

Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



© Debra Boucher

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UP CLOSE WITH THE PRESIDENT

Poof. Another club year completed and in the books. Albeit it was an unusual one where we met only virtually, it was chock full of inspiration ignited by fantastic speakers from near and far, augmented by sister camera clubs that shared their meetings with us as we shared with them.

Our world has been altered and in some ways also enhanced as we learned we can do much more than what we are used to. Zoom helped us revisualize the concept of what a club can be. The pandemic separated us but also brought us together. Old friends rejoined the club and new friends from far away discovered us. In spite of our altered reality, we accomplished a great deal this year. We brought our bylaws up to date, established an SBCC Instagram account, held workshops via Zoom, instituted mentoring, restarted our publication *Reflections* and so much more.

I am very grateful for the members that volunteer their time and talents into making SBCC the fantastic club that it is. As we slowly start to move forward and out of the shackles of the pandemic, we can start to reconnect face to face. We are now in our summer hiatus, so get out there and schedule excursions, field trips and the like via our new tool, Meetup. Meetup is one of my favorite tools to easily schedule events and now SBCC has its own Meetup group. This tool is for YOU. This will help members easily get together with other SBCC members. If you don't have an account, it's free to join.

The Virtual Gallery Show will be happening later this summer. It is happening later than originally planned so those of you that have submitted your images, thank you! I hope you have enjoyed the programs this year. Our new officers and their committees will be hard at work this summer planning for the upcoming year.

Have a fantastic summer! See you in September.



by Silvana Della Camera

A New Program Year

By Tom Amsterburg and Donna Parker

And that's a wrap!

It's hard to believe the program year is over but what a year it's been. The club has thrived as we had an amazing variety of inspiring speakers from around the world present to us. Attendance at our club Zoom meetings was consistently very high, and members found a way to get out and shoot interesting images despite the pandemic. Now, we are beginning to enjoy sorely needed gatherings via the SBCC Meetup group, and we can resume the in-person social connections that were put on hold for far too long. As we speak, the Program Committee is already hard at work finding new speakers, new events, and ways to refresh our traditional programs for this coming fall.

Before we say goodbye to our 51st year as a club, let's extend a huge thank you to Silvana Della Camera for her leadership as president (for the second time) and to all the other officers and committee members for their work in making SBCC such a successful and vibrant organization. It may look easy but there is just a lot of hard work and dedication behind the scenes that allows our club to run so smoothly. We would also like to sincerely thank members who have contributed images and articles to *Reflections* this year. Contributors include Joe Kennedy, Billi Manning, Ray Guillette, Don Fowler, Mark Landman, Denise Duhamel, Deb Boucher, and John Barclay.

Reflections is YOUR newsletter, so we really depend on you for articles and other content that you think is relevant. There are so many amazing and talented photographers in our club. In the future, please consider sharing your love and knowledge of photography with all of us by submitting an article on a topic of your choice.

As always, we are very interested in receiving your feedback on this newsletter. Please let us know what you like, what you don't like, or what you would like to see in future issues of *Reflections*.

Have a happy and safe summer and most importantly have fun taking pictures!



To provide feedback on *Reflections* or to contribute an article, please send an email to: Tom Amsterburg (tslhusa@comcast.net) and Donna Parker (Parkerdonna1@comcast.net).



SBCC Meet-up Group

By Tom Amsterburg



Stony Brook Camera Club Meetup Group

SBCC members can join the SBCC Meetup group for free. We schedule photo walks and field trips via Meetup. This is the [LINK](#) to our Meetup group.

How to get started:

- Create an account @ Meetup
- Make sure your full name is used
- Add your profile picture
- Request to join Stony Brook Camera Club Meetup Group

Creating Events:

- Anyone in the club can create an event
- Select a location
- Describe the Meetup
- Determine maximum attendees
- Make sure “allow guests” is not selected
- Done!

For more information, see [How to schedule a Meetup.](#)

“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place... I’ve found it has little to do with the things you see and everything to do with the way you see them.”

Elliott Erwitt



Candace Kubinec

1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

Bethe King and I belong to the same club here in Western PA. She recommended checking out Stony Brook, so I signed up for a guest membership. I was hooked by the quality of the speakers and the friendly atmosphere of the meetings.

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

Good question! At this point, I'm not very good at landscapes or portraits – mine seem rather static or unremarkable to me. I guess I would say I like the small, unplanned moments, shots that make me feel something. Having been a Master Gardener, I also take a lot of insect pictures.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

I don't think I have a favorite place. I take a lot of photos in my own backyard. Wherever I am is a good place for photography.

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

Well, naturally, I want to improve my skills and feedback from the competition nights is invaluable. I enjoy hearing all the different points of view.

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

In the short time I've been a member, I've tried to absorb as much knowledge as I can from the other members and the presentations. What I've actually learned is to trust my instincts and my own process. As we used to say in Cub Scouts, Keep it simple, make it fun!



Photos © Candace Kubinec



Monument Valley, a Side Trip

By Joe Kennedy

If you are visiting the national parks of Southwest United States, you must set aside ample time to see Monument Valley! It is one of the truly iconic places of the United States. The “Valley” has been the setting for hundreds of Western movies and TV commercials! Its unique sandstone formations are instantly recognizable the world over.



Iconic MV View

A 17-mile graded dirt road will show you around most of the major monuments (Warning: I tried to drive the dirt road for about five minutes and realized it had potholes large enough to swallow my rental. The locals are in no hurry to fill them, as it would take business away from their touring companies). For the adventurous ones out there, a handful of outfits will saddle you up to tour just the way people have been exploring it for hundreds of years. There is no shortage of local Navajo guides available to take you on tours of the valley. Spare your own vehicle/rental and join a guide for a narrated tour by jeep or 4x4.

Spread across the border of Utah and Arizona, the spectacular scenery of Monument Valley is captivating year round. The giant sandstone formations towering over the desert floor once covered this region, but erosion has left the valley a wide flat plain. They are a unique kind of structure you don't see every day. They aren't mountains, or canyons, or even just big rocks,

but something else. They are monuments! Some have been given descriptive names such as **Mittens**, **Elephant Butte**, **Totem Pole**, and **North Window**. The iron oxide in the weathered siltstone gives the valley its red color. The blue-gray rocks in the valley contain manganese oxide. The sandstone layers can be clearly seen in the buttes. Parts of the valley have been mined for uranium, which is found in some areas of the siltstone.



Star Trails over Mitchell Butte

The land itself is ancient, rugged, and beautiful. The iconic rock formations that distinguish this unique section of the Utah desert are eroded remains of their Rocky Mountain ancestors, formed by sandstone deposits and geologic uplifting that then became shaped by years and years of wind and water.

The Mitten Buttes and Merrick Butte

The East and West Mitten Buttes get their names from the way both formations resemble two gigantic mittens rising from the desert floor. When you stop to see this pair of buttes, you'll also have a great view of Merrick Butte, which is just to the south of the two Mitten Buttes. The triangle shape formed by the rocky giants makes it seem like they were placed there on purpose. The trio stands in beautiful symmetry that you don't see very often in nature.



The Mittens and Merrick Butte

John Ford's Point

Another stop you'll come to on the drive and one you definitely don't want to skip is John Ford's Point. During the mid-1900s, Hollywood film director John Ford used this location for many of his movie scenes. *"It's breathtaking. You can't believe it. It's very photogenic; it has a kind of mystical feeling of age, of legend. . . . You've seen it in the movies, but when you see it in life, it's so epic in its proportions that it almost stands for the whole of the West."* -Filmmaker Peter Bogdanovich.



John Ford Point

It was this location that helped establish the image of "the American west" in the minds of the rest of the world. John Ford's Point is still used now and then in films and commercials. The point serves as a stage overlooking the vast expanse of desert, highway, and sky. It's widely considered the best view you can get of Monument Valley so don't miss out when you come to visit. There is a parking lot where you can leave your car while you go take in the view.

Mystery Valley

Mystery Valley is a relatively unknown destination that features ancient ruins, rock art, arches, box canyons, and breathtaking views of wide open spaces. Located next to Monument Valley, this hidden gem has very little tourist traffic, as access is available only with a tribal guide. The Navajo consider the valley to be sacred and protect it by only allowing outsiders to visit when accompanied by a guide (you can hire one at the neighboring Monument Valley Visitor Center).

Geologists believe that the now sun-dried valley was once completely underwater. The remarkable formations are the work of millions of years of slow erosion by wind and water. Mystery Valley, along with much of the American southwest, was once home to the ancestral Pueblo people (from roughly 100 B.C. to 1300 C.E.) Around 500 years ago—after the Pueblos departed from the area, leaving empty settlements and everyday items behind—the Navajo tribe descended from northwestern Canada and settled in Mystery Valley and much of the surrounding territory. To this day, Mystery Valley belongs to the Navajo and is under their tribal law.

While exploring Mystery Valley, one cannot help but feel the immense amount of time that has shaped it. It is a cosmic place of strange red rock formations that, but for a scattering of desert plants, often resembles a Martian landscape. Exploring the ancient ruins of ancestral Pueblo settlements, you can hear the echo of the ancient people who once called this valley home.

Some of my favorites from **Mystery Valley**. . .



Eye of the Sun

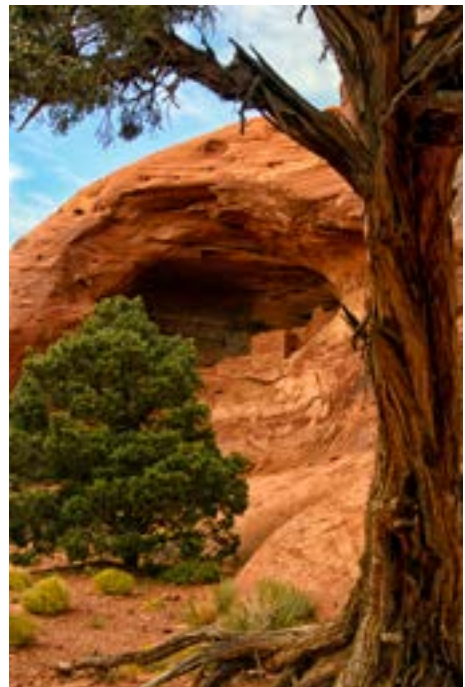


Ear of the Wind

Monument Valley, a Side Trip By Joe Kennedy



Totem Pole at Sunrise



Square House Ruins

But describing them doesn't do it justice – as you easily see. You need to visit Monument Valley yourself to truly appreciate this magical place!



Teardrop Arch



West Mitten at Sunrise

Monument Valley isn't a national park. It's not even a national monument.
But it's as American as it gets!

Next stop? I'm not sure. . .



Annual SBCC Gallery Show

Our annual SBCC Gallery Show has gone virtual this year! **DEADLINE EXTENDED**

For years we have had an annual month-long show at the Norfolk Public Library thanks to Dan Gyves. As COVID-19 has altered our lives in many ways (understatement), we will still have our show, but this year it will be virtual.

Instead of hanging our prints on the walls at the library, we will instead create a **show on YouTube**. You will be able to share the YouTube video on your own website, social media and it will be on the SBCC website as well. We hope to share the video with the Norfolk Library and other establishments to help promote our club.

We will be accepting your images via Google Drive (Please log in to our website and click [HERE](#) to access the Google Drive Link which will take you to the SBCC Digital Gallery Show section). Please provide a high-resolution image with the following criteria:

- Up to 3 images per person
- 3 MB minimum file size
- 280 DPI minimum
- Name your image as follows: FirstName.LastName.ImageTitle.jpg
- No watermark please - we will be adding a watermark to each image to have a consistent position and font type across the video.
- Photographer bio. It can be a short video or written piece. Include your website if you have one.
- MP4 format for video. Please name the video as follows: FirstName.LastName.mp4
- A maximum of 40 members can submit. First come, first serve.

If you have any questions, please contact Silvana Della Camera (email: sdella11@gmail.com)

"I found I could say things with color and shapes that I couldn't say any other way – things I had no words for."

Georgia O'Keefe

Photography Movie Review - "Kodachrome"

by Don Fowler

Artists and photographers: When did you last hear of a feature flick whose title "character" is a photographic film? Here's one titled Kodachrome available on Netflix. For photographers it's about the title medium, that most fabled of photographic films, the first single base consumer color movie and later still camera film, introduced by the Eastman Kodak Company 86 years ago.

For movie buffs, it's a "road" movie with a "will-he-make-it?" plot. A man (played by ex-SNL star Jason Sudeikis) is implored by his father's nurse-assistant (Elizabeth Olsen) to accompany his dying dad on a cross country journey. His father is a well-known photographer (Ed Harris) who wishes to hang one final exhibition from his last four rolls of Kodachrome film. They begin a long two-lane road trip in a vintage Saab convertible to the world's last processing plant for the Eastman Company's now discontinued pioneering film, Dwayne's Photo in Parsons, Kansas, attempting to arrive there before Dwayne shuts down its special machine for the last time.

For music fans, the man is an 'old-school' A&R man for a record company who in a parallel plot line is struggling to sign a rock band and keep his career going. To him "Kodachrome" was just an old Simon & Garfunkel song, but the story depicts his development of an interest in his dad's photography.

There are also emotional moments when he finds previously unseen photos by his dad of him as a boy.

The film is well written and acted, discusses film versus digital, photography as art, and advancing technology. Photos actually shot on Kodachrome by renowned photographer Steve McCurry* are shown during the closing credits.

Prior to the invention of this film, the most successful color specific cameras, both motion and still picture, had three separate silver halide films exposed simultaneously through one lens and image splitting prisms. Processing then carefully dyed and combined the primary color images for a final color print.



Kodachrome, invented by Leopold Godowsky Jr. and Leopold Mannes, two musicians turned scientists who perfected their invention at Kodak's research facility in Rochester NY, was of course a single film with a three layer coating, one layer for each primary color. Dyes were added during processing to form the final color transparency.

I think this movie which has predictable Hollywood storylines will entertain photo geeks, music and art lovers, movie fans, and you.

*Legend has it that he was given the "last" roll of Kodachrome and used it very carefully.

Don Fowler is a new member of Stony Brook Camera Club and has been a serious photographer for 60 years.

The Kodachrome process

By Don Fowler

The Kodachrome process — in which three emulsions, each sensitive to a primary color, are coated on a single film base — was the brainchild of Leopold Godowsky Jr. and Leopold Mannes, two musicians turned scientists who worked at Kodak's research facility in Rochester, N.Y.

Disappointed by the poor quality of a "color" movie they saw in 1916, the two Leopolds spent years perfecting their technique, which Kodak first utilized in 1935 in 16 mm movie film. The next year, they tried out the process on film for still cameras, although the procedure was not for the hobbyist: the earliest 35 mm Kodachrome went for \$3.50 a roll, or about \$54 in today's dollars.

While all color films have dyes printed directly onto the film stock, Kodachrome's dye isn't added until the development process. "The film itself is basically black and white," says Grant Steinle, vice president of operations at Dwayne's Photo in Parsons, Kans., the only photo-processing center still equipped to develop Kodachrome film. Steinle says that although all dyes will fade over time, if Kodachrome is stored properly it can be good for up to 100 years. The film's archival abilities, coupled with its comparative ease of use, made it the dominant film for both professionals and amateurs for most of the 20th century.

Kodachrome captured a color version of the Hindenburg's fireball explosion in 1936. It accompanied Edmund Hillary to the top of Mount Everest in 1953. Abraham Zapruder was filming with 8 mm Kodachrome in Dallas when he accidentally captured President Kennedy's assassination. *National Geographic* photographer Steve McCurry used it to capture the haunting green-gray eyes of an Afghan refugee girl in 1985 in what is still the magazine's most enduring cover image.

For 20 years, anyone wishing to develop Kodachrome film had to send it to a Kodak laboratory, which controlled all processing. In 1954, the Department of Justice declared Kodachrome processing a monopoly, and the company agreed to allow other finishing plants to develop the film; the price of a roll of film — which previously had the processing cost added into it — fell roughly 43%.

Of interest is that the original Kodachrome sheet and roll films were rated at ASA 10. In 1961 Kodachrome II took its place and had a speed of ASA 25. Later Kodachrome was available with speeds of 64 and 200.

"ASA" stood for American Standards Association. The current "ISO" acronym denotes the International Standards Organization. There is of course much more information available on the Internet including possibilities that one may still obtain "legacy" photographic films.

"Kodachrome

They give us those nice bright colors

They give us the greens of summers

Makes you think all the world's a sunny day, oh yeah

I got a Nikon camera

I love to take a photograph

So mama, don't take my Kodachrome away"

Paul Simon

Congratulations to the Winners



NATURE DIGITAL
CLASS AA
Tom Amsterburg
Just Chillin'



COLOR OPEN
CLASS AA
Alison Foster
Anemone



COLOR OPEN CLASS A

Paula Fahey

Carrot Bouquet

**PEOPLE AND
PORTRAITS DIGITAL**

Ken Salome

Mark



**NATURE DIGITAL
CLASS B**

John Padell

Swan Lovely on Ice



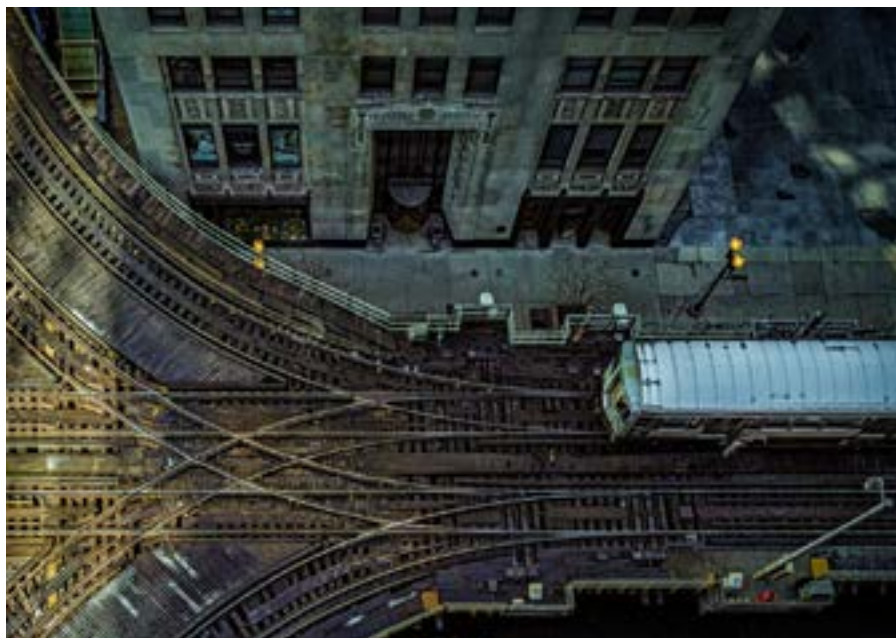
**NATURE DIGITAL
CLASS A**

Jim Borrebach

Happy Family



BLACK & WHITE
DIGITAL
Ellen Kawadler
Pondering



COLOR OPEN
CLASS B
Mike Schaffner
*Decisions, Decisions,
Decisions*

IMAGES OF THE YEAR 2020-2021 PHOTOGRAPHERS



PEOPLE AND PORTRAITS DIGITAL
Ken Salome



COLOR OPEN CLASS B
Mike Schaffner



COLOR OPEN CLASS A
Paula Fahey



COLOR OPEN CLASS AA
Alison Foster



NATURE DIGITAL CLASS B
John Padell



BLACK AND WHITE DIGITAL
Ellen Kawadler



NATURE DIGITAL CLASS AA
Tom Amsterburg



NATURE DIGITAL CLASS A
Jim Borrebach

Photography Word Jumble

By Donna Parker

Fill in the blanks with correct photography terms listed below; red letters will spell out the answer to the puzzle, which is the name of a famous photographer.

Answer will appear elsewhere in this newsletter.

1. Brightness of a scene _ _ _ _ _
2. Stray light that creates haze, _ _ _ _ _
circles, or other artifacts in an image
3. Light source secondary to key light _ _ _ _ _
4. Slang term for checking every image _ _ _ _ _
5. Combining multiple images _ _ _ _ _
6. TTL means _ _ _ _ _
7. Stitching several photos _ _ _ _ _
together taken of the same thing at different times
8. A lens that does not zoom _ _ _ _ _
9. Number of consecutive _ _ _ _ _
shots a camera can take
10. Attempts to render neutral _ _ _ _ _
tones correctly
11. Number of pixels of an image _ _ _ _ _
captured
12. Tonal difference between the _ _ _ _ _
shadows and lights of an image
13. Ratio of the height to width _ _ _ _ _

Fixed lens

Exposure Value

Aperture

Bokeh

Contrast

Color Cast

Monochrome

White Balance

Resolution

Lens Flare

Chimping

Time Lapse

Aspect Ratio

Clipping

Burst Rate

Focal Point

Composite

Through the lens

Viewfinder

Fill Flash

PUZZLE CORNER

OFFICERS AND COMMITTEE MEMBERS

OFFICERS:

PRESIDENT:	Silvana Della Camera
VICE PRESIDENT:	Jim Borreback
SECRETARY:	Billi Manning
TREASURER:	Ed Gooltz
PAST PRESIDENTS:	Alan Litchfield, Silvana Della Camera

COMMITTEES:

COMPETITION COMMITTEE:	Jim West (Chair)
B&W PRINTS:	Bob Doyle
COLOR PRINTS:	Tony Mistretta
DIGITAL:	Ann Bertulli
JUDGES:	David Marshak
SCORING AND STATISTICS:	Cynthia Vogan
AWARDS:	Ed Gooltz
COMPETITION MANAGER:	Robert DeRobertis
NECCC DIGITAL REP:	Kirsten Torkelson
NECCC PRINTS REP:	Tony Mistretta
DIGITAL STUDY GROUP FORUMS	Jim West - Landscape/Cityscapes, Deb Boucher - Macro, Cynthia Vogan - Nature, Lynda Appel - Astro/Night, Silvana Della Camera - Infrared
FIELD TRIPS:	Ellen Kawadler
IMAGE STUDY:	Ray Guillette
NECCC REP:	Ray Guillette
NECCC DIGITAL REP:	Kirsten Torkelson
NECCC PRINTS REP:	Tony Mistretta
NEW MEMBERS:	Cynde Cusack
SBCC Membership Ambassadors	Len Levitt, Cynde Cusack, and Mark Landman
NOMINATIONS:	Janet Casey and Dan Gyves
PSA REP:	Deb Cipolletti
PROGRAM COMMITTEE:	Jim Borreback (Chair), Bruce Garber, David Marshak, Ed Gooltz, FaithMartin, Janet Casey, Ken Salome, Lynda Appel Sarah Keates, Silvana Della Camera Carol Dandrade
PUBLICITY:	Thomas Amsterburg (Co-Editor), Donna Parker (Co-Editor)
REFLECTIONS:	Billi Manning (Chair)
SCHOLARSHIP FUND:	Anthony Mistretta
TRICLUB COMPETITION:	Jim Borreback
FOUR SCORE RAFFLE	Charlene Gaboriault (Webmaster)
WEBSITE:	Donald Steele
WORKSHOPS:	



MEETINGS:

Currently the Stony Brook Camera Club meets virtually via zoom every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30PM.

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 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. Any questions, email David Marshak from the SBCC website email tab (you must be logged in to view).

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.

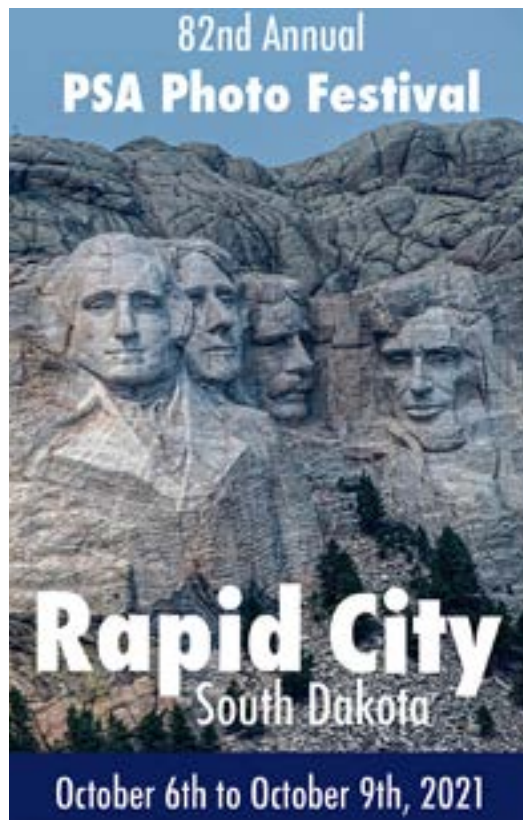
Thomas Amsterburg and Donna Parker,
Co-Editors
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Wrentham, MA 02903-0020
<http://www.stonybrookcc.com>

PLEASE NOTE:

New England Camera Club Council Announcement:

A Special NECCC 2021 Online Event
Planned for Saturday, July 17, 2021.

<http://www.neccc.org>



<https://psa-photo.org/index.php?future-conferences>

Answer to Photography Word Jumble: Elliott Erwit