



The IMAGE

View from the Board

by Julianne Derken

Merry Christmas and Happy New Year to all of you! One of the traditions this time of year is making New Year's resolutions, and reviewing how last year's resolutions fared. I've decided to share my past year's goals with you. One of the problems we face as amateur photographers is that work, family, health and other obligations reduce the time we have to take photos. It seemed that setting targets for myself might help me to stay focused on what I hoped to improve. My goals were modest.

- 1) To become better acquainted with my camera and its capabilities.
- 2) To look at familiar subjects in new ways.
- 3) To participate in as many club activities as I was able.
- 4) To attend at least one photography class/seminar.
- 5) And lastly to photograph at least one subject in depth.

Did I accomplish what I set out to do? Partly.

I did become more familiar with my camera but still have only scratched the surface of what it can do. Now I keep my manual with me so I can read it if I'm ever forced to wait somewhere. I did photograph my garden from many different angles and in changing light. Those techniques produced some interesting images. With some of the club members I participated in shoots at a cranberry bog, a wildflower meadow, a rural estate, and a farm/zoo. They were a lot of fun, and it was surprising to see how differently each of us saw the same scene. In November I attended the David Middletown seminar in Norwich. It was wonderful to listen to his photography advice. He emphasizes the basics. Lastly he critiqued our photos. My

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JANUARY ASSIGNMENT

With the New Year comes new beginnings. For the January Flickr assignment, let's go with something new. Take a picture of something "new" or try using a new technique.

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.

January Meetings

January 2, 2013

"Lighting is the Key" A night of Hi-Jinx in which we'll try out different artificial lighting techniques such as soft boxes as well as on and off camera strobes using deflectors, diffusers and whatever else the "Wizard of Oz" may conjure up.

January 16, 2013

Our first of two-in house competitions. Digital images must be submitted to ccc.images@gmail.com subject line "competition." All images must be in by 1/5/2013.

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

JANUARY REFRESHMENTS:

January 2, 2013Mark Janke

January 16, 2013Ed Drew & Maryann Flick

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, Digital Art, Black&White, etc) and YYYY-MM is the year and month of the event for which you are submitting the file. 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 Wednesdays of the month at the new Madison Senior Center located at 29 Bradley Road in Madison, Connecticut.

VIEW FROM THE BOARD

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last goal was probably the hardest for me to complete. I think I set the bar too high, and the goal needed more time than I could find.

Now I'm formulating what I would like to accomplish this coming year.

See you in January.

 SCRANTON LIBRARY EXHIBIT RESULTS

Listed below are the results by category for the December Exhibit we recently had at the Scranton Library in Madison. Congratulations to all the winners, and thanks to all who participated.

Best of Show	New Year's Dawn	by Kerry McCarthy
Nature		
1 st Place	McDaniel Marsh	by Mark Janke
2 nd Place	Lilac Breasted Roller - Mr. Photogenic	by Mark Janke
3 rd Place	Ladybug Feast	by Dianne Roberts
HM	Galapagos Sea Lion Basking	by Deanna Broderick
Landscape/Seascape		
1 st Place	New Year's Dawn	by Kerry McCarthy
2 nd Place	Quiet Dawn	by Mark Janke
3 rd Place	A Postcard From Stony Creek	by Fred Rosenthal
HM	Essex Daybreak	by Kerry McCarthy
Architecture		
1 st Place	A Capitol View	by Fred Rosenthal
2 nd Place	Ghost Ranch Reflections	by Judy Boeckeler
3 rd Place	Downtown Providence, RI #2	by Harry Randall
HM	Vancouver Skyline	by Rob Nardino
General		
1 st Place	Salt Water Taffy	by Maryann Flick
2 nd Place	Lithospermum	by Bill Boeckeler
3 rd Place	With a Water Drop	by Dianne Roberts
HM	Narrow Alley in Essovira, Morocco	by Fred Rosenthal
People		
1 st Place	Kristin	by Louis Secki
2 nd Place	Molly	by Kerry McCarthy
3 rd Place	Junior Bee Keeper	by Deanna Broderick
HM	Marina	by Denise Acker
Creative		
1 st Place	Grille	by Louis Secki
2 nd Place	Magic Mirror #2	by Judy Boeckeler
3 rd Place	Magic Mirror #1	by Judy Boeckeler
HM	Fire on the Water	by Allison Maltese

HI-JINX MEETING, JANUARY 2, 2013

Now that we have survived the Mayan catastrophe, we are going forward with our club schedule. That means we will have at least six set ups for you to shoot. To do so you will need to bring to the meeting:

- Your camera
- A strobe if you have one
- An off camera cord for the strobe if you have one
- A tripod
- Lenses (all you have)
- Cable release/ Electronic shutter release
- Your camera manual
- A willingness to have fun and learn a little while you are at it.

Throughout this newsletter you will find Tips and Tricks and some level of instruction for using the different stations. Of course if you have questions during the night, don't hesitate to ask someone.

LIGHTS AND REFLECTOR STATION

Main Light

In this case we will be using a work light in a reflector. You can change the location and or distance of this light, which will change the amount, spread, direction and intensity of the light hitting the subject.

Secondary Light

In this set-up, reflectors will be used. The reflector must be positioned where it bounces light from the main light back into the scene or part of the scene.

Control

You can control the amount of shadow detail from none, where both the light and reflector are equal in value, to a hard shadow where only the main light is used.

Shape and Size

You can redirect the reflected light and change where it hits and how wide an area it covers by changing the position and shape of the reflector. You can light specific small areas by using small reflectors such as mirrors, spoons etc. You can use a rough or smooth-surfaced reflector, which will change the type of and how the light strikes the subject.

Color

The color of the main light and reflected light can be changed by using different color gels on the main light and a different color material on the reflector.



SOME SCHEDULED ACTIVITIES REQUIRE SOME PREPARATION. THIS LIST OF DATES WILL GIVE YOU SOME ADDITIONAL ADVANCED NOTICE.

1/5/2013	SUBMISSION DEADLINE - FIRST IN-HOUSE COMPETITION
1/16/2013	SUBMISSION DEADLINE - "40 IMAGE REVIEW"
1/20/2013	SUBMISSION DEADLINE - SECOND CRITIQUE
2/2/2013	HOSPICE EXHIBIT HANGING
2/28/2013	SUBMISSION DEADLINE - GLENNIE NATURE
4/27/2013	GLADEVIEW EXHIBIT HANGING

WATER DROP FUN STATION - A CREATIVE IN-CAMERA TECHNIQUE

For this exercise you will need a camera, a tripod, macro capability (a macro lens or extension tube(s) or magnifying/close-up filter or reverse mounted lens) and a shutter release cable or remote (you can also use a time-delayed exposure as a sub for the shutter release). You will need to tip your camera so the lens is perfectly parallel to the glass. If your tripod will not let you do this, it won't work.

A focusing rail is VERY helpful if you have one to mount on your tripod.

You will want to be able to focus manually, use depth of field preview, set a fairly small aperture like $f/20$, and possibly use exposure compensation or go to full manual mode. A low ISO is recommended.

If you want to try this at home sometime, the set-up is as follows:

- Treat a piece of clear glass with RainX according to the bottle directions.
- Suspend it over a work area, 5 to 10 inches above the item(s) you wish to photograph.
- Provide some good lights on the side, lighting down on your subject.

Remember, whatever you place below the glass will be inverted in the water drop "lenses"--that's optics! So if you want it to be 'head up' in the drops, place it 'head down' below the glass.

- Using a spray bottle, spritz the top of the glass above the object with water until nice droplets form--about 1/4 inch diameter and probably not larger than 1/2 inch.

The droplets act as 'fish eye' lenses.

- Dial in the settings, and set up your camera above the glass.

The most difficult part is getting focus on the reflected image in the droplets. You may want to use depth of field preview to check your focus. You're focusing on the drops. Live view may help.

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WATER DROP FUN STATION, CONT'D

You will have to play with your distance from the glass. You may want to hand hold the camera at first to determine approximately where it will need to be above the glass, then set it up on your tripod at that position. The distance from the glass depends on the type of lens or modifier you are using.

To adjust the composition, move the objects, not the camera.

Once you have a working position and focus, you can make changes to your aperture to see what you like best. Increasing to something like $f/8$ will give more blur to your background but may also give some loss of depth in the droplets. Remember, in macro photography, the depth of field is very shallow even at very small apertures.

If the droplets start running together getting too big or you just want to refresh them, wipe them away gently with an absorbent cloth, and respray the glass. Don't spray your camera!

DEPTH OF FIELD STATION

What is Depth of Field?

In focusing a camera, there is a plane of focus, that part of the scene that is actually in focus (tack sharp). Depth of Field is the part of the image in front of and behind the plane of focus that **APPEARS** to be sharp. The area that appears to be in focus can appear to be sharp throughout or trail off from sharp to soft or, if in front, soft to sharp.

Four Things Control Depth of Field

1. Subject to camera distance (in macro-subject to sensor plane)

- The shorter the distance, the less Depth of Field; the farther away, the greater the Depth of Field becomes.

2. Aperture

- Depth of Field is the shallowest when the aperture is wide open (largest hole). Think $F2.8$; $F3.5$, etc.
- Depth of Field is greatest with the aperture closed down (small hole). Think $F16$; $F22$, etc.

3. Sensor Size

- New and only in digital cameras is sensor size. The smaller the sensor (think point and shoot) the greater the Depth of Field. In fact, in point-and-shoot cameras, you will not be able to use selective focus to soften part of the scene as the image is always sharp.
- To be able to control Depth of Field you would need a camera with a sensor of at least $4/3$ rds, APS-C or Full Frame.

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DEPTH OF FIELD STATION - CONT'D

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4. Lens Focal Length

- Focal length of the lens does have some effect on Depth of Field, but compared to the first three it is insignificant. Shorter will decrease the area that appears to be in focus.

Depth of Field preview button

Your best buddy if you are trying to use selective focus on an image. All new cameras, when you are obtaining focus and exposure, have the lens aperture wide open. To see what your Depth of Field will be in the image, you must use the DoF preview button. When you do, two things happen: the aperture closes to the one you or the camera has selected, and the view finder gets very dark. It gets dark as the lens is now restricting the flow of light.

How to use

There are three ways to overcome the darker view finder.

1. With your eye to the view finder, wait and let your eye adjust to the lower light level.
2. Shade the viewfinder and your eye with a hand or hat.
3. Use a black cloth over your camera and head, just like the large format camera guys do.

Once you can see in the view finder, then look to see what part of the image is sharp and what part is soft. While still looking, if you do not like what you see, change your aperture until you get what you want. Larger aperture hole will decrease the sharp area; smaller aperture hole will increase.

How to use this station

1. Set up your camera on a tripod
2. Focus on a near point about 1/3rd the way into the dominos.
3. Set your aperture to wide open, F2.8, F??.
4. Press your DoF preview button. Look through the viewfinder to see what you have.
5. Take a picture.
6. Change only your aperture to the middle setting and repeat steps 4, 5.
7. Set your aperture to the smallest opening F22 or F?? and repeat steps 4, 5.
8. Change your point of focus and repeat.
9. Change the camera to subject distance and repeat.

A CALL FOR IMAGES

The Coastal Camera Club needs your images.

From time to time we submit members' images for various competitions and image circuits. We have two opportunities coming up soon: the Glennie International Salon and a NECCC 40 Image Review.

Glennie International Salon

We need NATURE digital images for submission to the Glennie International Salon that is held in March. We can send up to 10 of our best images. It can be ANY nature subject--REMEMBER! NO HAND OF MAN. Animals, plants, landscapes--but nothing in the image should remotely be man-made; no cultivated plants, only wild: no roads or paths; no structures or other evidence of human activity. Tip: the strongest nature images TELL A NATURE STORY. Please submit ANY nature images you have, and we will try to choose the 10 best from as many different makers as we can. Again, send to ccc.images@gmail.com, and use the subject line NATURE. This deadline will probably be sometime in late February, but you may send them at any time. Some now, some later is fine.

The salon is March 16. We must send our entries by March 6. YOU must send your submissions to us by the end of February. Use standard file naming and size.

40 Image Review

We need one digital image from each member for the "40 image review" to be shown at our March 20th meeting. The DEADLINE is January 16th. Please send a favorite image to ccc.images@gmail.com with the subject line "40-Image Review". It can be any subject. It can be an image you've used before. These will be sent to an outside judge who will prepare a slide show with commentary on each image. Fear not; comments are always kind and constructive. There will also be selections receiving 1st, 2nd, 3rd and Honorable Mention awards, so send one of your best. New folks: This is where to start your camera club "adventure"--jump in with a submission--you will learn so much by actually participating instead of just looking at others' work. If you do no other participation with the club, at least do this!!!



FIRST COMPETITION OF THE YEAR - JANUARY 16, 2013

It's that time of year again people. Our first "In-House" competition. We are using the same rules as last year. Categories and rules are listed below. If you have any questions about the information below, please don't hesitate to ask. I can be reached at lou.secki@gmail.com.

Eligibility

- Membership dues must be paid in full before entering a competition
- Club visitors cannot submit images for any competition
- Entries must be the original work of the photographer submitting the work
- The exact same image can only be entered in one regular club competition

Entries

- No member can submit more than ten (10) entries in a single competition
- No more than three entries in a single category
- Two (2) or more people constitute a competition in any category

Categories:

- *Salon Prints-Color* Color salon prints are finished with a matt and are affixed to a mounting board. Maximum size of the overall matted package can be no larger than 18"x24" or a total of 84" around the outside in the cast of a panoramic image
- *Salon Prints-Black & White* Black & White salon prints are finished with a matt and are affixed to a mounting board. Maximum size of the overall matted package can be no larger than 18"x24" or a total of 84" around the outside in the cast of a panoramic image
- *Projected-Open* Digitally projected competition. Images can be of any subject matter within the bounds of good taste. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.
- *Projected-Black & White* Digitally projected competition. Images can be of any subject matter within the bounds of good taste but have to be Black & White. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.
- *Projected-Creative* Digitally projected competition. This category is designed for images that would not normally fit into a photographic competition, images which have been significantly altered from reality. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.

Digital File Naming

To make the process of handling digital files easier we ask that you adhere to the following naming convention for all images submitted to the Coastal Camera Club for Competitions, Critiques or for the Image Bank. Images that do not conform to this naming convention may not make it in the desired competition, exhibit or slideshow.

X#\$Coastal\$Last\$First\$Title\$YYYY-MM.jpg

- X – The category for the image. In the case of club competitions this will either be an "O" for Open, "B" for Black & White or a "C" for Creative.
- "Coastal" must be on all files and denotes the club
- Last – Last name of the maker
- First – First name of the maker
- Title – Title of the image
- YYYY-MM – is the 4 digit year and 2 digit month of the event the file is to be used in.

Deadline for Digital Entry is January 5, 2013.

Send your files to ccc_images@gmail.com with the subject line Competition.

Photo Opportunities

Please let us know if you are planning a little photography excursion and would like some company. In an effort to get club members out and shooting more, we would like cultivate some spur-of-the-moment photography-related meet-ups. Let one of the board members know, and we will try to get the word out for you. Obviously, the more notice you can give, the better chance you will have of getting some other club members to join you.

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