

# OCEANSIDE SHUTTERBUG

**NEWSLETTER**



**Volume 3, Number 9, Jan. 2011**

**OCEANSIDE SHUTTERBUG NEWSLETTER**

www.oceansidephotographers.ca

Welcome to 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 \$30 per person per year (May to Apr. 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. Members are required to sign a membership form.

Election of officers is held at the annual general meeting on the first Wednesday of May each year.

**EXECUTIVE ( May 2010 – May 2011 )**

Management - President .....	Dave Courtice
Vice President .....	Randy Hall
Past President.....	Dave Graham
Treasurer .....	Ed Mosier
Secretary .....	Frieda Van Der Ree
Directors - Exhibition .....	Lynn Bieber-Weir
Newsletter.....	Robin Pearson
Judging .....	Ed Mosier
Judging Assistant.....	Paul Edelenbos
Program .....	Ken Davies
Under the "Program Director's leadership are;-	
Education .....	Libby Lovis
Membership	Gail Courtice
Social	Susan Lightburn & Frieda Van Der Ree



Be very careful when photographing Wildlife. Some are a little more wild than others



*"To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see & everything to do with the way you see them."*  
Elliot Erwitt

Cover photo by; GAIL COURTICE

# Oceanside Photographer's Club NEWS

## MEMBERS

Gail reports that we have 56 members at present. interestingly the *newcomers group* has almost as many in their photography group.



## SUGGESTION BOX

Don't forget; there is a suggestion box at each general meeting. If you wish to suggest changes/improvements to the club anonymously you may do so.

## EDUCATIONAL MEETINGS

Each month there will be an informal meeting for those wishing to understand their camera and techniques better. Mentors are needed as well as people with questions. Libby will arrange for a location each month and Frieda will send out an email.

## EXHIBITION'S REPORT

Lynn Bieber-Weir informs us that TOSH's *Day In The Life of...* Challenge has changed a little. Invitations to enter will be sent to 20 entrants, our club being one. Each entrant may submit 5 images. A date for the event has not yet been set.

*The Gardens* held a Christmas craft fair. Here are Club members Shelly Harynuk and Susan Mohan selling their photos along with Santa and Mrs Claus.

Photo by Kit King



Up coming "Craig Carmichael Photography Workshop" with Pacific Rainforest Adventure Tours, Jan 21, 2011.

<http://rainforestnaturehikes.com/?p=1597&preview=true>

Craig gave our club an excellent presentation back in November.

Q. When I use Canon Zoom Browser to crop images from my EOS 40D, it wants to know aspect ratio, 4:3, 5:4, 3:2, etc. When I shoot head-and-shoulders portraits, I almost cut their heads off a little when I crop for an 8x10. So, is it better to leave a little more room around when shooting portraits?

A. Yes, and this goes back to the film days. Digital (and 35mm film) SLRs, with the exception of Olympus and Panasonic Four Thirds models, capture at a 3:2 aspect ratio, which can't be fit into an 8x10 format without some cropping. The Four Thirds cameras and digital compacts capture in 4:3 (some offer you a choice). To determine exact enlargement sizes, multiply both sides of the aspect ratio by the same number. A 3:2 camera's images will blow up to 4x6, 6x9, 8x12, and so on. Pictures at 4:3 can enlarge exactly to 6x8, 9x12, 12x16, and so on.

Thanks to Gail Courtice for this.

ED MOSIER

1/3 sec., f3.5,

ISO 125 This was set up on the living room coffee table using available light from south facing window. A large sheet of satin cloth was used. Some minor cropping and enhancement using picasa 3. It took 23 takes before I was satisfied. Ed M.



SHELLY HARYNUK. Canon 7D w/ 100mm lens. 1/25 sec., f 3.5, ISO 125



DAVE COURTICE  
Rebel XSi, 2848 x 4272, f4.5, 1/58 sec., flash on



(On the cover)  
GAIL COURTICE  
Canon 40D, 18-55mm lens,  
f19, 6 secs., some post  
production in Elements 7

**DECEMBER  
FAVOURITES**

**1<sup>ST</sup> – GAIL  
COURTICE  
(See Cover)**

**2<sup>ND</sup> – ED MOSIER**

**3<sup>RD</sup> – SHELLY  
HARYNUK**

**HONOURABLE  
MENTION**

**MARJORIE DUNLOP**

**DAVE COURTICE**

A photograph of a textured, blue-toned surface, possibly a rock formation or a close-up of a material with many small, circular indentations. The texture is intricate and repetitive.

North Shore Photographic Society

Saturday, March 5, 2011  
7 PM

Kay Meek Centre for the Performing Arts  
1700 Mathers Ave., West Vancouver, BC

Admission \$18

For tickets call 604-913-3634  
or visit [www.kaymeekcentre.com](http://www.kaymeekcentre.com)

For information visit [www.nsps.ca](http://www.nsps.ca)  
or email [2011nscinfo@nsps.ca](mailto:2011nscinfo@nsps.ca)

27th annual North Shore  
**PHOTOGRAPHIC  
CHALLENGE**

## PHOTOGRAPHING CAR LIGHT TRAILS

Learn how to capture stunning night time car trails with ease. All you need is a camera, your imagination, and a willingness to stay up late.

### Location and Viewpoint

Choose a shooting location that will produce some interesting shaped light trails, and preferably somewhere with plenty of traffic so that you get lots of car trails.



Picture the cars moving through the scene and imagine how their light trails will look. Winding roads and traffic islands are ideal shooting locations, but a straight road can also be interesting provided you capture enough light trails.

The key to photographing car light trails is choosing a good composition and capturing plenty of trails. The great news is that they can be very easy to shoot, and you can produce some amazing images with even the most basic of equipment.

It is our first instinct to shoot from eye level, but this will usually produce a load of horizontal car trails with nothing much happening in the rest of the frame. Look around for a bridge or ledge so that you can get up above the cars, or alternatively crouch down close to the ground. This will fill the frame better and give the photo a more three-dimensional, dynamic feel.

### Car Direction - Towards or Away?

When choosing your viewpoint bear in mind that car lights have different colours - white at the front and red at the back. The colour of the light trails in your photo can dramatically affect the feel of the image. Often you will not have the luxury of choosing the light colour, but if you do then consider which would suit your scene best.

### Plan Your Exposure Time

Exposure time is a critical factor when photographing night time car light trails. A longer exposure will give you more trails, and extend their length, but if your exposure time is too long you will see the brightness of each trail beginning to fade, which is particularly noticeable on a quiet road.

A good starting point is to look through your viewfinder and time a car passing completely through your scene. Then set your exposure time to this value plus a few seconds, to allow you to open the shutter just before the car enters the scene, and to ensure the car exits before the shutter closes.

Experiment with longer and shorter shutter speeds. This will yield varied, and often more interesting, images.

If your camera doesn't give you full control over exposure time, such as with a digital compact, you can still photograph car light trails by switching to night mode. This should give you an exposure time of a couple of seconds, more than enough to produce some great photos.

### Tripod or Not?

The question of whether to use a tripod depends entirely on the sort of image you are trying to capture. Personally I prefer my night shots to be nice and crisp, so I like to use a tripod (or at least a sturdy surface), but the camera shake caused by hand holding your camera can produce some interesting abstract effects.

### Taking It Further

Have fun and experiment when shooting car light trails - try panning, zooming and spinning the camera whilst shooting. Each will create a dramatically different image and may help to turn a good photo into a great one.



**Fellow OP members:**

*The people with 1<sup>st</sup> place, 2<sup>nd</sup> place, 3<sup>rd</sup> place or honourable mention in a monthly assignment; please email me the pics in jpg format right away along with a description of settings and/or method used so that I can put them in the newsletter.*

*As editor of this newsletter, I am always looking for submissions from members. If you have any ideas of what you would like to see or articles of interest to club members, please forward to  
Thank you, - Robin*

Does your camera **GeoTag** your photo locations? Check this out.

<http://www.slideshare.net/USArmySocialMedia/social-media-roundupgeotagging-safety>

Thanks to Pauline Hannaford for this site.

**JANUARY ASSIGNMENT - WILDLIFE or PETS**

**JANUARY FIELD TRIP - The NANOOSE area Jan. 16<sup>th</sup>.** Members  
To rally at Schooner Cove Marina at 10 AM and for lunch  
at the Clubhouse at 12 noon.



**NEXT MEETING**

**Wednesday,  
Feb. 2<sup>nd</sup>, 2011  
7 PM at QB  
Civic Centre**

# AGS Business Systems

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