

Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



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© Silvana Della Camera

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UP CLOSE WITH THE PRESIDENT

It's spring; a season of rebirth and rejuvenation! Buds are popping on our trees and shrubs, and the bluebirds are in the nesting boxes. The daffodils are poking their heads out of the soil and have started blooming. The days grow longer. It's a great time to grab your camera and head outdoors.

My wife and I traveled to Florida in early March, where I had many opportunities to photograph birds. We stayed with family in Venice, FL, just minutes from the Venice Bird Rookery. It's a small pond with an even smaller island. But that island is chock full of nesting birds – Great Blue, Night, Tricolor and Green Herons, Great White and Cattle Egret, Glossy and White Ibis, and Anhingas, among others. I also got out onto Sarasota Bay for fishing and photography – it was great! I brought my big lens (Sigma 150-600mm Sport) and rented a Nikon D500 (which I love), and concentrated on birds in flight. It was great to be traveling again after the long hiatus due to Covid.



There's always something to learn, and the Program Committee and our Workshop Committee have been doing a great job giving us opportunities to do just that. If you need motivation to help you get out and shoot, then we have several speakers and other events coming up that will help. Outside speakers include Mark Bowie, Padma Inguva and Paula Swift who will be speaking on Photographing Trees and Woods, Flower Photography, and Storytelling Portrait Photography, respectively. And don't forget some of my favorite evenings, the New Member Showcase, Image Makers, and our annual photography project: Shoot the Diptych/Triptych. Plus we have workshops on portrait photography and cityscape photography coming up. So, stay tuned and stay active. There's lots of great stuff, and something for everyone, happening at SBCC!

And, as always, I'd like to express my thanks to everyone who has volunteered their time and talents to making our club sing. In particular, I'd like to mention Dan Gyves, Nancy Paradee and Stephanie Sioras, who comprise the Nominations Committee. Their job is to provide us with nominations for next year's officers; an important task! Of course, the Program, Competition, and Volunteers! committees, and all of the other volunteers who make our club work, remain active and have been doing a great job! Thank you.

Two years ago in March 2020, the first of the COVID restrictions commenced. I don't know of anyone at the time who thought we would have to go through the past two years as we did. But, I'm happy to report that Stony Brook CC has stayed strong! I wish you health, happiness, and good shooting!

Sincerely,

Jim Borebach

by Jim Borebach

Editors' Letter

By Tom Amsterburg and Donna Parker

Do you like to take black and white photographs? Black and white images can help us see more clearly. They remove any distraction of color and help the viewer to focus on other aspects of the photo, such as the subject, the textures, shapes and patterns, and the composition. Street photographer, Eliot Erwitt said: "Color is descriptive. Black and white is interpretive." Canadian photographer Ted Grant made a similar point: "When you photograph people in color, you photograph their clothes. But when you photograph people in black and white, you photograph their souls!"

One of the most famous and arguably greatest works by the painter Pablo Picasso is his large black and white oil painting, *Guernica*. It was painted in 1937 as an immediate reaction to the Nazi's bombing of the Basque town of Guernica during the Spanish Civil War. It has since become a universal symbol against war and brutality. The painting still feels intensely relevant today with today's sad current events.

Stripped of color, *Guernica* makes us dig into the truth behind the picture. "Colors let us off lightly; black and white forces us to think about this terrible moment," says Jonathan Jones, art critic for *The Guardian* newspaper.



Guernica by Pablo Picasso

On the same theme, SBCC member Silvana Della Camera recently gave a terrific presentation to the club on "The Power of Black and White Photography" in which she provided plenty of inspiration, along with the whys and hows. Silvana also contributed this issue's wonderful cover image, "Gates of Heaven." This edition also includes an article by Gary Potts that originally appeared in the PSA Journal entitled *Monochrome: Why and When*.

Of course, we photographers love color, and the rest of this issue of *Reflections* has that in spades, including stunning images from Joe Kennedy in his article on Bryce Canyon National

Park, New Member photos, photo essays from two recent SBCC Meetups, and a great article by member Mike Schaffner.



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

IMPORTANT!

NECCC CONFERENCE NOTICE



The New England Camera Club Council (NECCC)
is a nonprofit umbrella group for New England camera clubs
(>70 clubs in MA, ME, CT, RI, VT and NH)



NECCC 2022 75th Annual Photo conference

July 15, 16, 17, 2022

**Please announce this conference
at each meeting**

*****Note: The 75th this summer will
be the last in-person Conference,
we hope that you join us!*****

**Please post it on your websites &
Facebook pages & Pass this on to
other photo enthusiasts. Thank
you!**



1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

Over the years, I've read about Stony Brook in the local paper and have always been interested. When I read that Essdras Suarez would be presenting, I joined as a guest and never looked back!

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

Nature and wildlife photography is my focus.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

My two favorite places to photograph are the woods/gardens around my home and DelCarte Conservation Area in Franklin.

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

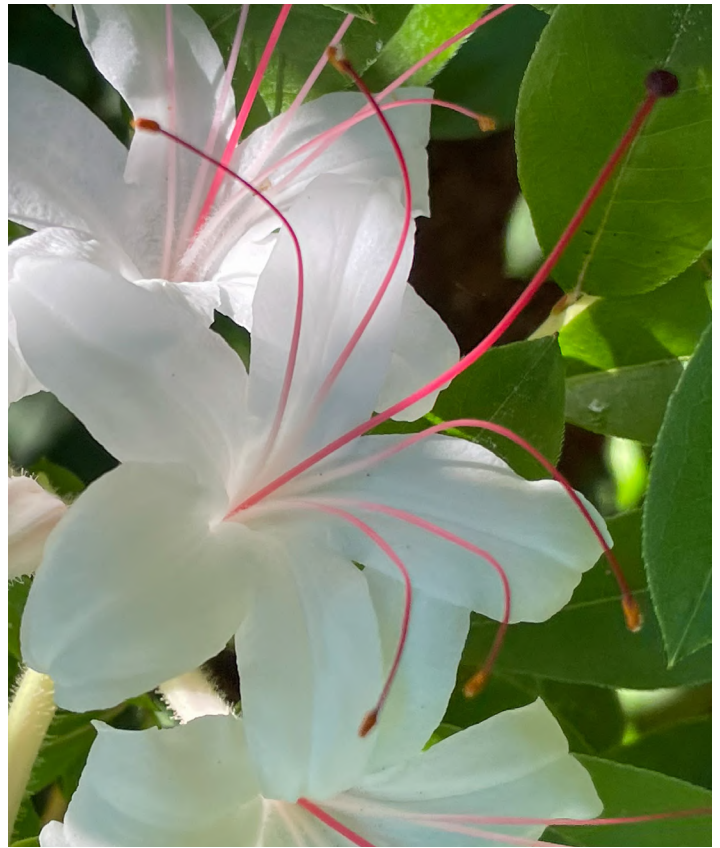
The club is everything I could hope for - workshops, presentations, and exposure to all types of photography. The club members are generous with their methods and experience, and as a new photographer, I appreciate that very much.

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

I have two wonderful dogs - one is 12 and one is less than a year. They keep me on my toes, and as an added bonus - the puppy is super photogenic.

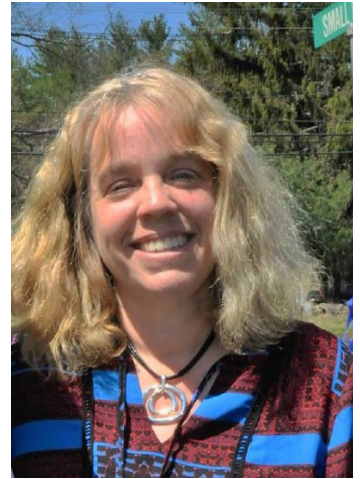


**Photos ©
Randella
Sheehan**



1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

I've been looking for opportunities to grow as a photographer by getting involved with a camera club. I saw Jim Borrebach's post on the Boston Photography Workshop's Facebook page about an upcoming program inviting guests and signed up to attend. When I saw all the interesting programs you were offering, I decided to join, along with my husband! For me, the opportunity to participate virtually is great since the Franklin area is about an hour away. I've enjoyed participating in my first competitions and enjoy the learning that comes with the reviews of the photos.



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

I'm all about outdoor photography -- nature, landscapes, night and astrophotography. I've dabbled in pet photography a little. In addition to my Sony A7iii, I also enjoy using trail cameras to capture area wildlife and help people learn about the critters around us - mostly coyotes, bobcats and fishers.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

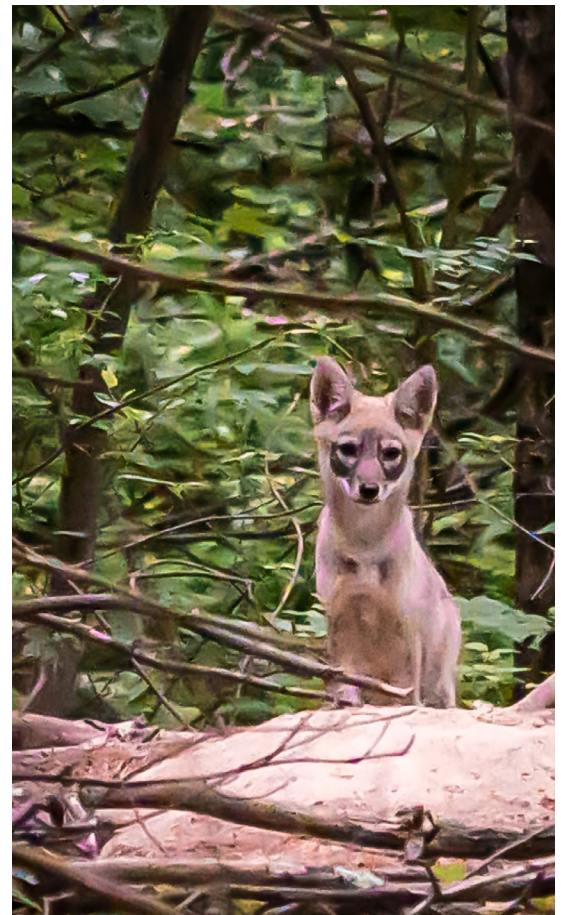
My favorite place is wherever I am -- I enjoy the challenge of capturing the essence of new places and enjoy traveling, both close to home and afar. That said, most of my photography is in my hometown of Stow and on Cape Cod, where I love to try to capture the beauty of the great outdoors in the places I call home, especially the farms and protected landscapes.

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

I like to challenge myself constantly. Lately I've been experimenting with intentional camera movement, long exposures and night photography. I feel like I'm still learning all that I can do in Lightroom and haven't yet even opened Photoshop. I'd like to try night painting. And I'm looking forward to attending a few in person gatherings when that can happen to meet others in the club.

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

I'm a runner and will finish my 50th state half marathon this year in North Dakota. And while I love my job as Conservation Director in my hometown, I'm starting to think about my next chapter in retirement. And photography and travel will definitely be part of that picture!



Photos ©
Kathy Sferra



1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

I had a point-and-shoot camera that I had no idea how to use (the manual was not so helpful). I kept coming across SBCC when I would search for camera classes.

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

Nature, especially landscapes, trees and ponds. Bonus points if it's Fall!

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

My backyard! The light can transform it into a playful background, and I notice something new each time I'm out there.

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

I tend to give up on things if I don't get it right away. I would like to learn patience, how to embrace failure (and keep trying), and how to take a picture that matches up with what I see in my mind.

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

I'm part of a women's bike riding group called "The Cyclepaths". We have fun planning out different routes and seeing how far we can go. Our record ride is 50 miles!



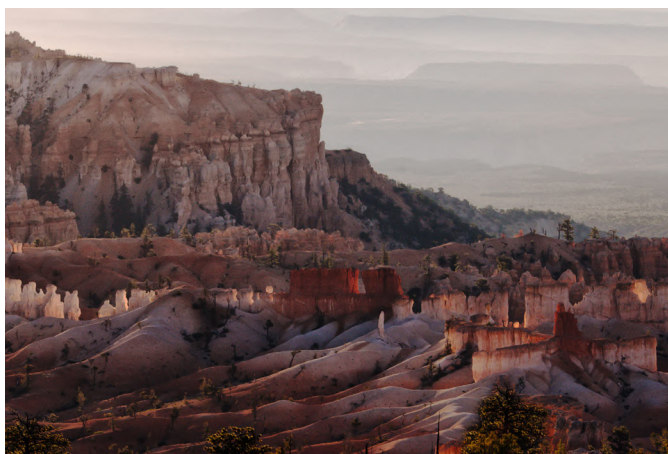


Photos ©
Jeanine Coleman



Hoodoo Heaven at Bryce

By Joe Kennedy



"Sunrise at Sunset Point"

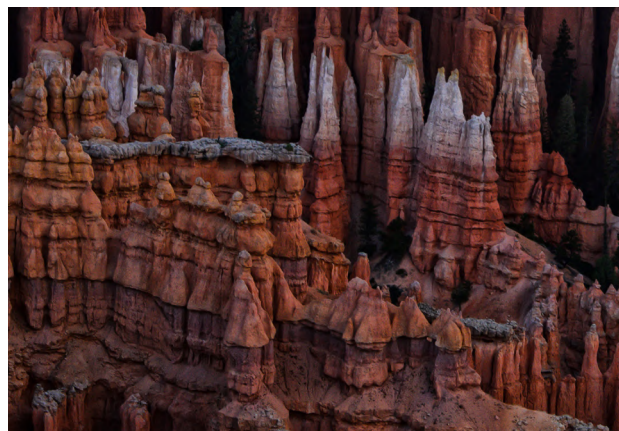
Hoodoos are irregularly shaped, tall, thin rock spires that occur all around the world. These rock formations shoot up from the bottoms of arid drainage basins or badlands and are formed by weathering and stream erosion. This erosion has resulted in thousands of bizarre and fragile rock formations, large and small, in many subtle shades of pink, white, yellow, orange and red, extending in quite a narrow band. The density of these rock formations gives the landscape an otherworldly feel. Hoodoos can also be known as tent rocks, fairy chimneys, or earth pyramids.

These "fairy chimneys" exist on every continent, but the highest concentration of hoodoos found anywhere on Earth are located in **Bryce National Park** in southwestern Utah. This popular national park (1.5 million visitors annually) is named after Ebenezer Bryce, a Mormon farmer who was the first modern-day settler in the region. The park was established in 1924.

Bryce Canyon is not a single canyon, but a series of natural amphitheaters or bowls, carved into the edge of a high plateau. The most famous of these is the Bryce Amphitheater, which is filled with these irregularly eroded spires of rocks. The unique scenery and the endless recreational activity options keep visitors coming back for more of Bryce.

Popular activities which can be found year round in the Bryce Canyon area include hiking, horseback riding, biking, and ATV tours.

Hopefully every visitor to the park will spend at least some time marveling at its four main viewpoints, all found within the first few miles of the park: Bryce Point, Inspiration Point, Sunset Point, and Sunrise Point.



"Bryce Point"



"Inspiration Point"

Other viewpoints are found all along the park's 18-mile main road which travels from park's only entrance in the north along the plateau rim to its highest elevations in the south. Between April and October a shuttle service is operated in this area of the park to reduce congestion. Hiking trails explore the forests of the plateau and connect between viewpoints along the rim of the Bryce Amphitheater, and wander through the hoodoos below.

There are various trails both along the rim and down through the formations, such as:

Mossy Cave Trail is different from most in the Bryce Canyon area as it leads along a small stream (Tropic Ditch, flowing through Water Canyon) to a water-fall and a cool alcove fringed by curtains of moss. All this beauty on a mere 0.8 miles trail! Right: *“Mossy Cave Trail Falls.”*



Navajo Trail (1.3 mi.) is a short, popular route that begins at Sunset Point and leads 520 feet downhill via a set of switchbacks into a narrow slot-like canyon known as Wall Street, returning by a parallel path alongside more formations.



“Navajo Trail Captures”

Queens Garden Trail (1.4 mi.) offers the shortest path into the best area of hoodoos around Bryce Canyon. It begins at Sunrise Point and descends into a side drainage, turning back west to the base of one tower thought to resemble Queen Victoria. Past here the path continues another 0.7 miles to link with the south end of the Navajo Loop Trail.



“Her Royal Majesty - Queen Victoria”

Fairyland Loop Trail (8.3 mi.) is a relatively strenuous route starting from the most northerly park overlook at Fairyland Point, winding down amongst the hoodoos. It is a little-used route which descends 900 feet from the ridge road and winds through many of the fins and spires giving a more intimate view of the park. Hiking just part of the route is enough for nice views:



“Fairyland Loop Trail”



“Devil’s Rays”

In the picture above there is an odd natural phenomenon, “Anti-crepuscular Rays!” We have all seen “God’s Rays” where the sun’s beams flow down from the clouds - look again as these beam **up** from the ground, hence “Devil’s Rays!”

See a brief photo tour of a few of Bryce’s highlights on the next page.

Bryce National Park

By Joe Kennedy



"Amphitheater Central Lighting"



"Hoodoo Peek-a-boo"



"Thor's Hammer"



"Off the Beaten Path"



"Natural Bridge"

Leaving our national parks for the
next issue. . .

Stony Brook Camera Club Volunteers!

Stony Brook Camera Club Volunteers! Committee coordinates volunteer opportunities for SBCC members to donate their time and talents to non-profit organizations while having fun and getting to know each other. The committee has been highly engaged throughout the year. Listed below is one of the recent events -**The Naturalization Ceremony.**

The SBCC volunteers (Nancy Paradee, Stephanie Sioras, and Patricia Cabral and Dan Gyves) attended the January 24, 2022 Naturalization Ceremony conducted at the John Joseph Moakley U.S. Courthouse in South Boston. The photographers were given full access to the ceremony and after the new citizens were sworn in, individual photos were taken of the new citizens and also their families, if present.

The photos taken of the recipients turned out to be precious, since security regulations at the courthouse do not permit photos to be taken without prior arrangement. To match the new citizens with the digital photos, they were asked to hold up an index card with their name and email, which was photographed, and allowed us to forward the images to them by email.



CONTRIBUTIONS

Photography Book Review - Willy Ronis

by Lonnie Janzen

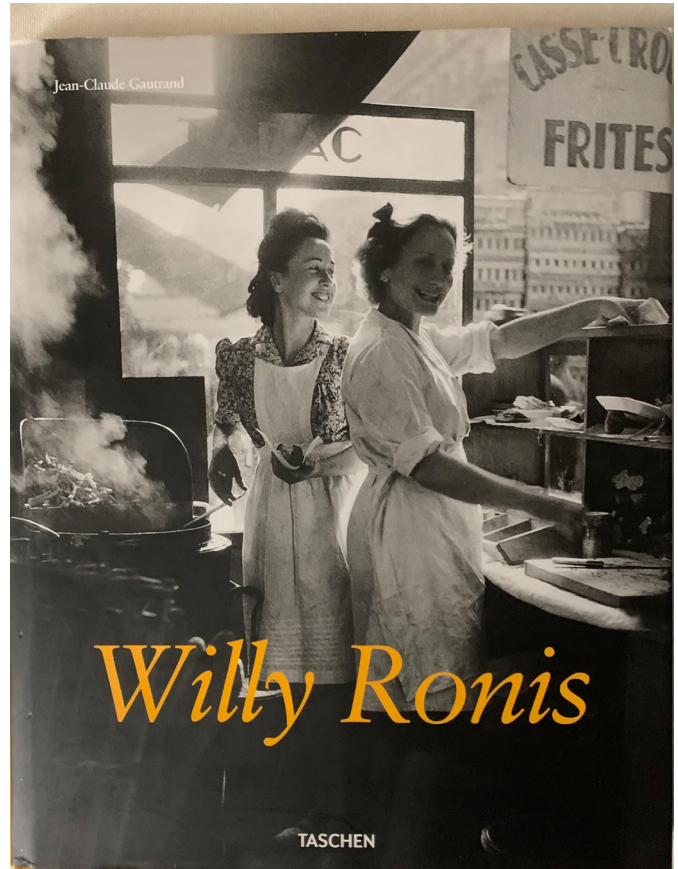
"I have never sought out the extraordinary or the scoop. I looked at what complemented my life. The beauty of the ordinary was always the source of my greatest emotions." *Willy Ronis*

Willie Ronis (1910-2009) was one of the influential group of French photographers from the middle of the 20th century that included Henri Cartier-Bresson and Robert Doisneau. He is best known for his work featuring slices of everyday life in Paris and France. Born in Paris to Jewish refugee parents, his father was a portrait photographer. He originally went to conservatory to study violin but was obliged to take over the family portrait studio when his father became ill. Ronis was able to escape German capture during the war and returned to Paris to document the return of war refugees. Unlike his good friend Robert Capa, Ronis and Cartier-Bresson had the need to stray far from home.

The book, *Willy Ronis*, by Taschen Press, is a beautiful volume in 12x10 format with the 187 pages done on heavy satin paper. Ronis worked in black and white so there are no color images.

The vast majority of the work covers Ronis's interest in the everyday life of the common person. His photos represented moments in time of everyday life. In fact, I have seen his most famous image "**Le Petit Parisien**" of a boy running with a baguette in so many restaurants and bistros it is hard to count them! Even when looking at his portrait work in the book, there are very few "formal" portraits. The shots are obviously set up but always in a casual style as if Ronis was just catching the subject in a decisive moment.

Ronis was influenced by the work of Ansel Adams and Alfred Stieglitz. He was the first photographer from France to work with *Life* magazine. In 1953, Ronis was part of an exhibit with Henri Cartier-Bresson, Izis, Robert Doisneau, and Brassai. The exhibition was called *Five French Photographers*. It took place at the *Museum of Modern Art*.



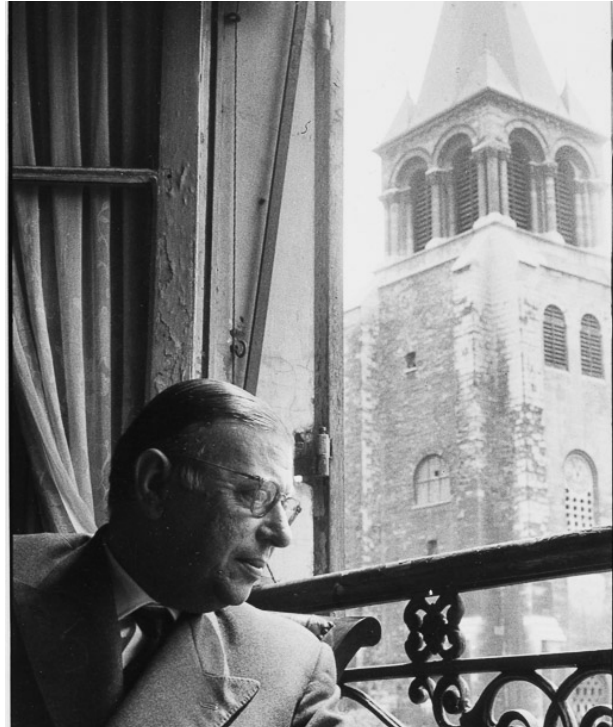
Le Petit Parisien

Willy Ronis

In 1979, he was given the *Grand Prix des Arts of Lettres* award for his photography by the Culture Minister.

The book is an excellent journey through Ronis's career. There is not much in it about technique or artistic ideas. The focus is on the work itself, From this earliest work to his last. The only aspect that is not covered is his commercial and fashion work. This volume is more of a look at the work that was more personal and artistically interesting to him.

If you have an interest in street photography or the work of the Parisian school, it is well worth a look and an excellent addition to any photographer's library. The book is available on Amazon both used and new.



Sartre



Petanque



Winegrower

Character Matters

by Mike Schaffner*

Character matters! It's very important to me when taking a photo. If you've followed my blog for any length of time you may think I really like old things. In reality, I don't select subjects because they're old but because they have character. The term character has many meanings. The meaning I'm referring to is about those distinctive qualities that sets it apart and holds our interest. As the French would say it has a certain *je ne sais quoi*. Not to go off topic but why do things always sound so much better in French?

In this regard, it's hard to take a really great picture if the subject doesn't have character. I believe this is true whether it's people, animals, inanimate objects or even just scenery. The harsh truth is that a photo of a loved one may be great to us but to someone without that emotional attachment it is merely nice and doesn't hold their interest. Being pretty is not the same as having character. In fact, often the opposite true.

In my discussion on a [Church In Ruin](#) I mentioned that it has now been restored. This led me to confess:

To be honest, I have mixed feelings about it being restored. I'm certainly happy it was saved from a slow and inevitable decay into complete ruin. But at the same time, its weathering gave it a certain character and grace that restoration can't duplicate. It wore its age well. Perhaps I'll go back in another 100 years and it will have again become a church in ruin and I'll be able to see the character of my old friend again.

I hope you find that I've made the right choice. So, now on to an example from my most recent road trip.

Hyde's Mill

Hyde's Mill is a good example of a scene where character matters. Settler William Hyde first



Hyde's Mill 1850 / 1870

built the mill in 1850. Unfortunately, it burned down in 1870. Theodore Sawle rebuilt the mill at its original site next to the 1850s stone dam.

What I like about this old mill is that it unpretentious. It's was built for work. Functionality rather than beauty was the priority. However, it is from this simplicity of purpose that over these many years its character has emerged and we appreciate it innate beauty.

Since I referred to the Church In Ruin photo earlier, I thought I'd go ahead and show it here also. I love how time has revealed its character.

Une Femme d'un Certain Âge

The interesting thing about character (as I'm using the term in this discussion) is that it only reveals itself over time. Initially, the novelty of being the new "shiny thing" grabs and holdsour attention. It's only after some time when the shininess and novelty fades does the true

4/4 character come out. This brings to mind a French phrase (yeah, here I go again with the French), *une femme d'un certain âge* which translates to "a woman of a certain age". This phrase has many connotations including some that are blatantly sexist. The interpretation that I favor is describing someone who has come into their own. They are comfortable and satisfied with what they are and it shows. This is similar in feeling to the phrase "they are comfortable in their own skin". But as I mentioned before, it sounds so much

Character Matters

better in French.

I believe this concept doesn't just apply to people. That is why I believe Hyde's Mill is a better photographic subject now than it was right after it was built. Having achieved a "certain age," we now see its true character. It wears its age well; character matters.

*This article is from a January 12, 2022 blog by Stonybrook Camera Club member Mike Schaffner. See more of Mike's posts and photographs at: <https://mikeschaffnerphotography.com>



Church In Ruin

By Mike Schaffer

SBCC Vermont Meetup

February, 2022

CONTRIBUTIONS



© Ellen Kawadler



© Ellen Kawadler



© Dan Gyves



© Dan Gyves



© Silvana Della Camera



© Silvana Della Camera

SBCC Vermont Meetup

February, 2022



© Lynda Appel



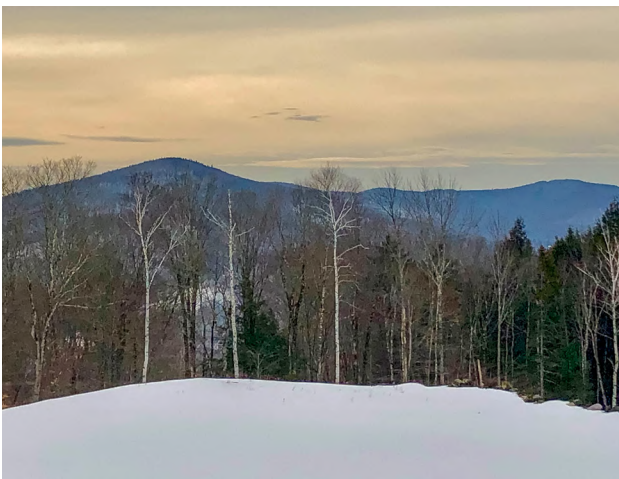
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PSA Journal Article

Monochrome: Why and When*

by Gary Potts, APSA, GMPSA, SPSA, EFIAP/g

The Oxford Dictionary defines monochrome this way, "a photograph or picture developed or executed in black and white or in varying tones of only one color." Their choice of the word 'developed' is interesting, but that's a subject for an entirely different article. In our digital world, unless we adjust our settings, we capture the color spectrum on our digital sensors and record them onto cards for post processing. Many of us leave them in color. When might we choose to convert them to monochrome? Why might we choose to convert them to monochrome?

Before we dive into those questions, allow me to dispel any thinking that this is an attempt to get you to abandon color imagery in favor of monochrome...NO! Rather, my intent is to get you to see in both color and monochrome, and offer a few of the reasons why this might be valuable.

Why do you see the word "monochrome" instead of what we older photographers refer to as "black & white"? Both PSA and FIAP have adopted definitions of monochrome that include not only the full spectrum of tones we think of as black and white, but also allow images that are colored or tinted or otherwise treated in a single color. Sepia toning is the classic example of this broadening of the definition. A sepia print isn't black and white; it carries an overall color cast of sepia (yellows and browns). Take a look at *Grandpa's Chevy*. Sepia, to my eye, conveyed 'old' and 'abandoned' in this junk yard automobile.

Sometimes, the last thing you want to do is change a color image to monochrome! Really? I've just written it may be good to try it both ways. Sure, always at least ask yourself, "What if...I change this to monochrome?" Some images are simply created to imply that COLOR was the intent, the purpose, the desired medium to create the image's mood, its impact. On a trip to Ireland a while back, I took *Kinsale Old Town*. Remembering this colorful street scene from having been there 17 years earlier, I hoped little had changed. I was delighted to see it hadn't, and in fact it appeared fresh coats of paint had been applied to the various buildings. (Architectural photographers please forgive my converging verticals which I chose to purposely include.) OK, look at this same capture as a monochrome image, *Kinsale Old Town, Mono*. What do you think? For my eye, the story told is completely different. The monochrome version is void of the colors and vibrancy I desired in going back to this old Irish seacoast town to photograph its main street. The image isn't unacceptable, but it's not why I went there to photograph.

My point here is to ask you to consider INTENT when creating your images. Think ahead—might this scene be good in color, better in monochrome, or both might work. Remember,

too, that PSA exhibitions allow you to enter both versions in the Projected Image Division—Color and Monochrome. You MUST, however, enter them with the same title in either or both. *Old Town Kinsale* is a PIDC image and *Old Town Kinsale* (converted) is a PIDM image. Don't change the titles!

What if most of the scene is monochromatic? Doesn't this beg the photographer to capture the image and convert it to monochrome? Maybe it does. See *Streets of San Jose* images on page 28. I was in the Costa Rican capitol when this young man just strolled past me. I asked if I might take a quick photograph, and he kindly obliged. *Streets of San Jose (mono)* is the monochrome version. Look at the textures, the face, the pose and how each is treated by rendering the scene in color and monochromatically.



By Gary Potts, APSA,
GMPSA, SPSA, EFIAP/g



Warrior Queen (Mono)

* PSA Journal • July 2021 • www.psa-photo.org



Grandpa's Chevy



Which do you prefer? To my eye, the only part of the original capture bearing much color are the denim backpack straps and the skin tones. I like the 'grittier' and darker effect of monochrome for this image, and I chose monochrome to emphasize that facial expression as well.

Many of us have had the opportunity through workshops, private trips, and even the 2019 PSA Conference to have visited the Palouse in Washington State. It's a magnificent setting for landscapes, textures, barns and other very photogenic subjects. Have a look at *After the Harvest* on page 29. Why color? I loved the harvested fields with bold colors of orange and browns. Small patches of green accentuate the contours and the rolling fields. On the other hand, *After the Harvest (mono)*, shows much of the contrasts, textures and details in another way, another impression of this glorious countryside. The texture was so rich, in fact, I added just a dash of noise control to dispel the view it might be over-sharpened.

What about portraiture? Can we find images that benefit both from their color capture and from a conversion of the same file to monochrome? I'd say the answer is a loud YES, and again, it depends on what mood, emotion, impression or visual impact you are seeking. Often, images from the studio end up being exhibited both ways, and why



Kinsale Old Town



Kinsale Old Town, (mono)



Streets of San Jose



Streets of San Jose (mono)

• PSA Journal • July 2021 • www.psa-photo.org



After the Harvest



After the Harvest (Mono)

Queen (Mono). Both have qualities I enjoy in a formal portrait. Tones, colors, textures...it comes down to the subjective nature of an image and what you want to portray or depict with it.

Maybe there's some merit in the statement of Andri Caudwell that "To see in color is a delight to the eye, but to see in black and white is a delight for the soul." Enjoy seeing the world both ways, and good luck with creating new images that delight yourself and those who view your work.

AUTHORS NOTES: (1) My 'go to' approach to creating monochrome images from a color capture is to use the Silver Efex Pro plug-in available from DxO software. As a starting point, I generally use the Fine Art plug-in within Silver Efex, then adjust contrast, brightness, whites, blacks as desired. (2) For

a thorough understanding of entering both color and monochrome images of the same subject capture, I'd refer you to an excellent article written by Immediate-Past Membership VP Roy Killen, GMPSA/B, EFIAP, on page 7 of the August, 2019, edition of the *PSA Journal* (viewable on the PSA website). ■

Gary Potts, APSA, GMPSA, SPSA, EFIAP/g

Gary's interest in photography began at age 14 while working in a small camera store in southern Indiana. He joined PSA in 1979. He held offices in local camera clubs both in Indiana and Las Vegas. Gary is an avid exhibitor having received GMPSA in 2016, SPSA in 2018 and EFIAP/g in 2021. He presents programs, serves as an International judge, commentator for study groups and is past Vice President of PSA. He was awarded APSA in 2017.

Photos ©
Gary Potts, APSA,
GMPSA, SPSA, EFIAP/g

Any mention of products or services in this article or anywhere else in the *PSA Journal* does not constitute an endorsement or approval of those items.

Photography Word Search

By Donna Parker

Circle the photography words.

They may appear forward, backward, up, down, or diagonal.

D	K	C	T	U	G	Q	P	F	B	W	P	T	D	S	X	H	F	E	Q
S	U	G	D	Q	Y	C	S	Z	S	F	S	C	M	A	G	P	K	C	G
T	O	Y	Y	J	H	O	T	G	Q	G	J	O	P	W	R	Z	K	N	V
N	R	I	E	W	V	N	X	D	F	Y	K	E	J	X	M	X	I	E	B
D	S	I	J	D	F	T	B	E	H	Q	R	X	N	J	H	T	K	C	M
J	K	G	P	N	U	R	U	T	V	T	Z	L	Z	H	T	H	Q	S	U
B	K	X	P	O	E	A	R	L	U	P	W	X	D	E	R	L	D	E	S
X	O	A	T	S	D	S	F	R	O	T	V	W	N	V	I	O	M	N	U
C	D	T	N	G	D	T	E	N	W	T	N	G	I	I	K	U	H	I	C
Y	A	R	O	S	K	L	P	K	P	A	I	J	X	T	L	N	K	M	O
X	K	K	I	V	E	F	H	H	R	V	B	A	V	I	O	K	Y	U	F
F	C	R	S	X	K	C	W	Y	Z	K	O	Q	B	I	D	P	J	L	G
M	D	S	I	X	V	O	C	C	P	Z	G	D	T	S	N	G	X	F	T
H	A	P	V	M	Q	M	V	G	A	E	J	A	F	P	T	J	G	Y	D
O	E	I	P	K	O	P	X	Q	S	B	R	E	X	J	E	R	M	C	N
B	B	Z	Z	I	E	O	C	Q	N	U	E	F	M	G	Q	V	A	T	X
O	O	L	I	U	E	S	Z	A	T	Z	I	R	O	J	J	R	I	C	Z
A	B	B	S	I	P	I	V	A	I	Z	P	X	X	C	U	G	M	M	T
J	C	D	W	D	N	T	S	H	I	S	T	O	G	R	A	M	N	N	M
G	N	P	B	O	K	E	H	B	P	G	G	A	A	T	R	L	A	N	O

Histogram

Bokeh

Pixel

Vignetting

Focus

Aperture

Saturation

Composite

Vision

Hyperfocal

Kodak

Contrast

Tripod

Abstract

Luminescence

Zoom

STONY BROOK CAMERA CLUB 2021-2022 MEETING SCHEDULE

Day	Date	Subject	Details	Location
Thursday	09/09/2021	Opening Night	Present the Program, Breakout Rooms, Business meeting, Volunteers! & Meetup Showcase	Zoom
Thursday	09/16/2021	Competition Overview / Image Study	Tony Mistretta and Ray Guillette	Zoom
Thursday	09/23/2021	Dave Long	Fall Foliage Landscape Photography in New England	Zoom
Saturday	09/25/2021	Night Photography	Silvana Della Camera	Zoom
Thursday	09/30/2021	Alan Murphy	Ingredients of a Great Bird Photograph	Zoom
Thursday	10/07/2021	Competition	Nature 1, B&W 1	Zoom
Thursday	10/14/2021	Ugo Cei	Venice Carnival	Zoom
Saturday	10/16/2021 10/23/2021	Two Day Camera Basics Workshop	Tony Mistretta - Leader Thomas Amsterburg / Ken Salome - Camera Support	Zoom
Thursday	10/21/2021	Lisa Langell	Abstract Photography	Zoom
Thursday	10/28/2021	Image Study (People)	Ray Guillette	Zoom
Thursday	11/04/2021	Competition	Open 1, People & Portraits 1, Pets & Critters	Zoom
Thursday	11/11/2021	Jennifer Renwick	Finding Smaller Stories in a Larger Landscape	Zoom
Saturday	11/13/2021	What Can I Do With My Photos?	Cabral, Cormier, Jacobson, King, Paradee, & Parker	Zoom
Thursday	11/18/2021	Image Study (Multi-Club Categories)	Ray Guillette	Zoom
Thursday	12/02/2021	Competition	B&W 2, Digital Art, Color Prints 1, B&W Prints 1	Zoom
Thursday	12/09/2021	Karen Hutton	Finding Your Artistic Voice	Zoom
Thursday	12/16/2021	Ellen Kawadler	Post Processing Enhancements to Improve Your Images	Zoom
Thursday	01/06/2022	Competition	Nature 2, Multi-Club (various categories)	Zoom
Saturday	01/08/2022	Attracting & Photographing Bees and Other Pollinators	Ed Symanski	Zoom
Thursday	01/13/2022	Kurt Budliger	The Dynamic Landscape	Zoom
Thursday	01/20/2022	Jurgen Lobert	The World at Night – Time, Colors and Serenity	Zoom
Thursday	01/27/2022	David Wells	Travel Photography	Zoom
Thursday	02/03/2022	Competition	Open 2, People & Portraits 2, Color Prints 2, B&W Prints 2	Zoom
Saturday	02/05/2022	Long Exposures	Mike Schaffner	Zoom
Thursday	02/10/2022	Michael Koren	Artistic Expression through Smartphone Photography	Zoom
Thursday	02/17/2022	Margaret Livingstone	How Vision Works / Vision & Art Presentation	Zoom
Thursday	02/24/2022	Image Study	Ray Guillette	Zoom
Thursday	03/03/2022	Competition	Nature 3, B&W 3, Macro/Closeup	Zoom
Thursday	03/10/2022	Laurie Klein	Infrared Photography (with Hand Coloring)	Zoom
Thursday	03/17/2022	Talk Photography	Talk Photography	Zoom
Thursday	03/24/2022	Silvana Della Camera	Black and White Photography	Zoom
Thursday	03/31/2022	Mike Rice	Still Life Photography	Zoom
Thursday	04/07/2022	Competition	Open 3, People & Portraits 3, Color Prints 2, B&W Prints 2	Zoom
Thursday	04/14/2022	Image Study	Ray Guillette	Zoom
Thursday	04/21/2022	Mark Bowie	The Art of Photographing Trees & Woods	Zoom
Tuesday	04/26/2022	Multi-Club Competition	Hosted by SBCC	Zoom
Thursday	04/28/2022	New Member Showcase	Hosted by Cynde Cusack	Zoom
Thursday	05/05/2022	Padma Ingua	Flower Photography	Zoom
Saturday/ Sunday	05/07/2021 05/15/2021	Two Day Workshop: Cityscapes	Jim West & Tom Amsterburg	Zoom/ Providence
Thursday	05/12/2022	Competition - Image of the Year	Image of the Year	Zoom
Thursday	05/19/2022	Manish Mamtani	How to Plan and Execute Astrolandscape Photos	Zoom
Thursday	05/26/2022	Image Makers	Hosted by Dave Marshak	Zoom
Thursday	06/02/2022	Paula Swift	Storytelling Portrait Photography	Zoom
Thursday	06/09/2022	Shoot the Diptych / Triptych Photography Challenge	Shoot the Diptych / Triptych Photography Challenge	Zoom
Thursday	06/16/2022	End of Year Get Together	Business Meeting, Banquet & Awards Night	Zoom

COLOR KEY

Internal Programs

Outside Speakers

Competitions

Saturday Workshops



MEMBER





JOIN US AT THE
75TH ANNIVERSARY
OF THE NECCC
PHOTOGRAPHY CONFERENCE
www.NECCCPhotoConference.org
JULY 15-17, 2022





- * LOTS of active learning! more than just pretty photos
- * We have a plethora of photography programs and MORE
- * Bring your camera for hands-on workshops & photo ops!
- * Photo-ops: A plethora of subjects to photograph: female and character models, animals, raptors, flowers, food, still life, props -- photo-ops galore!
- * Trade Show -- Vendors! Plus Camera & Lens loaning!
- * Interact with presenters and fellow photographers
- * Image critiques and portfolio reviews
- * Print and Digital competitions
- * Fun weekend of Immersion into Photography!

<http://www.neccc.org>

2022 Photographic Society of America **PHOTO FESTIVAL**



<https://psa-programs.org/photo-festival-2022/>

OFFICERS AND COMMITTEE MEMBERS

OFFICERS:

PRESIDENT:	Jim Borrebach
VICE PRESIDENT:	Tom Amsterburg
SECRETARY:	Billi Manning
TREASURER:	Ed Gooltz
PAST PRESIDENTS:	Silvana Della Camera, Alan Litchfield
COMMITTEES:	
COMPETITION COMMITTEE:	Tony Mistretta (Chair)

Patricia Cabral
Bob Doyle
Dan Gyves
Alan Litchfield
Prasanth Parshak
David Marshak
Ed Gooltz
Ann Bertulli

DIGITAL STUDY GROUP FORUMS

Jim West - Landscape/Cityscapes, Deb Boucher - Macro, Cynthia Vogan - Nature, Lynda Appel - Astro/Night, Silvana Della Camera - Infrared

IMAGE STUDY:

Ray Guillette

NECCC REP:

Ray Guillette

NEW MEMBERS:

Cynde Cusack

NECCC DIGITAL REP:

Kirsten Torkelson

NECCC PRINTS REP:

Tony Mistretta

NOMINATIONS

Silvana Della Camera

PSA REP

Ed Szymanski

SBCC Membership Ambassadors

Len Levitt, Cynde Cusack, and Mark Landman

PROGRAM COMMITTEE:

Tom Amsterburg (Chair), Bruce Garber, David Marshak, Ed Gooltz, FaithMartin, Janet Casey, Ken Salome, Lynda Appel Amy Letourneau, Tom Davis

PUBLICITY:

Stephanie Sioras

REFLECTIONS:

Donna Parker (Co-Editor), Tom Amsterburg (Co-Editor)

SCHOLARSHIP FUND:

Billi Manning (Chair)

Multi-CLUB COMPETITION:

Alan Litchfield

FOUR SCORE RAFFLE

Jim Borrebach

VOLUNTEERS

Janet Casey (chair), Cynde Cusack, Donna Parker, Elizabeth, Siftar, Joe Kennedy, Ken Salome, Nancy Paradee, Patriia Cabral, Sue Shirley, Stephanie Sioras

WEBSITE:

Charlene Gaboriault (Webmaster)

WEEKLY SETUP

Bruce Garber



Donna Parker and Tom Amsterburg,
Co-Editors
P.O. Box 20
Wrentham, MA 02903-0020
<http://www.stonybrookcc.com>

MEETINGS:

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

DUES:

Regular member	\$75
Student member	\$50
Senior member	\$50
Family: 2 or more regular members	\$125
Family: 2 - one senior member, one regular member	\$100
Family: 2 senior members	\$75

NEWSLETTER:

Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Franklin, MA. All issues are available [here](#).

WEBSITE:

Visit our Website at www.stonybrookcc.com for the latest schedule, updates and breaking news, and photographs from our competitions, members and activities throughout the year.

FACEBOOK:

Our Facebook page is for current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group. Any questions, email David Marshak from the SBCC website email tab (you must be logged in to view).

OFFICERS:

Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the New England Camera Club Council (NECCC) and is a member of the Photographic Society of America (PSA).

MISSION STATEMENT:

Stony Brook Camera Club: To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.