



The Image

THE NEWSLETTER OF THE COASTAL CAMERA CLUB

February 2010

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Coastal
Camera
Club



VIEW FROM THE BOARDROOM

By Richard Dwyer

Photography is still at the heart of it!

When I found out that it was my month for an article I agonized, as I have always done, on what do I know about photography that would possibly interest any club member? It just so happened that over the weekend I was talking to a fellow club member on the telephone when a thought crossed my mind.

As one could guess whenever two camera club members chat, the subject matter is of course what brought them together in the first place: photography. In my usual self deprecating way I found myself expressing just how much I still don't know about digital cameras and its related software. Yes, I've taken one day seminars at the area schools and regularly attended the sessions the Club has offered. However, there is so much depth to digital that it seems the more one knows the more one doesn't know. A problem, I believe affecting everyone being introduced to any change from anything they are most familiar, is intimidation. Be advised, you probably know more than you realize and don't forget, it is still photography that is at the heart of it!

Looking back, I have to acknowledge that although I acquired a great deal of knowledge about operating film cameras (i.e. Aperture Settings, Shutter & Film Speed etc) there was still much more to learn. Regardless, I had acquired enough info and proficiency to make the camera work to my satisfaction. To this day, some of the photographs for which I am most proud were taken when I had only a little working knowledge of the camera. Yes, I made mistakes but probably learned more about operating a camera from these errors than from good shots. At least with digital one can see the results immediately, no longer having to wait for prints to be developed. The learning curve for digital is definitely faster.

Granted, the more one knows about a camera the more advantages there exist. As I stated I still look with pride at some of my earlier work, especially my Venetian photos. I have to wonder, however, how much better I could now photograph the same images. To that end I pursue my study of digital with gusto. I now take many more pictures of a subject with digital than I ever did with film. Digital facilitates this as well as gives the photographer the ability to see if he has achieved his set goal.

Technology is a marvelous thing. The world has become so depend upon it that it most probably could not get through a day without it. Nonetheless it is ever changing. PCs, as do cameras, become obsolete within a few years and have to be replaced to become current with the latest updates. One thing will never change-the need for the imagination and creativity of the performer for the outcome to be a success.

As a part-time church organist, I had the pleasure of working under one of the most educated and talented Music Directors. Whenever asked to comment as to how the newest high-tech instruments and recording devises have enhanced the arts, she would inevitably respond that "... *the musicianship of the artist is what creates the music.*" I believe the same argument can be said, albeit in different words, for photography.

To those of us still struggling to learn digital, don't let the technology overwhelm you. As I have found, let it instead assist you. In the end it is not the camera but the photographer that takes the picture.

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The Image is published monthly by the Coastal Camera Club. We welcome all members to contribute to the newsletter. The deadline for submissions is the third Friday of the month. Please e-mail all submissions to Louis Secki at lou.secki@gmail.com.

Membership dues for the Coastal Camera Club are:

\$35.00 Individual

\$60.00 Family

\$5.00 The Image

Happenings

Hospice Exhibit

Hospice Exhibit will run from January 9, 2010 through February 27, 2010.

Images

The Shoreline Arts Alliance will hold its annual Photography Competition and Exhibition will run from February 8, 2010—February 27, 2010

George Lepp Seminar

George Lepp will be giving an all day seminar at the University of Connecticut, "Captured the Possibilities"

Remember

Check www.coastalcameraclub.org for more updated information on all activities.

February Meetings

February 3rd

NECCC Pictorial Slide Circuit, A judged show of work from 6-8 camera clubs with comments by a NECCC judge on each image.

February 8th

Board Meeting

February 17th

Second annual critique of members work. This is done digitally. All images must be sent to ccc.images@gmail.com subject line "critique" prior to January 7th. Naming criteria will follow NECCC rules. Those shooting slide or negative film should notify a board member to arrange for scanning. **Members are asked not to submit images they will use in club competitions.**

Flickr Group Update—February 2010

We are still looking for more participation from club members in our group on flickr.com. The only way to do that is to have more members uploading photos. I will admit that I am as guilty as anyone else for not uploading images. Bt come on lets get going.

For February the topic of the month is "Love." Since Valentines day is in this month, I figured it would be fun to get creative with this theme. Have fun and upload your images so we can see how creative you are. If you have any questions about the group or flickr.com in general drop me a note at lou.secki@gmail.com and I will try to help you out.

The Coastal Camera Club meets at 7:00pm on the first and third Wednesdays of the month at The Depot Meeting Center on Route 79 in Madison, Connecticut.

Tidbits 57 David Middleton “Part 2”

By Archie Stone

Major editing by Mark Janke

Continuing with notes from the David Middleton seminar.

His mantra for change and doing something new is, “Just do it”. “Jump in feet first”, as the worst that can happen is “...you can only suffer extreme embarrassment”. He related this to his telling a prospective client, the owner of a Thoroughbred horse farm, that he had never photographed horses before but it was just like photographing a moose. He is still doing their photography.

He has recently turned to including people in his photography and gone on workshops with Bob Krist and Nevada Weir, who are both travel photo journalists. He was chasing people around and trying to capture the people and good light and a good background, but was never successful. He then talked to Bob and Nevada and learned that they would find the background and good light and then wait for an interesting person or people to enter the scene. In fact he said if you see a photographer sitting in an outside venue with a glass of wine in hand they are probably travel photo journalists waiting for the right person to enter the scene. He also indicated that this applies to sports and child photography and in his case a lot of bird and animal photography.

Until he started his Vermont farm project he had not photographed people. This was a total change for him and was rather intimidating, one because he had never done it and two he was projecting his feelings onto the subject even though this was not the way the subject felt. When he started he would think that the person he was photographing was as uneasy as he was. He spoke with Nevada Weir and she told him “don’t project your feelings onto the subject”.

He has also found that spending a little time with the subject and learning about them or what they are doing, even if you can’t speak their language, will go along way in getting great people photographs. Always shoot people and even animals at their eye level. The one exception to this is if you want to show the child being overwhelmed by the environment they are in. A good example is the child buried up to their neck in colorful balls or leaves.

A macro lens “on the cheap” can be made with a 70-200 or 80-200 mm zoom lens and a good close-up filter screwed to the front. Both Canon and Nikon along with third party filter manufactures have them. The zoom feature also allows for the changing of the angle of view of the image without moving the camera. Be cautioned as this set up produces a very shallow depth of field. Canon offers two lenses a 500 and 250 in a number of filter sizes. The 500 is for the 70-300mm range lens both fixed focal and zoom and the 250 is for 35-135mm range lenses. If you want to use the add on filter with a number of lenses with different lens diameters you buy the largest filter and then what are called step up or step down rings to attach it to the smaller lenses.

To be continued.

A Follow-up to the Night Photography Program

By Archie Stone

As a follow on to Harold Shapiro’s night photography program here are some of the things I think about and do or use. A good number of these points come from my taking Harold’s class a very long time ago.

If I am photographing in mixed light, I will use Auto White Balance or the Daylight setting. If I am photographing in one type of light I will use that setting on the camera. But I will also experiment with other White Balance settings for creativity. Cloudy and or Overcast settings will add yellow or orange to an image. Daylight will add blue. Fluorescent will do all sorts of things to the image. Experiment and use a variety of WB settings to get different results.

The proper WB setting is needed if you shoot JPEG so you have the correct lighting for the camera to process. I even set the proper WB when photographing in RAW so that the LCD screen shows the image with the correct lighting. The camera’s LCD uses a processed JPEG image.

You must have a good sturdy tripod and use a cable release or self timer as the exposures are long. That being said also experiment with movement either on the tripod or hand held. Interestingly, when taking the image on a tripod, light can go in the view finder eye piece on the back of the camera and reach the sensor when the mirror is up. Therefore be sure to cover or shade the eye piece so light will not enter during the exposure and “fog the film”. I do this by placing my hand or a hat where it casts a shadow over the eye piece. I hold it as close to the eyepiece as I can without touching the camera.

If you use a tripod turn off your image stabilization, Canon IS, Nikon VR, Tamron VC, etc. This is necessary as the image stabilization software will try and remove movement that is not there and may impart movement as it moves the lens elements.

You may find manual focus will work best especially if photographing in the distance as focus assist only goes out so far. Also de-

Results of the January 20, 2010 Club Competition

Enlargement category (unmatted prints, color or b/w, any subject) (15 entries)

1 st Place	26 points	Remembering	Judy Boekeler
2 nd Place	24 points	Mono Lake #2	Maryann Flick
2 nd Place	24 points	Bee At Work	Deanna Broderick
2 nd Place	24 points	Sierra Moonrise	Sally Perreten
3 rd Place	23 points	Rose	Bill Boekeler

Enlargement, special category (unmatted prints, color or b/w, subject "Fountain/s") (4 entries)

1 st Place	28 points	Fountain Splendor	Judy Boekeler
2 nd Place	22 points	DiMedici Fountain, Paris	Ellen Wagner
3 rd Place	21 points	Jardin Marco Polo	Ellen Wagner

Black & White Salon (mounted, matted prints, b/w, any subject) (4 entries)

1 st place	25 points	Pals	Fred Rosenthal
2 nd place	23 points	Tioga Lake	Maryann Flick
3 rd place	21 points	Dark Snowy Coast	Pat Anderson

Color Salon (mounted, matted prints, color, any subject) (12 entries)

1 st place	27 points	Lake Tahoe	Maryann Flick
2 nd place	25 points	Flowers	Carla Hooper
3 rd place	24 points	Oh! Marilyn	Carla Hooper
3 rd place	24 points	Stalactites of Winter	Norma Diamond

Digital Open (color or b/w, any subject) (30 entries)

1 st place	26 points	Yellow Boats	Maryann Flick
1 st place	26 points	Alstromeria	Maryann Flick
2 nd place	25 points	Engine 97	Sally Perreten
2 nd place	25 points	Jenne Farm	Fred Rosenthal
3 rd place	24 points	Gulls at Sunset	Rob Nardino
3 rd place	24 points	Five Poinz	Fred Rosenthal

Digital Special (color or b/w, subject "Fun") (18 entries)

1 st place	25 points	Coney Island Swirl	Fred Rosenthal
2 nd place	23 points	Parade Ready	Fred Rosenthal
2 nd place	23 points	Beauty and the Beast	Fred Rosenthal
3 rd place	22 points	Doggy Costume Contest Winner	Deanna Broderick
3 rd place	22 points	Scarecrow Dance Party	Rob Nardino

Trip to the "Images" Show at the Guilford Art Center

"Images" is the annual photography show sponsored by the Shoreline Arts Alliance. Each year the club goes to the show in the evening, after hours. You get to look at the show, ask pointed questions and make all the comments you want about the work without having to worry who hears you. This year's club night is tentatively scheduled for February 24 at 7:00pm.

You may bring family and or a friend, but as the gallery is small and the comments are for the members, please do not invite the world.



February 17th Critique Meeting

Our Second critique of members' work takes place on the 17th of February. This is a digital presentation. To participate, the images must be sent to ccc.images@gmail.com subject line "critique" prior to February 9th. Those shooting slide or negative film should notify a board member to arrange for scanning. **Members are asked not to submit images they will use in club competitions.**

Sizing and naming criteria can be found on the club website www.coastalcameraclub.org To find the information on the website, click on the competition link on the left edge and then on digital rules. The first letter in the naming sequence will be a "C" for critique followed by the sequence number. You may submit up to 3 images. As we may not have time to show them all, your number sequence should indicate the order you want them shown.

The reason we do not want to show images at both a critique and a competition is so that the club members get to see new work and not the same image over and over. Please do not send us your best image as there is nothing to critique. Instead select images that you think can be improved but you are not sure how.

Any questions call Archie Stone at 203-245-2381 or e-mail at dine_rock@snet.net (underscore separates the first two words) with a subject line of "critique".

Night Photography, Cont'd

pending on the camera, again price does matter, some AF systems will not work well at night even with the focus assist. Look through the view finder and check your focus.

Probably the best thing you can do when using a tripod is to learn about and use mirror lock up. Check your manual to see if your camera has it. Why, because the mirror moving out of the way as you trigger the shutter will send vibrations through the camera. How much? Enough to make a sharp image soft, especially at slow shutter speeds. The worst shutter speeds for mirror slap is 1/15th of a second and those immediately around it.

For proper exposure, I would set the aperture you want and take the shutter speed you get so you control Depth of Field. I would also bracket your exposure from the meter reading ± 1 stop or more to insure you get a correctly exposed image. And what is a correctly exposed image? The one you like, especially with night photography. By changing the exposures you will be also be playing with your artistic endeavors.

To check Depth of Field find and use the DoF preview button. Surprisingly a dark cloth over your head or shading your eyes at the view finder will help you see the DoF in the view finder more easily.

After you have taken the photograph check your histogram and move the exposure as far to the right as you can without creating too many blinkies. Note, I said many blinkies because at night you will have some blinkies where bright lights are in the frame. By doing this you will get better detail in the dark or shadow areas and less noise.

Most digital cameras have a low shutter speed noise reduction setting. Harold said to use this setting and I would use this at night or in low light as it will get rid of some of the noise. Be aware though, it usually means you will not be able to take another picture until it is done processing. The processing time is usually the same time as the original exposure.

Some cameras (such as my Canon 5D) do not have a bulb setting or exposures times over 30 seconds. If you run out of shutter speed then you may have to change (increase) the ISO settings to a higher number to bring the shutter speed into the camera's range. I would always try and get the picture using ISO 100 so as to reduce the noise you will get at higher ISO's.

If you want to see the best image in the view finder, at anytime, not just at night or in low light then shade your eye and the view finder to keep stray light from coming in. The old timers used a dark cloth which I would recommend, or a coat, large hat or your hands if you have nothing else.

It is amazing how many things digital cameras have in common with the old large format view cameras. And here we thought photography had changed and moved into the 21st century. Nope, just the method of capture and printing, all else has been the same for centuries.

February Meetings—Refreshments

At each meeting, members are responsible for bringing a snack of some sort. Drinks, cups and paper goods are supplied by the club and brought each meeting by the hospitality chair.

February 3rd	Stephanie Warren
	Paula Chabot
February 17th	Richard Dwyer
	Julianne Derken

Coastal
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The Image Newsletter



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Founded 1990

First Class Mail

The Image is published by the Coastal Camera Club

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