

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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BEHIND THE CAMERA: Lucille Maynard

By Janet Casey

There is a hidden gem at Stony Brook Camera Club. Her name is Lucille Maynard and if you don't already know her, you should make a point of saying hello. You will find her in the second row, right side, facing the front of the room, sitting next to her buddy, Marie Mullaney. "She's a role model for all of us," said Marie. "She keeps going and going."

A Stony Brook member since 1988, Lucille was given a surprise 90th birthday party recently during the break at Image Study night. "I was never so surprised in my life," said Lucille, who was pre-sented with gifts and a cake with a photograph of her and Vicky Elliott on it. "Vicky does a wonderful job."



Vicky Elliott, Ray Guillette, and Lucille Maynard (left to right), at a surprise 90th birthday party for Lucille, April 25, 2013.

(Photograph by Michael O'Connor)



For Lucille Maynard's 90th birthday celebration, Vicky Elliott brought in a cake with a image of Vicky and Lucille on a photo outing. Why is Lucille carrying all of the camera gear, Vicky? (Photograph by Michael O'Connor)

It is a rare meeting when Lucille is not in attendance, arriving early to set up chairs. She drives herself from her home in Swansea to

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Attleboro, and then shares a ride with Ray Guillette to the club. "She's forever young; she's amazing," said Ray, who has known Lucille for decades. "You can't help but be happy when she's around because she is such an upbeat person."

Last year, Lucille won "Image of the Year for Slide Nature" with her photo, "Devil's Racetrack," which she took at Death Valley National Park in California. "It's a dry lakebed, all cracked with stones on it, and when it is windy enough, the stones move and leave a track. I'll never forget that trip," said Lucille. "The judge said it told a story."

Lucille Maynard at 90. (Photograph by Michael O'Connor)



Lucille has won numerous awards through the years for her slides, taken on her trips around the country with her Canon A-1. "Her images shown at SBCC are definitely inspirational," said Andre Bourque. "She is always quick to share her experiences traveling and photographing. I have always found her photography to be top notch."

If you mention a place, Lucille has been there. Andre and Ray make a game out of trying to find places Lucille hasn't been to. "When we are in a place we think Lucille has not traveled, we cannot help but let out a conceited, 'nope, she has not been here,'" said Andre, who likes to joke with Lucille.

In the past, Lucille also had an amazing flower and vegetable garden. "We even took a field trip to her garden once," said Ray, who has been on several field trips with Lucille. "She is a happy person, whose joy is contagious." And, she is not afraid to try new things, including hiking in the southwest with much younger people, according to Ray.

An honorary lifetime member of the club, Lucille has a background in art that led her to photography. She took painting lessons outdoors, but each week it rained, so the teacher told the students to take a picture of a scene and then paint it. "Art teaches you to observe more closely, and the photography helped me with my art, hand-in-hand," said Lucille, who took classes in life drawing and watercolor at Rhode Island School of Design. "It was my nature to pay attention."

She is a past member of the Greater Fall River Art Association and the Attleboro Museum, and a lifetime member of the Westport Art Group. She is also a longtime member of the Fall River Camera Club. For new photographers, Lucille advises, "Stop, look, and spend some time observing what's around you. Look behind, on the side, don't always focus on the front."

Lucille may seem quiet and reserved, but don't let that fool you. She is one feisty lady with a great sense of humor. She is the club's gem, hidden no more.



**Devil's Racetrack by Lucille Maynard
Image of the Year Slide Nature 2012
Taken at Death Valley National Park, California**

SBCC Does Well in Recent Competitions

2012 Ocean State International Exhibition

PSRI has been hosting this annual international exhibition since 2005. This year 1992 images were submitted from 502 individuals from 34 countries and 28 states. SBCC's twenty three members who submitted images helped our club place 5th overall with a total of 273 points. We had 28 acceptances scoring a 12 or better.

The following SBCC members had acceptances: Rita Advani, Debra Boucher, Glenn Browning, Dan Chabonnet, Brenda Cleveland, Robert DeRobertis, Denise Duhamel, Ray Guillette, Jake Jacobson, Alexandra Jordankova, Ellen Kawadler, Joe Kennedy, David Marshak, Wendy McIntosh, Ted Mertz, Tony Mistretta, David Morin, Bud Morton, Nancy Paradee, Henny Smith, Stephen Tierney, and Karl Zuzarte.

Two of our members were honored with awards. Glenn Browning received the Judge's Choice Medal given by Jacob Moser for his submission called "Unusual Flying" and Ray Guillette received the Chairman's Choice Medal given by Mike DiStefano for the best slide image named "2004 Orange Reflection".



**Unusual Flying
by Glenn Browning
Judge's Choice Medal
2012 Ocean State International Exhibit**

**Honor Award
2013 Greater Lynn International**



**2004 Orange Reflection
by Ray Guillette
Chairman Choice Medal
Best Slide Image
2012 Ocean State International Exhibit**

2013 Greater Lynn International Projected Image Exhibition

In its 37th year, this year's exhibition had 1405 entrants with over 5600 images, from 31 states, 65 different countries, and 37 clubs.

During the judging, each of the three judges score an image between 2 and 5, giving a total possible score of 6-15 points. A score of 12 points was required for an image to be accepted for use in the resulting audiovisual exhibition program.

Club scores are determined by totaling the four scores for each club entrant, then taking the highest 7 of those totals for the Club Total. Each individual entrant had a possible 60 points for all four images. Stony Brook tied for 6th place in the club competition with 28 entrants and 326 points total. The first place club, Cape Cod Viewfinders, scored 333 points; only 7 points more than us. Our 28 members was the fourth largest club this year and twenty had acceptances which will be included in the audiovisual program.

The seven members whose scores were used for our club total were:

Debra Boucher 46 points 2 acceptances
Andre Bourque 46 point 2 acceptances, 1 which received an Honor Award

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**Moeraki Marbles
by Wendy McIntosh
Judge's Choice Award
2013 Greater Lynn International**

2013 Greater Lynn Honor Awards



Racer by Andre Bourque



Take Off At Sunrise by Karl Zuzarte



**Enriched Sunflower
by Joe Kennedy**



Sandhill Stretching Out by Dan Charbonnet



Soaring over Bosque by Karl Zuzarte

(Continued from Page 3)

Daniel Charbonnet 47 points 3 acceptances, 1 which received an Honor Award
Denise Duhamel 46 points 2 acceptances
Wendy McIntosh 48 points 3 acceptances, 1 which received a Judge's Choice Gold Award
Micheal DiStefano for Moeraki Marbles
Henny Smith 47 points 3 acceptances
Monica Verma 46 points 3 acceptances

Additional members who received Honor Awards were: Glenn Browning
Ray Guillette
Joe Kennedy
Karl Zuzarte

Besides the acceptances already mentioned, the following members also earned acceptances: Janet Casey, Ken Coop, Rob DeRobertis, John Fuller, Robert Lehanka, Ted Mertz, Rich Reynolds, Diane Robertson, Janet Roxborough, Stephanie Sioras, Monica Verma, and Shiv Verma. (Not all of these members entered through SBCC)

George W. Glennie Memorial Nature Salon

The George W. Glennie Memorial Nature Salon has been held since 1981. This salon is a tribute to the memory of George Glennie, founder and first chairman of the Nature Group in the Merrimack Valley Camera Club.

This is a premier, international all-nature club competition of digital images known for its diversity of subjects, which range from animals to botany to landscapes. In the animal categories, birds and mammals are usually well represented, but each year about a third of the entries are invertebrates, reptiles, amphibians or marine and freshwater life. Overall, the Glennie is a club competition, with additional awards to individual images. Each participating organization may submit 10 images, with no more than 2 by each maker.

This year Stony Brook placed 21st out of 91 clubs with a combined total of 247. The first place team (Greater Lynn) scored 261, so we were only 14 points behind. Four of SBCC's ten images were accepted for the Glennie show; and two of them won merit awards.

Here are the SBCC results:

Mammals

Grizzly Chasing Salmon by Richard Reynolds 24
Bull Elk and Cows by Tony Risica 24
Rhesus Monkey by Shiv Verma 24

Landscape

Grand Canyon South Rim by Bud Miller 23

Reptile

Iguana by Henny Smith 24

Birds

Sandhill Crane Takeoff by Diane Roberston 24
Eastern Phoebe by Karl Zuzarte 25 ACCEPTED
Sanderling by Richard Shirley 26 ACCEPTED
Red Headed Woodpecker Feeding by Richard Shirley 26 ACCEPTED, MERIT AWARD
Sandwich Terns by Joan Shirley 27 ACCEPTED, MERIT AWARD

2013 Glennie Merit Awards

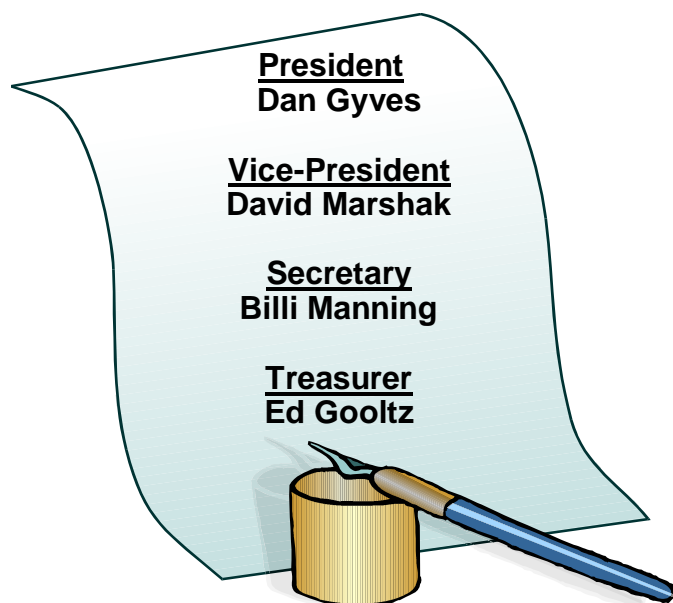


Sandwich Terns by Joan Shirley



**Red Headed Woodpecker Feeding
By Richard Shirley**

Congratulations to our new officers for 2013-2014!



Photographing Wildlife With Roman Kurycwzak By Ellen Kawadler

On April 11th, we were enlightened by Roman Kurycwzak's presentation on Photographing Wildlife. Although he began his career as a landscape photographer, Roman has expanded his portfolio to include birds, wildlife, macro, HDR, and night photography. He discussed his recommendations for improving our shots of wildlife by illustrating key concepts with his images taken in Tanzania, Florida, Yellowstone and the Tetons to mention a few of the locations.

Roman's first recommendation was to shoot with the sun at your back. This will help decrease distracting shadows. Later he included, keeping the wind at your back as well, especially when shooting birds. He emphasized that birds fly into the wind, so this will give you the greatest possibility of getting a shot of them flying towards you in the best light.

Next Roman reviewed different shooting angles for better image results. He said to shoot the subject at 20 degrees to either side of your camera for best lighting results and to avoid shooting down or up on your subject. It is best to be at eye level, so this may mean you need to get lower, really lower. Of course, considering the sun angle is also important. The best light is ½ hour before sunrise until 2 ½

hours after and then again 2 ½ hours before sunset to about a ½ hour after. Roman did emphasize that rules are to be broken, that you should try different angles and lighting, like side lighting and backlighting.

He recommended isolating one or two individual subjects from the crowd and being aware of your background. Cluttered backgrounds need to be avoided, so reposition yourself and be patient.

"Simpler is often better." He watches the head angle of animals as well, and waits for the right moment. Having them looking slightly towards you or staring you in the face can make stronger images.

Roman says he shoots in manual, using auto white balance, and matrix or evaluative metering. He sets his ISO on 800 or recommends the highest ISO up to 800 that you can set without significant noise appearing. By choosing this ISO, you will be prepared for the unexpected situation, for any type of action, allowing you to shoot at high shutter speeds. It also permits you to quickly change your depth of field to get your desired effect by just changing your aperture. Besides a DSLR and a memory card with a fast write speed to capture those frame bursts, his gear recommendations included a lens that is at least 400 mm and a solid tripod with a gimbal style head.

He emphasized that working in manual mode forces you to pay attention to your settings and is most useful when the background tonality changes. He also advises only exposing for the whites. Take a test image and check the histogram to ensure proper exposure. Note the location of the meter, and then if the sun goes in change the shutter speed to get the meter back to +2/3.

To capture wildlife, he reminded us to do our homework before we go. Start at least a year or more before your anticipated expedition. Check for the best seasons, climate, conditions, and animal behavior. Visit photography sites that have images of what you plan on doing, ask around for advice, or go on a photo tour like he offers where someone else does all the work. Don't forget to explore places that are close to home as well.

For more information about Roman, his galleries, and his tours, check out his site at <http://www.roaminwithroman.com/index.html>

Challenge Yourself

by Joe Kennedy

How often have you heard a club member, or maybe even yourself, say, "I'm in a photo funk, haven't taken my camera out in quite a while!" Okay, maybe it wasn't those exact words but you get the message. All of us experience a "funk" with our photography every once in a while.

So what are you to do? Do what I did, challenge yourself to shoot! It could be as simple as one photo a week or one-a-day for a month. The important thing is to set a realistic goal involving how often you will shoot. I also found having a photo-theme made me more likely to turn on my camera.

Recently Ron Girard completed a year of photography. He managed to take one image each day. Of course the secret here is to have a camera with you at all times. I'm sure he felt a great sense of accomplishment when the year was over.

While in the middle of my New Year's challenge of shooting and posting an image every day, I ramped up my efforts to focus (literally and figuratively) on a monthly theme. Who knew when I posted my first image that several friends, relatives, and photo-enthusiasts were still logged into my blog so they played along. In January, it was **patterns** and my blog-followers sent in guesses as to what it could be. With the colder weather of January and February I set something up inside; practiced macro and shot objects within a specific room. You don't want to give yourself excuses **not** to shoot!



Joe Kennedy's Composite of all the February Challenge Images

February's personal challenge got more involved when I decided to capture objects alphabetically. So for the February 1st posting, I posted letters from an old typewriter to depict the **A**lphabet! To

make it more interesting, each image would be an antique (turns out that I had most of the objects already in the house). But then, I decided to go one step further as my followers might get bored looking at antique **G**as masks, **M**arbles, and a **Z**enith radio, so I added a daily trivia question to each posting. I had them hooked!



N is
Needles
for a
Victrola

By Joe
Kennedy

March's Challenge was all about numbers! I was amazed at the impact numbers have on everyday objects. Everywhere I looked there was a number; bar codes, calendars, speed limit signs, etc.

At the end of each month, I have compiled all of the challenges for that month into one image!

Part of my inspiration to continue has been my daughter who paints a small still life EVERY day and posts it on her blog. She will be approaching her Four Year Anniversary in May of 2013 with over 1,450 paintings! Now, that's dedication!

I'm not saying to get as involved as I did but there are a variety of subjects to break that "photo funk." Each monthly theme forced me to look more intently at what is out there. The subjects were there for me to shoot; I just had to be more focused on them.

Here is a list of some potential subjects to consider: Patterns, shadows, numbers, the alphabet, antiques, buildings, emotions, macro, flowers, car parts, etc. The list of potential challenges is limited only by your imagination

So what are you waiting for, the weather is getting warmer, get out and click away! You can also join me as I escape my photo funk @ <http://joekennedyphotography.blogspot.com>

Shooting the Moon

by Jake Jacobson

You may have seen some of my moon photos on Facebook.

For the past year and a half, I've been improving my technique, as I try to capture that perfect "moon shot". This is still a work in progress, but I will try and explain what I have learned so far.

First, my equipment:

A sturdy tripod	Canon 7D (1.6 crop factor)
1.4 teleconverter	Canon 70-200L f/4 lens
Wireless shutter release	



As you can see I don't have a really long lens. I wish I did, but when you factor in the teleconverter and crop factor I am using the equivalent of a 448mm lens on a full frame camera. Even so, my moon images are only about 800 pixels across.

Here are my camera settings. I will explain the rationale for each later in this article:

Manual mode	ISO 100
F\5.6 – F\8.0	Live View
Manual focus	

Shutter speed 1/100 sec – 1/500 sec
(typically 1/200 sec)

The almost full moon is an easy subject because it is bright and it moves slowly. You will have plenty of time to adjust your exposure values. If you have ever tried to take a moon picture in one of the non-manual modes you probably wound up with a white burned-out blob in a not quite black sky. We are using Manual mode so that your camera meter is not fooled by the small bright object in a black sky. ISO 100 (or the lowest setting on your camera) is used for lowest noise. Set the aperture to the value where your lens is the sharpest. If you don't know what that value is you may be able to find out at the [lens test site](#). At 200mm my lens happens to be sharpest at f\5.6. Make sure your lens is in Manual Focus mode.



If your camera has a Live View feature this is the time to turn it on. This does two things, it locks up the mirror preventing camera shake when you take your shot and it usually has a zoom mode that you can use to achieve an accurate focus. Use the wireless shutter release or a cable to take your first shot at 1/200 sec. If you don't have a shutter release, use your camera's timer mode to avoid shake when you press the button. Check your first shot and adjust the exposure time to capture detail.

Another suggestion is to go out a few days before or after the full moon. When you do that you may get to see some shadows outlining the craters.

Happy shooting!

My Take on the Advantages of DNG

By David Gould

This is one of those topics that can either bring up a debate or give people an “aha!” moment. The way you choose to store your files is a personal choice, but one you should give some thought to. Some of my friends (you know who you are) have been shooting digitally for a number of years but still have their cameras set on AUTO (JPEG mode), letting the camera make all of its own processing decisions and they are happy with that. They don't use Lightroom, Photoshop or Photoshop Elements and only use the Software that came with their camera. This article isn't for them; this is for the serious or semi-serious shooter, shooting in Camera RAW mode.

Now some RAW shooters open their photos in their cameras proprietary software, tweak them a little, and then bring them into Lightroom or Photoshop for final editing. Obviously, the software that comes with your camera was designed specifically for that camera so it's going to do a good job, but I think that doing it that way just takes more time and makes you use an extra program.

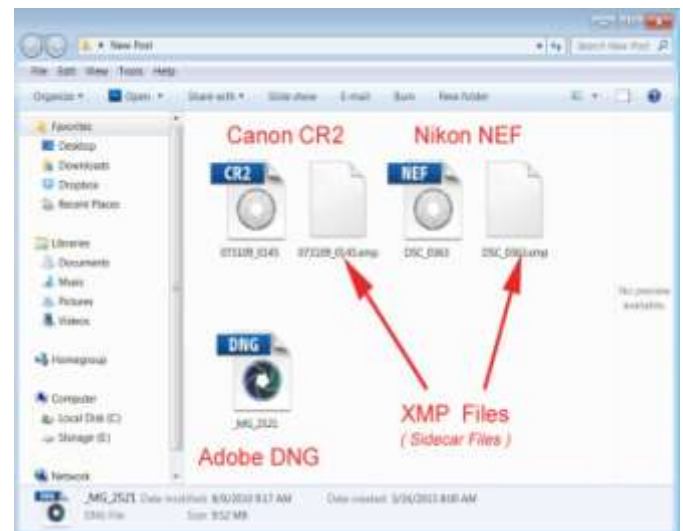
For some of us, time is money and anything I can do to save time, speed up my workflow and save hard drive space is worth checking out. I started shooting totally digital in 1999. It was very new to the general public (and expensive) but it was a very exciting time in photography. Like a lot of people, I was reading everything I could get my hands on that dealt with digital. Naturally, I still wanted the best shot I could get out of my camera, but for a couple years I shot only in JPEG mode. RAW was intimidating, and meant another thing to learn. But as I was to find out, JPEGs had some serious drawbacks.

Every time you edit a JPEG, your changes permanently destroy pixels. With RAW files, you can open them up and change things like white balance and exposure non-destructively. If you're not happy, you can always change it back to the way it was originally shot at anytime. RAW files are like digital negatives and give you more creative control.

Adobe considered the future and saw problems coming down the road that we didn't see. The first problem I experienced was when one of my first digital camera's parent company stopped making digital cameras. To make things worse, the

program that it needed to open my photos only ran on Windows ME (which is now prehistoric itself). I would have been in big trouble if I hadn't converted my RAW files into DNG format. This was one of the places where Adobe DNG really saved me big-time.

DNG is a digital-negative RAW file format. Every manufacturer has their proprietary versions. Canon has CR2, Nikon has NEF, Olympus has ORF and some brands even have more than one like Sony for example, it has ARW, SRF and SR2's. Most of these file types are changing all the time so you have to keep updating each program. Adobe DNG lets you avoid all that and also has some other advantages that I like as well. Plus, I don't think Adobe is going anywhere in my lifetime.



The biggest feature for me was no more sidecar files (.XMP files). Sidecar files are totally separate files, which are like little containers that hold all of your editing changes and important things like your EXIF metadata, XMP metadata, IPTC metadata, ICC profiles. If I was going to send my RAW CR2 file to a customer or co-worker to review, I would have to send the sidecar file along with it or they wouldn't be able to see my changes. (I found this out the hard way) With Adobe DNG format, all of my image changes and all of the EXIF data is stored in the file itself and the file size is even smaller! A CR2 file from a 12mb Canon camera in RAW format is 12mbs right? If I convert that same image to DNG on import, it would be about 10.3mbs. That means 100 images with a 12mb camera is 1200mbs right? If I converted them to DNG, that's only 1030mbs. That can add up fast if you're taking a lot of photos.
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Obviously, not everyone will be interested in DNG files, but I convert all my RAW files to DNG and don't worry about sidecar files anymore. Some people save their original RAW files and only work on DNG's. For me, I edit in Camera RAW, Adobe Lightroom and Adobe Photoshop and I can convert all my images right inside those programs. If you use Bridge, you can convert to DNG on import or you can download an [Adobe DNG converter](#) for your desktop.

I save a ton of disk space over the course of a year. If this sounds like something that might work for you, check it out with some tutorials online and see for yourself. Remember, as always, keep shooting and have some fun!

Time Lapse Photography

by Mike O'Connor, MNEC

Time lapse photography has become more popular with the advent of the DSLR. Time lapse shows up everywhere, in TV commercials, in TV shows and in movies. If you have ever watched Art Wolf on PBS you have seen time lapse, he uses it in almost every episode.

The basic concept is to shoot a large number of images of a moving subject with an interval in between shots and then play it back as a video. By doing so you speed up the motion and in some cases you will see things you would never see at its normal speed. A couple of examples would be a flower opening or clouds moving.

The easiest place to start is with clouds. I set my interval at 2 or 3 seconds and shoot about 250 or 300 shots. The interval will depend on how fast the clouds are moving and what you want the final movement to look like on your video. Make sure your interval is longer than your shutter speed. You should also set your camera to manual focus, ISO and white balance. For daytime shots I use manual exposure but for sunrise and sunset shots I use aperture priority. You should also cover the viewfinder to keep stray light from effecting your exposure. You can shoot in RAW but if you are just starting out, I would recommend shooting in jpeg.

You will need a camera, tripod and a remote timer or intervalometer, like the one shown here, to take time lapse photos.



Canon Timer Remote Controller TC-80N3

- Remote Shutter Release
- Functions as an Intervalometer
- Self-Timer
- Interval Timer
- Long-Exposure Timer
- Exposure Count Setting
- LCD Display with Backlighting
- Enter Settings with a Single Thumb

There are some things you should know about these timers. Canon has different remotes for different model cameras; this may be true of other cameras as well. The second thing is the counter on the Canon models only goes up to 99. You will probably shoot several hundred shots for a sequence. If you set the counter to 00 it will fire the camera until the battery runs out.

Some cameras like the Nikon D800 have the timer built in. When you shoot a time lapse sequence with the D800 the camera will give you a completed video. I shoot with a Canon which gives me stills and I create a video using these stills.

I use Pro-Show to create my video; with it you have great control of the play back speed of the video. You can see from the sample below I use CUT as the transition and 0 as the transition time. The slide time can vary, in this example the slide time is 0.1 (10 frames a second). If I made the slide time 0.2 the clouds would be jerky and if you did .05 the clouds would move faster. If you shoot jpeg you can import several hundred images into Pro-Show right out of the camera and have your final cut quickly.



To re-cap the entire workflow would consist of taking 200 to 300 images as jpegs on a tripod with an intervalometer. Set the interval to 2 or 3 seconds to start and then bring your images into Pro-Show and set it up as I described. Finally create your output and you are done.

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Lightroom, among others, is another program you can use to create your video. My experience with Lightroom is that it takes a long time to render the videos. A tutorial about using Lightroom for timelapse can be found [here](#).

In some time lapse videos, you will notice the camera moving. This is done with a motorized rail similar to the ones used in the movie industry. However, this is not necessary to get great time lapse videos.

There is a lot more to time lapse than I have talked about here. I wanted to keep it simple for those who may like to try it. More information is available at timelapse.org, and learntimelapse.com. Check out [Petapixel](#) for an informative four part video series on how to make professional time-lapse videos. There are also thousands of time lapse video examples on vimeo.com where the subjects range from clouds, flowers, the Milky Way, busy city streets and many others. Take a look!

Two Upcoming Conferences Not to be Missed



The New England Camera Club Council (NECCC) is a non-profit umbrella group for 84 camera clubs in the New England states (Connecticut, Rhode Island, Maine, Massachusetts, New Hampshire, and Vermont) and one of the largest camera club councils in the country. Every July they have a not to be missed three day photography conference at the University of Massachusetts in Amherst, MA which is one of the largest in the United States.

Over 1000 photographers from the U.S. and other countries attend this conference. Attendees range from beginner to professional photographer.

The conference has something for everyone. There is so much to do that you will have difficulty fitting it all in. Over the three days, there are workshops, lectures, photo-ops, camera equipment lending, portfolio reviews, competitions, give aways, camera testing, and so much more, all for a very reasonable price. All the information you need is [right here](#).



The Photographic Society of America (PSA) is a worldwide organization for anyone interested in photography. The society includes casual shutterbugs, serious amateurs, and professional photographers. Although SBCC has a club membership, becoming an [individual member](#) offers many benefits including a monthly magazine, online photo galleries, image evaluation, study groups, courses, competitions, an annual conference, recognition, and discounts on photography related products and services. Individual membership provides some unique free opportunities for an online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course, as well as online Study Groups, just to mention a few.

Best of all, this year their annual week-long conference will be right in our backyard. They have an exciting lineup of photo tours, classes, workshops, programs, featured speakers, and social activities planned. Don't miss this opportunity to share your photography passion with those from all over the world! All the conference information can be found [here](#).



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Past Presidents: Jim West, Tony Mistretta

COMMITTEES:

Announcements Ann McEvoy amcevoy1@aol.com
Competition Ann Bertulli, Denise Duhamel, Mike DiStefano, Dan Charbonnet, Rob DeRobertis

Database Dan Charbonnet

Equipment Ann Bertulli

Field Trips open

New Members Janet Casey jmcasey55@gmail.com

Image Study Ray Guillette

Judges Jim West

Mentoring: open

NECCC Rep. Ray Guillette
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Nominations Deb Boucher, Ken Coop, Vicki Schepps

Program Committee Dan Gyves, Chair; Debra Boucher, Janet Casey, Rob DeRobertis, Phil Giordano, Ed Gooltz, Jake Jacobson, Joe Kennedy, David Marshak, Jim West

PSA Rep. John Fuller

Reflections Susan Cosman, Ellen Kawadler

Refreshments Vicky Elliot, Rob Lehanka

Scholarship Fund Billi Manning, Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga

Webmaster Rob DeRobertis

COMPETITIONS:

B&W Prints	Bob Doyle
Color Prints	Rob DeRobertis
Color Slides	Mike DiStefano
Digital	Ann Bertulli, Denise Duhamel
NECCC Digital	Ann Bertulli
NECCC Print	Rob DeRobertis
Quad	Robert Lehanka

MEETINGS: Meetings will be held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is the Wrentham Senior Center, 400 Taunton Street, Wrentham. Mailing address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

DUES: Individuals: \$50.00, Families: \$75.00, and \$25.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid before the first competition.

NEWSLETTER: Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Wrentham, MA

WEBSITE: Visit our website at 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 all current Stony Brook Camera Club members. You must register with facebook before requesting to join our group at <https://www.facebook.com/groups/stonybrookcc/>

OFFICERS: Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the N. E. Camera Club Council and is a member of the Photographic Society of America

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.

Club Calendar

May 9, 2013	Competition, Class A&B Digital Nature, Slide Nature, Black & White Prints
May 16, 2013	Jane's Frames "Matting and Framing your Prints"
May 23, 2013	Image of the Year
May 30, 2013	Rob DeRobertis "Getting Your Photos on the Web"
Jun 6, 2013	Andre Bourque " Photographic Medley: A Tribute to the Power of Imagery"
Jun 13, 2013	Year- End Banquet



STONY BROOK CAMERA CLUB "REFLECTIONS"

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