

# REFLECTIONS



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THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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Aug / Sept 2003

## Message from the President

Hi,

This is a little note from me (Vicky Elliott) your new president for 2003-04. I am so pleased to be serving you. We have a great team! Paul Burke-Vice President, Dick Shirley-Treasurer, Carol Adiletto-Secretary. A little about myself, I joined Stony Brook about five years ago, and it is the best thing I have ever done for myself. I enjoy everyone, and everything about the club. I used to take photos of my family (I still do) but I have had my eyes opened to a grander scale of things. I have learned so much with the help of all club members. You are a wonderful group, and I'm proud to be part of it.

I can't wait until September to start a fresh, great, enthusiastic year!!

Vicky Elliott

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***Don't forget to bring 10 summer slides to the Welcome Back meeting on Sept. 4 th!***

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## MOUNTING SLIDES IN GLASS

by John C. Fuller, FPSA, AFIAP, MNEC

### Procedure

1. Remove slide from cardboard. Cut through the word "FILM" below Kodachrome or Ektachrome. Pull cardboard mount apart.
2. Clean inside surfaces of glass with isopropyl alcohol and lint free cloth - outsides can be done later.
3. Clean film with camel's hair or anti-static brush.
4. Using silver tape, tape film to the rear mount (dark gray with Gepe); white front side can then be used for data. Note that the film can be reversed at this point if that is the best presentation. Tape only *one* edge to allow the film to expand from the heat of projection.

5. Blow and dust again. Close the front glass over the film and rear glass.
6. Press closed (Gepe) or tape edges with silver tape (stand alone glass).
7. Check for dust through loupe or by projection—recycle as necessary.
8. Place thumbspot in lower left corner as the slide is to be viewed.  
Apply title next to thumbspot.
9. Apply name and address to wide top or side portion of mounted slide. This can be done using press on labels or, with Gepe mount by writing on it with an "RC" permanent pen available at photo shops.

### Equipment

1. Light box or slide viewer.
2. Gepe Mounts, Wess Slide Mounts, EMDE anti-newton glass No. 7-NR, Erie Color Slide Club.
3. Slide Masks:  
Gepe masks are built into the mounts. Available from RMF Products, PO Box 520, Batavia, IL 60510.  
Erie Color Slide Club, PO Box 672, Erie, PA 16510  
Colorama, 1864 61<sup>st</sup> St., Brooklyn, NY 11204  
Jiffy Masks (stick over cardboard mounts): The Kinney Co., PO Box 1229, Mt. Vernon, WA, 98273
4. Metallic Tape: 3M, Erie, Leitz.
5. Thumbspots: office signal dots or Erie Slide Club.
6. Press-a-ply labels for titles.
7. Name and address labels or rubber stamp (1 3/8" x 1/2").
8. Foam Mailing Boxes: Creative Products, PO Box 489, Morton Grove, IL 60053.
9. Scissors, loupe, blower or syringe, camel's hair or static-free brush, lint-free cloth, isopropyl alcohol (91% best).

2003 John C. Fuller

**STONY BROOK CAMERA CLUB WEB PAGE**  
<http://www.photo-ne.com/clubs/stony.html>

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**Treasurer:** Richard Shirley  
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Slide/Print study Ray Guilette  
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Hospitality John Kerns  
Refreshments Linda Barnes & Denise Maclachlan  
Judges John Fuller  
Database Dan Charbonnet  
Nominations Bob Doyle  
Scholarship Fund Bob Yankee, Bill Manning, Joe Cormier  
PSA Representative John Fuller  
NECC Representative Ray Guilette

**COMPETITIONS:**

Color Slides Martha Kerns  
B&W Prints Ken Wiedemann  
Color Prints Ray Guilette  
PSA/NECC Dan Charbonnet  
Multi-screen Martha Kerns

**STONY BROOK CAMERA CLUB**

**PURPOSE:** To promote enjoyment and proficiency in all aspects of photography through education by mutual exchange of knowledge and experience; and, to promote a broad appreciation of our environment.

**MEETINGS:** Meetings will be held on the first and third Thursdays of each month, except for no meetings in July and August. Other Workshops and Print/Slide Study Nights may be scheduled on the second and fourth Thursdays. Consult the SBCC Calendar of Events. All meetings start at 7:30 P.M. The regular meeting place is Stony Brook Audubon Preserve, Norfolk, MA off Route 115. At other times activities are scheduled in other nearby locations.

**DUES:** Individuals: \$30.00, Families: \$40.00, and \$15.00 for students and members over 65 years of age. To be eligible for competitions, dues must be paid by the first competition in November.

**NEWSLETTER:** Published six times during the year for Aug/Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and Jun/Jul and solely for the information, guidance and enjoyment of the Stony Brook Camera Club, Norfolk, MA

**OFFICERS:** Elected annually and serve as the executive committee with two past presidents. The Stony Brook Camera Club is affiliated with the New England Camera Club Council and is a member of the Photographic Society of America

**Results for NECC Spring Nature Slide Interclub**

Dick Shirley	"Mute Swan"	23 points
Janet Fuller	"Elephant's Drinking"	23 points
John Fuller	"Gotcha!"	26 points 3rd (Tie)
Gail Hansche	"Solitary Sandpiper"	26 points 3rd (Tie)
Club		98 points 1st
Season		289 ( Tied for 2 <sup>nd</sup> with New Haven)

**Multi-Screen  
2003 - 2004**

- |                         |                           |
|-------------------------|---------------------------|
| 1. BACKLIT              | 13. LUSH                  |
| 2. COMEDY               | 14. MUSHROOM(S)           |
| 3. CURIOSITY            | 15. MYSTERY               |
| 4. CURLS(PLURAL)        | 16. MUSICAL INSTRUMENT(S) |
| 5. DETAIL               | 17. PET(S)                |
| 6. FENCE(S)             | 18. RED                   |
| 7. FLASHY               | 19. SIZZLE                |
| 8. FOOTPRINT(S)         | 20. SLOW MOTION           |
| 9. FRIENDSHIP           | 21. SWING(S)              |
| 10. GLASSWARE REFLECTED | 22. TWISTED               |
| 11. IN THE SNOW         | 23. UNUSUAL               |
| 12. LEAVES(PLURAL)      | 24. WING(S)               |

**Check out this web site for some incredible photographs of the Northern Lights by Sigurdur H. Stefnisson:**

<http://www.iww.is/art/shs/>

**A tip from Emazing.com:**

**Protecting Your Gear**

Saturday February 1, 2003

Every month I get at least one agonized letter from someone who's had camera gear stolen. Invariably these letters include the line "I just took my eyes off the bag for a minute. . ."

When you're out shooting, especially in an urban environment, it's important to keep track of your gear. It's very easy to get caught up in what you're looking at through the viewfinder and lose track of your surroundings. Some simple tips to keep your camera bag in your possession:

1. If you're shooting in a crowded area keep your bag on your shoulder whenever possible.
2. If you have to put it down put your foot on the strap or rest the bag against your leg. That way you'll feel any movement.
3. If you're working from a tripod hang your bag from it. Some tripods even have hooks to hang your bag. There is an additional benefit that the weight of the bag will help steady the tripod.
4. If you're sitting in a restaurant or a sidewalk café hook the shoulder strap under a leg of your chair instead of leaving the bag on the seat next to you.
5. NEVER put your wallet or passport in your camera bag. A camera bag is an inviting target and we've heard from more than one person who lost their camera, wallet, passport, money, and ID in one fell swoop. A sure way to ruin a vacation.

- *Courtesy of the Staff at Vivid Light Photography magazine* (a great photography resource!)

## Six Shades of Black and White

How many times have you looked at a picture and thought "Wouldn't that make a nice black and white?" Most purists would have you believe that if you wanted the picture to be black and white you should have captured it that way. While that is a noble thought process, many photographers are realizing photography doesn't have to be so black and white. The digital darkroom makes producing black and whites easier and allows for a greater level of creativity.

Shoot in color and convert to black and white. By shooting in color then converting to black and white we are able to produce dramatic results that cannot be obtained if the image was shot originally in black and white.

In the digital darkroom, we are able to add color filters after the fact. It can be argued that you could apply filters when you are capturing the scene. On the contrary, black and white photography tends to be a lot of trial and error especially since not everyone understands filters and their effects. In the digital darkroom we can try hundreds of filters on the same image and instantly see the effects without wasting hundreds of frames of film. As a result, we are able to concentrate more on exposure and composition and less on worrying about how green tones will appear.

PhotoShop gives us several ways in which we can convert our images to black and white. But some methods work better than others do...

### Starting Image

This image was chosen because of the reds,



blues, and greens.

### Grayscale

Image->Mode->Grayscale



The grayscale method is very quick to apply and in some cases you may get a nice effect. This method is equivalent to shooting in black and white mode with your digital camera. Although, you don't get a true sense of black and white because this method tends to be low in contrast making many landscapes look too gray and without enough contrast.

### Desaturate

Image->Adjustments->Desaturate



Again this method is very quick to apply and in some cases you may get a nice effect. But in most cases it will be very difficult for you to achieve deep blacks and a long range of gray detail.

### Lab Mode

Image->Mode->Lab Color

In the Channels Palette, delete both the a and b channel



Of the methods shown so far Lab Mode tends to produce the best result. Using only



the lightness channel of Lab Mode, we are able to achieve greater density and a more expanded tonal range. When using the lightness channel we are only seeing the brightness of each color. Nothing else about the color is taken into account, which in a nutshell is how black and white film works.

Now we start to get a little creative with filters!!!

#### Individual Channels

Channel Palette Menu->Split Channels

(Red Channel)

Looking at each individual color channel is the same as shooting the scene with either a Red, Blue, or Green filter on the lens. Just like with traditional black and white photography when working with colored filters, like colors will become brighter and opposite colors will become darker. I chose to work with the red channel of the image. Notice how the red carnations are much brighter and the blue carnations and the

gentleman's shirt in the background are darker.

#### Channel Mixer

Image->Adjustments->Channel Mixer  
Check Monochrome



(Orange Filter: R=78, G=22, B=0)

By adjusting the red, green, and blue sliders we are able to adjust the tonality of the black and white image. With over a million combinations (literally), there is no perfect way to adjust the sliders but there are some rules that you should be aware of.

The percentages of the sliders should add up to 100%. By doing so, you will end up with a photo with tones that are technically the same as the original. If your percentages are greater than 100% the image will be brighter than the original and you will blow highlights. If your percentages are less than 100% the image will be darker than the original and you will lose shadow detail. And lastly the constant slider, which is to adjust the brightness of the image, you should shy away from because again you will lose detail.

In closing I hope I have shown you some ways to bring new life to your photos!

-Jim Jones

jajej@comcast.net

...Oh, what's that you say...that's right I did say Six Shades of Black and White. I guess you will have to wait for my digital workshop coming this year to learn the sixth method of black and white in PhotoShop, which also happens to be, in my opinion, the best method. Hope to see you there!

**SBCC PRELIMINARY SCHEDULE OF 2003-2004  
WORKSHOPS AND PRESENTATIONS - 2<sup>nd</sup> & 3<sup>rd</sup> Thursdays\***

<u>MONTH</u>		<u>PRESENTER</u>	<u>WORKSHOP/PRESENTATION SUBJECT</u>
September	4		Welcome Back - Bring 10 slides of your summer activities
	11	Gary Stanley	"Getting the Most Out of Your Photography"
	18	Bob Yankee	Photography Basics
	25		Print/Slide Study
October	2		Competition
	9	Bob Sheppard	Digital Workshop # 1 - Basics
	16	Tom Bloomstrom	"Spiritlands: A Day in the Life of the American Southwest"
	23		Print/Slide Study
	30		Open
November	6		Competition
	13	Mike DeStefano	Mounting and Matting Prints
		TBA	Gepe Frames
	20	Bill Silliker	"Camera Hunting Techniques for the 21 <sup>st</sup> Century"
	27		Thanksgiving
December	4		Competition
	11	Gail Hansche/ Mike DeStefano / Ray Guillette	Macro Round Table
	18		Holiday Party and Digital Member Show
January	8	Jim Jones	Digital Workshop #2 - Intermediate
	15	Karl Schantz	"Travel Adventures Far and Near"
	22		Print/Slide Study
	29		Open
February	5		Competition
	12	John Kerns	Creative Use of Black Light, etc.
	19	John Fuller	TBA
	26		Print/Slide Study
March	4		Competition
	11	Andre Bourque	Digital Workshop #3 - Advanced
	18	Mike Goodman	Travelogue
	25		Print/Slide Study
April	1		Competition
	8		Multi-Screen Selection
	15	Mike Roman/ Paul Smith	Portrait Workshop
	22		Print/Slide Study
	29		Open
May	6		Print/Slide of the Year
	13	Gail Hansche	"How to Photograph Birds"
	20	Bob Yankee	TBA
	27		Print/Slide Study
June	3	Ray Guillette	TBA
	10		Annual Awards, Banquet and Member Slide Show

\* As in past years, the first Thursday of each month will be our Competition night and the fourth Thursday of each month will be Slide Study Night.

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*Want to buy or sell photography equipment? ..... Place an ad in Reflections!*

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  - Photos Made From Prints, While You Wait - Up to 8x10
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  - Film Developing (1HR Available for 35mm & APS film)
- NEW DIGITAL PRINTING CAPABILITIES:
- Direct Prints From Slides to 12 X 18
  - Prints From Digital Media on Photo Paper!



STONY BROOK CAMERA CLUB members who present upon purchase their SBCC Membership Card are eligible for a 10% discount on film, E6 and print processing.

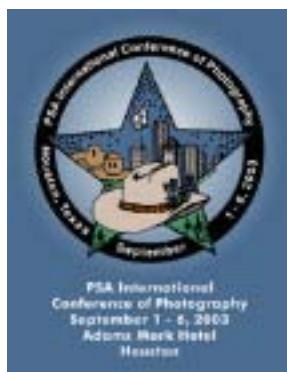


**STONY BROOK CAMERA CLUB "REFLECTIONS"**

***A PSA Award-Winning Newsletter***

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