

REFLECTIONS



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THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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April / May

Roger Williams Botanical Garden *by Mike DiStefano*

The field trip to the Roger Williams Botanical Gardens was a pleasant surprise. The day started off with a little snow and rain, but we didn't care, we were going to be inside. The venue is just one year old but the plant beds were full of healthy full grown specimens just waiting to be photographed. The day was shared by the SBCC field trip participants and the first session of the SBCC mentor workshop. All total there were approximately 20 people who attended. There were two connected greenhouses, one with a 30-foot high glass roof for large plants and trees, and the other with a lower roof for smaller plants. Though it was still early in the year and outside temperatures were quite cool, inside it was warm and the flowers were flourishing in bloom. Many of the flowers were exotic orchards and tropical varieties. A good time was had by all and if you haven't been on a SBCC field trip or mentor workshop be sure not to miss any future ones.

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Mentoring Workshop *by Billi Manning*

Because of inclement weather, the mentoring workshop with Mike DiStefano joined those going to Rogers Williams Botanical Garden. Mike explained depth of field as the distance between the nearest and farthest objects that appear in focus in a picture. Some lenses have depth of field scales, and some cameras have depth of field preview buttons. Since most of our work in the garden was close-up work with flowers, it was beneficial to have a macro lens. Mike was able to monitor us as we set up our shots and suggest the proper focusing point for a good image. Thanks, Mike!

Stony Brook Wins NECCC Color and B+W Print Competitions *by Ray Guillette*

Congratulations to our printmakers! For the second consecutive year Stony Brook has won first place in the 07-08 NECCC Interclub Color Print Competition. And for the first time, Stony Brook also won first place in the NECCC Class A Black and White Print Competition. Fifteen members had prints entered into NECCC competitions this year: Andre Bourque, Dan Charbonnet, Eva Coop, John Fuller, Phil Giordano, Ray Guillette, Donna Leonardo, Tony Mistretta, Don Plouffe, Diane Robertson, Jean Schmidt, Joan Shirley, Dick Shirley, Monica Verma, and Shiv Verma.

In Color Prints Dan Charbonnet, Joan Shirley, and Monica Verma won an HM ribbon, Phil Giordano and Dick Shirley won a second place ribbon, and John Fuller won a first.

In Black and White Prints, Andre Bourque won a second place ribbon, Shiv Verma a third place, and Tony Mistretta won an HM and TWO first place ribbons.

The first, second, and third place prints will be entered into the NECCC Print of the Year Competition, to be held May 21st at Merrimack Valley Camera Club. The winning print in Color and Black and White will be announced at the NECCC Conference in July.

Thanks to all who gave their prints for consideration. This was truly a club effort. All participating printmakers, even those whose prints were considered but not entered, helped our club succeed once again.

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James Jones	Past Presidents
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Stony Brook at the Marathon by Ray Guillette

On Patriots Day, April 21st, we enjoyed beautiful weather at the Boston Marathon. Gathering at Heartbreak Hill were Phil Giordano, Tony Mistretta, Glenn Browning, Andre Bourque, and Ray Guillette. Member Harry Davis was in Natick, closer to the start and captured the action as well.

And it was a nice surprise to see former member Bethe Abbott Fisher, who came back from Pittsburgh to capture the excitement of the race. We ended up just below the top of the hill, where the wheelchair racers slowed down, some agonizing up the last few yards to the top. The warm temperatures, colorful racers, and enthusiastic crowd all contributed to an enjoyable shoot. Several dramatic shots from the race were shown at Image Study Night.



Photos by Glenn Browning

Winners of the 2x4 Fun Trip

Category	1 st Place	2 nd Place	3 rd Place
Cars	Monica Verma	Ken Wiedemann	Ken Coop
Emerging	Paul Burke	Michael Zawistowski	Brenda Cleveland
Fences	Wally Zawistowski	Ken Wiedemann	Glenn Browning
Political	Janet Roxborough	Melba Armour	Glenn Browning
Round	Michael Zawistowski	Tom Cleveland	Shiv Verma
Shadows	Ken Wiedemann	Ken Wiedemann	Linda Massey
Signs	Robert DeRobertis	Tom Cleveland	Monica Verma
Something Antique	Michael Zawistowski	Janet Roxborough	Tom Cleveland
Speed	Steve Munafo	Nancy Paradee	Phil Giordano
Utility Poles	Ken Coop	Shiv Verma	Paul Burke
Woodland Flowers	Monica Verma	Ken Wiedemann	Michael Zawistowski
Youth Sports	Chuck Call	Kirsten Torkelson	Daniel Charbonnet

COMMITTEES:

Slide/Print study	Ray Guillette
Equipment	Dan Charbonnet
Field Trips	Jim & Jessica Jones
Reflections	Denise MacLachlan
Workshops	Ken Wiedemann, Bob Sheppard, Ray Guillette, Harry Davis, Andre Bourque, Shiv Verma, Jim Jones
Refreshments	Melba Armour
Judges	John Fuller
Database	Dan Charbonnet
Nominations	Bob Doyle
Scholarship Fund	B. Manning, J. Cormier, V. Schepps, G. Browning
Digital	Bob Sheppard
Webmaster	Shiv Verma
PSA Representative	John Fuller
NECCC Representative	Ray Guillette

COMPETITIONS:

Color Slides	Jessica Jones
B&W Prints	Bob Doyle
Color Prints	Ray Guillette
Digital	Bob Sheppard
PSA/NECCC	Dan Charbonnet
Multi-screen	Jim Jones

STONY BROOK CAMERA CLUB

PURPOSE: To promote enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience; and, to promote a broad appreciation of our environment.

MEETINGS: Meetings will be held every Thursday of each month; no meetings in July and August. Consult the 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 six times during the year for Aug/Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and Jun/Jul and solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Wrentham, MA.

OFFICERS: Elected annually and serve as the executive committee with two past presidents. The Stony Brook Camera Club is affiliated with the New England Camera Club Council and is a member of the Photographic Society of America.

SOULSCAPES (Part 1 of 2)

by Ray Guillette

There is a breathtaking moment. Something beautiful and inspiring unfolds before your eyes, and it seems that nature has allowed you to be a part of what's happening. You are thankful to be here, and you want to capture the moment in an image. You want to remember everything, every part of what makes you feel this way. You want to save and to share the moment. Your soul has been shaken, and will be every time you see this image. Somewhere out there beyond your lens but within your vision is what you've been looking for....yourself.

When we make images of the landscape that clearly express our feelings, we are making soulscapes. They tell the story of a place from our point of view, why we came here, and what we feel is important. A soulscape tells the viewer something unique because it also tells something about the one who produced the image.

The creative process that leads to a clear personal communication has several key elements. Some of these are:

INTENT: the realization of what we want to say, and the feelings we want to share.

LIGHT: using the light we are given that day to enhance the message.

VIEWPOINT: the camera position that gives our image the best story-telling perspective.

FAMILIARITY: knowing the location well allows us to be in the right place at the right time.

CREATIVITY: using our own personal way of visual expression to make the message unique.

STORY: planning ahead for an audiovisual sequence while we are shooting.

INTENT

What brought you here?

When we arrive at a location, we usually have goals in mind. There is something there that attracts us. Maybe it's a mountain, a lake, a waterfall, or a meadow. Keep these goals in mind as you scan the scene, looking for the right image. Try to identify the elements of the scene that will communicate the feelings it creates in you. To make an easily understood message, we need to arrange the important story telling elements into a simple composition. Always looking, we decide what will help our message, and what might confuse and distract the viewers, making the message harder to understand. Viewers only see what you put into the image. Simplicity makes the message easier to understand. Clutter makes it more confusing. We want the viewer to know immediately what we were thinking when we made the image.

While keeping your story in mind, be open to change it if weather, light, or time of day are not

helping. You can't say something visually if the visual language isn't there. You can still say something, but it may not be what you first had in mind. The story is still yours, just different.

LIGHT

"The light is everything"

Mary Oliver

The quality and direction of light can produce dramatic changes in the landscape. Light can be modified with filters and flash, but we can't change the light we are given. We can make good, meaningful images in almost any light, but lighting conditions do limit the content of the message. There are two main types of landscape light, direct (sunny) and diffuse (cloudy).

Unobstructed sunlight falls on our subject from a definite direction, producing shadows and highlights and creating contrast (conflict between visual elements). This bright light produces a warm, vibrant, and energetic feeling in the image. The direction of light causes some striking and reliable visual effects that are stronger early and late in the day, and are sometimes awe-inspiring minutes after sunrise or before sunset. On a sunny day the first thing to do is place your camera where the scene will be either sidelit or backlit.

Sidelighting is classic landscape light. It emphasizes the three dimensional form of objects by producing shadows. These shadows create contrast, increase our sense of color saturation, and emphasize texture. Contrast and color saturation will add life to any image. The perception of texture is a sure way to connect with a viewer. Sidelighting helps create a sense of place, (the feeling of being there), by giving the viewer a universally recognized reference, touch. Sidelit scenes also allow maximum polarization, which further increases color saturation. Uneven polarization can be distracting, especially if the sky fills a large part of the frame. This can be fixed digitally or in camera by using a graduated neutral density filter, or a vertical format.

Backlighting produces basic changes in how we see. It often gives a magical feeling to the landscape, a feeling that may be stronger in the image than in reality. Impact is strengthened by seeing in this different light, and by making shapes more prominent. Backlight passes around and through objects on its way to your lens. Edges are highlighted and translucent objects are filled with a glowing light. Weather conditions take on the color of light, warmer early or late in the day. Because we recognize shapes instinctively and immediately, the message is quickly received. Less time is spent figuring out what we are seeing, leaving more time for an emotional reaction. The

common and the mundane are sometimes elevated to a higher level of elegance and simplicity. The extremes of light at sunrise and sunset give opportunities to make dramatic backlit images, as do foggy or misty mornings.

Backlighting is an express ticket to inspiration, but it also brings some challenges to the making of a simple, effective statement. Since shapes are emphasized, be careful not to overwhelm the senses with too many shapes, or with shapes that merge with each other or with a dark background. Exposure is tricky for backlit scenes because of the presence of highlights and shadows. I usually give a little more exposure to backlit scenes, and bracket exposures. If the sun is in the composition, it's best to spot meter the sky without the sun in the frame, then return to your intended composition with the sun in place. Bracket toward overexposure, and use a graduated neutral density filter to darken the sky and lighten the foreground. Hiding part of the sun behind a tree or other object, and using a small aperture will result in a sunstar, which automatically becomes the center of interest.

Frontlighting minimizes shadows, making shape and form less noticeable. It is usually the last and least dramatic option in lighting the landscape. The chance of having a light, distracting sky is greater with frontlighting. Polarizers are less effective here than in sidelit scenes, and colors less saturated. If you must shoot a frontlit scene, it's best to shoot early or late in the day, underexpose a bit, and try out a polarizer and perhaps a graduated neutral density filter. There will be less tonal contrast, so look for a composition that emphasizes color, depth, and scale. Sky color can be darkened by choosing a viewpoint that allows you to look up at your subject. Be careful not to over-polarize in this situation.

Cloudy day light falls on the scene from many different directions. This soft, diffused light makes the landscape seem quieter and more peaceful than on bright sunny days. Shadow edges are softer, highlights less noticeable, and differences between light tones are less distinct. A featureless cloudy sky is often a bright distraction. It is usually best to minimize it or eliminate it from the frame. A grad ND filter may help here.

There are some definite visual advantages on cloudy days. More detail can be seen in shadow areas. Motion in water and foliage can be captured with longer shutter speeds. Best of all, this is the time to point your camera downward and concentrate on details. Close views of a forest floor, a grassy meadow, or a beach can fill the frame with overlooked beauty.

After sunset, for about 30 min, the diffuse and soft light is beautifully colored. Long exposures "collect" this lavender light when it is not actually

visible to the eye, giving the image an unexpected emotional boost.

Storm light, at the front or back edge of the storm, is the best of both worlds, a mix of bright sunlight and dark clouds. It gives the potential for high contrast and high impact images.

VIEWPOINT

"A good photograph is knowing where to stand."

Ansel Adams

Choosing the right viewpoint is the best way to ensure that your message will be clearly understood. Viewpoint, along with lens choice determines what elements are included in the frame and how they are arranged into an understandable message. This is your story, your opportunity to tell the viewer exactly what you were thinking. This is where time spent perfecting the skills of looking and seeing pays off. Usually the best images of the day are the ones taken after a long look around.

Think of the image as divided into foreground, middle ground, background, horizon, and sky. There will be one best spot where all of these fit into a statement of what you think of this place. It may take some time to find this best place. Your images will reflect the time you take to know what to say, but also from where to say it. Move your camera from side to side, forward and back, and, equally important, up and down. Camera height effects your statement as much or more than tripod placement. High positions stretch out and emphasize the middle ground, and lower positions put the foreground "in your face". Both positions give a strong sense of depth, but in different ways. A low camera position usually leaves no doubt in the viewers' minds about what you wanted to say. A strong foreground also adds impact to your image.

Lens choice effects more than just what will be included in the frame. A wide angle view encourages feelings of space and grandeur. When a wide angle lens is tipped upward, vertical lines will merge together toward the top of the image. This looks unnatural and is usually a distraction, so try to point your wide angle lens as straight as possible. Mid-range focal lengths tell the story truthfully, as the unaided eye sees it. Long lenses compress elements and weather conditions into an image that allows the viewer to make the same associations that you did, often enhancing emotional impact. The "intimate landscapes" of Elliot Porter and William Neill, and the "extracts" of Ansel Adams are some of the most moving landscape images ever made.

See Part 2 of Ray's article in the next issue

Meetings in Review...by our Members

February 28 – Competition

Jake Mosser judged our sixth competition of the year consisting of AA Slides (Gen & Nature), Color Prints (A&B), Digital Open

March 6 – Kathy Seraphim

After experiencing many days of snow and cold this past winter, it was time for the members to cure their seasonal depression by enjoying a night of good side splitting laughter. Many members shared images that required titles and the crowd was very willing to share their ideas for humorous titles. Some images were already titled but the peanut gallery often felt the need to improve the titles! Certain famous members of SBCC were often the subject of the image. They were the brunt of our jokes, and the leaders of laughter (thank you, good sport Paul). Many talented photo shop experts had us in stitches with great edited images and even more impressive titles. It was obvious some members had a strong political interest in this season of presidential politics and they showed their humor and photo editing talent in many political images with outstanding and creative quotes. It was a night to show us all that if you dig deep you too can find a photo and the SBCC future Jay Leno's will be happy to assist you to be a part of the future Humor Night at camera club meeting next time. It was a great night had by all!

March 13 – Jim Bougioukos

The March 13 Stony Brook meeting was a workshop on composition and lighting for nature. It was presented by John Fuller. John's program was excellent. I loved his slides (film) and his comments demonstrating what works and what doesn't in photographing nature. I found John's tips really useful, and will be applying them in my photography.

March 20 – Image Study Night

Andre Bourque hosted our second image study night.

March 27 – Competition

Rick Clorin judged our seventh competition of the year consisting of B Slides, B&W Prints, B&W Prints, Altered Reality, and Digital Nature.

April 3 – Denise MacLachlan

Multiscreen selection is an evening we all look forward to. We each spend the year attempting to capture images that we feel best fit different categories chosen last year. Tonight we decided which image would represent our club in each category in the upcoming interclub competitions this year. Go Stony Brook!

April 10 – Competition

Mike Roman judged our eighth competition of the year consisting of A Slides (Gen & Nature), B&W Prints, Altered Reality, Digital Creative, Digital Open.

April 17 – Glenn Browning

At the April 17th meeting, we were treated to a combination workshop/show on night photography. Our guest presenter, Kristin Gleason, started her program with a history of night photography and explained some of the methods used to capture the images. She followed this up with many useful tips about the tools and techniques to make a successful night image. She explained how to capture star trails, how to paint with light, how to use color gels over the strobes and how to get the "Big Shot." Kristin ended her workshop with stunning and colorful images of Australia that she made in 2006. She had wonderful images of Sydney and the Opera House, as well as great nighttime images of other Australian cities and landscapes. After seeing the show, we all know why Adam Firnigl could not wait to return home.

April 28 – Image Study Night

Ray Guillette hosted our third image study night.

2008 PROGRAM SCHEDULE

<u>DATE</u>	<u>PRESENTER</u>	<u>MEETING THEME</u>
5/1/08	Bob Singer	Flash Workshop
5/8/08	All SBCC Members	Competition #9: AA Slides (Gen & Nature), B&W Prints, Altered Reality, Digital Nature
5/15/08	All SBCC Members	Business Meeting and Select Images of the Year
5/22/08	Dan Charbonnet	PSA Nature
5/29/08	All Members	Voice of Photography (moderator Glenn Browning)
6/5/08	Donna Leonardo	Untitled Show
6/12/08	SBCC Members	Annual Awards Banquet - Slide Shows



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A PSA Award-Winning Newsletter

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