

Housatonic Camera Club

FEBRUARY 2009



NEXT MEETING - TUESDAY, FEBRUARY 17TH

President's Corner, Sergei Fedorjaczenko

The February 16th meeting will be a combination NECC/PSA judging and technical session. Lazlo and I will be available to answer questions about digital photography, image manipulation and computer operations. If you have specific questions ahead of time we would appreciate knowing what they may be so we can be prepared to answer them. Email them to me at sergeif@comcast.net.

Please send your digital competition photos up until Sunday the 15th of Feb. to Gisele at alwaydrawing@yahoo.com
Make sure to size them at 1024x768 and not over 350 KB.
Please do not forget to name them!
NECCC: P or N (Nature or Pictorial) 3\$housatonic\$lastname,firstname\$title.jpg
For PSA: Clubname-lastname-entry3.jpg.

The January session had an interesting presentation by Jim Oliver a fairly new member from Goshen. Jim has been a professional photographer who in his words "...would accept any photographic work that walked in the door." His presentation of extremely wide angle (in some cases 360 degrees) was fascinating. It demonstrated the creativity and ingenuity of photographers. When presented with the challenge of capturing a complete circular image and with the help of a machinist friend, they conceived and built a custom camera to do just that. Thanks Jim for a different look at the wide (ho, ho) world of photography.

For our March meeting we will have a presentation by Rita Mathews with the subject to be announced. For April we are privileged once again to have Joe Meehan presenting his work with wide angle photography and we will wrap the season up in May with our year-end dinner and presentation of challenge photography.



The Member Profile this month is about Randy Mckee of Lakeville, a member for the past couple of years and very active in our print shows and competitions; in fact some of his excellent photos are part of the current show of new works at Noble Horizons and will be there until the February meeting. Let's let Randy speak for himself.

The Lifelong Learning Center
(Wagner Building)
Noble Horizons
17 Cobble Road
Salisbury, CT 06068

I was born in Potsdam, NY and my parents moved to this area when I was 4. After elementary school I went to Oliver Wolcott Tech and studied drafting, receiving an AS degree in tool engineering from Hartford State Technical College. After that I worked for Jacobs Manufacturing until joining the army in 1969. I became interested in photography when I was stationed in Germany from '71-'72; there was a photo lab on base for use after duty hours. Hockenheim race track was only a few miles away so I went to a lot of auto races there. After I got out of the service I went to work for the Torrington Co as a tool and machine designer until 2006 when I retired. I also had started going the races at Lime Rock Park, and they were looking for some one to take photos for the files; thus began my association with the track as staff photographer until 2006.

My first camera was a Pentax Spotmatic. Later I switched to Nikons. I used to develop all my own black & white film and shot Kodachrome 64 as my main color film. I made the switch to digital in 2004, and have been published in many auto racing publications and newspapers. I worked closely with Joe Corbett who used to publish Racing Magazine which was at one time the official program of Lime Rock. Joe was also track historian until his death in 2004.

I have a daughter Jennifer and two grandchildren Dylan & Spencer who live in Canaan. I am married to Sharmon. It is the second marriage for both of us.



RGB color to Black & White, Rita Mathews

There are so many ways you can print your digital photos these days. You can spend hours changing colors or accentuating certain parts is worth a try. All programs for printing digitals have some sort of black and white conversion methodology. One can use the grayscale conversion in Raw or the Black and White new adjustment layer in Photoshop CS3 and up. I believe that this can be done in Elements also. You can get started in this by clicking on the add adjustment layer button at the bottom of the layers panel. It is the half white and half circle icon. Then choose black and white in the pop-up menu. The most amazing feature here is the fact that you can click on the button with the hand and double headed arrow icon at the top left of the adjustments panel. By the way if you are still in CS3 it has already been incorporated, all you must do is take your mouse and click on the area you wish to darken or lighten. You darken by dragging it left and lighten by dragging it to the right. All where you wish it to get darker or lighter. It is truly amazing. Then you can change the color tint. Say you wish Sepia, turn on the Tint check box at the top left of the Adjustments panel. Then click on the color swatch to bring up the color picker dialogue box, choose the desired color and click OK. You can view a demonstration of this technique by going to www.youtube.com/timgreyvideos and see for yourself in this video just how to do it. I studied with Tim Grey at George Lepp's studio in California.

I wish more people felt that photography was
An adventure the same as life itself and felt that
Their individual feelings were worth expressing.
To me, that makes photography more exciting.

Harry Callahan, American Photographer

There are some interesting seminars and meetings happening in the Northeast area in the next few months.

First, is the Photoshop world convention at the Haynes convention center in Boston, March 25th through the 27th. This is a three-day, non-stop learning experience packed with digital photography and Photoshop classes – 100 classes, more than 35 instructors, after-hour events and an amazing Expo. Adobe has sponsored the event for the past ten years. The full cost is \$500 for the three days, but with early (before Feb 20th) and a \$50 discount it would be \$350. Call (860 824 1165) or email (sergeif@comcast.net) me if you want the discount coupon.



Also, there is a Yankee Photographic Society seminar in Danvers Ma on April 4 9-5.

This will include:

- Teaching seminar
- Dual projection/print competitions
- Vendors
- Workshops
- Model setups

Cost is \$20 for members, \$30 non-members, \$35 at the door.

More information and registration at www.yankeephotosociety.org



The Merrimack Valley Camera Club (MVCC) will be conducting the 29th annual George W. Glennie Nature Interclub Exhibition and the Housatonic Camera Club is expressly invited to participate. The judging will take place on Saturday, March 28, 2008. **The submission closing date for the Exhibition is Tuesday, March 24, 2008.** Although a Best Wildlife award will be given, this is a single section Exhibition. Each club's images will be distributed throughout 10 rounds. Judging will be conducted on a round by round basis.

The Exhibition web site (www.glennie-exhibition.com) is the primary means of completing an entry form and submitting a club's images. The vertical Submissions Table is located on the right side of the Home Page and contains three options. "Instructions" provide detailed information concerning the submission of the entry fee, the on-line registration form and the uploading of images. "Registration Form" enables you to directly enter the club identification, the club coordinator's contact data and the images names and their makers. "Image Submissions" is the means by which copies of the images are uploaded to the web site.

The “Instructions” option also provides information for submitting entries via postal mail. By prior arrangement with the Exhibition Chair, Email may be used to send images and the Registration Form.

For your convenience, some of the more pertinent information is listed below.

- o) A club may enter a total of 10 digital images; but no more than two images per maker.
- o) Previous slide or digital award winning images are ineligible
- o) The PSA Nature definition will be used. Manipulation is limited by PSA guidelines. Wildlife eligibility is discussed as part of the PSA Nature definition.
- o) Maximum allowable dimensions (in pixels): 1024 horizontal (width); 768 vertical; (height), regardless of image orientation – portrait or landscape).
- o) Maximum allowable file size: 1 Megabyte (MB).
- o) Images received that are oversized will be adjusted by the Glennie staff. The composition will not be changed, however there may be some loss of quality.
- o) Image files must be in JPG/JPEG format.
- o) Categories: Amphibians, Birds, Botany, Insects, Land and Seascape. Mammals, Marine Life and Reptiles. Some categories will be sub-divided, dependent upon the number of entries received.
- o) Club awards presented for the four highest cumulative scores.
- o) Plaques will be awarded to the best images in each category. A select number of Merit Awards will be given, based on the number of entries in each category. Some high scoring images not otherwise recognized will be presented Honor Awards. Also, each judge will select their favorite from the high scoring images not otherwise receiving an award; those images will be given a plaque. The Chairperson will make a selection, as well, and present a plaque, courtesy of the Yankee Photographic Society.
- o) The entry fee for all 10 of club’s images is \$15 USD in cash, by check drawn on a US bank (payable to the Merrimack Valley Camera Club) or by international postal money order (payable to Charlie Burke). Send it to the Exhibition Chair.

If you have questions or wish additional information, please do not hesitate to contact the Exhibition Chair. We hope you will join us and help make this a truly outstanding Exhibition and Nature Showcase. We are looking forward to receiving your images.

Charlie Burke, PPSA President, Merrimack Valley Camera Club and Chair
2009 George W. Glennie Nature Interclub Exhibition.

Reminder to Participating Photographers,
Please arrange to pick up your photos at the next club meeting, Feb 17. Painters will be working in the room on the next day. Also, please let me know if you have any suggestions for future venues.
Thanks so much for your cooperation. ~ Bill

HOUSATONIC CAMERA CLUB PHOTO CHALLENGES

We want everyone in the club to get involved with taking and sharing photos, so we’re proposing photo challenges which will be held 4 times during the year. Each challenge will have 2 or 3 assigned themes. Photos can be digital or prints, color or black & white. The themes and due dates are listed below.

Fall/Winter – January meeting

Themes..... Signs of the season (fall, winter, holiday season)

Winter – March meeting

Themes..... Winter trees, expressions/emotions, the color WHITE

Spring – May meeting

Themes..... Spring, up-close (close-ups, macros, super macros)

Special Challenge.... Wires, poles and power lines

(yes, all those things you usually want to take out of your photos)

Summer – September meeting

Themes..... TBA

So look through your photos or take some new ones, and get them ready to show! I will let you know how to submit them in the March newsletter. For a little inspiration, I am including samples of some expressions/emotions photos that I had taken a couple years ago. Some of you may recognize the young lady as my favorite model (although she is quite a bit older now), with her older brother. Following the photos I have included an interesting article. Enjoy!

Happy Valentine's Day!



Photo by Gisele Doyle



Photo by Gisele Doyle



Photo by Gisele Doyle

Friday, December 26, 2008

With this camera, students get the big picture

By David Cogger

BEVERLY - An enterprising group of photography students at the Landmark School has created one of the world's largest pinhole cameras.

By salvaging an old Dodge minivan destined for the junkyard, the students have expanded on their annual pinhole camera project by researching, designing, and building a camera out of the van, on a zero budget. And much to the pleasant surprise of the students and their teacher, the finished product has produced an impressive portfolio, ranging from crude first attempts - photographing fixed objects like paint bottles - to more sophisticated and time-consuming photographic portraits of their teachers and fellow students.

"We make cameras every year, but this year, I told the kids about an artist who had made a pinhole camera using her mouth, and another artist in Europe who made something called the Camera truck out of a box truck," said art teacher Kara Healey.

The school, which serves students in grades 2 through 12 with language-based learning disabilities, had planned to have the old van towed away as a charitable donation for which they would have received \$100. When Healey's class heard about the Camera truck, they negotiated with academic dean Henry Willette, who agreed to save the van for their project.

Soon afterward, the students began making the rounds of the school, calling on the wood shop to make a viewing panel and the auto shop to repair a flat tire, while they scrounged for plywood, paint, and tools.

Before completely gutting the van's interior, Healey's class also did its homework, researching the finer points of the European pinhole camera on wheels.

"Theirs cost a lot more to make than ours," Chris McLean, a junior from Hamilton, said with a triumphant smile.

It took the students about 40 hours to complete work on the 'camera van' and make it light-tight.

"We just kind of came up with it," said Christopher Hatch, a sophomore from Manchester. "We didn't know if it was really going to work; there was a lot of trial and error."

Most pinhole cameras are small and made from common household objects. At Landmark, students in Healey's class construct their own light-tight pinhole cameras from oatmeal containers with a tiny hole in the center of one end.

The two ends of the camera have to be parallel with a flat end opposite the pinhole to hold the film on a flat plane. The interior of the container must be painted completely black. A cover prevents light from entering the camera until the photographer is ready.

Landmark's resurrected minivan looks somewhat menacing, with the words "Landmark School Camera Van" painted in bold letters across the blackened rear window.

The interior is lined with remnants of shag carpet and cushions students made from scraps of fabric and shredded newspaper. The students' names are scrawled graffiti-style on the interior walls.

With its smoked windows, the van is far from street legal. Still, the students hope to find a way to take their project on the road.

Jake Williams, a senior from North Conway, N.H., plastered three layers of papier-mâché on the windows, followed by several coats of black enamel to keep the light out. With doors closed, the back of the van is completely dark.

The students constructed a test frame, which shows an image against a wall, where, eventually, photographic paper will be exposed to the light. Lacking the mirrors in modern-day cameras, the image comes out upside down.

Once they decide that the image is right, the students open the small aperture at the rear of the van, exposing an arrangement of four 8 1/2-by-11-inch sheets of photographic paper to the light. The whole process can take up to 8 minutes, so posing for a portrait can be somewhat painful.

The students called on Healey to be the subject of their first portrait.

"The coolest part is that we are inside the camera," said Eliza Woodworth, a junior from Byfield.

For a generation that has come of age with digital cameras as standard equipment on their cell phones, the pinhole camera has also been a lesson in patience, along with the basics of photography.

"The bigger images were a lot of work," said Morgan Patrican, a freshman from Boxford.

"It's hard to stay still for the portraits," added Jessica DiGiovani, a Lexington sophomore.

Hatch said it usually takes about eight tries to get the image right.

"It was fun for me too, because I didn't know if it would work," Healey said. "We make pinhole cameras every year in an effort to simplify the camera, break it down, and then move on to more complex things. I had never done anything like this [the van] before, so it was a wonderful experience."

Source – Boston.com