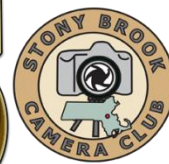


# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 40 NUMBER 2

JAN-MARCH 2014

## **The Two Sides of Judging and Critiquing**

By Michael A. Di Stefano, MNEC

Photographers create images to show them to others, there is no sense in producing a visual presentation if no one else is ever to see it. It would be like learning to play a musical instrument and never playing it for anyone to hear. The gratifying part of the creative arts is the sharing of your work with others for their enjoyment (and your enjoyment, when they like what you have created). But, by allowing others to see your images, there is inevitably the opinions and feedback that will be generated. Though photographers desire this feedback, the fear of negative criticism sometimes delays or prevents the offering of their work to be seen and judged.

The one side of the coin is: Photographers new to the camera club experience have no idea what to expect. The apprehensions of not knowing if their work is up to par or what others will think of their images sometimes prevents or slows new members from participating. They waste time "standing on the sidelines" instead of jumping in with two feet. Everyone has to start somewhere, but no one wants to be seen as having the weakest work of the club.

The other side of the coin is: By placing their images up for review, they will receive at the minimum, the consensus of their fellow camera club members during informal group discussions sometimes called Image Studies and at best a seasoned veteran of photography will judge their image(s) in competitions and offer "constructive criticism". In any case, this feedback is a valuable key to help photographers understand how to make their images more successful in the future.

There is a great deal of trust and responsibility in this process. For the new participants, they must trust that no one will deliberately embarrass or belittle them or their images. They should realize that though some comments about their images may not always be positive, it is the only way they will learn how to improve their skills and create better images. The key is the manner in which the commentary is delivered. Whether a judge or a club member makes comments on your images, they should always find something good that can be said first as positive reinforcement. After relieving the photographer's fears of submitting their image by focusing on the strengths of the image, then with polite tact they should describe the weaknesses and most importantly how not to repeat them in the future. Competitions and critiques should be thought of as an educational process meant to help strengthen one's skills and improve the creative way we look at the world we photograph.

(Continued on page 12)

<b><u>In This Issue</u></b>	<b><u>page</u></b>
<b>The Two Sides of Judging and Critiquing</b>	<b>1</b>
<b>List of Club Officers and Committees</b>	<b>2</b>
<b>Fire and Emergency Services Photography</b>	<b>3</b>
<b>Intention in Photography</b>	<b>6</b>
<b>Speaker Roundup</b>	<b>11</b>
<b>Enhancing Your Images With Lightroom</b>	<b>13</b>
<b>The Quad? What the Heck is It?</b>	<b>16</b>
<b>2013-2014 Meeting Schedule</b>	<b>16</b>
<b>Coming Attractions</b>	<b>17</b>



**Dan Gyves** President  
[president@stonybrookcc.com](mailto:president@stonybrookcc.com)  
**David Marshak** Vice-President  
[vp@stonybrookcc.com](mailto:vp@stonybrookcc.com)  
**Billi Manning** Secretary  
[secretary@stonybrookcc.com](mailto:secretary@stonybrookcc.com)  
**Ed Gooltz** Treasurer  
[sbcctreasurer@gmail.com](mailto:sbcctreasurer@gmail.com)  
**Past Presidents:** Tony Mistretta, Jake Jacobson

#### COMMITTEES:

**Announcements** Ann McEvoy [amcevoy1@aol.com](mailto: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](mailto:jmcasey55@gmail.com)  
**Image Study** Ray Guillette  
**Judges** Jim West  
**Mentoring:** open  
**NECCC Rep.** Ray Guillette  
[neccrep@stonybrookcc.com](mailto:neccrep@stonybrookcc.com)  
**Nominations** Deb Boucher, Ken Coop, Vicki Schepps  
**Program Committee** David Marshak, Chair; Debra Boucher, Ann Bertulli, Janet Casey, Phil Giordano, Ed Gooltz, Brian Henderson, Dan Gyves, Joe Kennedy, Rich Reynolds, Tony Risica, Jim West  
**PSA Rep.** John Fuller  
**Reflections** Susan Cosman, Ellen Kawadler  
**Refreshments** Rob Lehanka  
**Scholarship Fund** Billi Manning, Chair, Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga  
**Webmaster** Rob DeRobertis

#### COMPETITIONS:

<b>B&amp;W Prints</b>	Bob Doyle
<b>Color Prints</b>	Rob DeRobertis
<b>Color Slides</b>	Mike DiStefano
<b>Digital</b>	Ann Bertulli, Denise Duhamel
<b>NECCC Digital</b>	Ann Bertulli
<b>NECCC Print</b>	Rob DeRobertis
<b>Quad</b>	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  
<http://www.stonybrookcc.com/Membership/newsletter2.htm>

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

**FACEBOOK:** Our facebook page is for 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.



## Fire and Emergency Service Photography

By Scott Langille

In the summer of 1996, just out of high school, I was hired as a part-time firefighter. However, I was unable to respond to calls until I had been through the proper training. That did not deter me, since I had a scanner that let me hear all the dispatches. This allowed me to drive to the scene of the emergencies. Along with me came my Fuji automatic film camera.

Because of this I was officially known as a "Fire Buff", part of a group of people dedicated to the art of responding, reporting on radios and documenting through photo, the fire service in many different capacities. And there are a lot of us! Some of us are regular citizens, some of us firefighters, police officers, or simply news junkies. I fall under full time firefighter as well as news junkie!



The first photos I took at a fire scene were in the summer of '96. It was a beautiful sunny day, perfect for photographing anything. The photos I took were less than desirable and were not going to win any awards for sure. But the adrenaline I felt trying to get a good shot of the firefighters doing their jobs was unbelievable. I had documented a point in the history of the department and wanted to do it again. And I did several times over.

Over the next few years, I upgraded my cameras, became a full time firefighter and taught myself photography thanks to Borders Book store. I was always ready to roll out the door at a moment's notice, camera in tow. My camera is always with me, along with a couple of radios, monitoring whatever area I am in.



My passion for photography kept growing especially for action and news photography. It wasn't that I wanted to take advantage of somebody's misfortune, but I wanted to document what firefighters do. As I went to more incidents I got more comfortable moving around the scenes I was allowed to get close to. This enabled me to get more of the action from different points of view. As a full time firefighter, I have a distinct advantage in getting closer in my home town. The police know me here and that helps



(Continued on the next page)



(Continued from the previous page)



One morning I showed up at a fire around 2 AM. Generally there are reporters and photographers from the local newspaper on scene. If they are there, the newspaper will only use their photos for publication. At this particular incident they were not there. I shot photos for about 4 hours. At 6 AM I raced home to edit the photos and called the newspaper simultaneously telling them that I was the only photographer on scene. They asked me to send them my best shots and I did. When I got the paper at 10 AM, I was amazed to see that they chose three of my photos for the story. Two of them were used in full color on the front page. This boosted my confidence in my photography to new levels.



There are several publications for the fire service. One of the most popular is Firehouse Magazine. It has a readership of over 3 million. I have always wanted my photos to grace one of the issues of the publication. I had sent in a couple of photos over the years with no luck.

One day as I was sitting home watching the TV, I overheard the Woonsocket RI fire department on the scanner dispatching units to a fire in their city. Woonsocket is about 10 miles from my house, so I decided to head that way. It was a confirmed fire, and when I arrived I found the police were keeping people far away, not so far that I couldn't see the incident, but far enough that it made it difficult to get the type of shots I typically like.



A police officer was standing close by me and I explained to him that I was a firefighter and would like to get closer. I do this when I am out of my own town and most of the time it's not an issue, however sometimes it is and you just have to respect what they want. This particular officer wasn't in the mood to hear it, so I stayed put.

I wasn't happy about staying put, but I had a good view none the less, so I continued to shoot. I was shooting with a Canon 20D and the 18-55mm kit lens. Not ideal, but it's what I had. The building was a large three story apartment building and the fire

(Continued on the next page)



(Continued from the previous page)

was raging. It had a roof with a large overhang. As the fire intensified I was paying close attention to the roof. I noticed it starting to sag. I put my camera on continuous mode, and as the roof started to sag more I pressed the shutter and held it until the roof was on the ground.

I raced back home to edit the photos. As I went through them I noticed I captured the roof in mid collapse. This was the image I was sending to Firehouse Magazine.



That next day I sent in seven of my best shots including the roof collapse. The fire occurred in March of 2008 and I didn't hear anything for a couple of months. I figured my images were not good enough for them as was the case in the past, until I received a phone call in mid July of 2008. It was the editor-in-chief of Firehouse Magazine. He had called to tell me they had chosen my image of the collapsing roof for the cover of one of the issues. I was ecstatic to hear this as I figured my images would only be used inside the magazine in a smaller capacity.

My image was used on the cover of the December 2008 issue of Firehouse Magazine. Over 3 million people saw the image I shot, and I was paid for the image as well. It was the highlight of my photography hobby.



Over the years, I have photographed hundreds of incidents including house fires, commercial building fires, car accidents, training evolutions, and even firefighter funerals. However, I also do general photography including portraits, wildlife, weddings, amongst other subjects. Because of the fire service, I wanted to really learn more about photography and how to use my camera.



(Continued on the next page)

(Continued from the previous page)

My photography has taken me places in my main career over the years. It has earned me a position on the department's Fire Investigation Unit as an investigator/photographer, as well as the department's photographer. On occasion I have also been asked by other departments to photograph their non-emergency events. My passion for being a firefighter and my passion for photography have evolved into a lifetime of enjoyment that I hope continues for many years to come.

### Intention in Photography

Compiled and Edited by Janet Casey

In the spirit of this year's theme, Intention in Photography, seven club members share their personal approaches to capturing images. Enjoy!

#### PHIL GIORDANO:

"You don't make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved."

Ansel Adams

I believe that when you realize this is the case with your own photography, you are just beginning to ask the right questions in order to move to the next level.



Embark By Phil Giordano

When I first began taking pictures, I was doing little more than documenting moments in time. Later, I began to make photographs. This involved intention and really "seeing" what I was shooting as opposed to merely capturing whatever lay before me in the viewfinder. Later still, I began pre-visualizing my photographs and then taking steps to make those images take form, whether this involved waiting for the light in a landscape, or learning how to use strobes to create the light and mood that I wanted to convey in my images.



Butterflies and Bubbles By Phil Giordano

I'm at the point where I'm now trying to make a statement or tell a story with a photograph or a series of images and also evoke a mood or an emotional response from my viewer. I'm still working on this and may continue to work on it for the rest of my life. One of the things that I love most about photography is that it is a journey that never ends. I will never reach a destination. And if I do, I never understood the point in the first place.

#### CAROL WONTKOWSKI:

For me, capturing an image is all about the mood. It's difficult to describe the something I see in the scene that creates an emotional connection, a feeling. Usually, I am drawn to ethereal, unencumbered content or envision a

(Continued on the next page)





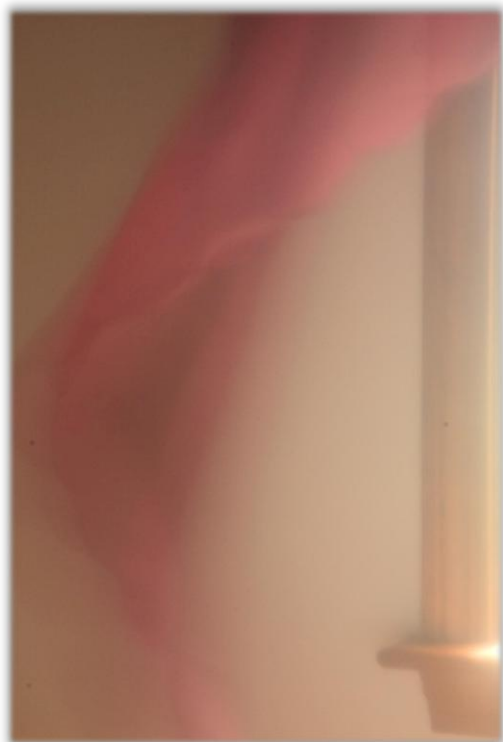
(Continued from the previous page)

scene with those qualities and strive to capture it. I am attracted to slightly blurred images, gentle motion, pastel colors, soft ambient light or any combination thereof.



Autumn Mist By Carol Wontkowski

I think it is the muted image that beckons the viewer to become emotionally engaged. My ultimate goal is to convey the feeling I had when I saw or created the image and to hopefully transport the viewer to a place where they also emotionally connect to the image as I did.



Grace by Carol Wontkowski

CHUCK CALL:

For my first picture below, I had the opportunity to be on top of Mount Washington for sunrise. We actually drove up the mountain in complete darkness; I was standing and ready to shoot when the sun peaked just over the horizon. The morning was amazingly cloudless, except for a thin band of clouds that



were racing over one little peak before plunging down into the valley below. There was almost no wind or breeze to speak of! At first, I took a bunch of shots with a faster shutter speed, which froze the action. Then, I thought: "The racing clouds are such an integral part of the scene and give it a feeling of action and movement. How could I capture that in a photograph?" Since the air was still and I didn't have to worry about camera shake, I slowed down the shutter to blur the clouds and "capture" the movement. I liked the effect much better than the still clouds in my other shots.



Mount Washington by Chuck Call

In the next picture, I tried to capture the sinister side of a Venus Fly Trap, as well as its beauty. Sinister is probably a strange word to associate with such a fascinating plant, but a trapped insect

(Continued on the next page)

(Continued from the previous page)



Venus Fly Trap by Chuck Call

would most likely disagree. So, my intention was to have the business end of the plant creeping out of darkness. To achieve this, I tried to reflect light onto just the pod part of the plant and let everything else fall into shadow. Then, I exposed for the bright part of the pod. I also used a small depth-of-field to accentuate the “creeping out” effect.

PAMELA RUBY RUSSELL:



For as long as I can remember, I've always been involved in some kind of creative endeavor, either

in photography, songwriting and singing, cooking or writing, even art in motion, the clothes I wear, or the jewelry I used to design and make. I've worked for commercial photographers, in front of and behind the camera, as a costume and art model, as a stylist and booking gigs.

From the time I was a teenager, I've had a camera, taking pictures of what I saw around me. When I was a young girl, photography helped me cope with an unhappy home life. I could frame life and my surroundings in a way that was, shall I say, more beautiful.

My intention, as a performing and recording artist and more recently as a photographer, has been to clarify how I feel about life in relation to the world around me in hopes of understanding and ultimately celebrating what it is that I am here for. Simple.



Afternoon Soiree by Pamela Ruby Russell

A defining moment, that probably directed me towards an artist's life, more specifically why I now carry my camera almost everywhere, occurred when I was a little girl. I used to sing to the dancing golden glitter floating by my bedroom window. The image remains with me like it was yesterday... I saw magic! And yet, it was only dust in the morning light coming in through a window. But through my three-and-a-half year old eyes, it was splendid and it was beautiful.

(Continued on the next page)



(Continued from the previous page)



Hidden Beach Lagoon by Pamela Ruby Russell

There's that word again, "beautiful." Though this life can all too often be difficult, painful, even ugly, there's also great joy and beauty. The camera provides me with the magic to transmute, express and share how and what I see with others.



STEVE HUTCHINSON:

When invited to contribute to this article about intention in photography and to explain how I approach my own photography, I asked myself, "How do I approach my photography? Do I have certain intent in mind when I photograph a subject?" I had never given it much thought, but now as I examine my photographic conscience, I am realizing that I do have a definitive plan.

I have always been fascinated by plants and flowers--they are some of my favorite subjects to shoot. Having spent many years propagating wildflowers and exploring native flora in the wild, I am inspired to make permanent records through photography.

When I shoot a plant in bloom, I attempt to capture it at its peak of splendor and under different

environmental conditions. Flowers are photographed in the wild and in my garden, as well as in pots from my backyard nursery. Sometimes, a potted plant provides more options because it can be repositioned to take advantage of natural lighting or to alter the shooting angle, etc.



Shooting Star by Steve Hutchinson

My intent is to produce botanical portraits. Sometimes, I will include secondary points of interest to the main flower subject, such as unopened buds in the background. I also try to use appropriate depth-of-field to eliminate background distractions. All of my work is done with a tripod and electronic shutter release. I use a macro or a telephoto lens and focus with Live View.



Marsh Marigold by Steve Hutchinson

(Continued on the next page)

(Continued from the previous page)

When I make these images, my intention is to show the diversity in the plant kingdom, and to convey the beauty and delicate intricacies of a flower's anatomy.



REBECCA  
SKINNER:

Photography is my lifelong passion, ignited on my 8<sup>th</sup> birthday when I received my first camera – a Polaroid. This continued into my adult life, through my years in North Carolina as a printer, photographer's assistant, and wedding photographer. I

formalized my education in photography at Rhode Island School of Design, completing the Digital Photography Certificate Program in the spring of 2010.

I photograph primarily landscapes, seascapes, macro, documentary and portraits. The majority of my work is in color, and I tend to avoid any type of digital manipulation of my images. I am constantly exploring new subjects as well as new techniques – there is nothing more rewarding.



Simple Chair by Rebecca Skinner

For the past three years, through photography, I have been documenting the landscape of abandoned mental hospitals and just completed my

first photo book. These hospitals can appear in beautiful country settings but once inside, you see a picture of how patients of the past lived. There is always a feeling when you step inside these buildings that you are not alone. I don't know if it is the horror books I read as a child or the "haunted" house I grew up in, but "creepy" has always been interesting to me.



Unfinished Business by Rebecca Skinner

Mental illness has always been present in my life in some form or another, and I find these abandoned buildings a reminder of where we have been and where we are going in regard to the many forms of this disease. My own grandfather was a patient at one of the hospitals documented in this project, and the remnants I come across do not portray an atmosphere that could possibly be beneficial to any mental health issue. This project will, for some people, be a reflection of their past. For others, it will be a visit into the nightmare they thought they left behind.



CHUCK NOEL:

I've always considered myself a casual observer of the world around me. Being very active throughout my life has enabled me to experience different places, events and

(Continued on the next page)



(Continued from the previous page)

people. Photography is just a natural progression of being able to capture and express these experiences. When I was younger, I remember how my parents would bring our family to various places, like Quincy Market. They would encourage us to just sit on a bench and “people-watch” (it might have been their way of getting rest, but the idea worked!).



Montreal Cool by Chuck Noel

Photography is a means to uniquely express myself, and what I see. It is not as much a technical interest as it is a creative expression. It allows me to see things that others may not even notice. Photography gives me the opportunity to slow down and enjoy all the sounds, smells, and sights. It provides a means of escape, relaxation, focus, concentration and even social times (with the SBCC members, especially!). So much of photography is about the process. I believe photographers are very fortunate to be able to experience and capture the beauty around us.



Newport Regatta by Chuck Noel

While I'm often in touristy locations and record snapshots, I am more interested in shooting a different point-of-view. I especially enjoy street photography, people, architecture/landscapes, colors, patterns, and light. Bringing my camera along with me on a scenic bicycle ride with my wife is most enjoyable since I get to combine my favorite interests! My process focuses on getting it right in the camera and minimizing post-processing. As an artist who also enjoys oil painting and drawing, I often use photos as references for my work.

Photography is also a great way to document family life. It's great to look back and share these images. These may well be the most valued of all my photos!

## Speaker Roundup

By Ellen Kawadler

Over the last few months, we have heard speakers elaborate on their intention in photography. Two fabulous photographers, Cynthia Perdigao and Mike Goodman, recently shared their insights with us.

Cynthia Perdigao commanded the stage on November 21st with a presentation on "Intention and Inspiration: Macro Flowers". She stated that her photographic goal is to have her images tell a story that has an emotional impact on the viewer and sets them apart from other similar images. The art is how you choose to use your camera to tell this story.

She emphasized that inspiration keeps you picking up your camera to impart the story and emotion of the scene. You must be intentional about what you put in the frame; this is where "seeing", or feeling the scene starts. It is the photographer's intent to make the viewer feel the emotion of the scene and discover its uniqueness.

Cinde uses multiple avenues to convey her intention. By combining elements of design, colors, and placement, she hopes the viewer will feel the emotion and energy she wants to communicate. She might accomplish this by shooting from a new perspective, to make a common element evoke a different maybe unexpected feeling, or lighting it differently to emphasize a certain element. She also seeks to impart tension and impact in her images.

(Continued on the next page)

(Continued from the previous page)

Evoking the viewer's emotion is one of her key requirements. "We see no more that we expect to see, so expect the unexpected; ... people make decisions based on how something makes them feel." She believes that as photographers we should be putting our own signature on our work. Make the viewer stay with your image by adding impact and emotion. Look for the things that link your images together and tell the story, but be unique. Your "how to" should match your "why".

She concluded her program by showing us how she adds textures to her images. Her textures frequently come from [flypaper](#), [french kiss](#), and [joel olive](#). Her macro studio is a simple trifold set up in her kitchen, where she shoots her flowers with a Nikon D7000, Nikon 105mm, and Tamron 90 mm lens. Visit her at [Sumkovi Photography](#) to learn more about her photography.

On January 23rd, Mike Goodman joined us to present his program, "Favorite Images-Near and Far, Behind the Scenes-Why and How". Besides sharing his expertise on photography, he took us on a journey around the world with his magnificent photos of all types of subject matter. We saw shots of Kenya, New Zealand, Sri Lanka, Iceland, and the United States. He mesmerized us with slide shows set to beautiful music.

Mike does lots of research before embarking on his photo journeys. This frequently includes the hiring of a local guide which he has found invaluable. With his being unfamiliar with an area, his guides have taken him to places he never would have known about.

He spent a good deal of time describing how he composes his subject matter. Mike says he looks for impact and stories in his images that move the viewer emotionally. He uses the light and then applies the technical aspects, carefully selecting his depth of field, focus, and exposure to highlight the important element(s). He recommends filling the frame, "simple is always better". One should make sure that the area of importance is obvious and clear to the viewer and be cognizant of placement, like using the rule of thirds. The subject matter should be arranged to make use of leading lines, s curves, etc and avoid distracting elements.

Mike described how he takes his wildlife images

using 500 mm f2 or f4 lens with a 1:4 extension, shutter speeds of 1/1250-2000, and a tripod. He particularly pays attention to controlling the background and simplifying the image. He showed us many pictures of snow-cross taken in NH. He does these handheld with a 70-200 mm f4-5.6 lens at 1/800-1/1000, with the lowest ISO possible on continuous mode. Next up were images of the northern lights in Iceland. For these, he used a wide f2.8 lens set at f8-f11, ISO 3200, and shot up to 30 sec (more than 30 sec would cause star trails).

If you missed this invaluable program, you will probably have the opportunity to question Mike when he is a judge at one of our upcoming competitions.

### The Two Sides of Judging and Critiquing (Continued from page one)

Be aware that the judges of "today" were "yesterday's" beginners, and thus judges should remember the fears and anxieties of their beginnings. If beginners just can't go "public" at first, seek the private opinions from a respected club member or two. But there is truth in numbers, for as much as a judge and or a close friend tries they may not be totally objective. Therefore, multiple opinions (for better or worst) from more than one judge or group critiques at image study meetings will give a truer sense of an image. And if the beginner thinks they should only be on the receiving side of critiquing, they are wrong. Beginners have as much to learn by making comments about others works as hearing comments only about their work. As one who critiques others images, you do no one any good by lavishing praise on images that don't deserve it. Truth, whether good or bad is the best help anyone can offer.

So no matter which side of the Judging/Critiquing coin you may be on, remember this, as a beginner, fear should not be one of them, and as a judge, you once produced the type of images you're now asked to critique. There are also responsibilities to consider, as a beginner, you need to be your own worst critic, and as a judge, you should be experienced, knowledgeable, consistent, and constructive with your comments. After all, we are all here for the same reasons, to get help and to give help.



## Enhancing Your Images With Lightroom's Develop Module

By Ellen Kawadler

Adobe Lightroom (LR) is now up to version 5.3 which is essentially the same as the latest version of Adobe Camera Raw (ACR). These programs have obvious differences in terms of the interface, but the actual adjustments available and the math behind those adjustments are the same.

LR and ACR have limitations, but they offer a great place to start "developing" your images. You can use these programs on any type of image, RAW, JPG, TIFF, etc. However starting with a RAW image offers you the most information to work with, especially when compared to a JPEG.

LR and ACR are nondestructive editing environments that let you experiment without limits. Your original images are never altered, and it's easy to reverse your steps or save multiple versions of any photo. When you're using the LR Develop module or ACR to process your RAW captures, it actually doesn't make any difference at all in what order you apply the various adjustments. You can switch back and forth between any and all of the adjustments in any order, because the order in which you work doesn't actually affect the order in which the adjustments are applied to the image. LR and ACR process all of the adjustments once the image is actually rendered (for example, when you create a TIFF or JPEG image from the original RAW). So, you can move through the adjustments in any order you like with this type of RAW processing workflow.



Original Image By Deborah Mattia

Image Study on February 6th was a demonstration of the use of Lightroom to enhance one's images.

Due to time constraints, I was unable to demonstrate how I "developed" Deborah Mattia's submission of a monkey and promised to provide the group with my workflow.

When I first saw her image, I just loved the expression of the monkey's face and the hand gesture and wanted to direct the viewer's eye to these areas. I also wanted to try remove some of the distractions preventing the accentuation of the face and hands.

First I cropped in fairly tight, in an attempt to remove some of the distractions (people's hands and fingers, and the lines in the background).



Crop Used



Cropped Image

(Continued on the next page)

(Continued from the previous page)

To check the white balance, I used the white balance eyedropper tool and discovered it was off slightly. This can be common when shooting indoors, since there are various types of lighting. I ended up making minor adjustments by setting the temperature at -4 and the tint at -19.



After White Balance

I continued to work down the Basic Panel adjustments, setting my black point to -50 and clarity to 19. Remember these numbers can be adjusted to taste, I am just giving you the exact numbers I ended up using. I did not adjust the white point at this point. You will notice that the histogram does span the entire dynamic range by the time I finish the image.



After Adjusting the Black Point and Clarity

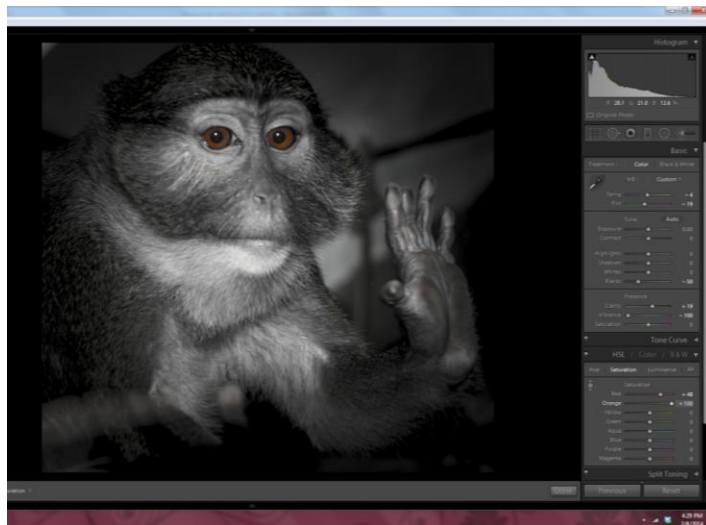
The next step was to add a radial blur. This option is only available in the latest version of LR. If you

have a previous version, you can probably get a similar result using the Effects Panel and placing a feathered dark vignette around the monkey. The idea here is to continue to work on emphasizing the face and hand of the monkey. The only adjustment I made with the radial blur was to decrease the exposure to -2.44 and feather it at 57.



Using the Radial Blur

My next thought was to see how this image looked in black and white. So I desaturated the image and brought back the color only in the eyes. This was done in an unconventional way, by decreasing the Vibrance to -100 in the Basic Panel and then using the Targeted Adjustment Tool (TAT) in the HSL/Color/B&W Panel to bring back and emphasize the color in the eyes.



After Adjusting Vibrance and Adding Color Back to Eyes

(Continued on the next page)



(Continued from the previous page)

To find the TAT tool, click on HSL in the title bar that says HSL/Color/B&W. This should open the panel and now you should see Hue, Saturation, Luminance, and All across the top. Click on saturation (this should highlight it) and another list will appear below it under the heading of saturation. To the left will be a small circle, this is the TAT. When you click this circle, it turns into a circle with an arrow on the top and bottom. Drag the TAT and place it over the monkey's eye, then drag it up. This should add a reddish orange color to the iris. If you are having difficulty with this you can just set the orange slider to 100 and the red slider to 48.

This is a great way to adjust color in LR. But note it doesn't restrict the color to the area you have selected, in this case the eyes. It will add back the selected color wherever it was present in the original image. Take a look at the palm of the hand, there is now a hint of brown there as well.

Now I continued to darken the edges and remove the distracting elements. I used the Adjustment brush with the exposure set at -2.44, with auto mask checked, and feather set at 35 and painted over all the edges and around the hand. After I finished, there were still areas that I felt needed to be darkened more. So I clicked on the Adjustment brush to turn it off, and then click on it again to obtain a new brush with the same settings. Again I painted over the areas I still wanted darker or wanted to eliminate like the person's fingers.



After Using the Adjustment Brush to Further Darken the Edges

Next I selectively added some clarity (66), highlights (54), sharpening (70), shadow (26) and increased exposure (0.60) using the adjustment brush and painting over the face, eyes, mouth, hand and some of the light colored hair.



Shows the Areas Where the Adjustment Brush was Used

I did use a few more adjustment brushes to increase the sharpness to various parts of the face and hand, until I had it looking the way I wanted it. When I finished, I tried some additional sharpening of the entire image with the Detail Panel, but did not find that it made any significant change.

This image demonstrates a lot of the tools that are available in LR that can add a more artistic flair to your image. The final result is only limited by your own imagination.



## The QUAD???? What the Heck is It?

Scheduled for April 17th

It is a competition between four Massachusetts camera clubs (hence the QUAD) that occurs every year in May. The four competing clubs, Greater Lynn, Gateway, Merrimack Valley, and SBCC collect their best member images from 24 defined categories that change each year. Everyone is encouraged to participate. You need to submit an image that best conveys the named category. You want your image to convey the category to the judge first and foremost. Images must have been taken sometime in the previous two years; for 2014 this means a photo taken any time after May 2012 may be entered.

The format for these images is different from our club competitions. There are no categories, classes, or limitations on post-processing. Images submitted must be in the following format: JPEG files, sRGB, 72 DPI, 1024 x 768.

At our April 17th club meeting, we will look at all the images submitted by our own members in each category and vote on the one that best represents that category. The selected images will then be entered against the other clubs in May. The four clubs competing rotate hosting the final competition. A single judge will decide on the best fit in each category and of course, Stony Brook wants to have the most images that win this honor.

### Digital Quad Competition 2013-14

All competition photographs must be taken May 1, 2012, or later.

<b>2 COLORS (ONLY 2)</b>	<b>ARTISTIC</b>	<b>BLUE</b>	<b>BOAT(S)</b>
<b>FOG</b>	<b>GRAFFITI</b>	<b>HAND(S)</b>	<b>HAT(S)</b>
<b>IRISH</b>	<b>LOW LIGHT</b>	<b>MUSIC</b>	<b>NATURES DRAWINGS</b>
<b>OLD CAR(S)</b>	<b>ON THE EDGE</b>	<b>OPPOSITE ATTRACT</b>	<b>PASSAGE OF TIME</b>
<b>PEEKING</b>	<b>POWERFUL</b>	<b>REPTILE</b>	<b>SOFT</b>
<b>STREET SCENE</b>	<b>TATTOO</b>	<b>VANISHING POINT</b>	<b>WATERFALL(S)</b>

## STONY BROOK CAMERA CLUB 2013-2014 MEETING SCHEDULE

Mar 6, 2014	<a href="#">Sarah Musumeci</a> <i>How to Wow!</i>
Mar 13, 2014	<b>Competition</b> ; Makeup for Feb 13th
Mar 20, 2014	<a href="#">Laurie Brandt</a> <i>Behind the Scenes at Laurie Brandt Photography</i>
Mar 27, 2014	<i>Image Study</i>
Apr 3, 2014	<a href="#">Essdras Suarez</a> <i>Through the Eyes of a Photojournalist</i>
Apr 10, 2014	<b>Competition</b> ; Class A&B Digital General, Digital Creative, Slide General, Slide Creative
Apr 17, 2014	Quad Selection
Apr 24, 2014	<i>Image Study</i>
May 1, 2014	<a href="#">David Wells</a> <i>Making Exceptional Travel Photos</i>
May 8, 2014	<b>Competition</b> ; Class A&B Digital Nature, Slide Nature, Black & White Prints
May 15, 2014	Image of the Year
May 22, 2014	Voice of the Photographer <i>Sharing what photography means to us</i>
May 29, 2014	<a href="#">Kathy Tarantola</a> <i>Panoramic Landscapes</i>
June 5, 2014	Stony Brook Image Makers 3
June 12, 2014	End of year banquet



## Coming Attractions

### Field Trip to Photograph Waterfalls in the White Mountains of NH May 30-June 1, 2014

Join us for the weekend or one day. We will be staying at the [Attitash Mountain Village](#) in Bartlett, NH. We have negotiated a discount rate of \$71 plus taxes per night for a studio with kitchen that was supposed to expire in January but is still being honored but not sure for how long. When registering you will be required to pay a 50% deposit which is refundable less \$25 if cancelled at least one week prior. Call 603-374-2330 x2153 and ask for Lisa in reservations about the block of rooms under the name "Kawadler". Make sure you are getting a studio with full kitchen. There are other sized rooms available as well if you are interested.

We will be planning on shooting waterfalls in Crawford and/or Pinkham Notch on Saturday. On Sunday, we will travel across the Kancamagus Highway and end up in Franconia Notch. There will be an optional Moose Tour for \$30 per person on Saturday night.

The only expenses will be parking, \$5 per day or free with a National Parks Pass, and the Moose Tour, in addition to food and lodging.



### NECCC Photography Conference July 11-13, 2014

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 one of the largest photography conferences in the United States at the University of Massachusetts in Amherst, MA. It attracts over 1000 photographers from the U.S. and other countries as well as many renown speakers. 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](#).

It is advisable to register early in order to secure air conditioned rooms. We usually submit our reservations as a club so that we can get a group discount. Listen for announcements during the next few weeks if you want to take advantage of this.



## **SBCC "REFLECTIONS"**

Ellen Kawadler EDITOR

64 Furnace Street

Sharon, MA 02067

E-MAIL: [sbcceditor@yahoo.com](mailto:sbcceditor@yahoo.com)

<http://www.stonybrookcc.com>

FIRST CLASS MAIL

