

The IMAGE

View from the Boardroom

by Mark Janke

I came to an Epiphany today. I must admit, I come to them more often than most. A lot of times when I have one, Chris lovingly gives me one of those “Well, Duh!” looks. Sometimes, it just takes my shallow mind a little longer. For those of you who can see fairly deep, more quickly, I apologize. This article may seem a little obvious.

We’ve been going to a lot of art museums lately, most recently, the Getty in LA and the myriad of museums in the Smithsonian. I always bring my camera, not so much to take snaps of the paintings, but more for the sculptures, the museum buildings themselves, and the gardens that are often as much a statement that the museum is trying to make as the works of art they contain. I realize now why photographing things other than the paintings is so much more fun. Basically, the paintings are one dimensional. You can photograph them face on, but that’s it. You can’t walk around it for a different perspective, different shadows and light, etc. You see what you see

face on and that’s it. That’s not to say that there’s not depth in meaning or even the perception of physical depth brought about by the skill of the artist and the techniques they use. I’m sure it’s the later that draws me like a magnet to Vermeer. He conveys light through his brushstrokes like no one else. But many paintings, particularly modern art, leave wanting to get in the head of the artist to ask him “What the HEY do you have in mind here, buddy?” And so, I tend to gravitate to the 3-dimensional art with my camera, because I don’t feel the need to get into someone else’s head quite so much to appreciate it.

So what’s my big epiphany? It’s how closely art appreciation and photography go hand in hand. Going to a museum gives us the chance to stop, look, think and hopefully come to a comprehension and admiration of the art being offered. Well this coming month, we all have the opportunity to show how well we can stop, look, think and comprehend as we “work a subject” with our camera. But

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APRIL

ASSIGNMENT

This month we bring you the assignment of "MOVEMENT." That's right you will have to show us movement with a still image Have fun with this one, then up load them to your flickr account, and post the three best to the Coastal Camera Club's flickr group.

March Meetings

April 6, 2011

SECCC/ CCC Joint Competition. This is our annual joint competition, this year it will be held at their club in Salem CT.

April 20, 2011

NECCC Nature Slide Circuit, A judged show of work from 6-8 camera clubs with comments by a NECCC judge on each image. **Informal one on one critique at 6:30 pm.**

NEED MORE INFORMATION, TRY LOOKING IN ONE OF THESE PLACES:

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

www.coastalcameraclub.wordpress.com - club blog

public.me.com/lou.secki - site to download club files

APRIL REFRESHMENTS:

April 6, 2011.....SECCC Provides Food

April 20, 2011.....Fred Rosenthal

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 (O,pen, C,reative, B,lack&W,hite, etc) and YYYY-MM is the year and month of the event you were submitting the file for. 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.

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 Thursday and the third Wednesday of the month at The Meeting Room in the Madison Police Station located at 9 Campus Drive in Madison, Connecticut.

CLUB ELECTIONS

The club has 4 elected officers that serve a 1 year term. The current officers are, President, Maryann Flick, serving her 4th year in this position. Louis Secki, Vice President, serving his 2nd year or is it 3rd year. In addition, Louis holds the Board position of editor of the newsletter, and handles all of our digital submissions. Our Secretary, Harold Margolis is in his 1st year having taken over for Richard Dwyer. Our Treasure, Bill Boeckler, has announced he is not running for re-election and will resign from this position in June, after serving for many years.

Our By-Laws require that we solicit nominations for the 4 elected positions in March so that we may publish the slate in the May newsletter. As you can see by the length of time people have served in office, we do not get a very good response to the request for nominations. Now is the time for those of you who enjoy the club and want to see it continue to grow, to throw your name into the ring.

Maryann and I, as Past President make up the nominating committee. If you have an interest in the above elected positions please contact one or the other of us.

Archie Stone

Past President

Camera Basic Workshop

For the past few years we have held our workshop in a one on one, or one on two session at the Bauer Farm Park. We have decided to discontinue the Workshop and start something new.

PHOTO WALKS AND/ OR MEET & SHOOT

We are going to now have Photo Walks or Meet and Shoot gatherings.

What is a Photo Walk? Just that. Anyone can send out a group e-mail to the members and announce a destination. The person making the announcement will set the date, place, time to meet and route. Once everyone gathers, the leader will start the walk and it is up to the members to photograph the subjects they find. Walk may be to fast of a term as meander and shoot is more appropriate. And the walk may not be far, for example, the tidal pools at the end of West Wharf Road in Madison or it could be walking the Guilford Green. We would expect all participants of a walk to mentor others by answering questions, or demonstrating what they are doing. At the end of the shoot people can then find some place to eat and chat or go home. The images would then be shown at one of the club potlucks.

Meet and Shoot is even simpler. Anyone who is going out to shoot need only send out a group e-mail and say I am going shooting at this place on this date and this time. If you want to go then meet me there. Anyone interested should respond back to the sender and be there at the appointed time.

The final design of the Photo Walk and Meet and Shoot, such as how much lead time on the e-mail, how to respond and rain dates are still being worked out so please give the Board your feedback.

JOINT COMPETITION RESULTS

CLUB	MAKER	TITLE	SCORE	PLACE
Digital Nature Category				
SECCC	MIKE COHN	SHY FLAMINGO	25	1st
CCC	MARK JANKE	SAYACA Tanager	23	2nd
SECCC	DREA KOVAL	SWALLOW TAIL	23	2nd
Digital Special Category: Light				
SECCC	CHERYL PHILOPENA	ISLAND POND SUNSET	23	1st
SECCC	DREA KOVAL	LIGHT ON THE RIVER	23	1st
CCC	MARYANN FLICK	BALLOON GLOW	21	2nd
SECCC	DAVE CANDLER	PATH LIGHTS	21	2nd
Digital Open Category				
CCC	ALLISON MALTESE	WATER LILY	25	1st
CCC	LOU SECKI	MYSTERIOUS	25	1st
CCC	BILL BOECKELER	GERANIUM CLOSE UP	24	2nd
Prints: B/W Category				
SECCC	CHERYL PHILOPENA	CATCHING THE TRAIN	26	1st
SECCC	DREA KOVAL	CASTLE HILL LIGHT #1	25	2nd
SECCC	LINDA WATERS	BLACKSMITH SHOP	25	2nd
Prints: Open Category				
CCC	LOUIS SECKI	ANA	27	1st
SECCC	JANET DONCH	WATERLILY	27	1st
CCC	DIANNE ROBERTS	BRUGMANSIA	26	2nd
CCC	FRED ROSENTHAL	THE RED PILLOW	26	2nd
Prints: Nature Category				
CCC	DEANNA BRODERICK	EASTERN SWALLOWTAIL	25	1st
SECCC	BOB FEDDER	MOSSY GLEN, AGAIN, AND AGAIN	24	2nd
SECCC	CHERYL PHILOPENA	RUSHING WATER	24	2nd
SECCC	LARRY REITZ	TIGER SWALLOWTAIL ON KAN.GAYFEATHER	24	2nd
SECCC	LINDA WATERS	COLUMBINE	24	2nd
SECCC	PATRICIA CRISANTI	FLUTTER-BY	24	2nd
Prints: Special Category "Shadows"				
CCC	FRED ROSENTHAL	DAPPLED WALL	24	1st
SECCC	CHERYL PHILOPENA	LOST ALL HOPE	22	2nd
SECCC	JACK CALDWELL	PLAY TIME	22	2nd
SECCC	VINCENT PEPPITO	TABLE TALK	22	2nd
Participation:				
10 members of CCC				
15 members of SECCC				
168 entries				

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GLADEVIEW HEALTH CARE CENTER EXHIBIT

Gladeview Healthcare Center Exhibit

May 4, 2011 - June 4, 2011

Receiving Photos: Saturday, April 30, 2011
Reception: Wednesday, May 4, 2011
Pickup Photos: Saturday, June 4, 2011 (This could be pushed back)

- Five (5) photos allowed per entrant, with only two (2) in the general category.
- CCC exhibit rules and entry tags are on the website for downloading.
- Pictures must be ready to hang, in frames with glass – Wires only (no loops or hooks) Without wires, they cannot be hung!!
- Please, no damaged glass or frames.
- No photos accepted after 2:00pm, without prior arrangement with Mark Janke.
- **Entry tags must be taped to front and back of photos.**
- Please do not pick up photos prior to June 4, 2011. This date could also be extended until later in the summer. (If you're not going to be available on that date, make arrangements with Mark Janke to have your images picked up)

Gladeview Health Care Center
60 Boston Post Road
Old Saybrook, CT 06475
860-395-0093

Please Note: Neither the Gladeview Health Care Center, Mark Janke, the Coastal Camera Club, nor its agents assume responsibility for loss or damage to any image during the handling, judging or duration of this exhibit.

Forms for the Exhibit Tags can be downloaded by clicking on the following link files.me.com/lou.secki/8imbyg, or by pointing your web browser to public.me.com/lou.secki and looking for ExhibitTags.pdf.

I wanted to add a few things to last month's discussion of memory cards

- **ReFormat = Delete**
When you reformat a card in camera you lose all the images which may have been saved on that card. This process is non-reversible most of the time. Once you tell the camera to reformat the card there is no going back. Make sure you have already copied the images from the card onto a computer or some other storage device. Also remember to back up the images because if there is only one copy of a file that file does not really exist.
- **Sharing is bad**
I wanted to make this point extremely clear. DO NOT share cards between cameras unless you reformat the card each time you use it. Each camera model has a slightly different computer operating system and file system. This means that each camera writes the files to card in slightly different ways. It also means that a file written in one camera might not be able to be read by another camera.
If you place a card in Camera "A" and take 10 pictures, then put the same card in Camera "B" and take 10 more pictures and then put the card back into Camera "A" and take 10 more pictures. You might end up with only 10 pictures instead of the 30 you took. Why? Well simply put if Camera "B" did not recognize the pictures from Camera "A" it might just overwrite them when it saves its pictures and Camera "A" might do the same thing to the images taken by Camera "B."

MADISON CARES



Madison Cares brings Shoreline residents together to sponsor Habitat for Humanity projects in New Haven, making us the first town in Connecticut to do so!

Madison Cares and Habitat for Humanity of Greater New Haven will stage a live 'build' in downtown Madison on **Saturday, May 7.**

The day-long event will include multiple sites where volunteers can assist in pre-building parts of a Habitat for Humanity home. These sections will then be transported to one of Habitat's home sites in New Haven once completed.

Volunteers will construct the exterior walls of a house on the Town Green, while other work stations in the downtown area will be dedicated to smaller-scale projects such as porch railings, headers and other miscellaneous parts. One station will be dedicated to youth (between the ages of 8 and 15) and families for the building of garden benches that can be taken home by making a donation at the event.

The event will also feature on the Green entertainment by local musicians, live demonstrations about home maintenance, and a silent auction of bird houses creatively decorated

and donated by local fine artists. Volunteers will also be able to donate to Madison Cares/Habitat for Humanity by purchasing a 'virtual' piece of the next home.

All funds will go toward the construction of a Madison Cares/Habitat for Humanity home. Volunteer sign-ups will begin shortly. **Check back for details at the end of March!** Madison Cares supporters who regularly receive our online newsletter will be sent a notice one week before online registration opens. To be added to the newsletter distribution list, [send us an email.](#)

Capping off the day will be a blue-ribbon panel discussion entitled: **Building Community in Changing Times – The New Role of Nonprofit Partnerships**, featuring Governor Dannel Malloy, Deborah Heinrich and others. The panel, to be hosted by WTNH anchor Ann Nyberg, will take place at the First Congregational Church on the Green at 7 PM.



NECCC ANNUAL PHOTOGRAPHY CONFERENCE

Mark your calendars and make plans to join some of us at the NECCC annual conference at UMASS Amherst this summer. Its a fun photography filled weekend. If anyone is planning on attending please let Louis Secki know by sending him an email at lou.secki@gmail.com. The dates for this summer's conference are July 15, 16 & 17.



VIEW FROM THE BOARD, CONT..

more than that, the camera becomes our paint brush, and lo, we no longer have to get in the artist's head, we're already there (well at least most of us are, unless we're out of our minds). With the camera, we now possess both sides of the coin. We can learn to fully appreciate the art in all the aspects of our photographic subject, and we can become the artist, capturing our perceptions for others to enjoy. I must admit, I like creating something a whole lot more than trying to appreciate someone else's awareness in their art.....but that's the impediment of my shallow mind surfacing again.

So, as you go out and "work your subject" realize that you just went to an art museum with no entry fee, and that you have the opportunity to get a little Picasso into you blood. Enjoy!! It doesn't get much better than that (to cop a Miller Brewing Co. ad).

TIDBITS #70 - HISTOGRAMS, CONTINUED

By Archie Stone

One type of photography I enjoy and sometimes pursue is street photography. This tidbit is precipitated by a chance discovery of a book in the photography section of RJ Julia Independent Book Seller, in Madison. The book "Street Photography Now" was written by Sophie Howarth and Stephen McLaren, and is part how to and part biography and interviews with some of the best known "street photographers" along with over 300 images. As I read through the book one thing became very clear. Each photographer has their own style and definition of what street photography is. As you may expect "street photography" can be defined broadly or in very narrow terms. So in my usual manner I "Google" searched for a definition.

Two of the best I found.

"Defining street photography might do injustice to it's free, liberated and completely non-uniform nature.....Simply put street photography includes any

photograph made anywhere in public places. ...each street photographer will find their own meaning and approach therefore whatever definition they might arrive at will work just as well."

(www.nonphotography.com/streetphotography.html)

Street photography is a type of documentary photography that features subjects in candid situations within public places such as streets, parks, beaches, malls, political conventions and other settings.

(www.wikipedia.org).

Street photography can be candid (grab shots); up close and personal (involved in the action); preplanned (find a location you like and wait for the right moment); still life (such as store windows or street scenes where people aren't the dominate subject), or where everyone knows you are shooting them. You can do it discreetly (telephoto lenses or shooting from the waist), blatantly (get in close with a wide angle lens, raise the camera to your eye and shoot)

or with a tripod and large format camera as was done to make the Coney Island photograph in this years Shoreline Arts Alliance, Images show.

The two winners for how most of the photographers work are, one, to pick an area and wait for the action to enter the scene, or two, to walk around and watch for the action.

What I did come away with is that rules do not apply and to get the best images go for it. Just shoot if you think it may be a decent image. Wait until you get home and put the image on the computer before you judge it. Some of the photographers even said that their best image in a day of shooting turned out to be the one they thought at the time they pressed the shutter would not be a keeper. It was only after they had the time to look at the image did they see what they had captured.

Why, because so much of street photography is spontaneous. You do not have time to analyze, compose or worry

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TIDBITS #70 - HISTOGRAMS, CONTINUED

about the lighting, but must react to what is taking place in front of you. This also requires some work before you find the subject such as, presetting, if possible focus and aperture or shooting totally in manual. It also requires in most instances a wide to moderately wide angle lens in the 24-35 mm range in full frame 35mm parlance. In most street photography you are better off with a small rangefinder style (digital point and shoot) camera with none of the usual extra bags, lenses and photo vest. In other words as best possible be low key and try and fit in with the crowd.

Where does street photography fit in the world of photography? The closest would be documentary or photo journalism. It can also fall into the fine art realm and can with the right subject matter even be very saleable and is found in some of the best photography collections in the world. But for the most part it is done for the love of the art and the photographer's enjoyment.

Most of the photographers in the book are avid people watchers, had a keen sense of vision, were constantly and totally aware of their surroundings and could see the image developing before their eyes.

There are some things to be aware of in street photography. Personal space, the area around us where we start to feel threatened. It is fairly large in the United States but in large cities and in crowded buildings the area diminishes. In a crowded elevator we have no personal space and will accept that, but it also means no shooting room, or avenues of escape for the photographer. If you are a man you should be careful about photographing children, especially if you are alone and in a setting such as a playground. I know, stereo typing, but that is life. If the parents are there you may try and catch their eye to see if they are okay with it. This is definitely not the place to be playing hide and seek with the camera. Men also have trouble in some neighborhoods and with some groups where they are perceived as a threat. There is also the mental perception that anyone taking photographs on the street and of buildings, bridges and transportation networks is a terrorist. New York City even tried to ban photography in the subways. Thankfully this problem is going away and New York has even relaxed their rules for amateur photographers. You may have to deal with some security guards or store owners, but my best advise, if someone

does not want themselves or their building photographed walk away, there are many more places to shoot.

Bruce Gliden, "...if you can smell the street by looking at the photo, it's a street photograph."

The authors, "Go slowly, wait, look closely and take pleasure in the small, unexpected things: these are the lessons."

"As inveterate people-watchers they demonstrate exceptional insight about the way we behave in public spaces..."

Jesse Marlow, "Street photographers never switch off. You have to be constantly on the lookout for the unreal moment in the everyday."

The best advise garnered from the book, and which we hear all the time is go out and shoot, shoot and shoot some more. Look at your photos, find the flaws, figure out how to fix them and then go out and shoot some more.

Additional resources:

www.luminouslandscape.com

www.nonphotography.com

www.beyondphototips.com

www.in-public.com

WORKING THE SUBJECT

Wednesday, May 18, 2011

Instead of our usual Scavenger Hunt we have come up with the "Working the Subject" project. What each club member is to do is to find one object or one scene and photograph it in as many ways as you can. We will then ask you to review all of the images you took, it should be in the hundreds if you really work at it, and then select the five best images. These images will be presented in as a separate program on Wednesday, May 18, 2011.

Each maker, **if they desire**, may give a 3- 5 minute talk about the images, or how they went about the project or what they learned in doing it.

The five images need to be sent by e-mail to ccc.images@gmail.com by Thursday, May 5, 2011 with the subject line "working the subject."

What The Duck



Louis J. Secki
400 Goose Lane
Guilford, CT 06437