

**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 6

February 2007

The Program for 02/20/2007

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Tonight's Program;

Guest Speaker Tom Zetterstrom.

**Since 1973, Tom Zetterstrom has been traveling across America
and several foreign countries to create a series called
"Portraits of Trees".**

3rd NECCC Competition;

2 Color Prints, 2 B & W Prints, 2 Color Slides

**PSA Digital for March - 12 images to be chosen
as we are entitled to makeup's.**

HCC on the web at <http://www.housatoniccameraclub.org/>

We have new postings on the member gallery pages. Now is a good time to view some of the work from our new member Fred Orkin. Currently we have 10 albums and 122 images on the gallery pages.



Connecticut Profes-
sional Photographers
Convention

Coming up In Febru-
ary at the Crowne

Plaza Hotel in Crom-
well.

This trade show has
approx. 40 vendors
and is open to our
club at no charge.
You will be able to ei-
ther purchase photog-
raphy equipment or

pick up literature on
products. There's
nothing better than a
trade show to gather a
wealth of information!

The Presidents Corner: *Rita Mathews*



© Rita Mathews

Every time you pick up a photo magazine you read of new digital cameras until it looks as if one would need a block-long super market to display all the wares. It is rare to find any film adds even Fuji has only one page sometimes. With the plethora of cameras it all boils down to the sensor and the convenience that each camera brings to its owner.

From what I understand there are only nuances in the differences in the sensors from one camera to another. There are people that swear by the ones they have, like me who thinks that Nikon is the best and a good many of my friends say it is Canon

that is the best. What the average person should look for is ease of use. Can you dial all the functions, are they all at your finger tips or do you have to call for a menu to effect a change.

How large is the window to view what you have taken, can you use that window to take the pictures or do you have to look through finder.

What batteries does it use; Lithium ion batteries are better in the winter when it is cold. How many shots on one set of batteries. Is it easy to transfer your photos to a computer or a printer? How large can you make prints i.e. 4X6, 8X10, 16X20 etc.

Does it have fill flash or just flash? As far as the lenses go it is better to get one with a lens you can use from close-up to some distance away. You cannot change lenses on the consumer cameras so get one as versatile as you can afford. What ever you're comfortable with is the way to go. There are many consumer cameras that take photos to match any that the pro

cameras do so do not hesitate, jump in have a good time; you will never have taken as good pictures with anything else as you will with the new digital cameras.

The pro cameras are a different story. Some are so versatile that I must say I still do not know all the things that I may do on my Nikon D200. All the major camera makers now make a pro model or two. Once you have one of those you will tend to stay with the brand you bought first because they all have changeable lenses and lenses are expensive even more than the cameras so you tend to stick with what you have in lenses.

Jump in, you can even get a printer to transfer your pictures to and print everything yourself or you can download right in the store and have them printed out in front of you. Do not hesitate any longer.

“you will never have taken as good pictures with anything else as you will with the new digital cameras.”

Our 1st PSA EID Judging

John Frenzel

We have completed our first official judging of a PSA EID Competition. Now that all is said and done I'd like to share my take on the process. To say this was a major undertaking is quite an understatement. I began to receive images from PSA Member Clubs beginning in early November. With each submission I had to catalog Club Name, Photographer name, Image name, and I had to make sure images did not exceed PSA regulations for pixel dimension and file size. If any or all of this information was missing or if the images exceeded file size I then had to contact the submitting club and ask them to make corrections.

Further it was necessary to catalog all of the information in 2 different official PSA documents. 1 was the official scoring report and the other was the judging form. I am by no means complaining about this process as I really enjoyed seeing the various images come into my inbox. I even struck up a friendship with a few of the other club's members that are the digital point person for their respective clubs.

Finally the day of judging was drawing near, I made sure all of the images would play in the proper order to coincide with the tabulation paperwork. I burned the photos to CD-Rom and also to my flash memory stick just for redundancy and safety's sake.

The meeting drew closer and closer. I left early to meet Rita at Noble to begin moving the files to her laptop. After setting up the projector, the laptop, the judging system etc we would finally be ready.

Judges and club members arrived and we got down to business. I think it was good for our members to see what type of work we compete against on a regular basis. Some of the images were really quite good and yet some of them I just wondered how they made the final cut. I guess the old adage "beauty is in the eye of the beholder" bears true for all things.

The judging was finished and all scores recorded. All that remained were final tabulations. Several members had questions regarding the scoring and wondered how, with the large number of photos given a score of 12, would honors be handed out.

PSA guidelines call for approx 20% of images to be considered for awards. Given the number of competing clubs, it was easy to tabulate that anything lower than a 12 received nothing. Higher than 12 received awards and then a percentage of the 12 point images would receive Honorable Mention. This being determined by an "In" or "Out" vote. This was completed after the meeting on the 16th.

With all tabulations completed and triple checked, I sent the winning images and official scoring reports back to PSA.

This was a good experience for us and I think we should consider doing it again next year if we are asked too.



The Light-Chasers Workshop: From Camera to Print

Gary Stanley's workshop on the 20th was a day well spent. If you missed this workshop, maybe we will get lucky and have him back again. If you did attend the workshop you got to attend something very special. I think Rita deserves a lot of credit for getting a workshop of that caliber delivered right to our doorstep at such an affordable price. If you've not been to Gary's web site, you really should. It is <http://www.light-chasers.com>

NECCC EID Competition

Club: Housatonic Camera Club		Total
MAKER NAME	IMAGE TITLE	POINTS
Sergei Fedorjaczenko	Amilcar	25
Fred Orkin	Venician Laundry	23
Rita Mathews	Blue Footed Booby	22
Ann Wilkinson	Looking In	22
Rita Mathews	Under Sky	22
John Frenzel	Sunset in Kent	21
Lazlo	Boat	20
Michael Cofrancesco	Catskill Cattle	20
Fred Orkin	Prouts Neck	19
Sergei	Sunrise over Noank	18
Michael Cofrancesco	Botannical Pond	18
John Frenzel	The Farm	18
Ann Wilkinson	Little Rest Fields	17
Cheryl Green	Puppy and work	16
Lazlo	Cobweb	16
Bill DeVoti	Pupper Master	15
Cheryl Green	Pict 140	15



Sergei Fedorjaczenko 2007



Fred Orkin 2007



Ann Wilkinson 2007

A Photography Quiz; Pt 5 of 9 parts....

Q. You have changed your lens setting from f/5.6 to f/11. What term describes the action you have just taken?

- A) Stopping Down
- B) Opening Up
- C) Exposure Bracketing
- D) White Balance Adjustment

The Answer can be found at the bottom of page 6



"Mudge Pond"

© 2006 Lazlo

Hints & Basics: Rita Mathews

For those of us with pro cameras we have the job of sensor cleaning if the sensor picks up some dust or other detritus. Everyone is scared to touch the thing as every camera maker says send it back to the factory to be cleaned. The best solution to the problem is to be very careful when changing lenses, point the camera down, do not change lenses in a wind storm or a rain storm, and find some shelter to do it. No matter how careful you are you will eventually wind up with some dust on the sensor. Actually there is a filter in front of the sensor so when you clean it is on the filter. The only way to tell if there is dust or spots on the sensor is to take an exposure of something of uniform color and tone. The

sky is usually perfect, Just one tone of blue. Use accurate exposure but close down the aperture to help render the dust spots as sharp as possible. It is a good idea to use a wide angle lens and since you have closed down the aperture you will have a long exposure. Once you have transferred these photos to your computer you should enlarge them up to 100% on the screen so that you will not miss any dust spots. This way you will know where you must clean. As for the cleaning I finally bit the bullet and did it as I had quite a few spots. I used Visible Dust brushes and cleaners. Go to www.visibledust.com. The have a new brush called the Arctic Butterfly that makes it really easy to clean

particularly if you are on a trip and not at home. They also give you the methods and just how to do it. You must go to your camera booklet and find how to put the mirror up so that you can get at the sensor. You also must have fully charged batteries so that the mirror lockup stays for the time it takes you to clean. In fact some say you should plug in your camera to the computer to make sure you will not run out of power as you clean. However, the full battery worked perfectly for me. It is not a hard procedure. You must have a steady hand and be good at working with small things. Good luck !

“Everyone is scared to touch the thing as every camera maker says send it back to the factory to be cleaned.”



Housatonic Camera Club

President	Rita Mathews
Vice President	Sergei Fedorjaczanko
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!



Housatonic Camera Club (New) Member Profile: **Fredrick Orkin**

Given a folding Kodak Brownie with a black leather bellows c1950, Fred was launched on an adventure in photography that would grow in tandem with a busy career in academic medicine. By the late 1950s, he had graduated to a Rolleicord IV, soon to a stellar Rolleiflex 2.8G, B&W processing (that would go on for 25 years), and, by the early 1970s, a succession of Nikon bodies, lenses, and assorted paraphernalia. His photography is eclectic, ranging from landscapes and travel to family and street photography. His would-be mentors include street photographer Henri Cartier-Bresson, photojournalist Steve McCurry, travel photographer Bob Krist, celebrity image-maker Annie Leibovitz, and medical researcher-turned-naturalist Eliot Porter. On retiring from his last academic post (Penn State's med school in Hershey, PA), he began a digital immersion (Nikon D200; Nikon 5000 film scanner), moved to Litchfield County (Woodbury) this past summer, searched for a collegial camera club in which he might continue to learn and share his enthusiasm, and joined HCC in December 2006.

Answer to this months quiz question is.....A) Stopping Down

“Turning Over a New Leaf – Maybe!”

Bill DeVoti

I suspect John asked me to write about my experience with a new digital camera because I am one of the last regular participating photographers to turn the leaf. Well, I have always wanted to make large prints, so was reluctant to give up a 35mm film base for a sensor the size of a nickel until I could afford several thousand dollars for a digital SLR with a 35mm sensor. With the right 35mm film and a good exposure, I was able to successfully create a 24" x 36" print, from about 75% of a positive slide. It hangs in our living room and is the peak of my enlargements from 35mm film.

But I relented. Last April I set my new Minolta 7D, 6.1 mega pixel, APS size sensor, on “extras fine” quality jpeg (it has a “raw” setting – which seems like an extra step for me at the moment) and have taken 8 gigabytes of photos on 5 gig. worth of memory cards I bought with the camera; my “shooting” vacations out of the country usually last for 3 to 4 weeks. Of course I also had to purchase 3 batteries and a charger, plus a 12-volt charger for any auto I was using. But I did get my camera for @ half the street price with an 18 to 70mm “kit” lens thrown in, and I usually bought @ 75 rolls of slide film per year. I did know that Konica/Minolta was getting out of the camera business, but someone in the business told me that Sony would take it over and continue to service and supply parts for all my Minolta cameras, and most of my film lenses work well on the digital camera. So I guess my move, once I decided to make it, was a prudent one.

Here's what I like very much about my K/M7D, which had excellent reviews when it first hit the shops: It fit into my hands like my Maxxum 7 film camera (which still has an uncompleted role of film in it since April!) and the controls, except for those exclusively associated with digital, are in the same places. So I hit the ground running – uh, clicking. I'm free from all those rolls of film in my pockets and in my luggage and the memory cards will probably last me a long time, and I no longer have to juggle between different cameras loaded for different conditions, or cutting a roll short to put in a different type of film, or missing action between rolls. And get this – although you probably already know it – I can check the shot most of the time, even under magnification, before the opportunity passes on the large LCD screen, which Minolta was one of the first to put on their cameras. Example: a few days ago I was trying to take a very tricky still life photo: I could shoot, look, adjust, again and again until I got what I wanted! I ended up with +2 on my exposure compensation dial, and –2 on my flash compensation dial. Also I rarely lug around my tripod, especially on hiking trips. This camera has a built-in image stabilization system, which works with all my lenses, and I can pick up at least 2 exposure stops with it. Now Sony has put out a 10mp camera with all the K/M features on my camera, plus some, at under \$1,000. If I lose this one I can buy that one next – If I sell a few prints in the next three shows!

So why am I not praising digital photography from the rooftops? Well, because I've only made one 11" x 16" print from my digital camera files, and out of 5 prints submitted to the club competition for the NECCC at the last meeting, mine was the only

one not chosen! The competition has gotten much tougher in our club, I'm glad to say, but I'm used to doing much better than that. Well, I can take apart (and sometimes put back together) a gasoline engine, but I'm a Klutz on the computer! It took me a long time to get my shots into the thing, and to get an image management program up and running, and I'm still having problems with that, and an overcrowded, ageing computer (at least.) But I have been successful with scanning slides and making prints, just not with the files in my Picasa program. But I will spend the next month preparing digital based prints for our annual new works show at Noble Horizons. Please let me know what you think of them when you see them – among many of yours, I hope.

Oh, here's one thing the digital sharp shooters might learn from my experience. About a month after I started shooting with my digital camera, it stopped working! I sent it back to Minolta/Sony and they fixed it, but nobody could tell me why it burned out. Finally I spotted a casual mention in one of the photo magazines that you shouldn't use an add-on flash from a film camera on a digital camera just because it fits! It has to do with too much flash trigger voltage in the old units that is much more than DSLR' circuitry can handle for very many times. But don't throw that old flash away, get a Wein Hot Shoe to Hot Shoe Safe Sync (@\$50) to put on your camera flash fitting. Or you can get another gadget that turns your off-camera flash into a slave unit responding to your camera's flash. See you at the next salon reception.

~ *Bill DeVoti*