSA definition, and we will outline below the most important aspects. This should be a useful guide for beginners and new members who will submit entries into those nature categories, but also a reminder to our more seasoned members.

Most PSA-aligned competitions will be announced as such, and there may be categories that specifically allow certain exceptions.

*“One important aspect is that the nature story is to be judged more than the technical execution of an image.”*

The original PSA nature definition can be found on the [PSA website](#), but it does not necessarily contain all aspects, one of those is mentioned towards the end of this article.

Nature photos are those that include:

- Landscapes, geologic formations, weather phenomena;
- Living organisms as the primary subject matter, including those in marine environments (e.g., underwater photos);
- Flowers that are photographed on a black background with artificial or natural light in a studio setting are permissible, as long as they look natural and are not cultivated.

One important aspect is that the nature story is to be judged more than the technical execution of an image. That means, a slightly blurry animal fight might be a stronger entry than a perfectly executed animal portrait standing still.

The overarching rule for the PSA Nature definition is “No hand of man,” that means that there should be

no visible aspects of any human activity or relic. In particular, that means:

- No people visible, no matter how small;
- No roads, trails, signs, trash, lights, cars or anything human-made is visible —

You can obstruct those, if possible, for example, by shooting from a low vantage point, you might be able to obstruct a road or hiking trail or hide a sign behind a tree or rock;

- Keep in mind that “human made” also means airplane contrails in the sky, the yellow sheen of sodium vapor lights at night, or human-cultivated or hybrid plants as well as feral and domestic animals or mounted specimen (e.g., an insect on a needle);

- Exceptions to human elements are made when those human elements are integral parts of the nature story, like the parts of a barn for barn owls or storks in a nest

on a power line mast, when animals adapted to an environment modified by humans. Scientific bands, scientific tags or radio collars on wild animals are also permissible as are human elements in situations depicting natural forces, like hurricanes or tidal waves. The latter is not intuitive, as it makes no difference if an ocean front is shown in a hurricane or on a calm day. I assume it is permissible if the “nature story” hurricane dominates the image.

Another important aspect to the Nature category is minimal editing and the appearance is expected to represent the natural object and the nature story as closely as possible. Specifically, that means:

- No cloning is allowed, with the exception of dust spots (equivalent to removing dust from a slide) and removing scratches from scanned film or slides. Human elements are not allowed to be cloned out, no matter how small. “No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted.”;

- Stitching photos together is not permitted;
- No edits beyond those that do not alter the nature story or content. Allowable edits are those for cropping, exposure, contrast, basic sharpening. Vignettes are not allowed. All allowed adjustments must appear natural. Color images can be converted to gray-scale monochrome.

Even though “nature” typically includes all object types, the PSA makes one special distinction for “Wildlife” as a nature sub-category. Whereas zoo and farm animals can be submitted to the generic Nature competitions, as long as the environment is not dominant in the photo (e.g., wide aperture to blur the concrete background of a lion cage, or a cow on a field without fence), the wildlife distinction specifically requires that those animals are “free and unrestrained in a natural or adopted habitat” and they cannot be farm or bred animals. African mammals photographed in an open range zoo, however, would fit into this category.

Also, wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of existing species. The fungi and algae are an ambiguous exception, because plants are specifically not considered “life” here. No mention is made of bacteria and viruses, which should be allowed, as they are certainly as alive as or more than fungi.

One notable photography type is not mentioned in the official rules. As a photographer specializing in night and daytime long exposures, I asked Charlie Burke, the PSA president, Dan Charbonnet, the preeminent nature expert and Jim Bodkin, the current Nature division chair if these are permissible and all three agreed that long exposures are allowable, all three agreed with me that long exposures capture time or the effect of time (smooth waters, cloud streaks, star trails) and that time is a natural constant. As long as the above rules are adhered to (no airplane trails in star trail images, for example), these are okay, although they must originate from a single exposure. Stacked images of short exposures to create longer star trails are not permissible.

Other notable rules are:

- Infrared images are not allowed;
- Panning images or zooming during exposure, even in purely natural environments are not allowed, both because this is not how nature appears to the human eye.

All three PSA executives, however, emphasized that the ultimate decision of whether or not an image fits into a nature category lies with the judges, a high degree of freedom granted to potentially ignore many of the

established rules. The judge needs to decide whether an image looks natural, if the nature story is depicted unaltered and realistic. In addition, judges may not know if a flower is cultivated or not, or they may ignore (or not even notice) airplane contrails or very small roads and signs in a grand landscape. It is also at the discretion of the judges whether to disqualify or score an image low, and many camera clubs have rules to that effect as well. Finally, small cloning activities may not be visible and adherence to that is on an honor pride basis.

Whatever you do, we recommend that you adhere to the above rules strictly and scrutinize your images for hidden signs of human activity to avoid the chance of a low score or disqualification. If in doubt, choose another image or consult a nature expert before submitting. ■



## R.I.P. Lexar Memory Cards

The following article appeared in PetaPixel. See link below.

Jun 27, 2017 Michael Zhang

If you’re a fan of using Lexar memory cards in your cameras, there’s some sad news for you today: they’re being discontinued. Micron, the parent company of Lexar, is announcing that the entire Lexar removable storage retail business is being shuttered.

“The decision was made as part of the company’s ongoing efforts to focus on its increasing opportunities in higher value markets and channels,” Micron writes on its blog.

In addition to the widely used memory cards, other products in the Lexar lineup that are being killed off include USB flash drives, memory card readers, and storage drives.

We’re hearing that huge business from other revenue streams had made Lexar’s consumer-facing business relatively insignificant.

“Apparently Amazon and Google have been buying so much flash memory from them that there is no need for push for the retail side of things,” one industry retail source tells PetaPixel.

There may still be a chance that the Lexar brand — and Lexar branded memory cards — are brought back from the dead: Micron says it’s “exploring opportunities to sell all or part of the Lexar business,” and our source tells us that there are already prospective buyers interested in making a deal.

<https://petapixel.com/2017/06/27/r-p-lexar-memory-cards/>

Submitted by Phil Giordano





# Tell Me About It

Sunflower by Jim Borrebach



Pentax K3ii, 90mm Tamron Macro lens at f/9, 0.8 sec at ISO 100. Limited post-processing in Lightroom.

I had my 6th knee surgery this summer; long hikes to panoramic landscapes, walks around the city for street photography, strolls on the beach and all-nighters for the Milky Way just weren't in the cards for me. So, I put on the macro lens and still had fun!

A week or two after surgery I got some Gerbera Daisies and a Sunflower at a local florist shop. I decided to try some rainwater droplets and remembered what Ray Guillette had said at a talk last year about mixing water with glycerin. I tried it and it worked great. Then, I thought I'd try some refractions. I tried single droplets on the daisy's petals, but the drops didn't stick well enough, so I used glycerin-straight up. It worked! At one point, I ended up with the daisy stem horizontal and the sunflower behind. I used an eyedropper to put 2 drops on the top of the stem (I tried to add a 3rd drop, but missed the mark and it slid off stem).

When I looked at the shot, it looked like a face—the drops were the eyes, there's a small scar on the stem for a nose, the middle of the sunflower was the forehead and the sunflower petals were the hair. I figured it could use some ears so I put another couple drops to the outside. Here's the shot. Can't say this was thought out well in advance, because it wasn't. I'll give credit to Ray G. and to the post-surgery pain killers. What can I say.

Photo © Jim Borrebach

*"The camera is an instrument that teaches people how to see without a camera."* — Dorothea Lange

# Should I Compete?

By André Bourque

## 1. Should I enter into club competitions or not?

Should you compete? Yes, definitively YES. Why? A straightforward answer is, "Why Not?" A more detailed answer, however, requires approaching this potentially contentious subject carefully. It is no secret that not everyone joins a camera club to compete. In fact, a few give competition little to no credibility, and claim it offers little incentive to improve any photographic skills. I disagree. Like it or not, competitiveness in our culture is a fact of life. However, it need not be a Darwinian do-or-die competitive spirit. Rather, it should be viewed as a celebratory event of sorts, whereby each competitor participates in a friendly jousting, providing for an opportunity to strut one's stuff, proudly share one's accomplishments communally, learn new techniques and improve one's photographic skills. One very good reason to participate in club competition? Simply ask yourself, "Why would anyone deny him- or herself experiencing a 'zing-go-the-strings-of-your-heart' moment after receiving a 30?"

## 2. Do I enter Digital Projection, and/or Print competitions?

It is decidedly up to a new member to ultimately choose to participate or not in competitions at SBCC. Historically there is a propensity for the majority to compete in digital projection competitions, where there are several categories to choose from. The decision you make will most likely be based on what best peaks your interest. Over time you can always vary your choices and compete in categories that will most challenge your photographic skills and talent. In fact, you can choose to participate in more than one category.

There are five categories without an assigned class that are open to all members, new members included. Keep in mind, however, there are three competition categories that requires new members to

begin in class B. Read SBCC's Website, "Competitions," re. *Rules and Guidelines* for further instruction.

For new members who choose to remain active and continue to compete, and who would want to upgrade into either classes A and AA, such a move is subsequently determined by the Competition Committee at the end of the year, when all judges' scores are tallied per each category. An upgrade in class is generally based on who achieves the highest total in competition scores for a specific category.

New members may choose to participate either in Color or Black & White Print competition, or both, when first joining SBCC. No class requirements apply for Print competition.

Occasionally, a new member who has a known history of having competed successfully in other camera clubs equal to class A or AA levels at SBCC, and who exhibits photographic skills surpassing class B level, may be accepted to A or AA as determined by the Competition Committee following a review of a members' images and portfolio.

### **3. Which class and which categories do I compete in?**

The SBCC Website will provide you with all the information you will need. It may be wise to first enter in General (also referred to as "Open") to get one's feet wet. If, however, one has a preference for Nature, than by all means, jump right in. Stony Brook Camera Club is traditionally renowned for its nature photographers. In fact, it is the core category. So if Nature, specifically Wildlife, is your cup of tea, be prepared for some tough competition!

The General category is just that: General. However, new members should not be overly offended if they enter photos of children, pets, point-and-shoot, everyday photos, etc. and they receive scores in the low numbers — not that these subjects are unacceptable. In time, members find out quickly enough that such images usually lack the "wow" factor — *impact* at first sight. Photos of this ilk make good record shots for family albums, but can fare poorly as competition entries. It all depends upon the story.

The Creative category translates into letting YOUR creative juices show no boundaries — so long as the final product started out as an original photo taken by you. Take the opportunity to Photoshop it to death.

Lastly, I encourage you to enter print competition in either Color or Black & White categories, which include: nature, people, night, macro, and general. Refer to the [Competition tab](#) on the SBCC Website for competition dates and categories.

### **4. If I choose to enter print competitions, how best to present them for judging?**

Print media is different from digitally projected images in that it is a reflective art medium that will most likely be perceived differently from a judge's perspective. For print competitions consider using papers that accentuate hues, enrich color saturations, control brightness and contrast for added depth. A favorable competitive edge is attained for color prints having images on either glossy or luster papers. If printing one's own photos, become familiar with the printer's profiles for each paper used. For Black & White consider the advantages of printing on matted papers. It is advantageous, though not always a guarantee for success, to use mat texture papers with black matted inks (MK) as opposed to photo black inks (PK) for an added impact with a dynamic range of whites to blacks that will pop off the print. Commercially printed entries are accepted. However, keep in mind that by doing so, the maker forfeits control of the final outcome. My personal bias would be to have ALL prints entered in competition printed by the maker only. I believe the printing process and the skills involved are a large part of the story. A sized print (11" x 14" max) when matted (16" x 20") is the maximum size for competition and will most likely sway a judge's score favorably. Nevertheless, there are smaller images that do manage to outperform and stand out.

### **5. Why is it my images' colors/contrast/tonality when projected at SBCC appear differently when viewed on my monitor at home?**

This is the \$64,000 question that continues to come up often. I think it will continue to haunt us, up to and until man and machine find a perfect coexistence of sorts. Nowadays, though, the simplest and most direct and effective answer of how to best to fix this problem is to first ensure your home computer's monitor has been calibrated, calibrated, and calibrated. Color management is a highly complex subject not easily explained. There are tomes and ample websites covering this subject. To reiterate, calibrate your home monitor — and schedule repeated calibration on a regular basis. Briefly, calibration of monitors and projectors may be performed in two ways: One is to eyeball it. That is, visually calibrate while using computer software when following step-by-step instructions. A more accurate application is to calibrate using an external measuring device. One such device is the Spider PRO that is presently available via SBCC. When the club's projector has also been calibrated correctly, it all falls into place and everyone is happy. This is not always the case, for one reason or another. There is not enough space here to discuss the pros and cons on this subject. Ideally, it would be best to have all images viewed and judged via a monitor. Since this is not the case, calibrate!



## 6. What makes a "winning" image for competition?

Choosing *the* image that will most likely do well in competition is an evolutionary process. For a new member it normally begins with a trial-and-error approach. Of course, there is a lot to be said about having "beginner's luck." All the same, when beginner's luck runs out, there will be dry periods, and it will seem that one will never move up from class B. When this happens, one risks assessing ways to shoot images that will satisfy judges' tastes. This can be restated as "playing the judges." NOT a good idea. Chances are this will backfire. Judges can be, and are, an unpredictable lot. When photographic skills do evolve (and they will, with practice, practice, and more practice), a competitor in due course realizes how to *create* an image, and not just *take* a photo—sort of finding one's groove and personal winning photographic style. However, when not taking this approach, one risks settling on images that have a formulaic look and feel. Sure, there are academic and aesthetic guidelines that are useful for composing and designing a winning image. And, without a doubt, judges do resort to using such guidelines for scoring. If you discover what those guidelines are and persistently, no rather, obsessively, challenge them, I personally guarantee the 30's will come. If not a 30, you will still have images you can proudly display. Nevertheless, I urge you to first learn the basics and then move on.

## 7. What are the criteria used by judges when scoring images for competition?

What do judges generally look for when judging? What are the guidelines generally applied when judging? Definitely, judges have personal preferences when determining what is and what is not a winner. Even so, there are fundamentals of composition, cropping, exposure, sharpness and properly focused images, rules of thirds to name a few. These are the core criteria that will deem which images will receive higher scores than others in a competition. In my experience when judging, I can vouch for one key ingredient that is a major predictor in determining a winner: The "WOW" factor – images that have an immediate impact when first viewed.

There are equally important and subtle judging criteria: Does the image evoke or provoke a mood? Is there a striking viewpoint and does it communicate a narrative that brings all elements of the image together? Innovation and creativity generally add to the overall score. As for prints, judges will also critique your choice of matting. Make sure they are clean and presentable. Is it possible judges are wrong? Definitely Yes. The act of judging is not a science. Rather, it is an art. Judges who provide ample constructive critiques and generously give hints and tips on how to improve an image are ones you want to re-invite.

## 8. There are judges who bestow positive comments for an image, but score it low. Why?

On occasion, there are indeed judges who will for one reason or another choose to generously provide positive feedback and in spite of that provide low to average scores for an image. Infrequently, some judges provide little to no feedback when asked to do so. Nevertheless, when judges do give feedback, it is hoped that it will be the type that will give the maker of an image a better understanding of how his or her image fared when put side-by-side to others. As I pointed out earlier, "to learn new techniques and improve one's photographic skills" is a crucial aspect when participating in competition. I can attest to the fact that in all my years as a camera club member I have improved my photographic skills largely due to having competed and listened to judges' comments on how to improve an image. Conversely, there are judges who go overboard with their points of view. By that I mean comments that reflect more the judge's personal tastes that do not really add any useful academic impact. So why are there judges who purposefully provide minimal to no constructive critiques? For some, there may be a reluctance to give negative comments and offend competitors. Some judges may want to only reflect on the positive – that is, focus on the positive reinforcement aspect. Also, personality factors may play into how a judge will comment or not. Fortunately, we have had judges who do provide great feedback —this is a plus.

## 9. At Image Study Night I got great feedback from the members, but when I entered my image in competition it scored poorly. Why is that?

Before answering this one, let's first look at the possibility of the opposite occurring. What if on Image Study Night the feedback from other members had been negative but the decision to show it for competition resulted in a great score? Yogi Berra, once said, "It ain't over till it's over." Straightforward, isn't it? As I stated before, judges are a fickle lot, and so are we. Yogi is also quoted to have said, "In theory there is no difference between theory and practice. In practice there is." So, leaving you with these parting and perhaps ambiguous quotes, keep in mind that when you decide to participate in club competitions, anything is possible. For some, competition is an intense and passionate event; for others it is merely another club activity, whereby the relationship between good or bad photography is meaningless if we know nothing beyond the images we see. Image Study Night avails us the ability to view, study, discuss, and critique images. It is only a first step toward learning how to improve one's photographic skills. It is not meant to provide us with a definitive answer as to how an image will fare in competition. *Practice, practice, and more practice will get you there!* ■

Submitted by Tony Mistretta

photos © the attributed maker



*Blue Vase With Tulips* by Deb Boucher  
Fall Color Prints - Honorable Mention



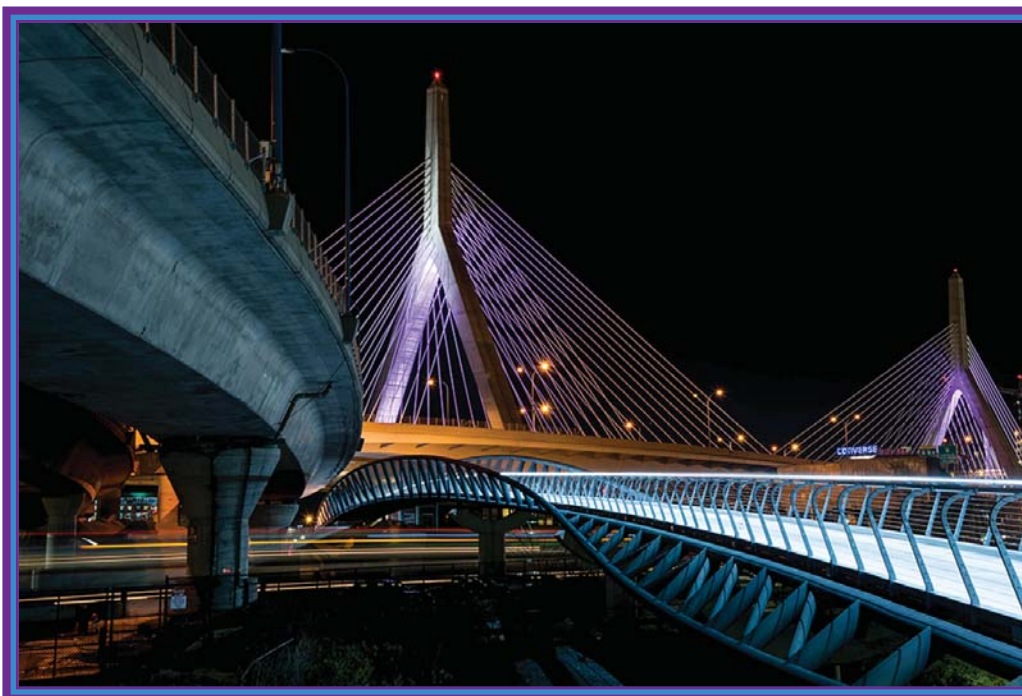
*Richard J. Reynolds*  
PAINTING BY ARTIST

**Dory** by Rich Reynolds  
Spring Color Prints - 3rd Place





*Singing Warbler* by Cherié Barrett  
*Spring Color Prints - First Place (tie)*  
*Color Print of the Year - First Place (tie)*



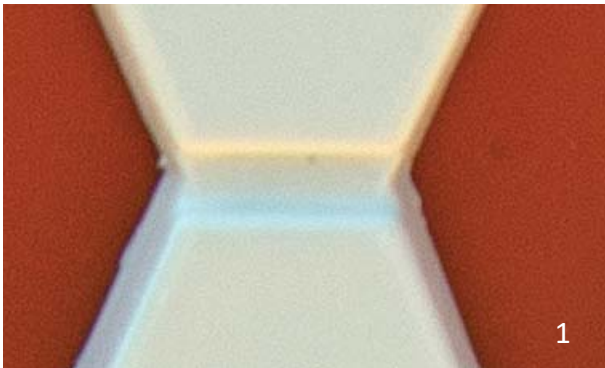
**Neon Light** by Silvana Della Camera  
*Winter Color Prints - 3rd Place*

# The Classic Car Edition

By Ellen Berenson



Three classic cars are cropped in the below photos — two photos for each type of car. Match numbers and determine Make & Model of each car.



Answers will appear elsewhere in this issue

WHAT IS IT?



## SBCC 2017/18 PROGRAM YEAR CALENDAR\*

DATE	SUBJECT	DETAILS	LOCATION
06-SEP-17	<b>Opening Night [WEDNESDAY]</b>	Pizza and Prints at the Tavern <a href="http://www.taverndining.com/">http://www.taverndining.com/</a>	119 Washington Street (Rte. 1), Plainville
14-SEP-17	<b>Honing your competition skills / Image of the Year Winners</b>	Review Competition Rules; Winners of Image of the Year speaking about their images	Church of the Redeemer
21-SEP-17	<b>SPEAKER: PAULA SWIFT</b>	Storytelling in Portraits	Church of the Redeemer
22-SEP-17	<b>Digital Competition Images Due</b>		
28-SEP-17	<b>Image Study</b>	Ray Guillette leads image review & feedback	Church of the Redeemer
30-SEP-17	<b>Field Trip</b>	Slater Mill Historic Site	67 Roosevelt Ave, Pawtucket
05-OCT-17	<b>Competition</b>	Prints [B&W and Color], Nature	Church of the Redeemer
12-OCT-17	<b>Member Presentation</b>	Ellen Kawadler: More Photoshop Tips & Tricks	Church of the Redeemer
19-OCT-17	<b>Talk Photography</b>	Ken Coop, Tom Alborough, Others TBD	Church of the Redeemer
20-OCT-17	<b>Digital Competition Images Due</b>		
22-OCT-17	<b>Workshop</b>	Janet Casey: Mindful Photography	Center at Westwoods
26-OCT-17	<b>SPEAKER: RON ROSENSTOCK</b>	Fine Art Infrared Photography	Church of the Redeemer
28-OCT-17	<b>Workshop</b>	Karl Zuzarte: Birding Photography	Norfolk Library
02-NOV-17	<b>Competition</b>	General, B&W, Street	Church of the Redeemer
09-NOV-17	<b>SPEAKER: JIM CHRISTENSEN</b>	Rendering for Impact in the Digital Darkroom	Church of the Redeemer
16-NOV-17	<b>Member Presentation</b>	Jürgen Lobert: Daytime Long Exposures	Church of the Redeemer
23-NOV-17	<b>THANKSGIVING – NO MEETING</b>		
24-NOV-17	<b>Digital Competition Images Due</b>		
29-NOV-17	<b>Field Trip</b>	Waterworks Museum <a href="http://waterworksmuseum.org/">http://waterworksmuseum.org/</a>	2450 Beacon Street, Boston
30-NOV-17	<b>Image Study</b>	Ray Guillette leads image review & feedback	Church of the Redeemer
07-DEC-17	<b>Competition</b>	Prints [B&W and Color], People, Night	Church of the Redeemer
14-DEC-17	<b>Holiday Banquet</b>	All Member Potluck & Slideshow	TBD
17-DEC-17	<b>Life Member Showcase</b>	Mike O'Connor: Photoshop Elements	Norfolk Library
21-DEC-17	<b>HOLIDAY BREAK</b>		
22DEC-17	<b>Digital Competition Images Due</b>		
28-DEC-17	<b>HOLIDAY BREAK</b>		
04-JAN-18	<b>Competition</b>	Architecture, Travel	Church of the Redeemer
11-JAN-18	<b>SPEAKER: JOHN BARCLAY</b>	Discovery and Creative Choice	Church of the Redeemer

\* As approved by the Board on Wednesday, August 30, 2017; subject to update or change.  
SBCC Website will have the most current information: [www.stonybrookcc.com](http://www.stonybrookcc.com).

## SBCC 2017/18 PROGRAM YEAR CALENDAR\*

DATE	SUBJECT	DETAILS	LOCATION
18-JAN-18	Image Study	Ray Guillette leads image review & feedback	Church of the Redeemer
19-JAN-18	<b>Digital Competition Images Due</b>		
25-JAN-18	New Member Showcase	New Members share their photos	Church of the Redeemer
01-FEB-18	Competition	People, Prints (B&W and Color), Nature	Church of the Redeemer
08-FEB-18	SPEAKER: RON WILSON	Composition in Landscape Photography	Church of the Redeemer
15-FEB-18	Cabin Fever	Bring your camera for various setups	Church of the Redeemer
16-FEB-18	<b>Digital Competition Images Due</b>		
22-FEB-18	Image Study	Ray Guillette leads image review & feedback	Church of the Redeemer
01-MAR-18	Competition	General, B&W, Creative	Church of the Redeemer
08-MAR-18	SPEAKER: JOHN WATSON	Drone Photography / WJAR News	Church of the Redeemer
15-MAR-18	Member Presentation	Denise Duhamel: Travel	Church of the Redeemer
22-MAR-18	Image Makers	3 or 4 SBCC members show a body of their work, focusing on the why vs. the how	Church of the Redeemer
23-MAR-18	<b>Digital Competition Images Due</b>		
29-MAR-18	Member Presentations	Joe Kennedy: Book Making {tentative} Alternate: Image Makers	Norfolk Library
05-APR-18	Competition	Nature, Prints (B&W and Color), Macro	Church of the Redeemer
12-APR-18	SPEAKER: THE ERBS	Food/Environmental Photography	Church of the Redeemer
19-APR-18	Image Study	Ray Guillette leads image review & feedback	Church of the Redeemer
20-APR-18	<b>Digital Competition Images Due</b>		
26-APR-18	SPEAKER: CHARLIE WIDDIS	Landscapes	Church of the Redeemer
03-MAY-18	Competition	General, People, B&W	Church of the Redeemer
10-MAY-18	SPEAKER: LISA CUCHARA	TBD	Church of the Redeemer
10-MAY-18	Elections	2018-19 Officers Elected	Church of the Redeemer
11-MAY-18	<b>Digital Competition Images Due</b>		
17-MAY-18	SPEAKER: JOE LEFEVRE	Time-lapse Photography	Church of the Redeemer
24-MAY-18	Competition	Image of the Year	Church of the Redeemer
31-MAY-18	Shoot the Masters	Create images that duplicate or represent Master photographs and paintings	Church of the Redeemer
07-JUN-18	End of the Year Banquet	All Member Potluck, Awards & Slideshow	TBD

Answer to What Is It?: Photos 1 + 5 = VW Bus; Photos 3 + 6 = Chevy Bel Air; Photos 2 + 4 = Ford Thunderbird

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SBCC Website will have the most current information: [www.stonybrookcc.com](http://www.stonybrookcc.com).



# 2017 – 2018 Officers and Committees

Officers	
<b>Rob DeRobertis</b> - President	See <a href="http://www.stonybrookcc.com">www.stonybrookcc.com</a> Email tab to contact. Note: You must be logged-in to the site to view this menu option within the "About Us" tab.
<b>Silvana Della Camera</b> – Vice President	
<b>Ed Gooltz</b> - Treasurer	
<b>Billi Manning</b> - Secretary	
<b>Past Presidents</b>	Ellen Kawadler Janet Casey
Committees	
<b>Activities</b>	Field trips – Ellen Kawadler, Jürgen Lobert Workshops – Donald Steele Presenter Programs / Program Committee Life Member Seminars – Ellen Kawadler
<b>Competitions</b>	Chair: Jim West B&W Prints: Bob Doyle Color Prints: Tony Mistretta Digital: Ann Bertulli NECCC Digital Rep: Kirsten Torkelson NECCC Prints Rep: Tony Mistretta Judges: David Marshak Scoring and statistics: Cynthia Vogan Awards: Ed Gooltz
<b>Fundraising</b>	Dan Gyves
<b>Image Study</b>	Ray Guillette
<b>Membership</b>	Rob Dandrade, Ed Gooltz
<b>New Members</b>	Cynde Cusack
<b>NECCC Rep</b>	Ray Guillette
<b>NECCC Digital Competition</b>	Kirsten Torkelson
<b>NECCC Print Competition</b>	Tony Mistretta
<b>Nominations</b>	Carol Dandrade, Rob Dandrade, Anthony Mistretta
<b>PSA Rep</b>	Rob DeRobertis / Allan Litchfield
<b>Program Committee</b>	Silvana Della Camera (Chair) Mark Landman, Karen Fitzgerald, Faith Martin, Allan Litchfield, Rich Reynolds, David Marshak, Jim West, Ed Gooltz, Phil Giordano
<b>Publicity</b>	Carol Dandrade
<b>Reflections</b>	Ellen Berenson / Jürgen Lobert / Janet Casey
<b>Scholarship Fund</b>	Billi Manning (Chair)
<b>Weekly Snacks</b>	Open
<b>Website</b>	Charlene Gaboriault (Webmaster) Mitch Gaboriault
<b>Weekly Setup</b>	David Sveden, Joe Norcott



### MEETINGS:

Meetings are held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30PM.

The regular meeting place is **Anglican Church of the Redeemer @ Moseley Mill, 31 Hayward Street, Franklin, MA 02038**

Mailing Address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

### DUES:

Regular member	\$75
Student member	\$50
Senior member	\$50
Family: 2 or more regular members	\$125
Family: 2 - one senior member, one regular member	\$100
Family: 2 senior members	\$75

### NEWSLETTER:

Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Franklin, MA. All issues are available [here](#).

### WEBSITE:

Visit our Website at [www.stonybrookcc.com](http://www.stonybrookcc.com) for the latest schedule, updates and breaking news, and photographs from our competitions, members and activities throughout the year.

### FACEBOOK:

Our Facebook page is for current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group using [this link](#). Any questions, see David Marshak.

### OFFICERS:

Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the New England Camera Club Council (NECCC) and is a member of the Photographic Society of America (PSA).

### MISSION STATEMENT:

**Stony Brook Camera Club:** To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.



SBCC *Reflections*  
Ellen Berenson, Editor  
P.O. Box 20  
Wrentham, MA 02093-0020  
<http://www.stonybrookcc.com>



<https://psa-photo.org/index.php?2017-psa-conference>

