# Reflections

## THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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# IN THIS ISSUE

# UP CLOSE WITH THE PRESIDENT

Recently, I've been thinking a lot about what has made this club so successful over the years.  When I first joined in 2017, the friendliness and approachability of the members made an immediate first impression on me. I don't know about you, but as a club newbie, I was more than a little bit intimidated by the amazing images that SBCC members were creating.  However, whatever trepidation I may have felt initially was quickly swept away by the welcome I received from members and their willingness to share their time and talents with me.

Besides being known for its kindliness (if I may be so immodest), SBCC has also been blessed with many talented and committed volunteers that are at the heart of what makes our club thrive.  As an all-volunteer organization, we really depend on our members to step up to help run the club. This includes not just the officers (more below), but also the members of the committees and various other folks in the club that work behind the scenes to provide interesting programs and activities, and generally make sure the club runs smoothly. It's easy to take the benefits of our club for granted but the reality is that this only happens because someone has been willing to step up to the plate.

I want to mention a few ways that you can get more involved in the club. Yes, this means you would have to do a little bit of work. But getting involved with others over a shared passion is fun and a great way to get to know other members better. By volunteering, your circle of friends can get a whole lot bigger in a short amount of time.

*Ways to get more involved*:

- Join a committee: Program, Competition, Volunteers! and Technology
- Host an *SBCC Meetup* event
- Volunteer for one of the Volunteers! Committee meetup events
- Offer to do a workshop
- Write an article for the *Reflections* newsletter

It's hard to believe that we're already more than halfway through the program year and need to start thinking about the officers who will be responsible for running the club next season.  To that end, I want to extend a big thank you to Don Steele, Faith Martin, and Steph Sioras who comprise the Nominations Committee. Their job is to provide us with nominations for next year's officers (the election will be in May).

# UP CLOSE WITH THE PRESIDENT

Finally, now that spring has arrived, it's a great time to head outdoors and take photos for the upcoming *Multi-Club Competition* (April) and the *Women v. Men Challenge* (June). And if you need even more motivation to get you going, we have lots of great speakers, workshops, and other events coming up. Speakers include Essdras Suarez (*Travel Photography*), Leah den Bok (*Humanizing the Homeless*), Lou Jones (*Sports Photography*), and Ryan Osborne (*Drone Photography*). And let's not forget some of my favorite evenings: *Talk Photography*, *Image Makers*, *A Picture Tells a Story*, and *Image of the Year*. In addition, there will be workshops on shooting *Creative Abstracts* and on *Still Life and Light Painting*.

So, keep shooting, keep learning, stay healthy, and consider volunteering!

Sincerely,

Tom Amsterburg

## Editors' Notes
### By Donna Parker and Tom Amsterburg

The editors would like to sincerely thank all the contributors to this edition of *Reflections*. A special thank you goes to Joe Kennedy, who has contributed another great article: *America's Castles . . . Our Lighthouses.* Thanks also to the dynamic sister duo, Janet and Mary Casey, for their beautiful photo essay on Molokai and to Stephanie Sioras for her heart-warming article about her work with the NEADS organization as a member of the SBCC Volunteers Committee.  We the editors would  also like to offer our own contributions for this issue: *Intentional Camera Movement Photography* (Donna) and *A Brief Introduction to Luminosity Masking* (Tom). Enjoy!

To provide feedback on *Reflections* or to contribute an article, please send an email to Donna Parker (Parkerdonna1@comcast.net) and Tom Amsterburg (tslhusa@comcast.net).

# Barbara Asacker

**1. WHAT OR WHO BROUGHT YOU TO THE CLUB?**

I learned about Stoneybrook when you invited my

camera club, Hockomock Digital Photographers, to a

speaker's presentation on Zoom. The website is great,

and your calendar of events is impressive.

**2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO D0?**

I enjoy Macro, Flower Photography, Monochrome, and

Still Life.

**3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?**

My studio at home.

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

I want to improve my photography, and learn new techniques.

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

I am receptive to all comments and suggestions about my images, positive and negative.

**Photos ©
Barbara
Asacker**

# Cathleen Liberty

1. **WHAT OR WHO BROUGHT YOU TO THE CLUB?**

A Franklin resident, Steve Sherlock, told me about the club and I am really glad he did.

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

I  love macro photography of flowers, but I also love taking photos of landscapes, architecture, water and birds.

3. **WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?**

The Old Stone Church in West Boylston, MA

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

I have already learned so much from watching the judging of competitions and the different presentations offered but I like the comradery, sharing of photos, and competitions to help me with my own photography skills.

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

Besides taking photos, I am an avid reader and I love to garden!

**Photos ©
Cathleen Liberty**

# Brian Parr

## MEET THE NEW MEMBER
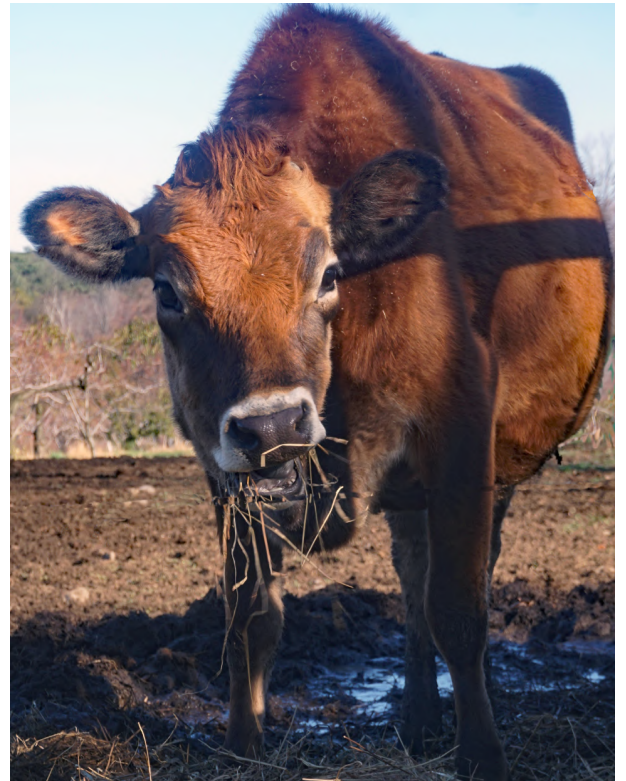
**1. WHAT OR WHO BROUGHT YOU TO THE CLUB?**

I had always heard about the club but I never got around to join. I was out taking photos this past fall on two different occasions and on both days I was approached by two different members of the club. We talked for awhile and both members told me how great the club was and all the things that are available to members. I took this as a sign and submitted my application for membership the next day.

**2. WHAT KIND OF PHOTOGRAPHY DO YOU LIKE TO D0?**

I enjoy landscape and nature photography but recently have got onto Macro photography.

**3. WHERE IS YOUR FAVORITE PLACE TO PHOTOGRAPH?**

Anytime I can get to photograph the ocean I am most happy. Each time you go there it is different. Locally, I usually head out to Ellis Road in North Attleboro. It is acres of farmland with horses and cows around every corner. I head out in the early morning to photograph deer as they graze in the field. This area never disappoints.

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

I have already learned so much since becoming a member in November. I'm always looking for new ideas of subjects to photograph and places to go. The weekly presentations so far have provided new ideas for me and have inspired me to get out and shoot.

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

I retired in November 2022 after working 34 years at my company. I knew when I retired that I had my photography to occupy my free time. I am not concerned about being bored in my retirement. I look forward to the nicer weather ahead when I can explore even more places and add new material to my portfolio.
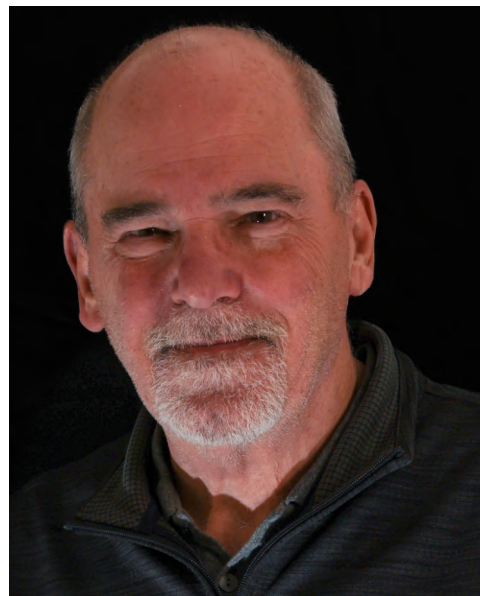
Photos ©
Brian Parr

# America's Castles... Our Lighthouses

## By Joe Kennedy

In many ways the lighthouses that populate the coastal waters of the United States seem very similar to the castles that are found throughout Europe and beyond.

Structurally, the lighthouses and castles were built to last. Stone from the area was the material of choice. Whereas the European counterpart had to withstand the onslaught of invading marauders, the lighthouse had to endure an even more destructive force – the forces that Nature threw their way. Pounding surf, hurricane-strength winds and the threats of erosion from on the building and the land, And they endured!



Race Point Moonrise



West Quoddy, ME

There is a majestic feeling that comes upon you as you approach either edifice. Standing tall in the open so as to provide unobstructed views for those inhabiting the structure as well as those approaching them.
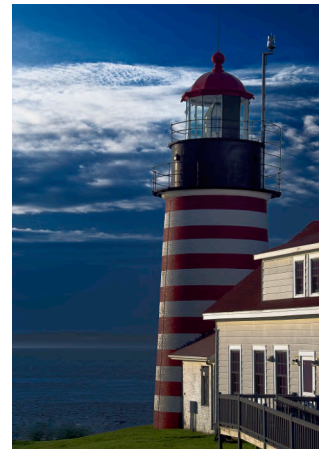


Nubble Light, ME

There was a common element present in both structures - water. Castles used it to provide yet another level of security for its inhabitants while the lakes, seas, and oceans swirling about the lighthouses were the raison d'etre.



Anisquam Lighthouse, MA

Romantically, we have all imagined at one time or other, being the Lord or Lady of the castle. Or, we envision ourselves standing in the upper levels of the lighthouse maintaining the beacon that will bring another ship of sailors safely home to their loved ones. When Nature isn't unleashing its fury against the lighthouse walls, the calming effect of the waters can be mesmerizing.

TRAVELOGUE

# America's Castles… Our Lighthouses
## By Joe Kennedy
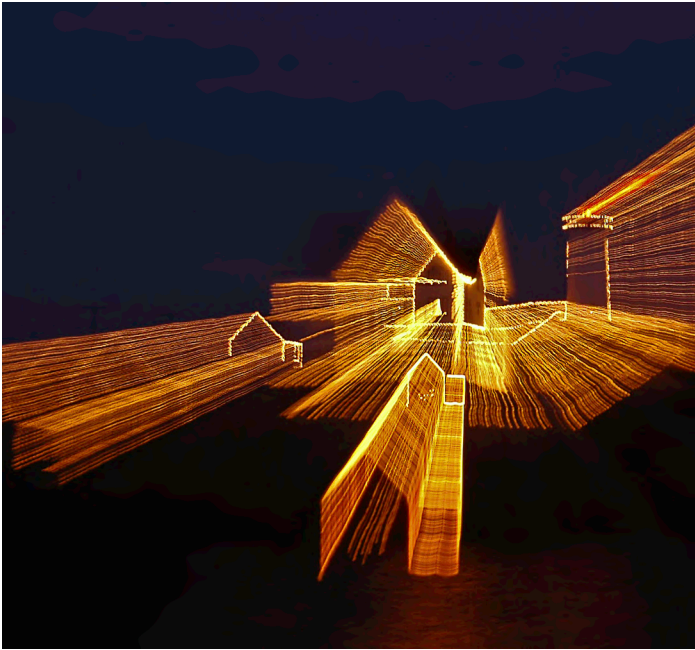


**Nubble Lite Brite**
**(Having some fun with my camera)**

Today, the romancing lure of them attracts not only visitors but also lodgers. Quite a few of our lighthouses have been turned into inns where the original environment has been preserved. Many of our lighthouses have been taken over by local historical groups who have opened the rooms of the keeper's house to all. Painstakingly, these organizations have preserved the original environment complete with furniture and facilities. With the responsibility to maintain the burning light controlled by the Coast Guard and done so automatically, volunteers are needed to greet the visitors, run the gift shops, provide tours, and keep the property neat and clean.



**Bodie Light, NC**

Where the European castles have a distinct advantage is in Hollywood – no, not the number of castles in the Tinseltown, but rather the sheer volume of movies featuring castles. In due time our New England castles will find their way onto the silver screen.
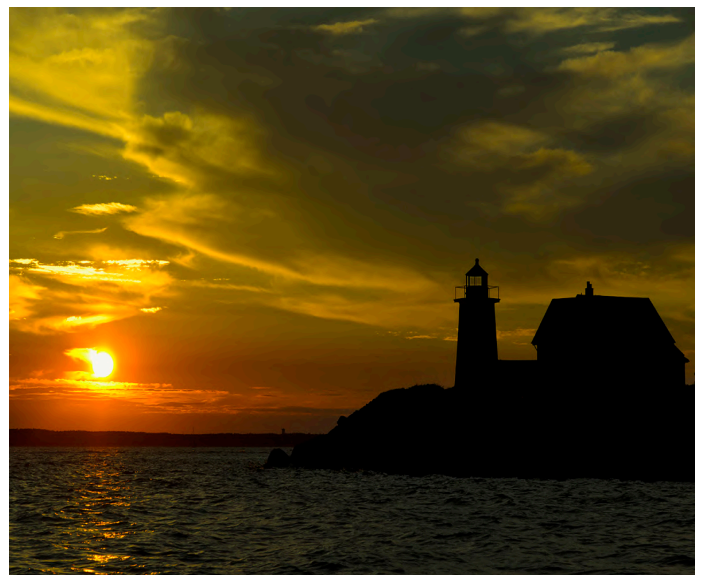


**Wings Neck, MA**

The stories both real and imagined are out there…

# Stony Brook Camera Club Volunteers!

## My Photography Work with NEADS  by Stephanie Sioras

It was over 10 years ago that I first saw a NEADS puppy. I was heading into Starbucks and saw a woman outside with a Labrador retriever puppy wearing a blue harness with words "NEADS" and "Service Dog in Training." Being an animal lover, I stopped to say hello to the puppy and she told about the NEADS organization. NEADS stands for National Education for Assistance Dog Services.  They train service dogs for people with hearing loss, physical disabilities, developmental disabilities and veterans with PTSD or disabilities. They also train assistance dogs who work with professionals out in the community, in locations such as schools, hospitals, therapy and first responder situations.

A few years later, I saw a book at the Paper Store, *Weekends with Daisy,* by Sharron Kahn Luttrell. In the book, she describes her experience being a NEADS weekend puppy raiser. At the time, NEADS had a program where puppies spent Monday through Friday being trained in prisons by inmates and then spent the weekends with a trainer on the outside so they could get used to the experiences they would see out in the community. The weekday trainer would coordinate with the weekend trainer on what the puppy needed to work on over the weekend. Both trainers would work towards the goal of the puppy passing the required service test for the puppy to be placed with a person in need.



**A graduate with his dog, while his mother explains how having  a service dog has made a difference in her son's life.**

# Stony Brook Camera Club Volunteers!

When Stony Brook Camera Club Volunteers! formed in the summer of 2021, I suggested NEADS as a possible non-profit that we could work with. It seemed a perfect way to combine two things I love, photography and dogs. I reached out to NEADS via their website and was connected with Audrey Trieschman, the Director of Communications and Workforce Engagement. She was excited at the prospect of working with SBCC Volunteers! and thankful to have us photograph their events. In the past 18 months, SBCC Volunteers! and club members have photographed a special IPA release (for NEADS) party at Wachusett Ale, a graduation ceremony, the ribbon cutting ceremony for their new breeding center and their annual Get Dressed, Give Back event, twice. Each event has given me insight into how much difference a service dog can make in the life of someone who is facing a challenge. Photographing these events has allowed me to hear graduates talk about how their dog has improved their life and allowed them to do things they never believed possible and see the joy on their faces. I've watched a veteran with PTSD talk about going from someone who couldn't leave the house to speaking to a group of over 100 people at a fundraiser, all because of his service dog. As much as I've enjoyed photographing other SBCC Volunteers! events, the NEADS events have meant the most to me.



Service dog posing in the butterfly
Chair at the NEADS Breeding Center.



NEADS service dog holding a credit card of a
donor who's buying a raffle ticket for a chance
to name a future service dog, at Get Dressed,
Give Back 2022.

# Stony Brook Camera Club Volunteers!

A NEADS trainer showing how they teach their dogs not to be afraid of unusual situations.

NEADS service dog giving kisses to her handler, at Get Dressed, Give Back 2022.

Three recent graduates with their service dogs before the November 2021 graduation ceremony.

A few NEADS clients with their service dogs at the Breeding Center.

# Stony Brook Camera Club Volunteers!



Ribbon cutting at NEAD's Breeding Center with
Larry and Nanine Costa doing the honors.



Veteran Jared Wimberly with his service dog, Jeter,
and Jeter's puppy raiser. Jared was the client
speaker Get Dressed, Give Back 2021.



Graduates with their dogs and families being honored
at the graduation ceremony in November 2021.

# Intentional Camera Movement Photography
## Donna Parker

### What Is Intentional Camera Movement (ICM) Photography?

ICM is a technique that combines the use of a slow shutter speed and intentional movement of the camera. ICM does not focus on sharp details in a scene, but uses lines, colors, textures, contrast, etc., to create interesting images. By moving the camera, anything specific that stands out in a scene, for example, colors, textures, contrast, etc., become blended creating a smooth transition from one to another. The transition depends on: 1) what direction you move the camera and 2) how fast you move and create an abstract photograph.

The objective of ICM technique is to smoothly move along the direction you chose without abrupt stops in between, so you get a smooth and seamless pattern in the resulting photograph.
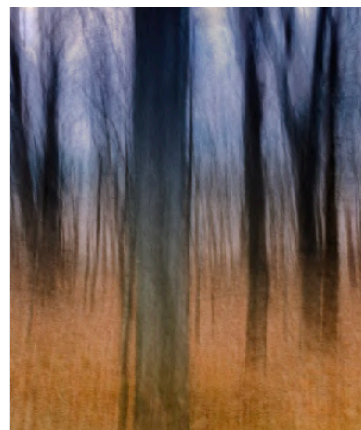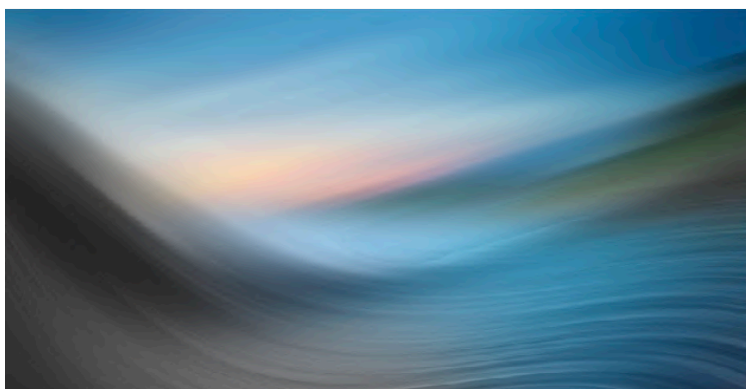



**Equipment required for ICM Photography**

There are no rules on which equipment you should use. You can use any equipment as long as you can control the shutter speed. Even a smartphone can be used. Some of the basic gear requirements for ICM are listed below.

**Camera:** You may want to use a camera that allows you to shoot in manual mode.This will help to have control over the exposure of the image. You will need to manually adjust the shutter speed, aperture value, and iso values to get the best ICM shots.

**Best Lens**: Any lens, except for an ultrawide lens, can be used for ICM. Choose the lens you want (28 -180 mm). You will find that the different focal lengths will give different blur effects.

# Intentional Camera Movement Photography
## By Donna Parker

**Tripod Or Monopod:** Hand holding the camera or using a tripod for ICM is a personal choice. Using a tripod or not depends on what you are shooting and how long the exposure will be. If you have steady hands to shoot 1 to 2 seconds exposure, then hand hold the camera. Some may struggle with holding the camera steady when moving and may want to use a tripod or monopod to help achieve smooth movements and avoid movements in undesirable directions. At times, however, you may prefer to work handheld when moving the camera since it provides greater flexibility and more opportunity to experiment with different movements.

**Filters:** Whatever time of the day you are shooting, you will need a correctly exposed image after



the long exposure. Favorable times to photograph ICM images include: the golden hour, blue hour, night time, and heavily overcast days. However, certain times of the day (bright daylight) can be a problem for ICM. In these cases, it will be useful to have appropriate filters to control the amount of light entering the camera and reaching the sensor. Some filters that could be helpful include:1. Circular Polarizing Filter (CPL): This filter will help reduce the amount of light entering the camera slightly. If this does not help, and the light is still too bright, you can try using an ND filter. 2. Neutral Density (ND) Filter: A neutral density filter will be the best choice when the light is too bright in the scene. You can use a 2, 4, or 6 stop (or higher) ND Filter depending on the amount of light you need to cut off. 3. Graduated Neutral Density (GND) Filter: When using ND filters, there are times where there may be huge variations in light intensity between the sky and the landscape in the scene. If you are in a similar situation, you may to use a graduated Neutral Density filter.

## Camera Settings For Intentional Camera Movement

Camera settings for ICM are similar to long exposure. The settings vary for different scenarios and the output you are looking to achieve, but you can try the following suggestions as a start and make adjustments depending on your visual preferences.

# Intentional Camera Movement Photography
# By Donna Parker

**Focus:** In general, manual focus can be helpful for ICM photography. If you are shooting a landscape and are confident that you will get the focus that you are looking for, then you can use autofocus. If you set the camera to shoot in manual mode, this will give you full control over the exposure settings. Also, if the shutter speed is the main deciding factor for ICM, you can also try shooting in Shutter Priority Mode. Set the shutter speed to the desired value or about ⅕ to ½ of a second and then, the camera will take care of the other settings.

**Shutter Speed:** Your shutter needs to remain open long enough to capture blur when you move the camera. Remember, the resulting effect in ICM depends on the shutter speed and the speed with which you pan across a scene.

Choosing a particular shutter speed also depends on whether you are handholding your camera or using a tripod. Exposures like ⅕ of a second up to one or two seconds can be done handheld depending on how steady your hands are.

You may want to start with a shutter speed between 1/5s or 1/2s and practice ICM. Once you are confident, with the technique, try longer exposure times like 2 or 3 seconds. With longer exposure times, the textures start to smoothen out. Also keep in mind that for a given "shutter speed and speed of camera movement," the blur is more for longer focal lengths, compared to wider focal lengths.

**ISO**: Keep the ISO to the lowest possible value. Set the iso to either 100 or 200 or the lowest your camera will allow, as it varies between cameras.

**Aperture:** It is good to use narrow aperture values since longer shutter speeds will let in a lot of light into the sensor. This could be f/22 or even f/32 depending on what the lens allows and your shutter speed.

## Various Intentional Camera Movements

Once you are happy with the settings, try and take a few test shots to see how the images turn out. ICM will require many shots and a lot of practice to master.
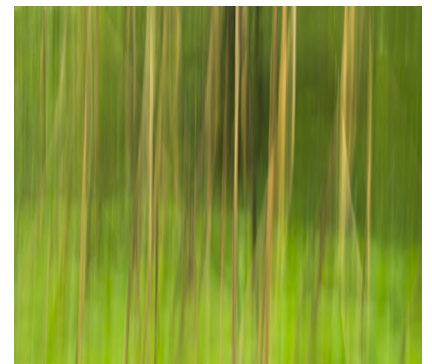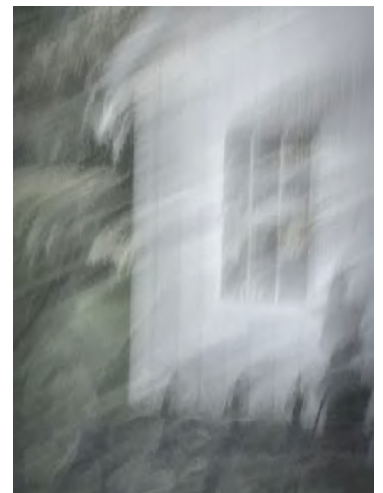
# Intentional Camera Movement Photography
## By Donna Parker

You will also need to decide in what direction and how you will move the camera when the shutter is open. There are many ways that the camera can be moved and every scene and situation demands different approaches and will depend on your personal creative vision. Below are different motions in which the camera can be moved for varying ICM results.

**Vertical And Horizontal Panning:** You can pan the camera vertically or horizontally in a single smooth movement when the shutter is open. Hold your camera at eye level with both hands, tuck your elbows in and move (turn) around. If you are looking for a slightly wavy kind of output, then you can achieve that by hand holding the camera and shaking it slightly while panning, when the shutter is open. Also, try a back and forth movement if you think you have enough shutter speed to achieve this.



**Diagonal Panning:** This movement can also help achieve interesting images and texture. You will need to achieve this when hand-holding the camera to get the desired output.

**3. Rotation:** Besides linear movements, you can also try rotating the camera around an axis when the shutter is open. This rotation could be a full 360-degree rotation or a part of it depending on what you are looking to achieve. For perfect rotation around an axis, you will definitely need a tripod as this will not be achievable when holding the camera.



**4. Freestyle:** As the name suggests, in freestyle, you can move the camera in any desired direction, but in a meaningful and artistic way, so you get creative photographs.
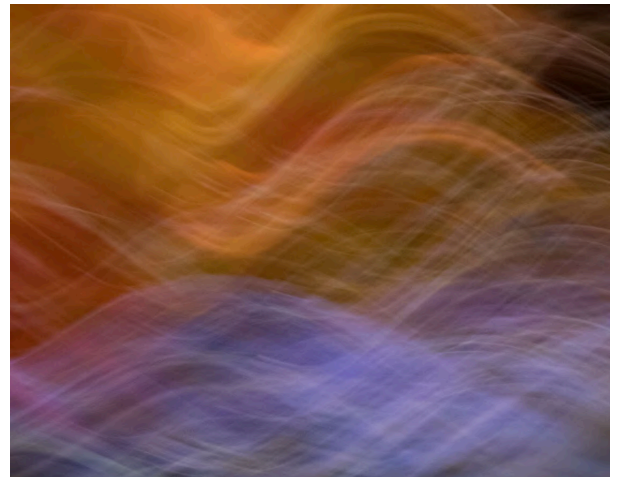


**5. Panning At Different Speeds:** The speed with which you pan or move your camera can also have considerable effect on the resulting images. Shoot a particular scene using different speeds when moving the camera and see what looks or works the best.

# Intentional Camera Movement Photography
## By Donna Parker

Even a slight change in movement can potentially make a huge difference in the final outcome.

That's why you'll see big differences from image to image, even when you feel like you're making the same movements.



**TIPS USING ICM TECHNIQUES**

• You can shoot anything and everything using the ICM technique.

• A little movement goes a long way (especially with longer focal lengths), but you'll want enough blur in your image so that it looks intentional.

• Try ICM with a variety of subjects, and experiment with different types of camera motion and various shutter speeds.

• There is no right or wrong answer with ICM.

• ICM is an adventure - take many pictures, experiment, and try different approaches with the same subject to see what happens. -The creative possibilities are endless!

# Molokai, the Heart of Hawaii
## by Janet Casey and Mary Casey

### The first section includes images and text
### by Janet Casey

Mary and I first came to Molokai for John Barclay's Contemplative Photography Retreat (CPR), but we keep going back for the beauty of the island and the friendliness of the people. Over three retreats, we revisited many of the same places but with a different vision each time. Beginner's Mind is seeing the same subject without preconceptions, seeing it anew. Nature is always changing what gifts it offers up. A beautiful cloudy sunset can be cloudless the next time, but a gift nonetheless. After the first retreat, I did a few Mindful Photography workshops for SBCC members. Mother Molokai continues to inspire me to Stop and be: Grounded, Aware, Present (Mind the GAP) before I "receive" an image. This also applies to my daily life. She really changed how I experience the world.



**Molokai** is 38 miles long by 10 miles wide and boasts a mainly native Hawaiian population of 7,300. A former leper colony, where 8,000 people died since 1866, sits below a 2,000-foot tall cliff and is now a national park that can be visited by small plane or on foot. Molokai has three regions: Central, East End and West End.



**TRAVELOGUE**

# Molokai, the Heart of Hawaii
## by Janet Casey and Mary Casey



© Janet Casey

**A Gift: Sunset on Molokai is a moment of awe.**



© Janet Casey

**Visitor: A tropical lizard rests on a rain-soaked leaf.**



© Janet Casey

**Light Overcoming Darkness: Hikers can traverse 26 switchbacks down this 2,000-foot tall cliff to the Kalaupapa Leper Colony peninsula below.**
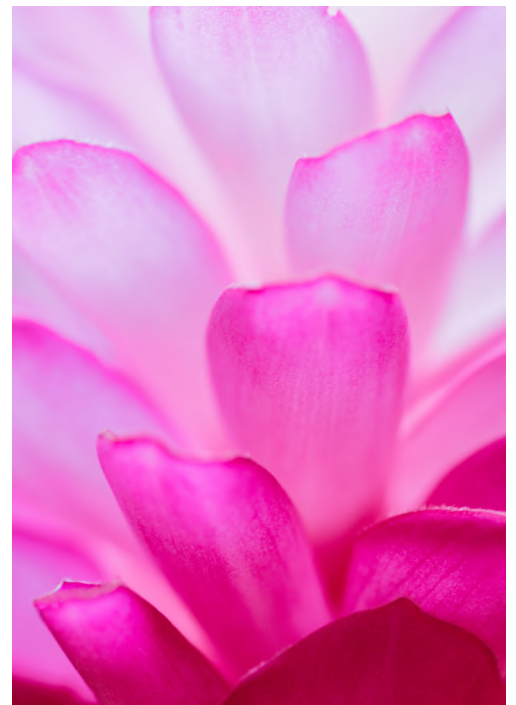


© Janet Casey

**Look Closer: Light filters through this beautiful, pink ginger flower.**

# Molokai, the Heart of Hawaii
## by Janet Casey and Mary Casey



© Janet Casey

Aloha: Residents decorate their trucks for the annual Christmas Parade in Kaunakakai, the main town.



© Janet Casey

Leper's View: The view from Kalaupapa Leper Colony, where diseased Hawaiians were forced to live in isolation.



© Janet Casey

Tree Line: Cook's Pines line up against the sky.



© Janet Casey

Here I am: As the sun sets, it reveals the jade-colored waves of Papohaku Beach on the West End.

# Molokai, the Heart of Hawaii
## by Janet Casey and Mary Casey

### This section includes images and text by Mary Casey

I never expected Molokai to be the gem that it is. Of course, I thought I'd have a good time, after all I was going scuba diving and attending my first photography workshop with my sister Janet in Hawaii! How could I not? The diving was amazing: the whales vocal underwater, the fish plentiful and we had a sea turtle dance around us!!  To top that off, John Barclay's Contemplative Photography Retreat was awesome!

Molokai is nicknamed the "friendly isle," and it is. Before we even left the airport, we were welcomed by the locals, invited to a Christmas parade and told of off-the-beaten track restaurants. Well, everything is off-the-beaten track there. The island doesn't have a lot of amenities, but that adds to its charm.

Molokai is beautiful in its simplicity. The hills are picturesque, the flowers bright and the waves colorful... all wonderful subjects for photography. "Mother Molokai" has a way of embracing, protecting and nurturing you, and her love stays with you long after you leave the island.



© Mary Casey

**A Pop of Color: A red ginger flower peers out from green leaves.**



© Mary Casey

**Nature's Palette: The waves at Papohaku Beach reveal multiple colors.**



© Mary Casey

**Hula Beauty: At the Hui Ho'olana, hula dancers are both a photo opportunity and entertainment.**
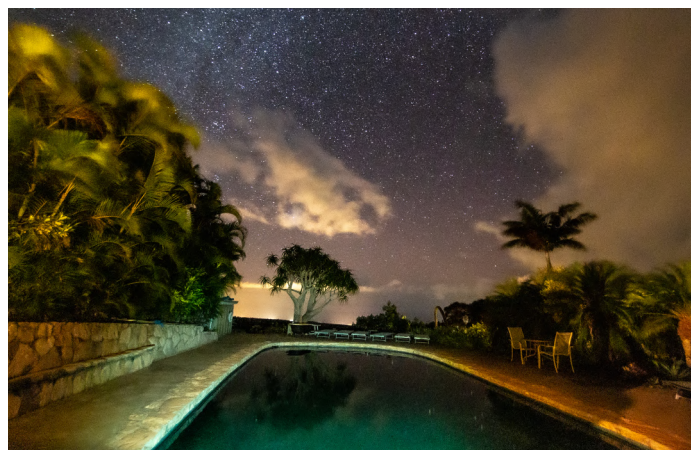


© Mary Casey

**Stargazing: Stars fill the night sky at the Hui Ho'olana Retreat Center.**

# Molokai, the Heart of Hawaii
## by Janet Casey and Mary Casey

© Mary Casey

Molokai Wave: ICM (Intentional Camera Movement) swipe at Papohaku Beach.

© Mary Casey

No Stopping Me!!: A plant clings to an old church ruin in Halawa Valley on the East End of Molokai.

© Mary Casey

Sunrise at Kaehu Point: Mo'omomi Preserve with a view of Kalaupapa Cliffs, world's highest sea cliffs at 3,315 feet above sea level.

© Mary Casey

Legs Ablaze: Sunset and palm trees at One Ali'i Park.

# A Brief Introduction to Luminosity
# By Tom Amsterburg

Although luminosity masking has gotten popular in recent years, there is a fair amount of confusion out there about exactly what it is, what it does and how to use it. There are indeed a couple of simple concepts to learn initially, but with a little practice, it's not that difficult to learn just like any other new skill.

You will need to understand some basic concepts in Photoshop in order to use them, including layers, masks, and adjustment layers. However, these are not difficult to grasp, and I have included links to videos later in this article that covers these concepts for Photoshop beginners. While the majority of photographers I talk to use Lightroom as their primary editing tool, there are a number of things you can't do or can't do as well as in Photoshop, including luminosity masking.

**What are luminosity masks?**

Simply put, luminosity masking is a way of making complex selections based on luminance values.

Luminosity masks give you the ability to make targeted adjustments to specific areas of an image using




*Lights Mask*


*Midtones Mask*


*Darks Mask*
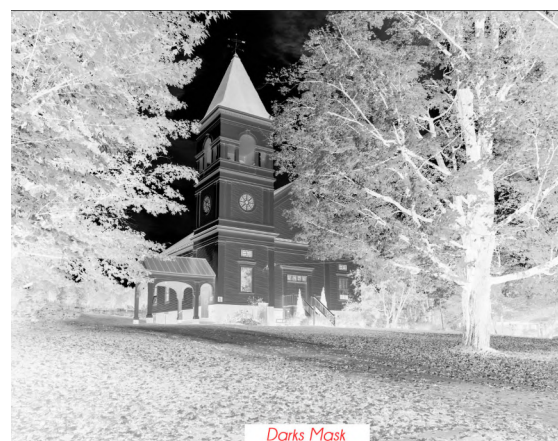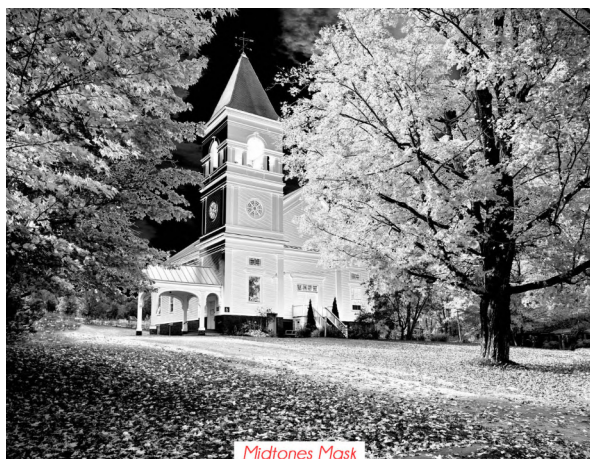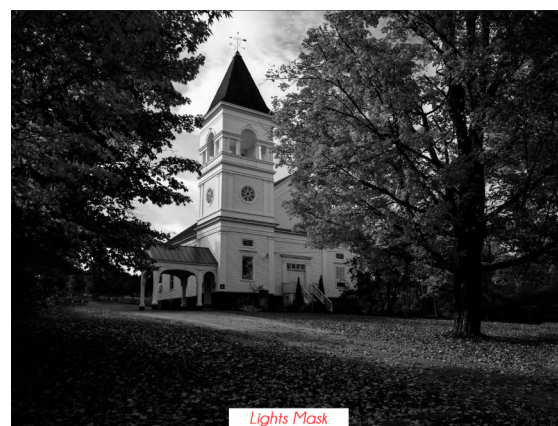
**CONTRIBUTION**

# A Brief Introduction to Luminosity
## By Tom Amsterburg

bright, midtone, or dark pixels.  Unlike masks created from other selection tools in Photoshop (e.g., Quick Selection tool, Lasso tool, etc.), there are no hard edges in luminosity masks, resulting in a mask that is perfectly feathered to match the desired luminance values in the image. Luminosity masks are especially useful for images that have wide range of light and dark tonalities.

Luminosity masks are always a monochrome version of an image. Selected luminance values are displayed as white or gray on the mask. The lighter the gray, the more it is selected and the darker it is, the less it is selected.

 Once a luminosity mask has been created (see examples above), it can be output as it is to a layer mask. Like all masks, the general rule is that white reveals, black conceals, and gray tones are somewhere in between. With a mask applied, any adjustments you make to the image are restricted to the "revealed" areas of the mask. Remember: the lightest parts of the mask represent selected areas, regardless of whether the underlying pixels are themselves black or white.  If you create a "blacks" mask, the darkest pixels in the image will appear as white/gray in the luminosity mask.  This may seem counterintuitive at first but just remember that white = selected.

The luminosity mask can also be converted into a selection (think "marching ants" in Photoshop) that you can then use to "paint" through adjustments directly on the image, just as if you were painting with a stencil.  The selection (stencil) limits the adjustment to only those areas of luminosity originally selected by the mask (white areas are most selected and black are the most protected).

You can use multiple luminosity masks on a single image, or they can be used to blend parts of two or more images having different exposures. This is similar to creating an HDR (High Dynamic Range) image in Lightroom or Photoshop, except you have more control by using luminosity masks, and the blended exposures look more natural and unedited.

**What photo editing applications are needed to make Luminosity Masks?**

Lightroom has some basic luminosity masking functionality (e.g, Luminance Range Mask) but in order to take full advantage of luminosity masks, you need to use a photo editing app like Photoshop that allows layers and layer masks.

# A Brief Introduction to Luminosity
## By Tom Amsterburg

**How are Luminosity Masks Created**

LMs can be created manually in *Photoshop* using RGB channels. However, it can be confusing to create your own masks using this method, which involves multiple steps and can create large file sizes. Fortunately, there are third-party plugins that automate the process for you and are less resource intensive.

A much easier way to create LMs is to use one of several free luminosity mask plugins for *Photoshop*, such as *Lumenzia* (Greg Benz), *TK Lum-Mask* (Tony Kuyper), or *Easy Panel* (Jimmy McIntyre). There are paid versions of each these plugins as well that have many more features but all of these basic panels are quite powerful in their own right and a great place to start. Here is a quick guide to the *Lumenzia LITE* plugin (the *TK Lum-Mask* plugin works very similarly):
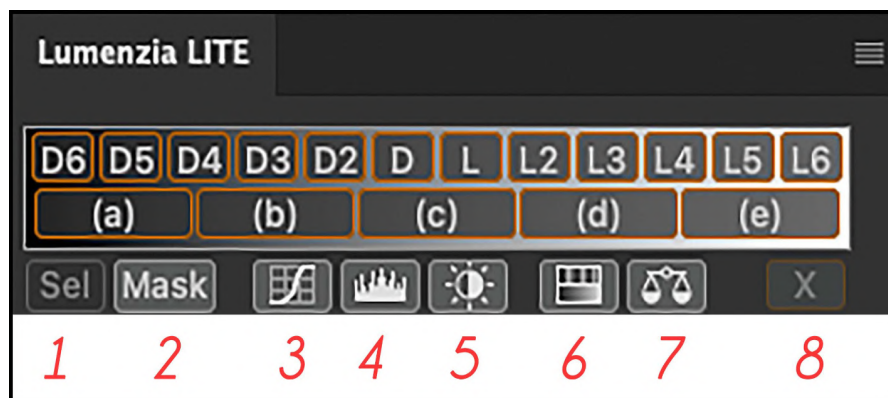


The first two rows of oranges button in the panel are used to create various **previews** of luminosity masks: **Lights** (L1 to L6), **Darks** (D1 to D6), or **Midtones** (a to e). Each mask is successively more (less) restrictive in the values it targets, e.g., L2 is more restrictive than L1, L3 is more restrictive than L2, etc.

The third row of buttons are ways to apply the mask:

1 - **Sel** = luminosity mask is output to a selection

2 - **Mask** = output to a layer mask (no adjustments)

3 - **Curves** = output to a Curves adjustment mask

4 - **Levels** = output to a Levels adjustment mask

5 - **Brightness/Contrast** = output to a Brightness/Contrast adjustment mask

6 - **HSL** = output to a Hue/Saturation/Luminance adjustment mask

7 - **Color Balance** = output to a Color Balance adjustment mask

8 – **Clear Previews**

# A Brief Introduction to Luminosity
## By Tom Amsterburg

*Example of the use of luminosity masks to brighten shadows and improve detail & color in the sky:*



Explanation of *Photoshop* layers (above):

1. Base image (basic tonal and color adjustments were made in *Lightroom*)

2. L3 (Lights 3) mask selected in *Lumenzia* and then output to a Brightness/Contrast adjustment layer. Brightness was decreased (-70) to bring out detail in the sky.

3. Hue/Saturation adjustment layer made in order to make the sky bluer (Saturation: +56). <u>Note</u>: the mask has been "clipped" to the previous layer so that the adjustment only affects the sky and not the whole image.

4. D4 (Darks 4) mask selected and then output to a Brightness/Contrast adjustment layer. Brightness (+90) and Contrast (+50) were increased to bring out more detail in the shadow areas.



*Lights 3*



*Darks 4*
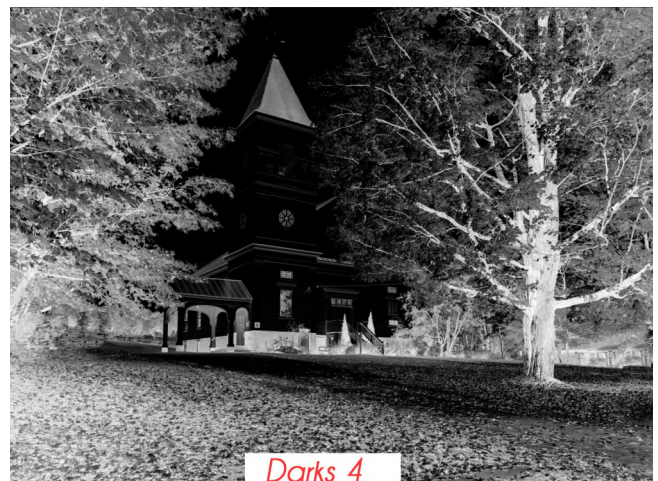
# A Brief Introduction to Luminosity
# By Tom Amsterburg

As the "after" image shows (below), luminosity masks offer a way to create subtle masks from the image itself. The final results look natural and beautiful due to their soft transitions. Note that there no halos (bright lines that can appear where lighter and darker tones meet), which can sometimes happen in HDR processing or over-aggressive editing.



Before Adjustments

**What kinds of adjustments and edits can I make using luminosity masks?**

1. Luminance adjustments

2. Contrast adjustments

3. Color adjustments

4. Dodging and burning

5. Blend multiple exposures (like HDR)

6. Bring out warmth and vibrancy in a sunset or certain area of an image

7. Create an Orton Effect (add a soft glow to an image, typically a landscape)



After Adjustments

# A Brief Introduction to Luminosity
## By Tom Amsterburg

**How do I get started?**

1.  You need a basic knowledge of Photoshop.  If you are a beginner, a good place to get started is to understand layers, masks, and adjustment layers (see list of tutorials below)

2.  Download a free luminosity mask plugin (recommended: *Lumenzia LITE* or *TK Lum-Mask*)

3.  Watch YouTube luminosity masking tutorials listed below and

4.  Start playing with luminosity masks – you can only learn by doing!

**Free Luminosity Panels (Photoshop Plugins) – Where to Download**

Lumenzia LITE (Greg Benz): https://tinyurl.com/52jdhdez

*TK Lum-Mask* (Tony Kuyper):  https://tinyurl.com/23v23f4f


*Easy Panel* (Jimmy McIntyre) https://tinyurl.com/3zv9ey9j

Premium versions: *Lumenzia* ($39.99), *TK8* ($29), *Raya Pro* ($44.99); all of these panels include free lifetime updates


**Tutorials on Luminosity Masking**

*Lumenzia LITE Luminosity Masking Panel*, Greg Benz: https://tinyurl.com/3uuskewt

*Luminosity Masks Explained in 60* Seconds, Nick Page: https://tinyurl.com/5amtzavf

*Are Luminosity Plugins a Ripoff?*, Nick Page: *(How to create luminosity Masks for free)*: https://tinyurl.com/yp52a4us

*Photoshop Luminosity Masking 101*, Anthony Morganti (if you want to know how to make your own mask): https://tinyurl.com/r4sabycm

*Introductory Videos for Using TK Lum-Mask (aka TK Basic V6)*, Sean Bagshaw:

    *Intro*: https://www.youtube.com/watch?v=5Fcy8T16UsI&t=41s

    *What are Luminosity Masks*: https://www.youtube.com/watch?v=qVqYpKkVydU&t=327s

    *Basics V6 Panel Button by Button*: https://www.youtube.com/watch?v=hNArLUlxmXk

*Essential Guide to Luminosity Masks*, Jimmy McIntyre (free e-book): https://tinyurl.com/ppkx3nsj

**Photoshop Basics Tutorials** (free resources to get you started if you are new to Photoshop)

*Layers & Layer Masks For Beginners*, Steve Arnold: https://tinyurl.com/3dj7e3ky

*A Beginners Guide to Adjustment Layers in Photoshop*, Steve Arnold: https://tinyurl.com/3p987wwt

## PSA PHOTO FESTIVAL

## Sep 27 - 30, 2023

## Save the Date for PSA's upcoming Photo Festival. Tours take place September 25-27.

https://psa-photo.org/page/photo-festival

## Boston, Gateway, Newton and Stony Brook Camera Clubs

## Multi-Club Competition 2022 - 2023

- All images must be created between April 9, 2022 and April 8, 2023.

- Members may submit up to 2 images for each category.

- All images must be submitted by April 15, 2023 at 11:59 pm.

- Member voting will end May 1, 2023.

- The Multi-Club Competition will be judged on May 11, 2023 by a distinguished panel of 3 judges independent of the clubs. The judges will offer their comments on all of the finalist images.

# Stony Brook Camera Club 2022 - 2023 Meeting Schedule

| Day | Date | Subject | Details | Location |
|---|---|---|---|---|
| Thursday | 9/8/2022 | Opening Night | Present the programs, Business Meeting, Slide show of Meetup and Volunteer events | Franklin |
| Thursday | 9/15/2022 | Competition & Image Study Overview | Tony Mistretta and Ray Guillette | Zoom |
| Thursday | 9/22/2022 | Angie McMonigal | Architectural Abstracts | Zoom |
| Thursday | 9/29/2022 | Greg Basco | Flash in Nature | Zoom |
| Thursday | 10/6/2022 | Competition | Nature, People, Black & White | Zoom |
| Thursday | 10/13/2022 | Ron Rosenstock | Fine Art of Black & White | Zoom |
| Thursday | 10/20/2022 | Rick Cloran | How to Create Competitive Nature Images | Zoom |
| Saturday | 10/22/2022 | Lynda Appel | Workshop - Milky Way & Astro | Zoom |
| Thursday | 10/27/2022 | Image Study | Ray Guillette | Franklin |
| Thursday | 11/3/2022 | Competition | Prints, Open | Franklin |
| Saturday | 11/5/2022 | Concert Photography | Jake Jacobson and Neale Eckstein | Zoom |
| Thursday | 11/10/2022 | Jurgen Lobert | Daytime Long Exposure | Zoom |
| Thursday | 11/17/2022 | David Long | Winter Scenes in New England | Zoom |
| Thursday | 12/1/2022 | Competition | Nature, People, Black & White | Zoom |
| Thursday | 12/8/2022 | Ed Boches | Looking Beyond the Photograph | Zoom |
| Thursday | 12/15/2022 | Rad Drew | The Magic of Snapseed | Zoom |
| Thursday | 1/5/2023 | Competition | Prints, Open | Franklin |
| Thursday | 1/12/2023 | Mark Battista | Still Life & Composition | Zoom |
| Thursday | 1/19/2023 | Image Study | Ray Guillette | Zoom |
| Thursday | 1/26/2023 | Shane Gutierrez | Prepare to Submit for Juried Competitions | Franklin |
| Thursday | 2/2/2023 | Competition | People, Macro, Altered Reality, Multi Club | Zoom |
| Thursday | 2/9/2023 | Hazel Meredith | Working with Textures & Turn Ho Hum into Art | Zoom |
| Thursday | 2/16/2023 | Image Study | Ray Guillette | Zoom |
| Thursday | 2/23/2023 | Joey Terrill | Macro | Zoom |
| Thursday | 3/2/2023 | Competition | Prints, Nature | Franklin |
| Thursday | 3/9/2023 | New Member Showcase | Hosted by Cynde Cusack | Zoom |
| Thursday | 3/16/2023 | Silvana Della Camera | Color, Contrast, Lighting | Zoom |

# Stony Brook Camera Club 2022 - 2023 Meeting Schedule

| Day | Date | Subject | Details | Location |
|---|---|---|---|---|
| Thursday | 3/23/2023 | Image Study | Ray Guillette | Zoom |
| Thursday | 3/30/2023 | Essdras Suarez | Travel Photography | Zoom |
| Thursday | 4/6/2023 | Competition | Open, Black & White, Travel | Zoom |
| Thursday | 4/13/2023 | Talk Photography | Talk Photography | Zoom |
| Thursday | 4/20/2023 | Leah den Bok | Humanizing the Homeless with B&W portraits | Zoom |
| Saturday | 4/22/2022 | Creative Abstracts | Jim Borrebach | TBA |
| Thursday | 4/27/2023 | Lou Jones | Sports | Zoom |
| Thursday | 5/4/2023 | Competition - Image of the Year | Image of the Year | Franklin |
| Thursday | 5/11/2023 | Multi Club Competition | Multi Club Competition | Zoom |
| Thursday | 5/18/2023 | A Picture Tells a Story / SBCC Elections | Ed Gooltz & Cynde Cusack host | Zoom |
| Saturday | 5/20/2022 | Hands-on Still Life & Light Painting | Ellen Kawadler | TBA |
| Thursday | 5/25/2023 | Ryan Osborne | Drone Photography | Franklin |
| Thursday | 6/1/2023 | Image Makers | Hosted by David Marshak | Zoom |
| Thursday | 6/8/2023 | Challenge ~ Women vs. Men | Challenge ~ Women vs. Men | Zoom |
| Thursday | 6/15/2023 | End of Year Banquet & Awards | Business Meeting, Banquet & Awards | Franklin |

**Color Key:**

| |
|---|
| Guest Speakers |
| Internal Speakers |
| Internal Programs |
| Competitions |
| Image Study |
| Workshops |

# OFFICERS AND COMMITTEE MEMBERS

**OFFICERS:**

| | |
|---|---|
| PRESIDENT: | Tom Amsterburg |
| VICE PRESIDENT: | Cynde Cusack |
| SECRETARY: | Billi Manning |
| TREASURER: | Ed Gooltz |
| PAST PRESIDENTS: | Jim Borrebach, Silvana Della Camera, Alan Litchfield |
| COMMITTEES: | |
| COMPETITION COMMITTEE: | Tony Mistretta (Chair) |
| | Patricia Cabral |
| | Bob Doyle |
| | Dan Gyves |
| | Alan Litchfield |
| | Prasanth Parshak |
| | David Marshak |
| | Ed Gooltz |
| | |
| DIGITAL STUDY GROUP FORUMS | Jim West - Landscape/Cityscapes, Deb Boucher - Macro, Cynthia Vogan - Nature, Lynda Appel - Astro/Night, Silvana Della Camera - Infrared |
| IMAGE STUDY: | Ray Guillette |
| NECCC REP: | Ray Guillette |
| NEW MEMBERS: | Cynde Cusack |
| NECCC DIGITAL REP: | Patricia Cabral, (Chair) Amy Letourneau |
| NECCC PRINTS REP: | Tony Mistretta |
| NOMINATIONS | Don Steele (Chair), Faith Martin, Stephanie Sioras |
| PSA REP | Ed Szymanski |
| PROGRAM COMMITTEE: | Ed Gooltz, FaithMartin, Ryan Osborne, Hali Sowle, Lynda Appel Cynde Cusack (Chair), Bruce Garber, David Marshak, Tom Davis |
| PUBLICITY: | Stephanie Sioras |
| REFLECTIONS: | Donna Parker (Co-Editor), Tom Amsterburg (Co-Editor) |
| SCHOLARSHIP FUND: | Billi Manning (Chair) |
| Multi-CLUB COMPETITION: | Mark Landman |
| FOUR SCORE RAFFLE | Jim Borrebach |
| VOLUNTEERS | Janet Casey (chair), Cynde Cusack, Jim Borrebach, Elizabeth, Siftar, Tom Amsterburg, Nancy Paradee, Patricia Cabral, Sue Shirley, Stephanie Sioras, Donna Parker |
| | |
| WEBSITE: | Charlene Gaboriault (Webmaster) |
| WORKSHOPS | Ellen Kawadler, Donald Steele |
| TECHNOLOGY | David Marshak (chair), Jake Jacobson, Amos Lu, Ryan Osborne, Ed Szymanski, Jim West |

Donna Parker and Tom Amsterburg,
Co-Editors
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Wrentham, MA 02903-0020
https://www.stonybrookcc.com

**MEETINGS:**

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

**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.  Any questions, email David Marshak 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.