

**The Housatonic
Camera Club**

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

The Open Aperture

neccc



Volume 2 Issue 4

December 2006

The Program for 12/12/2006

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December 12th: The HCC Christmas Party.

Cocktails at 5:00 PM—Dinner at 6:00 PM and the meeting will follow at 7:00 PM. The cost for the dinner will be \$17.00 per person.

NECCC judging: 2 Nature Slides— 2 Color Slides- 2 B&W or Color prints.

(must be mounted)

The remainder of the program is still to be determined.

Member Dues Notice!

If you have not paid your annual dues yet, they are overdue. Dues should be paid promptly and it is important for the contin-

ued success of the club. If you enjoy the programs and competitions we have then remit payment to Noni as soon as you can.

Don't forget if you are signed up for the Gary Stanley workshop the cost is \$35.00. A great price for all we will be getting.

The Presidents Corner: *Rita Mathews*



© Rita Mathews

I went to the big photo show at the Javits Center in New York City at the beginning of November. I had decided to get myself a new backpack and or a roll away bag for all my photo equipment. The problem these days is flying it is very awkward, it is necessary to carry all your stuff with you and yet obey the rules for carry-ons. I have 27 pounds of camera and lenses to lug and as I age it gets harder and harder.

I found what I would call the ultimate backpack. It is a Kata and

was made and designed in Israel by the army. It is made of the lightest materials I have ever seen, they are also water proof and afford great protection at the same time. My new backpack weighs only 2 pounds and it carries my large D200 with extra battery pack with my 70-200mm lens attached all ready to shoot in a central compartment on the back with its own zipper for fast entry. The main Zipper allows entry to the whole pack and carries 3 other lenses and of course the little stuff like batteries and filters etc. It sits well up on your shoulders with excellent padding. The weight falls on the top of your shoulders and I find it very comfortable.

My next stop was Epson and much to my surprise the printer I wanted weighs 85 pounds and I will just

have to wait on my reincarnation as a strong young person. Nevertheless I changed over to the new line they have because of the ink handling. I bought a R1800. They use 8 different inks with pigment and now will last over 200 years and you do not have to change your black ink when you use matte paper.

The show was not a big as it used to be, less booths and not as many people. I think we have gotten through all the excitement of the newness of digital and our now in a stable place. The camera makers are improving their instruments and the competition is not so critical. You can buy a top camera from any reputable company.

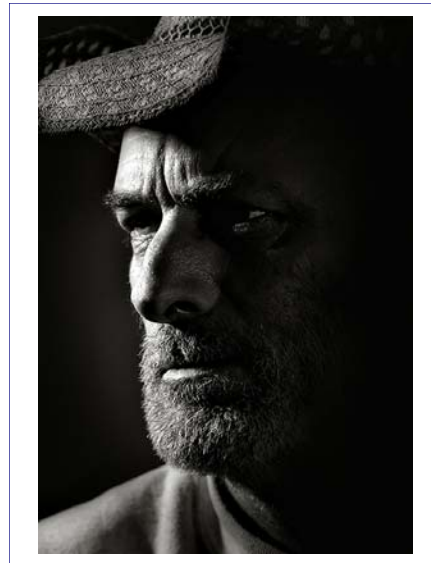
My next stop was Epson and much to my surprise the printer I wanted weighs 85 lbs.

5 Portrait tips from Shutterbug Part 1 of a 2 part series.

1. **Action Portrait** If a portrait subject has an active hobby, photograph him or her in action doing it. If the action is rapid, use a fast shutter speed or electronic flash (fill-flash was used for the skateboarder), and take lots of shots to enhance your chances of getting that great one. If the action is slower, you can take more time to compose. Pick a photogenic camera spot beforehand.
2. **Profile** If your subject has a nice profile, take advantage of that, and do some profile portraits. Soft lighting and a plain, contrasting background generally work best, although harsh light can be effective with male subjects.
3. **Zero In** A portrait doesn't necessarily have to be of the subject's face. If a person works with his or her hands, a shot of the hands can say a lot about the person. A tap-dancer's or ballerina's feet, a power-lifter's flexed arm, a hula dancer's midriff—all can make for unusual portraits. This type of image requires "abstract" thinking!
4. **Shadow Boxing** One fun exercise is to shoot some shadow self-portraits. Even Ansel Adams did some, including our favorite "Self-Portrait, Monument Valley, Utah, 1958." Nothing really tricky here: Just pick a bright, sunny day, and use your imagination. Hint: You'll get the longest, most interesting shadows (and a pleasant warmish light) right after sunrise or just before sunset, when the sun is very low in the sky. Of course, you can do shadow self-portraits indoors, too, with a studio light, but outdoors offers more variety. If you have a model, you can create compositions that include the subject and his/her shadow.
5. **Fun Portrait** People having fun are always good sources enjoyable candid portraits, and kids having fun are especially appealing. Have your camera handy when you're going to be around "fun" occasions, and keep an eye out for those magical moments. Don't disrupt the fun for a photo, but in many cases you can move to a good vantage point and compose carefully.



© Lazlo



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Visit

L [azlo's](#)
web site
to view
more great
portraits.

NECCC Film and Slide



Innisfree Gardens
© John Frenzel

The 2nd of the NECCC Competitions will be judged at the December meeting.

2 Nature Slides.

2 Color Slides.

2 B&W or Color prints (they must be

mounted). The next NECCC digital competition is set for February but the date is yet to be determined.

“No photographer is as good as the simplest camera.” - Edward Steichen

UPDIG (Universal Photographic Digital Imaging Guidelines)

The Universal Photographic Digital Guidelines or UPDIG are provided by a group of professional associations in hopes of standardiz-

ing digital submissions so that your work always looks the same no matter where you submit it. These guidelines were just

up-dated in October 2006. Follow this link to read the full story. <http://www.updig.org/guidelines/index.php>

A Photography Quiz; Pt3 of 9 parts....

Q. Film speed refers to ?

A) How long it takes to develop film. How fast film moves through film-transport system.

B) How sensitive the film is to light.

C) None of these makes any sense.

The Answer : If you really want to know the answer, turn to the bottom of the last page.

Hints & Basics: Rita Mathews

I do a lot of work in Photoshop and never paid much attention to curves until I read some place that all the pros always end up with curves as the last perfect touch before going to printing. Now I do also for it gives your photo a real lift and makes it sing so to speak.

So call up Curves and you get a graph with a line that is drawn between one corner and the other making a 45% line. This line tells you that nothing is being done to your image. The big idea is that you now have a means to control the tonal values. The scale is in 10% increments, you can toggle them to 25% (hold the Alt key and click in the graph with your mouse) but that is used only for offset press output. The gradients on the left and bottom of the grid in Curves provide a reference for

the tonal values you will be changing. So for a given tonal input (before) you will have a resultant output (after).

For instance select a point on the bottom gradient say at 80% black value move vertically to the curve and then horizontally to the left. You have moved up from the before value to the after value on the left gradient on the left side. Since you have not changed the curve the after value is the same as the before value. Therefore the whole idea of Curves is to change the relationship between the before and after values for particular tonal ranges. So how do you do this: You place anchor points on the curve line. You can place an anchor point by clicking on the Curve, you can also place a point on the line by clicking on your photo where you wish to change the tone,

seeing where it is and then clicking on the curve at that spot. Then you can move the curve line by dragging the anchor point.

Remember a little goes a long way. Try this for practice: set an anchor at 20% in from the dark side and 20% in from the light end of the curve, slide the upper anchor to the left and the lower anchor to the right. Slightly is the way! This creates a subtle change in highlight tones and shadows.

This is the common S curve that usually gives a real boost to your image. Try it, next month we will take up more about curves.



© Rita Mathews

Housatonic Camera Club

President	Rita Mathews
Vice President	Sergei Fedorjac-
Secretary	Cheryl Green
Treasurer	Noni Macleay
Membership	Jen Abbott
Salon Committee	Bill DeVoti
Publicity	Ann D. Wilkinson
Web Design	Lazlo Gyorsok
NECCC	Judy Becker
Newsletter	John Frenzel
PSA	

I wish to enroll as a member for one year. Attached is the fee of \$25, and \$10 for each additional immediate family member.

Please hand or mail this form to the Head of Membership, Jen Abbott/213 Guilder Hollow Rd./Sheffield, MA 01257. For additional information call Jen Abbott at 413.229.3046

PLEASE PRINT ONLY... AND CLEARLY

Name(s): _____

Address(es): _____

Phone: _____ FAX: _____

E-Mail _____

We will send you our Monthly News Letter (September to May), Schedules, and Club Information **upon payment of your dues.**

View the world through our lens!

View the world through our lens!



Holiday Dinner Meeting 12-12-06

“Heck Yes, I am coming to the dinner!!!”

Name(s) : _____

of Guests: _____

Total of enclosed Payment \$ _____

The cost this year is **\$17.00** Per person

Kindly tear off this form and mail along with your check to;

Noni Macleay C/O Housatonic Camera Club
201 Bunce Road
Ashley Falls MA. 01222

Answer to this months quiz question
is.....

C) how sensitive the film is to light.