

Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



Our Vermont Photos
The Milking Stool by Ellen Kawadler



"Reflecting" on Camaraderie Within SBCC

By Ellen Berenson, Editor

To expand upon Janet Casey's "Up Close with the President" article about camaraderie in our last issue, this issue displays quite a few "reflections" on events that have recently occurred in our club. Much of our success as a group is because of the deep commitment we show to each other and the joy we find in the act of creating and sharing.

Dan Gyves made his annual field trip to Vermont this past September, bringing a group of intrepid photographers to one of his favorite places, Peacham. It rained two out of three days, but the spirit and camaraderie shared among the group made for a fun time, despite the weather. Rather than photograph the quintessential Vermont scenery, we focused on antiques found in the old barn at Emergo Farm, and had a wonderful time. The soft light, the dust motes, the rusted farm implements – a photographer's dream! Hours were absorbed through the lens. Ellen Kawadler's "The Milking Stool" on our cover represents some of the fine imagery to come from that rainy Tuesday.

The definition of camaraderie, according to Merriam Webster, fits our club perfectly:
"a feeling of good friendship among the people in a group."

Jim West held a Basic Photography Skills workshop in two parts, which achieved acclaimed feedback from those who attended. It is that very level of commitment among our group to help each other learn and succeed that makes us a truly thriving club. David Marshak contributes photos of the workshop to this issue.

Tony Mistretta oversaw the annual Stony Brook Exhibit at the Norfolk Library, allowing our creative output to be shared with the community during the month of October. I photographed the set-up (with my phone's camera) and recorded a true team effort. Everyone gave input to what layout worked best and helped each other with hanging the prints accordingly.

As I was looking for a theme for this issue, it was not lost on me that the word "camaraderie" begins with the word *camara*. And the definition of camaraderie, according to Merriam Webster, fits our club perfectly: *"a feeling of good friendship among the people in a group."*

Whether one is a new member or a bedrock from our club's early days, it is the participation and contribution of our club members as a whole that makes us gain so much from being part of the SBCC community.

As we head off to our various holiday breaks, I wish you and yours a wonderful Thanksgiving and a merry holiday season. One of the thanks I will be reflecting upon this Thanksgiving is having the camaraderie of the SBCC membership. ■



Why Does That Scene Move Me?

By Janet Casey

"A good photograph is one that communicates a fact, touches the heart, leaves the viewer a changed person for having seen it. It is, in a word, effective." – Irving Penn

When we take a photograph, we are in the moment, trying to figure how to capture what we see in front of us. Why do we do this? Is it to interpret the event to show someone else? To provide a souvenir of what we experienced? Or, as a recent speaker, Bob Singer, said, is it all about the response that a successful image evokes in its viewers?

This past September, I was fortunate enough to go on a workshop with photographer John Barclay on Cape Cod. It was raining the first day, but we were buoyed by John's effervescent spirit: "You bring your good times with you," which quickly spread to the group participants.

I often feel a sense of pressure when I am with a group of photographers all trying to take the same picture, or at least a picture of the same scene or object. The miracle is that even if two photographers are standing right next to each other, it is very probable that their resulting photos will be very different. And sometimes it is an advantage to have other photographers nearby to point you in the right direction for a great photo.

One early morning, 7 a.m. to be exact, we caught the sunrise at Point of Rocks in Brewster. Forewarned, I wore rubber boots to wade out into the low tide with my tripod, full-frame Canon 5D Mark III, and backpack with extra lenses. I used my 24-70 mm f/2.8, set at f/16, ISO 100, and squatted down to catch the morning glow lighting up a beautiful yellow dory. It was the light that made the boat beam with the yellow of the morning sun. Exquisite!

I stopped and said, "I love photography because it gets me out in nature at sunrise!" (I do more sunsets, because I don't like to get up that early.)

But it doesn't stop there. I also took the picture on my cellphone and quickly sent it off to friends to 'ooh' and 'ahh.' Then, two months later, a friend called to tell me she is giving her husband a canvas print, 24 x 30, of this photo—at his request—as his Christmas present. Of course, I immediately emailed them the original size of the photograph to use. They were thrilled, and I am honored.

It is one thing to take a photograph, or make a painting, or write a novel, but it is another thing to have the viewer transform the work of art into something new and special just because they view it.

But, does their love of one of my photographs really reflect on me or say anything about my skill as a photographer? I think it is more complicated than that. I once sold a photograph because the colors



Yellow Dory at sunrise, Point of Rocks, Brewster, Mass., by Janet Casey

fall in love with your photo. It needs to remind him or her of something special to them, whether nostalgic like the flower their grandmother used to grow or emotional like the tiny hands of an infant. Even abstracts can do well, especially if they contain the colors the decorator wants to put over the sofa.

Bob Singer suggests we should go ahead and take the picture we see in front of us, then stop and ask, “Why does this scene move me?”

Similarly, John Barclay says, “Look at what turns your head.” He explains that he often takes pictures of young children, because they remind him of his grandchildren. If you love dogs, you might notice the dog sitting in the coil of ropes on the dock.

Then, when you go to take the picture, use intent. What do you really want to say about this subject? This may involve changing aspects of your picture on the computer, perhaps in Lightroom, Photoshop, or Photoshop Elements. Perhaps you may want to make a more painterly image. Or emphasize the fog in a photo to create a mood. Film photographers did this in the darkroom. It was magic to watch your image float up out of the chemicals. Today, we try to do the same thing on the computer.

As Bob Singer says, the only person you really need to please is yourself. (Unless someone is paying you for your photography, of course.) Not the judge, not your family, not your camera club friend. What a freeing concept!

in it reminded someone of Key West. The photo was indeed taken in Key West but it was of green garage doors with handles that look like faces.

The photo of the yellow dory appealed to my friends, because they used to have a house on the Cape and they have since moved away to North Carolina. Also, the husband loves boats. Win-win for him.

I think that is why a photograph might garner first place in camera club competition but not sell well at an exhibit.

The buyer needs to find a reason to



Key West Doors, by Janet Casey

Self-help gurus ask, “What would you do if you couldn’t fail?”

Instead, ask, “What would you do if you did it only for you?” What do you want to say with this photograph? This is Intent, this is the beginning of being... a photographer.



“As Bob Singer says, the only person you really need to please is yourself. ... Not the judge, not your family, not your camera club friend. What a freeing concept!”



Once you release your photograph into the world, it belongs to the viewer. Do they see what you want to communicate? Or do they just see through their own experiences and notice what moves them? Sometimes, the two are the same; sometimes not. However, it doesn’t matter if you, the photographer, first satisfy yourself. It is in the creating that we find ourselves. And, when others view our photographs, they can see themselves more clearly. ■

“I can only say I knew I was looking at something. You know there are moments such as these when time stands still and all you do is hold your breath and hope it will wait for you.”
— Dorothea Lange

SMACKDOWN
CAMERA BREAKDOWN

166 MEMBER
RESPONSES

Canon 80

Nikon 58

OLYMPUS 10

SONY 10

PENTAX 4

Panasonic 1

FUJI 1

Leica 1

1

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VERMONT

9/29 - 10/1



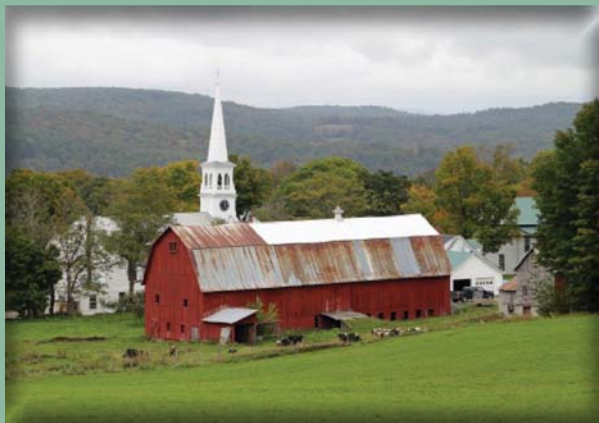
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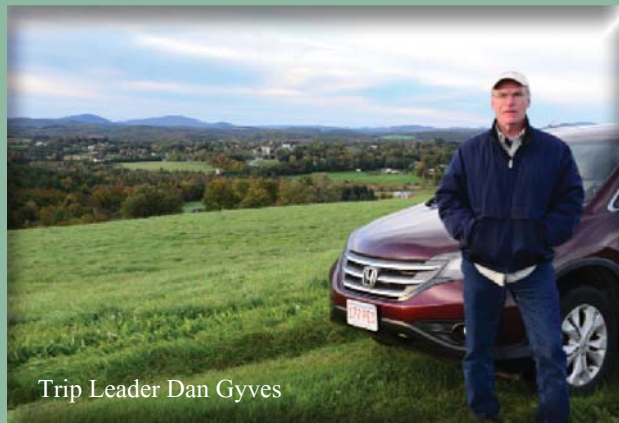
© Kirsten Torkelson



© Payton Roberts



© Payton Roberts



Trip Leader Dan Gyves

© Dan Gyves



© Ellen Kawadler



© Kirsten Torkelson



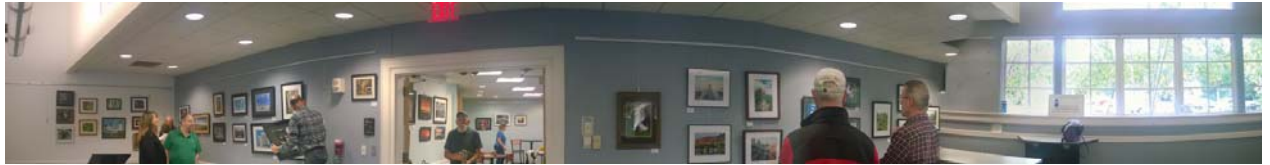
© Dan Gyves



© Ellen Berenson

SBCC Norfolk Public Library Exhibit

Photo essay by Ellen Berenson



RECAP

Teamwork in Action
Hang Date, October 3, 2015

Jim West's Basic Photography Skills Workshop

Photo essay by David Marshak



RECAP

Norfolk Public Library
October 17 and November 7, 2015

Post-Thanksgiving Club Gathering

Photo by Bud Morton



Back Row (L-R): Ann Bertulli, Bud Morton, David Marshak, Karen Regan, Vicki Schepps, Ellen Kawadler, Jim Vogan, André Bourque, Anita Gilbert

Front Row (L-R): Sandy Anderson, Charlene Gaboriault, Mitch Gaboriault, Billi Manning, Joe Kennedy, Delores Rogers, Rich Reynolds

RECAP

Borderland State Park
November 27, 2015

Ray Guillette's Composition Workshop - Part I

Photo essay by André Bourque & David Marshak



©David Marshak



©André Bourque



©André Bourque



©André Bourque



©André Bourque



©André Bourque

RECAP

Norfolk Public Library
December 5, 2015

Photographic Society of America 2015 Conference Honorees

By Susan Mosser, HonPSA, HonNEC

At this year's recent Photographic Society of America's annual conference in West Yellowstone, several Massachusetts members were honored with very prestigious honors/awards.

Former longtime SBCC member Dan Charbonnet received one of PSA's highest honors (HonPSA) at this year's PSA conference. SBCC member John Fuller received his (HonPSA) last year.

First we would like to congratulate Charlie Burke FPSA, EPSA, MNEC, for his new role in PSA as the president of the Society. This is quite an achievement, and we wish him well in the next two years of his term.

Congratulations also to Jake Mosser HonPSA, HonNEC, and Rick Cloran FPSA, MPSA, MNEC, who were both presenters at this year's conference.

Honorary Member (HonPSA) of the Photographic Society of America (PSA) was officially conferred at the Saturday night Honors Banquet to three Massachusetts club members: (Former longtime SBCC member) Dan Charbonnet, HonPSA, EPSA, MNEC; Jacob Mosser, HonPSA, EPSA, HonNEC; and Susan Mosser, HonPSA, HonNEC. This is the second highest award that PSA bestows.

Since 1940, out of the over 6,000 members of PSA, this award has been given only 117 times and only 37 of the Honorees are still living. There are only five recipients on the East Coast and four come from Massachusetts. The award must be a unanimous vote by the Honors Committee and then a unanimous vote of

approval by the PSA Board of Directors. It is awarded for contributions to the advancement of photography that are primarily service-oriented. There were eleven Honorary Members elected this year from all over the world. The citations are too long to list here, but **Dan's was given for his work on the PSA BOD and as VP of Exhibitions;** Susan's for her work as past program director of PSA's conferences, among other services; and Jake's for his work as PSA Ethics Committee Chair, also among other services both local and council.

John Fuller, HonPSA, HonNEC, was also the recipient of a prestigious award. Awarded to him at the

Nature Division Meeting was the PSA Nature Division Irma Rudd Exemplary Service Award. This is one of the highest awards given by the

Nature Division each year. John received it for his past service as Nature Division Chairman, his continued service as a PSA Nature International Exhibition judge, his continued efforts as a nature educator and lending his expertise to Nature Division members with identification of nature subjects, especially "Ornithology." John is also known for his continuous dedication to "Nature" itself through his teaching on nature at the local level, the council level, and his continuous service as a nature advocate for over fifty years to the Audubon Society. John received his HonPSA at last year's conference and is the fourth Massachusetts recipient.

We are very lucky to have such dedicated members in Massachusetts and in our clubs. We congratulate them all on their accomplishments and thank them for all that they do for the photographic community, whether locally or internationally. ■

"Since 1940, out of the over 6,000 members of PSA, this award has been given only 117 times."

Seasons

By Andre Bourque

So, O.K., talking snow now is much too soon, hey ...Then, let's talk fall season. However, gazing out my front door, we see that most trees are now devoid of their colorful foliage. We are left seeing the trees' many stark-looking branches, each reaching upward to an encroaching wintered gray sky. While we wait the snow's arrival – like it or not – in the meantime, we head out of the comfort and warmth of the homestead to venture into the outdoors, rake in hand. Grudgingly we begin to rake and pile seemingly unending amounts of falling leaves into neat little mounds, only to haul them off to wherever newly lifeless leaves must eventually go. And then, of course, it's soon time for Advil to soothe the aches and pains. Life, can you feel it?

For sure, raking leaves beats shoveling wet snow. However, when the time comes, we will have to exchange our rake for a snow shovel. And when the snow piles up, we will grudgingly shovel and curse the bone-chilling cold. But, my guess is that we will no doubt want spring to drop in and pay us a

visit, quickly. In doing so, we, however, are surely not yet really thinking of what comes along with the advent of warm weather. That is, when spring does arrive, there will soon be lawns to repair and mowing to follow. And for some, gardens to plow and flower beds to spade and plant. Spring's flowers will be our just reward, for it is the time to get the camera out, for sure. Though rusty our camera skills may be at first, nevertheless, the

addictive nature of photography is to venture out regardless and photograph all those lovely colors. There is no cure for it. It all makes wonderful sense to me.

And so, the rhythm of yard work continues throughout summer. Summer, as well, will end much too soon. Then, inevitably, once more, fall

season sneaks in. Fortunate we are to have seasons such as we have. The story of creation, it is a cyclical narration that happily never ends.

New England life ... gotta to love it! There will be no snow-birding life style for me. ■

Photograph © Andre Bourque



KAREN REGAN

1. What or Who brought you to the club?

A friend of mine recommended the club to me. Her husband is a painter in the area and heard about SBCC through various local artists.

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

I photograph a lot of landscapes now that I am an empty-nester. I am fortunate to spend half the year in Truro, MA., where the light is spectacular and beauty is all around me. I spend the other half of the year in Wrentham, MA, which is also very beautiful. I am beginning to travel more and, of course, my camera is a constant companion. I spent many years photographing my family, but they are very tired of having a camera pointed at them. :) I spent a lot of time with sports photography through the years, since my youngest son was very athletic and played on many teams. I am not locked into one perspective but prefer learning many different ones. I would like to learn more about portrait photography.



3. Where is your favorite place to photograph?

Provincetown, MA, where the light is most special.

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

I would like to learn different techniques. Charles Needle spoke at my first meeting, and I have been out trying the different techniques he presented.

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

I don't consider myself a beginner, since I understand how my camera works technically. I shoot mainly in manual, aperture priority, or shutter priority mode, but I am not a purist and will use automatic if it means getting the shot (usually when time is squeezed). I do want to learn different techniques that will allow me to become more creative. Also, as I said previously, I would like to learn more about portrait photography. There is always something to learn.



Photographs © Karen Regan



MICHELLE VAN ROSSUM

1. What or Who brought you to the club?

Debra Maynard introduced me into the club. I have been taking pictures for almost a year.

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

I love to photograph animals, landscape, macro.

3. Where is your favorite place to photograph?

Seaside, flowers/insects outside, woods.

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

How to be a more insightful photographer. I love the ideas I've already gotten from the club in just a short time. Inspiration.

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

I enjoy the outdoors. I love working with Lightroom and post processing. I teach computer technology and love web design and technology. I have two grown children, a son and daughter, and a wonderful, supportive husband.



MEET NEW MEMBER

Photographs © Michelle Van Rossum

Upcoming Workshops & Gatherings

**Composition in the Field Part 2
with Ray Guillette at Horseneck Beach**

**Saturday
January 9 @ 10:00am
Weather date: January 16**

**Defining Your Digital Workflow
with Rob DeRobertis**

**Thursday
January 21 @ 7:30p**

**Snow Photography
with Glenn Browning**

**Saturday
February 27 @ 12:00N**

**Ten Tips for Creating Better Landscape Photographs
with Joe Brady**

**Thursday
March 3 @ 7:30p**

Our next meeting is Thursday, January 7th, 7:00pm at our new trial location:

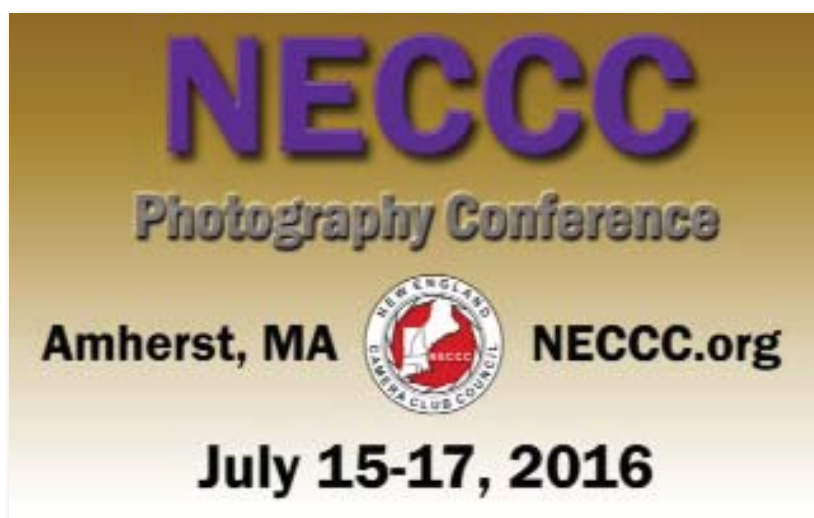
Church of the Redeemer

@ Moseley Mill

31 Hayward Street

Franklin MA 02038

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



Upcoming Speakers

by Ellen Kawadler



© Rob DeRobertis

ROBERT DEROBERTIS

DEFINING YOUR DIGITAL WORKFLOW

Jan 21, 2016

Session Description

Defining your digital workflow is critical for your further enjoyment of creating photographs. Post processing your images should not be a chore. If you take the time to define your own workflow, one that works best for you, you will find the image creation process easier.

Robert DeRobertis will be presenting how to create *your* digital workflow, discussing the background and thought process in designing your own workflow. Included in this presentation will be a discussion on proper backup techniques and a walk through of his workflow using Lightroom.

My Photographic Intent

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

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.

About Robert DeRobertis

Rob is a photographer from Franklin, MA, who likes to capture moments in life and share these moments with friends and family. He calls this “drive by” photography, as he photographs interesting things he sees along the road of life. Rob believes that experiencing photography is a very tactile experience and found that the best way to enjoy a photograph is by holding it in your hand. It is the enjoyment of the viewer that gives Rob the biggest reward for his work.

Robert is a member of the Stony Brook Camera Club, where he co-chairs the competition committee. Rob’s work has been recognized in both local and international competitions. His work has also been used in institutional and private installations around the Greater Boston area.

Reference: <http://www.robde.com/Blog/creating-your-photographic-workflow-2015/>



“In photography there are no shadows that cannot be illuminated.”

— August Sander

JOE BRADY

TEN TIPS FOR CREATING BETTER LANDSCAPE PHOTOGRAPHS

March 3, 2016

Session Description

Join host Joe Brady as he shares his tips and insights for creating better landscape photographs. While technical and software processing techniques will be explored, this presentation hopes to offer you some insights on how to approach landscape photography in ways that will make the experience more rewarding and help you to produce better results. Whatever your style and wherever you go, this presentation can help you to approach the landscape so that it will begin to fully share its beauty and secrets with you.

About Joe Brady

Joe Brady is a photographer, educator, author, workshop leader and studio owner who has been teaching photography and photo editing for over twenty years. As a producer and presenter, Joe delivers online educational webinars and videos for photo-industry companies including X-Rite, Sekonic, PocketWizard, Induro, Benro, Ilford and Sony with over one and half million views. Joe is an author on Lynda.com on Color Management Fundamentals and has contributed articles on Color Workflow in Lightroom for the Lightroom Magazine iPad App. A recipient of the “Fuji Masterpiece Award” for Landscape Photography, a Professional Photographers of America “Bronze Photographer of the Year” recipient and a speaker at many local and national venues and events, Joe also teaches photography workshops around the country specializing in scenic and panoramic landscapes and environmental portrait photography.

www.joebradyphotography.com

JOHN TUNNEY

CAPE COD: A PHOTOGRAPHER’S PARADISE

March 24, 2016

Session Description

Photographers and artists have been visiting the Cape for more than 100 years to experience its special light and explore its unspoiled beaches, dunes, salt marshes, harbors, lighthouses and more. Photographer John Tunney presents a portfolio of images that illustrate the Cape’s visual richness while discussing the stories and techniques behind them.

About John Tunney

John Tunney is fine-art photographer and educator based on Cape Cod. A frequent exhibitor in art shows and festivals on the Cape and around the Northeast, his award-winning work has been featured in a solo exhibition at the Griffin Museum of Photography, and in solo and group shows in galleries and other exhibition centers. His images have appeared in Fodor’s Florida, the Guardian newspaper, Cape Cod Life, the Cape Codder and in ads, brochures and websites. His book, *The Four Seasons of Cape Cod*, will be published by Schiffer Publishing in early 2016.

In addition to his fine-art work, John teaches photography classes and workshops and leads photography tours on Cape Cod and elsewhere. He is a past president of Cape Cod Art Association and CCAA’s Camera Club, was one of the co-founders of CCAA’s Photography Center of Cape Cod and the CLICK! Photography Conference. He is a year-round resident of Brewster on Cape Cod.



© John Tunney

Photographs on pages 19-20:

© John Tunny





Photographs on pages 19-20:
© John Tunny





© Joanne Rathe Strohmeier

JOANNE RATHE STROHMEYER

JOURNEY THROUGH THE EVOLUTION OF DAILY PHOTOJOURNALISM March 31, 2016

Session Description

Joanne will show images and tell stories from her 30-year career as a photographer at *The Boston Globe*. Joanne began her career during the age of black-and-white hand-printed photographs when meeting deadlines were infinitely more challenging than inserting a Wi-Fi card and hitting the send button. The digital age has brought along an exciting era with constant daily deadlines through *The Boston Globe* website. Storytelling now goes beyond the printed page, where the online experience creates multiple ways to share photographs with much larger audiences.

About Joanne Rathe Strohmeier

Joanne Rathe Strohmeier has been at *The Boston Globe* since 1985, where she is an Assistant Chief Photographer and currently splits her time working as a photographer and photo assignment editor. She has covered a wide variety of assignments over the years, from the Northwest Frontier of Pakistan documenting Afghan refugees to the Northwest Territories of Canada photographing the winter ice road. Joanne has covered strife in Nicaragua, pre- and post-apartheid in South Africa, the Olympics, and political campaigns along with daily metropolitan news and feature stories. She has been awarded the prestigious World Press Photo Children's Award for work from South Africa, The United Nation's World Hunger Award for a photo essay on Rural Poverty in New England and has received multiple prizes from the National Press Photographers Association and Boston Press Photographers Association. Prior to *The Boston Globe*, she worked at the *Boston Herald* and *The Springfield* (MA) newspapers. A graduate of Boston University's College of Communication, Joanne is married to photographer Damian Strohmeier, who also presented this year at SBCC. Joanne and Damian met on assignment at the Calgary Olympics in 1988.

Photographs on pages 21-22

© Joanne Strohmeier





My Precious

By Silvana Della Camera

My camera. My Precious. Of all the gadgets I have, and I confess that I am a rabid gadgetmonger, my camera is my favorite. The only thing that competes with Precious is my smartphone, but that is a gadget that requires its own post. Another day...



I started off in “real” photography with a secondhand, fully manual Fujica ST701 that my dad got me. It was a camera equivalent to boot camp for a budding photographer. It did nothing beyond metering for you – not even focus the lens; however, this was a benefit because it forced me to think about and learn about f-stops, shutter speed, ISO, depth of field and composition. I don’t believe I would think about these now had I begun this hobby with a full-blown automatic camera. I wouldn’t have to really, unless I flipped the

camera to manual mode. I wonder if I ever would have played with those settings. This camera taught me how to “see.”

Years later, I saved up and bought a new Fujica AX-3, an automatic aperture priority camera. I had this camera for many years, and then I got a Nikon, model N6006, an autofocus beauty. I felt like I had entered a new realm of photography with this camera. The first expedition with my new Precious was to the Canadian Rockies. I fired shot after shot from



a moving car (I was driving...., yeah, bad) but oh, the images this camera took! The spec-

tacular Rockies were captured in all their glory with this camera. As it was a film camera, the magic it captured wasn’t enjoyed until I picked up the developed rolls. WOW.



Over time, I bought two more Nikkor lenses, 70-210 mm and 24-50 mm.

Enter the digital camera age. The idea of instantly seeing what I shot fascinated me. No waiting for processing film! So, I bought a Canon Powershot G2. It was very cool seeing the images immediately. It was a nice camera for photographing fruit, but for any activity in a shot it drove me bats with the slow focusing it had. Going from an SLR to a point+shoot made my brain curl. I lost control of many things, which, for a control freak, was very hard to adjust to. Lousy battery life was another thing I didn’t care for –ok, hated. It felt like I had gone backwards, not forwards.



After losing shot after shot of my toddler daughter because of the camera’s molasses focusing, I snapped and went back to my Nikon N6006 until I could afford a DSLR.

My first DSLR was a Nikon D70s. Oh the joy! All my lenses from my N6006 worked with it (and still work today with my latest Nikon). Good glass is a big investment, and I appreciate that Nikon doesn't change its lens mount with each iteration of camera. I later progressed to a D80 and then a D7100. I recently had a great opportunity to upgrade my camera to a full frame DSLR. I feel like I entered a new realm of photography with this camera. I am getting back into manual exposure and am experimenting more with night sky and twilight photography. In a way, I've come full circle but have landed on a different plane.



My *Precious*.

This camera astounds me. Every time I offload photos to my computer, I find myself gasping at some image it captured.

I sometimes think about kids that are learning photography with the latest DSLR's. Fully manual film cameras are still manufactured today for teaching photography to the students studying the art, but hobbyists like me can learn much more about photographic concepts by using the cameras in a fully manual mode. Flip the camera and lens to and **M** see what magic unfolds. ■

Indonesia By Jake Jacobson

My wife and I went to visit my son in Indonesia last August. He has been there for several years, teaching English and studying, first in Jakarta and now in Yogyakarta. Getting there is half the fun they say, but in this case they are wrong. Indonesia is 12 time zones away and pretty much on the other side of the globe, so you can go either east or west to get there. We chose to start with a 14-hour direct flight to Tokyo, which is approximately three movies and four meals from here. Once we arrived in Tokyo, we had two hours until our flight to Jakarta, and that was taken up by a long airport walk, security once again, and some Japanese ice cream. The flight to Jakarta was another 8 ½ hours.

Indonesia may look small on the map, but it is home to almost 300,000,000 people who live on thousands of islands. It straddles the equator, so there are no seasons except for wet and dry, and the temperature consists of highs around 90 degrees every day. Jakarta, on the largest island of Java, is the second largest

city in the world after Tokyo, with a population twice that of New York City. It is very crowded and the traffic is insane. My son and his girlfriend, Lisa, met us at the airport at 2 a.m. and joined us in the harrowing cab ride to our hotel, which involved changing a flat tire on the highway. We spent a day and a half in Jakarta exploring the old city and seeing some of the other sights.

Then it was off to Yogyakarta, a cultural and educational center on the southern coast of Java. Yogyakarta is the second most visited place in Indonesia after Bali. We took a lovely, comfortable eight-hour train ride and got to see mountains and rice paddies and a bit of the Javanese countryside. We were millionaires in Indonesia



Unsafe Water



Jakarta Street

with \$1 = 13,400 Rupiah. We checked into a very nice western-style hotel that only cost about \$50/night.



Borobudur Temple

car, and we were off to the **Borobudur Temple**, the world's largest Buddhist temple, which was built in the 9th century. It consists of nine stacked platforms, six square and three circular, topped by a central dome. The temple is decorated with 2,672 carved relief panels and 504 Buddha statues. The central dome is surrounded by 72 Buddha statues, each seated inside a perforated bell-like structure called a stupa. The site was abandoned in the 14th century as the Javanese converted to Islam and only rediscovered



Borobudur Temple

in 1814 by a British governor. It has since undergone extensive renovations. It is now a UNESCO World Heritage Site.



Shadow Puppets

two hours long.

We mostly got around Yogyakarta in taxis which generally only cost about \$2, but we also tried a few **beckshas**, which are bicycle-propelled rickshas. It is quite an experience to be riding down the street in one of these with cars and the ever-present motorbikes on all sides.

Java is famous for its **shadow puppets** or **Wayang**. The puppeteer and a musical ensemble, called a gamelan, are on one side of a screen and the audience is on the other watching shadows of the puppets. These performances can go on all night but the one we attended at a museum was thankfully only



Becksha Ride



Malioboro Street

Jalan Malioboro is the largest shopping district with shops on both sides of the street for at least a mile and sidewalk stalls selling every kind of goods possible, from batik to sandals to food and clothing. We walked the length of the street and had lunch in a restaurant in a department store.

Universitas Gadjia Mada is one of the most prestigious schools in Indonesia, and that is where my son is studying literature. We went on a tour of the many school buildings and then visited his tiny, tiny apartment, about the size of a U.S. closet.

Next, we visited the Prambanan Temple, also built in the 9th century.

It is the largest Hindu temple site in Indonesia, and one of the biggest in Southeast Asia. It amazed me that this and also Borobodur were built over a thousand years ago with only simple tools and lots of backbreaking work. At night the temple is lit and the **Ramayana Ballet** is performed using it as a backdrop. The ballet tells the epic Ramayana saga (Google it) and combines traditional Javanese dance, drama, and music.

I don't quite understand the government of Yogyakarta, but there is a Sultan who rules the area. His palace is called the Kraton, and that was the next stop on our tour. There are many buildings, musical performances, and a museum about the history of the area and the ruling family.



Ramayana Ballet



Affandi Self Portrait

Affandi was Indonesia's most famous artist. His former home (he died in 1990) in Yogyakarta is now a museum containing over 250 of his paintings. We visited the museum the day before we took the train back to Jakarta.

We stayed overnight in Jakarta before catching a 4 a.m. taxi to the airport for our long trip home. It was quite a trip. ■

Photographs in this article © Jake Jacobson



What Is It?

By Carol Wontkowski



Answer will appear somewhere in this newsletter

Photographing our National Parks

A Feature Series by Joe Kennedy

The Everglades. No trip to Florida for any photographer would be complete without visiting the Everglades, which is next on my National Park review. Often described as a swamp or forested wetlands, it is actually a slow-moving river covering some 1.5 million acres.

There are several entrances to the various sections of this home to about sixty endangered or threatened species. One main entrance is in Homestead, where you would come for the Royal Palm and Flamingo areas and the Anhinga Trail; entering through Miami you'll come through the Shark Valley entrance; and the Gulf Coast Visitor Center is accessible through Everglades City.

I started in Everglades City, as that was the closest entrance driving down from Fort Meyers. Here I was able to book a ride on the iconic airboats for a close-up view of the largest sub-tropical wetland ecosystem in North America.



Passing Airboat

Just prior to our casting off from the dock, we were visited by one of Captain Jack's good friends. From the story told, this guy alights whenever the captain is in dock as the captain always has some tasty tidbits available. Yes, he was this close – I had to lean back in my seat to get this shot of him.



Captain Jack's Good Friend

After a few minutes on these air-propelled vehicles, I noticed the change in the environment, as I was surrounded by what is called the Sawgrass Prairie. This habitat stays wet most of the year. It's only when the Everglades enters its dry season (December to March) that one starts to see the water levels drop and the ground becoming more visible. Sawgrass is the most dominant plant found within this habitat. As is common in most tropical areas, the Everglades has only two seasons – wet (from April to November) and the dry one.



Sawgrass

The next day I traveled a little further south and into the swamp to Homestead. One of the major attractions at this entrance was the Anhinga Trail, about a one-mile roundtrip walk among the creatures of the Everglades. From the walkway you can easily see alligators, crocodiles, turtles, egrets, anhinga, herons, and other birds. I was somewhat surprised that the fencing along both sides of this walkway had large gaping spaces in it **and** then noticed the residents of this area basking just below the flimsy barrier. On the way out, I asked one of the rangers, "What keeps the gators from walking onto the pathway?" His response, "Nothing!" Now I know why there were numerous warnings about watching your small children, as the **animals roam about freely!** He added, "Many visitors watch from the Visitor Center for the afternoon parade of the reptiles across the parking lot!" It has something to do with their evening resting spot. I was well on my way **well before** the traditional afternoon stroll took place!



Anhinga Trail Neighbor

According to the facts on this national park, this is the only place in the world where the American Alligator and the American Crocodile co-exist. You won't find me trying to identify which is which. . .



Croc or Gator?

Croc or Gator? I was more preoccupied with not becoming lunch!

There is a symbiotic relationship between the feathered inhabitants of the Everglades and the scaled reptiles. You see the Great White Egrets build their nests in the trees above the swamp, where the crocs and gators patrol. There aren't many critters dumb enough to seek out the egret eggs here!



Great White Egret

A new warning has been issued for all who park in the lots for this Florida attraction – vultures! You see, these large birds have an acquired taste for the rubber on our cars. Try explaining that damage to the car rental company. . .

Next stop – the most popular National Park! No, it has twice as many visitors as the Grand Canyon! ■



“Now I know why there were numerous warnings about watching your small children, as the animals roam about freely!”



The reflection of a house on a car:
Answer to “What is it?” on page 25:

SBCC Workshop Calendar 2015-16

Workshop Date	Description	Fee	Reservations open
January 9* (alt. date January 16) Max 12	Composition in the Field Part 2 with Ray Guillette at Horseneck Beach	Included in fee for Dec 5	Nov 12
February 27* (alt date Feb 28) 12 Noon-4 pm Max 12	Snow Photography with Glenn Browning at Stony Brook Wildlife Sanctuary, Norfolk	\$10	Feb 4
April 9* 8:30 am-12:30 pm Max 12	Shooting Video Like a Pro with Your DSLR with Orin Siliya at the Norfolk Public Library	\$10	March 17
April 30 (Rain date April 29 or May 1) Max 12	Urban Night Photography with Jurgen Lobert in Boston or Providence	\$12.50 payable to Jurgen Lobert	April 7

*All workshop signups by members will open on the Thursday night meeting 3 weeks prior to the scheduled workshop and will be on a first-come, first-served basis. Cash or non-refundable (but transferable to another member) check made out to SBCC for \$10 or \$20 (if a two part workshop) will be required to secure your participation. You may send a check postmarked before the registration date to Ed Gooltz at 24 Longmeadow Lane, Sharon, MA 02067 if you will not be at the meeting on the date that reservations open.

In the event that we exceed the maximum number of participants on the first night of reservations, a lottery will occur to choose the participants. All those interested who are not selected during the lottery will be placed on a waitinglist.

All workshop registrations will close one week prior to the scheduled date, or sooner in the event we reach capacity before that. These rules do not apply to the workshops offered by Needle, Grey or Lobert. The procedure for signing up for these workshops will be announced on Facebook, our website, and by email.

SBCC Program Calendar 2015-16

December 24, 2015	No Meeting
December 31, 2015	No Meeting
January 7, 2016	NEW MEETING LOCATION (MONTH OF JANUARY) CHURCH OF THE REDEEMER @ 7:00PM MOSELEY MILLS BUILDING, 31 HAYWARD STREET, FRANKLIN Image Study – Lightroom Live
January 14, 2016	Competition – Digital General, Digital Creative Altered Reality Digital Submission Deadline – Friday, January 1
January 21, 2016	Rob DeRobertis – Defining Your Digital Workflow
January 28, 2016	New Member Showcase
February 4, 2016	TBA
February 11, 2016	Competition – Color Prints, B&W Prints, Digital B&W, Digital People/ Portraits Digital Submission Deadline – Friday, January 29
February 18, 2016	Cabin Fever
February 25, 2016	Image Study – Critiques of Images from Workshop Participants
March 3, 2016	<u>Joe Brady</u> – Ten Tips for Creating Better Landscape Photographs
March 10, 2016	Competition – Color Prints, B&W Prints, Digital B&W, Digital People/ Portraits, Slide General, Slide Nature, Slide Creative
March 17, 2016	Imagemakers
March 24, 2016	John Tunney – Cape Cod: A Photographer's Paradise
March 31, 2016	Joanne Strohmeier – Journey Through the Evolution of Daily Photo- journalism
April 7, 2016	Ed Gooltz – Cuba: An Experiment Gone Wrong
April 14, 2016	Competition – Digital Nature Wildlife, Digital Nature Non- Wildlife, Digital Macro Digital Submission Deadline – Friday, April 1
April 21, 2016	Image Study – You Be The Judge
April 28, 2016	<u>Jurgen Lobert</u> – Urban Night Photography (workshop 4/30)
May 5, 2016	Competition – Color Prints, B&W Prints, Digital General, Digital Creative Altered Reality; Elections Digital Submission Deadline – Fri day, April 22
May 12, 2016	Image of the Year
May 19, 2016	Talk Photography
May 26, 2016	Smackdown
June 2, 2016	Tony Mistretta – Studio Portraiture
June 9, 2016	End of Year Banquet

OFFICERS:

PRESIDENT:	Janet Casey	president@stonybrookcc.com
VICE-PRESIDENT:	Ellen Kawadler	vp@stonybrookcc.com
SECRETARY:	Billi Manning	secretary@stonybrookcc.com
TREASURER:	Ed Gooltz	sbcctreasurer@stonybrookcc.com
PAST PRESIDENTS:	David Marshak	
	Dan Gyves	

COMMITTEES:

ANNOUNCEMENTS:	Ann McEvoy	news@stonybrookcc.com
COMPETITION COMMITTEE:	Robert DeRobertis (co-chair) Jim West (co-chair)	
B&W PRINTS:	Bob Doyle	
COLOR PRINTS:	Tony Mistretta	
COLOR SLIDES:	Mike DiStefano	
DIGITAL:	Ann Bertulli, Denise Duhamel	
JUDGES:	David Marshak	
SCORING AND STATISTICS:	Karl Zuzarte	
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NECCC PRINTS REP:	Tony Mistretta	necccprep@stonybrookcc.com
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NOMINATIONS:	Cynde Cusack Lynn Ann Falvey Jake Jacobson	
PSA REP:	Richard Reynolds	
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SCHOLARSHIP FUND:	Billi Manning (Chair) Joe Cormier Lou Fraga Richard Reynolds Peyton Roberts Vivian Teague	
EQUIPMENT COMMITTEE:	Tony Mistretta (Chair) Ann Bertulli Mike DiStefano Jake Jacobson Tony Risica Jim West	
WEBMASTER:	Tom Alborough	



MEETINGS:

Meetings are held every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30PM. The regular meeting place is the Wrentham Senior Center, 400 Taunton Street, Wrentham. **NOTE: The month of January, 2016, meetings will be held at our trial location: Church of the Redeemer, @ Moseley Mill, 31 Hayward Street, Franklin, MA 02038.**

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

DUES:

Individuals \$50.00; Families: \$75.00; Students \$25.00; Seniors (over 65) \$25.00. To be eligible for competition, dues must be paid before the first competition.

NEWSLETTER:

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

WEBSITE:

Visit our Website at www.stonybrookcc.com for the latest schedule, updates and breaking news, and photographs from our competitions, members and activities throughout the year.

FACEBOOK:

Our Facebook page is for current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group using [this link](#). Any questions, see David Marshak.

OFFICERS:

Elected annually and serve as the executive committee with two past presidents. SBCC is affiliated with the New England Camera Club Council (NECCC) and is a member of the Photographic Society of America (PSA).

MISSION STATEMENT:

Stony Brook Camera Club: To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.

SBCC *Reflections*
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<http://www.psa-photo.org/index.php?2016-psa-conference>

