

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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The President's Corner



David Marshak
By Janet Casey

Looking Back and Looking Forward

By David Marshak

Photography is generally about looking back. We can look at old photos that capture our youth or show us family members and friends who are now gone. We can

look at the old masters and see how they captured times and places that we can no longer visit. We can document an event attended, people we encountered, or a feeling we had. When we take a photo, we capture a moment and can savor and share it as long as we want. That photo can have meaning only to ourselves or to our friends and loved ones who know us -- a vacation snapshot, a grab shot of our kids, a selfie. Or, if it is a good enough image, it can have broad appeal -- sometimes to people whose only context is your photo itself -- bringing appreciation that we all enjoy.

Photography also allows us to look forward. I've seen some great photos that not only capture the moment, but also give us a glimpse into the promise of the future. Even though the future may not be as clear as the past, photos of babies, wedding couples, impending storms, flower buds, and the life around us, all make us speculate about what's going to happen. I find these photos to be most engaging and challenging—making them my favorites to contemplate and attempt to create, as in "The Future".



The Future By David Marshak

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As I embark on my term as your president, both past and future are in my mind.

Looking back, the past year was filled with great programs, great photos, and great people doing great things. Highlighted speakers included Pulitzer Prize winning Photojournalist Essdras Suarez, Cinde Perdigao, David Akoubian, and our own Phil Giordano. Many participated in workshops and field trips, such as the Boston street walk with Essdras, overnight trips to New Hampshire, Maine, and Vermont, and our Cabin Fever night. We saw compelling images -- digital, prints, and slides -- from new and veteran members alike. And we saw images from more Stony Brookers than ever across competitions, Images Studies, banquet slideshows, Image Makers nights, Norfolk Library Exhibit, and Voice of the Photographer. And demonstrating the lifeblood of the club, there were nineteen submissions to the New Members Showcase.



SBCC Members Enjoy NH Waterfall Field Trip

There were great accomplishments. From the 2nd Annual Senior Appreciation Portraits (driven by Vicki, Jake, Adam, Scott, Pamela, Peyton, Ashim, Billi, Ellen, and Sandy) to the returning veterans (driven by Ann M) to the Flags for Vets shoot on Memorial Day (driven by Vicki) -- Stony Brookers gave much, and came away with so much more. And of course, we are all so proud of the recognition this very Newsletter received, winning the PSA Director's Choice Award in the Annual Newsletter Contest. Kudos to Ellen and all of the contributors!

All was not perfect. We had members who lost loved ones and faced health challenges. Our

thoughts and support continue to go out to them.

Looking forward, Janet and the Program Committee have created a great program, bringing in nationally acclaimed speakers—some of whom are new to the club (don't miss John Barclay and Hanson Fong), and some of whom are past favorites (Ron Rosenstock, Joe LeFevre, and Mark Bowie) who will show brand new images/programs designed to educate and inspire. Look for other new, innovative programs being planned. And of course, the interaction and camaraderie that are the hallmarks of the club make Thursday nights must-attend events.

But the club is not only for Thursdays. For most of us, photography is a hobby, a passion, a road to self-realization. It is also an escape -- an escape from our jobs and responsibilities, from our non-creative side, from our day-to-day "real" lives. Thursday evenings come as a retreat, and we not only anticipate it each week, but we miss it when either life steps in or the club doesn't meet on that Thursday -- damn Thanksgiving :-)

For the coming year, I call on each of you to extend beyond Thursdays both in your photography and your fellowship. Attend one of the workshops or field trips we are planning. Create your own field trip or workshop. Are you interested in going somewhere to shoot? Use Facebook or email [Ann M](#) to let others know. Sharing the ride and experience increases the enjoyment to all, and there are others who are just waiting for the idea and opportunity to go shoot. Just as Denise or Rich, who often post where they plan to photograph, rarely have to go alone, even if it means getting up at 5am or getting home after midnight.

Go to a photography lecture, art museum or photography exhibit, inviting others to share the experience. And if you have or are building a specific skill (maybe iPhoneography, video, timelapse, extreme panoramas, or anything else), lead a small interest group -- either instructing or self-learning. Or let [Janet](#) know and we can consider adding this to an upcoming Cabin Fever or Talk Photography evening. Ellen has done this in the past on Lightroom and Photoshop. Denise did this with flower textures for very small groups, and now, this year, Denise is presenting a program event at the club as well as a larger workshop on the topic.

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And volunteer. This club is run by volunteers—volunteers who serve as officers or on committees, help set up and take down chairs before and after meetings and banquets, bring food, greet new members, give legal advice, screen scholarship applications, evaluate equipment, write articles for the newsletter, and generally help others during and outside of meetings. Please be active – be it by arriving early to help set up chairs or bring up equipment from the basement, or setting up a meet up or photo walk, or formally joining a committee. [Contact me](#), or any of the officers, for more ideas about serving on the committees and other ways to jump in to help the club move forward.

Stony Brook Camera Club is not a name, a meeting location, officers, committee members, or even the images we all make. Stony Brook Camera Club is you! And only you can continue to make it even better.

Stony Brook Camera Club Programs 2014-2015

By Janet Casey
VP/Program Chair

This year, at Stony Brook Camera Club, we celebrate creative expression in photography with inspirational and educational Speakers, Workshops, Member Programs, Competitions and Image Study. Here are some highlights!



Hanson Fong

Canon **CANON EXPLORER OF LIGHT: HANSON FONG**

We are excited to have a very special speaker, Nov. 6th, sponsored by **CANON: Canon Explorer of Light HANSON FONG**, who is coming all the way from San Francisco to present "It's Showtime! Time



Portraits By Hanson Fong



to Look Good!" A HUGE hit at NECCC this summer, Hanson is globally recognized as one of the premier wedding and portrait photographers in the industry. Not interested in wedding photography? You will still want to see this presentation. Hanson will show us how to make others--and ourselves--look great. How many family photographs have you taken where family members have complained that they look fat? Using the Classic 10 poses (for individuals and groups) that he pioneered, Hanson demonstrates live how to make anyone look good, no matter what their body size or type. (I usually hate photos taken of me. But, this summer I posed myself the way Hanson advised, and I never looked so good!) Hanson will also give us tips on lighting techniques: indoors or outdoors, any place, anytime. He is a very lively, animated speaker. Very entertaining, and informative! A MUST SEE! Check Hanson out [here](#).

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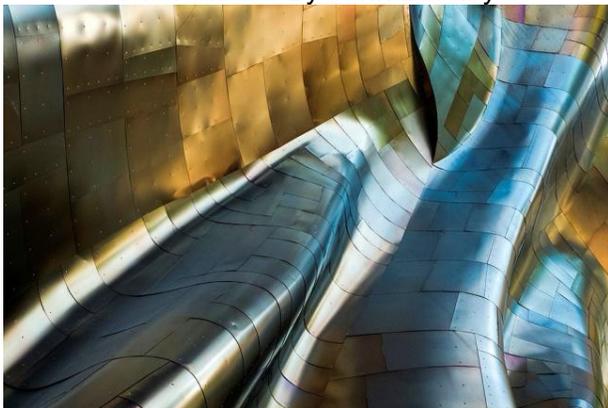
John Barclay

On Sept. 18th, our first speaker is **JOHN BARCLAY**, an award winning freelance photographer and workshop/tour leader from Bucks County, Pennsylvania. In his presentation, “Dream – Believe – Create,” John will encourage us to overcome self-doubt and believe we can achieve our dreams. “My goal in this presentation is

to inspire you to capture the essence of the subjects you are drawn to using the creative medium of photography.” He will demonstrate several creative techniques to achieve this. (I heard John speak in Plymouth last year and I am still inspired by his talk. I highly recommend him!) You can learn more about John [here](#).



The Palouse By John Barclay



Experience Music Project By John Barclay

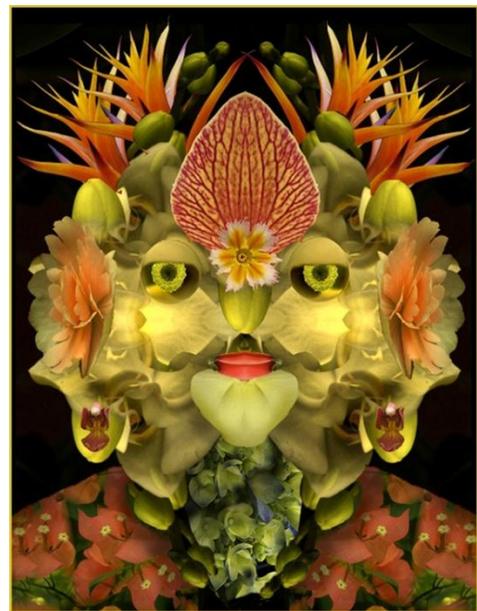
Member Survey: Top Topics

In the June survey, members chose “Creative Techniques” and “Photoshop” as the subjects they most wanted to learn about. We listened! This year, we have three presentations on these very topics.

On Oct. 2nd, **JOANNA GAZZOLA** will present “Creating Photo Art Using Photoshop.” She will demonstrate how to manipulate and combine images, and create split tones using curves. Wait until you see the surreal images you can compose with this!



Joanna Gazzola



Flora By Joanna Gazzola

On January 15th, our very own **DENISE DUHAMEL** will show us how to create the beautiful floral artwork she has been sharing with us on facebook, with her presentation “Creating Fine Art Florals with Textures.” And, on April 16th, **DAVE HIGGINS** will teach us Digital Painting in his talk, “Artistic Intent.”

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Bar Harbor and Acadia, Maine Field Trip

Saturday, Sunday and Monday
October 11th, 12th and 13th
(returning home on Tuesday, October 14th
four days/three nights)

Member Survey: Preferred Programming

Members want to see more “Educational” and “Hands-On” programs. Besides the presentations already mentioned, which are definitely educational, we have many other great speakers instructing us on:

Personal Projects (**DAVID WELLS**), Location Lighting (**RICK FRIEDMAN**), Landscape Tips (**JOE LEFEVRE**), the Making of Good Photographs (**RON ROSENSTOCK**), Dawn to Deep Night Special Landscape Images (**MARK BOW-IE**). Many of these speakers are also offering workshops to club members, a definite hands-on opportunity. (I will go into more detail about these speakers and their workshops in the next newsletter.)

Hands-On/Interactive:

Sept. 11th, our second meeting of the year, is a Panel called “**Four Competition Judges Tell All.**” Four members who judge competitions at other clubs will give us the inside scoop on how and why judges score our photos the way they do. Ever get disqualified for “hand of man” in a nature photo? No more! In **Cabin Fever**, Feb. 5th, we will have setups for indoor photography to chase those snow blues away. (Bring your camera and tripod.) In **Talk Photography**, fellow members will share their skills and knowledge with us.

Member Presentations:

We will get to participate, and see the work of other members, in:

Image Makers; New Member Showcase; Gals vs. Guys Smack Down Competition; Storytellers: 30 Images, 6 Minutes; Voice of the Photographer; and Dick & Joan Shirley’s “Our Big Birding Year” slideshow. And, of course, we will be sharing our images in **Competitions and Image Study.**

First Meeting:

It all starts Thursday, Sept. 4th, at 7:30 pm, with the Welcome Back Ice Cream Social and Equipment Yard Sale! Doors open at 6:30 pm. Come see old friends, and make new ones.

See you there!

Back by popular demand. Join us for a fun-filled long weekend of photography in the beautiful area of Bar Harbor and Acadia National Park, Maine. Photograph the sun illuminating Otter Cliffs at sunrise, or experience a magical sunrise from atop Cadillac Mountain in Acadia NP. Watch the sun set behind Bass Harbor Lighthouse in Southwest Harbor or visit Schoodic Peninsula to watch the waves crashing against the rocks at sunset. Savor a delicious lobster dinner from an authentic lobster pound in a quaint fishing village. Bring your bike or take a hike along the carriage trails. Enjoy a walk around Jordan pond to see the brilliant reflected colors of the fall foliage. Drive along the Park Loop Road for magnificent views of Frenchman’s Bay and the ocean. Walk along the Shore Path in Bar Harbor and photograph the early morning fog lifting off the water. All of this magnificent scenery shared in the company of good friends.

Accommodations are available at the Edenbrook Motel, phone: (207) 288-4975 (located at 96 Eden Street, Bar Harbor) for just \$75 per night. This is a clean, inexpensive no-frills older style motel with only about forty-five rooms and no other amenities. It is conveniently located only one mile from downtown Bar Harbor and one mile from the entrance to Acadia National Park. Motel info can be found at these sites:

<http://edenbrookmotelbh.com/p0/aerial.html>,
<http://www.edenbrookmotelbh.com/p1/rates.html>

Please contact me, Denise Duhamel, at dduha987@comcast.net if you are interested in going. In the subject line of your email, please type “Acadia Trip” so that I can easily identify those who plan to go. If I do not receive an email from you, you will not receive trip updates/ information. Please provide me with your CORRECT email address and cell phone contact in the body of your email. Thanks. Hope to see you there!

Is There Art In An Automobile?

By Bob Doyle

In 2005, Boston's Museum of Fine Arts exhibited sixteen of Ralph Lauren's classic automobiles. The show, entitled, "Speed, Style, and Beauty," celebrated the art of many automobiles.

Although some refer to select automobiles as a "piece of art," I argue that many antique and classic automobiles are not individual pieces of art, but a full gallery of art. Classic and antique autos offer a plethora of designs to study from various angles. Portions of the grille or fender can provide a perspective of design that is often unnoticed when viewing the full length of an automobile.



Yellow MGTD

When I began to expose film, my images were often taken from a distance or of large subjects. Then, I read a book about contemporary artist, Claes Oldenburg. Oldenburg encourages us to consider the art in everyday objects and to find the shape and design in small details. In his work, he exaggerates the size of small appliances, such as an antique metal fan, to such a large proportion that viewers are forced to appreciate that almost any object is a gallery of art. The knob on a stove, the metal band on a pencil, the handle on a desk drawer, and the nozzle on a vacuum cleaner hose are conceived and drawn by someone.

Oldenburg described his art in this manner: "I am for art that unfolds like a map, that you can squeeze, like your sweetie's arm. I am for the art of worn marble and smashed slate. I am for the art of rolling cobblestones and sliding sand. I am for an art of water tanks and speeding clouds and flapping shades."



Triumph TR3

Unless you own a large collection of automobiles, you will have to find your subjects in car shows that are regularly held during the late spring to early fall months. The first problem you will discover is that the older cars have many highly reflective surfaces. These surfaces will reflect the images of other attendees to the show and many other nearby objects, such as, buildings, nearby cars, and baby carriages. Moreover, some people will stop to see what you are doing while you are lying on the ground with your camera. Several times, people have wondered if the reason that I am lying on the ground is because I have passed out. As is true in most photography, a lot of patience is required. All you can do is wait for the observer to get bored and move on.



Morgan Hood Ornament

The Museum of Transportation in Brookline sponsors many shows throughout the season, but it also offers several background obstacles. There are overhead power lines, but they can be removed in Photoshop. There are also many trees, and I do not

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want them in my images as they decrease the abstraction of my images. There is also the Museum building and, because it is a small field, many attendees might appear in reflections in my photos. If you become a museum member, it will be a lot cheaper than paying an admission fee every time you go to a show.



Jaguar XK140

Local car clubs usually hold their events on small fields, such as a town recreation location, and such venues offer fewer background obstacles. The British Invasion in Stowe, Vermont, offers local beauty, more than 650 cars, and a field with few surrounding obstacles.

If you have the time, you might plan to attend a show for several hours. Autos, upon which the sun is not in an advantageous location, will have different shadows in the early afternoon than they do in the morning.

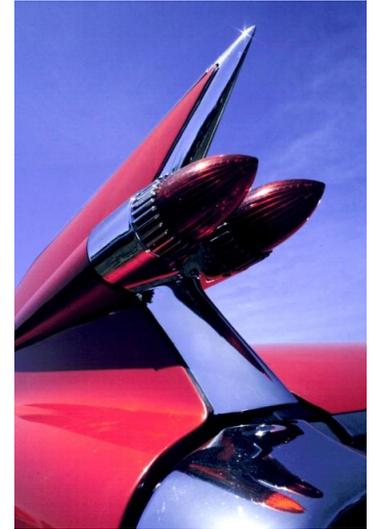
When an owner of a car that you are photographing discovers your interest in his/her car, that person will be curious about what you have discovered. The majority of cars have been entered in a competition and you will notice an envelope or some form of paper listing information about the car. While you should never remove such items, owners are often nearby and they are happy to remove the object that is unattractive in photos.



Talbo

Although I prefer the contrast, light, and color of a sunny day with a few clouds for my automotive photographs—which limits my opportunities to shoot—there are also opportunities with rain drops and threatening clouds. Many shows are cancelled if it rains, but raindrops bead into a cacophony of shapes due to the heavily waxed finishes on show cars. Approaching storm clouds can add a menacing look to your photo.

Before you walk past an antique auto with the thought that there is nothing interesting to photograph, consider various angles before you move on. In addition, look at the reflections in the side of a car to see if you can move a little and obtain a different perspective.



'59 Cadillac

An in-depth knowledge of automobiles is not required to capture great photos. If you want to identify what you are shooting, merely look at the paper identification plaque that the auto show group has for the car. I belong to car clubs for the makes I own and they provide show calendars, but you can also obtain show information by typing "Massachusetts car shows" into Google or going to www.hemmings.com/calendar/.

When I serve as a concours judge at the British Invasion in Vermont, I use kneepads as I am the undercarriage judge. This means that I must do the equivalent of 140+ pushups on a field during judging. You will not do the same while photographing cars, but if you have knee issues you might obtain a pair of pads for your own comfort. I usually judge engine compartments or exteriors at the Jaguar show and this means that I am never in the shade and need plenty of sunscreen. You'll need the same.

The biggest tip I can give is to find an item on an automobile and look at it from every possible perspective. You will discover that Oldenburg is right.

All photos in this article are copyrighted by Bob Doyle.

My Fifty Years With A Camera

By Rob van Zadelhoff

Just a bit about myself first: I was born in Holland where I grew up and went to (business) college. Before graduation, I was hired by The Foxboro Company in the U.S. as a trainee in their Marketing Group, and I boarded a boat full of students a day after graduation in 1966. Nine days later we passed



Place de L'Etoile, Paris

Ellis Island and The Statue of Liberty (what an experience, by the way!), and thus started a new life for me in more ways than one. I spent the next 18 months in training here in Foxboro, married a then-recent immigrant from Argentina, and went back to Holland, “fully trained”..... We spent 10 more years there, until I was asked to come back for another assignment, which I accepted with open arms. We sold our house, and moved to Westwood, MA with two children where we lived for 16 years until we “downsized” in Medfield in 1994.



Iguazu Falls Argentina/Brazil

Another short stint to Europe for 18 months in 2001/02 made us realize that “home” is in the US, and we resettled back in Medfield. All together, I worked for The Foxboro Company for 44 years before I retired in 2010. And, if the truth be told, even though I was a bit of a workaholic, I have come to realize that there is so much LIFE after work!

I got my first camera when I rode on a moped from Holland to Spain via Paris, some 50 years ago, during the summer before I went to college. A half-frame Canon, black and white, 72 pictures on each roll. This was an economical way to take B/W pictures in those days but it was also the start of a hobby, which I have cherished over the years. Black and white changed to ½-frame color slides, then to full-frame slides, negatives and since early 2000 all digital. I now shoot with a Canon 5D MII, and have two prime lenses: 24-70 and 70-200, both the latest L lenses. Scancafe.com has digitized many of my slides, and I now manage some 40K pictures in Aperture. I will soon to switch to Adobe's Creative Cloud as Apple has disappointed us with their recent announcement about pulling the plug on Aperture in favor of a new product. Very disappointing indeed for this Apple fan!



Dedham Golf Course, October 2013

I have been very fortunate that my upbringing in Holland, half of my life, and my work, brought me to some 75 different countries, although I seldom carried my photo gear during my business trips. I was abroad every two weeks or so, but I could never dedicate enough time to serious photography. Since my retirement, we have traveled both to Europe, Holland and France in particular, and Argentina. We are very fond of Argentina and have traveled to most corners of this beautiful part of the world: Patagonia, Mendoza, North-West, Iguazu Falls and, of course its main city of Buenos Aires.

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Our favorites in Europe: too many to list, but worth noting are certainly France, England, Italy and Switzerland where we have spent a lot of time. In addition, we enjoy making daytrips in and around New England, such as Cape Ann, Tower Hill Botanical Gardens, Kennebunkport, ME and coming up our trip to Spruce Point Inn, near Booth Bay Harbor, ME. Other subjects include birds (waiting for the new Tamron 150-600 lens) and flowers (using Kenko extension tubes on a 50 mm lens).



Charles River Dover 2013

What photography has taught me over the years is to see and observe more, and it helps if your spouse paints as we both often see photo opportunities in different ways many of which I then photograph so she can paint. My dilemma is that I have other hobbies that take time and devotion: carpentry, yard work, golf, tennis, club life, family, etc. Hence, one of my challenges is to dedicate a time slot, so to speak, to photography and managing my pictures. The other one is to be less of a perfectionist as I often feel that I am way more critical than any of the judges we invite to SBCC. My wife took a painting course recently entitled "Loosening Up" and that is what I feel I need to do with this hobby. Courses, such as the ones Shiv Verma offers, have certainly helped, as well as photo tutorials (see www.digital-photography-school.com) and walks (see Boston Photo Walks www.photowalks.com) have inspired me a lot. For this reason, I also joined SBCC a few years ago, and as I am retired now, I would be looking for more photo trips during the week (!).

My workflow, as I indicated before, includes editing and archiving my pictures using Aperture. Backing up locally (separate HD as well as Apple's



Homosassa FL

TimeCapsule) and externally (JustCloud and Zenfolio) are a vital part of this process! And yes, I got burned once and have since reduced all risks. While I always somewhat frowned on editing, I am now experiencing that the better I get to know the software, the more fun it is to improve the pictures while recognizing my own shortcomings, as well as those from my gear. After all, in the days of "chemicals", few pictures were published "as taken" as well. I take my photographs in RAW so I can adjust things like WB.



Medfield Grist Mill (

What do I have on my list to do: time-lapse photography, bird photography and HDR (I find varying light conditions tough to handle....). Hopefully

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SBCC will cover these topics and assignments during the upcoming season! I am grateful to the SBCC members and to Ellen for the opportunity to write in the August Newsletter as it has helped me to put my photo thoughts in order.... again.

All photos accompanying this article are copyrighted by Rob van Zadelhoff

SpyderCheckr

By Alexandra Jordankova



When purchasing a camera, we all look for something that will take pictures that are true life. Camera companies responded to this need by creating cameras that capture picture clarity, sharpness, and color. However, one thing that they couldn't control was color accuracy. Color saturation and hues vary based on a

lot of elements such as lighting and camera settings. The colors can even be different between cameras within the same make, model, and chip. In order to control how colors are recorded, calibration tools such as the SpyderCheckr are needed. Here is a comprehensive guide on what SpyderCheckr is, how to use it, and the benefits of using this calibration tool.

What is it?

The SpyderCheckr from Datacolor is a color reference tool that allows you to manage colors at both the capture and editing stage of photography. It increases the accuracy and consistency of colors between different cameras, settings, and subject matters. You can also create a custom profile for a specific camera that balances out the light sources and light sensor of the camera. SpyderCheckr also cuts down on post production time by creating a color standard for each photo session.

Features

This tool comes with a hard case that holds a double sided color target on each side. The Pro version

comes with both the color target case and the Spydercube which is a RAW calibration tool that captures color temperature and light source data. SpyderCheckr also comes with a neutral target and gray ramp that provides in-camera white balance and visual neutrality analysis. It also allows you to create a profile with multiple light sources. The SpyderCheckr also has a variety of skintone samples for portrait and fashion photography as well.



comes with one tripod mount on the bottom as well as a mount on the top for the Spydercube.

SpyderCheckr's software is also easy to use. It interfaces easily with Adobe Lightroom, Photoshop, and Camera Raw when creating calibration presets for your camera. DNG conversion is not required.

How does it work?

The process for making a color profile was designed to be quick and easy. Here's a brief step-by-step explanation of the process.

First, set up the SpyderCheckr case in the space that you are photographing. Open the case so that the color sheets are visible to the camera. Take a picture of the color target in raw mode and send it to whatever photo processing program that you use- Photoshop, Lightroom etc.

In your photo processing program, crop the picture so that only the color target is showing. Import the photo into the Spydercheckr software. The software will open the picture up and ask you to align the small squares within the center of each of the color squares. After you've calibrated the colors, you can then save it to ACR or Lightroom. It also allows you to choose three different calibration modes or options. They are colorimetric, saturation, and portrait.

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According to Datacolor's website, colorimetric mode gives "the most literal results" and is best for reproducing product colors and artwork. Saturation mode offers results that are more pleasing to the eye and are used for many different types of images while portrait mode decreases the color saturation of the skintone components to make processing easier.

After you've saved the calibration profile, you can then apply that adjustment to all photos that were taken in that session. For each image, the HSL adjustment sliders are still available if you need to adjust the color for an individual image.

Benefits of SpyderCheckr

As stated before, one of the benefits of using SpyderCheckr is the consistency of color across all photographs in the same session. It also cuts down on a lot of the processing time as well. The specific uses for this program are numerous, especially for nature photographers.

It's easy to control the lighting indoors or in a studio but when you have to go outside and in all sorts of weather and lighting, having the SpyderCheckr will make things easier. SpyderCheckr will make it easier for you to control the consistency of the colors especially when a cloud may cover the sun or the wind blows through the trees, changing the amount and direction of light that may filter through.

The implications are numerous for many different types of photographers. It's clear that this is a great product for photographers who work under a variety of lighting conditions and with different subject matters.

Speaker Roundup

By Ellen Kawadler

We closed out our year with our final speaker on May 29th. [Kathy Tarantola](#) returned to SBCC to present a wonderful program on Panoramic Landscapes. Although she has many corporate clients, where her specialty is portraits and commercial shots, she showed us that her photographic talents also include beautifully crafted landscapes. Most of the images she shared were taken in New England, from Cape ocean vistas to Maine and Vermont mountains and streams.

One of the highlights of the evening, was being introduced to the use of rotational cameras for panoramic captures and her post processing workflow. She demonstrated the use of her Noblex rotational camera, while Ed Gooltz compared it to his gigapan with a demonstration of his own. With her setup, she is able to make nice and sharp 20" x 24" prints. One limitation of the Noblex is that it can cause lens flare and you cannot use a shade or filter on it.

Kathy described the process of stitching your images together in Photoshop although she mentioned that there are other software programs like PhotoMerge, PhotoStitcher, ArcSoft Panorama Maker, Serif PanoramaPlus, or Hugin that can also be used. She has also used focus stacking, auto align, auto blend, and distortion controls within the software. For this type of photography, her equipment list includes a camera with either film or digital media, extra batteries, a sturdy tripod with a level, a cable release, lens shade, a flashlight, ND filter, polarizer, and special pano heads for the tripod.

One of the photographer's that she recommends looking at is Arnaud Frich, one of the world's pre-eminent panoramic photographers. He has written a comprehensive book, Panoramic Photography: From Composition and Exposure to Final Exhibition, which is an invaluable resource for creating your own panoramas.

SBCC Scholarship Winners

By Billi Manning

At our meetings throughout the year, we hold a 50/50 raffle which allows us to collect funds to offer scholarships to graduating high school seniors who plan to study photography in college. In June, we honored two students with a \$500 scholarship each.

The recipients were Kiley Richards of Milford High School and Shannon Stivaetta of Westwood High School.

Kiley will attend Emmanuel College majoring in English and photography. She was Photography Editor of her high school yearbook and took senior pictures of some of her classmates.

Shannon Stivaetta will attend Bridgewater State University majoring in photography. She photographed many events at her school and also did individual and family portraits as a side business.

PSA Gives "Reflections" Three Awards

In June of every year the Photographic Society of America (PSA) holds a newsletter contest for its member clubs and council. SBCC's newsletter, *Reflections*, was one of thirty-six entries in the large club category (membership greater than 75 members). Three judges review and score the newsletter in multiple categories for a possible high total of 309 points. The first place winner this year had a total of 306 points. "Reflections" was not far behind with 303 points.

Reflections was honored to receive three awards. We tied for the Best Motivational Focus, and Best Opinion Article, "The Gift," by Pamela Ruby Russell. The most prestigious award given to us was the Director's Choice Award. The director, Joan Field, made these comments,

"Although "Reflections" from the Stony Brook Camera Club did not have all of the bells and whistles in the scoring columns, it was a fantastic read.

The first set of articles "Photography is Wonder, a Personal Journey", was eclipsed by the poignant and touching article "The Gift." There followed a set of six different members discussing their impressions on "Intention in Photography," which were also very introspective and educational.. The three articles compiled more than half of the entire newsletter and were totally absorbing. I applaud the editor for including these wonderful articles as the prime spotlight of this newsletter. The article on abstract photography at a car show was also quite informative on a different level, while, in addition, the in-depth synopses of previous presenters was very well done."

The judges also gave the following comments:

Of all of the newsletters I have read, *Reflections* is the most personal and heartfelt. The essays about how photography has influenced your lives and how you have developed your own personal visions were excellent -- true "reflections." My very favorite was "The Gift" by Pamela Ruby Russell. It was very touching and inspiring and was extremely well-written. David Marshak's "Photography is Wonder" also developed his ideas well,

had wonderful photographic examples, and was a pleasure to read. The other personal vision articles were also excellent and were among the top articles I read in the 36 newsletters I evaluated. You are not only good photographers, but good writers and thinkers as well. You and your newsletter are to be highly commended!

The member "reflections" were among the most compelling features I read in all of the entries this year. Bravo to members for honesty and effort. It's more typical to hear only the editorial or presidential voice when it's not a technical article or activity report.

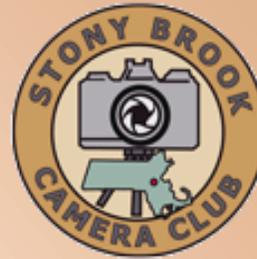
Well done. This newsletter might be described as the most "soulful" of the entries. Starting on page one with the story "Photography is Wonder," the material in this newsletter is personal and encouraging, helping to bridge the gap between novice and expert. Another first-person story makes photographers aware of their "power": "With the magic of photography, as photographers, we get to translate, transmute, create, and re-create using our imaginations and skill, documenting and sharing our interpretations of the world around us. We have the power to create beauty, joy and peace." Several members (with photos of themselves as an aid to club newcomers) respond to the question of "intention" in photography. When someone shares her work even while defining her "vision" as "in its infancy," it spurs others to get out there to shoot and contribute, too.

The article "The Gift" touched my heart deeply, and actually made me get teary eyed. I am so glad I had the opportunity to read it.

As the editor of this newsletter I really need to give our members, who have written articles, the kudos. We are a group of diverse individuals, with a variety of photographic interests, that all share one passion, photography. When I have made requests for articles, you have all come through, and even thanked me for the opportunity. Please don't feel you have to wait to be approached to contribute to the newsletter. I know you all have something to write about. There are no rules or length requirements for articles, write about something that matters to you. This invitation is extended to everyone, so I hope I will hear from you soon.

Stony Brook Camera Club Programs 2014-2015

Sept. 4, 2014	Welcome Back Ice Cream Social/Two Best Summer Photos/Equipment Yard Sale
Sept. 11, 2014	Four Competition Judges Tell All PANEL/Business Meeting
Sept. 18, 2014	JOHN BARCLAY: "Dream – Believe – Create"
Sept. 25, 2014	Image Study #1
Oct. 2, 2014	JOANNA GAZZOLA: "Creating Photo Art Using Photoshop"
Oct. 9, 2014	Competition: Class A&B Digital Nature, Slide Nature, Slide Creative, Class A&B Color Prints
Oct. 16, 2014	Image Study #2
Oct. 23, 2014	Competition: Class A&B Digital General, Digital Creative, Black & White Prints
Oct. 30, 2014	Image Makers
Nov. 6, 2014	HANSON FONG, Canon Explorer of Light: "It's Showtime! Time to Look Good!"
Nov. 13, 2014	Competition: Class A&B Digital General, Slide General, Black & White Prints
Nov. 20, 2014	Image Study #3
Nov. 27, 2014	No Meeting
Dec. 4, 2014	DAVID WELLS: "Personal Projects: Soup to Nuts"
Dec. 11, 2014	Competition: Class A&B Digital Nature, Slide Nature, Digital Creative, Slide Creative
Dec. 18, 2014	Holiday Banquet and Equipment Yard Sale
Dec. 25, 2014	No Meeting
Jan. 1, 2015	No Meeting
Jan. 8, 2015	Competition: Class A&B Digital Nature, Slide Nature, Class A&B Color Prints, Black & White Prints
Jan. 15, 2015	DENISE DUHAMEL: "Creating Fine Art Florals With Textures"
Jan. 22, 2015	Image Study #4
Jan. 29, 2015	New Member Showcase
Feb. 5, 2015	Cabin Fever: Setups for Indoor Photography, Bring your Camera and Tripod
Feb. 12, 2015	Competition: Digital Creative, Slide General, Slide Creative, Black & White Prints
Feb. 19, 2015	RICK FRIEDMAN: "Location Lighting"
Feb. 26, 2015	Talk Photography
Mar. 5, 2015	Image Study #5
Mar. 12, 2015	Competition: Class A&B Digital General, Slide General, Class A&B Color Prints
Mar. 19, 2015	JOE LEFEVRE: "25 Tips For Landscape Photography"
Mar. 26, 2015	Gals vs. Guys Smackdown Competition
Apr. 2, 2015	Storytellers: 30 Images, 6 Minutes
Apr. 9, 2015	Competition: Class A&B Digital General, Digital Creative, Slide General, Slide Creative
Apr. 16, 2015	DAVE HIGGINS: "Artistic Intent"
Apr. 23, 2015	RON ROSENSTOCK: "Good Photographs Are Made, Not Taken"
Apr. 30, 2015	Image Study #6
May. 7, 2015	MARK BOWIE: "Dawn to Deep Night: Crafting Special Landscape Images"/Elections
May. 14, 2015	Competition: Class A&B Digital Nature, Slide Nature, Class A&B Color Prints
May. 21, 2015	Image of the Year
May. 28, 2015	Voice of the Photographer
June. 4, 2015	DICK & JOAN SHIRLEY: "Our Big Birding Year" Slideshow
June. 11, 2015	End of Year Banquet



OFFICERS:

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Janet Casey Vice-President
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Billi Manning Secretary
secretary@stonybrookcc.com
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sbcctreasurer@stonybrookcc.com
Past Presidents: Jake Jacobson, Dan Gyves

COMMITTEES:

Announcements: Ann McEvoy
news@stonybrookcc.com
Competition: Ann Bertulli, Bob Doyle, Denise Duhamel, Mike DiStefano, Dan Charbonnet, Rob DeRobertis
Equipment: Tony Mistretta (Chair), Ann Bertulli, Mike DiStefano, Jake Jacobson, Tony Risica, Jim West
Image Study: Ray Guillette
Judges: Jim West
NECCC Rep: Ray Guillette
neccrep@stonybrookcc.com
New Members: Cynde Cusack
cyndecusack@yahoo.com
Nominations: Ellen Kawadler, Vicki Schepps
PSA Rep: John Fuller
Program Committee: Janet Casey, Chair; Debra Boucher, Denise Duhamel, Phil Giordano, Ed Goltz, Rebecca Grzenda, Dan Gyves, Brian Henderson, David Marshak, Rich Reynolds, Tony Risica, Pamela Ruby Russell, Jim West, Dan Yukon
Reflections: Susan Cosman, Ellen Kawadler
Scholarship Fund: Billi Manning, Chair, Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga, Rich Reynolds, Vivian Teague
Webmaster: Tom Alborough, 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

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. All issues are available [here](#).

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 using [this link](#),

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.

NECCC Conference Print and Projected Image Competition Awards

At this year's NECCC conference, several members received ribbons. In the black and white print competition, Rich Reynolds, was given an honorable mention for his print entitled, A Different View, and Diane Robertson received an honorable mention for her color print, Egret. Rich Reynolds' Bear with Lunch, got Best Mammal in the projected image competition. Both Henny Smith and Debra Boucher received honorable mention in this category for their images Brown-hooded Owllet Caterpillar and Orchid Splendor respectively.



SBCC "REFLECTIONS"

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