

***Housatonic Camera Club Newsletter***  ***April 2012***

**UPCOMING MEETINGS**

[](http://lazlo.us/coppermine_phpbb3_housatonic/displayimage.php?album=48&pos=11)The April HCC meeting will be on Tuesday 4/17/2012 at Noble Horizons in Salisbury, CT at 7:00. The featured program will be a presentation by Fred Orkin based on his travels in Belgium and Holland.  In addition to colorful images and related information about the places he visited, Fred will also illustrate image enhancements obtained with variant polarizing filters as well as apps used on a cell phone.

Our May meeting will be on 5/15/2011, and we are pleased to once again have Joe Meehan as our featured presenter. The title of Joe’s program will be “*Expressions in Fog”.*

**PSA COMPETITION**

[](http://lazlo.us/coppermine_phpbb3_housatonic/displayimage.php?album=48&pos=7)[](javascript:;)The results of the March PSA competition have been published and two of our entries received honors. Congratulations to Lazlo Gyorsak for receiving an Award for his image entitled “*Distress*” and to Bert Schmitz for getting an Honorable Mention for his image entitled “*Sultry Look*.”

**CLUB PHOTO CHALLENGES**

The albums for the last two categories for the Spring Club Photo Challenge will be added to the HCC Forum soon. So get your images of ***Faces*** and***The Color GREEN***readyto submit. Also consider adding some images to our other two Challenge categories, ***Farms and Farming*** and ***Doors and Windows****.* Even if you don’t have a picture to post, visit the Forum to view and comment on the images that have been posted by others.

**What is Street Photography? Fredrick K. Orkin**

Just as Supreme Court Justice William Douglas famously said when asked to define obscenity, “I know it when I see it,” we all have our own notions of *street photography*. For some it’s making impromptu images of real life, whereas for others it’s capturing ironic or iconic moments candidly. It is a form of documentary photography that emerged in the first half of the 20th Century, when portable, handheld cameras were introduced and soon popularized by Henri Cartier-Bresson who used his small 35mm-rangefinder Leica to record the “decisive moment.”

Typically, street photography tells a story in a single image, often something especially meaningful to the photographer. Most examples are black-and-white (because color photography emerged later, close to mid-century), but color images are now well represented, and the choice is personal. While B&W may emphasize shapes, forms, and textures, color conveys mood and emotion.

**Some Challenges for the Would-Be Street Photographer**

In such an unplanned, impromptu activity, the street photographer must be ready to capture the action as it occurs. There may not be sufficient time to optimally compose and focus, never mind select the right lens and exposure. We might want the subject to be in focus and the potentially distracting background slightly blurred, a circumstance that requires a wide aperture (e.g., f/1.4 to 2.8) but results in a narrow depth of field that may leave parts of the subject less sharp. Raising to one’s eye a bulky modern single-lens reflex camera with an equally imposing auto-focus lens may intimidate subjects and result in different behavior. Also, most of us are shy about taking photos of others without seeking permission. We should respect their preferences and not try to be sneaky; yet, don’t hide your camera. If an opportunity arises to interact with your would-be subject(s), consider blending in. (That may also mollify your fear about photographing them.)

**A Strategy for Street Photography**

To both ‘blend in’ and be as agile as possible, travel light: Bring just one camera, a wide-angle lens (e.g., equivalent of <50mm for a full-frame 35mm body), and no camera bag. Ideally, that single camera should be small and unobtrusive. Consider a higher than usual ISO (light sensitivity) so that the shutter speed will be ‘fast’ enough to stop motion at whatever aperture (f/-stop) is chosen for the needed depth of field (i.e., near-to-far distance that is in focus).

Rather than attempting to focus quickly or trying to place the viewfinder’s focusing point on the subject’s face, resort to pre-set *zone focusing*, a method that relies on the concept of *hyperfocal distance*: For a given f/-stop, for a given focal-length lens (or focal-length setting on a zoom lens), there is a known depth of field. Some (older) lenses convey this information on the lens barrel in colorful bands, whereas for many lenses that information is contained in a manual accompanying the lens or on the manufacture’s Web site. Switch ‘off’ auto-focusing and select an f/-stop such that the resulting depth of field will include the likely position of the subject; if the related shutter speed for correct exposure is not sufficiently ‘fast’, raise the camera’s ISO setting.

To avoid drawing attention to yourself as a photographer, avoid holding the camera (especially if bulky) to your eye for long periods; bring it to your eye for the instant needed to compose and press the shutter. Even better, consider ‘shooting from the hip’: keep the camera at your waist, facing in the direction of the subject, and press the shutter. This takes practice to learn how much to tilt the camera so that the subject is in the frame.

Finally, one especially useful strategy is to identify a desired background or general setting and then wait for subject(s) to walk into the scene. This works particularly well if you set your camera on a tripod, making it easier to retain the framing of the scene without looking in the viewfinder or monitor, while waiting for the subject(s) to enter.

Housatonic Camera Club Membership Enrollment 2011—2012

I wish to enroll as a member for one year. Attached is the membership fee of $25.00 (and $10.00 for each additional family member).

Please hand or mail this form to the Treasurer, Judy Becker

432 Under Mountain Road Salisbury, CT 06068-1101 *judybecker40@att.net* 860-435-2263

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WE WILL SEND YOU OUR MONTHLY NEWSLETTERS, SCHEDULES, AND CLUB INFO.