THE IMAGE

January 2026
Winter Issue

View From the Boardroom

By Susan Frechette

Welcome to the start of another new year. If you are like me, you may have some things in your mind that you'd like to accomplish during the upcoming year. Improving my photography is one thing on my list. It won't happen without making time to take education and then practice what I'm learning. The next three months are a perfect time to get into the habit of putting aside time every week (or at least every month) for photography. I admit, this would be easier and more pleasant if we were all wintering in Florida with John and Allison. However, being in New England during winter does offer some advantages.

One advantage is that we can get photos of places which we've frequented in summer and show how the landscape differs in winter. Chatfield Hollow is usually an easy place to access in winter (watch out for sometimes icy road conditions) and can provide lovely winter shots of partially iced over waterfalls as well as postcard images of Schreeder Pond with snow covered pines along the shore. The iconic covered bridge has now been rebuilt. It is very photogenic in fall with the colorful foliage but it's also beautiful in winter with some snow cover. The Chatfield Hollow Brook flows under the bridge and can add interest to your winter photo when partially iced. I've noticed that when ice forms from splashing over some of the large rocks in the brook, interesting ice formations worthy of photographing can result. If you walk to the back of the park, you can photograph the Upper Pond. This is the small pond with the water wheel. The wheel does not run during the winter but when the area is snow covered, this pond is beautiful.

If you don't want to face the elements outside, try spending an afternoon at a local garden center that has a greenhouse. My favorite is Ballek's in East Haddam. They have some indoor areas as well as a small greenhouse with unusual plants. During the winter months there are very few customers milling around and Ballek's welcomes photographers and artists to come and photograph or paint their wide variety of plants. Just be sure to ask for permission first. Check their website for hours. They are not open on Mondays and Tuesdays.

Visiting a botanical garden provides a wonderful opportunity to get photographs in a nice, warm environment. There are not many indoor botanical gardens in CT, but the NY Botanical Garden and the Roger Williams Park Botanical Garden in Providence would make a great day trips. Check their websites for hours and rules on photography, tripod use, etc.

Chatfield Hollow Upper Pond in winter.

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"If you always do what you always did, you will always get what you always got." Albert Einstein

2025—2026 MEETING SCHEDULE

January 21, 2026—David Long: "Water—Falling, Flowing and Reflecting"

February 4, 2026—Digital Critique

February 18, 2026– Hands on activity: Mini-HiJinx

March 4, 2026—Katherine Dickson: "Self Portraiture"

March 18, 2026—Print Critique

April 1, 2026—NECCC 15 Image Review

April 15, 2026—CCC Club Competition

May 6, 2026—Senior Center Spring Show Opening

May 20, 2026—Review of Club Annual Project

June 3, 2026—Annual Business Meeting; Pot Luck Social

2025—2026 DEADLINES

January 24, 2026—Submission deadline for Feb 4th digital critiques

March 14, 2026—CT Hospice Take Down; anytime during open hours

April 27, 2026—Madison Senior Center hang date 4-8pm

May 29, 2026—June 1, 2026 —Madison Senior Center Take Down

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ANNUAL PROJECT FOR 2025—2026

This year the board has decided to select two yearly projects. You may choose the one that interests you most or do both. The first project is "Working the Subject". Choose a subject (object, location, person, etc.), photograph it in several different ways (different perspectives, lighting changes, season or time of year, different backgrounds, etc.) Submit 3-8 of your images for the May 20th meeting. The second project is "Long Exposures". Peter Chow will be doing a presentation on this subject in November. You might want to practice some of the skills and techniques that Peter presents and show your work at the May 20th meeting.

16 WEEK CREATIVE PHOTOGRAPHY CHALLENGE

Katherine Dickson has come up with a great idea to help keep us engaged with our photography over the next few months. By working with a single-word elemental theme, members can challenge themselves to think creatively and try photographing things that fit a theme. Katherine is encouraging us to use a different approach than what we normally do. Try a different technique or spend time working the subject to come up with a different perspective of whatever you are shooting. Check your email for a note from Katherine dated December 31st and titled "Coastal Camera Club—16 Week Creative Photography Challenge for more details. Her note includes a link to the webpage announcing the weekly themes for this month as well as a link to a Facebook page where you can post your images.

NEW BOARD MEMBERS

This year we have two members who have joined the board. John Gluszak is co-chairing the Activities committee with Paula Chabot. John has been working to provide an activity every month that will offer instructional content and also an offsite activity. Please see his article on page 4 of this newsletter. Katherine Dickson has volunteered to take over the coordination of obtaining judges for our judged shows and the club competition as well as providing CCC member judges for other clubs when needed. Thank you both for volunteering for these positions.

We are still looking for a club member willing and able to take over the position of Digital Image Technology. This position involves collecting, organizing and submitting (when appropriate) images that have been sent by club members for digital critiques and competitions, the NECCC 30 slide review, and any programs where our members have submitted photos to be viewed at a meeting such as images for the annual club project. It also includes showing these digital images at our meetings and running the NECCC 30 slide review commentary at our meeting. Skills that include computer file management and slide show creation and presentation are needed. If you have some of these skills and are willing to take on this role, please contact Maryann or anyone on the board.

ANNUAL PROJECT FOR 2025-2026

Again this year there are a selection of yearly projects for our members to try. There are two choices this year. Try one or do both; they are all fun and your photography will benefit.

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 for individual members are $30 for the 2025-2026 season. A family membership will be $45 and student membership (age 18 or younger) is $5. It is important for us to collect dues early in the season so that we can pay for speakers and other upcoming activities. Checks can be given to our treasurer, Anne Mele.

RESOURCES AND UPCOMING EVENTS

Connecticut College Arboretum. The Arboretum is open to visitors this winter and provides ample photography opportunities. Go to **https://www.conncoll.edu/the-arboretum/** for more information.

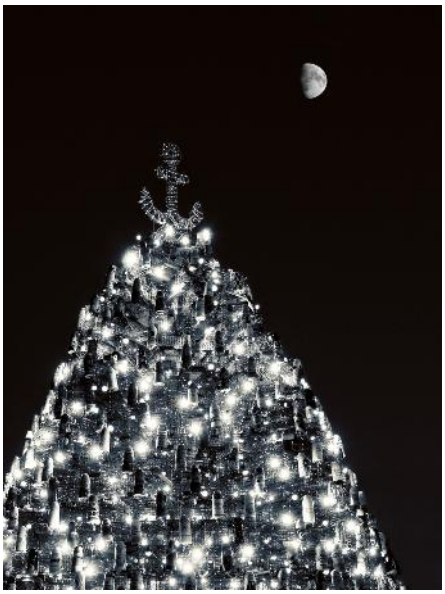
Classes and Meetups: Milford Photo. Many classes and meetups scheduled throughout the winter offered at Milford Photo. For more information go to **https://www.milfordphoto.com/**

Workshops and Events, Hunts Photo. Many in-person and online classes and events scheduled throughout the winter offered at Hunts Photo. For more information go **https://edu.huntsphoto.com**

ACTIVITIES—STONINGTON LOBSTER TRAP TREE

On the evening of November 29th, members met at the Stonington Fishing Docks to photograph the Lobster Trap Christmas Tree. This is a 38 foot tree made of hand painted lobster traps and buoys and is an annual holiday event. There were lots of families there having fun along with us. It was a bitter cold evening but the sky was clear with a beautiful moon and we all enjoyed seeing and photographing the tree. Here are a few of the images that our members took. Currently John is in the Sunshine State for the winter so there will be no Bunsen and Beaker Labs or other activities scheduled until he returns to CT in the spring. However Katherine has started a weekly creativity theme to keep us busy. Images that you've taken for the weekly theme can be shared on the group CCC Photo Challenge facebook page that Katherine has set up for this activity.

by Barb Dwyer



By John Gluszak

By Maryann Flick

by Sue Frechette

NECCC FALL INTERCLUB COMPETITION WINNERS

This fall our club participated in the NECCC Fall Interclub Competition and achieved some great results. Twelve images were submitted representing the work of eight members. Out of a total of 440 images submitted by all participating clubs, three photos from our club placed. Congratulations to Peter Chow and Frank Bartlett for their winning photos.

"Desert Sunset" by Peter Chow; HM in Nature

"Curves" by Peter Chow;
2nd Place in Monochrome

Frank Bartlett; "Great Golden Digger Wasp"; 2nd Place in Color

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 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. She'll publish it in the newsletter.

CAPTURING THE COLD FRONT: EMBRACING WINTER CHALLENGES IN YOUR PHOTOGRAPHIC PRACTICE

By Blake Turley

As the days shorten and the landscape strips down to its bare elements, the winter months present unique creative challenges for photographers. This season, often characterized by quiet, minimalist beauty, offers a powerful opportunity to push beyond the “pretty picture” and engage in meaningful, interpretive work. Just as a successful specialty food manufacturer navigates a strategic blueprint for regulatory mastery, the committed photographer must adopt a rigorous practice regimen to capture the essence of the cold front.

Capturing the Landscape: Mastering Winter Composition

To create compelling winter images, a photographer must learn to actively "make photos, not just take them". Winter light and snow dramatically change the visual environment, demanding specific compositional attention.

An important strategy is **embracing negative space**, often achieved by using a wide shot in landscapes. This technique highlights the barren or desolate nature of the winter scene, which can be profoundly compelling. When composing, focus on simplifying the frame, paying close attention to the edges to ensure nothing distracting pulls the viewer's eye away from the focal point. Look for contrast within the snow itself, often found in overgrown areas that keep color.

David Long, a photographer focusing on composition, suggests seeking out subjects that stand out, such as **"a red barn on white snow"**. This stark visual contrast helps the break away from the monochromatic environment. Compositional tools like leading lines are important; while some photographers use them to create a sense of speed or movement, they are also effectively used to lead the viewer *into* the picture and fix their attention on the focal point.

Beyond the grand landscape, winter is ideal for exploring **seasonal close-ups**, such as delicate snowflakes or the textures and patterns found in tree bark. Even ordinary subjects, like rust or cracked mud, can become visually extraordinary when captured up close. The quiet atmosphere of misty mornings in parks or gardens, characterized by soft light and muted colors, also provides excellent opportunities for interpretive shooting.

For those exploring the Northeast, locations that embody "New England character" or have significant Connecticut history—such as the Henry Whitfield State Museum in Guilford, a landmark older than 200 years, or the West Cornwall Covered Bridge—offer rich subject matter.

The Technical Rigor of the Cold

High-quality photography depends on mastering technical craft, which involves proactively solving problems before they arise. In business, strict compliance protocols, such as filing for facility registration or obtaining a Scheduled Process Review for acidified foods, are necessary bureaucratic steps framed as the "primary antagonist" or "Call to Adventure" in a narrative arc. Similarly, the technical demands of winter is the creative hurdles in photography.

Proper Post-Processing for Snow: Correcting winter images requires specialized techniques, starting with properly calibrating your display equipment, which is considered highly important. When processing snow, photographers often need to desaturate the snow to remove any undesirable blue cast. Analytically, if the major part of the histogram is not pushed sufficiently to the right, increasing the exposure by a half stop may be necessary. But the black slider can be pushed deeper than normal to enhance contrast. Tools like the clarity and dehaze sliders are essential for adding definition and removing atmospheric haze from the snow.

Handling Difficult Conditions: Shooting challenging winter subjects, such as animals in the snow, requires paying close attention to shutter speed to avoid blur. For stunning urban scenes, the **"blue hour"**—the hour after sunset—provides perfect ambient light and atmosphere for capturing city lights.

Cultivating the Practice: Moving Beyond the Rut

Ultimately, artistic growth stems not from finding photos but from doing the **work of being a photographer**. The development of a personal style requires constantly shooting in and out of one's comfort zone, trying new things, and practicing software techniques.

If a photographer feels creatively stuck, they should view that inertia not as a rut, but as an opportunity to practice a new "piece of vocabulary". Simple, focused exercises can help reinvigorate practice:

1. **Impose Technical Limitations:** Dedicate time to shooting with a shallow depth of field to force a new way of seeing, which reinforces the technical understanding of depth of field.

2. **Practice High-Volume Shooting:** Attempt shooting 300 photos in an hour at a boring location like a backyard or an empty lot to defeat the internal "editor" and encourage impulsive exploration.

3. **Regular Portfolio Review:** Maintain a small, curated portfolio (around 20 to 25 images) representing your absolute best work. Regularly updating this portfolio allows you to track progress, evaluate changing aesthetic taste (e.g., finding that edited images no longer appeal), and determine if a change in practice is needed.

In all photographic pursuits, curiosity is paramount. Even when faced with self-doubt—the nagging voice asking "Am I good at this?"—the helpful response is to move forward with the work. Focusing on the active process of composition and exposure choices, rather than waiting for the situation to force your hand, is key to growth. The time spent refining your craft in the winter, when the world demands patience and a focused vision, is the necessary investment that pays dividends in skill.

4. Essential Winter Exercises

1. **Control Perspective by Shooting Low:** Spend dedicated time changing your position—kneeling or climbing—to alter the position of the horizon line. This intentional change is a powerful compositional tool that creates drama.

2. **Practice Layers and Depth:** Train your eye to see the three-dimensional world as a flat, two-dimensional plane. Practice building compositions that relate objects in the foreground to those in the background, recognizing the compositional potential of items on different planes.

3. **Shoot Under Constraint:** Limit yourself to photographing a **single color** for an hour to force yourself to notice things you haven't seen before, which cultivates a more acute visual sense. Alternatively, try shooting within a predefined, confined territory like a single room or block for 30–45 minutes.

4. **Master Shadows and Silhouettes:** Shadows are compelling subjects and excellent for developing an eye for lines and shapes. Practice shooting silhouettes by placing the subject between you and a bright light source, intentionally eliminating detail to create simple, graphic images.

5. **Explore Texture and Intimacy:** Get close to capture intricate details, like rough terrains or tree bark textures, through close-ups or simple **Macro Practice**.

TIDBIT #40: CRITIQUING AND JUDGING

By Archie Stone

Based on recent feedback from the Guilford Library Fall Show, I thought this article that I wrote some years ago was worth revisiting.

First, there are many different levels of photography. All of the reasons for capturing an image are valid and one is not better than the other. In order we have:

Snap shots or record shots. These are photos we take to remind us of where we have been and what we have done.

Record or documentation shoots. These are to record for posterity events, birthday parties, anniversaries, and or subjects, such as the photographs I am taking to support my property tax appeal. Their purpose is to capture detail and they do not have to have artistic value to them, though there may, and in fact should, be as it will better get your point across and keep people looking at them.

Photo Journalism. This is documentary photography but where the photographer is now trying to use the images to tell and sell a story. While ethically the photographs can not be manipulated, the photographer does have the right to, and should frame the image to get across the point they are trying to make. This is achieved in part by using the "rules" that make good images.

Fine art photography. This is what most photographers, including wedding and commercial photographer strives for. Beautiful, well exposed, well framed images. **It is also what we as photographers should strive for in our every day photography, regardless of whether it is snap or record shoots.** This you have achieved, "when you look at the image you get a good feeling and/or your friends go wow" or say what a nice photograph that is and really mean it. This is the image that your friends ask for prints of and you would want to hang on your wall, make into a calendar or use on a card.

Judged or Juried images. This is actually an artificial level in that it is the fine art print that is put before a judge or group of judges. The judges use a rating system to assign a score so as to be able to pick 1st, 2nd, 3rd and honorable mention winners. I also call it the nit picking level of photography as you have to separate one great image from the next in order to assign the award.

Interestingly, when you enter a judged or juried show, not receiving an award does not mean the picture is bad or needs work, but on that day and at that time, the judge or judges liked someone else's image better than yours. I use the example of a photographer who entered the West Hartford juried show and his whole portfolio was rejected (not accepted is the politically correct term). He then took the portfolio home, changed the tags on the back of the prints from the West Hartford show to the SAA "Images" show and submitted the exact same prints. Not only were his images accepted into the show by the jurors, but they also gave him one of four, first honors places and in doing so a check for $500. Why not one, but the other, different day, different time and different jurors.

What do judges and jurors look for when they are looking at your image. Most judges break an image score into three main categories, Technical, Composition and Creativity. These are also what you should be looking for and be using to improve your photography.

Remember all "rules" in photography are more guides than hard and fast "rules". When followed they will help improve the image. But, you are allowed to break them and I have seen a number of great images that go so far as to break two or three of the "rules".

Technical

Over or under exposed; the whole image or parts of it such as a fore ground or the person back lit by a sunset. That being said selective exposure can emphasis part of the image so that it stands out from the rest. There are two types of photos, predominantly black and white, that kick this rule in the butt. They are the "low key" very dark overall, and "high key", very light or white over all image. The "low key" photograph has been intentionally under exposed so that there are very little or no tonalities above midtone or 18% grey. The "high key" photo has been intentionally over exposed so that there are very little or no tonalities below midtone or 18% grey.

Hue and saturation; This is how you handle color. Hue is the color or shade of color and saturation is how intense it is. Some images scream for heart pounding jarring colors, while others like Bill's dying flowers look better with the colors being muted or even pastel. That being said, most images call for a true rendition of what you saw and fall between the two extremes.

Tonality and tonal range; This is the black and white image equivalent of color's hue and saturation. B&W images can have an over tone from cold, stark whites and blacks, to warm, the whites have taken on a warm tone and the blacks are softer. What the judge and photographer should look for is what the image requires. Most B&W images should have some white, cover the full range of grays and some black. That being said a "low key" or "high key" image will not follow this rule.

Lighting; This is what photography is all about, the capture of light. Neither we nor the camera actually see an object. What we see is the light that reflects off of the object and is then captured by the eye or the camera. We can use the different colors and intensities of light such as early morning and late afternoon, tungsten etc., to change the image and its feelings. Regrettably the camera does not have a brain like we do, so it can not manipulate the light's color, as we can, where we see true whites, blacks and all the colors in between. That is why in photography we have color correction filters and White Balance settings. In addition to the color of light and just as, if not more important in photography, is the direction of light. That is frontal, which shines directly on the subject, back light, lights the subject from behind and side light, comes from the side to strike the subject.

Focus; This covers Depth of Field and also the use of movement. Is the image sharp throughout, soft in the foreground or background and more importantly does the softness help improve or hurt the overall image. Softness that emphasizes the subject helps, that which gets in the way of the subject hurts. Movement is camera movement while taking the picture or an image showing movement through the use of selective shutter speeds. Again does it enhance the image or distract your attention from the subject.

Condition of the print, slide or digital file; Dirt and dust on a print or slide. Matting that has smudges, the colors clash with the print, or are poorly cut. And, most recently, in digital files failure to remove sensor dust marks from the image and to fix dirt spots on flowers etc. These will always bring a judges score down at least one point.

Rule of Thirds and/or the Golden Rule; This is subject placement within the image. The rule of thirds is where you lay a tic-tac-toe grid over the image and the main part of the subject, such as the person's head or eyes fall on one of the intersections or along one of the lines. Tony Sweet, a nature fine art photographer, likes to use the rule of fourths where he places the intersections ¼ of the way in from the corners.

Placement of Subject; See above plus, very seldom does placing the subject dead center work. If the subject is a person, bird or animal, etc., be sure to give it room in the frame and if it is looking to the left or right more room in front than in back. This is especially important if there is action involved as the action should be bringing the subject into the frame not out.

Busy/simple/center of interest; Try to simplify the scene, one subject well placed. This does not mean just one flower but can include groups of flowers or a group of people that create one subject. They do not even have to be together in the image, but when you look at the image you see them as one unit. Tied into this is the dynamics of an image. Odd numbers are better than even numbers, three vs. two. Subjects placed in the points of a triangle and on the rim of a circle, so that the eye travels from one to the next are better than placed in squares or rectangles.

Leading lines and shapes; These are methods that draw your eye into the scene and then keep it coming back. The most obvious are roads, rivers and fences, but it can even be a tree line or a row of flowers or birds. The leading line can also be the subject.

Horizontal or vertical; This has to do with how you hold the camera when shooting. Cameras are made to be held horizontally but not all images are meant to be taken that way. Look at the subject and shoot so that you get the best image, or shoot it both as a horizontal and a vertical then see which one works.

Framing; The use of an object or objects in the image to frame the subject or the frames may also be part of the subject such as shooting a series of doors or archways in a row. The frame may be sharp or soft. It may frame only the top or the top and one side or all four sides of the subject.

Creativity, Interest, Impact (purely subjective on the part of the judge)

Filling the Frame; The subject should be fairly obvious. This is most easily done by filling the frame with it. That being said, getting in too close and overfilling the frame may be just as bad, especially if you end up crowding the subject or remove key supporting elements of the image.

Colors and tones; Did the photographer capture the image using saturated colors or subdued pastels or some where in between? In B&W is the print cool or warm, high or low key, is there good tonal range? But most importantly does what the photographer did help or hurt the image? I am finding that digital printers tend to be a little heavy handed on the saturation when they print.

The use of textures and patterns, action, odd vs. even, lighting to its full advantage, is the image dynamic or static?

Unique angle of view; This is also called working the image or getting in a position other than standing with the camera held horizontal. It means getting down on your knee or stomach to take the picture or climbing into a tree or up a staircase to shoot down on the scene. It may even mean setting the camera on a coffee table and using manual mode and the self timer to shoot up the spiral staircase, or lying on your back in the middle of the cathedral to get the picture of the painted ceiling.

Special processing or with digital use of special filters; Special processing is not seen much in camera club competitions, but does show up in juried shows. With the advent of digital printing we are seeing the use of special filters and in most cases to the detriment of the image and the score so be very careful in using the filters.

While each of these "rules" will help to improve your photography and subsequently the score you receive in competitions, do not get stuck on them. By following them you will get better pictures, but they are not the means to an end. In competitions they are used so as to be able to award places. Also remember that they can be broken and should be if you want to grow as a photographer. But, if you intentionally try and "break the rule" it has to be done well.

Scoring

Our club uses the 6-10 point scoring system with half points allowed for shows and for our club competition. Many of the other local clubs that we exchange judges with also use this system.

6-10 point system (with half points allowed)

6 - Poor to Average (fair) 7 - Good (room to improve) 8 - Very Good 9 - Excellent 10 - Exceptional

The NECCC uses the 2-5 point scoring system with only full points allowed for the interclub competitions in which we've been participating for the past several years.

2-5 point system (no half points allowed)

2 - Technical Flaws 3 - Routine image (nothing special in technique or nature story)

4 - Winning Image 5 - A first place image

The low score in these systems is rarely used and the high score of 10 (or 5 with NECCC) Is only used if the image is great plus has a wow factor when you first see it.

I hope this helps you in seeing what judges are doing when they score your image. Again it is an artificial level used to separate one great image from the next for the purpose of awarding places.

JANUARY 21ST — DAVID LONG: WATER-FALLING, FLOWING AND REFLECTING

Dave Long returns to do a program on photographing water. 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, e-books on Self Guided 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 2026 workshops at his web site:

www.davelongphoto.com and follow him on www.instagram.com/davelong3653

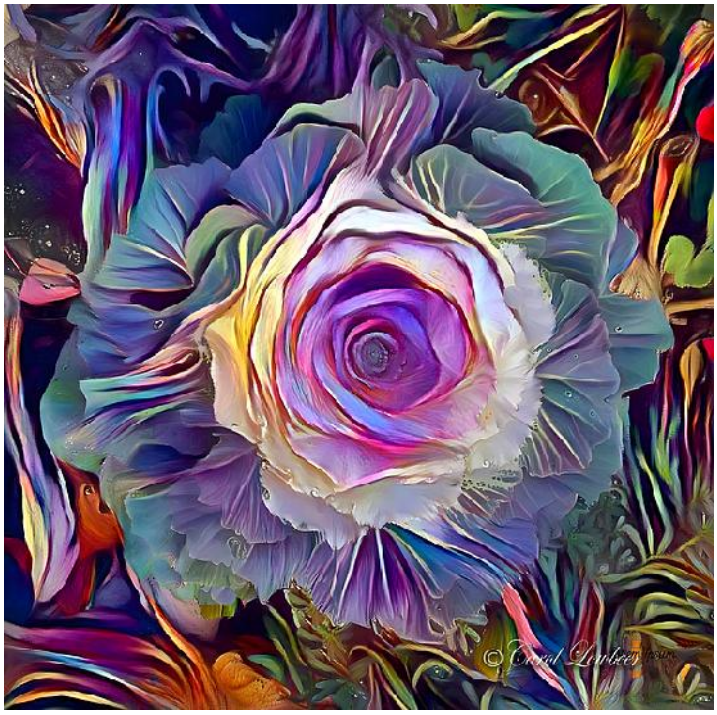
GUILFORD FREE LIBRARY FALL SHOW

In November the club held their annual fall at the Guilford Free Library. This year we had a very well attended opening of both club members and their families as well as members of the public. We had 73 images entered by 16 photographers. Here are the first place winners in each category. Congratulations to David Talbot who was awarded Best of Show for his image titled "Intent".

"Intent" taken by David Talbot won first place in the People category and also won Best in Show.

“Canadian Rockies” by Anne Mele was awarded first place in the Landscape/Seascape.

This image by John Gluszak titled “Ravenel Bridge” was awarded first place in the Architecture Category.



Carol Lowbeer created this image titled “My Krazy Kabbage”. It won first place in the Artistic/Creative Category.

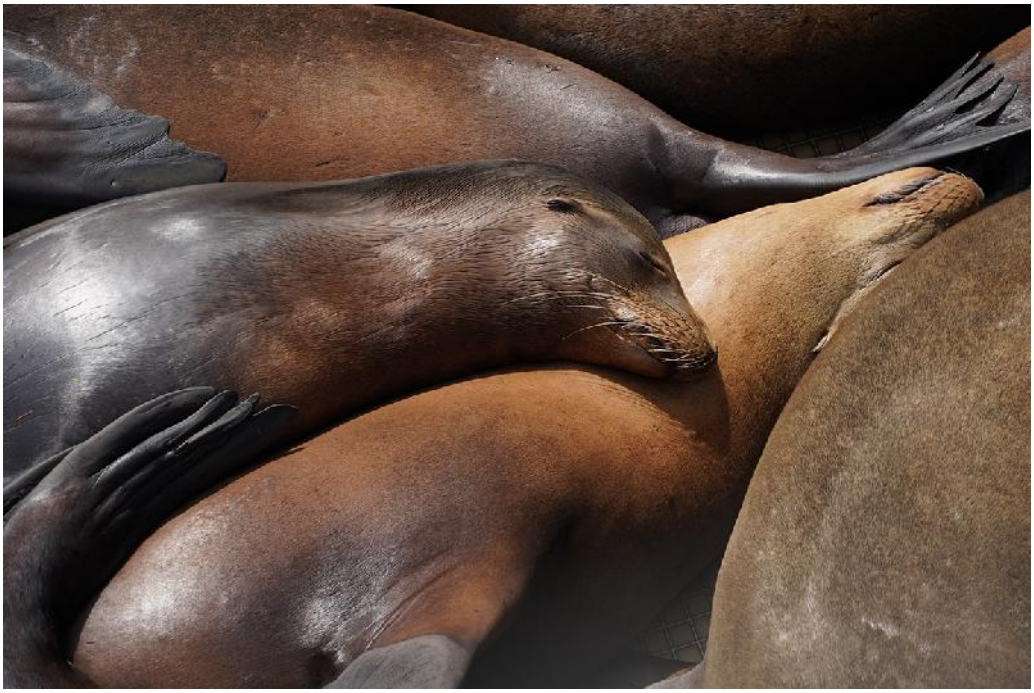
First place in Nature was given to “Gannets” by Sue Frechette

“Morning Harbor Fog” by John Gluszak took the first place ribbon in the General category.

Maryann Flick took this photo titled “Fashion Statement” which won first place in the Nature Touched by Man category.

WINTER SHOW AT CONNECTICUT HOSPICE

Every January the club does a show at the Connecticut Hospice in Branford. This is an exhibit of members' work based on a theme chosen by the photographer. This year eight members exhibited their work covering various themes. The show runs from January 3rd through March 13th. Here is a selection of images by each member.



Allison Maltese chose a theme titled "The Oregon Coast". This photo is called "Sleeping Sea Lions".

Dave Rathbun's theme of "Birds" included this image of a "Barred Owl".

This image titled “Gemelli” is one of four images by David Talbot fitting his “Splendor” theme.

Still Life, 2026 is the theme that Maryann Flick exhibited. This photo is titled “Vegetables”.

Dianne Roberts submitted photos creatively altered. This multiple exposure is called “Dizzy”.

Newfoundland was Sue Frechette’s theme. This image is titled “Boat Dock and Iceberg”.

Mark Janke took photos of the Reichstag in Germany recently. Here is one titled “Beam me up Scottie”.

Janet Rathbun is showing four flower photos. This one is titled “Pink Chrysanthemum”.

MESSAGE FROM THE PRESIDENT

Dear Members,

What is a Camera Club? Obviously the most simple description is a group that has a collective interest in using cameras: photography enthusiasts. How that description is put into action can differ widely amongst different clubs. As stated in our By-Laws, the club's purpose; "...shall be to foster the science and art of photography among the members (and) to develop the photographic skills of our members." That is a rather broad assignment and open to interpretation. It has been up to our Board of Directors over the years since the club was founded, to come up with ways to accomplish our purpose. We have looked at our own journeys in photography and also at what other clubs have done. And we always have to keep in mind the membership demographic. We want to encourage the beginners without intimidating them. We want to offer the more advanced shooters something interesting that won't bore them. Plus, members join with different expectations of what they want from membership and how much they want to participate. We can only guess at that. The one important exercise that stands out and is true for any skill is PRACTICE. And practice is only truly helpful if you get feedback. By scheduling competitions, critiques, exhibits and projects, we are trying to encourage members to practice. Did you know that some clubs hold a competition every month? And by hosting speakers (guests and fellow members), we introduce some of the skills we should be practicing. I'll admit that we're a little weak on feedback, particularly on an individual basis. Not sure there's an easy remedy. And we've been offering more opportunities to practice alongside other members who can offer tips and instruction. We emphasize sharing your work. That's why there are so many requests to submit images. It's how you get any feedback at all. Anyway, I thought this might give you some context for how the club operates. Feel free to share your thoughts and give the board members some feedback on the club. Can't promise any miracles.

Submitted by Paula Chabot