



# THE IMAGE

September 2017  
Fall Issue

## View From the Boardroom

*By Susan Frechette*

Boy, the summer went by fast, didn't it? Mike and I planned no trips this year so that we could enjoy a 'lazy' summer, like we used to have when we were kids. But I have no trouble finding things to fill my time and this summer was no exception.

I spent much of my summer days working in my vegetable garden, which I'm very proud to say has so far yielded 350 pounds of produce. It was a bumper year for tomatoes. I've picked 140 pounds so far, most of which have been cooked into sauce and frozen. My cherry tomato plants got huge; so big that all four plants uprooted their cages and fell over. I picked over 20 pounds of beans; most of them we ate or gave away. And then there was the zucchini; about 50 pounds of it and still coming. I've made zucchini bread, zucchini squares, zucchini brownies, roasted zucchini chips and zucchini soup. An effort for someone who doesn't really like cooking that much. We also grew yellow squash, acorn squash and butternut squash.

All that; and then a bonus! Mike came in one afternoon and said we had a pumpkin growing. We didn't plant any pumpkins and after looking at it myself, I decided it was probably an over achieving acorn squash, although I admitted it was not shaped like the other acorn squashes. Well, it kept getting bigger and bigger, and now it's orange. It is growing from one of the hills where we planted squash, so somehow there must have been a pumpkin seed mixed into the squash seeds that I purchased. You probably will not be surprised but, I cook pumpkins too. After Halloween I'll make pumpkin pie with it.

The beauty of being retired is that even with all that planting, weeding, picking, cooking and freezing, I still found time to do some photography. My personal project was learning to photograph waterfalls. I started by purchasing several books; one was a book on New England waterfalls and the other was specific to Connecticut waterfalls. The New England book covered the best waterfalls in each state, so I picked several from the Connecticut section and Mike and I took some day trips. Up until now, I never knew much about the waterfalls that are in our state. But after spending a few days finding the falls and photographing them, I'm hooked. Who knew Connecticut had so many beautiful falls? The summer is over and the project images have been submitted but I want to keep finding waterfalls and photographing them. Now that we're into a new season, as the fall colors begin to peak in a few weeks, it will serve as a lovely backdrop for some of the falls. And I'm already getting excited about visiting the falls this winter and getting pictures of them frozen and snow covered.

That's what I like about photography. Even if you limit yourself to one specific subject to photograph, the variations are unlimited. If you didn't participate in the club's summer personal project, then start one this fall. Or work on the club's annual project; things that start with the letter 'R'. It will help you to fine tune some skills while you experience a new perspective on whatever your subject is. And it will give you an excuse to take a break from your weekly routine and do something different and creative.

### INSIDE THIS ISSUE

- Meeting Schedule .....2
- Exhibit Schedule .....2
- Help Wanted.....2
- Annual CCC Project.....3
- CCC Flickr Page .....3
- Meetups .....3
- Gladeview Slide Shows .....3
- Senior Center Exhibit .....3
- Making a Great Photograph ....4
- Maryann Flick Interview .....5
- Tid Bits.....6

## HELP WANTED

The club is looking to fill one vacant position on the board. If you are interested in helping to steer club activities and 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.. This will require only a small amount of time. Please contact Maryann or any other board member if you can give us a hand.

*“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place...I’ve found it has little to do with the things you see, and everything to do with the way you see them.” Elliott Erwitt*

## 2017-2018 MEETING SCHEDULE

September 20, 2017—First CCC regular meeting of the season. ‘Meet and Greet; Slide show of photos submitted for personal projects.

October 4, 2017—Peter Guerard from Connecticut Scenics—The Sharper Image in Landscape Photography

October 18, 2017—Jonathan Weekes; Portrait Photography

November 1, 2017—Exhibit Opening

November 15, 2017—Critique Night

December 6, 2017—Holiday Pot Luck Dinner

January 3, 2018— Program TBD

January 17, 2018—Print Critique Meeting

February 7, 2018—Program TBD

February 21, 2018—Critique Meeting

March 7, 2018— Program TBD

March 21, 2018—40 Slide Review

April 4, 2018—CCC/SECC Joint Competition at CCC

April 18, 2018—Jim Goodrich—Drone Photography

May 2, 2018—Gladeview Health Center Opening

## 2017-2018 EXHIBIT SCHEDULE

October 30, 2017— Senior Center Hang 5-9 pm

November 1, 2017— Senior Center Exhibit Opening

December 8-10— Senior Center Take Down

January 6, 2018—Connecticut Hospice Hang 12-2

February 24, 2018—Connecticut Hospice Take Down

March 5, 2018—Senior Center Hang

April 14, 2018—Senior Center Take Down

April 28, 2018—Gladeview Health Care Center Hang 12-2

May 2, 2018—Gladeview Reception

June 23, 2018—Gladeview Take Down

### OFFICERS

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Activities—Open

## FALL SENIOR CENTER EXHIBIT 2017

Our fall exhibit will be held at the Madison Senior Center instead of the Scranton Library which is undergoing renovations. We will be hanging on Monday evening, October 30th. Due to the change in venue, this exhibit will not be judged by independent judges. We may have members vote for their favorites at the opening on November 1st. Further details regarding the number of submissions per member will be forthcoming. In mid October, we'll need to know how many images you want to submit to the show. Start looking at your images now and think about potential candidates for submission.

## MEETUPS

CCC is always looking for photo shoot opportunities. If you are planning to do a shoot somewhere, consider sending out an email to the club and seeing if anyone wants to accompany you. Or, if you just have an idea for a shoot, let one of the board members know about it and maybe we can schedule it. Currently Allison Maltese has offered informal photo shoots at her Mom's property in Killingworth. The property is full of woodland gardens, trails and a beautiful pond. Allison is at the property several times a week and every Sunday. Just contact Allison to schedule. Here's her email address. [maltesefamily@comcast.net](mailto:maltesefamily@comcast.net)

## GLADEVIEW SLIDE SHOWS

CCC is looking for volunteers to show images to the residents at the Gladeview Rehab Center in Old Saybrook. We have been doing slide show presentations once a month on a Tuesday since the spring. These shows help the residents stay in touch with the outside and often invoke memories. We've gotten very positive feedback from the facility. 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 works for you but Maryann needs to let Gladeview know the upcoming date at the end of the previous month. We need members to present in October, November and December. Please consider volunteering. It's fun, the audience is enthusiastic, and it's a nice way to show some of your great images.

### ANNUAL CCC PROJECT

The theme for the CCC annual photography project for 2017-2018 is the letter 'R'. Submit one photo each of any or all of the fifteen topics listed below. You can also submit up to five photos of *anything* that begins with 'R'. Just make sure the 'R' object is clearly the focus of the photo. Keep a list of these categories with your camera as a reminder when you take pictures on vacation or at events and activities this summer

- Railroad
- Rain
- Rear
- Relaxation
- Ribbon
- Ripple
- Risqué
- Road
- Rock
- Roof
- Rope
- Rose
- Ruffle
- Running
- Rust
- Anything starting with 'R'

### FLICKR FALL THEME

As Fall approaches, it's time to start a new topic on our Flickr group page. The new theme will be **Quiet Time**. This topic should invoke the calm after the summer rush, and before the holidays kick in. It could be a peaceful landscape, or a picture of quiet contemplation, or whatever image evokes a feeling of peace and quiet- have fun with it!"

If you have not seen our group photo pool, here is the link.

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

## MAKING A GREAT PHOTOGRAPH

### FALL EVENTS

Exhibit: Photography of the Grand Tour at the Slater Memorial Museum at the Norwich Free Academy: <https://www.slatermuseum.org/exhibitions-2/>

“Canon Explorer of Light” Event: Ken Sklute on Visual Depth. Sponsored by Connecticut Association of Photographers (CAP) on Saturday, November 11, at Whitney Center, 200 Leeder Hill Drive in Hamden. [http://neccnews.blogspot.com/2017/09/canon-explorer-of-light-ken-sklute.html?utm\\_source=feedburner&utm\\_medium=email&utm\\_campaign=Feed:+neccnewsblogspotcom+\(NECCC+News\)](http://neccnews.blogspot.com/2017/09/canon-explorer-of-light-ken-sklute.html?utm_source=feedburner&utm_medium=email&utm_campaign=Feed:+neccnewsblogspotcom+(NECCC+News))

*By Mike Frechette*

What makes a great photograph? People often ask that question, and many professional photographers over the years have answered it, in one way or another. Their answers vary, but the elements of those answers are consistent.

To make a great photograph, you need to have mastered the technical and compositional skills that are hallmarks of good photographers, amateurs as well as professionals. Technical skills such as understanding how your camera works and compositional skills such as the “rule of thirds” and leading lines should be almost instinctive. But mastery of these skills does not guarantee a great photograph, and there are stunning photographs that break some or all of the rules.

What are the elements of a great photograph? First, the photograph must elicit an emotional response from the viewer. Shock, awe, disgust, anger, and sadness are all examples of emotional responses. Not all subjects will elicit responses from all viewers, which is why judging photographs sometimes seems arbitrary. To make a great photograph, it really helps if you love what you are shooting. Professional photographer Ken Kaminesky commented that if the reaction to his landscape photographs makes the viewer wish he could visit that location, then he has created a great photograph. If you love to photograph flowers or bugs or doorknobs, then that love will influence your photograph.

Second, a great photograph has a unique sense of time or place. “Good photographs put you in a particular moment of time, they tell a story, or they speak to your emotions. Great photographs ...do all of the above”-Larissa Olenicoff. Some of the timing is luck, some of it is experience. I have seen many photographs where the photographer comments that he or she waited for just the right moment to capture what they wanted. “The great pictures just stop time. They capture something that did not continue. It was just then, and that was the perfect moment. It wasn’t the moment before, it wasn’t the moment after. It was that moment.”-National Geographic.

Third, a great photograph captures light and transforms the ordinary into something extraordinary. “Given all else is equal, it is the light that sets images apart”-Richard I’Anson. Lighting is everything when it comes to taking pictures. Light and color go hand in hand. It is almost an axiom that great landscape photographs are taken at sunrise or sunset. The “magic hour” light often transforms what we see and begs to be photographed.

Finally a great photograph is creative. It shows us something that we have never seen before or experienced before, and gifts it to our eyes. The first time we saw a photograph of an exploding balloon, as suspended drop of water or a close up of an insect, we saw an everyday thing in a new way. When Ezra Pound proclaimed his belief that we should “Make It New!”, he meant that we should relook at art and use technology to create a new perspective. This is also true of photographs; great photographs make use of technical advances to creatively reexamine the world around us.

I noticed that with all of the research I did for article, there was a profound lack of comments related to equipment. No one mentioned “Great Equipment” as a necessary forerunner to a great photograph. The general consensus is that the quality of the equipment helps, but great equipment is not necessary for taking great photographs. The implication is that you can create great photographs using basic equipment such as cellphones.

Why, then, can’t we all be great photographers? Part of the answer to that lies in our ability to take unlimited numbers of pictures with digital cameras. We take pictures of everything-food, clothing, ourselves. Most people find those pictures boring because they usually *are* boring. Part of the art of photography is learning what to photograph, and what not to photograph. But that is another story.

## AN INTERVIEW WITH CCC MEMBER MARYANN FLICK

By Susan Frechette

We've been very fortunate to have Maryann Flick serving as our club president. She has devoted countless hours behind the scenes contributing to club activities and provides guidance to yearly programs, events and activities. She's always on the lookout for things that may interest our membership and she keeps us informed of upcoming events and potential photo-ops throughout the local area.

Maryann joined the CCC in 2003 and was elected president in 2006. She has won awards for her work from MacWorld magazine, Connecticut Orchid Society, Glennie International Nature Competition, Light on Westbrook II & IV (Best of Show and Honorable Mention, Best Use of Color), The Old World Wisconsin Foundation, Fodor's Travel web site and numerous Coastal Camera Club shows including two Best of Show awards. Her work appears in the October 2013 issue of World Heritage magazine, the "Remembering Friends" Scranton Memorial Library (Madison, CT) perpetual calendar, the Guilford Savings Bank 2009 calendar and on the educational plaque at Ragged Rock scenic overlook in Old Saybrook, CT. She is a frequent exhibitor at the Guilford Free Library. She has also exhibited at the Spectrum Gallery in Centerbrook. Nearly 200 of her images are represented by Getty Images. Maryann agreed to share with me her background and how she got into photography.



### **Please tell us a little about yourself.**

I'm originally from the Chicago area; born in the city, raised in the suburbs. After getting a BS in Biology at Bradley University in Peoria, IL I went to Florida State University in Tallahassee for a PhD in Molecular Biophysics. That's where I met my husband Chris. We both did some post doctoral work at what was then SUNY Binghamton. His work took us to southern New Jersey and I worked in the biochemistry department at Temple University Medical School before moving to the med school at UPenn in Philadelphia where I worked in the Department of Radiation Oncology.

Chris took a new job in Connecticut in 1991 and I found a position as an Associate Research Scientist at Yale in the Department of Therapeutic Radiology. The lab I worked in there studied the molecular biology of growth factors in breast and ovarian cancer. Our goal always was to retire early. So when the position ended in 2003, I gave up the stress of government-funded science. Chris had retired the year before and having no children made it feasible for both of us to retire early. I had seen CCC announcements in the newspaper and had gone to one or two exhibits. Now having almost unlimited free time, I joined.

### **How did you get started with photography?**

When we got a video camera back in the 80s, I took over the still photography on trips. I loved doing travel photography when we vacationed. Travel really exposes you to all kinds of fascinating subjects so I took an interest in architecture, landscapes and cultural subjects like food, clothing, events, everyday life etc. At home I worked on trying to artistically document my indoor and outdoor flowers. I've been particularly interested in growing tropical plants, especially orchids. We also like to get out in nature: casual hikes and bird watching, so I became interested in documenting what we found. I don't think there is a particular photographic genre that I prefer.

My husband showed me some basics about operating the film camera we had. I did take an Adult-Ed photography class in the 90s though I don't recall if I learned anything new. Most of what I know I've learned from paying attention at CCC meetings and simple trial and error. I was so happy to finally get a digital camera in 2007. I could experiment without the expense of film development to restrict my fun. "Seeing" the shot has become somewhat intuitive. Getting all the technical things right is my greatest weakness

### **How do you approach a shoot?**

I rarely do any preplanning for photo shoots other than decide whether or not to carry more than one lens. Usually my 16-50mm f/2.8 is all I use. If it's a nature walk I'll carry the 70-300mm. When I really want to be prepared, I'll put it on a spare camera so I don't have to be swapping lenses. If we know ahead of time that there is a great photo op somewhere, we try to make a point of seeking it out but I don't travel to make photos. I make images when I travel. For me, capturing images enhances my enjoyment of the trip. So I shoot what I find and have to be prepared for anything that comes along. Generally there is little time to linger in any one location and Chris is quickly bored if we spend too much time in one spot. He does wait patiently for me to finish working a subject but spending more than 15 minutes in any location is a luxury. And I never count on getting a second chance. If I miss something it's disappointing but it's not the end of the world. If I'm out shooting alone I may take a little more time depending on the subject.

### **Do you have one tip that you can offer to our members?**

I have two related tips to offer. One; Know how to use your camera; not only how to operate all the basics like using Aperture priority, Shutter priority, Manual, exposure compensation, different focus modes, white balance, ISO setting, metering, different drive modes, but what they will accomplish in the final image. Two; Study lots and lots and lots of "good" images. If you're drawn to a particular genre of photography, find the masters or pros or fellow photographers that work in that area and study their images. Sometimes the literature will tell you how they got the shot. Sometimes you can ask them. Sometimes you just have to figure it out from looking at the image. This is when knowing how to use your camera to achieve different results comes into play.

### **What other interests do you have?**

What do I do other than photography? Besides the indoor and outdoor gardening, I've been working in stained glass for almost 30 years. Lately I've been creating original designs and selling pieces at the Spectrum Gallery shop. I dabble in sewing and beaded jewelry too.

## TIDBITS #101—DEPTH OF FIELD PREVIEW BUTTON

By Archie Stone

Depth of Field is that portion of the scene and the subsequent image that *appears* to be sharp or acceptably sharp when viewed through the view finder.

Many years ago, before we had auto focus and auto exposure settings on our cameras, when you set the aperture, the diaphragm in the lens would immediately close down to that aperture. If you looked through the view finder you could see that the scene would be darker and if you looked closely you could see the area that was in focus and the area that was out of the zone of focus or not sharp.

With today's cameras, when you look through the view finder with auto exposure (Ae) and auto focus (Af), the aperture is at its widest opening until you press the shutter button. This is done so that the Ae and Af mechanism can rapidly obtain exposure and focus. If this were not done at the widest aperture, but at the shooting aperture, the systems would be very slow or not work at all. Even today when adding tele-extenders to a lens you may find that you have to manually focus the camera if the adjusted aperture is F5.6 or F8 or greater.

You will find that the view finder on a digital camera does not reflect the DoF for the selected aperture, unless it happens that you set the aperture to be wide open. In order to determine what the correct DoF for the selected aperture is, you will have to find a way to close down the aperture. This is where the DoF preview button (look in your camera manual to see if you have one and find out how it works) comes in. The DoF preview button closes the lens down to the selected aperture, blocking the flow of light through the lens but also showing you what your DoF will be.

Even with the loss of light, if DoF is important to the image I would check it with my DoF preview button. This is especially true in close ups and landscape where DoF is critical to having a great image.

How do you see DoF when the lens is closed down. First of all, set your camera on a tripod, then shade the view finder with your hand, a hat or other dark object and wait for your eye to adjust to the reduced light. As your eye adjusts to the lower light level you will be able to see what is in and out of focus. In large format photography they still use a black cloth to go over their head and the back of the camera when focusing.

Most prime or fixed focal length lenses have aperture markings on the lens barrel that work in conjunction with the distance scale. You can see by looking at the aperture mark and the distance scale what should be in focus. All of our zoom lenses no longer carry distance scales simply because the focal area would change for each minute change in lens length.

### No DoF preview button? No sweat!

This is my favorite method for landscapes. If you do not have a DoF preview button on your camera or a distance scale on your lens, do not fear. You can get close to the deepest DoF possible, assuming this is what you want, by doing the following:

- Set your camera on a tripod.
- Use a wide angle lens or zoom setting of 28 mm or less.
- Use an aperture setting of F16 or F22.
- Compose the picture.
- Measure the distance from your camera to the nearest object you want in focus.
- Pick an object twice this distance and put your point of focus on it. If the near object is 6 feet focus at 12 feet.
- Take your picture.

### Hyper focal distance

There is an excellent article on HFD at the following. If you're heavy into math you can use the formula they include. Or after reading the article just find HFD charts for your lenses on line and use the pre-determined settings. Remember HFD changes with every change in focal length regardless how big or small.

[www.photographylife.com/hyperfocal-distance-explained](http://www.photographylife.com/hyperfocal-distance-explained)

### Live view magnification feature

With the advent of live view and higher resolution LCD screens on camera you can now use the magnification feature of your camera to check on focus. To find out how to do this read your manual.

### COASTAL CAMERA CLUB

The Coastal Camera Club was started in 1990 for the purpose of fostering the science and art of photography and developing the photographic skills of the members. Members are from the greater shoreline area stretching from West Haven to Lyme as well as bordering inland towns such as Essex and Killingworth. We meet in the café at the Madison Senior Center at 7pm the first and third Wednesdays of every month from September through June.

Feel free to call any of the officers listed on page two of this newsletter for more information.

Visit our website at <http://www.coastalcameraclub.org>