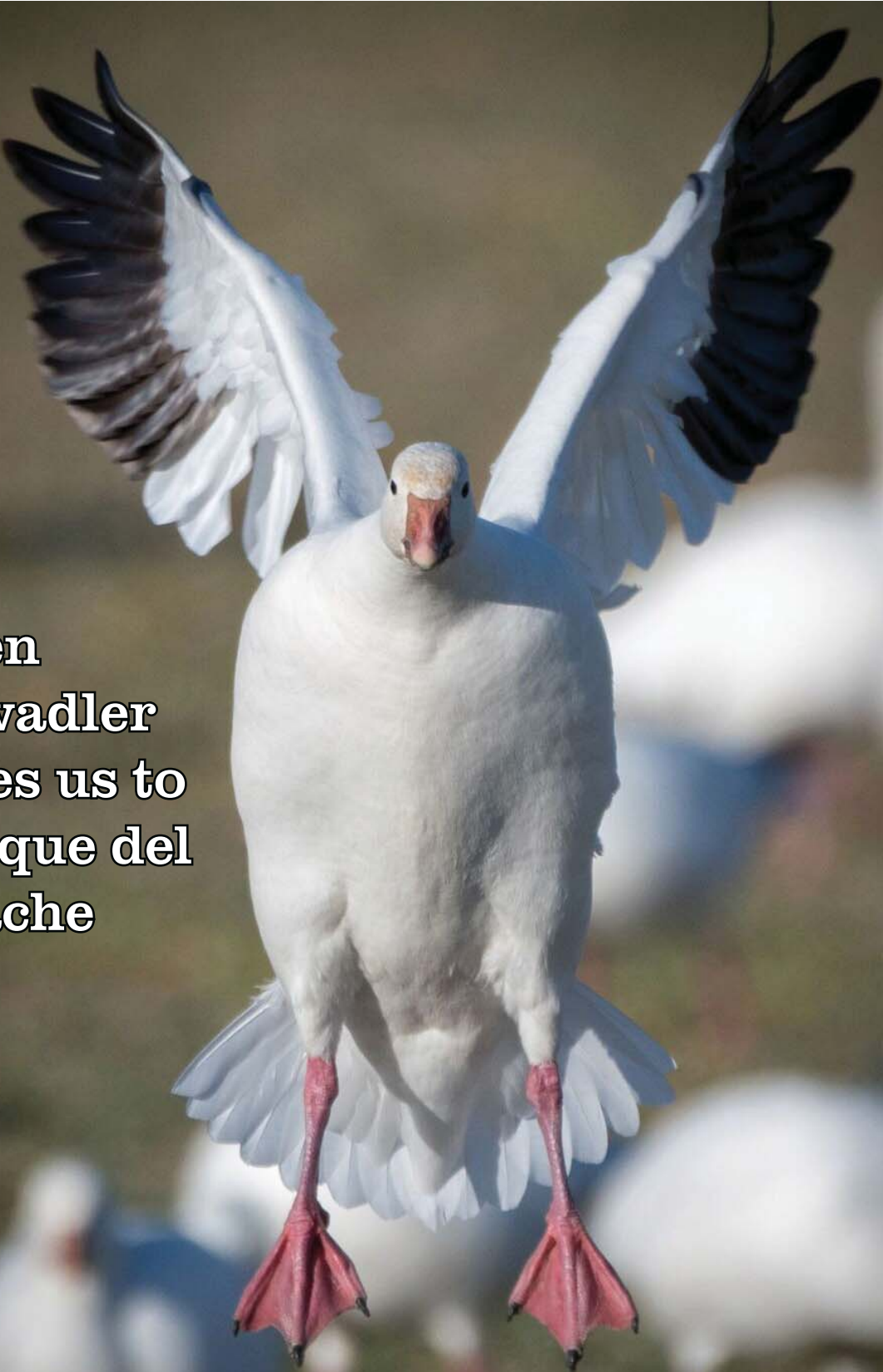


Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



Ellen
Kawadler
takes us to
Bosque del
Apache



Time Passages

By Ellen Berenson

So much of what we take for granted is part of our lives because someone stepped up to the plate. Someone put their mind, heart, and spirit into making something from nothing in order to affect positive change. In the world of Stony Brook Camera Club, our "someone" is Founder Bob Yankee.

Being fairly new to the club, having joined in April of '13, I only had the opportunity to meet Bob twice. The first time, I was in line at our year-end banquet, when I bravely turned around to the man behind me in line and said, "Hi. I'm Ellen and I'm new to the club. How long have you been a member?" With a twinkle in his eye, he responded, "I founded the club. I'm Bob Yankee."

Rather than being embarrassed by my ignorance, I received a feeling of welcome and kindness from the man looking back at me. We chatted for a bit as the line moved along, but I walked away thinking, "*Way to go, Ellie...*" My next encounter was as recently as this past holiday banquet, where a club member offered to introduce me to Bob. I'd been with the club for 3.5 years at this point and understood who Bob Yankee was. I shook his hand and said, "Yes, we've met. Hi, Bob. Merry Christmas." I doubt he remembered me, but it was good to see him again, regardless.

When I learned of his passing, it was important to me that I attend his wake. He probably wouldn't have known me as a member of the club if he'd tripped over me, but that wasn't important. I know who *he* was. I know what he has given me, and all of us: friendship, camaraderie, a place to share our passion for photography, and a safe space in which to learn and grow. He did all of this with the simple act of starting a club. Bob and his wife Loretta, along with Cynthia and Chuck Thomas, started the Stony Brook Camera Club in 1970. Bob was the Club's first President, and John Fuller was its first Treasurer. The ripples from that initial SBCC meeting 47 years ago have expanded outward to reach me, allowing me to know all of you and to call you my friends. I am so much richer for the actions taken by Bob so many years ago.

Although Bob and I never went on photo adventures together, as some of you have, nor did we have a mentor/student relationship, as some of you had; I nonetheless want to do my part to carry the torch of his legacy via this newsletter. Some of you will review old photos from past shoots you've been on with Bob. Others will shoot your next photo with lessons learned from Bob in mind. I have the following to mark my last interaction with him -- an email sent to SBCC Editor: "*I understand the web site has changed. If so, please tell me the new address. I am kinda out of the loop. Thanks, Bob Yankee.*" Time Passages—they're unavoidable. Bob may have felt out of the loop, but he always has been, and will remain, a deep and abiding part of every meeting we hold, every issue of *Reflections* we produce, and every reminiscence we share.

To this end, there will be a separate commemorative issue of *Reflections* dedicated to Bob, filled with submissions from both current and former SBCC Club Members and from Bob's sons, Brian and David, who kindly contributed to putting the issue together.

So, here's to you, Bob. The next time we shoot the Milky Way, we know you'll be among the stars sparkling down on us. Thank you for everything you've done to make our lives better. We will miss you and your leadership and guidance. Godspeed. ■

Remembering Bob Yankee

By Ellen Kawadler

We were saddened to hear of the passing of our founder and first president, Bob Yankee, on February 3rd. He was very influential in our club's origins, and the path SBCC took in those early years back in 1970. Some of the programs established back then, such as Image Study—called “mutual aid” night—still exist today, albeit with some significant modifications. Bob recognized early on that with time things change; technology quickly became the club's guiding force. The digital era and the advent of post-processing images greatly influenced, and still does, the direction of our club.

Bob did not limit his photographic knowledge and leadership skills to just SBCC. He was also active in NECCC (New England Camera Club Council), where he was also a past president and honored as a life vice president. Bob shared his experience and expertise, teaching photography courses at Franklin Adult Education, Dean College, and the Massachusetts Audubon Society. Although I personally did not know him well, I do remember being awed by his presentation of his photos at an Image Maker program. He shared many of his prized landscape and seascape images of the Cape. He had a unique style and didn't care about the rules of photography; what mattered to him most was pleasing himself with the end result.

Bob Yankee will certainly be missed but it is comforting to know that his legacy will continue at SBCC. The club he started has become infamous for its friendliness and standing as one of the best photo clubs in Massachusetts. ■

looking requires being there
seeing takes time
seeing requires feeling
feeling requires understanding
understanding requires openness
openness requires imagination
imagination requires letting go
letting go requires willingness
willingness requires acceptance
and love

—Bob Yankee



UP CLOSE WITH THE PRESIDENT

Poem submitted by Cynde Cusack

Photo submitted by Ann Bertulli

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Bruce Garber



1. WHAT OR WHO BROUGHT YOU TO THE CLUB?

My friend and former SBCC member Jim Jones recommended that I may enjoy the club. He was correct.

2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO DO?

I enjoy creating photographs and content of all types, including but not limited to: nature, people, animals, travel. I like all that tell an interesting story.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

Wherever I happen to be at any given time. There is almost always something to photograph and a story to tell.



4. WHAT DO YOU WANT TO LEARN FROM THE CLUB AND ITS MEMBERS?

I have been taking photos for most of my life, but not until recently have I had a nice DSLR. I always believe the best camera is the one you have with you, so I've done a lot with my smart phone over the years. With that said, I would like to become better with my DSLR in taking the photograph as well as post-production work using Photoshop and Lightroom. From the short time I have been a member with the Stony Brook Camera Club, I have already met many new friendly and helpful people and believe in time, together with club events, photo review sessions, competitions, guest speakers and meetings, I will reach my goals.

5. WHAT ELSE DO YOU WANT US TO KNOW ABOUT YOU?

I enjoy creating content by means of photography, video, and audio. Possessing a deep love of photography that was sparked by my dad at a very early age, I spent countless hours in a darkroom as a youngster, processing film and developing my craft long before the art of digital photography came into being.

I enjoy technology, and, with the new tools we carry in our pocket, we basically are a walking studio. We can produce and share content live, taking our friends with us no matter where we go.



MEET NEW MEMBER

(continued on next page)

Bruce Garber

(continued from previous page)

I have produced TV shows on a local cable access TV station, where I also have worked from time-to-time as a director, producer and member of the sound and camera crew.

I have also produced an inspirational program called Through Your Eyes, where I highlight ordinary people doing extraordinary things.

To learn more, visit <https://about.me/bruce.garber> ■



MEET NEW MEMBER

Photographs © Bruce Garber

Brenda Seidlitz



1. WHAT OR WHO BROUGHT YOU TO THE CLUB?

I was looking for some way to meet people who enjoy photography and saw an article in the Sun Chronicle about the club. The club is more than I had thought. Every meeting has something new, interesting and educational. The speakers have been insightful, helpful and very enjoyable.

2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO DO?

I love anything nature orientated, along with landscapes, barns, covered bridges, architecture, old cars and motorcycles and the unusual. I have always loved sports and have been photographing sporting events long

before I had my children. I dabble taking pictures at weddings and have done a few anniversary parties, bridal and baby showers and birthday parties for family and friends. My true love is sitting, somewhere in nature, just waiting for something to happen while I am out and about. I find it relaxing; it clears my mind.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

I love a lot of different places, I guess anywhere in the state of Vermont or California would be my go-to places, especially if I am doing it from the back of a motorcycle.

4. WHAT DO YOU WANT TO LEARN FROM THE CLUB AND ITS MEMBERS?

I learn something at every meeting. There are so many people who are also passionate about their photography and everyone has his or her own adventures to talk about, you can't come away from a meeting without learning something.



5. WHAT ELSE DO YOU WANT US TO KNOW ABOUT YOU?

I am a crafter for a non-profit called SunShine Silks and Photography. I do silk flower arrangements and sell my photography at arts and crafts shows, with all the proceeds going to the Zachary L. Seidlitz Scholarship Fund at Attleboro High School. I am also a retired geriatric dietitian, chef and presently do HR consulting. I have been an ardent shutterbug as long as I can remember. ■

Photographs © Brenda Seidlitz

MEET NEW MEMBER

Photographing Our National Parks

A Feature Series by Joe Kennedy

GLACIER NATIONAL PARK [GNP]

When we talked last, I was wandering around Death Valley. If there is any national park that is a complete one-eighty from Death Valley, it is Glacier! Several years ago, my wife and I spent almost a month touring the parks along the Rocky Mountains in the U. S. and Canada. We had just finished a week in Yellowstone when we drove further north to Glacier. Located in upstate Montana, this park is really off anyone's beaten path. It is basically the only show for many miles around.

We drove into GNP from the east through the town of Babb, MT. The town lists about three hundred people as residents and is part of the Blackfeet Reservation.

As we passed through the gate, we were greeted by an amazing red cloud in the sky. We marveled at the sight long enough to get this shot.



Red Eagle Fire Cloud

and closed one of the park's major lodgings – St. Mary's.

Our lodging, Many Glacier Lodge, was just a little further north of the main areas of concern, so was unaffected by the forest fire. Our facility is the largest within the park and was built in 1915 by the Great Northern Railway. If mem-

ory serves me, there were no elevators in the five-story hotel (we were on the third floor). Also, in keeping with its rustic appeal, there was no air-conditioning or television.



Many Glacier Lodge

The lodge is situated on Swift Current Lake. The back promenade became a favorite of mine for sunrises and sunsets. Not surprisingly, it was a favorite for about twenty other photographers as well! Being an early riser, I was able to be out there and still catch breakfast with my wife.



Swift Current Lake Sunrise

Just across the lake was Grinnell Point, which provided several spectacular images during my stay at Many Glacier Lodge.

My favorite shot from my entire time in Glacier was captured on the aforementioned promenade. I was out there with the other nineteen early morning photographers when it began to rain. One by one they folded up their tripods and headed in for drier quarters. I moved my



Sunrise on Grinnell Point

equipment under an overhang and waited for the shower to pass. About ten minutes later, my patience paid off. This is the shot. . .



Rainbow over Grinnell Point

(This image was the first I had ever entered in a Stony Brook competition and it took a fifteen!) [the equivalent of today's 30 – Ed.]

Some background info on this hundred-plus-year-old park. Glacier National Park is located in the state of Montana, on the Canada–United States border with the Canadian provinces of Alberta and British Columbia. Just across the national border is Waterton Provincial Park. When we were there, tours were run from Glacier into Waterton – they have since been discontinued.

Glacier National Park covers about one million acres of land. Of the estimated one hundred fifty glaciers that existed in the park in the mid-19th century, only twenty-five “active” glaciers (those that move due to thawing and melting) remained by 2010. Scien-



Grinnell Peak

tists studying the glaciers in the park have estimated that all the glaciers may disappear by 2030 if the current climate patterns persist.

GNP has numerous hiking trails and abundant fauna. Large mammals such as grizzly bear, moose, and mountain goat, as well as rare or endangered species like the wolverine and Canadian lynx, inhabit this park. Hundreds of species of birds, more than a dozen fish species, and a few reptile and amphibian species have been documented.

Speaking of grizzlies, we spoke with the driver of our tour bus; he frequently saw these rather large mammals in the confines of the tour bus parking lot—FYI: the tour buses are literally next door to our lodge! At a mere eight feet tall and tipping the scales at about eight hundred pounds, they must be respected and given the proper distance. We certainly kept ours.



Red Jammer

White Motor Company offers tours using a fleet of restored 1930s coaches, called Red Jammers, throughout all the main roads in the park. The drivers of these bus-

es are called “Jammers” due to the gear jamming that formerly occurred during the vehicle’s operation. The tour buses were rebuilt in 2001 by Ford Motor Company. The bodies were removed from their original chassis and built on modern Ford E-Series van chassis. They were also converted to run on propane to lessen their environmental impact. The fleet of thirty-three buses is considered to be the “oldest touring fleet of vehicles anywhere in the world!” Each bus will hold seventeen sardines, er, people. The top can be rolled back to add to your viewing experience.

As I mentioned earlier, one of the Red Jammer tours did cross into Waterton Provincial Park. Whenever these touring cars pass through the surrounding towns, the cameras would come out. Now I know what it feels like being in a parade. One of our stops across the border was the Prince of Wales Hotel – another Great Northern Railway classic structure. This National Historic Site facility was completed in 1927. It is considered to be one of the most photographed hotels in the world! Not sure if I did it justice here.



Prince of Wales Hotel

The Red Jammers continued on to one of the largest mountain lakes in Alberta - Waterton Lake. It is actually two bodies of water with the Lower Waterton Lake situated in Canada while its Upper part is within Glacier N. P. Both waterways are connected by the Bosphorus. (photo in following column)

Going to the Sun

Without a doubt the most popular area within Glacier is the “Going to the Sun Road” – a 50-mile trek that provides some of the most amazing views in Montana.

By 1932, work on the eleven-year undertaking was



Waterton Lake

completed. Later it was designated a National Historic Civil Engineering Landmark, which provided greater accessibility for automobiles into the heart of the park.

At Logan Pass you will have reached about 6,600 feet in elevation. Here, you will also cross the Continental Divide. Logan Pass is also the best place to photograph mountain goats and relatively tame marmots.



Logan Pass

When passing through the West Tunnel, imagine the time and effort it took to bore through 192 feet of mountain using 1926 technology. There is a small parking area just beyond the tunnel and a sidewalk for safe passage back for this view of “Heaven’s Peak.” (photo on following page)

Our intention of driving the entire fifty-mile iconic scenic drive was cut in half as the forest fire closed St. Mary’s Lodge and the entry to the road from the east. Instead we drove around the park and got on the road at the West Glacier entrance to the park. Although we were not able to traverse the entire road, we did get as



Tunnel View

far as Logan Pass – about two-thirds of the intended trip.

In July of 2007 a new shuttle service was introduced in Glacier National Park. You can now enjoy all of the sites without driving the road yourself – of special interest for those of us who would rather be watching the wild-life and scenery rather than the road. This is a very convenient way of traveling over Going To The Sun Road.



Mt. Clements

After spending considerable time at Logan Pass, we made a U-turn and headed back out through West Glacier and then turned north toward Canada and several provincial parks. ■

Photographs © Joe Kennedy

Excerpted from John Paul Caponigro's Blog: www.johnpaulcaponigro.com:

"The Top 20 Photography Books That Influenced Me"

(Note: The blog lists two #7 choices, so there are actually 21 titles—Ed.)

1. Paul Caponigro's Megaliths
2. Alfred Stieglitz Portrait Of Georgia O'Keefe
3. Eliot Porter's Nature's Chaos
4. Christopher Burkett's Intimations Of Paradise
5. Dune / Edward Weston And Brett Weston
6. Ansel Adams / The Making Of 40 Photographs
7. Jerry Uelsmann's Process & Perception
8. Edward Burtynsky's Manufactured Landscapes
9. Minor White Manifestations Of The Spirit
10. Wynn Bullock's Revelations
11. Kenro Izu's Sacred Places
12. Chris Rainier's Keepers Of The Spirit
13. Sebastiao Salgado's An Uncertain Grace
14. Joyce Tenneson's Transformations
15. Arnold Newman's One Mind's Eye
16. Harry Callahan
17. Sugimoto
18. Richard Misrach's The Sky Book
19. Witkin
20. Michael Kenna's Night Work
21. Huntington Witherill's Orchestrating Icons

— Submitted by Janet Casey

Interested in signing your photographic prints?

The below hyperlink will take you to an article from *Improve Photography* that has done all of the product research for you. After testing several pens, options are provided based on performance under varying circumstances.

"Best Marker / Pen for Signing Photographic Prints":

<http://improvephotography.com/33425/best-marker-pen-for-signing-photographic-prints/>

— Submitted by Phil Giordano; product endorsed by Rob DeRobertis

How old is your surge protector?

The below article from *AVS Forum* offers some great information on surge protectors, how they work and what features are important and which are not worth paying extra for. Did you know you should replace them periodically, as they have limited protection life spans?

<http://www.avsforum.com/the-best-surge-protector/>

— Submitted by Phil Giordano

EXCITING NEWS! The **NECCC Fall Bulletin** includes announcements about **the many SBCC winners** in various competition categories, along with a wonderful article entitled, *SOULSCAPES* by our own **Ray Guillette**, HonNEC. http://neccc14.neccc.org/Bulletin/Fall_2016_Bulletin.pdf

What is it?



Submitted by Carol Wontkowski

(Answer will be found elsewhere in this issue.)

Word Scramble: Famous Photographers

ELDFAR GTESTIZLI

NAINE IVEBZOLIT

AEDNI SBRAU

(Answer will be found elsewhere in this issue.)

For anyone who may have missed Cemal Ekin's presentation on Printing, sponsored by Red River Paper, his website: <http://www.keptlight.com/blog/> has a wealth of information about photography and the art of printing.

Here's a link to **Glenn Browning's** recent guide to **Snow Photography**:

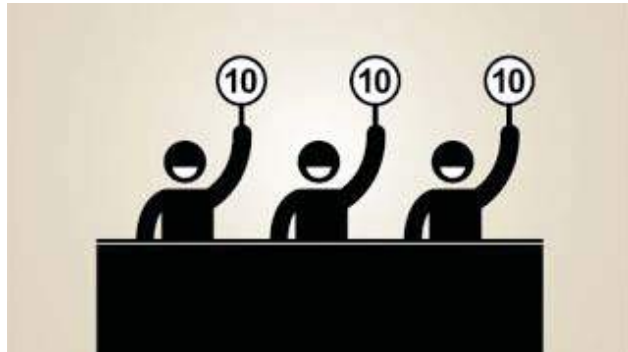
<https://www.stonybrookcc.com/Downloads/d9719531-3104-481d-bb1d-3e7c32d79b58/?o=y>

The Scientist's Approach to Judging Photo Competitions

By Jürgen Lobert

The following article is reprinted with permission. © Jürgen Lobert
<https://jmlobert.blogspot.com/2017/02/the-scientists-approach-to-judging.html>

I've been a competition judge for camera clubs since 2014 and have learned a great deal about scoring, judging, giving feedback and the range of talent out there, but also about expectations from attendees and camera clubs. It's a humbling experience, as everyone in the audience is expecting you to give them useful feedback, a consistent score and you are expected to be an expert of sorts, be it for bird, nature, creative, portrait, street, journalistic or any specialty kind of photography.



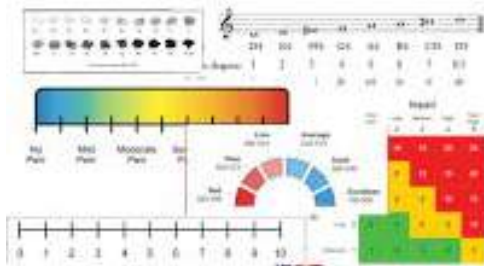
Needless to say, any one judge has their own artistic focus and cannot possibly be an expert at every specialty that the hobby provides. On top of that, every judge has their personal likes and dislikes, which makes any feedback ultimately not objective and in many cases highly subjective, if the judge doesn't even try to put images in context outside of their own opinions. And whatever feedback you give, you need to do so in 15-30 seconds, there is rarely more time provided during competition night. And when you assign the score, you either flatter somebody or you may well destroy someone's fragile ego and perhaps early stage enthusiasm by pointing out that the image isn't all that great.

Hall & Oates (Give it Up - Old Habits)



One of the most stunning conclusions from my judging activity is that competition scoring is completely outdated, completely random and highly inconsistent. For the outdated part, most camera clubs resist getting out of the late 1800s/early 1900s mentality, when clubs were founded; they do not adjust or critically review competition rules and are highly reluctant to improve the process. For a LeanSigma continuous improvement champion like me, that is hard to understand ("we are all volunteers and can't do all"). On top of that, the guidance on how to evaluate images is mostly left to the judge, instead of giving them (and enforcing!) very

firm and clear instructions on what needs to be done ("category BRIDGES needs to score images on how well they match the category, not how nice the sunset is, the overall photo or whether or not there is a person strategically placed. An image where a bridge is not the main subject should not be scored highly, regardless of how well the photo is made.").



The biggest hurdles for judges is that each camera club seems to be using their own scale of scores. In my limited 3 years of doing this, I have seen scales of 1-30, 3-30, 15-30, 8-15, 1-15, 6-12 and more. The inconsistency between these scales is one thing, but here's the other thing: no human mind can distinguish 15 or 30 levels of quality!

Pink Floyd (Brain Damage)

Humans can do three levels of quality distinction easily: good-average-bad. Making that five levels works well, too, and provides more granularity: very good - good - average - not so good - bad, easy mental distinctions! Now double that to arrive at a 10 point scale and it still works, because we know that scale well: 100% = 10 points. 90%, 80%....10%, we know this well and often use it. In fact, just Google images for “scoring scale” and most of what you see is 1-10 scales! However, anything beyond 10 points is simply too much and consequently makes all scoring less consistent and more random. Is an image 18 or 19 points out of 30 possible? Nobody can do this, especially given that inherent subjectivity mentioned above! So here is my first plea to camera clubs all over the world: create a 10 point scale and include 0 for disqualified images.

Even if given a 10 or less point scale, a judge needs to be able to visually compare all photos in order to give an internally consistent score. This needs some time and I found that about one minute is needed for each image through multiple rounds of sorting them into a gradient that makes sense. Once this is done, I believe that I can do this with a roughly 1-point consistency. A 10 point image may be 9 or 11, but is significantly different from an 8 or 12 point photo. This sort of consistency is what people are looking for, so that they can take away, “OK, I’m about as good as x and y, but not as good as z, and much better than a and b”. The more inconsistent the overall scoring is, the less useful it will become for the participant.

The worst scenario for judges is to not have enough time to look at images and truly compare one with the others. Competitions where the judge has never seen the entries before and only gets one 3-second per image review, after which they need to assign a score, very significantly increase the inconsistency in the overall scoring. The uncertainty in any assigned score will easily increase to 3-4 points. I strongly encourage clubs and organizations (such as the NECCC) to move away from these and provide sufficient time for review of all images to the judges. This serves both camera club members and judges well and will ultimately leave better impressions and more consistent scores.

Genesis (Flattery, Assault and Battery)

The other issue is that camera clubs (at least in the U.S.) have that notion that nobody should be assigned a low score as to not discourage them. This is truly stupid, in my opinion, and it probably comes from the same “politically correct” thinking that every child should receive an award for having finished half the semester, another one at the end (if they succeeded or not) and that there only be winners and never any losers. This doesn’t help anyone, people, it is very counterproductive! In the end, if you don’t want low scores to be assigned, why do you have them in your scale?

The only way to become a better photographer is to compare yourself to others and to have somebody point out what doesn’t work in your photo. Nobody becomes proficient quickly by getting only positive feedback (or no feedback at all, if negatives are not allowed). When you learn a language, your parents correct your pronunciation by repeating the word multiple times until you get it and pronounce it right. When you learn to walk, you fall on your nose many times and hurt yourself, until you get it right and you start running. When learning to drive a car, your teacher will yell at you and you go through a number of near-miss accidents before you are a “good driver.” Photography is no different; learning works best with constructive criticism and guidance, all else is PC nonsense.

The Beatles (Come Together)

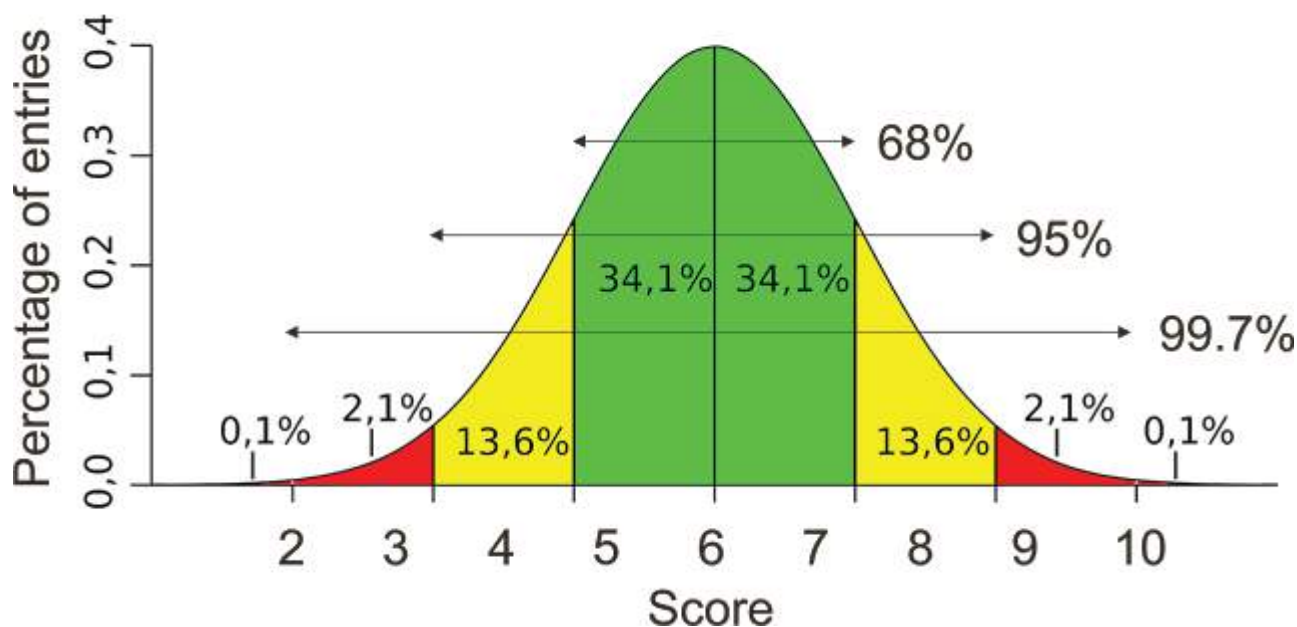
Taking these two conclusions together, my modified recommendation to camera clubs is to define a scoring range of 2-10 (allow 1 or “DQ” to point out that this image does simply not match

the category—an extremely valuable learning point if you ever decide to select images for paid competitions! Moving your out-of-category photo into another category where it might match is not useful to the maker). This 9-point scale (a) provides an uneven number of levels, allowing for a true “average” (the mid-point, 6 in this case, 1-3 below average, 8-10 above average). And in addition, there is no “1” to avoid the lowest possible score and somebody feeling bad about getting only one point unless DQ’d (Yes, I learned to compromise sometimes.)

So, what do I do about it until all clubs have the same scoring range? For starters, I try to say something positive about every image first. This is sometimes hard to do, because a crappy snapshot simply has nothing intriguing to point out. But I try, anyway. *Then*, I add what can be improved, and I try to give the maker several short pointers that would improve the image immediately and easily give them at least several points more in the score. And the higher the score gets, the less impact my suggestion will have, but perhaps my feedback provides something to make it one point better next time.

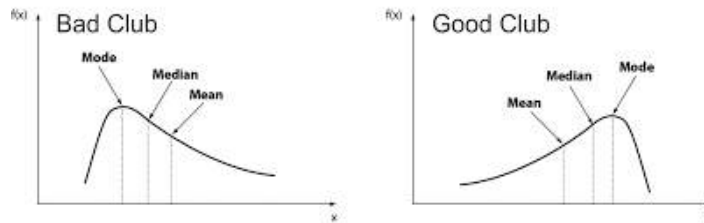
Muse (Guiding Light)

Here’s my scientifically infused scoring philosophy: All data are distributed in some way. The most common distribution of anything with many “data points” (=competition entries) may follow the symmetric Gaussian curve:



In this type of distribution, about two thirds of all entries are somewhere in the middle, in fact more than two thirds of the photos would get 5, 6 or 7 points. That is about 80 out of 120 photos in a typical competition! About 14% of the entries will be in the 3-4 range (below average and weak), the same amount in the 8-9 range, the very good and excellent photos. Those are roughly 16 images on each side, of the above 120 total entries. This leaves only 3 images each at 2 points and 10 points, the really bad and the outstanding images, and that is what I usually see. This 2-10 scale also has enough granularity to distinguish different photo entries. There is no point in providing a level between 6 and 7 points, because that part of the curve is almost flat, there is very little difference from photo to photo and given the subjectivity of a judge and the simple fact that we don’t look at any one image for more than a minute at the most, any further granularity would be false “accuracy” and, in fact, make the outcome more inconsistent.

Now, each club is different and nothing in the real world exactly follows theoretical models. Your club may either [have very bad photographers or very good photographers] and the distribution may look like these, where there are more entries on the low or high end, respectively:



or the distribution may look different with a flat appearance and sharp drop-off on both ends, or a flat but elevated overall appearance with a sharp spike in the center. Whichever it is, the scoring range or paradigm still applies, though, nothing should change. One club will get lower average scores, the other club will score higher. In either case, the number of awards will still be the same, except more spread out to lower scores in the bad case, with more photos scoring closely (and perhaps being tied) in the better case.

Linkin Park (Points of Authority)

To wrap it up, here is the proposed point scale with a suggested verbalization, which is more for the judges' perusal than for members. I tried to pick words that are least offensive on the low end, but I found that there is a strong bias against using words that would actually describe the situation (such as poor and bad). For the same reason, a club may also change the 2-10 scale to be 7-15 or a 7-point or 5-point scale, but most of those are mentally less easy to process for judges (again, we are very used to the 10-100% / 1-10 range

Range of Scores				Score Description	Verbalization
10	15	7	5	Outstanding	Stands out from the rest in every respect, highest impact and artistic vision, technically flawless
9	14	6		Excellent	Inspiring image with very little potential improvement, often only based on subjective criteria
8	13		4	Very good	Very good photo, may be eligible for honorable mentions
7	12	5		Good	Above average image quality, but part of the broad middle class, may use for exhibits
6	11	4	3	Effective	Average photo quality of all entries
5	10	3		Satisfactory	Lower than average photo quality, but part of the broad middle class, which can stand on its own
4	9	2	2	Fair	A solid entry, may need compositional improvements for impact, or better technical execution
3	8			Acceptable	A good effort, but the image lacks impact, vision or technical execution
2	7	1	1	Uninspiring	Typically a "snapshot" that was not taken with intent or not selected well for the category
1	6	0	0	Category mismatch	Disqualified for objective reasons (usually because it fails the category description)

Additional pointers for my fellow judges:

- Score images within any one category relative to each other, not to other categories or photographer experience levels (Class AA, Masters, A, B...). This is also what most clubs ask for. This is actually not easy to do, because you will have to find or assign an "outstanding" in a lower experience class, where the average quality is not as high as in, say, a "Master" class.
- Utilize the full range provided. Sort all images into a consistent gradient best to worst, then start with the highest and lowest scores and distribute the rest meaningfully.
- A first place award does not need to have 15 points. A flawed image should never be assigned 15 points. But keep 15 as the highest-possible reference. Average should still be assigned 6. I believe this is very important! An image should only be assigned highest score if it (a) is technically flawless and (b) makes the judge go "wow, there is nothing to improve, I would hang this on my wall". If there are any substantial flaws, the photo cannot be given the highest score. All else is misplaced flattery.
- A low point disqualification may sting, but is important to make members (and judges!) think about matching a requested category, a skill that helps much beyond camera clubs (gallery submissions, commercial execution to customer requirements, national and international contests, etc.)

Bosque del Apache New Mexico Workshop

By Ellen Kawadler

This past January I attended the third annual three-day intensive photography workshop at [Bosque del Apache National Wildlife Refuge](#) in New Mexico. From our arrival on Thursday until Sunday, it was nothing but photography. We had three pros: Mark Buckler, Don Toothaker, and Keith Bauer, providing non-stop presentations, field opportunities, hands-on instruction and image critiques. Lectures included flight photography basics, composition, creative techniques, night photography, black and white photography, and post processing. Hunt's sponsored the event and the first evening's dinner. Gary Farber came well stocked with photo equipment to look over and buy. Tamron, the other sponsor, was also on site with an incredible assortment of lens loaners for the entire time. Michael Hanauer from the Friends of the Bosque NWR, also spent the weekend with us and provided the group orientation to the refuge, its history and plan for the future.

Bosque del Apache, part of the National Wildlife Refuge System, was established in 1939 to provide a critical habitat for migrating waterfowl and endangered species. It encompasses 57,331 acres of mostly arid desert-like terrain, which includes a wild stretch of the Rio Grande as well as cottonwood and willow trees. Both the picturesque Chupadera Mountains to the west and the San Pascual Mountains to the east are visible from the refuge. Bosque del Apache is well known for the thousands of sandhill cranes, snow geese and other waterfowl that winter here each year—although all the seasons bring something special.

Before the 1930s, the floodplain marshes in this area, previously fed by the Rio Grande, had dried up, causing the food supply for wildlife to be scarce. In the 1930s, the Civilian Conservation Corps began working to restore the floodplains to recreate the habitats needed to maintain the area as a migratory stop over. The current ponds are all man-made, fed by a system of gates and ditches that moves the water through them and back to the river. They totally dry up in the summer heat.

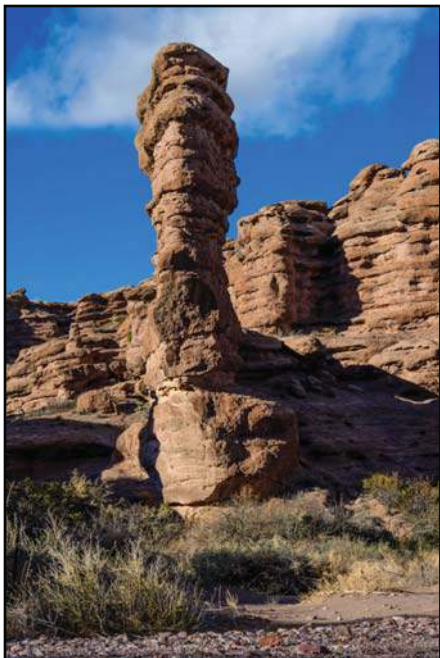


The daily winter refuge ritual starts at sunrise and ends at sunset. If you arrive shortly before dawn at the crane pool or flight deck, you will likely see and hear thousands of birds milling around on the water. Right around sunrise, the snow geese blast off in search of corn fields to feed in for the day. Similarly, at dawn, hundreds of sandhill cranes fly out from their overnight roost until the pond is left empty. Then around sunset they return for the evening, providing beautiful light to photograph their reappearance.



During the day, the hunt is on for the geese and cranes feeding in the fields and other wildlife that inhabits the refuge during these months. Along the North Loop, we located hawks, eagles, herons, deer, and a variety of ducks. During our stay, the group also did a short night photography shoot

CONTRIBUTIONS



along the South Loop of the refuge.

Most participants stayed in Socorro, about a 30-minute drive from the refuge and 78 miles from the Albuquerque airport. The lectures and catered meals were held at the refuge's visitor center in a very accommodating classroom. During our stay, we experienced all kinds of weather from snow to 65-degree days. With these extreme temperature fluctuations, it is advisable to be prepared for all types of weather by layering your clothing and making sure you have hats, gloves, hand warmers and the like.

On our trip to and from the airport we were able to take some side trips. Accompanied by two other SBCC members, Deb Maynard and Tom Dunlap, we stopped at the [San Lorenzo Canyon](#), which is part of the [Sevilleta National Wildlife Refuge](#), before arriving in Socorro. It was almost a five-mile drive on a river bed or as the directions say "up the wash to the canyon" in a AWD vehicle. Although the thought of doing this initially

was a little unsettling, the road was packed down, offering no obstacles or areas of concern. The canyon is a scenic area of sandstone cliffs and hoodoos. The geological formations make it a wonderful place to photograph. We spent a few hours driving through the lower section, stopping to take photos and explore the plant life and nooks and crannies.

After the workshop finished on Sunday, we visited the [Abó Ruins in Salinas Pueblo Mission National Monument, New Mexico](#). Built in the early seventeenth century, and abandoned in the 1670s, the site stands as a reminder of the Spanish and Pueblo people's early encounters. Our last stop was at the [Bernardo Wildlife Area](#), where we were treated to an incredible sunset after photographing the snow geese, ducks, and sandhill cranes returning to their evening roosting spot. Without any "pros" by our side, this was our true test to see how much we had learned over the previous four days.



I highly recommend this workshop, even if you (like me) are not a "birder." The cost was very reasonable at \$650 including the expertise of three pros and all of our meals. Although there were 25 participants, I never felt shortchanged and got plenty of consulting time with the instructors. They were very available, frequently checking on our progress and helping us fine-tune our skills. If this interests you, then also consider another

annual event that takes place at the refuge in November, the [Festival of the Cranes](#), a six-day event for "birders" with over 100 lectures, workshops, and hands-on activities, all related to the annual bird migration. ■



Photos © Ellen Kawadler



GAIL HANSCHÉ-GODIN

Attracting Wildlife for Nature Photography

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

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

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

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

Presentation Overview:

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

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

Photos © Gail Hansche Godin

Thursday, March 23





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WENDELL PHILLIPS

Visual Narratives / Photojournalism

Thursday, April 27

<http://www.wendellphillips.com>

Workshop Saturday, April 29/Sunday April 30

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

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

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

Phillips' work includes deployment in the 2010 Haitian earthquake, and stories covering Muslim Uyghur's of China's Xinjiang Province; prisons of Nepal; Tibetan refugee camps; Dogrib people

of Northwest Territories; floating hospitals of Bangladesh; Landmine clearing in Cambodia; Lukomir people of Bosnia; post -tsunami stories in Banda Ache, Indonesia; Burmese Karen refugee camps; Yaguas of the Amazon Basin; Ifugao's of Northern Philippines; Surgeons of Sri Lanka;; preindustrial lifestyles in Madagascar and Ethiopia; Inughuit narwhal hunters of Polar Greenland; Tuareg's of Timbuktu, Mali; Animals of the Serengeti; Kibera slums of Nairobi, Kenya; indigenous wrestlers of Bolivia; stories in Transylvania, Romania; the White House in Washington, D.C.; and visual narratives from Egypt, Israel, Serbia, Macedonia, East/West Berlin (1982), United Arab Emirates, Cuba, Turkey, Peru, Italy, France, Belgium, Jordan, Austria, England, Denmark, Mexico, Vietnam, Sweden, Jamaica, Venezuela and India.

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

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

Wendell Phillips' Workshop Description

For those with a passion for photography, this workshop presents a unique opportunity to explore the fundamental constructs of photography in the classroom and in the field with award-winning photographer Wendell Phillips. The morning portion will feature the analysis of composition, light's fusion with shadow, aestheticizing daily rhythms of life in rapidly changing environments as well as expressions of art without narrative implications.

The afternoon will offer participants the chance of in-the-field mentoring, making images with Wendell and sharing ideas and thoughts from the morning program. This segment will also feature discussion about methods, techniques and equipment in a relaxed atmosphere.

The following morning, students will join Wendell to share the photographic results from the previous day. ■

JEFF CURTO

The creative side of photography: Thinking creatively as you approach your photographic project

Jeff Curto will give a brief presentation and then lead a little exercise (or two, depending on time) that will help members think through some of the bits and pieces of the creative process. His goal will be to give participants some tools for developing project ideas, strategies for making work that offers a unique personal statement and a greater sense of direction in their photography.



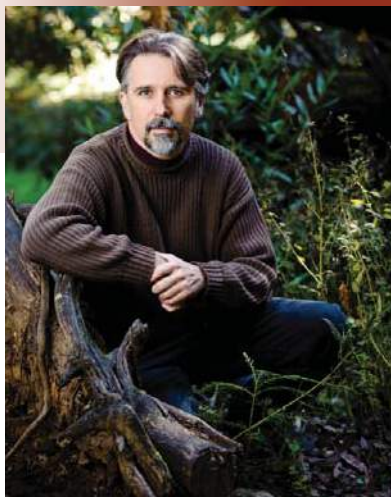
Thursday, May 11

<http://www.jeffcurto.com>

Jeff Curto is Professor Emeritus of Photography at College of DuPage in Glen Ellyn, Illinois, where he taught from 1984 to 2014. In 1983, Curto attended Ansel Adams' last workshop in Carmel, California; and in 2009, inspired by the potential for learning the workshop environment can foster, he began leading photography workshops in Italy. Curto exhibits his work regularly in both group and one-person shows and his fine prints are included in numerous private and corporate collections.

A longtime member of the Society for Photographic Education, Curto was elected to its Board of Directors in 2008 and currently serves as the chair of its board of directors. In 2013, Curto was named an Apple Distinguished Educator, joining a global community of education leaders.

Jeff is the author of several e-books and podcasts about photography, as well as being a photography tour leader. Learn more about Jeff on his website: www.jeffcurto.com. ■



LANCE KEIMIG

Light Painting

Lance Keimig, author of *Night Photography and Light Painting—Finding Your Way In The Dark*, will give a presentation on Night Photography with a special emphasis on Light Painting and Light Drawing, the art of adding light to long exposure night photographs with flashlights and a variety of other sources. Lance will show images by a number of artists and discuss the different styles and techniques used to create the images in the presentation.

Thursday, May 25

www.thenightsskye.com

Workshop, Saturday, May 27 from 4:00pm - 11:30pm

Lance Keimig is a Pembroke, Massachusetts-based photographer, who is best known for night photography of the built environment. His book, *Night Photography—Finding Your Way In The Dark* was published by Focal Press in August of 2010 and has been translated into six languages. A second edition was published in July of 2015. Keimig is the curator of "Darkness, Darkness," a traveling exhibit of Night Photography, which opened at the Three Columns Gallery at Harvard University, where he was curator

from 2006-2010. He has taught at the New England School of Photography in Boston since 2000 and leads independent workshops across the country, and photo tours to Iceland, Cuba, Ireland, Scotland and other international destinations all featuring night photography.

For more information about Lance's workshops, see:

<http://www.thenightsskye.com>

<http://NationalParksAtNight.com>

Lance's website includes videos of his night workshops. See: <http://www.thenightsskye.com/about/>

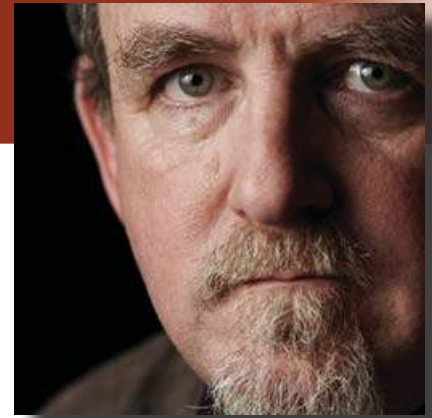
Excerpt from Lance's Website:

Night Photography has been my passion since I was first handed a camera 30 years ago. From the first rolls of film that I ever shot, I have been fascinated with the way that time can be expressed and distorted with long exposure photography. The ability to make images that record time differently than how we perceive it with our eyes has held my attention for all of this time.

After exhausting all of the photography classes at the local community college, I moved to San Francisco to study with legendary Bay Area night photographer Steve Harper. I've taught well over 100 night photography workshops around the U.S., and led more than 25 international photo tours. I've written two books on the subject and lectured on night photography at conferences in New York, Boston, Houston, San Francisco, and Glasgow, Scotland and

DAVID WELLS

Shooting Your Travel Photos Like the Pros



Making exceptional travel photographs requires skills in many different types of photography, from street photography to still-life work to portraits. In a typical day of travel, a photographer may shoot busy festivals, quiet buildings, open landscapes, or close-up nature. The best travel photographers are versatile in their skills and fluid in their process, using minimal gear to achieve a maximum of results. The best travel photos are symbolic images that convey the mood of a place as they “bring” the viewer to the place. The best ones are made not from the viewpoint of an observer but rather from the viewpoint of someone who is actively engaged in the event. Good travel

photographs make seemingly boring things interesting, even unique and magical. You also need to be comfortable taking pictures in unusual places, which requires you to carry yourself with confidence as well as to treat your subjects with respect. For many people, travel photography combines two of their favorite passions, travel and photography.

Thursday, June 1

www.davidhwells.com www.thewellspoint.com

Workshop: *Travel Photo Shoot*— Saturday, June 3 from 9:00am - 10:00pm

David H. Wells is a visual storyteller whose photography and filmmaking straddles the line between fine-art and documentary work. This hybrid work is created on assignment and through grant-funded projects which can be seen in

editorial publications as well as on the websites of non-profit organizations and multi-national corporations. Wells uses still, time-lapse, and moving images as well as audio to create his award-winning narratives. ■



NEW ENGLAND CAMERA CLUB COUNCIL CONFERENCE

72nd CONFERENCE JULY 14, 15, 16, 2017

A WEEKEND FILLED WITH FUN, FRIENDSHIP AND LEARNING

Mark your calendars – the **NECCC Conference is a few short months away!** This three-day conference is a great weekend full of learning and fun. The keynote speaker for Saturday night is **Bryan Peterson**. **Sponsored by Nikon**, he is a world-renown creative and travel photographer, author, and workshop leader, who is known as the founder of the world's number-one online school: **Bryan Peterson's School of Photography**.

The Photo-Ops room will continue to have innovative subject matter for your photographic endeavors, with lots of extras including "Insects by Creepy Con" – **Kathy Baca** (NY)", High Key Color Glassware – **Mary Boucher** (MA); and on Saturday, speakers **Charles Needle** (CA) with Inspirational Floral Techniques, and **Cheryl Belczak** (NY) with Dark Field Glassware. Last year for our Sunday morning special photo event, we had bicycle BMX jumpers; this year we have revved up our engines and will have motorcycle jumpers from **The Boston FMX Team** doing stunt ramp jumping **sponsored by Hunt's**. There will be lots of air stunts and more opportunities to photograph the riders with our NECCC models.

There will be models, vendors, and photo equipment to borrow from Canon, Fuji, Nikon, Olympus, Panasonic, Sigma, Sony and Tamron. Our vending area will open two hours earlier on Friday, July 14th at 10:00am with **Hunt's Photo**

and **Video offering great bargains and early bird specials**. Other vendors' opening times may vary. Come early to shop and see what they have to offer. For the third year, **Sigma** will host a special digital competition (with Sigma lenses for top two prizes, which is in addition to conference competitions in digital images and prints.

There will be seven Friday AM pre-conference workshops for your selection this year. Sign up early, as many of the classes have limited seating. Classes will be offered in understanding color, social media, iPhone photography, Photoshop, hands-on workshops in printing and macro; and for beginners, a hands-on digital boot camp: Learning to Use Your Camera.

Flyers should be in the mail to all past attendees shortly. Conference updates, the registration flyer, along with the online registration link will be on the NECCC website (www.neccc.org) by the middle of March; program descriptions and speaker information by the end of March, and the tentative schedule by end of May. Register early for pre-conference classes and air conditioned dorm accommodations. If you aren't staying on campus be sure to make a reservation at a local hotel, motel, or bed and breakfast

Hope to see you all there!

For any questions please email Susan Mosser, HonPSA, HonNEC s.jmosser@comcast.net



For those unfamiliar with SBCC's NECCC booking process, we register as a club for the group rate and request accommodations in the North Dorm, as it is the only dormitory with air conditioning. Dorm rooms are quads (4 singles per suite). If you have preferred suite mates, please include their names on the registration form. *All* preferred suite mates must list each other on their forms or their request will not be honored. Placement and suite-mate preferences are not guaranteed, but requests are taken into account.

Meal cards are a separate charge. You may purchase a meal card for

use only in the dining hall, or you may purchase food items ad hoc in the various restaurants around campus.

Parking is allocated near the dorms, approximately a 10-minute walk to the various classroom buildings. Comfortable walking shoes are recommended, along with a bag or backpack to carry notebooks, handouts and various purchases around campus.

If you have any questions or concerns, please see Dan Gyves for further information. Announcements will be made at club meetings as deadlines approach.

For further information on Keynote Speaker Bryan Peterson, visit his website: <http://www.bryanfpeterson.com/#mi=1&pt=0&pi=4&p=->

.....

“The greatest obstacle to discovery is not ignorance; it is the illusion of knowledge.” – Daniel J. Boorstin ■

Field Trips and Workshops, etc.

Original postings of the below announcements can be found on the SBCC website:

<https://www.stonybrookcc.com/Club/news.aspx>

UPCOMING FIELD TRIPS

APRIL 7: LIGHT PAINTING AT BEAVER POND WITH JÜRGEN LOBERT

Location: Chilson Beach, Beaver Pond: 598 Beaver Street, Franklin, MA

GPS coordinates: 42.083301, -71.416877

Hours: 7:30 PM - 9:00 PM

Sign up: Required. Click [here](#) for details.

APRIL 8: ROGER WILLIAMS BOTANICAL CENTER CONSERVANCY AT ROGER WILLIAMS PARK

Location: Providence

Hours: 11 am – 4 pm

Admission: \$5, Seniors \$2

Tripods allowed

<https://bccrwp.org/>

UPCOMING WORKSHOPS

APRIL 11: FRAMING WORKSHOP WITH JANE CURRAN

Location: Jane's Frames: 11 E. Central Street, Franklin, MA

Hours: 6 pm - 8 pm

Fee: \$15 check (made out to SBCC) or cash

Sign up: Thursday, March 23 / max 15-20 members

APRIL 29/30: WENDELL PHILLIPS, PHOTOJOURNALISM WORKSHOP

Location: Norfolk Library: AM Classroom / PM Field

Hours: Saturday: 9 am – 3pm / Sunday: 9 am - 11 am

See workshop description on following page

Wendell Phillips' Photojournalism 2-day Workshop, April 29, 2017:

For those with a passion for photography this workshop presents a unique opportunity to explore the fundamental constructs of photography in the classroom and in the field. The morning portion will feature the analysis of composition, light's fusion with shadow, aestheticizing daily rhythms of life in rapidly changing environments as well as expressions of art without narrative implications. The afternoon will offer participants the chance of in-the-field mentoring making images with Wendell and sharing ideas and thoughts from the morning program. This segment will also feature discussion about methods, techniques and equipment in a relaxed atmosphere. The following morning, students will join Wendell to share the photographic results from the previous day.

MAY 6: RICK SAMMON - CANON EXPLORER OF LIGHT**Location:** Four Points by Sheraton, Norwood**Hours:** 8:30 am - 4:30 pm**Fee:** \$59 – \$99**Registration:** <https://www.eventbrite.com/e/a-day-with-rick-sammon-tickets-30068269002?aff=eac2>**Sponsored by the South Shore Camera Club**

With nearly 900,000 Google+ followers, Rick Sammon has been recognized as one of the top photographers to follow on Google+. In his spare "desk time," Rick writes the "Quick Fix" column for *Digital Photo Magazine*. Rick started his professional photography career as an underwater photographer, producing six underwater books and leading scuba diving expeditions to the seven seas. He easily transitioned into travel, landscape, wildlife, cultural and nature photography. Rick's images, from his travels to more than 100 countries, have been published in numerous newspapers and magazines, and have been featured in his 36 books, including the popular Rick Sammon's *Exploring the Light*. Rick's latest books are *Creative Visualization for Photographers* and *Evolution of an Image*.

MAY 7: THE ART OF BLACK AND WHITE PHOTOGRAPHY WITH TONY MISTRETTA**Location:** Norfolk Public Library, Community Room, Norfolk, MA**Hours:** 10:00 am to 1:00 pm**Fee:** \$15 check (made out to SBCC) or cash**Maximum:** 15 members**Sign up:** Thursday, April 20

Tony is an accomplished photographer who has shown many wonderful photos and is an AA-class Photographer in our club. Tony started making B&W photos while in college using B&W film and developing the film and prints in a chemical darkroom.

This workshop will cover what *makes* a good B&W photograph and how *you* can make good B&W photographs. Tony will touch upon how to "see" in B&W and use of various software to convert digital color images to B&W. Participants may bring laptops, but it is not required. Tony will demonstrate using Lightroom, Photoshop and Nik Silver Efex Pro plug-in.

MAY 13: MINDFUL PHOTOGRAPHY WITH JANET CASEY**Location:** The Center at Westwoods, 590 Gay Street, Westwood, MA**Hours:** 12:30 pm - 4:30 pm**Fee:** \$15 check (made out to SBCC) or cash**Maximum:** 14 members**Sign up:** Thursday, April 27

Janet has been of member of Stony Brook Camera Club since 2010. She was VP/Program Chair, and then President last year. She has been taking photographs since high school and has been interested in Mindfulness for more than a decade. Last December, she attended a Mindful Photography workshop in Molokai, HI, with John Barclay and Flint Sparks.

This will be a hands-on workshop, so please bring your camera and tripod. We will do exercises to help us "see" more mindfully before taking the picture. Our goal is to take time to really look at what is around us rather than shooting unconsciously. This will be a chance to slow down and perhaps see something special we might otherwise have missed. We will also discuss the art of writing Photoku, writing a Haiku poem to go with your photograph.

MAY 27: NIGHT PHOTOGRAPHY WORKSHOP WITH LANCE KEIMIG

Location: TBD
Hours: 4 pm - 11:30 pm
Fee: TBD
Max: TBD
Reservations: TBD

This follow-on workshop to Lance Keimig's presentation on May 25th, "Night Photography and Light Painting-Finding Your Way In The Dark," will give participants a chance to practice Light Painting and Light Drawing, the art of adding light to long exposure night photographs with flashlights and a variety of other sources.

JUNE 3: TRAVEL PHOTOGRAPHY WORKSHOP WITH DAVID WELLS

Location: Boston
Hours: 9 am – 10 pm
Fee: TBD
Max: TBD

Trip will be followed up by a portfolio review

Making exceptional travel photographs requires skills in many different types of photography, from street photography to still-life work to portraits. In a typical day of travel, a photographer may shoot busy festivals, quiet buildings, open landscapes, or close-up nature. The best travel photographers are versatile in their skills and fluid in their process, using minimal gear to achieve a maximum of results. The best travel photos are symbolic images that convey the mood of a place as they “bring” the viewer to the place. The best ones are made not from the viewpoint of an observer but rather from the viewpoint of someone who is actively engaged in the event. Good travel photographs make seemingly boring things interesting, even unique and magical. You also need to be comfortable taking pictures in unusual places, which requires you to carry yourself with confidence as well as to treat your subjects with respect. For many people, travel photography combines two of their favorite passions, travel and photography.

It's Time to Try a TAMRON

TAMRON FREE RENTALS!

TRY A TAMRON SP 35MM OR SP 45MM PRIME LENS **FREE** FOR A WEEK EXCLUSIVELY AT...

Hunt's Photo & Video

Melrose, MA Location: 100 Main Street Melrose, MA 02176 Phone: (781)662-8822	Holyoke, MA Location: 98 Lower Westfield Rd Holyoke, MA 01040 Phone: (413) 585-9430	Portland, ME Location: 220 Maine Mall Road S. Portland, ME 04106 Phone: (207) 773-9555	Providence, RI Location: 571 North Main Street Providence, RI 02904 Phone: (401) 751-5190
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- Rentals are for a **one-week** period, free for approved members
- Complete a brief survey and receive an **exclusive bonus rebate** good for 30 days and a **free gift**
- **Reserve rentals** thru contacts below:

Contact your local Hunt's Photo & Video location for details.

SBCC SUMMER CAMPING TRIP

June 23-25: Nickerson State Park

Location: Brewster, MA

Admission: \$15 per tent

Contact: ellen64@comcast.net

Status: *Park is sold out; if not already confirmed, please see Ellen Kawadler to be added to a waitlist.*

Two sites have been reserved. These sites can accommodate a total of 12 tents. Payment of \$15 per tent is due to Ellen Kawadler, first come, first served. Fee is non-refundable but may be transferred to another member. Tentative plans for the weekend include sunrise and sunset shoots, night photography, time lapse, etc. As in the past, this is a loosely planned trip allowing you to “do your own thing” and join in when you want.

Those staying on the group site, please give Ellen Kawadler your name, car license number, make and color of car.

CANCELLATIONS/CHANGES (Applies only if you made your own reservation with the campground):

Prior to date of arrival: If your plans change, it is important to contact ReserveAmerica. Contacting ReserveAmerica to cancel or change may generate a refund for the days missed and allow another family to use the campsite. A \$10 cancellation/change fee and a non-refundable transaction fee of \$8.65 will apply.

Day of arrival: Call the campground directly (number below) and inform the staff of your desire to cancel or the new arrival date. Failing to call the campground can result in the loss of your entire reservation and any refund due. Cancelling or changing dates on the day of arrival will result in the loss of the first night's camping fee, \$10 cancellation charge. The \$8.65 transaction charge is non-refundable. Fees are deducted before refunds are issued. Reservations are held until 8:00 A.M. the day after the scheduled arrival date.

Directions:

Once on Cape Cod take Rte. 6 East to Exit 12 in Orleans. Turn left off the ramp onto Rte. 6A West. Follow Rte. 6A West 2 miles to Nickerson State Park on the left.

Contact/Address:

Campground:

3488 Main Street

Brewster, MA

02631

508-896-3491 ■

SBCC Cape Cod Camping Trip 2015.
L-R: Denise Duhamel, Ellen Kawadler,
Karen Fitzgerald, Jim Fitzgerald.



OFFICERS AND COMMITTEE MEMBERS

OFFICERS:

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

COMMITTEES:

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



MEETINGS:

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

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

DUES:

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

NEWSLETTER:

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

WEBSITE:

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

FACEBOOK:

Our Facebook page is for current Stony Brook Camera Club members. You must register with Facebook before requesting to join our group using this [link](#). Any questions, see David Marshak, or email David from the SBCC website email tab (you must be logged in to view).

OFFICERS:

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

MISSION STATEMENT:

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

SBCC *Reflections*
Ellen Berenson, Editor
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Wrentham, MA 02093-0020
<http://www.stonybrookcc.com>



<https://psa-photo.org/index.php?2017-psa-conference>

