

# April 2026 Newsletter

[FlagpolePhotographers.com](http://FlagpolePhotographers.com)

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*Meetings are free and open to everyone. Arrive 30 minutes early for the social time.*

## April 2

[Mentor Night: Kickoff Topics – Creating Backgrounds by Rich Kunsch & Adding Smoke by Sandy Schill](#)  
Online

## April 9

[From Studio to Garden: Flower Photography Program by Sandy Schill](#)  
Newtown Senior Center

## April 23

[Competition – Minimalist, Nature, Color, Monochrome and Monthly Challenge Road](#)  
Newtown Senior Center and Online

## May 2

[Flagpole Photographers Workshop Day](#)  
Newtown and Sandy Hook

## May 3

[Annual Competition & Exhibit Awards Presentation](#)  
Online

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## Important Deadlines

Don't miss your chance to participate!

- [Upload](#) Due: **Thursday, April 2** by 7:00 PM, [Mentor Night Discussion Photos](#)
  - [Survey](#) Due: **Wednesday, April 15** by 9:00 PM, [Member Survey](#)
  - [Upload](#) Due: **Sunday, April 19** at 9:00 PM, [Monthly Competition Photos](#)
  - [Upload](#) Due: **Sunday, April 26** at 9:00 PM, [Annual Competition Photos](#)
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# Flagpole Photographers Camera Club

## Posts

### Flagpole Photographers Win Awards in New England Camera Club Council Winter 2026 Competition!

The standings after two rounds of competition are: Nature – 5th place, and Monochrome 3rd place. The Spring competitions is just around the corner and we will continue to enter and strive to be competitive. Nature Competition The club won two awards in the Nature category. Congratulations to our award winner!

Michelle BabyakCardinal

CourtshipHonorable Mention Linda

LubinskyYou Can Do It! ...



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### Flagpole Photographers Improve in the Winter 2026 PSA Digital Interclub Competition



The Flagpole Photographers has successfully completed Round 1 of the Photographic Society of America (PSA) Digital Interclub Competition! This Interclub Competition is a prestigious global event consisting of three rounds held throughout the Fall, Winter, and Spring, featuring photographic clubs from around the world. We submitted some of our best work in three categories: Nature, Color, and Monochrome. Merit awards ...

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## 2026 March Competition Results, All Photos & Video

1. Congratulations to our winners!
2. Results
3. Video of the Judges Discussing the Photos

[Read more](#)



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## "Portraits Noir: Dramatic Lighting" Program by Sandy Schill - Share Your Photos



What an great evening we had at our recent "Portraits Noir: Dramatic Lighting" program! A huge thank you to Sandy Schill, MNEC for leading such an engaging and hands-on session. From mastering low-key lighting to shaping with shadows, it was fantastic to explore the timeless aesthetics of classic film noir together. Now that the event has wrapped up, we would ...

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## Monthly Assigned Subjects Ideas

**Note:** The meaning of our assigned subjects is always open to your personal interpretation. Let these ideas spark your imagination, rather than hinder your creativity!

### Minimalist

**The Challenge:** Minimalism is about reducing a photograph to its most essential elements. The mantra here is "less is more." When choosing a subject for minimalism, look for everyday objects or scenes that can be isolated from their context. The subject doesn't have to be complex; in fact, the simpler, the better.

#### Subject Ideas

- **The Lone Element:** A single tree standing in a snow-covered field, one bird flying across a cloudless sky, or a solitary boat on a perfectly still lake.
- **Architectural Abstracts:** Zoom in on a modern building. Look for repeating geometric shapes, stark shadows cutting across a concrete wall, or a single brightly colored door against a neutral facade.
- **Macro Details:** A single water drop on a blade of grass, the curve of a feather, or the rim of a teacup. Macro photography naturally blurs out the background, making it an excellent tool for minimalism.
- **Silhouettes:** A dark, featureless shape against a bright, uniform background (like a sunset or a foggy morning) removes distracting details from the subject itself.

#### Key Techniques

- **Long Exposure:** If you are shooting a static subject (like a pier) but the water is choppy or the clouds are cluttered, use a Neutral Density (ND) filter and a tripod. A 30-second exposure will turn the moving water into a smooth, milky surface and the clouds into soft streaks, instantly creating pristine negative space.
- **Intentional Camera Movement (ICM):** Panning the camera smoothly during a slightly longer exposure (e.g., 1/10th of a second) can blur distracting backgrounds into beautiful, minimalist streaks of color. This works wonderfully in forests or near the ocean.
- **Spot Metering:** Set your camera's light meter to "Spot" and expose specifically for the brightest part of your subject. This will plunge the surrounding darker areas into pure black, naturally creating a low-key minimalist photo.

## Road

**The Challenge:** A successful road photograph makes the viewer feel like they are standing right there, about to take a journey. It requires careful attention to depth and perspective.

### Subject Ideas

- **The S-Curve:** A classic composition. Look for winding mountain passes or rural dirt roads that snake through the frame. The "S" shape forces the viewer's eye to weave slowly through the entire photograph.
- **The Foggy Path:** A gravel or dirt road disappearing into thick morning fog. The fog naturally hides distractions and adds a deep sense of mystery.
- **Wet City Streets at Night:** Rain transforms dull asphalt into a giant mirror. Capture the neon reflections of traffic lights and streetlamps on a wet road during the blue hour.
- **The Scale Subject:** A massive road winding through a landscape with a tiny, distant element—like a cyclist, a vintage car, or a hiker—to give a massive sense of scale.

### Key Techniques

- **Telephoto Compression:** While wide-angle lenses are popular for roads, try using a telephoto lens (like a 70-200mm). Telephoto lenses compress the perspective, making distant curves, mountains, or approaching cars look much larger and closer together than they actually are.
  - **Low-Angle Shooting:** Don't just shoot from eye level. Get your camera as close to the asphalt as possible. This exaggerates the texture of the road in the immediate foreground and makes the leading lines much more aggressive and dynamic.
  - **Aperture Selection for Depth:** To keep everything from the gravel at your feet to the distant mountains sharp, stop your lens down to f/8, f/11, or f/16. Be mindful of your shutter speed, as a larger aperture number lets in less light.
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Thanks for reading. See you soon!  
The Flagpole Photographers Team

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