

REFLECTIONS



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Ray Guillette Receives Lifetime Member Award

By Ellen Kawadler



Image By Kirsten Torkelson

On September 25th, SBCC surprised Ray Guillette and bestowed upon him the most honored award of the club, the Lifetime Member Award. The Executive Board and membership had, unbeknownst to Ray, voted unanimously to approve this award.

David Marshak presented Ray with a plaque to honor the occasion and a cake with a ladder on it (a piece of equipment he never leaves home without).

The large turnout celebrated his accomplishment while Andre Bourque, Mike DiStefano, and Roy Marshall reminisced about their days with Ray, as did Bob Doyle, Bob Patterson (who was VP when Ray was President), and several others. Ray noted that there were two other life members there, Roy Marshall and Lucille Maynard, as was his wife, Martha.

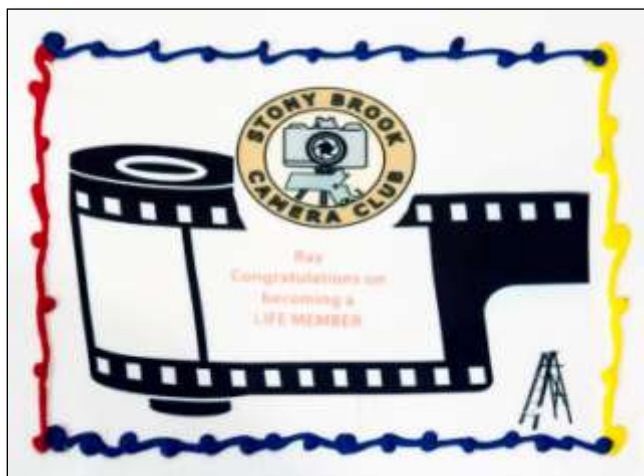


Image By Jake Jacobson

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Mike DiStefano, Bob Patterson, Roy Marshall, Ray Guillette, and David Marshak By Kirsten Torkelson

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Ray's wife, Martha, Ray and Lucille Maynard
By Kirsten Torkelson

The award honors Ray for his many years of leadership, education and inspiration to the members of SBCC. He is a thirty year member and past president of our club. He is also an Honorary Member of The Photographic Society of Rhode Island and Honorary Member and Past President of the New England Camera Club Council. He has enjoyed photography especially "getting lost in the creative process" since his childhood and has stayed true to shooting film and getting it right in the camera. At our frequent image study nights, he teaches us about composition, light, color and other ways to improve our images.



Ray with His Three Projector Setup
By Kirsten Torkelson

Ray has had an article and images published in Popular Photography Magazine (Feb 2007) and produced and performed audiovisual shows for the last twenty-two years all over the country and even in Canada. NECCC has seen him present seventeen times. He continues to abstain from the newer technology, no digital camera and no post-processing software, although he might concede to using his cell phone for an occasional shot.



Caught Ya! By Kirsten Torkelson

The evening began with the presentation of Ray's well renowned audiovisual showcase, The Power and the Glory. The slideshow, set to music, is mesmerizing as three projectors click away displaying his astounding and majestic images. He describes the presentation as a celebration of "moments of awe and wonder, when the beauty and majesty of the natural world and the inner workings of our own creativity inspire us to be thankful we are present for the great spectacle of life. A search for joy and spirit, from the grand landscape to everyday visions and overlooked details".

SBCC is so very lucky to have Ray! An outpouring of member's tributes to him were posted and can be viewed on our website.



By Kirsten Torkelson

The President's Corner

Reflections on a Half- Year, a Moment, and Forever

By David
Marshak

As we approach the middle of Stony Brook's 45th year, my hope is that it has been one of the best. We have had some fabulous speakers highlighted by Hanson Fong, John Barclay, and our own Sarah Keates, Ron Girard, and Chuck Noel. Club members have made field trips to Maine, Vermont, and Fenway Park. And we have upgraded our projector and speakers to get a better viewing/listening experience for all.



SBCC Members at Emergo Farm, VT
By Dan Gyves



Acadia Field Trip Members By [David Gould](#)

The highlight for me was certainly getting to present the Lifetime Member Award to Ray Guillette. His reaction and the outpouring of affection from the membership will not soon be forgotten in Stony Brook lore.

I began my presentation to Ray by quoting one of my favorite observations around painting and photography—an observation that was apropos both because of Ray's timeless images we had just seen and because Ray's wife Martha, who is a painter, graced our event with her presence.



David Marshak's Presentation of Ray's Award
By Kirsten Torkelson

The observation goes something like this:
A painter has forever to capture a moment. A photographer has a moment to capture forever.

This observation should mean a lot to us as serious photographers, as we should all be striving to create *forever* images.

But even as I am enamored with this observation, I start to question it. There is no doubt that the painter is adding paint to a canvas for a far longer time than the minute (or more likely fraction of a second) we have to take our shots. But is that fraction of a second all that goes into making an image. I think not. The preparation for taking the image (be it finding the locale, observing or creating the lighting, recognizing or creating the impact...) may be more important than the simple instant the shutter is clicked. (And maybe this is the much sought-after definition of the difference between making an image and taking a snapshot). And after the shot is taken, we all know the work is not done. Processing, whether in the darkroom or on a computer,

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is critical to creating the final image. And still the image is not yet forever until we find a way to share it: in a print, slideshow, projected image, website, or book. Again the decisions made here are critical to the final image.



David Marshak, Ray, and Janet Casey
By Jake Jacobson

So the complementary observation is:

Photography is not just about the moment -- even the Decisive Moment. Creating the forever image starts long before and ends long after that.



David Marshak, Ray, and Janet Casey
By Kirsten Torkelson

And this leads me back to the presentation to Ray. That was certainly a moment. A moment that no one who was there will soon forget. But that moment was just the culmination of what preceded it.

Of course, Ray's 30 years of leadership and inspiration were the main antecedents -- that is what we celebrated. But I want to note that creating the moment itself was the result of work and preparation by some of the club's current leaders. I particularly want to cite Ed Gooltz, who first suggested recognizing Ray's contributions. Ed drove the Executive Board and club membership unanimous approvals, and, along with Janet and I, planned every step of the evening -- from the plaque, to the cake, to inviting Martha, to the discussion afterwards with Ray and his friends.

Ed could not make the special moment itself -- it was held on a Jewish holiday so maybe the planning was not exactly perfect.☺ And thus, Ed is not in the photo you see (but I'm sure there are several people reading this who could clone him in). For me personally, the preparation for that evening (just as it is many times in making an image) and the collaboration with Janet and Ed was a significant part of that forever moment with Ray.

Finally, in my reflection back, I want to take this opportunity to recognize Ellen Kawadler. Ellen's leadership as editor of this publication has taken it to new heights, from a club newsletter to a serious publication on photography and photographers. Ellen, as she writes in this issue, is stepping down as editor, with Ellen Berenson taking the reins. I'm sure Ellen 2 will continue the work of Ellen 1 and maintain *Reflections* as the outstanding reflection it is of Stony Brook Camera Club. And as a photographer, I have included my favorite photo of Ellen as a tribute.



Ellen Kawadler By David Marshak

SBCC PROGRAMMING: What's Next?

By Janet Casey, VP/Program Chair



David Wells

We start off December 4th with **DAVID H. WELLS** presenting "Personal Projects: Soup to Nuts." A freelance photographer based in Providence, RI, David is a specialist in intercultural communication and visual narratives (stills and

video) that excel in their creative mastery of light, shadow and sound. His photo essays have been published in Life Magazine, National Geographic, and the New York Times Magazine.



"Pesticides Poisoning of Farmworkers #10"
By David H. Wells



"Pesticides Poisoning of Farmworkers #1"
By David H. Wells

He was nominated for a Pulitzer Prize for his Philadelphia Inquirer Magazine photo essay on the pesticide poisoning of farmworkers in California. Recently, he was featured on the online Creative-Live website with a three-day workshop on how to "Create Powerful Photo Essays & Personal Projects." Honors received by David include two Fulbright fellowships and a fellowship from the MacArthur Foundation's Program of Research and Writing on International Peace and Cooperation.

Website: <http://davidhwells.com/>

Blog: <http://thewellspoint.com/>

Facebook: <https://www.facebook.com/thewellspoint>

January 15th, our very own **DENISE DUHAMEL** presents "Creating Fine Art Florals with Textures." We will learn how she makes those beautiful images of flowers on textured backgrounds. Denise is an avid photographer who enjoys all aspects of digital photography. She is particularly interested in mountain, sea and landscapes, as well as flora, fauna and the world of macro images. She enjoys thinking outside the box and the challenge of making creative images.



Denise Duhamel



"Fuchsia" by Denise Duhamel

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"Lily of the Valley"
By Denise Duhamel

A member of the Stony Brook Camera Club and past member of PSRI, she has won numerous awards for her photos, including NECCC Best In Show and the David Hughes Memorial Award for Creative Photography. dduhamel.zenfolio.com

South End. Rick has been teaching "Location Lighting Workshops™" across the UK & US for the past decade. Thousands have learned Rick's creative, practical and efficient approach to lighting.

Website: <http://www.rickfriedman.com>

Blog: Tuesday's Tips.

Facebook: [Location Lighting Workshops](https://www.facebook.com/rick.friedman.54).
<https://www.facebook.com/rick.friedman.54>.

Instagram: <http://instagram.com/rickfriedmanpix>



"Chuck Berry, Leonard Cohen and Keith Richards
at JFK Library" By Rick Friedman

RICK

FRIEDMAN instructs us in "Location Lighting" on February 19th. A photojournalist based in Boston, Rick travels the world for numerous publications, corporations, advertising assignments and film and television productions.



Rick Friedman

His work has been published in Time, Newsweek, The New York Times, USA Today, The Guardian, Nature, Der Spiegel, Stern, Discover and many other publications. He has produced over 75 book and magazine covers, including seven Newsweek covers and a Nature Magazine cover. He was featured in three books in 2014, including "Presidential Picture Stories" and the "2014 Societies Convention Guide" and Legendary Locals of Boston's



"Location Lighting Workshop in Wales"
By Rick Friedman

And, for some club interaction, bring your camera and tripod, February 5th, for Cabin Fever, where we will shoot indoor setups. At Talk Photography, February 26th, fellow members will share their skills and knowledge at individual "stations."

Creative Competition at SBCC

By Andre Bourque

"In broad terms, I define "creative" as an image that goes beyond predictable techniques and treatments. In more specific terms, the best creative images show subjects through the photographers' eyes and perspective. **In other words, the photographer reveals the subject in extraordinary ways: ways that the viewer otherwise would not have seen.**"

"Creative techniques and subjects can range from bringing abstract ideas into a visual form, taking a concrete idea and making it abstract, relating or associating unrelated concepts into a visual space, or, in short, taking a fresh look at and lending the photographer's unique thinking and vision to any subject."

Charlotte Lowrie is an award-winning freelance journalist and photographer based in Seattle. She is the author of 14 photography books, numerous magazine articles, and she teaches photography classes at BetterPhoto.com. All images and articles are copyrighted by Words and Photos and may not be reprinted without permission. Contact: charlotte@wordsandphotos.org

Having judged, over several years, many camera club competitions, I agreed to participate on a panel discussion held at Stony Brook Camera Club on the topic: **Camera Club Competitions**. The panel reviewed competition guidelines and discussed the "inside scoop on how and why (judges) score images". My contribution was covering the competition category: Creativity.

Any serious discourse on the fine points of creativity in order to define what constitutes 'true' creativity as it applies to the field of photography is a monumental enterprise for anyone foolish enough to do so. Dare I say it, it is doubtful anyone exploring this topic would have the final word? Simply, for the purpose of brevity, one definition for creativity is the "imagination or original idea, especially in the production of an artistic work". Let me further reiterate Ms Lowrie's declaration that it is, "taking a fresh look at and lending the photographer's unique thinking and visions to any subject" that compels us to struggle, intellectually, to better grasp how the creative process applies in all photography.

First, let us examine SBCC's Creative Category and how it has evolved and been integrated as a competition category. If I may indulge, it is my understanding the emergence of SBCC commenced when a 'handful' of local photography hobbyists initially decided to meet, informally at first, to share their common interest in photography. Eventually the informality evolved into more 'traditional' formal discussions. How it evolved to include what we now call 'competition night' would be, at best, speculative. It is, however, safe to write most of the founding photographers in the early days had a strong interest in Nature's fauna and flora in the Environment. Accordingly, when the 'formal' establishment of SBCC took place, its mission statement was approved and remains to this date the club's mission of "promoting enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience and also promoting a broad appreciation of our natural environment".

In the early years, SBCC's photographers contributed copious photographs covering both Nature subjects and the Environment. When I first joined SBCC, the quality and magnificence of such images - images exhibiting the splendor of the environment displaying a plethora of fauna, flora, and picturesque scenic views were without doubt remarkable images. SBCC quickly developed a prized reputation when its members contributed images in photographic competitions, both at SBCC and throughout NECCC/PSA competitions. Their photos exhibited a wealth of technical skills, knowledge, talent, and creativity that remain the objectives for competition in Nature Competition to this date.

Soon afterwards other photographers who later joined SBCC and who photographed 'other' subjects not fitting into the Nature Category per PSA rules were likewise welcome to participate into the newly-designated, **OPEN Category**. Briefly stated, the **Open Category** in time added a sub-category titled, "Anything Goes". It first started with a few members primarily competing in prints competitions. The introduction of digital photography at SBCC was conceivably the groundbreaking significance for the eventual expansion of "Anything Goes" for both prints and digital projections.

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Unknown to me as to why, it was soon reassigned the name, "Fine Arts Category". For one reason or another, this title also seemed an unacceptable moniker, and the name 'Fine Arts' was withdrawn and replaced with the new contemporary title: **Creative Category**. Without a doubt, Digital Photography has promoted and generated further a great deal of curiosity to go "beyond predictable techniques . . . in extraordinary ways: ways that the viewer otherwise would not have seen."

Creative Category's Guidelines at SBCC.

This category is designed to show the skill and imagination of the photographer. Images in this category will be judged on their imagination, creativity, uniqueness as well the skill used in image editing where applicable. Imagination and creativity shall be valued higher than computer editing skills.

(One stipulation) is that all major elements in the image must have originated with film or digital images and cannot be produced by using graphic objects. Use of multiple exposures and/or multiple layers of film is acceptable. Use of digital editing and manipulation is acceptable.

Titles will be read during the Digital Creative and Slide Creative competitions when the image comes up and prior to the judge announcing the score to give the judge an idea of the emotion, attitude or effect that you as the member were trying to accomplish when creating your image. The titles do not need to be a description of how you created the image"

During my presentation I specifically emphasized, "All major elements in the image must have originated with film or digital image and cannot be produced by using graphic objects". Subsequently the question was raised inquiring whether certain elements are considered graphic objects, i.e. the purchase of filters/paint brushes, "purchased textures", and other illustrative tools? Admittedly, it does raise some confusion. I, however, stressed that SBCC's ruling has always stated an image entered in the creativity category must have "originated" with "major elements", be it film or digital.

Simply stated, the ruling is that major elements, film or digital, are to be one's own photographs. The use of others' copyrighted photography and work of art is not permissible. As for answering the inquiry on whether to use purchased filters and such things, one could just as easily personally photograph his or her own collection of texture and avoid the confusion. Certainly there is ample availability of textured surfaces to photograph. To date it has been permissible to add to those "major elements" filters, paintbrushes, and other applicable tools found in most digital applications. It is my opinion as photography continues to advance there will be more such questions and a need for further discussions. Presently, it is worthwhile to be mindful that photography has evolved from depicting pure representational imagery to today's blend of stylized images that go "beyond predictable techniques . . . in extraordinary ways: ways that the viewer otherwise would not have seen." Be it the case, it may be desirable for the Competition Committee to revisit this ruling to spell out succinctly the definition of the statement, "originated with film and digital images" and tackle the subject on the use of third party filters, i.e. "graphic objects"?

I am sure most members understand that creativity in photography normally happens after you begin to grasp very basic camera skills and other photographic know-how. Why else would there be an enormous demand for workshops at SBCC. Creativity, to add a well-worn cliché, does not come in a box along with that brand new DSLR and other gizmos, etc. that one pays top dollars for. Rather, it comes from within each one of us – it's an intellectual process occurring when observing and reconstructing 'reality' in one's space and time, and it compels lots of practice, practice, and more practice! It customarily begins with having to learn to use your camera equipment, and subsequently, like it or not, in digital photography it also requires you to comprehend computer applications. However, learning to first see through your camera is the most important task, in spite of technological innovations. Intuitively, it will ultimately increase confidence and prepare you for the next level: the advancement of skills indispensable to creating winning images – images beyond point-and-shoot photos.

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So, what is the “inside scoop” and why the score given by judges?

THE biggest factor that grabs a judge’s immediate attention is what we lovingly call the WOW Factor. No getting around it. The immediate positive IMPACT an image delivers, the better one’s chances for a blue ribbon. However, keep in mind that one’s image is running up against many others’ images, and most likely against some images equally displaying the WOW factor.

And so, going beyond the WOW Factor, what else will grab a judge’s attention?

Whether it is an image presented in creative, open or nature category, the image must be coherent, articulate a strong central (focal) subject, and clearly warrant an emotional impact the viewer can identify with (in this case, the judge). In other words, it clearly states a *story line* a judge understands. A judge will have an easier time awarding higher scores when identifying with a subject matter he or she is most familiar with. Creative Category images can be a bit more difficult to judge in that the subject matter is perhaps unfamiliar and not easily interpreted. Obviously, this can impact a judge’s final score, either negatively or positively, in that his or her subjectivity will play into his or her choice of score. A knowledgeable judge will/should, however, recognize this and make a concerted effort to judge on the image’s overall composition. Regardless of the judge’s preferences, a successful composition should demonstrate a **balanced composition** and a strong **focal point of interest**, be it literally stylized or otherwise.

A balanced composition’s focal point of interest normally needs supportive elements that are well defined and properly allocated with minimal distractions. Importantly, avoid merging lines at the edges the image. Elements placed in the far corners of an image will steer the judge’s attention from the focal point of the story. Thus when cropping, be sure to keep intact all significant supportive elements. Tone down excessive brightness. Where there are shadows, understand they generally can hold important details often times adding to the story. Most judges, however, quickly dismiss images

that are too dark or too bright. One suggestion that often works best: SIMPLICITY. Chances are keeping the story line simple will eliminate distractive elements. Complicated and busy images tend to get the boot quickly.

Juxtaposition of foreground and background elements should be convincing. Blurring background elements is advantageous, but generally not the case for a blurred foreground, except in rare cases when the foreground’s soft focus effect is helpful to tie all other elements together. Selective focusing to emphasize the focal point of interest is a formidable technique. It is one of my favorite effects. Contrast is applicable to ensure an image’s major elements stand out. However, when adding contrast watch for loss of details in bright areas. In fact, images with ‘extreme contrast’ will most likely be eliminated instantaneously, though use of contrast in a black and white image definitively boosts the level of interest in the overall composition. For the most part, black and white images’ tonal applications are strategic. I would suggest reading Ansell Adams’ use of the Zone System.

For both representational and stylized images, all colors should be harmonious. Cool colors (green, blues, violets) recede; warm colors (reds, oranges, and yellows) draw you in and are noticed first. To apply saturation or not, I would advise to avoiding ‘garish-looking’ colors; unless, it is part of the story. Concerning the use of HDR . . . I know, it’s trendy, but my advice is to apply it sparingly. But, again, if one must have HDR, be sure it strengthens the overall composition. Warning: overworked colors in images can be kitschy and unnatural – even in stylized images. Take your chances, if you must.

Leading lines leading to the focal point will most likely peek a judge’s interest to want to see where it is directed. Different types of leading lines such as straight, diagonal, curvy, zigzag, radial etc. add a dynamic appeal and effectively provide balance in the overall composition. Strong structural elements with vertical converging perspective – keystoneing - tend to distract. However, purposefully applied it can add a dynamic appeal. Practice will ultimately help you to know which lens will most likely cause the least amount of ‘keystoneing’ and avoid the tell

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tale sign of barrel lens distortions. Fixing perspective problems in post processing can be useful. However, it is better to think ahead when shooting to minimize it. There are ways to shoot to minimize perspective. Study up on it.

Often it is said that the **Rule of Thirds** undoubtedly is a rule that can be 'broken' – even omitted. My advice, it is best NOT to dismiss it all together. It works for most images. Again experiment if you must, of course. Also, triangulating three major elements generally adds an overall captivating effect that invokes harmony. Having an odd-number of elements in the composition has a propensity to make it a better composition than having even-number of elements.

When all is said and done, the most important component, most apt to guarantee a successful photograph, is understanding how to visualize **light**, and understand all of its magical properties and the advantages it offers to the photographer, both day and night. That is, when photographing always be aware of your light source: frontal light, side light, back light, brightness versus dimness, reflective or direct colors affecting color temps, flash or not (generally not recommended, unless it replicates a normal daylight effect). Watch for lens flares, unless it is part of the creative intent. Creativity increases tenfold with the proper use of various light sources. When all is said and done, the familiar cliché oft repeated, "It is ALL about the light!" applies.

Lastly, other critical factors for influencing a judge's awarding low scores are usually owing to image-makers' failures to watch for both minor and major technical complications within the image. Lots of minor technical shortfalls are frequently due to carelessness. Here are a few to keep in mind: Both horizon and vertical elements lines not straight and leaning. Applying sharpness, either not enough or too much hurts an image (one telltale sign is the presence of 'ghosting' along edges). An image lacking adequate sharpness throughout is a definite candidate for a quick dismissal. A poorly exposed image that is either overblown with excessive loss of details, or underexposed images having muffled and unexciting colors will generally score low. Conversely, unnatural looking colors due to

use of overly saturated applications will definitively hurt an image's chance for a ribbon. If the focus is to have either a high-key or low-key effect, make it clear that it is exactly your intent and not an accidental exposure. Do not enter a poorly photographed image and try to pass it off as Creative. Judges are normally wise to such an attempt. Prints improperly matted are generally the primary reason for a judge taking a point or two off. The images themselves should not show signs of wear and tear, and dust spots and/or dirty prints/matting will definitively lower the score.

Clearly, not all who join a camera club have an interest in competing. It is definitively risky to put oneself out there when new to this game. It can be disheartening to listen to even moderately critical comments publicly stated. My recommendation, though, is to just do it. It offers another resource for learning what and how to make/create a 'better-than-average' image. There will be times when a judge inadvertently affixes a low score when it should have been higher; scores can be inflated or vice versus. There are times it is simply a "crap shoot". Winning or losing any ribbon in competition will not alter one's life for the most part. I have had to suffer a few 'low' scores from time to time, and managed to survive it all.

Most times, though, you will note that many of our better-known judges are usually quite consistent with scores. Judges, who are not, are not usually re-invited. Most will also provide very beneficial comments to support the 'why and how' they scored. Such judges are usually the better of the lot. Competitions are not the be-all, end-all of what constitute a good photograph from a bad photograph. There are certainly other measures for arriving at what is a good or not a good photograph. Everyone has different views and tastes. So be it!

Final word: The secret to ultimately getting those blue ribbons is simply do what you like doing, and, to reiterate, PRACTICE, PRACTICE, PRACTICE.

For further readings check out the following at SBCC Web Site:

<http://www.stonybrookcc.com/Articles/Articles2.htm>

The Joy of a Shared Interest

By Ken Coop, with Eva Coop

For many, much of photography is a solitary pursuit offering an escape from everyday stress through individual creative expression and visual communication. That individual passion is then enhanced by sharing it with others through club meetings and field trips. For others, shooting with a companion offers enrichment through mutual respect and complementary skills. Those who do shoot with a companion know the joy of sharing a common interest with someone you care about, whether a friend, spouse, family member or a fellow club member. We all see things a bit differently, and any companion you shoot with will likely open your eyes to something you have been missing. A companion can also offer advice on shooting situations and constructive feedback on the results. Image synergy occurs when the skills and creative talents of those shooting together are complementary.

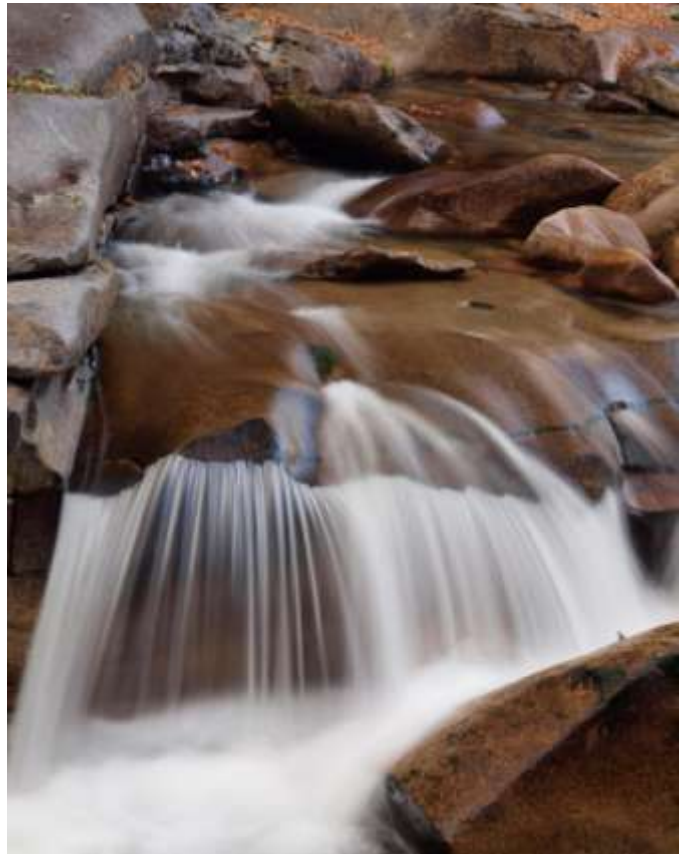
For Eva and I, nearly every photo shoot is a shared experience. By providing mutual support, we make each other's work better. Often, our photo excursions are combined with other activities, but nobody complains when the car suddenly pulls over for a photo op (except maybe for a few landowners and motorists), and nobody complains about a delay in reaching our destination, if there is one. We are fortunate to be able to roam the back roads of the White Mountain region of New Hampshire extensively. Among our favorite outings are excursions to shoot waterfalls, old barns and just getting lost on back roads we've never been on before just to see what's there.

In our case, our marriage is kept in balance by having things we enjoy doing together in addition to things we enjoy doing separately. Having photography as one of the primary things we enjoy doing together has rewarded us in many ways. Besides building a large collection of over 54,000 images (so far) from which to choose for display, it has given us the opportunity to appreciate one another's unique eye. I like to shoot waterfalls, landscapes and seascapes, while Eva prefers to shoot the more intimate aspects of nature. She sees and captures beautiful shapes and patterns in nature that I overlook, as I'm busy shooting a panorama or a taking a long exposure of a waterfall. We often marvel at the different images we come back with

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Upper Falls Leaves By Eva Coop
White Mountain National Forest, NH



Upper Falls By Ken Coop
White Mountain National Forest, NH

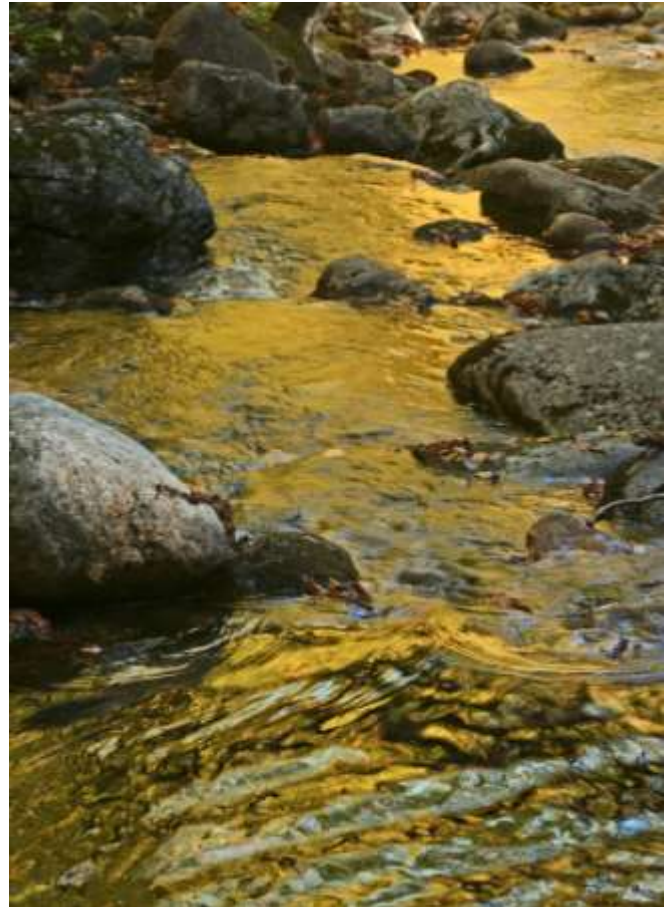
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Bickford Slides By Ken Coop
White Mountain National Forest, NH

from the same location, as illustrated in the example images. When in the field, we complement each other's skills. Eva has the more artistic eye, while I am the technical geek.

For us, the sharing doesn't end when the photo shoot is over. After completing the tedious task of sorting our images, we are finally able to sit down at the computer together and edit. Being the techie, I do the Photoshop work, although under Eva's watchful eye. She provides direction, of course, for her images, but also provides valuable advice on improving mine. Together, we then select images for printing, and take our favorites to a local do-it-yourself frame shop. There, with the help of the staff, we enjoy yet another shared aspect of photography, which is the matting and framing of our prints. We also share a family membership in SBCC. On our way home from meetings, we enjoy discussing and debating competition results and



Bickford Slides Reflection By Eva Coop
White Mountain National Forest, NH

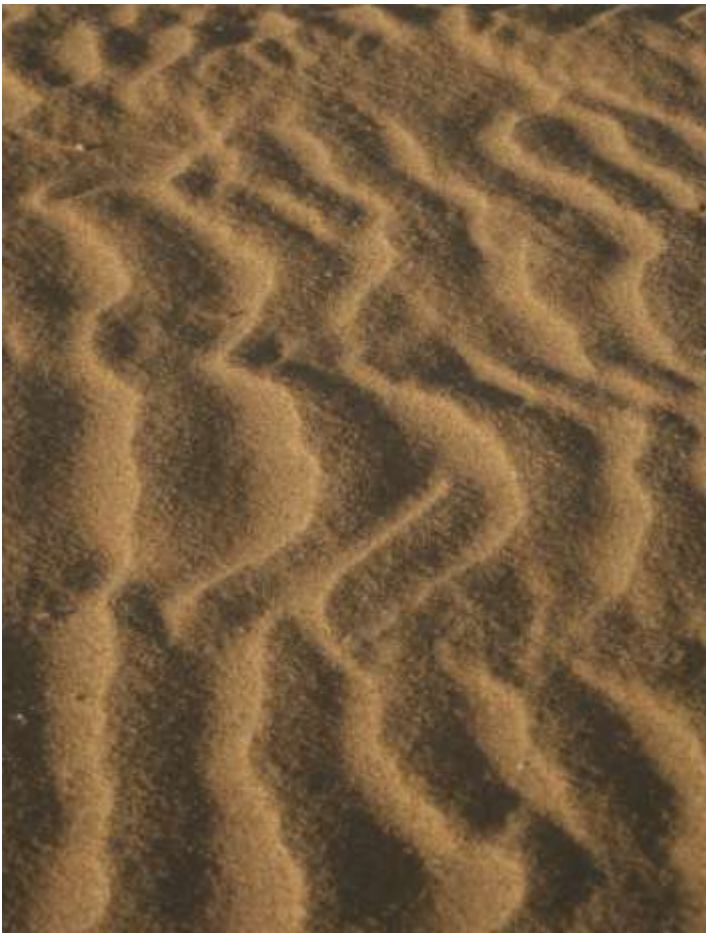
speakers presentations. Perhaps the greatest joy of all is to pause in front of a digital frame at home playing some of our favorite images and reflect on the moment an image was captured, which represents an enjoyable outing spent together. Having a shared passion for photography has enabled both of us to produce more satisfying images. I think most of those who shoot with someone else, whether that person is a spouse, family member or friend would say the same. The key is to appreciate the unique creative expressions of others, not to copy them, but to draw inspiration from them. What's most important is to enjoy the companionship that is glued together by the shared joy of photography.

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Kauai Beach Driftwood By Ken Coop, Kauai, HI



Kauai Sand By Eva Coop, Kauai, HI

Yellowstone

By Diane Robertson

Of the places I have been in my travels, there are a couple that I would return to many times over. One such place is Yellowstone National Park in Wyoming, extending into Idaho and Montana. The first of our national parks, it was established by Congress in 1872 and signed into law by president Ulysses S. Grant, laying the groundwork for the preservation of special wild places to be enjoyed by generations to follow.

I cannot imagine what it would have been like to discover this place, with its steaming fumaroles, spouting geysers, bubbling mud pots, deep aqua pools and abundant wildlife. This landscape could be treacherous, with thin crusts of earth covering scalding thermal formations. There is incredible diversity found within the park, with something new and unique around every bend. Seasonal changes add even more diversity, and, perhaps the most awesome season to explore Yellowstone is in the winter. Yes, I did say WINTER!

For most people, a trip to Yellowstone in winter would be the last thing on their minds, with thoughts of temperatures dipping significantly below zero and snow covering the ground, building up as the weeks go by, as there would be little chance of melting. Many roads would be impassable, and foot paths are not of the shoveled variety. However, snow coaches, with their tank-like treads, can navigate the roads that are plowed, and many feet plodding through the snow have packed down the foot paths, so there truly is access to some beautiful scenery.

The animals of Yellowstone have had to adapt to severe conditions. Bison, with frosty coats, must try to clear snow by swinging their heads back and forth to expose the grasses, now devoid of most of their nutritional value, but forming the basic diet for these park inhabitants. Visitors will find these mammoth creatures hanging around the steaming geysers for warmth and food. Wolves, reintroduced to Yellowstone and hunting in packs for elk and other wildlife, have an advantage in winter as their prey becomes weakened by the scarcity of food and the difficulty of struggling through deep snow to reach safety and their source of nutrients and

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water. Coyotes and foxes hunt small rodents buried deeply beneath the snow. Their acute hearing detects the movement of their prey, and, hopefully, a head first dive into the snow will yield the next meal. Water sources become scarce as the deep freeze takes over, and thermally warmed water draws a variety of wildlife. It is definitely survival of the fittest during the 6 months or more of winter

But, though I may be painting a bleak picture of the park in winter, it is still one of the most magical places I have ever been. A breathtaking sight is one of evergreen trees with steam enveloping them, creating sparkling rime frost on every branch and needle. In other areas, the branches are laden with snow and bending low with the ponderous weight. In early morning, steam and light create ethereal backdrops for the scenery, adding mystery to the landscape in a way I have not experienced in any other place. The howl of the wolves only adds to the haunting experience.

Yellowstone in winter is not to be missed. Prepare yourself with insulating layers, boots, hats, mittens and face masks, and bring along plenty of hand and toe warmers, extra camera batteries, and a positive attitude. Photograph the majesty surrounding you, and, at the end of the day, curl up by the big fireplace in the lodge to review a day's worth of incredible images.

Finding Nirvana

By Ted Mertz

Nirvana can be defined as a state of perfect happiness; an ideal or idyllic place. Successful nature photography can be all about improving the odds of making that compelling image and there is no better place than in a rookery. Rookeries are the communal breeding place of a colony of one or more species.

A bird rookery is a target rich environment for a variety of reasons:

- Subjects reliably return to a fixed location with a predictable schedule
- Multiple, if not hundreds of subjects are present
- Many different species may be present

- Breeding plumage and coloration can be spectacular
- A wide variety of behaviors can be observed representing strong “nature stories” including:
 - Mating displays
 - Flight shots of subjects carrying nesting material
 - Squabbling between subjects as mates, location, and/or food is contested
 - Transfer of nesting material (typically from male to female) that is then placed and arranged in the nest
 - Preening
 - Bathing
 - Breeding
 - Incubating eggs
 - Feeding hatchlings
 - Pre-flight wing exercise
 - First flight



Great Blue Heron Silhouette By Ted Mertz

This array of activities can stretch out over many months, and with different species operating on staggered cycles, it is possible to see many of these behaviors on a single visit. A committed nature photographer will go back multiple times over many days, weeks, or an entire season to catch a handful of breathtaking images.

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In warm climates, alligators and birds in a rookery have a symbiotic relationship. The alligators discourage raccoons and other predators from raiding the nests. But occasionally the alligators benefit from a young chick that falls or is pushed out of the nest by a larger sibling. So in addition to birds, the lucky photographer may catch an alligator with prey.

Prime Florida Rookery Locations

The suggestions below are ordered from northeast to southwest. Many people skip northeast Florida altogether, and head further south but there are two locations in the northeast worth visiting.

The Jacksonville Zoo hosts perhaps the largest Wood Stork rookery in Florida with over 100 nests, and additionally has many nesting black-crowned night heron. The boardwalk through the East Africa exhibit brings visitors in very close proximity to these large birds. But if time is limited skip Jacksonville in favor of making a beeline to St. Augustine and my number one favorite pick.

The wading bird rookery at the **Alligator Farm** in St. Augustine is a must see destination. March to June is prime nesting and breeding time for a wide variety of egrets, herons, ibis, wood stork, and roseate spoonbill. Access to the rookery is via a boardwalk and puts one incredibly close to the action of hundreds of birds. An annual photographer's pass gives one early and late access for better light and less crowds.

If you need a break from theme parks, **Gatorland** in Orlando, offers a boardwalk with an up close view of a variety of nesting species and of course alligators. A two story observation tower looking across the water affords an eye-level perspective on birds in flight. They also offer photographer passes.

All three of the aforementioned locations are zoological parks and present an opportunity to see and photograph many other interesting native and non-native mammals, reptiles, and birds in natural settings. South of Sarasota on the west coast of Florida, the **Venice Area Audubon Rookery**, is another must see destination and my second favorite rookery location. There is a relatively small pond with a single island that attracts hundreds of birds. I find the returning birds in late afternoon and

early evening provide more action than morning shoots. It is not uncommon to see a battery of long lenses on gimbal mounts pointed to the southeast to catch the inbound waves of white ibis followed later in the evening by great and snowy egrets and glossy ibis. This is also a great place to catch nesting anhinga and great blue heron. This location has no boardwalk and one must be attentive not to stray close to the water. Alligators can be present and reportedly enjoy photographers as readily as raccoons.



Great Egret Display by Ted Mertz

Technique

The challenges of nature photography in a rookery are numerous. Obviously one needs close proximity and the places mentioned are prime locations because one can get so close. Lenses up to 300 or 400mm bring the subjects in to fill the frame. Check your backgrounds carefully. Finding a background that is free of distracting bright spots, (light or other birds), and suitably blurred with an appropriate depth of field is usually harder than finding an interesting subject. Check high in the structure to find birds with sky backgrounds or silhouetted against the sunset. Lighting is almost always challenging so shoot during the golden hours early and late. Many of the birds are predominantly white and it is easy to overexpose, blow the high

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lights, and lose detail. There is no data in blown highlights so there is no ability to pull out detail in post processing. Be sure to understand how to use spot metering and exposure compensation to address this common problem.



Great Egret on Eggs by Ted Mertz

Check your histograms regularly. Many image displays will indicate blown out areas with “dancing ants” surrounding the problem area. Shutter speed, aperture and ISO settings involve a series of compromises, so you need to understand your priorities. Using a 1.6 crop sensor and my telephoto at 400mm, for hand-held flight shots my default is to shoot in shutter priority mode, keeping my ISO at or below 500 with a shutter speed of at least 1/1600th of a second (with the camera selecting the final aperture setting) In the field, the adjusting begins depending on available light, the size of the subject to be brought into focus and whether the subject is stationary or flying. Use single point focusing to make sure the eye and head are tack sharp.

Lastly, remember to enjoy the experience. Take time to put the camera down and survey your surroundings, to explore and take in the sights and sounds of the natural world. Visiting an active bird rookery is pretty close to nirvana for this life-long birder and aspiring nature photographer.

Creative Expression

Edited by Janet Casey

“Creative expression can lead us to a deeper level of understanding and self-discovery.”

--Abigail Simms, Joyful Heart Foundation

Being creative does not mean that we are more special than someone else. We are creative creatures. Everything we do is a creative expression of who we are. We can use different mediums and techniques to express ourselves, but we cannot control the message because it is our very soul that is being expressed.

Four members, Diane Robertson, Lou Fraga, Ann Bertulli and Ray Guillette, share their thoughts on what Creative Expression means to them.

DIANE ROBERTSON



By Debra Boucher



Autumn Reflection by Diane Robertson

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Photography seems to have a way of drawing one out from within and allowing others to know your inner thoughts. Following a family tragedy, I felt a spiritual connection with the beauty I found in the natural world; and capturing that beauty, and preserving it, became therapy for a heart filled with sadness. Simple things had character, which I had never noticed before, and each new discovery enriched my soul. I found myself striving to pull out the beauty from the most mundane of subjects, and I found a new appreciation for the world around me. Through my "new eyes," I feel I have grown as a person, with a more positive and accepting attitude about life and its ups and downs.



Mustang Challenge By Diane Robertson

My personal favorites to photograph are birds and animals, as their behaviors are fascinating to observe. Creating setups in my yard to attract birds can bring a bit of creativity into an image while still maintaining a natural look. It is possible to do this without a lot of expensive equipment. A camera with a zoom lens up to 300 mm and a tripod are all that are essential. In early years, I used a refrigerator carton as a blind, and it worked beautifully, especially since I didn't care about what my neighbors might have thought. My passion for photography continues to grow, as there is always something new to learn, and new places and things to explore.



Great Egret with Nesting Material
By Diane Robertson

LOU FRAGA



Last summer, I traveled to Seattle and Vermont to work on family home projects. I did not have a lot of time to satisfy my desire to hunt great sites for photos, but I did bring my camera and gear



Rocky Outcrop By Lou Fraga

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wherever I went. The weather was great, and I was lucky enough to find a few days to wander around north of Seattle on scenic Route 11 for some fine photo ops. There are several overlooks along the road and also a state park. Trails lead down to the Sound with large rock formations and rocky shore lines. I shoot mostly in RAW, with the camera set



Samish Bay By Lou Fraga

to manual. I meter the scene and then bracket the shots, as the light requires. I usually use a polarizer for scenic shots and sunsets. I've been experimenting with white balance, setting to "sun" for sunsets to try to limit the blue cast, instead of auto white balance. I've also tried auto ISO in darker forest shots to see how the ISO affects the exposures. I enjoy hiking and taking photos along the journey. My subject matter is a mixture, from wildflowers to waterfalls. I've learned a great deal from camera club. The special guests, member experts, competitions, and image studies have all helped me to progress in this "Age of the Digital Camera." I've included a few shots to give a flavor of the North Seattle Hiking Trails.



Kite Surfing the Sound By Lou Fraga

ANN BERTULLI



Self-Portrait in Rockport By Ann Bertulli

Sometimes, I just get an idea in my head or just a spark of an idea; I know instantly what I need and throw it all together. Other times, I have to search through things (I have boxes of stuff I have collected because they were interesting, but I have not had THE idea for them yet. I also have tons of craft supplies and electronic gadgets for high-speed shots.) Some of these random thoughts come together quickly and easily into what I had in mind,



3D Art: Chateau de Gudanes by Ann Bertulli

some take months to come together, and sadly, some fail wildly. I have spent all day making Adirondack chairs for Peeps and I have bought many items for one image (fortunately many are toys or candy, so the grandkids don't mind). It all comes down to the idea of what I want to create. My mother paints, my sister is musical and my brother tinkers (clocks, boats, the Coliseum out of popsicle sticks). I wish I could paint, but NO. I also have no musical talent, but I have always

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found a way to create: bad poetry, sewing, clay, paper and glue, photography and most recently 3D art and animation. I may never be able to travel to exotic locations or hike to the middle of nowhere to get photos, but when I get the need to create something, I find a way.



Waiting in Meow Window By Ann Bertulli

RAY GUILLETTE



I think creativity is different for everyone, but here are my thoughts. Creativity is basically "doing your own thing." For me, there is a stimulus (often inspiration) that gets things going. It may be the visual art of another person, or being in a beautiful place (right now, I'm in the Adirondacks). Or, even, seeing something commonplace in a different light

or from a different viewpoint. For me, creativity happens when I'm totally involved with a subject,



Always Be An Optimist
By Ray Guillet

giving it all my attention. It requires blocking out distractions and focusing all my energy on that one thing. I call it being "in the hunt," or "getting lost in the creative process." The whole thing is a gift you give to yourself, and the gifts are time and freedom. Creativity requires both. The "expression" part is different, and probably harder. It means making your image simple and free of distractions, so others can see what you saw. We have to learn how to do this. Being creative is part of the human condition. It's nothing more than problem solving.



Cokin Superspeed Montage
By Ray Guillet

SBCC Member Accomplishments

Photographic Society of America 2014 Conference Honorees- John Fuller, Dan Charbonnet

At this year's Photographic Society of America's annual conference in Albuquerque, New Mexico two Stony Brook members were honored with very prestigious awards.

Founding SBCC member, John Fuller, was bestowed as a PSA Honorary Member (HonPSA) of the Photographic Society of America at the Friday night Honor's Banquet. This is the second highest award that PSA gives and we believe that John is the only New England member to have it at the present time. The award must be a unanimous vote by the Honors Committee and then approved by the PSA Board of Directors. It is awarded for contributions to the advancement of photography that are primarily service oriented. There were seven Honorary Members elected this year from all over the world.



From left to right, Jean Timmermeister, HonPSA, Chairman of the PSA Honors Committee, John Fuller, John Davis, FPSA, PSA President

John's honor citation read in part, "John Fuller, FPSA, HonNEC, has been elected an Honorary member for his widely respected service in the New England area; for service to the Nature Division of PSA; for services on the PSA Executive Committee and for PSA Investments Committee service." John is also one of only two members that have been awarded the Frank Bond Service Award-Life Membership by the Greater Lynn Photographic Association.

Dan Charbonnet, FPSA, EPSA, MNEC, was also the recipient of a prestigious award. Awarded to him at the Nature Division Luncheon Meeting was the PSA Nature Division Service Award. This is one of the highest awards given by the Nature Division each year. It was awarded for, "his dedicated and untiring service including serving as PSA Vice President-Director of Exhibition Services; serving on a combined committee responsible for writing and updating the PSA Nature definition which most camera clubs and all Nature exhibitions follow; and for spending a large amount of time working with FIAP (the foreign photographic body for Europe, Asia and Australia), the Royal Photographic Society (United Kingdom) and PSA (USA photographic body) to make the nature definition read the same for all organizations and countries." The new definition will make it much easier for all International Nature Exhibitions and for all clubs who compete in international interclub competitions to use a single definition for their competitions.



Lin Craft, PSA Nature Division Chairman, presents Dan Charbonnet his award

An Honorary Stony Brook member, **Jacob Mosser, FPSA, EPSA, HonNEC**, has just received his 9th and 10th Galaxy Awards in the PSA Nature Division Exhibitions Star Ratings. This means that Jake has received a total of 1,125 nature acceptances for 375 different nature images to achieve Galaxy one through ten. Each image has to be accepted three times (once each in three different exhibitions) and then retired.

We at Stony Brook are very lucky to have such dedicated members in our club. We congratulate them all on their accomplishments and thank them for all that they do for the photographic community whether locally or internationally.

Debra Boucher Awarded Second Place

Debra Boucher won second place this year at NECCC in the Color Print of the Year Competition. She received a red ribbon for her image, Three Poppies, which earned 27 out of 30 points.



Three Poppies By Debra Boucher

Honorable Mention Earned By Sarah Keates

Twins by Sarah Keates received a 14 out of 15 points in the 2014 Ocean State International Exhibition of Photography and an Honorable Mention award. She also was our club's top scorer.



Twins By Sarah Keates

SBCC Takes Fourth in the 2014 Ocean State International Exhibition of Photography

Eighteen members of SBCC entered the OSI Exhibition this year. They each submitted four images that were scored from 1-15. The top six members with the highest combined score for their four images comprised our total club score which was 284 giving us a fourth place finish behind Gateway (299), Greater Lynn (291), and Cape Cod Viewfinders (289). Our six top scorers were Sarah Keates (50), Ted Mertz (48), Steve Flint (47), Henny Smith (47), Ellen Kawadler (46), and Tony Mistretta (46). Rich Reynolds also earned a 46 but due to the listing being alphabetical, he was number seven.

Letter from the Editor

As the editor of our club newsletter, Reflections, for the last two and a half years, I have enjoyed creating each and every issue. Those of you that have so willingly contributed, have shared your intuition, expertise, and love of photography with everyone. This has helped enhance the content and hopefully made it a more interesting and informational product. It is time to pass the baton on to another member who I know will continue to develop our newsletter and continue its award winning content.

This will be my last issue as your editor. Ellen Berenson will be assuming the role and title of the Editor for future issues. I know that she is excited, although admits to some apprehension, about her new role. We have begun the transition and I will continue to guide her through the production process as needed. I am leaving the publication in very competent hands and look forward to the next installment of Reflections under her expertise.

I also want to give Susan Cosman a huge thank you for all her assistance behind the scenes with final proofing of each and every issue. She has graciously gone over the last eleven regular issues and three new member issues with a fine tooth comb making sure the punctuation, tenses, spelling and wording are correct. She has been invaluable to me.

Stony Brook Camera Club Programs 2014-2015

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. 15, 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



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Billi Manning Secretary
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Ed Gooltz Treasurer
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Past Presidents: Jake Jacobson, Dan Gyves

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Announcements: Ann McEvoy
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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@stonybrookccc.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 Gooltz, 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.stonybrookccc.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.

Toys for Tots...it's that time of year again!

By Henny Smith



Even though the economy is improving, families are still struggling and more families are asking for help.

So, it isn't too early to start thinking about **Toys for Tots**. For those members new to the club, we have been collecting toys since 1998!

For anyone wishing to contribute, I'll be collecting toys from November 20st until **December 15th (Holiday Party)**.

Look for the red "**Toys for Tots**" box at our meetings. All toys must be new and unwrapped, since the Marine Corps will be sorting them.

Anyone wishing to donate gifts for older children (soccer balls, footballs, radios, books, etc.) would be greatly appreciated.

Let's make this a happy holiday for the children who may not otherwise know the joy and magic of a special gift just for them on that special morning. They are all our children; please help us make this a happy holiday for them.

If you have any questions, or if you can't make the meetings and still want to contribute, please call me at (508) 528-2229. Thanks for your support all these years!

Greater Lynn International Color Exhibition

Digital images are now being accepted until February 19th, 2015 for the 38th and final exhibition. Cash prizes will be awarded to the top three clubs (\$300,\$200,\$100) and the Exhibition Show will be part of July 2015 NECCC Photographic Conference

For instructions, online entry form, and PayPal, [please click to visit the website](#) .

SBCC "REFLECTIONS"

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