

**The Housatonic
Camera Club**

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

The Open Aperture

neccc



Volume 3 Issue 15

September 2007

The Program for 10/16/2007

The Club will be selecting entries for the annual new works show opening Nov. 2 at Noble Horizons.

First New England Camera Club competition. Participants are asked to bring two color slides and two nature slides as well as two color and/or black and white matted prints.

Amateur Photo Contest

The Lyme Land Conservation Trust, Inc and the Old Lyme Conservation Trust, Inc. are sponsoring an

Amateur Photo Contest. They are seeking the best photos taken in Lyme and Old Lyme. All amateur photogra-

phers are welcome regardless of what town they reside in.

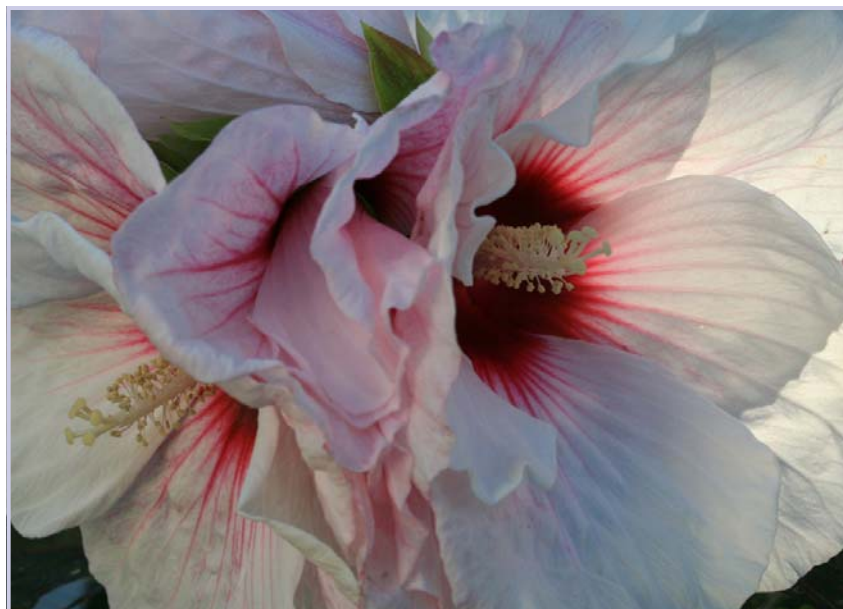
Details found on page 4.



© 2007 Fred Orkin

Presidents Corner: Sergei Fedorjaczenko

In an effort to make our club more “user friendly”, I am extending an invitation to members to participate in various ways. If you have a particular subject you are interested in, and would like to see some club meeting time spent on it let us know. This works in two ways: if you would like to learn about a particular subject or would like to do a presentation about a particular subject. That also applies to the newsletter. It is an open forum. Feel free to write letters to the board with either issues or compliments. Feel free to write an article on a technical subject, a photo experience or your point of view on a photography matter. I am considering doing a question and answer column for the newsletter. You write in your questions and a panel of distinguished and learned photographers will address those questions at the next meeting. Please let me know what you think. You can reach me at 860 824 1165 or SERGEIFDR@AOL.COM



© 2007 Ann Wilkinson

THE DIGITAL REVOLUTION

I miss my old darkroom. I have pretty much switched over to digital photography but I still have feelings for all my old equipment. After all I grew up with the stuff. I started with an enlarger that was cobbled up from parts of several old enlargers people had given me when I was still a teenager. In the Army I had excellent equipment but it was a bit outdated. I was using a 4X5 Speed graphic camera and a huge old Omega enlarger when the rest of the world was going over to 35mm. I felt a bit like Rip Van Winkle who had gone the wrong way. But it was fun. I learned a lot about photography using that equipment. Sometime I used my darkroom in the basement of headquarters building far into the night when my buddies were in town drinking. Sometimes I used my darkroom in the morning to sleep off a hangover when I went into town drinking. It was a secure haven, the door was locked and I always used the excuse that I had film out so I couldn't open up.

The darkroom has always been a solitary place of refuge. Time had a way of standing still in the darkroom. It was like stepping into another dimension. In college, when I took a photography course for a few easy credits, I set up a darkroom in the attic of the little house my wife and I were renting and equipped it with some stuff I bought from a local photo shop that was having a clearance sale. After finishing more pressing assignments I would head up to the attic to spend some darkroom time. I had to wait for night so the space would be dark and after spending what I thought to be a few hours would come downstairs to find it was 2 or 3 in the morning. My wife had gone to bed and the cat wanted out. I would proceed to hang prints all over the kitchen once they came out of the wash and we would have to run an obstacle course around them the next morning.

When we designed and built our house, I made sure that there was sufficient space under the basement stairs to house a small but efficient darkroom. I shot mostly black and

white and color slides. I even developed my own slide film for a while. It was a complex process requiring accurate timing for each step. I read the entire procedure onto audio tape with all the right times for switching chemicals, agitation etc. and could actually sit there and read while doing my slide developing. I had running water in the darkroom, I gradually accumulated some nice equipment and felt pretty pleased with myself and my photo capabilities.

I was still doing film photography when we bought our house in Falls Village in 2001. I would occasionally pick up an old camera at a tag sale and people would some times give me their old cameras. "Give it to Sergei, he collects all that old junk". But I did buy my first digital camera. I felt it would be a good way to document the work I would be doing on the house without spending a big portion of the house budget on film. It was also immediate verification. When you are tearing down a wall and taking photos of the process, you don't want to run off to the hour photo to make sure you got the right shots. I was hooked. It was a good thing too, because the prospect of building a darkroom somewhere in the dusty, damp old basement was not an enticing project. I began doing editing on my computer and bought a decent printer. No more mixing chemicals and checking temperatures. No more breathing chemicals (although I don't seem to be showing any ill effects of doing so), or spending hours on my feet or perilously perched on a stool.

Now I have a little corner office in our family room and do all of my non-dark darkroom work there. But I do miss having the sanctuary of a real darkroom. Sometimes I will come down to my computer very early in the morning or late at night and pretend I am doing darkroom work, but its not the same. Maybe if I left out some open bottles of chemicals set up my timer to go off occasionally, I could recapture that old feeling.

Amateur Photo Contest

Judges will award \$100, \$50 and \$25 cash prizes for each of the following categories:

- > - Landscapes/Waterscapes
- > - Plants
- > - Wildlife
- > - Cultural/Historic
- > - Any subject for Young Photographers, below age 15

The three independent judges for the contest are:

Anne Hoy, Professor of Art & Photographic History at New York University and former curator at the International Center of Photography in New York. She is the author of National Geographic's book, *The Book of Photography: The History, the Technique, the Art, the Future and Fabrications. Staged, Altered, and Appropriated Photographs*, Abbeville Press.

William Burt, a naturalist who has won acclaim for his books of wildlife photography: *Rare* and *Elusive Birds of North America*, *Shadowbirds*, and his recently released *Marshes: The Disappearing Edens*.

Amy Kurtz Lansing, Curator at the Florence Griswold Museum and a Yale University doctoral candidate in the History of Art. She is also the author of *Historical Fictions: Edward Lamson Henry's Paintings of Past and Present*.

The deadline for submitting photographs is January 31, 2008. For questions, entry forms and a copy of the contest rules visit www.olct.org or e-mail the organizations at LymeOldLymePhotos@Yahoo.com.

Housatonic Camera Club

President	Sergei Fedorjaczenko
Vice President	
Secretary	Cheryl Green
Treasurer	Jen Abbott
Membership	Jen Abbott
Salon Committee	Bill DeVoti
Publicity	Ann D. Wilkinson
Web Design	Lazlo Gyorsok
NECCC	Judy Becker
Newsletter	John Frenzel

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!



© 2007 Lazlo

