

## **Close Ups**

### ***BULLETIN OF THE NEW HAVEN CAMERA CLUB***

*From the Editor*

#### *Getting Two for the Price of One*

I confess that the monthly dating of the "Close Ups" confused me. I did not realize that the month used for each edition was for the current month, not the coming month. So, there will be two newsletters this one dated October to be given out the first meeting in October and a November newsletter that will be given out the fourth Monday of the month - which is the normal date for monthly distribution. So, if you're not confused yet- read on.

The November newsletter, given out on Monday, October 28th, will contain information about the month of November including the information about the upcoming November program. So the monthly dating will be looking forward not looking back. Rest assured, all the helpful information you have received in the past will continue to be included for you to enjoy the camera club. I encourage you, if you are on line, to visit the most helpful web site of the camera club. Lisa Geiselhart is doing a fantastic job with it and you will find information there to multiply your enjoyment of photography and our club.

It is great to see new faces and have new members at our meetings. At the same time, I have missed seeing some familiar (notice, I did not say old) faces. So, I hope that some of you receiving this newsletter will be back with us soon.

For a brief time I do not have e mail so you will need to snail mail me or call me with information you would like to see included in the "close-ups". By next month, I will have a new e mail address. My phone number is above.

Art Yost

#### **[www.newhavencameraclub.org](http://www.newhavencameraclub.org) Needs Photos**

The Camera Club web site went live in February 2002. There is lots of information already on the web site, and we have attracted members from this venue. We have had -156,000 hits thus far!! However, when we set the web site up we left the gallery until last. There are a few photos on the web site gallery page already, but we would like ALL members to contribute. We are now looking to populate the gallery section of the web site with photos from our own members. The gallery gives us a chance to share our work with the world.

Please look through your slides and pick out 4-10 to represent your work. Slides that need to be scanned can be given to Webmaster Richard Asarisi. Digital and scanned images can be given to Webmaster Lisa Geiselhart, either via e-mail

(photographer1967@aol.com) or on a CD, floppy disk or Zip disk. The images should be in jpg format, although I can convert tiffs, gifs, etc. to jpg format. The resolution should be at least 800x600.

Bring in your photos. We are looking forward to having a stellar gallery page!!

## FIELD CHECKLIST FOR FALL COLORS

**Best Films:** Use the slowest films possible to capture the brilliant color and detail of autumn since they have the best color saturation and the finest grain. Some films capture reds and yellows better than others. Recommended slide films include Kodak Lumiere 100X, Kodak Ektachrome Elite 100, Fujichrome Velvia, Fujichrome 50D, Fujichrome 100D and Agfachrome RS 50 Plus. For color negative films, try Fuji Reala, Fujicolor 100, Kodacolor Gold 100, Kodak Ektar 25 or Agfacolor Ultra.

**Cloudy Days:** Clouds can be your friend, and by reducing contrast and glare, they allow films to faithfully capture the rich variety of autumn colors. It's best to shoot on days when a thin white veil of clouds hides the sun. As long as the overcast remains generally white, it allows soft light to reach the ground. On these cloudy days, keep the sky out of frame to avoid the washed-out look that comes with overcast skies.

**Shadow Blues:** A good deal of the detail of fall is shot in the shade of the forest canopy or individual trees. At these times, indirect sunlight—light coming from the blue sky rather than directly from the sun—is the light source illuminating subjects on or near the ground (lower branches, undergrowth, fallen leaves). This indirect light contains a great deal of blue light. While your eyes naturally compensate for the color bias, film will pick it up. Reds and yellows will appear on film as cooler or with less brilliance. The green of foliage will be darker, more like blue-spruce than grass-green. To correct for this, use warming filters from the 81 series. An 81A can be left on your lens almost like a skylight filter during autumn leaf season, and when the shadows become more ominous, an 81 B or 81C will bring the colors back to life. The Tiffen "Enhancer" is another good filter for fall colors, especially when the leaves are in the red end of the spectrum.

**Stop Down:** Use the smallest aperture possible (largest / number) for the greatest depth of field. The beauty of many fall scenes can be attributed to the expansiveness of color in the woods, a quality that's best recorded by exposure settings that maximize depth of field. If you're accustomed to keeping your camera set on "program," you'll want to select "aperture-priority" and the smallest aperture on your lens. Some automatic cameras have special program or creative card modes that emphasize depth of field. Be sure to use a tripod since the slow shutter speeds dictated by these small apertures will necessitate a steady base for your camera.

**Get Close:** Wide-angle lenses in the 20mm to 35mm range work very well for close-up subjects. They focus closer and provide more depth of field than longer lenses, allowing you to get close to your subjects while retaining good sharpness in the background. This

provides a nice change of pace from telephoto and macro lenses that tend to create images with out-of-focus backgrounds and little depth of field.

**Reciprocity Failure:** When using small apertures and slow films (especially in deep shade), shutter speeds often reach a full second or longer. With exposures this long, a film's response to color can change appreciably. This can require longer exposure than dictated by your meter and color-correcting filtration to render colors accurately. As an example, Kodak's Ektachrome Elite 100 requires no correction between 1/2 sec. and 1/1000 sec. Between 1/1000 sec. and 1/10,000 sec. Kodak recommends use of a CC05Y (yellow) filter to correct a minor blue shift. Exposures from 1/2 sec. to 10 seconds require a half-stop exposure increase and a CC05B (blue) filter. On the other hand, Ektachrome Lumiere 100 requires no correction between 1/2 sec. and 1/10,000 sec. but uses the same filter and exposure change as Elite between one and 10 seconds (a CC05B filter and a 1/2-stop increase). Consult the film data sheet for manufacturer's recommended exposure and color correction factors for your specific film. Anytime you're shooting in situations involving exposures beyond one second, bracket with a bias toward overexposure.

**Saturated Color:** The fog and rain that come in the fall are not a hindrance to good photography—the opposite is often true. After rain or damp fog have moistened autumn leaves, there's a great opportunity for rendering spectacular colors, especially if the clearing storm or dissipating fog has left a residual overcast to diffuse the sun. If nature hasn't cooperated, carry a spray bottle filled with water to dampen a few leaves, especially those in the foreground of your composition. Check for reflections by rotating a polarizing filter, then use the filter on your camera to remove the reflections. The polarized images will generally show better color saturation.

**Getting Color Prints Made:** The reddish hues of autumn can trigger an automatic correction in the machines used to make color prints from negatives. Labs call this reaction "subject failure." The reds and magentas in the leaves make the machine believe your film is old or fogged, and the machine compensates by adding cyan (blue-green), which results in leaves that are drab and bluish-gray. Some labs (Dale Color Labs, for example) spend a great deal of time adjusting the programs on their processing equipment to avoid this. To determine whether subject failure has killed the color in your photos, check a neutral color in the scene, such as tree bark, for signs of a blue or green tint. If the tint is there, ask the lab to remake the prints with a neutral balance.

## Winners Sept. 2002

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Class AA	1st	Paul Peterson	Dogwood Blossom	28
	2nd	James Dionne	Pink & green	26
	2nd	Gary Prestash	Hecale perched on Leaf	26
	HM	Ann Jacques	Northern Cascades	25
	HM	Jane Sibley	Joy	25
Class A	1st	Bob Jacques	Reflection	27
	2nd	Jeffrey Kahn	The Wall	26
	HM	Bill Sallak	Sunset Bridge	25
	HM	Ron D'Amico	Base Hit	25
Class B	1st	Jo-Ann Messina	Ruby Throated Hummingbird	26
	2nd	Suzanne Ely	Starburst	24
	2nd	Charles Haskes	Pink Flower	24
	HM	Charles Haskes	Saybrook Light	23
CATEGORY - Seascapes	1st	Paul Peterson	Serene Sunrise	3
	2nd	Ann Jacques	Nova Scotia	2
	HM	Art Yost	Boats in Waiting	1
Prints	1st	Linda Thomas	Cranesbill and bud	27
	2nd	Shirley Mangler	Hibiscus	26
	HM	James Falconer	St Patricks Cathedral	25
	HM	Ted Appel	Out of the Ice	25
Snapshots	1st	Martha Asarisi	Perfect Gentlemen	24
	2nd	Laura Messina	East Quoddy light	23
	2nd	Laura Messina	Sunflower	23
	2nd	Morie Colburn	Dancing Seagull	23
	HM	Jim Glatzhofer	Daughter, Duchess in Alice in Wild	22
	HM	Martha Asarisi	The work never ends	22
	HM	Morie Colburn	Sunrise on Cape Cod	22

### SNAPSHOT COMPETITION

#### A needed Clarification

(Editorial Footnote: I did not correctly state the way we are handling snapshots so I am repeating the information given to me by Shirley Mangier)

The Executive Board has approved the numerical scoring of each entry. New members and slide class B makers are eligible to enter snapshot competition. You may submit two entries per contest. Snapshots may be up to 5x7 and panoramics are permitted. Entries can be any subject manner, unmated and are brought in the night of competition. Each judge will be asked to comment on one snapshot of his/her own choice. The scorekeeper will use the same scoring program as the other competitions so that snapshot competitions are in conformance with all our other contests. (Please note that you cannot enter both the snapshot and the regular print competitions) Our hope is that the snap shot competition will encourage those new to photography to enter their work.

**MEMBERS OF YOUR CLUB ARE INVITED TO AN EVENING WITH**

**"The Mooseman"**  
**BILL SILLIKER, JR.**

at

**Charter Oak Photographic Society, Inc**  
**First Church of Christ Congregational, 12 South Main Street**  
**West Hartford, CT (Auditorium)**

On Monday, November 4, 2002, Bill Silliker, Jr. will be presenting his program "Techniques For Better Camera Hunting" at Charter Oak Photographic Society, Inc. We would like to take this opportunity to invite members of your club to come and be our guest (no charge). Our meetings begin at 7:15 p.m. SHARP!

Bill Silliker is an instructor of wildlife and nature photography for L. L. Bean's Outdoor Discovery Schools. In this Fujifilm Professional sponsored slide talk for serious nature photographers, he tells how to combine photographic skills with those of the hunter.

Photography skills covered will include equipment considerations, metering methods for consistent success with elusive subjects, composition, and working with natural lighting. Bill also covers how to find wild subjects, how to evaluate an animal's behavior, the use of camouflage and various types of blinds.

Bill Silliker, Jr. has photographed in many wild places in North America, with the results published in Audubon, Backpacker, Field & Stream; National Wildlife, Outdoor Photographer, Outdoor Life, Sports Afield and many other magazines; in exclusive calendar projects and in his books: Just Eagles; Uses For Mooses; Moose; Giants of the Northern Forest; Just Loons, Maine Moose Watcher's Guide, Moose Watchers Handbook.

Hunt's Photo and Video, New England's largest retailer of photographic, video, and digital imaging products will be on hand to sell film and other photographic products so be sure to bring your charge card. Door Prizes are being provided by Hunt's Photo and Video.

Directions from 1-84 EAST or WEST:

Take Exit 43 off of 1-84, Park Road/West Hartford Center. (Coming from the west, it is a left-hand exit.) At the end of the ramp, take a LEFT. Goto the SECOND TRAFFIC LIGHT, take a RIGHT.

This is SOUTH MAIN STREET. After the third traffic light you will see the "Town Green" on the left, and the church is on the right. Continue to the next light, FARMINGTON AVENUE. Take a RIGHT on FARMINGTON AVENUE and the first RIGHT into the parking lot right behind the Church. Park in the lower lot. the Auditorium entrance is at the end of the parking lot in the basement of the Church.

Meetings are held in the Auditorium. Once inside, go through the door on your left and you will be in the Auditorium.

For further information contact Audrey Weigold at aweigold@mindspring.com or at 860-379-4847.

### **Places to Shoot**

**October 20** -- Sleeping Giant State Park — "East End" Hike 1:30 PM. All hikes leave from the bulletin board at the park entrance on Sunday afternoons. The entrance to Sleeping Giant Park is on the north side of Mt. Carmel Avenue in northern Hamden, about 0.5 mile east of Whitney Avenue.

**October 27** — Harkness Memorial State Park - FOH 2nd Annual Pumpkin Festival 6:00 - 7:00 in the Mansion –

### **Fall Foliage:**

Try this web site:

<http://gonewengland.about.com/library/bldrivect.htm?once=true&>

### **THIS IS A SET UP!**

This year we have a slight rule change regarding set-ups. So, what is a set up? Here are two examples: At U. Mass, Amherst you can shoot fashion models indoors or different characters (human and animal) in the hi jinks room. These are considered set up photos because everything is done for you regarding exposure settings, pre-arranged lighting etc. Yes, you have to pose the models or wait for the opportune moment of action but the technical parameters are given to you. Another example would be the "hummingbird photos" at Sky Meadows. You sit in the window and wait for the right moment but again, the flash set up is all pre-arranged as is the background. You are also given information about fstop settings based on the film being used.

You can submit two set-ups a year for the competitions. If you are not sure if a particular entry is a set-up, you may ask one of the officers.

### **"I Got Two 7's and an 8"**

#### **In Memoriam: Robert C. Becker Sr.**

Bob Becker died on September 21st. Bob joined the New Haven Camera Club a couple of years ago. We (Ann and Art Yost) met Bob one night a few years back when we were all attending an evening Christmas Lights workshop sponsored by Milford Camera. We invited Bob to the New Haven CC and he came and loved the club and enjoyed the friendly competition. Bob's "signature" print photography was flowers with "bugs" on them. The quote above was Bob's reporting, by phone to one of his sons the results of a Monday competition. Some of his work was displayed at the funeral home the night family and friends came to express their love and support for Bob and his family. Along with the photos were ribbons he had won at Camera Club.

We will miss Bob from our club. Since he had just joined for, the year, the executive committee has voted to return his membership fee to be given to his grandchildren's education fund set up in his memory. The next time you see a bug visiting a flower, smile and remember Bob.

**Please Get Your Slides In  
ON TIME!**

Slides for the October 28th. competition are due in October may be dropped off at the October 14th. meeting. They may be mailed to Gary Prestash at 127 Rocky Top Road, Hamden CT 06514 or dropped off at his home. They must be there by the Friday before the October competition. (October 25th.) Category slides may be brought in the night of competition. Each paid member may submit two slides into the open competition (any subject matter). Be sure to mark a "c" for the slide you want the judges to critique. Each member may also submit up to three slides for the category competition (Must have been taken within the last five years.) (October category: Leading Lines)

**APPLICATION FOR MEMBERSHIP**

Name(s) \_\_\_\_\_ Tel. (\_\_\_\_) \_\_\_\_\_

Address \_\_\_\_\_ Zip \_\_\_\_\_

Individual Membership	\$20.00 a year	eMail Address (optional)
Two Adult Members of Family	\$35.00 a year	
College Student	\$10.00 a year	_____

Make checks payable to: New Haven Camera Club

Send to: JoAnn Messina  
85 Concord Street  
New Haven, CT 06512