



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 Yahoo Online Group for up-to-date club activities at:
www.portlandcameraclub.org

January, 2007

Calendar of Events:

Jan	8	Slide Competition–Subject: Nature <i>prints due for 1/15 Competition</i>
	15	Print Competition - Open
	22	Judging Workshop - How to Analyze and Evaluate Photos
	29	Digital Night - 6:30 pm
Feb	5	Slide Competition - Subject: Open <i>prints due for 2/12 Competition</i>
	12	Print Competition - Open. <i>Submit content for 2/19 Members' Show.</i>
	19	Members' Show - Relax and Watch Some of the Best Images Shot by Members of the Club.
	26	Digital Night - 6:30 pm
Mar	5	Slide Competition - Assigned Subject is "Abandoned." <i>prints are due For 3/12 Competition.</i>
	12	Print Competition - Open
	19	Guest Speaker – Joe Devenney, a Commercial Photographer with a wide-ranging portfolio. See: www.joedevenney.com
	26	Digital Night - 6:30 pm

**Reminder: "One Shot" will take place
on April 19th**

Sexton, Danly Presentations Are Big Successes in the Fall

Two very different presentations - one a large seminar at improving photographers' skills, the other a look through the early days of New England photography and our club's place in it – were made to standing-room-only audiences within three weeks of each other.

John Sexton filled the auditorium at the Portland Museum of Art with 175 amateur photographers. A former assistant and technical advisor to Ansel Adams and a fine arts photographer for 30 years, Sexton's talk was oriented around film, which is the basis of his career, but applicable to all photography.

"Kodak, I am sure, will maintain the quality and availability of film," he said early in his talk, but emphasized, "Have fun with photography, whether it's pixels or film. Sometimes we can get serious about photography, but don't leave off having fun."

He covered principles of subject selection, composition (especially finding the best angle), and lighting. Sexton uses a darkroom to develop and print his images. However, each image he employed to demonstrate techniques was chosen to be useful to either film or digital photographers. His use of darkroom techniques was applicable to computer-enhanced images as well.

In addition to being an accomplished photographer, he is also an accomplished aphorist. Here are a few of his examples of wit and wisdom.

Continued on Page 3

All Maine Digital Image Gallery

Left:
Flower Dance - Mark Hensley
New Planting - Chris Drew
MoonFlood - Jeff Parker

Right:
Marshall Point - John Bald
Kite Tails - Doug Coleman
Niagra Fireworks - Cherice Hagerman



Continued from page 1

“Photography is magic. Technique is just a tool.”

“Photography is 90% sheer brutal drudgery. But it’s the other 10% that makes it all worthwhile ”

“Have fun with photography, whether pixels or grain. Sometimes we can get pretty serious about photography—but don’t leave off having fun.”

“If I’m having a good time, I’m usually getting something good.”

“ You will never make a photograph that everyone likes, so make sure that you like every one of your photographs.”

“We live in stereotypes. Avoid them. Always look at the light. If the light is right for the subject, take the picture.”

“Ansel Adams said that the light is different in New England. Light here is softer.”

“You should see the signature of the photographer in the picture before seeing the signature on the mat.”

“Many photographers suffer from wishful seeing. If it didn’t turn out the way you wanted, you can’t wish it into good.”

“There are an infinite number of ways you can mess up a photograph.”

“Any technique should be invisible. It shouldn’t be evident to detract from the final version.”

“Photos don’t lie, but everyone has a little fib in it.”

“There are three rules for great photographs; unfortunately, no one knows what they are.”

“The single most important tool in the darkroom is the trash can.”

And Now into the Club’s History...

In a contrasting mode three weeks later, Susan Danly, the curator of photography, graphics and contemporary art at the Portland Museum of Art, reprised a talk she gave at a seminar on early Maine photography to a standing-room-only audience at the club’s rooms in South Portland. Her topic was the Pictorialist Tradition in Maine from 1890-1930, with an emphasis on the part played by the Portland Camera Club. The events, personalities, and techniques Ms. Danly described took place long ago, but, as one member of the club put it after the talk, “The club’s history is nothing short of amazing!”

Since her talk was oriented around a Powerpoint presentation and cannot be reproduced here, the following excerpts from the monograph Ms. Danly wrote

to accompany the recent exhibition at the museum give the gist of her talk.

“At the turn of the 20th Century, art photography in Maine grew from the efforts and enthusiasm of amateurs. Previously, professional photographers who worked in as more documentary mode dominated the field. But gradually, a group of dedicated amateurs embraced a new photographic style known as pictorialism, consciously adapting subjects and compositions from the fine arts. Frequently, they used applied color or soft-focus lenses for tonal effects that further enhanced the artistic appeal of their imagery... Under the aegis of the Portland Society of Art, the Portland Camera Club further advanced the cause of art photography in the state....

A Fast Start in Maine

“...Organized with the aim of ‘mutual improvement of its members and the exchange of ideas on all matters photographic,’ the Portland Camera Club...in November, 1899 [six months after organizing—editor] presented its first exhibition...On view were over 500 photographs...the *Eastern Argus* reported that ‘the photographs are well worth seeing, for they represent the best offers of the most diligent amateurs of the State. There is not a poor picture in the lot, for the hanging committee [was] very strict in their standard of admission to the exhibition.’ The paper also noted that the ...club...had contracted with the American Lantern Slide Exchange to show 20 lantern slide exhibitions of the work of other camera clubs over the coming year.”

In the Portland *Sunday Times*’ review of the club’s second show one year later: “‘Time was when the work of the amateur photographer bore tags telling us just what it was, but that time has passed, and now there are pictures taken by amateurs for which no professional need blush.’...Although works by commercial photographers...were included, most of the participants, including the five prizewinners, were amateurs.”



“The growing ties between the art world and the photographic community in Portland were strengthened in 1910 when the Portland Society of Art invited the members of the club to join their organization....Over the next four decades, the camera club’s annual salons were the primary venue for art photography in the state. Not only did they show the work of members, but consistently brought in work from other camera clubs across the country for discussion and critique....”

Change Was on the Way

“By the 1920s, however, the dominance of the pictorialist mode among club members had begun to wane. Minutes from a meeting in 1922, for example, acknowledged that: ‘This is a club of camera users and not necessarily a club of Photo Pictorialists...But prize winners at the annual exhibitions consistently came from the ranks of the pictorialists who took a traditionally artistic approach.’”

“Pictorialism, especially as it was practiced in the camera clubs of America, did undergo some changes during the 1930s and 1940s [with sharpened focus, multiple negatives, new films and night photography.] The close association between the Portland Society of Art and the Portland Camera Club lasted until the 1950s, at which time the two institutions began to diverge in their interests...The last of the photographic annuals was held in 1958. Of the 355 entries, only 141 were prints; the remaining 214 objects were color slides. The era of pictorialism was over ... But for 50 years, pictorialist photography had provided an important means of artistic expression in Maine and throughout the United States.”

Architectural Photo Workshop To Meet Mar. 31 in Brunswick

Taking images of buildings seems easy. It ain’t.

Architectural photography has its own unique challenges. To help local photographers discover the intricacies of this special branch of image-making, the Portland Camera Club is sponsoring a workshop led by Lynne Damianos, a Boston-based professional photographer who specializes in buildings.

The workshop will meet at the Fort Andross Building

in Brunswick on March 31st. The Fort Andross Building is the converted mill at the foot of Maine Street and beside the Androscoggin River. Ms. Damianos considers this venue an ideal place for the workshop, since it provides three advantages: interesting interiors; huge, old-fashioned facades; and a scenic situation beside a dam.

Among the topics will be; Site evaluation and prep; style (Yes, Virginia, there are styles to architectural photography); the necessary equipment (the workshop is intended for 35mm shooters, either film or digital); perspective control; weather problems; and post-production matters.

The workshop will be in two parts: a morning section for lecture and discussion; and an afternoon shoot-and-critique. The afternoon portion will be limited to 20 participants, so that Ms. Damiano can give attendees individual attention. The cost of the entire workshop is \$55 for club members, \$70 for others. For just the morning, the cost is \$25. More information and registration details, visit the club’s web site.

Boothbay Photo Show 2007 Calls For Entries by Feb. 1st

The second annual Maine Photography Show is looking for entrants. There’s still time—the deadline is February 1st, and it’s open only to photographers with a Maine address.

This is a juried show. The jurist will be Susan Danly, the curator of photography, graphics and contemporary art at the Portland Museum of Art. Results of the judging will be sent by mail, along with further instructions on delivery of accepted originals.

If your entry(s) is accepted, it must be presented ready to hang in a professional manner. Also, all work must be for sale, and the Boothbay Region Art Foundation receives a 20% commission on each sale.

Entries can be in four categories: B&W, color, Digital/Computer Composed, and student. Only CDs in JPEG format will be considered for jurying—in other words, don’t send original art. Each entrant can submit three photos in any combination of the categories. Entry fee is \$8 per submission, in any combination.

For complete information, go to the organization’s website: www.mainephotographyshow.com.

Winners! Winners! Winners!

For the Last Three Months

Here are the winners in the October, November, and December slide and print competitions

Slide Competitions:

October, "Nature"–Class A

- 1st (29 pts.) Sandra Wescott, "Morning Glow."
 2nd (27 pts.) Ron Laing, "Female Elephants."
 Mike Leonard, "North Rim Morning."
 3rd (26 pts.) Pam Davis, "Nature in Full Color."
 Ron Laing, "Common Loon Maine."
 Ed Richardson, "Pink Lady Slipper."
 Al Spencer, "Diagonals."
 Bob Veit, "Tucked In."

October- Class B

- 1st (24 pts.) Walter Buczacz, "Reflection."
 2nd (23 pts.) Jackie Mitchell, "Sunset in the Mountains."
 Kay White, "Help."
 3rd (22 pts.) Walter Buczacz, "Ice Flower."
 Fran Fairfield, "Afternoon Lite."
 Gerri Lynn Smith, "Web."
 Kay White (2), "Help" and "Wild Aster and Friend."

November, "Open"- Class A

- 1st (25 pts.) Doug Coleman, "From Inside."
 Chris Drew, "Cold River."
 2nd (24 pts.) Bruce Burnham, "Biddeford Beauty."
 Chris Drew (2), "Fern #1" and "Portland Head #1."
 Dave Kirkwood, "Range upon Range."
 Lila Kirkwood, "Approaching the Day"
 Ron Laing, "Kenya Sunset."
 Mark Stevens, "Cathedral of the Pines."
 3rd (23 pts.) Bruce Burnham (2), "Inside out" and "Falling Comrades."
 Pam Davis, "Suzy"
 Lila Kirkwood, "Sunrise on the River."
 Mark Stevens, "Field of Sunflowers."
 Sandra Wescott, "Beautiful Begonia."

November–Class B

- 1st (23 pts.) Fran Fairfield, "Cathedral of the Gods."
 Dennis Marrotte, "On a Clear Day."
 Sue Sergeant, "Harvest."

- 2nd (22 pts.) Walter Buczacz, "Green Pepper,"
 Fran Fairfield, "Gathering Storm."
 3rd (21 pts.) Mike Cempa (2), "Red Shack" and "River View."
 Jackie Mitchell, "Lighted Lupine."
 Gerri Lynn Smith, "Lighthouse."
 Kay White, "Harbor at Dawn."

December, "Abstract."– Class A

- 1st (26 pts.) Bruce Burnham (2), "Daffy-Dils" and "Tower of Power."
 2nd (25 pts.) Chris Drew, "Fall Color #1."
 3rd (24 pts.) Chris Drew, "Red, White and Blue."
 Mark Stevens, "Green and White Spin."
 Hm (23 pts.) Doug Coleman, "Tunnel Vision."
 Dave Kirkwood, "Modern Art at Togue Pond."
 Al Spencer, "Spruce Head #2."

December, "Abstract"– Class B

- 1st (26 pts.) Fran Fairfield, "Speed of 'Light'house."
 2nd (25 pts.) Fran Fairfield, "Warp Speed."
 3rd (24 pts.) Geri Lynn Smith, "Waves of Color."
 HM (23 pts) Jackie Mitchell, "Circles."
 Gerri Lynn Smith, "Into the Blue."

Print Competitions

October– Class A

- 1st (28.5 pts) Doug Coleman, "Fallen."
 2nd (28 pts,) Mark Hensley (2), "Courtship of the Lilies" and "The Silk Ribbon."
 3rd (27 pts.) Al Borrer, "Sumac, Portland Head Light."
 Gary Pennington (2), "The Paper Maker," and "I Didn't Do It, Honest."
 HM (26 pts) Al Borrer (2), "Wibbit" and "Flower Fantasy."
 Chris Drew, "Morning Glow."
 John Paul Rondeau, "Sunrise at Popham Beach."

October– Class B

- 1st (26 pts.) Ernie Phillips, "Your Mother's Going to Kill Me."
 2nd (25 pts.) Mike Cempa, "Big Sky."
 Dan Hancock, "Nature's Canvas."
 Dorothy Martin, "Monarch."

- 3rd (24 pts.) Dave Brown, "Fort Western."
 Cherice Hagerman (2), "View from the Prudential Center."
 Dan Hancock, "Thompson Falls,"
 Dawn Locke, "Back in the Days."
 Dorothy Martin, "Sunflowers."
 Ernie Phillips, "Snowy Egret."

November– Class A

- 1st (29 pts.) Chris Drew, "Black Beauty."
 2nd (27 pts.) Chris Drew, "Spreading My Wings."
 3rd (26 pts.) Doug Coleman, "Dawn's Light."
 Mark Hensley, "Milk Run."
 Mike Leonard, "Nighttime Fog at PHL."
 John Paul Rondeau, "Vaulted Casements @ Fort Popham."

HM (25.5 pts) Al Borrór , "Before the Storm."

November– Class B

- 1st (27 pts.) Dan Hancock, "Stair Falls."
 2nd (25 pts.) Cherice Hagerman, "Window to the Fall."
 3rd (24 pts.) Dawn Locke, "Playing to Relax."
 HM (23 pts) Dave Brown (2), "Firing Line" and "Fall Colors."
 Dan Hancock, "Flower."
 Dorothy Martin, "Peppers."
 Charlie Widdis, "Butterflies in Her Eyes."

December–Class A

- 1st (27 pts.) Mark Hensley, "Dew Point Color."
 2nd (26 pts.) Al Borrór (2), "The Early Bird" and "Storm Clouds over Acadia."
 Doug Coleman, "Green on Black."
 3rd (25 pts.) Al Spencer, "Good Morning Kiawah."

December–Class B

- 1st (25 pts.) Dave Brown (2), "Transparent" and "Hummingbird."
 2nd (24 pts.) Mike Cempa, "Golden Windows."
 Ernie Phillips, "Sunflower."
 3rd (23 pts.) Pam Davis, "Climb in."
 Fran Fairfield, "Light Fare."
 Cherice Hagerman, "We Have Been Having Spaghetti."
 Dan Hancock, "Mystic Sunset."
 Jackie Mitchell, "First Day of School."
 Phil Moss, "New Cobblestones."
 Ernie Phillips (2), "Male Downy" and "Taking a Dip."

A Note of Warning: Those Trees Aren't as Innocent as They Seem

CMP recently issued a warning to its employees who work outdoors, and it's as applicable to photographers tramping about in the woods, looking around on the forest floor for nifty shots. You should maybe keep an eye out in another direction.

The two big coastal storms that hit Maine last fall caused considerable tree damage in the forests along the coast from Freeport to Bucksport. We've all seen that tree crews and CMP have long since removed a large number of damaged trees along main roads and rural paved roads, but that's not the problem.

They're concerned with the minor or gravel roads and along fire lanes. Some of these areas haven't seen trimming or restoration since the big storm of 1998. Damaged or broken trees may have hanging or suspended limbs, and some (called widow makers for obvious reasons) may be just leaning against others. The weight of snow will make the situation even more risky. Word to the wise.

Interclub Competition Results

Here are the results for two interclub competitions:

First, the NECCC fall contest. Portland came in second of all clubs in B&W with a score of 92, just two points behind the two clubs in the lead. Mark Hensley took a first (26 points and all alone) with his "Courtship of the Lilies." In color prints, Portland again came in second with 93 points, and again only two points behind the two leaders. Ernie Phillips took a third prize (in a tie) at 25 points with his "Your Mother's Going to Kill Me, and Mark Hensley took an Honorable Mention (24 points) with "The Silk Ribbon."

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.

And here's the results of the All-Maine Color Slide competition: In Color Slides "Open," Portland came in first with 163 total points, 10 ahead of second place. Bruce Burnham and Sandra Wescott took the only third place awards with "Inside Out" and "Rain Drops", respectively.

In the assigned subject "Abstract," Portland came in last with 155 points, 12 behind the leader, and no award-winners.

In Digital overall, Portland placed second with 311 total points, three points behind the leader. In the "Open" category, Portland placed first in a tie with 158 points. Mike Leonard took a second place with "Casco Bay Lightning." (24 points). In "Digital Abstract," Portland placed second, three points behind the leader. Mark Hensley tied for first with "Flower Dance," (23 points); Jeff Parker tied for second with two others with "Moon Flood" (21 points); and Doug Coleman and Ernie Phillips shared third with three others with "Propeller Shadow" and "New Planting," respectively.

Potpourri....

Ernie Phillips has been appointed to the Executive Committee of the club. He replaces Mark Hensley, who resigned because of the press of business.

You think the merger of Konica and Minolta, and then the sale of Minolta's digital camera technology to Sony was the end of consolidation in the photography business? Think again. The Hoya Corporation will buy Pentax. The cost? \$771 million. The two companies will keep their separate brands initially.

The Photogram had some fun with the retro Leica a couple of months ago. Maybe it's not funny any more. Now Canon has come out with a Powershot G7 with two knurled knobs on top that click through settings. Not so old-hat is the 10 megapixel sensor, a lens extending to 210mm, anti-shake, and voice recording. Price? \$599. It'll go nicely with your PT Cruiser.

Market Place

Mention that you saw it in the Photogram!



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