



The IMAGE

View from the Boardroom

by Lou Secki

Happy New Year!

As a way to kick off 2015 I thought I would revisit a topic the club has discussed in the past, Inspiration. Where do we get it and how should we cultivate it.

I have heard some people say, "You never know when inspiration will strike, so be prepared." This statement so true. Sometimes you only have one chance to capture the shot and if you miss it, its gone forever. One way to give yourself a better chance to capture that shot is to have your camera with you. Let's face it, if you don't have your camera there is no way you will get the shot. Two things have made this easier in recent years, camera phones and newer, smaller advanced cameras.

Camera Phones:

While I am sure you can buy a mobile phone without a camera, it's pretty hard to find one. In recent years, camera phones have improved to the point where essentially destroyed the point and shoot market. What's good about these cameras? Lots of things. For one, if you're like me, your phone is always with you, so that means your camera is always with you as well. While it may not be the best camera in the world and may not do so well in some situations, you can at least capture the shot. While they might not do so well in some situations, in others, they take great images.

Another thing which makes camera phones great is that many of them are always connected. These days "Smart Phones" are always connected to the internet and the "apps" they run give us options that were only available on computers only a few short years ago. These apps give the user the ability to edit photos and post them on numerous online social services. Services like Instagram

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JAN. - FEB. ASSIGNMENT

This assignment is "Frigid." Interpret this assignment however you would like and then post your shots to our flickr group.

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.

Meetings

January 7, 2015

Hooray! It's hi-jinx time!! This year the theme will be how to interpret the histogram. The different stations will provide examples for reading the tea leaves in our camera's histogram.

January 21, 2015

Our first of two competitions.

February 4, 2015

Louis Secki will present a host of "how to's" concerning manipulation of photos for posting on the web site, submitting for competitions, resizing, etc., complete with champagne and live dancers ... (just kidding about the champagne).

February 18, 2015

Second annual critique of members work.

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 - FEBRUARY REFRESHMENTS:

- January 7, 2015
- January 21, 2015
- February 4, 2015
- February 18, 2015.....

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.

ASK THE BOARD

By Lou Secki

The Coastal Camera Club's board would like to help answer any of those burning photographic questions you need answered. We would also like to make this a regular column, so send your questions to lou.secki@gmail.com with the subject line "Ask The Board," and we will do our best to answer your questions. Chances are if you have a question, someone else has the same one. So don't be shy - start sending in your questions.



WRITE FOR *THE IMAGE*

Help write our newsletter. If you ever wanted to see your name in print as a "by" line, now is your chance. Share breaking news pertaining to photography, write a review of some new piece of gear you bought, let the rest of the club know about a tip or trip you started using. You can share basically anything photography related with the rest of the club through the newsletter. All you have to do is write it up and I will publish it in the bi-monthly newsletter. Don't worry about formatting, just send me a text file and I will do the rest. Send your submissions to Lou Secki (lou.secki@gmail.com) with the subject line of "newsletter contribution."

We would also like submissions as "letters to the editor." Ask questions, make suggestions or just make a comment. Let the rest of the club know what you are thinking about and interested in.



CAMERA CLUB IDEAS

When it comes to places to shoot and things to do the club is always looking for new and interesting ideas. So, if anyone has any idea for meet-up/ shooting locations, workshops and/ or workshop leaders or even have any ideas on places we can go as a field trip let us know. Please contact Nick Carlino (ncarlino@hotmail.com) and he will try to get them worked into our club schedule.



JOIN THE TEAM

With a new club season comes a new push to get more people involved in helping to run the club. We are always looking for volunteers to serve on the board or committees. Remember, this club is only as good as we make it. If you would like to help out or simply learn more contact a committee Chairperson or any club officer.

TIDBITS #92: FILE SIZE TO PRINT SIZE & MORE

By Archie Stone

File Size to Print Size and More

(Information you may never want to read or use, but should)

Have you ever wondered what size print you can make with the file size of your camera sensor? I have and it can become a helpful guide to what size you can print to without having to resort to resizing or using third party software such as Genuine Fractals, now known as Perfect Resize. I am making the assumption that you have done everything right up to this point and are working with a good image file. These print sizes also may vary if you are using a very small sensor found in point and shoot or phone cameras that tend to have higher noise levels. We will use PPI (Pixels Per Inch) as when you go to print you specify resolution as PPI which the printer software then converts to DPI (Dots Per Inch) in laying down the ink dots.

I will use some of my camera sensor sizes as examples;

Canon 5D full frame sensor			Print Size at	
<u>Sensor</u>	<u>Pixels</u>	<u>Aspect Ratio</u>	<u>240 PPI</u>	<u>300 PPI</u>
12 MP	4368 x 2912	3 X 2	18 X 12	14.5 X 9.7
Canon 40D APS-C sensor			Print Size at	
<u>Sensor</u>	<u>Pixels</u>	<u>Aspect Ratio</u>	<u>240 PPI</u>	<u>300 PPI</u>
10 MP	3888 x 2592	3 X 2	16.2 X 10.8	12.9 X 8.6
Olympus EM1 Micro 4/3rds sensor			Print Size at	
<u>Sensor</u>	<u>Pixels</u>	<u>Aspect Ratio</u>	<u>240 PPI</u>	<u>300 PPI</u>
16 MP	4608 x 3456	4 X 3	19.22 X 14.4	15.4 X 11.5
Canon G-10 1/1.7 inch sensor			Print Size at	
<u>Sensor</u>	<u>Pixels</u>	<u>Aspect Ratio</u>	<u>240 PPI</u>	<u>300 PPI</u>
14.7 MP	4416 x 3312	3 X 2	18.4 X 13.8	14.7 X 11.4

How did I get to these numbers? With a simple formula where;

Height pixels / PPI = Height in inches

Width pixels / PPI = Width in inches

If you need to know how much up sizing you will need to do to arrive at a given print size in inches then;

Height inches x PPI = pixels needed for height

Width inches x PPI = pixels needed for width

To print to 16 x 20 inches at 240 PPI

20 x 240 = 4800 pixels high

16 x 240 = 3840 pixels wide

What is everything right? We need to shoot at the lowest ISO we can to reduce noise and artifacts that come into play at higher ISOs. We need to shoot from a stable position, such as a tripod or with enough Shutter speed to stop movement, both camera and subject. We need to shoot with the best aperture for the lens that will reduce distortion and give the proper depth of field. In processing we need to make sure exposure, color, contrast and noise are what we envision for the image. **If you have done all of this you may be able to up size the image beyond the native resolution print size by just setting the print size you want in inches or pixels in your software and let the software do the work.** I have seen 20 x 30 inch prints shot with a Canon G12 (10 MP) that were printed with the native file and no resizing software.

If you noted the pixels in each sensor above you will see the Canon G10 has a high pixel count which should allow for a bigger image. There is one problem though and that is the sensors physical size. We know that

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TIDBITS #92 CONTINUED

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smaller physical pixel size will not capture light as well as a larger pixel, will have bleed over where the light falls across multiple pixels and will become considerably noisier at higher ISOs. All of these will have a direct effect on print size.

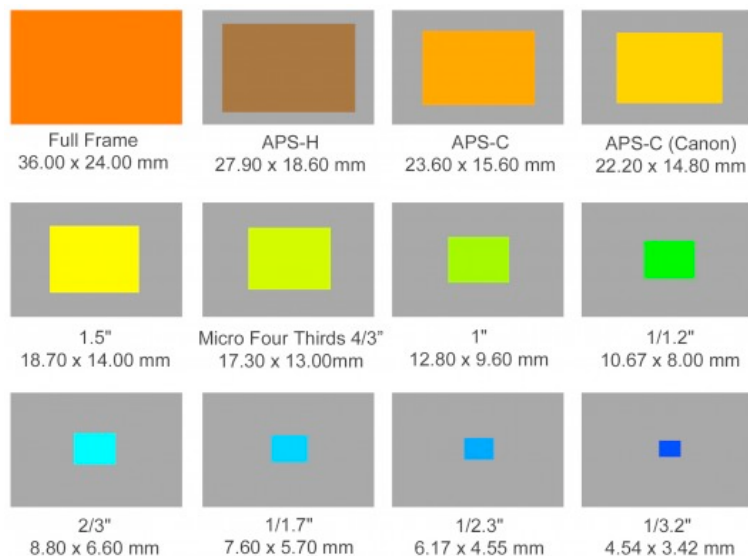
Below is a chart comparing sensor sizes to the full frame sensor which is the size of a film negative. The cameras listed above have the following sensors;

Canon 5D full frame

Canon 40D APS-C (Canon)

Olympus EM1 Micro four thirds

Canon G10 1/1.7 inch, with this sensor I have considerable noise at ISO 400 and anything above that is a wasted shot.



<http://www.gizmag.com/camera-sensor-size-guide/26684/> article on sensor size comparison

If you want to see what your top useable ISO is, not the highest ISO the camera has, do a test. Find or create a target image with contrast. Have part of the image in shadow and part in good light. Have some areas that are dark and to the left of the histogram and some areas that are light and to the right of the histogram. Start at your lowest ISO and then expose for ISO 200, 400, 800, 1600, 3200 etc. Load the images into your computer and look at the results, preferably at 1 to 1 or higher. Noise should appear first in the dark or shadow areas and areas such as the sky. Look at the images to see what level of noise is acceptable to you. Run the noise reduction part of your software over each image and again see what the results are. Are they acceptable or not, your choice. Find the image with the highest ISO that is acceptable to you. This becomes your upper useable ISO.

2014-2015 MEMBER'S PROJECT

The members' project for the year is Song Titles. Your assignment is to make an image to go with each title. In the Spring of 2015 we will create a slide show of your results accompanied by the songs on the list. This will work best if we get a lot of members to participate! So please join in the fun!!! In the event there are too few images of some titles to make a decent slideshow, we may ask you for 2 per title so if you find a second shot you like, save it too. Your goal is to cover the entire list but if you only do a few it's better than not participating at all. You can listen to short clips of each one at the MP3 store on Amazon.com, but some should be familiar to you.

Song Title	Composer/ Artist
Alone	Kenny G
America	Simon and Garfunkel
Beautiful	Christina Aguilera
Blue	Joni Mitchell
Broken	Tift Merritt
Drive My Car	The Beatles
Every Ship Must Sail Away	Blue Merle
Harbor Lights	Bruce Hornsby
Have You Ever Seen The Rain	Credence Clearwater Revival
Here Comes The Sun	The Beatles
Lady Madonna	The Beatles
Lookin' Out My Backdoor	Credence Clearwater Revival
Macho Man	The Village People
Maple Leaf Rag	Scott Joplin
Past In The Present	Joshua Redman
Stairway To Heaven	Led Zeppelin
Summertime	George Gershwin
Take Me To The River	The Talking Heads
The Long And Winding Road	The Beatles
Up Jumped Spring	Arturo Sandoval
Water And Stone	Catie Curtis
Young At Heart	Frank Sinatra

JUDY KELLS IS HAVING A SHOW

Our club member, Judy Kells, is having an opening for her show at Essex Meadows Senior Living.

- ✓ Where: 30 Bokum Road, Essex, CT.
- ✓ When: Friday, January 9, 2015
- ✓ Time: 5:00 - 6:00pm

There will be finger food and beverages at the reception. She would be happy to see all of us attend.

HIJINX MEETING 2015

By Archie Stone

Our meeting this Wednesday is a hands on Hi-jinx. We will have 4-6 set ups with different lighting, some that are dark and others that are light.

All will be photogenic so if you just want to just shoot you may.

I have also attached two sheets, one on exposure and one on ISO. You will be able to do these two tests during the hi-jinx.

Please bring with you the following:

- ✦ Camera, memory card and fully charged battery
- ✦ Camera manual
- ✦ Tripod, if you have one. If not we will have some. If you have extra bring them to loan to others.
- ✦ Shutter release cable, manual or electronic. You can use self timer if you don't have one.
- ✦ Please read your manual on self timer and exposure
- ✦ A sense of humor and willingness to play.

Any questions e-mail me at dine_rock@snet.net

CT HOSPICE EXHIBIT NOTICE

Dates: Hanging - January 17, 2015 @ 12:00 to 2:00 PM.

We will begin hanging these images right away since these are portfolios and get hung as a group

Exhibit Takedown is February 28, 2015

Exhibit Format: Portfolios.

- First, no formal judging.
- Second, no formal categories. Instead, each exhibitor...you, will be able to hang their photos as a grouping, maybe with a common theme, so that maybe your photos tell a "story" if you choose.
- Rules about matting and framing are the same as usual for exhibits.
- There is no Reception or Opening planned.
- When the time for the hanging occurs, I'd also like each person to give me a SHORT write-up about you and what the photographs are all about. Again, this is not required, but it would be nice to have a short write-up to go with the photos. This will go into the show program.
- Everyone is assigned wall space of 5 ft in length by 3 ft high. (Arrange the photos you want to exhibit on the floor at home, to see how you can fit into the allotted space.) Bring a "map" of how you would like your images hung when you drop them off.
- Send your write-ups to Mark Janke via e-mail so they can easily be placed into the program

From New Haven and Points South:

From I-95 going North, take EXIT 53. At end of exit bear right at light . Go under the underpass in the left lane. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.

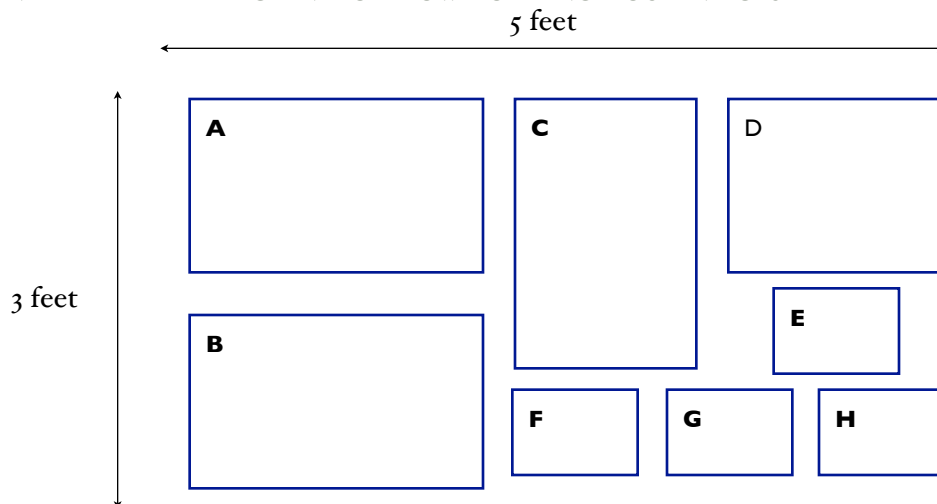
From Hartford and Points North:

From I-95 going North, take EXIT 53. At end of exit bear right at light . Go under the underpass in the left lane. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.

From New London and Points East:

From I-95 going south take EXIT 54 (Cedar Street). At end of exit take left and get into right lane. At the bottom of the hill, at the light take a right and go through 3 lights on Route One. In the left lane, go under the underpass. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.

SAMPLE EXHIBIT DIAGRAM FOR HOW TO HANG YOUR IMAGES



CLUB COMPETITION - JANUARY 21, 2015

By Allison Maltese

All details about how to prepare for a club competition are on the website here: <http://www.coastalcameraclub.org/competitions.html>

You can submit either prints or digital files or both. Deadline for digital submission: Friday January 16. Send images to: ccc.images@gmail.com

Images will be judged and based on the number of points received, awards for 1st , 2nd and 3rd place will be announced.

40 IMAGE REVIEW

By Allison Maltese

Deadline is January 10

Please select 2 of your very best images to be critiqued by a professional reviewer. Label them #1 and #2 in order of preference in case we cannot send both of them. The sooner you submit your images the greater your chance of having both sent to the reviewer. Send images to: ccc.images@gmail.com. Subject line: 40 image review. The results of this review will be shown at the March 18 meeting.

GLENNIE NATURE SALON COMPETITION

The Deadline for Glennie Nature Salon Photographic Competition is coming up. The deadline for the club to enter is February 4, 2014 and we need some time to make selections and get the entries ready so I am going to ask all of you to have your entries sent into the ccc.images@gmail.com email address by January 25, 2014. When you send them in please use the subject line "Glennie Nature."

For those who don't know, the Glennie Nature Salon Photographic competition is a 100% digital nature competition for camera clubs. They usually have around 100 clubs participate and this is open to clubs around the world. As a club we have to submit 10 images from at least 5 different makers. This competition limits each photographer to only two images.

Categories

- Animals
 - a. Birds
 - b. Invertebrates
 - c. Reptiles
 - d. Amphibians
 - e. Mammals
 - f. Marine and Freshwater Life
- Botany
- Landscape

If you would like to know more or to see images from prior year's competitions go to <http://mvcameraclub.org/comp-.../comp-interclub-or-glennie.htm>

HIJINX 2015 - ISO TEST

By Archie Stone

Camera manufactures continue to increase the available ISOs on cameras. My new Olympus EM 1 goes up the ISO 25,600. Does that mean I can get a usable image at that number? Maybe, if I am shooting for the internet and it is a once of a lifetime event, such as the Martians landing in my back yard. But for real life and every day shooting, if you want to see what your top useable ISO is, not the highest ISO the camera has, do a test.

There are three primary causes of noise. High ISOs, long exposures and high sensor temperatures such as, with a camera left in direct sunlight, or in shooting a long series of continuous images.

If you have no choice and need to get the shot with a high ISO, then, set the camera to RAW, take the picture and process it in the computer. If you have to shoot in JPEG see the paragraph below on in camera noise reduction.

Some cameras have built in Digital Noise Reduction (DNR). I have not used or tested this setting. You may want to try doing in camera DNR especially if you shoot in JPEG mode. It would appear though, while DNR is working you can not take another picture and that it takes the same length time to render the reduction as it did for the original shot.

There are two types of noise, luminance and RGB or color.

- The Luminance noise shows as black dots and emulates the grain in high speed film.
- The color noise shows as red, green or blue dots in the image.

While some luminance noise is acceptable most color noise is not.

The Test

Find or create a target image with contrast. Have part of the image in shadow and part in good light. Have some areas that are dark and to the left of the histogram and some areas that are light and to the right of the histogram.

Place the camera on a tripod or solid surface and compose to get blacks, shadows, highlights and whites.

Turn off DNR, if you have it. Turn off flash.

Set the camera to aperture mode and select an aperture that will have the whole image sharp. I would suggest F 8 for point and shoot cameras, F 11 or F 22 for all others, so you do not run out of Shutter Speed (SS) at the higher ISOs. With some point and shoot cameras you may have to turn on in camera Neutral Density Filter at the highest ISOs if you max out on SS.

Set the ISO to the lowest setting, 100 or 200, take the first test shot. If a very slow SS use self timer or a remote shutter release to remove camera movement. Continue taking test shots changing ISO in full stops, 100, 200, 400, etc, up to at least 3200, 6400 or with some high end DSLRs 12,800.

Load the test images into your computer and look at the results, preferably at a size of 1 to 1 or higher. Noise should appear first in the dark or shadow areas and areas such as the sky. Look at the images to see what level of noise is acceptable to you. Run the noise reduction part of your software over each image and again see what the results are. Are they acceptable or not, your choice. Find the image with the highest ISO that is acceptable to you. This becomes your upper useable ISO.

Depending on use and creativity, you may have two or more different upper ISOs. The choice is yours.

HIJINX 2015 - EXPOSURE

By Archie Stone

Long ago and far away, in the realm of film, camera meters were set to give exposure readings for a midtone or 18% grey regardless of the scene. If you had a predominately light or white scene the meter would try to make it grey and you would then have to apply over exposure using compensation to correct for the meter error. With a predominately dark or black scene the meter would try to make it grey so you would have to under expose using compensation.

To see how much compensation is needed for a given lighting situation, you would photograph scenes making a series of exposure adjustments to see, when the film came back, what you needed. There were also charts you could carry and use to find a close correction. With the advent of digital two things have helped to reduce, but not eliminate the problem. Another nice thing about digital is you no longer need a notebook and pencil, as the settings are all a part of the image meta data file.

Digital differs from film in that the exposure system is just that, a system of algorithms stored on a chip that represents different scenes. When you meter a scene, the metered scene is compared to the stored data and then shown as the meter reading. Second, you now have the histogram which shows you the actual exposure of the image as a graph and lets you adjust before (live view), or with a second shot, after you check the histogram.

Does this eliminate our having to adjust exposure? No. First, the algorithms are designed by engineers not photographers and they don't consider creativity in designing the data base. Second, they have limited storage space to load the algorithms, so can not cover all lighting situations.

So, we still need to check how accurate the meter is and under what conditions it may be off and by how much.

Test

1. Set your camera up on the tripod in front of the scene and compose.
2. Set the camera to aperture priority, turn off flash.
3. Make sure exposure compensation is set on 0 (zero).
4. Take a picture.
5. Using exposure compensation only, increase exposure by + 1/3 (.3) or 1/2 (.5) stop, take another picture.
6. Repeat for +2/3 (.7) or +1, and +1 1/3 (1.3) or +1 1/2 (1.5) and +1 2/3 (1.7) or +2 stops compensation.
7. Continue the exercise, but now using under exposure (negative -) compensation at the same compensation settings.
8. Be sure to shoot a dark set up, a light or white set up and some neutral midtone set ups.

When you get home, load the images into your software and look at them using the image, histogram and meta data to see how accurate your meter is. But more importantly what you like.

Determine which exposure compensation you need to apply to get the exposure you want for a given lighting situation.

Remember there is no correct exposure, but, what you as the maker deems to be correct for the image and feel you are trying to capture.

VIEW FROM THE BOARD, CONT'D

and Facebook allow us to share images with all of our friends instantly. In addition to these social services, many tools allow us to have instant access to these images back on our home computers or laptops.

So bottom line, while these camera phones may not always be the best choice to create the image you want they are always worth a shot. Remember, its not the camera which captures the image, it's the nut behind the camera that creates the image. Pick and choose your battles. As you get used to shooting with your camera phone you will learn it's limitations and you can decide for yourself whether or not you are willing to accept the short comings of it for the image you are about to capture.

Small Advanced Cameras:

Another new option out there are the smaller advanced cameras. These cameras go by different names; EVIL (Electronic Viewfinder, Interchangeable Lenses), Mirror-less and Micro 4/3's among others. In the end, they are special for the same reason, they they are much smaller than traditional DSLR's and pack similar photographic punch.

With as good as they are these days, sometimes you want something better than a camera phone to take pictures with. Sometimes carrying your large DSLR and its entire kit around either isn't practical or isn't safe. A Traditional DSLR kit is large and consists of a camera body, several lenses, a flash and other accessories. So this gives you fairly large and heavy bag of gear to carry around with you.

For the times when a camera phone just wont cut it, these new smaller cameras might be your best option. Just ask many of our club members who have recently made the switch over to these new systems. These cameras can take very high quality images and they give you the creative ability that previous small cameras couldn't

The Bottom Line:

While I'm not saying go out and buy a new mirror-less camera or trade in your your old mobile phone on a new one with a better camera there are options for higher quality gear out there in a more compact size. Smaller, lighter weight cameras are one way to make it easier to keep your camera with you all the time. Personally, if my DSLR isn't with me my camera phone is. So do what you can to make sure you have a camera with you at all times and you'll be ready when inspiration strikes. The best camera is the one you have with you!

UPCOMING SENIOR CENTER HANGING

There will be another change to hang you images in the Madison Senior Center coming in the Spring of 2015. Dates for this hanging are March 2, 2015 - April 13, 2015. If you would like the opportunity to hang your work please let Archie know and he will put you on the list. Priority is given to those members who have not hung before or recently and are on a first come first served basis. Please send an email to Archie (dine_rock@snet.net) and he add you to the list and let you know logistics of the hanging as we get closer.