



December 23/November 24

Seacoast Camera Club

The purpose of the Seacoast Camera Club to improve members' photography skills through lectures, workshops, and friendly competitions. Meetings are held from 7-9 pm on the 2nd & 4th Tuesdays of the month, September through June.

President's Corner

I wish everyone a happy and healthy new year! If you have any New Year images, resolutions, etc, feel free to post them on our SCC Facebook page! My New Year Eve was pretty quiet; dinner in Jackson; NH and barely stayed awake until midnight. I was happy to meet a handsome seal at Salisbury beach state park on New Year's Day.

I'm looking forward to an exciting year of photography. On Tuesday Jan 9th Shannon Culpepper (Curator for the Focus 244 Gallery in York Maine) will present on "Getting into a Business mindset with your photography in 2024". This will cover topics such as Mindset, Printing, Exhibiting, Sales and Marketing.

On Tuesday Jan 23rd We will have our first competition of 2024. Categories will be Nature and Open. Cynthia Rand will be the judge and will give great feedback on your images!

On Feb 13th we will have a great opportunity to show images "Made in New England" at the Library Showcase and enjoy a presentation by Greg Kretschmar.



Sharon Colacino



Caracara Landing
Sharon Colacino

Shannon Culpepper **January 9th Speaker**

Shannon K. Culpepper, is a transplant from Iowa but has enjoyed being a Bostonian for the past 20+ years. Taking pictures became her creative passion at the age of twelve and it has developed into a full-blown artistic obsession. Wanderlust and photography have a torrid symbiotic relationship for Shannon. From the magical minute she laid her hands on her first camera the need to see the world began consuming her and was determined to see it differently than everyone else.

Learn More about Shannon at:

www.skculpepper.com

NECCC Interclub Competitions

The Seacoast Camera Club was well represented in the first NECCC competition of the year and there is much to be proud of.

As a club, we finish ties for 3rd in Class A Color and Mono (against all clubs). In our first year in a very competitive Class A Nature, we finished in the middle of the pack. A great first time showing for us.

In addition to the team accolades, we had two individual recognitions as well.

Shirley Reed took 3rd Place in Class A Color for her image: **The Light of the Cyclone.**

Dan Comly won an Honor Award in Monochrome for his image: **Night Court**



The Light of the Cyclone
Shirley Reed



Clearing Clouds
Greg Stone

Congratulations to all whose images were selected for the fall competition. Keep in mind that more images will be needed for our winter submission.

Those are needed by January 10th, at 7:30pm

Night Court
Dan Comly



Upcoming Meetings		
Date	Presenter	Program/Competition
Jan 9	Shannon Culpepper	Getting into a Business Mindset
Jan 23	Cynthia Rand	Nature/Open
Feb 13	Greg Kretschmar	Library Showcase - Made in New England
Feb 27	Jared Plante	Winter/Open

December's Print Competition

It was so great to see people and catch up at the print and pot luck competition!

Thank you to Deirdre for helping us get the Waldorf School for the event. We set up our prints, Sharon gave a brief update of upcoming events, then we relaxed together for about an hour eating and conversing. There were cupcakes and candles for my 59th Birthday, Thanks Lisa. Then we counted the votes and Sharon took these fun candid shots on her phone of the winners. Congratulations to all.



Results

Unframed Print Competition

1st Place: Lisa Tutinas: North Church in Portsmouth
2nd Place: Lisa Tutinas: Vintage Oil Cans
3rd Place: Kelly Marshall: (? Newburyport) and Sue Mickey Macro Blueberry

Framed Prints B

1st Place: Reid Cooper: Round About Diner
2nd Place: Reid Cooper: Barn in Snow
3rd Place: Bill Moore: Old Pier Reflections

Framed Prints A

1st Place: Lisa Tutinas: Red Barn and Shed in Snow
2nd Place: Sue Mickey: Millinocket Lake Sunrise
3rd Place: Sue Mickey: Cape Cod Grist Mill



Tony's Tips

I hope that the club doesn't mind me offering a few more tips. If others would like to contribute, please feel free to submit your tips for future newsletters.

For now, let's focus on the Histogram



Isolation
Derek Soohoo

Why Pay Attention to Your Histogram?

Many photographers choose to ignore that funny looking graph on the back of their camera, but should they be paying more attention to it? I think so, but first, what is the histogram?

The histogram is a graphical representation of the luminosity (brightness) data you are collecting when taking a photograph. From left to right on the X-axis, the histogram shows the relative values of light from pure black to pure white. If the histogram shows a lot of data on the left, you may have an underexposed image. If you have a histogram that shows a lot of data on the right, you may have an overexposed image. Adjusting your camera settings in the field will result in the values moving left or right on the X-axis (in other words, you are changing the exposure). So, why pay attention?

1. The LCD on the back of your camera is often a converted jpg file and isn't a true representation of the tonal values you have collected. If you are shooting in raw, you want to see the real tonal values in the field for post-processing later.
2. It is easy to see if you are blowing out details by having an histogram that butts up against the right edge of the graph. Generally, blown out details are unrecoverable in post, so seeing that in the field allows you to adjust your exposure in the field for better results later. (You don't want to butt up against the left either, but pure black can be used effectively.)
3. One can "shoot to the right" to collect more data. Without bumping up against the right edge, you can expose as far right as possible to collect as much data as possible for post processing. The histogram is a logarithmic scale, meaning that the relative values on the right side are greater than the left, meaning peaks on the right provide more data than peaks on the left side. The more data collected, the more possibilities in post.
4. "Pulling back" an image in post does not reveal the noise that "opening up" does. Opening shadows in post will result in digital noise and artifacts that you will have to fix (if possible). Pulling an image from lighter to darker does not, and the result is a cleaner image. Of course, paying attention to your histogram in the field will allow you to collect light data more purposefully.

The basic histogram
image source

www.backcountryjourneys.com

