



The IMAGE

View from the Board

by *Louis Secki*

The clocks have been turned back.

The days are getting shorter.

The mercury is falling.

That's right, we are heading in the dark winter months. These shorter days and colder temps drive many photographers inside. This can be a great time to experiment with some indoor set-ups. Very little in the way of special equipment is needed for this sort of photography, at least to get started. The rewards can be great both in terms of great images and great learning experiences. So let's look at what sort of images can you create.

Still Life Images

Many people think of a "still life" as a painting or a sketch but a still life can also be a photograph. Like everything in photography you will need a subject, a background and a light source. This is the sort of thing you can do right on your kitchen table. Even better if you have a window near the table. If not don't fret, some inexpensive reflector work lights can do the trick. A subject? Could be anything, a vase of flowers, a book with a pair of reading glasses any other trinket you might have laying around. One easy way to get ideas is to go onto your favorite photo sharing site and search for "still life," you will get lots of ideas to shoot. I'm not saying to copy these exactly but to use them as inspiration. I just did a quick search and found everything from a bottle and glass of wine to a coffee mug full of jelly beans to a tea set to buckets of popcorn.

Macro Images

Like the Still Life, Macro images can be taken right on your kitchen table studio. However, unlike the Still Life, the Macro will require some additional equipment, namely a macro lens, or at the very least extension tubes or close-up filters. Once again, if you need additional inspiration, you can turn to the internet and do a search.

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NOV/DEC ASSIGNMENT

This assignment is “Tis the Season.” Since November and December can be described as the holiday season, I figured it would be nice to make this assignment center around the Holidays. 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.

Nov/Dec Meetings

November 4, 2013

Board Meeting

November 6, 2013

Our first critique of members work. This will be a digital presentation.

November 20, 2013

Mark Janke will “tell all” about taking good photographs for merging into panoramas. This topic will be followed-up by a weekend activity where all the members can try their hand at creating good panoramic shots.

December 8, 2013

Scranton Library exhibit opening.

December 18, 2013

Potluck Christmas Party. Member images will be shown.

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

NOVEMBER - DECEMBER REFRESHMENTS:

November 6, 2013.....

November 20, 2013.....

December 8, 2013.....Scranton Opening, everyone

December 18, 2013.....Holiday Potluck, 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, 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.

TIDBITS #85 - WHERE ARE WE HEADED?

By Archie Stone

Where are we headed?

If you have gone to a park, concert, game, or just around town you will see smart phones held at arms length, or, if they are being good, in two hands only extended as far as it takes to see the screen.

Smart phones are literally, as I write this, putting an end to the manufacture of inexpensive point and shoot digital cameras. Why, because they now have the same size or larger sensors, processors and lenses that an inexpensive point and shoot has, but are more compact and have WiFi, GPS and flash. They also allow for instant up load and sending of photos if you have a data plan or WiFi. Add to that the need to carry only the phone and not a phone and camera.

To see where the smart phone is going, Nokia's latest smart phone can be purchased with the largest smart phone sensor containing a whopping 41 mp. While this is large for a smart phone and larger than all of the small digital point and shoot cameras, it is still considered small when compared to the MILC (Mirror less Interchangeable Lens Camera), EVIL (Electronic Viewfinder Interchangeable Lens camera) or DSLR camera sensors.

This still leaves smart phone users with the same inherent problems of the digital point and shoot. Due to engineering limits you will still have problems with shutter lag and a usable flash. Also due to the sensor size with a lot of pixels crammed in you will have low light noise and depth of field issues. The smart phone is also not the way to go if you want to make large prints of your image.

Just for kicks, and after reading an article in Digital Photo Pro magazine on smart phone accessories, I "Googled" the subject. In .053 seconds I had 26,200,000 hits on accessories to purchase as well as reviews and the "top 10 (or 8) accessories to buy". The accessories ranged far and wide; adaptors to allow the mounting of Canon and Nikon DSLR lenses, auxiliary flashes both strobe and LED, post processing apps to improve the images before you up load them. Some of the other accessories were image stabilization, filters and tripods.

What makes the smart phone stand out above other cameras is the ability to up load images to the Web either with a data plan or through a WiFi connection. I saw this in action recently when at a wedding. My oldest granddaughter would take pictures with her smart phone and then go back to the table and send them to the Web. In looking at her "Facebook" page I found that the images were being posted for her friends to see within a few minutes of capture. This is why more MILC, EVIL and DSLR cameras are now coming with a WiFi connection and even the ability to remotely control the camera through the smart phone.

While on a train ride in Durango, CO, last year, I watch as a women held her tablet out the window to take video of the scenery and the train. Not only was I intrigued by her use of the tablet, but I was also waiting for her to drop it into the gorge as she did not have it tethered to her. No she did not drop it. In doing my research I found that the tablets have all of the same issues as smart phones in taking still and video images.

I would suspect that in the not to distant future the smart phone and tablet camera systems will continue to improve, the question is "how far". In the August 2013 issue of Digital Photo Pro, they discuss the future of the "camera" and smart phone cameras. It would appear that the sky is the limit as they are working on new sensors that would eliminate most or all of the inherent problems found in the smart phone camera today. Not only that, but they envision that cameras as we now see them, to include the new MILC, EVIL and DSLRs, may soon be riding off into the sunset. The only question is to be replaced by what?

Does this mean the end to DSLRs as we know them, maybe yes, maybe no. If you are into low light, action or photography where you need to be able to control depth of field, DSLRs still have the largest sensors by size with larger pixels which allows for more control over the image capture. They also have a greater lens selection and longer lenses. What you will see is better video with enough resolution to print a video frame to large sizes such as 20 x 30. If you have enough money this is already here in the Red camera system and in some of the high end DSLRs.

What in my opinion will happen, especially as Electronic Viewfinders and Live View continue to improve is the disappearance of the large boxy DSLR with the big mirror housing. That day is near with the assorted EVIL and MILC cameras on the market. The current issues of, EVF lag and slow auto focus and exposure lock will soon be a thing of the past and they will then rival the DSLRs.

SCRANTON LIBRARY NOTICE

Receiving Photos: Saturday, November 30, 2013 12:00 - 2:00 pm.
 Reception: Sunday, December 8, 2013 1:00-4:00 pm (come early for setup)
 Pickup Photos: Saturday December 28, 2013- 9:00am - 5:00pm.

- Five (5) photos allowed per entrant, with only three (3) in the general category.
- CCC exhibit rules and entry tags are on the website for downloading.
- Pictures must be ready to hang, in frames with glass – Wires only (no loops or hooks) Without wires, they cannot be hung!!
- Please, no damaged glass or frames.
- No photos accepted after 2:00pm, without prior arrangement with Mark Janke.
- Entry tags must be taped to front and back of photos.

More information can found at <http://www.coastalcameraclub.org/exhibits.html> and exhibit tags can be found at <http://www.coastalcameraclub.org/uploads/1/0/8/8/10881586/exhibittags2.pdf>.

Please do not pick up photos prior to December 28, 2013. (If you're not going to be available on that date, make arrangements with Mark Janke to have your images picked up)

Scranton Library
 801 Boston Post Road
 Madison CT 06443
 203-245-7365

Please Note: Neither the Scranton Library, Mark Janke, the Coastal Camera Club, nor its agents assume responsibility for loss or damage to any image during the handling, judging or duration of this exhibit.

TIDBITS #85 - WHERE ARE WE HEADED?

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In the good old days, yes I speak of film, I used to wait until Canon came out with a new top of the line pro camera body. They did this about every five years or so. I would then be able to pick up the previous version for 50 cents on the dollar. We did not have to worry about our camera becoming out dated or obsolete as we could just change to a newer film and be on our merry way. Regrettably that day is over. With the sensor and processor acting as our film, if we want to modernize we can not buy different film but must buy a new camera body. Digital cameras also have the problem of sensor and processor failure. When they do it is usually cheaper, especially with all the changes, to get a new body rather than repair the old.

I also ran into another digital problem that some of you may also have discovered. Not with the camera but in post processing. Software manufacturers in the good old days use to sell their new software with backward compatibility to day one. Not any more. I found this out when I went to upgrade to Lightroom 4 only to find that it would not run on Windows 98. So in addition to paying for the upgrade to LR 4, I also paid to upgrade the desk top and laptop to Windows 7. Now it seems that most software manufacturers will only support one or at most two prior versions with backward compatibility.

In reading a review on www.all-things-photography.com they are now suggesting that in the near future we may buy a box and then pick and choose what we put in or on it. Does this bring back memories? It does for me with the medium format film systems where you bought a body. The body held the shutter and rewind crank and had three surfaces where you could mount the film back, the viewfinder and the lens. You then bought a separate film back or two and a separate viewfinder along with assorted lenses. The web site also predicted that we may also see interchangeable and upgradeable sensors some time in the future. This would be nice but I am not holding my breath on that one.

In the mean time I am waiting for Fujifilm to come out with the new version of the Fujifilm X E-1, a nice compact, light weight EVIL system with an APS-C size sensor. Why, because it still has a view finder which I believe is necessary to get good camera stability, one of the keys to successful photography.

TIDBITS 86 - A QUESTION FOR ALL CAMERA CLUBS

By Archie Stone

When does an image in a club exhibit or competition become too manipulated to be shown in an open category, and for that matter what is a manipulated, enhanced or a creative image as opposed to post processing on the computer?

CCC current rules

Exhibits: Enhanced Category, This category is for photos that are radically altered after the original image has already been produced. This may be done either digitally or through darkroom techniques resulting in images that are a step (or 2!) beyond reality. Let your imagination and processing skills run wild.

Competitions: Digital Art, Digitally projected images which have been changed significantly such that they no longer represent reality.

2013-2014 MEMBERS PROJECT

The project for this year is a bit like a scavenger hunt but designed to cover a variety of photographic situations that test your skills and creativity. There are 20 topics. Please try to do all 20 but as before you may submit as many as you are able to make. We ask that photos be dated from June 5th 2013 please. The deadline will probably be late April 2014. Half the fun of this project is seeing how we all interpret the topics. Keep this list with you and go out and start shooting!

- Naturally red (no man-made color)
- Portrait
- Urban detail
- Water view
- Toward the sky
- Group (any subjects)
- Artistically out of focus (all or most of the image)
- Machine
- Game
- Hamburger
- Nighttime
- Abstract from nature
- Texture
- Miles away
- Leading lines
- Paperwork
- Around the house (in or out)
- Reflection
- My town
- Walk in the park

A NEW WAY TO GET THE WORD OUT

Starting now the Coastal Camera Club is going to embrace new technology in helping us get information out to you in a more timely manner. While we will still be distributing a newsletter we are also going to put all this information on the club's website, www.coastalcameraclub.org in the form of blog posts. Now this may sound like we are putting all the work on you and making you actually have to visit the site to get this information and you are saying to yourself, what if I check it in the morning and right after I check, they will post something special and I will miss it. Well never fear, there are a couple of ways you can get these updates automatically.

Method 1:

You can submit your email address right on the site and have updates sent to your email's inbox. All you have to do is enter your email address in the box and hit the subscribe button. See the picture below.

Method 2:

You can actually subscribe to the blog via the RSS feed on the site. This can be a little more complicated but if you are familiar with RSS feeds and want to use it, just go the blog page and you will find the RSS link which you can drop into your favorite RSS reader.

If you have any questions just shoot me an email at lou.secki@gmail.com and I'll do my best to help you through this.

VIEW FROM THE BOARD, CON'T

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Creative Setups

As a club we have done these at our HiJinx nights. These typically involve some sort of creative element. We have done blacklight shoots, water drops on treated glass, shooting through a waterdrop to capture the image behind. Some of these can get very complicated, including things like flash triggers for high speed photography. Do a search for High Speed Photography and be amazed, you will find things like the bullet going through an apple or a pin bursting a water balloon or the iconic drops in liquid that form a crown.

So what am I saying. Well, first off, don't let the winter stop you from making new images. If you traditionally shoot outside, well its time to change the way you shoot and bring it indoors. Second, if you have done indoor shoots in the past, try to stretch yourself and try something new this time. As I said at the beginning, you really don't need anything special when it come to equipment. However, you might find it easier if you have a few extra items.

Tripod - This is a great tool to use for indoor setups. Using a tripod can help to slow you down and let you see the image you are about to capture. It will also make it easier to compose the exact shot you want. When you lock down your camera on a tripod you remove that element of change. If you are trying different apertures for depth of field you can make those changes over two three or more shots and yet the framing will be exactly the same.

Remote Shutter Release - to go along with your tripod you would benefit from the use of a shutter release. While the tripod stabilizes the camera and gives you a much better chance to get sharp focus a shutter release increases this chance because you won't be touching the camera with your hand. Most cameras have some sort of shutter release available, some with a cable some are wireless while some new cameras even have a smart phone app to work the shutter.

Cheap Lights - Do yourself a favor and pick up a few cheap work lights at HomeDepot or your favorite DIY store. The ones I use are a sort of 12 inch metal dish with a spot for a light bulb in the middle and a squeeze clamp on the back. This way I can attache this light and position it almost anywhere. Best of all they are cheap so I can afford to have multiple lights when I shoot.

Fabric - I have a few different colors of fabric to use for backdrops and to put under my subjects. Look for sales and pick up a few different colors and patterns. Choices will keep things fresh and creative.

So the bottom line is not to let the winter stop your photography. Start pulling together a DIY studio for your Kitchen table or where ever else you have room to shoot and start your creative juices flowing. Don't forget to share your creations with the club. Of course, if you don't mind being outside shooting in the cold winter months by all means go ahead and shoot. The winter can provide some great sorts of images for photographers to capture. Don't forget to protect yourself and your gear from the cold. I look forward to seeing what our members come up with.

'TIS THE SEASON

The holiday season is right around the corner and so is our annual holiday pot luck dinner. This year it will be held on December 18, 2013 during our regular meeting at the Senior Center. This is one of those times where ewe ask all members to bring something for the buffet table; your choice--appetizer, salad, main dish, dessert.

This year we have decided to show a slide show of members' images in a loop during the meeting while we enjoy the food. Please send 2 of your images that you really like. There is no special file naming or even a theme to these images, send what you like. This will be completely anonymous (only Louis will know the makers). Please follow the usual guidelines for resolution and pixel dimensions! They don't have to be award winning shots, just images that made you happy. Please use "Pot luck" in the subject line. Send to ccc.images@gmail.com

TIDBITS 86 - A QUESTION FOR ALL CAMERA CLUBS, CONT'D

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Do we, revisit these definitions and come up with a simple rule such as “an enhanced or digital art image is any image that does not represent what the photographer saw through the viewfinder or on the LCD screen? Or do we go even further and limit open categories to any image that has been taken with basic camera settings and using only minimal post processing tools such as, exposure, hue and saturation, contrast, etc.

Where do we draw the line, do we put a portrait in enhanced if the person removes red eye or dust spots, how much is too much use of exposure, contrast or hue and saturation? Then there is the whole other issue of cropping.

At this point I think we need to differentiate manipulated images from post processing. First, you must accept as a reality that all images are post processed. All JPEGs are processed in camera using the settings made by the photographer. The photographer has the ability to set color, hue and saturation and contrast along with a few other settings on the camera before taking the picture. At the time of exposing the sensor the camera's processor takes over using the selected settings. A JPEG can then to some extent be reprocessed on the computer along with cropping and dust removal.

RAW files must be processed on the computer as they are not processed by the camera. A RAW file right out of the camera is flat with dull colors and needs to be worked.

A manipulated image on the other hand is one that goes beyond what you saw through the viewfinder or on the LCD and then processed. It can be carrying the processing of the image to the extreme. Or, it be as little as removing an object such as trash or a twig, to as much as adding a sky from another image or compositing multiple images into one. The end result being an image that does not resemble what was taken by the camera.

But what about HDR which is done in post processing as compared to the use of polarizer's and split neutral density filters to control contrast when taking the shot. Do we limit the post processing to what can be done in basic photo processing software or do we allow software used for a specific function such as HDR or black and white conversion?

I could go on all day with examples, but that is not the point. The point is that there are many things we, the photographer, can do to control the end results in getting the image we saw or want. We need to understand all images are manipulated. We start the manipulation process when we first set eyes upon the scene to be captured. We select how we will compose, crop, light, angle of view, etc. We then manipulate the image further in our selection of aperture, shutter speed and depth of field along with all of the other in camera controls.

In judging or jurying a show or exhibit, technical aspects of the image (processing, manipulation) is only part of what makes an image stand out. Presentation counts, more than you would think, as the selection of mat colors, mat width and frames along with their condition can make or break the image. But the most important aspect is the subject itself. How is it presented to the viewer? Is the subject obvious or subtle and does the rest of the image support or fight with it? Does it illicit an emotion, either good or bad and how does that play to the viewer?

Many minimally processed images win awards, even Best of Show. A good minimally processed image is very competitive. I believe they compete well even against enhanced or greatly manipulated images.

At this point let's see what the majority of the members want and if what we have in place will do. As you know you can satisfy some of the people some of the time, but not all of the people all of the time. The majority must rule.

I also think we need to approach the exhibits and shows the way I do, abstracts and funky will never win, so enter to have people see your work.

COASTAL CAMERA CLUB MEET-UPS

We all love photography, that's one of the reasons we are in a camera club. Where and when we shoot our pictures varies widely. Some people prefer to shoot alone while others like to shoot with a friend or even in a group. I am going to go out on a limb here and believe that since we are all in a camera club and clubs are social we all like to shoot with another person or even in a group. When we shoot with other people we usually learn things from each other and find things to photograph you might not have seen otherwise. Every time I have been shooting with another photographer or two I have come away with at least one trick or idea I didn't have before.

Shooting activities are one thing that has been missing from our club for a few years. Nick Carlino is working on changing that. He is trying to get some Meet-Up's scheduled in the near future. He passed around flyer at the last meeting with a few ideas:

- Magic Wings Butterfly Conservatory and Gardens
www.magicwings.com
- Marsh Botanical Garden (Yale)
www.marshbotanicalgarden.yale.edu
- A Place Called Hope
www.aplacecalledhoperaptors.com
- Edgerton Park Greenhouse (New Haven)
www.edgertonpark.org
- Trail Wood Sanctuary
www.ctaudubon.org/center-at-pomfret/trail-wood/
- Instructional Meet-Ups

Send a quick note to Nick at townimages@gmail.com and let him know which ideas you would be interested in. If you have any additional ideas of places which might be interesting to shoot let him know that as well. Let's get out there and shoot as a group and then of course share the results with the rest of the club.

PANORAMA WORKSHOP

Speaking of group shoots...

Our meeting on November 20, 2013 will be a discussion of Panorama Photography. With this fresh on our minds we will have workshop to try out what we just learned. On Sunday, November 24, 2013 from 1:00pm - 3:00pm we will meet at the nature center parking lot at Hammonasset.

please Bring your camera, a tripod and of course your camera manual.

If the weather doesn't cooperate and it rains the workshop will be cancelled and there is no make-up date.

ASK THE BOARD

After the last meeting I was asked about frames and whether or not they would be considered as part of the image when being judged. In other words, will the image be judged on just the quality of the image or will it be judged as a whole package; image, mat and frame. I actually gave two answers, what I have heard from judges and what I personally believe.

The answer I have heard from judges is that some look at the just the image and some judges look at the whole package. Yeah, I know that doesn't really help. So my personal answer is that the whole package should be judged. You spent time and effort to make the best possible image you could. You took the time to print that image and made sure the print looked as good as it could. Then you picked out a mat and a frame that you felt would make the image look its best. Why shouldn't they be judged? At the very least a good mat and frame will disappear and the image will speak for itself but a bad mat and frame will almost certainly detract from the image.

My advice is to pay attention to the mat and frame so that it looks as good as your image.

EXHIBIT SPACE AT THE MADISON SENIOR CENTER

By Archie Stone

As was announced at the September meeting, the Senior Center will be installing a wall hanging system for displaying art on the walls. This has been a long and slow process since the opening of the new Senior Center, primarily due to funding issues. The club during this period has been assisting the Senior Center Commission in selecting the appropriate system and hardware.

To make the system a reality the club offered to pay for up to one half the cost of the system not to exceed \$1,000. The materials have now been purchased or, in the case of the wood picture molding donated by Landon Lumber. It is expected that the town will have the picture molding installed by the end of October or in early November with the first hanging of work to take place in November.

The Senior Center Supervisor, Austin Hall, has decided on six (6) week blocks for each show and currently has five organizations or groups interested in the space. In acknowledgement of the clubs contribution we will receive two, six week periods each year, starting with the first period in November.

The board of directors is currently working on a set of rules governing our two, six week periods. The shows will not be the same as our club exhibits but will be more in line with giving members the opportunity to display their work in a public gallery. One of the biggest differences is that we as a club would not physically hang your work, but would only act in an advisory capacity, if requested. You would be responsible for the proper presentation of the images, matted and framed under glass with hanging wires, the actual hanging and for preparing publicity such as bi-(tri)folders or post cards and labels.

This is a great chance for members to display their work in a gallery setting. As we will need to cover a 12 week period each year we would like to see all members take part. As previously mentioned, we as a club would be more than willing to advise and assist members in preparing the art for display and getting it on the walls.

If you are interested in participating, or have any suggestions on how to accomplish this direct an e-mail to Mark Janke (jankemc@yahoo.com), Allison Maltese (maltesefamily@comcast.net), or Archie Stone (dine_rock@snet.net) (underscore between dine and rock).

40 IMAGE REVIEW

During the club year we have two critiques of members' work done by club members. We also participate in the 40 Image Review with the New England Camera Club Council. This is basically a similar critique however, it is not done by Coastal Camera Club members. This is one done by one of the judges from the NECCC and delivered to us on a CD complete with an audio commentary which we will show during a club meeting. There actually is one pretty important difference, in our in house critiques we ask you to send us images that you would like help on, in this care send us your better images. This is a great chance to have your images reviewed by a judge and get some feedback on them.

We ask each member to send us one or two images that we can send in for this service. Please use our regular file naming convention and size restrictions. You can send these images at any time to ccc.images@gmail.com with the subject line "40 image review." We do have a deadline to get these images so we ask you to send your images into us by mid-December.