



The IMAGE

View from the Boardroom

by *Bill Boeckeler*

Without boring you with details about hotels, restaurants, shopping, etc etc etc, let me tell you about what I learned as a result of our trip to Santa Fe last May.

For someone whose passion is photography, the area is so diverse that it seems that everywhere you look there are possible images that virtually jump out at you. To me, it's a big photo opportunity, however, to others a photo op can be a big consumer of time and a cause of danger. So, it was agreed that the stopping by the road to get an image would be greatly reduced, and there would be a minimum of tripod use. This meant that most of my images would be taken from the car, and tripod use would be confined to times when it could be done without causing any delay. When we got home and I got the images into the computer my assessment was that I could live with the changes.

I use an Olympus 4/3 DSLR. By habit, I shoot with 100ISO, and image stabilization is always on. I learned to use a bean bag which I place on the car window sill or on the window itself at various heights. Since I was mostly shooting landscapes which were at a distance of infinity, I would use a large f-stop(4-8) in aperture priority which resulted in a fast shutter speed. When I bracket and merge 3-5 frames, I always use manual focus and fast sequential exposure. This allows me to concentrate on holding the lens to the subject while keeping the shutter pressed rather than pressing the shutter for each exposure, which can cause camera motion and blur. Holding the focus point in the middle of the lens on the focus point of the subject during sequential exposure takes relaxation and concentration, but it goes fast. The longest focal length that I used was 120mm but I think I can get to 300mm.

I hope everyone got to see the very able and timely program presentations by some of our members. Recently Allison Maltese talked about the subject of photo essays, and Nick Carlino discussed HDRI photography and imaging. I've used some of the

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DEC. ASSIGNMENT

This month we bring you the assignment of "Photo In A Photo." This one is a little different from the other assignments. What we are looking for is a image which has an actual photograph in it. As usual, have fun and be creative, upload them to your flickr account, and post the three best to the Coastal Camera Club's flickr group.

December Meetings

December 7, 2011

Scranton Library Exhibit Opening. Meeting will be held on Wednesday night, not Thursday. Bring your friends to see all of our work.

December 15, 2011

Annual Pot Luck Christmas Party.

Don't Forget

December 31, 2011

Please pick up your prints from the Scranton Library Exhibit on December 31, 2011. Remember, Don't pick them up before that date. If you won't be able to make it please let one of us know.

NEED MORE INFORMATION? TRY LOOKING ON ONE OF THESE SITES:

If you need something, you can probably find it on the Internet. You just need to know where to look. For Coastal Camera Club information, please try these sites:

www.coastalcameraclub.org - the official club website

www.coastalcameraclub.wordpress.com - club blog

<https://public.me.com/lou.secki> - site to download club files

DECEMBER REFRESHMENTS:

December 7, 2011Scranton Library Opening (Everyone)

December 15, 2011.....Pot Luck Dinner (Everyone)

Follow these rules when submitting any image to the Coastal Camera Club:

Files must be named using the following format:

X#\$Coastal\$LastName\$FistName\$ImageTittle\$YYYY-MM.jpg

Where X=the type of file (Open, Creative, Black&White, etc) and YYYY-MM is the year and month of the event you were submitting the file for. For example, O2\$Coastal\$Smith\$John\$The Red Barn\$2011-01, this is an image titled *The Red Barn* by John Smith of the Coastal Camera Club to be submitted to a competition in January of 2011.

Please remember the Maximum size for competitions is 1024 pixels wide by 768 pixels tall. If the files are to be used in a club critique they can be full size.

Images must be submitted to ccc.images@gmail.com with the subject line indicating the event for which you are submitting.

If you have any questions, please contact Lou Secki at lou.secki@gmail.com.

The Coastal Camera Club meets at 7:00pm on the first and third Thursdays of the month at The Meeting Room in the Madison Police Station located at 9 Campus Drive in Madison, Connecticut.

TIDBITS # 73: A COLLECTION OF USEFUL WEBSITES - MANUFACTURERS

by Archie Stone.

Below you will find a collection of useful photography websites. This list is correct and accurate as of August 2011. Sites listed with an "*" are ones that I personally have used and found to be of good service.

Magazines

- www.photographic.com *
Peterson's Photographic magazine. Good articles for amateur and advanced amateurs.
- www.poppphoto.com
Popular Photography magazine web site and online magazine. Has free giveaways each month.
- www.outdoorphotographer.com*
Outdoor Photographer magazine web site and online magazine. Has free giveaways each month. Articles are at advanced amateur and pro level.
- www.Rangefinder.com
Rangefinder magazine hard copy and e-version. Provides photography instruction, advice, equipment reviews, discussions, an industry directory and classifieds.
- www.dpmag.com
Digital Photo Magazine both on the newsstand and online.
- www.eos-magazine.com
EOS Magazine both hardcopy and online. Both require subscriptions. For Canon users.
- www.shutterbug.com
Shutterbug magazine both hardcopy and online.

- www.lens.blogs.nytimes.com
NY Times' photographers website and blog.
- www.psa-photp.org
Photographic Society of America, subscription to PSA Journal and website needed. USA umbrella photographic society
- www.photofocus.com
Magazine and BLOG all in one

Schools Online

- www.epsonprintacademy.com *
Online learning sponsored by Epson and others for digital printers. Some parts of site are free but others are membership only. The Academy site offers on-site seminars, which I have attended.
- www.webphotoschool.com
(Temporarily inactive) Offers online learning for photographers with a number of free lessons, but full use requires a membership.
- www.photoworkshop.com
Canon, San Disk and Adobe are major sponsors of this online learning site. It offers limited free lessons. To get full benefits requires a membership.

VIEW FROM THE BOARD, CONT'D..

information from that program, especially what is and what isn't potentially good HDRI imagery. Mark Janke discussed bird photography. All I can say is here is a guy who knows a great deal about photographing birds, and he is very adept at presenting it.

Merry Christmas and Happy New Year! *Bill Boeckeler*

MINI-WORKSHOP - EXPOSURE

by Archie Stone

Our next mini workshop will be after the January 5th meeting. Please bring your camera and camera manual, and also please read what your manual has to say about exposure and shooting modes.

Exposure cannot be covered in one 15- or 20-minute session. so we will be starting with the basics and adding more information with each session.

I have a ton of articles, diagrams and other writings on exposure which I will put together and send digitally to anyone who asks. To get the information send an e-mail to dine_rock@snet.net (underscore [_] between *dine* and *rock*) with a subject line of "exposure docs".

Please have patience as my life is rather hectic right now, and I may be slow to respond.

MINI-WORKSHOP - BASIC CAMERA FUNCTIONS

by Maryann Flick

With the October 20th meeting we started a series of mini-workshops: 15- to 20-minute sessions following the regular meeting, led by member volunteers. These workshops are intended to supplement your camera manual's information that is often brief and difficult to understand. As artists, our camera and its functions are our tools. We need to become adept at using these tools to achieve the images we envision when we point our cameras at a subject. Although "Auto" and the various scene modes often give beautiful images, they do not tap all the possibilities we have at our fingertips.

Some of the basics you should be familiar with are:

1. Selecting ISO (covered 10-20-2011)
2. Selecting file format & image size (covered 11-3-2011)
3. Setting white balance
4. Setting focus: different modes, focus lock & manual focus
5. Setting metering mode, using metering lock, using metering compensation
6. Selecting drive mode: single advance, continuous advance (burst), self-timer
7. Working in aperture priority
8. Working in shutter priority
9. Working in full manual mode including BULB
10. Selecting flash options
11. Changing lenses and clearing sensor of dust
12. Hand holding strategies and tripod use

By "familiar" I mean you should be able to access the settings from your camera's menus without much difficulty and know what they mean (in the case of items 1-10).

If your camera doesn't have some of these settings, don't think you can't make good images! Concentrate on what your camera can do, and work from there.

Besides your manual and these workshops, there are other sources of information to help you learn about your camera and basic camera function.

1. After-market camera guides for specific camera models, such as the series put out by Magic Lantern. These guides explain the features of "your" camera more clearly than the manual.
2. Manufacturers' web sites [Canon, Nikon, etc.]
3. On-line forums devoted to various brands and models.
4. Fellow members with the same model or brand of camera.
5. General photography web sites and books (check your library!).

Mini-workshops will not be held when we have guest speakers, formal critique sessions or competitions.

Coming up in January and February 2012 will be mini-workshops on exposure, focus and camera modes. If you would like to lead a mini-workshop, please let me know, and I'll put you on the schedule.

A NEW METHOD OF SHOWING YOUR WORK

by Archie Stone

In order for members to show their work, the Board is putting forth the following:

On those meeting nights when we are not committed to a guest speaker or a long program such as a critique or competition, we will spend the first 15 minutes showing members' work. The work will be selected by the member and will be presented as projected digital images. In order to participate, you must sign up in advance.

So as not to consume a large portion of the meeting, each session will be limited to 3 members and 3 to 5 images, with each member allowed a maximum of 5 minutes. The images are to be brought to the meeting on a jump (thumb-zip) drive or a disc by 6:45, so they may be uploaded to the laptop. While for expedience sake it would be nice if they were sized by club rules, this will not be mandatory.

The subject shown may be a project you are working on, a technique you are using or just images you like or for that matter dislike.

We would ask that you come prepared to discuss the following about each image or the images, and remember you only have 5 minutes.

1. What you were shooting and why.
2. What were you trying to achieve and did you succeed or not.
3. The challenges you faced in getting the shot.

There will be no discussion or questions from the group as this is not a critique and we will not have the time. If anyone has questions or comments they can be made one on one at the end of the meeting.

The available dates for the presentations are: January 5, February 2, March 15, April 19.

Sign up for the presentation with Mark Janke or Archie Stone at any meeting.

If you are interested in showing a portfolio of work or a trip you took, see Mark Janke or Archie Stone, and we will do a meeting of mini sessions, again digitally.

MINI-WORKSHOP - FILE FORMATS AND IMAGE SIZE

by Mark Janke

At a recent meeting we continued our "Mini-Workshops" when Mark Janke gave a talk on setting image format, quality and size. Here are some of his notes from that discussion.

The following are the key take-away points concerning file format and quality.

- There are 2 common file formats > RAW and JPEG.
- JPEG is universally recognized by all photo software.
- With JPEG, the camera does considerable processing of the image to give you "the best" image based on its algorithms. It also compresses the file which makes it smaller (needs less memory), but you lose some information about the image in the process.
- RAW images save all the image information with as little processing as possible. There is no compression in a RAW image, leaving the most possible to work with in the computer. You'll need special software to process your RAW images.
- Many point and shoot cameras only offer JPEG as the format.
- Straight from the camera, JPEG images may well look much better in contrast, saturation, etc. If you don't like to fuss with your images in a software program, JPEG may be the best format for you.

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MINI-WORKSHOP - SETTING ISO

by Maryann Flick

Setting the ISO is usually one of the first things covered in your camera manual. ISO works together with Aperture & Shutter speed to give us correct exposure.

What is ISO? ISO is an international standard for quantifying a film's sensitivity to light.

Digital sensors don't have true ISO, but our cameras' little computers can adjust their sensitivity to light. For convenience they are programmed to mimic the old ISO system that photographers are familiar with from using film. One of the great breakthroughs of digital photography was the ability to change ISO for every shot. Film lacked this flexibility of changing with different light conditions. Once you popped a roll in the camera, every shot had to use the same ISO setting.

Three Important Things to Know about ISO:

1. Higher ISO=greater sensitivity to light, but the quality of the image is lower—in film this was known as graininess, digitally it's noise—even a well-focused image looks fuzzy. It's more of a problem in low light conditions.
2. ISO numbers are mathematically proportional. Cut ISO by $\frac{1}{2}$, you will need twice as much light to get same exposure. What does it mean? Open aperture (1 full f/stop lower: for example f/11 to f/8) or double the time the shutter is open (for example: 1/125 s. v. 1/250 s.). What are the consequences? How do you

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Mini-Workshop - File Formats and Image Size continued from page 6

- If you want to make a very “high quality” image that you are willing to spend time with, tweaking various aspects of saturation, white balance, contrast, exposure, sharpness, etc., then RAW gives you a much more adaptable image format to work with.
- In addition to format, there is IMAGE SIZE and QUALITY, which may be referred to differently by different manufacturers...such as fine (or high) and normal (or standard), etc., and Large, Medium and Small. The size refers to how many pixels are used within the sensor, and the quality refers to how much information is saved. Both of these will affect the memory required to save the image on your memory card (as does RAW vs. JPEG).
- Choose RAW or JPEG depending on your processing desires, but always choose LARGE / FINE for size & quality. DON'T SCRIMP on this choice. Buy another spare memory card if you have to, but don't save small, crappy images. You can always downsize them in the computer after you've worked them to the way you want them.

NOVEMBER 17 MEETING - JERRY REED

By *Maryann Flick*

We had a large turnout for guest speaker Jerry Reed who presented “What is Fine Art Photography?”. Besides showing some fabulous images (both his and from his favorite masters), he had some interesting points about photography that we should keep in mind, even if we don’t aspire to be fine art photographers. I tried to take some notes during his rapidly paced talk and will summarize what I could jot down.

Fine art (FA) images are "about" the subject in contrast to images that are "of" the subject, those that he called “memories”. FA images and the FA photographer have something to say. The images are self-revealing, that is, they should tell us something about the maker. FA images are created, not just captured. The photographer creates an assignment and uses his or her vision plus technical tools to create a body of work fulfilling the assignment and thus creating a portfolio of images. The photographer makes the decision of what to say and how to say it rather than simply capturing what is in front of him. Images suggest a feeling, not blatantly, not too easily resolved. Composition and lighting should clarify the meaning. The subject arrests the viewer and holds their interest. Titles should suggest the meaning or feeling intended by the photographer. He advocated “informed self critique” whereby you examine your work and ask: What is essential? What’s not? Is this what I want to say? Is this how I want to say it? This helps develop a path to your own style.

Tips: Light from the left—viewer’s eyes move from left to right. Make images that excite YOU—arresting subjects. Composition should lead the eye into the frame and hold it there. Prints should be excellent with no flaws—learn to print your own work. Try to always use a tripod—other than steadying your camera for sharp images, it forces you to slow down and concentrate on your work. Good photos are not about equipment but about ideas. Find a “mentor”—living or dead—to inspire your vision but don’t copy them—study their work by analyzing composition and lighting—why did they make the choices they made for the images? How did their choices “work” to make a compelling image? Have a point of view, a personal style. Get critiques—if you are presenting your work, each portfolio you create must be a cohesive body of work, representing your style, your vision—15 to 20 images, the sequence is important. Establish a collection, create a presentation such as a photo book, and write text for it to articulate what you want to say with your images. He recommends the web site <http://www.blurb.com/> for creating your own photo book.

He suggested some resources and photographers to examine.

- “Luminous Landscape” <http://www.luminous-landscape.com/index.shtml> and Michael Reichman’s work Greg Crewdson’s collection “Beneath the Roses,” which are completely created shots
- Brett Weston (Edward Weston’s son), Harry Callahan and Minor White [a protégé of Ansel Adams], Aaron Siskind, Ralph Gibson and his favorite Ray Metzker
- Also a book called “*Art and Fear*” examining what keeps us from being as good as we want to be.
- See his portfolios at his web site <http://www.jerryreedphotography.com/>.

Mini-Workshop - Setting ISO continued from page 6

decide?

For each situation you must balance the 3 settings depending on what you want to achieve: A small aperture (higher f/ #) gives greater depth of field (more is in focus throughout the image.) But this comes with a slower shutter speed, so there is risk of blur from something that is moving. Want to freeze the movement? This means a faster shutter speed. But you need a wider aperture (lower f/ #) to allow more light for the short time it's open. In either case you can increase the ISO instead and risk some noise.

3. Higher ISO gives a greater range for flash photography. Light coming from your flash falls off quickly the further from the source. Since increasing ISO makes the sensor more sensitive to light, it is able to pick up the dimmer illumination further from the source. Again, you risk higher noise.
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Reminder:

Don't forget to bring something yummy to our end of year Holiday Party/ Meeting on December 15, 2011.

Photo Opportunities

Please let us know if you are planning a little photography excursion and would like a some company. In an effort to get club members out and shooting more we would like cultivate some spur of the moment photography meet-ups. Let one of the board members know so we can get the word out or post the details on the Camera Club FaceBook page.

Louis J. Secki
400 Goose Lane
Guilford, CT 06437