



# The IMAGE

## View from the Boardroom

by Lou Secki

Our last meeting where we learned how to photograph glassware, came at a perfect time. We are heading into the winter months where the days are shorter and the temps are colder forcing us to stay inside. If you don't want to venture outside to shoot in the cold winter months take what we learned and use it to create some images this winter.

We learned about shooting images of glass but you could just as well shoot many other items indoors this winter. If you "google" tabletop photography you will find many sites with all sorts of information. Everything from tips and tricks to full scale "how to" videos. You will also find quite a bit of information regarding items you can purchase to make your table top studio even better. I will admit that most of the information I found was related to "product photography," however, the same techniques can be applied to the larger more generic category of "still life."

One thing I like shooting still life is that you can really slow down and think about each and every decision you make on the way to creating the image you want.

### TIPS:

1. For natural light set your table up near a window.  
The larger the window the better (large window = larger light source and a large light source makes for softer shadows). Try to position the table you are going to work on as close to the window as you can without getting in direct light.
2. For shooting with artificial light make do with what you have or go cheap.  
You can shoot with light from any lamp in the house, however, shooting with lights you can direct at the subject are easier to use.

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**NOV. DEC. ASSIGNMENT**

Since a recent meeting focused on it and this month's view from the board also touched on it lets use Table Top photography as our assignment. Give us your best work so far from an indoor table top studio.

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**

**November 5, 2015**

Scranton Library Opening. Meeting will be held at the Scranton library, Madison, CT. In this reception, open to the public, the club will share some of its latest images

**November 18, 2015**

First of two critique sessions of members work. This is done digitally. All images must be sent to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) subject line "critique" prior to October 18, 2015. Naming criteria will follow NECCC rules. Those shooting slide or negative film should notify a board member to arrange for scanning

**December 2, 2015**

TBD

**December 17, 2015**

Potluck Christmas Party / Club fall project. Come and enjoy good food and conversation. Fall project.

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](http://www.coastalcameraclub.org) - the official club website

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

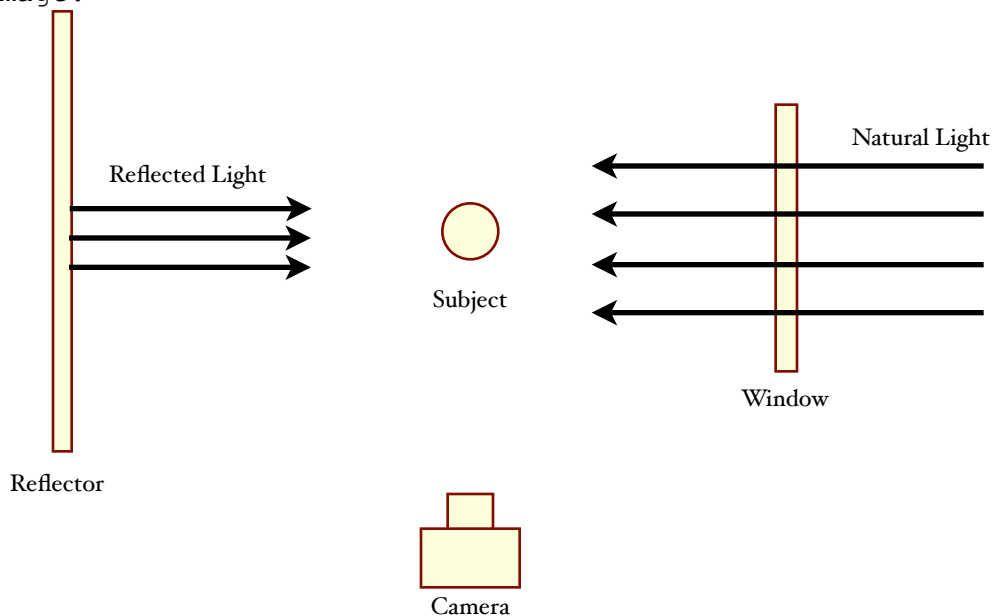
The Coastal Camera Club meets at 7:00pm on the first and third Wednesdays of the month at the new Madison Senior Center located at 29 Bradley Road in Madison, Connecticut.

## VIEW FROM THE BOARD, CONT'D

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I have a few inexpensive work lamps from a hardware store I can clip onto a chair and aim at my subject. To avoid harsh shadows I will hang a piece of sheer white fabric between the light and my subject to create more soft light.

- Use reflectors to bounce light onto the subject and soften the light. You don't have to go out and buy expensive reflectors, try the DIY approach. Say you are taking a picture of a bowl of fruit as pictured below. Natural light is coming in from the right through the window and striking the right side of the subject. The left side of the subject will be in shadow. If you were to place a piece of white foam core on the left side so the subject it would reflect the window light back on to the left side of the subject wrapping it in light and reducing the shadows on the left side. Conversely you could place a piece of black foam core as the reflector and absorb some of the light giving your subject more dramatic shadows and a creating a more moody image.



- Try adding some off camera flash to the mix. Adding even a single off camera flash to the setup can create some added impact to the final image. Moving your flash off your camera can be as simple as using a cord that attaches to the hot shoe on the top of your camera. You can also invest in radio flash triggers that let you work without the wires.

The tips I have mentioned here are mostly about doing things without spending a lot of money. There are always product offerings out there that make things easier. Indoor table top photography is no exception. Light stands make setting up your studio much easier. They hold lights, you can attach reflectors and modifiers to them and they are the easiest way to set things up quickly. You can also spend a lot of money on lights instead of using cheap work lights. My advice is to try the DIY thing first and see if

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you like this sort of photography, if you do, you can always add the expensive gear later. Doing it this way gives you the added benefit of learning what works well for you and will help you make a more informed decision when it comes to purchasing that expensive gear later on.

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#### TIDBITS #96 - PERSPECTIVE

*By Archie Stone*

First of all what is perspective?

**perspective:** the appearance of objects relative to each other, determined by their distance from the viewer. January 13, 2009 by Michael Reichmann, [www.luminous-landscape.com](http://www.luminous-landscape.com)

If you stand in one place with your camera and just zoom the lens, from wide to telephoto or back, you have not changed perspective, but only cropped or un-cropped the image.

“A telephoto lens merely gives a narrow angle of view which means (generally) that what it ‘sees’ is in the distance and thus the objects in the frame have less apparent distance between them.

Conversely, the wide angle lens ‘sees’ more of the scene and therefore it includes objects which are closer to the camera. Thus the apparent distance between the foreground and background is greater.”

[luminous-landscape.com/changing-perspective/](http://luminous-landscape.com/changing-perspective/) article on perspective

You can test this out by putting your camera on a tripod and taking a wide angle image and then zoom out to telephoto and take a second image from the same spot. If you blow up the telephoto image to where it is the same size as that part of the image in the wide angle view you will see that they are the same.

To change the perspective of an image you must physically move the camera. It can be closer to or farther away, up or down, left or right. This may be moving in closer to emphasize rocks or boulders in the foreground or backing up and squatting to include a bush or flowers in the foreground.

**So rather than just standing there and zooming your lens in or out, start moving around and get a whole new perspective.**

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#### WE ALL HAVE TO PAY OUR DUES

With the start of another new club year comes the need to pay our dues. No really, the annual club dues are due at the first meeting. This year's dues are as follows:

- \$25.00 individual
- \$40.00 Family
- \$5.00 Student

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#### A QUEST FOR DISCOVERY IN PIONEER VALLEY

*By Edward Drew*

A few short months ago I had the pleasure, thanks to the Coastal Camera Club, of attending my first NECCC Conference held at the University of Massachusetts Amherst Campus. The Conference, which is usually held each July, was special this year as 2015 marked the 70<sup>th</sup> Anniversary for this conference that is held to benefit photographers from near and afar. In fact, it took a day or so for this important fact to sink

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## 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](mailto: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.

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## EXHIBIT OPENING AT THE SCRANTON LIBRARY IN MADISON

Thursday, November 5, 2015 is the opening of our member's exhibit at the Scranton Library. This will function as our first November meeting and will allow members to see each other's work. We also use this as social meeting where we can all have a bite to eat and talk about all the work on display. The club will supply the drinks but we do ask all members to bring in some finger food to enjoy.

**Don't forget, this will be a Thursday evening and not our normal Wednesday night.**

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## CAP INVITATIONAL SALON

This year we plan to participate in the Connecticut Assoc. of Photographers 30th Annual CT Camera Club Invitational Salon.

It is one competition of Digital Images, Open category (that means any subject, any style processing)

This is a club competition, not individuals. We may submit 12 images from 12 different members.

At last night's meeting, the members present decided we should make this open to all members in good standing (that means you've paid your club dues for the 2015-2016 year).

The plan is to have you submit ONE of your very best images to our image bank at [ccc.images@gmail.com](mailto:ccc.images@gmail.com) Use CAP Salon in the subject line, please.

A jury panel will select the 12 best images from our club for submission to the salon.

Rules to guide you:

1. You may not submit through more than one club.
2. Images should be a max of 1024 pixels wide, max of 768 pixels high.
3. Images used in previous CAP camera club salons are not eligible.
4. Naming your files: XX\$Coastal\$LastName, FirstName\$Title\$2015.jpg
  - a. XX will be filled in later when we choose the 12 for submission
  - b. Please be sure to capitalize properly and use spaces where appropriate.
  - c. Note this format is slightly different from the format we use.

There are a four cash prizes: Club highest point total and second highest point total. Individual images will also be recognized; Best in Show and Runner Up.

A Certificate of Merit will be given to the top 10% of images.

Judging will be done the the Westchester Photographic Society during the week of Dec 7-12. Results will be published by Dec. 18th.

\*\*\*\*Most important for you to know\*\*\*\*

DEADLINE TO SUBMIT YOUR IMAGES IS NOVEMBER 13TH

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in for me, which was “If they’ve been doing this for 70 years, they have to be doing something right!” Well, quite frankly, they are doing something right.

Admittedly, this was my first year in attendance, not because I never wanted to go, but because I always found a lame excuse for not taking the time to fill out the application form, submit the reasonable registration cost, and simply attend and expand my knowledge of what I consider to be the best hobby one can partake in, and that is **‘photography’**. My lame excuses ran the gamut from “who knows, I may need to attend a wedding that weekend”, or, “my allergies may be acting up at that time of year, or, “I think I am scheduled to ‘rotate the floor mats’ in my car on that same weekend!” Being the recipient of our Club’s ‘complimentary registration’ my excuse bank was depleted. I attended in 2015, and now I will attend every year henceforth! Why? Let me take a moment to explain why.

In looking over the NECCC Conference Program that listed conference offerings, I was truly amazed at the wide array of offerings provided to photographers, whether the photographer is a novice, intermediate or professional-class expert. From pre-conference workshops, to class offerings, ice cream socials, ‘meet and greet’ the speaker’s sessions, to a post conference Revolutionary War Reenactment, there was absolutely something for everyone. It didn’t take me long to settle in on a number of sessions that focused on lighting techniques, model photography, family and pet photography, photojournalism and sports photography. Simply stated, I took advantage of every ‘learning moment’ I could. Regarding the quality of the program and the speakers’ ability to communicate, I wasn’t disappointed. Every session speaker delivered on what was promised!

I must admit there was a bit of trepidation when I signed up and requested one of the ‘air conditioned’ suites that were available to early registrants. This was a great tip provided to me by our club colleagues. “Get your registration in early, I was told repeatedly, and you’ll have no problem.” Well, I registered early, and my concerns about not getting an air-conditioned room were for naught, as I did get the air-conditioned suite, as requested, and found the accommodations to be ‘first class.’ The food and meal options provided, whether at a dining hall or the multiple dining options provided at the campus center, were excellent and met everyone’s needs. No attendee could ever claim that they walked away from a meal hungry. The meal-selections were plentiful and tasted good. I never heard a complaint in this department!

Being a first-year attendee, I understandably had a number of questions and sought occasional advice. The NECCC staff went out of their way to assist me, and were helpful and professional in every respect. It was clear that the NECCC Staff play a very critical role in ensuring the success of this annual conference, and they excelled at making all attendees feel welcomed and appreciated.

Most importantly, I attended the conference with a number of CCC members and having the opportunity to interact outside of a club meeting, hearing about their particular photographic interests, and learning from their personal experiences only created greater value and introduced yet another learning perspective for me. Simply put, I learned a lot from my club colleagues.

In closing, I can only recommend that CCC members get out their calendar’s for 2016 and lock in the dates of July 15<sup>th</sup> through the 17<sup>th</sup> and plan on attending the 71<sup>st</sup> NECCC Conference, once again, to be held in Pioneer Valley, UMASS, Amherst, Mass. In the interest of full-disclosure, I must admit that I had one disappointment at the conclusion of this conference. That disappointment was in my failure to attend this conference in the past. I have no one to blame but myself. Rest assured, I won’t make that mistake again, and in the future, ‘rotating the car floor mats’ will simply have to wait!