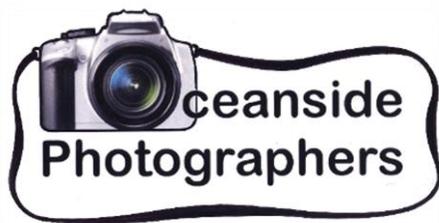


OCEANSIDE SHUTTERBUG



NEWSLETTER

Volume 4, Number 7, Nov. 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.

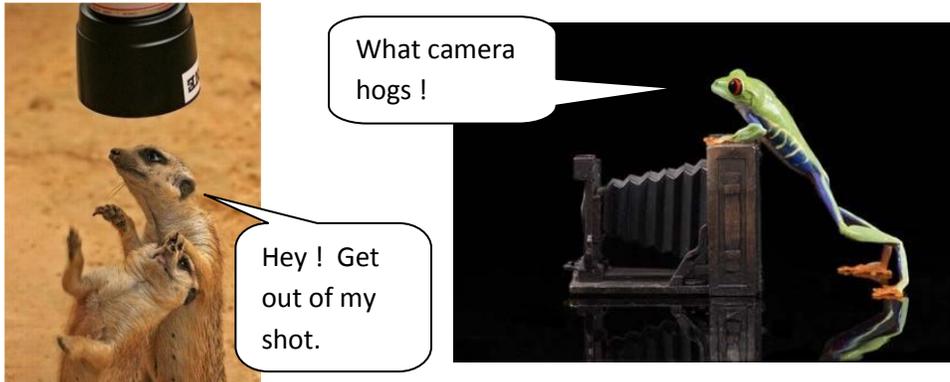
The aim of the club is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere.

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 2011 – May 2012)

Management - President	Randy Hall
Vice President	Kim Greig
Past President.....	Dave Courtice
Treasurer	Dennis Lawrence
Secretary	Frieda Van Der Ree
Directors - Exhibition	
Newsletter.....	Robin Pearson
Judging	Paul Edelenbos
Exhibit	Ken Davies
Chairmen - Judging assistant	Paul Edelenbos
Data & Equipment	Jack Harynuk
Education	Libby Lovis
Membership.....	Shelley Harynuk
Social.....	Susan Lightburn & Frieda Van Der Ree



Photography, alone of the arts, seems perfected to serve the desire humans have for a moment - this very moment - to stay.

Sam Abell

Cover photo by - SHELLEY HARYNUK

Oceanside Photographer's Club NEWS



EDUCATION MEETING

The education meeting was held on Tuesday 18th Oct at the new location in the Civic Centre. 27 members attended and we discussed the project of photo books, members' questions, filters and more. Dave Courtice demonstrated the binder used for finishing the photo books.

Sheila Hepton and Shelley Harynuk demonstrated a noise reduction programme called TOPAZ. I suggested we have a project each month using the settings on our cameras and this month the subject is Shutter Speed. Take lots of photos using different shutter speeds and if you wish send the results to me and we can look at them on the screen and discuss. If anyone would like help let me know.

If anyone would like some assistance with photo editing software please contact me and I can arrange one on one troubleshooting.

The Mac group had a mini meeting and the other members divided into camera groups and discussed various items. We also looked at filter systems.

Bill Pennings has an instruction DVD on CS5 he is willing to lend to interested members.

Libby Lovis

WINTER WONDERLAND EXHIBIT at Macmillan Art Centre (OCAC)

Club members are invited to participate in this exhibit.

(This is not a club organized event but club members are invited to participate in this event. It is up to individual members to make contact with OCAC) All 3 galleries will be used for this show.

Theme: An Oceanside Winter - Show runs Nov 28-Dec 24th - Entry deadline Nov. 22nd 2011

Work dropped Sat Nov 26 or the preferred date of Monday Nov 28th 2011 before noon.

Worked will be hung Nov 28th. Work to be collected Jan 2nd 2011

People can enter the same photos for both, November and December but it would nice if they could change them around, and I will move them to different spots if they are going to be left for 2 months. Also when the photographs sell, the artist can replace them, the advantage of being local.

Entry forms are available at the office or they can be e-mailed to anyone who wants to participate. Contact Helen Binns at the office or at e-mail hobinns@telus.net for more information.

Ken Davies

NORTH SHORE PHOTO CHALLENGE

This will be held on Saturday, March 3 at the Kay Meek Centre in West Vancouver. We have been invited as a club, to participate. The management needs to know how many members are interested. Please let us know your intentions. Thank you.



3D PHOTOS FROM A SINGLE LENS

Advances in camera software might help you take a better photo, but hardware advances offer new kinds of photos altogether. Electrical engineer Alyosha Molnar and his team at Cornell University in Ithaca, New York, are working on a sensor that could capture 3D pictures using just a single lens.

It uses pixels that detect both the intensity of light and the angle at which it hits the sensor. Regular digital camera sensors only detect intensity, which is why today's 3D cameras need two lenses to collect the angle information as well. This can lead to small errors in the image.

Molnar's sensor only has around 0.15 megapixels, but he says the image quality should be comparable to normal cameras once it is scaled up.

New Scientist, Oct. 22, 2011

General Category

- 1ST** Susan Lightburn
- 2nd** Bill Pennings, Alan Smith, Jim Troyanek
- 3rd** Libby Lovis

ARCHITECTURE



Susan Lightburn focal length 26mm, 1/320 sec., exposure: manual, metering: multi pattern. Raw to jpg



Bill Pennings Canon EOS 40D, 1/160 sec., Aperture value: 9.0, ISO 400



Jim Troyanek "This Old Barn" ISO 100, 1/100 sec., F8, 33mm

Shelley Harynuk (on the cover)

Canon EOS 7D, EF-S 17-55mm lens, F2.8 IS USM, ISO 125, 28mm, 1/80 sec.

Intermediate Category

- 1st Gail Courtice**
- 2nd Shelley Harynuk**
- 3rd Jack Harynuk**

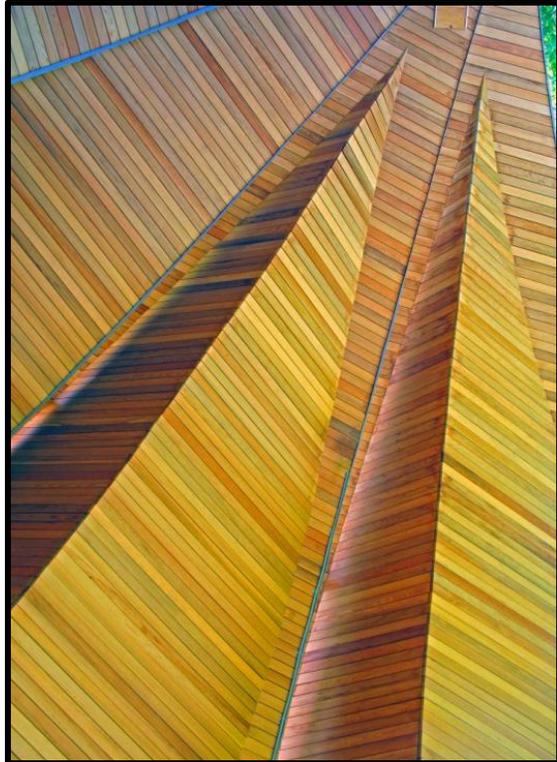
Gail Courtice Gails photo was unavailable as her computer is not up and running at this time.

Libby Lovis AP, F11, 1/125 sec., ISO 100, -0.3 exp., 29mm



Jack Harynuk "Sea View"
Canon 7D, ISO 100, 1/1000 sec., F3.5, 15mm

Alan Smith Beacon Park Pavillion
in Sidney, BC. Canon G9, 1/60sec., F4



LIGHT

After the color of the vegetation, the most important factor in successful fall color imagery is the light. In general, there are two types of light that are favorable for photographing fall color:

The **diffuse light** of an overcast sky can produce beautiful, fall color images. This type of light is a very soft, almost omni-directional light. It tends to produce pastel colors and can lend a very romantic feel to an image. One advantage of this type of light is that one can shoot as long as the clouds cover the sky -- in some cases, all day long.

The **magic hour** light produces a completely different effect. The magic hour light occurs during the half hour after sunrise and the half hour before sunset. At this time, the sun is very low on the horizon resulting a directional, but very soft, light. This light is also very warm toned. This matches the warm fall colors very well. Consequently, the magic hour light enhances the warm tones of the fall colors -- leading to very saturated colors.

WHITE BALANCE

Properly used, either of the aforementioned types of light can be used to produce great images. However, it is critical that the white balance be properly set.

Overcast light generally has a cool, bluish cast. This blue cast clashes with the warm fall colors. If not handled properly, fall colors will lose their luster when photographed under an overcast sky. Under this type of light, a photographer needs to adjust for the blue cast so that the fall colors can be rendered accurately. This is best done with a custom white balance. When a custom white balance is performed, the fall colors will be recorded accurately. Now, some photographers might be tempted to save some time and effort by using auto white balance. For the most accurate colors, this is not recommended as it is not as accurate as a custom white balance. Thus, their use will,



likely, result in the colors being off somewhat.

Magic hour light requires a different approach to white balance. Magic hour light also has a color cast. However, the color cast of magic hour light is a very warm tone that intensifies the fall colors. A photographer photographing in this type of light wants to preserve the color of the light. This is best done by using a preset white balance such as the daylight setting. This white balance approach will enhance the fall colors and their impact. A custom white balance would be a poor choice in this type of

light as it would adjust for the warm colored cast of the light. This would reduce the impact of the light and the fall colors. An auto white balance would also be a poor choice for two reasons. First, an auto white balance would adjust, at least partially, for the warm cast of the light -- which would reduce the impact of the light and fall colors. Second, an auto white balance is easily fooled by scenes that have a lot of one or a few colors (e.g., all those fall colors). This could easily result in unpredictable white balance settings, which could lead to unanticipated color casts.

POLARIZER

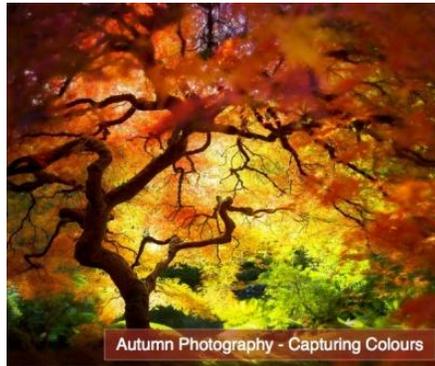
When shooting fall colors, it is always best to glance through a polarizer filter to see if it has any effect. Often, a polarizer will remove glare and increase the saturation of fall colors. Many photographers know that a polarizer has its maximum impact when it is aimed 90 degrees to the direction of the sunlight. When used with omni-directional light (such as in overcast conditions), polarizers have even less of an effect. However, even light that is not polarized can become polarized when reflected off a surface. A polarizer can reduce or eliminate this reflected, polarized light. Consequently, a polarizer can sometimes have a positive impact even in lighting conditions that we would not normally consider prime conditions for a polarizer. Thus, it is best to check out the impact of a polarizer when shooting fall colors no matter what the type of light.



THE BIGGEST MISTAKE

The biggest problem with photographing fall colors is those beautiful fall colors themselves. The most common mistake that I see in fall color images is that many photographers focus completely on the fall colors to the exclusion of everything else. It sometimes appears that photographers can get so excited by the colors that they don't consider any other factors in the creation of the image. The end result is imagery that has only one strength: blazing color. The first image might look impressive. On the other hand, after you have looked at ten, twenty, or more, you realize that they all look pretty much the same. Other than notable color, there is nothing unique about the images. So here is the first rule of fall color photography: The fact that a photographer has stunning color in front of his lens does not mean that he can forget about composition, light, shadows, contrast, leading lines, mood, emotion and all of the other factors that go into creating great photography.

In essence, a knowledgeable photographer will use fall color as one component to enhance an already strong image rather than rely solely on the color to create impact. How can a photographer determine when an image relies too heavily on the color alone? Simply imagine the image converted to black and white. If the image is still dramatic in black and white, it is probably a strong image. If the image loses its impact after the conversion, it is probably an image that has little going for it other than the fall color.



 *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 method used so that I can put them in the newsletter. If you have any ideas of what you would like to see or articles of interest to club members, please forward to [editor](#)*

ASSIGNMENT -	November -	<u>FALL COLOURS</u>
	December -	<u>SPIRALS</u>
	January -	<u>REFLECTIONS</u>
FIELD TRIP -	The town of <u>PARKSVILLE</u>	

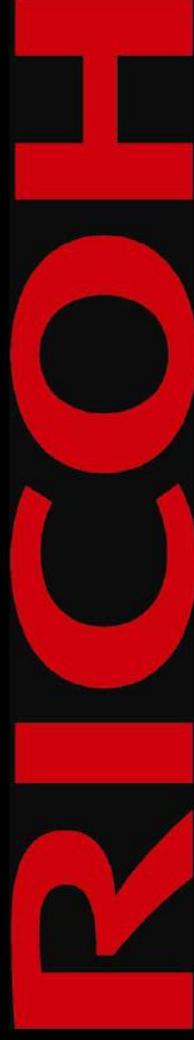


NEXT MEETING
Wednesday,
Dec. 7, 2011
7 PM at QB
Civic Centre

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