



# THE IMAGE

July 2022  
Summer Issue

## View From the Boardroom

### The 80.4 Rule

By Dave Rathbun

After retiring in 2001, I decided to resurrect my interest in photography. I had shot film in my younger years; but work, family obligations and various other interests took precedence over ‘taking pictures’. Now, with all my free time, or so I thought, photography would once again rise to the top of my interest’s priority. Film seemed to be a dying medium while digital was becoming the future. So off I went to purchase a 2.5 mega pixel Olympus Digital Camera. And what a joy it was. The photos from this palm size camera were certainly superior to earlier photos using film, and the best part is I didn’t have to have the photos developed at Mystic Labs. If the image didn’t look as I expected on the back of the tiny camera screen, all I had to do was depress the delete button and try again.

A few years passed and I started having this nagging feeling that a more robust camera would certainly allow me to improve my photography, so I purchased a Canon Power Shot with image stabilizer, a 5.0 mega pixel sensor and 12X optical Zoom. This camera would certainly fix my problems with blurry photos, and the zoom would allow me to take unbelievable images of distant wildlife. I was sure this upgrade would move me closer to the pinnacle of my photography career - National Geographic should be contacting me any day!

By now I’m sure you see where this is leading. Since the Canon Power Shot, I’ve moved to Nikon and have purchased and sold various bodies and lenses – all with the same nagging feeling that newer technology along with more bells and whistles will certainly drive me to the heights of my photographic ability. Guess what? – it ain’t so! Sure, I’ve seen a significant improvement in my photography. And most certainly new technology and equipment has made some of that improvement possible. All I have to do is look at my images taken in 2001 and compare them to 2022. Improvement is certainly noticeable. But although technology and equipment play a part, the real improvement in my photography comes from what’s known as the 80.4 rule – \* “80% of a great photograph comes from 4 inches behind the viewfinder, not from the gear”.

I truly strive to achieve that 80% by studying great photographs and their makers, reading articles and books on composition, photography “rules”, various genres and photography techniques, and of course, learning from our fellow club members. But ultimately, I’ve come to believe that the more I shoot, the more I see improvement, and the more I see improvement the more I want to go out and shoot! So, I say to you – go out and shoot on your own, shoot with a skilled friend, join a club photo shoot, but go out and shoot. Now, about that possible upcoming National Geographic assignment...

\*Credit to Steve Perry – Backcountry Gallery

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*“The camera makes you forget you’re there. It’s not like you are hiding but you forget, you are just looking so much.”.....Annie Leibovitz*

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## 2022-2023 TENTATIVE MEETING SCHEDULE

September 21, 2022—Meet & Greet: First meeting of the season. We will show members summer project photos and discuss the upcoming season.

October 5, 2022—Fall Show Opening at Guilford Free Library

October 19, 2022— Critique Meeting: Send Images by 9/30

November 2, 2022—TBD

November 16, 2022—TBD

December 7, 2022—Potluck Christmas Party

January 4, 2023—TBD

January 18, 2023—Print Critique

February 1, 2023—TBD

February 15, 2023—Critique Meeting

March 1, 2023—Photo Project Presentations

March 15, 2023—TBD

April 5, 2023—NECCC 30 Slide Review: Send images by 1/20

April 19, 2023—Club Competition

May 3, 2023—Spring Show Opening at Madison Senior Center

May 17, 2023—Review of Annual Club Project Photos

June 7, 2023—Annual Business Meeting and Potluck Dinner

## 2022—2023 TENTATIVE DEADLINES

September 30, 2022—Critique images sent to Maryann

October 1, 2022—Drop off photos at Guilford Free Library 10am-12pm

October 30, 2022—Take down photos at Guilford Library during open hours

January 7, 2023—Drop off photos at CT Hospice Branford 10am-12pm

January 20, 2023—Deadline for submission of images for NECCC 30 Slide Review

March 18 or 25, 2023—Take down photos at CT Hospice during open hours

April 29, 2023—Senior Center Show Hang

May 10, 2023—Annual Club Project images sent to Maryann

June 2-4, 2023—Tentative take down dates for Senior Center Show

## NEW ANNUAL PROJECT FOR 2022-2023

For the upcoming 2022-2023 season, the theme for the annual club project will be “Motion and Stillness”. This project leaves it to the makers to decide how to interpret the theme. It could include intentional camera movement (ICM), panning, blurred motion, freezing the motion in action shots, still life, serenity, reflections showing stillness or motion, etc. For more info, see the grey sidebar on the right.

## MEMBERS' PAGE

In the past two years our in-person meetings have been sporadic due to Covid. As a result, members have not had the face to face interactions that our club had become accustomed to and we've found it harder to get to know one another. To help our members get better acquainted, we are creating a 'Members' Page' on the club website. Cynthia has designed the page and has sent a survey to all members. The info from the survey will be posted on this new page. Please spend a few minutes answering the questions in the survey and please upload a photo of yourself and a few of your favorite images that you'd like members to see.

## OPEN BOARD POSITION

The board is looking for a club member who can 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.

### NEW ANNUAL PROJECT FOR 2022-2023

This year we will continue the “Members Choice” project where two club members team up and collaborate on a shared project that can take a few months or the whole year to complete. Last season we had four teams working on projects. Two teams presented their work to the club at a meeting this past spring. The other two teams have not yet completed their project. They plan to present their work sometime during the upcoming year. Members are encouraged to team up with another club member and try something new and present your work to the club.

The second annual project choice is titled “Motion and Stillness.” We will leave it to the maker to determine how to interpret this theme. The intent is to get members think about the ways to use shutter speed to capture movement vs. stillness. Think about intentional camera movement (ICM), panning, blurred movement, freezing action, etc. Consider shooting the same subject still vs. in motion: high shutter speed vs. long exposure. Examples: water movement, sports or dance, windy vs. calm. It will be up to you to pick your subjects and capture images of them in ways that interpret motion and stillness.

### 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 the upcoming season will be collected at the first meeting on Wednesday, September 21. Dues for individual members are \$25 for the 2022-2023 season. A family membership will be \$40 and student membership 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. If you cannot attend our first meeting, you can send a check to our treasurer, Anne Mele.

## RESOURCES AND UPCOMING EVENTS

**Article About ‘Crop Factor’.** Dave Rathbun provided this link to a very good article on the topic of crop factor. The website has many informative articles and is a great resource for information on a variety of photography topics. To see the Crop Factor article **Go to <https://photographylife.com/what-is-crop-factor>**

**Ian Plant Webinar ‘Creative Landscape Photography Techniques’.** For anyone who missed the program we had on January 19th, it can be viewed at **[https://www.youtube.com/watch?v=\\_nK9uNKQSGU](https://www.youtube.com/watch?v=_nK9uNKQSGU)**

**Connecticut College Arboretum.** The Arboretum is open to visitors this summer 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 summer 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 summer offered at Hunts Photo. For more information go **<https://edu.huntsphoto.com>**

## TIDBIT 109: HYPERFOCAL LANDSCAPE FOCUS REVISITED

*By Archie Stone*

After seeing the Ian Plant webinar on Landscape Photography at our January 19<sup>th</sup> meeting, I decided to re-visit two of my previous tidbits. Both deal with hyperfocal focus and how to obtain it. A number of things stood out in Ian’s work; most of the images were taken with the camera close to the ground, so as to include foreground objects, and the images were sharp from front to rear.

There are three ways to control Depth of Field (DoF); first, with the aperture setting, second with the lens focal length and third with the camera-to-subject distance (without zooming the lens which only changes perspective). Sensor size also has a direct effect on DoF, but you have no control over it. I found this quick reference guide at [www.mir.com](http://www.mir.com) and although it is good, you have to read it carefully. You will note that in each case you are only changing one of the three factors and not the other two. You can change two or even all three of the factors affecting depth of field at the same time, but we have to think through what will happen as each is changed. Also remember that changing lens focal length and or moving the subject-to-camera distance will also change the area of coverage (what you see) and perspective (relation of one object in the image to another). In other words, you may have to compromise in order to get the DoF that you want or need.

The bolded section below is taken directly from this website where you can find more information. [www.mir.com.my/rb/photography/fototech/htmls/depth.html](http://www.mir.com.my/rb/photography/fototech/htmls/depth.html)

**Quick Reference Guide: Depth of field is governed by three factors: aperture, lens focal length and shooting distance.** Remember the following relationships:

1. **The smaller the aperture, the deeper the depth of field (the other two factors remaining the same).** For example, if the lens focal length and the shooting distance stay the same, the depth of field is much deeper at f/16 than at f/1.4.
2. **The shorter the lens focal length, the deeper the depth of field (the other two factors remaining the same).** For example, comparing a 28mm lens with a 50mm lens at the same aperture and shooting distance, depth of field is deeper with the 28mm lens.

**The greater the shooting distance, the deeper the depth of field (the other two factors remaining the same).** For example, if the subject is photographed from three and then from seven meters away, the zone of sharpness in the foreground and background is greater at seven meters.

**Another characteristic of depth of field is that it is generally deeper in the background than in the foreground.**

As to that last statement, I have found that up to medium telephoto lenses, the DoF is about 1/3 in front of the point of focus and 2/3 behind. As you approach medium and pass through to telephoto the ratio moves to 1/2 in front and 1/2 behind the point of focus. Point of focus is a plane at which the scene is in focus. DoF is that area of the image in front of and behind the point of focus that appears to be in focus. The farther from the plane of focus, the softer the image will be.

In viewing the website of David Middleton, a Vermont based nature photographer, I came across an article on Hyperfocal Distance. Hyperfocal Distance is a method of setting the aperture and focus point so as to have the whole image from near to far appear to be in focus or sharp.

On Middleton’s website ([www.davidmiddletonphoto.com](http://www.davidmiddletonphoto.com)) he has a down and dirty tip. First, Hyperfocal Distance is usually needed when you are taking landscape images and trying to get both the near foreground and also the far distance in focus. It also means you are **using a wide angle lens with an effective focal length of 35 MM or under.** For all of you digital shooters, the effective focal length must take into consideration the lens magnification factor.

Middleton also believes that the **near distance is near, very near**. In his example he uses a near distance of 2 feet as being the closest point to be in focus, but he indicates that up to 3 feet away is acceptable as being near. To get the near distance with a DSLR or film SLR, with your camera on a tripod, or handheld, **point the camera down or lower the camera position** so the bottom of the viewfinder includes the near object. (In Ian Plant's webinar, the majority of his photographs had the camera near the ground. He also used a vertical format in a lot of his landscapes.)

To maximize Depth of Field, **use a small aperture** (large number) of between f16 and the smallest your lens has, say f32.

Now here's where you focus. Your **point of focus will be the center of the viewfinder**. If you have the ability to change your focus point, and most digital cameras do, then change to the center focus point and focus using only that point. It also helps if you can take the focus function off of the shutter release and move it to a separate control, but it is not necessary. Your camera's user manual should tell you how to move the focus point and take focus off the shutter button.

With Middleton's 2 feet near focus, he indicates the focal point should be between 4 and 6 feet, in the center of the viewfinder. He then recommends checking the focus with the Depth of Field preview function on your camera. In his article he also references John Shaw's method of selecting the point of focus which is to multiply the near distance (from the camera, not the end of the lens), to the object at the bottom of the viewfinder by 2 or 3, setting this as your focal point and then confirming with the Depth of Field preview.

I have practiced and used the Middleton method, and found it to work. The next time you are out and taking landscapes give this method a try and see if you can get both near and far subjects in focus.

Now to the last question; Is DoF confusing? You bet it is, as the following joke from [www.luminous-landscape.com](http://www.luminous-landscape.com) points out.

### **Circle of confusion:**

**Definition:** *"A group of photographers sitting around trying to understand Depth of Field".*

## REQUESTS

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

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

## CCC CLUB COMPETITION WINNERS

On April 6 we had a digital club competition. In the past this has been an annual joint competition between the South Eastern Connecticut Camera Club and the Coastal Camera Club. This year the SECCC was not able to participate so our club conducted a digital competition for the CCC members only. There were just three categories: Open, Monochrome and Artistic. Here are the first place winners of each category.



Peter Chow won first place in the Open category with this beautiful image titled 'Halo'.



Peter Chow's 'Empty Sky Halo' took first place in the Monochrome Category.



'The Magic Hour', also by Peter Chow, won first place in the Creative category.

## SENIOR CENTER SPRING SHOW WINNERS

Our spring show at the Senior Center was fun and successful. We had forty-two images submitted by nine members. It was a great way to end the 2021-2022 season. Here are the first place winners.



Peter Chow's '3 Is A Crowd' took first place in the People category and also won Best in Show.



'Two Doors' by Maryann Flick won first place in the Architecture category.





'Anne Mele's 'Late Summer Rose' took first place in the Nature/Hand of Man Category.



'The Swinger' by Peter Chow won first place in the Creative category.



This is Dave Rathbun's 'American Goldfinch'. It won first place in the General category.



Maryann Flick's 'Fog Forest Path' took first place in the Landscape/Seascape category.



'Blue Dasher Pair' won first place in the Nature category. It is by Maryann Flick.

## ALL CCC COMPETITION WINNERS

**Open:** 1st place: Peter Chow, 'Halo'; 2nd place (3 ties): Peter Chow, 'Lotus Bridge'; Leah Grenier, 'Osprey'; Paula Chabot, 'Harbor Sunset'; 3rd place (3 ties): Regina Hausman, 'Snow White'; Leah Grenier, 'Dragonfly'; Maryann Flick, 'Ebony Jewelwing'.

**Monochrome:** 1st place: Peter Chow, 'Empty Sky Halo'; 2nd place (4 ties): Anne Mele, 'NYC Skyline'; Maryann Flick, 'Jordan Pond'; Dave Rathbun, 'Who Said Bacon?'; Allison Maltese, 'Snowy-Egret Fishing'; 3rd place: Rob Nardino, 'Sparkling'.

**Artistic:** 1st place: Peter Chow, 'The Magic Hour'; 2nd place (2 ties): Carol Lowbeer, 'Gem of a Woodpecker'; Carol Lowbeer, 'Flowers from Venus'; As Night Falls on NYC'; 3rd place: Carol Lowbeer, 'Fierce Kitty'.

## ALL SPRING SENIOR CENTER SHOW WINNERS

**People:** 1st place and Best of Show: Peter Chow, '3 Is A Crowd'; 2nd place: Maryann Flick, 'Artist on Break'; 3rd place: Janet Rathbun, 'Gallery Discussion'; Honorable Mention: Dave Rathbun, 'Compassion'.

**Landscape/Seascape:** 1st place: Maryann Flick, 'Fog Forest Path'; 2nd place: Dianne Roberts, 'Machu Picchu'; 3rd place: Allison Maltese, 'Longboat Key Sunset'.

**Architecture:** 1st place: Maryann Flick, 'Two Doors'; 2nd place: Anne Mele, 'As Night Falls on NYC'; 3rd place: Anne Mele, 'Brooklyn Bridge'; Honorable Mention: Susan Frechette, 'Oriental Garden at Wickham Park'.

**Creative:** 1st place: Peter Chow 'The Swinger'; 2nd place: Maryann Flick, 'Macaw'; 3rd place: Allison Maltese, 'Bay Reflections'.

**General:** 1st place: Dave Rathbun, 'American Goldfinch'; 2nd place: Peter Chow, 'Peggy's Cove'; 3rd place: Susan Frechette, 'Port Clyde'; Honorable Mention: Peter Chow, 'Eye of the Needle'.

**Nature—Hand of Man:** 1st place: Anne Mele, 'Late Summer Rose'; 2nd place: Allison Maltese, 'Tropical Lily Pad'; 3rd place: Janet Rathbun, 'Blowing in the Wind'.

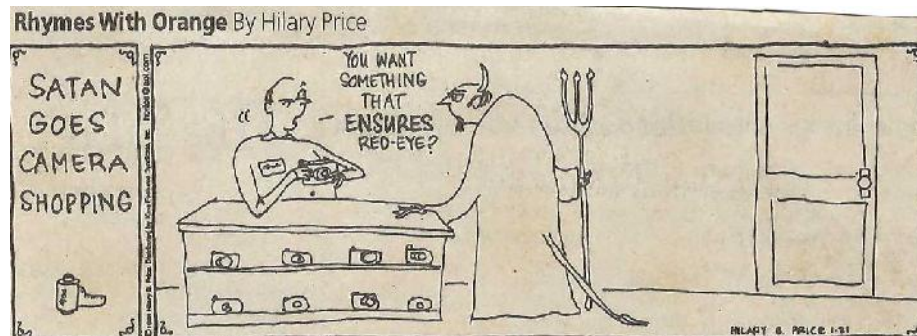
**Nature:** 1st place: Maryann Flick, 'Blue Dasher Pair'; 2nd place: Dianne Roberts, 'Thailand Macaque Monkey'; 3rd place: Allison Maltese, 'Snowy Egret'; Honorable Mention: Dianne Roberts, 'Morning Dew on Lupine'.

## MESSAGE FROM THE PRESIDENT

Dear Members,

One of the great things about a hobbyist club like CCC is the mingling of experience and backgrounds for our shared interest in photography—believe me we have quite the diverse group. Regardless of what we do or did as a career path we're all equals when it comes to photography. We are all looking to learn more and improve our work. Bringing our various backgrounds, hobbies and outside interests to the other members can also benefit the group. By sharing images of our favorite subjects we may educate other members and inspire them to learn more about those subjects and try their hand at photographing something new to them. Remember, knowing the subject will help you present it in the best way. I think when we join a camera club we step into a different world outside of our daily lives. I hope it's as enjoyable for you as it is for me.

Maryann



Submitted by Paula Chabot