



THE NEW

HOUSATONIC CAMERA CLUB

NEWSLETTER

The Life Long Learning Center
(Wagner building on the left)
Noble Horizons
17 Cobble Road
Salisbury, CT 06068

Webmaster: Lazlo Gyorsok

WE'RE ON THE WEB

<http://www.housatoniccameraclub.org/>

Editor: John Frenzel



President's Corner - *Rita Mathews*

In looking back on the year, I think we have come a long way. In the first place we are rapidly moving into being all digital. We have seen how digital can increase your scope and accuracy in taking photos. WE have become members of the Photographic Society of America and have entered their digital contests and Bill DeVoti even won one of them. The rest of us did very well and we are about a little better than in middle rank of all the clubs that participate and in this case it is Photo Clubs all over the world. This is better than what we do in NECCC in the film and slide competitions, we are about a ¼ way from the bottom of the B class. When the digital gets bigger and more people compete there will be classes to enter such as nature, landscape, people etc. I feel to enter a bird, or a flower, a landscape, or a portrait all to be judged as to which is the best becomes difficult if not impossible to do fairly. Next year we can enter what we have done into their proper categories and in the NECCC also. They will start their new digital program next year. Thanks to John Frenzel our Newsletter person who also did the collecting, then transferring to a CD and then showing our photo entries for judgment made it possible for us to get into these programs. We have also increased our membership and have 9 new members so far this year. We also now have a constitution and by-laws which were written in 1978 and seem very fine as far as I can tell and we will now adhere to them. I will have copies made and bring some to the next meeting so all can have a copy. The constitution says we must have a ballot and vote at our annual meeting therefore this year we have a ballot for President, Vice President, Secretary and Treasurer. We also will now have an executive committee which is made up of all the heads of all the committees. All you great people that have run the various parts of the club consider yourselves part of the executive committee. We will meet at my house for a cook out as soon as I get a date I will let you know.

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The Program for the night of
May 16th, 2006

HCC Celebrates 50 years

Held in The Community Room at Noble

Drinks at 5:30 PM

Dinner at 6:00 PM Noble

Meeting begins at 7:00 PM Sharp

Members Present, members can bring up to 10
photos slides or digital to share with the club.

Newsletter Content for May:

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A winning entry in the PSA Digital Competition by Bill DeVoti

Aprils Meeting:

Joseph Meehan gave an amazing presentation for the club on the topic of close up photography. He had approximately 300 images for us to view and they were amazing. How lucky we are to have a photographer of his caliber to present to our club. His presentations are always a highlight of the years programs.

PSA digital entries for the 4th and final competition of the season had our strongest input to date from members. As this is in it's infancy it is difficult to select only 6 images in a contest that really has no boundaries. This will get better over the coming years as PSA embraces the digital age.

Our selections were as follows:

Bill Devoti	Present/Past Whitby Abbey	29
Rita Mathews	Brown Thrasher	28
Lazlo Gyorsok	Haunted	26
Brian Wilcox	Stone Church Falls	25
Sergi Ferdojaczenco	Fly By	24
J Frenzel	Fountain of Youth	24

Last Month's Poll Results:

How do you make prints from your photos?
 5 members do there own printing
 3 members send them out to a photo processing company.
 Other members are keeping it a secret. Shhhhhh don't tell.

Photography Trivia:

Lunar Mission

In what year did a spacecraft return to Earth with the first images of the far side of the moon?
 Answer is on the bottom of page 4 :-)

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We have had many new places to hang and show our prints thanks to Bill DeVoti and his committee. The next thing I wish to do is have some outdoor photo meetings this summer to take photos. Any one with any ideas? Our first one last year at the Stone Church became a downpour so not many pics were taken. WE also now have a suggestion box. The first suggestion was that everyone have a list of members and so we will as soon as I clear the legal aspects. Someone wished to know if they could mount their photos on canvas and use stretchers to keep it flat. As far as I know in any of these contests and salons you can mount your photos any way you please. In salons they just must be hang able. They do not have to have glass if you do not wish that. However, glass does help preserve the photo .

Thanks to all the people that have worked so hard this year to make everything a success: Chris Bleuher as VP and our party manager; Jen Abbott in membership; Bill Kinney as Treasurer; Lou Burgess as our first successful secretary, our wonderful web master, Lazlo; Judy and the NECCC contests; Scott Whalen in Programs; Ann Wilkinson as Publicity; Catherine Wilcox as name tags; and all those who brought refreshments: Lou Burgess, Ann Wilkinson, Jen Abbott Judy Becker, The DeVoti's , Cheryl Green; and all of the members that make up the club. If I have forgotten some one I apologize for I think it was a good year because of all of you.

Otto Focus



Otto could not resist the price for the new "Prude-Jet" photo quality printer. But it troubled him that all his nudes printed fully clothed.

Excerpts from “From Chaos to Composition”:

By *Edward W. Hutchinson, APSA, ARPS*

Everyone thinks he knows what chaos is, but composition seems to be all mystery to many and partly mystery to most. One definition given by Webster’s is: Consistency, Accord, Congruity. This is a good beginning.

For it seems to me that in the production of a picture, a visual work of art, or at least something aiming at artistic values, composition is the technique of excluding everything which is included (and therefore) relevant appear as a unified visual presentation. The contents of a picture should be entirely homogeneous, all working together for THE effect, THE communication.

Composition is one of the techniques of picture making, along with the way one may apply paint, fix pastels, prime canvas, etc.

Composition, due to all of the guff written about it and much misunderstanding has become a dirty word in art and some other circles. This seems regrettable, because it seems to me to be the only word which can be used to mean what it means.

Design, for instance, is not the same thing. There are elements which may be in pictures which are part of composition, but hardly of design. The meaning of the word has to be stretched too far, if one tries to use it instead of composition. Furthermore, the word design most suitably names one particular and most important element of composition: the flow and relationship of lines - the bones of a picture, the basic structure. Bridges, automobiles, buildings and designs.

Other elements of composition which fit into, relate to and even integrate with design are pattern, texture, chiaroscuro and color relationships, when color is used.

Pattern is the repetition of similar shapes. It can be very stimulating.

Texture means a woven fabric and various other things. To me, and I believe to most of us, it means the small elements of which something is made, especially the resulting surface: what can be felt with the fingers - smooth, rough and so on.

Chiaroscuro means the relationship of light and shadow or of light and dark or of black and white in a picture. Any or all of these three relationships may exist in a picture.

The addition of color to a picture changes nothing of the needs of its basic composition. It adds some difficulty and a great deal of excitement. Of course, all of the colors introduced must fit into the whole so that they do not simply suit each other but are all altogether suitable to the quality and intent of the picture. Also, colors have certain physical effects quite separate from their psychological ones, which must be understood and controlled. Briefly, that the warmer the color the closer it looks and the cooler, the further away it looks.

Color, skillfully integrated into the totality of a composition, can certainly make more vivid the feelings, impressions and beliefs which moved the artist to make the picture.

To revert to my title, we might agree that composition is the effort of the artist to create a little area of order, to achieve control over a little part of the huge, confusing, threatening universe that confronts, challenges and appalls him. To obtain this order and control is a deep satisfaction to him, and of course also to sympathetically attuned viewers.

Finally let me say that composition may be so interwoven with the intended effect, significance or communication intended by the maker of a picture that it seems sometimes that it actually is the picture. And in a true sense the composition does show and stand for the effect, significance or communication. Yet they are not the same, but rather in the relationship of body and soul. Composition is the body. The soul is what the artist puts into his picture that can make a viewer gain increased insight.



A note from the editors desk.

In last months newsletter the date for May’s meeting was incorrectly stated to be the 22nd. The real date for the May meeting is the 16th. I apologize for not catching this before the newsletter was sent out.

Digital Daze:
Taken from B&H Newsletters
By Allan Weitz

If you enjoy taking pictures, professionally or simply of family and friends, sporting events, or other occasions where you just enjoy taking pictures, chances are you use a digital camera. And if you do not use a camera, a box of donuts says you were running around taking pictures with your cell phone.

Anti-shake technology first appeared in binoculars and video cameras. Not all that long ago that last sentence would have sounded like pure science fiction. Not any longer. Times have changed and they continue to change quickly.

One of the ways camera manufacturers have been enabling us to take sharper, clearer pictures is by incorporating technologies that help to eliminate camera shake.

Anti-shake technology has been around for quite some time. It first appeared on the consumer market in the form of binoculars and video cameras. The technology worked as promised. Jumpy images of Junior riding his bike into the garage door and cock-eyed horizon lines became less frequent in our home videos.

Advanced versions of IS technology quickly found their way into Canon lenses for the popular Canon EOS film and digital cameras. Canon's IS-series lenses and Nikon's VR-series lenses make it possible to handhold SLR & DSLR cameras at shutter-speeds of up to three-stops slower than normally recommended.

A long-accepted rule of thumb is you should never handhold any lens at a shutter-speed slower than the focal length of the lens on your camera. If you are using a 200mm telephoto lens, this works out to 1/200th of a second. A 20mm wide-angle lens should be handheld at no less than 1/20th of a second. A 1000mm lens should be used at nothing less than 1/1000th of a second.

A 200mm lens enhanced with IS technology, on the other hand, can be handheld at shutter speeds as low as 1/25th of a second, while a 20mm IS lens can be handheld as low a half-second. A 1000mm lens? How about 1/125th of a second. If your plans include photographing Red-Tailed Hawks at dusk with a long lens this technology is well worth the extra expense.

How Image Stabilization technology works is as interesting as it is complex. Both Canon IS (Image Stabilization)

series lenses and Nikon VR (Vibration Reduction) series lenses utilize a "floating" lens element that is controlled by small, microprocessor-driven motors. These electronically controlled motors shift the lens element about in response to any motion that is detected whenever the auto-focus system is engaged.

As motion is detected, the microprocessors shift the floating element in the opposite direction of the subject's movement. If there is a slight shift to the right, the lens element shifts slightly to the left. As the subject shifts up, down, left, right, or diagonally within the frame, the lens element shifts the exact amount in the opposite direction. By enabling this floating element to "fix" the image on the same point on the film or sensor, sharp pictures can be captured at shutter speeds that used to be considered rather dicey.

The latest generation of anti-shake lenses work equally well for stationary subjects as well as subjects that require panning action such as sporting events and chasing 5-year olds.

Though many variable aperture zoom lenses in the slower 3.5 - 5.6 f/stop range incorporate anti-shake technology as a means of making slower lenses practical to use under low light conditions, both Nikon and Canon also offer anti-shake technology in their faster 70-200/2.8 AF lenses.

While you might think it's not necessary to smooth out the action when using faster lenses outdoors, the higher resolution imaging sensors found in top-of-the-line DSLR cameras from Nikon and Canon have added a new wrinkle into the mix, namely the fact they are sharper than their film-based SLR counterparts

The newest generation DSLRs such as Nikon's D200 and D2x, and especially Canon's full-frame EOS 5D and EOS 1Ds, have pushed the resolving power of the best lenses these manufacturers have to offer.

Even though Canon manufactures over 50 lenses, they only recommend about a dozen of them for use on Canon's full-frame DSLRs. On film cameras, all of Canon's EF lenses work well. On the EOS 5D and EOS 1Ds however, Canon strongly recommends you stick to their "L"-series and macro lenses if you plan on producing large prints from your image files.

**Answer to this Month's
trivia question:
The year was 1959**

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The same holds true for pictures taken with the higher resolution, APS-sized chips found in Nikon's D200 and D2x. The bottom line is if you want to get your money's worth from any of the current high-end DSLRs, think twice about your choice of lenses. Many digital point-and-shoot cameras are also incorporating anti-shake technologies to help insure sharp pictures. Smaller cameras in particular are prone to shaky images because we tend to compose our photographs while holding our cameras out at arms length. Conversely, when we take pictures with SLR-type cameras we usually tuck our elbows tightly to our body, which steadies our grip on the camera. Not so with our trusty point-and-shoots.

Konica-Minolta was the first to incorporate anti-shake technology in the form of "digital" image stabilization. Rather than shifting a lens element around to smooth out the action, digital image stabilization shifts the imaging sensor back-and-forth. Sony currently utilizes similar technology in several of their own cameras.

While optical and digital technologies achieve the same goal, there is often a slight loss of image sharpness in pictures taken with digital stabilization technology due to the mechanics of the process. At the end of the day the "softer" pictures you get from the digitally stabilized cameras are still sharper than the images you get from their non-stabilized counterparts.

Science fiction isn't what it used to be - is it?



**Until Next Month.....See you on the 16th,
Stay healthy and stay safe,**



Photo by Cheri Green



Photo by Ann Wilkinson

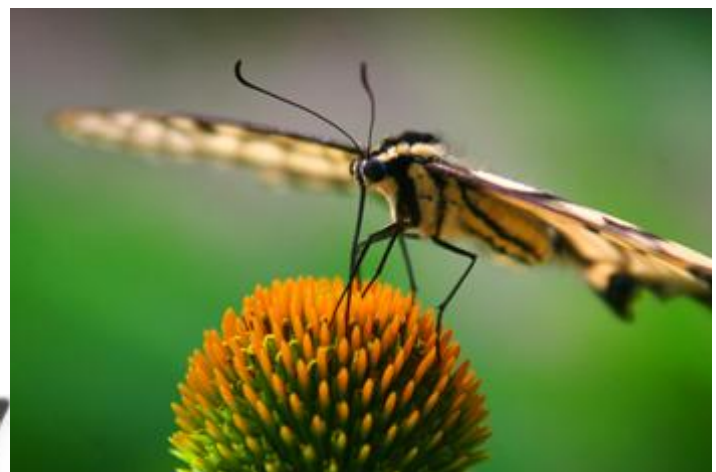


Photo by Scott Whalen