



THE IMAGE

January 2018
Winter Issue

View From the Boardroom

By Susan Frechette

I'm writing this on New Year's Eve and like many people, I'm thinking about the upcoming year. I always have some resolutions that I set for myself for the New Year. When I was working, a lot of my New Year's goals were never hard to achieve because they were related to improving my work skills. I spent forty years in Information Technology and learning something new was forced upon me almost every day throughout my entire career.

But now that I'm retired, I find that avoiding new things is all too easy to do. When I'm faced with having to learn something, especially if it's new technology, I can usually come up with many excuses.

Like for instance, upgrading my phone. I have an iPhone 4, which was out of date when I bought it and that was about five years ago. I've refused to let Apple upgrade me beyond the IOS 6 level that came installed on the phone (the latest level is now IOS 11.) Mike upgraded his iPhone and had difficulty getting used to the new look so I cancelled any attempt at upgrading my phone. Last month I attended a holiday dinner with some work colleagues and they all proudly displayed their phones which were older than mine. One friend, who actually is still working part time for a technology firm, distributed to each of us a fun questionnaire about computers. The print was very small and some of us had to have someone else read it to us. I asked him why he made the font so small and he said "So I could fit it all on one page." Now, this is a guy who we all respect for his extensive knowledge of computers. I asked him why he didn't just print double sided and he said he would have had to flip and reload the pages manually. I didn't press the issue, but either he has a VERY old printer or he doesn't know how to select the double sided feature. Learning new technology is hard. It can take a lot of time and often causes some frustration.

Photography has certainly benefited from new technology. As with any good hobby, you can never exhaust the many aspects of photography. When I joined the Coastal Camera club, I knew very little about digital photography and nothing about image developing software. In fact, learning Photoshop was my main goal when I joined the CCC. In the past few years I've learned enough to understand the limitations of my old camera, my old printer, and my software. I've upgraded all of those but have a long way to go before becoming proficient with any of them.

That leads me to one of my goals for 2018. In the fall edition of this newsletter, Maryann Flick said that the most important tip she could give to our club members was to 'know how to use your camera.' I have a lot to learn in this area. Maybe you do too. I learn best by teaching myself, so this year I want to spend some time learning how and when to use all the different modes on my camera and also some of the more advanced features that my camera offers.

My other goal is to get a new, upgraded phone.

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HELP WANTED

The club is trying 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 should require only a small amount of time. Please contact Maryann or any other board member if you can give us a hand.

“If I could tell the story in words, I wouldn’t need to lug around a camera.”
Lewis Hine

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Activities—Open

2018 MEETING SCHEDULE

January 3, 2018— Mark Janke; Garden/Flower Photography

January 17, 2018—Print Critique Meeting

February 7, 2018—Hi Jinx

February 21, 2018—Critique Meeting

March 7, 2018— Mike Frechette; Depth of Field

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

2018 EXHIBIT SCHEDULE

January 6, 2018—Connecticut Hospice Hang 12-5

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

NECCC CONFERENCE 2018

This year's NECCC Photography Conference is being held in Amherst, MA from July 13th through the 15th. This is a great opportunity for photographers to spend a weekend immersed in photography lectures and workshops. Every year CCC is given a discounted rate for one member of the club to attend. If you are a member of our club and have never been to this conference and would like to go, please send a note to Maryann Flick. Our club must inform the NECCC by March 1st if we intend to send a member to the conference. The participating member will be responsible for covering the \$40 registration fee as well as room and board.

GLADEVIEW SLIDE SHOWS

CCC needs 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 last spring. These shows help the residents stay in touch with the outside and often invoke memories.

We've received 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 will work for you. We need members to present in the upcoming months. 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.

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 members and asking 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

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 WINTER THEME

This winter seems to be shaping up as one of the colder ones. The new Flickr theme for the winter months will be **Frozen**. Getting pictures of snow, frozen ponds, icicles, frost, or whatever you can find can be a good excuse for you to bundle up and enjoy the outdoors on a brisk winter day. Just be sure to post your photos for all to enjoy. If you have not seen our group photo pool, here is the link.

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

RESIZING AN IMAGE FOR SCREEN PROJECTION

WINTER EVENTS

Exhibit: "Iceland: The Different Planet" by CCC member Jacek Z. Borkowski at the Art League of New Britain January 5th—21st. An opening reception will be held January 5th from 5-8 pm. The Art League of New Britain is located at 30 Cedar Street, New Britain. For more information go to <http://www.alnb.org>

NECCC: January 28th and February 24th, two Hands-On Photo Setup Workshops - great for both beginners and advanced photographers. The workshops will be held at 429 Old Colchester Road in Salem. For more information go to <https://www.meetup.com/photography-by-lisa-and-tom/events/244316501/>

CT Valley Camera Club: Acclaimed Photographer Charles Mazel speaks on "Fluorescence Photography". January 15th at 7pm at the Lyme Senior Center, 26 Town Woods Road, Old Lyme. For more information go to <http://necccnews.blogspot.com>

Slater Memorial Museum at Norwich Free Academy: "74th Annual Connecticut Artists Juried Exhibition." On view January 28th through March 16th. Features paintings, drawings, mixed media, sculpture, graphics, and photography. For more information go to <http://www.slatermuseum.org/exhibitions-2/>

UCONN Stamford Art Gallery: 10th Annual Juried Photography Show. January 3rd through January 25th from 9am to 4pm daily. Over 100 stunning photographs exhibited by over 30 talented photographers.

By Mike Frechette

We used to take pictures with cameras that used film. The film would capture the images chemically by using silver halides. These were placed on a gel in a lattice configuration, which was known as a grain. When exposed to light, the grains would darken. The more light, the darker the grain would get. On a typical 35mm negative, you would have about ten million grains. The negative would then be used to print a picture by reversing the process. The dark grains would block the light shining onto photo paper while the light grains would let lots of light through, thereby darkening the paper. Color was later created by coupling the grains to different color dyes but the process remained the same. Experienced photographers knew that you could "blow up" a 35mm slide to about an 8 x 10 picture; any larger than that and the image would be fuzzy. Color slides that were projected onto a screen had only about 10 million grains. But the picture looked sharp because we were usually viewing the slide from at least several feet away.

Today's digital cameras can capture up to 16 million colors, while the human eye can only discern about ten million colors. The capturing device in a digital camera is a pixel. Digital cameras are more than capable of capturing as much information as the old film cameras. If you think about it, a 10 megapixel capture is equal to a 35mm slide (10 million grains).

So why can't we get our projected pictures to look as good as the old slides did? The answer is easy when you think about it. If the projector will handle 1920 x 1080 pixels (High Definition) then the projector can handle about a 2 megapixel picture without any loss of data. That is one fifth the "sharpness" of the old slides. Even the newer "4K" projectors can show only 8 megapixels. Resizing the image down is a technique of taking a bigger pixel picture and squeezing it into a smaller pixel picture. The simple fact is that you will lose information and the sharpness and color will be degraded. Every time you change a picture, either resizing it, or converting it to a different format, you will lose information. So what can we do?

Rule1: Raw is best. It has the most data on color. I once thought it was best to shoot in JPEG to save drive space. Better to do your developing in raw, and then when you are satisfied, save it into a JPEG.

Rule2: Resize from the raw file, not a JPEG. As I explained above, you've already lost information going from the raw to JPEG. Minimize the loss by resizing directly from raw. Each "generation" loses something.

Rule 3: Crop first before resizing. It helps reduce the blending algorithm. The less work that the software has to do to make the picture smaller, the better it will be. In practical terms, this may require you to 'over frame' the picture, meaning you should shoot it larger than what you intend. This may go against those who believe that you should create the picture in the camera, not in the darkroom, but the reality is that you can cut 75% of the picture and get a better projection than if you resized the original picture.

Compare these two images. The picture on the left was exported to a resized JPEG, then cropped. The picture on the right was cropped first, then saved to a resized JPEG. Both images are 714 x 768 pixels, but notice the difference in sharpness and quality between the two.

Both came from the same source image.

Rule 4: 'Over' sharpen the picture. It will help when resizing is done. Sharpening defines the edges better and the software will be more able handle how it reduces the pixels.

There is software that you can buy that allows you to use different algorithms for resizing. This is important because there are different methods used by software when it changes the size of the image. If the software must reduce a picture by 50%, this means that for every two pixels, the software must choose which pixel to keep or it needs to blend the two pixels together to make one pixel. If you are really interested in the different resizing methods, a program called ImageMajik (software) allows you to choose from different methods.

Finally, keep in mind that resizing a picture is only necessary when the image will be projected on a screen. If you intend to print the image, I strongly recommend that you do NOT use a resized image for printing. You might want to create two pictures from the raw file; one resized for projection and one kept at the original size for printing.



AN INTERVIEW WITH CCC MEMBER ARCHIE STONE

By Susan Frechette

When it comes to technical knowledge in photography, Archie Stone is one of our club's most skilled and knowledgeable members. He is a photography competition judge and has been training new judges for our club for many years. If you are not sure who he is, you've likely noticed him sharing his expertise at club critiques and at some of the Hi Jinx sessions that the club periodically runs (our next Hi Jinx is scheduled for February 7th). Archie has been a member of the club since 1991 and actually attended the CCC's very first meeting. Throughout most of these years he has served on the board or been an officer. I believe that Archie is a great asset to our club and in November I asked him to spend an hour with me discussing his background and his interest in photography.

Please tell us a little about yourself.

I was born in Newburgh, New York but when I was ten we moved just outside of Lexington, KY. Then I moved around a lot. For thirty years I moved back and forth between the north and south. That's how I got my strange accent. I'm half Yankee and half southern. After high school I entered the Army and served six years of active duty. I did two tours in Vietnam. The first one as a platoon leader

leader and the second one as a pilot. I flew gunships all over Vietnam, Laos and Cambodia. When the war was over, I decided to go to college. I was married by then and had one child. I attended the University of Kentucky and got my degree in accounting. After graduation I took a job with the IRS, but after six months I got hired by the FBI. I spent the first two years of my FBI career in Memphis. I worked in Manhattan for four and a half years, and then I got transferred to New Haven. That's when we moved to Madison. We've been in Madison for thirty two years. Barb and I had two children, Rob and Heather, and we now have five grandchildren.

How did you get started with photography? What do you like to photograph and how did you develop your skills?

I was always interested in photography. As a teenager, I often carried a camera and took snapshots of everything. But I got started with more serious photography when I was working for the FBI. I was a 'photo trained' agent and took pictures of crime scenes and forensic data and I did surveillance. I became very technically skilled because you had to get the exposures and focus correct so that everything was visible. But I had no artistic sense; in every shot the subject was just dead center. I didn't start expanding my artistic skills until I joined the camera club. I learned a lot from guest speakers and exhibits that the club sponsored. Over the years I've taken some formal classes and workshops. I've gone to several week long classes at the Sante Fe Photography Workshops. Barb and I love going there because it's such a beautiful location and there's so much to do. We usually try to make a little vacation out of it. If you want to immerse yourself in photography for a week, these classes are ideal. The programs include meals and dormitory accommodations. Usually you spend the morning in the classroom and the afternoon out shooting. Then your evenings are spent going through your images and developing them for the next day. They offer workshop classes for all skill levels. There are several other schools throughout the country that offer workshops like these. Maine Media is one and the Rocky Mountain School of Photography is also a good one.

What things do you like to do besides photography?

I like to go hiking and kayaking. But I have so many things that occupy my time. Right now I'm remodeling two houses; this one in Madison and our summer cottage in Vermont. The



grandchildren keep us busy too. We have five grandchildren and they range in age from twenty three down to nine. There's always things going on with them.

Could you describe how you approach a typical shoot?

I don't usually go out with a specific goal of doing a shoot. I just carry a camera all the time. On trips, outings, events, and club activities. If I do go somewhere with the primary focus of doing a shoot, I prefer to go alone. In the past Barb has come with me sometimes and brought a book, but then I'm always aware of her waiting for me. Some of my favorite local spots to get images are East Wharf and West Wharf in Madison. I like to take pictures of shells, rocks, seaweed. Sometimes I go to Hammonasset. I'm a firm believer in using a tripod. If I am going out to do a shoot, I always bring a tripod but if I'm just going for a walk and bring a camera, I may not take a tripod or I might just use a monopod. The thing about using a tripod is that you really have to plan your shot. If you just put down the tripod, set it up and start shooting, you may not get the best composition. You have to look around the entire area and pick a good spot and plan your shots before you set up. I have several tripods that I use. One is a heavy duty studio tripod that I bought used for a reasonable price. I also have a lightweight aluminum hiking tripod. If you are going to buy a tripod, don't buy it online. It needs to be the right height and you need to know that you can put your heaviest lenses and cameras on it without it 'creeping'. A good solid tripod is essential for landscape photography.

Do you have a tip or two that you can offer to our members?

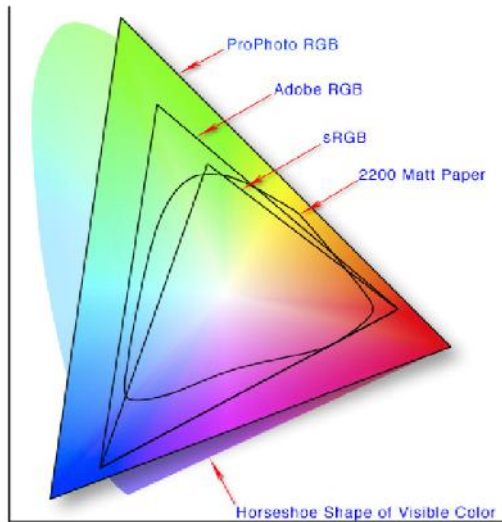
My first tip would be that when working with your photos, get all your photos from a shoot loaded up and then start hitting the 'delete' key and get rid of all the obvious junk. Then go back through them again and if there are multiple shots of the same thing, pick the best one and delete the duplicates. I talked to a professional photographer once and asked him 'What's your keep rate?' He told me one out of a hundred.

Second, learn when *not* to shoot. There are many times when you may have something beautiful, but it may not be photographically conducive. Learn when to put the camera down and just enjoy the view, situation, or whatever it is.

TIDBITS #102—COLOR SPACE

By Archie Stone

Wikipedia defines a color space as “a specific organization of colors. In combination with physical device profiling, it allows for reproducible representations of color, in both analog and digital representations. A color space may be arbitrary, with particular colors assigned to a set of physical color swatches and corresponding assigned names or numbers such as with the Pantone collection, or structured mathematically, as with NCS System, Adobe RGB or sRGB.”



A lot of fancy words, but for us as photographers, we will use what is available to capture within the world of the visible color spectrum. We have to worry about four color spaces, our camera, our monitor, our printer and projection. In the diagram on the left we see the full color space, set forth in the inverted U shape. We also see four color spaces, three of which we will discuss.

The diagram shows that ProPhoto RGB captures the greatest area and the most shades of color. Next is Adobe RGB and then the least sRGB. Just as we can set our camera to capture the image at the highest resolution with the least amount of compression, you also want to set your camera color space to capture the most data. With most cameras that would be Adobe RGB as only a few of the top end cameras have a setting for ProPhoto RGB.

Why capture resolution and color at the greatest level? Simple; you'll have more data to work with in processing the image. In looking at the chart, you can see that each color space favors certain colors over others. In addition to sRGB capturing less of the color spectrum, it also chops off the highly saturated colors. Remember, you can always reduce the color space, but you can never increase or recover data that is not there to begin with.

In addition to setting the camera to capture the greatest possible color space, you should also set your computer software to the highest level. It makes no sense to capture data in the camera at one level, only to have the software save it in a lesser color space. This means going into your software settings and setting it at the same level or higher that you used in capture. If you capture in ProPhoto RGB, depending on your software you may only be able to save as Adobe RGB.

Some of the articles that I researched recommended setting the software to ProPhoto RGB, if available, even if you can only capture at Adobe RGB. Their rationale being that the software may be able to use some colors outside the Adobe RGB profile that would be lost if set to Adobe RGB.

Initially, and even today, with most computer monitors sRGB is the standard, meaning even if the image was saved and processed in Adobe RGB you see it on the monitor as sRGB. While still the international standard, more and more monitors, especially in the photo/video community are moving to the Adobe RGB or higher standard.

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>

So set the highest color space available:

- Set the camera to Adobe RGB or ProPhoto RGB
- Set the software to Adobe RGB or ProPhoto RGB
- Set the printer to the highest color space available, or what is recommended by your printer or the commercial lab.
- When displaying images for projection, export images as sRGB
- Set the monitor to Adobe RGB, or higher if available
- For the web, export images as sRGB

I recommend that if you plan to export images for web or projection, you should change the color space to sRGB before you export. Not doing so is placing the conversion to sRGB in the hands of the website or projection software, which may or may not do a good job of converting. If using a commercial printer, look at what color space they use to print and do the conversion to that color space before you send the image.

Thinking ahead to the future, or what is coming down the pike; if you only save in sRGB, or Adobe RGB, when you could be saving in a higher color space you may lose out in the future when monitors, processing software and printers are capable of using the higher color space.