



# The PHOTOGRAM

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

**Meetings on Monday Nights September - May  
7:00 PM (6:30 Digital Nights) at the Stewart P. Morrill Post,  
American Legion, 413 Broadway, South Portland, Maine**  
Join the Online Group for up-to-date club activities at:  
[www.portlandcameraclub.org](http://www.portlandcameraclub.org)

## September, 2006

### Calendar of Events:

|       |         |  |
|-------|---------|--|
| Sept. | 4       | Labor day                                |
|       | 7 - 9   | Photoshop World in Las Vegas             |
|       | 11      | Welcome Back - Club resumes!             |
|       | 18      | Contest Scoring Workshop                 |
|       | 25      | Digital Night - <b>6:30 PM</b>           |
| Oct.  | 2       | Slide Competiton - Nature                |
|       | 9       | Print Competition                        |
|       | 16      | Just for Beginners - Photo 101           |
|       | 25      | Digital Night - <b>6:30 PM</b>           |
|       | 28      | John Sexton at Art Museum                |
|       | 28 - 29 | Photographica - Watertown, MA            |
|       | 30      | Just for Beginners - Photo 101           |
| Nov.  | 6       | Slide Competition - Open                 |
|       | 13      | Print competition                        |
|       | 20      | Speaker - Susan Danly - <i>see pg. 4</i> |
|       | 27      | Digital Night - <b>6:30 PM</b>           |
| Dec.  | 4       | Slide Competition - Abstract             |
|       | 11      | Print Competition                        |
|       | 18      | Digital Night - <b>6:30 PM</b>           |
|       | 25      | <i>Christmas</i>                         |

### Coming in October:

**John Sexton Seminar -Saturday October 28th**  
**Order tickets *now* at the PCC website.**  
*See page 7 for more information.*

## Added Baggage Restrictions in UK, Belgium, India and France Likely to Affect Your Cameras

*This is a "heads-up" if you're planning to travel overseas. The safety of your camera and photo gear may be in jeopardy without proper planning. (And it may be anyway.)*

You're probably aware of the new in-flight restrictions on carry-on baggage (no liquids, gels, etc.) that were established as a result of the foiled bomb plot in London. What has not been publicized in the USA is that other countries have instituted much tighter restrictions than those now in place here. These concern the size of carry-on baggage.

To put it briefly, you might get your cameras (and other stuff) *into* the United Kingdom, but it might be difficult to get them *out* safely.

Here in the USA, you can carry onto a plane one personal bag (such as a purse) and one carry-on bag (like a back-pack) or camera case.

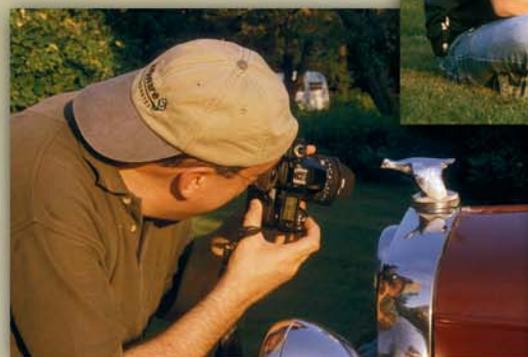
Now, in the United Kingdom, each departing or in-transit passenger (someone passing through on the way to another airport) is allowed *only one* carry-on with maximum dimensions of 45cm x 35cm wide x 16 cm deep. That is, in inches, 17.7 x 13.7 x 6.2. The dimensions include wheels, handles and side pockets, and were apparently selected to accommodate laptops.

It doesn't stop there. In-transit passengers with

*Continued on Page 3*

# Monday Night Photo Shoots

Images by Mike Leonard, Sherry Estabrook, & Ernie Phillips



*Continued from Page 1*

oversize carry-on baggage (by UK standards) will not be allowed in the transit areas in any UK air- port, but will be routed back to the ticket counter to check the oversize carry-on baggage. *In other words, just because you got on the plane following US regulations doesn't mean you can continue under them.* Imagine your Hassie or Nikon D50 re-routed with no recourse to the belly of your plane.

And keep in mind, if you bring film, that in the UK and across Europe, all film goes through the X-ray. There's no hand-inspection of film there. Kodak has said that more than four zaps by the airport X-rays, and your film will begin to be affected – that is, fogged.

### **It's Even Tighter in Belgium**

Even in spite of these restrictive sizes, you might find a way to keep your camera and lenses with you. It'll be something else going through a Belgian airport.

First of all, you're advised to check in four hours before departure.

You can carry into the passenger cabin one single plastic carrier bag that can contain (take a deep breath) your wallet or pocket-sized purse (with money, credit cards, ID, etc.), your travel documents (passports and tickets), prescription medicine and medical equipment needed on the flight, glasses, contact lens holders (but not bottles of solution), baby requirements, female sanitary items (unboxed), tissues (also unboxed) and handkerchiefs, keys, one

book, one newspaper, a mobile phone, one laptop, and a PDA/Blackberry. Notice what's missing? Right! Cameras are explicitly forbidden. And any item not on this list may be seized at the second security checkpoint and *may not be returned.*

### ***Et, Maintenant, Les Francais...***

With regard to travel from Charles de Gaulle Airport in Paris, American Airlines (the source for this article) "encourages" passengers to take as little hand luggage as possible. Items must be in clear plastic bags and may not contain prohibited items (list available on website). The American Airlines website does not list any other French airports, so it may be that American flies only to de Gaulle. These rules probably apply to the entire country.

India has also created new restrictions, though the American Airlines website lists only Delhi. (Possibly that's the only place in India that American Airlines flies to.) The rules are the same as those in the United Kingdom, *plus* 1) Only personal items (laptop bag, ladies' purse, etc.) can go into the cabin. 2) Large roller bags or hanging bags are a no-no. 3) You can't buy any liquids from the duty-free, and 4) All carry-on items will be physically searched by local security.

### **Three Threats, if Not More...**

Not being able to take your camera gear into the cabin creates three big threats to photographers. The first is, of course, damage. Baggage handlers are not known for their gentleness. If camera gear must go into checked baggage, possibly the best approach is to wrap each item in bubble wrap and bury it in the middle of a hard-sided suitcase. Other suggestions are welcome.

The second threat is theft. The image of your camera gear will show up on the X-ray and that suitcase will be a prime target for examination. Fortunately, most camera gear (SLR and DSLR bodies and lenses) is fairly large and hard for a thief to conceal, but those skinny digital cameras could easily go into a pocket.

The third is that these rules may proliferate, with other countries getting into the act with different rules.

## **Keep in Mind the Change for Print Night Submissions**

To give more time for critiquing, a major change was made in how prints are submitted. Prints must be brought in no later than one week before the competition. Prints may be brought in on the prior months print night, or on the slide night (which is one week before the print competition).

Three prints (any combination of B&W and color), may be submitted. The two highest scoring prints will go toward the yearly total. For complete details, visit the club's website.

These regulations will hobble many pro travel and nature photographers. There will surely be an outcry, and these rules may be liberalized, as the US rules were, when the original restrictions went into effect in 2001. (The British can be pretty sticky about things. Don't hold your breath.)

None of these stricter rules affect air travel *within* the USA. But if you travel by air outside the country, plan carefully and check carefully. These rules, as important and constraining as they are, were not easy to find on the American Airlines website. Not being aware of them, many people may be tripped up, much to their sorrow.

Stay tuned. And good luck.

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## Officers for 2006-7

At May's year-end dinner, the officers for 2006-2007 were elected. Lack of space in the Summer issue prevented their being included. Here they are:

President: Doug Coleman

Vice President: Mike Leonard

Secretary: Geri Lynn Smith

Treasurer: Al Spencer

And the Executive Board:

- John Bald
- Pam Davis
- Chris Drew
- Dave Kirkwood
- Dennis Marrotte
- Gary Pennington

Also elected to the Board was Mark Hensley, but he has since been forced by the press of business to withdraw. A replacement will be named soon.

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## Pictorialism Show to Continue; Its Curator Will Speak at Club

If you missed the extensive Pictorialism-in-Maine exhibit at the Portland Museum of Art, you have another chance to see it. It's been extended until November 1<sup>st</sup>. It was originally scheduled to close on August 27<sup>th</sup>.

The title of the show is "The Quiet Landscapes of William B. Post," but it's much more than that. Originally organized by the Minneapolis Institute of Arts, it has been expanded greatly by the PMA to include several other contemporaries of Post, who lived in Fryeburg and was a colleague of Alfred Stieglitz.

Pictorialism is a style of photography that sought to imitate fine art painting by using soft-focus lenses and tonal printing processes to capture romantic, misty landscapes. Its heyday was from about 1890 until 1930.

The expansion is designed to show the wide variety of approaches used by Maine photographers to achieve these goals. Among the artists added are Francis Orville Libby and Alfred Brinkler, both of whom were very active in the club from about 1910 until 1930. Libby is probably the only club member honored with election to the Royal Photographic Society in England.

In addition to extending the show, several new pictures will be displayed, replacing some of those from the earlier part of the show. Among them are likely to be more of the Libbys formerly owned by the club and sold to a local collector. The displays also feature PCC records and memorabilia.

### PMA's Photo Curator Will Speak at Club

The expansion of the PMA's Post show to demonstrate the importance of Maine photography in Pictorialism was overseen by Susan Danly, the curator there for graphics, photography and contemporary art. She will speak to the club on Pictorialism at its November 20<sup>th</sup> meeting, with a special emphasis on the Portland Camera Club and its importance to the then-emerging style.

Her presentation will reprise the talk she gave at a symposium on "The Luminist Landscape" at the museum. The symposium was designed to expand on and give additional insights into Pictorialism. She will use Powerpoint to illustrate the types and styles of the various photographers, and will answer questions afterward.

Visit the Camera Club Website at:  
[www.portlandcameraclub.org](http://www.portlandcameraclub.org)

## Influential Photojournalist To Speak on September 14

James Nachtwey, one of the nation's most renowned photojournalists, will speak at the Holiday Inn By The Bay on September 14<sup>th</sup>. The time will be 6:30 pm, and the doors will open at 6:00 pm. Admission is free.

He will narrate his experiences during some of recent history's most crucial periods and show examples of his work taken during those times.

Nachtwey is known for his powerful images, which he has made in travels around the globe to cover stories of conflict, war and critical social issues. His reporting has taken him to Afghanistan, Bosnia, Rwanda, and South Africa., among many other critical trouble spots.

He has been associated with TIME magazine since 1984 and a member of Magnum since 1986. He and six colleagues founded VII, their own photo agency in 2001.

James has received many awards: Magazine Photographer of the Year seven times; the Robert Capa Gold Medal Award five times, The World Press Photo Award twice, and the Martin Luther King Award, among numerous others.

The lecture is sponsored by the Nelson Social Justice Fund at the Portland Museum of Art, in honor of artists whose commitment to social justice is shown in their work.

Caution: Nachtwey is a working journalist, and events around the world can pop just like that. Check out the website [www.portlandmuseum.org](http://www.portlandmuseum.org) on the possibility of a last-minute cancellation.

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## Here Are Several Photo Events That Might Set You in Motion

Variety is said to be the spice, and several upcoming events certainly offer that.

The Bakery Photo Collective has relocated to the refurbished Dana Warp Mill in Westbrook. To celebrate, the group is holding an open house 5-7 pm on Thursday, September 14<sup>th</sup>.

On Saturday, September 23<sup>rd</sup>, the Portland

Museum of Art will open "Maine: The Way Life Is." It's an exhibit of contemporary photos from its collection. Since it's open until November 26<sup>th</sup>, you can see it and the Pictorialist show at the same time, and experience the radical changes that photographic styles have undergone. (Talk about culture shock!) More info: 775-6148.

And for photo ops: On September 9<sup>th</sup> and 10<sup>th</sup>, there will be a French and Indian War re-enactment at Colonial Pemaquid State Park. The re-enactment is free, though there's an admission charge to enter some of the historical buildings. Info: drop in on [www.FriendsofColonialPemaquid.org](http://www.FriendsofColonialPemaquid.org). Or call Matt McGuire, the park manager, at 677-2423.

And it's fair time! Try the Oxford County Fair at the fairgrounds in Oxford, September 13-16.

Or the Farmington Fair, Farmington, Sept 17-23.

Or the Common Ground Fair at the Common ground Fairgrounds in Unity, Sept. 22-24. Info: 568-4142, or buttonhole George Sergeant.

Or the Cumberland Fair at the Cumberland Fairgrounds, Cumberland, from Sept. 24-Oct 1.

And then there's the big granddaddy of them all – the Fryeburg Fair....And autumn color....

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## Is Depth of Field Mysterious? Here's a Chart That Will Help

Several club members have recently expressed puzzlement over depth of field. Let's face it—it ain't an easy subject to grasp, and it's even more difficult to achieve properly.

Back in the good old days when people did their own focusing, the lenses often had markings on them that showed—if you knew how to read them-- exactly what would be in reasonable focus at each setting. That's rare now. But, at least for some situations, it doesn't have to be guesswork.

On the following page is a chart to help under those particular conditions *when you want a nearby object **and** infinity* in focus--for example, a close-up of a flower and a distant mountain or tree. It shows you the proper lens setting--and that's all. It won't show you how to figure out how to blur a background. Clip out the page and put it in your camera bag. Sometime, you'll want it.

# Maximum Depth of Field From Here to Infinity

**First**, a definition: Hyperfocal distance is the focusing point at which the lens must be set to provide the maximum depth of field at any aperture. The goal is getting everything in focus from an object in the foreground to infinity.

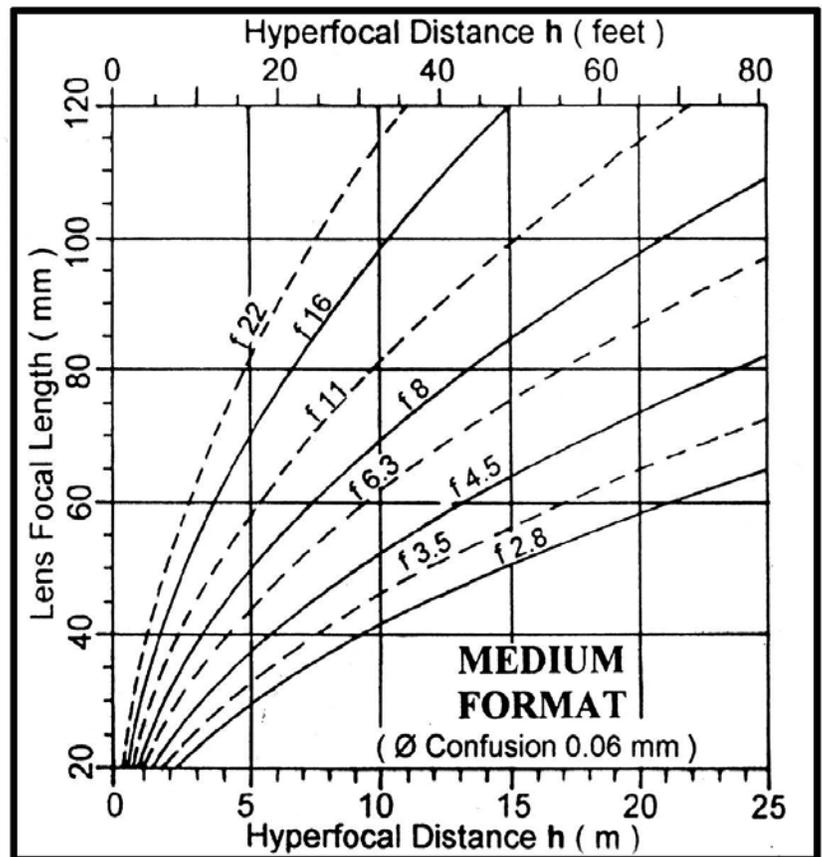
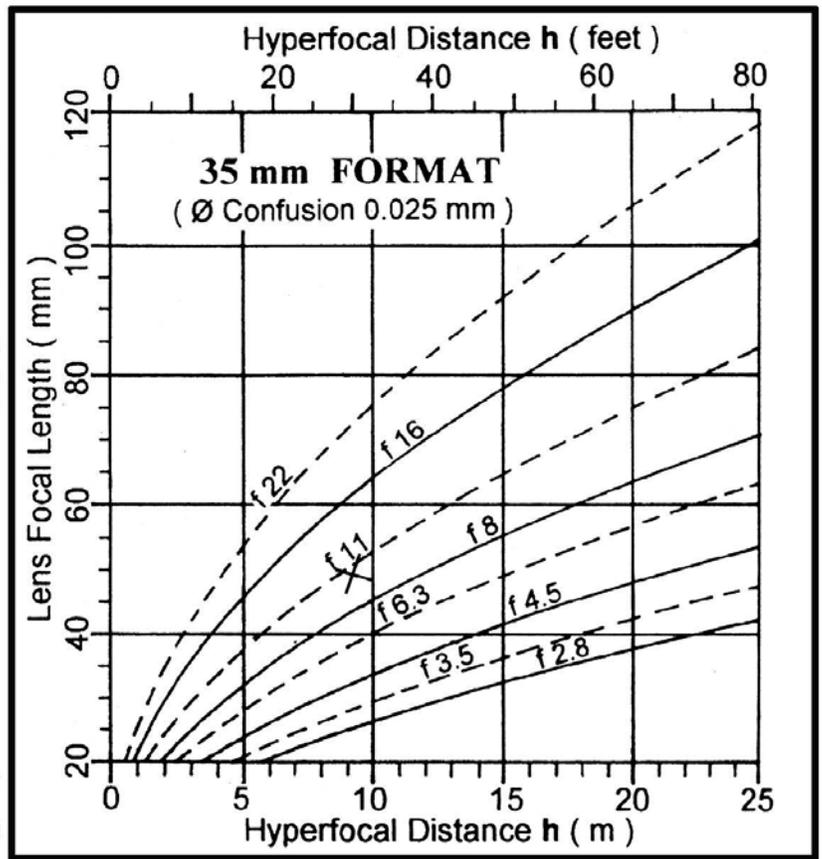
**How to use:** Find the focal length of the lens you're using on the left side of the chart. Go across that level until you contact the aperture curve you've selected. Then read hyperfocal length in feet at the top of the chart. **Everything from half that distance to infinity will be in adequate focus.**

**For example**, you're photographing a flower and want the distant hills in focus, too. You have a 50 mm lens on a 35 mm camera and want to use f11. Reading across the 50 mm focal length line, you come to the f11 curve at about 30 feet. **Everything from 15 feet to infinity will be in adequate focus.** If the flower is closer than 15 feet, it will not be in focus, and you would have to choose a smaller lens opening or move back.

**To emphasize**, the hyperfocal distance is not the distance within which you'll be in focus. Everything within half that distance will be in focus.

If you prefer some math, put this note in your camera bag: Square the focal length of your lens, multiply by four percent, and divide the result by the f-stop. What you get is the hyperfocal distance in METERS; everything within half that distance will be in focus. To get feet, multiply by 3.1.

When you set your camera this way, some areas (possibly all areas) in your viewfinder will appear out of focus. But the lens will stop down automatically to your selected f-stop, and everything will be in focus on the film. Try it. Trust me.



## Inness Photo Service Relocates To Knightsville/South Portland

It's back to its old stomping ground for Inness Photo Service.

The company has moved to 37 Ocean Street, in the Knightsville / Mill Creek area of South Portland. The phone number is 699-2223.

Inness Photo was founded in 1933 in the Mill Creek area, and moved to Scarborough five years ago when the building it occupied was slated to be torn down. Now it's back home!

## Reminder: John Sexton Seminar Still Has Openings Available

A few tickets are still available to the seminar that will be held by John Sexton at the Portland Museum of Art October 28. The class is all-day (9-4) and costs only \$35, a bargain by any standard.

The event is open to all and will deal with photographic principles of composition, lighting, subject selection, and choice of equipment. As a result, it will be of benefit to beginners as well as advanced amateurs and professionals, to both film and digital advocates, and to anyone wishing to learn how to analyze photos as art

Sexton has 30 years' experience as a professional photographer. He worked closely with Ansel Adams as an assistant and technical advisor for a dozen years until Adams' death in 1984. His black-and-white images have been shown in galleries and published widely. He leads numerous workshops and seminars across the country, and has had three books of his images published. A fourth, *Recollections: Three Decades of Photographs*, will be published in the fall.

The seminar is sponsored by the Portland Camera Club and the Capital Area Camera Club. Tickets are limited by the seating capacity of the room. Checks should be made out to "Portland Camera Club" and mailed to Bruce Burnham, the seminar co-ordinator, at PO Box 580, Boothbay, ME 04537. Payment using Paypal through the PCC Website is also acceptable.

## Market Place

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The Photogram is published monthly, Sept-June, by the Portland Camera Club, Dave Kirkwood / Mike Leonard editors. The club is a charter member of the Photographic Society of America (PSA) and the New England Camera Club Council (NECCC), and is open to all interested in good photography. Contact the club through the website at [www.portlandcameraclub.org](http://www.portlandcameraclub.org).



**Final Frame - Water Lily by Sherry Estabrook**

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