

South Shore Camera Club of NY

We focus on the fine points of photography

The Shutterbug Monthly

From the President... Gary Meyer



APRIL 2025

This will be the 6th monthly newsletter, and it keeps going strong and improving every month. The “Featured Photographer” column continues to be one of my favorites. Arlene was the March feature, and it didn’t disappoint. She uses her iPhone exclusively and it serves her well. Paul Oresky has been including a column about using his Samsung cell phone very successfully. Every morning, he walks through his Oceanside neighborhood using only his cell phone to capture anything that strikes his creativity. We all know that cell phones have limitations compared to cameras, but they also have their advantages. Despite owning several high-end cameras and lenses, he is enjoying the use of the cell phone and saved himself a considerable amount of money after having second thoughts about buying another camera.

The presentation by Jordan, Carole, and Andrea about their trip to the Amish country occurred too late to make it into the March copy, but it was very well done and deserves coverage here. In addition to showcasing exceptional photographs that capture the scenery and lifestyle of this distinctive countryside, Jordan conducted thorough research and presented an articulate discussion on the inhabitants and their way of life.

March’s major presentation was by photographer Howard Pohl. His presentation was in person at the JCC and very interesting. It brought back many memories of how I started my own photographic journey. He shoots primarily in black and white film having never succumbed to the use of digital, as all of us including myself have. He uses film only, develops it himself and makes his own prints in his home darkroom. The results were quite nice. He had a variety of subjects, and I personally enjoyed the shades and textures achieved with black and white film.

I enjoy photographing flowers and think I get some decent results, until I look at Richard Cohen’s work as displayed in last month’s issue, along with some informative commentary.

Stu and Steve continue to do an incredible job and welcome your continued contributions

JUST A LITTLE NOTE TO OUR MEMBERS

Our newsletter will only be as good as we make it... we need all to contribute to it.

Send all suggestions, stories and helpful hints to either

Stuart Konecky (stuart.konecky@gmail.com)

or Steve Friedman (steve@PhotosBySMF.com)

Featured Photographer: Richard Cohen

Interview by Stuart Konecky



1. What sparked your passion for photography?

My Mother always took family photos. That is where all my old family photos, now in shoe boxes, reside. She inspired me to take photos.

The birth of my first son, 54 years ago, sparked my renewed interest in photography. I bought a Canon AE-1 and began taking photos. I studied Photography and kept learning. The birth of my first granddaughter, 23 years ago, re-sparked my passion for photography. I bought my first digital camera and photographed her birth. The ability to download the images to my computer and edit and print them the same day really renewed my excitement and passion for photography. I was hooked!

2. How and when did you join the SSCC?

About 10 years ago, I searched the internet for local camera clubs.

I found the website for SSCC and called Marty Goldenberg. He invited me to come to the JCC for a meeting. Everyone was welcoming and I joined.

3. Do you have a favorite type of photography or a signature style?

Over the past few years, I have developed a passion for Flower Photography. I love flowers, their many colors and varieties. Sadly, however, flowers bloom and live for only a short time. I believe, by photographing them, I can keep them alive and enjoy their beauty all year long.

4. Which cameras and lens do you like?

I use my Canon EOS Mark 3 DSLR with my 24-105 lens. Also, I use my iPhone 15 ProMax to photograph my flowers.

5. How do you approach post-processing your images?

Since my first digital camera, 23 years ago, I was hooked. The ability to edit your photos excited me. I studied, watched YouTube instructional videos and taught myself about editing. I continue to learn. I primarily use Lightroom and Photoshop to edit my photos. The software keeps getting better and better. I isolate my flower photos, usually with a black background, in order to focus solely on their beauty.

6. What advice would you give to new photographers?

The best advice I can give to new photographers would be to discover what you are passionate about. Is it Still Life, Nature, Landscapes, Wildlife, etc.? Follow your passion!!

Why I Prefer to Use My Camera Instead of My Cell Phone Camera

By Stuart Konecky

I agree with Paul Oresky that cell phone cameras today are impressive, and they do create excellent photos. While I occasionally use my cell phone camera, I prefer my dedicated cameras. Here's why:

Superior Image Quality

One of the most obvious reasons for my preference is the superior image quality that dedicated cameras offer. They typically have larger sensors that capture more light, resulting in clearer, more detailed images with better dynamic range.

Furthermore, the optical quality of camera lenses is outstanding. I use Nikon cameras and lenses that are crafted with meticulous precision to deliver exact details. In my view, the lens quality of cell phones does not compare to that of interchangeable camera lenses.

Manual Controls and Customization

For those who enjoy having full control over their photography settings, cameras offer a level of customization that cell phones simply cannot match.

Ergonomics and Handling

The physical design and ergonomics of cameras are another important factor in my preference. Cameras are designed with the photographer in mind, featuring comfortable grips, intuitive button layouts, and viewfinders that make composing shots easier.

Conclusion

While cell phones make capturing and sharing moments easy, they can't match the experience and capabilities of dedicated cameras. For photography enthusiasts, investing in a camera is worthwhile for better image quality, flexibility, control, and overall experience. Choosing a camera over convenience prioritizes the art of photography.

In The Box by George Cutler

It was square, round or trapezoid.
The coverings were a mist
garnished with flowing flags.
The outer looked enchanting
I fantasized with its core.

I heard words from inside
"I'm in here".
I stopped to look,
saw fuzzy new concepts,
embryos waiting to bloom.

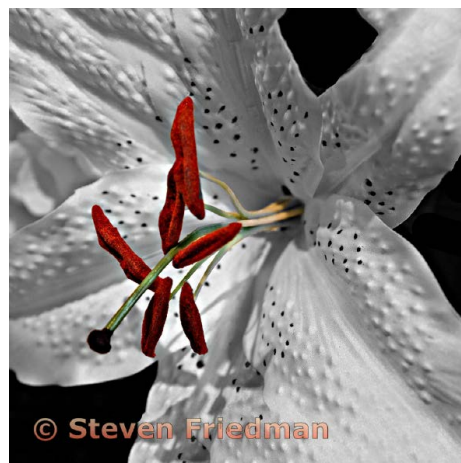
Its powers burst
into a revelation
overwhelmed me into joy.
I was speechless.
I never knew the inner.

My Poetry Book "One of Them" on sale at:
On Amazon <https://a.co/d/9W1m0ni>.
Barnes & Noble <https://www.barnesandnoble.com/w/one-of-them-george-cutler/1142249426?ean=9781977256638>



THE NINER

A COLLECTION OF PHOTOS IN LAST MONTH'S COMPETITION



Check the club website to see all of the other photos entered this month



© Jordan Meyers



© Richard Cohen



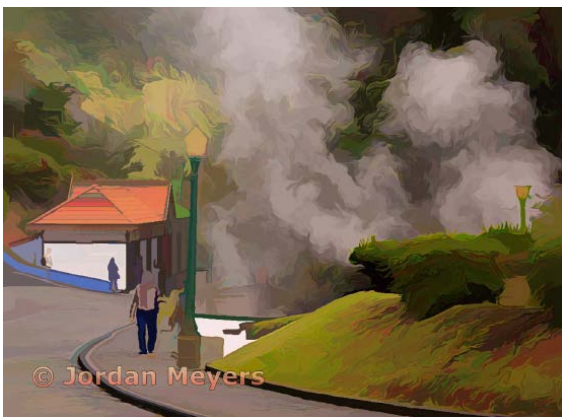
© Richard Cohen



© Steven Friedman



© Jordan Meyers



© Jordan Meyers



© Lowell Schechter



© Steven Friedman



© Steven Friedman

Cell Phone Photography 4

by Paul Oresky

I must admit that I have been rather satisfied with the images captured using my cell phone, the Samsung Galaxy S22 Ultra Pro. Most of the features and options recently discovered while writing this series I have yet to experiment with. I have included them in the following paragraphs for anyone interested.

Automatic or manual focusing is available. I have been using automatic. Contrast can be adjusted. The shutter speed is manually adjustable by removing the phone from 'seeing' the subject and pushing buttons. Changes in ISO can be automatic or manual. The white balance can be adjusted or left at the setting the camera comes with. There is a "Portrait" mode, a built-in flash, and video capabilities.

In addition, bursts can be obtained by swiping the shutter button. Grid lines can be installed on the screen. (I find these helpful in my compositions.) Capturing images using voice commands is available. A second shutter button can be used and moved anywhere on the screen. A timer feature allows you to set up and enter the composition.

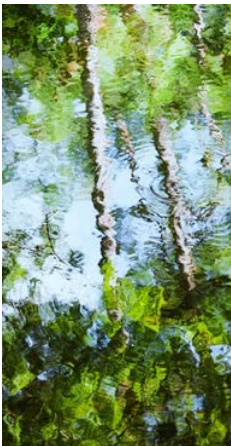
There are "Expert Raw", "Night" (I used this once but was not impressed enough to use it again. I found the regular settings were enough to capture a good quality image at night.), "Food", "Panorama", and "Director's View" settings. Three levels of a "Scene Optimizer" for faster, fast and slower picture taking are available, which affects color and contrast. (The 'maximum' or slower setting allows for the most optimization.) A watermark can be inserted onto the images. "Tags" can be applied to images to record where they were taken. Photo albums can be put together. Closeup is built in and a 1:1 is available. There is an "AR Zone" which features various categories of emojis. There is also video capability with several features and options if that is of interest.

A relative beginner with this cell phone photography stuff, I have been using the presets that were factory set to capture the images that accompany this series of articles. As I continue to use my cell phone camera, I will attempt to learn and make a conscious effort to appropriately adjust my Samsung Galaxy Ultra Pro cell phone camera settings as per the type of photography with which I am involved. (This will likely take the rest of my life.)

The Samsung Galaxy Ultra Pro S22 has already been eclipsed by the later models. Although I have discovered the features listed above, several are difficult to bring up when wanted or needed.

The Apple I-Phones have comparable features with the opportunity to take classes about how to use the camera in Apple stores. Samsung does not provide camera use classes. When I decide to upgrade my cell phone, I am considering the possibility of changing to an I-Phone if apple continues to offer classes.

In "Cell Phone Photography 5" I will write about and depict the serious problems which I have encountered. The images below were taken with my cell phone camera while on my early morning walks while visiting friends in Florida. Some post processing was applied.



Practice Makes Perfect

By Meghan Clifford

Finding and capturing the “perfect” wave is a combination of art and science. I do the research before heading out for a photo session, checking wave stats and ocean conditions, but I never truly know how it is going to be until I get down there. I often just go when the conditions seem good enough (cause “perfect” doesn’t come around often) and I have what I would classify as so-so session. Maybe the waves aren’t barreling fantastically or maybe the light isn’t quite right, whatever the factors maybe I don’t quite get the wow shot I am looking for. I have found that it is important to go out consistently and consider these so-so sessions practice. I go into the water to practice my techniques, my settings, the angles I want to capture, how I need to move in the water to get consistent results etc. Sometimes this can be frustrating with all the effort I must go through to get down to the water, from the time it takes to put my gear together to the cold temperatures and so on. But then a day comes along, and I get in the water and every condition is literally “perfect”, and all the days I spent practicing and getting bad shots seem to align so that I know what to do to get the wow shots. What I want to say is even if you do not think the picture is going to come out, take it anyway. Experiment, take risky photos, and learn from it. You never know when one day the conditions will come along to get the perfect shot, and when it comes your way all that practice will mean that you are ready for it.



My Visit to Hostages Square in Tel Aviv

By Ellery Samuels

As many of you know, I hold dual citizenship with Israel and the US. I am currently in Israel and would like to share something from my stay here.

When I usually return to Israel, my first place to visit is The Western Wall in Jerusalem. This year I decided that it's more important to visit Hostages Square in Tel Aviv.

As you know, hostages have been held by Hamas in Gaza since October 7, 2023. On October 7, 2023, Hamas abducted 251 people from Israel. An additional four were previously held in Hamas captivity. Today there are 59 hostages remaining in captivity in the Gaza Strip, 58 of whom had been abducted on October 7th, and the other hostage captured earlier.

Hostages Square is a public plaza located in front of the [Tel Aviv Museum of Art](#). Since the [October 7, 2023 Hamas-led attack on Israel](#), families of the [hostages taken during the attack](#) have encamped in the square, due to its proximity to the [Israel Defense Forces](#) headquarters. In addition, it has been the site of many rallies and protests during the [Israel-Hamas war](#) calling for the release of the hostages. The square has been the site of weekly rallies held by the [Hostages and Missing Families Forum](#) since the hostages were taken, with antigovernmental rallies held nearby since about early 2024.

The square features art installations and banners highlighting the plight of the hostages and calling for their release. I visited early on a Thursday morning, hoping to find legal parking but did not. But I am a Brooklyn boy, so I parked illegally and did not get ticketed.

The images included here are from my visit. An amazing and heartfelt visit.



JUST A LITTLE REMINDER TO OUR MEMBERS

Our newsletter will only be as good as we make it... we need all to contribute to it. Send all suggestions, stories and helpful hints to either Stuart Konecky (stuart.konecky@gmail.com) or Steve Friedman (steve@PhotosBySMF.com)

About the Artist: Alan M. Richards

April 9, 2025

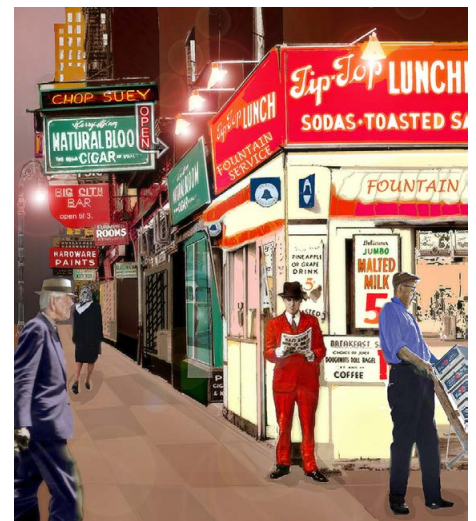
My work may be classified as photomontages or new media art. The images may be playful, satirical, or of a more serious nature. I try to tell a story with each image. My artwork represents the human condition. It reflects how I view events and the interaction between people and the world. I seem to like scenes that are rooted in the past eras. I think what attracts me about those eras is the style of dress, what I perceive as the integrity of the individuals I include in my works, and the color palette of works I have seen depicting those eras.

My work is primarily based on photographic images. I either take the images myself or I use found/vintage or other images combined with my images. The images are always unified in their appearance by using digital painting, drawing, image clips, vectors, and CAD elements. I enjoy the work of Edward Hopper, Rene Magritte, and David Hockney, and see my work falling somewhere between all three artists.

I do not have a set pattern about how an image grows. I guess it is organic in that elements of the final image change over the time I'm working on the picture. Sometimes, an entire background will change or elements will be added or deleted. The end goal is to create an image with visual interest. I may start out with some notion of the potential look of the final piece, but that often changes as the piece progresses.

I look for the unusual in a person or persons or places. It's not whether a person is fat or skinny, one color or another, or any other physical attribute. It's a special aspect of an individual which makes them appear to me to be special. It's their uniqueness that attracts me.

Appreciation of art and design has always been a part of my life since both of my parents were artists. My father, a commercial artist, was influential in introducing me to advertising art and graphic design. My mother was an accomplished oil painter who studied at The Art Students League in New York City. Although I always had an interest in artwork, I chose a different path. By profession, I became an Audiologist. I earned a Ph.D. from the City University of New York (CUNY) in Hearing Science and was a Professor of Audiology at CUNY for nearly 30 years. I also practiced privately over those years with the practice located in the Upper East Side of Manhattan. Although I produced artwork sporadically over my work career, it is within the last decade that the passion for creating artwork on a consistent basis has blossomed into a new career path. I approach it with the same fervor and desire as I did in the past.



THE PHOTO

- 1 Original group photo
- 2 I darkened the grass and the barn as it was too white
- 3 I converted the photo to a black and white using mode / gray scale in Photoshop and then converted it to a duotone (mode / duotone) NOTE: when you convert a photo to a duotone you can only save it as a PSD or and ESP. Once this is done you have to open a new file (in RGB) and copy and paste the duotone in it.
- 4 next, I open the photo with the camera
- 5 I rotated the camera to straighten it up
- 6 I select the camera back and went to edit / transform/ skew and straightened the back
- 7 I silhouetted the camera and deleted the glass in the back and copied and pasted it in the group photo
- 8 After pasting the camera, I used the magic wand to select the background on the same layer. I then went to select / inverse to select the camera only. Next go to edit / scale to get it to the proper proportion and place it in the location desired.
- 9 Once the camera was in place, I selected the area in the back where the glass should be. I filled it with black set at 20% and adjusted the opacity to 35%
- 10 Lastly, I added the cross-hairs to the glass and set the opacity to 20%



From the Publisher...

Steven Friedman



What I have to say about an assortment of things

Another month has gone by and we have seen an assortment of some very fine photos in all categories and at all levels. The judge this month gave some very excellent critiques on the photo as well as was very fair with his marks.

As the spring approaches I would like to suggest we start a Sunday Shooters Group. We would meet for breakfast Sunday morning and then break up into groups and go out and take photos.

You will notice that I left the Trading Post column out as no one wanted to sell, trade or buy anything. We can always add it if you have equipment to buy or sell.

I must say that our guest speaker, Howard Pohl, was very interesting in that he still uses a darkroom and shoots only in black and white. I thought that his photos were very nice.

One last thought, I would like to have a "Swap Meet" where we bring in photo stuff that we would like to sell or trade for. The club would get a 10% fee to add to our treasury.

Lastly, good shooting and may all your photos get 9s.

THE STAFF	
Officers	
President:	Gary Meyer
Vice President:	Domenick Creaco
Secretary:	Stuart Konecky
Treasurer:	George Cutler
Publication	
Editor:	Stuart Konecky
Publisher:	Steven Friedman



Celebrating Our Sixth Issue of The Shutterbug Monthly



Encouraging Contributions and Future Perspectives

We proudly present the sixth issue of The Shutterbug Monthly, acknowledging the wonderful work of all contributors.

Moving forward, we invite continued contributions. Whether it is a photo essay, an article on techniques and experiences, or poetry, your input remains important to our publication. Please submit your work to stuart.konecky@gmail.com and/or steve@tsga.com.

Thank you for being a member of our community. We anticipate future issues filled with creativity and inspiration.

The club's website, available at <https://ssccny.visualpursuits.com>, provides newsletters, photo guides, galleries, field trip information, and various resources.

Best regards,
Stuart Konecky