

The Housatonic
Camera Club

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

The Open Aperture

Volume 2 Issue 7



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The Program for 03/20/2007

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Tonight's Program;

Jacques Charlas, will give a special presentation of some of his work.

From his years as a photojournalist there will be a series taken in Afghanistan during the Soviet occupation in 1981 and the civil war in El Salvador in 1982. Fine art photography will include photos from Paris 1990-1993 and "Species," a project he has recently exhibited.

Jacques is a resident of Millerton, NY and has been the head of the photography program at the Millbrook School in Millbrook, NY for the last six years.

French born photographer, Jacques Charlas, grew up Paris and began studies there at the Sorbonne. At age 17 he traveled across the United States and moved to New York in 1972 at age 21. His career in photography began unexpectedly when given a camera by a friend. He spent 15 years as a photojournalist traveling to Afghanistan in the early 1980's and later to El Salvador and other locations. He moved to France from 1987 to 1993. Back in the US and with a young family, he turned to commercial photography and the fine art of photography as a Master Printer catering to high end photographers. He is presently a resident of Millerton, New York, and has been the head of the photography program at the Millbrook School for the last 6 years where he is working on fine art photography projects.

The Presidents Corner: Rita Mathews



© Rita Mathews

I have just returned from Yellowstone Park and I am really not too happy about some of the photos I took. I had lived in the Antarctic and thought that I knew all there was to know about snow pictures. I had a hard time with all my photos. In the first place it was very cold, every morning was below zero, not a little below but 10- 25 degrees below. My lithium batteries worked pretty well and only once quit on me. However, I found it harder and harder to focus as it got colder and colder. Whether this was caused by the batteries going lower or the motor turning the lens to focus it having a hard time, I do not know. Setting the cor-

rect aperture was not so bad, and then opening up one or two stops. This is not as important as you can always take a look at the histogram and correct your mistakes. Taking a picture of a bison seems be my problem, I was in South Dakota a few years back and did not get a good photo of one there, so I thought here is my chance. Just spot read the animal and for the bison which seems to be black close down $\frac{1}{2}$ to 1 aperture. I still do not have a good bison photo. Almost had one bull bison with snow on his face: color and background good but the focus is slightly off. Still no good bison photos! Makes me feel as if I do not know anything about cameras. For my hands I used a thin under glove to take the photos and then had pair mittens with a heater in each one that I could plunge my hands into while we were moving to a new spot in our snow coach. That system worked very well as I hung the mittens around my neck until I needed them. I learned that in the Antarctic to

lose your gloves there means death so you always have the biggest and best mittens to hang around your neck where they cannot be lost. Despite all this, it was beautiful and I did get some fine pictures. It is a very different place in the winter, no cars are allowed and they do not plow the roads. They have snow coaches; ours was a bus like truck with four treads that rotated instead of tires. The animals that are there have a hard time getting enough food so they must conserve their energy in order to eat and eating gets to be a whole day's work. Since extra energy is what is lacking, you can get close to them as they do not want to run in 3 or 4 feet of snow. The animals use the roads that have the snow packed down so they can travel on that or wade a river or stay near the thermal hot spots. We had several hundred bison spook for some reason and ran down the road all around us for a mile or so. It was an amazing trip.

"Almost had one bull bison with snow on his face: color and background good ."

PSA 3rd Judging

Every judging is an adventure and this months EID competition was no exception. While getting ready for the February meeting I was over come with a stomach bug. What to do? Certainly I did not want to risk passing this bug to fellow members, but there is a judging tonight and I have the files we need to have judged stored on my computer. This called for some quick thinking. I got the idea to post the images in a gallery on my web site, I shared the link with the judges and they in turn emailed me their scores for tallying. It is interesting that the scoring was consistent given the distance between judges.



Cheryl Green—Mushroom



Bill DeVoti— A Chance Encounter



John Frenzel-A peek Inside



Michael Cofrancesco—Statuesque



Lazlo— Grand Dutchess



Rita Mathews-Penguins Paulette Island

NECCC



Rita Mathews received an Honorable Mention in the NECCC Digital interclub competition with this exceptional photo entitled "Under Sky"

A Photography Quiz; Pt 6 of 9 parts....

- Q. Many ultra wide-angle or very short focal length lenses are known as:
- A) Wide-eye lenses
 - B) Shallow lenses
 - C) Fish-eye lenses

The Answer can be found at the bottom of page 6



Cheryl Green-Icicles

Hints & Basics: Rita Mathews

If you like black and white, your color photos can make beautiful black and white images. Open the image in Photoshop. Click on the channels tab which is back of the layers group. There will be RGB and Red, Green & Blue channels of your photos. Click on the eye on the left of each one. Look at each individual color channel and note which of the three channels (R, G, or B) has the most contrast, the most highlight detail and which has the most noise. File away in your head for later. Click on the RGB and all the separate color channels to return to full color and switch back to the layers palette to go through steps to convert to Black and White. Choose levels from the adjustment layer pop-up menu (the ½ black half white circle symbol.) Do not make any level adjustments just click on OK. Similarly, choose Hue/Saturation from the adjustment layer pop-up menu and just click OK. Next create a layer above the Hue/Saturation layer that will turn your image into black and white. Choose solid color from the adjustment layer pop-

up window at the bottom of the layers palette. The color picker will open up showing what ever color is set to the foreground color. If it is not black set it to black now and click OK. The resulting color fill layer will suddenly make your main image window go completely black. Change the blending mode from Normal to Color. The layer becomes a color overlay that applies black according to the brightness levels in the image. All the colors in your image are now shades of grey. The image will look pretty good but can be improved. Open the Levels control panel by clicking on the levels control in the layer palette. Select Red from the channel drop down menu to bring up the Red channel histogram. To optimize the contrast move the left shadow slider to where it is under the first bit of the histogram on the left and do the same for the right hand slider, put it under the last bit of the histogram on the right. Then do the same for the Green and Blue channels. Click OK when done. Now get the Hue/Saturation

control panel by double clicking on Hue/Saturation in the layer palette. By moving only the Hue slider you can change how each of the RED, Green, or Blue channels contribute to the image. Then reopen the levels control panel and select the Red histogram. This time move the middle slider to adjust the mid-tones. Moving to the left will lighten and to the right darkens them. Do this for Green and Blue also. In the beginning you decided which channels controlled the noise, contrast detail and highlight detail. Usually the blue channel has the most noise so you can adjust that. Tweak the Hue and midtones sliders until it looks right to you.

If you would wish a toned black and white image back at the start instead of picking black for the color fill layer pick a brown-black or a brown for sepia tone etc. Have fun.

**"If you like
black and
white, your
color photos
can make
beautiful
black and
white
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Housatonic Camera Club

President	Rita Mathews
Vice President	Sergei Fedorjaczenko
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 Member Bio: Karin Smith

KARIN grew up in Europe under the influence of her mother, a photographer and watercolor artist who taught her to see and capture the splendors of nature in photographic images. When not journeying through her beloved New England or to the spectacular American southwest to photograph the beauty and grace of the natural world, Karin teaches and exhibits. Her work can be viewed in area galleries, at art shows and fine art festivals and in private collections. Her award-winning photograph "Housatonic Autumn" was featured in an exhibition at the Norman Rockwell Museum, Stockbridge, Massachusetts, August 13 – September 19, 2004. smithmonochromes@charter.net

Answer to this months quiz question is.....C) Fish-eye Lenses

“Digital Daze – Digital Rebel XTi”

“Canon’s newest entry in the low end of the DSLR range is really quite a buy for the money.”

At 10 mega pixel the Digital Rebel XTi may not be the first of its kind for \$800, but considering its many features and refinements (it is the third generation of Canon Digital Rebel series), it offers great bang for the buck. It's small; some folks say it is perhaps too small. Its CMOS sensor, designed by Canon, is claimed to offer exceptional overall image quality, and most tests confirm the claim. It's a no brainer point and shoot in auto mode, but offers a wide-ranging selection of Canon lenses and accessories for those who want to grow. It's not as sturdily built as the mid-range, 8.2MP Canon EOS 30D, but it offers higher resolution at a much lower price.

The big selling points: it is the smallest and lightest EOS DSLR to date, the XTi backs up its auto-everything capabilities with a DIGIC II image processor that produces exceptionally clear and sharp images. You can grow with this camera quite easily, with pro-end features such as a 3-

frames-per-second rapid shooting (burst) rate, for up to 27 frames in quick succession. Exposure controls include the usual choices, as well as scene settings optimized for close-ups, sports, night portraits, and landscapes. **The XTi also offers hardware and software dust removal for keeping your sensor clean. That feature at this price makes this camera very appealing.**



The camera has a 2.5-inch LCD finder starts up in a quick 0.2 seconds, and has a shutter release time of 0.001 sec. The ISO ranges from 100 to 1600, with shutter speeds from 30-1/4000 sec, and flash sync at a fast 1/200 sec.

An full range of Canon lenses from the mid-range "kit" zoom lens (kit lenses are typically 18-55mm, with smaller apertures. They are relatively inexpensive; quality is usually good enough for up to 8x10 prints) to a wide range of pro optics. Canon was the first camera company to offer image stabilization in its lenses, and offers a wide range of IS lenses but be forewarned, these babies are not cheap. Canon lenses are ex-

tremely quiet and auto focus quickly.

So you ask, “who would this camera appeal too” At this price and with these features anybody looking to jump into the DSLR end of the digital camera world would be well served with this system. Anyone looking for a moderately priced back up and already is a member of the Canon family - So many lenses are compatible.

Any one that has experienced the sensor dust issues and either dreads cleaning the sensor or even worse sending there prized possession off for deep cleaning to an authorized repair shop would be very interested in the built in cleaning system.

