

Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



Journey to ICELAND

with Silvana Della Camera



Getting the Word Out

By Ellen Berenson

As the first half of our program year comes to a close – much too quickly in my humble opinion – we as a club have developed new and exciting ways of “getting the word out” about how amazing the Stony Brook Camera Club is. Our publicity coordinator, **Carol Dandrade**, began working over the summer to build relationships with local news outlets. Her results have been fruitful – two examples of which are articles about our club that appeared in local papers. In September, SBCC was highlighted in the *Sun Chronicle*’s “Stony Brook Camera Club is Clicking” article, which featured interviews with past presidents

David Marshak and **Janet Casey**, current Vice President, **Rob DeRobertis**, and publicity coordinator **Carol Dandrade**. The article highlighted what Stony Brook Camera Club is about and what we have to offer our members. (Click [here](#) to read the article online.) In October, *The Country Gazette* highlighted SBCC members’ “Photographer’s Portfolio” as part of the “Your Best Shot” feature gallery in preparation for the October SBCC exhibit at the Norfolk Library. Photographs by makers **Tony Mistretta** (Lake McDonald Sunrise), **Denise Duhamel** (Paris Cafe), **Karl Zuzarte** (Highland Light, Truro), **Dan Gyves** (911 Memorial, Liberty Park), **Mark Landman** (Black-bellied plover), and **Ellen Berenson** (Horseneck Beach) were included in the article.

With thanks to Frank Falvey, **Lynn Ann**’s dad, President **Ellen Kawadler** and Vice President **Rob DeRobertis** were interviewed on his program “Frank Presents” at Franklin’s cable access channel, where they discussed all the wonderful things about being a member of SBCC. Copies of the video are available via DVD for distribution to other local community stations. See Ellen Kawadler if you know of a station that would be interested in airing this program.

Ellen Kawadler, **Rob Dandrade**, **Janet Casey**, **David Marshak**, **Rob DeRobertis**, and **Carol Dandrade** helped design and produce a postcard highlighting club information to be displayed at venues where SBCC artwork is being shown. If you are participating in an exhibition, please consider bringing [SBCC postcards](#) for guests to take.

In addition to showing our photographs at the Norfolk Library during the month of October, we participated in the Anglican Church of the Redeemer “Moseley Mills” photo shoot and contest. Congratulations to **Sarah Keates** for 1st place, **Ellen Kawadler** for 2nd place, **Carol Dandrade** for 3rd place and **Tony Mistretta** and **Alison Foster** for receiving Honorable Mentions.

Several members have exhibited at local galleries, which the artists announce on the Stony Brook Facebook page, along with sharing “call to artist” opportunities as they arise. And congratulations to the members who have won local contests and/or awards for their work, also shared on our SBCC Facebook page by the artist.

As a club, we participated in the Fall NECCC interclub competitions in print and electronic. This would not be possible without **Tony Mistretta** and **Kirsten Torkelson** taking on the responsibility of submitting images on our behalf. SBCC placed second overall in the B&W Class A Prints division. Congratulations to **Deb Boucher** for receiving Honorable Mention in the interclub print category and **Ellen Kawadler** for receiving Honorable Mention in the interclub electronic category.

Thanks to the diligent efforts of so many club members, with special thanks to **Carol Dandrade** for taking on the role of Publicity Coordinator, we have been very successful in spreading the word about Stony Brook Camera Club. SBCC has welcomed 11 new members to our community in the 2016-17 program year—let’s keep the word circulating! ■

Point of Viewfinder

By Ellen Kawadler

Ansel Adams once said “Photography, as a powerful medium of expression and communications, offers an infinite variety of perception, interpretation and execution.” I think we can all identify with these words. Photography is one of the universal languages; everyone derives something from an image, although it may be perceived in many different ways. It is how one interprets the picture that allows the viewer to find it appealing or not. To some it may be the wow factor, or interest in how did they do that, or maybe it speaks to you, or it brings you back to a certain place or time, or it arouses a certain emotion, to mention a few. But as the maker, it is our execution, be it in camera or through post processing, that evokes and hopefully enhances our viewer’s reaction to our work.



We have all learned the “rules” for good compositions, but how many of us have purposely tried to break the rules and still produce a compelling image. We have strived to get it right in camera, or previsualized our final result after applying post processing techniques. We have employed in-camera swipes, double exposures, zooms, and blurs, or created a montage or composite, or surrealistic interpretation of a scene. Our choices are endless and mind boggling. It is our own creativity and comfort with the tools available to us that drive our ability to explore and craft our masterpieces.

We know that competition images must meet strict rules and conform to certain standards that frequently can suppress our creativity, but it is a great initiation into learning the basics and how to best present your subject. Many of our members have never competed, because their images do not conform to the competition rules. Instead, I feel that these individuals have set themselves apart by developing their own personal style and vision to their photography that they nurture and perfect. They have a uniqueness to their images that often tests the rules as we perceive them.

So, where does this leave you? I know that I have not found my “uniqueness” or style to call my own, but do I need to? I still love to explore all different types of photography and enjoy the aspect of post-processing to create an image that I find personally appealing. Although my initial steps in the processing of my image may be similar, it is where I consciously or unconsciously develop it from there that gives me the greatest satisfaction. With so many tools at my disposal, this process is limitless and exciting. With digital, I can make umpteen variations of the original file. This allows me to explore different art forms and my own imagination. After I think I have reached the final creation and I let it simmer for a day or two, it is amazing to me how many times I find a new and different direction to explore, which energizes me to perfect it more. Sometimes I am successful and many times I am not. But again, this is what captivates me and motivates me to learn new techniques and strive to improve my craft.

So, I challenge you to leave your comfort zone and explore alternative ways to express yourself through your photography. This will not only be a learning process but a personal adventure as you discover what is possible. Just remember what Edward Weston said: “To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk.” ■

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© Anthony Tassarotti

Sharon Colacino

1. What or Who brought you to the club?

Chuck Call introduced me to the club more than a few years ago. I re-joined once I heard about the eagle workshop with Rich Reynolds.



© Sharon Colacino

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

I like to photograph wildlife (owls, eagles, hummingbirds, moose, etc.) I also like photographing oceans and winter scenes.

3. Where is your favorite place to photograph?

Central and South America, because of the assortment of birds.



© Sharon Colacino

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

Different ideas and techniques. For example, I enjoyed the eagle workshop with Rich Reynolds, where I learned many great tips on photographing eagles in flight. I also like learning new wildlife locations.

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

I am a Microbiologist by trade. Besides traveling and photographing I also enjoy kayaking, canoeing, skiing, snowshoeing and hiking. I am very active in Gateway Camera Club and lead field trips where we photograph by Kayak and/or canoe. ■



© Sharon Colacino

MEET NEW MEMBER

NORFOLK LIBRARY EXHIBIT

Photos © Jake Jacobson





By Kirsten Torkelson

HOLIDAY BANQUET - A PHOTO ESSAY



Photos © Kirsten Torkelson







Photographing Our National Parks

A Feature Series by Joe Kennedy

Photos © Joe Kennedy

TRAVELOGUE

Death Valley National Park

Well, I did make Death Valley National Park part of my ten-plus national park trek a few years ago. So why would anyone want to visit any such place? For me, it was the variety of landforms within the park and to experience some of the challenges it poses. I just had to remind myself to do the bulk of my outside activities in the early morning or very late afternoon.

In my planning stage, I knew I had to make it the last stop (early October) and not my first one (early September)!

Despite its morbid name, a great diversity of life thrives here. Wildflowers watered by the snow-melt can blanket the desert floor each spring. Bighorn sheep, red tailed hawks, and wild burros may be seen as well.

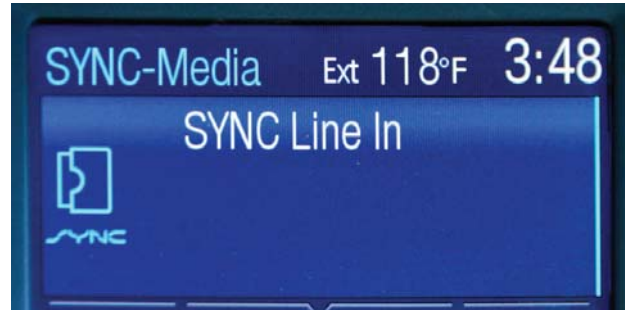
Death Valley distinctions:

- Lowest, driest, and hottest region in all of North America.
- Badwater Basin is THE LOWEST elevation on the continent – 282 feet below sea level!



Basin at 282 ft. below sea level

Among its distinctions is the highest reliable recorded temperature in the world – a mere 134 degrees! Not quite as hot on this day – and that



Car reading—in the shade

was fine with me.

Hottest? Driest?? Even so, this national park has over six hundred springs and pools.

So why Death Valley? It is named after an unfortunate event back in the gold rush days, when a group of thirteen prospectors perished on an expedition of wagon trains. Another “rush” happened in the late 1800s as borax was discovered and extracted from the surrounding hills using mule-driven wagons.

In 1933, President Herbert Hoover proclaimed this area “Death Valley Monument,” but it wasn’t until 1994 when the monument designation was removed for its current national park status.

One of the first major points of interest driving in from the west on Rte. 190 is “Mosaic Canyon.” The canyon is a showcase of geologic features as well as a beautiful example of one of Death Valley’s many canyons. A two-mile gravel access road climbs a thousand feet to the parking area.



Mosaic Canyon Walls

From here an easy quarter-mile walk leads into the canyon narrows, where the surrounding rock walls are composed of smooth, water-polished marble. If time permits, you can continue hiking for another two miles before the way is blocked by a dry waterfall.



Marbleized Walls

Mosaic Canyon is considered a geologic “outdoor museum,” and as part of the National Park System, all of its features are protected by law. Enjoy the area, but please leave it undisturbed for future visitors. **NO ROCK COLLECTING HERE!**

Continuing on the main thoroughfare through DV, you come upon Mesquite Flats Sand Dunes.



Mesquite Flat Sand Dunes

These Dunes are at the northern end of the valley floor and are nearly surrounded by mountains on all sides. Due to their easy access from the road and the overall proximity of Death Valley to Hollywood, they have been used to film sand dune scenes for several movies, including films in the Star Wars series.

The largest dune (at its crest is about one hundred forty feet) is called Star Dune.

No trip to Death Valley would be complete without a

stop to the lowest point in North America. Badwater Basin is that point, and it is located right in the heart of the park.



Badwater Basin

The basin is a salt flat adjacent to the Black Mountains that descends to the lowest elevation in North America at 282 feet below sea level. The massive expanse of white is made up of almost pure table salt.

Artists Drive is a side road off the main road through the park. The road goes through a valley that is surrounded by colorful hills & mountains. The main pull-off is called Artist’s Palette. This is a photographer’s dream location – colors were everywhere!



Artist's Palette

After discovery of borax deposits here in 1881, claims were made on these deposits, opening the way for “large-scale” borax mining in Death Valley. The Harmony operation became famous through the use, from 1883 to 1889, of large twenty mule teams and double wagons, which hauled borax the long overland route to the closest railroad in Mojave, California.

For many people, nothing symbolizes Death Valley more than the famous Twenty Mule Teams.

These “big teams” have made an enduring impression

of the Old West. This is primarily due to a successful advertising campaign promoting 20 Mule Team Borax Soap and the long-running Death Valley Days radio and television program.



Twenty Mule Team wagons

Today the Twenty Mule Teams are only a fond memory, but you may see two of the last remaining wagons here in Death Valley. One is in front of the Furnace Creek Ranch and the other is at Harmony Borax Works.



Harmony Borax Furnace

Creek Ranch and the other is at Harmony Borax Works.

Zabriskie Point is just a short drive from Furnace Creek and should be considered a must-stop on any first trip to Death Valley. The best time to visit is the early morning when the

light is best. The views from Zabriskie Point are impressive in every direction. To the northeast, Manly Beacon rises up behind waves of yellow- and orange-colored badlands. Zabriskie Point is an elevated overlook of a colorful, undulating landscape of gullies and mud hills at the edge of the Black Mountains.



Scotty's Castle

Got some down time? If you are in the area, two side trips are worth the effort: Scotty's Castle and what is left of the ghost town of Rhyolite.

Scotty's Castle (also known as Death Valley Ranch) is a two-story mission-style villa located in the Grapevine Mountains region. "Scotty's Castle" is named for gold



Zabriskie Point



Ghost Rider Sculpture

prospector Walter E. Scott, although Scott never owned it. While it is not an actual castle, it is a separate



Cook's Bank

national park. The ranch is located about 45 miles north along Rte. 190 with a turn onto Scotty's Castle Road. ***Note Scotty's Castle is closed until 2019 due to severe flooding damage in 2015.*

Today you can find several remnants of Rhyolite's glory days. Some of the walls of

the three-story bank building are still standing, as is part of the old jail.

The train depot is one of the few complete buildings left in the town, as is the Bottle House. The Bottle House (photo below) was restored by Paramount pictures in January of 1925.

The ghost town of Rhyolite is thirty-five miles from the Furnace Creek Visitor Center on the way to Beatty, Nevada. A paved road heading north from Hwy. 374 will take you to the heart of the town. In 1984, Belgian artist Albert Szukalski created his sculpture "The Last Supper" on Golden Street



Bottle House



Last Supper

near the Rhyolite railway depot.

The art became part of the Goldwell Open Air Museum, an outdoor sculpture park near the southern entrance to the ghost town. Even if it appears to be closed, stop by and walk the grounds.

One more piece of advice – fill up your gas tank before heading into Death Valley, as this is what was awaiting me back in 2014:



Panamint Springs Gas Station – ka-ching!

Believe it or not, the two gas stations in Death Valley were almost \$2 a gallon cheaper!

As I have previously noted, all of our national parks have unique features. Death Valley was much more than I ever expected. ■

Life's a Banquet and Most Poor Suckers Are Starving to Death

By Silvana Della Camera

Photos © Silvana Della Camera

This quote, from 1958's movie "Auntie Mame," underscores many things in my life and heavily influences my photography. I have an insatiable thirst for seeing as much of this planet as I can before I kick off, and this year I visited the magnificent country of Iceland. Iceland has been an entry on my lengthy bucket list for a long time, and I finally succeeded in visiting in October. For me, just hearing the name conjures visions of Vikings, glaciers, volcanos and auroras. It's where the European plate slams into the North American plate and creates a magical, rugged terrain peppered with mossy lava fields, waterfalls, black-sand beaches, geysers, snow-capped mountains and lush pastures; where Icelandic horses and silky haired sheep graze. Oh yeah!



and often. The magical light of the golden hour is not just an hour long, but where it spans the entire daylight hours. The weather changes rapidly, literally in the blink of an eye. New England weather changes appear quaint and predictable in comparison.

Iceland is a place saturated with views that astound. Waterfalls are everywhere and can be seen while traveling along the Ring Road—the main road that circles around the perimeter of the country. A single day's travel can encompass ocean, glaciers, mountains, picturesque villages and volcanos. You don't need to travel far to experience a wealth of scenery. Iceland truly exemplifies quality and quantity.



Iceland is a beautiful place. A photography fanatic's dream, where rainbows appear suddenly

Aurora borealis—the northern lights—played a cruel game of hide and seek. I wanted to see the aurora more than anything else, yet I didn't see it with the naked eye. Sadly, the weather did not cooperate during my stay. However, I was on a mission and I



stalked the aurora every night, regardless of whether my eyes were able to discern it. My camera captured it through the cloud cover and I was thrilled!

I traveled across southern Iceland from Reykjavik eastward on a bus tour, which allowed for photographic opportunities, albeit not of a duration truly satisfactory for a photographer; but hey, I don't look a gift horse in the mouth. I took advantage of every stop to shoot and, more often than I care to confess, I would get into my "zone" and lose track of time. Eventually, I would come back to consciousness, woken by the distant airhorn of my bus and the sheepish realization my fellow tour compatriots were no longer around me. Oops!

The tour allowed for delicious appetizer bites of photography, not a well-rounded seven-course meal; I left each stop wanting more. I never got to that point of "okay, I am good,

let's go to the next spot." Yet, I amassed over 2,000 images. Still, it was a wonderful and worthwhile adventure. I learned a great deal from the tour guide about the history, geology and life of the people of Iceland.



This is a facet that I would have missed otherwise, no matter how much I would have read and prepared for on my own. Spending a week with two people (the driver and guide) that called Iceland home further enriched the journey.

My bucket list doesn't have a "completed" line through Iceland; it is still a place to be visited again. Next time I visit, I will be going for the full course meal. ■



Mindful Photography in Molokai, Hawaii

By Janet Casey

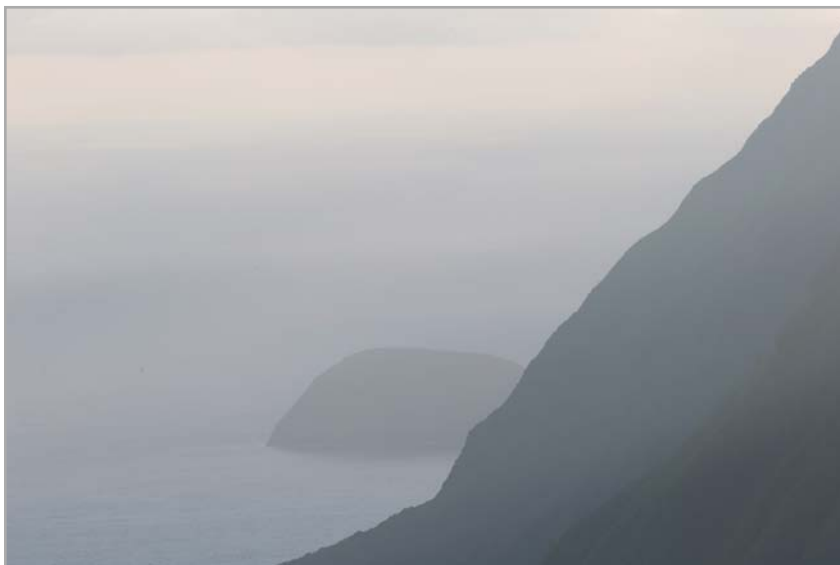
Photos © Janet Casey

Mindfulness and photography have always been separate interests of mine. So, it was with great anticipation that I flew to Molokai, the center island of the Hawaiian chain, to participate in a Mindful Photography workshop in December. The workshop started as an inspiration of John Barclay a couple of years ago, when he saw the photos of new photographer Flint Sparks. He realized that it was Flint's mindful approach that made his photos special.

John Barclay is a professional photographer from Pennsylvania, who spoke at Stony Brook two years ago, and Flint Sparks is a psychologist and Zen priest. They were assisted by two former *National Geographic* photographers: Dewitt Jones ("Basic Jones" columnist for *Outdoor Photography* magazine) and Rikki Cooke, who also owns and runs the nonprofit Hui Ho'olana

stoplights and the fastest speed limit is 45 mph. There is only one hotel, but there are condos available for rent. The locals are very welcoming.

Our very first morning, we photographed the 2,000-foot cliff that slopes down to a peninsula that is home to the Kalaupapa settlement. The former leper colony is still home to a few residents who are cured but do not want to leave. (Hansen Disease is the modern name for leprosy.) That first morning was like any typical photo shoot. Eighteen of us lined up along a wall that was parallel to the top of the cliff. Large cumulus clouds greeted us at eyelevel as we waited for the sun to come up. We jockeyed for the perfect position with our bulky tripods, squeezing in amongst each other. There was nothing mindful about this. I fired away, trying to get the shot that everyone else was focused on. But, I



A silhouette in time

Light overcoming darkness

Depth rising up.

retreat center in Molokai with his wife, Bronwyn. Jack Davis (Creative Live teacher) was there, too.

Known as the "Friendly Island," Molokai has 8,000 residents on a fish-shaped landmass that is 38 miles long and 10 miles wide. There are no

felt frustrated and unsure that the wave, miles away, was sharp. Finally, just as John called us to leave, I saw the cliff in silhouette. I saw shapes. That was a turning point for me.

During the rest of the week, Flint led us in meditation; we were seated in a circle in a round

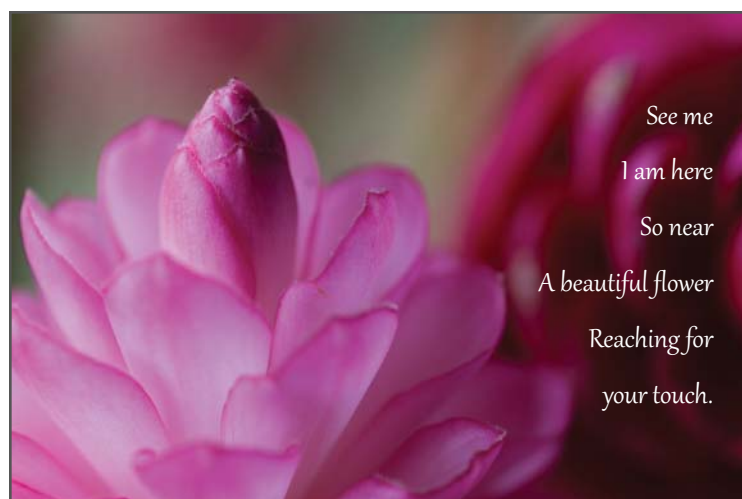
building called a yurt. When someone wondered how to meditate, Flint asked, “How simple can you let it be?” He encouraged us to approach our photography as a spiritual practice, with a “beginner’s mind,” adding that, “in the mind of the beginner, there are many possibilities. In the mind of the expert, there are few.”

For some, meditation was a new experience, but by the end of the week, everyone missed meditating if we didn’t do it.

After breakfast each morning, we sat in a circle and did “porch sharing” on an open porch. Participants were encouraged to bring up anything that was on their minds. Our four leaders read spiritual writings to us and shared their own mindful approach to photography. It can be as simple as: “What turns my head.” “Look at a landscape, and say, “Wow!” Don’t take the landscape, but be taken by it.” “What will I be given today?” “A picture is like a journal entry in your life.”

One of our mindfulness exercises: Sit for 20 minutes looking at what is around you. Then, take photos for 20 minutes; take a walk for ten minutes; then come back to the first spot and take one photo.

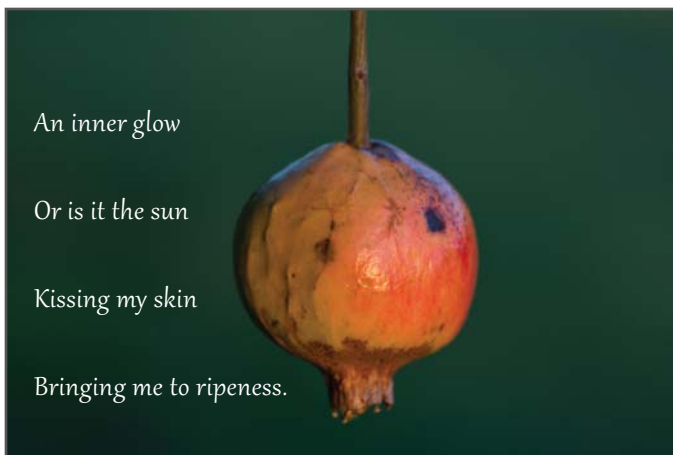
I chose a plant of ginger flowers sitting on the porch deck. The flowers had “turned my head” earlier in the day. I wanted to immediately photograph the flowers



with my macro lens, but I followed the 20-minute rule of just observing. As the minutes passed, I saw more and more images I wanted to take that I would have missed had I started shooting right away.

Another time, we each found a partner and took turns silently leading each other around the grounds,

pointing out plants and other things we had noticed that had turned our heads. Then we went off and photographed – often the very things our partners had shown us. One of my pictures was of a sun-kissed pomegranate hanging from a tree.



And, still another time, we sat across from someone else as we both opened and closed our eyes, studying each other’s face. Then, we photographed each other. This helped us to really look at another being and to overcome the anxiety we feel when photographing people who are looking right at us.

To stay grounded in our daily lives, Flint taught us GAP. Grounded (feel the earth rising up to your feet), Aware (feel your body and hear what is around you), Present (be in the moment).

How different our photography became after these mindful exercises!

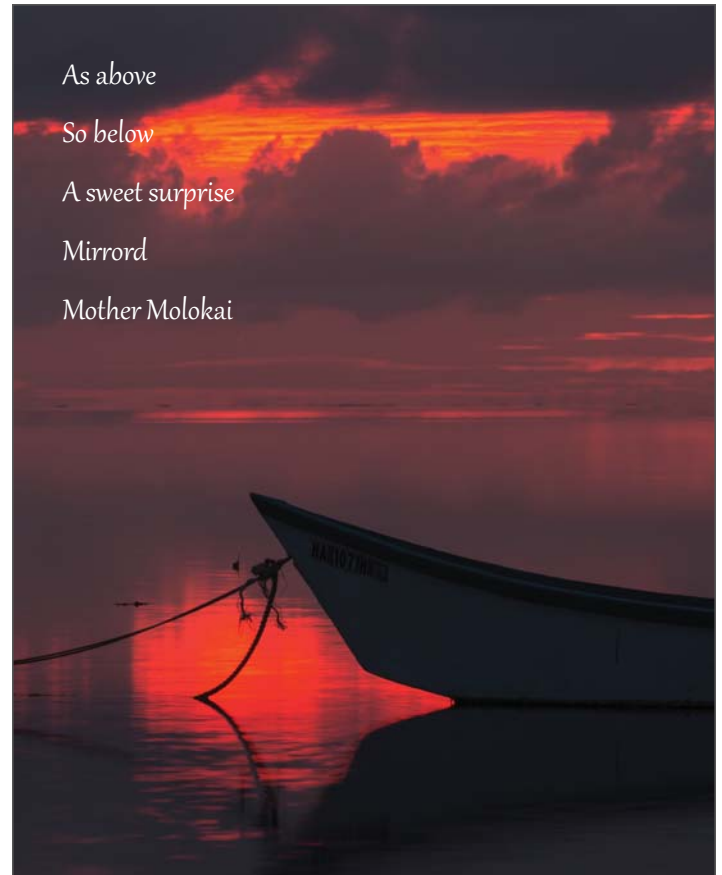
John helped us technically and took us to many wonderful places to photograph on the island, including the raging waves of the west side. But, our very last evening found us with our tripods standing in a placid ocean, being taken by a glorious sunset with a boat in the foreground. We accepted the gracious gift from Mother Molokai.

Later that night, we shared our Photokus, which are haikus written to photographs. (It could also be the other way around, with the photograph taken to go with a heartfelt haiku.)

I don’t know for sure how this workshop has affected my photography. But, I do know that if I just take a moment to really notice what is around me, I will see something I might not have otherwise noticed.



Break the pattern
But stay connected
This is only a resting place



As above
So below
A sweet surprise
Mirrord
Mother Molokai

Continued from previous page. ■

Note: Click on names of photographers mentioned in this article to link to their websites.

What Is It?

A Feature Series by Carol Wontkowski



Answer
will appear
elsewhere in
this issue.

How Safe Is Your Data?

Contributed by Phil Giordano

I have a little experience in cyber security and would like to pass on this info to you in the hopes that it helps you avoid getting hacked, or at least increases your awareness about online security and personal cyber security.

Strong passwords are a not just a recommendation today, but a fact of life. If you are not already using unique, strong passwords for your most important online activities (email and banking) please at least consider it. I now use password phrases as well as long, randomly generated passwords via a password manager.

<https://www.wired.com/2016/01/you-need-a-password-manager/>

I started using a password manager a year or two ago (LastPass) and it is the best choice I ever made. I was reluctant to do so but don't regret it now. I also use 2-factor authentication wherever available. I no longer allow my web browsers (PC or mobile) to save and store my passwords as they are too insecure.

<http://lifelacker.com/5938565/heres-every-where-you-should-enable-two-factor-authentication-right-now>

I recommend LastPass since I use it, but there are other good password managers available, and I would strongly consider **1Password** and **Dashlane** among them.

<http://lifelacker.com/5529133/five-best-password-managers>

<http://thehackernews.com/2016/07/best-password-manager.html>

<http://www.makeuseof.com/tag/5-best-alternatives-google-authenticator/>

The following info is excerpted from an article from the National Cyber Security Center on personal cyber security best practices...October was cyber security month... ;-)

<https://www.stopthinkconnect.org/>

Passwords are OUT, Passphrases are IN. Make them more than 15 characters long and utilize the whole keyboard (spaces count). Try making minor changes for each account and you can make them all different, yet easy to remember. Password managers (many are listed here) are helpful as well. Passphrase example: My favorite song is "Truckin'" by the Grateful Dead. (You know how it goes: Truckin'/got my chips cashed in/Keep truckin'/

like the doodah man). Therefore my Amazon passphrase is: Truckin got my chips cashed in + amzn. (Come on...you did not think I used my real password!)

Passwords are OUT
Passphrases are IN

Some sites/systems do not allow words that are in a dictionary. Use numbers to replace letters to avoid this issue:

e.g. 1=i and 0 [zero]=o and 3=E

Use pass phrases instead of passwords or follow this advice...

https://www.schneier.com/blog/archives/2014/03/choosing_secure_1.html

https://www.schneier.com/essays/archives/2008/11/passwords_are_not_br.html

Where do you keep your passwords?

The right answer depends on your comfort level with technology. You can: [1] change a password every time it is forgotten (this has become easy to do); [2] use paper and pencil

READ ALL ABOUT IT

(not post it notes) and store it carefully; [3] password managers; [4] computer file (word or excel, etc.) with an encryption program to protect the file.

Useful on-line password resources:

<https://www.theguardian.com/money/2016/may/21/how-create-perfect-password-hackers-online-accounts-safe>

<http://www.bu.edu/infosec/howtos/how-to-choose-a-password/>

<http://www.connectsafely.org/tips-to-create-and-manage-strong-passwords/>

Use 2 factor authentication (2FA) where possible. Most mainstream service providers support 2FA. **Google Authenticator** is an example for use with service providers other than Google.

LastPass performs all encryption locally on your PC/device and then stores only encrypted data in the cloud. LastPass does not have access to your master password or your unencrypted data, ever. They explain how it works here, albeit not in the simplest way.

<https://lastpass.com/support.php?cmd=show-faq&id=6926>

<https://nakedsecurity.sophos.com/2016/07/25/try-a-password-manager-how-to-get-started-with-lastpass/>

Here's a decent review/comparison of popular password managers:

<http://www.asecurelife.com/dashlane-vs-lastpass-vs-1password-vs-roboform-vs-keepass/>

<http://www.asecurelife.com/lastpass-review/>

The fact that many security professionals use LastPass should also add to their credibility and methodology.

Nothing is 100% secure. Nothing. But LastPass is a better option than doing it yourself or using other password management techniques. ■



Answer to "What Is It?" - a drop of water on an ironing board.

Hidden in Plain Sight

Contributed by Rich Reynolds

The longevity of an image may remain indefinitely in our collective histories. Such an example is the camouflaging of Lockheed Martin's aircraft plant in California as a means of protection against an air attack in WWII. These images share with us a fascinating piece of our American history. —Editor

These photographs are excerpted from the following two sources, which tell in further detail how these images came about:

<http://www.lockheedmartin.com/us/100years/stories/camouflage.html>

<http://www.amusingplanet.com/2010/12/how-military-hid-lockheed-burbank.html>

For further reading about this subject, see:

<http://findarticles.com/>

In the Search box, type: Lockheed Hidden WWII



Col. John F. Ohmer was charged with turning this aircraft plant...



...into this California suburb, during "Operation Camouflage."



With help from movie studios in Hollywood, the aircraft plants were hidden as a suburb using rubber automobiles and rural neighborhood scenes painted on canvas.



Fake trees and shrubs made from chicken wire were treated with adhesive, then covered with chicken feathers as leaves and painted various shades of green and brown.



Upon completion, Col. Ohmer took a War Department general on a reconnaissance flight at 5,000 feet. When asked to identify the plant, the general said all that he could see was a California suburb.



Creative Inspiration with Stephen Sheffield

Fine Art Photography and Mixed Media

Stephen Sheffield, a native of the Boston area, is an alumnus of Cornell University in Ithaca NY, where he obtained a BFA in painting and mixed media. He went on to receive his MFA in photography and mixed media from the California College of the Arts in Oakland CA, studying directly under and was assistant to Larry Sultan as well as studying under Jean Finley, Jim Goldberg and others.

Influenced by film noir, crime novels and the projected memories of past eras, Sheffield constructs iconic moments of mystery, ambiguity and male insecurity. Often the images depict Sheffield's displaced figure dressed in a

suit standing, crouching, turning, walking and leaning. The figure will sometimes be blurred from movement, heightening the sense of surrounding stillness.

Stephen Sheffield has exhibited nationally for many years and has a number of large-scale art commissions in Boston, Philadelphia, Connecticut and New York. He ran the advanced fine art black and white department at the New England School of Photography in Boston from 2001 to 2016 and is adjunct faculty at the New Hampshire Institute of Art MFA Program. In Boston, his photography is represented by the Panopticon Gallery. ■

Thursday, January 5

www.stephensheffield.com

UPCOMING SPEAKERS



Photos © Stephen Sheffield



Cemal Ekin – Sponsored by Red River Paper Digital Printing Workflow and Paper Choices

I retired from Providence College as Professor Emeritus of Marketing after 36 years of service there. Teaching has been a terrific experience for me and has influenced how I share what I know about photography. I have been involved in photography for over 60 years, but switching to digital photography around mid 1990s has proved to be a very fertile ground for me. I write about photography to sharpen my understanding of it. I have very eclectic interests in photography from salt and pepper shakers to architecture, from landscapes to flowers, from people to macro photography. I photograph my experiences, I photograph life and what grabs my attention. Recently a collection of my photographs of dried orchid blossoms gave birth to a ballet Orchis. It was performed

first in 2013 and then again in 2014 featuring my photographs as an integral part of the performance. I learned the tools of this new world, Photoshop and Lightroom, and enjoy sharing what I know in presentations, workshops, private mentoring and tutorials.

I have had nine solo exhibits in three different states, issued limited and open edited folios, and published photo books and magazines featuring my work. My prints can be found in public and private collections.



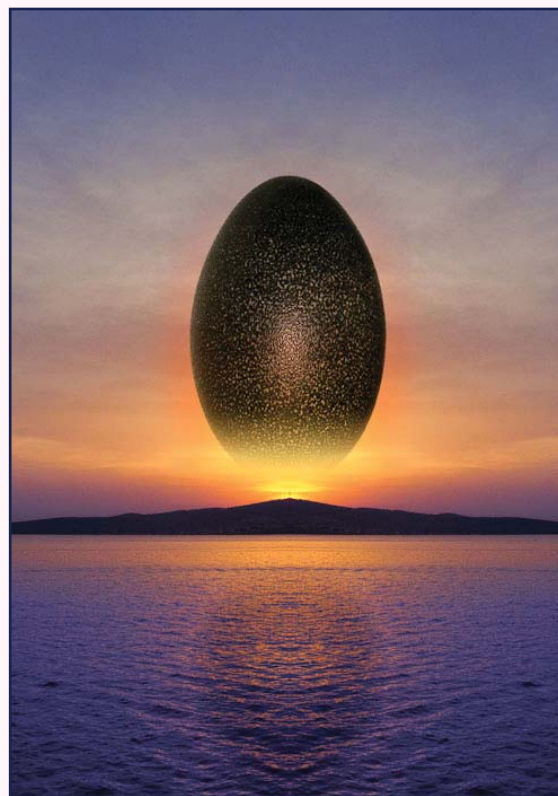
Thursday, February 2

www.keptlight.com



Photos © A. Cemal Ekin

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Digital Printing Workflow and Paper Choices

Creating printed work is both a challenge and a great reward for photographers. Printed photographs are not limited to the museum or gallery walls, they can be proudly presented on the walls of your home or those of art lovers.

Printing workflow has potential pitfalls that can be avoided with reasonable ease once they are understood. The paper selection is one such

variable. This presentation will cover the overall printing workflow and particularly focus on paper choices.

Participants will get a chance to see the sample prints up close, handle them to get a feel for the substrate and the surface. There will also be door prizes. ■



Gail Hansche Godin

Attracting Wildlife for Nature Photography

Gail Hansche Godin MNEC is a nature photographer with a special passion for birds. A life-long naturalist, her passion is taking portraits of wildlife. Gail is a member of Greater Lynn Photographic Society, past President of the Massachusetts CamNats, past president of Stony Brook Camera Club, past Co-chair of the NECCC Conference and runs the annual GLPA photocourse.

Gail has been published in *Massachusetts Wildlife* magazine, *National Wildlife* magazine, The Nature Conservancy and Mass Audubon Connections.

Gail has been competing in photography competitions for 20 years and has won many awards. She presents multi-media programs to a variety of audiences across New England.

For the past 7 years, Gail has been running a Nature Photography summer day camp for young adults at MA Audubon.

Presentation Overview:

Photographing wildlife year-round in the area where you live is fun and rewarding. It keeps your skills sharp for when you go on the important, once-in-a-lifetime photography trip. You will also have the added benefit of learning about the nature in your own back yard.

Learn the best way to attract wildlife subjects including favorite foods, flowers, shrubs, trees and the importance of water attractions. Tips on creating attractive photo sets will be discussed. The information covered will also help you find wildlife photo opportunities close to home so that you can enjoy your passion year round. ■

Photos © Gail Hansche Godin

Thursday, March 23





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HG



Wendell Phillips

Visual Narratives / Photojournalism

Vancouver-based photojournalist Wendell Phillips (www.wendellphillips.com) began his photojournalism career as a staff news photographer in 1981. Since then he's earned 31 Picture of the Year awards from North American news organizations, as well as two National Magazine Awards in Canada. He was voted Canada's News Photographer of the year in 1988 and Canadian Photojournalist of the year in 2007 and 2009.

The Photographic Society of America honored Wendell with the International Understanding through Photography Award, recognizing his socially engaged documentaries and public lectures with a humanitarian perspective. Phillips has documented the diversity of the human condition on 5 continents in 70 countries, including: Greenland, Afghanistan, Iraq, Kosovo, Lebanon, and Palestinian territories, Bangladesh, Haiti, Madagascar and Nicaragua during the war.

His photographs have been exhibited with Center for Photographic Art in Carmel, California, the Galerie Clairefontaine Espace 1 in Luxembourg and the United Nations in New York City, as well as featured with the BBC, *Time Magazine*, *South China Morning Post*, *Los Angeles Times*, *Washington Post* and *New York Times*.

Phillips' work includes deployment in the 2010 Haitian earthquake, and stories covering Muslim Uyghur's of China's Xinjiang province, Prisons of Nepal, Tibetan refugee camps, Dogrib people of Northwest Territories, floating hospitals of Bangladesh, Landmine clearing in Cambodia, Lukomir people of Bosnia, post-tsunami stories in Banda Ache, Indonesia, Burmese Karen refugee camps, Yaguas of the Amazon Basin,

Ifugao's of Northern Philippines, Surgeons of Sri Lanka, preindustrial lifestyles in Madagascar and Ethiopia, Inughuit narwhal hunters of Polar Greenland, Tuareg's of Timbuktu, Mali, Animals of the Serengeti, Kibera slums of Nairobi, Kenya, indigenous wrestlers of Bolivia, stories in Transylvania, Romania, the White House in Washington, D.C. and visual narratives from Egypt, Israel, Serbia, Macedonia, East/West Berlin (1982), United Arab Emirates, Cuba, Turkey, Peru, Italy, France, Belgium, Jordan, Austria, England, Denmark, Mexico, Vietnam, Sweden, Jamaica, Venezuela and India.

In sports Phillips has covered the Olympic Games, Major League Baseball, National Hockey League, PGA, Canadian Football League and World Cup Surfing in Hawaii.

Phillips has covered numerous world leaders from Pope John Paul in Rome, Iranian President Mahmoud Ahmadinejad, President Evo Morales at the National Palace in Bolivia, President Daniel Ortega in Nicaragua, President Amadou Toumani Toure in Bamako, Mali, Presidents Jimmy Carter and President Bill Clinton. Phillips has also covered Prime Ministers Pierre Trudeau, Brian Mulroney, Joe Clark, John Turner, Paul Martin and Stephen Harper. ■

(photo source: <http://www.wendellphillips.com/wendell-phillips/>)



Thursday, April 27

www.wendellphillips.com

Upcoming Field Trips

Subject to change - Website will have most current information

January

Saturday, January 14 - Charles River Museum of Industry and Innovation, Waltham

Hours: 10:30 am - 2:30 pm

Admission: \$10 for adults, \$5 for those 65 and older

Tripods allowed

Check their site for more info, directions, and parking

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

February

Sunday, February 26 - Sturbridge Village Antique Sleigh Rally, Sturbridge

Weather dependent

Hours: to be determined

Admission: Adults \$28.00, Seniors (55 and over) \$26.00

Info from 2014: <https://www.osv.org/video/video-antique-sleigh-rally>

March

Sunday, March 12 - Waterworks Museum, Boston

Hours: 11:00 am - 4:00 pm

Admission: Donation

Tripods allowed

<http://waterworksmuseum.org/>

April

Saturday, April 8 - Roger Williams Botanical Center Conservancy, Providence

Hours: 11:00 am - 4:00 pm

Admission: \$5, Seniors \$2

Tripods allowed

<https://bccrwp.org/>

Upcoming Workshops

Subject to change - Website will have most current information

Photoshop Elements with Jim West

POSTPONED / Date To Be Advised

9:00 am - 1:00 pm at the Norfolk Public Library

Max 12 participants

\$15 per person

Bring your laptop with a version of Photoshop Elements installed

Snow Photography with Glenn Browning

January 28th

12:00 noon- 4:00 pm starting at the Stony Brook Audubon Sanctuary in Norfolk

This will be a hands-on workshop. Participants will receive an informative brochure on dress and camera care in the cold, and proper exposure in snow.

You will learn that with proper preparation, photographing in the snow can provide exceptional images.

Learning to properly expose an image will limit your post processing.

Weather postponement dates are 1/29 (alt 2/4, 2/5)

Maximum: 12 participants

Reservations open January 12th

\$15 per person

Workshop Rules

All workshop signups by members will open on the Thursday night meeting 3 weeks prior to the scheduled workshop and will be on a first-come, first-served basis. Cash or a non-refundable (but transferable to another member) check made out to SBCC for the amount of Workshop will be required to secure your participation. You may send a check postmarked before the registration date to Ed Gooltz at 24 Longmeadow Lane, Sharon, MA 02067 if you will not be at the meeting on the date that reservation opens. In the event that we exceed the maximum number of participants on the first night of reservations, a lottery will occur to choose the participants. All workshop registrations will close one week prior to the scheduled date, or sooner in the event we reach capacity before that.

OFFICERS AND COMMITTEE MEMBERS

OFFICERS:

PRESIDENT:	Ellen Kawadler
VICE PRESIDENT:	Robert DeRobertis
SECRETARY:	Billi Manning
TREASURER:	Ed Gooltz
PAST PRESIDENTS:	Janet Casey, David Marshak

COMMITTEES:

ANNOUNCEMENTS:	Debra Boucher
COMPETITION COMMITTEE:	James West (chair)
B&W PRINTS:	Bob Doyle
COLOR PRINTS:	Tony Mistretta
DIGITAL:	Ann Bertulli
JUDGES:	David Marshak
SCORING AND STATISTICS:	Vivian Teague, Cynthia Vogan
AWARDS:	Ed Gooltz
COMPETITION ADVISOR:	Ray Guillette
NECCC DIGITAL REP:	Kirsten Torkelson
NECCC PRINTS REP:	Tony Mistretta
FIELD TRIPS:	Jürgen Lobert
FUNDRAISING:	Dan Gyves
IMAGE STUDY:	Ray Guillette
NEW MEMBERS:	Cynde Cusack
MEMBERSHIP ASSISTANT:	Robert Dandrade
NOMINATIONS::	Cynde Cusack, Lynn Ann Falvey, Jake Jacobson
PSA REP:	Richard Reynolds
PROGRAM COMMITTEE:	Robert DeRobertis (chair), Lynda Appel, Ellen Berenson, Silvana Della Camera, Phil Giordano, Ed Gooltz, Ellen Kawadler, David Marshak, Richard Reynolds, Deb Smith, James West
PUBLICITY:	Carol Dandrade
REFLECTIONS:	Ellen Berenson (editor), Victoria Schepps (proofreader)
SCHOLARSHIP FUND:	Billi Manning (chair), Joe Cormier, Lou Fraga, Richard Reynolds, Vivian Teague, Vicki Schepps
50/50 RAFFLE:	Billi Manning
TRIPLE-50 CLUB:	Glenn Browning
EQUIPMENT COMMITTEE:	Tony Mistretta (chair), Ann Bertulli, Jake Jacobson, Tony Risica, James West
WEBMASTER:	Tom Alborough
WEBSITE:	Charlene Gaboriault, Michele Gaboriault, Ann Bertulli
WORKSHOPS:	Don Steele



MEETINGS:

Meetings are held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30PM. The regular meeting place is Anglican Church of the Redeemer @ Moseley Mill, 31 Hayward Street, Franklin, MA 02038

Mailing Address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

DUES:

Regular member = \$75; Student member = \$50; Senior member = \$50; Family (2 or more regular members) = \$125; Family (2 members, one senior, one regular) = \$100; Family (2 senior members) = \$75.

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 <http://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 using this [link](#). Any questions, see David Marshak, or email David 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.

SBCC *Reflections*
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