



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

April, 2007

Calendar of Events:

- | | | |
|-----|-------|--|
| Apr | 2 | Slide Competition - Subject: Open.
<i>Prints Due For 4/9 Competition.</i> |
| | 4-6 | <i>Photoshop World—in Boston.</i> |
| | 9 | Print Competition—Open.
<i>One-Shot undeveloped film due.</i> |
| | 14-15 | <i>Photographica in Wakefield, MA</i> |
| | 16 | One-Shot Competition—Lots of fun
and imaginative photography. |
| | 23 | Digital Night - 6:30 PM |
| May | 7 | Slide Competition – Subject:
“Backside” <i>Prints Due for 5/14
Competition)</i> |
| | 14 | Print Competition – Open. |
| | 18 | Club Banquet – Details to be
announced. |
| | 21 | Digital Night - 6:30 PM |

Here are a couple of activities to attend:

**July 13 -15 - NECCC Annual Photography
Conference at UMass, Amherst,
MA**

**August 2 - The club’s exhibit at Thornton
Oaks Retirement Community in
Brunswick, starting August 2 (date
to be confirmed).**

Club Meetings will resume September 10th

August Exhibit Will Be Open To Forty Qualifying Members

The club’s first public exhibition of members’ work in four years will be showing at the Thornton Oaks Retirement Community in Brunswick during the month of August.

Ours will be one of a series of art shows that the “Oaks” has sponsored over a period of years. The Program Committee there has stated that it wants the highest quality images that the club has to offer and that the show be presented in a professional manner with conformity of appearance.

The exhibit room at the “Oaks” is large enough to display 40 images. Since it’s expected that more than 40 members will want to be represented, the show will be juried. The club has established a jury to set parameters for participation and to choose the prints that will go into the show. Hence, acceptance of every submission is not guaranteed.

Exhibitors will be permitted to price and sell their images. The “Oaks” will take 15 per cent.

The exhibit is open to all club members. Each member may submit two images, and they may be of any subject and in color or black-and-white. They can originally be a slide, negative or digital capture.

Only one image per member will be accepted, as a means of permitting as many to participate as possible. To be accepted, images must meet the jury’s esthetic and formal criteria. If fewer than 40 entrants meet the criteria, second images from those who have already had one picture chosen may be accepted.

(Continued on Page 3)

PCC Members Gallery



Winter Forest by Doug Coleman - left
Secret Silhouette by Mark Hensley- above



Life Member Louise Norris Passes Away at Son's Home

Louise Norris, who was elected a life member of the Portland Camera Club in 2000, passed away recently at her son's home. Louise was a member of the club for approximately 35 years and was unable to attend during the past four years because of illness. Long term members will remember her as the keeper of the guest book and the person who introduced visitors.

In addition to creating excellent images, her accomplishments included attendance at NECCC's Amherst convocations for 46 straight years, a string that was only broken by her deteriorating health. During her 45th year there, she was introduced to the standing-room-only crowd at the Saturday evening lecture (Art Wolfe, by the way) and received a standing ovation.

(Continued from Page 1)

Entrants must submit the exact print(s) which they wish to display. Prints do not have to be of images that have been shown this year. To keep costs as low as possible, the submitted prints do not need mats, but they may be used if the entrant wished. Frames, however, will not be accepted.

To recognize quality and as a reward for that quality, any member who has scored a "26" or higher in slide or print competitions this year will automatically have one of his/her images accepted.

Appearance Criteria

Once an image is accepted, the maker must follow these framing rules, which were developed to assure the professional appearance called for by the "Oaks" committee.

– The frame must be a Nielson black satin style #15. The only acceptable frame sizes are 11 x 14, 16 x 20 and 18 x 24. These sizes were decided upon to allow relatively small prints and at the same time exclude overly large prints whose space might prevent another member from exhibiting. Pictures smaller than 8 x 10 may be entered, using one of the three frame sizes. Small frames were not considered, to prevent a "postage-stamp" appearance.

– Glass may be either non-glare or regular, but non-glare is preferable, especially if an entrant hopes to sell the picture.

– Mats must be museum white or black. Double matting is permitted, as is having a black beveled edge to a white mat. No colored mats are permitted. Any deviation may result in disqualifying the image.

Here's the calendar:

– Monday, April 30th (Digital Night) at 6:30 pm or Saturday, May 12th between 9:00am and noon--bring in prints at the club rooms. Entries must be the exact image that would be exhibited. Write name, address, phone number and e-mail address (if available) on back.

– Monday, May 21st – Entrants informed of acceptance.

– Saturday, May 26th, 9 am to noon– Both successful and unsuccessful entrants pick up prints at club rooms.

– Saturday, July 28th– Bring in framed prints. Note: they must conform to the rules or will be disqualified.

– Thursday, August 2nd – Opening of exhibit.

Thornton Oaks will provide refreshments for the opening night reception of the exhibit, and will handle advertising and newspaper contact. The camera club show is one in a series sponsored by the community.

Any questions should go to the jury members:

– Doug Coleman, 985-6884; ole@gwi.net

– Dave Kirkwood, 771-9918; dkirkwoo@maine.rr.com

– John Paul Rondeau, johnpaul@maine.rr.com

– Sandra Wescott, 775-1589, swescott1@maine.rr.com

Reminder: One-Shot comes up April 16, with your film due to George Sergeant on April 9. It's not too late to get in on the fun.

Portland Harbor Museum Will Feature Ed Richardson Pictures

Ed Richardson, the club's longest serving member, will have seven pictures in a forthcoming exhibit at the Portland Harbor Museum. Ed donated the pictures, all black-and-white and matted and framed, to the museum last year.

The exhibit, titled "Picturing Portland: A Century of Change," documents the harbor's changing waterfront. In addition to Ed's images, the exhibit will show images from its glass plate negative collection. The exhibit will also examine how individual photographers can preserve history through their own work.

Ed's pictures span a long time and may be nostalgic for some. Here's a listing:

– The Coal Wharf (circa 1954);

– The Portland Pilot (circa 1954), the boat that took harbor pilots to and from their clients;

– Dead Cranes (Feb, 1974) at the old clay and sulfur wharves upstream from where the Casco Bay Bridge now stands;

– The Coast Guard Training Ship Eagle (Aug. 1975)

– The Aircraft Carrier John F. Kennedy (Sept 1987; the Kennedy was decommissioned last month.)

– A Construction Site (Nov 1995) for the new

Casco Bay Bridge; and
– The Old Bridge (Oct 1996), the Million Dollar Bridge after its meeting with the *Julia B*.

Other club members who have made or own historical pictures of Portland Harbor and its environs might consider contacting the museum for possible donations to its collection.

Mark Hensley Will Open Gallery & Photograph Movie Production

Mark Hensley is a very busy guy, photographically.

First, he's opened a gallery devoted to photography in the Fort Andross Mill building in Brunswick, and he has invited club members to exhibit their work there.

It's a sizeable space: 21 x 62, with a small office and lounge area. Besides the wall space, there'll be a free-standing, zig-zag wall down the center to hold additional images. Mark would handle advertising, food and sales, which would include credit card processing to increase the possibility of purchase. His share of sales would be 20 per cent.

Club members would set their own prices, though a minimum would be necessary to cover the gallery's expenses. Matting and framing would be at the exhibitor's cost.

Brunswick has as lively an arts community as Portland and a monthly Art Walk too, which takes place from May through December. Club members would offer their work during these events.

Mark has an interesting "come-on" to attract customers. He offers a portrait session and a free print, along with information on getting more prints. Not only is this likely to attract people, but they will probably browse the displays.

If you're interested, Mark can be contacted at Mark Hensley Photography, suite 125A, 14 Maine St., Brunswick, Me 04011 or by e-mail at Markhensleyphotography.com. Currently, his phone number is 846-5183, but this will be changing.

Is Hollywood His Ultimate Destination?

Mark's second project is photographing the behind-the-scenes action of a full-length movie in production. It's his second job of this type. Last month, The

Photo-gram reported his first: a zombie film shot in an old building in Saco.

The new job is a sci-fi drama now titled "Willow's Way" (it could change), in which the son in a family dies. A celestial being with the power to cross time, grants the father the opportunity to change history, and the plot is the many outcomes and unforeseen destinies involved in saving his son.

Shooting is scheduled to start in June; Mark will be responsible for both still photography and video.

Some Thoughts on Presentation; Do's & Don'ts to Keep in Mind

With the Thornton Oaks exhibit coming up (page 1), it's worth examining the words of two well-known photography critics for their views on how to present your work. You might agree or disagree, but there are continuing examples in club competitions of members whose presentations detract from their images.

Philip Isaacson, reviewing a recent gallery show in the *Portland Press-Herald*, "I note that most of the photographers have not elected to blast the viewer with size. Photography's impact is directly pro-portional to the intensity of the image. Unless size is an ingredient in the concept of the work, nothing is gained by bloating. When the fashion for size changes, people with some mighty big prints are going to wonder why they didn't buy something smaller."

George Lepp, in the April, 2007 issue of *Outdoor Photographer*: "...Make no mistake, the presentation is a part of the image when it's being viewed and assessed by others. One of the worst errors is brightly colored mats...and there's little chance that the print's fine points will be appreciated.

"...Mats themselves can become a distraction if they become too complex, as in using several mats within a box frame. Is it about the print or the presentation? It should be about the print, and the presentation should enhance, rather than detract from, the print.

"There are some simple and inexpensive ways to display images...A white, one to two inch mat will draw the eyes to just the image...My favorite simple presentation is to print the image smaller than the paper, leaving at least one inch of white border,

with a small two-pixel black “stroke” (line) surrounding the image from the border.

“...The print can be placed into a simple black or white metal frame, making for an elegant and inexpensive presentation...White mats and black or white frames are standard for museum displays of photographs.”

Lou Jones’ New How-To Book Is On Good Travel Photography

Lou Jones, a Maine-based photographer who has spoken at the club and has acted as a judge for All-Maine competitions, has published a new book titled “Travel and Photography: Off the Charts.” It’s reviewed here by club member Scott Eccleston.

This book is a delight, a book that you feel fortunate to have in your hands. And it’s really more than one book—it’s five books in one cover.

Book One is a picture book. You can’t just open it and start reading. Starting with the very first page, you are greeted with Lou Jones’ images. Lou’s pictures are more than what you first see. As your eyes start to move, they’re grabbed by another point of interest, then another. And then you realize you’re not looking at one thing but a story of many things. And before you know it, you’ve reached the last page, grateful for the almost 200 pages in the book, and a little disappointed it’s over.

Book Two is an instruction manual. Of roughly 150 images, some were taken for commercial clients, others over several Olympics, more during Lou’s travels all over the globe. With each image, you get the information that would interest anyone with the slightest curiosity about photography—such as: where the image was taken; why it was worth capturing; the conditions at the time; how they were overcome; and how the time of day impacted the image.

It’s like watching the Food Channel; the chefs start by showing you the most delicious food, then give the ingredients and step-by-step instructions so you too can make this marvelous dish. This is Lou’s aim. He shows the possibilities, then arms you with the knowledge to evaluate a situation and select the tools to make it work.

“Meat and Potatoes”

Book Three is the meat and potatoes—the chapter content that is the most in-depth and detailed part. The first several chapters are dedicated strictly to photography (the hows and whys of cameras, lenses, filters and tripods.) The chapter on lighting gives an outstanding explanation of a histogram, exposure and using light. Another is on film vs digital and how airport security and x-rays are “another compelling reason to switch to digital.”

Then Lou moves to what you must know before traveling as well as how to act in another country: everything from your passport, insurance, and terrorism to jet lag, water, food and bug bites. Anyone who is considering traveling internationally should seriously consider getting this book.

Book Four are the pearls of wisdom—little sidebars in the form of yellow boxes only a paragraph or two long to highlight something important. For example, color can be important—green is considered bad luck in England, good luck in Ireland, and sacred in Islam. Or why you should carry your own health kit and have it include syringes.

Book Five is a series of wise sayings often leavened with humor, from photographers, the Bible, and great thinkers. They make you pause a moment to digest the thought. Here are a few of my favorites:

- “If your pictures aren’t good enough, you’re not close enough” –Robert Capa.
- “Imagination is more important than knowledge”–Albert Einstein.
- “Light is an active, aggressive force”–Jay Maisel.
- “Photography in direct sunlight is like drinking from a fire hose”– John Sachs.

This is one of my favorite books, the kind of book that, when I lend it out, I make a note of who took it, so I’ll be sure to get it back.

Travel and Photography: Off the Charts, by Lou Jones, publisher: Focal Press. Paperback, 182 pages.

Winners! Winners! Winners! At NECCC and in Intraclub

The club did very well in the Winter NECCC Print Competition. In the color competition, as a club we're in second place, only one point away from first. In B&W, we're in fourth place, four points out of first. Eastern Maine is in first, and it looks great to have two Maine clubs at the top.

PCC had three individual winners. In Class A B&W, Mark Hensley took a second (tied with four others at 27 points) with "All That Jazz." In Color, Chris Drew took third place (28 points – there was no second) with "Black Beauty." And Mark Hensley received an Honorable Mention (27 points) with "I Don't Do Housework."

Now for the results of the March competitions at home:

Slides, Class A

- 1st (28.5 pts) Mark Stevens, "Lost in the Leaves."
- 2nd (27 pts) Doug Coleman, "The End."
- 3rd (26 pts) Doug Coleman, "Ye Old Mine."
- HM (25.5 pts) Mark Stevens, "Still a Proud Bow."
Sandra Wescott, "V8."

Slides, Class B

- 1st (26 pts) Fran Fairfield, "Handyman Special."
- 2nd (23 pts) Fran Fairfield, "Help."
Kay White, "Worn Out."
- 3rd (22 pts) Kay White (2), "Railroad to Nowhere"
and "Graveyard."

Prints, Class A

- 1st (27 pts) Alan Borrer, "SpringPoint Lighthouse."
Chris Drew (2), "The Flow" and
"Pemaquid Morning."
Mark Hensley, "Secret Silhouette."
- 2nd (26 pts) Mark Hensley (2), "Death Watch" and
"Would You Like to Join Us for
Dinner?"
- 3rd (25,5 pts) Paul Schrieber, Birch Trees and
Shadows."

Prints, Class B

- 1st (26 pts) Ernie Phillips, "Beach Treasure."
Mike Cempa, "Remains of the Day."
- 2nd (25 pts) Dawn Locke, "Misty Wave."
Ernie Phillips, "Cold Day at the Feed

- 3rd (24 pts) Dave Brown (2), "Rope" and "Vermont
Waterfall."
Mike Cempa, "For Charlie Brown."
Pam Davis, "Fence Line."
Jackie Mitchell, "Light Snow on Red
Rocks."
Gary Selby, "Ice Woman Reclining."

Two Club Activities to Note

The Assigned Subjects for the 2007-2008 year are: **Curves, In the Kitchen, and Out of Place.** Although at least two of these subjects may seem self-explanatory, definitions of all three will be published in the next issue of *The Photogram*.

And on a much different note, the club has **for sale a substantial number of Carousel slide trays**, which were donated to the club to use as a fund-raiser. There are both 80-slide and 140-slide units, along with a box (12 items) of Kodak slide clips. All are in perfect condition. The trays are \$2.00 each, three for \$5.00, and the clips are fifty cents each. If you're interested in buying any, see Dave Kirkwood at a club meeting or contact him at (207) 771-9918 or e-mail Dave at dkirkwoo@maine.rr.com.



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.

Making The Lights Match Up

Just as your color monitor has to be color-corrected to get your printer to do the right thing, the room light you use to view your prints should be the same as, or close to, that used when your prints go into the light box at the club. Or else—they might look different from what you saw at home.

Why? Because the bulbs you have at home are probably incandescent, and therefore much “warmer,” than the daylight-corrected bulbs at the club.

Two solutions: Mike Leonard wrote an article on this subject in the March, 2006 issue of *The Photogram* (page 4), which is available on-line. He also adds that the Bed, Bath and Beyond store across from the Maine Mall may still have a couple of 150 watt Verilux bulbs, which is the type used in the light box. The price is \$2.50 each, much better than the usual \$8-9. These bulbs are also available at House of Lights in Scarborough.

Second, John Bald and Mark Hensley offer a second approach: Philips Natural Light bulbs. They come in a light blue package, are available at Hannaford and other stores and are the same price as other bulbs.

They aren't perfectly matched, but they're very close. John says he's never been surprised by the colors when his prints goes into competition.



Food for Thought

If Lou Jones can offer up some trenchant thoughts to ponder about our photography, so can *The Photogram*. How about this from a recent review in the *NY Times*?

“The show included others...whose work rejected the gauzy theatrics and feel-good humanity passed down to “serious” photography by Alfred Stieglitz, Ansel Adams and Edward Steichen.”

Hey, those are our heroes you're trashing there, fella!

Market Place

Mention that you saw it in the Photogram!



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