Flicka Friends

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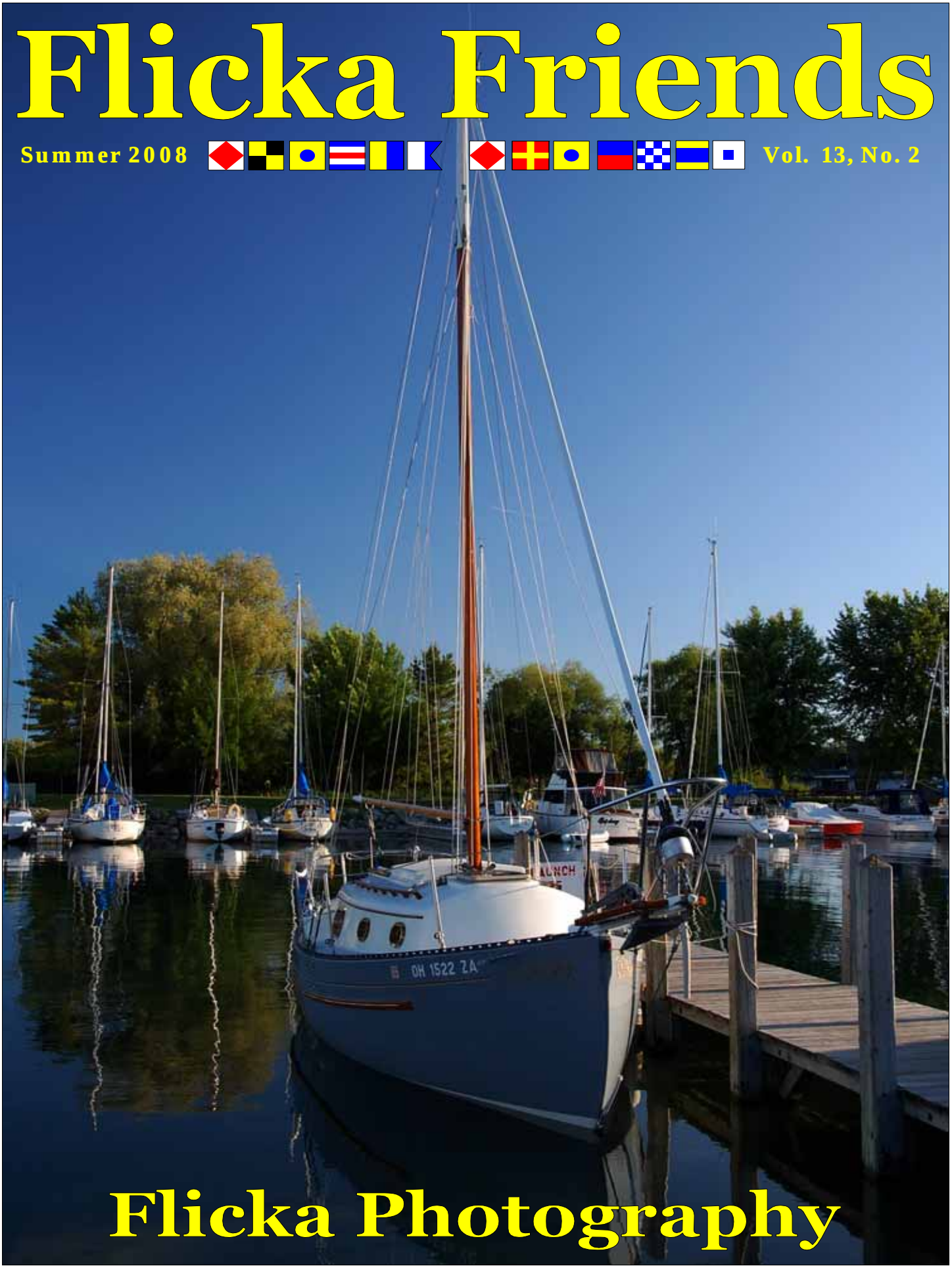

Flicka Photography

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The files are empty. Please help keep this newsletter going! Send an image, short story or something about your Flicka.

Cover Photos

Front Cover
Launching **BEN MAIN, Jr.** for the 2008 Season at Suttons Bay, Michigan
Photo by Tom Davison © 2008

Back Cover
BEN MAN, Jr. at the dock
In Suttons Bay, Michigan
Photo: Tom Davison © 2008

If you have a high quality photo of your Flicka and would like to see it on the cover, please let me know.

Flicka Burgee

The Flicka 20 burgee.
Photo: Tom Davison © 2008

By Tom Davison

Last May, I decided to begin looking for someone to make a burgee for the Flicka. A company in Michigan agreed to take on the project with a two month delay because of their usual spring and summer rush. A photo of the Flicka bow scrollwork was printed on a legal size page as a reference.

The color for the burgee is black with gold scrollwork, the colors of s/y **SABRINA**, Bruce Bingham's Flicka. After several calls to check on their progress in late June, the burgee was finally done. The quality proved to be worth the wait. Since they make golf flags, this project was close to their usual work.

This burgee, the first one, was shipped to Bruce P. Bingham in mid-July. He was pleased to see the burgee and offered several suggestions which have been incorporated into the burgees that will be produced.

The burgee is done in appliqué style with scrollwork on both sides of the burgee. The edges of the scrollwork are sewn to the flag. While all of this represents considerable effort, the cost of the burgee is reasonable. The company uses 200 denier nylon fabric from Glaser Mills in New York.

If you would like to order a Flicka burgee for your Flicka, go to the Flicka Home Page and print the order form.

Sorry to report that in this age of computers, the flag company doesn't accept credit cards. Since they are a manufacturer and not a retailer, I'll need to do the processing and shipping. If you have any questions, please contact me at:

tom@flicka20.com

Shooting In the Rain

The Olympus 1030SW allows shooting in the rain.

By Tom Davison

While owning a digital single lens reflex camera has many advantages, taking photographs in the rain isn't one of them. Attempting to get images in rough conditions may not work either.

Since sailing in good weather isn't always possible, I looked for another option. The decision was made to purchase a point and shoot camera. I opted for an Olympus 1030SW. What makes this little camera noteworthy is waterproof, shock resistance, and temperature range.

The best feature is that this camera is waterproof down to thirty-three feet. Not only can you shoot in the rain, you can dive under the boat and take photos was well.

The camera is shockproof for up to a six foot drop. This feature is important to me, mostly due to the little bump that I gave my Canon A530. It went from being a camera to a paperweight in an instant.

The temperature tolerance for the camera is well below freezing, something that I hope not to encounter while sailing aboard a Flicka. The camera is also crushproof up to two hundred-twenty pounds.

The lens covers from 28 mm up to 102 mm, a great range for shooting aboard, nearly as much as the 16-85 mm lens on my Nikon SLR.

The only down side is that the film cards are different than those in the Nikon and another battery charger needs to be brought along.

For those who don't wish to spend the money on a single lens reflex, this camera is perfect for use aboard the Flicka. The small size allows you to keep it in a pocket for quick access. At $325 to $400.00, the cost is a bit high.

When conditions degrade to the point my fancy digital single lens reflex is down below in a Pelican case, I'll continue to take pictures of the trip in nearly all conditions.

About Flicka Friends

Flicka Friends is a newsletter written for the people who own, crew aboard or are interested in the Flicka, a 20 foot sailing vessel designed by Bruce P. Bingham.

Based on the Newport boats of Block Island Sound, this little ship has been built from various materials from the 1970's. This includes Flickas constructed from plans obtained directly from Bruce's California office. About 400 sets of plans were sold. According to Bruce Bingham, many Flickas can be found in New Zealand, Australia, and Sweden.

A number of hulls were built by Nor'star and some were completed by Westerly Marine. The manufacturer of the bulk of the class is Pacific Seacraft Corporation who built 434 hulls in California.

Flicka Friends is published on a quarterly basis, with issues being published in March, June, September and December. Articles, letters, comments and photos relating to the Flicka are welcomed and encouraged.

Daryl Clark - Editor
Flicka Friends
16300 84th Avenue North
Maple Grove, MN 55311

(612) 910-0874

daryl@flicka20.com

Flicka Photography With

By Tom Davison

Recording the trip aboard your Flicka might be more difficult than one might expect. The Flicka is only twenty feet long and finding a new camera angle can be challenging after a short time. Your camera and lens play an important part in what will be recorded. Maybe the most impossible image to obtain is one of you sailing your little yacht. You will need to rely on others for that one.

In the last two years, the price of a digital single lens reflex (DSLR) camera has dropped to the point that many can consider buying one. The least expensive models are only double the cost of good point and shot digital cameras.

Point and shoot photographers will miss their wide angles lenses since most have limited wide angle capability. Most of these cameras have less than a 35 mm field of view. This reference is based on the standard 35 mm film camera's field of view. A few of them exceed 35 mm field of view, but others have a 28 mm field of view. The wide angle lenses available for digital single lens reflex cameras allow taking the wide angle images that many film camera users remember from their 35 mm film camera days.

Recently, I purchased a Nikon D40 digital SLR camera. The decision to purchase this particular camera was for a number of reasons. One professional photographer said that the D40 was his choice for everyday shooting when he didn't want to carry his heavy professional model. While located at the bottom of the Nikon line, there were a number of reasons to select this camera. Six megapixels is enough to print large images, larger than most of us realize. The decision was made to put my money into camera lenses. After doing some research, I found that two Nikkor lenses would work for me.

My particular camera is the D40 digital SLR made by Nikon. The "standard" 18-55 mm lens is shown here.
Photo: Tom Davison © 2008

The Nikkor 16-85 mm Lens is used most of the time. It is equal to a 24 to 127.5 mm lens on a full frame 35 mm camera.
Photo: Tom Davison © 2008

A Camera and Two Lenses

The Nikkor 70-300 mm zoom was selected for my telephoto lens. It is equal to a 105 to 450 mm zoom on a full frame 35 mm camera.
Photo: Tom Davison © 2008

Camera Lens Comparison

Nikkor 16-85 mm	Nikkor 70-300 mm	Comparison to 35 mm full frame camera
16 mm	N.A.	24 mm
18 mm	N.A.	26 mm
20 mm	N.A.	30 mm
24 mm	N.A.	36 mm
35 mm	N.A.	52.5 mm *
50 mm	N.A.	75 mm
70 mm	70 mm	105 mm
85 mm	85 mm	127.5 mm
N.A.	100 mm	150 mm
N.A.	150 mm	225 mm
N.A.	200 mm	300 mm
N.A.	300 mm	450 mm

*** Lenses around 50 mm approximate what you see with your eyes. Lenses with shorter focal lengths increase the angle of view and allow getting more of your Flicka into the photo. Longer focal lengths will bring distant things closer. Every time you add another 50 mm (full frame), you increase the magnification. The 300 mm focal length equals six power, just like a six power binocular.**

The first lens I selected was the Nikkor 16-85 mm zoom lens. It has an effective 35 mm focal length of 24 mm to 127.5 mm, a great range for shooting aboard the Flicka. This allows more of the Flicka to be include in an image while aboard. While the 16-85 mm lens has become my standard, I'll need to go even wider in order to get all of the sails in a photo while aboard the Flicka.

The second lens was a Nikkor 70-300 mm zoom lens which overlapped my other lens slightly. The effective range in 35 mm terms for 105 mm to 450 mm. The longer focal length is equal to nine power binoculars, enough to bring distant subjects in close.

The images on the following pages will give you an idea of how the various focal lengths effect your photographs. The first series was taken from the opposite side of the marina and demonstrates the complete range of my two lenses: from 24 mm up to 450 mm. Pages eight and nine show the advantages of the wider focal lengths that are possible with a digital single lens reflex camera.

Focal Length Comparison

This 16 mm focal length on my digital camera is equal to a 24 mm lens in 35 mm format.

This 20 mm focal length on my digital camera is equal to 30 mm lens in 35 mm format.

This 30 mm focal length on my digital camera is equal to a 45 mm lens in 35 mm format.

This 40 mm focal length on my digital camera is equal to a 60 mm lens in 35 mm format.

This 55 mm focal length on my digital camera is equal to a 82.5 mm lens in 35 mm format.

This 70 mm focal length on my digital camera is equal to a 105 mm lens in 35 mm format.

Focal Length Comparison

This 85 mm focal length on my digital camera is equal to a 127.5 mm lens in 35 mm format.

This 100 mm focal length on my digital camera is equal to a 150 mm lens in 35 mm format.

This 150 mm focal length on my digital camera is equal to a 225 mm lens in 35 mm format.

This 200 mm focal length on my digital camera is equal to a 300 mm lens in 35 mm format.

This 250 mm focal length on my digital camera is equal to 375 mm lens in 35 mm format.

My 300 mm focal length on my digital camera Is equal to a 450 mm lens in 35 mm format.

Wide Angle Lenses:

This 16 mm focal length on my digital camera is equal to a 24 mm lens in 35 mm format.

This 18 mm focal length on my digital camera is equal to 27 mm lens in 35 mm format.

The 20 mm focal length on my digital camera Is equal to a 30 mm lens in 35 mm format.

This 22 mm focal length on my digital camera is equal to 33 mm lens in 35 mm format.

This 24 mm focal length on my digital camera is equal to 36 mm lens in 35 mm format.

This 26 mm focal length on my digital camera is equal to 39 mm lens in 35 mm format.

Bow and Stern Comparison

This 16 mm focal length on my digital camera is equal to a 24 mm lens in 35 mm format.

This 18 mm focal length on my digital camera is equal to 27 mm lens in 35 mm format.

The 20 mm focal length on my digital camera Is equal to a 30 mm lens in 35 mm format.

This 22 mm focal length on my digital camera is equal to 33 mm lens in 35 mm format.

This 24 mm focal length on my digital camera is equal to 36 mm lens in 35 mm format.

This 26 mm focal length on my digital camera is equal to 39 mm lens in 35 mm format.

Interior Photos

A good interior image of your Flicka can be difficult to take. Angus did a great job with s/y CARAWAY's interior and a very wide lens. Note some of the custom features.

Photo: Angus Beare Copyright © 2008

By Tom Davison

Interior images of the Flicka can be a challenge. Angus Beare used a very wide angle lens to capture most of his Flicka's interior in a single image. The lenses on most cameras are not wide enough to cover the interior and most owners end up taking a series of images. Most point and shoot cameras have lenses that are roughly 35 mm wide when compared to the 35 mm film cameras that many of us have stopped using. A few of them are 28 mm. Switching to a digital single lens reflex camera will allow using much wider lenses. Balancing interior and exterior lighting can be difficult given the bright sun. A tripod can make the difference in how well your image turns out. Try to limit the amount of direct sunlight that finds its way into the interior. Mid-day may be the best time to work on your interior images.

Of The Flicka

Keeping Your Camera Safe

By Tom Davison

If you take a camera aboard a sailboat, there is a chance that it will be damaged by water, so taking precautions is important. The best way to protect your camera is to use a rigid storage case. Even before purchasing my digital SLR, I used a small Pelican case for my point and shoot camera and charger. Now that my investment in camera equipment has increased considerably, additional storage is required. Looking around the internet, I found a number of options:

Soft Case
Nearly everyone uses a nylon camera bag of some description to protect their camera and carry all of the miscellaneous items, such as filters and battery chargers. I purchased a simple bag that accommodated everything until a second lens was purchased. Time to look for something else.

Hard Case
The best protection would be in the form of a waterproof, dustproof box. While the company best know for manufacturing this type of case is Pelican, there are a number of others that make similar cases. There are three options for the interior of the hard case: foam, padded dividers, and a custom camera bag. Looking through the case selection, there were several systems that I liked.

Hard Case with Foam Insert
The foam insert is likely the most commonly purchased. The insert is cut to allow removal of small foam squares which allow you to create storage areas for camera bodies, lenses, flashes, or other camera related equipment.

Hard Case with Padded Dividers
The next option is more expensive and consists of nylon covered foam walls that can be moved around using velcro strips. Custom spaces can be created

My original case worked well until a second lens was added.
Photo: Tom Davison © 2008

My second case is a hard case that has a nylon padded insert with compartments held by velcro.
Photo: Tom Davison © 2008

While Aboard Your Flicka

Pelican has camera bags that are designed to fit specific cases. This may be the best of both worlds.
Photo: Tom Davison © 2008

The camera bag can be quickly stored. Dual openings allow access while in the case or while carried on the shoulder.
Photo: Tom Davison © 2008

for lenses, camera bodies, chargers, flashes, or other equipment.

Hard Case and Soft Bag
The last option is an empty rigid case with a nylon camera case that was designed to fit perfectly inside of the hard shell case. This may be the perfect combination since the equipment is always accessible, by storage takes only seconds. Best of all, you don't need to transfer items.

Dry Bag
Another option for carrying your camera equipment is the Lowepro Dry Bag 100 or 200 bags. These bags have diver rated zippers which protect your cameras while away from the boat. They are advertised as something that will float. If they made a dry bag that fit into a Pelican case, you would truly have the perfect camera case. One down side is that the zipper needs lubrications, something that might make it onto your camera or lenses.

What Did I Pick?
My choice for storage aboard the Flicka was the combination of a camera bag and hard case. Since that camera bag can be easily placed inside the hard case, the equipment can be protected quickly.

Since the Pelican bag had two zippered openings, camera equipment could be accessed on the side of the bag when in the Pelican hard case and through a second opening on the top of the bag when it was being used with a shoulder strap.

The Pelican soft case has shoulder straps, expandable side pockets, and a tripod carrier. There is also a fabric loop for placement on the handle of your suitcase. This bag seems to offer something for most situations. Being perfectly matched to a weatherproof carrying case make it nearly perfect.

Taking Brokerage

By Tom Davison

While you may have lots of Flicka photographs laying about, the last series of images that you take may be the brokerage images. After reviewing Flicka listings for years as the Flicka Home Page WebCaptain, I've found that some people do a better job than others. The photos say quite a bit about your particular Flicka. Here are some things that you can do to improve the images.

SUBJECT—The photos that you take should represent a balance between the outside of the Flicka and the interior. You should avoid including people in the brokerage images. Your Flicka should be clean and uncluttered. Remove any non-essential items before taking your photos. Don't include anything that you will not be selling in the photographs.

MOVE YOUR FLICKA—Find a location where you can use a normal or short telephoto lens to get the entire sailboat in the picture. Using a wide angle lens distorts the shape of the Flicka. If there is a open area of water that allows viewing from another dock or from shore, this would be ideal.

BACKGROUND—The placement of your Flicka in the marina is an important consideration. What you are looking for is a good background. If the boat in the next slip attracts attention, then the focus isn't on your Flicka. Placing your boat in a forest of other sailboat masts isn't very effective.

Find a location that eliminates miscellaneous details behind your Flicka. Maybe a mooring will allow you to temporarily separate your Flicka from the other sailboats on the dock.

EXTERIOR—While using a wide angle lens will allow you to fit the entire sailboat into one photo, the distortion from the lens may alter the appearance of your Flicka. When set to the widest

Shooting photos in the middle of the day may not produce the best images for your listing.
Photo: Joaanie Abbott © 2008

You should avoid putting people in a brokerage photo. Are you looking at the person or the hull finish?
Photo: Tom Davison © 2008

Photos of Your Flicka

Overcast days may not be the best choice. This photo of a Dana on a mooring isolates it from all the other boats in the marina.
Photo: Tom Davison © 2008

The time of day will make a big difference in how your photos turn out. Early morning or evening is the best time to shoot.
Photo: Gordon Compton © 2008

setting, my lens will change the look of the bow considerably. Find a place to allow using a focal length of 50 mm will insure your images really do look like your Flicka.

INTERIOR—One situation where the wide angle lens will help is shooting the interior. A wider lens will allow you to get more of the interior into the photo. Unless you have a very wide angle lens, you will need to take a series of photos to cover the inside of your Flicka.

DEPTH OF FIELD—You should use the smallest aperture possible. This will increase the depth of field, allowing more of your Flicka to be in focus. If you are using a point and shoot camera, you may not be able to control this.

TRIPOD—Don't be afraid to use a tripod. Shooting early may mean longer exposure times and a tripod will eliminate camera movement problems and result in a better quality image. Even if you have the new vibration reduction lenses, using a tripod is a good idea.

TIME OF DAY—Professional photographers often shoot their subjects very early or very late in the day. The light at this time works much better than the middle of the day.

SOFTWARE—There are a number of photo editing programs that will help you improve the images you take. Adobe Elements is one example. Some of the options include adjusting the contrast and brightness, leveling the horizon, and reducing the image file to a smaller internet friendly size.

In this age of digital images where taking another photograph doesn't cost anything, I'd encourage you to take plenty of images. This will allow you to select the best ones that will showcase your Flicka. Selling your Flicka may be easier with a variety of great images.


BEN
AIN JR.