

REFLECTIONS



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THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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Oct / Nov 2003

At the Worcester Art Museum:

Gift of Light: Photographs in the Janos Scholz Collection

September 6 - November 30, 2003

"View rare prints from the first years of photography and early travel photographs preserved as souvenirs. A Gift of Light features selections from an important collection of 19th-century European photographs amassed by renowned cellist and collector Janos Scholz. Over several years, Scholz donated more than 5,000 photographs to the Snite Museum of Art at the University of Notre Dame, which organized this traveling exhibition. See works by pioneering photographers such as William Henry Fox Talbot, Gustave LeGray, Julia Margaret Cameron and Roger Fenton. The exhibition features landscapes, portraits and still life subjects captured on film, in many cases, for the first time."

An interesting article in Vivid Light issue (#29) at <http://www.vividlight.com>. Probably one of the world's largest "portable" cameras has been created by Shaun Irving who converted an old postal truck into a giant pinhole camera named "Peanut". This is from his web site:

<http://www.cameratruck.net/pages/1/index.htm>

"Some guys dream about playing third base for the Braves. Others want to edit comic books. I, on the other hand, wanted to build a giant camera out of a delivery truck.

Just how big is it? It takes negatives 3,000 times bigger than most cameras. It's big enough for 24 people to stand in. In fact, it's one of the two largest cameras in the world.

My friends thought I was crazy; many still do. I quit my full-time work to make it happen, spending my entire savings along the way. But building Peanut has been

my dream for the past six years.

And I wasn't about to let sanity keep me from at least trying.

Inside the Camera

Step inside Peanut, shut all the doors. Suddenly, you see the outside world projected upside-down, inside the truck! It's like watching a movie with no projector—a sight that seems more like witchcraft than science.

But science is what makes it a reality. Remember 4th grade science, when Ms. Hornsoffer taught you how your eyeball works? Cameras work on the exact same principle—by focusing each ray of light on a single spot. What you end up with is an image that's upside-down and reversed, since the light comes from the opposite direction through the lens.

How it Works

Peanut isn't just one of the world's largest cameras—it's also one of the world's simplest.

It has what's known as a combined singlet lens. In plain English, that's two really big lenses—one convex, one concave. They're old military lenses; in fact, one came from a submarine periscope (and is even shaped like it).

Peanut's shutter is even more basic. It's just a sheet of metal that slides between the lenses to keep light out. When I need to make an exposure, I simply move it out of the way (typically for 5-10 seconds).

When it's time to take a picture, I hang a giant sheet of photographic paper on the wall opposite the lens. It's the same type of paper they use to make your prints at Wal-Mart, only it's much bigger (I buy it in rolls that are 4 feet wide and 100 feet long). It makes a negative just like you'd get from the typical camera; it's just translucent instead of transparent.

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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

I expose the negative for however long I need to for that particular shot. I then sponge on developer and fixer, which I've already prepared in giant buckets. In about 10 minutes, I have a giant negative—4 feet tall and 8 feet wide. That's over 3,000 times bigger than most negatives!"

Amazing!

**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) |

Ami Vitale is an award winning journalist from New Delhi whose moving images of Europe, the Middle East and Africa and her accompanying text speak of the human condition. Her web site, "My Eyes, Your World", is at:

<http://www.agfanet.com/newsletter/?id=4006>

Want to know how digital cameras work and what features are important if you are thinking of buying one? Check out this detailed article at: <http://www.howstuffworks.com> Here is a small excerpt.

How Digital Cameras Work

By Karim Nice and Gerald Jay Gurevich
Saturday February 1, 2003

"Do not confuse digital zoom with optical zoom.

Many cameras advertise things like "100X zoom," but that is often misleading because only part of it is in the lens. The only part of a zoom lens that really matters is the "optical" part -- the part made out of glass lenses. This is the "zoom" that will increase the quality of the image. Any form of "digital zoom" is something you can do yourself outside of the camera. If you use your camera's software to crop out a small inner portion of a picture and blow it up, you are doing the same thing a digital zoom is doing. In most cases, the digital zoom simply makes the image fuzzy.

Do not confuse actual resolution with interpolated resolution.

Many cameras advertise that they have, for example, 1000x600 pixel resolution and 1200x800 *interpolated resolution*. Like digital zoom, interpolated resolution is an illusion. You can do the same thing yourself with the camera's software, and all it really does is make the image larger and slightly fuzzy."

Here is a portion of an interesting article from MSN-Photo on what makes a good photo. For the entire article go to:

<http://photos.msn.com/editorial/EditorialStart.aspx?article=whatmakesaphotogood§ion=FEATURES>

What makes a photo good?

A Short Checklist for Evaluating Photo Quality

By Charlotte K. Lowrie -from MSN Photo

What makes one or two photos rise to the top in a stack of 20, 30, or even 100 photos? The answer, despite what beginning photographers may imagine, is not a secret known only to seasoned photographers and photo editors. Nor is there a single element that makes a photo "good." Rather there is a not-so-secret checklist of criteria commonly used to evaluate images.

Having said this, I hasten to add that evaluation checklists vary by person, and, like other judging criteria, there are always exceptions to the rules. Furthermore, the lines separating the criteria very often blur. Photography is, after all, subjective.

Despite these disclaimers, knowing the commonly accepted evaluation criteria can give you a roadmap to getting better day-to-day photos, and a guide for evaluating the final images.

Following is the evaluation list that I use when I review my images and evaluate images for the MSN Photo of the Week images. In addition, I've included sample questions for each checkpoint that you can use or adapt for evaluating your photos.

1. Is there a clear center of interest? In a strong photo, the viewer can immediately identify the subject. While this sounds like a no-brainer, a surprisingly high number of photos fail to clearly identify the main subject. Instead, a complex montage of elements compete for the viewer's attention.

In a strong photo, the subject should dominate the image and form the viewer's first impression. If the subject is strong, the viewer's eyes may move to explore other areas of the image, but the eyes are drawn inevitably back to the subject.

2. Is the image composed well? In a strong photo, there should be a sense of overall organization. While entire books are written on composition, at the most basic level, composition is the process of establishing a sense of order for the elements within an image.

Note Composition rules or guidelines are a helpful starting point, but they are useful only as long as they enhance the overall image. As a quick review, here are a few basic composition pointers.

- **Fill the frame** Filling the frame helps establish the center of interest, and, simultaneously, it helps exclude competing

background details. You can fill the frame by moving closer to the subject or by using a longer focal length (or zooming in).

- **Organize elements** In composition, the Rule of Thirds is often used to organize elements in a composition. This rule is derived from the Golden Section or Golden Rectangle that divides a space, such as a photographic frame, into equal segments to create pleasing proportions. In simple terms, if you apply the Rule of Thirds in photography you simply imagine a tick-tac-toe pattern on the viewfinder. Then, when you place the subject of the photo at one of the intersection points, the result is a pleasing sense of order.
- **Control the background** A non-distracting background is a compositional tool to help bring attention to the subject of the photo. You can control the background by moving your position or moving the subject to avoid background distractions and by using a wider aperture (smaller f-stop) to blur the background. It's a good practice to review the entire scene and, when possible, eliminate or rearrange as many distracting background elements.
- **Keep it simple** The fewer the elements in a photo, the stronger the statement the image makes. Simplicity also helps prevent the viewer's eye from being distracted.

3. Is the focus crisp and is the exposure appropriate? With the exception of photos that either intentionally show motion or are taken as soft-focus images (such as a portrait), tack-sharp focus is one of the first things that everyone notices first about an image. Going a step further, the center of focus should be on the center of interest of the subject. In other words, if the picture is of a person, the focus should be on the person's eyes. The sharpest point of the picture should pinpoint what the photographer sees as the most important aspect of the image. The exposure (the combination of focal length [lens or zoom setting], aperture, shutter speed, and ISO) should also enhance the intent of the photo. For example, in a scene of an old building, did the photographer use exposure controls to emphasize the age of the structure and perhaps the starkness of the surroundings? To create this sense, a photographer can choose a moderately wide-angle lens or zoom setting, use black-and-white mode, choose a higher ISO (or use a high-ISO black-and-white film) set a narrow aperture (larger f-stop number), and choose a fast shutter speed (depending, of course, on the light). This combination would produce sharp detail, visible grain or digital noise to enhance the sense of antiquity, and increased depth of field to emphasize the sense of loneliness.

On the other hand, if the image is a portrait of a person, I

would look for quite different exposure settings, for example, a low ISO, a wide aperture (small f-stop number), and, depending on the light, a slower shutter speed. In this case, the portrait would be little or no grain or digital noise and the narrow depth of field would blur the background to emphasize the subject. (Of course, a photographer might choose the opposite setting to achieve an entirely different look.) The question is whether the exposure settings were planned to enhance the image "design."

4. Does the photo tell a story? Most often, the difference between a photo you remember and one that you quickly forget depends on whether the photo tells a story. As a viewer, I want to see the story, and this is one of the most important evaluation points I look for in other photographer's images. It is also the element that I always try to include in my images.

In strong photos, the story is revealed at first glance, and it is self-contained. In the best images, the story evokes an emotional response from the viewer. I believe it's that emotional response that ultimately makes the image memorable.

5. Does the lighting enhance the subject and message? Like the composition, lighting is a subject that is worthy of book-length discussions. Whether in shooting or evaluating photos, light should be used to its maximum potential to reveal what's important in the image and to set the overall tone of the photo. In masterful hands, lighting is used selectively to focus attention on specific areas of the subject while simultaneously de-emphasizing less important areas; to guide leading the eye through the composition, and to establish the overall mood and tone of the image by taking advantage of the different temperatures (colors) of light.

Light is another "design tool" that can be used to enhance the overall mood and intent of the image and subject. For example, when taking a portrait of a man, a strong, unfiltered white side light may be appropriate because it emphasizes the man's rugged and angular features. On the other hand, a soft, warm-color diffused light is more appropriate for a portrait of a woman because it mirrors the delicate features of these subjects. And, of course, there are few photographers who fail to take advantage of the superb colors of light during sunrises and sunsets.

6. Is the approach creative? In broad terms, I define "creative" as an image that goes beyond predictable techniques and treatments. In more specific terms, the best creative images show subjects through the photographers' eyes and perspective. In other words, the photographer reveals the subject in extraordinary ways: ways that the viewer otherwise would not have seen. Creative techniques and subjects can range from bringing abstract ideas into a visual form, taking a concrete idea and making it abstract, relating or associating unrelated concepts into a visual space, or, in

short, taking a fresh look at and lending the photographer's unique thinking and vision any subject.

Our first field trip is on Saturday, October 4, 2003. For those who may not have gotten Bob Sheppard's email, here is the information:

"We will have our first photo field trip on Saturday, October 4. We will be photographing one of the most scenic area's of the Massachusetts coastline, Cape Anne.

We will meet in the MBTA parking lot in Norfolk center, right behind the Dunkin Donuts. Most people park in the lot so they are directly behind and close to Dunkin Donuts. Kickoff time is 8:30, so please don't be late.

The trip to Gloucester should take us about 75 minutes and we will start photographing at the statue of the Gloucester Fisherman. Next we will visit the harbor and the artist colony in Gloucester, followed by the lighthouses along the coast. Another stop will a Rockport harbor and Motif #1. There is also a very nice lobster boat harbor just outside of Rockport that should be an interesting stop. We will also photograph the Annisquam Light.

We will probably eat lunch 'on the fly' and stop for dinner in Essex at a nice, affordable, seafood restaurant. The agenda is up to the group and we can adjust the schedule to fit our needs. Hope you can make it.

Bob

Photoshop Tips

Visualize Detail Work

When zoomed in for detail work, it may be difficult to visualize your results at actual size. You can open a second window for the same document and set each window to a different Zoom level. Changes you make in one window will be reflected in the other as you work. In Photoshop Elements, Photoshop 6.0 and earlier versions, choose View > New View. In Photoshop 7.0, choose Window > Documents > New Window.

An Undo for Actions

When recording a new action, always make "Create a new snapshot" the first step you record in your action. This way, if you run the action and decide you don't like the results, you can revert to the previous image state by clicking on the most recent snapshot.

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

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

<u>MONTH</u>	<u>PRESENTER</u>	<u>WORKSHOP/PRESENTATION SUBJECT</u>
October	2	Competition
	9	Bob Sheppard Digital Workshop # 1 - Basics
	16	Tom Bloomstrom "Spiritlands: A Day in the Life of the American Southwest"
	23	Pat Wadecki "The Nature Photographer's Quest for Impact"
	30	Print/Slide Study
November	6	Competition
	13	Mike DeStefano Mounting and Matting Prints
		TBA Gepe Frames
	20	Bill Silliker "Camera Hunting Techniques for the 21 st Century"
	27	Thanksgiving
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 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.

Want to buy or sell photography equipment?

Place an ad in Reflections!

For Sale

A nearly-new Canon macro lens. It is a US-manufactured 100mm (focal length), f/2.8, EF (auto-focus), 58mm diameter lens with a neutral density filter. Cost at B&H is \$481 (with the filter), cost of the imported version is \$451, I will sell it for \$350

Dick
email: rshirley@rshirley.com



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- Direct Prints From Slides to 12 X 18
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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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