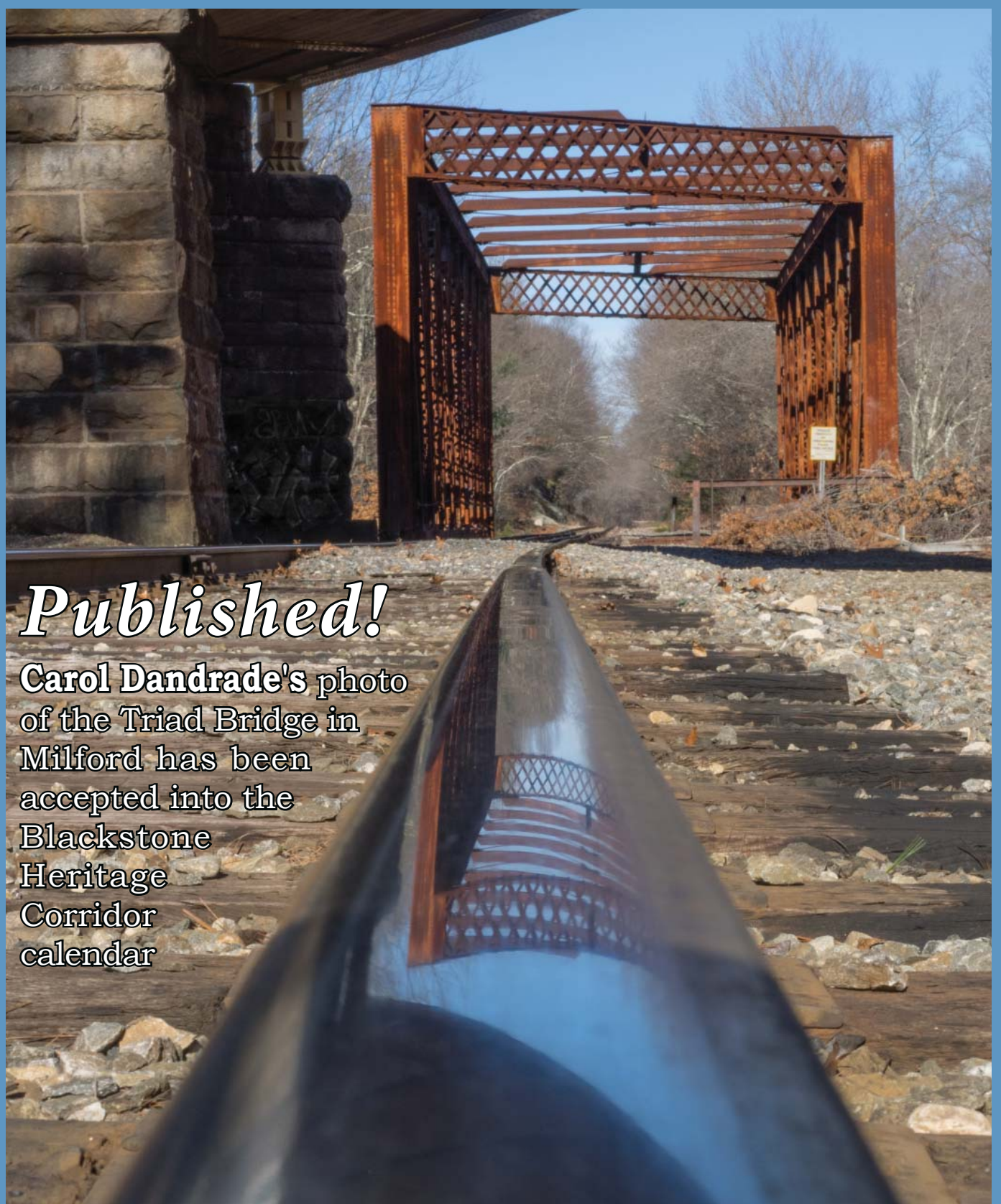


# Reflections

THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB



## *Published!*

Carol Dandrade's photo of the Triad Bridge in Milford has been accepted into the Blackstone Heritage Corridor calendar



## Welcome to a New Program Year

By Ellen Berenson

As the 2015-2016 program year came to a close, club leaders were asking for members to join the Program Committee to help craft our 2016-2017 season.

I had no intention of joining. My life is busy enough with my fulltime job, my photography, and the responsibility of developing each quarter's *Reflections* newsletter, not to mention the New Member Newsletter due out at the start of each program year. But it seemed at each meeting they'd continue to encourage people to sign up. I kept thinking, "No way. Not me. I already contribute." Finally, when they asked yet again for people to sign up, I gave in. What kind of club would we have if members don't step up to the plate when asked?

The way I looked at it, I reserve each Thursday during the program year to attend meetings, I'll just continue to attend the Program Committee meetings on Thursday nights over the summer. Sure, there was research. And sure, there was homework. But not too much. The biggest surprise of all was the enjoyment I got from being part of the club's organic growth. Being part of a team of people where everyone has something to contribute. Perhaps they've been in the club a long time and have "been there, done that" – an important consideration in order to avoid repetitive programs; or in the case of me and three others, we are fairly new to the club and have a fresh set of eyes on what might be exciting, creative or out-of-the-box. Others have connections in the photography world after attending NECCC for many years, and know the accomplished and exciting presenters out there. And many contributed fresh ways of revising our existing programs so that they're refreshed and entertaining

for a new program year. We were a "think tank" of sorts, keeping each of our members in mind to ensure we provided value to all. Together, with exceptional leadership from committee chair Rob DeRobertis (who runs a tight meeting, with an agenda, a timeline, the ability to keep people from talking over one another and remain productive in voicing ideas – and most importantly, snacks!), we tossed around a broad range of ideas that we then worked through a funnel system week after week, with the guideposts of the membership survey results always front-and-center.

I am very pleased to have played a part in this wonderful opportunity to shape our next program year, and I hope some part of the journey we embark upon September 1st speaks to you, makes you enthusiastic, inspires you, or challenges you. What I learned from this experience is that I am more than just a participant; I, too, have a voice in the club. Our club is only as strong as its members' participation. And we all bring something to the table. Hopefully, you will enjoy the program year we've developed. But if not, please consider joining next year's program committee to ensure we include areas of interest you. Participate in surveys – your feedback is truly needed to ensure programming matches the club's needs.

And if you're not comfortable stepping up: when asked, please say "yes!" You never know what new friends you may make or just what power you have to shape the future of our club.

Each of us has talent. It is the melding of our talents that makes Stony Brook Camera Club so well respected. Together we have forged a wonderful place to belong. I look forward to sharing this program year with you. ■



# Some Thoughts On Belonging to Stony Brook

By Ellen Kawadler

Welcome to another exciting year at SBCC! We have a stimulating collection of programs planned for this year. There will be plenty to choose from: dynamic speakers, workshops, field trips, competitions, image studies, and even some new programs. A big thanks goes out to all those members who met over the summer to make this happen – our Program Committee, headed by Rob DeRobertis, our Competition Committee headed by Jim West, and our Website Committee headed by Tom Alborough. We also had some members step up and fill some newly created positions: Publicity is being handled by Carol Dandrade, Field Trips by Jürgen Lobert, Membership Assistance by Rob Dandrade, and Competition Assistance by Cynthia Vogan and Vivian Teague. Everyone's support is greatly appreciated; we are a volunteer organization, and without the assistance of many of you we would not be able to offer so much to our members and have such a great club. Please take the time to thank them individually for all of their efforts.

When I first joined SBCC six-and-a-half years ago, I had a Nikon Coolpix 8700, which I mistakenly considered a DSLR (it was what I called a hybrid point-and-shoot) and a Sunpak tripod, which was barely four-and-a-half feet tall. Although my equipment was not top-of-the-line (and still isn't), I came with the desire to advance my photography skills and knowledge. I was first introduced to the camera club concept when I discovered the NECCC conference during an Internet search and decided to attend. This was like being thrown into the water and not knowing how to swim. I remember sitting in conference after conference and thinking that they were talking in another language, barely comprehending what they referred to as the basics.

I learned quickly that there were many levels of knowledge I would need in order to become proficient. Photography encompasses much more than just mastering your camera; you

need to know about many things like color theory, seeing the light, post-processing, and then there is the learning curve for more advanced skills like portraits and night photography. Where to start??? The process can be very overwhelming and truthfully it still is for me. Every time I tell myself to stick to one area of interest, I find myself fully immersed in at least five others. Some people find their niche quickly, but I am not a purest; I like all kinds of photography and will never be able to narrow it down.

Most of my photography initially was of landscapes and wildlife. Now I enjoy many other branches of photography, some of which I have only been introduced to since joining the club. Compositing with textures, night photography, birds, action, portraits, macro, abstracts, are all newly discovered options to add to my repertoire. I continue to refine my craft with the help of many of my fellow members, who are always available to answer questions, critique my efforts, and offer suggestions. This is the most valuable advantage of belonging to a camera club as far as I am concerned. Sure, the first year or so I sat back and observed, and consumed as much as I could. As I felt more comfortable, I entered image study, and competitions, where I received constructive feedback to further my efforts to improve.

When I first joined, I participated in a mentoring group and even ran one my second year. I certainly was not proficient (or even knowledgeable) in the topics we covered, but as a group we learned from each other. The idea was to get members together to improve their post-processing skills, so we covered a chapter each week from Kelby's Lightroom book. Collectively we trudged through the contents to



UP CLOSE WITH THE PRESIDENT

gether (with a lot of help from Tony Mistretta). This worked out so well that we then did the same for Photoshop and then some specialty areas like layers and HDR. This format offered us the opportunity to share knowledge and form a bond with some of the members.

I consider myself fairly computer literate but not social media savvy. Learning Facebook was not a pleasant experience for me and still remains a frustrating one at times. But this is another incredible avenue for learning from others in the club. Allowing us to see what others shoot and how they process, where they go, and provide a give and take for anyone interested. Just post a "How did you do that?" or "Where were you?" or "What could I do to improve this image?" and learn from the comments. This is where the action is – FB is our link to each other, and where you will get most of your club information.

As we begin another season together, my hope is that each of you find your membership satisfying, that it provides you with the experiences that you are looking for and furthers your quest for more. This is *your* club; how you use it is up to you. In this day and age, we are constantly being torn between so many daily commitments—job, family, friends and others—that it is hard to carve out time for ourselves. Photography has definitely provided that outlet for me. As a member, get involved, join a committee, be an observer, be an educator, be a learner; the opportunities are there, you just need to take advantage of them. ■



*"The glue that keeps our club together is our common love of photography, interest in learning, and the strong relationships that have been built up. Our club is run totally by volunteers, who really care about the club. You could sum it up as, it's the people."*

– David Marshak, *The Sun Chronicle*,  
Thursday, September 1, 2016

**Correction:** In our last issue, *Reflections* Vol. 42 No 4, April - June 2016, under Competition Winners, Andre Bourque's name was omitted from the Black + White Digital list of winners. Andre achieved a third-place tie with Donna Parker. Congratulations, Andre! –Editor

## DIGITAL BLACK AND WHITE

1st Place:	Denise Duhamel
2nd Place:	Jake Jacobson
3rd Place:	(tie) Donna Parker
	(tie) Andre Bourque



## SBCC Newsletter Honors

Congratulations to *Reflections*, which won three awards in this year's NECCC Newsletter Contest:

- **Top Honorable Mention - Large Clubs**
- **Best Use of Color - Special Awards (Tie)**
- **Best Table of Contents - Special Awards (Tie)**

Judges comments included:

*"You are lucky to have such great participation from your members – I found all their articles to be very interesting. NICE JOB!"*

*"There were several well-written and germane articles:*

*'Why Does that Scene Move Me?'*

*'Seasons'*

*'My Precious'*

*And the good environmental article:*

*'Photographing our National Parks.'*"

*"I do like the cover of this newsletter. The image is the real hero here as it should be. It is one of the more attractive covers and draws my attention." ■*

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**W**e've all heard that there are at least a dozen different ways to do something in Photoshop. Rick Cloran, FPSA, HonNEC will explore some of his favorite techniques for processing or enhancing images in Photoshop. A number

of these techniques can even be used by Elements users. The techniques Rick will cover include methods for correcting color casts, boosting the color in an image, three different uses for the High Pass filter, a quick way to add a "glow" to an image, using black and white to enhance color images, and a few quick tips on using some of the tools in Photoshop.

Come and find out if one of Rick's favorites can save you some time or give you a different slant on how to approach your "digital development."

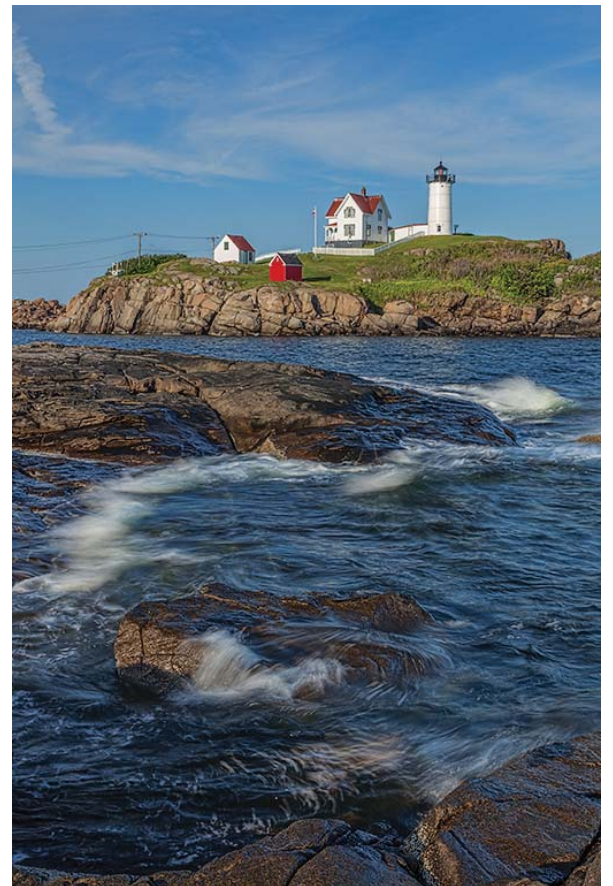
Rick Cloran has been a member of the Greater Lynn Photographic Association since 1975, and a member of the Photographic Society of America (PSA) since 1976. During that time he participated in workshops with such noted photographers as George Lepp, John Shaw and John Gerlach as he developed his own photographic style. Since 1986, Rick has lectured and judged photographic exhibitions throughout the United States and Canada. In recognition of his work in support of local, regional and national photographic organizations Rick has been awarded the honors of Fellow of the Photographic Society of America (FPSA), and an Honorary Member of the New England Camera Club Council (HonNEC).

Rick has been exhibiting his work in international juried projected image competitions since 1976. In this venue Rick's work has received numerous awards including twice receiving the prestigious Kodak Kinsley "Glass Eagle."

He has received the distinction of Master (MPSA) from the Photographic Society of America. His publication credits include *Nature Photographer* magazine, and the *Journal of The Photographic Society of America*, which will showcase Rick in its periodic Distinctive Image article in the September 2016 issue. Rick's work has also received honors from the Swampscott Arts Association and Marblehead Festival of The Arts for prints of his images.



Ibis with Catch



Nubble Sweep





NH Stream 2



Schwabacher Morning



Moto-x 21



Pemaquid Dawn



**H**ave you always wanted to know the secrets of professional wildlife photographers? How do they perfectly capture the colors on a hummingbird's wing? What are the correct settings for a jaguar roaming in the late afternoon light? Finally, what are some ways that your wildlife photographs can help promote conserving the world's precious wildlife?

Renowned Argentinian nature photographer and documentary filmmaker Ossian Lindholm will cover the basic and advanced techniques of gear, specific wildlife settings and scouting wildlife locations. He will teach you how to think about composition and lighting when capturing animals in the wild.

Drawing lessons from his 40 years of observing and photographing in Argentina, Peru, Brazil and Chile, Ossian will discuss the complex process behind his breathtaking wildlife photographs. You'll learn: what it takes to be a great wildlife photographer, how to get to know your subject, how to capture wildlife in their natural environment, the best places to find animals and the importance of respecting wildlife and wildlife ethics. You'll also learn about the photo conservation projects in Ibera (Argentina), Pantanal (Brazil) and Torres Del Paine (Chile) that Ossian is involved with.

Ossian's lifelong mission, Para Conservar, Primero hay que conocer (To conserve, first you must know), has been a driving force in his work and in his talk he will discuss the role of learning about animals and nature through photography, the role of Conservation Photography in protecting our planet and how your photographs can raise awareness and be an agent for positive change in our fragile world.

If you have a passion for nature and outdoor photography and want to better capture the spirit of wildlife with your camera or just love seeing brilliant photographs of some of the our world's most wonderful creatures, then join Ossian for this inspiring and educational talk.





## About OSSIAN LINDHOLM

Ossian Lindholm is a renowned nature photographer from Tucuman, Argentina. Trained as an Agronomist, many years ago he turned his deep passion for nature to photography. In his work as a photographer, teacher and documentary filmmaker, he is dedicated to capturing, preserving, conserving, sharing and sustaining the landscape, nature and culture of Argentina in its most pristine state.

Ossian has published five books, 14 calendars and he teaches photography courses throughout the year. Since 1998 he has been leading groups of photographers and naturalists on photographic journeys throughout his native Argentina.

For the past four years has been the host of a very popular weekly nature TV documentary called Travesia Fotograficas. In each show He hopes to educate and inspire people to love, protect and keep sacred the places where they live using use images, words and music to touch peoples' emotional core.

Born in Tucuman in northern Argentina, he was raised in Buenos Aires, the capital of Argentina and attended primary and secondary school there. His father, now deceased, was a construction engineer and his mother is a writer and historian. Both his father and mother were also passionate amateur photographers and travelers. His parents travelled with him throughout Argentina and they were the ones who instilled a love of exploration. As a young 7-year old boy he fell in love the wonderful landscapes of Argentina and began carrying a camera everywhere, which at the time, was not the not normal behavior of a young boy.

As a teenager, he turned his photography hobby into

a passion. At the age of 14 years he created a black and white photo lab in his home and with a group of friends, some experienced photographers he began his first serious steps in photography. To finance this hobby, he began taking pictures at family parties and weddings.

During his early years he loved reading National Geographic Magazine; it had a profound impact on him. It was his first inspiration and he became continually was drawn by nature photography. He went to college to pursue a career in agricultural engineering and here he began to develop a strong connection with the biological sciences that continues to be a strong influence in all his work. After obtaining his degree he worked for many years as a scientist but in 1998 he decided to dedicate himself to nature photography.

At this time he began working as a photography and nature guide which allowed him to travel around Argentina and connect with other photographers and biologists in the world.

In 2001 he published her first photography calendar that he does every year. He is also the author of five books. His simple desire has been to share his love and concern for nature. As he evolved as a photographer he clarified his mission in one sentence: Para Conservar, primero hay que Conocer.... "To conserve, first you must know."

At that point he had a personal revelation: He discovered that my life's work was not only photography, it was to carefully craft and deliver an important message about conservation and sustainability: He discovered his calling: He needed, through photography, teaching and filmmaking, to show and teach his fellow Argentinians and the world, that Nature is sacred and our relationship to Mother Earth is a symbiotic one. This maxim and personal philosophy threads through all his work. ■



Sponsored in part by

**SIGMA****Roman Kurywczak**

Taking Macro Photography to the Next Level

November 10, 2016



**T**his in-depth Q&A macro photography workshop will show you the technical tips and tricks needed to take your macro photography to the next level! Many people are comfortable with creating shallow focus macro images, but I will show

you how to achieve consistently sharp images with maximum depth of field all in a single frame!!! Topics covered will range from gear to specific settings for you to maximize your time spent out in the field. Overcoming distracting backgrounds will be discussed in depth with photographic examples showing you how easy they are to overcome. The use of natural light will be covered but a heavy emphasis will be placed on using flash correctly in the field to properly balance the exposure and achieve dramatic results. We will look at some frequently used tricks by the pros that you can easily apply in the field to quickly improve your macro skills. Many of these tips and tricks are inexpensive and can be done using the gear you already own. During the entire lecture you can ask questions to ensure that you go home with a better understanding of all the topics covered in the program and create tack-sharp macro images of your very own.

#### About ROMAN KURYWCZAK

Roman Kurywczak, ANEC (NJ) is a professional nature photographer for over 15 years who conducts lectures and workshops across the globe. His boutique tour company, "Roamin' with Roman Photo Tours," caters to small groups to provide the ultimate learning experience for participants. Whether he is in Tanzania or standing before a roaring waterfall in Iceland, Roman's energy and passion for nature photography are clearly evident. You can often find him out in

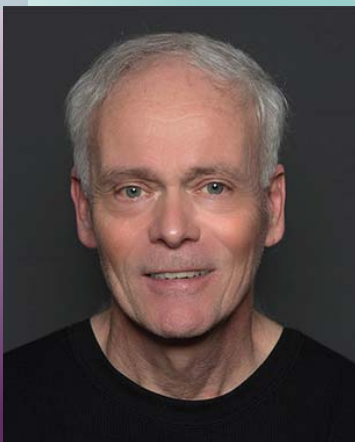
Arches or Yellowstone late at night photographing the nighttime landscapes and calling it fun! Closer to home, he will spend countless hours doing macro photography. While he enjoys photographing insects, his favorite subject is flowers. Roman is equally comfortable photographing landscapes, macro subjects, and wildlife, whether he is at an exotic location with his tour group or close to home. His down-to-earth and easy-to-follow teaching style make him a highly sought after lecturer. He has won numerous awards locally, as well as nationally, and has presented programs and workshops at photo clubs, conferences, and photo fests across the country. The author of several instructional eBooks on nature photography, Roman strives to share his passion for photography as others have shared with him. A proud member of the Sigma Pro team, you can find his photo galleries, blog, tour schedule, and more on his website. Roman is also teaching a hands-on preconference workshop on macro.

[www.roaminwithroman.com](http://www.roaminwithroman.com)









**W**ant to create images with more impact? Jim will demonstrate the power of compositing to completely change the mood of an image and open up your creative space to images that

mix your imagination with your digital captures. He'll show examples and explain how to create them using Photoshop and filters from Topaz Labs. This talk will encourage you to imagine and create images with more impact.



**Jim Christensen (NY)** is a photographer, teacher, and speaker from the New York City area; a member and past president of the Westchester Photographic Society, NY; founder of the annual Croton-on-Hudson Fall Arts Festival, NY; and was the Artist in Residence at Acadia National Park, Maine in the spring of 2015. His work has been featured in galleries and other venues in NY and CT, and spans landscapes, night-scapes, wildlife, people (in the studio and on the sidewalks of NY), flowers, and abstracts. In addition he designs and builds one-of-a-kind mixed-media frames, and has a deep technical background in digital imaging theory and software as a result of his career as a research scientist at IBM where he created firmware and image processing software for one of the world's best (and first) digital colorimetric

## Jim Christensen

Compositing - Expand Your Creative Space  
December 8, 2016

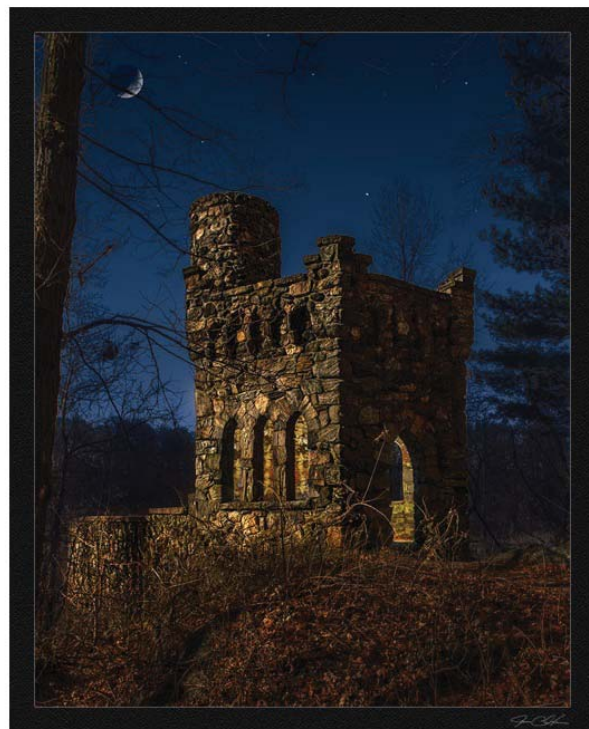


Plate 0622 - Tiny Castle at Night



Plate 6767 - Church in Lupine

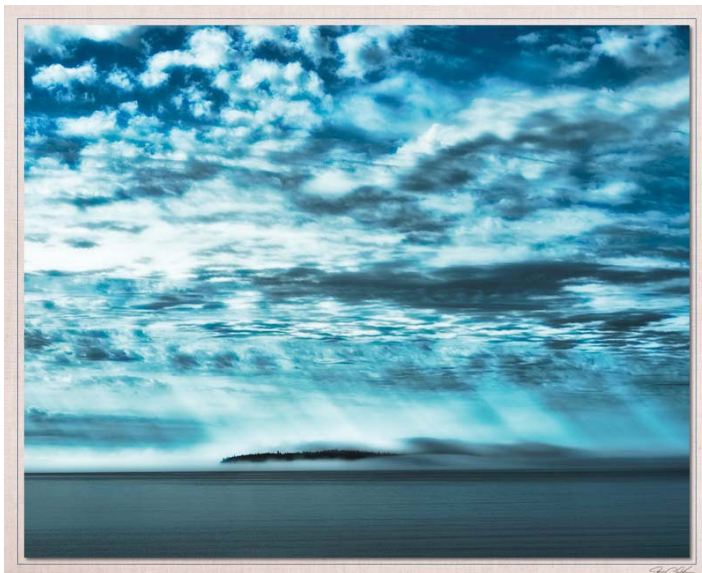
cameras (in the 1980's and 1990's).

[www.jimchristensenphotography.com](http://www.jimchristensenphotography.com)





Plate 7904 - Mother and Foal



## Acknowledging our Lifetime Members By Vicki Schepps

Stony Brook Camera Club is comprised of superb photographers, tireless volunteers and sharing members. Our club honors outstanding members with Life Membership.

The By Laws state that this is an ***"Honor awarded to a current club member who has made significant contributions to the club over at least a 10 year period. All dues are waived for the life of the member. When given, this honor is limited to one in any year."***

Our current Life Members:

JANET FULLER

JOHN FULLER

RAY GUILLETTE

ROY MARSHALL

LUCILLE MAYNARD

KEN WIEDEMANN

BOB YANKEE

LORETTA YANKEE (deceased)

Congratulations, and Thank you to all who have achieved this momentous award. – *Editor*

## Norfolk Library Exhibition By Tony Mistretta

We have the opportunity to display our work at the Norfolk Public Library during the month of October, 2016. All members are invited to participate with up to four prints (three if they are larger than 16" x 20").

Our hang date at the library will be Saturday, October 1st in the afternoon. I'll need some help that day from anyone who can lend a hand. Our take-down day will be Saturday October 29. A reception will be planned, date to be determined.

If you would like to participate, please contact [anthony.mistretta@comcast.net](mailto:anthony.mistretta@comcast.net) with the following information for each print that you would like to display:

- Print title
- Vertical and horizontal dimensions (height x width)
- Price if you wish to offer for sale, or let me know if the work is not for sale
- Prints should be matted and framed with a wire or other suitable means of hanging on the back.

If you wish to participate, I need to know by Friday, September 16!!!

## Congratulations to Bud Morton!

Bud received the First Place Sports Photo award from the New England Newspaper & Press Association's (NENPA) ***New England Better Newspaper Competition 2015*** for his work in the Middleboro Gazette.





# Photographing Our National Parks

A Feature Series by Joe Kennedy

photos ©Joe Kennedy

## GETTYSBURG NATIONAL MILITARY PARK

### National Park Trek IV

Our National Park Service encompasses more than the traditional parks like Zion, Acadia, Yellowstone, etc. Within their jurisdiction can be found national seashores, military parks, monuments, battlefields, landmarks, memorials, and so forth!

For this article, I will be visiting a non-traditional one: Gettysburg National Military Park.

I have broken down my experience into three essential aspects of this site: the Visitor Center, the Cyclorama, and the Battlefield.

### I. Gettysburg Visitor's Center

Usually my stop at the V. C. is for a bathroom break or to get a map. But the Gettysburg V. C. is a must stop *before* you enter the battlefields. There is a short film, "*A New Birth of Freedom*," which is narrated by Morgan Freeman and features the voices of Sam Waterston and Marcia Gay Harden. The film places the monumental events of the Battle of Gettysburg into the larger context of the Civil War and American history.



Here, you'll also get an overview of the park's layout, a brief history of the unique battle fought here, and be able to decide which mode of touring you might want to use to see the battle sites; options include: the self-guided auto and walking tour, a licensed battlefield guide, or just go it on your own.

I opted for the Self-Guided Auto and Walking Tour. It came with a CD that could be inserted into your car's sound system. It was well paced, giving you historical info as your drove to the

next stop. Once there, I paused the CD and got out of the car. Returning to my vehicle, I resumed the tour.

Here at the Visitor's Center you will find information on how to visit the park and what to see around Gettysburg. The *Gettysburg Museum of the Civil War*, with 22,000 square feet of exhibit space, features relics of the Battle of Gettysburg and personalities who served in the Civil War, interactive exhibits, and multi-media presentations that cover the conflict from beginning to end as well as describe the Battle of Gettysburg and its terrible aftermath.

### II. Gettysburg Cyclorama

Another must stop within this military park is the Cyclorama. In the late 1880s, French artist Paul Philippoteaux took brush to canvas and created the Battle of Gettysburg Cyclorama painting. He spent months on the battlefield researching the battle with veterans, a battlefield guide and a photographer. It took Philippoteaux and a team of assistants more than a year to complete the painting. The result is a breathtaking canvas that measures 377 feet in circumference and is 42-feet high. Longer than a football field and as tall as a four-story structure, the Gettysburg Cyclorama oil painting immerses visitors in the fury of Pickett's Charge during the third day of the Battle of Gettysburg.

Today the Gettysburg Cyclorama is displayed the way Paul Philippoteaux originally intended with an overhead canopy and a three-dimensional diorama foreground that realistically features stone walls, broken fences, shattered trees and a cannon.







Initiated in 2003, the Gettysburg Cyclorama underwent a thirteen million dollar rehabilitation project. Conservation specialists from Olin Associates repaired unstable sections of the canvas and restored original details lost during the numerous repair and preservation attempts on the painting. The cyclorama was moved to the new Gettysburg National Military Park Museum and Visitor Center and placed in its own unique viewing auditorium with a restored skyline and foreground. The conserved painting and restored foreground was unveiled to visitors on September 26, 2008 during the grand opening of the visitor center.

### **III. Gettysburg Battlefield**

The Battle of Gettysburg was a turning point in the Civil War as the Union victory that ended General Robert E. Lee's second and most ambitious invasion of the North. Often referred to as the "*High Water Mark of the Rebellion*," Gettysburg was the Civil War's bloodiest battle and was also the inspiration for President Abraham Lincoln's immortal "*Gettysburg Address*."

Strewn throughout the hundreds of acres on the battlefield are remembrances of this 1863 change in American history. More than 165,000 soldiers fought with Union and Confederate armies on the battlefield at Gettysburg National Military Park. The battle lasted



***Rose Farm - a Witness Farm***

three days — July 1, 2 and 3, 1863, and raged through the town and the surrounding countryside. The largest battle ever fought in North America saw more than 51,000 soldiers killed, wounded, captured, or missing.

Today, the Gettysburg battlefield receives more than one million visitors annually from all over the world, drawn to the area's historical significance and natural beauty. Gettysburg National Military Park is home to 1,328 monuments, memorials, and markers—the largest collection of outdoor sculpture in the world (and, I think I photographed most of them).



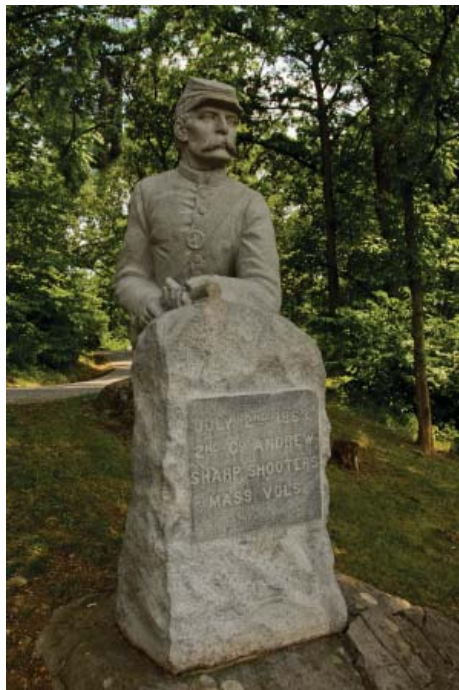


***Artillery Supporting Pickett's Charge***

### **Lasting Memorials to Sacrifices at Gettysburg**

Almost as soon as the Battle of Gettysburg ended, efforts to commemorate and honor those who fought at Gettysburg began. Soldiers' National Cemetery was the first to receive a monument in 1869. A white memorial urn honors the 1st Minnesota Infantry, which suffered extreme losses during the fighting on July 2, 1863. Over the years, veterans of the Battle of Gettysburg placed additional monuments and markers in locations where their units had fought on the battlefield.

Memorials were generally erected in the center of a particular unit's formation; flank markers — small, square stones — indicate the ends of the line.



***2nd Company MA Sharpshooter***

Initially, many Union veterans objected to the idea of placing Confederate monuments on the battlefield, but as the bitterness of the Civil War subsided, the idea of Gettysburg monuments honoring Confederate sacrifices was accepted. The United States War Department began encouraging the installation of monuments to Confederate troops in the late 1800s. The first monument to a Confederate regiment, the 2nd Maryland Infantry CSA, was dedicated in 1886 at Culp's Hill.

At Gettysburg, monuments also take the form of state memorials. Completed in 1917, the Virginia Memorial was the first state memorial to honor Confederate soldiers who fought at Gettysburg. It depicts General Robert E. Lee astride his horse, Traveller.

Other notable state memorials include the Pennsylvania Memorial, the only memorial to record all the soldiers from the state of Pennsylvania who participated in the Battle of Gettysburg.



***1st PA Cavalry***



***1st Minnesota Volunteer Infantry***





**7th NJ Infantry**

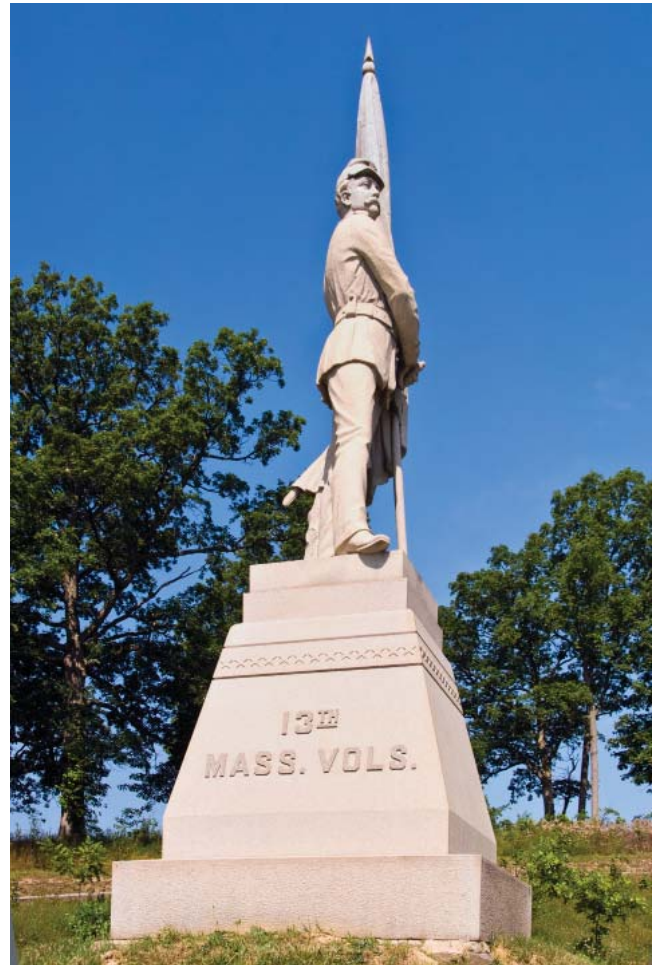
Bronze figures of wounded Union and Confederate soldiers side by side are featured on the Maryland Memorial.

Gettysburg monuments also honored Confederate and Union Civil War generals, such as George G. Meade, John F. Reynolds, John Sedgwick, Winfield S. Hancock, Oliver O. Howard, Henry Slocum and James Longstreet.



**Virginia State and General Lee**

A few memorials to lower-ranking soldiers are here at Gettysburg, too, such as the memorial to Pvt. George Nixon, the great-grandfather of former U.S. President Richard Nixon.



**13th MA Infantry**

Visitors to Gettysburg National Military Park can stand at many of the markers or monuments and picture the battlefield from the perspective of the units that fought there as the effort to restore the battlefield to its 1863 appearance continues. Currently, the Battlefield is undergoing a multi-year, multi-million dollar rehabilitation to restore the historic integrity of the battlefield landscapes and enhance visitor understanding of and appreciation for what happened here in July 1863. Battlefield rehabilitation is also helping to create a sustainable environment by improving wetlands, water quality and wildlife habitat.

Four months after the battle, President Lincoln used the dedication ceremony for Gettysburg's Soldiers National Cemetery to honor the fallen Union soldiers and redefine the purpose of the war in his historic Gettysburg Address.



## **FORCES ENGAGED**

**Total: 165,620**

**Union (93,921)**

**Confederate (71,699)**

## **TOTAL ESTIMATED CASUALTIES**

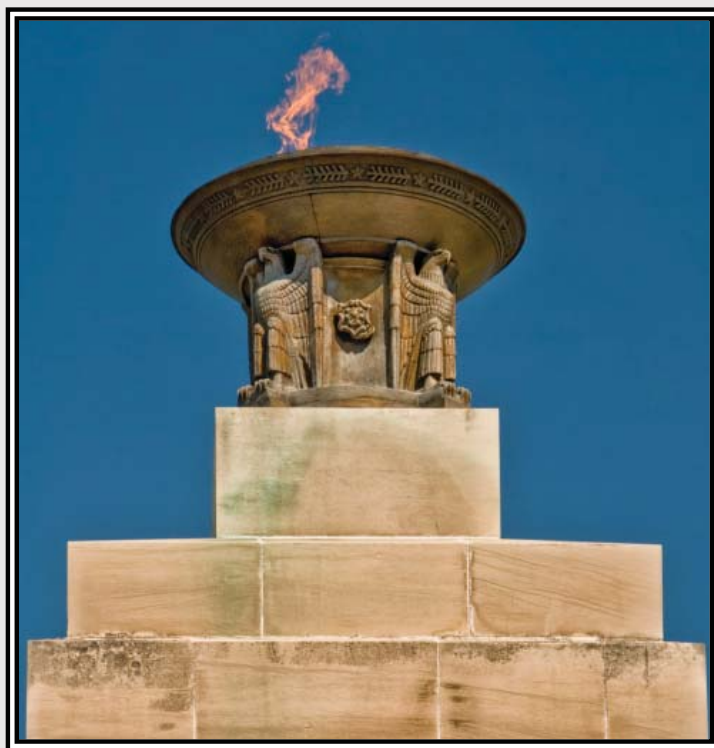
**51,112**

### ***UNION***

3,155 killed; 14,529 wounded; 5,365 missing and captured; 23,049 total

### ***CONFEDERATE***

3,903 killed; 18,735 wounded; 5,425 missing and captured; 28,063 total



*Eternal Flame*

***“Lest we forget. . .”***



Karl West - Selfie

## I Remember

By Karl West  
photos © Karl West

*Ellen had requested people helping her by writing articles for the newsletter. I thought it might be appropriate to write some of the changes that I have seen over the years.*

It all started in 1988, when I retired from teaching and wanted something to keep me busy. I joined the Stony Brook Camera Club that fall, but can't remember how I heard about it. I did not have any friends in it, nor do I remember any others from Walpole in it. Maybe there was an article in the newspaper.

One thing I was impressed by, as I walked into the meeting room for the first time, was a two-foot by three-foot bulletin board, which was enclosed in a glass-framed case. It contained all of the ribbons that the club had won through the years. *Wow!* After we left there to go to Wrentham, I went back looking for it, but no one would acknowledge its existence.

Before we moved to Wrentham from Stony Brook we spent some time in an old building with a hall and stage in Norfolk. Something like a grange hall. During that time we had an indoor garage sale, where outsiders were invited. We did quite well.

We were a small group compared to today. When we had slide study – yup, I said slide study – we would sit around a horseshoe-shaped table, a slide would be shown, and discussion would follow: Whose slide is that? Why did you take it? What do you like about it? Now, does anyone else wish to comment about it? Mike O'Connor usually headed up the group, which I think was no more than 20 participants.

Field trips at that time were to cranberry bogs, Marblehead, and always Vermont, including Jenne Farm. Would you believe Arnold Kaplan published a book: *How to find*

*(and photograph) the Photo-Scenics in Vermont.* It went so far as to tell you where the farm was located, the mileage and directions. And would you believe drawings included three dots for the placement of your tripod! [http://www.arnoldkaplanphotography.com/vermontguide/Vermont\\_Book.html](http://www.arnoldkaplanphotography.com/vermontguide/Vermont_Book.html)

There was one unusual field trip that Ray Guillette suggested. In the Center of Norfolk is a white spire church. He asked us to take a roll of 20 exposure film, make shots of the church, then give the undeveloped film to him. Ray would develop the film and share the photos with club members along with comments. Great idea. Another unusual idea was on a Saturday morning we met at Stony Brook and a talented photographer would join with a couple of beginners. The groups moved around Stony Brook taking pictures, discussing angles and exposures. Another great idea.

Now, in a different direction. Having come back from a trip where my grandson was competing in downhill bike racing at Mt. Snow. I wanted to be able to show them to him in an easy manner. I had no idea of slide shows at that time. I asked someone, who right away said to ask Bob Sheppard, who quickly suggested IrfanView (<http://www.irfanview.com/>), which I have been using ever since to quickly see images. Bob was very helpful for many years explaining techniques to me, as was Mike O'Connor. This was individual help, which was so unique and so appreciated. Along with that, we had tables set up for people to introduce others to topics, such as HDR.



We all know Mike [O'Connor] is depended upon to ask for a few slides to be used at a gathering. Mike would ask for slides, and if you gave him 2 or 3 he would put them all together into one carousel; but if you could give him 10 or more, he would show them with credit to you. And of course we can't forget about Mike's wife Carol, who faithfully provided a large container of fresh brewed coffee at every meeting.

I remember starting out with a Brownie Kodak Camera, followed by a "brick" – the affectionate name of an Argus C-3 Camera. I used that for a long time. Henny Smith and I were talking about those one time, and about the flash attachment that plugged into the side. The bulbs were either clear or blue. Unfortunately, they had the habit of exploding on occasion, so a plastic cover was available. It was three-sided: one side clear, one side clouded and one side blue, in case you didn't have any blue bulbs.

As time went on, we outgrew Norfolk and moved to Wrentham. Would you believe, I have won 43 ribbons and one or two lapel pins for high scorer in a category! Once I got to Wrentham I don't recall ever wining. But I had learned a great deal.

I remember John Fuller being so excited to have a shot of his of a puffin being used on a national magazine. The members gallery had a picture of a cover of the *National Council of Teachers of Mathematics* magazine, one of four covers of mine. Additionally, there was a cover of the Early American Industries Assoc. showing a covered bridge, which was also mine. I sold a picture of a climbing hydrangea to a nursery magazine in Maine, and had a photo in the Meredith Bank Calendar for the month of July, which was a model of the Mount Washington beside the real one.

Although I have not always agreed with the judges, I have learned a lot, including having my camera handy, and realizing if I use manual I can take a picture of loons through the glass and screen while having my lunch.



Oops! Gotta run, there is a beautiful sunset to try and get.

Thanks for many good years,

Karl West



## Thank you

To our Website Committee

for the enormous task of creating, migrating and building our new website over the summer.  
Webmaster Tom Alborough and team: Charlene Gaboriault, Michele Gaboriault, Ann Bertulli  
– Cheers to a job well done!

# Belonging to the Photographic Society of America

By Rich Reynolds

As a club, Stony Brook is a member of the Photographic Society of America, which affords us many privileges (the Newsletter Contest, to name one). **Our Club's PSA representative is Rich Reynolds.** Individual membership in PSA allows additional benefits that will help to expand access in your photographic development and will provide additional exposure within the photographic community. Here are a few benefits of becoming an individual member of PSA, taken as screen shots from the PSA website: <http://www.psa-photo.org/>

– Editor

## My PSA - for PSA Individual Members Only

*Most of the services listed on this page are benefits exclusive to PSA members. Others are here for ease of access.*

### MEMBER TOOLS

- Manage my Membership
- Member Discounts
- New Member Services
- Volunteer Application
- PSA Logos
- PSA-produced Downloadable Videos
- PSA Calendars and Bulletins

### PSA JOURNAL & SELECTED COLUMNS

- *PSA Journal Online*
- Just For Beginners
- Q & A: Photographic Equipment & Techniques
- Photoshop/Lightroom Tips & Techniques
- PSA and Video
- The Benefits of Social Networks
- Social Networking for Photographers

### TRAVEL

- Travel Aide Service
- PSA Journal Travel Articles
- Travel Video Library

### FOR YOUR REFERENCE

- Helpful Links to all things Photographic
- Music Guidelines for Photo Shows
- *The Projector* (sent to PSA-member Clubs)
- PSA Historic Prints
- Downloadable Videos
- Tools and Techniques
- Construction of a Print Viewing Box, Drawings and instructions by Bud Gardner, FPSA

### PSA EDUCATION

- Education Overview
- Photography Art Book Reviews
- Educational Resources
- Image Evaluation
- Consultants
- Ask about Equipment and its Use
- Mentor Services
- Online Courses
- Program Lending Library Request Form
- Species Identification Service
- Study Groups



# Photography Analysis

## Image Analysis

.....

## Individualized Photography

### Creating Competitive Images

### Photography Instruction (students work with instruction)

### Portraits in Available Light (in English)

### Portraits in Available Light (in Chinese)

### Portrait in Available Light (in Spanish)

### Still Life Photography

.....

## Advanced Photography

### The History of Photography

### A Portfolio Experience

### Creating Portfolios for Assessment

## PSA Study Groups

PSA membership is required for participation in any Study Group. There is a great variety of topics and image formats, as well as a variation in how each Study Group is administered. To find the right group for you, look through all the opportunities and contact the Study Group Director(s) so you can make an informed decision . . . you may even decide to participate in two or three Study Groups! There is no limit to the number of groups a member can join.

- **Projected Image Division**
- **Nature**
- **Photojournalism Division**
- **Photo Travel Division**
- **Pictorial Print Division**
  - **American Portfolios**
  - **Portrait Portfolios**
  - **Canadian Portfolios**
  - **Print Workshops**

## Image Evaluation Service

PSA's Image Evaluation Service is for PSA members who want to hone their skills. Members may learn what constitutes an acceptable image in one of the PSA Divisions, or may use it to preview images before entering them in a club competition or PSA-recognized exhibition.

Evaluators provide an email commentary regarding what was good and what could be improved. Topics covered include: exposure, depth of field, lighting, interest, composition, ways to increase impact, ideas for different techniques, how to better communicate a photographic message, and presentation.

---

Select the evaluator(s) you are interested in from the list (below) to reveal or hide the description of each. Choose "Select All" to see all descriptions at once.

---

You may submit as many as three (3) images and their descriptions at a time to each evaluator. You may not submit another set until one is returned, otherwise the latest set will not be evaluated. Images must be in "jpg" format; the longest side can be no more 1024 pixels; the image density cannot exceed 72 ppi.

Remember to choose an evaluator on the Image Evaluations Request form. Your images will not be evaluated unless an evaluator is selected. Separate descriptions are required for each image that you submit.

**Make an evaluation request**

**Nature Image Evaluator**

[Show All](#) / [Hide All](#)

**Photojournalism Image Evaluator**

**Photo Travel Image Evaluator**

**Pictorial Image Evaluator**



## Get Assistance from a PSA Consultant

### Consultant Committee Chair

Jon Fishback, APSA



Many PSA members have taken numerous images and wish to explore ways to utilize their photographs, other members have vast photography experience and wish to use their photography skills to benefit their community. PSA members who have experience in these areas have been identified and they are available as Consultants to share their experiences and help other members.

There are members who do not know how to prepare images for digital entry, how to participate in PSA programs and activities, or how to entry PSA-recognized Exhibitions. PSA members who have experience preparing images, participating in PSA activities, and entering PSA-recognized Exhibitions and are willing to share their expertise as Consultants have been identified. This Consultation Service takes place via email.

PSA members should look at the topics listed below and click on the words that describe a topic the member wishes to understand. Each Consultant webpage has the Consultant's portrait, email address, and a list of the questions the Consultant is prepared to answer. Many of the pages include references, resources, and sample or illustrative photos.

An added feature of this service is the arrows at the top of each Consultant page which allows a member to go from one topic to the next without having to return to this Consultant Services page. Members who have experience utilizing their photographs or their photography skills in a way that is not listed here, and are willing to help other PSA members, should contact the Consultant Committee Chair. Members who are experienced participating in PSA programs and activities that are not listed here, and are willing to help other PSA members to participate, should contact the Consultant Committee Chair.

Consultants may not be able to return a member's email immediately if they are working or on a photo trip, and their travel schedule is private. If a Consultant does not respond in a week's time, please send another email to the Consultant. If the Consultant does not respond following two weeks and two emails, please contact the Consultant Committee Chair.

#### Using Photographs:

- [Digital Shows](#)
- [Greeting Cards](#)
- [PSA Journal](#)
- [Publishing Books](#)
- [Selling Photos](#)

#### Using Your Photographic Skills

- [Animal Adoption](#)
- [Conservation](#)
- [Non-Profits](#)
- [School Activities](#)

#### Digital Office Skills

- [Digital Storage](#)
- [Digital File Preparation](#)
- [Digital Print Preparation](#)

#### PSA-Recognized Exhibitions

- [Finding Entry Info](#)
- [Entry Preparation](#)
- [Track Acceptances](#)
- [Judging](#)
- [How to Host](#)

#### PSA Programs

- [Star Ratings](#)
- [ROPA](#)
- [Honors](#)

## Mentor Committee Chair

**Sharp Todd, FPSA,  
GMPSA**



PSA members who wish to explore a specific photography topic, whether this is a new interest or a topic that the member has previously explored, have available PSA members who have experience regarding the topic and are willing to share their expertise as a Mentor. The exploration of this limited photography topic takes place via email and may include the sharing of images.

PSA members should look at the topics listed below and click on the words that describe a topic the member wishes to explore. Each Mentor webpage has the Mentor's portrait and email address, a description of the topic, a list of references and/or resources, and photographs by the Mentor that illustrate the topic. The topic description, the references, and the Mentor's illustrative photos should be carefully reviewed before contacting the Mentor.

---

### Process for Mentoring

#### Stage One

- Contact with the member
- Make sure the member has the outline of the process
- Request three images for evaluation
- Evaluate the images, make suggestions, show examples to demonstrate the particular discipline
- Assign specific work for submission in Stage Two

#### Stage Two

- Evaluate submitted work
- Make specific corrections, if necessary, on the images presented. If not, present specific example images.
- Encourage the member to create more images that represent what is said and submit them for evaluation

#### Stage 3

- Continue Stage 2 by assigning new work for submission as long as the member wishes to continue.
- Members who have experience in a topic that is not listed here, and are willing to share this experience with other PSA members, should contact the Mentor Committee Chair.

*Mentors may not be able to return a member's email immediately if they are working or on a photo trip, and their travel schedule is private. If a Mentor does not respond in a week's time, please send another email to the Mentor. If the Mentor does not respond following two weeks and two emails, please contact the Mentor Committee Chair.*

---

**Please note: None of the following links will work for you unless you are logged in as a PSA Individual Member.** Instead, you will be taken to the PSA Home Page.

- **Architecture**
- **Cell Phone Photography**
- **Composites**
- **Creative**
- **Detail**
- **Advanced Digital & Photoshop**
- **HDR**
- **Impressionistic Flowers**
- **Landscape**
- **Macro**
- **Panoramic**
- **Portrait**
- **Portrait Enhancement**
- **Still Life**
- **Underwater**
- **Storytelling**
- **3D Photography**
- **Water Drop Reflections**
- **Zoo**



## PSA Program Lending Library

PSA makes popular programs available to its members and clubs/councils/federations on a lending basis. Requests must be made at least 3 weeks ahead of when a program is needed (4 weeks for overseas recipients). Two types of programs are available: DVD/CD programs from PSA and TOPS Programs from 2005-2010. (More will be available.)

The TOPS Photography is a collection of quality images of PSA members assembled into sets for shows. In addition to Photojournalism images, there are also images from PID, PTD, and ND. The collection is comprised of images contributed by members, by invitation of each division, who are among the top exhibitors as listed in PSA's Who's Who annual listing.

The DVD/CD programs that are available include:

- 2006 Tropical Image International Exhibition
- 2007-2009 CPID Best of the Best
- 75 Years of PSA
- Adobe Photoshop Lightroom Tutorials
- Council's Challenge 2010
- Desert Photography
- Dirty Secrets
- Effective Use of Lenses
- Getting Close to Nature
- How to: Flash Photography
- Language of Light
- Making Panoramas Using Photoshop
- **NEW** - An Ode to Sweat, by Charles Taylor, APSA
- Photography - a Picture History
- Prizewinning Photos - What Makes Them Click
- PSA's 75th Anniversary Photobook
- PSA Print Collection, the Early Days
- Tribute to Wellington Lee
- Waves of Kiwanda



TOPS programs are 2005 through 2010.

Only PSA Individual Members or PSA Member-Clubs/Councils/Federations may request a program from the PSA Lending Library. Requesters must be logged in first to access the form. Choose the appropriate link to access the form:

- **PSA Individual Members** Program Library Form
- **PSA Club/Council/Federation** Program Library Form ■

I, Deborah Vine-Smith, am an environmental activist who has been documenting vegetation and wildlife at a public park for three years now. This effort is not to be confused with Bio Blitzes, which document wildlife in the course of twenty-four hours—1,066 species were identified at a preservation site in Rhode Island this past June! My efforts of researching the photographs I have taken of reptiles, amphibians, vegetation, insects, etc. has led to the identification of a little over one hundred species. Prior to my documenting the ecology of my town's public park, I got involved with a citizen science effort called the **Lost Ladybug Project** <http://www.lostladybug.org/>, which asks people to help with locating the Nine Spotted Ladybug. FYI: They have an app: LLP App.

Ironically, before joining this effort, my daughter and I use to enjoy finding seventeen ladybugs among the roses before she boarded a school bus for elementary school. I have never to my recollection seen a Nine Spotted Ladybug, but last year during a Bio Blitz one was actually found at Rocky Point <http://www.wcvb.com/news/scientists-find-rare-ladybug-in-warwick-during-survey/33401904>.

The native bumblebee is an insect species whose survival is in peril. This summer I went to a "special program on the health and diversity of native bumblebees" at the Stony Brook Wildlife Sanctuary, hosted by a Land Trust, to learn more about bumblebees. It is here that I learned that the short- and long-tongue bumblebees are in decline. Adding to this fact is that ThinkProgress.org <http://thinkprogress.org/climate/2016/06/23/3791659/pollinator-week-bill/> noted an "invertebrate conservation group, the Xerces Society, has launched a petition to get the rusty-patched bumblebee on

the Endangered Species List." "The bee, whose numbers have declined 87 percent in the last 15 years, would become the first bee in the United States to gain protection under the Act." Learn more about the rusty-patched bumblebee by watching the video from the link above.

Back to the Bee-cology Project being run by Robert J. Gegear, PhD, Assistant Professor at Worcester Polytechnic Institution's Department of Biology and Biotechnology. He is asking citizen scientists to send information with the pictures/videos of bumblebees to [rgegear@wpi.edu](mailto:rgegear@wpi.edu).

Learn more about his research by reading <http://wp.wpi.edu/daily-herd/2013/07/19/wpis-bee-whisperer/> and <http://users.wpi.edu/~rgegear/Research.html>.

Declining bumblebee species are as follows: *Bombus*

*fervidus*, *Bombus vagans*, *Bombus affinis*, *Bombus rufocinctus*, *Bombus auricomus*, *Bombus terricola* and *Bombus pensylvanicus*. After attending the program, I went back to my photos taken over the years, as I, too, like bumblebees, and found images of bumblebees on given flower species, which I forward to Dr. Robert Gegear as part of his research: What plant species? Collecting pollen? Nest searching? Collecting nectar? Well, I can tell you, I once photographed a bumble bee at an Indian Pipe, which was previously shown on the **Among Rhode Island Wildflowers'** website: <http://among-ri-wildflowers.org/>. Then there is another picture I took of two bumblebees fighting over one Spotted Touch Me Not flower, which was shown at last year's Christmas party. While the Indian Pipe and Spotted Touch Me Not are native species, the invasive species Purple Loosestrife was found by Dr. Gegear's research to be highly preferred by the bumblebees.

*"The bee, whose numbers have declined 87 percent in the last 15 years, would become the first bee in the United States to gain protection under the Act."*

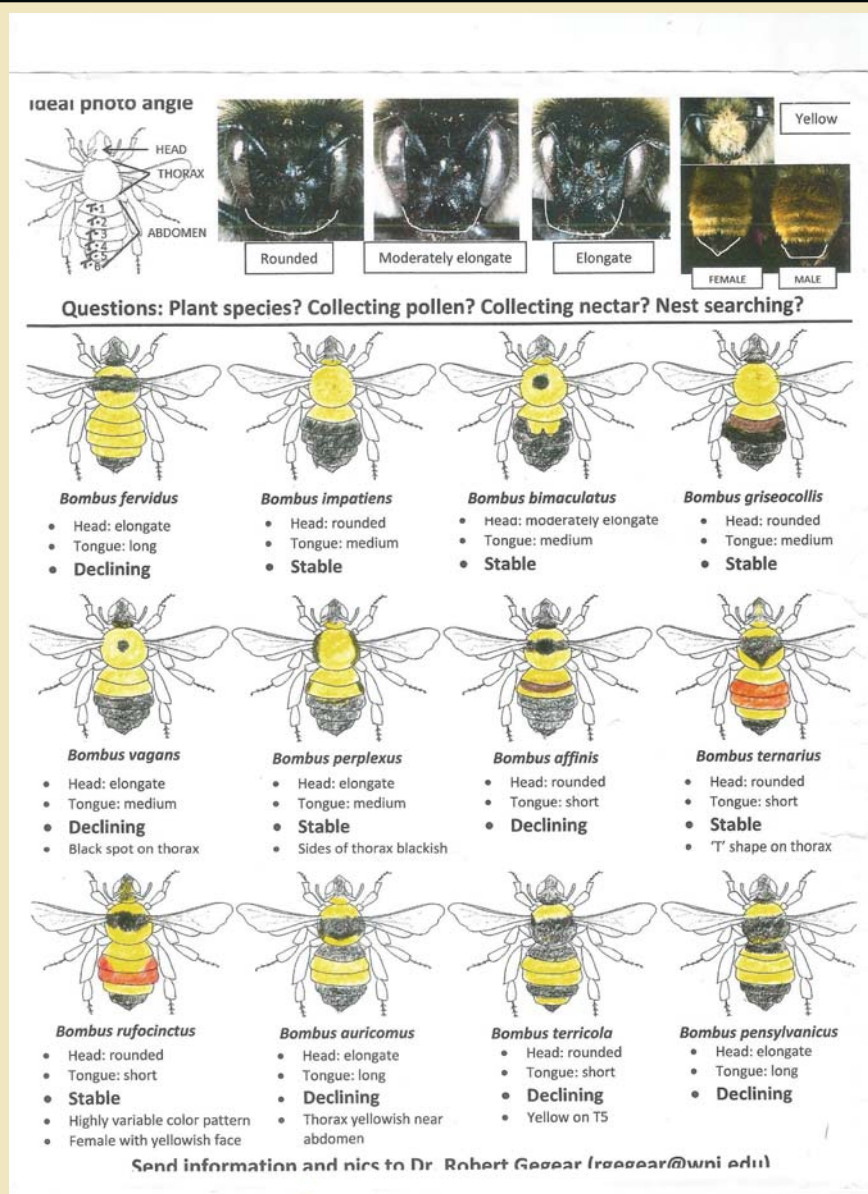


Another flower species, Milkweed, is the exclusive host plant to the Monarch Butterfly, which is yet to be protected, but does have the help of The Monarch Joint Venture: <http://www.monarchjointventure.org/>. Personally, I have not participated in the Monarch Larva Monitoring Project <http://monarchlab.org/mlmp>, due to not having found caterpillar (larva) yet. Instead I found Milkweed plants mowed down along a hiking trail. Now one will never know if these plants had eggs on them. This site <https://itunes.apple.com/us/app/monarch-sos/id956347677?mt=8> will provide you with an app that “covers monarch identification in all life cycle stages, confusing look-alikes and numerous milkweed species.”

In some welcoming news, I just revisited another citizen science project site I am aware of for honey bees. Having revisited <http://www.greatsunflower.org/> I found that the Huffington Post had an article entitled, *Major Pest*

*Control Company Announces a Huge Change to Protect Bees* [http://www.huffingtonpost.com/entry/ortho-neonicotinoid-bees\\_us\\_570d5e46e4b01422324a76cf](http://www.huffingtonpost.com/entry/ortho-neonicotinoid-bees_us_570d5e46e4b01422324a76cf), which concurred that “in an effort to better protect the planet’s most important pollinators, pest control company *Ortho* says it will remove from its products a class of chemicals thought to be linked to declining bee populations.” The company, a division of Scotts Miracle-Gro, said in an announcement Tuesday it would “immediately begin to transition away from the use of neonicotinoid-based pesticides for outdoor use.”

In closing, I ask that while you are out photographing insects and flowers in your yard, hiking about in the foothills or among fields of wildflowers, that you subconsciously remember these citizen science projects. Hopefully, you, too, will become a citizen scientist! ■



## Commuters in Mandalay

By Matilde Simas

photos © Matilde Simas

**M**andalay is the second largest city in Myanmar, after Yangon. The city is the economic and religious hub of upper Myanmar and is centered around the Royal Palace. Mandalay is a highly chaotic place. Thousands of motorbikes, mopeds, bicycles, and three-wheeled trishaws freely clog up the streets moving in and out of lanes. Adding to the mayhem on the roads, traffic lights in Mandalay do not always work. In addition to such a commotion in the streets, motor bikes can sometime have up to 3-4 passengers – some passengers as young as just a few months old. Alarming, passengers on these bikes always seemed to look comfortable and strangely relaxed. I witnessed whole families riding on a single motorbike. Inexplicably, passengers made it look agreeable;

almost unaware of the danger they are putting themselves in. In March 2008, Mandalay had nearly 81,000 registered motor vehicles. Adding to that number are a number of unregistered vehicles roaming the streets. Mandalay really feels like an “anything goes” kind of city when it comes to transportation.

As a photographer, I wanted to photograph this in an interesting way. In these images I used a technique called panning. The basic idea of panning is that you pan your camera with the moving subject and end up getting a relatively sharp subject but a blurred background. This gives the shot a feeling of movement and speed. I then added a high contrast black and white finish with some grain to reflect a kind of timelessness that is Myanmar at present.

This article is an excerpt from Mattie's Blog:

[http://www.matildemarie.com/blog?load/blog\\_detail/page/153763/item/4403/post-title](http://www.matildemarie.com/blog?load/blog_detail/page/153763/item/4403/post-title)

View more of Mattie's photos on her website: <http://www.matildemarie.com/>











# What Is It?

By Carol Wontkowski



The answer will appear elsewhere in this issue

## Gadget Tip - submitted by Phil Giordino

For those who prefer pen and paper rather than a keyboard but still want to be environmentally conscientious, a new solution can be found in the **Rocketbook Wave Smart Notebook**:

<https://goo.gl/aC8KQU>

*Thank you to Phil Giordano for contributing this quarter's "Read All About It" column.*

*— Editor*

## Poor Man's CamRanger

By Phil Giordino

I just ordered the equipment cited in this article and plan to set this up - much cheaper than a [CamRanger](#)!

<http://www.diyphotography.net/remote-control-dslr-less-40/>

What does this allow you to do? wireless tether control and display: "...control your camera from your tablet/phone as well as see images instantly as you take them [on your tablet/phone]."

You'll need a tablet/iPad or smart-phone, too...I intend to use my iPad but this also works on Android.

Check it out...here are links to everything you need as listed in the article:

<http://www.diyphotography.net/remote-control-dslr-less-40/>

<http://dslrdashboard.info/download/ddserver-openwrt-mr3040-v2-factory-0-13/>

<http://dslrdashboard.info/downloads/>

<https://itunes.apple.com/us/app/qdslr-dashboard/id912760548?ls=1&mt=8>

<https://play.google.com/store/apps/details?id=info.qdd>

Router:

[http://www.bhphotovideo.com/c/product/887062-REG/TP\\_Link\\_TL\\_MR3040\\_Portable\\_Battery\\_Powered.html](http://www.bhphotovideo.com/c/product/887062-REG/TP_Link_TL_MR3040_Portable_Battery_Powered.html)

READ ALL ABOUT IT

Continued on next page

Your camera may require a different USB connector, but here is what I bought for my Nikon D750:

[http://www.bhphotovideo.com/c/product/1257732-REG/tether\\_tools\\_cu8001\\_org\\_tetherpro\\_usb\\_2\\_0\\_type\\_a.html](http://www.bhphotovideo.com/c/product/1257732-REG/tether_tools_cu8001_org_tetherpro_usb_2_0_type_a.html)

I found that this page and video provide the best set of directions for updating the router firmware. There is a very good bit of info at about 4m20s into the video that I found nowhere else, which tells you to place the router v2 switch to the 'ap' mode setting for the update—which is very important! Also just make sure you fully charge the router's internal battery before you update, so you don't lose power part way through the process. Watch the video so you can decide if you are comfortable with the process before you make any purchases.

<http://dslrdashboard.info/tp-link-mr3040-openwrt-flash/>

After updating the firmware on the wireless router and testing everything, I have found that it works very well with my iPad Air for all the uses I cited (image preview during tethered shooting as well as remote camera control).

I only found out after I had all the pieces to this puzzle that the built-in wifi on my Nikon D750 and the DSLRDashBoard app were all I actually needed to make this all work! However, upon using and testing the wireless router I have found that image transfers are faster and I save camera battery power by using the wireless router instead of my camera's built-in wifi. For the extra price of the router, it may be worth it to anyone who plans to use this more than very infrequently, even if their camera has built-in wifi. What is also nice with all the components, including the wireless router, is that with the proper cable connection for the router-camera, you can use this setup with any camera supported by the DSLRDashBoard app. The cable that comes with your camera for connecting the camera directly to your computer for image transfer should work fine.

Check out the DSLRDashBoard info online before buying any components, so you can decide what is right for you:

<http://dslrdashboard.info/>

The only thing I have not tested is how reliably this works during long shooting sessions. Only time will tell. For the very small investment price, it appears quite worthwhile to me. ■

## PLANNING AHEAD FOR THE 2016-17 SEASON

### *Where Should We Go This Year???*

Last year's spring fieldtrip to Great Smoky Mountains National Park was a huge success! Conversations are starting around where we should go in 2017. The "when" is dependent upon the "where"...

All thoughts are welcome. Please email me your ideas via the Website email program at:

### *SBCC Reflections Newsletter Editor*

Some considerations to include in your location suggestions:

1. *Are the attractions easily accessible, or are there other things to see/do for those who choose not to hike or walk long distances?*
2. *Would travel time be reasonable to get there?*
3. *Would (all-inclusive) travel expenses be moderate for a stay of up to one week?*

Please respond by October 31, 2016.

Thank you!  
Ellen Berenson



72ND ANNUAL  
PHOTOGRAPHY  
CONFERENCE

July 14, 15, 16 of 2017

University of Amherst  
Amherst, MA



Answer to "What Is It?": It's a reflection in the TV of a plant on a stand



Date	Subject	Details	Location
9/1/2016	Opening Night	Ice cream social, Image show in background, ice breaker conversations and Yard Sale	Church of the Redeemer
9/8/2016	Review the Rules	All you need to know about competition, A walk through the new website and The online exhibition	Church of the Redeemer
9/15/2016	Iceland	Iceland: Rich Reynolds and Karl Zuzarte show and discuss images from their trips to Iceland	Church of the Redeemer
9/16/2016	Digital images due		
9/22/2016	Image Study		Church of the Redeemer
9/24/2016	Share Your Love of Photography	For friends, family, and others, to show the younger generations the passion we have for photography	WWI Memorial Park and Zoo, N Attleboro
9/29/2016	Competition	Color Prints, BW Prints, Digital B&W, Digital People / Portraits	Church of the Redeemer
10/6/2016	Rick Cloran	Photoshop Tips for Quick Fixes	Church of the Redeemer
10/7/2016	Digital images due		
10/13/2016	Image Study		Church of the Redeemer
10/20/2016	Competition	Digital General, Digital Creative / Altered Reality	Church of the Redeemer
10/21/2016	Digital images due		
10/27/2016	Ossian Lundholm	The Art and Craft of Wildlife & Conservation Photography w/ additional information on techniques to master landscape photography	Church of the Redeemer
11/3/2016	Competition	Digital Nature, Digital People / Portraits	Church of the Redeemer
11/10/2016	Roman Kurywczak	Taking macro photography to the next level. Sponsored by Sigma Camera	Church of the Redeemer
11/17/2016	Talk Photography	Round table discussions	Church of the Redeemer
11/18/2016	Digital images due		
11/24/2016	Thanksgiving		No Meeting
12/1/2016	Competition	Color Prints, BW Prints, Digital B&W, Digital Macro	Church of the Redeemer
12/8/2016	Jim Christensen	Compositing - Expand your Creative Space	Church of the Redeemer
12/10/2016	Saturday Workshop	Jim Christensen: Non-destructive editing using Photoshop layers, masks, and blend modes	Norfolk Library
12/15/2016	Holiday Banquet		TBD
12/22/2016	Holiday Break		No Meeting
12/29/2016	Holiday Break		No Meeting
1/5/2017	Stephen Sheffield	Fine Art Photography and Mixed Media and how it was processed: Creative Inspiration	Church of the Redeemer
1/6/2017	Digital images due		
1/12/2017	Image Study		Church of the Redeemer
1/19/2017	Competition	Digital General, Digital Creative / Altered Reality	Church of the Redeemer
1/26/2017	New Member Showcase		Church of the Redeemer
1/28/2017	Snow photography	Hands on workshop covering proper dress for outdoor winter photography, proper camera care and helpful hints on exposing for snow. Rescheduled from last year, weather date 1/29, alt 2/4 (weather date 2/5)	Stony Brook Audubon
2/2/2017	Cemal Ekin	Digital Printing Workflow and Paper Choices, Sponsored by Red River	Church of the Redeemer
2/3/2017	Digital images due		
2/9/2017	Image Study		Church of the Redeemer
2/16/2017	Competition	Color Prints, BW Prints, Digital Nature	Church of the Redeemer
2/23/2017	Cabin Fever		Church of the Redeemer
2/24/2017	Digital images due		
3/2/2017	Image Makers		Church of the Redeemer
3/9/2017	Competition	Digital B&W, Digital People / Portraits, Digital Macro	Church of the Redeemer
3/16/2017	Ray Guillette	Soul Scapes	Church of the Redeemer
3/17/2017	Digital images due		
3/23/2017	Gail Hansche	Nature	Church of the Redeemer
3/30/2017	Competition	Digital Nature, Digital Macro	Church of the Redeemer
4/6/2017	A picture is worth less than a 1000 words	Working with local schools have students write essays on images they see as part of our exhibit at Norfolk Library and online.	Church of the Redeemer
4/7/2017	Digital images due		
4/13/2017	Image Study		Norfolk Library
4/20/2017	Competition	Officer slate presented - Color Prints, BW Prints, Digital General, Digital Creative / Altered Reality	Church of the Redeemer
4/27/2017	TBD Wendell Phillips	Visual Narratives	Church of the Redeemer
5/4/2017	Elections / Breaking Photographic Rules: Rules for Rebels	Elections for 2017/18 Officers /Managed discussions where breaking 'well known photographic rules' delivers images with greater impact	Church of the Redeemer
5/11/2017	Jeff Curtio	The creative side of photography: Thinking creatively as you approach your photographic project.	Church of the Redeemer
5/18/2017	Image Of The Year		Church of the Redeemer
5/25/2017	Lance Keimig	Night Photography	Church of the Redeemer
6/1/2017	David Wells	Shoot your Travel Photos like a Pro	Church of the Redeemer
6/8/2017	End of Year Banquet		TBD

NOTE: The online [stonybrookcc.com calendar](http://stonybrookcc.com/calendar) will always be the most current.

ON THE HORIZON

## 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:	Jürgen Lobert
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), Victoria Schepps
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
WORKSHOPS:	Don Steele





### 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>



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