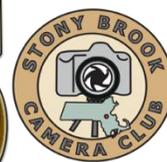


# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 40 NUMBER 3

APRIL-JUNE 2014

## Photography is Wonder: A Personal Journey

By David Marshak

Photography is all about wonder. For some photography is showing the wonder of grand landscapes, seascapes, and skyscapes. For some photography is showing the wonder of the microscopic world of insects and flowers. And for others photography is showing the wonder of newborns, newlyweds, seniors, and everyday people.

The process of taking photos is also all about wonder, albeit in a different sense. Setting out to shoot always involves wonder: *I wonder if there'll be anything interesting to shoot today. I wonder what the weather/sky/light/etc. will be like. I wonder if I'll be able to work well with my subjects/models. I wonder whether I should try to capture the whole experience or a small piece of it. I wonder which lens to use...which shutter speed...which aperture...*

Once captured, the focus then turns to wondering about showing the work to others: *I wonder if this shot: has impact, should be in black and white, will get a good score from the judge, should be included for the bride, should be in my portfolio/website, should be hung on the wall...*



The Umbrella by David Marshak



The Lily by David Marshak

<b><u>In This Issue</u></b>	<b><u>page</u></b>
<b>The Gift</b>	<b>3</b>
<b>Intention in Photography</b>	<b>6</b>
<b>Finding Abstracts at the Car Show</b>	<b>13</b>
<b>2013-2014 Meeting Schedule</b>	<b>15</b>
<b>SBCC Quad First Place Winners</b>	<b>16</b>
<b>Speaker Roundup</b>	<b>17</b>
<b>SBCC Breaking News</b>	<b>19</b>
<b>List of Club Officers and Committees</b>	<b>20</b>
<b>Digital Quad Competition</b>	<b>21</b>

(Continued on the next page)

(Continued from the previous page)

For me, the wonder used to be pretty simple: *I wonder if this image will make people smile.* The goal of my flowers, sunsets, creative shots, etc. was to get a smile reaction and verbal (or non-verbal) nods, ahs, and the occasional oohs – and sometimes a 15.

A year or so ago I decided that this was not enough for me. I wanted to move my photography forward (though forward is not the best term for photography, in which personal evolution is anything but linear). So I turned to street photography with the question: *I wonder if I can tell a story?*

Interestingly, some of my more successful stories, *The Umbrella* and *The Doll* still have a humorous quality. Interesting people, gestures, colors (and particularly the juxtaposition of these) create a mini story that makes people smile. And I still take lots of these shots because I too like to smile.



*The Doll* by David Marshak

But now my work has taken another turn, in a direction that was less intentional than one I found in hindsight. As I look at my images that I like best, I'm finding those that tell clear stories are not the most significant to me. The images that intrigue me are ones where the viewer creates the story. In these, the "wonder" is transferred to the viewer: *I*

*wonder who these people are, what they are thinking, what their relationship is.* If I am successful, the viewer doesn't instantly "get it" (something necessary to high competition scores), but lingers and creates his or her own interpretation.



*The Future* by David Marshak

I view *The Future* as a key transitional image for me. Still bringing a smile, the simply story of a father and son becomes a set of questions around their relationship, destination, and future. And my interpretation of that future is not necessarily your interpretation, and neither of ours likely has anything to do with this father and son...and may say more about us than about them. This image also points out a transition to the use of B&W, and not just for impact and mood. For me B&W makes the image less real...less about specific people and more about who they might be or represent. Again, the story is yours to make up.

Another example is *The Diner*. I took this on a workshop with Essdras Suarez, and it is one of my favored images because you have to invest some time and effort to find...or make up...the story. Is he depressed...sad that his date has stood him up? Can't he make up his mind what to order? Is tired waiting for his food? Again, your answer will depend more on you the viewer than on me the photographer...and certainly more than on the diner's actual story.

(Continued on the next page)

(Continued from the previous page)



The Diner by David Marshak

This leads to my personal favorite image: The Stare where the reality of time and place fall away to a universal emotion and an uncertain future. I am moved by this uncertainty...maybe others are too. And maybe it brings you or me full circle to The Umbrella...some of the same themes, but hopefully a different relationship between the image and the viewer.



The Stare by David Marshak

For me, this journey from the known (pretty flowers), to the comfortable (stories that make people smile), to the challenging (create your own story), has not always been easy. The number of people who react favorably to flowers, humor, and challenges decreases exponentially. However, when they do, the satisfaction is also exponential.

So for me, rather than instantly “get it,” I’d rather have people linger in the image, even if they say *I wonder why he took this...* Especially if they say *I wonder why he took this.*

## The Gift

By Pamela Ruby Russell  
Photographer and Songwriter

As a young girl born in 1949, I grew up in the post-war 1950's. The onset of every family gathering signaled a special occasion, time to bring out both the Kodak camera and the 8 MM movie camera. Up until I was about 12, family movie marathons were the norm. Early black and white snapshots came back from photo labs stapled together inside charming little blue, yellow or red medium weight paper folders, like little gifts you got to open up and oh and ah over. You could flip through the small pictures and they always stayed in sequence, usually a series, a continuum that most times told a story.

Every few years I nostalgically open the musty, over-stuffed cardboard box that for decades has accompanied me through life. I contemplate the idea again, maybe this year, of putting the yellowing photographs into proper protective sheets inside archival albums. So many strangers, those long gone people with their captured smiles, appearing innocent while caught in the act of living. It occurs to me in bitter sweetness that even though each generation faces their own set of challenges, the needs and desires, the joys, and what makes for those photo smiles, remains pretty much the same. Loved ones, family gatherings, babies, vacations and holidays... all marked in time, days and moments spent with another person who cared enough to take the photograph. Each and every shot held meaning for some photographer.

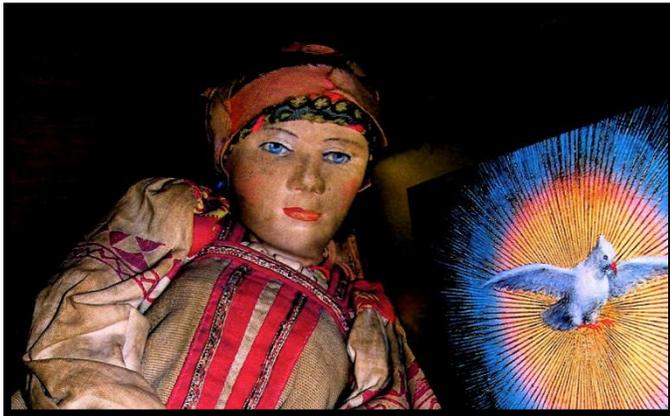
Today all aspects of life are being documented through the use of cell phone cameras, movies and reality TV shows. Everyone is a photographer and digital images envelope the globe. Quantity does not necessarily mean quality, but in spite of the glut of images we are bombarded by in our present day society, in my opinion, the act of photographing and being photographed remains one of the most profoundly magical and transcendent experiences in modern man's existence. There have been many instances throughout the development of photography as an art form and documentation agent when people have refused to be photographed for fear of losing

(Continued on the next page)

(Continued from the previous page)

their souls. And then there's the famous quote by Frederick R. Barnard in 1921, "A picture paints a thousand words." A good photograph can touch the hearts and minds of a nation, a world, and history can be remembered, revised and retold! ...a very powerful and positive medium when utilized for truth telling!

It is up for grabs which well-known photographs might be considered the "most important" images in history. According to ListVerse.com, a photo of the last public guillotine execution of the robber and murderer Eugen Weigmann on June 17, 1939 was instrumental in bringing about the end of the "public spectacles" in France. Eventually there was a total abolition of "uncivilized and barbaric" capital punishment in that country. Also considered one of the top ten most important photographs is from August 9, 1945. It is the image of an atomic bomb's mushroom cloud rising, a photo taken not far from the outskirts of the city of Nagasaki twenty minutes after the dropping and detonation of "Fat Man" at 11:02 AM from the Boeing B-29 plane, "Superfortress Bockscar" by Major Charles W. Sweeney. 40,000 people were immediately incinerated upon the bomb's initial impact! The exact total number of deaths is unknown but estimates range from 70,000 to 90,000 deaths by the end of 1945.



Mother's Doll by Pamela Ruby Russell

Several other powerful, emotion-evoking images come to mind; the January 31, 2014 Curious Rover photograph of the Sun setting over Mars; an alternative shot of the famously iconic "Tank Man" picture in Tiananmen Square from 1989 showing that "the man" was just a "regular guy" on his way home, carrying a bag of groceries; the tragic 1963

photograph by Malcolm Browne of the self immolation of Quang Doc, a monk who had set himself on fire at a busy Saigon intersection in protest of the horrific treatment of Buddhists by the South Vietnamese government; and the photo of Tenzing Norgay, taken by New Zealander, Sir Edmund Hillary, atop the summit of Mt. Everest on May 29, 1953. And of course, there's the photo of the first human footprint on the Moon, Neil Armstrong's to be exact, taken on July 29<sup>th</sup>, 1969.



Diamond Street by Pamela Ruby Russell

One image that has stayed with me, not exactly a favorite, but as far as images that easily hit a nerve and have profoundly moved me, is a photo taken by the long time AP photographer Richard Drew at 9:41:15 AM, on Sept. 11, 2001 of the North Tower of the World Trade Center. Mr. Drew calls his photo "the most important photograph no one has seen" because after 9/11, most media outlets refused to show it because of the severe trauma involved!! The image is called "The Falling Man." ...Stark, simple, terrifying. In Drew's photo you don't see from what height the man has fallen. You do not see his face. You only know for certain that he is a dead man. As an onlooker, you are helpless. Whether you knew someone that was killed that fateful morning or perhaps knew someone who knew someone that died soon after from the toxins and poisons in the air or even if you only saw the news media's coverage you probably now suffer from some degree of PTSD. There were no winners that day and any photographs that came out of 9/11 remain profoundly disturbing. This particular image consists of a vertical close up view of the building, no sky, just windows, lots of windows and a man upside down, suspended in mid air. And as viewers, we are captured. We do not want the

(Continued on the next page)

(Continued from the previous page)

“Falling Man” to continue falling but we are powerless to stop him. There is no denying the fact that we are changed forever when we grapple with the significance, the outcome of that single photograph.



Pearl's Wisdom by Pamela Ruby Russell

Whether we are enthralled, delighted, horrified, made to laugh or cry, a well-conceived and emotionally authentic photograph is one that can move us. As photographers, there are certainly images we have shot that will remain our most important personal images. For me, there is one photograph that comes to mind, a print of which I have kept with me since 1971. It is of my mother, Joan Russell, taken on December 25<sup>th</sup>, 1971, the last Christmas Day I would spend with her. I had just gotten my first Nikon camera and I didn't know all the knobs, dials and controls yet. My brother, mother and I had just started living with my grandmother, in one half of a shabby two family house on the “wrong side of the tracks.” I shared a tiny bedroom with my mother, who by that time had become a pretty serious alcoholic, shattered in the firestorm of a nasty divorce, leaving her penniless and heartbroken and my brother and I, feeling quite lost and uprooted.

The camera became my respite, my outlet... freedom. I would wonder around, looking at the world through that small viewfinder, framing, controlling my surroundings as best I could. I began to photograph my mother. I am so glad that I did, but back then I think it was just a reaction to the fact that there had already been quite a few suicide attempts and in my subconscious, I must have known that at some point I was going to lose

her. I did. Letting go is still very difficult for me. I hold on to things, people. There are more lessons to learn.

The chaos that I came from, the trauma and the absolute lack of solid ground, as a child and young adult, caused/enabled me to create my own rules, realities and reasons. When I allow myself to be present with my surroundings, whether that is another person, or a place, my camera permits me to translate how and what I see, and sometimes, how I need to see. When I look at the photograph of Joan, my Mommy, from all the way back to 1971, still reaching out to hand me a Christmas gift, I see a woman that I don't really know very well, much younger than I am now, with a kindly face, a bit worn around the edges, tired, with a touch of loneliness, sadness. But perhaps I also see little pieces of myself in her, the gifts she gave me.

Many years have gone by and I rely on that photograph in order to “remember,” wishing at times that things had been quite different. With only the fleeting, tattered images of laughter, love and tears left to recall, I am so grateful that I took that photo. There is love and even joy in that woman's eyes as she hands a young, shy and hopeful girl a gift. And there, truly is the power of a single photograph. I was loved.



The Water's Edge by Pamela Ruby Russell

If we sit quietly, honestly reflecting on the people in our lives that have cared for us and we them, there are almost always at least a few special photographs, the treasures we save and pass on.

(Continued on the next page)

(Continued from the previous page)

## Intention in Photography

Edited by Janet Casey

Ever since the beginning of time, men and women have used the tools available to tell "the story," to leave something behind after they are gone. Through the lens we tell our stories. With the magic of photography, as photographers, we get to translate, transmute, create, and re-create using our imaginations and skill, documenting and sharing our interpretations of the world around us. We have the power to create beauty, joy and peace. And if we focus on speaking truth through our work, it truly IS a gift we give.

We have so many talented members with different approaches to photography. This year, the program committee challenged us to reflect on our intentions as we capture a particular image. What is it that draws us to a moment in time and compels us to document it on film or digitally? What emotional connection are we making as we press the shutter?

Ron, Denise, Rob, Ellen, Joe and Christine offer some of their own insights into these questions. It is up to us to continue the discussion.

### Ron Girard

A common thread we all have in our photography is the urge to create imagery that solicits an emotional response within ourselves and hopefully within others. Some of us focus on documenting events, others on capturing what they find beautiful, some on telling a story of what is important to them, and at least in the beginning to create technically good images to prove to ourselves and others that we know our craft.



"THE GIFT"

By Pamela Ruby Russell  
©1971-2014 PRRussell  
All rights reserved

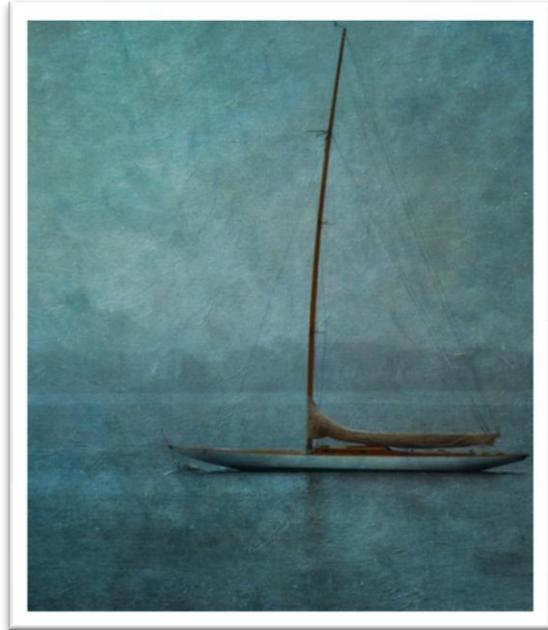


Amsterdam Road around Church by Ron Girard

(Continued on the next page)

(Continued from the previous page)

When I picked up a camera about 10 years ago, all I knew was my life lacked the act of creation, but I had no idea what my ‘intention’ was. As I took more and more photos, and viewed other photographers’ work, I saw a pattern emerge in what I was drawn to. I still don’t have a subject matter that I specifically like or dislike more than another, but the Zen-like feel of what I am attracted to gave me insight into my developing intention.



Early Morning Newport RI by Ron Girard

Our lives are becoming so consumed with work, school and household responsibilities that we are heads-down, trying to be more productive. We have abdicated our attention to electronic devices to help us “do more.” But, in this environment, I stopped seeing, I stopped being present; I was living for the following moment instead of the one I was actually in.

My photography is about being present in the moment, stopping to see the beauty around us every single day. A couple of years ago, I did a 365Project (take an image every day for a year) to force myself to “see” something I normally would have simply missed, to reprogram myself to see. Because my intention is to slow down and see, the imagery I like the most is very simple and clean, like calming scenes and abstracts. So, my intention is to create imagery that elicits a calming reminder of the beauty that all of us can see every

day, if we “stop to see.” If I can see beauty in something that I had never really “looked” at before or, better yet, help others see beauty that they hadn’t seen before, and then I’ve “created.”



Low Tide Hopewell Rocks New Brunswick  
by Ron Girard

### Denise Duhamel



To describe my personal approach to photography, I would have to say it is somewhat eclectic in nature. By that, I simply mean that I love making photos from just about any subject. There is something uniquely exciting about capturing a fleeting moment in time and preserving that memory forever. In

a way, I guess, it satisfies my nostalgic yearning for holding on to just a little bit of the past.

When you stop and think about it, much like snowflakes, there are no two scenes that are exactly alike. There is always another vantage point or act of nature that will yield a different perspective on any scene. Even though subjects or scenes might be similar, each will still hold its own unique characteristics. That being said, a subject needs to speak to me and evoke some kind of emotional response to make me want to

(Continued on the next page)

(Continued from the previous page)

create an image. It goes well beyond pushing the shutter just for the sake of taking a photo. I try to determine what it is about a photo that moves me. Sometimes it is serendipitous and was just meant to be. But, one thing is certain, without some sort of emotional connection, the impact of the photograph would be lost on us all.



Carnation by Denise Duhamel

Intent is similar to 'my approach to photography' in that both 'intent and approach' strive to evoke an emotional connection. When taking a photograph, I try to do so with a purpose in mind. There has to be something compelling about the scene to make me want to capture the moment. I also take the time to learn from other photographers, to see what they see, and feel what they might have felt when making their image. Always find time to try new things and make photos that please **YOU** first. There is something lost in translation if you try to make images to please others first; they won't have the same impact.

I am just as passionate about photography now as I ever was, but like the seasons, my photography styles tend to change over time. My latest endeavor in taking my photos to the next level is to create art from them using macro flowers and sea/ mountain/ landscape images as my primary subjects. I love the freedom and creativity this affords me. It dares me to be different. There are no boundaries or restrictions, and the rules are that there are no rules. Using various tools of the trade such as software, plugins, filters or textures allows me to expand on my



Folly Beach by Denise Duhamel

creativity. Sometimes, I will try a new technique I've learned that may not work well for a particular image. It doesn't mean I give up; I just move on to another image or try a different technique. When it feels right to me, then I know I've succeeded.



Magnolia Gardens by Denise Duhamel

To view more images, please visit my website at <http://dduhamel.zenfolio.com>

### Robert DeRobertis

At our first meeting of the year, I read the following sentences as I talked about my photographic intent. A few weeks later, when I learnt I had brain cancer, these words rang so true to me:

(Continued on the next page)



(Continued from the previous page)



Elphaba-The Green Floating Martini  
by Rob DeRobertis

*"I took up photography for many reasons. One reason is to truly share what I see in the world with my family and friends. I never expect to make money or win at competitions at this endeavor; it is my way of giving back and leaving a legacy."*



Pigeon Point Lighthouse, Pacific Coast  
by Rob DeRobertis

*"I enjoy, no, I love hearing people state that they like the work. This is the fuel that energizes me. This is what makes me a photographer."*

Photography to me is a personal endeavor. As a technologist, I love the tinkering of the equipment; as an "artist," I love the challenge to express my emotions through the photograph. Continuously learning is also so important to me and there is so much to learn in photography. You are never finished learning and developing your skills. Never! I think that's photography's gift.

The images I create fall into what I call "drive by photography." If I drive by something interesting, I stop and photograph it. Last year, I planned two "drive by" trips: one driving down the Pacific Coast, and one a random drive at the border of Minnesota and North Dakota.



Mondry Grain Company, Ardoch, North Dakota  
By Rob DeRobertis

I've been told the images I make are very mathematical. I'm not sure what that means, but I know there is a truth in it. I might characterize it as creating portraits of things.

As for me, my cancer appears to be under control and maybe in remission. I thank God for providing me the gift of seeing more, not only photographically, but in my everyday life.

To see more of my photography visit me at [www.robde.com](http://www.robde.com)

(Continued on the next page)

(Continued from the previous page)



**Ellen Kawadler**

My photographic vision is still in its infancy, being developed and challenged, as I search for more clarity. What I know is that I love taking pictures of wildlife, nature and landscapes, especially while traveling and

hiking to remote areas. When I travel, I have been known to spend hours exploring the back roads, especially the dirt ones, that may lead to some prized discovery like an old barn or farm, a field of flowers, some antique farming equipment or trucks, or some other interesting sight.



Sunshine Meadow by Ellen Kawadler

I usually have no idea what my destination will uncover as far as photographic opportunities. I am not one to do lots of research ahead of time other than to know the length of the trail, elevation gain, and what natural sights might be along the way. It is always a bonus when we encounter wildlife and I can actually get a glimpse of how they interact with their natural surroundings and try to capture this.

When I click my shutter, I am trying to capture the scene before me because it has moved me in some personal way. My hope is that when I share it with others, it will also evoke some positive reaction from them as well. I am just beginning to take a step back and try to appreciate what in the

scene has appealed to me and captured my attention. I have to remind myself to slow down and explore the scene from various angles, and look for the best composition to convey the image.



Female Moose in Canmore, Canada  
by Ellen Kawadler

I only hope that one day I will have developed my craft to a point where I can pre-visualize the image I want to create, but I am far from being close to accomplishing this right now. I am still working on composition, technique and, most importantly, "seeing." I must admit that a lot of my photos don't come to fruition until they are post-processed. Of these, I can't really say that I knew their full potential when I was taking the shots.



Shenandoah National Park  
by Ellen Kawadler

(Continued on the next page)

(Continued from the previous page)

I am always looking for opportunities to further my photographic skills and knowledge. My membership in SBCC has definitely contributed to my improvement and exposed me to different types of photography I had never considered before. I know I have to continue to work on developing my eye. Of course, this is not something that one can easily be taught or learn from a book. It takes practice and lifelong development. However, learning about composition, leading the viewer's eye and post-production techniques also helps. My photography will always be developing as I fine-tune my ability to use all the various tools available, but it needs to start by getting the best possible image in camera.



**Joe Kennedy**

How do I approach my photography? After thinking over the theme, I came to the realization that for me it was more of, "How photography approached me!" I looked back on six turning points in my photographic experiences.

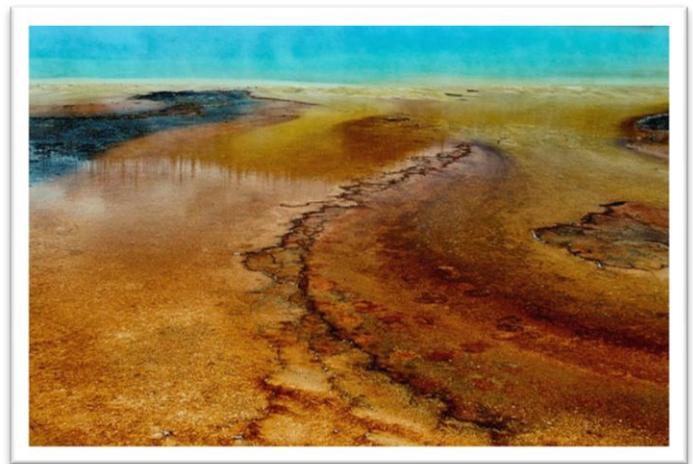
1. Joining a camera club.
2. Having the summers off.
3. The purchase of a digital camera.
4. Retirement.
5. The advent of the digital darkroom.
6. Starting my own camera club.

Back in the mid-nineties, I joined the Greater Brockton Camera Club, where I learned that the images I had been taking were not so bad. By listening to the seasoned veterans in the club as to how they set up a shot, and what equipment they were using, I was able to feel better about whom I could be as a photo-enthusiast.



**Kalapana Lava Flume by Joe Kennedy**

As was the case of many of you reading this article, film was the master of the day. I remember going to the Albuquerque Balloon Fiesta with about fifty rolls of thirty-six exposures and hoping that was enough! My return trip to the "Granddaddy of All Balloon Festivals" was during the digital explosion, so I traveled lighter, much lighter.



**Grand Prismatic Pool by Joe Kennedy**

My approach to photography changed forever when Photoshop was made available. I never got my feet "wet" in the darkroom as many of our members had, so I missed out on that experience.

I was introduced to CS2 and have been amazed at its capabilities with all of its bells and whistles and plug-ins. Just recently I have been impressed with

(Continued on the next page)

(Continued from the previous page)

Lightroom and will be restarting my learning curve to include that as well.

If I had to pigeonhole my favorite genre of photography, it would be landscapes as they don't talk or move! I have used Ansel Adams, **"A good photograph is knowing where to stand,"** as my guide when on location. And knowing where to stand requires doing one's homework. If I'm off to a new location, there is the obvious activity of checking out what others see there and what equipment they may be using. It's up to me to do the necessary research on the situation or the location to give me an advantage over what I capture.

**"The Earth is Art, the Photographer is only a Witness."** These thought-provoking words of [Yann Arthus-Bertrand](http://www.yannarthusbertrand.com) allow all of us who tote around a camera to become witnesses every day!

Witness my website at:

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

And a note from Joe.....My avatar has been a work in progress as most of us with cameras do not like images of ourselves. Sooooo, I thought I would share the spotlight with a more famous photographer – John T. Daniels (the shot he captured at Kitty Hawk was his FIRST picture ever!)

### Christine Shaaban

Strangely, being a person that loves planning, it is still new to me to plan and go out specifically to take photos. It used to be something that just happened along the way, while travelling or being with family; not exactly as an afterthought, more like the second item on the list. Now, having to think about what I am trying to achieve, I believe there are usually two motivations: one is to capture an emotion or a memory for myself, the other to evoke reactions in others.



Flower, Sweden by Christine Shaaban

My first image here is one of my first shots with a macro lens. I love the effect you can create by making the small things the centerpiece, whilst everything else takes a step back; at best, it resolves itself into a great bokeh. Taken at our summer cottage in Sweden, with me lying on our lawn amongst the grass and daisies, capturing what is for me summer, family and relaxation. I particularly loved this shot, as the flower is perfect in its imperfection. And, just maybe, someone else is reminded of long forgotten summer afternoons when looking at this.

The next image is one of the first that was planned. Last summer, my best friend booked us tickets for the last entry to the viewing plat-forms on Europe's tallest building, 'The Shard' in London, which had opened earlier in the year.



London from "The Shard" Building by Christine Shaaban

(Continued on the next page)

(Continued from the previous page)

We checked the sunset times and made sure our tickets coincided. Obviously, the weather and sunset were outside our influence, but we all know how luck plays a role in a great image. We planned as much as we could and it all came together beautifully. For me, it captures a city I deeply love, and someone else might be inspired to travel there.

### **Finding Abstracts At The Car Show**

by Glenn Browning  
All Photos by Glenn Browning

Walking around with our tablets, phones and cameras, we record images of the world around us. Too many times, we only take a quick look at the world and what we record is just a snapshot.

When we become photographers, we try to see things in our world differently. We attempt to make a photograph, an artistic interpretation of the world. We want our photographs to show our viewers something they missed seeing. If we do a good job, our viewers will look at our images and wonder how we were able to find an image in a scene. Perhaps, they will even wonder what the image is.

Once we produce an image that makes others wonder about the image, we have created an image with impact. The impact can be visual or emotional, but the only photographs remembered are the ones that made the impact.

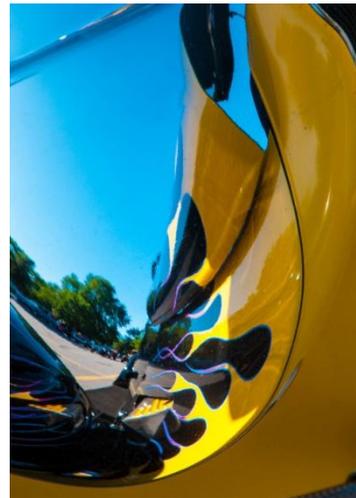


I enjoy going to car shows. I quickly tired of photographing cars, especially since most full car shots also have people and other distracting elements in them. These full car shots lacked impact. I took the full car shot of the '57 Chevy

because the car, especially the color, reminded me of an early car my brother owned. This photo has impact only for the people personally connected to a '57 Chevy.

The surrounding elements are also a distraction to viewers who are not connected to the '57 Chevy. With no personal connection to the subject, the eye easily finds the distractions.

Realizing photos of complete cars were not going to satisfy me, I tried to become more of an artist and see things in plain sight that others did not see. I began to simplify my views and looked not at the entire car, but parts of the car. I moved in close, removed as many distractions as possible and started to create images that most other attendees never saw. For some cars, this resulted in close ups of car parts with unusual color schemes or great reflections.



I also found reflections in the chrome pieces that adorned many older cars. Chrome headlights are popular on restored hot rods and their reflections provide the most interesting images for me when I look for impact, strong colors, graphics and distortions. Up

through the 1950's, bumpers were heavily chromed. Reflections from bumpers are often distortions of the car or its parts and these graphics are likewise interesting.



(Continued on the next page)

(Continued from the previous page)



The resulting images made viewers stop and look, sometimes to figure out what they were looking at and sometimes to be impressed with the colors and distortions. In either case, they had to think about what they were viewing. The result was impact.

Getting low to the ground, I also found I could make abstract images from hubcaps.



The older cars also had great hood ornaments. The trick is isolating the hood ornament from distracting elements. I found that increasing the vibrance and sometimes the saturation sliders in Lightroom will bring out more colors being reflected than were visible on the original image.

With a lot of patience, you can work the subject, isolate the subject and make your image. Your goal is to minimize the distracting elements and use backgrounds to emphasize the subject.



(Continued on the next page)

(Continued from the previous page)

I shoot handheld, simply because the angles that are sometimes necessary do not lend themselves to a tripod. I also shoot in good light so a fast shutter speed is possible. Additionally, a tripod interferes with the crowds. For some reason a person with a camera, and more so, a person with a camera on a tripod draws attention to the car you are photographing. Car show enthusiasts now flock to the subject and seem to try to become part of your image. The time it takes to set up the tripod image increases the number of people who want to be part of your image, or (the worst) step in front of your tripod to see what is so special.

For equipment, I use a telephoto zoom and a polarizing filter. The telephoto allows me to get the close up image I am looking for without getting so close I might damage the paint on the car. (There is a reason many cars have a Do Not Touch sign prominently displayed.)



The polarizer can take out glare spots and can be very helpful in controlling how much of a reflection you get if you photograph another car reflected in a great paint job. Some of those images can be very colorful distortions of the car body.

Besides the usual technical issues to deal with (focus, depth of field, light, etc.) the photographer must make sure (s)he is not part of the reflection. The telephoto zoom helps me with this, as do the Photoshop Content Aware and cloning tools.

I post-process my images using Lightroom and occasionally Photoshop. I crop and I use the clarity, vibrance and saturation sliders. In Lightroom I will use the spot removal tool to clean imperfections in the chrome, or I will use the cloning tool in Photoshop for the same purpose.

As a camera club member, one of the issues that arises is competition. I believe my images can

have impact – they make viewers stop and think about the image. However, they tend not to be images that win competitions. As camera club members, we make images for many reasons, competition being just one of the reasons. If viewers look at my images, stop and think, or wonder what they are looking at, enjoy the colors, the distortions and the abstracts, then I feel my images have made an impact.

The lessons I learned from photographing cars applies to all forms of photography. Simplify, simplify, and then simplify some more. Isolate your subject and minimize the background distractions. Pay attention to colors and always look for something other people do not see. If you can capture what others do not see, you have made your impact.

### STONY BROOK CAMERA CLUB 2013-2014 MEETING SCHEDULE

May 29	<a href="#">Kathy Tarantola</a> <i>Panoramic Landscapes</i>
June 5	Stony Brook Image Makers 3
June 12	End of year banquet



### SBCC First Place Quad Winners

- Street Scene-David Marshak
- Old Car-Ellen Kawadler
- Artistic-Rich Reynolds
- Hats-Ellen Kawadler
- Powerful-Ann Bertulli
- Two Colors-Nancy Paradee
- Boats-Sarah Keats
- Graffiti-Tony Mistretta



## Speaker Roundup

by Ellen Kawadler

[Sarah Musumeci](#) joined us on March 6th to present "How To Wow (Almost Anyone)-the Judges and Yourself". She began this very informative program by discussing the various types of photography, editorial, fine art, and camera club. Sarah says that these all come with their own rules, "no one is right, no one is wrong". Judges also come with different tastes, experiences, and expectations.

Her basic photography guidelines included three components: a subject with universal appeal, good lighting and technique, and a good composition. She described and illustrated the following twenty five components of what she feels makes a good composition.

1. Have an identifiable point of interest, a FOCAL POINT.
2. WORRY as much about your background as your subject.
3. Move in close, unless you have a reason not to do so.
4. If you have NO subject of focal point, Use rhythm as your focal point.
5. Vignette (slightly!) to bring the viewer's attention to your subject.
6. Use the rule of thirds, exaggerated thirds, or subject just a bit off center.
7. Be sure horizon lines are perfectly horizontal (not slanted or diagonal), and generally NOT in the middle of the image.
8. Rule of TWO similar items: Make one dominate (if you can).
9. Odd numbers work well like 3 or 5 of similar items or subjects
10. Diagonal lines add alot to a photo.
11. Use leading lines to bring your viewer to the subject.
12. Everything in focus?? Some parts out of focus? Your call. More and more judges are now accepting this softer focus concept because magazines are continually showing 'out of focus' images. But keep your SUBJECT in focus.
13. Have a 'thematic connection' or compatible elements in an image.
14. Be careful of mergers or near mergers. Don't cut off hands, fingers, or cut any part of a portrait at a joint. Judges will find and take off points for this.
15. Shoot in bad or unusual weather.

16. Use elements in the photo to FRAME the subject.
17. Look for interesting GEOMETRIC SHAPES.
18. Find or create C curves, S curves or just plain CURVES within an image.
19. Leave room in front of any motion or implied motion.
20. Use BREATHING room (extra space) around a subject, where you are trying to create a MOOD - or a QUIET feeling. Crop sparingly. \*Not all judges agree here.
21. The viewers' eyes will go directly to the lightest or white part of the image especially if it is a SMALL section of white. Try to make the 'lightest part' something important (unless it's a silhouette or a background). Keep white objects away from the main subject or your viewer will keep going to them - rather than the subject.
22. Don't take all of your images from a 'standing normally' position. Get up high, bend or sit down low.
23. Pay as much attention to your BACKGROUND as to the subject (foreground). Otherwise it turns into a 'snap shot'.
24. Look for and use COMPLIMENTARY colors in your images.
25. And last, use Photoshop or some image editing software to change an image for the better. Don't try to 'FIX' a bad image. Just work with good images and IMPROVE them or add interest.

On March 20<sup>th</sup>, [Laurie Brandt](#) joined us to share her experience setting up her own photography business. She discussed the process, financial considerations, and learning.

Laurie's photography business is a second career which she only started in the last 3 years. Previously she worked as a mechanical engineer. She took a course at RISD, completed the certificate program and was hooked. Her first passion was landscapes, she says "landscapes don't talk back or have opinions" or produce much income. So she moved on to wedding photography and engagement photos with the help of a second photographer. She continues to do this but now her bread and butter comes from portraits of newborns, children, and families taken in her home studio or on the surrounding grounds.

When starting a new business she says you need to be prepared long hours, need to be organized

(Continued on the next page)

(Continued from the previous page)

and keep meticulous records. Her initial outlay was \$10-15,000. To begin with you should educate yourself, take workshops, learn from other photographers, learn Lightroom and/or Photoshop, and especially know your camera. [Creativelive](#) offers many free online courses covering all these areas.

You will also need to purchase insurance, have signed contracts, a website that allows viewing of photos and purchasing, a way to market yourself. When photographing newborns, Laurie's suggestions include the use of props, heating the room to around 80 degrees, and always ensuring safety first. The best time for infant shots is when they are 5-10 days old and after a feeding. She says that you can get them to smile at this age by stroking their cheek towards their mouth. Laurie uses backdrops from [lemondrop backdrops](#). For \$350, she will spend 2-3 hours on a newborn shoot and use 8-9 set-ups. Out of about 150 shots, she prepares 40-75 to show the client. Her fee does not include the purchase of prints. She will post "sneak Peeks" on facebook.

She feels that when photographing newborns and children that "all moments are precious". However it does require a ton of patience and practice. You must keep the children engaged and make sure to have your setups done before they arrive. Her camera bag contains a Canon 5D mark 2, 70-200mm 1:2.8 lens, 25-105mm kit lens, two Canon speedlight flashes, video light, and six 16 gb cards. She has collected multiple props over the years, some have been made by her husband. Her post-production workflow includes the use of Lightroom 5, Photoshop CS6, Topaz plugins and other plugins including [florabella](#) actions.

She also shoots boudoir. Her list of considerations includes attention to detail, posing, hair and makeup, privacy, deciding where to shoot, and not over editing skin. When she needs models she is never lacking but has used Model Mayhem, and offers them a picture for their portfolio.

Some site she referenced can be found here:

<http://nikkiharrison.ca/>

[Zenfolio photo hosting site](#)

[Animoto-create video slide shows](#)

[Bamboo box with imprinted USB drive](#)

## [Professional Photographers of America for equipment insurance](#)

On April 3<sup>rd</sup> we were honored to have [Essdras Suarez](#), a Pulitzer Prize-winning photojournalist, give an inspiring talk about his photographic journeys. His assignments have taken him around the globe covering many major news events including the Columbine shootings, the Sandy Hook tragedy, the Marathon, the Iraq War, and the 2004 Sunami.

He is currently a staff photographer for the Globe newspaper where he has worked for the last thirteen years. Closer to home, he has brought us photographs of the Caribbean Festival, Gay Pride Parade, and a Russian Museum in Clinton. Some of his more emotional assignments to portray have been a story about families living in hotels on vouchers, children with cancer and other rare diseases, and soldiers returning home from serving in the armed forces.

He is always looking to depict the story from a different angle by juxtaposing the elements of a scene and making the most of the light. He continues to shoot until he has exhausted all the possibilities. Usually carrying three cameras, he will start with his telephoto lens, and continue to work in closer using his wide angle lens. He states he likes to tell the story through people's faces and filling the frame. Most of his images are taken from ground level which helps him keep his backgrounds clear and less cluttered. He also frequently finds that the inclusion of a person can add a lot to an image. He reminded us to always look around, and especially behind us.

Essdras states that he "gets paid to see better". He wants his photos to be so visually interesting that they hold the viewer's attention. His aim is to make the most mundane interesting and tell the story with one frame. Photographs used in the newspaper cannot be altered in any way, they are right out of the camera with no Photoshop. He also has no rights to his photos since they are the property of his employer.

In parting, Essdras reminded us to use our tools to our advantage. He feels that our equipment is an extension of our persona. We need to know the technical stuff and have our camera ready for the situation at hand.

## SBCC Breaking News

This year's competitions are over and the results are in. Congratulations to all those that placed during the individual competitions, earned an "Image of the Year" distinction, and placed in the top three overall. It was a great and impressive showing!

### Image of the Year Awards

#### Black and White Prints

Cellist by Ann Bertulli

#### Class A Color Prints

Aerial Ballet  
by Diane Robertson

#### Class B Color Prints

Poppy Glow  
by Debra Boucher

#### Digital Nature A

Defensive Posture  
Bald Eagle  
by Ted Mertz

#### Digital Nature B

Dining Out  
by Steven Flint



#### Digital General Class A

Magic Hour at Boston  
Harbor by Denise Duhamel

#### Digital General Class B

Play Hard by Scott Langille

#### Digital Creative

Mysterious Forest  
by Diane Robertson

#### Slides Creative

Oily Water Abstract  
by Ray Guillette

#### Slides Nature

Peaceful by Ray Guillette

#### Slides General

Eyes Have It  
by Ray Guillette

### Congratulations to Our New Officers for 2014-15!

President  
David Marshak

Secretary  
Billi Manning

Vice-President  
Janet Casey

Treasurer  
Ed Goltz



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

**NECCC Rep.** Ray Guillette

[neccrep@stonybrookcc.com](mailto:neccrep@stonybrookcc.com)

**Nominations** Deb Boucher, Ellen Kawadler, 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, John Fuller

**PSA Rep.**

Susan Cosman, Ellen Kawadler

**Reflections**

Vicky Elliot, Rob Lehanka

**Refreshments**

**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

**NECCC Digital** Ann Bertulli

**NECCC Print** Rob DeRobertis

**Quad** Robert Lehanka

**MEETINGS:** Meetings will be held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is the Wrentham Senior Center, 400 Taunton Street, Wrentham.

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

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

**NEWSLETTER:** Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Wrentham, MA

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

**WEBSITE:** Visit our website at [www.stonybrookcc.com](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.

[Digital Quad Competition 2014-15](#)

All photos must be taken after May 1st, 2013

Altered Reality	Angle(s)	Architecture	Back Lit
Beef Cake	Black and White With one spot of color	Bridge(s)	Cemetery
Churches	Dance	Dessert(s)	Door(s)
Facial Expressions	Flower(s)	Humor	Orange
Panning	Rain	Rust	S-Curve
Spiral	Teamwork	Texture	Wrinkle(s)



**SBCC "REFLECTIONS"**

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

FIRST CLASS MAIL

