

Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



© Denise Duhamel

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UP CLOSE WITH THE PRESIDENT

A Year Like No Other

Too many times we have heard this phrase. A full year of communicating and meeting virtually has quickly passed. However lame dealing with an aberration-filled reality has been, it has afforded us the glorious opportunity to immerse ourselves in learning new skills, not only photographic ones but also spending time on interests we have put on the back burner as a “someday” skill to learn or perfect. Overwhelmingly, the pandemic has forced us to stop and reassess our lives to realign our priorities. Throughout this surreal year, we have dealt with forced detachment from family and friends. For many of us, also the immeasurable sadness of loss of a family member or friend, COVID-19 related or not. In short, life has been bittersweet.



Technology has tempered the forced social separation. Zoom has been a godsend, giving us the ability to meet weekly, continue conversations, giving people from many other states and countries the means to join us. We have continued to hold educational workshops and also share presentations with other clubs. Most importantly, as a club we have been able to continue connecting with each other, learn and be inspired by amazing speakers.

As photographers, we are inherent explorers. The pandemic has rudely plunked our wanderlust into limbo and so we turned inward. Staycation exploration became our haven while we wait for safe travels to resume.

Myself, I have resurfaced long dormant enchantments, astronomy in particular, and have merged it with my love of photography - with a vengeance. I dusted off my old, tiny 4” Schmidt-Cassegrain telescope, added a 4” refractor telescope and am working on getting a 10” Schmidt-Cassegrain telescope (my dream-scope) going. As I mentioned, my astronomy fascination has reawakened (with great intensity) during this strange year. I hope you all have discovered, rediscovered and/or honed new obsessions, photographic or otherwise during this year like no other. I hope we will soon be able to meet face to face. In the meantime, keep exploring and discovering things that have been put off for “someday.” As we approach spring, I hope the transition from winter to spring infuses everyone with energy and forward momentum. In the meantime, keep camera in hand, keep exploring and keep moving ahead.

This too shall pass.

by Silvana Della Camera

A Tribute to Rob DeRobertis

David Marshak on behalf of his friends and fellow
Stony Brook Camera Club members

Beloved SBCC member Rob DeRobertis passed away on February 12, 2021.

We'll all remember his booming voice, smile, and unbounded enthusiasm.

Rob's contributions to the club were numerous and significant - as president and vice president, chair of the competition committee, member of the program committee, creator of the early club website, and creator of Shoot the Masters. In 2015, he was awarded the Stony Brook Camera Club Merit Award in recognition of his significant contributions to club activities

Rob was an award-winning photographer, whose interests and vision were constantly expanding. He leaves a legacy of images that will live on - and I say this specifically. When Rob found out that his end was near, he got on a Zoom call with Tony Mistretta, Phil Giordano, Jim West, Ed Gooltz, and me. He had one request for us - that we make sure his images are preserved. We gladly agreed and you'll be able to see some of them again, as we are planning a retrospective as part of Image Makers this spring.

When Rob's illness was diagnosed, he was given 6 months - he outlasted that by seven years. We knew his courage in facing the illness head on - with numerous rounds of chemotherapy, radiation, and wearing (and lugging around the batteries for) his experimental magnetic hat. Yet he never complained ... except maybe about judges who didn't like HDR. His close friend Phil Giordano calls Rob the most optimistic person he's ever met and says that's what kept him going.

And throughout, Rob kept family first in his priorities, and those of us who had the opportunity to know him as a family man - and got to know Diana, Mike, and Masha- will always keep them in our thoughts.

With Rob's passing we have all lost a friend, mentor, and role model. Yet the club and all associated will remain richer for his presence.





photos © Robert DeRobertis





photos © Robert DeRobertis





photos © Robert DeRobertis



Lisa Griffis

1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

Jack Dykinga is a photographer I follow on Facebook. He provided a link to your club so I could watch his presentation. When I found out that you meet on Zoom and are located in my birth state, I had to get involved.

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

My primary love is photographing wild animals and canines. When I was in middle school my mother gave me her camera to photograph the neighborhood dogs. I then was given an Instamatic in Junior High, so of course, I started photographing the boys in our high school dance bands. I also love shooting people while traveling or in a street photography setting. I also want to be an ambassador for species that are endangered.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

Africa by far, holds my soul. The sounds of the bush, the smells of the market and the diversity of wildlife combined with the gracious people who share their country.

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

I see so many interests such as infrared and surf photography, that I can't wait to get inspired. I love the ability to meet photographers out of state. I really want honest straight forward feedback about my images, not to win contests but to see if I am able to touch people emotionally, or is it just a postcard.

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

I am known in my Texas club as the member who will do anything possible to avoid a tripod. In wildlife photography, where the shooting environment is in a natural setting, and not baited, or using blinds, you have to move fast. Still, I feel that my lack of confidence in setting this tool up correctly limits my abilities in other areas of shooting. I think I should really learn the right way to use my tripod to be confident in night photography or macro. Also, I have a bit of field journalism in me to pursue an image that may be a little dicey to get. If I could be reincarnated, I would follow in the footsteps of Robert Capra.

Photos © Lisa Griffis



Courtney Campbell



1. WHO OR WHAT BROUGHT YOU TO THE CLUB?

I met a nice birder at Stony Brook who said I should look into the club and try it out. Happy so far!

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

Nature, landscapes and whatever lands in front of my lens.

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

Nature areas and beaches.

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

I am a person who dives in deep once I start something. Open to anything that can be done with a camera.

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

I have loved taking photos since my first Agfa Isomat-Rapid 35mm camera used on an adventure to Colorado in the early 70's. I entered the digital world with the Sony Mavica MVC-FD5 which I used to shoot Tiger Woods at the Masters in 2002. I have progressed through the Nikon series from the N5005 35mm to the D500 with the 200-500 F5.6 lens. Thank goodness for digital photography and a delete key! This was to be my retirement camera combo ... We will see what the future holds ... I am lucky to have my wife as my adventure companion! We both enjoy birding, beaching and nature adventures.

Photos © Courtney Campbell



Linda Rondeau



1. WHAT OR WHO BROUGHT YOU TO THE CLUB?

Two years ago I went on a Photo Adventure with Don Toothaker of Hunt's Photo, and professional photographers Robert Fletcher and Jeff Swinger. It was the trip of a lifetime – we traveled to Utah to photograph the wild horses! My passion for photography went up multiple levels because of that trip. Since then Bob, Jeff and Don have continued to mentor me. One of the suggestions they made was to join local organizations such as SBCC with like-minded people. I attended an in person meeting prior to the pandemic and I found it very interesting. I finally made the leap this year and I'm so happy that I did!

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

I enjoy wildlife photography and landscape photography the most. I enjoy photographing people, and I am trying to build up my courage to do more street photography. Likewise, I enjoy portrait photography with family members, but I am hesitant to branch out to other people (although I would like to). I've experimented with macro and food photography a little in the past. It's so hard for me to focus on one type of photography ...

3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?

Right now, my favorite place is Cape Cod. I'm hoping someday to resume travel and photograph more places outside of New England. I'm always open for an adventure!

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

I'm enjoying all of the guest speakers that SBCC has exposed me to this year. I love learning from others. I prefer to try and take photos that require minimal editing, but I'm not quite there yet. In addition, I enjoyed the first photo critique that I attended virtually – it gave me a lot to think about and it made me think that maybe some of my photos have potential.

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

I enjoy photography because I want to share the beauty of the world with others who may not be able to see or understand it. I want to improve my skills so that I can capture what my eye sees through all of the tools that I have. I have a tech background so I find it to be an interesting challenge learning how to use my mirrorless camera. I love meeting new people and learning different points of view and I find photography to be a wonderful way to do this. Best of all, photography is a great distraction from the stress of my job.



Photos ©
Linda Rondeau



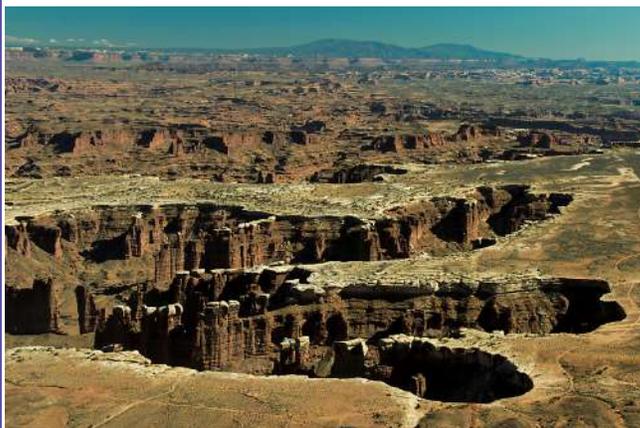
Canyonlands National Park, Utah

By Joe Kennedy

Can you picture endless deep canyons, towering mesas, pinnacles, cliffs, and spires stretching across more than five hundred square miles? If so, you're imagining Canyonlands National Park. Author Edward Abbey, a frequent visitor here, described the park, as "***the most weird, wonderful, magical place on earth—there is nothing else like it anywhere.***"

The following image had me thinking how correct Abbey was. I first thought of a large dinosaur leaving its footprint!

Island in the Sky I



Canyonlands is the largest national park in Utah. It was formed by the currents and tributaries of Utah's Green and Colorado Rivers. Established in 1964, the park preserves 527 square miles of colorful landscapes that have eroded into countless canyons, mesas, arches, and buttes. For me, Canyonlands was two distinct experiences – **Island in the Sky and The Needles**. Though they appear close on a map, there are no roads that directly link the two districts. Traveling by car from one area to the other can take about two hours!

While these areas share a primitive desert atmosphere, each retains its own character and offers different opportunities for exploration.

Island in the Sky

The Island in the Sky sits atop a massive 1500-foot mesa, quite literally an island in the sky! It is a broad and level mesa in the northern section of

the park, between the Colorado and Green Rivers. The district has many viewpoints overlooking the White Rim, a sandstone bench 1,200 feet below the Island, and the rivers, which are another 1,000 feet below the White Rim. Plan on spending at least an entire day to see some of the features and/or walk the trails. Twenty miles of paved roads lead to many of the most spectacular views in Canyon Country. From these lofty viewpoints visitors can often see over one hundred miles in any given direction, resulting in panoramic views that encompass thousands of square miles of canyon country. Take a short day-hike or spend a relaxing late afternoon enjoying the sunset.

Islands in the Sky II and III



The Island in the Sky offers many pullouts with spectacular views along the paved scenic drive. Hiking trails and four-wheel-drive roads access backcountry areas for day or overnight trips. Whether you have a few hours to spend or a few days, the Island in the Sky provides an unforgettable Canyon Country experience.

The Needles

The Needles District is located south of the Island in the Sky, on the east side of the Colorado River. The district is named for the red and white-banded rock pinnacles, which are a major feature of the area and resemble needles. Various other naturally sculpted rock formations are also within this district, including grabens (collapsed or down-dropped blocks of rock that are bordered on their long sides by faults), potholes, and arches. Unlike Arches National Park, where many arches are accessible by short to moderate hikes, most of the arches in the Needles district lie in backcountry canyons, requiring long hikes or four-wheel drive trips to reach them. Canyonlands is home to many different types of travel experiences boasting of an impressive sixty miles of trails!

The Needles



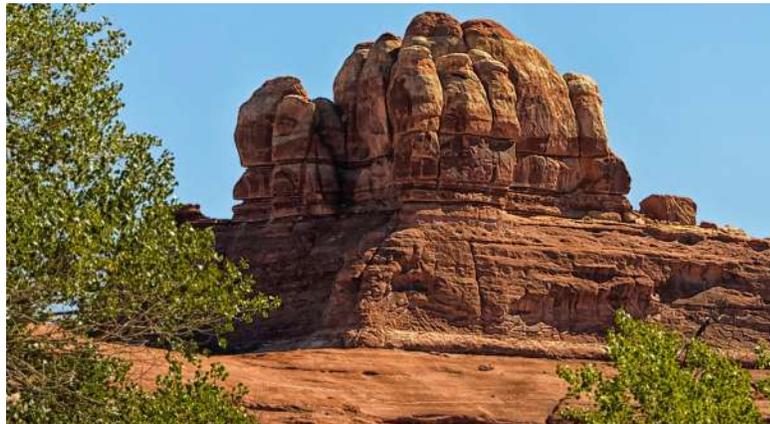
Here is one of the park’s most photographed landforms, **Wooden Shoe Arch.**

Wooden Shoe Arch



Spend a day or two floating the same rivers that ultimately formed Canyonlands. Venture down the adventurous Cataract Canyon with its Class V rapids, or relax as you float calm waters under impressive cliff sides.

The Needles II



The Needles III



In the immediate vicinity of the park are a couple of must-see photo ops. On the way to Islands in the Sky along Route 313, there is a turnout where you can stop and view two impressive buttes.

Merrimac and Monitor Buttes

The Monitor and Merrimac are two buttes towering above the Utah desert. They were named after their resemblance to the two Civil War ironclad ships whose epic naval battle forever changed maritime warfare. Merrimac Butte is the larger of the two. It’s between 200 and 600 feet wide and 1,600 feet long. Both stand about 600 feet high. Monitor Butte is just to the east.

Merrimac and the Monitor



About twenty-five miles outside of The Needles District on Rte. 211, you will come across a most unique feature, a two hundred sq. ft. tabloid of stories of the Native American past set in stone.

Newspaper Rock

Newspaper Rock is named so as the petroglyphs resemble the news found in a local tabloid. The first carvings at the Newspaper Rock site were made around 2,000 years ago, left by people from the Archaic, Anasazi, Fremont, Navajo, Anglo, and Pueblo cultures. There are over 650 rock art designs. The drawings on the rock are of different animals, human figures, and symbols. These carvings include pictures of deer, buffalo, and pronghorn antelope. Some glyphs depict riders on horses, while other images depict past events like in a newspaper.

The pictures at Newspaper Rock were inscribed into the dark coating on the rock, called desert varnish. Desert varnish is a blackish manganese-iron deposit that gradually forms on exposed sandstone cliff faces owing to the action of rainfall and bacteria. The ancient artists produced the many types of figures and patterns by carefully pecking the coated rock surfaces with sharpened tools to remove the desert varnish and expose the lighter rock beneath. The older figures are themselves becoming darker in color as new varnish slowly develops.

In Navajo, the rock is called "Tse' Hone'" which translates to a rock that tells a story.

Newspaper Rock



Canyonlands has had its share of notoriety - part of "**Thelma and Louise**" was filmed here... but if you want non-fiction, it would be **Butch Cassidy**. The Robber's Roost hideout of Butch Cassidy's Wild Bunch gang was located near the Maze District of Canyonlands.

Canyonlands can be a paradise for photographers. Under conditions of constantly changing light, the landscape provides limitless photographic opportunities. Often, the difference between an average photograph and an exceptional photograph is good lighting. Low sun angles at sunrise and sunset can add brilliant color to the rock. Scattered clouds can also add depth to an image and a passing storm can provide extremely dramatic lighting.

Do yourself a favor and don't hurry through the park. Instead, take your time and let the nature of the Canyonlands sneak up on you. It's quite likely you'll become so attached to the place that you'll have to return again and again and again.

So where to next? I was thinking of a side trip to a non-national park in the area. See you there?

Creating Creative Images

by John Barclay

Creating Creative Images for the Digital Photographer

By John Barclay

Freeman Patterson says in his book *The Garden*, "There are many times when a photographer or painter's sense of and feeling for a place can be expressed better with an impression than with a literal image." As photographers we have a few tools at our disposal to express this impression; camera movement, multiple exposures, image overlay, montage, and post processing techniques.

Intentional Camera Movement (ICM)

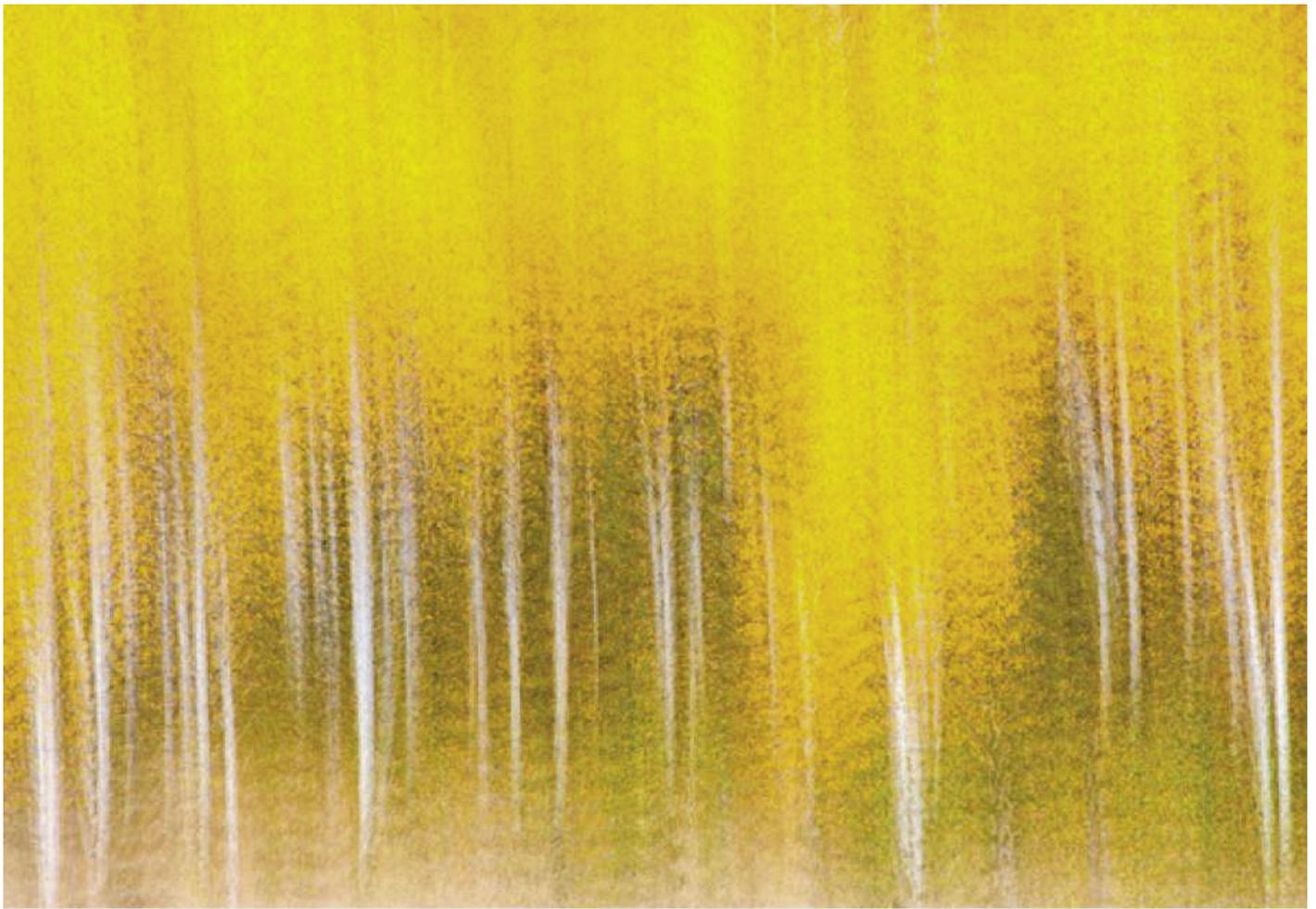
Photography by definition is painting with light. Intentional Camera Movement can be a fun creative way to truly paint with light I find it liberating as I feel like I have a brush in my hand and am creating one of a kind works of art!

The Technique

A good place to start is to dial in an



Final



Aspen Tree Multiple Exposures

exposure of 1/5 of a second. F/stop is not important; after all we are moving the camera intentionally. Next, pre-visualize the scene to determine how far you want to move the camera during the exposure. Keep in mind you'll want to include room to start the movement before you trip the shutter. Now you'll need to decide how fast to move the camera as you trip the shutter. This will depend on how long of a shutter speed you choose. As for how to move the camera, think of it as the down stroke of a golf swing. You'll start moving the camera, then trip the shutter, and then follow through. It is virtually impossible to trip the shutter and then move the camera. As you become more comfortable with 1/5 sec., you might experiment with exposures of 1/15 sec., 1/2 sec. or even longer, maybe 3-6 seconds. Each will give you a different look and thus create a different impression or feeling. Don't get frustrated with your results. This technique will take

some practice to learn what shutter speed and type of camera movement you like. The good news is, the digital age has made learning this technique affordable. As you experiment with the combination of shutter speed and the speed of your camera movement, you will see very different results. With 1/15 of second you will need to move quite swiftly whereas with a 2-6 second exposure you will be able to truly paint the frame by moving slowly. With 1/15 sec. and fast movement, you will see crisp lines. With 1/5 sec. you will see a more painterly image. You might even try squiggly lines like the image where I swiped up for two seconds, down for two seconds and then up with squiggly movements for 2 seconds.



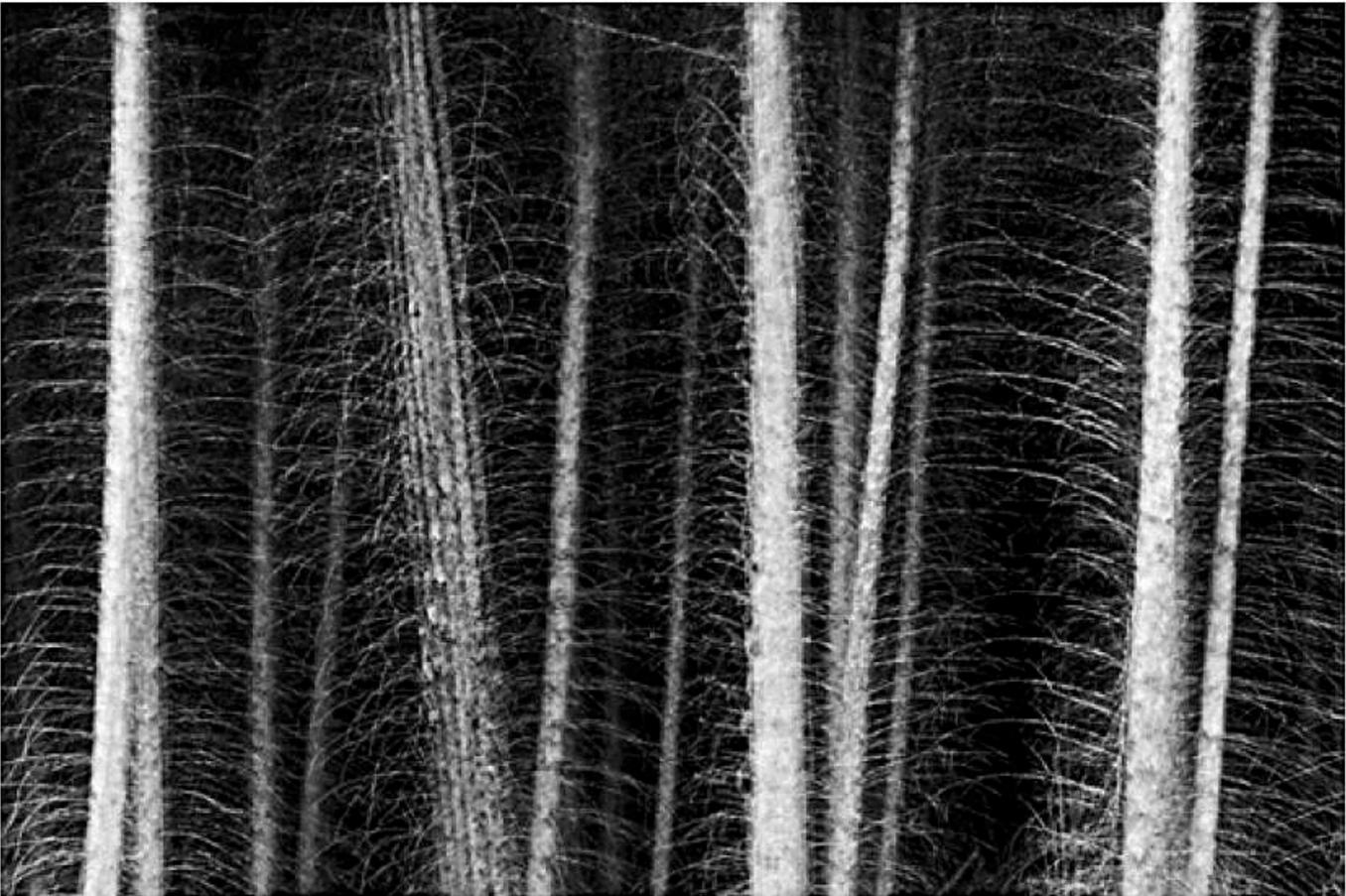
John Barclay

Multiple Exposure

For the digital photographer there are two ways to create this effect. A few cameras have multiple exposure capability built in. Others will need use Photoshop® to assemble them.



Palouse ICM



Graphic Tree Multiple

For those who own Nikon® or Canon® digital SLR's, you can do multiples in-camera with a number of their models. Depending on the model, some will only do 3 exposures, while others will do up to 10 shot multiples. Check your manual to learn how many yours will do.

Multiple exposures are great fun but again take a fair amount of practice! Once again, the Nikon and Canon shooter has the advantage of being able to capture multiple exposures in camera and review their results in the field.

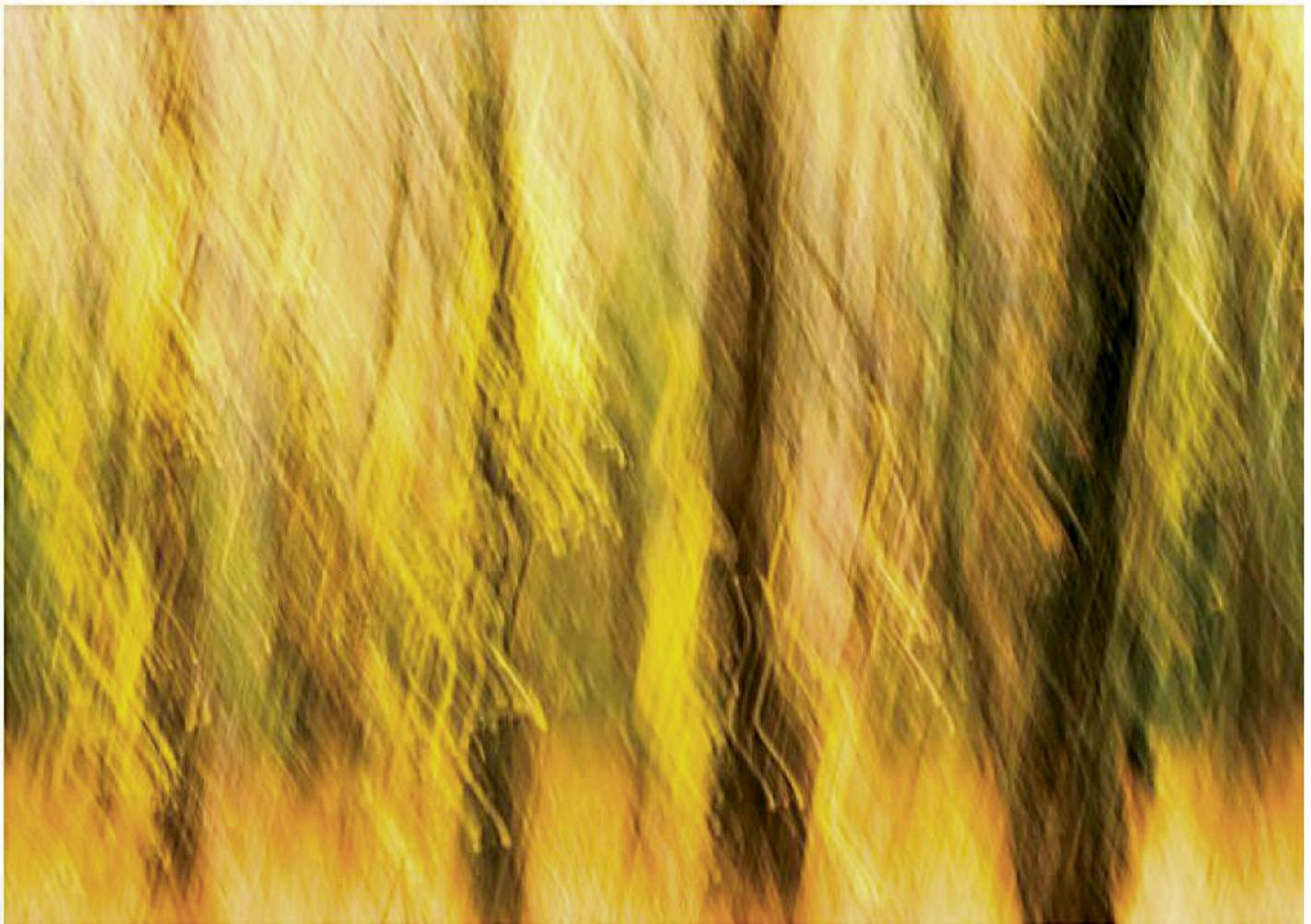
The Technique for Image Capture of Multiples

Decide how many images you wish to have in your multiple exposure set. I suggest starting with eight or nine. Now dial in an average metered exposure and then move your camera in very small increments between each shot. Typically, you would move your camera in the implied direction of your subject. How small is a small movement? I use the small focusing square

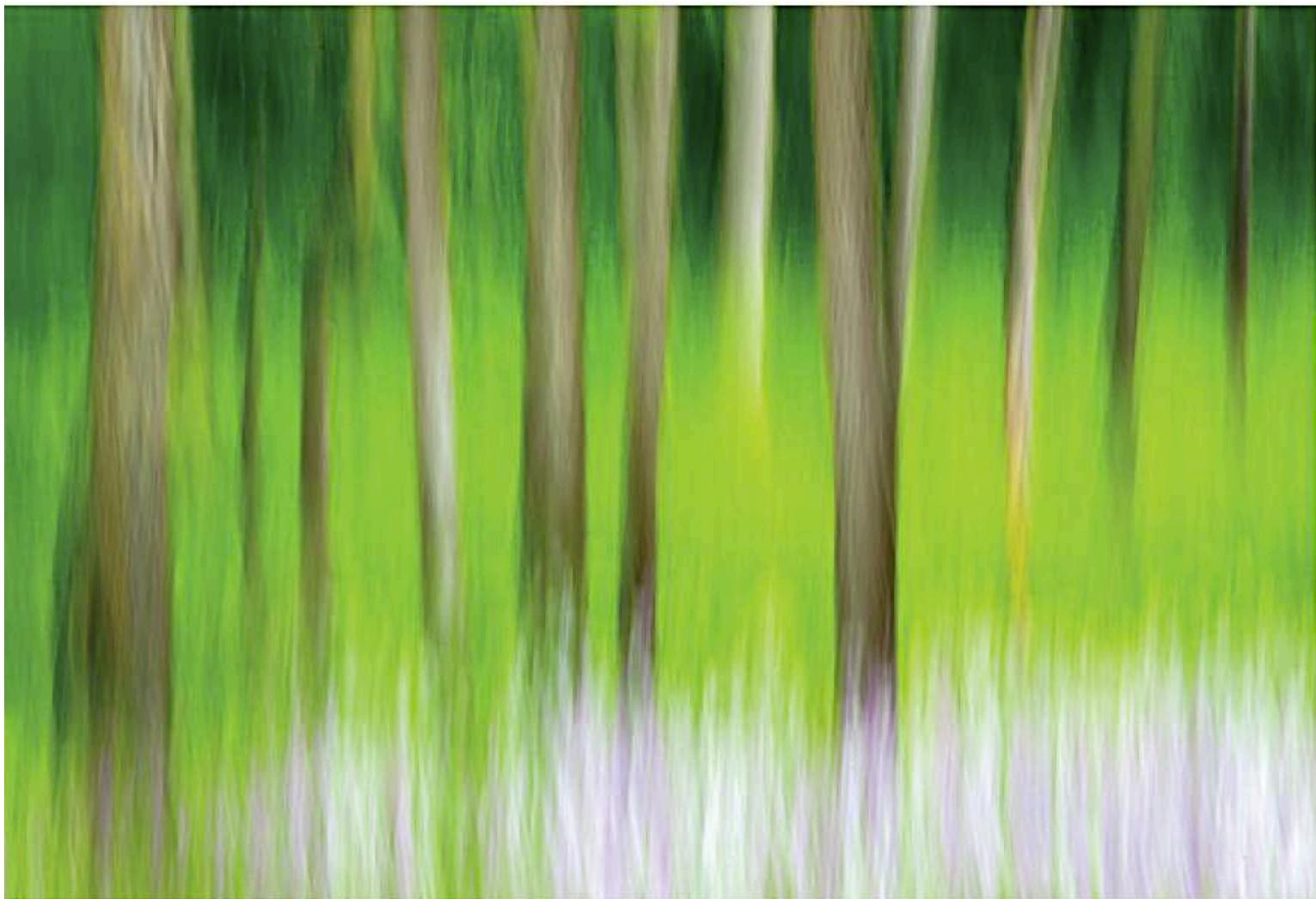
in my viewfinder and stack the images on top of each other using it as my guide.

Image Processing for those without in camera capability.

From Lightroom® or Adobe® Camera Raw, open the images in Photoshop as separate layers. Lightroom® allows you to do this automatically from the "edit in" menu choice. Do not do any processing of your images in your RAW converter before sending them to Photoshop. If you have not automatically stacked the images in Photoshop via Lightroom, you will need to do this manually. This can be done by holding down the shift key modifier as you click and drag each image on top of each other. Holding down the shift key assures each image is properly aligned. Now starting with the bottom layer you'll need to do some math to determine the opacity of each layer. Don't worry, it's easy math. For layer one or the bottom layer, the math is 1/1 or 100%. For layer 2, it is 1/2 or 50%. For the third layer 1/3 or



ICM Stand of Trees. Six second exposure



ICM Flower and Tree

33% and so on until your last layer has its proper opacity number plugged in.

Use your normal workflow to correct color, brightness, set levels, etc.

Image Overlay

Like multiple exposures, Nikon cameras have this capability in-camera. For others you will need to assemble yours in Photoshop. Or you might want to assemble them in Photoshop either way, as you'll have more control.

Image overlay allows you to choose two images from the card in your camera. The lead images of the sunflower was created by shooting one frame at $f/4$ sharp for the foreground and the next frame at $f/4$ soft (out of focus) Both images were average metered frames. For this technique, which resembles the Orton or slide sandwich look for you dinosaurs who used film, you will want to defocus or make the out of focus image grow. To make this happen, it is important to understand that a longer focal length lens (200mm) will make it easier to achieve this soft look. You will want to experiment with varying

degrees of out of focus images. The images are then combined together in camera using the image overlay capability.

For those who don't have this capability in camera, this technique can be accomplished by shooting the same images as described above and then overlaying them in Photoshop. Open your images in Photoshop. Then using your move tool while holding down the shift key drag the out of focus image on top of the sharp image or the sharp on top of the out of focus. Each will give you a slightly different looking effect. You will decide which you prefer. Now experiment with blend modes of Overlay, Soft Light or Multiply and then finish with your standard Photoshop workflow.

Photo Montage

Much like the idea in Image Overlay, a photomontage can be lots of fun. The two images used to create this montage were taken on the same frosty day in February at Longwood Gardens. I was drawn to the incredible frost on the windows and of course the flowers. When

I returned home to process, I wanted to share how it felt to be there and decided a montage would be best. I simply took both images into Photoshop as individual layers putting the frosty texture on top. Then I used the blend mode of Soft Light and finished with my “normal” processing workflow.

I love these creative techniques as they allow me to express my connection to the experience I had in a more painterly creative way. I hope you’ll be inspired to give some of these ideas a try. ■

Any mention of products or services in this article or anywhere else in the *PSA Journal* does not constitute an endorsement or approval of those items.

John is a passionate freelance photographer and an enthusiastic workshop leader from Doylestown, PA. John is also an inspirational speaker delivering lectures around the country. He is well known for his program, *Dream-Believe-Create* and has done webinars for both Topaz and Nik Software. You can learn more about John at his website, <https://johnbarclayphotography.com>.



Montage Base Flower



Montage Base Frost



Montage Final Image



Why You Should Be On Instagram & How to Get Started

by Tom Amsterburg

Instagram is a photo-sharing app that will help you discover new and interesting photography. You can use it to show off your own images of course, but half the fun of Instagram is to find new photos and make connections with other photographers who see the world in unique ways. Instagram allows you to follow users that you're interested in. This creates a feed on your Instagram homepage showing their recent posts. You can like, comment on, or share their posts. Likewise, people who follow you can see your posts and interact with you in the same way. Having other photographers like and comment on your images is fun and can provide good feedback.

Note that Instagram was designed to be used by smart phones and mobile devices like iPads. However, this article will also show you how to view and post images from your desktop.

10 Reasons to Be On Instagram

1. Instagram is all about images and videos, unlike Facebook or Twitter
2. Discover new inspirational photographers and learn from them
3. Promote your work to a wider audience than just your Facebook friends
4. Find new locations to shoot
5. Follow specific genres of photography and discover new ones using hashtags
6. It's free! You don't need to set up and pay for a website to show off your images
7. Create connections to other photographers in your area
8. Help you build a local client base if you are a commercial photographer
9. Hone your photography skills
10. It's just plain fun!

How to Get Started

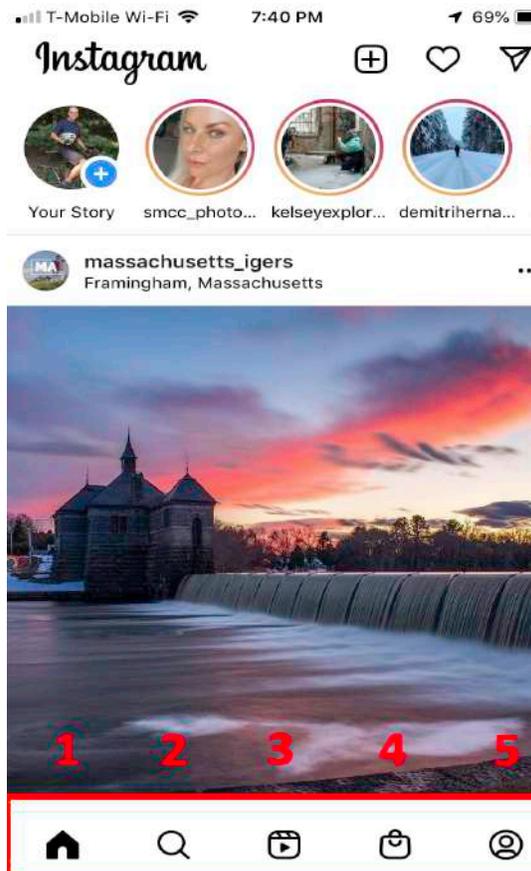
1. Download the free app for your phone or tablet (IOS or Android)
3. Create an account and user ID (you can create multiple accounts)
4. Your account can be Public (anyone can see) or Private
5. Add a profile picture (you can always add one later)
4. Set your notifications ("From People I follow," "From Everyone," or "Off")
5. Follow people – you will see everything that they post
6. Make your first post!

How to Navigate Instagram

Instagram contains a number of different features and can be confusing at first glance. **Your Feed** is Instagram's original "app" and the main feature we will discuss in this article.

Bottom Menu (numbers refer to image on the right)

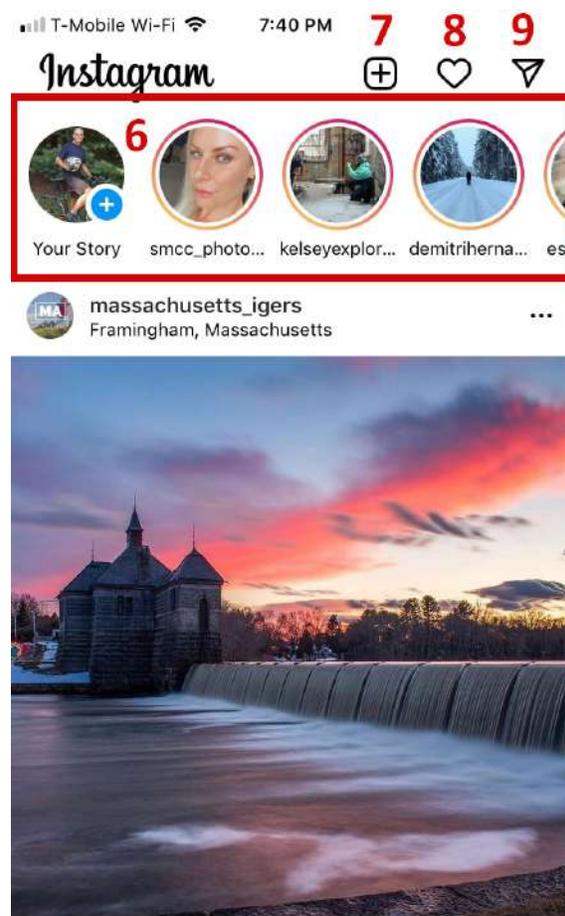
1. Your Instagram Feed – when you first open Instagram, you're automatically on your Home page, indicated by a house icon on the bottom right. It shows all the content you are following. To return to your Home page, tap 🏠
2. Magnifying glass – search function to find different accounts, friends, hashtags, etc.
3. Reels – Instagram's version of TikTok; it allows you to make 15-second looping videos with audio and other effects
4. Shop – allows users to buy and sell directly from Instagram posts
5. Your Profile – see & edit your previous posts, edit your profile, see your followers & accounts you follow, and more



Top Menu

6. Story – A story is a special kind of post that only lasts for 24 hours at a time. From the Home page, tap your profile in the upper left of the screen to add a story, or tap the profile of other people you follow to see their stories. *Remember:* a Story is **not** the same as a Post and it only lasts 24 hours.
7. Plus icon – Add a new Post, Story, or Reel
8. Heart icon – To see Follow requests, Follow Suggestions, Comments, and Likes on your posts
9. Airplane icon – To use Messenger to send & receive photos, videos, and messages

Refresh - To refresh your feed, tap & pull down at the top of screen until you see the refresh wheel



How to Post from a Mobile Device

1. From the **Home** page, tap the plus sign at the top of the screen.
2. At the bottom of the next screen, tap **Post** to post a picture or a video (make sure you choose Post, not Story, Reels, or Instagram Live stream)
3. Under **Recents**, scroll down to select a photo or video from your Photos app
4. Tap the crop icon (diagonal arrows at the lower left) to switch from a square to portrait or landscape, and then tap **Next**. (If needed, pinch the screen to adjust the exact shape)
5. If desired, select a **Filter** (**Normal** = no changes) or **Edit** your image, then tap **Next**
6. Write a **Caption** with **Hashtags**, then if you wish, **Tag People** and add a **Location**
7. When you are done, tap **Share**
8. Once you've posted your image, you can still go back and edit the post by going to the Profile icon in the lower right corner of the Home screen and then opening up the post
9. Note that you can post from either the **Home** page or from your **Profile** page
10. It's generally recommended that you limit posts to no more than 1-2 per day; note however that you may post multiple shots (up to 10) within a single post.

Image Size

Aspect Ratio - 1x1 (square) and 4x5 (portrait) images display best. You can also use 1.91x1 (Landscape). Images that are 2x3 (i.e., the 4x6 DSLR standard) can be uploaded, but you will not be able to maximize the available screen size & the image will be cropped.

Resolution - The maximum image resolution is 1080 pixels wide. Instagram will automatically compress anything larger than this to 1080 px when you post. Anything smaller will post at its original resolution. Recommended sizes if you are a perfectionist: **Square** (1x1) - 1080x1080 px, **Portrait** (4x5) - 1080x1350, **Landscape** (1.91x1) - 1080x608

How to Share Photos from Your Desktop PC

As previously noted, Instagram was created to be used by mobile devices. When you open the Instagram site in your desktop's web browser, you get a stripped-down version of the site. It allows you to see and comment on images, but it doesn't include a way to create new posts. If you (like I) store most of your images on your desktop PC, you will first need to upload your image from your desktop to your smart phone or mobile device in order to post.

Three Ways to Upload Your Images from Your Desktop to Your Mobile Device:

1. E-mail the image to your mobile device & save to your Photos app, then post to Instagram
2. Upload the image to your Dropbox account (free to set up an account). On your mobile device, open your Dropbox app and **Export** directly to Instagram
3. Lightroom Classic users: create a Collection for your Instagram pics & sync the Collection to the Cloud. Go to Lightroom Mobile app (free), then **Share** image directly to Instagram

Reacting to Other People's Posts

To interact with a post of someone you are following, tap the:

- o **Heart** icon to like the post (or double tap on the image itself)
- o **Comment Bubble** icon to add a comment or emojis
- o **Airplane** icon to send the post to someone else
- o **Bookmark** icon to save a post (saved posts can be found on your Profile page)



Use Hashtags

Using Instagram hashtags is a great way to get discovered by new audiences and have your work more widely disseminated. You can include up to 30 hashtags per post.

Hashtags work by organizing and categorizing photos and videos. If you have a public Instagram account and add a hashtag to a post, that post will be visible on the corresponding hashtag page. That page is essentially a directory of all Instagram images tagged with that same hashtag.

When using hashtags, you're not going to get far with overly generic ones like #photography or #photographer. Instead, get specific with your hashtags, e.g., #oldgristmill or #snowyowls. Notice what hashtags are used by people that you follow and copy them where appropriate. If you are a wedding photographer located in Wrentham, #wrenthamweddingphotographer is likely to show up in a search by engaged couples searching for a local professional.

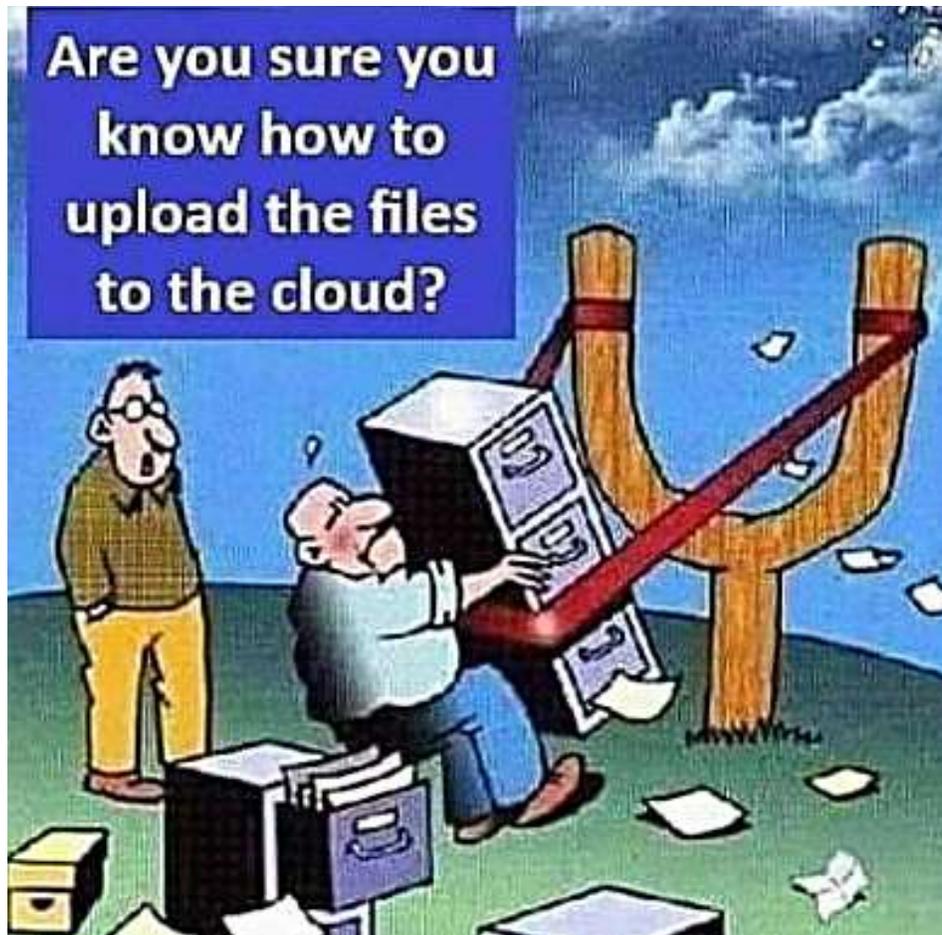
Don't forget to include these hashtags for Stonybrook Camera Club for anything you post: **#sbcc_ma** and **#stonybrookcameraclub**.

Use Location Tags

Similar to using specific hashtags, get specific with your location. Instead of just "New York, New York", make sure you're tagging the location or venue the image where the image is taken. For commercial photographers, potential clients who are seeking photos in specific locations are going to be looking at those tags. You can also use location tags (as well as hashtags) to search out new shooting locations and ideas for yourself.

Followers

Unless you are really feel the need to promote yourself or your business, don't worry about how many followers you have. My experience has been that when you follow other photographers, they will typically reciprocate, and over time you will build a base of followers. Using hashtags and locations is just as important as having followers to show your work to a wider audience.



"Of all the means of expression,
photography is the only one that
fixes a precise moment in time"

- *Henri Cartier-Bresson*

Photographer Word Search

By Donna Parker

Circle the photographers names. Some of the names may appear on a diagonal.

Answer will appear elsewhere in this newsletter.

Great Photographers

Y L Q V E D C S X E X V D Z U K K H Y D G U V M E
D Q W Y X D B R C F D W W V G L C Z T T G C P O L
D F F W Z J M G I J C W I N I T V T H I P W R A J
F I C Q S D J M B A U R A J R F I Y L P X A T T J
I W R B W Y J G B D O L J R K E S J I D D N F U F
E P U C V X I L T I D M X G D S Y T E E N S U V F
Y D I A N E A R B U S M J F M W B T X X N E S F F
A S N U D O R O T H E A L A N G E A I X I L L V N
S T Y A F R A N Z L A N T I N G J S H O Z A S P W
V E Z D L S C A A K E L A Z M B I V T E N D E D D
H V N J F P D V S J X U G V E Q P K F O Y A U E Q
R E V I V I A N M A I E R U E O D L Z J N M D Q H
O M H Q Q B S G V S A X U K I W O T D L H S X O U
B C K E G W E L L I O T T E R W I T T Q E N T E W
E C A D R Y A E E Y F N X U T V R X Q X W M S E K
R U X S H B P L D O H G M R O H L C R G Z R E L G
T R R A T E R W K K N A A B U V E Z U A Q F I S U
C R M L Y G V I B E Z E I S O Q K N X J G R R N Y
A Y F L Q L J O T Y R E D D S Z R J V A X V Z H D
P A C Y Q W W W F T L E R W Q Q I H J N N S F C J
A F D M E W S L W E S Q V G O W W N G M V D V K S
M C R A Q S D H I D T A B A D F Q T F U A X F Y B
O K G N C H B N X L N C N G N Y F N U L W Q X W A
O G W N G T N G O E P J F M Z S U M B L A S I R Q
K B W Y G A R Y W I N O G R A N D P M E I U O N Z

ANNIE LEBOVITZ

DOROTHEA LANGE

GARY WINOGRAND

ELLIOTT ERWITT

EDWARD WESTON

STEVE MCCURRY

WALKER EVANS

FRANZ LANTING

DIANE ARBUS

SALLY MANN

VIVIAN MAIER

ANSEL ADAMS

ROBERT CAPA

HERB RITTS

ART WOLFE

Free Webinars!

The Happiness Hour for Photographers

Some good things have come out of the pandemic. One of them is a weekly Zoom gathering of photographers organized by Texas photographer, Linda Nickell, which she calls *The Happiness Hour for Photographers*. Linda has been inviting photographers from around the world to present on various topics to anyone who wants to tune in, expand their knowledge, and connect with other photographers. [Live meetings](#) are completely free and held every Wednesday at 8:30PM Eastern Time. Previous Happiness Hour sessions can be found on [Linda's Youtube channel](#).

Singh-Ray Filters Free Monthly Webinar Series

Singh-Ray Filters, the American maker of camera filters, offers a new educational and informative webinar each month. It partners with professional photographers, teachers and artists to plan and present monthly topics. [Register here](#) to join live or to see previously recorded webinars.

B&H Photos Event Space

B&H Photos offers a very wide array of free seminars and inspirational lectures by talented pros from around the world. Live events are streamed on line. Previous events are recorded and can be found on this website: <https://www.bhphotovideo.com/find/EventSpace.jsp>

"Anything that excites me for any reason, I will photograph; not searching for unusual subject matter; but making the commonplace unusual."

- Edward Weston

Great Photographers

Y	L	Q	V	E	D	C	S	X	E	X	V	D	Z	U	K	K	H	Y	D	G	U	V	M	E
D	Q	W	Y	X	D	B	R	C	F	D	W	W	V	G	L	C	Z	T	T	G	C	P	O	L
D	F	F	W	Z	J	M	G	I	J	C	W	I	N	I	T	V	T	H	I	P	W	R	A	J
F	I	C	Q	S	D	J	M	B	A	U	R	A	J	R	F	I	Y	L	P	X	A	T	T	J
I	W	R	B	W	Y	J	G	B	D	O	L	J	R	K	E	S	J	I	D	D	N	F	U	F
E	P	U	C	V	X	I	L	T	I	D	M	X	G	D	S	Y	T	E	E	N	S	U	V	F
Y	D	I	A	N	E	A	R	B	U	S	M	J	F	M	W	B	T	X	X	N	E	S	F	F
A	S	N	U	D	O	R	O	T	H	E	A	L	A	N	G	E	A	I	X	I	L	L	V	N
S	T	Y	A	F	R	A	N	Z	L	A	N	T	I	N	G	J	S	H	O	Z	A	S	P	W
V	E	Z	D	L	S	C	A	A	K	E	L	A	Z	M	B	I	V	T	E	N	D	E	D	D
H	V	N	J	F	P	D	V	S	J	X	U	G	V	E	Q	P	K	F	O	Y	A	U	E	Q
R	E	V	I	V	I	A	N	M	A	I	E	R	U	E	O	D	L	Z	J	N	M	D	Q	H
O	M	H	Q	Q	B	S	G	V	S	A	X	U	K	I	W	O	T	D	L	H	S	X	O	U
B	C	K	E	G	W	E	L	L	I	O	T	T	E	R	W	I	T	T	Q	E	N	T	E	W
E	C	A	D	R	Y	A	E	E	Y	F	N	X	U	T	V	R	X	Q	X	W	M	S	E	K
R	U	X	S	H	B	P	L	D	O	H	G	M	R	O	H	L	C	R	G	Z	R	E	L	G
T	R	R	A	T	E	R	W	K	K	N	A	A	B	U	V	E	Z	U	A	Q	F	I	S	U
C	R	M	L	Y	G	V	I	B	E	Z	E	I	S	O	Q	K	N	X	J	G	R	R	N	Y
A	Y	F	L	Q	L	J	O	T	Y	R	E	D	D	S	Z	R	J	V	A	X	V	Z	H	D
P	A	C	Y	Q	W	W	W	F	T	L	E	R	W	Q	Q	I	H	J	N	N	S	F	C	J
A	F	D	M	E	W	S	L	W	E	S	Q	V	G	O	W	W	N	G	M	V	D	V	K	S
M	C	R	A	Q	S	D	H	I	D	T	A	B	A	D	F	Q	T	F	U	A	X	F	Y	B
O	K	G	N	C	H	B	N	X	L	N	C	N	G	N	Y	F	N	U	L	W	Q	X	W	A
O	G	W	N	G	T	N	G	O	E	P	J	F	M	Z	S	U	M	B	L	A	S	I	R	Q
K	B	W	Y	G	A	R	Y	W	I	N	O	G	R	A	N	D	P	M	E	I	U	O	N	Z

Word Search Answers

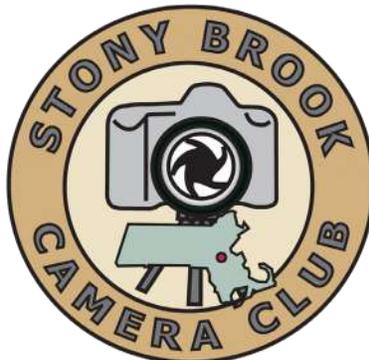
OFFICERS AND COMMITTEE MEMBERS

OFFICERS:

PRESIDENT:	Silvana Della Camera
VICE PRESIDENT:	Jim Borreback
SECRETARY:	Billi Manning
TREASURER:	Ed Gooltz
PAST PRESIDENTS:	Alan Litchfield, Silvana Della Camera

COMMITTEES:

COMPETITION COMMITTEE:	Jim West (Chair)
B&W PRINTS:	Bob Doyle
COLOR PRINTS:	Tony Mistretta
DIGITAL:	Ann Bertulli
JUDGES:	David Marshak
SCORING AND STATISTICS:	Cynthia Vogan
AWARDS:	Ed Gooltz
COMPETITION MANAGER:	Robert DeRobertis
NECCC DIGITAL REP:	Kirsten Torkelson
NECCC PRINTS REP:	Tony Mistretta
DIGITAL STUDY GROUP FORUMS	Jim West - Landscape/Cityscapes, Deb Boucher - Macro, Cynthia Vogan - Nature, Lynda Appel - Astro/Night, Silvana Della Camera - Infrared
FIELD TRIPS:	Ellen Kawadler
IMAGE STUDY:	Ray Guillette
NECCC REP:	Ray Guillette
NECCC DIGITAL REP:	Kirsten Torkelson
NECCC PRINTS REP:	Tony Mistretta
NEW MEMBERS:	Cynde Cusack
SBCC Membership Ambassadors	Len Levitt, Cynde Cusack, and Mark Landman
NOMINATIONS:	Janet Casey and Dan Gyves
PSA REP:	Deb Cipolletti
PROGRAM COMMITTEE:	Jim Borreback (Chair), Bruce Garber, David Marshak, Ed Gooltz, FaithMartin, Janet Casey, Ken Salome, Lynda Appel Sarah Keates, Silvana Della Camera
PUBLICITY:	Carol Dandrade
REFLECTIONS:	Thomas Amsterburg (Co-Editor), Donna Parker (Co-Editor)
SCHOLARSHIP FUND:	Billi Manning (Chair)
TRICLUB COMPETITION:	Anthony Mistretta
FOUR SCORE RAFFLE	Jim Borreback
WEBSITE:	Charlene Gaboriault (Webmaster)
WEEKLY SNACKS:	Janet Casey
WORKSHOPS:	Donald Steele



MEETINGS:

Currently the Stony Brook Camera Club meets virtually via zoom every Thursday of each month; no meetings in July and August. Consult SBCC Calendar of Events. All meetings start at 7:30PM.

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 - one senior member, one regular member	\$100
Family: 2 senior members	\$75

NEWSLETTER:

Published quarterly solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Franklin, 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, email David Marshak from the SBCC website email tabe (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:

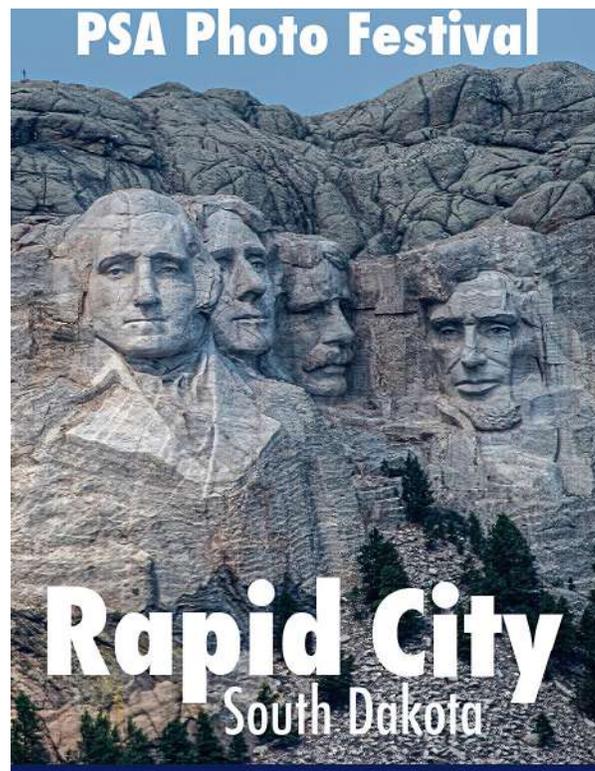
Stony Brook Camera Club: To promote enjoyment and proficiency in all aspects of photography through education, fellowship, exchange of knowledge and experience; and a broad appreciation of nature and our environment.

SBCC *Reflections*
Thomas Amsterburg and Donna Parker,
Co-Editors
P.O. Box 20
Wrentham, MA 02093-0020
<http://www.stonybrookcc.com>

PLEASE NOTE:
Two New England Camera Club Council
announcements:

- 1. The 75th Anniversary NECCC Photography Conference is POSTPONED to 2022.**
- 2. A Special NECCC 2021 Online Event Planned for Saturday, July 17, 2021.**

<http://www.neccc.org>



<https://psa-photo.org/index.php?future-conferences>