



# The Image

THE NEWSLETTER OF THE COASTAL CAMERA CLUB

October 2009

INSIDE THIS ISSUE:

Happenings.....	2
September Meetings.....	2
Flickr Update .....	2
Where to find more.....	2
Tidbits #53 .....	3
Shooting Digitally.....	4
Refreshments .....	4
Robert Frank's The Americans.....	5
Dues Reminder .....	5
By Way of These Eyes.....	6
What the Duck.....	6
Scavenger Hunt .....	7

## VIEW FROM THE BOARDROOM

By Deanna Broderick

Congratulations to our fellow Coastal Camera Club member Carla Hooper for her Best In Show ribbon at the Guilford Fair. Her winning image was taken at the NECCC conference this past July. Carla and I attended a lecture given by photographer Charles Needle, an amazing macro photographer and her winning image was produced using one of his techniques.

A professional fine art and editorial nature photographer and writer since 1998, Charles Needle specializes in capturing nature's essence with heart, sensitivity and unique vision. Charles' award-winning images have been called "visual meditations," because they often evoke powerful emotions, forcing viewers to "slow down" and appreciate the beauty and wonder of nature in all its grandeur and intimate detail. Charles is especially interested in how nature photography itself can be a "meditative practice" and therapeutic tool.

We first met Charles at one of the many hi-jinx set -ups offered at the NECCC. Charles Needle was set up in a small room downstairs in the main building on the campus of U Mass Amherst. We decided to enter the crowded room because it was filled with brightly colored flowers and yet it seemed peaceful. There were six different stations set up with flowers behind or under all different kinds of glass. A small quiet man was carefully explaining his techniques for obtaining beautiful macro images of flowers through glass. We later learned when we attended a lecture on Camera Techniques that this quiet man was Charles Needle. We visited his Hi-Jinx set up again after the lecture to practice the techniques he discussed in his lecture. We learned he was in the process of writing a book on his technique called "Creative Macro Photography Professional Tips and Techniques" that is due out in October, so of course I ordered it.

The image that won such high esteem at the Guilford fair was of raindrops with sunflowers reflected in the drops. The raindrops were actually droplets of a product called Rain-x sprayed on a pane of glass. A blue drop cloth was on the floor under the glass with a few artificial sunflowers arranged on top. A tripod is encouraged in this type of photography. There was something about the Rain-x that made the droplets appear almost 3D. Very cool. Charles uses different types of glass, some tinted, some frosted. He uses a small flashlight with different colored lens's to reflect light on the flowers. Another technique he uses is to photograph flowers through a metal mesh leaf.

I encourage you to visit his web site [www.charlesneedlephoto.com](http://www.charlesneedlephoto.com) to see his images and experiment with his techniques. Also consider attending the NECCC conference next year the speakers are amazing and the ideas shared are bountiful.



Coastal  
Camera  
Club



## 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](mailto:lou.secki@gmail.com).

Membership dues for the Coastal Camera Club are:

\$35.00 ..... Individual

\$60.00 ..... Family

\$5.00 ..... Student

## Happenings

### Remember

Check [www.coastalcameraclub.org](http://www.coastalcameraclub.org) for more updated information on all activities.

## October Meetings

### October 7<sup>th</sup>

George Fellner will speak on "Imagery Realm: Macro-photography of Stones and Crystals". George is a member of the Connecticut Valley Camera Club. An architect by profession and a fine art photographer for fun. His work can be seen on his website, [www.georgefellnerphotography.com](http://www.georgefellnerphotography.com) Informal one on one critique at 6:30 pm.

### October 21<sup>st</sup>

Joe Azoti, will speak on Medium and Large Format photography. Joe is a member of the New England Large Format Photography Forum and Photo Arts Collective. Medium and Large format photography starts with a negative size of 2 1/4 x 2 1/4 inches and goes up to 20x24 inches.

## 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](http://www.coastalcameraclub.org)—the official club website

[www.coastalcameraclub.wordpress.com](http://www.coastalcameraclub.wordpress.com)—Club Blog

[public.me.com/lou.secki](http://public.me.com/lou.secki)—site to download files relating to the club.

## Flickr Group Update—October 2009

The assignment for September is "Change." Have fun, go out and take anything that is "Change" 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 #54

---

By Archie Stone

A continuation of the Legal Issues

There is nothing like a little serendipity in life. Just after finishing last months blurb on legal rights, out comes the October issue of "Outdoor Photographer". In George Lepp's "TECH TIPS" column the first writer wants to know the answer to, "Commercial Vs. Editorial uses". I liked Mr. Lepp's answer as it is simple and easy to understand.

Here is the first part of the answer; "Editorial use of a photograph informs. It's newsworthy, educational, historical or generally conveys information about an event, place or activity. Commercial use is easier to define: It's about selling products. Any use of an image to market a product (including the cover of a book or magazine) is a commercial use...." The article goes on to talk about photographing in our National Parks and he then ends with his caveat: "... But I'm not a lawyer, and if you have any particular concerns about this, you should consult an expert in intellectual property law." Gee sort of sounds like my disclaimer from last months Tidbits.

The full Tech Tip column can be read in the October 2009 issue of "Outdoor Photographer" or at [www.outdoorphotographer.com](http://www.outdoorphotographer.com).

Optical vs. Digital Zoom

If you have a point and shoot digital camera you will find in most, if not all, that they have two methods of zooming, optical and digital. If you have a very inexpensive point and shoot you may have only digital zoom. So what is optical and digital zoom and how do they work?

Optical zoom is the extension and contraction of the lens elements to change the focal length and therefore the amount of a scene you can capture. I.E. wide angle to telephoto. All of the change in image size (angle of view) is done in the lens so that the image selected is captured in full on the full sensor. The zoom parameters are usually written on the face or barrel of the lens as actual and in the paperwork (advertising or the manual) as both actual and in 35mm equivalent. My Canon G10 is an actual 6.1-30.5 mm optical zoom lens that equates in 35 mm terms to a 28-140 mm lens. The optical zoom range is also 5X (5 times), which is the smaller number (wide angle) divided into the larger number (telephoto).

Digital zoom takes over when you run out of optical zoom and still want to zoom in on a smaller portion of the image (reduce the angle of view) beyond the full optical zoom range. Digital zoom is an in camera computer process that is done using the camera processor's software and the sensor. In most cases this is achieved by digitally cropping the full optical telephoto image to the selected angle of view and then using interpolation to bring the image back to the full resolution of the sensor. On the G10, if I had my digital zoom turned on I would be able to go from the 5X optical zoom out to a total of 14X using both the optical and digital zoom features or from 28mm to 400mm (35mm equivalent).

Here is the problem with digital zoom. If you have a 15 Mega Pixel (MP) sensor and you do a digital zoom you are no longer using all 15 MP to capture the image. The camera processor will crop out that portion of the image you have selected with your digital zoom and then using its built in program add back pixels, where it thinks they are needed to bring the selected image back to 15 MP in size. With a 15 MP sensor this may not be that big of a problem especially if you do not make large prints, think greater than 8X10, but what if you have a camera that only has a 4 or 5 MP sensor. If you use your digital zoom to go in tight, a very big crop of the image, you may now only be using half or less of the sensor's total available surface area to capture the image. If you are using only half of the surface area of a 4 MP sensor the image capture before interpolation is 2 MP. At this point the camera processor has to then use its software to add back data to the selected image to increase its resolution back to that of the camera, 4 MP. This is done by using interpolation software.

Interpolation is the introducing of additional pixels of information into the image using the data immediately surrounding the area to which the interpolated data is to be added. This is done with a mathematical process using algorithms. And please do not ask me to explain this in detail as I can't.

The result is a loss of resolution and a degradation of the image even before it goes through the JPEG compression software on the way to the media card.

What to do, oh what to do. In my case I turn off my digital zoom. I prefer to get the best optical zoom image I can and then crop in my computer's photo processing software. Why? The biggest reason I can think of and could find in my research was that the computer software is better at doing the interpolation so that the final image has better resolution, color and contrast etc, than if done in the camera. This is because of the quality of the computer software and the algorithms. Also, I still have the full image and can therefore crop where I want not where the camera decides and also more control over the amount of

*(Continued on page 5)*

---

## OK, I Shoot Digitally, Now What?

---

I Shoot Digitally, Now What? Let's face it, photography has changed quite a bit in the last 10 years. The change was more than just how we capture images, it was more fundamental than that. "Digital" has changed everything to do with photography, from how the image is captured, to how the image is stored and finally to how the image is shared. In many ways it's a whole lot easier today that it was years ago, however we do need to change our ways to work with this new digital world.

Okay, you have made the move to digital; digital camera in hand you march off to take pictures. If you are like most people you have taken many more images digitally than you ever did when shooting film. The problem is that you have not done anything with these images. As a rule, shooters who made the transition from film are taking more images than ever before but sharing fewer of them. Moving to digital capture was the easy step. Once people get over the anxiety of using a camera that is more of a computer than a camera, the actual process of shooting is the same. You look through a viewfinder or in many cases look at an LCD screen, point the camera at something pretty and push the shutter button.

OK, so here's the deal, if we have gotten comfortable with shooting digitally, and we are taking more pictures than ever before why aren't we sharing them? As a friend of mine used to say, change is different. When we shot film we understood what to do. You brought your roll of film to the local developer and made two basic decisions, Matte or Glossy and one set or two. Once those decisions were made, you were done. In as little as one hour you came back and picked up your prints in a nice little envelope. These prints back it was easy, we understood them, and you could just hand family and friends the envelope and they could thumb through pictures. If you opted for the duplicate prints, you could give away the extra print and still have one for yourself. Even slide film was pretty easy to work with. Shoot the film, get it developed and display them with a slide projector. Yeah, you had to get the screen ready and find a dark room but that was really all there was to it and it was very nice to see your images in a larger format. However, when it came to sharing photos, prints were so much more convenient. When you come right down to it, film was familiar.

In sharp contrast we have digital. After you take the picture, digital requires something from you to show your images to someone; something more than bringing your images into a photo lab or mailing them away. And, no I do not count letting someone look at the back of the camera as sharing your pictures. Today, we have many more ways to share our images than we did when we all shot film. Hopefully, I can shed some light on the subject and get everyone a little bit more comfortable with processing your images to share them.

Today we can still make prints and project a slide show but we can do so much more and all it takes is a little know how. If everything goes as planned over the next issues of The Image I will go into detail to and give you the knowledge to share images like you've never done before.

Before I get into the fun stuff, we need to do a little work on the fundamentals.

### Digital Workflow

Having some sort of common workflow will help you get to the point where sharing your images is not such a chore. If setup properly it will be easy to share new images with friends and family. The workflow process starts when you bring your camera or your memory card back to your computer. Where do you keep the images? How do you get them there? How do you organize them so you can find them again later when need to. Can you find that one shot of Uncle Bob and the baby you took back in 2005? If you can't do that quickly then you need to start using a system so you can. This is a whole other topic and one that I am not going to cover here. My best advice is to pick one method of organization. Pick one you like, by time and date, by

*(Continued on page 7)*

---

## October 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.

October 7<sup>th</sup>

Rob Nardino & Len Farrell

October 21<sup>st</sup>

Dianne Roberts & Maura Kelly

---

## Robert Frank's The Americans

---

Special Exhibition

Looking In: Robert Frank's The Americans

Sep 22, 2009–Jan 03, 2010

Galleries for Drawings, Prints, and Photographs and The Howard Gilman Gallery, 2nd floor

This exhibition celebrates the fiftieth anniversary of the publication of *The Americans*, Robert Frank's influential suite of black-and-white photographs made on a cross-country road trip in 1955–56. Although Frank's depiction of American life was criticized when the book was released in the U.S. in 1959, it soon became recognized as a masterpiece of street photography. Born in Switzerland in 1924, Frank is considered one of the great living masters of photography. The exhibition will feature all 83 photographs published in *The Americans* and will be the first time that this body of work is presented to a New York audience. In addition, the exhibition includes contact sheets that Frank used to create the book; earlier photographs made in Europe, Peru, and New York; a short film by the artist on his life; and his later re-use of iconic images from the series. Accompanied by a catalogue.

For more information please visit The Metropolitan Museum of Art's Website. [www.metmuseum.org](http://www.metmuseum.org)

---

## Tidbits #53 Cont'd...

---

*(Continued from page 3)*

cropping.

There are some other considerations that have to be looked at. With my G10 at its optical range of 140mm I can hand hold the camera at a shutter speed of 1/150 of a second. With image stabilization turned on I can get that down to 1/30 or 1/60 of a second and still get a good image. If I use digital zoom I would have to increase my shutter speed to match the digital zoom length or get a soft (blurred) image due to camera shake, or get out the tripod. The problem of camera shake is even worse if you have a camera without a view finder and you have to hold it away from your face to see the image in the LCD panel to compose. Also at longer zoom ranges, with both optical or digital, you begin to have focus and exposure issues.

Interestingly, in all of the research, I did not find one article or author that supported the use of digital zoom in the camera. The closest I came to finding any positive feed back was one article in which the author said if you have no other choose and it is the only way you can capture the image then turn it on and go for it.

If you have only digital zoom or if you use digital zoom there are some things you can do to help get better pictures.

1. Turn on any warning bells, whistles or lights to let you know you are using digital zoom. Most cameras with both optical and digital zoom use optical up to its longest length before activating digital.
  2. Remember the rule of shutter speed equal focal length for hand holding your camera to prevent or reduce camera shake. Be aware of the digital focal length. This also holds true with DSLRs that have a magnification factor where that 200mm setting on the lens is actually 320mm or more.
  3. Increase the capture resolution of the sensor to its highest setting.
  4. Use the least amount of digital zoom possible as the more you use the greater the image degradation.
  5. Capture the image as a RAW file, or change your JPEG capture to the highest resolution and lowest compression ratio. You are already loosing detail and resolution using digital zoom so do not add insult to injury by using a lower JPEG resolution and higher compression ratio which will degrade the image even more. Yes I know, if you use the highest JPEG resolution and lowest compression ration you will get less images on your media card, but I would rather have
- 

## 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

# By Way of These Eyes: The Sublime, Exotic and Familiar

New Britain Museum of American Art

[www.nbmaa.org](http://www.nbmaa.org)

56 Lexington Street

New Britain, CT 06052

860-229-0257

The Christopher Hyland Collection of Photography,  
By Way of These Eyes: The Sublime, Exotic and Familiar  
June 6 - Sept. 6, 2009  
Opening Reception  
5-7 p.m., Fri., June 12

Hyland, a private collector residing in Chelsea, New York, attributes much of his collecting vision to his career as a textile merchant. His photography collection, which includes significant examples by Bill Armstrong, Lucien Clergue, André Kertész, Jack Spencer, Edward Steichen and Paul Strand, reflects the aesthetics and technology of the 20th century while acknowledging the exciting new technologies of this century.

Hyland urges people to look carefully at photographs and to "determine whether the image speaks to the ages. If the photograph resonates with you and with others it is truly something wonderful. In this way it is possible to experience a bit of the divine in the resulting emotions you experience."

## Tidbits #53 Cont'd...

that than a poorer image.

6. Know what you plan to use the image for. If all you do is upload the images to the web at 72 or 100 pixels per inch then digital zoom will work as the end use resolution of the image is so low that the image degradation of the digital zoom will not show. If you print no larger than 4X6 prints then digital zoom will have some effect on the image but usually not enough to be seen. On the other hand if you print at 8X10 or larger digital zoom is not a good idea due to the loss in resolution.

If, you are constantly having to go to digital zoom to capture the image you want, then you have to look at what you are going to use the image for and maybe get another camera with a greater optical zoom range. You now have two choices, one, go to a DSLR with their vast array of lenses or two, get an all in one fixed lens camera that has an extended optical zoom range. There are a number of fixed lens cameras with an optical range of 18 and 20X available.



## Shooting Digitally, cont'd...

(Continued from page 4)

location, by keyword or any other method that works for you, find one and stick with it.

### The Fun Stuff

So just what can you do with your digital images?

- **Make Physical Prints**  
Prints can still be made from your digital images. There are on line services, you can buy a printer and do it at home, there are still a few photo labs around that will print for you and then there are numerous retail locations you go to and use the photo kiosk to print your own.
- **Books, Calendars, Tee Shirts and much, much more.**  
It used to be that you could get some specialty item with your photo on it from your local photo lab but with arrival of digital photography there are more sites on the web than you can shake a stick at that will put your image on almost anything you want. One of the more fun things is to create a book with your images. This is sort of the photo album for the 21<sup>st</sup> century. When it's all said and done you have a photo book that looks like it was on the shelf at Barnes and Noble.
- **Electronic Sharing**  
This is what most photographers are excited about. Images can be shared on websites, through e-mail and inside slideshows. Today there are inexpensive tools available which allow you create professional looking multi-media presentations which only a few years ago would have cost a fortune to have produced.

The trick is that we, as photographers, need to learn both what is possible and how to use the available tools. The biggest difference is that we need to change the way we work and the way we think so that planning for your next photo album begins if not when you are shooting the images at least when you import them onto your computer. Look for a new topic in each of

## 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.

Club  
Camera  
Coastal



Louis Secki, Editor  
1675 Boston Post Road, Apt A  
Guilford, CT 06437

Founded 1990

**First Class Mail**

*The Image* is published by the Coastal Camera Club

*Address correction requested*