

# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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## Fun Times with SBCC Recent Field Trips

### Fall Foliage Trip to Vermont by Dan Gyves



Few photographic venues say New England more than Vermont in early October. And if you want to choose a location that captures the essence of Vermont in any season, you can head to Stowe, Vermont. That's exactly what thirteen members of Stony Brook did last October 6, 7 and 8<sup>th</sup>. The trip was planned for Sunday through Tuesday to take advantage of a discount on accommodations and to avoid some of the "leaf peeper" highway traffic that usually converges on the Stowe area during peak foliage season. Two members chose to arrive earlier in the weekend to get some extra time in and to scout choice locations.

My frequent trips to the Stowe area allowed me to select some key spots, where I've had success in the past. On Sunday afternoon, these included the iconic shot of the Stowe church from Mountain Road (route 108), Emily's Bridge, and the red barn at Luce Hill Road. After a short stop to see if the

Sugarbush Alpacas of the Haynes family would pose for photos (they wouldn't), we called it a day and convened for dinner at The Whip pub in The Green Mountain Inn. Located in central Stowe, the Inn is adorned with plenty of memorabilia to get everyone into a Vermont frame of mind.

Although rain threatened for much of the day on Monday, the bright overcast light actually lent itself to an excellent capture of the intense fall colors. We drove the full length of Elmore Mountain Road, which gave us some interesting subjects of dairy barns and views to the West and the Mansfield Range of the Green Mountains. A stop in Morrisville allowed time for a late breakfast and a rendezvous with a few who were not part of the pre-dawn diehards. As the group leader, I was

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**Dan Gyves** President  
[president@stonybrookcc.com](mailto:president@stonybrookcc.com)  
**David Marshak** Vice-President  
[vp@stonybrookcc.com](mailto:vp@stonybrookcc.com)  
**Billi Manning** Secretary  
[secretary@stonybrookcc.com](mailto:secretary@stonybrookcc.com)  
**Ed Gooltz** Treasurer  
[sbcctreasurer@gmail.com](mailto:sbcctreasurer@gmail.com)  
**Past Presidents: Tony Mistretta, Jake Jacobson**

**COMMITTEES:**

**Announcements** Ann McEvoy [amcevoy1@aol.com](mailto:amcevoy1@aol.com)  
**Competition** Ann Bertulli, Denise Duhamel, Mike DiStefano, Dan Charbonnet, Rob DeRobertis  
**Database** Dan Charbonnet  
**Equipment** Ann Bertulli  
**Field Trips** open  
**New Members** Janet Casey [jmcasey55@gmail.com](mailto:jmcasey55@gmail.com)  
**Image Study** Ray Guillette  
**Judges** Jim West  
**Mentoring:** open  
**NECC Rep.** Ray Guillette  
[neccrep@stonybrookcc.com](mailto:neccrep@stonybrookcc.com)  
**Nominations** Deb Boucher, Ken Coop, Vicki Schepps  
**Program Committee** David Marshak, Chair; Debra Boucher, Ann Bertulli, Janet Casey, Phil Giordano, Ed Gooltz, Brian Henderson, Dan Gyves, Joe Kennedy, Rich Reynolds, Tony Risica, Jim West  
**PSA Rep.** John Fuller  
**Reflections** Susan Cosman, Ellen Kawadler  
**Refreshments** Rob Lehanka  
**Scholarship Fund** Billi Manning, Chair, Joe Cormier, Peyton Roberts, Vicki Schepps, Glenn Browning, Lou Fraga  
**Webmaster** Rob DeRobertis

**COMPETITIONS:**

**B&W Prints** Bob Doyle  
**Color Prints** Rob DeRobertis  
**Color Slides** Mike DiStefano  
**Digital** Ann Bertulli, Denise Duhamel  
**NECC Digital** Ann Bertulli  
**NECC 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](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 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.

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The Red Bridge By Dan Gyves

glad that we were able to limit our caravan to at most 5 vehicles at any one time, which made finding parking locations a lot easier. After breakfast we covered Trombley Hill Road in Hyde Park, which gave us a wide selection of mountain views, dairy cattle, broken down barns, and frankly, whatever subjects caught the shooters' attention. Based on the clicking I heard, I don't think anyone was disappointed.



The Leader of the Pack

After a wet slog to reach Glen Moss Falls in Stowe, Debra, Ron, Jayson and myself all shared a "survivor" experience when we got drenched trying to locate "Sunset Rock", an overlook that gives a striking view of Stowe village from the East. We never found the overlook, but we had plenty of (wet) laughs trying. The wine and cheese back at the fireplace of the hotel really went down well. Then it was out for a pizza and pasta dinner at Pie in the Sky Restaurant.

The "magic hour" devotees who gathered on Tuesday morning at the Trapp Family Lodge were rewarded with the highlight of the trip. The clearing storm from the night before made for a spectacular sunrise view, complete with dramatic clouds, sun rays, and pastel coloring. Back to the hotel for the freebie breakfast, then out again to find famous



View from Trapp Family Lodge By Dan Gyves

Bingham Falls near Stowe Mountain Road. You'll have to ask Diane about the hike we cajoled her into, everyone pitched in to get her into position so she could work her usual photographic magic.

The foliage trip was my first effort at organizing a trip. It was a pleasure doing it, and I'm not afraid to say that I now think of it as our "first annual" foliage trip. I've already started thinking about next year's. Stay tuned.

## Trip to Kennebunkport Area, Maine

By Ellen Kawadler



On November 2nd and 3rd, six members enjoyed a variety of shooting activities in Maine. Expecting some rather early winter conditions, we were pleasantly surprised by some very beautiful, seasonable weather.

The weekend started with a visit to the eclectic [Johnson Hall Museum](#) in Wells. Besides the multiple buildings, including an abandoned Depression-era service station, an 18th-century blacksmith shop, a one-room schoolhouse from



Lost Luggage Claims By Rich Reynolds

the 1880s, a cabin from the former Sandy Cove nudist colony, a railroad depot, and a midcentury Spartan trailer, which Bill Johnson has had transported to his property, there are endless collections of all types of memorabilia.

Bill provided us with a lively tour filled with comical and historical stories as well as pointing out his prize possessions including a chair signed by FDR. One cannot leave the premises without hearing him belt out a tune, while his player piano accompanies him. He proudly displays a signed poster indicating a visit from the [American Pickers](#), which became a common sighting during our travels.



The Music Parlor By Ron Girard

After a few hours of shooting, hunger set in and required a visit to the classic Maine Diner for a late lunch. The diner was also visited by the American Pickers and has been featured on Chronicle and in Yankee Magazine.

Ready for our next adventure, we first checked in at our hotel, and then headed for the [Kennebunkport Seashore Trolley Museum](#). With over 250 transit vehicles there, we were overwhelmed with the variety of shooting experiences. We had free roam of the place to shoot inside and outside of the many trolleys. It was another great opportunity to practice HDR.

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Santa's List By Lynn Ann Falvey

At about 4:30 pm we gathered for an introduction to the evening shoot, rules, and safety information. About 30 photographers were then transported by trolley about 1 ½ miles down the tracks to our first night shot. After our return to the main area, more staged shots were done switching out the trolleys for different effects. Unfortunately the night ended a little early due to rain, but it allowed us to get a nice meal at Duffy's Tavern and Grill, another American Pickers haunt.

The guys decided to start the next morning very early with some photos along Ocean Ave in Kennebunk in some pretty drab, cold conditions.



Have a Seat By Ellen Kawadler

Their search for coffee at that hour, on the back roads of Maine, became quite a challenge. But coffee in hand, they returned to coax the stragglers (the women) out of bed for an enjoyable breakfast at Squaretoe's, another establishment visited by the American Pickers.

As we began our trip home, the skies cleared and it turned into another beautiful day. We headed for nearby Cape Porpoise for some shots of the Goat Island Lighthouse and the fish pier. Then, at the recommendation of our waitress, off to Parsons Beach where we found some snow fences, driftwood and horses. Here Ron shared his panning technique to get some interesting blurred pictures of the ocean.

Finally we traveled down along the coast stopping to shoot at the Nubble Lighthouse and then along a beach where there were some surfers.



Old Orchard Last Run By Joe Kennedy

## Speaker Roundup

by Ellen Kawadler

Over the summer our program committee worked many long hours to bring us some outstanding photographers to speak about their passion and intent. So far we have had the pleasure of hearing about Sports Photography from [Ron Wyatt](#) and an inspiring lecture on "Chance, Necessity, or Inspiration: the Why's of Composition" by [David Akoubian](#).

Ron spoke about how he has been able to shoot major sports venues including the Olympics in his 20+ years as a photographer. Mostly, he confesses, it was serendipity and being in the right place at the right time. We should all be so lucky!

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To shoot sports, he recommended a fast lens, the best DSLR you can afford, a monopod, fast memory cards, spare batteries, camera bag, jackets, fanny pack, and the black rapid dual strap. He uses a Sigma 120-300mm and Nikon 200-400mm f4 lens. Ron shoots at a high ISO, a fast shutter speed, in the range of 500-1000, and in either aperture or shutter priority.

Ron's images are usually shot in raw, burst mode, using center focus, auto white balance, with a f4 lens to keep the background out of focus. He starts with a large image which he crops down to highlight his desired point of interest.

He reminded us that you need to know your equipment. Read the manual, understand the camera's metering system and focusing system, the control panel and viewfinder display.

His next recommendation was to know the sport you are shooting. When hired for a shoot, he creates a shot list to make sure he returns with a variety of images to offer his clients. He includes safety shots, action shots, shots of "game emotions", stadium shots, and the sports fans. When taking his shots, he shoots down on the action which helps him get a clean background and shoots at eye level to help accentuate the main subject.

His parting tips included preventing damage to your memory card by never filling it to the end, not deleting photos in camera, and formatting the card only in camera. He also suggested setting up your camera so it won't shoot without a memory card in it, and setting the back button focus. This will disengage the focus from the shutter release and can also be used for continuous focus.

David, an avid photographer for over 40 years, joined us on October 17th to emphasize composition and creating images. He said that the "fun part is the composition, ignore the technical". An image is made by capturing a moment in time; it is the memory of the moment in time and the feelings and emotions associated with it that create the image. The photographer controls what they are seeing and how it will be seen by others.

He described the whys of composition as one of

three categories, chance, necessity or inspiration. David started with chance, your reaction to the situation. Some situations require a quick reaction or the moment will be gone. Necessity involves working with the situation and elements at that moment in time. This may be by minimizing distractions, using a different angle, or lens focal length. The third component is inspiration, With inspiration, the photographer picks and chooses his subject and the elements that he wants to include in the frame.

David emphasized "stop taking pictures and start creating images". Control the viewer as they examine the image. The photographer can dictate an entry point and lead the viewer to the final resting spot through the use of leading lines, foreground components, contrast and light. Use pre-visualization and negative space to your advantage.

He recommends using the camera that feels best in your hand. Some of his equipment includes a Nikon camera and a mirror-less camera, a vanguard tripod, and a 18-270 mm Tamron lens. He shoots in aperture priority, which he feels allows one "to concentrate on composing the image". When not using another filter, he always has a UV filter on, since digital sensors are more sensitive to UV light.

David's tips included-

- Use a circular polarizer and white balance set on cloudy for fall foliage
- Sunstars are better using a lens with the most aperture blades
- When shooting snow, shoot in aperture priority, and set exposure compensation on +2
- Add clarity and contrast in post processing to bring out god beams
- To focus when shooting macro, point a laser pointer through the viewfinder, adjust the focus of the laser pointer
- HDR Workflow: start in Lightroom, bring into Photomatix, then back to Lightroom, and finish in Topaz clarity.
- Put your camera manual on your phone so you always have it with you.

## Looking Back

By Harry Davis

The first photo that I took was with a point and shoot camera. Yes, that's right. You see, most cameras back seventy plus years ago were point and shoot cameras. My parents had an Agfa box camera that had one fixed shutter speed and one f-stop. Just keep the sun behind you, view your subject in the window, and click.



By junior high school, I owned the ubiquitous Kodak Brownie, and a film developing kit. The cellar's unused coal bin turned into a makeshift dark room and, initially, I made contact prints until I saved enough money for an enlarger.

Through high school and college, interest in photography waned until military service called and placed me in a group that would be traveling the country. By this time, there were many sophisticated cameras being imported from Germany and Japan. These were rangefinder cameras with interchangeable lenses. I scooted down to Bromfield Street (the camera store hub at the time) in downtown Boston and purchased a used Nikon S2. Now I had a quality camera with an f-1.4 lens, variable f-stops, and shutter speeds. A light meter was my next purchase and the reflective light readings were manually transferred to the camera. How many of you younger club members have ever seen a light meter? After purchasing rolls of Kodachrome slide film with an ISO 10 (10 is not a typo!), I was ready to travel.



About this time, I began to realize that photography was going to be a continuing upward spiral of wanting more equipment. Soon began the purchase of wide angle and telephoto lenses. The problem with a range finder camera is that a snap on view finder must be placed on top of the camera for each applied lens. The framing of these view finders was very inaccurate. Oh well! Time to step up to a Nikon SP that had framing for several lenses built into the camera eyepiece. Now I was set for a while, I thought.

Initially, flash pictures were taken with blue flashbulbs for daylight balanced film and clear flashbulbs for black and white film. Exposures were determined by the power of the bulb and the distance to the subject. About 1960, electronic flashes came on the market at an affordable price and, of course, I had to have one. Also, about this time, single lens reflex (SLR) cameras came on the market and the upward spiral of purchases continued.



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My first SLR was a Miranda with 28mm, 50mm, 135mm, Soligor lenses. Next step up was to an Olympus OM1 SLR and a new set of lenses. A light meter was not needed, since one was built into the camera. The inconvenience of taking a light reading with a separate meter and transferring the settings to the camera was eliminated.



Approximately fifteen years ago, new words like pixels, digital photography, media cards, Photoshop, etc. were being added to photography jargon. My mistaken perception was that nothing could replace great films like Kodachrome and could humble the Kodak Company, the giant of the industry. Soon, I was witnessing digital cameras having just a few mega pixels slowly begin to improve in mega pixel count and in sophistication.

It is now obvious to you what was going to happen to me next. Yes, six years ago, I caved in and there has been a continuous use of the credit card over the last few years. It seems the camera companies develop new models every six months as the technology improves. With the purchase of three digital cameras, three Photoshop upgrades, a scanner, a wide-format printer, computer monitor, and a digital projector, I have arrived on the scene for now. I think!

### **Photography: A Hobby or a Passion What Photography Means To Me** By Denise Duhamel

I must admit, when I first sat down to write an article for our newsletter, I thought it was going to be an easy task. Hmmmm, but what to write about that hasn't already been said? That is the challenge.

Vision ... Intent ... Expression ... Creativity. And then there is the technical component too. Whether you are new to photography or not, one thing is certain: we may all have the common denominator of photography with varying levels of interest, but defining what photography means to us reveals an answer that is as unique and individualized as we are. Each of us enjoys making images for different reasons. For some of us it may simply be a hobby, for others it may be a passion, or it can be anything in between. There is no right or wrong answer, but rather one that defines what it means to you and you alone.

That said, for me, photography has been and is a lifelong passion that began in my early teen years. My very own first camera was a Polaroid given to me as a Confirmation gift. I loved the instant gratification it provided me in being able to capture and record an event, and more importantly, preserve memories. It wasn't long though, before I outgrew the Polaroid and got my first SLR film camera – a Minolta XG-1, bought with money earned from my very first job at age 15. It was a camera I loved dearly and treated with kid gloves, like it was my first-born child. It served me well into adulthood, and although I upgraded cameras periodically over the years, I kept the XG-1 for nostalgic reasons until just a few years before joining the ranks of the digital era in the early 2000's.

I admit that I was one of those people who said I would NEVER make the switch from film to digital. But, my need for instant gratification soon gave way to those film days. At first, I missed the familiar scent of film. I missed the preciseness of working with darkroom chemicals and the joy of seeing an image appear on paper before my eyes. If I close my eyes and take myself back to that time, I can reminisce and almost smell that familiar scent of darkroom chemicals. Oh the joys and the memories.

But I digress. Fast forward into the 21<sup>st</sup> century, and my love for photography continues with more fervor than ever. After all these years, the passion is still there. For inspiration over the years, I looked to the works of Ansel Adams, Galen Rowell, Georgia O'Keefe, John Shaw, Joe McNally and the likes of dozens more photographers, all famous in their own right. Read, watch, learn, practice and experiment. Relish in your successes and  
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acknowledge your failures, for they too, are all part of the photographic learning cycle.

After attending NECCC again this year, I came away inspired by several presenters. I decided to give myself a challenge and try some of the techniques learned and observed from various speakers. I was most intrigued by night photography, long exposures and macro flower photography, and wanted to see if I could take my images to the next level. I had shot plenty of sunrises and sunsets before, but never really thought much beyond that. So I experimented. I shot before the sun was up and after the sun went down. And much to my pleasant surprise, I realized I enjoyed shooting during these times. It was an opportunity to create images during the magical hours of the day/night. And I liked it. I liked the alone time and being able to enjoy the solitude before the dawn of a new day. And I liked ending the day gazing into the blackness of the night and seeing all the stars. It became a magical experience.



Main Street By Denise Duhamel

This image, called 'Main Street' was made one August morning before dawn (4:30 am) in Bar Harbor, Maine. There wasn't a soul around and it was a little unnerving being the only one out at that time of morning. The image was recorded with my Nikon D800 and 12-24 f/4 lens at ISO 125, f/16 for 20 seconds.

Although this next image isn't as 'stellar' (pun intended) as I'd like it to be, it was my first attempt at shooting the star trails at night with long exposures. I shot this from the top of Cadillac Mountain in Acadia NP one summer night.



Star Trails By Denise Duhamel

This is far from being a good photo and there is just too much light pollution for the scene. Never mind the fact that headlights from cars were also wreaking havoc. I knew that starting out, but wanted to try my hand at it anyway. It was a starting point for me, one to build on for future endeavors. I would definitely love to try again, perhaps in the spring in the mountains. (Field trip anyone?) This image was made with the same camera and lens as the previous image, at ISO 800, f/4 for about 6 ½ minutes.

As for my venture into macro flower photography, well I had certainly shot many macro flowers before. But I wanted to add a new twist and find something more creative to do with them besides just recording the image of a flower. This Calla Lily image was just what I was hoping for. It started as a single calla lily image which was brought into photoshop, duplicated, and flipped to form the heart shape. A texture overlay was added to the final image. The image was made with a Nikon 105mm macro lens, manual mode, ISO 400 at f/8 for 1/250<sup>th</sup> sec.

So how, after so many years, is it possible to keep this photography passion fresh with new and inspiring ideas? It is easier than you might think. Look at images made by other photographers, famous or not and you will get a general sense of what appeals most to you. The rest will follow. If you only shoot with competitions in mind, you will be shooting to please someone else and may lose some of the spontaneity and creativity. Challenge yourself now and again; shoot with a fixed lens, try HDR, shoot macro, flowers, still-life, portraits, kids, waterfalls, land/sea/mountain scapes ... shoot sunrise, sunset, the stars and the moon. Find a new location to photograph. Re-visit an old location and photograph it with fresh eyes. The

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Calla Lily Heart By Denise Duhamel

possibilities are endless. It doesn't matter what you choose to photograph; what matters most is THAT you photograph. Photograph to please yourself first and that will help develop and define your own style. Keep on making memories, one image at a time.

### **Make Your First Image Your Final In Camera OR How Film Sense Can Help the Digital Photographer**

by Ray Guillette, HonNEC

Pardon me for using the "F word" (film), but I think some good old "film sense" can help any photographer. Perhaps you started using film years ago and then switched to digital, or maybe you got hooked on this wonderful art using digital right from the start. I think some tried and true pre-exposure methods will help you make better images, short-cut your post-processing, improve your looking and seeing skills, and, best of all, have more fun.

The first step is to know your camera controls backwards and forwards, (read the manual), so you don't have to stop and think, but can act intuitively to use the great features digital cameras have to offer. Now you can start the process of making the very best image you can right there in the field.

This is the time for LOOKING and SEEING, taking the time to give the subject your undivided attention and purposefully deciding what you want to show

first to a viewer. That's your center of interest. What's most important to you? How do you make it the first thing a viewer notices? How does it look from different viewpoints or in different light? The time spent here will sharpen the focus of what you want to say with your image. Take your time, or return often to get an even better sense of what message your image communicates to others.

OK, it's time to set up your camera. I suggest using a tripod most of the time. It's the best way to deliberately decide on the best composition and lens selection, especially when you use your viewfinder. You will see a 2 dimensional rendition of the 3 dimensional reality before your eyes.

Both the LCD and viewfinder will show you this. But the viewfinder blocks out everything but the image, allowing you to concentrate on what's there in the frame. This is the "seeing" part of "looking and seeing". You can change a lot in post processing, but you can't change your viewpoint. The LCD gives you valuable feedback on your exposure, the highlights, and the shadows with the histogram. But if you want to see just what the camera sees and nothing else, use the viewfinder.

Take a little extra time to try different viewpoints, then a bit more time to fine tune your composition by cropping in the camera. Zoom in or out, change lenses, and, again, tinker with your viewpoint. Try a higher position if you want to give the scene more depth, or a lower one to emphasize the foreground. Be completely satisfied with your composition before you shoot. Look at both vertical and horizontal compositions. Then shoot from at least one different place and compare later. What do all these steps do? They help you concentrate, stay in the moment, and express your unique way of seeing. And it's fun, too.

Filters? There are two that every photographer should carry, a polarizer and a graduated neutral density filter. "What you see is what you get" with these filters. Many pros carry and use them regularly. The polarizer, a rotating filter that works best in side lighting, darkens the sky, but it also removes reflections that wash out true colors. Any color except black reflects light, so the polarizer will maximize the natural color content of your image. And at the extremes of daylight early and late in the

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day, the polarizing effect is amazing. Why not take two shots, one with, then one without a polarizer? Post process both and compare for yourself.

The grad ND filter helps to even out the light values in the scene. It's very helpful on bright sunny days, in images with a lot of sky, and with backlit scenes, especially at sunrise and sunset. Using the depth of field preview helps to locate the transition zone exactly. There are extreme conditions when only HDR will be successful, but with the grad on your lens, and looking through the viewfinder, you will see the effect on your image. Once again, try two shots, with and without, then you can compare for yourself. In many situations, these two filters can speed post-processing and, even better, show you what the final image will look like right there in the field.

We film shooters HAVE to do these things to "get it right the first time" in camera. I believe this deliberate approach to image making will produce better images that are yours alone.

Maybe you have a few rolls of film in the back of your refrigerator. Maybe you don't, but would like to try shooting film, just for fun.

Mike Di Stefano and I will be glad to help you with any part of the film imaging process. We know where to get film, how to make the best film images, and where to get it processed. Mike even has a B+W darkroom where he will teach you developing and printing. It's easier than you think.

Projected slides can be uniquely beautiful. Maybe you have some old slides at home. We would love to have you enter them into our competitions here at SBCC. Stony Brook, PSRI (Photographic Society of Rhode Island), and the Film Photographers Association in Attleboro are the ONLY places in New England where you can show slides. We hope you will show us yours. Connect with us at club or at [ray.quillette@comcast.net](mailto:ray.quillette@comcast.net) or [madmanmiked@hotmail.com](mailto:madmanmiked@hotmail.com)

For more discussion of pre-exposure creativity, check out my speakers notes, "[The Creative Process](#)" at [www.stonybrookcc.com](http://www.stonybrookcc.com) in the "articles" section.

## BEHIND THE CAMERA: Debra Boucher

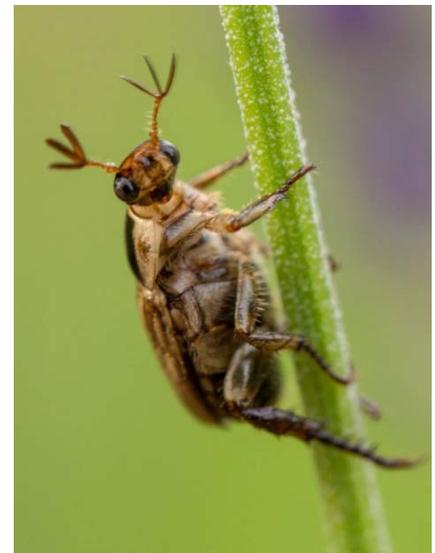
By Janet Casey



What did camera club member Debra Boucher (B00-shay) do on her "summer vacation?" When she wasn't at work, she was in her backyard, photographing bugs. Yes, bugs. Debra is passionate about macro photography, and bugs are part of that world. Robber and Hover Flies, Darting, Oriental and Black Oil Beetles, Katydid, Dragonflies, Butterflies, Praying Mantis, Grasshoppers, Spiders, Cicadas, Slugs, Stink Bugs and Hummingbird Moths. A macro photographer's feast!

Macro photography excites Debra because the lens shows what we can't see with our eyes. "Look at tiny beetles—they have colors!" When she showed her bug photos at the club's summer vacation program, some new members said her bugs were "awesome and had character."

Debra is a longtime fan of tiny landscapes. "I always preferred close up shots," says Debra. "It was when I saw Mike Moats' presentation at NECCC that it "clicked" and then I knew I was a macro photographer at heart.



An Oriental Beetle with Attitude  
By Debra Boucher

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I love to photograph most everything, but macro is what I enjoy most.” She often uses a tripod with macro but when shooting the slow moving bugs, Debra handholds her Canon 5D Mark III with a Canon 100 mm macro L-series lens. “It’s more about the lens,” says Debra. “I won contests with a Rebel with L-series lenses.” Some of those contests include \$150 first prize from the Blackstone Valley Kayak River Race in Woonsocket, first place in Woonsocket Call’s Reflections of Pawtucket Slater Mill contest and honorary mention in Doorways to Woonsocket.



Poppy By Debra Boucher

“I prefer color to black and white,” says Debra, who focuses on colors, patterns and textures, and adds her own signature through post-processing. “I like to see some kind of movement in my photos, so I often take one of the liquefy tools and add my own ‘spin’,” Debra explains. “When you look at a flower, there’s life in the petals. They are constantly moving. I like soft, moving and colorful, not hard edges.” She also uses the Distort tool under Filters in Elements. “It gives me more control to make what I want flow, to flow.”

Club VP David Marshak calls Debra “a living contradiction: a bubbly, outgoing friend and a photographer with a bent that is very personal.” He adds, “From her pets to her flowers to her bugs to her people, she embeds her own world view of what is beautiful, humorous and important.”

Active in the club and on the program committee, Debra says she has learned a lot from other members. On a butterfly field trip, Dan Charbonnet

instructed her to pay attention to her backgrounds. Tony Mistretta helped her with lights on a dog shoot project years ago. “When you start out, you don’t have intent, you just start clicking,” says Debra. “Now, I’ve changed; a lot has to do with the club. I do notice that I have intent more now than ever before.”

Ron Girard was with Debra on the recent field trip to Vermont, organized by club president Dan Gyves. They were out photographing the vistas of the Trapp Family Lodge when Ron heard Debra yelling 50 yards away. Concerned, he walked towards her. “I soon realized that she was just so excited with what she was photographing that they were shouts of glee,” says Ron. “Now, that is someone passionate about her craft and how she sees the world.” (By the way, she was shooting a flower garden.)



Stump Pond Sunset with Silhouettes of Her Husband and Son, Smithfield RI By Debra Boucher

Debra says she has always loved photography, but didn’t start taking photos until she got a mini dachshund puppy, Henry. She entered a picture of Henry in a pet magazine contest and they published it. When her son, Adam, now 14, was born, he became her next model. Taking photos of Adam’s Little League team led to a four-year, weekend job as a photojournalist for the RI newspaper, Valley Breeze. “There’s nothing like seeing your photos published on the front page with your name on it.” She photographed events, including craft fairs and youth sports, while working fulltime as a Network Operations Engineer at Verizon, where she has been employed for 35 years. It was on a Valley Breeze assignment that Debra met Bob and Diane Doyon, who told her about the club. Now, she is in her fourth year as a member.

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Pink Expression, Image of the Year 2012-13  
By Debra Boucher

An avid hiker, bicyclist and kayaker, the Woonsocket, RI, resident is not afraid to take her camera with her on her adventures. “There are so many pictures you can take in a kayak,” says Debra, who uses a flat bottom boat and stores her camera in a dry bag while exploring ponds and streams with her husband, Wayne. She also bikes with her camera on the Blackstone River Bike Path, 17 miles round-trip.

A surprising fact about Debra is that in her early twenties, she played folk guitar and sang with the three-person band, Sarquis, every Wednesday night at Gigs in Cumberland, RI, where she grew up. “I got a standing ovation for singing Joni Mitchell’s song, ‘He Comes For Conversation.’”

She also has a big heart and sponsors a young girl in Ethiopia through Child Fund. “I send money every year to help clothe her, feed her, supply medicine and importantly send her to school with supplies.” Her sponsorship started when Netsanet Sisaye was seven and it ends next year when she turns 18. Then, Debra will sponsor a child in the United States. “A lot of people will say I am wasting my money and say the money doesn’t reach her, but I don’t believe that,” says Debra, who suggests researching a charity before sending a donation. “If everyone were to think like that, what a sad world we would live in.” The bottom line? “The experience has been wonderful. You bond with your child and it gives you a feeling that you have helped someone.”

## Balancing Flash and Ambient Light Using an Incident Light Meter

By Shiv Verma, APSA, MNEC



### Why is an incident meter important for flash photography?

How often have you struggled trying to capture a well-exposed portrait in a dimly lit room or hall? All you have is the ambient light and your speedlight. With an understanding of exposure and flash techniques you can learn to successfully balance ambient and flash exposures to create exceptional photographs. Ones that look natural, without the harsh appearance of flash, and without detracting from the ambient light.

For the most part, your camera’s meter and exposure evaluation will be just fine when you are capturing images in even light situations. However, the onboard system will usually fail when you are trying to properly expose a subject in a dimly lit room. In these situations, you must be in a position to balance the ambient light that is in the room, and the light from the flash that will light your subject. The same concept applies to photographing subjects in low light situations outdoors.

The camera’s metering system is not capable of evaluating the two light sources and establishing the correct exposure for the scene, or in other words, balancing flash and ambient light.

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The camera's meter when set to evaluative (Canon), matrix (Nikon), center-weighted, or spot metering works great for a balanced scene, but not when the exposure of the environment is vastly different than the exposure of the flash lit subject.

### Two examples of how in-camera metering systems fail

Choose a camera capable of using a hot shoe or off-camera flash to follow along. The pop-up flash is not suitable for this exercise. Keep the aperture value at f/4 and the ISO at 400 for each scenario.

In the first image, below, the flash is set to ETTL (electronic through the lens meter system). The camera is set on aperture priority and evaluative metering mode.



Notice the overall image is now underexposed. The metering system is unable to properly evaluate the scene and the primary subject.



Notice that the subject is reasonably well lit but the background is under exposed

For the third image in the sequence, turn off your flash, and set your camera on evaluative/matrix metering. The idea is to try and get the best exposure for the background. Make note of your shutter speed and exposure settings.



At a shutter speed of 1/13th second, the background is reasonably well exposed, though not perfect

For this next example, set the meter to the spot metering mode and take the reading for the background. All other settings remain the same and the flash is still on ETTL.

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### Using a hand-held incident light meter to solve the problem

Good hand-held meters have multiple modes: a spot metering mode which is a reflective reading (usually 2 degrees or less), an incident mode using the meter's light dome, and one or more flash modes. It is imperative you learn the proper use of these modes in order to be successful at flash photography.



Test exposure using ambient light only

You want all your images to be good, not the occasional 1%. You need to stop struggling and juggling settings to produce the image you want. Experiments are good only if you know what you are doing and what your tools are. Realize that there are infinite ways to light your subject with strobes, as there are infinite scenarios that your subject can be in. So learn how to expose correctly, learn how to balance ambient light and flash, but most of all, learn how to read light.

### Set up the ambient exposure first

Let's go back to the scene as we had above. Set your camera to manual exposure mode. As before, keep your aperture at f/4. Next, to properly expose the room you measure the ambient light using the spot meter function of the hand held meter pointed

at an area that is mid tone (approximately the same as medium grey) in the scene. In this test case the meter indicated 1/10 sec at f/4. Set your camera to these settings. Take a test shot to ensure your exposure is correct for the ambient light.

### Next set the flash exposure for the primary subject

You can experiment with off-camera flash if you do not have remote triggering capability, using an off-camera remote flash cord ([for Canon](#), [or Nikon](#)). On-camera hot shoe flash use is not recommended as it produces harsh, flat lighting. But in order to simplify this exercise, you can use the hot shoe flash mounted on your camera. It will be just slightly off center when you have your camera oriented in portrait mode.

To read the flash exposure, set the [hand held meter](#) to "incident" mode, and the exposure on the "flash non-cord" setting (do not use the corded or triggered setting). This will read the light falling on the subject when the flash is fired. If you are using a remote trigger, then the next step is easy. If not, then have someone assist you for the next reading. Position the meter such that the dome points to the camera and fire the flash. At full power, in this test case, the reading was f/19. See the image below:

How to point your meter and measure the flash, this is obviously too much power



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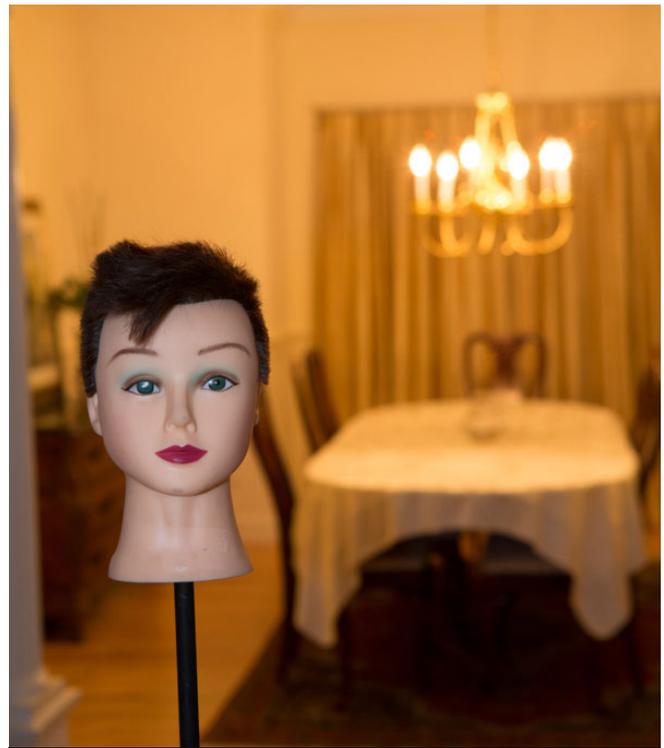
An f/19 reading indicates overexposure, as your camera is set at f/4 for the depth of field you want. To resolve this, you need to dial down the output of the flash by five stops ( $f4 > f5.6 > f8 > f11 > f16 > f19$ ). Set the flash to 1/32 power which is five stops below full power. It is always good to take another test reading and adjust the distance of the flash to subject to compensate for a half stop variance (to f/19). Now you should get a reading of f/4 and you are ready to shoot.



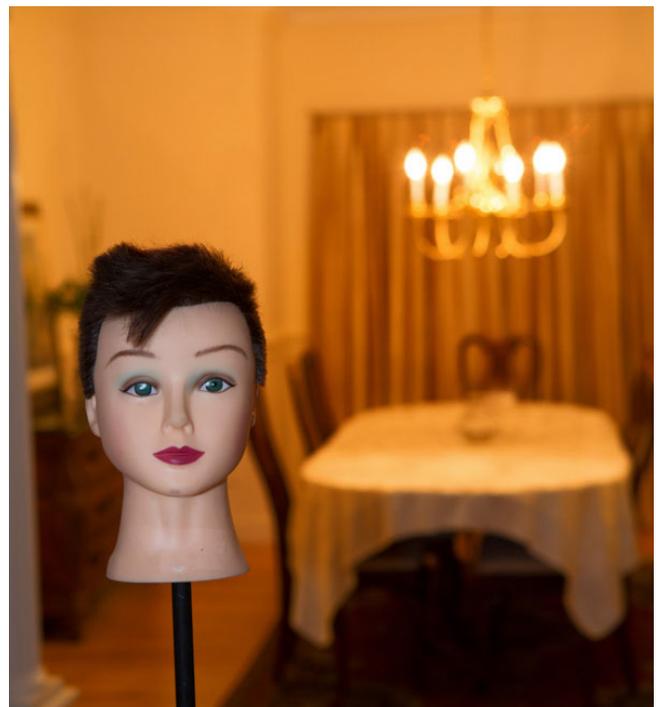
Flash and ambient balanced successfully. The exposure on the subject is perfect and the room is properly exposed too.

### Adjust shutter speed to feature the subject more

Basically, the settings on camera indicate equal exposure and you can see that both the subject and the room are exposed correctly at an aperture of f/4. This is good. But, if you want to emphasize the subject more, you want to underexpose the room. With the way you have your exposure already set up, this is really easy. All you need to do is increase the shutter speed by a stop, two stops, or more. This under exposes all the areas lit by the ambient light but the exposure on the subject remains the same and is always correctly exposed.



Ambient underexposed by one stop by changing the shutter speed to 1/20th of a second



Ambient underexposed by two stops by changing the shutter speed to 1/40th of a second

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The reason for this is that the meter reading for the background is based on the ambient light. The subject however, is lit using the flash, an instantaneous light source. Your flash exposure is controlled by its power output, increasing or decreasing the flash's distance from the subject and by the aperture setting on your camera. Typically, flash exposure is not affected by shutter speeds as long as your camera's shutter speed is set to the flash sync speed or slower. As a result, changing the shutter speed affects the ambient light exposure (the exposure of the room) without affecting the flash exposure (the exposure of the subject).

### Summary and action plan

In conclusion, relying on your camera's metering system, be it evaluative, spot or center-weighted, never gives you the kind of exposure control that you can achieve when using a good [hand-held incident light meter](#).

### Equipment used:

Canon 5D MkIII  
Nissin MG8000 Extreme Flash head  
Sekonic L758 DR Light Meter  
Gitzo Tripod with a RRS B55 Ball head  
Hähnel Giga T Pro II wireless camera triggering system

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### Mark Your Calendars for the Weekend Trip to Photograph Waterfalls of the White Mountains May 30-June 1st, 2014

Join us for the weekend or one day. We will be staying at the [Attitash Mountain Village](#) in Bartlett, NH. We have negotiated a discount rate of \$71 plus taxes per night for a studio with kitchen. Reservations must be made by January 15th, 2014 to obtain this discounted rate. When registering you will be required to pay a 50% deposit which is refundable less \$25 if cancelled at least one week prior. Call 855-845-4491 and ask for Lisa in reservations about the block of rooms under the name "Kawadler", make sure you are getting a studio with full kitchen. There are other sized rooms available as well if you are interested.



The Basin By Ellen Kawadler

We will be planning on shooting waterfalls in Crawford and Pinkham Notch on Saturday. On Sunday, we will travel across the Kancamagus Highway and end up in Franconia Notch. There will be an optional Moose Tour on Saturday night.

The only expenses will be parking, \$5 per day or free with a National Parks Pass, and the Moose Tour, in addition to food and lodging.

### PSRI Ocean State International Exhibition for 2013 Results

SBCC placed 6th overall with a total of 269 points from our top six members. We were only 14 points behind the first place club, Boston West. The six members who earned top scores contributing to our final score were:

Tony Mistretta (46), Rich Reynolds (46), Joan Shirley (45), Debra Boucher (44), Denise Duhamel (44), and Richard Shirley (44).

Two club members received honorable mention: Dan Charbonnet for his image, Sandhill Stretching Out, and Richard Shirley for his image, Osprey Preening.

Congratulations!

### Reflections Receives Award from PSA

PSA has an annual Newsletter Contest that all member clubs can enter. This year, Reflections tied for the Most Motivational Newsletter.

## STONY BROOK CAMERA CLUB 2013-2014 MEETING SCHEDULE

Nov 21, 2013	<a href="#">Cinde Perdigao</a> <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 &amp; 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	<a href="#">Sarah Musumeci</a> <i>How to Wow!</i>
Mar 13, 2014	Competition; Class A&B Digital General, Slide General, Class A&B Color Prints.
Mar 20, 2014	<a href="#">Laurie Brandt</a> <i>Behind the Scenes at Laurie Brandt Photography</i>
Mar 27, 2014	Image Study
Apr 3, 2014	<a href="#">Essdras Suarez</a> <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	<a href="#">David Wells</a> <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	<a href="#">Kathy Tarantola</a> <i>Panoramic Landscapes</i>
June 5, 2014	Stony Brook Image Makers 3
June 12, 2014	End of year banquet

### New Dates for all Digital Image Competition Submissions

You cannot wait until the last minute to submit your digital files (Does not apply to prints or slides.)

Deadline [Nov 27<sup>th</sup> for Dec 12, 2013](#): Class A&B Digital Nature, Slide Nature, Digital Creative, Slide Creative

Deadline [Dec 26<sup>th</sup> for Jan 9, 2014](#): Class A&B Digital Nature, Slide Nature, Class A&B Color Prints, Black & White Prints

Deadline [Jan 29<sup>th</sup> for Feb 13, 2014](#): Digital Creative, Slide General, Slide Creative, Black & White Prints

Deadline [Feb 26<sup>th</sup> for Mar 13, 2014](#): Class A&B Digital General, Slide General, Class A&B Color Prints

Deadline [March 26<sup>th</sup> for Apr 10, 2014](#): Class A&B Digital General, Digital Creative, Slide General, Slide Creative

Deadline [April 23<sup>rd</sup> for May 8, 2014](#): Class A&B Digital Nature, Slide Nature, Black & White Prints

**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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**SBCC "REFLECTIONS"**

Ellen Kawadler EDITOR  
64 Furnace Street  
Sharon, MA 02067  
E-MAIL: [sbcceditor@yahoo.com](mailto:sbcceditor@yahoo.com)  
<http://www.stonybrookcc.com>

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