



THE IMAGE

March 2020
Spring Issue

View From the Boardroom

By Dave Rathbun

Several months ago my wife, Janet subscribed to an on-line forum called "Ugly Hedgehog". It's a daily compendium of all things photographic, and then some. This particular forum has a worldwide presence of what seems to be a zillion contributors who discuss and comment on a vast array of daily photographic related topics - mostly in a non-antagonistic manner.

A while back I noticed that one of the daily e-mails contained a topic entitled - **What makes a "Photographer"? Is it the camera, shooting in raw, number of pictures taken, passion, can cell phones count?** My first thought was "Oh boy, here we go". As you might expect, the thread went on for twenty-three pages, the longest discussion I recall seeing.

Here's a sampling of a few subscriber comments on the subject -

..."By definition, ANYONE who uses a camera to take photographs, ANYONE."

..."Not sure making money is the key issue. Could be more along the lines of demonstrating expertise in the craft, to consistently be able to produce photographs which show artistic and technical excellence, regardless of equipment or subject."

..."Is a photographer a 'picture-maker' rather than a 'picture-taker?' A 'maker' creates with intention. And with attention to technique and technology, to style, to creative choices, and to conveying a message."

..."Photographers will study their subject; they think about how they want the subject to appear in the photo; they think about light as a major variable; they think about composition and aspect ratio; they will move to get the best shot; they know their gear, whatever it is; and they think "photographically!"

..."It takes more than picking up a camera, turning it on, pointing it at something and exposing the image to be called a photographer. A photographer understands the difference between a snapshot and a compelling and quality photograph. A compelling photograph tells a story, keeps the viewer in the photograph and inspires the viewer. If the person holding the camera can inspire such feelings in the viewer, hopefully a discerning viewer, he or she can be called a photographer."

After spending an outrageous amount of time reading the comments, I thought to myself - "What view do I hold?" To be honest, I have to say I believe in the majority of responses I had read, key being technical excellence, compositional skills, creativity, the ability of the photograph to tell a story. But the most important attribute, at least to me, is the joy that photography has brought to my life. For me, striving to be a photographer has become a never-ending quest to be as good as I can possibly be. How about you?

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*“If you see something that moves you, and then snap it, you keep a moment.”
.... Linda McCartney*

OFFICERS

President
Maryann Flick 860-304-5693

Vice President
Paula Chabot 860-399-5414

Secretary
Sue Frechette 860-663-1372

Treasurer
Mike Frechette 860-663-1372

Past President
Archie Stone 203-245-2381

COMMITTEES

Exhibits
Allison Maltese 203-458-7916

Hospitality
Janet Rathbun 203-484-2262

Membership
Dave Rathbun 203-484-2262

Newsletter
Sue Frechette 860-663-1372

Programs
Mark Janke 203-457-1890

Publicity
Anne Mele &
Colin Reeve 203-241-7949

Digital Image Technology
Louis Secki 203-804-7479

Webmaster
Rob Nardino 203-318-0831

Activities
Sue Frechette 860-663-1372

2019—2020 REGULAR MEETING SCHEDULE

April 1, 2020—Joint Competition with SECCC—**Cancelled**

April 15, 2020—Presentation by Hank Paper on Street Photography

May 6, 2020—Gladeview Show Opening Reception

May 20, 2020—Club Annual Project review

June 3, 2020 - Annual Business Meeting and Pot Luck Dinner

2019—2020 EXHIBIT SCHEDULE

April 13, 2020—Senior Center Show take down 8:30am—4pm or 5-9pm

May 2, 2020—Gladeview Show drop off 12:00—2:00pm

June 27, 2020—Gladeview Show take down; all day

CCC SCHEDULE AND CORONAVIRUS

As you probably know, the Senior Center has announced that it will be closed due to the health emergency until at least April 1st. Of course this may be extended if the state keeps current restrictions in place for a longer period of time. Our Senior Center Spring Show photos that are currently hung are not due for take down until April 13th. If the center is still closed at that time, the images may remain there until the center reopens. The joint competition with the SECCC is cancelled and our regular Wednesday night club meetings are cancelled until further notice. In addition, Gladeview has temporarily stopped our monthly slide shows. At this time we will not plan any club meetups.

Please follow the CDC guidelines as well as the state restrictions on social distancing and gathering. We want everyone to stay safe and healthy throughout this difficult time.

MEETUPS

Our goal is to continue to schedule photo shoot opportunities as much as possible. Some ideas are listed below. We had a meetup scheduled at the Katherine Hepburn Cultural Arts Center in January but the center needed to postpone. Once restrictions on congregating have been lifted, we will reschedule the meetup. We welcome any suggestions from the membership. Contact Sue Frechette at wfrprs@att.net or any board member if you have an idea for a photo shoot.

Katherine Hepburn Cultural Arts Center—postponed

Professional Boxer

Weir Farm National Historic Site in Wilton

Ray of Light Animal Rescue in East Haddam

Hammonasset State Park Night Shoot

Mystic Seaport

Indoor Antique Mall

HELP WANTED

We continue to have openings on committees. Many of our board members are currently filling more than one role or could use help on the committee they chair. If you are interested in helping to steer club activities and are willing to take on a few tasks throughout the year, we would welcome your help. Please contact Maryann or any board member if you have an interest.

GLADEVIEW SLIDE SHOWS

Once the restrictions on congregating have been lifted, we will start doing monthly slide shows. Please think about your pictures and if you could create a slide show. These shows help the residents stay in touch with the outside world and often evoke memories. We've received very positive feedback from the facility. We will need volunteers to do slide shows through the upcoming months. Travel is always an enjoyable topic as well as local scenes and events, but other topics are also welcome. The presentation should take about thirty minutes or less. Our experience is that 50–60 images will usually fit into that timeframe. You can use the club projector as well as the club laptop if you need them. The facility is flexible on scheduling a Tuesday that will work for you. Please consider volunteering. It's fun, the audience is enthusiastic, and it's a nice way to show some of your great images. If you would like to do a slide show but need help with creating or presenting it, let Maryann know and one of us will be happy to give you a hand. We will also accompany you during your presentation, if you'd like a little extra support.

ANNUAL CCC PROJECT

The theme for our 2019-2020 Annual CCC Project will be "Monochrome". This can include photos in black & white, sepia, or any use of one color. Most processing/post-processing software such as Adobe Lightroom includes simple one click conversions. In the case of Lightroom there is a suite of different B&W styles to choose from. Sometimes you can improve an image further by tweaking the settings after you use one of the templates. Here is a tutorial that you can look at for some tips.

<https://digital-photography-school.com/using-color-temperature-in-black-and-white-conversions/>

FLICKR

We have noticed that the images loaded to our Flickr site has been diminishing. In order to make it easier for members to contribute, we've decided to no longer request images that fit a theme. Instead we'd like members to load their images to our Flickr site whenever they have an image they would like to share with the club. If you are not familiar with our Flickr site, here is the link. We look forward to seeing your images.

<https://www.flickr.com/groups/coastalcameraclub/>

SPRING EVENTS

As of March 23rd, the following events have not been cancelled. Please check the websites before participating in any of these events.

NECCC Conference 2019; July 17, 18 and 19th. Held at UMass Amherst. For details go to <http://www.neccephotoconference.org/>

Shoreline Arts Alliance: Images Exhibit, at the Guilford Art Center: April 23rd–May 8th, noon-4pm daily. Free to the public. For more info go to <https://www.shorelinearts.org/images>

Connecticut College Arboretum: All spring programs have been postponed until April 30th. Go to <https://www.conncoll.edu/the-arboretum/programs-and-activities/>

LIGHT PAINTING

By Mike Frechette

Light painting is a tool that photographers can use. It allows the photographer to capture images that would otherwise be difficult or impossible to simulate with fixed lights.

The essence of light painting is long exposures. Photographers can achieve long exposures by using a low ISO in reduced light. The amount of light hitting the camera sensors per second must be very small. This reduced light will let the photographer play around with the amount, duration, color and direction of various light sources. By reducing the ISO to the minimum that your camera allows, the amount of noise captured is minimized and this makes for better pictures.

Ideally, the reduced light will enable the photographer to set a 10 to 30 second exposure time for the photograph. If you wish, you can also use the bulb setting on your camera which allows you to open and close the shutter manually, giving you the option to take as much exposure time as you want. If it is dark enough you can let the shutter stay open for longer times, like one or two minutes.

Before you take the picture, make sure you pre-focus the camera and turn autofocus off. Autofocus does not work well in the dark. Also, set the camera to either manual or bulb mode so that you can control when and how long the shutter will stay open. As far as controlling the depth of field, set your camera's F-stop to F11, then increase or decrease this to change the depth of field to your preference. Modify the amount of light by changing the shutter speed, not by changing the F-stop.

Note that I have not said that light painting has to be done in darkness. You can also do light painting using a neutral density filter (NDF) on your lens; a 10 stop NDF will require a 20 to 30 second exposure time in daylight.

There are three different light painting techniques. The first technique is called 'kinetic light painting.' It requires the photographer to move the camera while the light source(s) remain fixed. For example, zooming out from a light source or panning the camera to get a 'smear'. These are both considered forms of kinetic light painting.

A second technique uses a light source (e.g. flash-light, iPhone light or other small light source) to create picture. The light becomes your 'pencil' and the camera will record the light's movement during the exposure time.

The picture on the right was created by wrapping a bobbin with miniature lights, setting the camera to manual (35 second shutter speed, F14, ISO 100) then slowly pulling the bobbin out of the can during the 35 second exposure time. In this picture you can see the light trails that were created by moving the lights. Classic pictures of light domes have been created using moving light technique.



The third technique creates more subtle results. It involves using the light to emphasize certain focus points or aspects of the subject. Traditionally photographers have shined lights around the subject to achieve the light and shadow effects that they want, then they take the photograph. Jerry and Lori Keefer, however, create photographs in which they have painstakingly highlighted various objects in the scene with light. Then they carefully blend the pictures together to create a unique view of the world. The picture below was created by taking several photographs (in this

case roughly 50), where each photograph highlighted a different focal point by light painting the object of focus. The photographs were then merged together in Photoshop to create this finished image.



But you do not have to know how to do complex layering in order to get great results. You can create interesting photographs by learning the more simple techniques, and applying them as you wish. Like all photographic skills, you must experiment and practice these techniques in order to learn how to control the different effects. The two photographs below were taken using a flashlight, a laser pointer and a colored filter. I had to take several test shots to see what the possible effects would be, then I settled on one effect that I liked. Once I decided what to do, I still had to experiment with how long I should light the objects with the flashlight and how close or far away the laser pointed needed to be. Both pictures were taken with a telephoto lens at a distance of about four feet. I used a 30 second exposure on both images. I highlighted the guitar strings in the photography on the left using the laser pointer. For the image on the right I used an amber filter covering the flashlight and then moved that light all around the guitar.



In the past few years, photographers have pushed the boundaries of what can be done with light painting. Often they will combine two or three of these techniques to create images that can be quite stunning. See Eric Pare (<https://epicpare.com>), Jason Page (<https://www.jasonpage.com>) for some great work with light painting. If you've never done this before, I recommend that you try it. It's fun to do and the results can be surprising.

REQUESTS

Products: If you have made a photography related purchase in the past year or two, please consider submitting a brief review of the product. This includes gear and software. Some things you might want to include: why did you purchase this product, does it replace something you already own, is it user friendly? Send the review to Sue Frechette at wfrprs@att.net and she'll publish it in the newsletter.

Photo Workshops and Tours: Have you recently participated in a photography workshop or tour? Please consider writing a brief review of your experience. Please comment on the leader/instructor, the location, the photo opportunities, the learning experience in general would you recommend it to others, and anything else you'd like our members to know. Send it to Sue Frechette at wfrprs@att.net. She'll publish it in the newsletter.

FOR SALE

Epson Printer: includes photography paper. Also, new camera backpack. If interested call member Paula Chabot at **860-399-5414**

Nikon Camera: Model 3100; Body only but includes charger and two batteries. If interested call former member Cathy Purcell at **860-391-2324**

AN INTERVIEW WITH PETER CHOW

By Susan Frechette

If you've attended any club meetings over the past year or so, you may have noticed a new member in the audience or perhaps you noticed a new member presenting a program. Peter Chow joined our club last year and has been enthusiastically contributing to our shows. His landscape images are beautiful but recently Peter has been creating abstract images that are interesting and unique as well as beautiful. Peter's images are great additions to the club's yearly shows, but he has also been very willing to share his knowledge and skills. Last month he presented an interesting program about 'The Zone System' at our February 5th meeting. Peter is an accomplished photographer and has had his work exhibited in galleries and shows throughout Connecticut and Massachusetts as well as in Greece. He currently has some of his work on exhibit at the Mystic Photo 42 show in Mystic as well as the Zahn Gallery in Westbrook. You can view some of his images on his website at cpchowphoto.wixsite.com/chow. I have admired Peter's work since he joined our club and I thought that some of our club members might have an interest in learning more about him. Late last year Peter agreed to let me interview him for our newsletter.



Please tell us something about yourself.

I have been retired for three years. I was an architect and owned an architectural firm for thirty five years in West Hartford where I also lived for forty years. In 2001, my wife and I bought a summer home in Clinton with beautiful views of the salt marsh. Then in 2004 we decided to live there year round. It was a big change as the commute to my West Hartford office went from seven minutes to over an hour but it was worth it. After the move I was able to adjust my schedule so that I could work from home on Fridays. I've also taught classes at Yale Architectural School.

How did you get started with photography?

I started photography when I was in college. I did my undergraduate and graduate work at MIT. In the eight semesters of undergraduate work, I was required to take one art course. I took a class with Minor White who was a contemporary of Ansel Adams. White taught a beginner's course and worked with people with advanced skills. Much of White's work was abstract. He took a lot of pictures of patterns and textures. We shot with a mid-format camera. I also did some street photography in the 70's. I was influenced by Walker Evans who took pictures for the WPA and lived in Lyme, CT. I was also influenced by Eugene Smith who was a well-known Life Magazine photo-journalist.

After college I set up a darkroom but I never had the time to spend on photography. For a number of years I just took pictures of buildings for my architectural work and I took pictures while on vacation. When I started getting ready to retire, I decided to take it up again. I had been using Photoshop for work and started using Lightroom in 2016.

What do you like to shoot?

I like shooting simple things. Almost all of my photography work now is done during my travels. I hardly ever go out to do shoots. And I usually don't prepare much. If I'm going on a trip, I first research the area online; I look at people's images of places and I sometimes use Google Earth to look at places also. I travel with my wife. She doesn't do photography so when we're on a trip, if I want to take photos by myself, I only go out early or late at night. Otherwise I just take shots during the day when we're sightseeing.

Now I'm at a point where I like to shoot unusual things. For the past few years I have gotten back into street photography. I also like to shoot abstracts. Some of my ideas for abstracts came from two recent lectures. Robert Calafiore did an interesting program for the Connecticut Valley and Coastal Camera Clubs and I was very interested in Mark Pressman's talk for the Coastal Camera Club last year. Rather than taking a single image, I prefer to do a series of images on one particular concept. Currently I'm working on two or three series of images on several different concepts.

What camera equipment do you use?

I started shooting digitally in the early 2000's. I currently use a Sony mirrorless 6300. I went to mirrorless because the DSLR is too big for travelling. When we travel, we only take carry-ons. I travel with the camera, one 18-150mm lens and a tripod. I learned to photograph with only one lens and I've found that it isn't limiting at all. Basically, you just end up shooting the way you could with that lens. With only one lens, you don't have to think about what lens to use. I never take the lens off the camera. It has simplified my life. Sometimes I might wish I had a 400mm zoom with me, but I can live without it.

Do you have a development process that you follow?

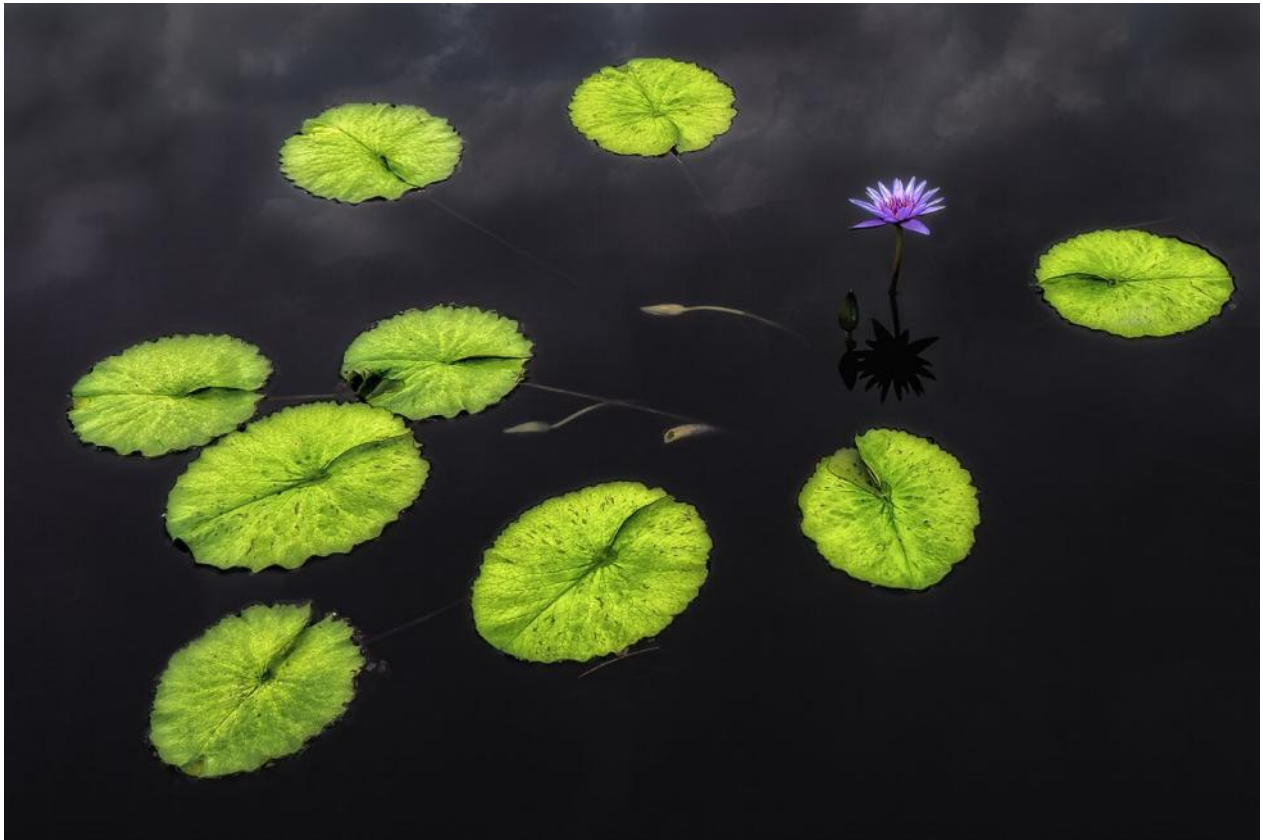
I mostly use Lightroom but if I'm doing layers, I use Photoshop. Before I start processing an image, I usually already know what I want to achieve. I look at the image and decide what the focus should be; what are the things that I want to emphasize? That will steer me toward making certain areas lighter or darker. Then I may bring out the true colors in the section that I'm trying to emphasize. It doesn't always turn out the way I had envisioned it, because while you're working, you may notice other things that might change your vision, but I usually start with an idea.

Do you have a tip that you can share with our members?

What is helpful to me is to try to get outside your comfort zone. Shoot things that you may not have done before. This gives you a whole different perspective of the things that you are already comfortable with. For example, I was in Vietnam in February shooting street scenes. I was working with an image and decided to 'blur' out some people in order to emphasize other people in the picture. Then as I was processing some of the other photos, I realized that maybe I shouldn't emphasize only a few people, so I went back and reprocessed that first image. Here's another example of trying something different. The live view on my Sony can tilt. This allows me to take the photo by holding the camera very low and that way I'm getting a totally different perspective. The idea is to do something that is not what you would normally do. It can make the pictures look completely different.

GLENNIE NATURE SALON COMPETITION SUBMISSIONS

Here are the images that were selected by our club members for submission to the Glennie Nature Salon Competition this year. Categories were Botany, Landscape, Mammals, Birds, Invertebrates, and reptiles. This is a club competition. Each image is scored and the club with the highest score wins. Clubs are allowed to submit up to ten images.



‘Purple Beauty’ by Jacek Borkowski - Botany Category



‘Family Trek’ by Anne Mele —Mammal Category



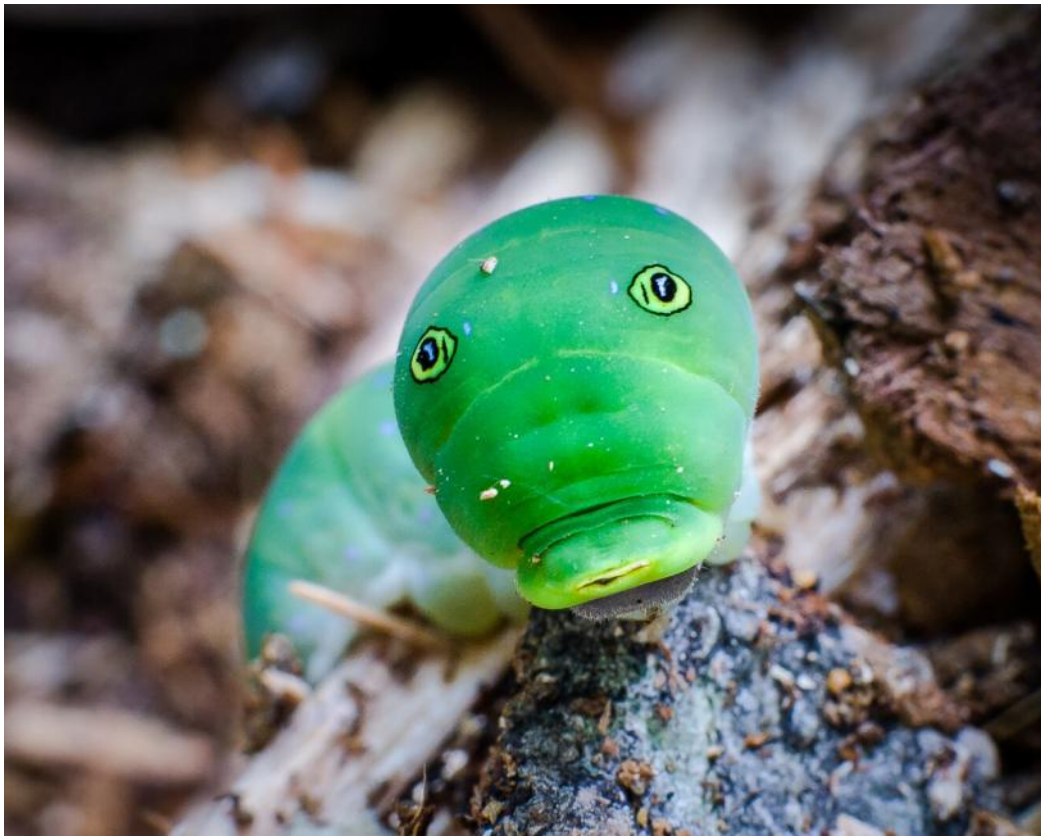
‘Eastern Pondhawk Feeding’ by Maryann Flick —Invertebrates Category



‘Alemania Glacier’ by Peter Chow —Landscape Category



‘Barred Owl’ by Dave Rathbun —Bird Category



‘Tiger Swallowtail Caterpillar’ by Maryann Flick —Invertebrate Category



‘Great Blue Heron’ by Allison Maltese —Bird Category



‘Bird Island’ by Peter Chow —Bird Category



‘Dewy Leaf’ by Allison Maltese —Botany Category



‘Milkweed Pod Seeds’ by Janet Rathbun —Botany Category

MESSAGE FROM THE PRESIDENT

Dear Members,

I think we are experiencing an amazing period in digital photography. The innovations in both cameras and processing in the last 5 years are mind-boggling. Witness the menus on the newer cameras; pages and pages and pages to try to absorb. [Those of us of a certain age should welcome the opportunity to stretch our brains.] I cannot imagine what is yet to come. I wonder if ages ago, the photographers who made their own glass negatives on location were just as amazed by the introduction of pre-made, lightweight film.

Current public health issues are urging us to stay away from crowds. Now with Spring arriving, what better reason is there for some solitary walks in Nature with our cameras.

Be safe, be well.

Maryann



Contributed by Paula Chabot