



The IMAGE

View from the Board

by *Maryann Flick*

Inspiration can come from anywhere to motivate creative shooting but can also disappear leaving you discouraged with your hobby. We'll be hearing more later this year about how the 365 project has inspired some of our members. Here I want to describe something that works for me. I call it a "collection" project.

It's very simple. Pick a subject you find interesting, and start collecting images of that subject. The key is to be very specific. "Nature" or "Architecture" is much too broad a subject, but "maple trees" or "bridges" would be suitably specific. Think of something fun or highly esoteric—red shoes, skulls, animal babies, hand-painted signs, neon beer advertisements, balloons, silly lawn ornaments, picket fences, logo baseball caps.... It's like a scavenger hunt. Start several collections, and your chances of finding something every time you're out shooting are increased. Pick one that's easy and one that's rare. You never know when you'll come across your subject, but you will always be on the lookout to grab another shot to add to your collection. And you'll always be looking for a better shot or a more unique composition. With each "find" you have the opportunity to think about how to shoot the next one to improve your work.

It's also a fun project to do when you travel. On a trip to Antigua, Guatemala in 2008, I noticed the town had a large variety of decorative chimneys and cupolas. My mission was to capture good shots of as many as possible. I compiled the results into a poster.

CONTINUED ON PAGE 3

Inside this Issue

Page 2

Flickr Update

September Meetings

Refreshments

How To Name Your Files

Page 3

Club Project

Page 4

Tops in CT

Photo Exhibit

Page 5

5 Minute Presentations

Tidbits #80

Page 8

2012-13 CLub Schedule

Page 10

Photo Exhibit at Gladeview

Page 11

Exhibit at Florence Griswold
Museum

Photo Opportunities

OFFICERS

President

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

Vice President

Lou Secki203-804-7479

Secretary

Howard Margules.....860-434-3550

Treasurer

Deanna Broderick.....203-458-7604

COMMITTEES

Activities

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

Exhibits

Mark Janke.....203-457-1890

Historian

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

Hospitality

Julianne Derken.....203-318-0148

Membership

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

Newsletter

Lou Secki203-533-9568

Programs

Mark Janke.....203-457-1890

Publicity

Maura Kelly203-671-5909

Representative

Nick Carlino203-484-4603

Webmaster

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



SEPTEMBER ASSIGNMENT

The September Assignment is "End of Season." Show us all what "End of Season" means to you. Grab the best shots you have, and post them 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.

September Meetings

September 19, 2012

Renowned photographer Brad Rickerby will start off our camera club season with his CITY LIGHTS project. He describes his creative efforts this way....."Chaos. The colors go where they want. You talk to them, you tell them the plan, you cajole, flatter and plead. You think you have come to a meeting of the minds. You apply them. And - The colors go where they want. It's best not to corral them. It's hopeless anyway. Best just to make soft suggestions and watch with childlike glee as they intermix and mingle. The colors go where they want and they know where to go. They always arrive at a sensual, vibrant, complex beauty. The colors go where they want. Chaos."

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

SEPTEMBER REFRESHMENTS:

September 19, 2012Louis Secki

Follow these rules when submitting any image to the Coastal Camera Club:

Files must be named using the following format:

X#\$Coastal\$LastName\$FistName\$ImageTittle\$YYYY-MM.jpg

Where X=the type of file (Open, Digital Art, Black&White, etc) and YYYY-MM is the year and month of the event for which you are submitting the file. For example, O2\$Coastal\$Smith\$John\$The Red Barn\$2011-01, this is an image titled *The Red Barn* by John Smith of the Coastal Camera Club to be submitted to a competition in January of 2011.

Please remember the maximum size for competitions is 1024 pixels wide by 768 pixels tall. If the files are to be used in a club critique, they can be full size.

Images must be submitted to ccc.images@gmail.com with the subject line indicating the event for which you are submitting.

If you have any questions, please contact Lou Secki at lou.secki@gmail.com.

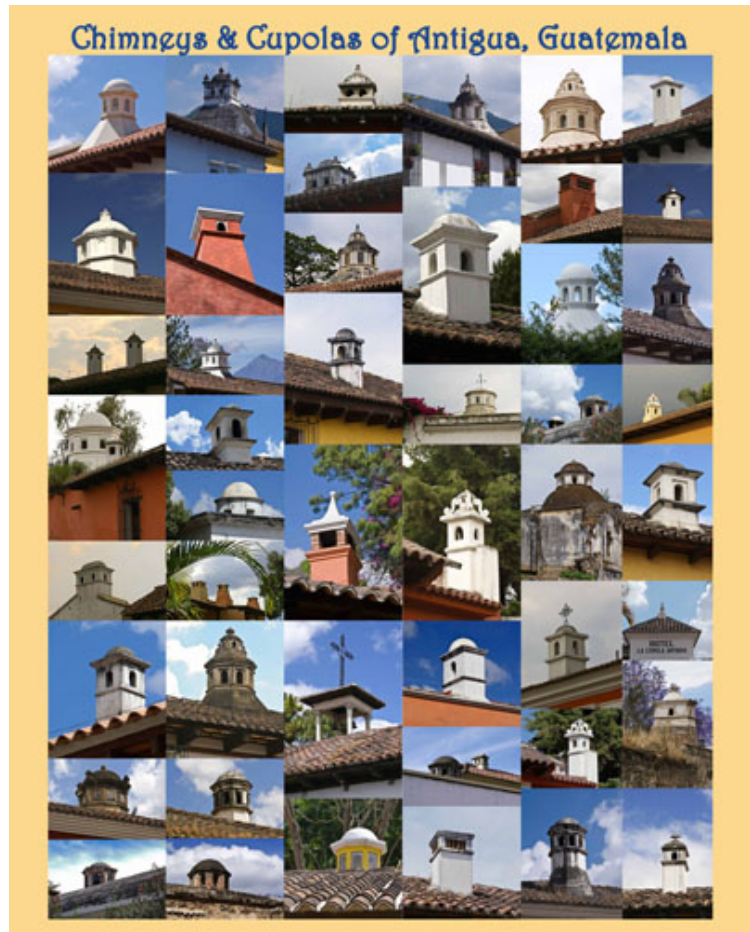
The Coastal Camera Club meets at 7:00pm on the first and third Wednesdays of the month at the new Madison Senior Center located at 29 Bradley Road in Madison, Connecticut.

VIEW FROM THE BOARD

CONTINUED FROM PAGE 1

Now on each trip I try to find something as my project for that trip. I even recruit my companions to be on the lookout for my subject. It gets them involved in your work and maybe less likely to fidget while waiting for you to get your shots.

It's important to always have a camera ready at hand. The disappointment of missing something for your collection will help you remember to carry a camera whenever possible. And that can mean you're ready for any photo opportunity that presents itself.



COASTAL CAMERA CLUB PROJECT - 2012

The 2012 club project is an oldie but a goodie. Its been several years since we have put together an *Alphabet Safari*. In fact the last time we did one was on slide film and before many of you were members.

It's a simple yet challenging project. Go through the alphabet and photograph something for each letter: *A is for apple* is an example--you photograph an apple. Please try to be as creative as possible with your choices and with your images. We want to see your best work. We hope you have been working on this over the summer. If not, you still have time, so get out there and get shooting.

TOPS IN CONNECTICUT COMPETITION

Dear Connecticut Photographers,

The Connecticut Association of Photographers is pleased to announce the 2012 Tops in Connecticut competition. This competition is open to any photographer who lives in Connecticut as well as any member of a Connecticut club including CAP. You don't have to be a member of CAP to enter. There are two categories: electronic (digital) images and prints. You may enter four photographs into each category. The award-winning and accepted photographs will be organized into a program to be presented at the Annual CAP Dinner on April 27, 2013, at the Hawthorne Inn in Berlin, CT (save the date).

Prints and digital images must be received by Monday, November 5, 2012. The open judging will take place on Saturday, November 17, 2012, at the Milford Fine Arts Center. We hope you can attend. In addition to a Best in Show award for each category, special awards will be presented in both categories for: Best Portrait, Best Landscape, Best Seascape, Best Monochrome, Best Creative and Best Nature.

The detailed rules, entry forms, and other information are contained in the attached flyer.*

In addition, I would like to invite you all to visit the new web site for the Connecticut Association of Photographers at <http://capinct.blogspot.com/>. While you are there I suggest you subscribe to our blog to receive information on CAP activities as well as other events of interest to Connecticut photographers. We send out e-mails to paid CAP members announcing CAP activities such as this one, but information on other activities is distributed only through the blog. Subscribe now.

Best regards,

Bill

William B. Barnett, AFIAP, MNEC, MPSA
66 Jasmine Circle Milford, CT
06461-1788 USA

CT Association of Photographers Web Master
Phone: (203) 877-1639
E-mail: CAPinCT@optonline.net

**There will be a PDF file on the Coastal Camera Club website with all the detailed instructions on how to enter the Tops In Connecticut 2012.*

PHOTO EXHIBIT

One of our members, Sally Perreten, is exhibiting for 2 weeks only, along with Sheila Wetheimer and Elin Dolle, at the Lemon 'n Lime Gallery's Evans Room on Halls Road in Old Lyme just across from the Hideaway Restaurant. The show opened on the 14th so you have time to pop in for a visit in the next 2 weeks. Contact info: 860-598-9313 or lemonlyme@artgiftsoldlyme.com.

Gallery Hours:

Wednesday - Sunday 12 noon until 5pm.

Saturday 10am-5pm

5 MINUTE PRESENTATIONS

by Archie Stone

In order for members to show their work, the Board is putting forth the following:

On those meeting nights when we are not committed to a guest speaker or a long program such as a critique or competition, we will spend the first 15 minutes showing members' work. The work will be selected by the member and will be presented as projected digital images. In order to participate, you must sign up in advance.

So as not to consume a large portion of the meeting, each session will be limited to 3 members and 3 to 5 images, with each member allowed a maximum of 5 minutes. The images are to be brought to the meeting on a jump (thumb-zip) drive or a disc by 6:45, so they may be uploaded to the laptop. While for expedience sake it would be nice if they were sized by club rules, this will not be mandatory.

The subject shown may be a project you are working on, a technique you are using or just images you like or for that matter dislike.

We would ask that you come prepared to discuss the following about each image or the images, and remember you only have 5 minutes.

1. What you were shooting and why.
2. What were you trying to achieve, and did you succeed or not.
3. The challenges you faced in getting the shot.

There will be no discussion or questions from the group as this is not a critique, and we will not have the time. If anyone has questions or comments they can be made one-on-one at the end of the meeting.

The available dates for the presentations are: 10/3/2012, 10/17/2012, 11/21/2012, 2/20/2013 and 3/6/2013.

Sign up for the presentation with Mark Janke or Archie Stone at any meeting.

If you are interested in showing a portfolio of work or a trip you took, see Mark Janke or Archie Stone, and we will do a meeting of mini sessions, again digitally.

 TIDBITS #80 - FILL LIGHT

As we are going to be doing a Hi Jinx meeting (January 2, 2013) involving lighting I am going to do something not done before. I am going to recycle some of my old tidbits on Fill Light and Fill Flash.

The Hi Jinx will involve the use of available or ambient light (that light which is present and lighting the scene), and reflectors and other simple tools to modify the light, up to and including flash or strobes.

There is a big difference in Fill Light using simple tools such as reflectors and mirrors and Fill Flash which requires that you have the ability to control not only the position of your flash but also the direction and how much light it puts out.

Before I jump into the subject of lighting I want to cover three books on the use of flash and strobes.

For the Canon users, Syl Arena's book *Speedlites Handbook* is excellent. It starts with the basics: learning to see light, exposure, mechanics of light and light of the world (ambient light). Only in Chapter 5 does he start to get into using flash. I found the first 4 chapters well worth the price of the book in that he makes complex things simple to understand.

The second book and geared to Nikon users is Joe McNally's *Hot Shoe Diaries*. I have not read this book but took advantage of Amazon's website to skim the index and a few of the chapters. It appears to start off as Arena did with a full explanation of photographic principles before jumping into the use of flash.

The third book is by three photographers: Lou Jones, Bob Keenan and Stephen Ostrowski and is titled *Speedlights and Speedlites: Creative Flash Photography at the Speed of Light*. Speedlights is what Nikon calls their on camera external flash, and Speedlites is Canon's terminology. So needless to say this book is for both Nikon and Canon Shooters.

CONTINUED ON PAGE 6

TIDBITS #80 - FILL LIGHT, *CONTINUED*

CONTINUED FROM PAGE 5

We will start with the simple version first.

Fill light (part 1)

This is going to be a multi-part article on fill light which will cover the what, where and how of using reflectors as well as fill flash.

What is it

As we are going to discuss it in this article, fill light is any source or type of light, other than the primary (main or key) light which is used to control contrast in the photograph. Contrast is the difference in the amount of light reflecting from the dark or shadow areas of the scene and the light areas. By using fill light the Dynamic Range between the blacks, midtones and whites are reduced, without effecting the upper midtones and highlights, allowing for more detail in the shadows or dark areas. The amount and direction of the fill light used will determine how much detail is shown in the dark areas or how much shadow is eliminated.

The main or key light can be any light, from the sun, to a street light to a lamp next to the subject.

While fill light is used primarily to reduce contrast, there are times when you would use fill light to increase the contrast in order to bring out or highlight an object or part of a scene. This type of fill light is usually done in still life (table top) or studio photography where the light for every part of the scene is set up and controlled. Rim lighting on the hair to separate it from the background is just one type of fill light which gives more light to the subject than the main light. The one area in nature where fill light may be used to increase the contrast would be in close-up or macro photography, where we use fill light to light the subject so that the background will go dark or under-exposed.

Fill light to increase the contrast is not going to be discussed in this *Tidbits* as it is a subject unto its own.

Why is it needed

The human eye, along with the brain, has the ability to shift between the highlights and dark areas of a scene and pick up detail in both. The brain then combines these multiple images into what the brain tells us we are seeing. Therefore we can see the detail in the face shadows created by the baseball cap and in the dark interior of a barn on a bright day where the camera can not. The camera can record the highlights or the shadows (darks) in detail, but not both at the same time. It, unlike the brain can not record two separate light levels simultaneously and show detail in each, especially when they are close to or exceed the Dynamic Range of the film or sensor. This is why we have split neutral density filters and HDR (High Dynamic Range) procedures for capture and HDR programs for digital processing

When do you use it

Fill light should be used anytime you see that the film or sensor is not going to record the full Dynamic Range of the scene. Or, if it can record the full range, you would like to reduce the contrast to bring out more detail in the darks or shadows.

This is especially true in portraiture where with shadows we lose too much detail. Portraiture would include people, animals and birds among other things. The problem can be caused by one side of the face or body being in too much shadow with side lighting, under the chin and on the neck or in my case with deep set eyes, a term known as raccoon eyes, if the light comes from directly above, or if lit from behind (back lighting), the whole subject is dark. Last but not least, fill light is great for putting a catch light in the eyes. I use some type of fill light, usually flash, for just about all of my people, animal or bird photography if they are within range of the strobe.

CONTINUED ON PAGE 7

TIDBITS #80 - FILL LIGHT, *CONTINUED*

CONTINUED FROM PAGE 6

Fill light is for more than portraiture, though in reading the articles you would never know this. It can be used to balance the foreground light with the rest of the scene in landscape photography and fill dark parts of the room in interior architectural work. It plays a big part in table top or still life work and macro photography. I have seen lighting diagrams for still life where they have used everything from a large piece of white foam core to fill the whole scene, to a small mirror, kitchen spatula or polished spoon to get light on a very small area or object.

In fact, fill light can be used just about anyplace where you want to reduce the contrast in the scene or in some cases expand the contrast, as long as you stay within the Dynamic Range of the film or sensor

How does it work

I think one of the hardest concepts about fill light for people to grasp is that you can add fill light to the whole scene and it will not affect or have very little effect on any part of the scene in which the light value of the scene is greater than the amount of light you are adding. **Huuhhh? What the heck is he talking about? Of course if you add more light on the whole scene it will affect the whole thing!** Please bear with me. Why? Because as photographers the first sentence is correct. But please do not ask me why. It is one of those things you have to accept or find a physicist that can explain it to you. Don't believe me? Then experiment; find a very contrasty scene, preferably one in which the light is constant like a room or part of a room at night. Be sure the scene you select has a well-lit area, a partially lit area and a dark area. Take a picture with no fill light, then a picture with fill light that is one or 1 1/2 half stops less than the meter reads. Bring both images up on the computer side by side and compare them. You will see that the upper midtones and the highlights have not changed or changed so little you will not see it. Only the lower midtones and blacks will be lighter. By the way, if you do not have the ability with your built-in flash or external strobe to set fill light ratios, then use a piece of white whatever to reflect light back into the scene. Remember, we are talking about fill light here, not just fill flash.

For those of you who like to challenge factual statements like the one I made above, here is an excerpt from an article I found at <http://www.woodlandsphoto.org>.

“The fill flash technique uses the flash to fill in the shadows or add a little highlight to dark areas. At this point, many photographers may be concerned that this technique may add too much light to the highlights. The reality is that observed light is not cumulative. If you take a flashlight outdoors on a bright sunny day, you do not see the light shinning in front of you. Try it. Take a flash light outdoors into the bright sun with deep shadows. Shine the flashlight on a spot where an object is partially in the sun and partially in deep shadows. You will notice that the deep shadows will have more details. At the same time, the portion of the object lit by the sun has not increased in brightness.

When configured for fill flash, your auxiliary flash unit will accomplish the same thing. It will just add light to the shadows area.”

And yes, as the fill light approaches the value of the main light you may see some change in the highlights or upper midtones because the closer the fill light gets in value to the main light, the more it may affect the whole scene, as it is now moving towards being another main light. If you look closely at the histograms of two images where the fill light is less than say 1 stop different than the main light, and assuming the histograms are sensitive enough to show subtle changes in light values, you may see that the highlights have moved just ever so slightly to the right. Why? Because it does have an effect on the overall scene the closer it comes to the main light value. But it is so insignificant that for all intents and purposes you will never

CONTINUED ON PAGE 8

TIDBITS #80 - FILL LIGHT, *CONTINUED*

CONTINUED FROM PAGE 7

notice it. Of course if you set a ration of only ¼ or ½ under your primary light source, then you may see more change in the upper midtones and maybe the highlights. But most fill ratios start at minimum of 1 stop to 2 stops under the main light.

To be continued

COASTAL CAMERA CLUB 2012 CLUB SCHEDULE

**Coastal Camera Club
Schedule 2012-2013**

August

Board Meeting Monday, 8/27/12
Regularly Scheduled Board Meeting

September

Regular Meeting Wednesday, 9/19/12.
Renowned photographer Brad Rickerby will start off our camera club season with his CITY LIGHTS project. He describes his creative efforts this way....."Chaos. The colors go where they want. You talk to them, you tell them the plan, you cajole, flatter and plead. You think you have come to a meeting of the minds. You apply them. And - The colors go where they want. It's best not to corral them. It's hopeless anyway. Best just to make soft suggestions and watch with childlike glee as they intermix and mingle. The colors go where they want and they know where to go. They always arrive at a sensual, vibrant, complex beauty. The colors go where they want. Chaos."

October

Regular Meeting Wednesday, 10/3/12
Nick Carlino & Fred Rosenthal will lead us in learning techniques needed to shoot night scenes, and then we'll immediately put our new-found knowledge to use by photographing the Madison Green and downtown area after night has fallen. Be sure to bring your tripods and cameras for bit of fun and learning.

Regular Meeting Wednesday, 10/17/12
Mark Janke will start us on the road to the world of Macro Photography including a discussion of different equipment which can enhance a closeup image along with examples of the pros and cons of each.

November

Board Meeting Monday, 11/5/12
Regularly Scheduled Board Meeting

Critique Meeting Wednesday, 11/7/12
Guest Speaker George Fellner presents "Pictures at an Exhibition: A Mindset for Creative Photography."

Regular Meetings Wednesday, 11/21/12
First of two critique sessions of members' work. This is done digitally. All images must be sent to ccc.images@gmail.com subject line "critique" prior to October 21, 2012. Naming criteria will follow NECCC rules. Those shooting slide or negative film should notify a board member to arrange for scanning.

CONTINUED ON PAGE 9

COASTAL CAMERA CLUB 2012 CLUB SCHEDULE

CONTINUED FROM PAGE 8

December

Exhibit Opening Wednesday, 12/5/12
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 and be able to discuss why the art of photography excites us so.

Regular Meeting Wednesday, 12/19/12
Potluck Christmas Party. Come and enjoy good food and conversation. Members to provide slide shows as background.

January

Regular Meeting Wednesday, 1/2/2013
"Lighting is the Key" A night of Hi Jinx in which we'll try out different artificial lighting techniques such as soft boxes as well as on and off camera strobes using deflectors, diffusers and whatever else the "Wizard of Oz" may conjure up.

Competition Meeting Wednesday, 1/16/13
Our first of two-in house competitions. Digital images must be submitted to ccc.images@gmail.com subject line "competition." All images must be in by 1/5/ 2013.

February

Board Meeting Monday, 2/4/13
 Regularly Scheduled Board Meeting

Regular Meeting Wednesday, 2/6/13
Fran McMullen, an avid local kayaker and photographer will share with us her zeal for photographing sunsets, particularly sunsets over the waters of Long Island Sound. We'll learn of her techniques and feast on the results.

Critique Meeting Wednesday, 2/20/12
Second annual critique of members' work. This is done digitally. All images must be sent to ccc.images@gmail.com subject line "critique" prior to January 20, 2013. Naming criteria will follow NECCC rules. Those shooting slide or negative film should notify a board member to arrange for scanning.

March

Regular Meeting Wednesday, 3/6/13
Our own Allison Maltese, Rob Nardino and Deanna Broderick will team-up to tell us all about the 365 project, which involves daily shooting and sharing of images on the Internet with photographers from all over the world.

Regular Meeting Wednesday, 3/20/13
40 Slide Review

April

Competition Meeting Wednesday, 4/3/13
CCC/SECC Joint Competition at Southeast Camera Club.

Regular Meeting Wednesday, 4/17/13
Bill Barnett will speak to us about traveling to one of his recent, exotic, far away destinations. His photography tells a vivid story of the people and culture wherever he happens to go, be it Bhutan, Cuba, Viet Nam, etc. Which of his many sojourns he will discuss, is yet to be determined, but be assured that it will be a colorful journey.

CONTINUED ON PAGE 10

CONTINUED FROM PAGE 8

May

Exhibition Opening Wednesday, 5/1/2013
Gladeview Health Care Center Opening. This reception is open to the public. The club members will be exhibiting images in any of six categories: Landscape, People, General, Architecture, Nature and Digital Art.

Regular Meeting Wednesday, 5/15/13
Members' Project. Details to be determined.

June

Regular Meeting Wednesday, 6/5/13
Annual Meeting, Potluck Dinner. Members Show & Tell.

Board Meeting Monday, 6/10/13
 Regularly Scheduled Board Meeting

Exhibits

Scranton Library
 Hang Saturday, 12/1/12
 Opening Wednesday, 12/5/12
 Take down Sunday, 12/30/12
 Connecticut Hospice
 Hang Saturday, 2/2/13
 Take down Saturday, 3/30/13
 Gladeview
 Hang Saturday, 4/27/13
 Opening Wednesday, 5/1/13
 Take down Saturday 6/29/13

 PHOTO EXHIBIT AT GLADEVIEW

Three members of the Coastal Camera Club, Maryann Flick from Old Saybrook, Allison Maltese from Guilford and Dianne Roberts from Madison, will be joining forces for a photography show at the Gladeview Rehabilitation & Health Care Center in Old Saybrook. The show, which opens on October 1 and runs through November 3, features nature photographs.

Maryann Flick's grouping is called "Landscapes: Real and Surreal" and showcases both realistic and impressionistic scenes. Allison Maltese will be showing "The Beauty of Flowers," colorful favorites from her collection of flower studies. Dianne Roberts photos, "Macro Series - Water Drops and Flowers," reflect her interest in gardening and a recent awareness of dew drops and raindrops in the garden.

Although the photos are hung primarily for the enjoyment of the patients and their visitors, the show is open to the public. Gladeview is located at 60 Boston Post Road, Old Saybrook.

EXHIBIT AT THE FLORENCE GRISWOLD MUSEUM

White on White: Churches of Rural New England

October 5, 2012 through January 27, 2013

Organized by Historic New England, White on White presents over 40 photographs by renowned architectural photographer Steve Rosenthal depicting iconic New England meetinghouses and churches. To complement the images of churches in Brooklyn and Old Lyme, Connecticut, that were part of the original exhibition, Florence Griswold Museum Curator Amy Kurtz Lansing asked the artist to photograph additional churches for this exhibition. Images of churches in Madison, Lyme and East Haddam, and a new photo of the Old Lyme First Congregational Church, celebrate these buildings that give New England towns and villages a unique sense of place and define, in many minds, the New England character. An introductory video about the White on White project accompanies the exhibition.

Additional information is at http://www.florencegriswoldmuseum.org/exhibitions_12White.php

Photo Opportunities

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

Louis J. Secki
400 Goose Lane
Guilford, CT 06437