



# The Image

THE NEWSLETTER OF THE COASTAL CAMERA CLUB

May 2010

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Coastal  
Camera  
Club



## VIEW FROM THE BOARDROOM

By Nick Carlino

### To HDR or Not.....

I must admit that HDR photography has stirred my photography juices. HDR allows you to photograph a scene with detail throughout an image. Usually an image is exposed for highlights or shadows which means detail is shown throughout the exposed area. Our eyes (thank goodness) can see through many EV values but not a camera. This is where High Dynamic Range photography comes into the scene. High Dynamic Range photography involves the use of special software although Photoshop is making an attempt to handle HDR.

When attempting HDR photography you would take multiple exposures of a scene. For example, you would meter a scene with the proper exposure and take a photograph. You then would over expose by one stop and then underexpose by one stop. In this instance you would have three files. These three files would be processed by software to merge and tone map the image. Some photographers will take a series of photographs that have several exposures values. The resultant is a file with the proper exposure for highlights and shadows which is very close to what our eyes can detect. It is best to set your camera on manual and raw while creating HDR images. That's because you can not change aperture while creating HDR images. If you adjust your aperture you will change the depth of field with each exposure and this will blur the image. The best way to create an HDR file is to change the shutter speed in order to keep a consistent depth of field.

You must also photograph a scene that is high in contrast meaning dark shadows and bright highlights. Photographing a scene that is overcast will not be an effective High Range Dynamic Photograph because of lack of contrast. I have seen some great HDR images on YOU Tube and on the internet. My work can't compare to their work but it's a start for me in this new field of photography. Some camera makers have even placed an HDR mode in their newer models. Wow, that will save us a lot of work plus no more dark shadows and burned highlights!

HDR is not a favorite of every photographer but to me it is an amazing look that makes an image jump out. There is a lot to learn but the results are rewarding. If anyone wants to give it a try just let me know.

## OFFICERS

### President

Maryann Flick.....860-395-0723

### Vice President

Louis Secki.....203-533-9568

### Secretary

Richard Dwyer.....203-483-9778

### Treasurer

Bill Boeckeler.....203-421-3446

## COMMITTEES

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Deanna Broderick.....203-457-7604

Carol Anne Sawicki.....860-664-3736

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### Historian

Joanne Volage.....203-245-8600

### Hospitality

Carla Hooper.....203-458-0552

### Membership

Paula Chabot.....860-399-5414

### Newsletter

Louis Secki.....203-533-9568

### Program

Archie Stone.....203-245-2381

### Publicity

Maura Kelly.....

### Representative

Nick Carlino.....203-4844603

### Webmaster

Rob Nardino.....203-318-0831

*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](mailto:lou.secki@gmail.com).

Membership dues for the Coastal Camera Club are:

\$35.00 ..... Individual

\$60.00 ..... Family

\$5.00 ..... The Image

## Happenings

May 17, 2010

Ray Guillette will be at the Charter Oak Photographic Society presenting "The Creative Process." For more information visit their website at [www.charteroakphoto.com](http://www.charteroakphoto.com).

*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](http://www.coastalcameraclub.org) for more updated information on all activities.

## April Meetings

May 5<sup>th</sup>

George Fellner on Architectural Photography. George is the principle in the Deep River firm, George Fellner and Associates. He is also an excellent photographer.

May 19<sup>th</sup>

Gladeview Opening  
Remember this meeting is earlier, 7:00pm at Gladeview Healthcare Center

## Flickr Group Update—May 2010

For May the topic of the month is "Recycle." Since we recently had "Earth Day" take a few pictures of something with the theme of recycle. 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](mailto:lou.secki@gmail.com) and I will try to help you out.

If anyone has a topic they would like to see covered here send an email to [lou.secki@gmail.com](mailto:lou.secki@gmail.com) and we will work it into the mix.

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.

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## Tidbits 61—Fill Light—Part 2

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By Archie Stone

This is part two of a multi part article on fill light which will cover the what, where and how using reflectors as well as fill flash. I need to add some information here that should have been in the first part.

The main or key light is the primary light source. It can be artificial light, such as another strobe or studio lighting, but it can also be the ambient (available) light. What is ambient light? It is the sun or overcast sky or a street light, interior lights, window light, etc. In a nut shell ambient light is the light that is there when you arrive at the scene regardless of its source. Now back to where I was.

### How do you use fill light

First you must look at the scene, analyze the light and then decide if fill light is needed. In some cases it will be done automatically, such as my using a minus 1 ½ to 1 2/3 fill flash on all people, animals and birds if they are within range of my external strobe. Even if there are not hard shadows I want a catch light in the eyes. After analyzing the scene and determining that you need fill light you then have to determine what type, fill flash or reflectors and then how to apply it. You need to determine how much you want to lighten the dark areas or how much shadow you want to remove. Yes, fill light is controllable as to amount and even color.

Why would you need to determine how much to lighten the darks or fill the shadows? With the blacks or other dark colors we are not out to make a lighter color, but just add enough light to bring out more detail. With shadows we do not want to eliminate them as the contrast in a photograph is what adds the third dimension, depth, to a two dimensional object. We just want to lighten them enough to reduce contrast and bring out hidden details. If you were to eliminate all shadows we would have the same flat looking image that we get when taking a picture on an overcast day. It is for all intent and purpose lifeless.

With fill flash we will normally be flashing everything we see in the viewfinder, but as explained above this is ok on a brightly lit scene or if the fill is at least a minus 1 stop or more. We do have the ability, if we have a static scene, to control the fill flash and limit the amount of coverage. This is done with adaptors that will control direction and spread of the light. You would use this in still life (tabletop) or studio work and to some extent in macro.

While harder to use, and usually requiring an assistant, reflectors are a great way to add fill light. They can be as big as a 4 X 8 foot sheet of white foam core (even larger in studio settings) or as small as a piece of mirror or even a spoon. The nice thing about a spoon is one side concentrates the light the other side spreads it. In my camera bag I carry a 4 X 8 inch piece of mat board, white on one side and with crumpled aluminum foil re-flattened and glued to the other side. It is great for adding light in macro work and can easily be held in one hand if the camera is on a tripod.

Why are reflectors harder to use? Because you are not using a direct light source such as the flash for the fill, but are redirecting some of the main light source back into the scene. Reflectors work on the same principle that creates red eye, the angle of incident is the angle of reflectance. This simply means that the light reflects off of the surface of the reflector at the same angle that it struck the surface. This requires you to place the reflector opposite the main light source and then move the reflector around while at the same time watching the subject to see where the light is striking and how much. It also limits where the reflector can be placed and still place light on the subject. To be effective most reflectors are placed close to the subject and if not careful will be seen in a corner of the image.

Both fill light and reflectors can add color to the scene, fill light by using colored gels over the flash head or bouncing it off of a colored surface. Reflectors by changing the surface color of the reflector or by reflecting light that already has a color in it such as sunrise or sunset or incandescent light. So if you are using a reflector or bouncing your fill flash off on a wall, ceiling or any object you must look to see the color of the reflected surface or the color of the light being reflected.

Fill light is in addition to the main or key light. The main light in nature or the outdoors is where ever the sun puts it. In a studio the main light is usually off to the side, most times at a 45 degree angle from the camera/subject line and above the camera level.

Fill light is also useful for side and back-lit pictures. For instance, a backlit scene may have enough bright areas in the background to provide an "average" brightness for the entire picture, but the actual subject is left in the dark. Fill light balances the scene so that the subject is properly exposed, and the background is left alone.

### **Types of lighting**

#### **Built in or external strobes (flash)**

As most people have built in flash or an external strobe we will address fill flash first. Most point and shoot cameras have a setting to fire the flash not only in low light but when you want it. You may have to take the camera off of the creative modes or select the creative mode such as portrait that will turn the flash on. This information should be in your camera manual. Some cameras such as Canon will analyze the scene and if deemed bright enough will automatically make the flash fill light by reducing the output by an unknown number of stops. Again read your camera manual to see if your camera does this. The better (more expensive)

## Tidbits, Con't...

point and shoot cameras will have the ability for you to manually turn on the built in flash and then adjust the amount of flash output either under or over the cameras meter reading. Most cameras have a fill flash range of up to + or – three stops. The minus setting is puts out less light, while the plus setting is putting out more light than the meter reading. If you are using an external strobe, you may have the ability to adjust the output on the strobe or you may have to do it through a camera setting. Again your strobe and or camera manual will tell you. And here again price will tell. Small compact lower end external strobes may not have the ability to let you set fill ratios. You need to look at the camera manual and see with what strobes the camera can control fill flash and how it is done before you buy the strobe or for that matter the camera. In the Canon line there are some camera and external strobe combinations that will not allow you to set fill flash at all, some that allow you to do it through the camera only and some that will allow fill to be adjusted either through the camera or on the strobe.

Another method of fill flash is used with static (nothing moves) scenes and that is off camera flash units. This would include studio work (including portraits), architectural interior photography or still life (table top). If you can hold the flash in one hand and the camera in the other, or have a flash bracket that holds the flash off the camera, then you can use it on Macro work outdoors. Years ago this was done with flash cords connected to the camera and the flash, or by radio or light transmitters (where the transmitter set off the fill flash which had a radio or light receiver attached to trigger it). Now we have the fill flash receivers and transmitters built into the flash units and controllable from the camera.

By placing a single fill flash on the camera axis we spread the light evenly over the whole scene and the fall off of the light is from front to rear. If we take the fill flash off of the camera or add additional fill flash units we then must take the time to balance the light. This can be done by setting the fill flash units to minus settings and with digital doing test shots and looking at the lighting. With multiple fill flash units they can all be set to give different amounts of light to help balance the over all light in the scene.

### Bounce Flash with fill

Why would we want to bounce flash? With bounce flash, as the main light source, we get a more even spread of the light and by changing the angle of the light hitting the subject we can remove red eye and those dark shadows from behind the subjects that show up with direct flash. We have all seen them especially if our subject is too close to a wall. If we are using bounce flash, redirecting the main light off of a surface such as a wall, ceiling or reflector, we can still add fill flash. One way to do this, especially with a single external strobe is by inserting a white object partially into the light path as it leaves the flash but before it strikes the surface it is being bounced from. By doing so we send a small amount of light directly at the subject. Just enough to lighten shadow areas on the subject and put a catch light in the eye, but not enough to become the main light. The small white object can be a 3x5 card held on the flash head with a rubber band or on the high end external strobes, the white plastic card stored in the flash head. And of course if we have them we can use a second external flash for the fill light.

To be continued in Part 3

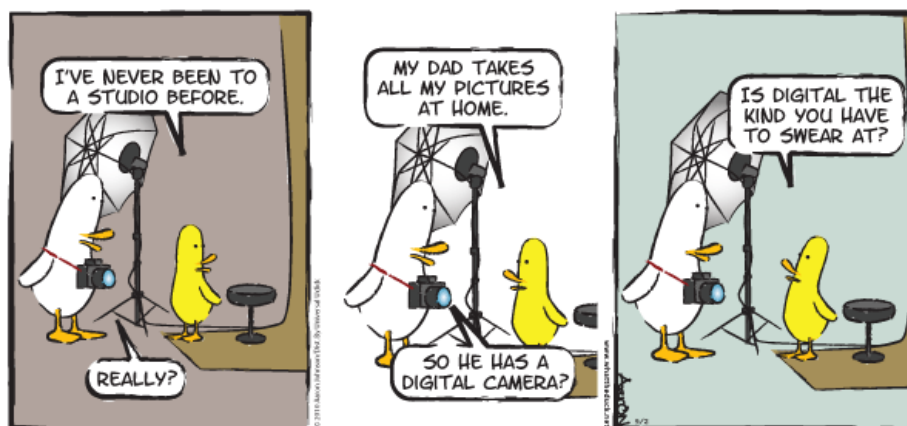
## Changes to May Meetings

Due to circumstances beyond my control we have had to totally reduce the May club schedule.

May 5 will be a presentation by George Fellner on Architectural Photography. George is the principle in the Deep River firm, George Fellner and Associates. He is also an excellent photographer.

May 19 will be our opening at Gladeview. The meeting time for this meeting is also earlier than 7:00pm.

Will the people who have snack duty on May 19<sup>th</sup> please bring the snacks on May 5<sup>th</sup> instead.



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## NECCC Annual Conference

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Mark your calendars for the NECCC Annual Photography Conference. The dates for this year's conference are July 16 – 18 and will be held on the campus of UMASS –Amherst.

The conference starts Friday afternoon and runs through lunchtime on Sunday. There is a little something for everyone interested in photography. There are multiple speakers every hour in different locations around the campus and the topics range from the highly technical to creative. Some are all about how to focus your getting the picture you wanted while others might give you ideas about how to achieve the look you want in Photoshop. If sitting in a lecture hall listening to a speaker isn't your thing there are some sessions which are just there for entertainment, gaze at slideshows and let them inspire you to greatness. There are also some hands on opportunities for photography. Usually they have some Hi-jinx stuff setup, some still life's to shoot in studio lighting environment and some models that are there to smile and let you shoot them.

If you are interested in attending let one of the board members know and we will see what we can do to convince you to attend this year. If you just have questions and want to know more just get a hold of one of the board members. You can also go to [www.neccc.org](http://www.neccc.org) for more information.

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## Eye-Fi Memory Cards

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*By Lou Secki*

For my wife's birthday I bought her a new canon digital point and shoot camera to replace the one that stopped working. I ended up getting her an SD1400is. This new camera, like most small point & shoot cameras use an SD for memory instead of the larger compact flash cards. She was very happy to see the smaller form factor (it's like ½ the size) and the larger screen (2.7" compared to the sub 2" screen on her old camera.) In the past, like most casual photographers she, didn't do much with her photos and relied on me to take care of the organizing and editing. Here is where the Eye-Fi card comes into play. This card takes care of transferring the pictures from the card to the computer whenever the camera is turned on and in range of our home wireless network." Look ma, no wires!"

You're probably thinking, "oh no, here he goes again talking about some gadget I won't understand." Yes, it's a gadget, but relax its pretty easy to use, in fact once it's set up you won't notice any difference in how you take pictures. You see the Eye-Fi card is an SD memory card with a built in Wi-Fi antenna. Once you turn the camera on, the Eye-Fi card automatically tries to connect with a network. At that point if there are new pictures on the card it automatically transfers them to computer and put them into the folder you told it to. You can even have it transfer images to online services like Flickr, Facebook and MobileMe. Another nice little trick it does is it will use the Skyhook service to geotag your images based on nearby Wi-Fi hotspots.

I will admit these cards are not everyone. If you have a camera which uses something other than an SD card, you can forget it. If you don't have a home Wi-Fi network, its not for you. However if you want to stop connecting your camera to your computer with a cable, this might be a good choice. To learn more, go to the Eye-Fi website at [www.eye.fi](http://www.eye.fi).

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## May Meetings—Refreshments

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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.

*May 5th*

*May 19th          Gladeview Opening*

# Spring Competition Results

## Enlargements: Open [Average Score 23.73, 23 Entries]

Title	Name	Club	Score	Award
Floating on the Pond	Drea Koval	SECCC	27	1
Tuolumne River at Yosemite	Maryann Flick	CCC	25	2
Time Will Tell	Sally Perreten	CCC	25	2
Sunset from the Shore	Linda Waters	SECCC	25	2
Vermillion Lakes Sunset	Mike Cohn	SECCC	25	2
Hazens Notch	Robert Fedder	SECCC	25	2
Swinging Bauble	Bill Boeckeler	CCC	24	3
Two	Bill Boeckeler	CCC	24	3
Rockport in the Rain	Fred Rosenthal	CCC	24	3
Ringed Kingfisher	Mark Janke	CCC	24	3
Dana Fork	Maryann Flick	CCC	24	3
Faire Maiden	Fobert Fedder	SECCC	24	3
Mystic River	Lary Reitz	SECCC	24	3

## Enlargements: Special, "Floating" [Average Score=22.55, No. Entries=11]

Title	Name	Club	Score	Award
Family	Drea Koval	SECCC	27	1
Never Give Up	Larry Reitz	SECCC	25	2
Condolas Await	Linds Waters	SECCC	25	2
Fall Leaf	Dianne Roberts	CCC	24	3

## Black & White Salon [Average Score=24.375, No. Entries=18]

Title	Name	Club	Score	Award
NH Fall	Mike Cohn	SECCC	27	1
The Golden Gate	Mike Cohn	SECCC	26	2
Domme Canal Windmill	Fred Rosenthal	CCC	24	3
Toulumne in the Morning	Maryann Flick	CCC	24	3
Bridge of Sighs	Drea Koval	SECCC	24	3
Looking Across Lake Maggiore	Linda Waters	SECCC	24	3

## Color Salon [Average Score=25.78, No. Entries=42]

Title	Name	Club	Score	Award
Yosemite Reflection	Sally Perreten	CCC	27	1
Shore Bird	Drea Koval	SECCC	27	1
Night on Fisherman's Wharf	Mike Cohn	SECCC	27	1
River Wave II	Larry Reitz	SECCC	26	2
Moss Glen Falls	Cheryl Philopena	SECCC	25	3
Together	Drea Koval	SECCC	25	3
Last Days of Autumn	Larry Reitz	SECCC	25	3
Many Glacier	Mike Cohn	SECCC	25	3

## Digital: Open [Average Score=22.9, No. Entries=41]

Title	Name	Club	Score	Place
Tulip	Sally Perreten	CCC	28	1
Early morning pose of a White-cheeked Puffbird	Mark Janke	CCC	26	2
Lotus Blossom	Cheryl Philopena	SECCC	26	2
Desert Sunset	Mike Cohn	SECCC	26	2
Malacite Butterfly	Deanna Broderick	CCC	25	3
Yellowstone Canyon	Cheryl Philopena	SECCC	25	3
Cathedral Rock Sunset (1)	Mike Cohn	SECCC	25	3

## Digital: Special, "Feather" [Average Score=22.4, No. Entries=25]

Title	Name	Club	Score	Award
Searching	Cheryl Philopena	SECCC	27	1
Breakfast	Deanna Broderick	CCC	26	2
Feathers in Flight #1	Drea Koval	SECCC	26	2
Feathers in Color	Drea Koval	SECCC	25	3

# Henri Cartier-Bresson Exhibit

Henri Cartier-Bresson began traveling in 1930, at the age of twenty-two. For nearly half a century he was on the road most of the time, and the geographical range of his work is notoriously wide. Its historical range is just as broad—from ancient patterns of preindustrial life to our contemporary era of ceaseless technological change. In the realm of photography Cartier-Bresson's work presents a uniquely rich, far-reaching, and challenging account of the modern century.

The two most important developments in photography in the first half of the twentieth century were the emergence of lasting artistic traditions and the rise of mass-circulation picture magazines. Henri Cartier-Bresson (1908–2004) was a leading figure in both domains. In the early 1930s he helped to define photographic modernism, using a handheld camera to snatch beguiling images from fleeting moments of everyday life. After World War II he turned to photojournalism, and the magic and mystery of his early work gave way to an equally uncanny clarity and completeness. Before the dominance of television, most people saw the world through the eyes of picture magazines. Early in Cartier-Bresson's postwar career, his photographs of Gandhi's funeral and the Communist revolution in China were journalistic scoops. But the vast majority of his photographs describe things that happen every day, for his essential subject was society and culture—civilization.

This retrospective exhibition—the first since the photographer's death—draws extensively on the collection and generous cooperation of the [Fondation Henri Cartier-Bresson](http://www.fondationhenricartierbresson.com), in Paris.

Exhibit at MoMA April 11, 2010—June 28, 2010

The Museum of Modern Art

11 West 53rd Street

New York, NY 10019

[Www.moma.org](http://www.moma.org)

212-708-4900

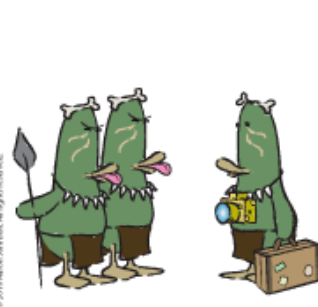
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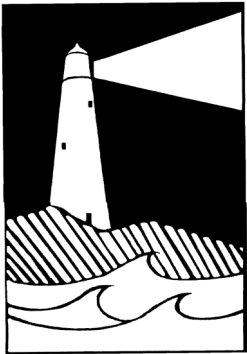


What The Duck



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The Image Newsletter



Louis Secki, Editor  
400 Goose Lane  
Guilford, CT 06437

Founded 1990

**First Class Mail**

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*Address correction requested*