

# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

VOLUME 30, NUMBER 4

Feb / Mar 2004

## ***Thank you!***

I want to thank everyone who contributed to our Toys for Tots drive this year. Even though we got a late start, we collected 41 toys! I know our efforts were greatly appreciated by our town representative. Our club definitely made this a very happy holiday for many needy children. Thank you for your generosity!

Henny

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***Karl West found an interesting article about "hot tips from the masters of macro" in the Feb. 2004 issue of Popular Photography. He also found the following article on Foster's Online concerning PhotoShop.***

**Saturday, January 10, 2004**

**Popular graphics program PhotoShop contains code to thwart counterfeiting at request of government, banks**

By TED BRIDIS  
AP Technology Writer

Adobe Systems Inc. acknowledged on Friday it quietly added technology to the world's best-known graphics software at the request of government regulators and international bankers to prevent consumers from making copies of the world's major currencies.

The unusual concession has angered scores of customers.

Adobe, the world's leading vendor for graphics software, said the secretive technology "would have minimal impact on honest customers." It generates a warning message when someone tries to make digital copies of some currencies.

The U.S. Federal Reserve and other organizations that worked on the technology said they could not disclose how it works and wouldn't name which other software companies have it in their products. They cited concerns that counterfeiters would try to defeat it.

"We sort of knew this would come out eventually," Adobe spokesman Russell Brady said. "We can't really talk about the technology itself."

A Microsoft Corp. spokesman, Jim Desler, said the technology was not built into versions of its dominant Windows operating system.

A rival graphics program by Ulead Systems Inc. also blocks customers from copying currency.

Adobe revealed it added the technology after a customer complained in an online support forum about mysterious behavior by the new \$649 "PhotoShop CS" software when opening an image of a U.S. \$20 bill.

Kevin Connor, Adobe's product management director, said the company did not disclose the technology in PhotoShop's instructions at the request of international bankers. He said Adobe is looking at adding the detection mechanism to its other products.

"The average consumer is never going to encounter this in their daily use," Connor said. "It just didn't seem like something meaningful to communicate."

Angry customers have flooded Adobe's Internet message boards with complaints about censorship and concerns over future restrictions on other types of images, such as copyrighted or adult material.

"I don't believe this. This shocks me," said Stephen M. Burns, president of the PhotoShop users group in San Diego. "Artists don't like to be limited in what they can do

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



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**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

with their tools. Let the U.S. government or whoever is involved deal with this, but don't take the powers of the government and place them into a commercial software package."

Connor said the company's decision to use the technology was "not a step down the road towards Adobe becoming Big Brother."

Adobe said the technology slows its software's performance "just a fraction of a second" and urged customers to report unexpected glitches. It said the technology was new and there may be room for improvement.

The technology was designed recently by the Central Bank Counterfeit Deterrence Group, a consortium of 27 central banks in the United States, England, Japan, Canada and across the European Union, where there already is a formal proposal to require all software companies to include similar anti-counterfeit technology.

"The industry has been very open to understanding the nature of the problem," said Richard Wall, the Bank of Canada's representative to the counterfeit deterrence group. "We're very happy with the response."

He said nearly all counterfeit currency in Canada is now created with personal computers and ink-jet printers.

"We've seen a shift of what would normally be highly skilled counterfeiters using elaborate equipment to basically counterfeiters who need to know how to use a PC," Wall said.

Some policy experts were divided on the technology.

Bruce Schneier, an expert on security and privacy, called the anti-counterfeit technology a great system. "It doesn't affect privacy," he said. "It stops the casual counterfeiter. I can't think of any ill effects."

Another security expert, Gene Spafford of Purdue University, said Adobe should have notified its customers prominently. He wondered how closely Adobe was permitted to study the technology's inner-workings to ensure it was stable and performed as advertised.

"If I were the paranoid-conspiracy type, I would speculate that since it's not Adobe's software, what else is it doing?" Spafford said.

([http://www4.fosters.com/news2004/January2004/January\\_10/News/reg\\_na\\_0110c.asp](http://www4.fosters.com/news2004/January2004/January_10/News/reg_na_0110c.asp))

**On [www.searchboston.com/happenings.html](http://www.searchboston.com/happenings.html) is a listing for an interesting exhibit:**

Starts:12/1/2003 - Ends: 2/28/2004, (repeats every Monday, Tuesday, Wednesday, Thursday, Friday, Saturday), 10:00 AM-6:00 PM

**Photographers, Writers, and the American Scene (Visual Art)**  
Major traveling exhibition from the Museum of Photographic Arts, San Diego bringing together reflections on turn-of-the-millennium American life and culture by fifty prominent, contemporary photographers and writers. Bakalar Gallery.

Massachusetts College of Art 621 Huntington Avenue Boston, MA 02115  
<http://www.massart.edu/>  
617-879-7333

**Bob Yankee asked to have the January editorial from *Popular Photography and Imaging* reprinted in *Reflections*. Bob Sheppard got permission to republish...and here is the editorial!**

## **Film: It's Alive!!!**

By John Owens

January 2004

### **9 reasons film won't die**

All of the excitement, new products, and creative potential that are part of the digital revolution are enough to make film shooters paranoid. Add to this Kodak's late-September announcement that the photographic giant would, as one headline from *The Wall Street Journal* put it, "Shift Focus Away From Film, Toward Digital Lines." As a lover of things silver halide, you might be tempted to break out black armbands (yes, with sprocket holes on the edges).

But film isn't going away. Overshadowed? Yes. Extinct or even endangered? Hardly. There are millions of high-end film cameras out there, and millions of serious film shooters. While some of this may be nostalgia, most of film's continuing appeal is practical. Film still does a lot well.

With the help of the Pop Photo Tech Team, here's a look at just some of the reasons we know film has a future:

**Film Cameras Are A Steal.** Got \$300? You can buy a lot more film SLR than digital anything. For instance, a 35mm Canon EOS Rebel Ti with a 28–90mm f/4–5.6 lens costs less than a Canon digital PowerShot A80, with 4MP and an f/2.8–4.9 lens (38–114mm 35mm equivalent). Both are good, but face it: the PowerShot is really just a top-end snapshooter. The 35mm Rebel Ti, however, can grow with your ambitions and skills, since it has many more custom controls and can handle virtually any lens in the almost-limitless Canon EF optical family. Soon you may want to buy a digital SLR body to use with your existing lenses, but in the meantime, a digital SLR is far more expensive than its 35mm counterpart. Even that breakthrough bargain, Canon's EOS Digital Rebel, is three times the price of the Rebel Ti.

**Film Is Fast.** Low light? For high image quality, you can't beat film. ISO 800 color-print film can give you quite acceptable resolution, sharpness, and even grain. And while ISO 1600 film tends to be grainy, it's not all bad. But with most digital cameras, digital noise can degrade your images to the point of "why bother?" at ISO settings above 400. Even the \$11,995 16.6MP Kodak DCS Pro Back 645H has settings only up to ISO 400. At that point, our lab tests found "moderate" noise. Yet a \$300 35mm SLR handles ISO 1600 film without flinching.

**Film Can Be Enlarged...A Lot.** Big prints? Think film. Load ISO 100 print film into any decent SLR, and

chances are you'll get negatives that can be blown up to 20x24 prints that are sharp and detailed. For a digital camera to match that, you'd have to spend five times as much.

**Film Is Power-Stingy.** When was the last time you changed the batteries in your 35mm SLR? I can't remember, either. That's especially true when your film camera packs lithium cells. Digitals, on the other hand, need regular recharging or constant reinforcements. Not a problem if juice is readily available, but if you're out of batteries in a remote spot, you're out of photography. Not only is that less likely with a film camera, but some (the Leica MP and Nikon FM3a, for instance) don't need batteries at all.

**Film Doesn't Crash.** As someone who's watched his hard-drive write its own obituary with a couple hundred of my family photos, believe me when I say there's a sense of, well, *permanence*, in envelopes full of negatives or a stack of sleeves loaded with slides.

**Film Doesn't Require Infrastructure.** With digital, after your first few hundred shots, you must get some sort of a system. Typically, that includes album software for your computer, CD backups, and online storage at an outfit such as [Ritzpix.com](http://Ritzpix.com), [Ofoto.com](http://Ofoto.com), or [Snapfish.com](http://Snapfish.com). It's great, but far more time-consuming than envelopes and sleeves.

**Film Is The Original PhotoShop.** Infrared photography, in-camera multiple exposures, reflection-free polarized shots...they're all part of the film camera gene pool. Granted, some digital cameras can shoot IR (any Sony with "NightShot" and the Minolta DiIMAGE A1, for instance), and some digitals can do in-camera multiple exposures (the Nikon Coolpix 4500 and the new Pentax \*ist D SLR come to mind), but these are exceptions. Increasingly, special effects are achieved not through photographic hardware at the moment of exposure, but through software that adds time.

**Film Is RAW.** A digital camera's JPEG and TIFF files are, in effect, selective representations of the incoming data. If everything were saved on the image (as it is in the RAW format), the file would be huge and difficult (or at least slow) to process. With film, however, all of the "data" is on the negative or slide, and can be accessed with proper printing techniques or on a pro-caliber film scanner.

**Film Doesn't Preclude Digital.** Once you scan a slide, negative, or print into a computer, it's a digital image. From there on, the capture medium doesn't matter. And all of the enhancing/manipulating and printing gee-whiz that the digital darkroom allows is yours. But you know this; you're doing it now.

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**Karl West found an interesting book review in *The Chronicle* (Vol.56, No.3, p.121-122) Part of it is quoted here:**

**"Putting a Face on 'Working Stiffs' "** by Elton Hall

*"Working Stiffs, Occupational Portraits in the Age of Tintypes*, by Michael L. Carlebach (Washington, D.C.: The Smithsonian Institution Press, 2002), 144 pages, \$25.95.

"In his introductory essay, "Tintypes and the Democratization of Photography in Nineteenth-Century America," Carlebach provides a social history of the tintype, how it fitted into the whole art of photography. Professional photographers claimed that the tintype was an inferior process, vulgar and devoid of artistic merit, but one suspects that the complaint was really that tintypes were so cheaply available to the working classes that they could cut into the market for the elitist quality of the more elegant forms of portraiture. Fashionable photographers located in cities with plenty of customers could afford to ignore tintypes, but those in rural areas, who had to scratch a little harder for their living, readily produced tintypes when they had no work of a more exalted nature. The fashionable photographers need not have worried. Few of the tintype customers would have been in a position to offer them employment anyway.

Yet the tintype has preserved for us a valuable visual record of those whose story has not been told nor can be readily told in any great detail for lack of information. The last part of the book is a gallery of sixty tintypes illustrating men and women posing with the tools of their respective trades. Clearly, some are intended to suggest the performance of some part of the trade, but the requirement of thirty motionless seconds for the exposure rendered anything but a rigid pose possible. As a group, the subjects stand for those who owned and used the tools that now engage the interest of the Early American Industries Association. They are worth a careful look, and we should be grateful to those who had the vision to collect them and to the author for providing the background and making the images more readily available to us."

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**From the desk of Harry Davis:**

### **Cruise Ship Photography Goes Digital**

On a Carnival cruise ship this last January, the ship's staff of thirteen photographers were shooting about three- hundred rolls of film per week and printing about ten-thousand prints. Midway through the week, the Nikon N90's disappeared and were replaced by the new Olympus E-1, a 6.3 mega pixel camera outfitted with an Olympus Zuiko zoom lens. They were recording images on a 1 GB card. Attached to the camera was a Metz

flash. The whole package cost about \$4,500. The cost savings in film, processing chemicals, and time are huge.

The original prints looked slightly reddish in the skin tones and corrections were being made by using a gray card in subsequent formal portrait sittings. A new large format printer was able to print large forty inch prints on canvas. The quality was outstanding.

Soon, the entire Carnival Cruise Line fleet will be outfitted with digital equipment. I wonder what they did with their several hundred Nikons. Maybe they will show up on eBay.

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**Our President, Vicky Elliot, found two web sites that offer many photographic lessons and tips:**

<http://www.gatneyphoto.com/free7.htm>

<http://www.photoworkshop.com> (for digital and film)

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**From *Amazing.com*:**

### **Digital Design Tip of the Day**

Monday July 15, 2002

#### **Hand coloring for effect**

When you're looking for a different effect for your Web site, why not use black and white images that are hand colored. Depending on the image itself and the colors you use this will work for a variety of Web sites from conservative to very stylish and modern. Use your graphics software to convert the image to grayscale then set the color mode back to color and use a tool like the airbrush tool to add the color you need. In PaintShop Pro, choose Colors, Grayscale, then Colors, Increase Color Depth, 16 Million colors. Add a new layer using Layers, New Raster Layer and click Ok. Now use the Airbrush to add the color and then alter the layer opacity to blend it with the layer underneath.

### **Digital Design Tip of the Day**

Sunday June 23, 2002

#### **Splash proof painting**

In a previous tip I talked about hand coloring an image. Today I'll talk about how you can stop the color from wandering where you don't want it to go, particularly when you're using an imprecise tool like the Airbrush. Before you paint, make a selection using one of the selection tools (eg use the freehand tool to select around a person's shirt or a piece of sky). Now use the Airbrush tool over the selection, the 'paint' will only stick in the selected area although you can make strokes that extend beyond this.

*by Helen Bradley*

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

<u>MONTH</u>	<u>PRESENTER</u>	<u>WORKSHOP/PRESENTATION SUBJECT</u>
February	5	Competition
	12	John Kerns Creative Use of Black Light, etc.
	19	John Fuller North by South (Explore the Arctic & Antarctic)
	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.

**Amazing.com continued:**

**Hope everyone is working on the 24 Multi-Screen topics. Selection night is April 8<sup>th</sup>!**

**Photography Tip of the Day**

**Dodging and Burning**

Tuesday March 18, 2003

You'll hear dark room guys use these terms and more and more you'll hear the PhotoShop crowd using them as well. But what does it mean to dodge and burn an image.

Basically you're toning down highlights that are too bright and bringing out detail in dark areas. You do this because the human eye can see a wider range of light than can be captured on paper. Dodging and burning allows a print to show all the detail that the human eye could see had you been standing next to the photographer.

Dodging is used to bring out detail in dark shadow areas and burning is used to tone down bright areas to bring out more detail.

*Courtesy of the Staff at Vivid Light Photography magazine*

***If you have any photo tips of your own that you would like to share with the rest of the club, email them to me and I'll include them in the next newsletter!***

**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)               |

**For Sale:**

**Nikon 995 digital camera**, 3.3 megapixel, 4X optical zoom in very good condition. Only one year old, all the software, cables need, battery with charger, instruction book and compactflash cards (16MB+ 64MB) \$450

Roy Marshall, [roymar2@adelphia.net](mailto:roymar2@adelphia.net)



John Kerns  
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- 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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PHOTOGRAPHIC SOCIETY OF AMERICA  
 86<sup>th</sup> ANNUAL  
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 SEPTEMBER 6-11, 2004  
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