



The IMAGE

View from the Bug Lady

by Deanna Broderick

My Trip of a Lifetime or How to Travel With All Your Photo Gear

This March I took the trip of a lifetime. I went to the Galapagos Islands. Pinch me; I still think it was a dream!

Deciding what to bring was the hardest part of the trip. I am not talking about packing clothes but camera gear. For my trip I was limited to one duffle type suitcase that could weigh up to 44 pounds, and one carry on. What to do? What to do? I did not want to put any camera gear in the checked luggage, so whatever camera gear I was going to bring I would have to carry in a backpack that the airline would allow as a carry on and one I could lift.

So, what was in this carry on? Two camera bodies (1 Nikon and 1 Canon), two 70-300 lenses, one wide-angle lens, one macro lens, one point-and-shoot camera, one underwater housing, one wet bag, two battery chargers, several sd cards, one laptop, one portable hard drive, extra batteries, tripod, a lens cleaning cloth, and a partridge in a pear tree. How heavy was this bag? HEAVY.

Why two cameras? Just in case... My family has a nickname for me. It is Grace. I am one of the least graceful people. Given half a chance, I will fall. I did not want to be without a camera if (when) this happened.

What an amazing trip. I only saw the northern half of the Galapagos Islands because of the new restrictions put in place by the National Park Service of Ecuador. They are endeavoring to preserve the islands and the wildlife. We were fortunate to have two very competent naturalists as guides throughout the 10-day adventure. During the get-to-know-you session we were asked what we were hoping to see on our trip, and of course I wanted to see the Spotless Lady bug and the Painted Locust as well as the Sulphur butterfly! My fellow travelers thought this lady is crazy! By the end of the adventure everyone was excited about

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OFFICERS

President

Maryann Flick.....860-395-0723

Vice President

Lou Secki203-533-9568

Secretary

Howard Margules.....860-434-3550

Treasurer

Deanna Broderick.....203-458-7604

COMMITTEES

Activities

Archie Stone203-245-2381

Exhibits

Mark Janke.....203-457-1890

Historian

Joanne Volage.....203-245-8600

Hospitality

Julianne Derken.....203-318-0148

Membership

Paula Chabot.....860-399-5414

Newsletter

Lou Secki203-533-9568

Programs

Mark Janke.....203-457-1890

Publicity

Maura Kelly203-671-5909

Representative

Nick Carlino203-484-4603

Webmaster

Rob Nardino.....203-318-0831



APRIL ASSIGNMENT

This month we bring you the assignment of "Out Of Order." Get creative with this one. This can be anything that is not functioning or out of order. As usual, have fun and be creative, upload them to your flickr account, and post the three best to the Coastal Camera Club's flickr group.

April Meetings

April 4, 2012

Joint Competition between the Coastal Camera Club and the Southeastern Connecticut Camera Club. Members are encouraged to arrive early (6:30pm if you can) to help set up.

April 18, 2012

To Be Determined - The scheduled 40-slide review will not be shown. A replacement program has not been chosen yet. Stay tuned for additional details

NEED MORE INFORMATION? TRY LOOKING ON ONE OF THESE SITES:

If you need something, you can probably find it on the Internet. You just need to know where to look. For Coastal Camera Club information, please try these sites:

www.coastalcameraclub.org - the official club website

www.coastalcameraclub.wordpress.com - club blog

<https://public.me.com/lou.secki> - site to download club files

APRIL REFRESHMENTS:

April 4, 2012Joint Competition - Everyone

April 18, 2012Howard Margules

Follow these rules when submitting any image to the Coastal Camera Club:

Files must be named using the following format:

X#\$Coastal\$LastName\$FistName\$ImageTittle\$YYYY-MM.jpg

Where X=the type of file (**O**pen, **D**igital **A**rt, **B**lack&White, etc) and YYYY-MM is the year and month of the event for which you are submitting the file. For example, O2\$Coastal\$Smith\$John\$The Red Barn\$2011-01, this is an image titled *The Red Barn* by John Smith of the Coastal Camera Club to be submitted to a competition in January of 2011.

Please remember the maximum size for competitions is 1024 pixels wide by 768 pixels tall. If the files are to be used in a club critique, they can be full size.

Images must be submitted to ccc.images@gmail.com with the subject line indicating the event for which you are submitting.

If you have any questions, please contact Lou Secki at lou.secki@gmail.com.

The Coastal Camera Club meets at 7:00pm on the first and third Wednesdays of the month at the new Madison Senior Center located at 29 Bradley Road in Madison, Connecticut.

TIDBITS #79 - POLARIZERS

By Archie Stone

During the February critique we had a short discussion on using a polarizer. The March 2012 issue of "Outdoor Photographer" has an article by Gary Hart on when and where he uses a polarizer. Hart is a landscape photographer and he, in his article, said that he has a polarizing filter attached to his lens unless it is night.

So with the discussion at the meeting and Gary Hart's article I decided a short *tidbit* on Polarizers is in order.

Some articles I found online, and used as reference material can be found at the following links;

www.luminous-landscape.com/tutorials/polarizers.shtml

www.offrench.net/photos/articles/polarizing_filter.php

www.camerapedia.wikia.com/wiki/Polarizer

www.cs.mtu.edu/~shene/DigiCam/User-Guide/filter/polarizer.html

We first need a quick discussion about how light travels. Light emanates from its source in waves, which all flow in the same direction and on one axis. As the light strikes and reflects from a flat surface, it will, for the most part, continue in that manner. If the reflected light strikes an object with multiple surfaces (just about everything in life) it then gets reflected off in other directions and on different axes. Light from the emanating source will also strike other objects and reflect on a different axis than from the first object. What we then have is a whole lot of light bouncing around in all directions on different axes, which will degrade the image you are trying to capture.

You can compare this to the waves in an ocean that all rise and fall in sequence and travel in the same direction, until they are disturbed by the jagged shoreline or boat wakes that break the rhythm and create waves of their own that go off in all directions. The more boats you add going in different directions, the more confused the wave direction and patterns are. In order to have a nice rhythmic wave pattern you have to remove all of these other waves, which is what a polarizer does with light.

This scattered light shows up as a degradation of the image, almost like a haze. The worse the scattered light striking the film or sensor, the greater the washed out look in the colors. By polarizing a scene we remove all of this extraneous light that is bouncing around and go back to that nice light with its one rhythmic pattern traveling in one direction. What you get is "... improved color saturation, clarity and contrast."

There are two types of polarizing filters, linear and circular. With out going into the scientific make up of each, just know that if your camera has Through The Lens (TTL) or auto focus, all current DSLRs, then you need a circular polarizer.

There are also two styles of polarizing lenses: those that fit the "Cokin" and "Lee" square filter holders and those that screw on to the end of the lens. Whichever system you use, just remember to get the system or filter that will work on your largest diameter lens and if a screw on, buy step down rings to use it on your smaller diameter lenses. Also, as with tripods, this is one area where cheap is not good. Get the best you can from any of the following manufacturers: Lee, Cokin, Hoya, B&W or Tiffen, and get glass, not plastic.

Something to be aware of

In using a polarizer you can adjust, by turning the filter ring, the amount of polarization from almost none to full and anywhere in between. You can see the effect as you look through the viewfinder and turn the filter. As you change the amount of polarization, you will also change the amount of light entering the lens. With

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MADISON CARES - HABITAT FOR HUMANITY BUILD DAY

By Archie Stone

Madison Cares is a shoreline subgroup of Habitat for Humanity. Last year they held their first build day in Madison where they assembled sub units of a house to be built in New Haven.

During the day, seven members of the club participated in photographing the event, which took place on the Madison Green and downtown. I do not know how many total images were given to Madison Cares, but I took 313 and Paula did 103. It turned out to be a wonderful opportunity to do people photography, as we all had event photographer badges that allowed us behind the ropes and a ticket to approach people and take their picture.

The event is going off again this year on Saturday, May 12th. Madison Cares has again approached the Club to see if there are any volunteers willing to shoot and give digital copies of the images to the organization. While the photographer retains overall copyright of the images, you will be expected to give Madison Cares the use for Public Relations and educational purposes.

This year they have added one more event for which they need volunteer photographers. In addition to the candids of the people doing the builds on the Madison Green and the children and family builds in downtown they are going to have a souvenir photo setup (think studio) where the volunteers can pose. The setup would be staffed by one Madison Cares volunteer and one photographer.

Here again is a wonderful chance to gain experience in people photography and step outside your comfort zone. If you are interested participating, e-mail Deanna Broderick at dagbroderick@snet.net, subject line Madison Cares. In the e-mail include a possible time period you can cover the event and if you would be willing to staff the souvenir studio for a period of time.

VIEW FROM THE BOARDROOM, CONT'D

seeing the bugs. They all agreed they were beautiful. Not much is known about the insects of the Galapagos; they are just now beginning to study them. Maybe I can be of some assistance? One of my fellow travelers was filming our adventures for a documentary. One might think that there was at least one other person who was lugging heavy camera equipment. Not so. He used the Go Pro Hero HD camera. The camera fit in the palm of his hand. He used the Hero to film both on land and underwater. He also used it to capture stills. The quality of his images is amazing.

The weather was very unusual. We expected the temperature to be 88-degrees. It was 105 degrees. The islands were still lush and green with plentiful food. The birds were active and breeding. I was rewarded with baby boobies from egg to 3-week-old chicks. The Green sea turtles and lava lizards were busy laying eggs. The famous Finches were in full mating colors, and as one fellow traveler noted, the Galapagos is all about sex.

I spent some time prior to the trip looking at images on Flickr from people who had traveled to the Galapagos. I read blogs with tips on how to handle the difficult background and harsh sun to try to prepare for what I would encounter. Most of the tips were to get low, try to use your shadow to shade the subject and to stay on the path. Good advice. The naturalists are very protective of the wildlife and would position themselves next to whomever was a concern for straying or getting too close to the animals. No, I was not someone they had to worry about. I followed the rules (for a change).

I did take out trip insurance. The concern for me was not missing connecting flights but electronic equipment being lost or damaged. Most trip insurance will only cover \$1,000.00 for personal items. State Farm does have a "single item insurance" policy. All they require is a receipt or

SHORELINE ARTS ALLIANCE, IMAGES 2012 EXHIBIT VISIT

By Archie Stone

For 31 years the SAA has hosted a statewide juried photography show at the Guilford Art Center and for at least the last 10 years the club has had the opportunity to go and see the exhibit behind closed doors.

This year's behind closed doors will be Monday, April 9th at 7:00pm. Any **club member and one guest** may come view the works that have been hung and comment to their heart's content without having to worry about upsetting any of the artists or visitors. In addition to our club, club members of the newly formed North Haven Camera Club have been invited to join us.

It is a chance to learn the difference between a judged competition and a juried show, what to do, and not do when preparing a portfolio of work for an exhibit, and what process the jurors use to select images. If time permits I will also bring out portfolios from the storage room, and you will see either what did not make the show or the rest of an artists work.

Anyone interested in participating should come to the Guilford Art Center's Mill Gallery, Monday, April 9th between 7:00 and 7:15 pm. I will be locking the gallery door at 7:15.

The Guilford Art Center is located on Route 77 (exit 58, I-95) just north of the interstate, across the street from the Guilford Public Safety Complex. When entering the driveway, the building holding the Gallery will be directly in front of you. There is parking in the rear behind the gallery.

Two members have already signed up to gallery-sit the exhibit. Anyone else interested in gallery sitting should contact the SAA at 203.453.3890. Gallery sitters are needed from 12-2pm and 2-4pm each day from April 1st through April 21st.

VIEW FROM THE BOARDROOM, CONT'D

approximate value of the item. In the case of my Apple laptop and camera, the cost was \$81.00 to insure them for the length of the trip.

Would I have done anything different? Yes. I would have gone with a longer lens. I was looking into renting one from borrowlenses.com. There were several times I was just too far away and straying off the path was not an option. Someone once said that photographing animals in the Galapagos was like shooting fish in a barrel. This statement is true in a sense. There are animals that are not afraid and will stay put, but then there are others that are less likely to be near the established path. Better to have what you need to get the shot you want than to be wishing you had a longer lens.

This was a wonderful adventure. It was made even more special by sharing it with fellow photographer Dianne and her travel buddy Natalie. Traveling was a breeze when you have a retired flight attendant with you. Her experience with the whole "process" of flying made the whole trip easy. She also speaks fluent Spanish!!

TIDBITS #79 - POLARIZERS, CONT'D

TTL auto exposure, the camera will select the proper meter reading if you are using aperture or shutter priority. With manual metering you will have to reset your aperture or shutter speed to the proper exposure manually. If you are not using a camera with TTL metering you will have to compute the change in exposure and set it manually.

If you use a lens that rotates as you adjust focus or exposure, you will have to re-adjust the filter effect each time the lens is rotated.

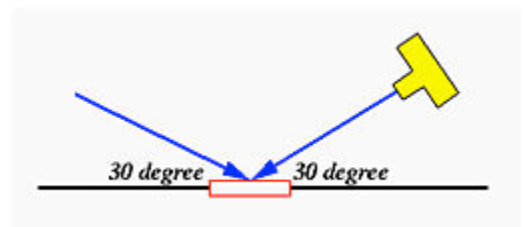
You will lose, depending on the amount of polarization, between $\frac{1}{2}$ to $2\frac{1}{2}$ stops of light with a polarizing lens on the camera.

As a polarizing lens is thicker than other lenses you must be aware of vignetting with the lens set to wide angles. If you stack lenses, the polarizer goes on the outside end of the stack.

A polarizing lens can act as a Neutral Density filter to allow for slower shutter speeds, or to darken the sky, though you will be changing the whole scene, not just the sky.

There are some tricks to using a polarizer depending on the subject being photographed

The polarizing filter will remove or reduce glare or reflection on all non-metallic surfaces allowing you to see what is beneath. When trying to reduce the reflections from glass or water, the best angle is 30 degrees to the light source. While this is the best angle, you can still remove some or most of the glare or reflection at other angles. www.cs.mtu.edu/~shene/DigiCam/User-Guide/filter/polarizer.html



When photographing the great outdoors, while you can use the polarizer at any time, as Gary Hart does, it works best with the sun perpendicular to the lens axis and 30 to 45 degrees above the horizon. What do I mean by perpendicular? Put the sun directly off of your right or left shoulder, and the area directly in front of you will be affected the greatest by the polarization. This also leads to our first problem.

The farther from perpendicular we get, either closer to or farther from the sun, or the higher the sun is in the sky, the less the polarizer works. Not as great of a problem with a medium or long telephoto lens with its narrow angle of view, but definitely a problem with a wide angle lens. So big is the problem with wide angle lenses, wider than 35 degrees, that even if you do shoot perpendicular to the sun, you will see banding, especially in the sky with the blue taking on differing amounts of saturation and contrast as they get closer to or farther from the sun.

At high altitudes or in the west, with less particles of crud floating in the air, you can easily over polarize the sky until it becomes an unnatural looking black. You will see this through the view finder and can adjust for it by reducing the amount of polarization.

The polarizer is great for bringing out the fall colors and for flowers or other subjects where you want to saturate the colors. This is where that good tripod comes in handy, as it will let you obtain your composition and then let you rotate the polarizing filter as you watch the change through the viewfinder.

I also think that you will benefit by marking your polarizing filter. The first mark would be where the filter gives you the most effect and a second mark at the least effect. This will allow you to quickly get to a given point of polarization.

If you want photographs with good saturated colors and contrast, bluer skies, or to be able to see under water or behind glass, then try a polarizing filter. Just remember, you get what you pay for. If you spend the money now and get the best you can, you will have and use it for a lifetime.

NECCC PHOTOGRAPHY CONFERENCE

The NECCC will be holding their annual conference the weekend of July 13-15, 2012 at the UMASS campus in Amherst MA. If you've never been, this is a great weekend of photographic learning and opportunities. The weekend is filled with all sorts of photographic goodness. For more information go to www.neccc.org. If you are interested in going, let someone on the board know as we usually try to coordinate rides and the suite reservations. You can also drop me a line at lou.secki@gmail.com with questions or just to let me know you are thinking of going.



CAP FIELD TRIPS

Connecticut Association of Photographers, Inc.

CAP (the Connecticut Association of Photographers) will be planning three field trips for the Spring and Summer of 2012.

- Philadelphia Trip - May 3 - 6, 2012
- Elizabeth Park Rose Garden - Saturday, June 2, 2012
- Mohonk Mountain House - Sunday, August 19, 2012

More information on all three of these trips can be found by visiting the CAP website at www.capinct.blogspot.com. If you're not a member, you can look into becoming one. Annual dues are only \$8.00.

NEW COASTAL CAMERA CLUB MEMBERS

Please help these new members feel welcome:

Gladeview Healthcare Center Exhibit

May 5, 2012 - June 30, 2012

Receiving Photos: Saturday, April 28, 2012**Reception: Wednesday, May 5, 2012****Pick-up Photos: Saturday, June 30, 2012**

- Five (5) photos allowed per entrant, with only two (2) in the general category.
- CCC exhibit rules and entry tags are on the website for downloading.
- Pictures must be ready to hang, in frames with glass – wires only (no loops or hooks) Without wires, they cannot be hung!!
- Please, no damaged glass or frames.
- No photos accepted after 2:00pm, without prior arrangement with Mark Janke.
- **Entry tags must be taped to front and back of photos.**
- Please do not pick up photos prior to June 30, 2012. This date could also be extended until later in the summer. (If you're not going to be available on that date, make arrangements with Mark Janke to have your images picked up).

Gladeview Health Care Center**60 Boston Post Road****Old Saybrook, CT 06475****860-395-0093**

Please Note: Neither the Gladeview Health Care Center, Mark Janke, the Coastal Camera Club, nor its agents assume responsibility for loss or damage to any image during the handling, judging or duration of this exhibit.

Forms for the Exhibit Tags can be downloaded by clicking on the following link: files.me.com/lou.secki/8imbyg, or by pointing your web browser to public.me.com/lou.secki and looking for ExhibitTags.pdf.

ROBIN HOOD MAY ACTIVITY

By Archie Stone

The Robin Hood Springtime Festival is a Renaissance faire, with costumed knights, musicians and maidens, jousting and many other events, shows and activities. The Festival is coming to the Guilford Fairgrounds on the following weekends; May 12-13, May 18-19-20, May 26-27 and June 2-3.

I have reached out to the Faire committee and they are willing to entertain setting up a photo shoot for the club in the morning before the faire is open to the public. We are looking at Sunday, May 27th, with a rain date of Sunday, June 3rd. Anyone attending would have to pay the admission fee, \$16.00, before discounts, or if we have a group of at least 20, they will discount the entrance fee.

While the early admission would be for shooting members and possibly one shooting guest, depending on the number of

members attending, I would expect that the 20 persons for the discount could be family members if they were to come at the regular event times of 11:00 AM to 7:00 PM and on the same

date.

As we have just begun to discuss this activity, I do not know how much of a discount on admissions, the actual shooting

times or who will be our models. **I have indicated that any member or guest attending the photo shoot must be willing to give digital files or prints to the models.** This would require you obtaining the name and e-mail or snail mail address of those you photograph.

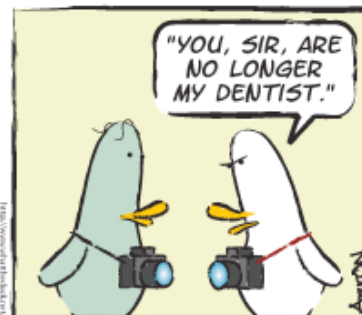
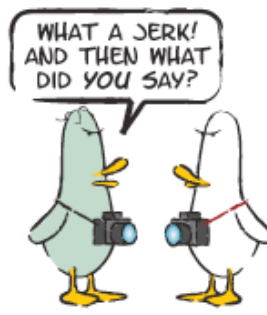
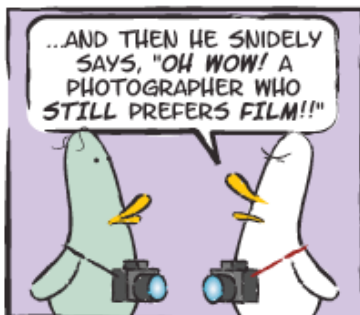
What I, looking for at this time is how many members would be interested in this activity if I were to set it up. We would not have to have 20 participants to do the shoot, but the entrance fee would be higher.

You may see more about the Faire by visiting www.robinhoodsfair.com.

E-mail your interest and any questions, as soon as possible, to dine_rock@snet.net, (underscore between dine and rock) with a subject line of "Robin Hood Faire Shoot."



What The Duck



<http://www.whattheduck.net/>

UPCOMING MINI WORKSHOPS

April 18, 2012 - Louis Secki will cover dust management

Notice!

Fred Rosenthal has rescheduled his photo trip to NYC for April 14, 2012. For more information please contact Fred at fmrosenthal@comcast.net

Photo Opportunities

Please let us know if you are planning a little photography excursion and would like some company. In an effort to get club members out and shooting more we would like cultivate some spur-of-the-moment photography-related meet-ups. Let one of the board members know and we will try to get the workout for you. Obviously, the more notice you can give, the better chance you will have of getting some other club members to join you.

Louis J. Secki
400 Goose Lane
Guilford, CT 06437