

EASTERN MAINE CAMERA CLUB Email Newsletter

Meeting the first and third Thursday of
the Month
September-May
6:30 PM

(6:15 –when you submit competitions)
Parks and Rec. Building, Bangor, Me.
<http://www.easternmainecameraclub.org>



When you have got an elephant by
the hind leg, and he is trying to get
away, it's best to let him run."

--[Abraham Lincoln](#),

New Meeting Time

EMCC is meeting at 6:30

First Meeting September 6

(New Location September 6 only)

UMMA –40 Harlow St

Pictures come from all over for
UMMA "Millions Taken Daily" exhibit

Tuesday, July 17, 2007 - Bangor Daily News

"Millions Taken Daily" has been in the
works for quite some time. Museum
director Wally Mason was inspired by
William Eggleston's book "The
Democratic Forest" — and "democratic"
is the best way to describe this show. A
snapshot of a woman holding a pumpkin

shares wall space with a professional
portrait of a woman in a wide-brimmed
straw hat. On another wall, a giant,
solarized state trooper shares space with
a '70s era bride and a one-eyed dog.
Individually, the photographs are
intriguing. But this show is less about
individuals and more about the
collective experience. Together, these
images form a bold visual statement that
invites reflection.

Platt, who along with Mason is a fine-art
photographer, would agree. She has been
collecting stray photographs — the
snapshots and negatives that people
throw away — for years. "Millions"
includes interesting contrasts. There are
artistic images that professional
photographers took specifically for this
show.

The show includes two pictures, taken
by two separate photographers, of two
different men talking into a banana like
it's a telephone. There are vacation
photos and children's portraits, loads of
babies and bundles of brides.

"I can't tell you how many pictures there
are of killer whales," Platt said. "Anyone
who ever went on vacation to the Miami
Seaquarium or Sea World sent us their
pictures."

"You keep coming in here and you
always see something new," Platt said.
"This really shows the things we all have
in common. The more you look at this,
the more you feel attached to these
people, the more you feel like they're
pictures of your own." **EMCC will view
the exhibit and have the meeting.**

**UMMA Charge for the the
meeting of \$3.00**

UMMA Members no charge

Pliminary Digital Projection Rules

Introduction — Digital Projection (DP) is the new format we are introducing to our competitions. This was decided jointly by the membership at the end of the last club season (2006-2007). At that time, we still needed to work out the details of how we could best accomplish this. The executive committee met several times over the summer to discuss this. The following points are the rules and procedures we came up with to implement this new format:

1. We are eliminating Photo Artistry as a separate format, but will combine it with Digital Projection. In other words, there will be no more Photo Artistry prints, but members may still submit their most creatively manipulated images, as well as straight, basically optimised digital images, in the DP category. Essentially, Digital Projection will become an "anything goes" format for the purpose of showcasing everyone's skills in digital photography. Again, I want to stress that this is a format for **all** digital images, whether they were captured on film or with a digital camera, and whether they have been heavily manipulated or not.
2. The Digital Projection format must follow the assigned topic of the month. Previously, Photo Artistry was always "Open."
3. Judging and scoring of the DP format during competitions will be on the same criteria as for the other competition formats; i.e. scoring on impact, composition, and technical quality. Creativity may be considered by the judges in so far as it affects these criteria. Impact, composition, and technical quality will be just as important for the heavily manipulated images since the photographer will presumably want to present an image that is pleasing to the eye. In other words, no matter how much manipulation is done, if it is not done skillfully, the result may be an image that has little or no artistic merit.

4. Since images will be projected with a digital projector, they will need to be prepared properly for projection. All images submitted for the DP format must have the following properties:

4.1 Color space set to **SRGB**, **not Adobe RGB**. If you shot the photo in Adobe RGB, you must convert it to SRGB.

4.2 Size set to a maximum of 1024 pixels wide by a maximum of 768 pixels high. This means that a photo with a **horizontal** format could be at most 1024 by 768 pixels, depending on how it is cropped. If the photo is a **vertical** format, it could be at most 767 pixels wide by 768 pixels high, again depending on how it is cropped. For example, a photo with a typical 4X6 aspect ratio in horizontal format would be sized to 1024 pixels wide by 683 pixels high. The 4X6 ratio in vertical format would be 512 pixels wide by 768 pixels high.

4.3 All photos submitted must be in JPEG format (.jpg file extension). You should save them in the highest quality jpeg possible. Jpeg quality is usually presented as an option when you save the file.

4.4 The file name **must** include the competition date (formatted as *yyyymmdd*), photographer's name, and a brief title, in that order; e.g. 20070920_Sally Arata_Moose Chasing Mary.jpg

5. All images submitted in the DP format (maximum of two per member) must be received by Joel Holcomb **no later** than **midnight** on the **Sunday before a competition**. This can be accomplished by email (to jcholcomb@gwi.net), or by mailing a CD, floppy disk, or jump drive to Joel at 28 Park Ave. West, Brewer, Maine 04412. You can also personally give the CD, floppy disk, or jump drive to Joel at a club meeting before the competition, or call him at 989-5044 to arrange for a drop-off at his house. If images are mailed or hand delivered, the media (CD, floppy. Or jump drive) can be returned to you on the night of the competition.

Competitions

I read recently that the New Year should begin in September. Vacations are behind us and it is a time to start at the beginning again. It is a New Year at EMCC. September brings the beginning of new competitions. Ed Maximic, a fabulous photographer and long time member use to remind members that you have to put in submissions every month to compete for the year end awards.

Our first competition of the year is on Thursday, September 20th. Please get your entry information to Joel as soon as possible, either through the form on the website(www.easternmainecameraclub.org), by return email (jcholcomb@gwi.net), or by phone (989-5044). As usual, the website is the preferred method.

Black and White is still open every month

Competition Categories

Traditional slide entries per maker = 2;

Color print entries per maker = 2;

Black and white entries per maker 2;

New competition = digital projection = 2

Digital projection This competition is under NECCC rules that "anything is allowed". Digital projection images should also be "on topic" for that competition.

- All competition submittals are to be of images captured within the last 24 months.
- No cross media entries of the same subject (excluding black and white).
- Entries in the traditional slide, color print, and digital projection competitions should be of different subjects meeting the topic of the competition.

Meeting Dates 2007 -08

September 6 - (Check Location)

At UMO Art Museum Bangor

September 20 - Competition - Open

October 4 - Alan Stubbs

Illusions & Photography

October 18 - Competition - Nature

November 1 - George DeWolf

November 15 - Competition -
Mist/Fog

November 29 - TBA

December 6 - Holiday Party

January 3 - Event/Speaker

January 17 - Competition - Maine
Postcard

January 31 - TBA

February 7 - John Longmaid

February 21 - Competition - Bridges

March 6 - Norman Talbot -

Bird Photographer

March 20 - Competition - Children

April 3 - Kevin Shields

Photographer for Downeast

April 17 - Competition - Open

May 1 - Event/Speaker

May 15 - Awards Night

May 29 - TBA

Septembers topic is **Open**

News Flash

School Street Framing

Sale

Sep 6 - 8

Photographing Loons

To better stalk loons I have two needs: a kayak and a Zoom lens.

Let's begin with my kayak - an Old Town Loon. What attracted me to this kayak? Its long open cockpit is perfect for carrying gear, all my loon images are hand-held). I also found this kayak to be stable. I've experienced some windy conditions and never feared losing my equipment. That confidence also means you won't hesitate to move around for better shooting position. Another advantage is perspective. Never shoot down on waterfowl. Your images should give the viewer the feeling that you're in the water at eye level with the loon.

My choice of lens is the Nikon 200-400 with Image Stabilization. It allows me to handhold, pan with my subject and shoot at shutter speeds as slow as 1/60th of a second at 400mm. With digital I will bring my ISO up to 400 on a grey day. Normally the longer the focal length the better. I have had loons swim within a few feet of me but in general I prefer to keep my distance.

I have been doing most of my shooting in Beech Hill Pond because there is a lot of boat traffic. When I have shot in remote lakes the loons are wary. In Beech Hill they see so many boats my little Kayak is seemingly never noticed.

My favorite time to photograph loons is at sunrise. Cloudless, calm early mornings provide great directional light. The water is motionless and more times than not, I find myself alone. Recreational boaters usually sleep through the best part of the day for photography. You must be an early riser!

Technique

The key to any wildlife image is the eye. If the eye is out of focus the entire image will appear out of focus. A loon's eyes are a thing of beauty and critical to the success of the image. At sunrise wait for the light to break the plane the horizon and illuminate the subject from the east. In other words, the light is approaching from behind me, low in the sky, allowing for a front lit subject, illuminating the eye, creating a catch light, and bringing out distinct body detail. Watch for the loon to dive and go for a shot with glistening water droplets on its head after surfacing.

Don't allow the joy of the moment interfere with your photography. Be sure to concentrate your efforts not just on the main subject but the entire composition. Background and foreground elements are critical. The water should be calm and reflective and allow for a somewhat mirrored image, though with motion, a perfect reflection is never possible.

Body positioning of the subject is critical to composition. I look for three distinct positions. First, left to right, and vice versa, subject parallel to the film plane with the head positioned slightly towards you and illumination coming in from either side, depending on direction of travel. The second and third positions are going away from you, or coming towards you, with the head turned approximately 90 degrees to the left or right.

Again watch the light! The wake that is developed in calm water can add a whole new element to your image. Take a picture of a loon coming at you and it produces a flat face with two red eyes. Personally, I don't find this angle attractive. In my opinion it takes away from the true beauty of this bird.

Take care to keep your camera level, especially when shorelines or horizons are visible

Don't press too close when chicks are present. It's better to stand off and use a long lens.

There are some challenges when photographing loons, the greatest being that you're not on a stable surface. Boats have a tendency to bob around! While sitting in a floating object, it's only natural for your body to move with it. Keeping the viewfinder level so your subject is not swimming

uphill or downhill is critical and an easy mistake to make. This is especially true if shorelines appear in the frame. Early mornings and calm water help to minimize this problem.

I wish you much success and I hope you enjoy photographing these wonderful birds as much as I do.

PHOTOS NEEDED

I was delighted to discover your club because I am looking for photos for a conservation website called LandScope. Currently in development by National Geographic Maps and partner organizations, the online atlas will encourage private landowners and public entities to conserve America's natural places. We hope to use photo, video, audio and advanced mapping technology to increase private appreciation and inspire personal investment in land preservation.

We are launching the first phase of LandScope in October and I am hoping to locate photographers willing to donate photos of the Kennebec Estuary. The images will appear in a gallery on the website but will be relatively small so there is wiggle room for file size and quality. I'm interested in seeing even the most basic snapshot, as long as it is aesthetically pleasing.

All subject matter is welcome but ideal photo subjects are wildlife, landscape, plants, underwater and recreation from anywhere in the Estuary. There is a map attached showing the location of the Estuary and I'm told it includes the towns of Arrowsic, Bath, Bowdoinham, Dresden, Georgetown, Phippsburg, Richmond, Topsham and Woolwich and parts of Cumberland, Lincoln and Sagadahoc counties. Anyone is welcome to contact me with further questions. Thank you for circulating.

Miriam Stein
Photo Editor, Conservation Projects
National Geographic Maps
1145 17th Street, NW
Washington, DC 20036
202-775-6575

.