

COASTAL PHOTO CLUB



March 2024 Newsletter



Photo by Karl Mielenhausen
Hobucken Milky Way March 11 Meetup



FROM THE PRESIDENT'S CORNER

Robbin Haigler, President - Coastal Photo Club



The Good, Bad & Difficult

First, the Good News: Coastal Photo Club is in a growing stage. We are now 120 members strong with 28 members joining in the 2023-24 fiscal year. Our attendance at monthly meetings is up and continues to increase every month. Wowser! Our presentations in January, February, and March have received accolades for both the topics and the speakers. Thank you to our club members who have stepped up to participate as panel leaders, short topic presenters, and main presentation speakers.

Additional pat on the back to Vice President Doug Carawan for his work in contacting, inviting, and scheduling all speakers for the monthly meetings. The opportunities offered throughout each and every month beyond the monthly meeting - field trips, meetups, photo competitions, Coffee & Cameras, Camera Cafe, newsletter, members only website, and weekly email updates - are designed to help you no matter where you are in your photographic journey.

These scheduled events are also a big part in getting to know fellow club members as a social outlet, as well. The good news is how much our members are willing to share photographic help when needed no matter yours or their personal skill level.

Second, the Bad News: You have all heard the 20/80 Rule where 20% do 80% of the work. Unfortunately, at this time, CPC is probably closer to 10% doing 90%. And even more unfortunately, it's been the same 10% for quite a few years.

I believe I can speak for all and say they do it because they believe in the CPC's purpose: "The objective of this club shall be to bring together persons who are interested in acquiring and developing an appreciation of the art and techniques of photography," and motto: ASPIRE - LEARN - DEVELOP.

The bad news is many of this 10% is now in a season of change and it's their time to move onto other needs. This leaves two important positions to be filled at this time: Secretary and Competition Chair.

And there's always a need for more members to fill in the many behind-the-scenes needs (audio/visual help, set up help, committee help, greeters; presenters, workshop leaders, trip leaders, and mentors; etc).

And Here is the Difficult: Telling you that the 10% is getting tired; they need at least another 10% to step up and learn how to help us help you. The burden can be lightened by many hands jumping in. The joy can be restored knowing there are others supporting us by volunteering to help in one or two small ways. "How?" you ask. I'm glad you asked. Send an email to cpcnewbern@gmail.com to inquire, 'how can I help,' or let us know what it is you would like to do.

Secretary and Competition Chair are two open Executive Board positions. If you are an organized, detail oriented person you can be trained for either of these jobs that are a monthly recurrence of specific and important activities.

I wish I knew each and every one of our members, your backgrounds, skill sets, and comfort levels. Unfortunately, I don't, and that makes it difficult to ask you for specific spots to fill, but we will find a place for you when you volunteer.

Looking forward to hearing from all of you willing to find a way to help your Coastal Photo Club,

Robbin

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February Mini-Comp Winners

• Odd Combinations



Our judges scored 25 images: 17 [color](#) and eight [monochrome](#). For a look at all the submitted images with judges' comments from past mini-comps, visit the [CPC website](#). Even if you did not enter the competition, you might learn something from your fellow members' comments.



Color - 1st Place

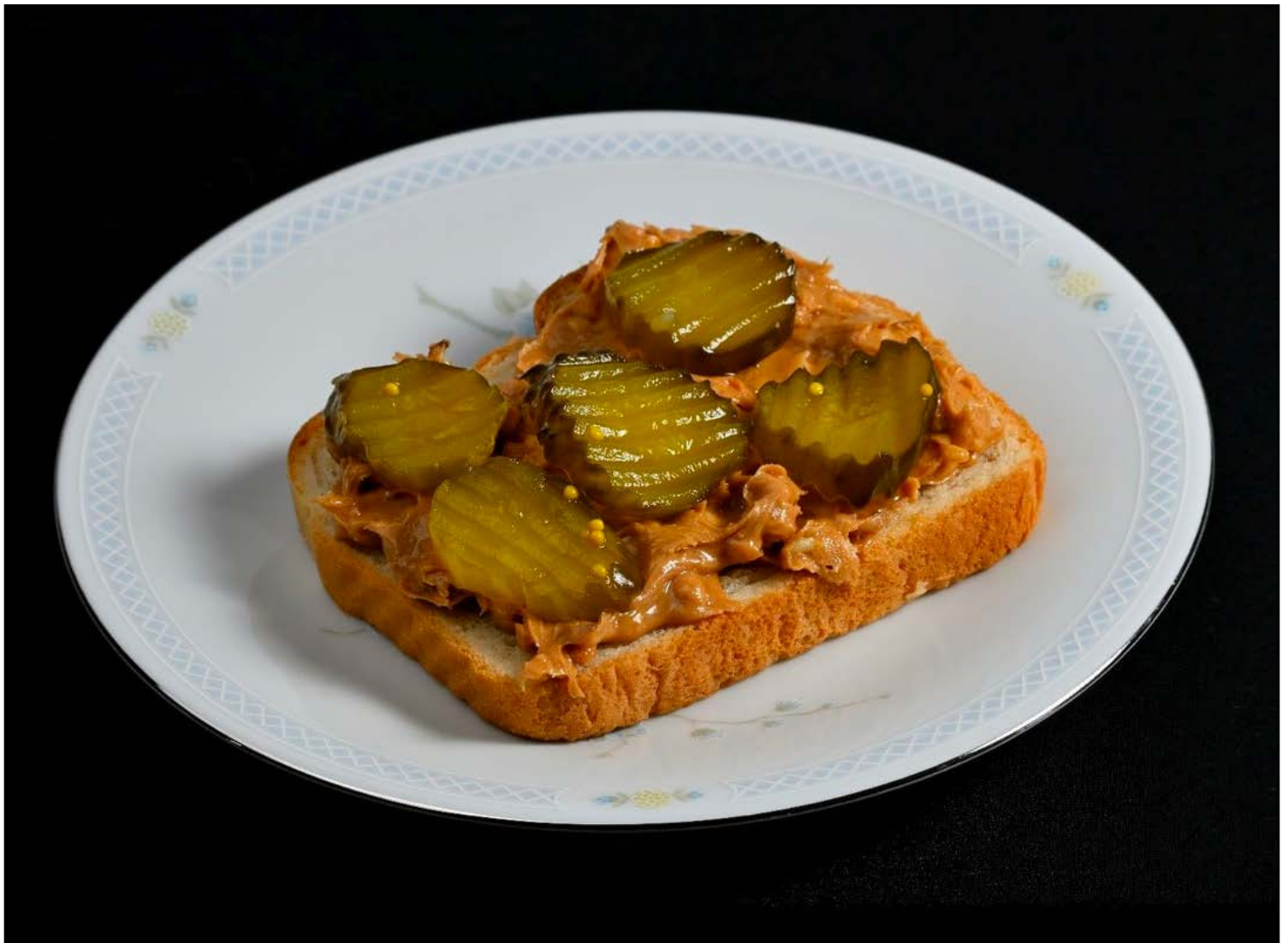
Odd Combinations
by Gary Mosman

February Mini-Comp Winners

• Odd Combinations



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Color - 2nd Place

Yummy

by Karl Mielenhausen

February Mini-Comp Winners

• Odd Combinations



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Color - 3rd Place

Bloom and Ice
by Doug Carawan

February Mini-Comp Winners

• Odd Combinations



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Color - Honorable Mention

Odd Combinations Behind the Scenes

by Joe Barta IV

February Mini-Comp Winners

• Odd Combinations



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Monochrome - 1st Place

Lots Of Odd Combinations

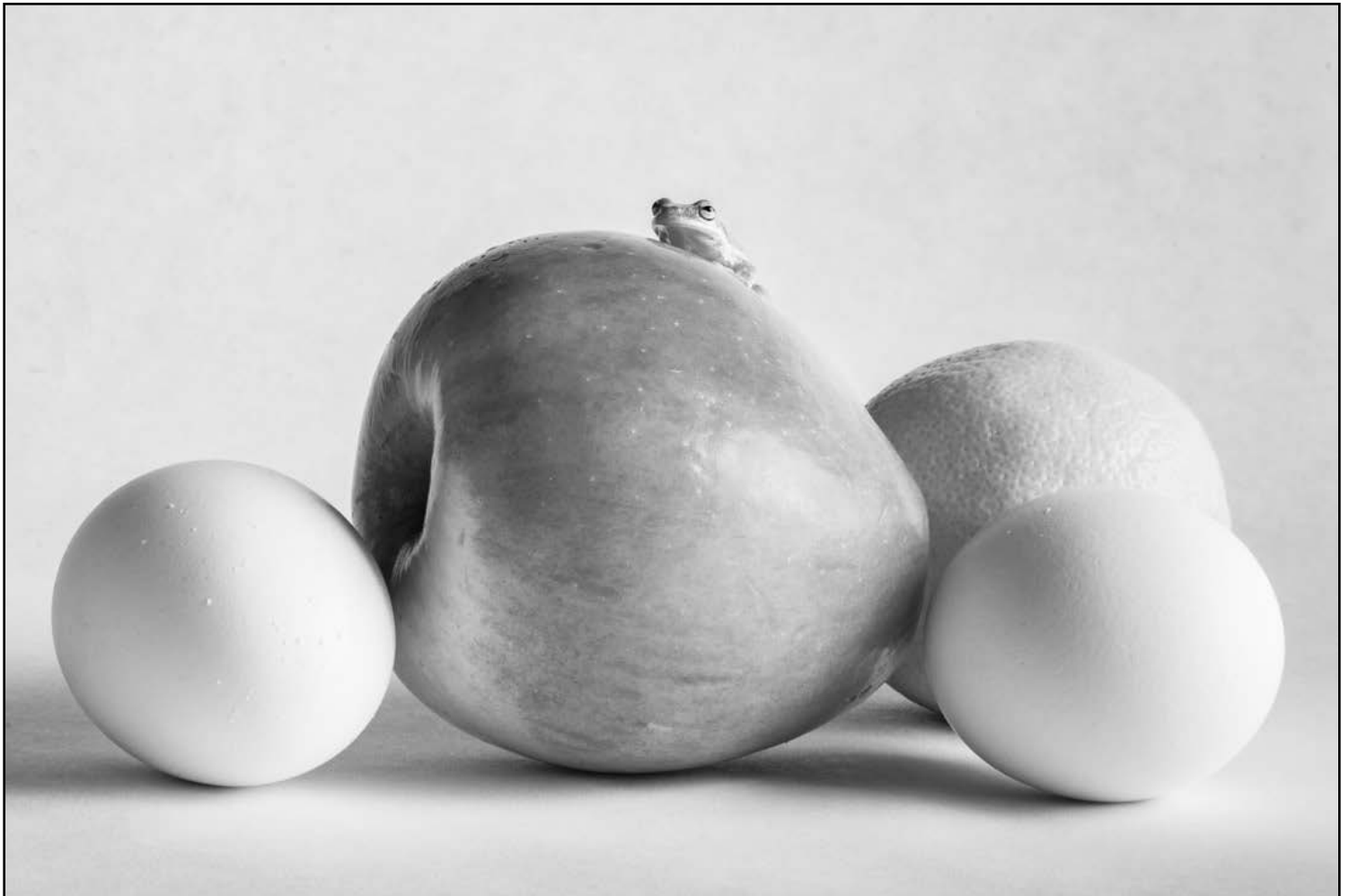
by Robbin Haigler

February Mini-Comp Winners

• Odd Combinations



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Monochrome - 2nd Place

Peep!

by Marty Pitcairn

February Mini-Comp Winners

• Odd Combinations



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Monochrome - 3rd Place

Up And Around
by Marty Pitcairn



From the Members

Artificial Intelligence, Photo Contests, and Club Involvement of Those Using AI

By Judy Hills

Recently I did a presentation for our club on Artificial Intelligence (AI) and photography. Key topics of the discussion included:

1. What is Artificial Intelligence?
2. Is using AI to enhance a photo any different from using a software program to do so?
3. Is AI art?
4. Is AI just the next iteration of our hobby?
5. How should we treat a "photo" that was generated by AI, but manipulated by a human?

To begin the discussion, we had to have a common understanding of AI. After researching this topic, my understanding is that AI endeavors to emulate our brains in making connections and solving problems.

Then we had to understand how AI is different from the software we are currently using to process our photos. It is one thing to use AI like an image processing software where you start with a photo you took vs. starting with an image created from a string of words you type into the AI program.

AI is programmed to learn to perform a task and to do so, the programmers must provide it with material. In order to produce images, the AI must be fed art and photos. Programmers don't seem to care if the material is public domain or proprietary.



There are lawsuits in progress where big visual media companies like Getty Images are suing companies that are "illegally" using copyrighted photos and their respective metadata to train their AI. We'll leave it to the courts to decide this issue.

At the meeting, we explored the issue of whether or not AI-generated images are art. We looked at the works of photographers who first claimed their pictures were taken with a camera, but who later confessed that the images were AI-generated. We reviewed the work of visual artists like Tim Tadder whose unique images are AI-generated.

We explored the history of art and photography and concluded that AI-generated images are really just the next generation of our craft. Some may disagree with this statement, but where will these new "artists" fit into the current scheme of things? Where might they compete with the images they create?

There are already examples of photo contests being won by those who used AI-generated images. Some of them have owned up to this, but who knows how many others might not have? Right now, there is no arena for them to compete. The "art" world will never let them in.

(cont. from page 10)

Let's face it, for years our club has been struggling with just how much manipulation of a photo should be allowed in contests – and that is just using commercial photo-enhancing software. I can recall the days when cloning out a very minor imperfection would make the photographer have to enter the picture in the manipulated category.

Our club finally gave up and now just has monochrome and color categories for judging as it is doubtful that any photo is one that came directly from the camera. And, hey, even the camera is capable of manipulating the picture.

I propose that camera/photo clubs and associations should embrace this new technology and create a sub-division for AI artists. Let them use their words to create their work of art. Bring

them into the fold. Allow them to openly ply their skills. If we don't give them the opportunity to do so, we invite subterfuge.

The alternative is to just treat their work like the work of any other photographic artist. Is this current situation with AI and photography any different from when the "art" world started viewing photographs as competition? How might things be different now if the "art" world had embraced photography as a branch of "art" instead of cutting it off the tree? What are we afraid will happen?

We as camera/photography clubs and associations can't sit on the fence on this issue. We must take a stand now while this technology is still in its infancy. I propose that we embrace this new technology and find a way to incorporate these visual artists into our groups.

Notice: Sept 1, 2024 - August 31, 2025

- *Annual dues will be increased to \$25 Single Membership and \$40 Family Membership. It's the first increase in more than 10 years!*

Links to Important Documents and Tutorials



Visit our website at coastalphotoclub.com. Sign in to the Members Only page (password in CPC weekly emails) for links to club information, structure, officers, bylaws, standing committees and their functions (within the bylaws), and wide variety of other member resources including these important documents:

Self Report Participation Points

Consolidated Graphic Standards (image sizes, renaming, etc. for submission)

Competition Rules and Guidelines (General, Mini, and Major Competitions)

How to Resize Photos

***What Makes a Good Photo
(12 elements to consider when evaluating / judging)***



From the Members

Experience the Eclipse

By Joe Barta IV

On April 8, 2024 a total solar eclipse will cut a path across the U.S. from Texas to Maine. If you haven't already made plans to view from one of the ten states, you should, quickly. Witnessing a total eclipse is an experience everyone should have at least once in their life. I was fortunate to stand in the path of the moon shadow on August 21, 2017 in Abbeville, South Carolina, camera in hand.

I wanted to share some personal insights in experiencing a solar eclipse as a photographer. Pick a small town or village. It seems a lot more communal when there are a hundred or so humans gathered for the happening, not hundreds or thousands. Abbeville had a small, town-square type park where everyone came together. Kids running around, science teachers with shadow boxes, people sharing eclipse glasses, and of course photographers.

Now, you can learn all you need online to capture a closeup of the moon blocking the sun and if that is your ambition, go for it. It is an extreme photo challenge in itself. I was thinking about gearing up for "the shot" when it occurred to me that my shot of the sun and moon filling the frame would probably look just like thousands of others from shutterbugs along the shadow corridor. I decided I wanted to engage in the event. Be present in the moment. Not scrambling with gear and settings. I choose to only take my Nikon D7000 and a 35mm lens, that's all.

I had so much fun wondering through the square enjoying, and capturing, the ever-building excitement, the celebration, and shooting shadows on the ground. When the time arrived and darkness enshrouded us all...



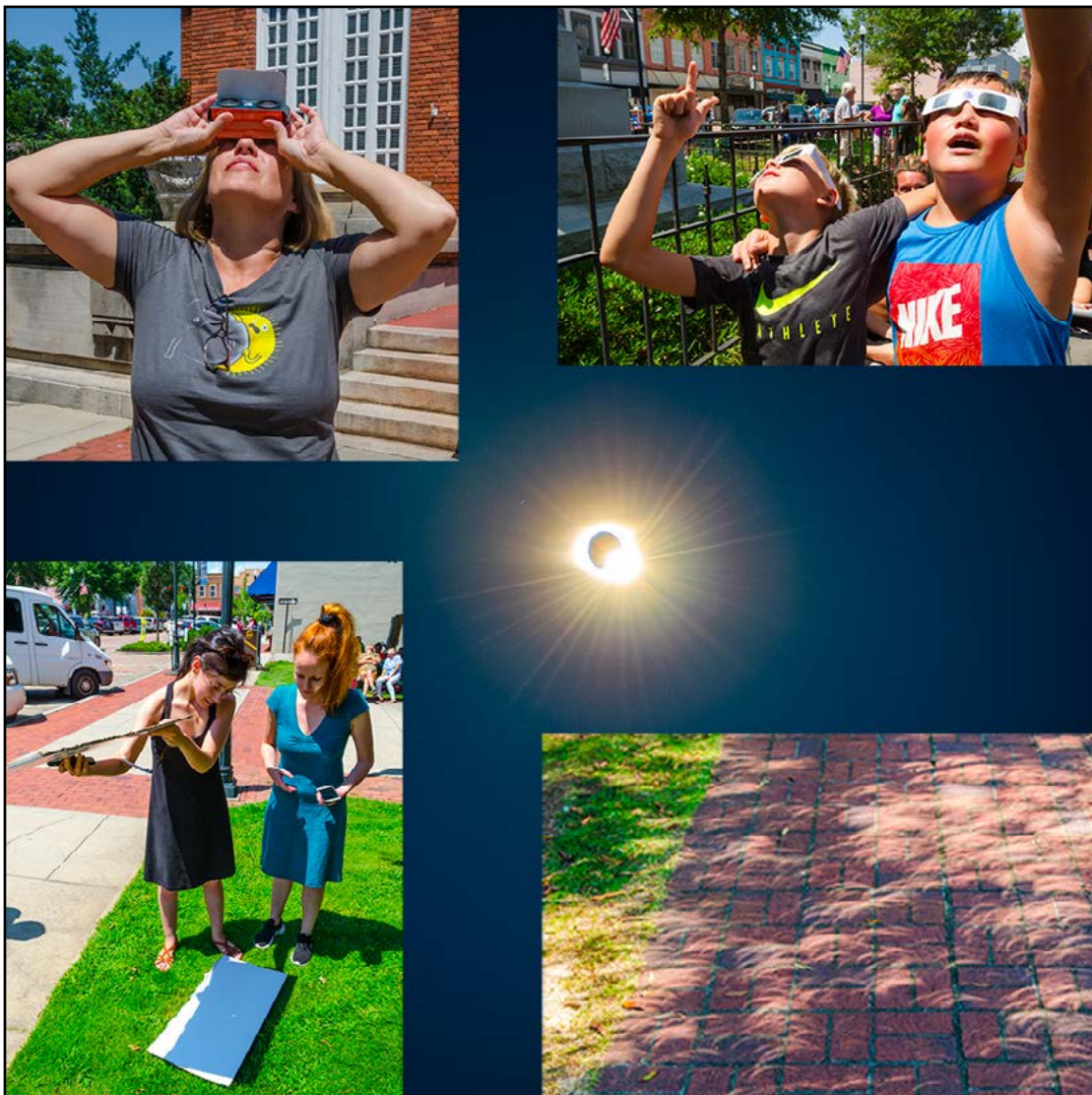


From the Members

(cont. from page 12)

Well, you really need to experience it for yourself; my words cannot do any justice. I took in the beautiful event with long deep breaths. After a few moments of wonderment and reverence, I shot my one photo of the spectacular scene. Actually, six shots. A vertical panoramic from my feet to the sun. I wanted a photograph that was uniquely my own, representing my location and my point in time of the celestial phenomenon. I was not disappointed at all. I experienced a total solar eclipse with both eyes absorbing it all, not just one eye in the narrow angle provided by the viewfinder. No regrets.

Yes, the hotels and campgrounds up their rates. Yes, restaurants will be crowded. Yes, there WILL be traffic. It is worth it all, believe me. Plus, the next U.S. occurrence is August 12, 2045, that's a long time to wait.





From the Members

Future of Pungo

By Doug Carawan

Pungo is part of the Pocosin National Wildlife Refuge. The Pungo unit is the most popular area for wildlife observations on the refuge, home to large numbers of swans, snow geese, waterfowls, and one of the largest concentrations of black bear. Forty-four miles of roads comprise the Pungo unit, some closed from November to February to reduce waterfowl disturbance.

The first and main purpose of this refuge is for the wildlife that lives on the refuge. The second purpose is the enjoyment of visitors. This is the problems the refuge is having - a large number of visitors and many people that do not remember the main purpose is for the wildlife.

We talked with the refuge police a few weeks ago and they said they were going to be patrol more and are looking at some changes, one of which is a shuttle. If it comes to just a shuttle and no stopping point for photographer to get out and spend time, we are going to lose our best local place for wildlife photography.

So as a photographer we need to make sure we stay only on roads and areas that are open, and that we use common sense when we are out for bears. Even as bold as telling people breaking the rules what the outcome may be. I would hate to lose the chance to see the swans coming on and off the lake.





Adjusting the Camera's Diopter

• by Karl Mielenhausen

Do you find that subject matter in your viewfinder does not look clear and sharp regardless of how much effort you make to achieve proper focus? Do other photographers complain when they try to use your camera? Perhaps your diopter needs adjustment. Yet, many people do not even know it exists. So what is this hoopla all about?

In simple terms, a camera diopter is an optical tool that adjusts your camera's viewfinder to suit your eyes (or should we say, the eye you use at the viewfinder). You can adjust it on your camera by simply rotating a dial. In most modern cameras, the diopter wheel is located right next to the viewfinder itself. It has '+' and '-' sign on it. On some cameras, it may also look like a slide.

The camera diopter is intended to be used by photographers who do not have perfect vision and suffer from some form of nearsightedness or farsightedness. It is essentially taking the place of your corrective lenses, allowing you to use your camera without wearing your glasses.

Follow the steps below to adjust your camera's diopter:

1. Anchor your camera to something stable. Rest it on a tabletop, or set it up on a sturdy tripod. It shouldn't move during the process of adjustment.
2. Now, point your camera at something that is well lit and has plenty of contrast like a big old signboard.

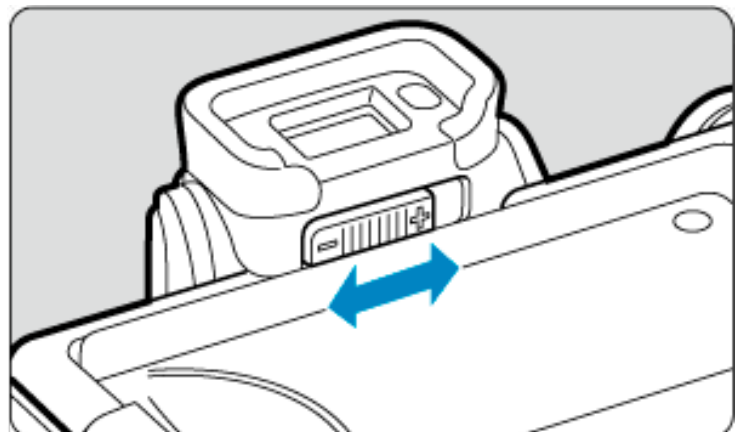
3. Press the shutter button halfway (or use back button focus) and let the camera autofocus on the subject.
4. Look through the viewfinder and see if everything looks perfectly clear, sharp, and in focus. The 'everything' includes the image of the subject AND the indicators (symbols) showing in the viewfinder.
5. If 'everything' looks sharp, then you do not need to tamper with anything. Your diopter is set OK. However, if you find the image or especially the indicators to be blurry, you have to start adjusting the diopter. Whether the subject is in focus or not, the indicators should ALWAYS be in focus.

BONUS TIPS

#1: Whenever you lend your camera to someone else, make sure you tell them about the diopter settings too. Otherwise after having a frustrating day of shooting, they may not be very kind to you.

#2: Since the diopter wheel is very exposed and right next to the viewfinder, it might occasionally get bumped. Once in a while give it a check to make sure it is adjusted properly. Canon did try to relocate the diopter dial under the rubberized eye rest on the viewfinder in some of the cameras to avoid just this. But in most of the cameras, it is out there exposed.

#3: The adjustment might not work if you have a very strong prescription or if you have an astigmatism. Or both. In those cases, you should contact the manufacturer to explore other options.





New Member Corner



Please welcome **Doug West** as a new member of the Coastal Photo Club. Ron Holloman told Doug about the club and after visiting our website and seeing how involved that we were, Doug decided to attend a Milky Way shoot and join.

Doug retired from Weyerhaeuser in 2009 after 37 years as a forester and about the same time got more serious with his photography. He currently shoots with a Canon 7D Mark II and has a nice complement of lenses: 100-400mm, 50mm, 75-300mm and 18-135mm. He also uses an extension tube on the 50mm to take macro shots. Post processing is done using Apple Photos.

In addition to astro and macro photography, Doug has an interest in Lightning, in-camera double exposure, intentional camera movement, and photographing any rocket launches that might be visible here in Eastern North Carolina (sounds like some great workshop and field trip ideas).

Prior to moving back to North Carolina, Doug and his wife, Sharon, lived in Augusta, Georgia, where he had the opportunity to shoot at the Masters (practice rounds) several times.



Please welcome **Joe Barta IV** as a new member of the Coastal Photo Club. Joe sought us out because he is interested in connecting with, and being inspired by, fellow artists, people who are passionate about photography as he is. He loves to learn from others AND share what he knows. And is he talented.

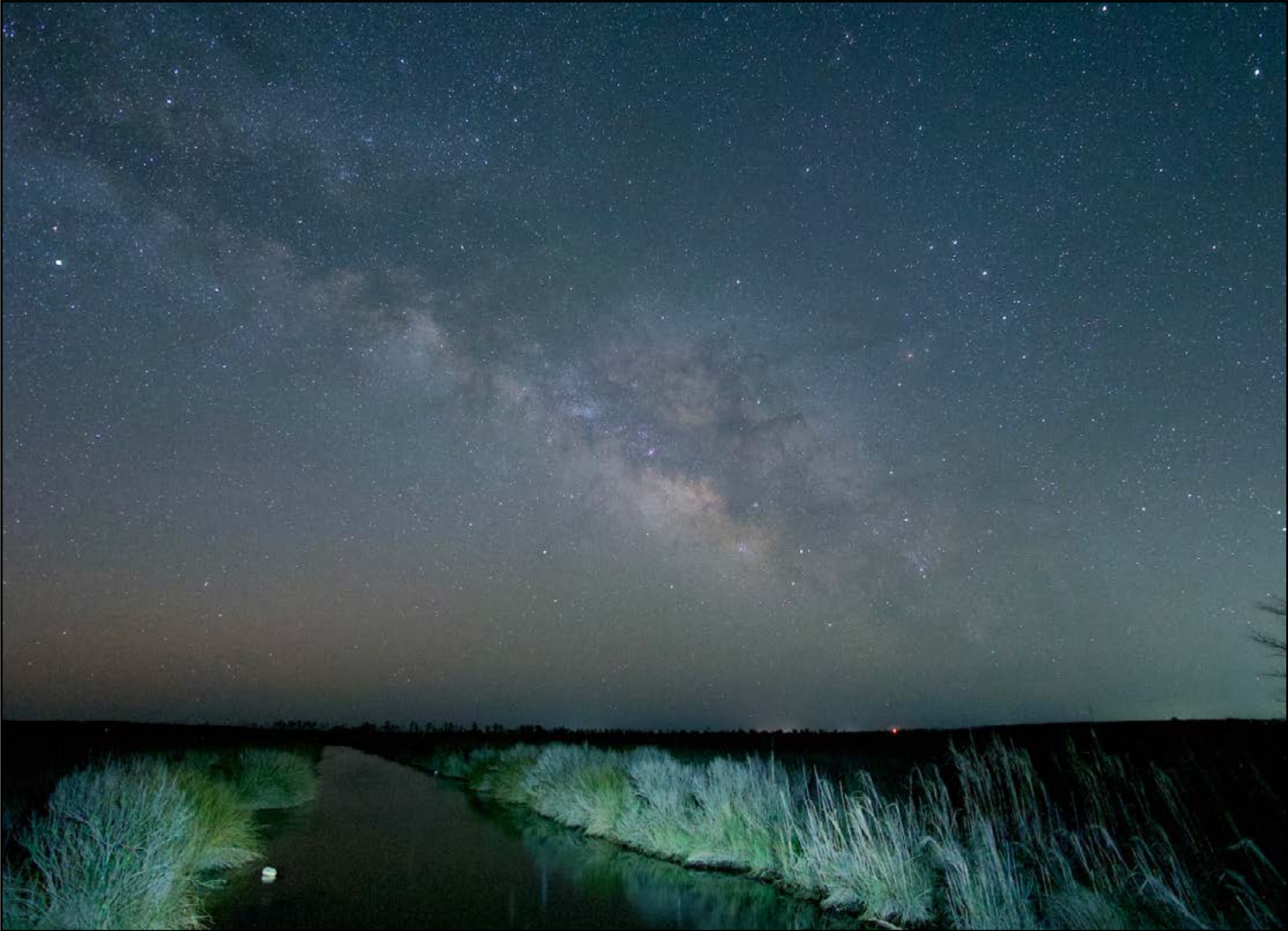
He is currently a Multimedia Producer for ECU Health in Greenville. He and his colleagues do the photography and video production for the entire health system. No longer "just" a hobbyist, he is a professional photographer. Joe and Brittany have known each other since their college days and now live in Washington, N.C.

Joe grew up running around his grandfather's photography studio in Huntington, West Virginia. Some of his earliest memories are watching faces magically appear in the developer trays in the darkroom and sitting in the studio on a stool while his grandfather moved lights around testing studio flash units. He was always surrounded by properly exposed, well composed, artistically lit photographs. But his grandfather never directly taught him about photography. No techniques. No aesthetics. No basic camera operation. Anytime he thought he had a good shot, he'd take it to him, he'd look at it and say, "Keep trying." Turns out, that was the best educational advice ever. Fittingly, a picture of Joe's grandfather is visible behind him.

For gear, Joe learned with a Canon AE-1 film camera, then an Olympus OM-1. While working for Ohio University, he was handed a digital camera, a Sony Mavica CD-300. It recorded images to a small, built-in, CD burner. Since then, he has used Canon, Nikon, Panasonic, and Sony DSLRs, whatever was available at the time and agency. Now, he has a Nikon D7000 for personal use. He usually keeps it simple with a 35mm/2.8 prime lens, but also has a 20lb. photo backpack crammed full of lenses and accessories, just in case. Most recently, Joe has become a FAA Part 107 certified drone pilot.

Member Gallery – Chuck Brant

Hobucken Milky Way



Member Gallery – Doug Carawan



Hobucken Milky Way



Member Gallery – Dave Hilbert



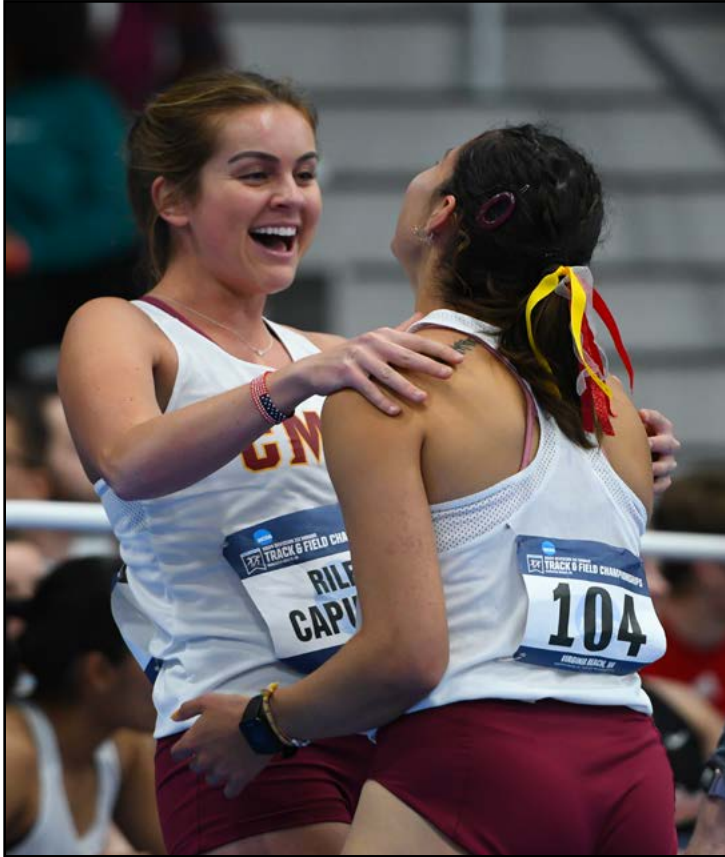
NCAA Division III Indoor Track & Field Championships
Virginia Beach, Va. (3/7-8/24)



Member Gallery – Dave Hilbert



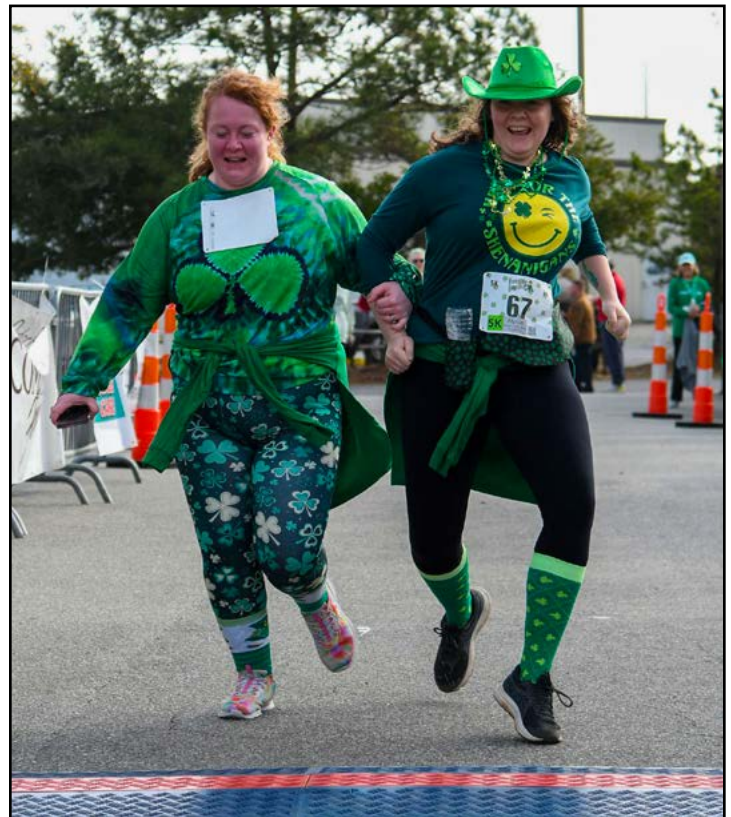
NCAA Division III Indoor Track & Field Championships
Virginia Beach, Va. (3/7-8/24)



Member Gallery – Dave Hilbert



Running of the Leprechauns
Nags Head, N.C. (3/16/24)



Member Gallery – Judy Hills

Airlie Gardens Art



Member Gallery – Judy Hills



Airlie Gardens Flowers



Member Gallery – Alan Yoder

New Bern Historical Society Hallowed Ground Lantern Tour Dress Rehearsal





Did You Know?

- We have a **members only web page** accessible on coastalphotoclub.com?
- Details for CPC Club Members can be found in our **Weekly Email Updates**?
- **Coastal Photo Club meets** on the second Saturday of every month (except October when it is changed to the third Saturday)?
- Club **members gather monthly** for informal sessions on topics of their choice?
 - Coffee & Cameras on the FIRST Wednesday of every month
 - Camera Cafe on the LAST Wednesday of every month
- **Mini Comp submissions** are now due on the 15th of each month?
- Club members are invited to attend the newly formed **Photo Op Meetups**? These are local and informal gatherings to practice your photography skills or perhaps learn new photography techniques. All skill levels are welcome and details are in our weekly Tuesday email updates.
- You are responsible for recording your own **Participation Points**? The top three participants will be recognized at our August 2024 monthly meeting.
- You can earn Participation Points when you submit content for the **CPC Newsletter**? Email your content to Dave Hilbert by the Monday after the monthly meeting? For example, if a club meeting occurs on Saturday, April 10, the deadline for the April newsletter would be Monday, April 12.
- Members are welcome to **submit up to three photo galleries** for each newsletter issue. Please limit each gallery to a maximum of five images.
- Our **members only Facebook Page** allows you to post photos that you would like to have others comment on, critique, or make other suggestions for improvements?
- We are currently seeking volunteers this spring to include Board Positions, as well as occasional needs and everything in between. You do not have to be a professional photographer to be a volunteer. Our growing club needs your help to keep it successful.



About the Coastal Photo Club

Aspire • Learn • Develop

We provide a variety of opportunities for our members with the hope that each member will find something of interest. The best way to improve your photography is to get out and shoot. All of our activities and community service projects are designed to help our members learn. There are a lot of experiences for you to get involved in. We hope to see you at some of them.

Coastal Photo Club, Inc.
P. O. Box 585
New Bern, NC 28563-0585
cpcnewbern@gmail.com

2023-24 Club Officers & Board Members

President

Robbin Haigler

Secretary

position available

Treasurer

Frank Davis

Competition

Marty Pitcairn

Special Events & Community Service

Rick Meyer

Past President

Bob Dumon

Vice President

Doug Carawan

Membership

Alan Yoder

Field Trips & Outings

Cathleen McAnneny

Marketing & PR

Alan Welch

Members-at-Large

John Steady,
Karl Mielenhausen

Coastal Photo Club News is the monthly newsletter emailed free to members and friends of the CPC. Items highlighting the activities of the club, news, opportunities, and awards, as well as items related to the photography field submitted by members are encouraged and welcomed. The experience and accomplishments of our members are diverse, but we encourage learning and sharing. Members' photos for our Club Gallery are especially encouraged. All image rights reserved by the photographers.

Membership Benefits

- Web portfolio: Display and edit your portfolio at no charge on the CPC web site.
- Competition: Challenge yourself and receive feedback on your work through monthly competitions available only to members. Two juried competitions annually.
- Instruction: In-house, hands-on workshops with experts and novices, and presentations by visiting pros make meetings interesting and useful.
- Exhibit your work: The CPC is regularly invited to mount exhibits in galleries and other public venues. Usually, you can offer your prints for sale.
- Service: Give back to the community by doing what you love. CPC members have the opportunity to volunteer as photographers for local nonprofit events and organizations.
- Free newsletter: Our monthly newsletter offers photography tips and event information. Submit your own images for publication.
- Field trips: Enhance and practice your skills in new settings. Group travel makes it fun and affordable. Past trips include Historical North Carolina towns, nature & wildlife settings and local outings in New Bern.
- Discounts: At redriverpaper.com/myclub, enter the club code "coastal" when placing your order. The club also gets a commission each time you order. Ballantyne Framing and Art in New Bern offers a 15% artist discount to active CPC members.



Treasurer's Report February 2023

BEGINNING BALANCE:	\$5,807.28
DEPOSITS:	
Individual & Family Memberships (2/13/24)	\$85.00
Individual Memberships (2/20/24)	\$40.00
TOTAL	\$125.00
EXPENSES:	
Centenary UMC Room Rental	\$360.00
Craven Arts Council Banner	\$250.00
Karl Chaing - Speaker	\$75.00
Morgan's Tavern - Speaker's Lunch	\$14.96
Constant Contact	\$21.85
TOTAL	\$721.81
ENDING BALANCE:	\$5,210.47
NURSING HOME RESERVE:	\$1.00
AVAILABLE FUNDS:	\$5,209.47

Submitted by Carol Krom, 3/4/24

Stay Connected



Facebook users, join our members only group and feel free to ask questions and/or advice from your fellow photographers, as well as share your images

Look for details in the weekly club emails.



COASTAL PHOTO CLUB



CPC Newsletter Archive

Missed a previous issue? The last 12 months of CPC Newsletters are available [online](#).



asapphoto.com

252.321.8888
3701 Charles Boulevard, Suite 100
Greenville

Hours:
Monday-Friday: 9-6
Saturday: 10-3
Closed Sunday

ASAP Photo's goal is to equip and inspire you to use photography, videography and audio to capture meaningful moments in life. To stay up-to-date with special offers and new product releases subscribe [HERE](#) for their newsletter.

Member Photo Gallery Submissions

Submitted photos should be in .jpg format. Please label your file with the title of your photo. Titles add context or meaning to your photo. (Example: Jane Doe_Fall Leaves.jpg). Please send photos at 72 ppi and 1,440 pixels on longest side to Dave Hilbert (email address available in CPC newsletter and emails)



About the Photographic Society of America (PSA)



The Photographic Society of America (PSA) founded in 1934, is a world-wide organization providing abundant resources for photographers, from the novice to the professional.

Membership is in over 80 countries, 5,000 members, 460 Camera Clubs and 11 Chapters across the United States.

Coastal Photo Club is a member of PSA. A benefit we are receiving is a professional judge evaluating/critiquing the monthly mini comps. Members are finding these comments quite helpful with their images as well as images of others in the competition. You may want to consider joining this organization as an individual as a viable option in training for you.

Annual individual digital membership is only \$45.

Benefits of membership include:

- Study Groups
- Online Photography Classes
- Webinars
- Personal Gallery Page
- Individual Competitions
- Member Discounts
- PSA-Recognized Exhibitions
- Photography Recognition
- Society Recognition
- Monthly Journal
- Mentors and Consultants

Visit PSA [Online](#) or [Facebook](#)



Ballantyne Framing & Art, now owned and operated by Rachel Burger after the retirement of Mary Kay and Marianne.

- All pieces are handled in-house and never shipped to a different location for framing. Moulding is cut and assembled on-site
- Wide variety of moulding to choose from – wood and metal available
- All work mounted and matted using acid free materials
- Standard glass used is Conservation Clear glass –99% UV protective - museum glass and acrylic options are available at additional cost.
- All artists receive a 15% discount when bringing in their own work to have framed.
- All pricing includes custom frame, mounting materials, glass, backing paper, hanging hardware and glass spacers