

OCEANSIDE SHUTTERBUG

NEWSLETTER



Volume 3, Number 10, Feb. 2011

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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
Program	Ken Davies
Chairmen - Judging assistant	Paul Edelenbos
Data & Equipment	Jack Harynuk
Education	Libby Lovis
Membership.....	Gail Courtice
Social.....	Susan Lightburn & Frieda Van Der Ree



Smile!

"I take photographs with love, so I try to make them art objects. But I make them for myself first and foremost – that is important."

Jacques-Henri Lartigue

Cover photo - Newport - by JANET TULLIS

Oceanside Photographer's Club NEWS



MEMBERSHIP

Gail reports that 8 new members have joined bringing our total to 64.

EDUCATION MEETING

Tentatively arranged for next meeting; Gail will teach some aspects of PS Elements. Other topics will be RAW and BRACKETING, knowing your camera and critiquing of members' images. This month it will be on the 22nd (not the 15th) of the month.

GARAGE SALE

The club is planning on another garage sale sometime in June so hang on to sale-able items that you might otherwise get rid of. The one held last year was a huge success.

TIPS

Phil Chabot sends this for Photoshop and/or Photoshop Element users. The link is to Lightroom Killer tips webpage and a link to get the NAPP November magazine :

<http://lightroomkillertips.com/>

ALAN CORNALL'S ADVICE on LIGHTING

Twice a day, you will find really moody lighting, just as the sun comes up and for a short time after; again when the sun goes down. The most interesting parts are near the land and water, where ocean meets land, rivers meander. Feel the moment at this time of day, feel the warm sun's rays beam warm light onto parts of the land and sky. Find the light and then the subject. If you have flat lighting you have flat images. If you have fantastic lighting you have fantastic images. It's been part of my life, and all because of photography. If you wake up in the morning and you see the sun in the window, go back to sleep; "You are too late".

TECH SUPPORT *Good Aspects*

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.

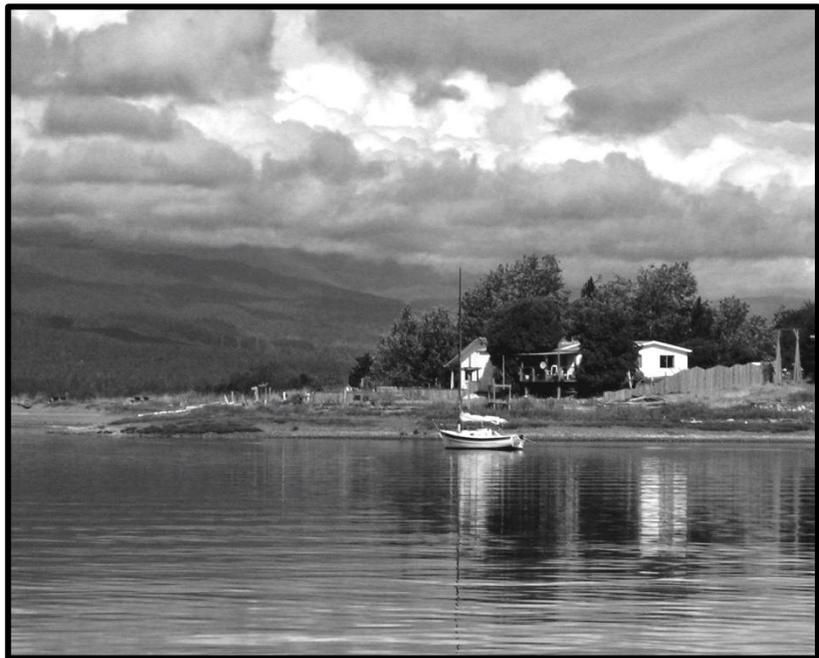
Gail Courtice found this in *Popular Photo Magazine*.



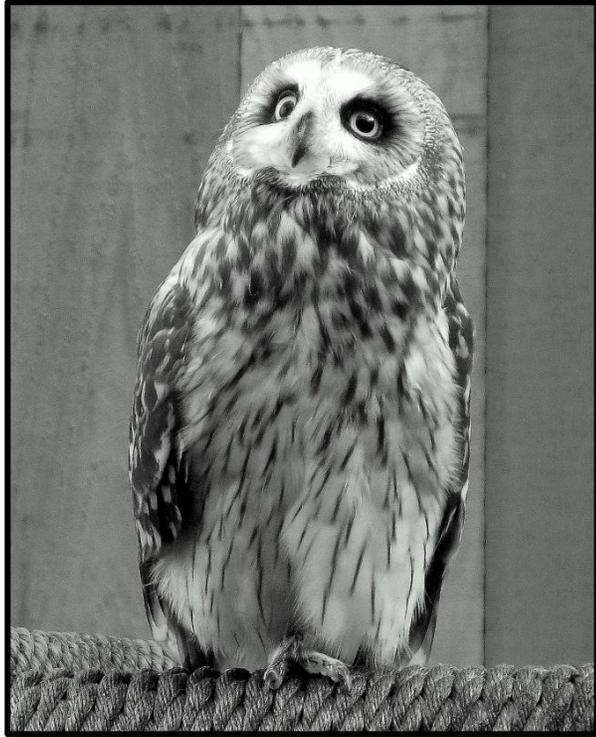
SHELLEY HARYNUK
Sony DSLR A330,
55 mm, 1/100
f5.6, no flash,
ISO 100

- JANUARY
FAVOURITES**
- 1ST SHELLEY
HARYNUK**
- 2ND DOUG
DICKEN**
- 3RD ALAN
SMITH**
- HONOURABLE
MENTION**
- JANET
TULLIS**
- RANDY
HALL**

DOUG DICKEN f8 at 1/500 sec



Subject: B & W



ALAN SMITH
Barred Owl at
NIWRC - Canon
G9, 1/100, f4.5

RANDY HALL -
Parksville Park -
Camera: E-620, Lens:
14-42mm, f 9, 1/60,
ISO 200



(On the cover) JANET TULLIS -
Yaquina Head Lighthouse - f 2.8,
1/25, ISO 400

REPETITION as a tool in photography

Repetition can create an image with real impact.

Life is filled with patterns – many of which we overlook due to the busyness of our days – however once you get an eye for spotting them (and it takes being intentional and some practice) you'll be amazed by what you see and you'll wonder why you didn't incorporate them into your photography before.

When it comes to capturing repetition in photography a couple of techniques come to mind – you can either **emphasize it** or **break it**. Let me explain with a few examples:

Emphasize the Patterns

Filling your frame with a repetitive pattern can give the impression of size and large numbers. The key to this is to attempt to zoom in close enough to the pattern that it fills the frame and makes the repetition seem as though it's bursting out (even if the repetition stops just outside of your framing). Some examples of this technique might include faces in a crowd, bricks on a wall, a line of bicycle wheels all on the same angle etc. Almost any repeated appearance of objects could work.

The picture of bottles gives the sense that there could be hundreds or thousands of them – even though there could be as few as 20-30.



Breaking Patterns

The other common use of repetition in photography is to capture the interruption of the flow of a pattern. For example you might photograph hundreds of red M&Ms with one blue one.

Sometimes you'll find these broken patterns naturally appearing around you and on other occasions you might need to manipulate the situation a little and interrupt a pattern yourself. Broken repetition might include adding a contrasting object (color, shape, texture) or removing one of the repeating objects.

Pay particular attention to where in your frame to place the break in the pattern. It might be that the rule of thirds comes in to play here (the example might be improved simply by placing the red bead slightly higher or lower in the frame).

Also consider your focal point in these shots – the broken pattern might be a logical spot to have everything focused sharply.

This week I'm setting myself a little assignment to get out and take some shots that emphasize patterns and repetition. Like I said above – it can take a little practice and intentionality to see them.



Read more: <http://www.digital-photography-school.com/using-repetition-and-patterns-in-photography#ixzz1BbwYoRFN>

Fellow OP members:

The people with 1st place, 2nd place, 3rd 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

As most of you know I am spending the winter in Mexico in a little Pueblo (village). Here is a pic of the local kids in front of the church, hitting the piñata on Christmas Eve.

Robin



JANUARY ASSIGNMENT - REPETITION

JANUARY FIELD TRIP - ART KNAPP PLANTLAND (on Metral Dr. near Home Depot in Nanaimo) - on - Sunday Feb 20th, with our usual rally time 10:00 a.m.



Whale watching and Turtle release in La Manzanilla, Mexico - Robin



**NEXT MEETING
Wednesday,
March. 2nd, 2011
7 PM at QB
Civic Centre**

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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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