



# THE IMAGE

December 2020  
Winter Issue

## View From the Boardroom

By Maryann Flick

Years ago, personal photo memories were black and white snapshots carefully mounted with those black photo corners (you had to lick the glue on the back to stick them!) onto black paper album pages. Some had identifying information written on the back and some folks went to the trouble of using white ink to write descriptions on the pages themselves. Photo albums both evolved and declined from there. The worst were the “magnetic” albums where you lifted the clear plastic sheet and the prints were set on a tacky surface, then recovered with the plastic. Over time, that sticky surface dried out and the prints fell out. The archival poly pages with pockets for prints and 3-holes punched for a binder were an evolution but hardly had the character of the old style albums. Of course, a lot of old photos were slides. There were our memories blown up to several feet across. But it was such a chore to haul out the projector, set up a screen or white sheet, dim the lights and bore our friends.

Then we digitized images so even though you shot with film, the photo lab would scan them and include a floppy disk with your prints. Such progress! Soon we were all using digital cameras and computers and burning our photos onto CDs. My desktop doesn't even have a CD slot anymore!

But what about prints to hold, to thumb through and send to family and friends? I think more photos are circulated on social media than ever printed. But the photo labs got smart and introduced books and calendars, mugs, blankets, pillows and ....well just about anything you can think of can show off your images now.

I've been making a themed calendar every year for a long time. They are a nice keepsake of images. But I find photo books to be the most reminiscent of the old albums. Have you made one? I just finished my fifth. If you have gone through the process, you know it can range from very straightforward taking very little time to challenging and time consuming. It all depends on what you want the finished product to be. The easy route is to just dump all the unedited pix from your birthday party off your phone and up to the vendor site, choose a book design and click “make my book”. Your photos get plunked onto the pages in a minute or so. You can add a title and fill in captions and tweak the placement, etc.—maybe delete that one where your BFF is making an obscene gesture. That's the easy way. Then there's the more laborious way. First, select the best images. Not easy! For my last book I went through thousands of images from ten trips over the years to San Miguel de Allende, Mexico. I wanted a book of the highlights; the people, culture, food, places, history, nature—more than a travel book; more like a memoir. I whittled it down to 174 images. Step two, all the selected images are edited and updated and put in a folder as ‘good’ .jpg's. Three, upload them to the vendor site. Four, choose a design and start filling in the pages. Here's where it gets tricky. What order and groupings do you want? I always reject the default layouts and decide myself how many images per page and how to lay them out. Consideration has to be given to how many images I want on that page and whether they are horizontal or vertical, and if something's not quite right, it has to be adjusted. It can be challenging, but once you become familiar with the tools on the website, it gets easier. Step five, add the captions. You can make them brief or paragraph length. Last step, proof read, proof read, proof read! Nothing is more disappointing than getting your new book in the mail and finding a mistake in print.

Here's some things to consider when starting your book. What is the purpose of this book? Which images do I want large and which ones serve their purpose smaller in size so that I can include more images in the book? I have used Shutterfly and Mixbook and found them both to do a decent job at a reasonable cost. So if you've never made a photo book, consider doing so. They make great gifts too.

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*“Photography has no rules; it is not a sport. It is the result that counts, no matter how it is achieved.”*

.... Bill Brandt

#### OFFICERS

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Webmaster	
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## 2020—2021 MEETING SCHEDULE

January 6, 2021—Zoom Meeting; 40 Slide Review of member’s work submitted last February, 2020

January 20, 2021—Zoom Meeting; John Scalera program on Nature and Zoo Photography

February 3, 2021—Zoom Meeting; David Long program on ‘Winter Landscape Photography’.

February 17, 2021—Zoom Meeting; Critique Night

March 3, 2021—Zoom Meeting; Mark Battista program on Composition

March 17, 2021—Zoom Meeting; Mark Janke program on ‘Everything to know about Lenses’.

April 7, 2021—Virtual Competition Night

April 21, 2021—40 Slide Review for 2021

May 5, 2021—Peter Chow program on personal projects and his Marsh Project

May 19, 2021—Review of Annual Club Project; 5x5

June 2, 2021—Annual Meeting & Pot Luck Supper

## 2021 DEADLINES

January 31, 2021—Deadline for images to be sent to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for February 17th Critique Night. Use the word “Critique” in your email subject line. Up to 2 images may be submitted. See next page for more details.

February 15, 2021— Deadline for submissions to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for Glennie Nature Exhibit. Send up to 3 ‘no hand of man’ nature themed images. See next page for more details.

February 28, 2021— Deadline for submissions to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for 2021 40 slide review. Submit up to 3 images of your best work. See next page for more details.

March 24, 2021—Deadline for submission to April 7th Competition Night. See next page for more details.

May 7, 2021—Deadline for submissions to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for the annual club project. Theme 5x5.

## 2021 SUBMISSION DETAILS

**January 31, 2021**—Deadline for images to be sent to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for February 17th Critique Night. Use the word “Critique” in your email subject line. Up to 2 images may be submitted. Follow the file size and naming conventions specified in the Member’s Handbook. A critique committee will preview the images and compile their commentary including suggested edits. You have the option of including information about your images when you submit. You may make an ‘artist’s statement’ about your intent and how you created the image that the commentators can refer to when they evaluate your image. On the 17th, the images will be viewed, the commentary will be presented along with your statement if you have provided one.

**February 15, 2021**— Deadline for submissions to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for the George W. Glennie International Nature Salon Competition. Use “Glennie 2021” in the subject line of your email. Images should have a maximum width of 1400 pixels and a maximum height of 1050 pixels and the image must be submitted in JPEG (.jpg) format. We suggest the image resolution be at least 100 and the color space be sRGB. Images should have titles of 45 characters or less including characters a-z, A-Z, 0-9, space and underscore. **No other characters are allowed.** The club will be submitting ten “Nature-no-hand-of-man” images. More information is provided at the Merrimack Valley Camera Club’s website. You will also find specific info on the definition of “No Hand of Man” criteria. All nature subjects are eligible and we would like to have a variety of such to submit. You may send up to 4 images to be juried for the competition. No more than 2 per maker will be entered. Our board will select the ten best images to enter.

**February 28, 2021**— Deadline for submissions to [ccc.images@gmail.com](mailto:ccc.images@gmail.com) for 2021 40 slide review. Use “NECCC Commentary 2021” in the subject line of your email. We again will be sending a request to the NECCC for a commentary program. The way it works is that the club submits 40 images to an outside expert judge. We will receive a recorded commentary to view at our April 21st meeting. You may submit up to 3 images of your best images. Please number them according to your preference for being reviewed since we may not be able to submit all the images if we receive more than 40. Images cannot be larger than 768 H x 1024 W. The suggested file naming convention is nn-title-maker name.jpg where ‘nn’ is your numbering—01, 02, 03 etc.

**March 24, 2021**—Deadline for submission to April 7th Competition Night. If the senior center is open by then, this will be an “in person” event but we are not optimistic about this. If necessary, we will hold it virtually. Please refer to the Members’ Handbook for information on categories, rules and guidelines. Use “2021 Competition” in the subject line of your email to [ccc.images@gmail.com](mailto:ccc.images@gmail.com). We will invite the Southeast CT Camera Club to participate with us. We plan to have outside judges judge the work.

### ANNUAL CCC PROJECT

The theme for our 2020-2021 Annual CCC Project will be “5x5”. This is a combination of a ‘scavenger hunt’ and ‘working the subject’ theme. Below is a list of five items. The assignment is to make five images of each of the items in the list. It MUST be the same item in each of the five images. For example: #2 Flower—all five images must be of the same flower, not five different flowers or five images of the same type of flower. Here is the list.

1. Kitchen Tool/ Utensil
2. Flower
3. Bridge
4. Rock (pebble, stone or boulder)
5. Book

### FLICKR

Our club has a Flickr web site. Whenever you have an image that you’d would like to share with the club, consider adding it to the Flickr site. If you are not familiar with our Flickr site, here is the link. <https://www.flickr.com/groups/coastalcameraclub/>

We look forward to seeing your images.

### MEMBERSHIP DUES

Dues will be waived until further notice. If you decide you want to drop your membership, either permanently or until we start meeting in person again, please send a note to Dave Rathbun.

### MEETUPS

The theme for the winter virtual meetup activity will be “Holidays” and “Connecticut Parks”.

## WINTER EVENTS

No events but here are some places to visit and some free webinars.

**Connecticut College Arboretum.** The Arboretum is open to visitors all winter. Go to <https://www.conncoll.edu/the-arboretum/> for more information.

**Shoreline Arts Alliance: Call for Entries.** Images 2021 40th annual competition and exhibit. Deadline for submissions is 2/21/21. Go to <https://www.shorelinearts.org/images-submission-info> for more information.

**Lisa Langell Webinars.** Lisa Langell is a professional photographer offering a selection of free photography webinars to camera clubs. Go to <https://www.langellphotography.com/Webinars> for more information.

## WATER PATTERN PHOTOGRAPHY

*By Allison Maltese*

I have been fascinated by color and pattern since an early age and over the past several years I've pursued photographs of patterns in water and ice. Many of these type of images that you will see by other photographers are usually shot in black and white, but I have sought color in the patterns; the crazier and more complex, the better. I am a Pisces and nature lover and I like to hike trails along a beach, stream, pond or other body of water. I have also photographed repeatedly at different times of the year our family pond in Killingworth which, when still, has a beautiful reflective surface. When there is a slight breeze, the water moves and provides more of a challenge to get sharper lines and patterns.

It's been interesting to see how this body of work evolved from a few shots that I took as far back as 2011, and the more recent work from the fall of 2018 to the present. The foliage in the fall of 2018 was unusually beautiful and colorful and I was hooked on creating these patterned images. I shot several long sessions at "the pond" in Killingworth and began to really hone in on the technique necessary to freeze the motion in the way I wanted.

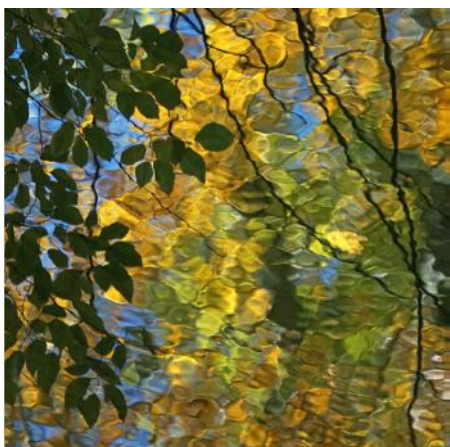
I shot most of the images with a Sony A6000 mirrorless camera with a 55-210 zoom lens (with an effective zoom range of 82.5-315mm). I now have a new Sony A6600 that I am breaking in. I shoot in shutter priority for this kind of work because I often isolate a segment of the water's surface rather than focusing on the long view. The surface of water can be dark, especially if you are in the woods. I started kicking my ISO up in order to be able to shoot at faster shutter speeds— 640, 800, 1600, 2400, even 3200. Looking at the work I've chosen to print, there are a variety of settings, but many are around f 6.3 1/320 ISO 1600. Some are at f 10 1/1600 ISO 1000. It really depended on the speed of the water, the amount of wind, and the amount of light. I generally did not use a polarizer because I liked the highly reflected patterns and was not interested in cutting through that glare to see what was beneath.

For me, this body of work just evolved from a couple of images that I liked; then more sessions at "the pond" and I was really excited about the results that I was getting. I shot different seasons of the year to get different colored leaves and plants reflecting in the water. Most of the images are of nature, but there are a few that include cool reflections from signs in the water. Some of the images are very impressionistic; just color and pattern. Others contain more identifiable elements like leaves, trees or clouds.

Shooting digitally was perfect; I could shoot a lot and cull later. I changed the camera to get diagonal lines, which often make a more dynamic composition. I even learned to throw a stone or acorn into the water to get interesting concentric circles.

Since I had accumulated a large body of water pattern images, I entered a Call for Entry at the Stony Creek Library in April 2019 with three images and was awarded a show for April 2020. I shot, printed, matted and framed thirty-one images for this exhibit. Sadly, the show was cancelled due to COVID and now this work is boxed and ready to go when the opportunity arises.

Here are few examples of the work from my portfolio.



## REQUESTS

**Products:** If you have made a photography related purchase in the past year or two, please consider submitting a brief review of the product. This includes gear and software. Some things you might want to include: why did you purchase this product, does it replace something you already own, is it user friendly? Send the review to Sue Frechette at [wfrprs@att.net](mailto:wfrprs@att.net) and she'll publish it in the newsletter.

**Photo Workshops and Tours:** Have you recently participated in a photography workshop or tour? Please consider writing a brief review of your experience. Please comment on the leader/instructor, the location, the photo opportunities, the learning experience in general would you recommend it to others, and anything else you'd like our members to know. Send it to Sue Frechette at [wfrprs@att.net](mailto:wfrprs@att.net). She'll publish it in the newsletter.

## JANUARY 20TH – JOHN SCALERA; NATURE AND ZOO PHOTOGRAPHY

John Scalera is an award winning photographer from northern New Jersey who specializes in zoo photography. Mr. Scalera's program will focus on how to capture captivating images of animals in zoo enclosures. He will discuss equipment, settings and give insight into the workflow process that he has developed over the years.

John Scalera's fascination and passion for animals began at a very early age and continues today through his work. His viewers experience a very deep and personal relationship with the subjects he photographs. The beauty and expression of each animal is effortlessly expressed in each image.

Mr. Scalera states "Wildlife and nature have always been an integral part of my life. The world is such a magical and extraordinary place, a sanctuary for life, from the smallest insects to the giants who cruise the deepest oceans. A powerful, oftentimes inexplicable bond has been forged between all living beings, and when I observe it through my camera lens, it brings me an unparalleled sense of awe: The stoic poise of a lioness relaxing in the sun in the late afternoon, the intensity of a jaguar's stare, or the mischievous play of lowland gorillas. It's my hope that my photography captures the majesty of those intimate moments that I am fortunate to bear witness."

Website: [www.johnscalera.com](http://www.johnscalera.com)



## FEBRUARY 3RD — DAVID LONG: WINTER LANDSCAPE PHOTOGRAPHY

Dave Long returns to do a new program that he has developed on Winter Landscape Photography. David lives in Shrewsbury, MA and has been teaching landscape photography for the past ten years throughout New England and Northern Florida, where he spends two months a year. He has gained a following through his workshops and photo tours, eight e-books on Self Guide Photo Tours, frequent appearances on photography podcasts, camera club presentations, blogs and the large social media community.

As a member of the Boston Camera Club, Dave has won numerous awards for his work including: 2019 One of the Eight Best Landscape Photographers in Boston by Peerspace, 2019 New England Camera Club Council Picture of the Year, 2019 Ocean State International Exhibition, two Medal Winning Images; 2019 1st Place winner in the New England Camera Club Council's Winter Competition. His images have recently been featured in The Boston Globe, The St. Augustine Social Magazine, The Boston Voyager, the Discoverer Online Travel Guide and Cape Cod Magazine 20th Anniversary Edition.

You can see his work and scheduled 2021 workshops at his web site:

[www.davelongphoto.com](http://www.davelongphoto.com) and follow him on [www.instagram.com/davelong3653](https://www.instagram.com/davelong3653)



## MARCH 3RD – MARK BATTISTA: PAINTERLY COMPOSITION

Mark Battista is a painter and fine art photographer who specializes in portrait and still life imagery. His work shows a deep understanding of composition and light based on the experience of working for years as a fine art painter. His images convey emotion and often symbolic meaning through the manipulation of light, color, shape and texture.

Mr. Battista is internationally recognized and has exhibited his work nationally since graduating with a BFA from Paier College of Art. He is a juried member of the Salmagundi Club, a historic art club that is located on Fifth Avenue in New York City. He serves as an art teacher for the West Haven Public Schools and offers one on one instruction in painting and photography as well as workshops throughout the New England area.

Feel free to visit his website at:

[www.markbattista.com](http://www.markbattista.com)





## MARCH 17TH — MARK JANKE: EVERYTHING TO KNOW ABOUT LENSES

Our own Mark Janke has been a very active member of the Coastal Camera Club since 2002. Mark is our program chairman and is responsible for putting together all the great programs we enjoy every year. He is a frequent exhibitor in many of the club shows. He is very experienced in all kinds of nature photography; exotic plants, insects, birds, animals and even fish. Mark has put together for the club a comprehensive program on lenses. Are you confused about why there are so many different lenses and how they are different? Are you wondering which lens would make a good addition to your camera gear? Mark will explain the types of lenses and how to achieve different effects with different lenses.



## MESSAGE FROM THE PRESIDENT

Dear Members,

When we do image critiques, one aspect is looking for distractions; those pesky bright spots, power lines, unsightly objects, etc. that draw the viewer's eye away from the main subject. That's how I felt this year with my photography—too many distractions to keep me from enjoying my craft. Let's hope that the new year corrects all that like a crop and a healing brush to remove them. Best wishes for a healthy and happy new year.

Maryann



Contributed by Paula Chabot