



THE IMAGE

September 2018
Fall Issue

View From the Boardroom

By Mark Janke

This season’s yearly club project is titled “Working the Subject”. In March, we will have a very good speaker, Lisa Cuchara, presenting her ideas on the topic. Since all of us have a self-proclaimed interest in photography and becoming better photographers, the idea of working the subject is, or should be, tantamount to our endeavors. My take on this subject is that we should all use our imaginations to broaden the concept as much as possible.

Today, the vast majority of photograph takers (notice I didn’t say ‘photographers’) will find something interesting, snap a photo and move on. About the only subject to get ‘worked’ is themselves, with the endless numbers of selfies. As photographers, working the subject is one of the major things that sets us apart from the masses.

In simplest terms, working the subject would be finding something interesting to photograph and then taking multiple shots from different angles, with different camera settings or with different lighting (natural or otherwise). This is the way the topic was first explained to me and it certainly is a great start that can set you apart from the other 95% of the population. *But*, the idea has many more possibilities that can make photography so much more fun and at the same time open our eyes and engage our brains on a higher plane.

Working the subject can include a passage of time: taking the same photograph at different times of the day or in different seasons or different weather conditions. Certainly this is not a new idea. Claude Monet painted many scenes, over and over with a passage of time and season. This turns working the subject into a project.

Another way that I like to think of working the subject includes an ‘expansive’ subject. Recently I spent a week in Chicago visiting my sister and catching up with the changes in my home town. Chicago has become an architectural wonder since I left in the 70’s. It has always had a deep architectural legacy, from Frank Lloyd Wright and Louis Sullivan to Frank Gehry and Millennium Park. I wanted to capture the essence of the beautiful works of architectural art in the city. That’s certainly more than one subject if we think of one physical building as the subject. But what if we expand the subject to be the architecture of Chicago? Then the sky is the limit (pun intended). If we think of doing an exhibit about a subject as the end product of our endeavor, then that usually works to open up the scope of our efforts.

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*“Beauty can be seen in all things; seeing and composing the beauty is what separates the snapshot from the photograph.”
Matt Hardy*

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2018 FALL MEETING SCHEDULE

Program scheduling has not yet been completed. The following is preliminary and will be updated in the fall edition of this newsletter.

September 19, 2018—Meet and Greet, summer project photos

October 3, 2018 — Speaker Dr. Steve Labkoff: Night Photography

October 17, 2018—Senior Center Show Opening

November 7, 2018—Speaker Michael Pressman: Abstract Composites

November 21, 2018—Critique Night

December 5, 2018—Holiday Potluck Party

January 2, 2019—TBD (member’s choice)

January 16, 2019—Print Critique Night

February 6, 2019—Mark Janke: Colorado Trip

February 20, 2019—Critique Night

March 6, 2019—Speaker Lisa Cuchara: Working the Subject

March 20, 2019—40 Slide Review

April 3, 2019—CCC/SECC Joint Competition hosted by SECC

April 17, 2019—Mike Frechette: Depth of Field

May 1, 2019—Gladeview Healthcare Show Opening

May 15, 2019—Review of Annual Club Project

June 5, 2019—Annual Business Meeting; Potluck Dinner

2018 - 2019 EXHIBIT SCHEDULE

October 9, 2018—Senior Center Fall Show hang 6-9pm

November 19, 2018—Senior Center Take Down 8:30 am-4pm

January 5, 2019—Connecticut Hospice Show; drop off 12:00-2:00pm

February 23, 2019—Connecticut Hospice Take Down

March 4, 2019—Senior Center Spring Members Show hang 6-9pm

April 15, 2019—Senior Center Take Down 8:30 am-4pm

April 27, 2019—Gladeview Show Drop Off; 12:00-2:00pm

May 1, 2019—Gladeview Show Opening; 6:30-8:00 pm

June 22, 2019—Gladeview Take Down

SUBMISSION DEADLINES

September 14, 2018—Deadline for sending summer project images to Louis

November 7, 2018—Deadline for sending critique night images to Louis

January 4, 2019—Deadline for sending images for 40 slide review; also the deadline for sending images for the Glennie Nature Exhibit

February 6, 2019—Deadline for sending critique night images to Louis

MEETUPS

The club is looking forward to the night photography program on October 3rd and thought that a follow up night shoot might be fun. We have scheduled the shoot for Saturday night, October 13th. The location of the shoot has not yet been determined. The time for the shoot will also be determined once we've selected a site.

HELP WANTED

We still have several vacant positions on the board. If you are interested in helping to steer club activities and are willing to take on a few tasks throughout the year, we would welcome your help. We have an immediate need for someone to chair the Activities Committee which promotes and organizes activity meetups. We also need someone to manage refreshments at the regular meetings. These positions require only a small amount of time. Please contact Maryann or any board member if you can give us a hand.

GLADEVIEW SLIDE SHOWS

A big thank you goes out to Mark Janke, Maryann Flick, Blake Turley, Anne Mele, Dianne Roberts, Dave Rathbun and Sue and Mike Frechette, who have been donating their time to do slide shows every month for the residents at Gladeview Health Center in Old Saybrook. These shows help the residents stay in touch with the outside world and often invoke memories and we've received very positive feedback from the facility. We continue to need volunteers to do slide shows through the upcoming months. Travel is always an enjoyable topic as well as local scenes and events, but other topics are welcome. The presentation should take about thirty minutes or less. Our experience is that 50–60 images will usually fit into that timeframe. You can use the club projector as well as the club laptop if you need it. The facility is flexible on scheduling a Tuesday that will work for you. Please consider volunteering. It's fun, the audience is enthusiastic, and it's a nice way to show some of your great images. If you would like to do a slide show but need help with creating or presenting it, let Maryann know and one of us will be happy to give you a hand. We will also accompany you during your presentation, if you'd like a little extra support.

ANNUAL CCC PROJECT

The theme for our 2018-2019 Annual CCC Project will be "Work the Subject". Pick a place or subject and take pictures from different perspectives. For instance, if you've chosen an interesting or favorite spot that you like, frequent that spot throughout the year and take pictures in different lighting situations, or different seasons of the year. Make a study of it. If you choose a particular subject rather than a place, think about how you can photograph the subject in different ways. Different poses, angles and lighting techniques can present your subject from different perspectives. If you need some guidance or ideas on how to do this, read Mark Janke's article on page one of this newsletter. Also, on March 6th, Lisa Cuchara will be doing a program on this topic. And don't miss these helpful websites that discuss the process of 'working the subject'.

<https://creativepro.com/photography-fundamentals-work-scene/>

<https://digital-photography-school.com/create-stronger-photos-working-subject/>

FLICKR FALL THEME

The club Flickr theme for summer will be 'Harvest Time'. The weather is changing and soon we'll be seeing 'pick your own apples' signs, and beautiful pumpkins and squashes. The bounty of the season will be evident at all the country fairs that are in full swing now. Bring your camera and get some shots and put them up on Flickr. If you are not familiar with our Flickr site, here is the link. We look forward to seeing your 'harvest' themed images.

<https://www.flickr.com/groups/coastalcameraclub/>

FALL EVENTS

Weir Farm: The Art of Phonegraphy September 23rd from 9am to 1pm: free half day photography seminar led by nationally exhibited photographer and visiting artist Xiomaro. The seminar focuses on providing tips and tools to create dynamic, artistic photos using a smart phone, but DSLRs and more experienced photographers are also welcome as the workshop will cover the application of five historical principles used by fine art painters. To register, call the park at 203-834-1896 ext. 28. For more information go to <https://tinyurl.com/ybdc4mj>

Night Photography Shoot: CCC Meetup Activity. Planned for Saturday, October 13th. The location and time has not been determined at this time but will be announced at a club meeting.

Annual Fall Festival and Hawk Watch: Audubon Center Greenwich. September 15th & 16th. Milford Photo is sponsoring guided photography bird walks led by Audubon naturalists and Canon photography experts. For more information go to <http://greenwich.audubon.org/events/20th-annual-fall-festival-hawk-watch>

Bauer Park Photo Contest: Entries must be submitted by October 9th. For more information go to <https://www.madisonct.org/DocumentCenter/View/1982/BauerParkPhotoContestEntryForm>

Connecticut College Arboretum: Potential photo ops with new Fall programs. Go to <https://www.conncoll.edu/the-arboretum/programs-and-activities/>

THE ADVANTAGES OF A MACRO LENS

By Mike Frechette

When I bought my first DSLR camera, I started with only one lens. It was a zoom lens, and it worked pretty well unless I wanted to get a picture of a bird sitting in a tree. So I then bought a telephoto lens and now I can get some nice bird pictures. I can also use the telephoto for portrait shots, and it gives a nice blurred background. I like to photograph flowers and bees, and I found that I could use my telephoto for those pictures also. So what was the advantage of a macro lens? With the telephoto, I have to stand three to four feet away from the flower (my minimum focus distance), but that did not seem to affect the close up photo.

With a 200mm telephoto lens, the closest focus distance is about three feet. At this distance, you can photograph a flower “full sensor” meaning that the image of the flower will engage all the pixel sensors in your camera. But if you want to get a “full sensor” image of just the stamen of the flower, you cannot do it with a telephoto lens because you just can’t get any closer to the flower and stay in focus. A macro lens will allow you to get closer, and you will be able to have the stamen of the flower fill the frame. If you enlarged the telephoto picture of the flower, and cropped the picture to just show the stamen, the image would not be as sharp as the macro image of the stamen. In short, if you want nice sharp close up pictures, you need to use a macro lens.

A macro lens will magnify the image, which means that at the minimum focus distance, the image will appear at a 1:1 ratio or lower. Focal lengths (distance from the lens to the sensor when the image is in focus) determine how close you can get to a subject. So if you want to get up close and personal with a bee, use a shorter focal length lens.

Macro lenses are also versatile. They can focus from a short distance to infinity. You can use them for portrait photographs. So why use a telephoto lens for portraits if you can use a macro lens? Macro lenses tend to produce a higher contrast photograph and sharper image than a telephoto lens, which will capture more details than you may want, and tend to produce a harsher image. Of course, with today’s software, that can be fixed, but it is extra work.

A disadvantage of macro lenses is that they are subject to more blur due to camera shake and a small depth of field. When shooting close up images, the depth of field is very “thin”. You can compensate by closing down your F-stop, but at a very small aperture, light will infract and cause the image to be less sharp. If you try to compensate for this by using an on camera flash, you will get higher contrast. You are better off using an off camera flash and fire it through a soft box or light diffuser. Use a tripod to eliminate shake and use manual focus because the depth of field is so very small and you’ll need to control exactly where you want the camera to focus.



Macro lenses tend to be prime lenses, meaning they are not “zoom” lenses. The price of the lens is affected by focal lengths so a 40mm macro lens will be considerably less pricey than an 85mm macro lens. But if you don’t want to buy a new lens, there are alternatives. Extension tubes change the distance from the lens to the sensor and create a macro effect.

Unlike a macro lens, however, they cannot focus to infinity, thus limiting what you can do with them. They have the same disadvantage related to camera shake and depth of field. In my experimentation, I coupled a 36mm extension tube to a 35mm lens, and my minimum focus distance was about one inch. As you can see in this photo, you can get great close up details. If I moved the camera back to a foot, however, I could not get it to focus.

Do you need a macro lens? You don’t, but it’s another tool that will open your eyes as a photographer to a new world and let you explore in ways that you perhaps never thought of. And macro lenses are versatile - you can use them for close up work and also for portraits.

AN INTERVIEW WITH CCC MEMBER JIM MARESCA

By Susan Frechette

Jim Maresca has been a member of our camera club for the past two years. In that short time he has won numerous awards for his work in every club competition and show. Jim's stunning landscapes have a unique style and his dramatic black and white images are unforgettable. Over the summer, I asked Jim for an interview and we spent a warm August morning talking about photography. Every person I've interviewed for this newsletter has turned out to have a fascinating background and Jim was no exception. He is a great asset to our club. His landscapes, many taken in local Connecticut towns, show that much can be achieved with the right skills. I hope you enjoy reading about Jim as much as I enjoyed writing about him.

Please tell us something about yourself.

I was born in New Haven. I have wonderful memories of walking to my neighborhood school along Columbus Avenue. In the mid-fifties my Dad built a house in Hamden and we moved there. I graduated from Hamden High School. After I graduated I was drafted. I went into the Navy and served two years of active duty and four years of active reserve. They put me through communications school and I was later stationed at Naval Communications in Washington, DC. After six years in the service I went to Quinnipiac College and got a bachelor's degree in Marketing. I later earned my MBA from the University of New Haven. I worked for Chesebrough Ponds and Unilever for twenty seven years and retired from Unilever in 2001. My wife Marge and I have seven grandchildren.

How did you get started with photography and how did you develop your skills?

My Dad and my Uncle were WWII vets. In the war my Dad had been an aviation electrician and my Uncle had been a naval photographer. In 1946 they started a small business together in the basement of Davenport Photo on Chapel Street developing film and making prints. Back then most people brought their film to their local pharmacy to be developed and printed. My Dad's business would pick up the film at the pharmacies, develop it, make the prints, package, price and deliver them back to the pharmacies the next day. Dad was the technician, maintaining the equipment and running the business and my Uncle was the dark room tech; the developer. In 1954 they expanded and built a photo processing plant on State Street in New Haven. When I got older, my cousins and I worked every summer at the plant doing whatever needed to be done; we swept floors, sorted things, whatever we were told to do. My Uncle did all the easel work. I enjoyed watching my Uncle work. He showed me how he would compose an image with the different easels under an old Beseler enlarger and he taught me how to rock the developing tray. It was fascinating to rock the tray and watch the image appear. My Uncle showed me how he would dodge, burn and crop and I loved watching him. He knew I was interested and when I was old enough he bought me a brownie box camera.

The first pictures I started taking were landscapes. There was a beautiful brook near my house and I loved taking pictures of the brook in the snow. I also took pictures of my friends and events and my uncle would develop and print them. If he thought I'd gotten a good shot, he'd enlarge it for me. That's what got me started. I was the only kid my age who had a camera and could get the film developed.

When I was fourteen, my Dad gave me some space in the basement and an old Beseler enlarger and I set up a darkroom. I was just starting high school when the Beatles were on the Ed



Sullivan show in 1964. That night during the performance I took my camera, held it up and pointed it at the black and white TV screen and got pictures of the Beatles performing. I called one of my friends and the two of us developed the film in my basement and made a pile of 3"x 3" prints. We took them to school the next day and sold them for a quarter each. We sold out by the end of the day and made a small fortune.

While in college I worked part time for my Uncle at the shop. He connected me with some professional wedding photographers and I learned to do weddings. After six months or so, I obtained a used Rollei 35 twin lens reflex camera and a strobe and I struck out on my own. I did weddings on the side throughout the 70's and 80's. I learned a lot about photography; how to take pictures without a lot of thought, how to capture the shots. But after a while I burned myself out and so I stopped doing it. I didn't touch a camera for many years. Then when I retired in 2001, we moved to Cape Fear, NC and I joined a camera club. My interest in photography was renewed and this time I could be more creative. It was fun and not work anymore.

What camera equipment do you use?

When I retired I was still shooting film with a Canon EOS 35mm. In 2005 I got my first digital camera which was a pocket Sony with 7 megapixels. Then in 2007 I bought a Canon Rebel. In 2008 I joined the Cape Fear Camera Club and after a couple of years in the club I upgraded to a full frame camera; the Canon 5D Mark II. Five years after that I traded my Mark II and my old Rollei for a Mark III. I like the full frame because for me, composition is the key to a great photo. The full frame camera allows some forgiveness and because of the resolution, you can crop your image and find the composition that makes the picture, and you still have the resolution but also a much better photo.

Do you have a tip to share with our members?

I learned a lot from my uncle. I would often ask him how to take better pictures and he told me many times to focus on three things. First, composition; frame the picture just right. Second, get the right exposure and third, find a good darkroom technician. My Uncle knew that a good darkroom technician could make the photographer. Today we are the darkroom technicians using software like Photoshop and Lightroom. Also, something I learned in my previous club was to 'chase the light'. If you can find the light, you can make a good photograph out of almost anything.

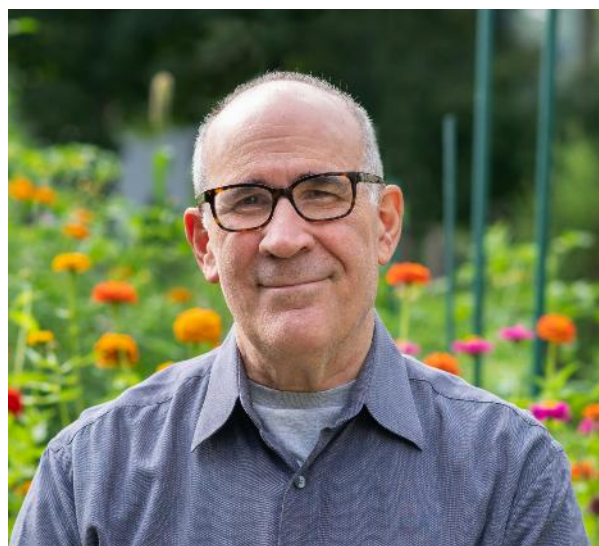
OCTOBER 3RD— DR. STEVEN LABKOFF: NIGHT PHOTOGRAPHY PROGRAM

Dr. Steven Labkoff is an award-winning photographer based in Stamford, Connecticut. He is a professional photographer and the Chief Medical Officer, Skyscape Inc. Since the age of 9, Dr. Labkoff captures life as it happens through his lens and from unexpected perspectives. His goal is to provide a point of view on a subject that the viewer might not otherwise be able to see on their own. His work was published in newspapers, books and on websites. Over the last several years, Dr. Labkoff's focus has been photographing the night. Be it the downtowns of major cities to the quiet nights in the mountains or deserts to photographing the Milky Way, and everything in between. His work presents the world in ways that are simply not seen every day. Dr. Labkoff's works include time lapses, astro-, macro-, and aerial (drone) photography. Dr. Labkoff is member of the Professional Photographer's Association. He is a frequent photography club lecturer on both time lapse and night photography. He has won numerous photography contests in New York and New England. His works can be seen at www.LuminantPix.com.



NOVEMBER 17TH— MICHAEL PRESSMAN: ABSTRACT COMPOSITES PROGRAM

Michael Pressman, a life-long photographer, has exhibited his nature and digital art photography in the New York City metro area. Since his recent move to the Connecticut shoreline, he has had solo shows in Westbrook and Chester. He spent more than 30 years as a national broadcast journalist for both ABC News and NBC News, on programs that included *ABC News 20/20*, *Dateline NBC*, and the *Today* show. Mostly working in “long-form”—news magazines and documentaries—as a producer, director, and writer, he is the recipient of the *Overseas Press Club's Edward R. Murrow Award*, *Emmy*, and *Cine Golden Eagle* awards. Mr. Pressman's works include landscapes, portraits and abstract composites, which is the focus of his program. See his beautiful images on his website at www.michaelpressmanphotography.com



MESSAGE FROM THE PRESIDENT

Welcome back! I hope you all have had a pleasant summer. CCC begins a new year with our first meeting on September 19th. It is one of the few chances to share our personal projects with the group. I hope all members will show us something.

Since this is the beginning of a new “year” it might be appropriate to make some new camera club year resolutions. Perhaps resolve to attend more meetings. We have an exciting schedule for this year with three outside speakers and at least two club members speaking. Resolve to participate more by submitting your work for critiques, exhibits and competitions. Resolve to learn something new, to try a photography genre that you’ve avoided. Resolve to study a photography topic and present your research next year. There is so much you can learn from the internet these days. Find a topic that you’re interested in and prepare a program for us. Resolve to make more images, to practice more, to pay more attention to camera settings and how they affect the results. Resolve to know your camera better; get out your manual and delve into some of those obscure menu options or some of the basics that you’ve ignored. Most important, resolve not to stress over photography. We like to call ourselves the laid back camera club. So participate at your comfort level and have fun. I hope you learn something along the way.

Maryann



Submitted by Paula Chabot