



The Image

THE NEWSLETTER OF THE COASTAL CAMERA CLUB

November 2009

INSIDE THIS ISSUE:

Happenings.....	2
November Meetings.....	2
Flickr Update	2
Where to find more.....	2
Tidbits #55	3
Scranton Library Exhibit Notice	4
Refreshments	4
Darkroom Tour	6
What the Duck.....	6
Scavenger Hunt	7
Adobe Photoshop Lightroom	7
Why I Like Critiques	8
New Members	9



Coastal
Camera
Club



VIEW FROM THE BOARDROOM

By Rob Nardino

This autumn marks my tenth anniversary of membership in Coastal Camera Club. My columns over the years have tended toward the reflective side, and this is just one more excuse for me to indulge in similar reverie. First, let me give some encouragement to any club newcomers – it is easy to get involved, even if you don’t quite know what you are doing. Let me explain: after my first year in the club, I was approached by board members to ask if I would like to join the board. I recall the famous last words were: “don’t worry, as vice president you really won’t have to do anything.” I believe it was my second board meeting when the president at the time dropped the bombshell: “guess what – we’re moving to Florida!” Needless to say, I was ill-prepared for what followed. Thankfully, many experienced club members eased me through, and Pat Anderson mercifully stepped up to take the presidency the next year. Second, let me add something else to help put neophytes at ease; I don’t know a lot about equipment, processing images or other technical aspects of photography (I guess that’s the real reason you get these “reflection”-type columns from me!). I know enough about exposure to get by, and I have a good sturdy tripod and a general willingness to try some new things – and that gives me a tremendous amount of enjoyment (a little positive feedback goes a long way too, which is why I have recently enjoyed posting photos on Flickr).

Through a decade, stints as Activities & Publicity chair and now the web page have kept me engaged with the club no matter what level of chaos was swirling around in the rest of my life. I am thankful for this, as I have learned much over these 10 years. In fact, as this is the season for giving thanks, there are club members past and present who have helped me to see what can be accomplished with photography. I learned a lot about composition from Judy Kells, Anita Tellier, and Louis Secki. I have a better appreciation of the drama of good lighting from Terry Ashley, Dave Sekac and Pat Anderson. I thought I was a reasonably good nature photographer until I beheld the images of Mark Janke and Deanna Broderick, so I try to emulate their work. I’ve learned about how to see subjects in the everyday things around me from Mary Del Principe, Paula Chabot and Richard Dwyer. Pushing the limits, or “thinking outside the frame”, I observed from Bill Boeckler and Maryann Flick. I can’t begin to list all of the things I’ve learned from Archie Stone, but most particularly I appreciate his eye for the abstract, which is something I like to achieve in my photos. I am looking forward to learning more from our current members; for instance, as I have now graduated from soccer coach to sideline observer I can’t help but bring my camera along to the games, so I will be picking Nick Carlino’s brain for tips on better action photography. Everybody brings a talent to the mix and is eager to share their expertise, and that what makes involvement with Coastal Camera Club a great experience.

OFFICERS

President

Maryann Flick.....860-395-0723

Vice President

Louis Secki.....203-533-9568

Secretary

Richard Dwyer.....203-483-9778

Treasurer

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

COMMITTEES

Activities

Deanna Broderick.....203-457-7604

Carol Anne Sawicki.....860-664-3736

Exhibits

Mark Janke.....203-457-1890

Historian

Joanne Volage.....203-245-8600

Hospitality

Carla Hooper.....203-458-0552

Membership

Paula Chabot.....860-399-5414

Newsletter

Louis Secki.....203-533-9568

Program

Archie Stone.....203-245-2381

Publicity

Maura Kelly.....

Representative

Nick Carlino.....203-4844603

Webmaster

Rob Nardino.....203-318-0831

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

December 2, 2009

Coastal Camera Club's Scranton Library Exhibit Opening, 7:00pm—9:00pm. This exhibit runs from December 2, 2009—January 2, 2010

Remember

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

October Meetings

November 4th

First of two critique sessions of members work. This is done digitally. All images must be sent to ccc.images@gmail.com subject line "critique" prior to October 7th. Naming criteria will follow NECCC rules. Those shooting slide or negative film should notify a board member to arrange for scanning. Members are asked not to submit images they will use in club competitions

November 9th

Regularly Scheduled Board Meeting

November 18th

Hank Paper, will discuss the how and why of street photography. Hank is the owner of Best Video in Hamden, a member of the Photo Arts Collective in New Haven and a consummate street photographer whose work has been accepted into numerous shows and exhibits.

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—November 2009

The assignment for September is "Change." Have fun, go out and take anything that is "Golden" to you. 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 and third Wednesdays of the month at The Depot Meeting Center on Route 79 in Madison, Connecticut.

Tidbits #55

By Archie Stone

Memory cards

Digital Camera Memory

By any other name they are all the same. The card regardless of brand is used to save your images in camera. As an aside they can also be used as an external hard drive, and yes, you can download data off of your computer onto the cards using your card reader. They are also now used in PDA's and music players such as the MP 3 and the iPod, and cellular phones to transfer and store music and data.

Just what is a memory card? A complex but compact hard drive. Except for the MicroDrive they have no moving parts. Some are proprietary in that they will only fit and work in a particular brand but others are generic in that they have been adopted by camera manufactures for use in their products and are therefore interchangeable.

There are three primary concerns in selecting memory for your camera and even one for which camera you may wish to purchase. The three criteria are type of card, speed of read/write, and size or capacity of the card. All three criteria must be considered in selecting the appropriate card for your camera. The fourth concern is cross platform compatibility.

Type of Card

When digital cameras first came about some manufacturers choose to use an industry standard and built their cameras around the Compact Flash (CF) card. CF cards come in two types CFI and CFII. The difference, CFII is thicker than CFI so will not fit in some of the older or less expensive cameras. CFII has more memory and became necessary as cameras started to increase sensor size. The CF card's drawback is its size so manufactures worked on reducing the bulk and developed the SD card. The CF card now has the "Extreme" and "Pro" versions.

The SD card is thinner and about half the overall size of the CF card. What this means is the camera manufactures could make smaller cameras, but still give the shooter a card with the capacity and speed they desired. The SD has now evolved into the SDHC or high capacity card. Another card with similar size and shape was the Multi Media card which is still available but has been replaced by the SD card.

As camera sensors grew in resolution IBM came up with a high capacity card that would fit in the CF card slot and used the CF card connection. The MicroDrive was a mini compact external hard drive with a moving disc to record the data similar to how your computer hard drive works. The MicroDrive filled the need for a large capacity card, but also had some problems. It used the camera battery as its power source and therefore reduced the number of images you could take before needing to change the battery. It also had a very delicate set of moving parts which caused numerous malfunctions. While MicroDrive's live on today, it is not in the digital camera world.

The Memory Stick, Sony, and the xD card, Olympus and Fuji, are proprietary cards that will fit only those cameras. Now Olympus and Fuji have seen the light and in their high end cameras offer dual slots for memory cards. They also have limited storage capacity and require their own card reader, though some multi card readers may have slots for them.

Size

As the sensor size in digital cameras grew, so too did the need for greater capacity in the memory card. This is the reason IBM created the MicroDrive as initially the CF card was not able to keep up.

I still have my aunt's 32 and 64 MB CF cards she used in her 2MP Canon G2. Just think at 2MP the 64 MB card could hold 32 images. With today's digital camera sensors of 20+ MP RAW files we would be lucky to get 3 images on that same card.

Three things affect file size. The first is your sensor size and if you have the ability to adjust the image format and size you set it to. Yes, cameras today will allow you to select sensor resolution among other things. Second, whether you capture the image as a RAW, NEF (Nikon RAW), TIFF or JPEG file. Also in JPEG whether you are shoot-

(Continued on page 5)

Scranton Exhibit Notice

Scranton Library Exhibit

December 2, 2009 – January 2, 2010

Receiving Photos: Saturday, November 28, 2009 12:00 to 2:00 pm.

Reception: Wednesday, December 2, 2009 7:00-9:00 pm (come early for setup)

Pickup Photos: Saturday January 2, 2010– during hours of library operation.

- 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 January 2, 2010. (If you're not going to be available on that date, make arrangements with Mark Janke to have your images picked up)

Scranton Library

801 Boston Post Road

Madison CT 06443

203-245-7365

Please Note: Neither the Scranton Library, 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.

November Meeting—Refreshments

Each meeting, one or two club members will be responsible for bringing a tasty treat for us. Beverages, cups and paper goods are supplied by the club and brought each meeting by the hospitality chair.

November 4th

Russell Page & Joanne Volage

November 18th

Louis Secki

Tidbits #55 Cont'd...

(Continued from page 3)

ing at high or low resolution and whether you use a lot of or very little compression when saving the file to the card.

Where has card capacity gone, depends on the card. We now have CF cards at 32 GB and the SDHC card at 64 GB. This means the RAW shooter can now get hundreds of images on one card. The question is do you want to put all of your eggs in one "card"? I don't, so I tend to use smaller cards and if it is a really important shoot will change cards mid stream so if one card corrupts I will still have images. And yes, memory cards corrupt which is why SanDisk includes a recovery software disk with ever high capacity card.

Size is money so if you have a small point and shoot that is in the 3-5 MP range for file size or if you only shoot in JPEG format, do you really need a 32 or 64 GB card? No. Look at your camera manual and see what they recommend. The only reason I would buy memory with greater size than recommended is if I owned two cameras of different sensor size or knew I was going to upgrade to a camera with a larger sensor. I now have CF cards that range for 32 MB(not used) up to 4 GB. One more caution, some cameras can not handle cards over 2 GB, due to their file format, and some card readers will not handle the high capacity cards. Check you manuals. When I bought the Canon G10 I bought SDHC cards that required my buying a new reader.

Speed

Memory cards must be able to accept data written to them and then read the data to another source, such as a Multimedia Storage Viewer or a computer.

Speed is shown as an equation consisting of a number, currently 1 through 600 and an x where x equals; times (multiply by)150 Kilo Bytes per second. There fore a 1x card read/write speed can receive or send data at 150KB per second. A 10x card can receive or send data at 1.5MB per second. A 133x card works at 20 MB per second. As in size, speed has a price. The faster the read/write speed, the more you pay.

Write speed is how fast the card can accept the digital file from your camera's processor. It also determines, along with other parts of the camera how fast you can take each successive image and if you can take a continuous series of images and how many. The faster the write speed the faster you can shoot. There is a limit though, in that the card will only write as fast as the camera will let it. So if your camera writes at 5x you will gain no benefit by purchasing and using a 10x card.

Read speed in addition to how fast you can transfer or down load images from the card also dictates how fast the image will appear on the LCD screen on the back of the camera after being taken.

How It All Goes Together

First let's look at cross platform compatibility. When I first went digital with the Canon G series they used CF cards. When I bought my first Dslr I also purchased Canon, one, because I already had the lenses, but also because the Dslr used the same battery and CF card as the G series I already owned. Cross platform compatibility at it's finest. Of course nothing stays the same forever as now the G series uses a different battery and the SD card, oh well.

Speed and size, it is interesting to see that while CF cards can now read/write up to 600x they only will hold 32 GB of data. The SD card on the other hand will hold up to 64 GB of data but only read/write at a top speed of 90x. Look to you camera manual as to the size they recommend. While the price of memory continues to drop there is no sense in purchasing extra size and speed. Save your money to buy additional cards or some other gadget you have been eyeing.

Most Dslr's come with no memory while point and shoot cameras come with a low capacity card. This is great to get you started but look at your camera manual and see what you will need and buy additional memory. I would stick with major brand names such as SanDisk and Lexar. I recently purchased 2 GB SD, cards some SanDisk and some PNY, and I find that the SanDisk cards seem to perform better. Looks like I will be sticking to SanDisk in the

(Continued on page 6)

Tidbits #55 Cont'd...

(Continued from page 5)

future.

While on the subject of purchasing cards a number of articles said that eBay is having trouble with fraudulent cards being sold. They went so far as to say not to buy memory cards through eBay. They recommended you buy from known sellers.

As in any article I give credit where credit is due. As usual I started my research by "Googling" my subject which then lead me to my sources.

www.photographyreview.com

www.steves-digicam.com

www.cnet.com

www.forphotography.com

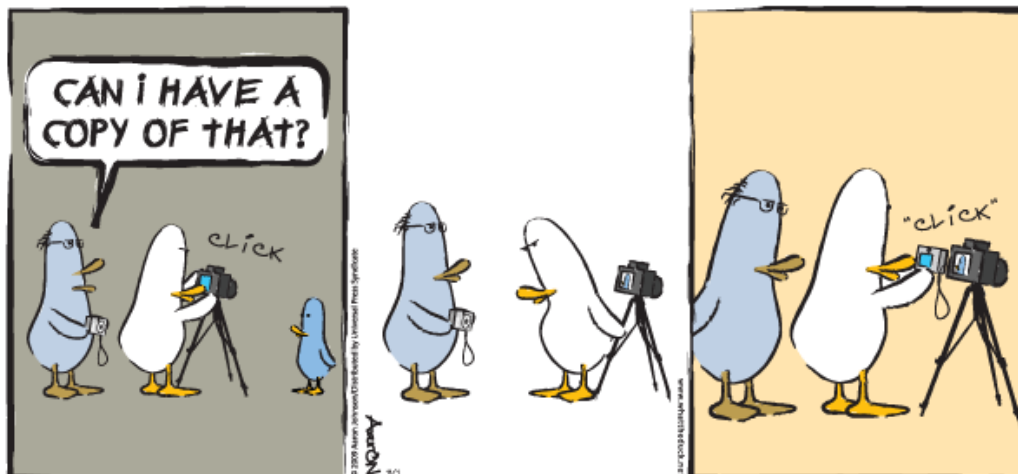
But the best source you have is still your camera manual.

Darkroom Tour

Darkroom Tour Offer

Joe Azoti, who spoke at the October 21st meeting on medium and large format photography has offered to give members a tour of his darkroom.

Any member who is interested should e-mail me at dine_rock@snet.net subject line "darkroom tour". Once I get a head count I will contact Joe for a date.



Adobe Photoshop Lightroom 3 (beta)

The good folks over at Adobe have released a beta for version 3 of the popular Lightroom software. There are some nice improvements in the new version to go along with improved speed. The beta is free to download and try so you have nothing to lose.

Here are some of the improvements:

- Brand new performance architecture, building for the future of growing image libraries
- State-of-the-art noise reduction to help you perfect your high ISO shots
- Watermarking tool that helps you customize and protect your images with ease
- Portable sharable slideshows with audio—designed to give you more flexibility and impact on how you choose to share your images, you can now save and export your slideshows as videos and include audio
- Flexible customizable print package creation so your print package layouts are all your own
- Film grain simulation tool for enhancing your images to look as gritty as you want
- New import handling designed to make importing streamlined and easy

More flexible online publishing options so you can post your images online to certain online photo sharing sites directly from inside Lightroom 3 beta (may require third-party plug-ins)*

If you are one of those people (like me) who need the latest and greatest stuff out there; head on over to labs.adobe.com and click on the link to download the beta, install it and have fun. There is a version out there for both Windows users and Mac users. Oh keep in mind, like all beta software out there, this one is not fully cooked so have fun but I would not rely on it to work with your most precious images or at least not your only copy of them. Adobe has not announced a release date for the retail version of Lightroom 3 but I am sure its just around the corner. Currently, Lightroom 2 sells for \$299 (full version) \$99 (upgrade) and its likely that version 3 will stick to the same pricing.

2009-2010 CCC Scavenger Hunt

As you know from the club schedule we are going to show the results of this year's scavenger hunt at our last meeting on June 2, 2010. To be able to do this we need to have images to judge. You will see a reminder like this in ever newsletter right up to the entry deadline.

Here are the categories for the scavenger hunt (good luck and be creative):

- | | |
|---------------------------|------------------|
| 1. Shallow Depth of Field | 9. Enjoyment |
| 2. Blue | 10. By The Shore |
| 3. Soft | 11. Shinny |
| 4. Home Sweet Home | 12. Tiny |
| 5. Technology | 13. Decay |
| 6. Insect | 14. Toys |
| 7. Furry | 15. Night |
| 8. Sharp | |

The entry deadline is April 30, 2010. It seems far off but it's not so start planning now. The file must be named as follows: #*\$lastname\$firstname\$title*.jpg.

- The “#” is the category number
- “Last Name” and “First Name” are the names of the maker
- “Title” is just what it sounds like, the title of the image.

The files need to be no larger than 1024 wide x 768 tall so they fit in our projector. Images can be smaller or shaped differently if the maker wishes just not larger.

Good Luck!

Remember folks, this is your club, is there is something you would like to see the club do let us know. There is a whole world out there waiting for us to explore.

- If there is a place you would like to see us go shooting let the Activities Chairpersons know
- If you know of a good speaker the club could bring in let the Program Chairperson know
- If you like to write an article for the newsletter let the Newsletter Chairperson know.

The club can be very accommodating if we know what you want to see and do. We also welcome any help club members can give us. Just ask one of the board members how you can help and I am sure we will come up with something.

Why I Like Having My Photographs Critiqued

By Len Farrell

Many photographers, who I know, avoid having their photographs critiqued by others. They do not enjoy receiving negative feedback on their work and simply avoid the hurt by not participating. I, however, like having my work critiqued. I feel that the feedback I receive helps make me a better photographer and results in much better photos. I try to take every opportunity to enter as many pieces into critiques as often as possible.

There are a number of reasons I put photos up for critiques. It's not just to have people praise my work, although that's always a nice byproduct.

- Of course, I want positive critiques of my photos of which I am really proud. I am looking for an affirmation of my feelings and will probably be the most ardent in defense of these pieces. If I listen intently and resist the urge to push back, I often end up with a better photo. I always keep in mind, though, that it is my judgment that is most important regarding my "art."
- I often put photos up for critiques which I feel have potential but are missing the mark in some respect. Very often, the feedback received in the critique of these pieces provides a basis for turning an "almost" photo into a keeper.
- Often I'll ask for critique of photos, that I want to like but can't explain why or about which I am not really sure of my feelings. Critiques of these pieces often help crystallize my feelings about them and help me make a decision on whether to work the photos any further or just put them aside with no further effort.

There are several methods of I employ to have work critiqued; some formal some informal.

- One informal way is to have friends look at my work and tell me the things they like about it and what they dislike. The results of friends' reviews may not say much to the technical quality of the photos but certainly will address the emotional aspects of the work; do they see what I am trying to say, does the piece move them in a way that I might not have anticipated? They can offer much input on colors, elements in the shot, confusing issues, blur, focus and more. I always ask them what they think the major subject of the photo is. I have often been surprised by the answers.
- A more formal approach comes from having joined a couple of good camera clubs which hold critique sessions and competitions. You can find camera clubs all over the place in nearly all communities and at a number of schools. Club meetings provide a great forum for learning new techniques, meeting new friends with a common interest, learning what unusual things that others are doing with their cameras, working on photo assignments (which require taking photos that I might not otherwise think to attempt) and for joining in the many critique sessions and competitions that most clubs sponsor. These critiques sessions are often done anonymously, thereby not requiring me to share the pain outwardly. Try Google or your local camera store for ideas about clubs in your area.
- There are numerous web sites providing a way to have work critiqued online. Two sites that I enjoy using are www.Photosig.com and www.photocritique.net. I present these sites as two very different places with a very different vibes.

I consider Photocritique.net to be a more laid-back, gentle critique site. The members of [photocritique.net](http://www.photocritique.net) are usually less judgmental of work and allow you to get a feel for having your work reviewed by others in a gradual way with less painful observations. That said, the results may have less impact on making the photography improve. It is a good way to get started. [Photosig.com](http://www.Photosig.com) seems to be a more rigorous review site, with members providing more critical reviews of submitted photos. It seems to me to have a more profes-

(Continued on page 9)

Why I Like Having My Photographs Critiqued, cont'd...

(Continued from page 8)

sional or higher amateur orientation. The resulting critiques may sting more, but ultimately provide more direction towards making one a better photographer.

Both sites are free to join (Photosig.com is free as a basic member) and are free for submissions. Photosig.com's basic membership encourages critiques of others' work by increasing the number of photos you can submit for critiques, while Photocritique.net has no restriction on number of submissions. There are numerous other critique sites online, however since I have not used them am not in position to offer further information on these sites. Again, try Google.

- If I really like a photo the best way to understand if others share that feeling is to enter it in competition. There is no better affirmation of a photo that I think is one of my best, than receiving a ribbon at a competition! Conversely there may be no greater pain than not winning with one of my best. As mentioned earlier, most camera clubs either sponsor competitions or facilitate entering local competitions.

Additionally, local groups often sponsor competitions in conjunction with events they are holding.

Photo publications continuously have competitions; many have monthly requests for submissions which can be featured on their pages.

Lastly the internet abounds with competitions, both those that are free to enter and those which you must pay an entry fee. I find myself gravitating to USA.Canon.com to check what contests Canon is currently sponsoring. Check local club newsletters, bulletins, Local newspapers, Photo magazines and the internet for contests that may be of interest to you.

How ever you accomplish receiving feedback on your work, I am convinced that the value of that feedback, if taken and incorporated where applicable, will make you a better photographer in the long run. Enjoy the good critiques, relish the painful ones.

New Member Welcome

The Coastal Camera Club would like to welcome our newest members

Allison Maltese

8 Davis Drive

Guilford, CT 06437

Home: 203-458-7916

Cell: 203-715-4662

maltesefamily@comcast.net

Coastal
Camera
Club



Louis Secki, Editor
400 Goose Lane
Guilford, CT 06437

Founded 1990

First Class Mail

The Image is published by the Coastal Camera Club

Address correction requested