

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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Hi, my name is Mike Di Stefano....I am a single white male, non-smoker and my sign is cancer. My interests include photography, sports, and fast cars. I'm a URI graduate with a B.S. in Geography, and currently employed in civil engineering as a computer aided draftsperson. Oops, this was a bio for the photo club newsletter, not a personal classified. Oh well, let's talk about photography.

I've always been interested in photography. My first camera was a highly technical piece of optical equipment, a "Kodak Instamatic". I was the official family vacation photographer and my biggest photo expedition came when I was 12 & 14 and went to Europe with my parents. For many years though, I wanted to take more than just snap shots of vacations, birthdays, Christmas, etc.

Once I got serious in the very early 80's, I bought a Pentax Super Program 35mm SLR. It was armed with 6 automatic exposure modes, interchangeable lens, aperture and shutter speed controls. *Hot dog -- was this a step up!!!* I have compiled a fair number of bodies, accessories and lenses (ranging from 24mm-600mm). I now also have Canon EOS 3 bodies and lenses (ranging from 24mm-400mm). Because I believe in matched equipment, all my lenses and accessories are either Pentax or Canon. I was told early on that it is important to learn the full potential of what you can achieve with a lens or accessory you acquire, before buying a new lens or accessory. To master the art of photography you have to know how your camera and equipment works and how to use it to its maximum potential.

I've been a member of PSRI since 1990 and SBCC since 1998. In my first year, I acted much like a sponge, and that is, I sat quietly and tried to absorb as much knowledge as I could. Come the second year I jumped in with two feet, which I should have done the first year, and started participating more and learning more. At first, my images didn't impress the judges at all, but with time, they slowly got better. My area of interest at first was color prints but I decided after a few years to switch to color slides. In 1999, I started exploring the field of B&W. I have a little darkroom set up in the basement where I do everything from film developing to printing. Working in the quiet of my darkroom with the red

safelight on is my escape from my job and the world. As far as my favorite subjects, it varies -- landscapes, waterfalls, lighthouses, travel and photojournalism are always of high interest but sometimes macro and tabletop still life are a fun diversion. When the ESPN Extreme Games & NBC Gravity Games came to Providence, RI, I ventured into action/sports photography too. I also have a newly growing interest in nature photography. I regularly compete within the local camera clubs and have had some images selected to go in inter-club competitions and NECCC. The International Exhibitions are my latest undertaking. Sending my images to compete with those of photographers from around the world is highly competitive and also very rewarding when your image(s) are accepted into the exhibition show. The Photographic Society of America has a "star rating" system that uses the number of acceptances in these exhibitions to award stars to its PSA members. So far, I have 2 stars in the Color Division, 2 stars in Photo Travel, 1 star in Photojournalism, and 1 star in Nature.

I have held various positions in local and regional photographic organizations, from just a member to President(s). I also have found that judging competitions and giving workshops and lectures are another way of learning more about photography while at the same time giving back some of what I gained over the years. I never enjoyed the clubs more until I started participating and became involved in these organizations. But it takes the dedicated work of many volunteers to keep everything running smoothly. Camera clubs are no exception; there is always something a volunteer could lend a hand at. It is very true that, "*you only reap what you sow*". When new people get involved, then new ideas bring new life and interest into sometimes old routines. If you haven't gotten the message I've been trying to make, then here it is in plain English. If you have any interest in your camera club, than make a difference -- join in and lend a hand. To steal a famous quote, "*ask not what your camera club can do for you; ask what you can do for your camera club!*"

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Equipment	Dan Charbonnet
Field Trips	Jim & Jessica Jones
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Publicity	Billie Manning
Workshops	Mike Di Stefano, Jim Jones, Ray Guillette
Refreshments	TBA
Judges	John Fuller
Database	Dan Charbonnet
Nominations	Bob Doyle
Scholarship Fund	B. Manning, J. Cormier, V. Schepps, G. Browning
Digital	Bob Sheppard
Webmaster	Dick Shirley
PSA Representative	John Fuller
NECC Representative	Ray Guillette

COMPETITIONS:

Color Slides	Vicky Elliott
B&W Prints	Ken Wiedemann
Color Prints	Ray Guillette
Digital	Bob Sheppard
PSA/NECC	Dan Charbonnet
Multi-screen	Jim Jones

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 every Thursday of each month; no meetings in July and August. 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 before the first competition.

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

Thank You!!!

Thank you to everyone who contributed to Toys for Tots this year! It was a great year....52 toys were collected!!! That's our best year yet! Our Toys for Tots representative said he can always count on us, but I think even he was surprised by the number of toys I dropped off. This is truly the spirit of the Christmas season....giving to those who are most in need.

Hope all of you had a wonderful holiday season.

Henny Smith



Holiday Party

-- Pictures by Jim Bougioukos



Field Trip in Review -- Jan13-15th -- Maine

Phil Giordano, Tony Mistretta, and Brenda and Tom Cleveland joined Glenn Browning and his wife at their home in Bridgton, ME, for a weekend field trip. Phil and Tony stopped at Nubble Light and Portland Light on the way up.

Friday night: night photography of Shawnee Peak -- lit for night skiing.

Saturday: rain all day!!! had workshops of digital vs. film, flash photography and macro photography.

Sunday: photographed the Muddy River, a solo tree at Watkins Farm, and a sunset in absolutely frigid, windy conditions.

Unfortunately, winter opportunities simply were not present due to the mild winter, but they did get in some shots and became familiar with the area.



Photo by Glenn Browning

CUT GLASS ABSTRACTS USING BLACKLIGHT

This abstract photography technique is one of many to let you enjoy using blacklight as the light source. This particular technique uses close up details of cut glassware to create the abstract design. **Please note: This is a close-up technique that requires at least .5x magnification (2" x 3" picture area). A so-called MACRO zoom may only provide .25x to .33x magnification when used alone.**

Digital cameras, especially digital SLRs, can be used for this technique if they can take close-up images from 3"-18" away from the subject. Non-SLR digital cameras should have a preview mode to help compose the image on the LCD panel before taking the shot.

MATERIALS

Fluorescent blacklight fixtures

You will need two fixtures for taking the pictures. These are frequently available at novelty stores such as Spencer's, electrical supply houses, Edmund Scientific and places like Home Depot or Lowe's. Local sources will have blacklight fixtures and you will not have to pay for shipping. There is no need however to pay more for a "blacklight" fixture. Get a regular cabinet type fixture that uses an 18" fluorescent tube for about \$8.95, then go to the bulb department and get the 15-watt **BLB** blacklight tube for about \$9.95. Home Depot is a good local source. Do not get talked into the coated incandescent light bulbs, they are inadequate for photography.

If using an 18" stand, white fixtures will work better than black fixtures. Even though not in your picture area, the black can be picked up by the facets in the glassware and give you too much black in your image. For the same reason you should be sure the entire area between the legs of your stand is some light color.

Top surface

The top surface should be about 15"-18" square. A stand with an 18" square top surface will allow you to use deep body cameras such as the Nikon D2X or the Canon 1D Mark II and the Canon 1Ds Mark II. The top surface should be equipped with a piece of glass or Plexiglass. If glass, double weight is preferred. Tape the edges of glass with cloth tape for safety.

Bottom surface

Surface should be 15" – 18" below the top surface. Less distance may not provide adequate blurring of the background for a pleasing effect.

Fixture Supports

These support the blacklight fixtures about 1/2" above the bottom surface with enough space between the two fixtures to manipulate the background. I use strips of heavy duty self adhesive VELCRO on the legs and fixtures to support the fixtures.

Camera support

You need a support that will let you shoot straight down. Some tripods will let you do this, as well as the columns of old copy stands and old enlargers. You can adjust the size of the stand so it can be placed over the base of a copy stand. I recommend removing accessory power winders because they may extend your lens too far out.

Low to medium speed daylight film.

Any daylight film is acceptable. I initially preferred Fujichrome 100 because of its highly saturated colors but the new highly saturated Kodak E100VS or its mass-market version, Elite Select Extra Color, are ideal for this technique. At the time I prepared these speaker notes I had not yet tried the new Velvia 100F but it should do well.

If using a digital camera, use low ISO equivalent settings. Since you will be working with a supported camera shutter-speed is not really an issue. Using ISO 100 works well and will result in less electronic noise in your image than some of the higher ISO settings

UV filter.

This filter can improve the zip of the colors when using film, especially if your lens is 8 years or older. Without a UV filter you may wind up with a bluish cast. Modern lenses have UV treatment in their multicoating so the UV filter may not be necessary. If in doubt, take each image both ways, one with a UV filter and one without a UV filter and compare the results. You can play with white balance instead of using a filter when using digital cameras.

Digital Camera sensor chips are even more sensitive to ultra-violet light than film. Newer digital cameras have built in filters over the sensor chip but some of the older digital cameras and some of the less expensive digital cameras do not have this filter. Until you know your own equipment, take it with and without the UV filter to see if it makes a difference in your images.

Close-up equipment

This is a close-up technique where you image should be at least 1/2 life size (a 3" x 2" image fills the viewfinder) with the camera no further than 18" from the subject. I generally take my images from life size to 1 1/2 times life size.

A true macro around 100mm is good. Using a plus 2 or a plus 4 close-up lens on a zoom or using

extension tubes on a zoom can also give acceptable results. A so-called "macro" zoom is generally inadequate unless you are using it with extension tubes. Without tubes these zooms can usually only give you 1/4 life-size which could prevent you from avoiding the edges of the glassware.

Your close-up equipment should include a **focusing rail** to permit focusing without changing your image size and a **cable release** to minimize camera shake. If you are using an old enlarger column for a camera support you may be able to use the bracket for raising and lowering the enlarger head as a focusing rail. A lot of the old Durst enlarger columns have this feature.

Fluorescent papers

These are for use as backgrounds. You can use commercial fluorescent paper taped together to form a pattern or make your own backgrounds. The ones I use are hand painted with fluorescent poster paints after drawing the pattern on heavy-duty poster board. Mine are laminated for protection because they get a lot of handling and are used for other abstract techniques that tend to get a bit messy.

Glassware

These provide your subjects. Look for glassware with cut or carved glass patterns. These do not have to be expensive cut crystal. A lot of mine come from the Christmas Tree Shops. I have also found some nice pieces at yard sales.

TECHNIQUES

Set up your camera and focusing rail on the camera support. Try to get the lens straight up and down and the film plane of the camera parallel to the top surface. You will be working with shallow depths of field because of the high magnification. Any camera tilt can cause one side of your image to be blurred while the other is sharp. I recommend taking your pictures in a dimly lit room so you get maximum color saturation. Normal room lighting tends to wash out the blacklight and give you weak images. At home I use a "Clapper" that lets me turn the room lights on and off by clapping my hands.

You might want to put your stand on the floor instead of a low table if you are using a digital camera with a macro lens. The macro might give you too much magnification with the sensor chip's 1.3 – 1.6 magnification factor. You will need to get the digital camera higher to keep an image size equivalent to the 35mm film. This additional height can make it more difficult to see through your viewfinder unless you are using an angle finder.

Place the glassware with a design you like on the top surface and turn on your blacklights. **Focus on the glassware.** You might want to turn off your camera's autofocus. Many systems keep trying to focus on the background instead of the glassware.

Move the piece around until you see a design you like. You can also change the image by changing the magnification. Watch the edges of your viewfinder so you do not photograph the rim of the glassware. Pay attention to the fine details. Some glassware has trademarks and numbers in the glass that can be distracting to viewers.

The patterns in glassware are generally repetitive so turning the piece will let you find the same design without the writing.

Set your lens at f/5/6, at least in the beginning. If your lens is more open, the depth of field may not be sufficient to have the peaks and valleys in the cut pattern in sharp focus. If your lens is stopped down more, you may have too much detail in your background pattern. If you have a depth of field preview button, use it. To be safe, take the pattern using a series of different stops until you learn the best for your setup.

You can generally follow your camera meter for determining exposure. If you insist on accurate metering, put a fluorescent orange sheet on the bottom surface and meter from that. Fluorescent orange acts like a blacklight gray card.

Once you have the pattern you like, you can play with different backgrounds and background positions to vary the color scheme. You can add black to some of the facets by adding a piece of black to your background, preferably to one side so it is not in the out of focus area.

Change magnifications and try shooting different parts of the design. A single piece of glassware can give you many images.

You can get slightly brighter colors and more predictable colors from your background when using digital cameras if you use daylight white balance (☀) instead of auto white balance (**AWB**)

When you get back your slides, look at them from all eight possible positions. Since this is an abstract technique there is no reason to restrict yourself to showing the image the way you took it. With practice, you may even find yourself taking images that are not perfect in the viewfinder because of what your results will be with the slide in another position.

That's all there is to it. Not every design or background will result in winning images but using the technique can help stretch your imagination and creativity. As you play with it you will start thinking of other variations to try, such as multiple exposures, soft focus, shifted focus, zooming, etc. It's all up to you and your imagination. Above all, **HAVE FUN.**

Daniel Charbonnet, APSA

2005-2006 PROGRAM SCHEDULE

DATE

MEETING THEME

02/02/2006 - COMPETITION
02/09/2006 - MACRO PHOTOGRAPHY - DENNIS GOULET
02/16/2006 - PASTISH - DICK AND JOAN SHIRLEY
02/23/2006 - IMAGE STUDY NIGHT
03/02/2006 - COMPETITION
03/09/2006 - NATURE II - RICK CLORAN
03/16/2006 - FROM DUBROVNIK TO PRAGUE - HARRY DAVIS
03/23/2006 - IMAGE STUDY NIGHT
03/30/2006 - COMPETITION
04/06/2006 - COMPETITION
04/13/2006 – MULTI-SCREEN SELECTION
04/20/2006 - TROPICAL AMERICA - JOHN FULLER
04/27/2006 - IMAGE STUDY NIGHT
04/28/2006 – MULTI-SCREEN INTERCLUB COMPETITION
05/04/2006 - COMPETITION
05/11/2006 - ANNUAL BUSINESS MEETING & PRINT/SLIDE/DIGITAL IMAGE OF THE YEAR
05/18/2006 - **PROGRAM - TBA / MAKEUP**
05/25/2006 - IMAGE STUDY NIGHT
06/01/2006 - **PROGRAM - TBA / MAKEUP**
06/08/2006 – ANNUAL AWARDS BANQUET / TRADITIONAL SLIDE SHOWS

2005-2006 SBCC Field Trip Schedule

FEBRUARY	OPEN TO SUGGESTIONS
MARCH 18 th	MYSTIC SEAPORT
APRIL 17 th	BOSTON MARATHON WITH ANTHONY MISTRETТА
MAY 13 th	HERITAGE MUSEUM AND GARDENS
JUNE 10 th	TOUR OF PROVIDENCE AND WATER FIRE

Multi-Screen 2005-2006

- | | |
|---------------|----------------|
| 1. At the Zoo | 13. Motion |
| 2. Bridge(s) | 14. Neon |
| 3. City | 15. Pipe(s) |
| 4. Curve(s) | 16. Red |
| 5. Dome(s) | 17. Reflection |
| 6. Eye(s) | 18. Repetitive |
| 7. Fog | 19. Rust |
| 8. Got-cha | 20. Sloppy |
| 9. Layers | 21. Swirl(s) |
| 10. Long Ago | 22. Texture |
| 11. Metal | 23. Tool(s) |
| 12. Mill(s) | 24. Wrinkle(s) |

Slides must be taken after
May 1, 2005 to qualify for
multi-screen competition in
April, 2006.



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A PSA Award-Winning Newsletter

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