

# REFLECTIONS



THE OFFICIAL PUBLICATION OF THE STONY BROOK CAMERA CLUB

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## Comfort or Challenge?

*by Glenn Browning*

You pack up your camera, batteries, lenses and tripod and head out for another round of photography. Does the question about what you will photograph enter your mind? Are you heading out for another round of photographing something familiar? Maybe a place you have been often, or maybe a subject you again want to photograph, just in a different light this time. Perhaps you are venturing off to a new place. Upon arrival, do you look for the familiar scenes you have photographed previously? It looks like you are in your comfort zone, capturing the image you know you can capture successfully.

Or, do you head out to someplace you have never been before? Have you decided to photograph something you have never photographed? Are you going to combine the two and go to a new place and look for something you have not yet tried to capture? It looks like you are in for a challenge and you are anticipating success.

Photography is a personal expression of our inner selves, and, as such, depends upon our emotions. There are days when we seek comfort in our activities. If we need to go to our favorite place to capture our mindset, the comfort zone works well. On days (or weeks) when little seems to have gone our way, heading out with the goal of capturing a successful image will give us the emotional lift we are seeking and need.

However, sometimes we need to step out of our comfort zone. If our photography is going to improve, we need to try something different, something that is located in unfamiliar territory. Coasting along in our comfort zone may result in some outstanding images and that tends to make us feel good. Moving to an unfamiliar area or subject will most likely result in images that we consider below our standards. But, if we see the

unfamiliar as a challenge, we can focus our energies into learning something new. If we can successfully overcome the challenge, we will find we have grown either a little or in leaps and bounds.

Suppose your comfort zone is in the program setting on your camera. You can capture some very good images, but are you growing as a photographer? If you ventured into the special settings on your camera you would notice a difference in your portraits, or close-ups, or landscapes, or even your sports images. You are still letting the camera make your decisions though. How about moving into Aperture or Shutter priority? How do you have to change your approach to photography when you and the camera share control? Suppose you go to manual mode? Are your images then completely yours and not something captured by the camera? Is the manual mode your challenge?

Could night photography be your challenge? I have tried it and I can guarantee you, it is a challenge. Do you consider freezing motion in an athletic event a challenge? Are you challenged by panning and blurring motion? Maybe your challenge is macro photography, or filters, or depth of field. Like a good many of us, maybe your challenge is creativity.

If any of these areas (and there are many more areas) present a challenge to you, are you willing to move out of your comfort zone into one or more of these areas? I certainly hope you are.

At Stony Brook, we are providing the assistance to help you step out of your comfort zone. Check out our Special Interest Groups and our mentoring program. Here you will find the members who are willing to lead you into the challenge area of your choice. Here you will find members who will expand your photography experience so you have more comfort in a variety of zones. Good luck as you step up to the challenge.

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## Calibrating the iMac by Andre Bourque

It is no secret by now that occasionally the images we have edited and previewed on our personal computers at home appear different when projected at SBCC for competition. At times the problems are not within our control nor is the operator the blame due to unforeseen conditions with the equipment. Nevertheless, at our first Image Study Night Glenn Browning presented, albeit, a brief but very informative presentation on how to remedy the problem where we do have control. Glenn was right on when he told members that editing digital images at one's personal computer, it is important to first **calibrate, calibrate, calibrate** the monitor. Unfortunately, when such discussions are normally presented at SBCC, they are geared more for the PC folks. Before closing the discussion Glenn was, however, asked if the operations for calibrating a PC monitor would also apply to the iMac.

Having been a long-time Mac user I would like to shed some light on this matter. Let me first begin by simply stating that not all hardware and software are created equal – be it Mac or PC. As we all know we have at our disposal a variety of choices for brand names in both hardware and software. Starting with a digital camera or a scanner, importing an image to a computer, sending it to printer, or presenting it via digital projection, whereby each device is manufactured under any number of brand names, you can be sure each one will register a 'different color gamut'. This is another way of stating, for example, red for Canon will have a different red value with Nikon. Though the disparity of color gamut has significantly diminished over the last few years, it remains to this day the primary source of frustrations when having to render colors across different brand-named devices regardless of OS choice – PC or Mac.

The difficult task for all of us is seeing to it that all devices ultimately talk and comprehend the same language when 'interacting'. In digital photography it is normally attained by way of a Color Management System – not an easy subject to comprehend and master – never mind trying to explain it. Simply put, however, it is a mechanism applied via use of software for the purpose of managing and editing an image in a "work flow" when images 'travel' from one device to another.

Possibly problems with color management could be avoided if ideally one could simply shoot photos without any need to edit, i.e. keep the "work flow" to a minimum. Imagine sending your digital image straight from your digital camera to the club's set up and have it ready for projection – with WIFI to boot. I suspect there are among us a few brave souls who may dare do this. But, I tend to think most members import their images into a PC/Mac for obvious reasons we all know. The day may come when it actually happens when we will not need to post-process images prior to projection. But, I daresay, don't hold your breath.

To cut to the chase, regardless whether you have a PC or Mac, the general consensus is that it is highly recommended professionals who do commercial work use an external measuring device to calibrate a monitor. This is so in that they can rely on a

### COMMITTEES:

Slide/Print study	Ray Guillette, Bob Doyle
Equipment	Dan Charbonnet
Field Trips	Philip Giordano
Reflections	Denise MacLachlan, Carol Adiletto
Workshops	Ken Wiedemann, Bob Sheppard, Ray Guillette, Harry Davis, Jim Jones, Andre Bourque, Shiv Verma
Refreshments	Melba Armour, Linda Massey, Robert Lehanka
Judges	John Fuller
Database	Dan Charbonnet
Nominations	Bob Doyle
Scholarship Fund	Billi Manning, Joe Cormier, Vicki Schepps, Glenn Browning
Digital	Shiv Verma, Tony Mistretta
Webmaster	Shiv Verma
Public Relations	Vicki Schepps
Communications	Paul Burke
Program	Rosemarie Marsh, Carol Adiletto, Paul Burke, Anne Crawford, Ed Gooltz, Chuck Noel, Robert DeRobertis, Vicki Schepps, Bob Yankee
Mentoring	Chuck Call
Competition	Mike DiStefano, Dan Charbonnet, Ray Guillette
PSA Rep.	John Fuller
NECCC Rep.	Ray Guillette

### COMPETITIONS:

Color Slides	Jessica Jones
B&W Prints	Bob Doyle
Color Prints	Ray Guillette
Digital	Shiv Verma
PSA/NECCC	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 the Wrentham Senior Center, 400 Taunton Street, Wrentham. Mailing address: Stony Brook Camera Club, P.O. Box 20, Wrentham, MA 02093-0020

**DUES:** Individuals: \$50.00, Families: \$75.00, and \$25.00 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, Wrentham, 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.

'more objective' means for monitor calibration and profiling. SBCC has purchased such an external measuring device, the **Spider3 PRO**. It is available to members upon request, and it includes instructions for both PC and Mac.

To calibrate the iMac monitor there is a second and arguably less reliable but do-able method when one is on a budget and has limited time. It is called 'Eyeballing It' – a monitor calibration method for both PC and Mac. In the case of calibrating the iMac monitor, you calibrate it using utility software provided by Apple specific for the iMac by simply '*eyeballing*' while following step-by-step instructions. Keep in mind when eyeballing the calibration of your monitor it is highly dependent on the lighting conditions of your environment. Whether you calibrate in a dark environment or use ambient light is up to you. Again, experiment and save each profile and compare results to see what works. You can always add or delete profiles you have created. I have saved several profiles that have been created in various light conditions during different times of the day while in my work area.

The iMac comes out of the box with a default "iMac display profile" with the Operating System software. However, it is my personal experience that although the default profile is fine for general use it is not so for the more serious photographer. It is thus my strong opinion you will fare much better calibrating the iMac monitor to create your own profiles. Calibration begins after you access **System Preferences, Displays/Color**. Choose color, then hit the calibrate button and follow that up with placing a check mark in the **Expert Mode** box. You will then follow the step-by-step instructions on how to proceed. It requires little know-how technically and it is quick to do. If you want more information and assistance check out the Internet via Google and/or go to Apple's Support web site to find countless forum discussion groups covering this subject. I promise you will find lots of very useful information and assistance trouble-shooting problems in this area.

One important note to add here before starting any calibration: it will be worth your while to uncheck the '**Show profiles for this display only**' box when you first open System Preferences, Displays so as to access other preset profiles for the iMac ranging from Adobe RGB (1998) to sRGB IE611966-2.1, ProPhoto RGB, SMPTE-C, Wide Gamut RGB to name a few. Also included is Epson sRGB color space. On the fly these preset profiles have served me well.

If you do decide to calibrate your monitor using the eyeballing method, let me add a couple of

suggestions. When calibrating you will find the item in the instructions, 'Select a target gamma'. When you arrive there, it is best to choose the 'PC Standard, 2.2' gamma target. Hit continue which takes you to the next instructions and 'Select a target white point'. Here it is suggested you apply a check mark to 'Use the native Point'. You can, however, choose to experiment, but I caution you to be conservative in your choices.

As an aside, the Adobe RGB (1998) profile is preferred for images destined to be color prints. However, sRGB is usually the default color space set by the manufacturer for most digital camera. It is also the default color space for the club's digital projector - period. Hence, it is to your advantage to work on images to be projected in the sRGB mode from the get-go.

Finally whether you choose to utilize a measuring device or the 'eyeballing' method to calibrate your monitor, it is up to you. Nevertheless, it is most important that you do one or the other – **CALIBRATE!** You will definitely see improvements in your images. I must add here that images poorly exposed will not improve on either a badly calibrated or correctly calibrated monitor. Sorry, but it just won't.

Keep in mind also that it is also recommended you calibrate often – weekly is the norm suggested by the 'experts'. In fact, when your computer is shared, it may be a good idea to calibrate each time you plan on doing any photography edits. Lastly, I can attest to the fact that I have used the 'eyeball' approach and found with practice and time I have been 'generally' very satisfied with the appearance of my images when projected at club competitions (*that is when the club's CPU and projector are calibrated, of course*). Having Apple's ColorSync system is also reassuring. One other thing to keep in mind if you do decide on using a measuring device, you would have to use it each time you calibrate your monitor – this most likely would entail either purchasing your own device or having to use the club's SpiderPRO3 often. This no doubt is your choice.

### **Night Photography with Kristen Gleason** *by Denise Maclachlan*

Kristen Gleason led a second group of SBCC members for an evening of nighttime photography at the Providence waterfire on September 13. Chuck Call, Chuck Noel, Tony Mistretta, Anne Crawford, and Denise Maclachlan all benefitted from her expertise as she guided us throughout the evening to perfect vantage points, great ideas, and endless questions. Thank you Kristen!!!

## Meeting Minutes...by our members

### September 4 – Chuck Call

This year's annual "What I did this summer", was as wonderful as always. First we had a peak at the exciting new program in store for this coming year. There will be many opportunities for learning this season, including special interest groups that will address specific topics. Echoing this spirit of improving the club, there was a challenge if you will from our new president, Glenn Browning. Glenn has challenged the club as a whole to get involved in the many volunteering opportunities that will present themselves this year. Glenn pointed out that the weight of running the club has fallen on the shoulders of just a few individuals for too long and everyone should step up to the plate and help out in any way they can. Of course, after all this, we got down to the main attraction of the night which was viewing all the wonderful images that everyone had taken over the summer. Topics ranged from far off lands, to places right here in the United States, to flowers and insects right in people's back yards. As always, the most fun of the night was hearing all the wonderful stories that went along with the images shown during the presentation. Another year has begun at Stony Brook and it started with a bang with this year's "What I did this summer!"

### September 11 – Joe Kennedy

Stony Brook Camera Club was pleased to have Gary Stanley recreate his NECCC Amherst program, "Film vs. Digital – What's the Real Difference?" Gary's program was educational and presented aesthetically pleasing photography. To quote Gary, "It's all about the photography and not whether it's film or digital!" He shared his tips on pre-editing photography in the camera, thus saving post-editing work in your computer. Thanks, Gary!

### September 18 – Competition

Paul Smith judged our first competition of the year consisting of A&B Digital General, Digital Creative, Slide Creative, A Slide General, and A&B Color Prints.

### September 25 – Image Study Night

Ray Guillette hosted our first image study night.

### October 2 – Competition

Charlie Burke judged our second competition of the year consisting of A&B Digital Nature, A&B Slide Nature, and B&W Prints.

### October 9 – Rosemarie Marsh

Necessary Skills Workshop: Tony Mistretta  
From Camera to Screen and the Stops in Between

Tony Mistretta spoke to the heart of what beginner and intermediate digital members were asking to hear. From camera to screen, Tony took us through the basics of moving the captured image, backing it up, storing, editing, and sizing. Showing his computer screen while he took these steps triggered discussion so rich and detailed that poor Tony ran out of time. I suspect the conversation is evidence of the value this work-shop holds for the members in attendance. Our thanks to Tony! Congratulations on a job well done, and done well!

### **Gallery Event by Carol Adiletto**



Vicki Schepps's photograph entitled "Subway Breakdancers" was accepted for the 14th Annual Juried Exhibition at the Zullo Gallery Center for the Arts. The image will be on display September 13 to October 26, 2008, at the Zullo Gallery located at 456A Main Street, Medfield. A reception was held on Saturday, September 27, and SBCC members joined Vicki for the gallery celebration. Congratulations Vicki!



## 2008-2009 PROGRAM SCHEDULE

10/16/08	Onne van der Wal, Canon Explorer of Light	Nautical Photography
10/23/08	All SBCC Members	Image Study Night (moderator Ray Guillette)
10/30/08	David Ellis, Professor, RISD Commercial Photographer, Truro Center for the Arts	Essence of Photography
11/06/08	Competition	A&B Digital General, A&B Slide General, A&B Color Prints
11/13/08	All SBCC Members	Image Study Night (moderator Ray Guillette)
11/20/08	John Vaughan, Photographer	Coastal Effects: A Photographic Tribute to Cape Cod, Martha's Vineyard, and Nantucket
11/27/08	Thanksgiving-No Meeting	
12/04/08	Competition	A&B Digital Nature, A&B Slide Nature, Digital Creative, Slide Creative
12/11/08	Bob Sheppard	Slideshow Workshop: Pro Show Gold
12/18/08	All SBCC Members	Holiday Party and Member's Show
1/08/09	Rick Nourse, Wedding and Corporate Photographer	Portraits: Making the Most of Available Light -- Sculpting a Pose, and Candid Portraits
1/15/09	Competition	A&B Digital Nature, A&B Slide Nature, A&B Color Prints, B&W Prints
1/22/09	Jim West	Printing Your Images
1/29/09	All SBCC Members	Image Study Night (moderator Ray Guillette)
2/05/09	Competition	Digital Creative, A&B Slide General, Slide Creative, B&W Prints
2/12/09	Arthur Pollock, Boston Herald Staff Photographer	Photojournalism
2/19/09	Bob Sheppard, Ken Wiedemann	Blurb Book Workshop
2/26/09	All SBCC Members	Image Study Night (moderator Ray Guillette)
3/05/09	Competition	A&B Digital General, B Slide General, A&B Color Prints
3/12/09	GiGi Desaulniers, Artist, Photographer, Gallery Owner, GiGi's Global Specialty Art and Gifts	Selling Your Work
3/19/09	Ken Wiedemann, Ray Guillette, Bob Yankee	Member Showcase
3/26/09	All SBCC Members	Image Study Night (moderator Ray Guillette)
4/02/09	Competition	A&B Digital General, Digital Creative, A&B Slide General, Slide Creative
4/09/09		Multiscreen Selection
4/16/09	All SBCC Members	Voice of the Photographer
4/23/09	All SBCC Members	Image Study Night (moderator Ray Guillette)
4/30/09	Ron Rosenstock, National Geographic Photographer	TBA
5/07/09	Competition	A&B Digital Nature, A&B Slide Nature, B&W Prints
5/14/09	Robert Rosenthal, Professor of Economics, Stonehill College	Travel Photography
5/21/09	All SBCC Members	Annual Business Meeting/Image of the Year
5/28/09	All SBCC Members	Image Study Night (moderator Ray Guillette)
6/04/09	TBA	Lighting Tutorial
6/11/09		Lighting Workshop (aka members tailgate party)
6/18/09	All SBCC Members	Awards Dinner and Members' Show

### **MULTISCREEN 2008-2009**

All competition photographs must be taken May 1, 2008, or later.

#### **Digital**

Apples	Dancing	Glass	Rock(s)	Trains
Bad	Down home	Happy	Shadow	Upside down
Bell(s)	Fire	Ice	Shore bird	View from below
Bright light	Food	Musical Instrument	Silhouette(s)	Waterfall(s)
Construction	Fun	Purple	Slice	

#### **Slides**

Abandoned	Feather(s)	Lighthouse(s)	Seascape	Tree(s)
Bell(s)	Framed	Moss	Shell(s)	Upside down
Butterfly(ies)	Glass	Patriotic	Silhouette(s)	Waterfall(s)
Chair(s)	Goosey	Reflection(s)	Spiral	Wave(s)
Curve(s)	Hand(s)	Rock(s)	Sweet(s)	



### **STONY BROOK CAMERA CLUB "REFLECTIONS"**

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

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