



The PHOTOGRAM

The Newsletter of the Portland, Maine Camera Club
Established May 24, 1899

Meetings the First Four Monday Nights of each Month,
September - May at 7 PM (6:30 Digital Nights) at the
Stewart P. Morrill Post, American Legion, 413 Broadway,
South Portland, Maine

Check the Yahoo online group for schedule changes
and current club activities!

For details visit: www.portlandcameraclub.org

January, 2006

Club Calendar of Events:

All meetings start at 7 PM unless otherwise noted

Please submit competition material no later than 6:45 PM

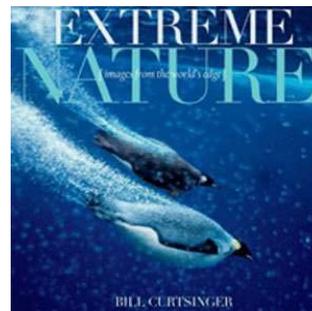
Happy New Year!!!

Jan	2	Slide Competition - Subject: Open
	9	Print Competitions – B&W and Color. Subject: Open
	16	Program - Members Digital Image presentation.
	23	Digital Night - 6:30 PM Start!
	30	Special Presentation - Mike Goodman pictures from Bali and China.
Feb	6	Slide Competition - Subject: Animals of any Kind
	13	Print Competitions – B&W and Color. Subject: Open
	20	Program: National Geographic Photographer Bill Curtsinger
	27	Digital Night - 6:30 PM Start!
Mar	6	Slide Competition - Subject: Nature
	13	Print Competitions – B&W and Color. Subject: Open
	20	Program - Paul Howell
	27	Digital Night - 6:30 PM Start!

Bill Curtsinger to Speak at February 20th Portland Camera Club Meeting

Highly acclaimed National Geographic underwater photographer Bill Curtsinger will be showing his work and making books available for sale at the February 20th Portland Camera Club meeting at 7 PM.

His newest book, *Extreme Nature*, was released in September 2005 in nine different languages around the world, and it covers three decades of Bill Curtsinger's work. As the author, as well as photographer, Curtsinger is able to give a unique perspective into his photographs, along with the work and preparation that goes into making each image.

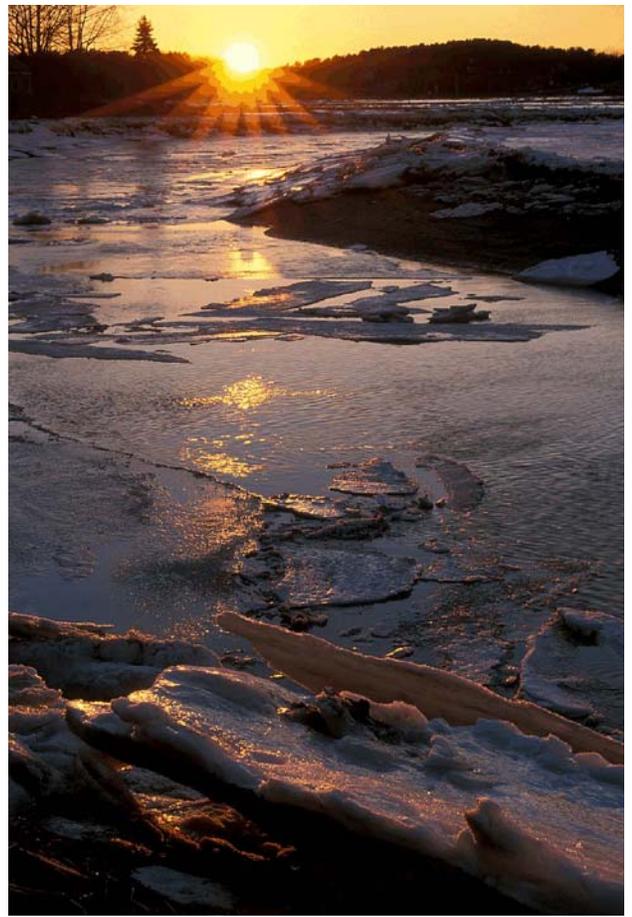


Bill Curtsinger's newest book 'Extreme Nature'

Curtsinger's photography has been featured in 33 National Geographic articles, including six cover photos and his photography has also been seen in multiple worldwide publications and books. The biggest difference between the prior books and his newest one, *Extreme Nature*, is that he could express himself completely.

Bill has been giving talks and slide shows around the state and we are fortunate to have him as our guest. Arrive early to get a seat as most of Bill's talks are standing room only.

Members Gallery



Sunflowers - Ron Laing
Sunset - John Bald
Calypso - Ed Richardson
Hope in Winter - John Bald
Stars of Time - Anna Day
Pick A Pumpkin - Jackie Mitchell



The Film to Digital Transition

by Mike Leonard

So you just got a digital camera ... but you've been shooting with film forever and you want to better understand the significant differences between your trusty film camera and your new digital camera. Let's compare some features.

Film Camera:	Digital Camera:
Film - the medium on which images are captured to be later developed into negatives or slides.	Flash Memory card - the medium on which your digital images are stored.
Color balance - usually assumed to be 'daylight' unless you use 'tungsten' balanced film or use color correction filters.	White balance - where you tell the camera what sort of light you are shooting under to get proper color balance.
Film format - the larger the film format the sharper and better tonality image you can make - 35MM, 120, 4x5, etc.	Megapixels - the pixel elements that make up the image - the more the better and the larger picture you can print.
To make prints - send roll of film out to have prints made from negatives.	To make prints - send the files via e-mail to a print service or make them yourself with a computer printer.
To make slides - shoot with a Kodachrome or E-6 process film, develop, and mount.	To make slides - send image file to a service to have slides created from the digital files
Optical Zoom - uses the lens to bring subject matter seemingly closer to you to capture.	Optical Zoom / Digital Zoom - Optical zoom functions like film but Digital Zoom enlarges the picture by effectively cropping into the image sensor reducing the number of effective pixel elements.

There are many other functions that are very similar on both digital and film such as Iris, f/stops, shutter speeds, self timers, tripod mounts, and flash functions.

In my opinion the 3 most important functions to learn in a digital camera are:

- 1) **The menu structure - become fluent navigating through the camera menu.**
- 2) **Know how to quickly get to the White balance setting in the menu and,**
- 3) **Know how to adjust the Image size setting in the menu.**

White Balance:

This was mostly done for you when you owned a film camera - you bought either 'Daylight' film for outdoor and flash photography or 'Tungsten' based film for indoor sort of lighting. You could warm or cool the image using color correction filters. Digital cameras almost eliminate the need for color correction filters because it can all be done digitally. Most digital cameras have the ability to set the White Balance to Indoor, Outdoor or Sun, Cloudy day, manual setting, or Auto. The first 3 modes are fairly self evident but the 'Manual' and the 'Auto' setting tend to unintentionally trip up a lot of folks.

The '**Manual**' white balance mode requires the user to shoot a scene that has no dominate color, ideally a white or gray card, that is illuminated by the *same* light source as the subject in your picture. If you are using the manual mode outdoors then you will need to manually re-white balance every couple of hours as the sun moves and changes color - this is especially important to do if you are shooting in the shade.

The '**Auto**' mode is not the best option to use yet is the default for most cameras as it tells the camera to effectively reduce the dominant color in the scene by proportionately adding the opposite color to the entire picture. This mode may work fine on a foggy day or when you are shooting a black and white subject, but if your scene has a lot of rich color in it you will likely be disappointed with the results. The Auto mode can cause flesh tones to look a bit purple or magenta when shot against lush green grass or foliage. The rich reddish earth tone colors of the West may look muted by a bluish color cast, and boats and other subjects may have an orange cast when shot against a deep blue sky and water. This is why it is worth taking the time to quickly know how to change the White Balance setting for whatever light you are shooting under in order to get the proper colors in the scene.

Continued on next page



Simulated results of auto white balance (left) and setting the white balance for the proper lighting condition (right).

Picture Size:

The simple rule of thumb is that you can make an image smaller but you cannot make it bigger without some loss of image quality. Since the cost of flash memory has dropped, it makes sense to carry more memory and shoot in the highest resolution size. That will give you more cropping and resizing options later. Re-shooting a picture at a higher resolution is not always an option - especially with a vacation picture! Knowing how to quickly change resolutions for projects requiring smaller images, such as e-mail or website work, can save you a lot of time having to resize images.

A note about Digital zoom:

You never saw Digital Zoom on your film camera. Essentially this crops the available area on your image sensor to produce what looks like a zoomed in picture. The only problem with using digital zoom is the more you use, the less sharp your pictures will be because of the way it robs the available pixel elements to accomplish the zoom. A 4 Mega pixel (MP) camera at 2X digital zoom will produce an image as sharp as only a 2 MP camera and at 4X digital zoom you would have the equivalent of a 1 MP camera! Your camera will attempt to interpolate and ‘create pixels’ to give you an image that is 4 MP in size but with only the sharpness of a 1 MP image. The advice here is to shut off the Digital Zoom feature and if you can’t get close enough with the optical zoom then shoot the picture anyway and use a picture editing program to crop and resize. The horsepower in your computer will usually rival what is in your digital camera, and you’ll usually end up with a better and sharper looking picture.



Simulated optical and digital zoom images - original (left) optical zoom example (middle), digital zoom example (right)

Depending on your level of photography experience, the other menu functions, that are similar to both film and digital cameras, are worth learning but you can get very acceptable results even if you don’t master those other functions. Keeping your instruction manual in your camera bag to frequently reference will help you to stay familiar with your cameras abilities. Like everything else, the more you use your camera, the better acquainted you will become with the functions and the better your images will ultimately look. Soon you will be capturing images that might even exceed your expectations with film cameras. And the beauty of digital photography is that you get instant feedback by seeing the result immediately after the picture is taken – if you don’t like what you see then you can simply delete the image and shoot again without racking up film or developing expenses. What’s more, when you do make prints you only pay for what those you want.

For more on digital photography visit the Portland Camera Club Digital Nights which are a great forum for learning more about all aspects of digital imaging. Plan to visit some 4th Monday of the month at 6:30 PM.

Websites to explore:

www.panosfx.com

Download cool 'free' actions for Adobe Photoshop

www.kodak.com

Download and print coupons for savings at Photo Maker Kiosks and Photo CD's.

www.toughtraveler.com/camera.asp

camera bags designed with photographers needs in mind.

www.webshots.com

Create and share images in on-line galleries for others to see and download.

www.gammatech.com

Send digital image files to be made into high quality archival 35MM slides.

www.power101.com

Camera batteries for a fraction of the cost of typical replacements.

www.almanac.com

An excellent resource for finding local sunrise, sunset, moon rise and set.

www.colorvision.com

Monitor and printer calibration tools for color management in your system.

www.krages.com

Photographers legal rights - a must have for every photographers camera bag!

www.sec.noaa.gov/pmap/index.html

The place for Aurora viewing based on the Planetary 'Kp' index.

The Photogram is published monthly, September - June, by the Portland Camera Club, Mike Leonard, editor. News, articles, and comments are welcome. The club is a charter member of the Photographic Society of America and the New England Camera Club Council and is open to all interested in good photography. Contact the club, Bruce Burnham, President (633-5516), Mike Leonard (847-3115) or mleonard@maine.rr.com, Dennis Marrotte, (854-3763), or through the club website at: www.portlandcameraclub.org

Market Place



Photographic Traditions of Maine

Custom Ilfochrome, Type C, B&W and Platinum Printing

125 Presumpscot Street, Portland, Maine 04103

207-774-8200

ptom@photographictraditions.com

Take Washington Avenue North and turn right on to Presumpscot Street. Take a right at the Chapman sign. Look for Photographic Traditions of Maine.

Show your Portland Camera Club card and receive 15% off all orders.



January 2006 Camera Club Specials at Hunts:

**Velvia 50 - 36 Exp
(Limited supply dated 5/06)
\$ 3.99 per roll**

Epson 2200 Inks - 8.99

Epson 2400 Printer - \$779.99

Epson R1800 Printer - \$ 509.99

Epson P2000 40 GIG (Before \$50.00 mail in rebate) \$ 439.99

ColorVision Spyder 2 Pro - \$259.99

Canon factory refurbished Rebel Digital with 18-55 lens \$ 499.99

Canon Pro 1 factory refurbished - \$479.99

Fuji Mailers - \$4.29

**Contact Gary Farber
1-800-221-1830 ext. 2332
FilmGuyGary@aol.com**



Portland Color

Photo Processing Services

E6 & C41 Processing • Scanning
Prints from Digital Files, Slides, and Negatives
(wallets thru 10"x15")

Hours:

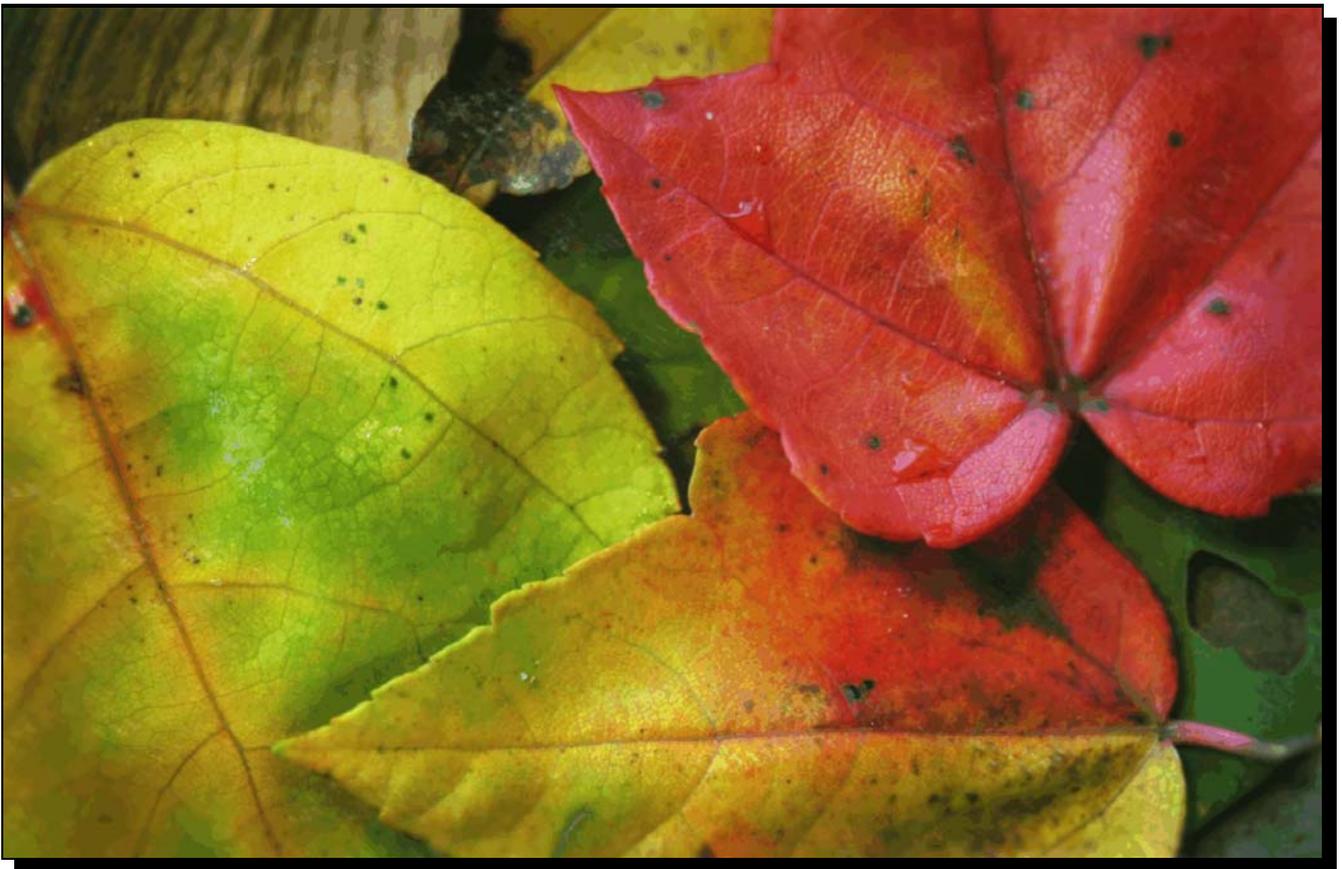
Mon - Sat: 10am to 8pm
Sun: 12 noon to 5pm

now at

for icc profiles and other info:
www.portlandcolor.com



220 Maine Mall Rd
South Portland, ME
207.879.6060
deb@portlandcolor.com



Final Frame - Leaves by Steve Ramsdell

Portland Camera Club

P.O. Box 2526

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