

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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October/December 2012



Letter from the President: *Jake Jacobson*

It's the night before Thanksgiving and Ellen Kawadler just informed me that I'm holding up the newsletter. Totally my fault, as she had already given me at least a month's notice about the deadline. As I try to get this done I am surrounded by the great smells of baking bread and pies from the kitchen and hopefully they will inspire me to write better.

First of all I'd like to welcome all of our new members. If you haven't already seen it please check out Ellen's [New Member Newsletter](#). This is a friendly club and I want you all to feel welcome. I know that members that have been around for a while take many things for granted and I am not always the best at explaining things. If you have questions please ask. I haven't met you all yet but I hope to do so in the near future. Thanks to Janet Casey for taking the lead in making our new members feel at home.

Denise Duhamel and I attended one of Scott Kelby's seminars in Boston recently on *Photoshop for Photographers*. There were some presentations on retouching and new Photoshop features, but a great deal of the day was devoted to improving photos in the RAW Converter that comes with Lightroom, Photoshop, and Photoshop Elements. You may be familiar with this program as it is the same as the Develop module in Lightroom. Don't despair if you are not shooting in RAW though since the latest versions will also open jpg files. On May 2nd, I will be giving a presentation at the club titled "Understanding Camera RAW" during which I will attempt to explain the pros and cons of shooting in RAW mode and demonstrate this software.

Yes, it is getting colder out, but that doesn't mean that you should be putting your cameras away. I happened to be in Boston last weekend and took a quick spin through the Public Garden and Common and took a few photos. But you don't have to travel far for wonderful images. One of my favorite shots was taken the morning after a light snowfall when the sun came out across the street from my house. As Joe Kennedy says, "You miss all the shots you never take." Keep shooting.



Boston Commons by Jake Jacobson

Finally I would like to thank Vicki Elliot and Bob Sheppard for organizing and leading the field trip to Newport. Wishing you all a great holiday season.

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Color Prints Rob DeRobertis
Color Slides Mike DiStefano
Digital Ann Bertulli, Denise Duhamel
NECCC Digital Ann Bertulli
NECCC Print Rob DeRobertis
Quad Robert Lehanka

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

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

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

WEBSITE: Visit our website at www.stonybrookkcc.com for the latest schedule, updates, and breaking news, and photographs from our competitions, members, and activities throughout the year.

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.

Field Trip to Newport

On October 27th, over 20 members spent the day in Newport with Bob Sheppard as our guide. Our first photo stop was on Route 138 in Middletown at the Newport Winery where the Aquidneck Growers' Farmers Market was having their last market of the year. We were able to photograph the vineyards, and the many concession stands with all types of vegetables, breads, and other food items.

Our next stop was Boyd's Windmill and a circa 1875 one room school house at Paradise Park. We then headed to the International Yacht Restoration School where there were many photographic opportunities from relics lining the walkway, to boats under construction. We continued our trip after lunch to Fort Adams, the Castle Hill Lighthouse and Ocean Drive. The impending hurricane, Sandy, spoiled the fantastic weather by sending in clouds late in the day forcing many of us to skip the sunset at the Newport Bridge.

Here's a list of other photo opportunities in the area provided by Bob Sheppard.

Downtown Newport

Banisters Wharf and Bowen's Wharf

<http://www.bowenswharf.com/>

<http://www.bannistersnewport.com/>

The Trinity Church in the center of town

<http://www.trinitynewport.org/>

International Yacht Restoration School

<http://www.iyrs.org/>

Newport Shipyard and Commercial Docks

<http://www.newportshipyard.com/eventsnew.asp>

Fort Adams

<http://www.fortadams.org/>

Ocean Drive

<http://www.oceandrivenewport.com/>

Castle Hill lighthouse

<http://www.lighthouse.cc/castlehill/index.html>

Newport Bridge (Pell Bridge) at sunset

<http://www.ritba.org/nbackground.html>

Tennis Hall of Fame

<http://www.tennisfame.com/>

Beavertail light on Jamestown

<http://www.beavertailight.org/>

Many thanks to Bob Sheppard and Vicki Elliot for planning a wonderful trip!

Fall Program Recap

by Ellen Kawadler

Over the last few months we have had a variety of presenters speak to us about taking our photography to another level. Whether you are a beginner or more advanced, they have had something to offer everyone. They have enlightened us on techniques for taking better macro, landscape, action and photojournalistic images. The importance of understanding and mastering the basic camera controls has been a theme that was reinforced by all of them.

Mike Moats started the year off presenting "Creating Art with Macro" explaining that macro has many advantages: it can be shot any time of the day, close to home, and with one lens. He finds that it also offers him more creativity, and diversity since outdoor subject matter is constantly changing.

Mike uses his macro subjects to create his own personal artwork. His outdoor subjects are frequently leaves, ice, water droplets, and tree trunks. He scouts areas for what he calls "[character in nature](#)" and has published an ebook by this name. For indoor shots, he has used flowers, feathers, sea shells, and agate for their variety of shapes, colors, and interest. Mike looks for the ones that aren't perfect and have the "character" he craves.

Mike demonstrated how he sets up some of his shots. One of his set-ups used a sheet of glass sprayed with rain-x to make the water bead up. By placing an object below the glass, he was able to get a reflection of the object in the water droplets. Another shot of water droplets adhered to the side of a lemon was photographed by submerging it into a glass of sparkling water. He also showed us the effects of using diffusers to block excess light and reflectors to add light to enhance specific areas of his subject.

Another DIY project he described was how to make your own backgrounds. He recommended paper without any sheen, like matte paper, for printing your backgrounds. One of his backgrounds was done by shooting a field of grass and zooming out of focus to essentially blur the image. When he is photographing in cluttered environments like at botanical gardens, where he wants to isolate his subject, he will take these

backgrounds and pop them in behind the subject, shoot in tight and thus eliminate the unnecessary elements.

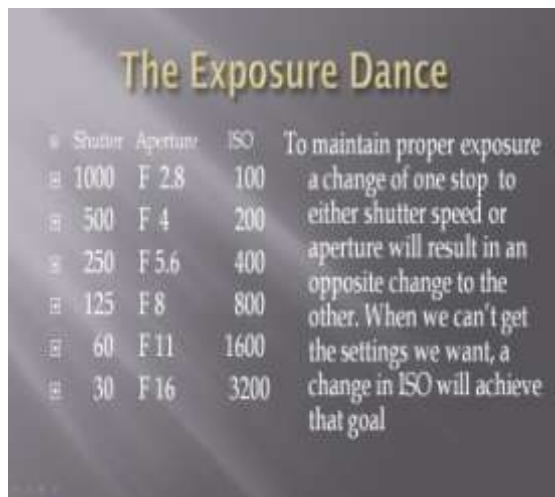
Tony Hunter presented next on "Landscape Photography". He emphasized that "learning the underlying principles of metering, exposure, and focus is foundational. These basics along with acquiring the ability to manage moving subjects and having the knowledge to select portions of the image that are rendered sharp or intentionally out of focus are the keys to improvement." He discussed metering, exposure, white balance, histograms, focus, lens selection, composition, light, color, lines, visual weight, contrast and repetition. He used his photos which can be view on his [website's gallery](#) to illustrate these concepts. His speaker notes are available at his [blog](#) under the entry on Tuesday, February 7, 2012.

His recommendations for sharp landscape photographs included the use of matrix metering, ISO 200, focusing 1/3 of the way into the scene at f/22 (although he said that sometimes he gets better quality at f16) and using a polarizing filter (sometimes stacked with a ND filter). Tony suggested focusing on a sharp edge or finding the area of greatest contrast. He uses live view with a [hoodman](#) to examine his foreground, mid ground and background for sharpness. Using only prime lenses and depending on the effect he is trying to capture, freezing the motion or blurring the motion, he will adjust his shutter speed accordingly.

Our very own, Bud Morton, finally let us know how he gets those incredible shots of horse racing that he has shown us over the years. He spoke about "Sports Action Photography" starting with the basics, as he progressed to share his skills on how to capture a moving target. He gave us a run through the principles of exposure and the relationship of shutter speed, aperture, and ISO, using the camera settings, understanding the different exposure modes (P, S/Tv, A/Av, M), focusing modes (single, continuous, auto), and auto focusing area modes (auto, dynamic/matrix, single).

Bud told us that he usually shoots without filters, in manual mode with his [ISO set on auto](#) which surprised many of those in attendance. He then adjusts the shutter speed to freeze or show (continued on the next page)

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motion, and the aperture to handle the depth of field he is looking for. When panning or trying to capture a moving subject, he will fire off shots continuously at the highest frame rate his camera can handle, hoping to obtain at least one winning image.



Shutter	Aperture	ISO	To maintain proper exposure
1000	F 2.8	100	a change of one stop to
500	F 4	200	either shutter speed or
250	F 5.6	400	aperture will result in an
125	F 8	800	opposite change to the
60	F 11	1600	other. When we can't get
30	F 16	3200	the settings we want, a
			change in ISO will achieve
			that goal

Bud showed us how he gets those low shots as the horses pass by using a [pocket wizard](#) mounted on his camera along the track. He then is able to remotely fire it as the horses run by that point while taking a picture from a different vantage point on his second camera which he is holding. His breathtaking images can be viewed on his [flicker site](#).

The next presentation by Jim West on "Basic Digital Photography" was well received by a full house. He started by covering a few simple tips for digital photographers and then got into the meat of the program. Leading us beyond the basic auto mode, he gave us a better understanding of exposure, white balance, histograms, autofocus, and image composition.

One of the most useful things he demonstrated was a program called [camera sim](#) which is an interactive SLR camera simulator that reinforces key photographic principles especially the relationship of aperture, shutter speed and ISO. Jim has made this lecture available to everyone on our [website](#).

Most recently we were privileged to have Dominic Chavez present a very moving program highlighting images he has taken as a photojournalist. He showcased some very

graphic images taken to raise awareness of global health and life for those less fortunate, living in areas of the world where everyday survival is paramount.

On his [website](#) he states that "as a photographer, I feel a responsibility to create my work with respect, concern and the understanding that pictures are the middle voice in creating dialogue". His aim is to tell someone else's story respectfully as the observer not the director. Dominic looks for the "moment" to give life to the picture. He is careful not to be perceived as a threat when taking his photos.

As a photojournalist, he shoots mostly with a 35 mm prime lens and rarely manipulates his work. He will crop certain areas to produce "creative tension". Dominic described the process of obtaining some of his images using leading lines, negative space, and tension. He concluded his presentation with his newest endeavor, shooting black and white landscapes that were stunning.

All these programs were incredible in their own way. Your program committee worked very hard over the summer months to obtain these speakers and should be congratulated on a job well done. Please thank them when you see them. They are Dan Gyves, Chair; Debra Boucher, Janet Casey, Rob DeRobertis, Phil Giordano, Ed Gooltz, Jake Jacobson, Joe Kennedy, David Marshak, and Jim West.

Image Study Techniques

by Andre Bourque

At Image Study Night, Oct 4th 2012, members were asked to provide two images. The first image was to be in its original version and the second a copy of it with changes made by the maker who would then openly discuss the pros and cons for his or her decision to apply any changes. Additionally, at Ray Guillette's invitation, he had asked me to provide a third version of the makers' images whilst using my own personal discretions for adding digital manipulation to the images with the use Photoshop techniques. This was to be an exercise purposefully intended to be instructional and to provide, albeit brief, tips on how one could choose to use digital applications, or not, for altering images digitally.

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What follows is a write-up of three images with digital alterations. All images are provided per the maker's permission.

Original sent by the maker



My Version: added Sun's Rays/mist



Image provided by Mike O'Connor

First step, I made a duplicate of the original image in Layers. Once done, with the background copy chosen, I then chose **filter** and applied, **Blur→Radial Blur→Zoom** set to 100%. **Quality of Blur** is optional. I left it in its default setting.

Next, to the background copy, I applied the mode **Lighten**. When applied, **Lighten** renders dark colors invisible while keeping the light subjects visible in an image. Doing so here to the background copy further provided and enhanced the allusion of sun's rays filtering throughout the scene.

Next I selected the **move tool** to *reposition/move/enlarge/angle* the Background copy so as to show the sun's rays descending from the light source above (top right, over the bog's mist) and accordingly appear to have them descend into the bog's mist to give it a realistic mood. With the background copy still selected. I then applied **Edit, Perspective/skew** to enhance to the allusion of the sun's rays *splaying, towards the bottom left and bottom right*, as they filtered down from above down through the trees' branches and trunks. Subsequently, I added a **Mask** to the background copy to set up for the next step.

So now, with the background copy's **Mask** selected and activated, making sure the foreground color is set to black and background to white, I then chose the **brush tool** and adjusted both its size and opacity (amount was optional and I experimented). With my **brush tool** now selected I began to clear away (rather **Mask over**) sun's rays passing *over* selected tree trunks in the bog wherever I wanted to show the allusion of the rays passing *behind* them. (Which tree trunks are masked is optional, so long as one can demonstrate the allusion of light rays filtering behind some of the trees and its branches to add a sense of dimension/depth.) Remember, there is no set rule ... so, experiment, experiment, and play, if you must.

Lastly, I continued to **Mask over** other parts the background copy while adjusting its percentage amount – mostly in the foreground of the image. I also 'randomly' applied the **Burn tool** around the edge of the image – creating a vignette effect which often times is useful to accentuate the focal point in the image. Finally, I tweaked the **levels adjustment** and added a bit more selective contrast to the image.

To reiterate, the focal point in my version was predominantly the rising mist in the bog itself, enhanced by the sun's rays filtering through the trees and create a mood of mist and sunlight interacting.

I thank Mike O'Connor for allowing me to experiment and play with Photoshop using his image.

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MIT Strata Building



Manipulated Version



Image provided by: Andre Bourque

In this exercise I started with one image, made a background copy of it, flipped it horizontally, and then chose an appropriate blend mode, and proceeded to apply other adjustments. This is the type of image that one would most likely enter in SBCC's Creative Category Competition. It could, however, as well be entered in Open category.

In PS CS6 I duplicated the 'original' image to add a background copy in layers. I then selected it,

went to **Menu**, chose **Edit~Transform~Flip** and chose **Horizontal**. Next, in Layers with the background copy still activated, I chose **Blend~Mode~Darken**. Once merged it seemed a bit flat, color-wise, and it needed more contrast. To remedy this I then applied **Levels** to increase both the Lightness and Contrast. I also added one more step: the use of CS6's **HDR Toning** feature to enhance the metallic look and feel of this building's siding. Once done to my satisfaction, I further experimented using CS6 **Oil Paint** Plug-in.

Image #1



For this image I decided to present both the original and the second image presented by the maker. In the original you will note that the maker has shot it, presenting focal interest which is the flame, shooting straight up into the balloon. Good enough in that it definitely lets one know that this is about hot air ballooning. The maker, however, provided image #2, cropped with a closer view of the balloon operator located in the lower right-hand corner – obviously controlling the flame's output. He then tilted the image to convey a diagonal perspective of this event. It was discussed that image #2 told a better story of the ongoing activity. Why? Adding a diagonal perspective enhanced a sense of action and movement and, placing the operator in the lower corner completed the story very nicely.

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Image #2



Image #3



Image provided by Robert DeRobertis

In Image #3 you will note that Image #2's changes made by Robert required little changes, if any. Keep in mind if this was to be a photo-journalistic story, any manipulation of the photo would not be allowed. However, for our purpose, this is not the case.

That being said, in Image #3 I did apply a few tweaks, minimally. I sought to add more emphasis on the operator's presence and his action regulating the output of the flame. To accomplish this all I did first was to enhance the overall color saturation. I then toned down the lightness in the sky, followed with the eliminating a few distracting light sources in the bottom of the image, and then applied the **Dodge Tool** to lighten up the operator's face a bit more – keeping in mind that without him, there would not be as an interesting story.

Thank you Robert for allowing me to comment and add my own version.

BEHIND THE CAMERA: Rich Reynolds

By Janet Casey

Education has always been important to new Stony Brook Camera Club member Rich Reynolds, whether it be as a student of music, a music teacher and performer, assistant principal in the public schools, or more recently a photographer.

His music education began in England at the age of three when his uncle gave him a recording of army bugle calls and a bugle, which he quickly mastered. Then, in first grade, for show and tell, he wowed his classmates with his bugle calls. Impressed, his teacher brought him to the school band director, who gave him a trumpet and put him in the school orchestra. By the winter concert, he was playing with fourth to sixth graders. A naturalized U.S. citizen, he received his Bachelor of Music in Music Education and Performance from The Hartt School of Music at the University of Hartford, and his Masters degree in Educational Administration (continued on the next page)



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 from Syracuse University. Professionally trained, Reynolds plays every band and string instrument and has made recordings for various record companies. He studied trumpet under Joseph Andrucci, principal trumpet of the New York City Ballet, and William Vacchiano, principal trumpet of the New York Philharmonic. He also studied conducting under Aaron Copland and Leonard Bernstein.



Cadillac Mountain Sunset by Rich Reynolds

“Over the years, I have performed with numerous symphonies as well as several big bands,” said Reynolds, who has performed as a trumpeter with professional ensembles that include the Boston Pops, the Civic Orchestra of Chicago, the National Symphony Orchestra, and the Lawrence Welk Orchestra. For the past 14 years, he has also conducted, or played in, the Sharon Community Concert Band and its sister ensemble, the Roy Scott Big Band. Reynolds, who lives in Sharon with his wife, Marty, their son, Greg, and their two rescue Huskies, also teaches music and is a noted lecturer. In their spare time, Reynolds and his wife enjoy kayaking and are renovating their 1790 center entrance colonial home, a hobby of theirs.

After 20 years in music education and performance, Reynolds spent the next 16 years as a high school assistant principal. As Administrator of Fine Arts at the Walpole public schools, he already had his background in music, but looked to the art teachers to round out his arts education.

“Part of being an administrator was being a good listener,” Reynolds said. “We had a common language of balance, positive and negative space, color, whether it be photography, art, music or

dance. Because all of those terms have the same meaning, if you are really skilled in one art, you will see the connection in others.”

His love of photography began in 1958 when he received his first camera, a Brownie. “Shooting photos back then was a waiting game, as I would wait to see the results of those footprints of light,” said Reynolds. “By the time I got them back, I forgot what I had done to capture the image.”

Four years ago, with impending retirement and a planned trip to Yellowstone National Park, Reynolds purchased a digital HP PhotoSmart 850 point and shoot camera, with the hopes of taking some good photos of his trip. “I was not disappointed,” said Reynolds, who continued to upgrade his camera and now has a Canon 7D.

To continue his photography education, in 2009 Reynolds joined the Hockomock Digital Photographers Club in East Bridgewater, where he met SBCC members Joe Kennedy and Jim West. He was impressed by the willingness of the members to share their knowledge with him, and he grew as a photographer. Since then, he has attended the New England Camera Club Council (NECCC) conference twice and taken courses with the Photographic Society of America (PSA). After the Image Analysis course, he was invited to take the exam to become a competition judge; he passed easily.



Columbian Ship by Rich Reynolds

“I wanted to learn what the judges are looking for, whether it is specific, arbitrary or subjective,” said Reynolds. His conclusion? “It’s purely subjective.”

Reynolds joined the Stony Brook Camera Club this year. From his own experiences

as a new member at his former camera club, Reynolds has a few suggestions for new members: “Ask for help, don’t be afraid to have someone explain a term or concept, go on field (continued on the next page)

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trips, and participate in image study.”

With his woodworking skills, Reynolds makes his



own frames for the photographs he prints himself. In a few years, he hopes to have a collection of photographs that he could sell at a gallery or publish in a magazine. “I don’t have delusions of being great, but I am enjoying myself,” Reynolds said. “I appreciate the works of others and I enjoy learning.”

Bear Profile by Rich Reynolds

Live View- An Indispensible Resource by Ellen Kawadler

Many of you are very familiar with using live view, after all, it is the only way to take point and shoot digital pictures in most cases. However some of us have only recently had the use of live view at our disposal with its recent addition to some DSLRs. Several of our speakers have talked about ways to use live view that I had never considered. After a quick google search, I discovered an incredible number of uses for this tool that most of us take for granted.

We all think of using live view for video and to compose our shot but how many of you use it for other things. Most photographers tend to forget that when using the camera's viewfinder we are not seeing 100% of our image. Live view compensates for this. It can also be very helpful when trying to visualize that shot at an awkward angle, low to the ground or above your head. If you have a swivel screen this becomes an additional way to preview those shots without putting your body through contortions. Previously I had found the swivel screen useful when trying to take candid shots. We all know that as soon as

we point a camera at someone and they become aware of it, their demeanor changes in most cases. If you are able to frame the picture with the camera at your side using the swivel screen so they are unaware of you taking the image, think of the possibilities.

The effects of your white balance setting can be visualized in live mode. Just dial through your white balance options while looking at the screen. It is also helpful with determining your aperture or depth of field. When we press the DOF preview button while looking through the viewfinder we get a darkened image which at times is hard to see and determine what is or isn't in focus. But by using the DOF button in live view, it allows visualization of the scene on a much brighter screen so you can see the effect of your aperture setting changes.

One of the most touted uses of live view is for obtaining the most accurate manual focus possible. By zooming into the image, and adjusting the manual focus, focus can be precisely managed as you see the changes live. When focusing with live view, you are seeing the image directly off of the sensor, instead of projected off the focusing screen and through the viewfinder.

Live view's capabilities will vary depending on your camera. Some cameras offer the ability to see the display grid, virtual horizon and/or histogram superimposed on the screen in the live view mode. Live view can also be helpful when using tilt-shift lenses and ND filters, and when trying to focus while shooting at night. In most cases, it is best to use live view with the camera fixed on a tripod, not hand held. It eliminates mirror and shutter vibration since when in live view, your mirror is automatically locked up.

As with any feature, there are some disadvantages you should consider. Live view will definitely shorten your battery life, and although great for static subjects it is not very useful for shooting active or moving subjects. On some cameras, auto focusing may be unavailable and if available may not be accurate. Lastly, live view may be inaccurate for long exposures.

Here are some articles for more information:
[Why I Use Live View](#) by Peter and Mary Andrade
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[My Love Affair With Live View – 5 Indispensible Benefits](#) by Kurt Budliger

[Maximizing Live View on Your Digital SLR](#) by Joshua Lehrer

[Why I like DLSR Live View Shooting](#) by G Dan Mitchell

[Using Live View to Change White Balance \[video\]](#) by Richard Peters

[Using Live View to Preview Aperture Effects](#) by Darwin Wiggett

New Member Newsletter Correction

The instructions for image sizing in Lightroom 4 should read to insert a width of 1400 not 1024. This will be corrected on the website but if you made your own hard copy, please note the change.

Coming Attractions-Member Survey

Please watch for this year's member survey which will be out in the very near future. The survey is anonymous and consists of only ten questions. It shouldn't take more than five minutes to complete. The responses will be summarized in the next newsletter.

Important Information About This Newsletter From Your Editor

Throughout this newsletter there are embedded links to additional information. Usually if you click on a picture or logo it will bring you to the internet with more info. Additionally if you click on any underlined text more information will be available.

Club Calendar

Nov 29, 2012	Image Study
Dec 6, 2012	Competition, Class A&B Digital Nature, Slide Nature, Digital Creative, Slide Creative
Dec 13, 2012	Holiday Banquet
Dec 20, 2012	Winter Recess
Dec 27, 2012	Winter Recess
Jan 3, 2013	Competition, Class A&B Digital Nature, Slide Nature, Class A&B Color Prints, Black & White Prints
Jan 10, 2013	Joe Lefevre "Making Dynamic Landscape Images"
Jan 17, 2013	John Gregor "Composition and Seeing Photographic Opportunities"
Jan 24, 2013	Image Study
Jan 31, 2013	New Member Showcase
Feb 7, 2013	Competition, Digital Creative, Slide General, Slide Creative, Black & White Prints
Feb 14, 2013	Lou Jones "Street Photography in the Modern Age"
Feb 21, 2013	Image Study
Feb 28, 2013	(To Be Announced)
Mar 7, 2013	Competition, Class A&B Digital General, Slide General, Class A&B Color Prints
Mar 14, 2013	Mike O'Connor, "The Beauty of Yellowstone", & Time Lapse Techniques
Mar 21, 2013	Image Study
Mar 28, 2013	Phil Giordano - "Successful Flash Photography"

Digital Quad Competition 2012 - 2013 Categories

All competition photographs must be taken May 1, 2011, or later.

1950's/1960's	Bar(s)	Child/children with pet(s)	Emotion	Empty	Eye(s)
Flag(s)	Horse(s)	Indoors	Junk	Lighthouse(s)	Motion
Pattern	Raptor (bird(s) of prey)	Rural (not a landscape)	Seascape (no light houses)	Sign	Sports
Stairs	Stormy	Sunrise/Sunset	Two wheeled vehicles	Uniform	White



STONY BROOK CAMERA CLUB "REFLECTIONS"

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