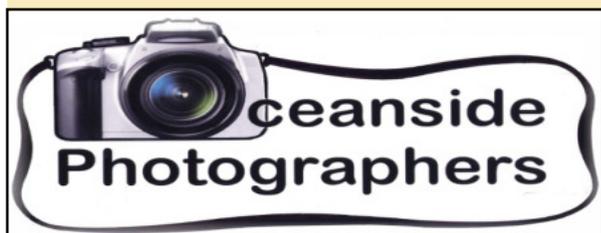


SHUTTERBUG NEWSLETTER

Volume 5, Number 3 July 2012



Photo by Shelley Harynuk



For more information about the club, check out the website at: oceansidephotographers.ca

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

Contact information for all those on management is available on our website. If you have any questions please feel free to contact the editor by phone at 250-586-3323 or email me at newsletter@oceansidephotographers.ca

Guest Speakers

July's Speaker: John Butterworth

**Next Meeting will be
Wednesday,
July 4th, 2012 @ 7 PM
QB Civic centre
In the Windsor Room**

**August Meeting will be
Wednesday 1st, 2012, Same
place, same time.**

**July Field Trip will be
the Interclub Event.
Please see our web-
site for all the excit-
ing details.**

**August Field Trip
Westwood Lake,
Nanaimo**

Assignments

**July: Street Markets
August: Blue**

INTER-CLUB PHOTO SHOOT, JULY 22nd,

We hope that many of you will come to the Inter-Club Event (ICE), hosted by Oceanside Photographers. There will be clubs joining us from all over the island, so let's make this a successful event and show the other clubs how friendly we can be. There will be a 'bring your lunch' in Rath Trevor Park in one of the Pavilions. More information to follow. **See details on our club website.**

CLUB BULLETIN BOARD



Coffee Break changes, Please Note

Please bring your own mug to the meeting. We will not be providing mugs now that the membership is over a 100!

The price for a cup of coffee or tea and a cookie is \$1.00.



EDUCATION MEETING

**LOOK FOR SUMMER SCHEDULE CHANGES. CONTACT LIBBY LOVIS FOR MORE INFORMATION
PHONE: 752-2383
ASK LIBBY ABOUT BOOKS AND DVDS THAT ARE AVAILABLE TO BORROW FROM OUR LIBRARY .**



Submission Deadline for the August Newsletter is July 23rd

If you haven't yet paid your membership dues please do so at the July meeting. This is the final notice.

Due to allergies, asthma and other conditions, we request that you do not wear anything with a fragrance to the club meetings. Thank you from those who suffer!



Please remember to wear your name tag at each general meeting, education meeting and field trip. We have so many new members it would be nice to be able to put a name to the face.





Michael Van de Ree and Gary Wilson at 'Art in the Afternoon' taking in the show at TOSH. Photo from Donna Wickstrom

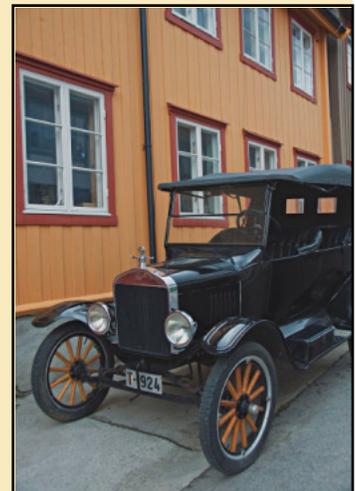
Shutterbug Spotlight Old Cars

Comments on the chosen front cover photo: The vintage car is clearly the main part of the picture--filling the prominent left thirds position and the obvious subject of camera focus--and yet the surrounding scenery plays a strong supporting role. The subject is a pretty little coupe convertible with a rumble seat (1937 Plymouth?) in a setting that wouldn't have looked much different in the Thirties--a well-chosen setting for this shot. This image suggests an ideal of motoring in its heyday: a jaunt on open roads with the wind blowing through your hair, perhaps to a picnic on a scenic beach. The focus is sharpest on the mid-point of the car, perhaps a deliberate choice by the photographer to reduce attention to the few non-traditional elements (the extra license plate and turn signals) on the rear of the car. While water and sky take up about half the picture, in this case it serves to give the picture an open, spacious feeling that would be lost with tighter cropping.

Thanks to those who participated. Keep the photos coming!



L: Dave Courtice
R: Vivienne Bearder



4-H Judging Rally Saturday, June 9th

Tim Tullis

I had the good fortune to be the acting Photography Judge for the 4-H Judging Rally on Saturday the 9th of June. I say good fortune as I really didn't know what I was in for. My first thought was that I would be judging some photographs taken by the 4-H kids. Boy was I off. They asked me to bring 5 photographs and show up at the Coombs Fair Grounds at noon. I was introduced to a 4-H mother from Port Alberni who was going to assist with the scoring. We were then shown our station and giving a rundown on how to set up and how to score the event.

Here is how it worked. There were about 40 kids ages 10 to 16 involved in the judging rally (competition) and they were divided into 6 groups. They would be judging 6 different categories. In this case, the categories ranged from livestock to puppies & antique chainsaws to photographs. It was not a test of their knowledge of the items to be judged, it was test in the art of judging. In the photography event I had to judge my photographs and rank them 1 through 4 and I had to be prepared with reasons for my judging and ranking. The photographs were laid out on a table in a random order and numbered 1 - 4. When a group of kids came to our table I had to explain that I was looking for a photograph to hang on the wall or to give to a friend or relative to hang on their wall. I explained the criteria for judging a photograph i.e. focus, correct exposure, depth of field, cropping, level horizon, contrast, rule of thirds and etc. They were given 20 minutes to judge the photographs in writing based on the criteria I gave them and rank them 1 - 4. My judging partner and I had to read the judging cards and score them. BIG JOB!

After all the groups had come through our station, the senior kids (13-16 years old) had to choose one category to judge again, but this time it had to be orally. To give them a new look I had to change out one photo and re-rank and re-judge the group. We had 4 kids do the oral exercise. After all the judging and scoring was completed, I reviewed my rankings and reasons for my choices with the entire group.

Not only was it a learning experience for me, but it was a chance to work with a group of absolutely fantastic kids and some of the most dedicated parents you will ever meet. Would I do it again, you bet!



A New Photo Challenge, 'Shutterbug Spotlight'

How would you like to have your photo featured on the front page of the Shutterbug Newsletter? Each month we will post a photo challenge and the chosen submitted photo will feature on the front cover of the newsletter. August's challenge photo is The Beach. There are no limitations as to how you do it. Black & white, colour, manipulated. Have fun with it. The photo must have been taken this year. Please send it no less than 1 MB. Email photo to: newsletter@oceansidephotographers.ca Deadline is July 23rd for the August edition. September's challenge is *Texture*, and deadline is August 23rd. Each month the photos go to a different committee anonymously, and they will pick the front page. ***Only one photo per person Please!!**

With so many new members, when submitting, Please give me your full name, just your email address is not enough. Thanks.

Afternoon Art

The Wednesday afternoon following the monthly General Meeting is 'afternoon of art'. We will meet at TOSH at 2 PM to view their latest exhibit and depending on the weather, we will continue to other galleries in the village or even beyond. After checking out the art, we will find a good spot for tea and chat. This is a great opportunity for new members to get to know other members.

Social, Wednesday, July 18th at 6 PM

Instead of the July education meeting, we are going to have a social evening in which to showcase our book project. Everyone is invited, even if you didn't create a book. This will allow us lots of time to peruse the books and ask questions of the author.

Libby Lovis has kindly offered her home and garden for this event. Bring your camera as you may want to take photos of Libby's amazing garden. There will be silver Mylar available for those who didn't get a chance to try Mylar tubes before. Great fun with interesting results. Let Libby know at 250-752-2383 if you are planning to attend. Bring finger food, chair, cutlery and glass or mug. More details to follow. Because of limited parking at Libby's, car pooling would be a good idea. Details of how to get to Libby's house will be sent out to members closer to the time.

From The Editor's Desk



Reading Freeman Patterson's 'Art Statement' got me thinking. Perhaps if we are to take this crazy photography hobby fairly seriously then perhaps we too should have an art statement. I pondered this for a while and dug deep to see why it is I take photos and what it is that I wish to get out of it. I realized that the 'why' part is perhaps the most important aspect of taking photographs. If we don't know why we are taking a particular image, why take it? For me, taking photos becomes a contemplative and dare I say, spiritual exercise. Of course the setting and subject greatly influence both those experiences. I prefer quiet settings away from people, where I can immerse myself without distraction. When I find myself in the zone, I then try to take something of myself out of that scene. That is the hard part of course! Can my images reflect what I feel about the place I am photographing? Do they say something about me as a person? For me the most important part of photography is the hope of imparting into each image something that says who I am and what I feel. That for me is the 'why'. Anyway, reading Patterson's comments certainly made me think, and that is always a good thing!

As of this month we are doing away with General and Intermediate categories and just having one. I'm delighted, as I never did like that idea to begin with. So we are all on a level playing field now! It is great to see so many new people enter the monthly assignment and getting placed as well. So get inspired, keep trying, read photo books, magazines and check out the thousands of websites to see how the pros do it. How do you take a photo of something ordinary and turn it into something extraordinary? That is the question and the challenge. Try looking at the subject from an entirely different view point. Too many of us just stand there, hold the camera straight in front of us and then press the shutter. Do you think the pros do that? If you heard Chris Carter's talk you will know that a huge amount of preparation went into each of his images. His were not snap shots, but carefully orchestrated images where he got everything right in camera and just tweaked things post production. I know I am very guilty of being way too hasty, so if I learned one thing from Chris it is to take more time setting things up. Best advice ever!

Submitting assignment photos to the Club website

Everyone can submit a monthly assignment photo to the website. If you have not submitted a photo, you may still judge the photos. In fact, we strongly encourage you to do so. If you have any problems downloading your photo contact Jack Harynuk via the website and he will assist you.

Assignment, Hands



Val Brousseau, 'Trusting Hands'
First Place, General



Gail Courtice, 'Memories'
First Place, Intermediate



Sheila Hepton, 'In Safe Hands'
Second Place, General



Bill Pennings, 'Working Hands'
Second Place, Intermediate



Donna Wickstrom, 'Old Friends'
Third Place, General

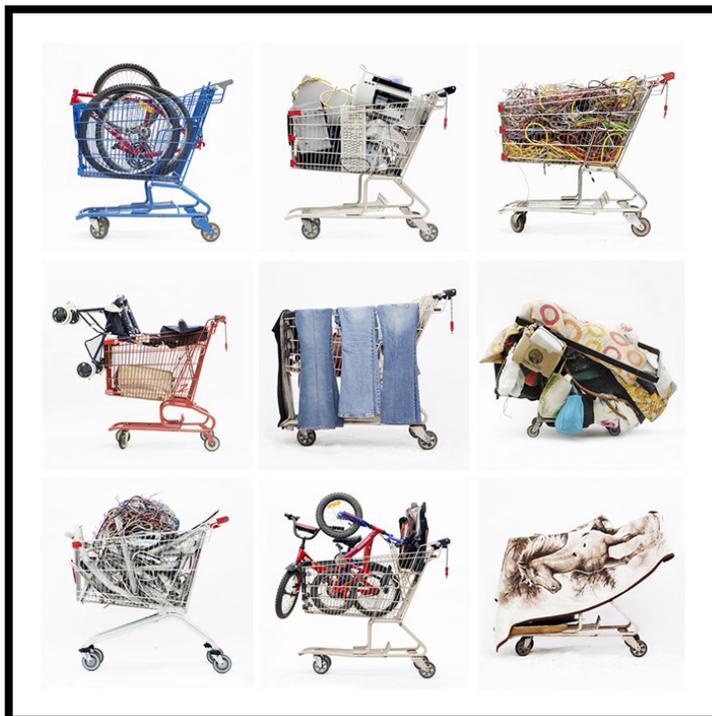


Wayne Buhr, 'Potter'
Third Place, Intermediate

Assignment, Hands



Beate Kuhn, 'Love at First Touch'
Third Place, General



Photographer Brian Howell

I was intrigued to read about Brian Howell in MacLean's Magazine. Brian is a Vancouver based free lance photographer who decided to photograph the shopping carts of street people, or 'binners' as they are called!

He offered to buy the shopping carts as is and got most of them for \$20.00 each. He took them to his garage and photographed them against a white background. As Brian says, 'I look at these things as mini garage sales on wheels, each one tells a story.'

The Winsor Gallery in Vancouver debuted Howell's high resolution images last year and the photos were priced between \$6,000 and \$14,000. He sold out within a month! In Octo-

ber he will be showing at the Toronto International Art Fair and there is talk of taking the show to Europe.

After photographing the cart, Howell recycled what he could, took the rest to the dump and then late at night returned the shopping carts to their respective stores. So never complain that you can't find anything to photograph, obviously anything and everything can make for a good subject.

A Day on Denman and Alan Cornall

by Shelley Harynuk

On Wednesday, June 20th, Jack and I decided that we wanted to get some photos of the Denman Island eagle nest that many other photographers had visited in recent weeks. We set off early on Wednesday morning and managed to get the 7:40 ferry from Buckley Bay over to Denman. We headed south to Boyle Point Park, a 125 hectare day use provincial park. There was a small parking area at the end of a gravel road and when we arrived there were two other vehicles already there.

The trail led west and south about 1.5 km to the Chrome Island viewpoint. Once there we were greeted with a spectacular view of Baynes Sound and Chrome Island. Situated on a cliff looking down at the water, the bonus of the view was a rapidly deteriorating eagle nest with one large, very homely chick as its only occupant. Added to that there were two other photographers with their cameras set on sturdy tripods with automatic releases.

One looked familiar and when we started chatting I realized it was Alan Comall who many of our members will be a familiar face both as a former member of the OPC and as a local photographer of note. The other photographer was Wayne Duke another local photographer and most recently has been in the news as the photographer of the bald eagle/great homed owl incident at Morningstar Golf Course several weeks ago. He and Alan were both there when it all took place and he took us through the events of that day. It was fascinating.

Since we were going to be spending a few hours together we struck up a conversation and I got to know a little bit more about Alan. I was curious as to how he first became interested in photography and was fascinated by his story. He said that when he was quite young in England he knew he would have to serve his National Service with the armed forces once he was 18. He decided to get a jump start on it and entered when he was 17. One of the first things he and his fellow recruits were faced with was the exacting methods of making a bed and keeping his uniform and gear in an extremely orderly fashion. This information was laid out in the form of a black and white photograph showing the various bits of gear and uniform components including a very well shined pair of boots sitting on a perfectly made cot. The photograph caught his eye and he was immediately smitten with what a great photo it was. Most of the rest of us would have likely just been overwhelmed by the perfection that we were supposed to attain. Not Alan; he wanted to know more about the photo and made some inquiries. A fellow recruit told Alan that he had a camera but wasn't the least bit interested in taking photos and if Alan wanted it, it was his.

Continued.....

Following his service in the forces Alan began to serve an apprenticeship in some kind of mechanical environment. He approached his bosses and asked if he could switch over to the photographic sector of the business but was told to come back once he had completed his apprenticeship. He did just that and was given employment in that area. He's been clutching a camera ever since.

I asked him how he made the switch to digital after so many years of film photography. He laughed and said he had no desire to make the switch at all and in fact fought the idea until his brother, who was visiting from Europe, gave him a hard time about not moving forward. They were in Victoria and when they went into a local camera shop Alan bought a Rebel for his wife. He went on to win two quite prestigious photographic awards using that camera. He remains a Canon user and has become well known both nationally and internationally as a wildlife photographer of note. I quote from an online biography below.

"Some of his more prestigious awards include National Award for Best Colour in show in 1980, Photographer of the year in 1983, Craftsman Award in 1988, Master of the Photographic Arts in 1989, B.C. Fellowship in 1991, the Kodak Award for Excellence in 1992 and 1998. He received the International Gold Medal from the Society of America in 1981, Royal Court of Honour in 1992 in the USA and has prints in the permanent collection of the public archives of Canada. He also received the People's Choice Award at the Brant Wildlife Festival in 2001 and 2002, Best Wildlife in the Provincial in 2003, Best Commercial in 2004 and Master's Bar in 2005."



Alan has done the regular photographic work of a commercial photographer but his heart lies with nature in general and wildlife in particular. He says he loves every moment he can spend with his camera and credits his wife, Margaret, as his best companion. Together they travel the world and indulge themselves in the beauty of everything around them. Alan had a spell of ill health a couple of years ago but says that he is feeling much better and will keep doing what he loves as long as he can.

It was a great pleasure to have had this time with Alan. I only wish I'd had more time to spend chatting with Wayne but he and Jack had positioned themselves a little further over from us and were busy chatting up a storm in their own rights.

Freeman Patterson's Art Statement

Every artist is, first of all, a craftsperson thoroughly knowledgeable about the materials, tools, and techniques of his or her particular medium and skilled in using many of them. However, in my view, no amount of technical knowledge and competence is, of itself, sufficient to make a craftsperson into an artist. That requires caring -- passionate caring about ultimate things. For me there is a close connection between art and religion in the sense that both are concerned about questions of meaning -- if not about the meaning of existence generally, then certainly about the meaning of one's individual life and how a person relates to his or her total community/environment. This is not to say that every work of art is or should be a heavily profound statement, indeed many may be very light-hearted, but rather that consciously and unconsciously an artist engaged in serious work is always raising or dealing with the question: "What really matters?" For me, answering that question means recognizing the factors that produced and shaped me. I cannot escape dealing with these things if I am to live creatively as a human being or, to put it another way, if I am to take control of and maintain the integrity of my own life. Photography (and, more generally, visual design) has been my enabling medium.

In the broadest sense I photograph Nature, which includes human beings. Growing up in a rural community, I was surrounded by natural things. Unlike a child in a totally urban environment, my friends and peer group were not only other children, but also wild and domesticated animals, plants of every sort, brooks and waterfalls, rocks and sand. In winter I listened to the wind-chiming of ice-covered branches, wandered through spring's greening fields, splashed about for minnows in the river, and gathered bouquets of autumn leaves.

However, the obviously beautiful in my environment was balanced by other realities. I saw the food chain operating, experienced the effects of droughts and floods, and daily observed the process of aging. When my little sister died, the loss I felt was assuaged by my having learned early that this happens to everyone and everything. I believe that the ability of human beings to be creative depends fundamentally on the health and well-being of our biosphere, the few kilometres of air, water, and soil that surround our planet like the skin of an apple. Quite simply, they are the physical and spiritual bases of our lives, and the only source of materials and tools that enable us to express our responses to questions and feelings about ultimate things. Creation and creativity are inextricably linked. This awareness now forms the central core of my work. The abstracting of visual elements in order to recognize their particularity has become automatic, but seeing, combining, and creating them as integrated "wholes" will remain a life-long challenge.

See: www.freemanpatterson.com

Notes From Chris Carter's Talk on B/W Photography

June 6th's talk by Chris Carter was packed with useful information about taking good black and white images. He started by giving a brief history on the progression of black and white photography, from the dark room to modern ink jet printers and the huge range of available photo papers that have greatly improved image quality. Chris posed the question, 'why take black and white?' Drama was the main reason, followed by mood, elements of mystery, simplicity and lots of scope for creatively manipulating tones. The next question was 'when would you take colour?' Answer: When colour is part of the story!

Suggestions from Chris about how to go about getting a good image followed. Never use the camera's b/w setting. Shoot in RAW, which allows greater latitude than JPG. A good suggestion was to first use a small cut-out cardboard frame to set up your image by making sure you get the scene just the way you want it. One very important thing I have learned from all pro photographers is that they do their homework and never rush into taking a photo without thoroughly checking out the how, why and when. It really is all in the details! I think if we did that and nothing else our images would improve ten fold. Chris emphasized to be very aware of your background, again, take your time and get it right!

There is no getting away from it, to create a really good b/w image requires post production. Chris is a fan of Adobe Lightroom (now up to LR 4) and said he mostly uses that and then Adobe Photoshop for cloning and masking. For less than \$100 you can buy Adobe Elements 10 and use its extensive tools to create wonderful black and white. Again, nearly all pro photographers do post production work, whether on black and white or colour images.

Another helpful suggestion from Chris was to also view the scene through a red filter which blocks out most of the colour and gives you a good idea of tonal range. Libby suggested that quilters use them all the time for the same reason and that they are available at quilt stores. (There is a quilt store at the Heritage Mall in Parksville.)

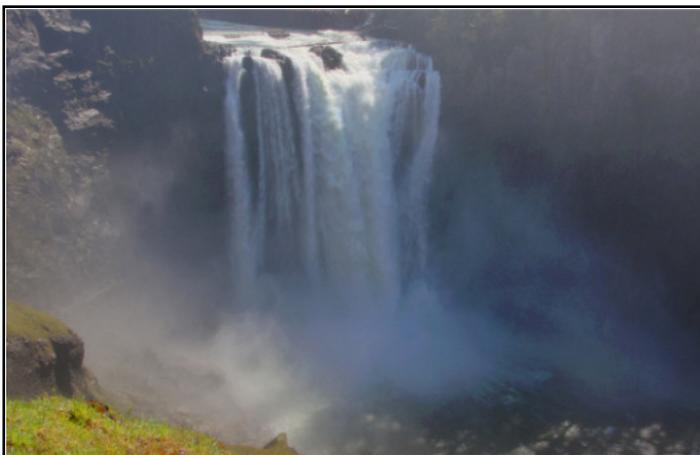
Chris ended his excellent presentation with a slide show of images taken at Auckland airport, fittingly entitled *Waiting in Auckland*. These were a collection of strong graphic images with angles, lines, shadows, and shapes. My particular favourite was of windows that somehow had a moiré effect. The images had straight lines of the window frame with wavy lines in the glass: Definitely a perfect subject for black and white. The images had brilliant contrasts with no muddy or washed out tones as so often happens with black and white.

As the saying goes, if you come away having learned just one thing then it was worth the price of admission. I certainly learned quite a few things! I hope Chris returns to impart more of his extensive knowledge. See Chris's website at: www.vanislelandscapes.com *Gail Courtice, Editor*

Exploring the Lower Snoqualmie River

by Tim Tullis

Janet and I spent a special day in mid April this year with our daughter exploring the Lower Snoqualmie River Valley near Seattle Washington. The headwaters of the Snoqualmie River are in the Alpine Wilderness Area in the Washington Cascades near Snoqualmie Pass. The lower valley follows the river from North Bend to Monroe Washington.



We took advantage of a spectacular day to try some HDR photography and the majority of the shots are in HDR format. I included two different shots of Snoqualmie Falls (268 ft.)

running very strong with spring runoff. Photographing the falls was quite challenging as the mist would soak the camera if not protected. I used slow shutter speeds (1/60 to 1/13 sec. @ f 29 – ISO 400) to soften the water movement. I also used a tripod on all HDR shots.

A couple of shots (not HDR) were taken in the historic town of Snoqualmie which was incorporated in 1903. In its glory days it was a railroad hub servicing the timber industry. One shot is of the Snoqualmie Depot which is a historic building built in 1890. The second shot is of Locomotive 4012 built by GE in the early 1970's. There is one HDR shot of 2 blue barns located near Falls City.



The balance of the images were taken at the site of the historic 818 acre Carnation Farm ("home of contented cows"). It's now known as Camp Korey founded by Paul Newman. It serves kid with serious health problems, ages 7 to 16. The farm has been restored to its original state and we were fortunate to get the Cooks tour of the property. Naturally the tour leads to several interesting photo opportunities. All the

images taken at the farm are in HDR format and were shot using an ISO of 400 to shoot a 3 image bracket at a fast shutter speed.

The Snoqualmie River Valley is only about a half days travel from here and a delight to explore with your camera. If you have an interest in seeing some quaint and historic countryside, Janet and I highly recommend it.



Snoqualmie River Valley
Photos by Tim Tullis

PHOTOGRAPHING WINDSOR CASTLE – FROM A JET - AT 150 FEET!

By Ray Griffiths

Let's start with a letter to the Editor of the London Times.

"A friend of mine boarded an aircraft at a London Airport to fly to Amsterdam for an important business meeting. After 10 minutes wait on the tarmac, the captain's voice crackled over the loudspeaker: "We are so sorry about the delay, but the catering staff have underestimated the number of lunches. We are waiting for a further supply." This my friend found scarcely credible. The plane was only half full. Another half hour passed. Again the pilot's voice attempted to soothe the mounting tempers of his passengers, "This is your captain here again. This is just not our lucky day." He chuckled. "There is an RAF plane taking photographs over Windsor Castle. He is blocking our route and we cannot make contact with him."

Finally, 45 minutes late, the plane took off.

My friend later had this to say, 'Surely in this modern age airlines can ensure there is food enough for the passengers who have booked seats and that RAF planes are not incommunicado?'

What caused this entire problem with air traffic out of Heathrow airport?

The RAF agreed to take aerial pictures of the roof of St. Georges Chapel of Windsor Castle using a Canberra jet bomber flying at 150 feet two days running which shook the City of Windsor!

Yesterday, the mayor of Windsor, Councilor J.T. Goss, who received an apology from the Defence Minister, said, "It scared the life out of everybody". "I was told there had been authority for the flights three months earlier. But the local authority and the people had not been told. So I phoned the Defence Minister for Air and was told that it would not happen again.

Windsor citizens protested to the Noise Abatement Society, whose secretary, Mr. John Connel, said yesterday, "this buzzing arose out of a request to the Queen by the Dean of St. George's, Chapel, Windsor Castle, for permission to have the chapel roof photographed. The rood was crumbling."

An RAF representative said, "We undertook the photographic mission as part of a low-flying exercise which would normally be carried out away from built-up areas."

AND WHO WAS RESPONSIBLE FOR CARRYING OUT THIS MISSION?

I was the Canadian Forces exchange office with 58 Squadron, RAF from 1963 to 1966. It was a long standing position filled by Navigators from the RCAF for over 10 years. 58 Squadron, based at RAF Wyton, was a photo reconnaissance squadron flying Canberra PR-7 aircraft and tasked with conducting low, medium and high level photography. A lot of our work was as the arm of RAF Bomber Command doing reconnaissance, both low and medium level. Our high level work (30,000 feet, some higher) was mainly on survey tasks as required by any government agency which could convince the Ministry of Defence to "rent" our services to them. These civilian undertakings led to some interesting photo

tasks – well out of the normal for a PR squadron. For, example: beach survey in the Caribbean; forensic photography from the air (including infrared); tidal photography of the Thames Estuary; etc. The Canberra PR-7 was well equipped to carry out these tasks. As well as the normal day & night reconnaissance cameras, it could carry up to six oblique cameras of varying focal lengths and the principal survey cameras which were vertical cameras with focal lengths of either 6 or 12 inches.

One of the most interesting – and intriguing – photo tasks came up as the result of the Dean of St. George's Chapel, Windsor Castle making a request to the Queen for permission to have the chapel roof photographed. Apparently, the roof was crumbling. Following the proper channels of course, this resulted in the Ministry of Defence passing the request to the RAF who naturally thought of utilizing the best photo squadron in the RAF, 58 Squadron, for the task.

When the request got down to the Squadron, Flt. Lt. Dave Holmes (RAF) along with Flt. Lt. Ray Griffiths (RCAF) were assigned the job. Dave Holmes was an excellent pilot and I was privileged to be his regular photo-navigator.

We were given a pretty thorough briefing on the "target", issued the right maps and we got airborne at 11:10 AM so that we would be over Windsor Castle at the best photo light – high noon. It was a short flight from Wyton to Windsor but when we got there the camera was malfunctioning and we returned to Wyton – but only after having a very close look at the Chapel roof. At this point I must explain that we were in contact with London Air Traffic Control because the flight path of commercial aircraft departing Heathrow Airport passed directly over Windsor and during our time over the Castle all departures were delayed.

The next day we again departed Wyton to arrive over Windsor Castle at the best photo light – again high noon. This time our camera worked well and we made a lot of passes over the Chapel and took many excellent photos. Unfortunately, I do not have access to any of these.

Our task required repeated passes over Windsor Castle at very low level and at about 300 MPH and it took about 90 minutes to complete the task to our satisfaction. As you can appreciate, a screaming jet aircraft at very low level is apt to disturb quite a few people.

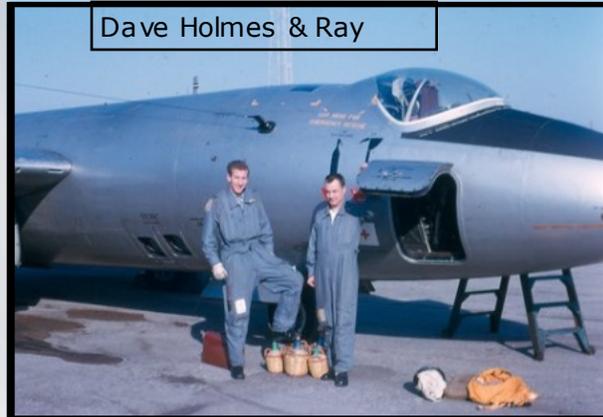
As the opening remarks showed – getting the photos of the chapel roof made a lot of people mad, especially those living in the City of Windsor and environs to say nothing of those passengers whose flights were delayed because of the closure of the departure flight path out of Heathrow Airport.

The RAF apologized of course, but after all, it was a *friendly aircraft!*

See Ray's photos on the next page....



Canberra PR-7



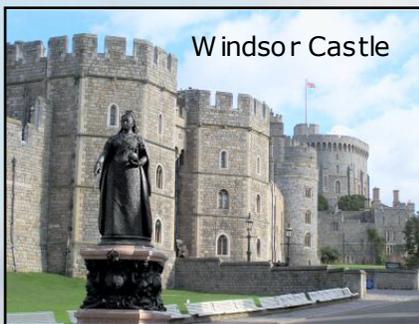
Dave Holmes & Ray



Gibraltar



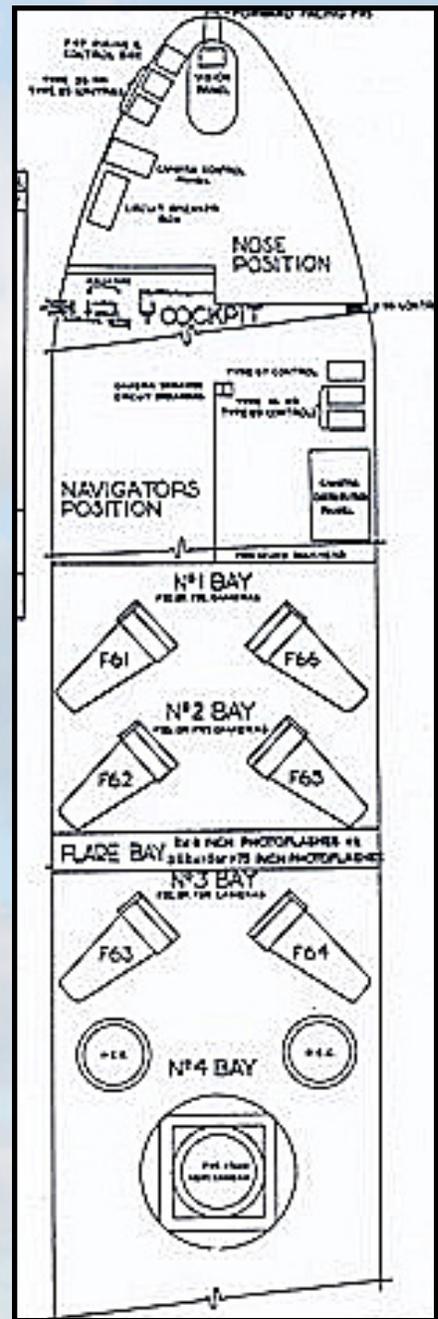
Off Goose Bay



Windsor Castle



Canberra PR-7 Nose position



Wide-angle Photography

Wide-angle lenses are wonderful tools that allow a photographer to take in large areas in tight quarters. Their angle of view exceeds sixty-five degrees and can go as wide as one hundred eighty. For this reason, they're a popular choice with landscape photographers as large expanses of land can be included in the frame. They're also popular with photographers who work in cramped spaces and need to include the entire area in which they're located. This same quality that makes these lenses so effective also allows photographers to take advantage of their distortion.

Wide-angle distortion occurs when the lens is focused very close to the subject. The closer the subject is in conjunction to the degree of width determines how much distortion is achieved. For example, a 20mm lens focused at three feet creates more distortion than a 28mm lens focused at seven feet. Depending on the subject and your intent, the distortion may or may not be desirable. Extreme examples remind me of the effect of a carnival mirror. It distorts the human body making certain areas look larger and others smaller depending where you stand and the curvature of the mirror.

Intentional distortion is best achieved with lenses wider than 24mm. I prefer the effect a 20 or wider produces with respect to a full frame sensor. With APS sized sensors, the lens needs to be wider. If I want to really distort a person's facial features, I get very close to my subject's nose and make it the focus point. It becomes very pronounced with the sides of the head receding into a round ball. The effect is a favorite with kids. At one of my son's birthday parties, I provided all the kids with a souvenir photo using a 17mm lens creating intentional distortion. They loved it. Try it with kids in their Halloween costumes and you'll be the hit of the neighborhood.

Seeing the world with wide-angle distorted eyes is very different and unique. It's fun to play with wide-angle distortion. Experiment with it photographing cars, people, sides of buildings, and even your pet. It may become addictive.

Visit www.russburdenphotography.com

DON'T SHOOT WHAT IT LOOKS LIKE. SHOOT WHAT IT FEELS LIKE. - DAVID ALAN HARVEY

IT'S ONE THING TO MAKE A PICTURE OF WHAT A PERSON LOOKS LIKE, IT'S ANOTHER THING TO MAKE A PORTRAIT OF WHO THEY ARE. - PAUL CAPONIGRO



**A return trip to the Tower,
and a single for my wife**

Ron Speller sent in the Under-
ground photo. Don't you love it?
And the other photo shows how far
the Brits have come since Henry
beheaded several of his queens!!

AGS has printed our newsletter free for over 4 years. They are still offering club members 10% discount on their normally stocked computer accessories, computer parts, printers, printer ink/toner and labour on in shop computer repairs. See them at #1-501 Stanford Ave East, Parksville.

AGS Business Systems

Total Office Solutions Since 1976

#1 - 501 Stanford Avenue E., Parksville, B.C. V9P 1V7 www.agscanada.com service@agscanada.com
1-866-248-4251 or 250-248-4251

AGS

RICOH

World Class Office Solutions