



NEWSLETTER

SHUTTERBUG

Volume 1 , Number 9 , Jan. 2009

The **SHUTTERBUG**
- Newsletter of the Oceanside Photographers Club

Welcome to the "Shutterbug" – the newsletter of the Oceanside Photographers Club (OP). The OP meets on the first Wednesday of every month in the Qualicum Beach Civic Centre at 7:00 pm. Sometimes there is a computer program demonstration by a club member at 6:30 pm with the meeting proper following at 7:00 pm. The aim of the club is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere. Membership is \$24 per person per year (May to April incl.) and is open to anyone interested in photography. Guests are allowed to come to no more than two meetings for free after which they must pay a membership fee in order to continue attending. Election of officers is held at the annual general meeting on the first Wednesday of May each year.

EXECUTIVE (May 2008 – May 2009)

Chairman.....	Dave Graham
Vice Chairman.....	Rory Keogh
Treasurer.....	Gail Courtice
Secretary.....	Pauline Hannaford
Director.....	Hayley Tomlinson
Director - Shutterbug editor.....	Robin Pearson

DIGITAL PROJECTION IMAGES

At each and every meeting we like to show some digital images sent in by club members. These are shown using a projector. If you would like some of your images shown then e-mail them to Dave Graham at -

djgrahamimage@gmail.com



WHEN I took up photography, I bought the best camera I could find. The first time I used it in a mountain park, I accidentally snapped a couple of pictures while fumbling with the pamphlets, the buttons, and all the adjustments. Irritated by this, I conscientiously read through all the instructions and finished the roll with great confidence. When I took it in to be developed I also asked the clerk to comment on the pictures. Several days later I picked up the film and found a note attached to the package: "Keep doing whatever you did for the first couple of pictures. They were great."



Two photographers were chatting at the camera club...

First Photographer: *I saw a terrible sight the other day, a beggar was sitting on the steps of a church, wasted with hunger and his clothes all ragged and torn. He was holding out his hands, pleading for a few coins.*

Second Photographer: What did you give him?

First Photographer: *f8 at 1/125th of a second.*

QUOTE OF THE MONTH

A great photograph is a full expression of what one feels about what is being photographed in the deepest sense, and is, thereby, a true expression of what one feels about life in its entirety.

~Ansel Adams

cover photo - "Eagle Eye" - by Robin Pearson

SILLY PICTURES

One way to improve your pictures of traveling companions is to lighten up. Stop taking your pictures (and yourself) so seriously. Let silliness reign and your pictures will be more fun to look at and tons more fun to take.

How to set your own silly streak in motion? Start by letting your subjects decide how *they* want to pose. Or give them a challenge:

See if you can get the family to do a Rockettes kick on the beach, or mimic holding the Statue of Liberty's torch with



an ice cream cone. Whatever the scene, be sure your subjects are in on the fun and that you're not catching them off-guard. Some people don't like surprises.



STRANGERS FACES

For a lot of us, the very idea of walking up to strangers on the street and taking a picture of them is enough to bring on a cold sweat. But no other subject you will encounter will bring home the wonder and charm of far flung places like portraits of the people who live there.

The best way to find interesting faces and characters is simply to wander where people gather: markets, fairs, city parks, and the like. In these situations, working candidly (that is, unobtrusively) is often your only alternative, as subjects come and go so quickly. A moderately long telephoto lens (an 80 mm to 200 mm zoom, for example) will enable you to remain at an inconspicuous distance, but remember there is a fine line between working politely from afar and appearing sneaky. If you are perceived as the latter, you will certainly draw more suspicion than cooperation. If you're spotted by your subject, simply smile and turn the camera away, or better yet, seize the opportunity to start a conversation in which you can ask him or her to pose.

Posing someone for a portrait isn't as mysterious or daunting as it sounds. Frame the scene tightly to take in just the head and shoulders, and try to keep direct eye contact with your subject. Don't automatically encourage people to smile: Allow them to be shy or pensive or curious. Portraits look best when the background is either simple or out of focus; one technique is to use a large aperture and selective focus to cast the background into a soft blur. Soft, even lighting is most flattering, so try also to pose your subject in the shade of a building or tree. Bright midday light from overhead is the worst; it will create strong shadows in the eye sockets (use flash fill to open them).

Finally, remember that there are places in the world where taking someone's picture is taboo. Ask at your hotel before you go out.



**.WINNING PHOTOGRAPHERS FOR
NOVEMBER**

Depth of Field

- 1 - Rory Keogh
- 2 - George Cox
- 2 - Robin Pearson
 - "R/R Station"
- 3 - Doug Dicken
 - "I Love Hiking"

Macro

- 1 - Rory Keogh
- 2 - Freida Van Der Ree
- 2 - Freida Van Der Ree
- 2 - Robin Pearson
 - "Candlelight Classic"
- 3 - Rory Keogh
- 3 - Ken Davies
- 3 - Ken Davies
- "Dragonfly"
On You"**

- 3 - Penny Marshall
 - "Flower in a Basket Drop"
- 3 - Henri Niet
- 3 - Robin Pearson
 - "Moonshell"
- 3 - Susan Mohan
- 3 - Susan Mohan

November's field trip was to
N. Island Wildlife Recovery Centre

- 1 - Pauline Hannaford
 - "Sandor"
- 1 - Penny Marshall
 - "An Eye on You"
- 2 - Freida Van Der Ree
- 2 - Pauline Hannaford
- 3 - Robin Pearson
 - "Talons"
- 3 - Robin Pearson
 - "Barn Owl"
- 3 - Robert Pratt
- 3 - Robert Pratt
- 3 - Penny Marshall
 - "Hey You're My Kind
"Scrabble"



Rory Keogh - Macro -
Penny Marshall - Field trip - "An Eye



Rory Keogh - Depth Of Field -



Penny Marshall - Field trip - "An Eye On You"



Pauline Hannaford - Field Trip - "Sandor"

Slow Motion Water

These pictures are created by finding a nice composition with running water, then forcing the camera's shutter to stay open for a second or two, creating a soft, flowing effect of the water while all the other elements in the scene stay nice and sharp. You'll need a tripod to steady the camera during the long exposure, and you should use the self timer to trip the shutter. If your camera has an aperture priority setting, use it and set the aperture to f-8, f-11, or f-16 if possible, the larger the better. This will give you greater depth of field and cause the shutter to slow down and stay open for longer.

Ideally, you'll want an exposure of one second or longer to create the flowing effect of the water. That means you probably will want to look for streams and waterfalls that are in the shade instead of the bright sunlight.

Another trick is to use your sunglasses over the lens to darken the scene and create even a longer exposure. Plus you get the added bonus of eliminating distracting reflections from your composition. Be careful not to knock the camera during the exposure as this will give a blurred result.

Warm Up Those Tones

Have you ever noticed that your shots sometimes have a cool, clammy feel to them? If so, you're not alone. The default white balance setting for digital cameras is AUTO, which is fine for most snapshots, but tends to be a bit on the "cool" side.

When shooting outdoor portraits and sunny landscapes, try changing your white balance setting from AUTO to CLOUDY. Why? This adjustment is like putting a mild warming filter on your camera. It increases the reds and yellows resulting in richer, warmer pictures that most of us find more pleasing.

If you don't believe me, then do a test. Take a few outdoor shots with the white balance on AUTO, then take the same picture again with the setting on CLOUDY. When you get home upload the images to your computer and look at them side by side. I'll guess that you'll like the warmer images better.

Sunglasses Polarizer

If you really want to add some punch to your images, then get your hands on a polarizing filter. A polarizer is the one filter every photographer should have handy for landscapes and general outdoor shooting. By reducing glare and unwanted reflections, polarized shots have richer, more saturated colors, especially in the sky.

Polarizing filters work by blocking certain frequencies of light and for modern digital cameras circular polarizing filters are required. These work by revolving the glass in the filter to alter the amount of light that is filtered and thus the amount of effect it has on the final image.

Don't despair if your camera doesn't accept filters. I have a trick that has been used for years with point-and-shoot cameras. If you have a pair of quality sunglasses, then simply take them off and use them as your polarizing filter. Place the glasses as close to the camera lens as possible, then check their position in the LCD viewfinder to make sure you don't have the rims in the shot.

For the best effect, position yourself so the sun is over either your right or left shoulder. The polarizing effect is strongest when the light source is at a 90-degree angle from the subject.

Hey! Remember this stuff ?



SMILE ! ?

If you're bored of stock-standard smiley photos of yourself, there's a new craze afoot called "shakeface". It's fairly self-explanatory: Stand in front of a camera and -1,2,3- shake your face.



Then post your pix on online photo albums *Flickr* or *shakeskin.com*. There you'll find shakefaces from all over the world. Silly, but fun.

*This was found by OP member **George Cox**. Thanks George.*

CHALLENGES FOR JANUARY

Trees and Flash

FIELD TRIP

Butterfly World – but no pictures of Butterflies.



Next meeting -

Wed., February 4, 09

Qualicum Civic Centre

7:00 pm

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The logo for AGS, consisting of the letters 'AGS' in a white, serif font, set against a red rectangular background.The logo for RICOH, consisting of the letters 'RICOH' in a bold, red, sans-serif font, set against a black rectangular background.

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