

REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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Toys for Tots

It's that time of year again, our annual collection of toys for "Toys for Tots". There aren't many collection days this year, since we aren't meeting the first Thursday in December. So please bring your gift to either our December 11th meeting or the Holiday Party on December 18th.

For those members that are new to our club and would like to contribute, the toys should be new and unwrapped so that the Marine Corps can sort them. Last year we collected over 40 toys! Also our town's Toys for Tots representative mentioned that older children tend to be forgotten. So anyone wishing to donate gifts for older children (soccer balls, footballs, radios, etc.) would be greatly appreciated.

This year has been especially hard on many families with jobs lost due to companies downsizing. Let's make this a happy holiday for the children who may not otherwise know the joy and magic of a special gift just for them on that special morning. They are all our children, please help us make this a happy holiday for them.

If you have any questions, or if you can't make the meetings and still want to contribute, please call me at (508) 528-2229. Thanks for your support all these years!

Henny

Karl West has found this interesting photo exhibit posted in Shavings Nov/Dec 2003, the newsletter of the Early American Industries Association. Bill Bunting, an EAIA member, has organized this exhibit, which is hosted by the Society of the Preservation of New England Antiquities (SPENA)

"The Camera's Coast"

"a collection of photographs depicting historic coastal New England. It is a sampler of images from the SPNEA's extensive collection of historic photographs of the region. Pioneering photographers represented include Nathaniel L. Stebbins, Henry G. Peabody, Baldwin Coolidge and Emma L. Coleman. Curated by noted author and maritime historian William H. Bunting. "The Camera's Coast" illustrates life along the New England coast in the late nineteenth and early twentieth centuries.

"The Camera's Coast" opened September 6, 2003, and will run through January 31, 2003 at the Cape Ann Historical Museum, Gloucester, Massachusetts. For more information, please call (978) 283-0455.

From the desk of John Fuller:

SIX KEYS TO COMPETITION PHOTOGRAPHY

1. INSTANT IMPACT: There are many kinds of photography: advertising, magazine, show, subjective, etc. Competition photography calls for slides which tell the whole story instantly. The judge has 3 or 4 seconds to evaluate each slide. Impact is essential to get the viewer's attention instantly.

STONY BROOK CAMERA CLUB WEB PAGE

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COMMITTEES:

Slide/Print study	Ray Guilette
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Field Trips	Bob Sheppard
Reflections	Henny Smith
Publicity	Billie Manning
Workshops	Paul Burke, Gail Hansche, Ray Guilette
Hospitality	John Kerns
Refreshments	Linda Barnes & Denise MacLachlan
Judges	John Fuller
Database	Dan Charbonnet
Nominations	Bob Doyle
Scholarship Fund	Bob Yankee, Billi Manning, Joe Cormier
PSA Representative	John Fuller
NECCC Representative	Ray Guilette

COMPETITIONS:

Color Slides	Martha Kerns
B&W Prints	Ken Wiedemann
Color Prints	Ray Guilette
PSA/NECCC	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

2. **TECHNICAL ACCURACY:** Technically poor slides are automatically rejected. Competent judges are rarely fooled. The most common problems are:

Exposure. Overexposure is nearly always rejected. Underexposure, except for silhouettes, of 1 1/2 stops is usually too dense when projected. On the other hand, saturation of 1/2 stop under often enhances color.

Depth of Field should be sufficient for the subject. Avoid "hot spots" and other elements which detract from the main subject. Deliberate "soft focus" by use of selective depth-of-field can be very effective when properly handled.

Motion. Camera shake is unacceptable. Deliberate motion through "panning" or "zooming" can be effective if one element of the subject remains sharp.

3. **COMPOSITION:** Placement of the elements of a picture to enhance and support the impact. For competition, the more simple and straightforward the composition, the greater the impact. Generally, subtle or complex compositions are not viewed long enough to get their message across.

4. **COLOR BALANCE:** Color is an integral part of composition. Bright, warm colors are more obvious and striking adding to impact. Monochromatic (single color) slides require a very strong center of interest or a strong feeling of mood to generate an emotional response from the viewer.

5. **VIEWER INTEREST:** The best subjects create viewer interest. The viewer should be able to relate to the subject immediately; either through their own past experience ("I remember that!") or by having a new experience ("I didn't know that!").

6. **LUCK OF THE DRAW:** Don't take it personally. Your slide may come up in a bad position. Yours may be a bright slide following a dark one or vice versa and the judge's eyes didn't have time to adjust. Yours may be a good portrait following an absolutely great one. Maybe the projectionist failed to properly focus your slide in time. Great slides often lose out due to external factors beyond the control of the maker. Don't take it personally!

AND ONE MORE:

With today's rapidly improving automation nearly anyone can make a good or possibly a great photograph, but only a true photographer can make fifty or a hundred or more.

© John C. Fuller, FPSA, AFIAP, MNEC

Note to members about competition:

At the last Executive Board Meeting, it was decided that since there are so many color prints, the category will now be divided into two classes, B and A + AA. By doing this, it was felt that it would be fairer for B workers to be competing against each other. So when you are submitting your prints for the next competition, make sure they are placed in the right class.



Photo by Andre Bourque

Diane Robertson receiving the PSA award for most improved in Nature Slides

NECCC Color Slides Awards

Linda Barnes	"Purple Haze"	26 pts
Denise Maclachlan	"Morning Light"	25 pts
Ray Guillette	"Swamp Maple Symphony"	24 pts
Dick Shirley	"Grooming"	24 pts
SBCC scored a total of 99 points for 3 rd place		

For the "Digital Corner"-

Bob Sheppard found this interesting article:

Myths & Facts About JPEG by Sue Chastain

With the explosion of scanners, digital cameras and the World Wide Web, the JPEG image format has quickly become the most widely used digital image format. It's also the most misunderstood. Here's a collection of some common misconceptions and facts about JPEG images.

JPEGs lose quality every time they are opened and/or saved.

False. Simply opening or displaying a JPEG image does not harm the image in any way. Even opening an image and saving it again under a new name will not introduce further compression, unless additional editing was performed on the image. Saving a JPEG repeatedly during the same editing session (without ever closing the image) will *not* accumulate a loss in quality.

JPEGs lose quality every time they are opened, edited and saved.

True. If a JPEG image is opened, edited, and saved again it results in additional image degradation. It is very important to minimize the number of editing sessions between the initial and final version of a JPEG image. If you must perform editing functions in several sessions or in several different programs, you should use a image format that is not lossy (TIFF, BMP, PNG) for the intermediate editing sessions before

saving the final version. Repeated saving *within the same editing session* does not introduce additional damage. It is only when the image is closed, re-opened, edited and saved again.

JPEGs lose quality every time they are used in a page layout program.

False. Using a JPEG Image in a page layout program does not *edit* the source JPEG image, therefore no quality is lost. However, because each page layout software uses different types of compression on their native document files, you may find your layout documents are considerably larger than the sum of the embedded JPEG files.

If I compress a JPEG at 70%, then later reopen it and compress it at 90%, the final image will be restored to a quality setting of 90%.

False. The initial save at 70% introduces a *permanent* loss in quality that cannot be restored. Saving again at 90% quality only introduces additional degradation to an image that has already had considerable loss in quality. If you must decompress and recompress a JPEG image, using the *exact* same quality setting each time seems to introduce little or no degradation to the unedited areas of the image. Because of the way JPEGs are processed, however, the same setting rule just explained does not apply when *cropping* an image. JPEG compression is applied to an image in small blocks, typically 8 or 16 pixel increments. When you crop a JPEG image, the entire image is shifted so that the blocks are not aligned in the same places.

Choosing the same numeric quality setting for JPEGs saved in one program will give the exact same results as the same numeric quality setting in another program.

False. Quality settings are not standardized
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across graphics software programs. In other words, a quality setting of 75 in one program may result in a much poorer image than the same original image saved with a quality setting of 75 in another program. It's also important to verify what your software is asking for when you set the quality. Some programs have a numeric scale with quality at the top of the scale so that a rating of 100 is the highest quality with little compression. Other programs base the scale on compression where a setting of 100 is the lowest quality and the highest compression. Some software and digital cameras use terminology like low, medium, and high for the quality settings.

A quality setting of 100 does not degrade an image at all.

False. Saving an image to JPEG format, *always* introduces some loss in quality, though a quality setting of 100 will usually not be detectable by the average naked eye. In addition, using a quality setting of 100 compared to a quality setting of 90-95 or so will result in a considerably higher file size relative to the degree of image loss. If your software does not provide a JPEG preview, try saving several copies of an image at 90, 95, and 100 quality settings and compare file size with image quality. Chances are, there will be no distinguishable difference between the 90 and 100 image, but the difference in k-bytes could be significant. Keep in mind, however, that subtle color shifting is one effect of JPEG compression—even at high quality settings—so JPEG should be avoided in situations where precise color matching is important.

Progressive JPEGs download faster than ordinary JPEGs.

False. Progressive JPEGs display gradually as they download, so they will appear initially at a very low quality and gradually become clearer until the image is fully downloaded. On a slow Internet connection, this may give the illusion of a faster download, but usually a progressive JPEG is larger in file size and requires more processing power to decode and display. It's important to note that some software is incapable of displaying progressive JPEGs, most notably, the free Imaging program bundled with many versions of Windows.

JPEGs require more processing power to display.

True. JPEGs not only need to be downloaded, but decoded as well. If you were to compare display time for a GIF and a JPEG with the exact same file size, the GIF would display marginally faster than the JPEG because it uses a different compression scheme which does not require as much processing power to decode. This slight

delay is barely noticeable, except perhaps on extremely slow modem connections.

JPEG is an all-purpose format suitable for just about any image.

False. JPEG is best suited for large photographic images where file size is the most important consideration, such as images that will be posted on the Web or transmitted via e-mail and FTP. JPEG is *not suitable* for most small images under a few hundred pixels in dimension, and it is not suitable for screen shots and images with text, images with sharp lines and large blocks of color, and images that will be edited repeatedly.

JPEG is ideal for long-term image archival.

False. JPEG should only be used for archival when disk space is the primary consideration. Because JPEG images lose quality each time they are opened, *edited* and saved, they should be avoided for archival situations where the images will need to go through further processing steps. *Always keep a loss less master copy of any image you expect to edit again in the future.*

JPEG images do not support transparency.

True. You may think you've seen JPEG image with transparency on the Web, but in fact the image was created with the intended background incorporated into the JPEG in such a way that it *appears* seamless when layered on a Web page with the same background image. This works best when the background is one with a subtle texture where seams are indistinguishable. However, because JPEGs are subject to some color shifting, in many cases, the overlay may never appear totally seamless.

JPEG2000 is on the way and it will solve all the problems with JPEG.

Let's wait and see. JPEG2000 was initially proposed in 1996. We're now in the second quarter of 2001, and JPEG2000 is still not yet an accepted international standard. It can take years before image editing software and Web browsers are able to support a new format and that cannot happen until the format is finalized and accepted as a standard.

I can save disk space by converting my GIF images to JPEGs.

False. GIF images have already been reduced to 256 colors or less. JPEG images are ideal for large photographic images with millions of colors. GIFs are ideal for images with sharp

Updated Calendar - note: **no competition** on 12/4/03, instead it will be on 1/29/04, followed by February competition on 2/5/03

SBCC PRELIMINARY SCHEDULE OF 2003-2004
WORKSHOPS AND PRESENTATIONS - 2nd & 3rd Thursdays*

<u>MONTH</u>	<u>PRESENTER</u>	<u>WORKSHOP/PRESENTATION SUBJECT</u>
December 4		NO Competition - Room unavailable (moved to 1/29/04)
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		Competition from 12/4/03
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.

lines and large areas of a single color. Converting the typical GIF image to JPEG will result in color shifting, blurring, and loss in quality, and in most instances the resulting file will be larger. In general, it is not of any benefit to attempt a GIF to JPEG conversion if the original GIF image is more than 100 Kbytes. PNG is a better choice.

All JPEG images are high resolution, print-quality photos.

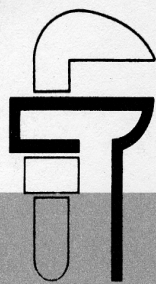
False. Print quality is determined by the pixel dimensions of the image. To print a 4 by 6 inch photo, the image must have at least 480 x 720 pixels for an average quality print, and 960 x 1440 pixels or more for a medium to high quality print. Because JPEG is often used for images to be transmitted and displayed via the Web, these images are typically reduced to screen resolution and do not contain enough pixel data to get a high-quality print. When saving JPEG images from your digital camera, you may wish

to use your camera's higher quality compression setting to reduce the damage done by JPEG compression. I'm referring here to the *quality* setting of your camera, not resolution (which effects pixel dimensions). Not all digital cameras offer this option.

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2003 - 2004**

- | | |
|-------------------------|---------------------------|
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| 5. DETAIL | 17. PET(S) |
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| 7. FLASHY | 19. SIZZLE |
| 8. FOOTPRINT(S) | 20. SLOW MOTION |
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| 11. IN THE SNOW | 23. UNUSUAL |
| 12. LEAVES(PLURAL) | 24. WING(S) |



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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
80th ANNUAL
INTERNATIONAL CONFERENCE OF PHOTOGRAPHERS
SEPTEMBER 8-11, 2004
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