

REFLECTIONS



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THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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An Invitation from Our President- Dan Gyves

Ever since I first joined the Stony Brook Camera Club in 2008, I've been impressed with how well it maintains a friendly and supportive environment, one where members can show their work and learn from positive and constructive criticism. This spirit not only pervades our monthly competitions and image study sessions, but also the day to day comments members exchange at meetings and via our Facebook group. We applaud everything, a "15" score, a member's Pro Show presentation, or someone's birthday. Experienced members are always willing to share their know-how and techniques with new members, and a quick question posted to our Facebook group usually yields an answer in a few hours, frequently a few minutes.

So I'm also a little puzzled to also know that there are still quite a few members who do not join in competitions or image study sessions, or otherwise share their work with other Stony Brook members.

Like most every art form, photography affords us a path to self expression, a means for us to say "this is who I am." We reveal ourselves to others in our conscious or subconscious choices about what we

consider beautiful, interesting, inspirational, or stimulating in the world around us. We are what we shoot. We may feel a little vulnerable when we open a small window to our lives, but there are also the rewards of self validation, accomplishment, and ultimately friendships gained. When nothing is ventured, nothing is gained.

Whether you are a new member or an "old timer" I encourage you to experience the full benefit of membership in one of the finest camera clubs in the region, if not the country. Continue to attend to see others' interpretation of the world's intricacy and natural beauty. But also come and share your view of the world. I think you will find the experience exhilarating and fulfilling. Expose yourself. You will not be disappointed.

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Nominations Deb Boucher, Ken Coop, Vicki Schepps

Program Committee David Marshak, Chair; Debra Boucher, Ann Bertulli, Janet Casey, Phil Giordano, Ed Goltz, Brian Henderson, Dan Gyves, Joe Kennedy, Rich Reynolds, Tony Risica, Jim West, John Fuller

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Reflections Vicky Elliot, Rob Lehanka

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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
<http://www.stonybrookcc.com/Membership/newsletter2.htm>

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 all current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group at <https://www.facebook.com/groups/stonybrookcc/>

OFFICERS: Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the N. E. Camera Club Council and is a member of the Photographic Society of America

STONY BROOK CAMERA CLUB: To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.



Vision, Intent and Expression in Photography

By Phil Giordano

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

Have you ever asked yourself either of these two questions?

- Why don't my photographs look like I want them to look?
- Why don't my photographs say what I want them to say?

I've been there. I'm still there more often than I like to admit. After more than a decade my work is finally beginning to say what I want it to say and is more about who I am as a person and as a photographer.



Photos by Phil Giordano

So why do so many of us struggle with this? I think it is because we've gotten so consumed with technology and technique – the HOW – that we've forgotten our vision and intent – the WHY. It is so easy to get caught up in the steep learning curve of the craft (the tools) that we've forgotten that photography is not purely a technical pursuit. Photography is first and foremost a creative, artistic, expressive pursuit. While this pursuit may

be achieved through technical means, we must not forget the creative side of the equation. If we make it merely about the technique, then photography becomes nothing more than a sterile ability to use tools without meaning or feeling.

If we look at photography as first a technical pursuit, then the starting point is the technique or the technology, with nothing to drive our decisions. If we begin, instead, with our intent for the photograph, then what follows is a pursuit of the aesthetic - the look. Technique and the tools of the trade are merely the means to get us there.

In order to learn how to implement your vision in your photographs and make them match what you see in your mind it is important to focus on vision and intent in your photography and as an extension, expression. During the 2013-2014 Club Program, we want to help club members realize how they can go from an idea in their mind -- i.e. their vision for a specific photograph -- to a physical print, or a screen image, that matches this vision.

Beginning photographers are often consumed with the "HOW-TO" of photography. Technique, gear and how to operate their camera to get a proper exposure are the initial hurdles to overcome when starting out and initially learning the craft. You read books, attend seminars and workshops and emulate the methods of your teachers. Eventually, the "HOW" gets easier and that's when you start to ask yourself "WHY".

Before our photographs can say what we want them to say, and in so-doing to look like we want them to look, we first need to understand what we want to say, and how we want to say it. That's **vision**.

[Photographer Alain Briot defines "Vision" as follows:](#)

"Vision is seeing what others do not see. Vision is also seeing something in our mind that is different from what is physically in front of us. Vision is something that starts in the mind, at the crossroads of what we see physically and what we imagine. Vision may be generated by the subject we are photographing. Or vision may cause us to look for a specific subject that we want to photograph.

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Either way vision starts with an idea that later becomes a physical photograph. Imagination and creativity are at the origin of vision.

Vision and personal style are directly related. Vision is what we see in our mind. Personal style is how we represent what we see in our mind through photography or other medium."

So how do you figure out what you want to say? You can start by asking yourself some questions before you even pick up your camera such as: Why am I taking this photograph? Who is it for? What do I want to say with this image? How does it make me feel? How do I want to make my viewer feel when they see it? etc. If asking "what is this photo about?" is too tough a question, how about asking: what about this scene makes me want to create a photograph?

Here is an example from a recent engagement photo shoot... Before beginning the shoot, I asked myself a few questions: Who is this shoot for? How will these photos be used? How can I pre-visualize certain aspects of the shoot (lighting, poses, details, etc.)? I took the time before picking up my camera or even being on location to consider these questions and formulate answers and my approach. During an engagement shoot I know that the photos are for my client, but they are also going to be a part of my portfolio. My clients want fun photos, romantic photos, and stylish photos. And I want some great "signature" photos that I can add to my collection. So I figured out how to elicit the right emotions, reactions and style from them so that I could be sure to create photos that met my client's needs and were uniquely in my style. I even sat down and reviewed a few quick poses that I knew I wanted to try with them. I've made a mental note of the venue where we would be shooting, and paired up my mental poses with those locations. All of these things helped me be more prepared before I even picked up the camera.

I then try to capture not only what I see in front of my lens but what I feel and my interpretation of what it looked like to me in my mind during the shoot. This is my vision and intent, which is then expressed through my personal style to create the final images for web, screen or print.



Photos by Phil Giordano

I've spoken about this to close friends and this is bound to get me into trouble because there will be disagreement, but I'm going to say what I feel here...competitions are not the best place to express your unique vision, they have their place and are a great tool for learning and gathering feedback. Ultimately, you are creating images for judges and not solely for yourself. Competition puts you into a competitive mindset and can make you overly concerned about what others are creating in an effort to win. It will remind you that art is not about expression, it's about winning. However, your vision may not be leading you in the same direction as these contests, so the more you shoot to win, the more you're forced to decide between making images for yourself and making images for the judges. Creating art is about pleasing you, not pleasing judges. Your vision lies within, not without. I will now step down from my soapbox on that topic.

Don't over think this. I'm just saying that knowing what you want to say - even if it's a simple statement about beauty or the color blue - gives us the best shot at wielding our tools in a way that helps us express that thing.

So if you are now saying to yourself after you've read this far, "but I have no vision!", then I say to you, "liar, liar, pants on fire". Of course you do. Some of us are simply less aware of what it is. Keep shooting, keep thinking about what you want to say with your images, review your work and your vision will reveal itself to you - it may just take a little time.

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I would like to share with you an excerpt written by a talented photographer and author, David duChemin, from his book, "[Photographically Speaking: A Deeper Look at Creating Stronger Images](#)" in which he discusses vision through an analogy about a novel writer:

"What is she [the novel writer] trying to say, and what is she not trying to say? What direction will the story take, and how will her characters speak? That intent drives her decisions to choose one word over another, one sentence over a different one.

The way we express ourselves first depends on our having intent. No author throws random words on the page in hopes that they will somehow make sense. (okay, some seem to, but they aren't exactly selling box-loads of books.) Yet we photographers do it all the time. We make photographs without fully engaging in the process, without being mindful of our intent for that one image. But if you identify that intent, it narrows your gaze and helps you choose the best lens, the best shutter speed or aperture, or suggests you shoot from a different, better perspective. Intent matters. It is the prime mover. Without it, we are engaging in little more than accidentally exposing light to film or a sensor.

I once read a comment online that suggested a photographer's frustration with this idea. He said if he had to think about his intent every time he made a photograph, he'd put a fork in his eye. (or something like that; I might have added the fork part.) But it was clear he wanted to avoid thinking too much about things. Can you imagine if your favorite author or songwriter felt that way? By all means, go out and shoot in whatever fashion you like, but if you ignore the role of intent or vision, there's a reason you're frustrated that your images don't say what you want them to or look how you want them to. It's because you really don't know what you want them to say—and therefore don't know how to make them look the way you want.

Become more mindful of what you want to say and then practice your craft relentlessly so that you have the growing means with which to say those things, and you'll be working in that beautiful space where vision and craft collide and, in that mash-up, create expression: art."

Wherever you're at, don't give up. You do have vision. You see this world in ways unique only to you. Finding that path and learning to point it out to others is what makes photography so much fun.

I hope that this article comes as a pleasant surprise to those of you who know me. Because those who know me well know that I am a geek. I'm all about technology, gadgets and gear. But photography has inspired me with a desire to also be an artist. Photography has introduced me to new ways of seeing the world around me and introduced me to new friends who also share this passion. And for that I am truly grateful.



Photo by Tony Mistretta

Intentions, Goals, and Creativity

By Victoria Schepps

How will you take your photography to the next level and what will your photographic goals be for the upcoming club year? There is no time like the present to evaluate where you are with your photography and where you will go next. Usually, I pick two or three subjects that I want to photograph during the year, find a few books about the creative process hoping to better understand how we grow as photographers and seek out other educational opportunities. This journey of self-discovery is why I enjoy photography.

Art & Fear by David Bayles and Ted Orland, is a great starting point for evaluating why we are driven to make images. This book provides observations on the perils and rewards of art making and explores ways to find your own work. Also, on this year's summer reading list are three picks by the successful photography consultant,

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Selina Maitreya. SPARK How Creativity Works by Julie Bernstein explores the inspiration and process used by various artists, while The Muse Is In: An Owner's Manual to Your Creativity explores how to power up and defeat creativity problems. Lastly, Believing is Seeing: Observations on the Mysteries of Photography by Errol Morris investigates the relationship between photographs and the real world.



Phil's Cottage by Vicki Schepps

Over the years, I've kept a journal of helpful tips to stretch my creativity and learn how to see in different ways. My first mentor's assignment, to shoot 24 different shots of the same subject with different perspectives, remains my favorite "go to" task when I am feeling stagnant about my work. Other suggestions, like Bob Yankee's, "if your pictures are boring, stand in front of more interesting things", always brings a smile to my face. Often, I will look at something in an image and find myself asking "if an element doesn't support your subject, does it need to be there?" Thanks to sound advice from another mentor.

Personal projects are a terrific way to develop your style and grow as an artist. Learn as much as you can about your subject and shoot over and over to observe subtle differences. In the past, I have focused on Horses, Hoarders, Break Dancers and Ballerinas. Next up are Extreme Eating Contests, Modern Dancers and the Military. It's a wonderful life and our cameras give us an opportunity to observe the many gifts around us.

Feedback from others is helpful, especially if they are comfortable being direct and honest with you. Our club has some superb photographers that

present useful programs and there is also much to be learned from the rest of us. There is no better way to find out if the story, meaning and intention for your image are being effectively communicated than by hearing a viewer's interpretation. Also, full group comments can help a photographer determine what image might be most marketable or successful in a commercial setting. For those interested in a more serious critique, participating in a professional Portfolio Review can be invaluable. I learned quite a bit about how my work was perceived from a review at PRC (Photographic Resource Center at Boston University) and encourage members to share their work with trained, qualified reviewers.

In closing, have fun with this wonderful hobby and don't forget to put down the camera every now and again and just absorb the splendor. It really is all good.



Horse Race by Vicki Schepps

Submitting Your Work to Galleries and/or Juried Art Exhibits (or Calls for Art)

by Carol Wontkowski

When I first decided that I wanted to get my work out there, I always had hope that I would eventually get accepted into juried art exhibits and maybe even gallery representation. In the six years I've been pursuing this quest, I've had doubts and reservations, fear of rejection (of which I've had a lot), but I decided that I couldn't let any of those inhibiting factors prevent me from moving forward.

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A juried art exhibit (which most are) is an exhibit whereby artists are accepted to exhibit by the decision of a hired juror, usually a curator or director of a gallery or art museum. The judge could also be an art critic, one who writes for an art magazine or even an artist. Most, if not all, calls for art are juried. You could say they are the same as submitting to a photography contest. If an call for an art exhibit isn't juried, it will state that it is non-juried. Also, the name(s) of the judge(s) or juror(s) will be listed usually.

I started my pursuit locally and became a member of the Attleboro Arts Museum. My first year as a member I entered their "8 Visions" juried exhibit and, to my absolute surprise, was accepted! That exhibit gave me the impetus to continue.

Wanting to branch out, but not knowing where to start, I would check out the websites of other artists to see in what art shows or exhibits they would be participating. I would then look up the event online. I'm not sure how I stumbled across the next two websites but I did. Both are terrific resources for submitting work to juried calls for art: www.theartlist.com and www.artdeadline.com

Initially, I would submit what I thought was my best work. This didn't always work because the jurors or judges making the decisions as to who is accepted and who isn't often have a different taste for what they deem to be acceptable. Unfortunately, art is a very subjective matter.



Quiescence by Carol Wontkowski

I read a lot of information on how to market your work and came across an article that suggested looking up jurors to see to what kind of art they gravitate toward. So, to increase my chances and at the same time not waste my time entering a call that my style didn't fit nor to which I had any images matching the theme, I did just that. It helps but it seems that most of the jurors/judges like very unusual work.



Turbulence by Carol Wontkowski

My decision to submit to a call begins with the judge/jurors. Then I look at the prospectus where just about everything you need to know about submitting is. Some of the information I've provided is noted in the prospectus, like the cost of the submission and whether original work needs to be delivered or can be submitted on a CD/DVD. Quite often delivery schedules can be in the middle of the week and in the middle of the day. This leads me to whether I can ship my work. Some galleries accept work shipped to them, but you must make arrangements to get it shipped back to you.

Other considerations are where the exhibit is located. There are calls for online exhibits as well but back to location. Usually, there's a reception and this is where you make your connections. I constantly read about how important networking is to an artist and this is one of the places it happens. You don't get that in the online galleries. Also, depending on where the gallery hosting the exhibit is located, it might not be feasible to attend.

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It is still worth entering even if you can't attend a reception because being juried into an exhibit builds up your resume. Another consideration is whether the gallery has potential for me? The exhibit may be hosted in a gallery in an area to which my work has not been exhibited before, offering me more visibility. Or it could be a gallery with which I'd like to make a connection prior to making contact. You may also want to know how easy is it to reach the staff with questions and concerns, especially by phone?



Ghost -5 by Carol Wontkowski

There are many gallery exhibits that do not accept photography submissions (here's where some of the rejection comes in, aside from submitting and not being accepted). And there are a number of galleries that do not represent photography.

I think part of the reason for this is that digital photography has taken much of the challenge out of capturing good images with little know how. For most people, there is no need to know much about aperture, shutter speed, ISO and their correlation in the execution of taking a picture because the

camera processes the information by the various settings (other than manual).

And because of (in some cases) the ease with which digital cameras have made taking photographs, the price tag of a framed photograph versus a painting are considerably less. I think this is because most people don't really understand what forethought and preparation can go into the making of a good photograph. There's equipment, lighting, time (waiting for the right moment) or getting that fleeting moment, as in sports or a wedding. There may be other variables with which to contend, depending on the subject, like people, weather, ambient light, etc.

Then there are the collectors who might not consider photography a good investment, unless your name is Ansel Adams or Annie Liebovitz.

That being said, there are still many galleries that offer calls for juried exhibits which do include photography.

The information I've presented is not exhaustive but should provide some insight into getting your work out there.

I am attaching some of my award winning accepted entries to juried exhibits, which I think are a far cry from what the club might consider acceptable. None of them are Photoshopped - all done in camera.

BEHIND THE CAMERA: Adam Ellis

By Janet Casey

When it comes to his photography, Stony Brook Camera Club member Adam Ellis scouts out the uniqueness of a situation. "I get



really bored with just a photo," he said. "I like to make them unique, not just of a bird but of a bird doing something. I like to make it mine."

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Variety is definitely Adam's spice. "There's no theme to anything I do," admitted Adam. "I'll get fascinated with macro for a while and then wide angle. It's a little chaotic, but it keeps me interested." He also enjoys shooting nature and landscapes, but doesn't shoot a lot of architecture or people, even though he shot his sister's wedding last year with Ron Girard.

Much of Adam's photography takes place in other countries. "I love to travel, so I love to take pictures when I travel," said Adam, who recently went to Ireland with his sister and her husband, both camera buffs. "My camera rarely comes out at home." Before he went, he checked out Google Images to find photo sites that are not in the guidebooks, like the Dark Hedges, foreboding trees planted in the 18th Century that form a natural tunnel above Bregagh Road, near Armoy, Northern Ireland.



Dark Hedges By Adam Ellis

The place that "blew me away the most," said Adam, is Meteora, Greece, where he photographed Eastern Orthodox monasteries built on natural sandstone pillars. He would love to go to China and Vietnam.

At home in Medway, he is creating a macro series of little LEGO men interacting with vegetables, like a climber scaling a mountain of cauliflower. (Competition for Ann Bertulli's Peeps Marshmallow Chicks?)

Some members have told Adam they really like the different perspective in his pictures. "It's not intentional," said Adam, 42, who suffered a spinal cord injury and broke his neck in a car accident 21

years ago and is in a wheelchair. "I just shoot two or three feet below others." An added benefit to being a photographer in a wheelchair is that he can lean on himself to be stable and do HDR handheld. "I'm naturally a tripod." When he shoots people, he gets as far back as possible with a longer lens or makes the person sit down. Also, he can easily reach down to put his camera on the ground. "I like to shoot unique angles from others. I strive for that. I don't want to make images others do."



LEGO Man Climbing a Cauliflower Mountain
By Adam Ellis

Adam took up photography about six years ago when he bought his first digital camera; he joined Stony Brook three years later. "There is a technical and an artistic side of photography," Adam said. "I'm a more technical kind of person—logic-based. That's what I love about photography, figuring out the artistic side."

His main camera is a Canon 5D Mark II, and he has never used a film SLR, but would like to try. "I am lazy about composing in the camera; I edit mistakes out later. Film would make me have to really see."

Even with his unique outlook, Adam is not a loner and often goes out photographing with fellow members, like Taylor Yeager, Tony Mistretta, and Ron Girard. "Adam is a great guy, easy to shoot with, highly creative, and adventuresome," said Ron, who has shot models, a high school senior, and night photography in Newport with Adam. Ron calls Adam a "collaborative" photographer.

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They discuss creative ways to shoot and light their subjects. "Artists sometimes get hung up on their visions," said Ron. "I have ideas; he has ideas. We discuss and help each other come up with alternative ideas."



Eastern Orthodox Monasteries
in Meteora, Greece By Adam Ellis

Taylor said of Adam: "He certainly is not afraid to try new things or think outside the box." Tony called Adam an amazing photographer and "an inspiration, because he does not allow his physical handicap to stand in his way of doing what he wants to do." He also observed that Adam is a great father to his nine-year-old daughter, Sophie, who is a budding photographer herself.

In his other life, Adam is president, and co-owner with Dan Frankel, of the Ellis Insurance Agency in Natick, a personal and commercial insurance company, originally formed by his father in 1988. Adam took over in 1998 and grew the business into a regional boutique risk management firm serving New England and New York.

Adam is also a sort of celebrity. "I am noticed everywhere I go. I get perks I shouldn't get. I don't wait in line," said Adam. "You get used to being treated differently." One perk he is looking forward to is riding in the wheelchair boat at Water Fire in Providence and taking pictures. (He can take a plus one.) He has also been featured on television and in newspapers for his athletic prowess in scuba diving, the Boston Marathon and Wheelchair Rugby.

He competed in the Boston Marathon in 1994, 1995, 1996, and 2000, with a personal best of 2:02 in 1994. He won his quad division in 1995. "You are only using one-third of your muscles in a wheelchair," said Adam, who had to kneel in his custom twelve-inch wide, racing wheelchair. The three-wheel chair was uncomfortable and there was always the danger of hypothermia. Adam still attends the marathon, but with a camera in his hand.

Adam did mountain biking and was the captain of his cross-country ski team at Dover-Sherborn High School, but he did not get involved in organized sports until after his accident. He discovered high-speed, full impact Wheelchair Rugby 21 years ago and is still going strong. Although it is called rugby, the rules are more like basketball than a traditional rugby game; it is also played in the Paralympics. Each team has 8-10 players, but only four on the court at a time playing four periods of eight minutes each. You can see Adam play for the UNH Wildcats in the Rugby Rampage, an all wheelchair, eight-team tournament, this October 26 and 27, at the University of New Hampshire's Hamel Student Recreation Center, at 128 Main Street, in Durham, New Hampshire.

Club field trip, anyone?

Notes from the Editor-Ellen Kawadler

A very big thank you to everyone who contributed to this newsletter. As you may have noticed, this year's theme, Intent in Your Photography, is well represented throughout this issue.

The program committee has been hard at work all summer. Please thank them for their time and effort putting together a great program for all of us.

I want to encourage all members to submit articles for inclusion in OUR newsletter. Please feel free to discuss your ideas with me or just send me an article. Don't wait for me to ask you.

I will be updating the new member newsletter during the next month to reflect any changes and hope that it will continue to be a useful resource for all members.

Remember that all colored underlined entries throughout this newsletter contain a web hyperlink that will take you to more information.



Recent field trip by members to shoot the "elusive" full moon

Field Trips 2013-14

Stowe, VT (organized by Dan Gyves)

Dates: Sunday, October 6th to Tuesday, October 8th, 2013. Plan on leaving early Sunday A.M., return anytime Tuesday. (this minimizes heavy road and visitor traffic at key photo sites and allows a lower room rate).

Accommodations:** The Mountain Road Resort, route 108 just east of Stowe's Main street. \$139.00, less 10% discount for SBCC, plus taxes
<http://www.mountainroadresort.com/accommodation>

S.
**You are responsible for making your own reservations in Stowe.

Transport: It's 230 miles via I-93 & I-89. I can accommodate 2 more in my CR-V, maximum carpooling would be best when travelling to photo sites.

Photographic sites: Stowe Village and Church, Mount Mansfield, Smuggler's Notch, Bingham Falls, Moss Glen Falls, Trapp Family Lodge, fall foliage sites along rte. 15 in Cambridge, Underhill, and Jericho, VT.

Plan B if weather is not optimal: several waterfalls in the area, covered bridges on Lamoille River, Burlington, Montpelier.

Kennebunkport Seashore Trolley Museum Night Photo Shoot

<http://www.trolley museum.org/events/nightshoot.php>

The Seashore Trolley Museum was founded in 1939 with one open trolley car, No. 31 from the Biddeford & Saco Railroad Company. Over the years thousands of members have followed the founding fathers by helping the Museum grow to be the premier electric railway museum in the world.

Today, our collection contains over 250 transit vehicles, most of them trolleys, from all over the United States, Canada, and many other countries. We are the oldest and largest electric railway museum in the world.

Date: Saturday November 2nd, 2013

Hours: Starts at 4:30 pm. with a safety and photography introduction presentation. After this we begin the photography. There's no set end time, has been anywhere from 10:30 pm to midnight. Please note-Since the Night Photo Shoot is in November, the museum isn't open for regular business during the day. Since there will be volunteers around the property, it'll be fine if people to come earlier. We've had photographers in the past go around and shoot daylight photos for an hour or two around the museum prior to the night event.

Costs: The admission to the event is \$22.

Reservations: Reservations for this event are not required.

About the Event: There will be three to five scenes that will be set up. In addition to different locations, some scenes are set up that we can change the car that's in the shot.

"Our method is to have the lead photographer give notice to open shutters for a long exposure. Then, outside the frame of the shot, two flash units shine light on the object that's the focus of the shot. Once the flashes are complete, word is given to close shutters. This occurs two to three times per scene as others adjust their camera settings."

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Local Accommodations: There's a variety of options for lodging since it is a tourist area!

Atlantic Birches Inn in Biddeford
(<http://www.atlanticbirches.com/>)
Captain Lord Mansion in Kennebunkport
(<http://www.captainlord.com/>)
Fontenay Terrace in Kennebunkport
(<http://www.fontenayterrace.com/>)
Sleepy Hollow Motel in Biddeford
(<http://www.motelsleepyhollow.com/>)
King's Port Inn
(<http://www.lodgeatturbatscreek.com/>)

Waterfalls of the White Mountains of New Hampshire (organized by Ellen Kawadler)

Dates: Tentatively scheduled for May 30th-June 1st, 2014

Will plan on staying in the Conway/Bartlett area, covering the east side of the White Mountains (Crawford Notch/Jackson) on Saturday and leave on Sunday morning to visit the waterfalls on the west side (Lincoln/Franconia Notch area).

REMEMBER: We are always looking for members to organize and suggest field trips throughout the year. You can speak with any of the officers if you are interested.

Shoot to Learn- A New Challenge for All Members
by Brian Henderson

Shortly we will be introducing a new program called "Shoot to Learn", a SBCC bi-weekly photo challenge. We will challenge ourselves to learn how to use our cameras to the most of our ability and hopefully grow as photographers as well. For these challenges you do not need a fancy camera or tons of lenses; what you will need is a camera that allows you to use Shutter Priority, Aperture Priority, and Manual mode, your willingness to contribute and a desire to learn, THAT'S IT!

GOAL: The goal of these challenges is to help us learn our way around our cameras better and to try the other features that will get you comfortable moving beyond automatic mode. It should also be FUN and will at least, get us out to shoot something

every week. It also is hoped that we will all become more comfortable joining the Competitions and Image Studies that regularly occur at SBCC as well as the Quad, NECCC, etc.

LEARNING: Each challenge email will include some basic tips on how to set your camera and a basic review of the topic. Challenge # 1 is about "Aperture", Challenge #2 will be "Shutter" and the Third will be "Exposure" so we will quickly cover the Holy Trinity of the Exposure Triangle. Future Challenges will go into more detail about blurring fast action or freezing the action, Fill Flash etc. After this gets going, please feel free to suggest or recommend other topics you want to see. Stony Brook has a vast wealth of knowledge in its members.

The initial Challenges will be fairly basic to get us all on the same page and then will venture further afield depending on the suggestions of the Challengers to topics of more depth as appropriate.

LOGISTICS: Stayed tuned for all the instructions on how to participate.

**NECCC Competition Winners from SBCC
Congratulations!**



**Lily Pad Variations by Henny Smith
Best Creative Digital Image**

NECCC Competition Winners from SBCC

Puffin Portrait by Rich Reynolds Yankee Photographic Society Gold Medal for Color Print, and Judges Choice Award



The Dory by Rich Reynolds Judges Choice Award and Honors Award for Monochrome Print



Rich also received an Honorable Mention for his image, Here Fishy, Fishy, Fishy.

Matting and Framing Your Prints With Jane Curran

Summarized by Ellen Kawadler

Jane Curran, the founder and owner of Jane's Frames, a custom picture framing and art gallery which has been in Franklin since 1991, joined us at our meeting on May 16th to show us how to frame our own images. Her business is located in historic downtown Franklin, MA and specializes in conservation and preservation of custom picture framing. Coming from an arts and education background, Jane has studied calligraphy, watercolor, illustration and drawing. She continues her education in framing, and art and drawing in order to bring the most extensive knowledge possible to the art of framing.

Jane, and her associate Maryann, are proud to be Certified Picture Framers (CPF), a designation awarded by the Professional Picture Framers Association, after extensive study and knowledge of all types of art and its' proper handling. Needlework, photography, and framing of objects are also part of the curriculum of study. The staff stays abreast of the latest studies of conservation, as well as changes in technology as it applies to art, framing, memorabilia and photography. The professionals at Jane's Frames continually seek to educate the public about the care and treatment of art to allow their framed pieces to last through many generations. Their knowledge about the proper care and treatment of art and their expert design capabilities give a higher meaning to the word service.

Jane's presentation was very informative and chock full of useful ideas. Throughout the evening, she emphasized the use of UV coated glass and acrylic, which offers more UV properties than plain glass for larger prints. She demonstrated how to tell which side of the glass is UV coated by scratching the surface of the glass, noting that the coated side will scratch and should be placed against the picture. Jane also discussed her preference for using archival mats, which are treated to a higher degree than acid free or cotton mats, although these make good choices as well.

(Continued on the next page)

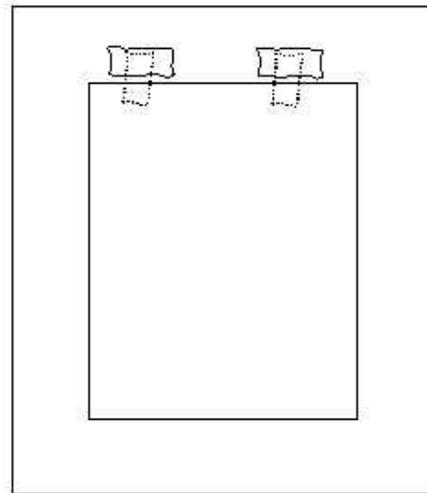
(Continued from the previous page)

"Mat choice is extremely important since it keeps the artwork from touching the glass and gives your eye a place to rest." She recommended cutting the mat $\frac{1}{4}$ inch bigger than the image size to make sure it covers the white border. She also cuts her mats with the same width on all edges except the bottom edge which she makes $\frac{1}{4}$ inch bigger. Jane told us to avoid cutting a mat that's width is the same as the frame's width. Another recommendation was to use sharp blades for cutting mats and change them often. One blade can usually cut only 2-3 mats. To address the rough edges, smooth them with a [bone folder](#).

Obviously color is also extremely important in framing. The mat should be used to accentuate the color you see in the foreground, mid-ground, and background. Double mats can be very useful in directing where one's eye is going. She says you should take the eye on a journey. The use of a double mat also helps protect the art by pushing it back away from the glass. Double mats can be mounted on top of each other or separated by foam core which elevates one piece above the other and provides some depth when looking at the image.

Frames are equally important and should be chosen to complement the art, i.e. an architectural frame with an architectural image, a flowery frame with a flowery image. For those just starting out she recommended using metal frames which are less labor intensive but harder to cut to size than wood. She puts the frame together in a U shape and then sandwiches the glass, mats, image, backing board and maybe an additional acid free foam core board, sliding these components into the frame's channel. After adding the final side of the frame, spring clips are put in place on the backside of the frame to keep the framed layers snug.

Jane demonstrated how to frame a piece of art on canvas. This requires a deep frame with backing for protection and it is important that the glass not touch the surface of the canvas. This can be accomplished by using spacers between the canvas and glass. When using a wood frame, she described the "making a book method". First you start with a 4-ply acid free backing board to which you attach the mat using framing tape so the two pieces now open like a book (hinged mount board). The next step is to attach your art. You never want to tape the



picture instead you attach it with the use of hinges or corners depending on the weight of the image. This is best done by placing weights on the picture so that it doesn't move, then apply the corners to the backing board or make a T from the hayaku tape along the top of the picture only. At this point you are ready to apply the glass and place it in the frame securing it with a point driver on the back side. The final touch is to seal it with backing paper.

Finally, one has to apply the hanger by placing it $\frac{1}{3}$ of the way down the left and right side of the frame. She used plastic coated hanging wire to avoid cutting her fingers and attached it to eye hooks. The wire should be long enough to allow for hanging on two hooks which allows the piece to hang level. Bumpers are then added to the bottom of the frame to protect it and the wall. The weight of the wire is dependent on the size of the piece; 20 lb weight for small pieces and 30 lb weight for larger ones. Pictures should be hung so the horizon line is at eye level.

Jane ended the evening by making the following recommendations for framing supplies: [United Mfgs Supplies, Inc.](#), [Lineco](#) (for hayaku tape) [Dick Blick Art Materials](#).

For more information you can contact Jane through her website, www.janesframes.com or by email, janeframe@verizon.net. You may also find the following site helpful in providing visual guidance to the explanations above, [An Expert Guide to Matting and Framing a Photo](#).

STONY BROOK CAMERA CLUB 2013-2014 MEETING SCHEDULE

Sep 5, 2013	Summer Revisited Welcome Back Social
Sep 12, 2013	Competition ; Class A&B Digital General, Digital Creative, Class A&B Color Prints
Sep 19, 2013	Ron Wyatt <i>Sports Photography</i>
Sep 26, 2013	Image of the Year 2012-13—the Makers' Intent, Senior Center Portraits
Oct 3, 2013	Image Study
Oct 10, 2013	Competition ; Class A&B Digital Nature, Slide Nature, Slide Creative, Black & White Prints
Oct 17, 2013	David Akoubian <i>Chance, Necessity, or Inspiration: the Why's of Composition</i>
Oct 24, 2013	NECCC Print Competition
Oct 31, 2013	Image Study
Nov 7, 2013	Stony Brook Image Makers 1 (Prints)
Nov 14, 2013	Competition ; Class A&B Digital General, Slide General, Class A&B Color Prints
Nov 21, 2013	Cinde Perdigao <i>Weaving our stories into our own Images: Photography with Intent</i>
Nov 28, 2013	No Meeting
Dec 5, 2013	Image Study
Dec 12, 2013	Competition ; Class A&B Digital Nature, Slide Nature, Digital Creative, Slide Creative
Dec 19, 2013	Holiday banquet
Dec 26, 2013	No Meeting
Jan 2, 2014	No Meeting
Jan 9, 2014	Competition ; Class A&B Digital Nature, Slide Nature, Class A&B Color Prints, Black & White Prints
Jan 16, 2014	Cabin Fever <i>Setups for Indoor Photography – Bring your camera/tripod</i>
Jan 23, 2014	Michael Goodman <i>Favorite Images: Near & Far</i>
Jan 30, 2014	New Members Showcase
Feb 6, 2014	Image Study
Feb 13, 2014	Competition ; Digital Creative, Slide General, Slide Creative, Black & White Prints
Feb 20, 2014	Talk Photography <i>Roundtable discussion of photography topics</i>
Feb 27, 2014	Stony Brook Image Makers 2
Mar 6, 2014	Sarah Musumeci <i>How to Wow!</i>
Mar 13, 2014	Competition ; Class A&B Digital General, Slide General, Class A&B Color Prints.
Mar 20, 2014	Laurie Brandt <i>Behind the Scenes at Laurie Brandt Photography</i>
Mar 27, 2014	Image Study
Apr 3, 2014	Essdras Suarez <i>Through the Eyes of a Photojournalist</i>
Apr 10, 2014	Competition ; Class A&B Digital General, Digital Creative, Slide General, Slide Creative
Apr 17, 2014	Quad Selection
Apr 24, 2014	Image Study
May 1, 2014	David Wells <i>Making Exceptional Travel Photos</i>
May 8, 2014	Competition ; Class A&B Digital Nature, Slide Nature, Black & White Prints
May 15, 2014	Image of the Year
May 22, 2014	Voice of the Photographer <i>Sharing what photography means to us</i>
May 29, 2014	Kathy Tarantola <i>Panoramic Landscapes</i>
June 5, 2014	Stony Brook Image Makers 3
June 12, 2014	End of year banquet

Digital Quad Competition 2013-14

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

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



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FIRST CLASS MAIL

