



# THE IMAGE

June 2017  
Summer Issue

## View From the Boardroom

By Susan Frechette

Do you remember your first camera? I do. One summer when I was about ten years old, I went to Girl Scout camp for a week. A few days before I was to leave, my mother took me to a local store that sold official Girl Scout gear. As we browsed the aisles looking for the items on my checklist, my Mom took a Girl Scout camera off one of the shelves and added it to our pile. It was a green square camera with the Girl Scout insignia on the front. It had a switch that you could set for either black and white or color film and there was an attachable flash unit that fit on the top of the camera; one of those aluminum disks with a light bulb that had to be replaced after each use. I used that camera to take pictures of all my friends at camp and I continued to use it for several years whenever I attended a Girl Scout Jamboree or other events. It was not a bad little camera but I was always disappointed when I got my prints. They were never nearly as good as I had imagined they'd be.

My Dad liked to dabble in photography a little. In the 50's when I was growing up, he had a Kodak Duaflex II, which was a twin lens reflex camera that used 620 film. It took good pictures. Sometimes he'd set up lights in the living room and have us pose while he snapped portraits. We have lots of great black and white family pictures that Dad took and they are all sharp, perfectly in focus and the exposure is right. And even though the pictures weren't very candid, the photos really captured life in the 50's. When the Polaroid camera came out, my Dad had to have one. We were fascinated with him snapping the photo, then pulling out the film, tearing it off and wiping the developing wand over the film. Then we'd all watch as the picture slowly was revealed.

It's truly amazing how technology has changed photography over the years. What an advantage, being able to view your photos without having to get them developed and printed, and instead posting those snapshots on Facebook or sending them to friends via email or over your phone. Today there's so much intelligence built into the camera, it's hard to get a bad shot. It all makes photography so much easier and so much more fun. Now everyone can enjoy the hobby of photography with little or no camera skills.

But, as we know, getting the technicals right isn't everything. Take lots of pictures this summer. Not just when you're on vacation, but every chance you get. When you go to a baseball game, or a country fair, or even a backyard barbeque. Try taking pictures that capture the moment and the feelings. That's the part that isn't so easy.



Here's my Girl Scout camera and my Dad's Kodak Dualflex II.

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## HELP WANTED

The club is looking to fill several vacant positions 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. We need help with scheduling programs and speakers for meetings and we need someone to take responsibility for publicity. We also need someone to schedule judges for next year's exhibits and competitions. Each of these jobs will require only a small amount of time. Please contact Maryann or any other board member if you can give us a hand.

*“You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life.” Joan Miro*

## 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—Program TBD

November 8, 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

May 16, 2018—CCC Annual Photo Project Presentation

June 6, 2018—Annual Meeting, Potluck Dinner

## 2017-2018 EXHIBIT SCHEDULE

June 24, 2017—Gladeview Take Down

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

November 8, 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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Louis Secki 203-804-7479

Webmaster

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Activities—Open

## PERSONAL SUMMER PHOTO PROJECT

Our first meeting for the new club year is Sept. 20th. It is labeled a “meet and greet”. Photos submitted for first project of the year will be shown at this meeting which means you have the summer to complete it. We are calling it a ‘personal photography project’—in which you put together a set of images around a theme of your choice. Right now we think that 15-20 images is a workable number, but this may change. Read Mike Frechette’s article on Photography Projects on page 4. Dazzle us with something interesting. These will be due a week before the meeting. Perhaps we will be able to vote for favorite images and favorite projects.

## 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

If you have images at Gladeview, be sure to pick them up on Saturday June 24th. If you can’t get them that day, contact one of the board members to make arrangements for pick up.

CCC has been doing photography slide shows each month for the residents of Gladeview. The club has been presenting programs since April and is looking for some members to volunteer to present programs for the upcoming months. The slide show should be 15-30 minutes long and can be self narrated or automatic with music, or a combination of both. The topic can be anything of interest; nature, travel, an interesting event. The club has a projector that can be used for the presentation. If you have a topic and some photos that you would be willing to share in a short presentation, please contact Maryann Flick.

## SCRANTON LIBRARY EXHIBIT 2017

The Scranton Library will be doing major renovations this fall and cannot accommodate the photography show that we normally have scheduled in November. So this year we will be doing the Scranton show at the Madison Senior Center. However, due to the date of the show and limitations on the open hours of the Senior Center, it will not be possible to schedule judges for this show. This year the show will just be an exhibit of our work with no judging or ribbons awarded.

### 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 SUMMER THEME

Did you know that the club has a FLICKR page for members to post their images? The new theme for the summer is ‘Fun With Water.’ This theme includes anything having to do with water; beach shots, puddles, pool fun, waterfalls. When you’re out this summer enjoying activities or doing photo a shoot, remember this theme and post your photos on the CCC Flickr page. The web page address is <https://www.flickr.com/groups/coastalcameraclub>. You will need to join the group in order to post your images.

## SUMMER EVENTS

New England Camera Club Conference (NECCC) July 14, 15<sup>th</sup> and 16<sup>th</sup> held at UMASS Amherst; go to <http://www.neccc.org/> for more information

Photography Night at the Shoreline Trolley Museum. Staged and lit trolleys for night shots. August 26, from 7-9 pm. Go to <http://shorelinetrolley.org/special-events/photographers-night/> for more info.

## DOING A PHOTOGRAPHY PROJECT

*By Mike Frechette*

I have noticed that it is almost an axiom with professional photographers that they pursue their own self determined projects. When Tyler Stableford appeared recently in New Britain he spoke of his photographs of ranchers, a project he chose which eventually led to commercial assignments.

Why pursue a personal photography project? First, it will teach you new techniques, or present new challenges. If you pick a project that interests you, then you are more likely to take pictures, experiment, and gain experience. The experience, in turn, leads to a greater “depth” to your pictures; meaning that they change from being something that just caught the eye to something that has a more specific focus.

When we start taking photographs, we embark on what has been called the “universal project”. We take pictures of everything that catches our eye. Nice landscape? Take a picture. Nice flower? Take a picture. Near a bird? Take a picture. Of course, what we like and what catches our eye is not the same as what the next person likes. Our pictures remain personal and maybe sometimes bland.

The problem is that everyone today has access to the same basic tools: superb cameras, excellent software, and online knowledge. One can engage in photography and not spend a fortune. Digital cameras that once cost thousands of dollars now cost hundreds. We can take unlimited numbers of photographs of the same subject, varying exposure and time without going bankrupt buying film and developing negatives. If we have a question about technique, style, or a type of photography, we can go online and watch You Tube tutorials. The element of creativity then becomes that which separates us from all the others who also take pictures.

A good way to inspire creativity is to work on projects rather than photographing isolated images. This is why many professional photographers work on their own projects. Photography projects can spark creativity, which ultimately helps each photographer to develop a personal style. Working on a project enables specific focusing on something we wish to achieve, and enables us to grow as photographers.

One popular photography project is the Four Season Challenge. There is just one rule: take a picture from the same spot each season of the year. It sounds simple enough but when you think about it, there can be a lot more involved. Selecting a location that would be suitable for four seasons takes some thought. First, you have to find something that will hold your interest for a year. By the third season, you might be bored with the location, and find it a challenge to shoot the same scene again if it hasn't changed enough. Or other unexpected issues may arise.



Take the winter and spring pictures on the left. Originally I had planned to get shots of all four seasons of this scene; the summer shot would feature people in a kayak, and the fall shot would show the brilliant fall colors of the background foliage. But I didn't know that the site was owned by someone who decided to open a store. This made it difficult for me to get my other two pictures. I failed to complete the project, but learned how important planning is to creativity.

I remain unfazed by the failure, and will try the Four Season Challenge again this year with a different location. I have already taken the winter and spring pictures, and await the summer. I think that as a project, it is an easy one to conceptualize and start, but any project will do. Projects give you a goal and a focus. That is the importance of a project; you learn, you make mistakes, you try again and hopefully it fuels your creativity.

Consider doing a photography project for yourself. Pick a subject that interests you, or just pick a random topic. You might surprise yourself. The simplest idea can turn into an ongoing inspiration that expands your photography skills and creativity. And consider participating in next year's CCC project challenge. Even if the topic is not something that you would choose, try it anyway. You never know where it might lead.

## AN INTERVIEW WITH CCC MEMBER MARK JANKE

By Susan Frechette

If you're not sure who Mark Janke is, think of all the great programs and speakers that we've enjoyed at our CCC meetings and know that Mark has been responsible for putting together these programs and scheduling the speakers. Last year he did a program himself on underwater photography; maybe you remember it. He has been a member of the CCC since 2002 and regularly contributes to the club exhibits and competitions. A few weeks ago I visited Mark at his home. We sat on his deck and talked about photography while I watched the birds at his numerous birdfeeders and viewed his beautiful gardens. Here is a synopsis of my interview.

### Tell me a little about yourself. What did you do for a living?

I grew up in the Midwest, until I graduated from college and started my career in the Navy. I worked on subs in Groton for eight years. I was then hired by United Nuclear in Montville and for ten years I built Naval reactors. After that I became a Nuclear Engineer for Combustion Engineering which later became Westinghouse. I did accident analysis for power plants. We would consider hypothetical failures or accidents and we would analyze how well the power plant could withstand the failure. I retired from Westinghouse in 2015. I have a stepson and three grandchildren.

### What things do you like to do when you're not gardening or taking photos?

I like to hike but my knees are bad so I haven't been able to do much hiking lately. But my wife, Chris, and I also like to kayak and go biking. Also, I just started tutoring. I tutor a little seven year old, which I really enjoy, and also I'm teaching English as a second language to an adult. That's a real journey, trying to teach English to someone when you don't speak their language. My interest in photography has been slowing down as I spend more time doing other activities, but Chris and I do a lot of photography when we travel. Next year I'd like to do a project where I'll go out every day in the spring and get photos of the wild flowers popping up. I'd like to make a photo journal of each of the wild flowers in my yard and maybe put it together for an exhibit or slide show.

### How did you get started with photography?

I started out as a nature photographer. I got my first digital camera in 2001. Chris and I had plans to go to Nepal. The trip ended up falling through because we had plans to leave the first of October. Then in September we had the 911 disaster and we ended up cancelling our trip. But since that trip was cancelled, the next spring we went on a fifteen day trip to the Galapagos Islands. That's where I really got to use my new digital camera for the first time. My camera had a great 10x optical zoom lens. But I actually ended up only using a 3x lens or wide angle because in the Galapagos, the birds are very close. You can walk right up to them. In fact, you have to be careful to not step on them when walking on some of the trails. I got some phenomenal shots of red footed boobies and blue footed boobies and albatrosses, flamingos, and Darwinian finches, plus tortoises; the whole nine yards. It was a fantastic place to photograph and that's what really got me hooked on photography. Since then I've always enjoyed bird photography. We've been on trips with the Audubon Society and the Audubon Shop in Madison. We've also gone on several trips with Flight of Fancy Adventure Tours out of Bloomfield. That's who we went to the Galapagos with and we've also gone down to Trinidad and Tobago with them, and also to Panama. We've been to Kenya, Botswana and Namibia, and to Madagascar. And then down south we've been to Costa Rica, Ecuador and Brazil, and Belize. We've been very lucky that we've been able to travel like this. Sometimes the photography was the motivation for the trip and sometimes the trip was the motivation for the photography. We finally did get to Nepal about six or seven years ago.

### How do you approach a shoot?

Usually I'm on a trip and I'm with a group. If I see something great the leader will usually let me take a few minutes to take a shot but normally it's 'catch as catch can'. So it means that I have to take a lot



more shots and then spend a lot of time culling through them to find the good ones. So I'll get a few good shots but the rest are just snapshots. We usually print some of the photos and put them in a book. Kind of like a scrapbook. Chris often keeps a daily journal when we're on a trip. I take the photos and cut and paste some of Chris's writing onto the page with one of my photos. A lot of times on these 'birding' trips, we'll see between 350 and 400 different birds. If I can get thirty or forty really good shots, then I'm happy. Most of my bird shots are done with a 70-200mm f2.8 lens but then I put a 2x multiplier on it, so it makes it like a 400mm lens. But that also cuts down the light two stops which can reduce the amount of detail. A lot of times you're in the shade or the forest where there isn't a lot of light. That also makes it harder for the auto focus to get a really sharp focus because the light isn't there. Bottom line, your choice of lens and camera settings are almost always a trade off in nature photography. I also have a 75-300mm lens that I use a lot.

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

My best tip or advice has to do with what type of photography you expect to be doing. When you are doing nature photography, often the subject matter is here and gone. It may show up out of the blue and there it is, and you may have ten seconds to get your shot, and then it's gone. So my tip is that you have to think ahead and have your camera preset for the circumstance you expect to be in. You want set your exposure for how much light you think you'll have: how sunny a day it is, whether you will be in a forest, what kind of shadows will you likely have. And also how much depth of field will you need? Set your aperture in advance. I shoot a lot in aperture mode unless things are really moving fast, then I might set the camera to shutter mode. Manual is difficult in nature photography because you don't have time to think about setting all your parameters when the shot presents itself. You're not always going to get it right. But think about the tradeoffs. White balance and ISO. If you are in a forest, the photos could be noisy because it's so dark. Do I want low noise, and take a hit on shutter speed? Make those decisions before you go out because you don't want to be trying to think about those things when your subject shows up.

## TIDBITS #100—SENSOR SIZE VS DEPTH OF FIELD

By Archie Stone

It seems that only yesterday I wrote my first tidbit, but here I am doing number 100.

In this article we will discuss how sensor size affects depth of field (DoF). In the old film days there were two primary and one secondary effect on DoF.

- Camera to subject distance
- Aperture setting, larger lens opening shallower depth of field, think F1 – 1.2 – 2.8 etc
- Lens focal length, is a far distant third, wide angle deeper, telephoto shallower, but only if the subject size changes

There is only one point in a image that is tack sharp, called the ‘point of focus.’ DoF is that area of the photograph that appears to be in focus or sharp. Usually this apparent DoF falls 1/3 in front and 2/3 behind the point of focus. Sensor resolution and pixel count are immaterial when it comes to DoF.

This all changed with digital photography and various sizes of sensors. In the film days all SLR cameras had the same size film dimensions. Today most point and shoot cameras have a sensor the size of your little finger nail and they then get larger depending on your camera until you reach full frame which is the same size as 35mm film. I have included a chart of sensor sizes for DSLRs down to point and shoot cameras.

Have you ever wondered, when using a point and shoot or small consumer camera such as the Canon G series, why you had trouble getting part of the image to go soft or out of focus? I have and you can blame it on sensor size. So we now have four things that have a direct effect on DoF. They are listed in descending order from most to least effect.

- Sensor size, the effect is greater than the other three put together.
- Aperture
- Camera to subject distance
- Lens focal length

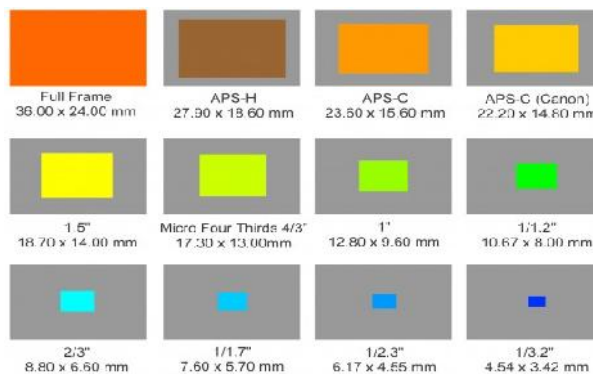
The full frame sensor has the least DoF at any aperture in any shooting scenario. Therefore if you are looking for the most control over DoF, such as wanting to put the foreground or distance objects out of focus, you need to think full frame sensor camera. If you want great depth of field then you can use a smaller sensor. Just how small is the question as you still need to worry about the end use. If you print big you do not want the point and shoot sensor which gives you a sharp image throughout but limits print size. If you only shoot for the web and like images sharp throughout then you can get away with the point and shoot with unlimited DoF.

Keeping all other things equal, aperture, camera to subject distance and lens focal length, I am going to compare two sensors. To keep the math simple, I will use the full frame sensor at 36 x 24 mm, and the Micro 4/3<sup>rd</sup> at 17.30 x 13.00 mm or about half the size. As the 4/3<sup>rd</sup> sensor is half the size of the full frame sensor you will get twice the DoF as the full frame when set to the same aperture. What this translates to in the real world is that for the 4/3<sup>rd</sup> camera to have the same depth of field as the FF you need to open up the aperture to twice the size.

The following settings will give you the same depth of field assuming the same camera to subject distance and the lens focal length.

<u>Micro 4-3<sup>rd</sup></u>	<u>Full frame</u>
F 1	F 2
F 1.4	F 2.8
F 2	F 4
F 2.8	F 5.6
F 4	F 8
F 5.6	F 11

And so on. If you have an APS-C sensor you would have to use 1.5 times to do the math.



I hope this has cleared up any issues you may have as to why you may be having trouble using depth of field to enhance an image.

### 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>