



The Image

THE NEWSLETTER OF THE COASTAL CAMERA CLUB

January 2011

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Coastal
Camera
Club



VIEW FROM THE BOARDROOM

By Lou Secki

So what exactly is the best camera? I know it's that new camera from Canon, or maybe it's the new camera from Nikon? No, No No, I know it's the new camera from Sony! Ok, it was a trick question. There really is no "BEST" camera, however, I am going to try and answer it just the same.

So, if you want to photograph birds, you will need a big lens. That will rule out point and shoot cameras. In this case, the crop sensor DSLR's will be better than a full frame sensor because it will increase your effective focal length. There you have it, a crop sensor DSLR is the "BEST" camera.

What's that, you don't photograph birds, you want to take pictures of your child/grandchild when they are on stage in the school plays. Ok, well that will require something different, maybe one of those new Nikon's with their great low light capabilities and a fast lens. Yeah, that's the ticket.

Now you say you want to take pictures of the same child playing sports. Ok well, that is going to require a camera with high frame rate...

So, you see the problem. The "BEST" camera depends on what you want to shoot. I could go on and on talk about a camera to take with you on a rafting trip, or something to use in demanding environments and come up with a different camera for every situation. I am sure many of you have heard the phrase, "the best camera is the one you have with you." And this is very true. Say you are in New York City for the day and while walking through central park you come across an Alien Space ship that just landed, you own a Canon 1Ds-MarkIII which is at home, but you have your cell phone with you and it has a camera. Which camera is better, the 1Ds-MarkIII or the camera phone? Since the camera phone is the only one of those two that could actually take the picture it is the best camera in that situation.

While the best camera is literally the camera you have with you, I want to change that definition a little, the best camera in my opinion is the camera you will carry with you. I love my DSLR but there are times when I don't want to carry it with me. I also have a compact camera but again it's a little bigger than I would like to have as the camera I carry about all the time. Hence, I don't carry my G9 with me all the time. What I do have with me all the time is my iPhone. Clearly, this is not the most technically advanced camera in the world, but it's with me all the time. And, as camera phone's go, it's one of the best out there.

One way to make an inferior camera work well for you is to understand it's limitation. No, I cannot take great pics in low-light with my iPhone, no I cannot take shots of fast moving action.

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Treasurer

Bill Boeckeler.....203-421-3446

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The Image is published monthly by the Coastal Camera Club. We welcome all members to contribute to the newsletter. The deadline for submissions is the third Friday of the month. Please e-mail all submissions to Louis Secki at lou.secki@gmail.com.

Membership dues for the Coastal Camera Club are:

\$35.00 Individual

\$60.00 Family

\$5.00 Student

Happenings

January 7

Deadline for Image Submission for January 19th Competition

January 8

Hanging for the CT Hospice Show

Remember

Check www.coastalcameraclub.org for more updated information on all activities.

Quick note

January Meetings

January 6th (Thursday)

Louis Secki & Archie Stone will discuss "De-mystifying Histograms". The histogram, a graphic presentation of an image, can provide instant feedback within our digital cameras as well as being an essential tool during the editing phase in the "digital darkroom". Lou & Archie will show how to read it and use it to immediately change camera settings to get a better photograph, and to improve our editing techniques.

January 19th (Wednesday)

Our first of two in house competition. Digital images must be submitted to ccc.images@gmail.com subject line "competition." All images must be in by January 7, 2011

Places to find out more.

There are a few places to find out more information about the club, rules, activities and anything else you were afraid to ask.

www.coastalcameraclub.org—the official club website

www.coastalcameraclub.wordpress.com—Club Blog

Public.me.com/lou.secki—site to download files relating to the club.

Flickr Group Update—January 2011

The assignment for December is "Scratchy." How do you photograph "scratchy?" Well, that is something you will just have to figure out. Take what ever you think fits this topic. All I ask is that you add the best three images to the Coastal Camera Club group pool on flickr.com.

Don't forget about the critique thread on the Coastal Camera Club group.

The Coastal Camera Club meets at 7:00pm on the first Thursday and third Wednesdays of the month at The Meeting Room in the Madison Police Station located at 9 Campus Drive in Madison, Connecticut.

Tidbits 68—Portraits & Photo Schools

By Archie Stone

Portraits

Fred Rosenthal's lighting program spawned an interesting debate about portraits. It actually started before that program so let me fill you in on a few details.

It started when Mark Janke and I met with Frank and Marci James to jury the Scranton Library show. Frank told Mark and I about a judge that would not accept a full length photograph of a person, think top of head to bottom of feet, as a portrait. The judge said a portrait only shows the head and shoulders. Of course the discussion soon got around to Louis Secki's photograph of the legs of a young lady. In case you didn't see it the photo is basically of her legs and stockings, you can also see she is holding a hat and you can see the lower portion of her dress. The upper body and the girl's head are no where to be found in the image. Is this a portrait?

The discussion continued at Fred's program with two very different school's of thought. One school has a portrait being of humans only and the other school saying that a portrait can be of any living subject such as a person, bird or dog. While divided as to what species can be called a portrait, both sides did agree that the face must be in the shot in order for it to be a portrait. So Louis' leg image is out as a portrait.

What was also agreed, by both sides, is that a portrait can be of a head shot, three quarter length shot, a full length shot, a group of, and an environmental portrait. So to settle the issue I did my usual, came home and "Googled" the term portrait.

Well for all you bird, dog, cat and fish lovers out there, you loose. In all the definitions of "portrait" it specified Human or Person. So if you want to use the word portrait in talking about your images you will have to use the term, bird, dog, cat or fish before the word portrait, and even then you may be called to task, but not by me.

So what are portraits?.

- **A head shot**
Head Shots show the face and may or may not show the shoulders. The background is usually soft or a solid color so the head and shoulders stand out.
- **A three Quarter length Portrait**
This type of portrait shows from the top of the head to, at or just above the knees. In this style of portrait there will be background showing. The subject may be sitting or standing and in some instances lying down.
- **A Full Length Portrait**
Here you will be able to see from the head all the way down to the feet. You will also seen enough area around the person to anchor the them in the scene.
- **A Group Portrait**
Just what the name implies, a group of people, usually showing the full figure, though occasionally you may see a group portrait of head shots or even three quarter length. The subjects may be standing, sitting, lying down or even standing on their head.
- **An Environmental Portrait**
An Environmental Portrait "shows the person in the subject's usual environment, such as in their home or workplace, and typically illuminates the subject's life and surroundings." Thanks Wikipedia. An example would be a CEO with the products his company sells or sitting in his office. In either case the objects they are photographed with are as much a part of the shot as the person. One I remember, taken by Bob Krist, was of a scientist in his lab with the equipment all lit with different color lights and only the scientist under normal lighting. It even had the steam coming out of some flasks, though probably dry ice.

Tidbits 16—Portraits & Photo Schools, cont'd...

Photo Schools

For those of you who think you have to travel out of state to attend short courses or even semester long photography classes think again.

We have three groups that give one and two day seminars which are posted on their respective websites.

CT Media Photography Institute

(CT Photo workshops)

P 860.255.3701

F 860.255.3417

CTphoto@txcc.commnet.edu

www.tunxis.commnet.edu/ctphoto

Class appear to be taught at

Tunxis Community College, Farmington, CT

Silvermine Guild Art Center

1037 Silvermine Road

New Canaan, CT 06840-4398

203.966.5617

Leslee Asch, Director

www.silvermineart.org

Photo Connection of Colchester

199 Old Hartford Road

Colchester, CT 06415

1-860-537-2829

www.photoconnectionoc.com

The Creative Arts Workshop, which breaks the year into four semesters teaching a variety of classes in photography ranging from one day to a full semester is also close by.

Creative Arts Workshop

Harold Shapiro, Chair

80 Audubon Street

New Haven, CT 06510-1254

(203) 562-4927

www.creativeartsworkshop.org

We also have two Community Colleges that award an Associates Degree in photography, and where you can sign up for and take individual classes. For some of the advanced classes you may be required to get prior approval before registering.

Tunxis Community College

271 Swamp Scott Road

Farmington, CT 06032

860.255.3500

David R. Archambault, Professor

He runs the Ct Media Photography Institute

Norwalk Community College

188 Richards Avenue

Norwalk, CT 06854

203.857.7270

Lawrence W. Frank, Professor

Paier offers both Associates and Bachelors Degrees in Photography.

Paier College of Art, Inc.

20 Gorham Street

Hamden, Ct 06514-3902

203.287.3025

Peter Benson, Division Director of Photography

January Meeting—Refreshments

Each meeting, one club member is responsible for bringing a snack and a cold beverage. Cups and paper goods are supplied by the club and brought each week by the hospitality chair.

January 6st

Mark Janke

Russell Page

January 19th

Julianne Derken

Norma Diamond



January 19th Competition

Its that time of year again people. Our first "In-House" competition. We have new rules, which the membership voted on at our meeting in June of last year. While the full rules have not been rewritten in a hand out form at this point, I have listed the important parts below. The biggest change this year is that we have eliminated the enlargement categories. If you want to enter an actual print into the club competitions you will have to enter into the salon categories and mat and mount your images. If you have any questions about the information below please don't hesitate to ask.

Eligibility

- Membership dues must be paid in full before entering a competition
- Club visitors cannot submit images for any competition
- Entries must be the original work of the photographer submitting the work
- The exact same image can only be entered in one regular club competition

Entries

- No member can submit more than ten (10) entries in a single competition
- No more than three entries in a single category
- Two (2) or more people constitute a competition in any category

Categories:

- **Salon Prints-Color**
Color salon prints are finished with a matt and are affixed to a mounting board. Maximum size of the overall matted package can be no larger than 18"x24" or a total of 84" around the outside in the cast of a panoramic image
- **Salon Prints-Black & White**
Black & White salon prints are finished with a matt and are affixed to a mounting board. Maximum size of the overall matted package can be no larger than 18"x24" or a total of 84" around the outside in the cast of a panoramic image
- **Projected-Open**
Digitally projected competition. Images can be of any subject matter within the bounds of good taste. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.
- **Projected-Black & White**
Digitally projected competition. Images can be of any subject matter within the bounds of good taste but have to be Black & White. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.
- **Projected-Creative**
Digitally projected competition. This category is designed for images which would not normally fit into a photographic competition, images which have been significantly altered from reality. Files can be no larger than 1024x768. This means your submitted image can be no wider than 1024 pixels and no taller than 768 pixels.

Digital File Naming

To make the process of handling digital files easier we ask that you adhere to the following naming convention for all images submitted to the Coastal Camera Club for Competitions, Critiques or for the Image Bank. Images that do not conform to this naming convention may not make it in the desired competition, exhibit or slideshow.

X#CoastalLastFirstTitleYYYY-MM.jpg

- X – The category for the image. In the case of club competitions this will either be an "O" for Open, "B" for Black & White or a "C" for Creative.
- Coastal must be on all files and denotes the club
- Last – Last name
- First – First name of the maker
- Title – is the title of the image
- YYYY-MM – is the 4 digit year and 2 digit month of the event the file is to be used in.

Stieglitz Exhibit

Special Exhibition

Stieglitz, Steichen, Strand

November 10, 2010–April 10, 2011

Galleries for Drawings, Prints, and Photographs, 2nd floor

This exhibition features three giants of photography—Alfred Stieglitz (American, 1864–1946), Edward Steichen (American, b. Luxembourg, 1879–1973), and Paul Strand (American, 1890–1976)—whose works are among the Metropolitan's greatest photographic treasures. The diverse and groundbreaking work of these artists will be revealed through a presentation of approximately 115 photographs, drawn entirely from the collection.

Alfred Stieglitz, a photographer of supreme accomplishment as well as a forceful and influential advocate for photography and modern art through his gallery "291" and his sumptuous journal *Camera Work*, laid the foundation of the Met's collection. He donated twenty-two of his own works in 1928—the first photographs to be acquired by the Museum as works of art—and more than six hundred by other photographers, including Steichen and Strand, in later decades. Featured in the exhibition will be portraits, city views, and cloud studies by Stieglitz, as well as numerous images from his composite portrait of Georgia O'Keeffe (American, 1887–1986), part of a group selected for the collection by O'Keeffe herself.

Stieglitz's protégé and gallery collaborator Edward Steichen was the most talented exemplar of Photo-Secessionist ideas, with works such as his three large variant prints of *The Flatiron* and his moonlit photographs of Rodin's *Balzac* purposely rivaling the scale, color, and individuality of painting. By contrast, the final issue of *Camera Work* (1917) was devoted to the young Paul Strand, whose photographs from 1915–1917 treated three principal themes—movement in the city, abstractions, and street portraits—and pioneered a shift from the soft-focus Pictorialist aesthetic to the straight approach and graphic power of an emerging modernism.

Housekeep Items

Just a few quick notes:

We would like to encourage all members to send a digital file of any images had hung at the Scranton Library. We would like to include them on the Club's website in our gallery to showcase the club's work. Please size the images for the web.

Anyone who won a ribbon at the Scranton Library Exhibit is more than welcome to keep them, however, if you have no desire to keep them you can also recycle them back to Mark Janke and the club will reuse them in a later exhibit.

While we are on the topic of the Scranton Library, the Friends of Scranton Library are sponsoring a fund raiser by selling perpetual calendars. Many photos in the spiral bound booklet-style volume were donated by CCC members. For a \$15 donation, you support the library's programs and get an elegant little calendar with photos of Madison, artwork and historical notes, in which to record special dates



Exhibition Notice—Connecticut Hospice

Dates: Setup—January 8, 2011 @ 12:00 to 2:00 PM.

Bring your images between 12:00 noon and 2:00pm

We will hang the images between 2:00pm and 4:00om

Exhibit Takedown is February 26, 2011

Exhibit Format: This exhibit will be run very differently from our usual exhibits.

- First, no formal judging.
- Second, no formal categories. Instead, each exhibitor....you, will be able to hang their photos as a grouping, maybe with a common theme, so that maybe your photos tell a "story" if you choose.
- Rules about matting and framing are the same as usual for exhibits.
- There is no Reception or Opening planned.
- When the time for the hanging occurs, I'd also like each person to give me a SHORT write-up about you and what the photographs are all about. Again, this is not required, but it would be nice to have a short write-up to go with the photos. This will go into the show program.
- Everyone is assigned wall space of 5 ft in length by 3 ft high. (Arrange the photos you want to exhibit on the floor at home, to see how you can fit into the allotted space.) Bring a "map" of how you would like your images hung when you drop them off.
- Send your write-ups to Mark Janke or Louis Secki via e-mail so they can easily be placed into the program

From New Haven and Points South:

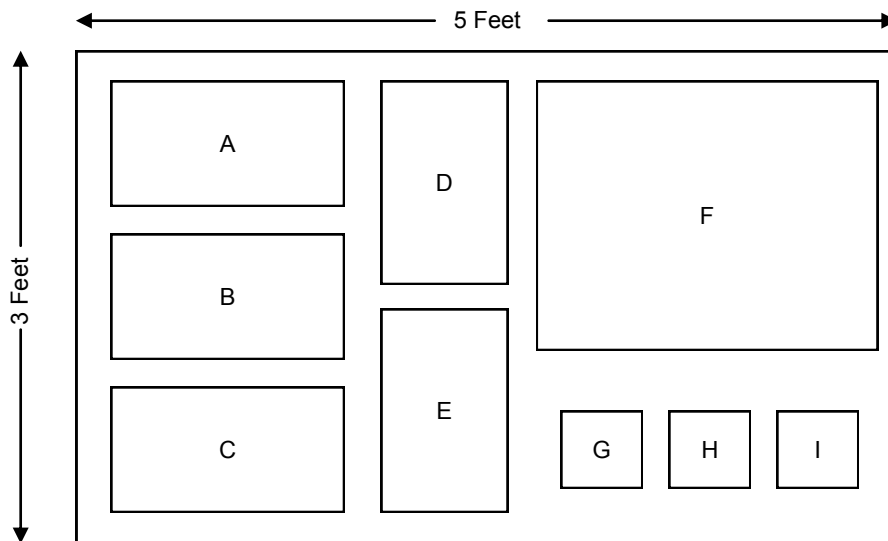
From I-95 going North, take EXIT 53. At end of exit bear right at light . Go under the underpass in the left lane. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.

From Hartford and Points North:

From I-95 going North, take EXIT 53. At end of exit bear right at light . Go under the underpass in the left lane. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.

From New London and Points East:

From I-95 going south take EXIT 54 (Cedar Street). At end of exit take left and get into right lane. At the bottom of the hill, at the light take a right and go through 3 lights on Route One. In the left lane, go under the underpass. At light, take a left on to Short Beach Road for approximately 1 mile. Take left onto Double Beach Road and continue to Connecticut Hospice entrance (Gatehouse) on left.



This is an example of an "Image Map." We need something like this when you bring your images to the exhibit. Yours can be hand drawn, but it is important as it will be the only thing we have to go by when we hang your images. We will also be putting this map into the show program so visitors can identify your images.

Tidbits 16—Portraits & Photo Schools, cont'd...

Two state Universities that award four year Bachelors Degrees.

Western Connecticut State University
 181 White Street
 Danbury, CT 06810
 203.837.8407
 Terry Wells, Chair
 White Hall 303

Southern Connecticut State University
 501 Crescent Street
 New Haven, CT 06515
 203.392.6649
 Mitchell Bills, Chair

As well as the following colleges and universities that award Bachelors Degrees in Photography.

University of Connecticut
 School of Fine Arts
 Department of Art & Art History
 830 Bolton Road, Unit 1099
 Storrs, Connecticut 06269-1099
 Telephone: 860 486 3930
 Facsimile: 860 486 3869
 Judith Thorpe, Department Head
 Professor of Photography

Yale University School of Art
 1156 Chapel Street
 New Haven, Connecticut
 (203) 432-2600
 Patsy Mastrangelo
 Senior Administrative Assistant,
 Graphic Design and Photography

Connecticut College
 Andrea Wollensak, Chair Art Department
 Box 5206, Cummings Arts Center
 270 Mohegan Avenue
 New London, CT 06320-4196
 Deborah Radachy, Dept. Assistant
 860-439-2740

Wesleyan University
 Art (Studio) Program
 237 High Street
 Middletown, CT 06459-3208
 (860) 685-2000

Albertus Magnus University
 700 Prospect Street
 New Haven, CT 06511
 Jerome Nevins - Co-Chair
 Professor of Visual and Performing Arts
 Phone: 203.773.8546
 Office: Aquinas, Room 203

University of Hartford
 Hartford Art School
 Mary Frey, Acting Dean and Professor
 200 Bloomfield Avenue
 West Hartford, Ct 06117-1545
 (860) 768-4393



Coastal Camera Club Reminder

Just as a reminder to everyone, Dues for the 2009-10 Club are as follows:

- \$35.00 Individual
- \$60.00 Family
- \$5.00 Student

Club
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Guilford, CT 06437

Founded 1990

First Class Mail

The Image is published by the Coastal Camera Club

Address correction requested