

REFLECTIONS



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The President's Corner



Thinking About Spring, Influencers, and Gestures

By David Marshak

As we all try to endure this endless winter (and wish we were in Florida with our esteemed treasurer), my thoughts turn to spring.

I am thinking of a spring that will not only be the end of winter, but also the calling of new photo opportunities that will get us out of the house and back in the woods, by the shore, or on the street.

For SBCC, spring will bring an exciting set of guest speakers including three who have presented to us multiple times before – Ron Rosenstock, Joe LeFevre, and Mark Bowie – and whom I personally have seen speak in other venues many times. It is exactly for the same reason that I've seen them before that I am very excited to see them again. It's because I put them in the category of Influencers—people who, with their unique

vision, craftsmanship, and art, have influenced the photography of many of us at the club and across the photosphere.

(continued on next page)

<u>In This Issue</u>	<u>page</u>
The President's Corner <i>by Dave Marshak</i>	1
SW Trek II <i>by Joe Kennedy</i>	3
Results of the Newsletter Survey <i>by Ellen Berenson</i>	7
New Member Interviews <i>by Janet Casey</i>	9
Reflections on Vivian Maier <i>by Deb Maynard</i>	11
Exploring Portrait Photography <i>by Orin Siliya</i>	12
SBCC Holiday Banquet <i>by Kirsten Torkelson</i>	16
SBCC Programming: What's Next? <i>by Janet Casey</i>	19
Meeting Schedule	27
List of Club Officers and Committees	28

(continued from previous page)

Thinking about these photographers makes me reflect on those who have been the greatest influencers in my own photography. While some may point to Ansel Adams or Edward Weston, for me, the most significant have been the FSA photographers of the 30s (Dorothea Lange, Gordon Parks, Walker Evans, et al), the Roberts (Capa and Frank), and above all, the master -- Henri Cartier-Bresson. All of them have had the uncanny ability to capture, in Cartier-Bresson's monumental phrase, "the decisive moment." And in this tradition, over the past couple of years, we've been lucky enough to have had two speakers at the club—Lou Jones and Essdras Suarez—who have reinforced the lessons that I take from looking at the greats of the past.

There is one other influencer that I'd like to mention—Jay Maisel. If you are not familiar with his work, I strongly suggest you look for it; not only to look at his images, but to listen to how he talks about photography. There are many podcasts with interviews with Maisel (Scott Kelby has several all-day walkarounds on his KelbyOne site). But, even if you only have seven minutes, take a look at this one:

https://www.youtube.com/watch?v=3U7bnIYcvRM&mc_cid=a0828e3133&mc_eid=4789ae09d1

In this interview, Maisel talks about the three elements of great photography: light, color, and gesture. Considering all of these in your photos will assuredly make them better. For me, gesture is most important.

Gesture makes the photo interesting. Gesture makes one image different from another. Gesture defines the decisive moment. Take a look at these two photos. They could both be said to have the same subject, but the gestures (and thus the stories) are very different. What story do you think each tells?



The Embrace 1 by David Marshak



The Embrace 2 by David Marshak

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Gestures are not just in people images. Look at Deb's or Denise's flowers. They all have gestures, and the best of them have the most evocative gestures. And the most memorable landscapes, sunsets, and cityscapes are defined by their light, color and gesture.

So, in this issue, I leave you with the following:

Think about who influences you (photographers, painters, musicians...). Look for gestures in your own photos. And remember, *snow* is just a four-letter word. ❄

SW Trek II

by Joe Kennedy



If I were only allowed one word to describe the national parks of the Southwest, it would have to be unique. From the plateaus that sur-

round the **North Rim** to the floor of the canyons in **Zion** carved out by the Virgin River to the amazing hoodoos of **Bryce** to the arid basin of **Death Valley** to the deep valleys of **Yosemite** -- these parks are as unique as you and I.

In 2013 I embarked on a very ambitious attempt to visit ten of our national parks out west. Unfortunately, a poorly conceived shutdown of the government by Congress happened at the halfway point of my trek,

so I headed home much earlier than planned. Last year I decided to return to finish what I started in 2013, the remaining five national parks of the Southwest. I figured there was no way the Washington politicians would repeat the insanity of the previous year!

After an overnight stay in Las Vegas, I was well rested enough to face the five-hour drive to the North Rim of the Grand Canyon. Staying within the park's borders was a no-brainer, as the next closest lodging was Jacob Lake -- a mere forty miles outside of the park's entrance! Looking over my notes on visiting the North Rim, I wanted to check out locations for sunrise and sunset in the days to follow. I drove to Point Imperial and Cape Royal to familiarize myself with these locations. I was not disappointed by the early morning or evening light shows at these popular North Rim spots. Strangely enough, my favorite photo op within the park was an overlook, a mere five-minute walk from the back of the lodge.



Lodge Overlook Sunset by Joe Kennedy

"Lodge Overlook Sunset" was an unexpected surprise. While I was watching a storm brewing in the distance, the setting sun was lighting up the skies around me!

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My next national park was Bryce and its iconic hoodoos. These unique natural sculptures rising up from the ground are everywhere you look. When traveling solo, I try not to hike desolate trails. But after seeing the horde of hikers gathering at the head of Navajo Trail, I knew I would not be alone. Along the well-laid out switchbacks, I managed to stop, set up my tripod and click away at the multitude of hoodoos.



Plethora of Hoodoos by Joe Kennedy

As expected, the return trip up these paths would be a little more challenging, especially packing my tripod and camera gear, but I felt exhilarated by the scenery all around me. Queen's Garden was the other major trail within Bryce. It was a fairly easy hike to its base, but a little more strenuous climb back to the top – all worth the effort! In the what-were-they-thinking department, I passed a European couple, who was pushing their daughter in a stroller down the switchbacks. Both were wearing sandals. I heard later that they decided to turn around and not tempt their luck any further.

Sunrises and sunsets draw out the photo enthusiasts in Bryce, especially at two locations. I was able to get out one morning early enough to have the prime viewing area at Bryce Point all to myself. Within a few minutes a woman and her uncle from Seattle joined me for small talk and the anticipated sunrise. All was extremely quiet until the arrival of two tour buses packed with about a hundred camera-packing tourists. With mutual aid from the Seattle couple, we were able to claim enough turf to set up our tripods and fend off the surging visitors, who, by the way, left within minutes after the rising sun.

My shortest haul would be the ride from Bryce to Zion, a mere two hours. However, as the saying goes, “the best laid plans...” Curiosity got the better of me when I saw a sign for a short cut to Zion along Route 89. According to my trusty GPS, this exit was quite a distance before my planned highway departure. While it was not a back route into Zion, it did not disappoint. A five-mile round trip up Kolob Canyon Drive afforded me spectacular vistas and a most interesting brief but scenic hike into the valley.



Kolob Canyon Scenic by Joe Kennedy

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“Kolob Canyon Scenic” was my initial encounter when I pulled into the first turnoff on this road!

After this serendipitous pit stop, I was more than energized to get into Zion. My lodging of choice was Cliffrose in Springdale (alas, not inside the park but close enough for me to walk from the lodge into the Visitor’s Center at Zion). And, since Zion relies on a tram system to get you to the more interesting sites, I didn’t need my car. I found this transportation system very reliable and convenient – not to mention a gas saver (gas was running about \$4/gallon out there). Although I had hoped to hike “Angel’s Landing,” I opted out due to suggestions and warnings from others who had experienced the climb. While waiting for the sun to set on the Virgin River, I rubbed elbows – literally – with Parisians, the Dutch, and a couple from Belgium.

My longest leg would be the eight-hour jaunt from Zion to Bridgeport, CA – a small town just outside of Yosemite. I intended to make a side trip to one of the most unique state parks in our country – Bodie, a ghost town. The highways (well, that’s how they were designated on my maps) were virtually devoid of traffic. I don’t think I saw more than ten vehicles on the entire drive. A sign about halfway down one of the roads might have explained the lack of vehicular company, “Route 375 -- The Extraterrestrial Highway!”

I managed to get to Bodie early enough that afternoon to photograph the state park be-

fore it shutdown. The next morning I was first in line to enter the ghost town, spend-



The Extraterrestrial Highway by Joe Kennedy

ing another four hours walking the entire town, or what was left of it. My only regret was not being able to get into the buildings, as these tours were not available while I was there. When I got home and checked my images, I felt I really captured the essence of Bodie. About twenty of these images were selected for a monochromatic book I published on Bodie. This is a look down one of the remaining streets in Bodie.



Main Street, Bodie by Joe Kennedy

If you have a photographic lifelist, make sure Bodie is on it!

My trek to Yosemite was planned for three hours, *if* Tioga Pass was open – closer to seven if it was closed due to weather (the Pass was open for traffic).

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To get into the Yosemite experience, I booked the Glacier Point tour, as drought conditions eliminated my original plans to hike and photograph the waterfalls. The road to the Point was quickly becoming shrouded in fog, which dissipated as soon as we got off the bus. The view from the overlook afforded me a commanding vista of Yosemite Valley and the nearby peaks, which were poking through the clouds!



Skies over Glacier Point by Joe Kennedy

“Skies over Glacier Point” was taken with my fish eye lens. I liked how it dramatized the clouds while not over-exaggerating the land formations. Later that afternoon I was back in the valley, where I hiked by a group of rock climbers beginning their ascent on one of the many challenging peaks. I was amazed by the sheer volume of equipment

they had attached to their belts! The weather gods were with me on this leg as Tioga Pass was closed to traffic due to snow squalls a few hours *after* I left Yosemite.

Another planned side trip (state, not national park) was to the iconic tufas of Mono Lake. I was in the area early enough to stop and check out this state park. The tufas were like small hoodoos out in the lake. I stayed for sunset and returned the next morning for sunrise along with twenty other early morning photographers. Because I was staying in the beautiful community of June Lake, I was not only a short hop to Mono Lake but also to Devil’s Postpile (another national park of which I was not aware). A short walk from this parking lot got me into full view of this unique collection of towering stone columns – the post pile.

My final destination was Death Valley. I timed this stop for the end of my trek as I was hoping for cooler temperatures. It worked, as the warmest day was just under *ninety-eight*! Just before entering the park’s boundaries, there was a small inn with a gas station, which offered REGULAR UNLEADED gas for a mere \$5.98 / gallon. I did not fill up here!

Death Valley was another park where it was essential to get a room within the confines. Even with my lodging at Stovepipe Wells, I had a twenty-eight mile drive to get to the Furnace Creek area of Death Valley, where many of the major attractions were.

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There were several areas of interests in the Valley; however, due to the extreme heat, it was recommended to begin all hiking before 10 AM. I managed to be in Mosaic Canyon well before sunrise and had an opportunity to photograph this kaleidoscopic marvel of rock. Another "must do" was the drive down to Badwater Basin, the lowest point in North America. I was there early enough to actually walk the saltwater flats, a mere two hundred eighty-two feet below sea level!



Mesquite Sand Dunes by Joe Kennedy

"Mesquite Sand Dunes" was one of the first images I took when I got to Death Valley. As expected, this is a great gathering spot for photographers and families for viewing the rising and setting sun.

Scotty's Castle is a national park within a national park. Driving through the desert biome for close to an hour, I noticed a spire rising in the distance. The castle was a welcome oasis in this barren area and an impressive architectural feat. Got a few minutes? Read up on Scotty and his castle. Tours were offered by the park rangers who were dressed for the times – Great Gatsby-like!

With eight national parks and three state parks captured by my camera and safely downloaded to my external hard drives, I was looking forward to heading home and the task of editing my RAW images. Final count was some three thousand shutter clicks taken over the twenty-nine hundred miles driven!

Make a conscientious effort to get to as many of our national parks as possible. Their beauty is mesmerizing and *unique*!

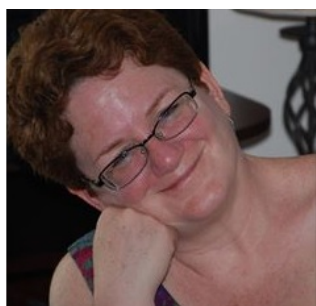
"Life is not be measured by the breaths we take, but by the moments that take our breath away!" -- anonymous ❄

Results of the SBCC Newsletter Survey

<u>By The Numbers</u>	<u>%</u>
The newsletter is the right length	57%
I read the parts that interest me	32%
Columns are easy to navigate	83%
Written content:photos ratio is appropriate	58%
In addition to club membership-related topics, include articles about photography in general	53%
Topics of Interest:	
Tips + Tricks	93%
Classes and Workshops	75%
Club Member Photography	70%
Personal Events/Stories/Articles	63%
Club Member's Photographic Journeys	60%
Interviews w/ Teachers of Photography	56%
Interviews w/ Club Members	54%

Results of the Newsletter Survey

By Ellen Berenson, Editor



Photograph by
Tony Geishauser

Thank you to all who participated in my very first action as the incoming editor of SBCC's *Reflections* newsletter: gathering your feedback on what you like about our award-winning

content and would like to see in upcoming issues moving forward. I cannot thank those who participated in this, my first edition, enough. I admit to panicked imaginings that my first issue would have too little content. I needn't have worried; you came through with flying colors, and I am so excited about sharing this issue with you.

Sixty-five members responded to the survey. Highlighted results are noted on the previous page. What was outstandingly clear, both statistically and through your comments, is that we want to be educated. We are most interested in things that will expand our knowledge of photography and the experiences we can gain through shared exposure to the tools, places and ideas that feed our creative need.

What also is very clear from the results is that member-centric content is paramount. While we remain open to additional topics about photography in general, it should be supplemental to what is organically found within our club membership.

Some respondents felt the font size was too small. I have made adjustments to the font and spacing to accommodate the request for larger hardcopy print. If reading online, the .pdf font size is easily adjusted by clicking on the plus or minus icon on the ribbon at the top of the screen.



Twenty-five percent of you have submitted articles in the past, and 49% would rather be a reader than a contributor. If writing prose is not your communication method of choice, there are other ways you can still contribute to *Reflections*: Take a pictorial step-by-step and create a "How To" article on an area of interest (as it is said, a picture paints a thousand words!); interview someone of interest and transcribe it; volunteer to be interviewed about a photographic area of interest and have another club member write an article about your discussion; research the "Top 5" of something photography related and present a list -- Top 5 photography books; Top 5 photo magazines; Top 5 photography websites... the choice of lists is as long as your imagination.

We all have a voice, and we all have something to say. Participation and inclusion in this newsletter is the engine that keeps it going and what makes it of interest to our readers. I am thrilled to be a part of bringing *Reflections* to you each quarter. Don't hesitate to contact me if you'd like to be part of the process. I can be reached via email at: sbcceditor@stonybrookcc.com ☼

MEET NEW MEMBERS: ORIANA DIAZ AND GEORGE KRAUSKOPF

By Janet Casey



Oriana Diaz

1. What or who brought you into the club?

Chuck Noel works with me and told me about the club.

2. What kind of photography do you like to do?

I like all kinds of photography but would like to focus on Macro and Black and White.

3. Where is your favorite place to photograph?

Wherever I happen to be.

4. What do you want to learn from the club and its members?

I have already learned quite a bit. Last week I went to the Cabin Fever event and learned about the use of "Bulb." It was exciting to me to have so many people around willing to teach you! I guess the most I wanted out of this club is to get to know people and share our photography experiences and grow as a photographer because of it.



Cricket at my summer cottage in Narragansett by Oriana Diaz



Petra, Jordan by Oriana Diaz

5. What else do you want us to know about you?

I am from Colombia, came to the US many years ago looking for a safe place to live in. I found it! Love to travel and learn about different cultures, ways of living, food, etc., and so I use photography as my medium to accomplish that. I have an enormous appreciation of the planet we live in and wish I could travel more so I can discover more amazing

places, people, culture etc. Looking forward to sharing my experiences and learning from each one of the people I will have the fortune to meet in the club. Carpe Diem.



George Krauskopf

1. What or who brought you into the club?

A desire to improve my ability to identify and record artistic images.

2. What kind of photography do you like to do?

"I enjoy a number of photographic styles, having attached two travel landscape images I recorded while on the Big Island, Hawai'i. In addition, I particularly enjoy panoramas, as I am convinced that they more closely depict what our two eyes perceive. On that score, (HDRI) High Dynamic Range Imaging, is also another aspect of realism that I wish to perfect."

3. Where is your favorite place to photograph?

The middle of a thunderstorm, but I don't have the 'Lightning Bug' adapter yet. Actually, previously, I have shot images of weddings, 'Head of the Charles' Regattas, street scenes of Old Boston and stormy surf.



Pele Stirs at Kilauea, Hawai'i by George Krauskopf



The Shadows-of-Paradise
by George Krauskopf

4. What do you want to learn from the club and its members?


The experts that Stony Brook invited to speak, for instance Mr. Fong, and an outstanding imaging judge from outside of the club, whose name regrettably escapes me, are a revelation to me. I am still learning about the capabilities of other members and their ability to share what they have learned. Also, I would like to know if members who wish to discuss a judge's opinions of images are welcome to chime in? This is actually important in my opinion, as engagement is one of the primary ways we all learn.

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5. What else do you want us to know about you?

Having become acquainted with the photography of Sebastião Salgado, whose artistry is, in my layman's opinion, incomparable, I am interested in learning more about black and white photography.

<http://www.slideshare.net/sotos1/sebastiao-salgado-1?related=2> 

Reflections on Vivian Maier

by Deb Maynard

This past summer I was introduced to the works of Vivian Maier. I quickly became captivated by her work as a street photographer.

All of Vivian's possessions were auctioned off from storage units she had rented (for lack of payment). For \$380.00, a young historian named John Maloof, who at the time was engaged in a project on the history of Chicago, bid on and won a storage unit at an auction in Chicago in 2007. Unknown to him, the unit contained the many works of an unknown photographer named Vivian Maier. When inspecting the lot, he noted that there were over 700 rolls of undeveloped color film, 2,000 roles undeveloped B&W film, over 100 thousand negatives and hundreds of prints!

Vivian Maier, 1926-2009 (age 83), was born in New York City and grew up in a small village in France. Her mother raised her, as her father left the family when Vivian was young; she had a younger male sibling. When she returned to the United States as an adult, she took on odd jobs. However, because of her desire to be outside and not confined inside a factory or retail shop, she took Nanny positions, allowing her the freedom to be out and about. She led a secretive life, never marrying and having no children of her own. It was said she always had a camera around her neck and roamed the streets of Chicago and New York (with the children under her care) and photographed. Photographing both the pretty and the ugly, the happy and the sad, usually close and personal. She used a Rolleiflex camera, which was held at waist level and led to an unassuming approach to her subjects. She would focus and lower her camera, look her subject in the eyes--the subject would look back in her eyes, then she would snap their picture. Often this view would lend to a towering look because her camera was lower, looking up.

Many books have been published with her works, one being *Vivian Maier-A Photographer Found* by John Maloof, in which you can see examples of this technique. Also, *Vivian Maier: Street Photographer* by John Maloof; *Vivian Maier: Out of the Shadows*, by Richard Cahan; *Vivian Maier: Self portraits*, by John Maloof; and *Eye to Eye: Photographs by Vivian Maier*, by Richard Cahan.

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Most of her photos were taken during the 50's, 60's and 70's and tell stories of life. Marvin Heiferman wrote, "Maier was able to simultaneously engage in and position herself as an observer of life. Her work, like photography itself, draws much of its power from its ability to embrace contradiction, to be simultaneously distant and intimate, to balance presence against absence." MaryEllen Mark, photographer, states Vivian "had a sense of humor and a sense of tragedy, beautiful sense of life and environment; she had it all."

Vivian never showed her work to anyone. Why? She would have been a famous photographer and compared to street photographers of her time such as:

Lisette Model (1902-1983)
Robert Frank (1924-2004)
Helen Levitt (1913-2009)
Diane Arbus (1923-1971)

Not until after her death did she become known. Her work has been promoted in museum exhibitions and galleries, in New York, Los Angeles, and in Europe; also in books and a recent documentary, "Finding Vivian Maier." Check it out -- and if you enjoy street photography, I think you will quickly become captivated with the works of VIVIAN MAIER. ❀

"Photography is a calling that requires vigilance and alertness for that moment in time that only occurs once."

- Caroline Mueller

Exploring Portrait Photography

By Orin Siliya

Exploring photography is the most instrumental part of my journey. I truly believe that the relationship between subject and photographer is what makes an image great. I excel at putting my subject at ease with my relaxed and confident pres-



Self-portrait by Orin Siliya

ence. From a young age, I have embraced my artistic side, inspired by my dad, a graphic artist who owned a company in the graphic advertising industry of Malawi, in the southern part of Africa.

I know for certain that I was placed on this earth to be creative, so every moment that I have will be spent attempting to squeeze out the last ounce of talent that has been placed inside of me. I have come to the conclusion, through trial and error in my portrait photography, that to be successful in shooting portraits you must have great knowledge of lighting, including shooting indoors, outdoors and in poor lighting conditions.

Whenever you are shooting someone for a portrait, always remember that your goal as a photographer is making someone else beautiful through your camera, leaving your subject with the impression of a "wow" factor in your final portraits.

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I've been asked by many photographers who are just starting out what camera mode setting they should use for shooting portraits. I always dial my shooting mode to aperture priority whenever I'm shooting portraits, because I use my flash a lot in my portrait shoots.



Victor and Leta Dossantos f/1.8 1/60 s ISO 200 Used 50 mm prime lens.

Photograph by Orin Siliya

Why does it matter that I am using a flash?

The larger your light source, the softer the light. What I mean by that is, when you bounce your flash off a wall or a reflector, you're creating a larger light source if shooting indoors with walls and a ceiling. Sometimes I add or attach a diffuser box to my external flash to control the intensity of light on the subject, whether it be an indoor or outdoor shoot. So the best time for outdoor portrait shots are in the morning or after 3:30 p.m. towards the sunset, so you get that golden hour, and it also helps to avoid that 12 o'clock harsh light.

In the beginning, I was uncomfortable shooting while zoomed-in to a subject, which resulted in my shots not being sharp

enough, especially when losing light towards the sunset. I suggest getting closer to the subject, especially when using lenses that cover an f-stop from $f/4$ to $f/22$. A less expensive telephoto lens will not deliver a constant f-stop throughout the focal range, causing a loss of at least one stop of light as you zoom up the focal length. If you don't have a high quality zoom lens that delivers a maximum fixed aperture that would remain locked into your setting, walk closer to your subject.



Osborne Celebrity Classics Event f/4 1/250 s ISO 400 Used 50 mm prime lens.

Photograph by Orin Siliya

Before I shoot my subject for an outdoor portrait, I begin by shooting around the desired location to get my subject comfortable in registering the shutter clicks. Some subjects do get a little nervous from the sound of the clicks. Also, it allows me to review each photo immediately after I take it to see how I need to adjust my camera for my shoot. If your LCD monitor is brighter than the scene, use exposure compensation in your metering to decrease the exposure.

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"Having an appropriate background in your portrait shoots is a must, background can be as important as your subject itself."



Photograph by Orin Siliya

Some final tips: Take a lot of pictures. Put your shutter drive to continuous shooting mode to avoid catching your subject in mid-blink, so they don't look half asleep. Take at least three photos at a time. Having an appro-

priate background in your portrait shoots is a must; background can be as important as your subject itself. A great tip is to open your aperture as wide as possible to create a shallow depth of field and make your subject "pop" out of the background.

I'm so blessed to be surrounded by greatness; friends and mentors in photography such as Mark Blackshear, whose works have been published in a wide variety of magazines and newspapers, including *The International Review of African American Art*, Russell Simmons' *OneWorld* magazine, *NRG*

Magazine, *ARTnews*, *Vibe*, the *New York Daily News*, *New York Amsterdam News*, *Minority Business News USA*, and *Our Time Press*. His work can be seen on his website at: <http://www.markblackshear.com/>



Photograph by Orin Siliya

In September of 2013, I went to Chase Farm Park in Lincoln, Rhode Island during an authentic reenactment of a Civil War battle and camp life. While there, I met a gentleman, Mr. Richard Reynolds, who happened to be a photographer shooting the event. Since this was my first time shooting a Civil War reenactment, I honestly didn't know what to shoot. Rich kindly walked me through the event and shared some great tips that helped me during my event shoot.

Since then, we've become good friends and have shot different events together. He has helped me a lot in becoming a better photographer. I would like to add that there is no more operating Windows '98 in my world of photography. Rich, my mentor and friend, helped me to upgrade. I am thankful for what I have learned from him. Please check his work by visiting his website at: <http://footprintsoflight.zenfolio.com/>

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Leta Dosantos

Photograph by Orin Siliya

And my last words of encouragement to anyone who dreams of achieving a goal is to believe in yourself. You have the power based on the knowledge you believe, applied by a leap of faith, and that is your action--so take that leap of faith and jump!

"It always seems impossible until it's done."

— Nelson Mandela

Lesson: Nothing is ever impossible, even if it often feels that way. If you give up too soon, you'll never know if you could have actually achieved your dream. ✨



Photograph by Orin Siliya



Roredelma Seraphin / Plus size model

indoor studio portrait

Photograph by Orin Siliya



Photograph by Orin Siliya

2014 SBCC HOLIDAY BANQUET



David Marshak



Andre Bourque, Anita Gilbert



Billi Manning, Ellen Kawadler,
Lynn Ann Falvey

Photographs
by
Kirsten Torkelson



Rob DeRobertis, Mary Steele



Ann Bertulli, Randy Ranaudo



Ginny and Harry Davis

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Peyton Roberts, Jason Traiger



Deb Boucher, Lynn Ann Falvey, Ellen Kawadler, Andy McKim



Rich Reynolds, Dick and Joan Shirley



Dick and Joan Shirley



Cynde Cusack, Ashim Das



Eva and Ken Koop

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Vicki Schepps, Ann Crawford, Chuck Noel



Janet Roxborough



Janet Casey, Ellen Berenson, Jim West



Ellen Berenson, Cherie' Barrett



Rich Reynolds, Billi Manning, Henny Smith



Mike O'Connor



SBCC Programming: What's Next?

By Janet Casey, VP/Program Chair

We have a variety of wonderful speakers coming up, starting with **JOE LEFEVRE**, on March 19, presenting "25 Tips For Landscape Photography." With 30 years of experience, Joe is an internationally recognized landscape photographer from upstate New York. Joe's work has appeared in regional and national publications, including *Adirondack Life*, *Nature's Best Photography*, *Outdoor Photographer*, and *Photography Monthly* (UK). He is a very popular and passionate teacher and convention speaker. He is also a staff instructor at the Adirondack Photography Institute, which offers workshops and tours throughout the spectacular Adirondack region of Upstate New York. Recently, Joe won the "Most Inspirational Moment" category, professional division, in the *Wilderness Forever* photography contest sponsored by the Smithsonian, Nature's Best Photography, and the Wilderness 50 Coalition in celebration of the 50th anniversary of the Wilderness Act. His image, entitled, "Milky Way over Second Beach" is currently on display at the Smithsonian's National Museum of Natural History in Washington, DC, where it won the People's Choice Award in Sept. 2014.

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

See page 21 for photos.

On April 16, **DAVE HIGGINS** is coming from Maine to talk to us about "Artistic Intent." Dave has been a photographer and educator for more than 40 years.

His background is in Graphic Arts, and he has a Master of Fine Arts in Visual Arts from Vermont College. Photography is his first love. Although much of his work could be called landscape, he feels it is more about subtle relationships than vistas. He places emphasis on line, tone, form and compositional relationships. Fifteen years ago, Dave moved his photography completely to digital, which he says allows him to simplify and blur the borders between black and white and color, between photography and other art forms, and especially between the real and the perceived. In 2012, Dave started combining both photography and painting in the computer to produce digital paintings. These paintings often start with a photograph and use digital brushes and various software, filters, and/or screens to paint a scene. The resultant works are painted by hand in every sense of the word, but the paint is not wet, and the results are a computer file.

<http://www.d-higgins.com/>

See page 22 for photos.

RON ROSENSTOCK will show us how "Good Photographs Are Made, Not Taken," on April 23. Ron's early studies in photography were with master photographers Minor White and Paul Caponigro. He went on to earn a Master of Arts degree from Goddard College. Since then, Ron has created images around the world and exhibited his work in numerous galleries and museums.

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His shows include a retrospective solo exhibit at the Worcester Art Museum in 2011-2012 and most recently a solo exhibit at the National Museum of Iceland in Reykjavik. Ron's photographs are in the permanent collections of the Fogg Art Museum, the Worcester Art Museum, the Massachusetts Institute of Technology, the International Center of Photography and the Polaroid Collection. He has published five books of his photographs and many articles on the art and craft of photography. He is a frequent lecturer to social, community and professional groups as well as an international photo tour leader for Strabo Tours. His tour destinations include Ireland, Iceland, Morocco, Italy, Peru, Bhutan, Greece, Cuba, Greenland, New Zealand, the Czech Republic and Vinalhaven, Maine.

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

See page 24 for photos.

May 7, **MARK BOWIE** is presenting "Dawn to Deep Night: Crafting Special Landscape Images." He will discuss the innovative techniques he uses for taking landscape images beyond the commonplace to the extraordinary. Mark will also explore the beautiful interaction of light and subject that speaks to somewhere deep within us, and the nuances of color and composition that affect us so profoundly. He will offer strategies, tips and techniques for the field and the digital darkroom.

Mark is a professional nature photographer, writer and much sought after public

speaker. His work has been published internationally in books, calendars, posters and advertising media. His first two coffee table books, *Adirondack Waters: Spirit of the Mountains* and *In Stoddard's Footsteps: The Adirondacks Then & Now*, have become landmark regional publications. They are followed by *The Adirondacks: In Celebration of the Seasons*. He is an expert on night photography and has produced two comprehensive e-books on the subject: *The Light of Midnight: Photographing the Landscape at Night* and *After Midnight: Night Photography by Example*. Mark is a staff instructor for the Adirondack Photography Institute and leads photography workshops and seminars for camera clubs and other groups. <http://www.markbowie.com/>
See page 25 for photos.

The rest of the year will also include two brand new programs. "Gals vs. Guys Smackdown" is an internal competition between the gals and guys of Stony Brook, which should be a lot of fun! Each team will pick one photo (taken after January 1, 2014) to represent each of the 25 categories. On March 26, two outside judges (a gal and a guy) will pick the winner of each category and the team with the most picks wins. Team leaders are Denise Duhamel and Brian Henderson. Details are on the club website under "Competition." The other new program is "Storytellers," which began in Japan, where member volunteers give a talk while 20 of their photos are shown on the screen for 20 seconds each (about seven minutes).

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On May 28, we will have “Voice of the Photographer,” which was very popular last year, where members show their photos and talk about them for three minutes each. Everyone is encouraged to participate! As our year winds down, Dick and Joan Shirley will entertain us with their wonderful slideshow, “Our Big Birding Year.” **Our final meeting will be the “End of the Year Banquet,” on June 11.** ❄

See page 27 for the program calendar.

UPCOMING GUEST PRESENTER

JOE LEFEVRE: MARCH 19, 2015

“25 Tips For Landscape Photography”



Joe LeFevre Portrait 5-15-14



Brandon Beach Sunset by Joe LeFevre



God Beams Lake Ontario by Joe LeFevre



Horseshoe Falls by Joe LeFevre

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Moss Lake Moonset by Joe LeFevre



Second Beach Milky Way by Joe LeFevre

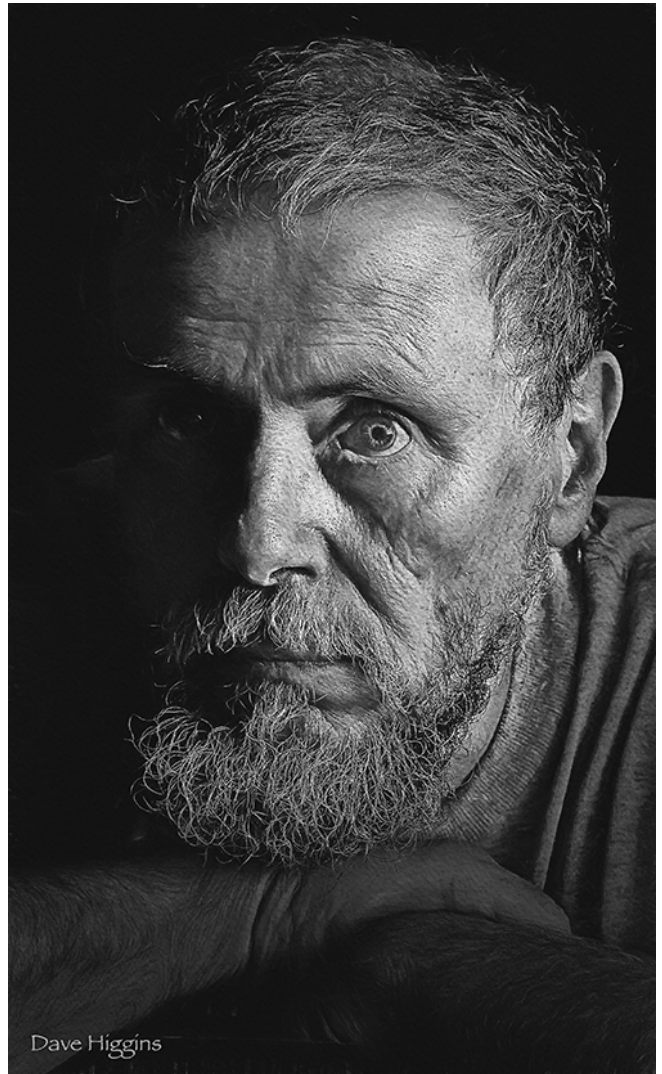


Morning Missed, Career, Maine by Dave Higgins

UPCOMING GUEST PRESENTER

DAVE HIGGINS: APRIL 16, 2015

"Artistic Intent"



Self-portrait by Dave Higgins



Early Snow, Bristol Mills, Maine by Dave Higgins

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Bell House Oil House, Pemaquid Point, Maine
by Dave Higgins



Boat Shadow, Popham, Maine by Dave Higgins



Camp Window, Maine by Dave Higgins



Dusk by Dave Higgins



Three Buildings, Monhegan Island, Maine
by Dave Higgins

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Straight A's, Beals Deals Island, Maine
by Dave Higgins



Wicker Chair by Dave Higgins



Ron Rosenstock on Camel, The Sahara, Morocco

UPCOMING GUEST PRESENTER

RON ROSENSTOCK: APRIL 23, 2015
"Good Photographs Are Made, Not Taken"



Ron Rosenstock Portrait



Monk's Robes, Sant'Antimo, Italy
by Ron Rosenstock

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Musician, The Sahara, Morocco
by Ron Rosenstock



Putnam Pond, Adirondacks, New York
by Mark Bowie

UPCOMING GUEST PRESENTER

MARK BOWIE: MAY 7, 2015

*"Dawn to Deep Night: Crafting Special
Landscape Images"*



Mark Bowie Portrait



Browns Tract Pond, Adirondacks, New York
by Mark Bowie



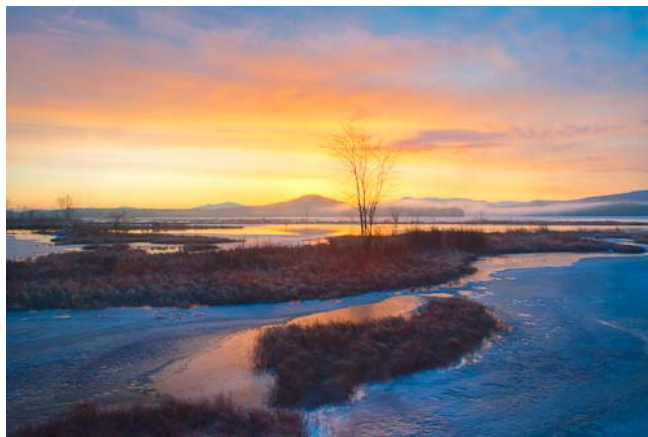
Blue Mountain Lake 1, Adirondacks, New York
by Mark Bowie

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Blue Mountain Lake 2, Adirondacks, New York
by Mark Bowie



Tupper Lake, Adirondacks, New York
by Mark Bowie



Second Beach, Olympic National Park
by Mark Bowie



Belfry Mountain, Adirondacks, New York
by Mark Bowie



Hancock Shaker Village, Pittsfield, Mass.
by Mark Bowie



Stony Brook Camera Club Programs Remaining 2014-2015

Mar. 5, 2015	Image Study #5
Mar. 12, 2015	Competition: Class A&B Digital General, Slide General, Class AA, A&B Color Prints
Mar. 19, 2015	JOE LEFEVRE: "25 Tips For Landscape Photography"
Mar. 26, 2015	Gals vs. Guys Smackdown Competition
Apr. 2, 2015	Storytellers: 30 Images, 6 Minutes
Apr. 9, 2015	Competition: Class A&B Digital General, Digital Creative, Slide General, Slide Creative
Apr. 16, 2015	DAVE HIGGINS: "Artistic Intent"
Apr. 23, 2015	RON ROSENSTOCK: "Good Photographs Are Made, Not Taken"
Apr. 30, 2015	Image Study #6
May. 7, 2015	MARK BOWIE: "Dawn to Deep Night: Crafting Special Landscape Images"/Elections
May 14, 2015	Competition: Class A&B Digital Nature, Slide Nature, Class AA, A&B Color Prints
May 21, 2015	Image of the Year
May 28, 2015	Voice of the Photographer
Jun. 4, 2015	DICK & JOAN SHIRLEY: "Our Big Birding Year" Slideshow
Jun. 11, 2015	End of Year Banquet

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OFFICERS:

David Marshak President
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Billi Manning Secretary
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sbccctreasurer@stonybrookccc.com
Past Presidents: Jake Jacobson, Dan Gyves

COMMITTEES:

Announcements: Ann McEvoy
news@stonybrookccc.com
Competition: Ann Bertulli, Bob Doyle, Denise Duhamel, Mike DiStefano, Dan Charbonnet, Rob DeRobertis
Equipment: Tony Mistretta (Chair), Ann Bertulli, Mike DiStefano, Jake Jacobson, Tony Risica, Jim West
Image Study: Ray Guillette
Judges: Jim West
NECCC Rep: Ray Guillette
necccprep@stonybrookccc.com
New Members: Cynde Cusack
cyndecusack@yahoo.com
Nominations: Ellen Kawadler, Vicki Schepps
PSA Rep: John Fuller
Program Committee: Janet Casey, Chair; Debra Boucher, Denise Duhamel, Phil Giordano, Ed Gooltz, Rebecca Grzenda, Dan Gyves, Brian Henderson, David Marshak, Rich Reynolds, Tony Risica, Pamela Ruby Russell, Jim West, Dan Yukon
Reflections: Ellen Berenson, Susan Cosman
Scholarship Fund: Billi Manning, Chair, Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga, Rich Reynolds, Vivian Teague
Webmaster: Tom Alborough, Rob DeRobertis

COMPETITIONS:

B&W Prints: Bob Doyle
Color Prints: Rob DeRobertis
Color Slides: Mike DiStefano
Digital: Ann Bertulli, Denise Duhamel
NECCC Digital: Ann Bertulli
NECCC Print: Rob DeRobertis



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

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

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

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

FACEBOOK: Our Facebook page is for all current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group using [this link](#),

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

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

SBCC "REFLECTIONS"

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<http://www.stonybrookcc.com>



<http://www.psa-photo.org/index.php?2015-psa-conference>

