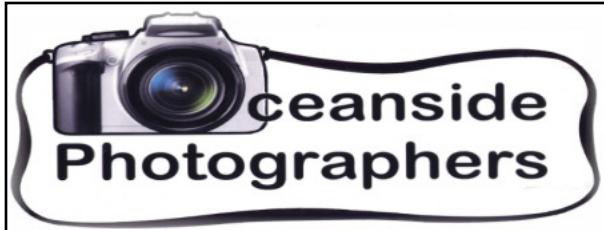


SHUTTERBUG NEWSLETTER

Volume 5, Number 4 August 2012



Photo by Randy Hall



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

August: John Butterworth, close up photography.

**Next Meeting will be
Wednesday,
August 1st, 2012 @ 7 PM
QB Civic centre
In the Windsor Room**

**September Meeting will be
Wednesday 5th, 2012 in
Pioneer Hall East**



Assignments

**August: Blue, deadline Aug 20th
September: Manmade & Natural
October: Roads and Lanes**

MEMBERS, PLEASE NOTE

It has come to my attention that there are a number of photos submitted in our assignments that do not meet the requirements asked. In keeping up with assignment rules and regulations, I am going to ask that any photo that is not meeting these standards must be replaced. Photos will be checked once a week before submission deadline, so that you may have time to resubmit another photo. If you have any questions about the submission please check Oceanside photographers website for inspiration. Thank you.

Christine Budimir, Assignments & Field Trip Director

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
THE THIRD TUESDAY OF THE MONTH 7PM AT QB CIVIC CENTRE.
BRING CAMERA AND QUESTIONS.
CONTACT LIBBY LOVIS FOR MORE INFORMATION**

**PHONE: 752-2383
ASK LIBBY ABOUT BOOKS AND DVDS THAT ARE AVAILABLE TO BORROW FROM OUR LIBRARY. SHE HAS RECENTLY PURCHASED SEVERAL NEW BOOKS.**

Submission Deadline for the Sept Newsletter is August 23rd

If you have photos in the members page on the website and have not updated them for a long time, would you please do so. It would be nice to see some new images!

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!

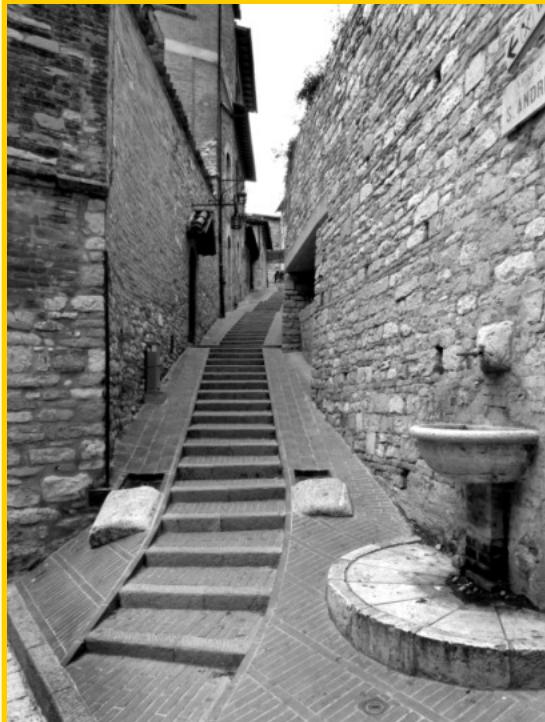


Please remember to wear your name tag at each general meeting, education meeting and field trip. We have so many new members it would be nice to be able to put a name to the face.

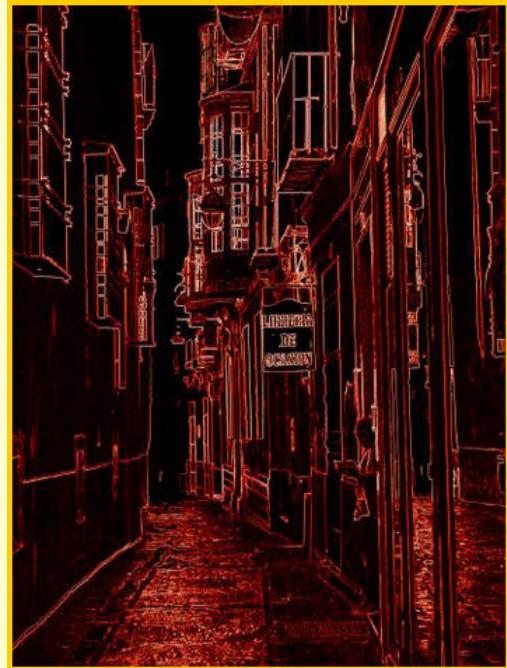


Assignment: Streetscapes

First Place B/W: Lynn Page First Place Digital Art: Sheila Hepton
First Place Colour: Jim MacDonald



Due to the number of assignment images that placed, only 1st and 2nd will be shown in order to keep MB size of NL under control! Please check the website if you wish to see all the photos.



Second Place B/W: Roy Watts

Second Place Digital Art: Alan Smith

Second Place Colour: Gail Courtice



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. ***September's challenge photo is 'Texture.'*** 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 August 23rd for the September edition.** Each month a different committee will pick the front page. The images are sent to them anonymously. ***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.
Please read these instructions before sending your photo!

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. We will wrap it up for the winter by having the last tour in September and will resume again in the spring if there is enough interest.

Randy Hall Workshop

Randy is holding another of his very popular workshops on August 18th from 9—11 AM. His subject is "Taking Photography To The Next Level." If you are interested in taking his workshop, please phone Craig Carmichael (Island Exposures Art Gallery) 250-586-5225

Please Note

In September, club meetings will be held in the big room, Pioneer Hall East at the Civic Centre.



From The Editor's Desk

Yes, it was horrible weather on the 22nd for ICE, with pouring rain—and it was cold, but it didn't seem to dampen people's spirits. About 25 people showed up from the various island clubs. Picnic tables were carried into the pavilion, dried off with paper towel, so that everyone could stay dry while they ate. Photographically it was a disaster, but as far as camaraderie went it was a great success. Staying dry meant getting to know members from the other clubs. Kim did a great job with signage—very professional looking! I'd say, in spite of the rain, it was a great day.

It was heartening to see so many new members exhibiting at OCAC or Mac as they are now calling it. There is an eclectic mix of subjects which makes for an interesting show. Let's hope a lot of the images sell! Having your first sale is always exciting. It has been my experience that people often buy a photo because of association. They have usually been to the place you photographed and have great memories of it and so want a memento. I sold a photo taken at French Creek to a mother whose son used to work there on a fish boat during the summer, but he was now in Ontario. She wanted him to have the photo to remind him of his happy summer days working at French creek.

You will notice, if you get this far into the NL, that I have only included the first and second place winners of this month's assignment. In all there were 12 photos that placed! I have to constantly be aware of what size the newsletter will end up being and one way to add quickly to the MBs is with photos! Because these are all available on our website, I want to leave room for photos that we have not all seen. Of course it is nice for the winners to see their photos in the newsletter, so I hope this compromise will be okay.

Congratulations to Randy Hall and Lynn Page on their exhibit at Island Expressions. A few club members went to their opening on July 12th. Along with Craig's own work, the gallery now shows mixed media art work. We wish Randy and Lynn lots of sales!

What a great evening for the club social at Libby and Eric's! In the morning it looked like rain and by the afternoon the sun was out. A good time was had by all in the Lovis's beautiful garden. Thanks Eric and Libby.

It has been an eventful month and it's not over yet!

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.

Guide to Better Nature Photos: Rules to Break

From Popular Photography Magazine (July 2012)

A good exposure has a bell-curve shaped histogram. **Break It:** The shape of the graph doesn't actually tell you whether exposure is good or not, just how tones are distributed. For instance, proper exposure for a dark backlit scene, with just a fringe of light and very few midtones, will have a histogram that resembles an inverted bell curve. Although you should generally avoid overexposure of highlights (a histogram bulky on the right side) and underexposure of shadows (bulky on the left) this isn't always so. In a backlit scene, keeping the highlights from overexposing will likely give you a dark image with some shadows ending up as pure black.

Shoot in Manual for better exposure control. **Break it:** While there might be some learning value for beginners, manual mode doesn't have any practical advantage over the easier to use-and more intuitive-aperture and shutter priority modes. In fact, we've seen countless shooters struggling to find the proper settings using manual, while their auto exposing counterparts get the shot before fleeting conditions change. Think of aperture and shutter priority as speed manual: You set just one variable and the camera will set the other based on the meter reading. If you don't like how it looks, you can brighten or darken it with the exposure-compensation control.

When shooting landscapes, we almost always shoot with aperture priority, because f-stop is often non-negotiable-when we need f/16 for sufficient depth of field, for example. For wildlife, the converse is usually true: Shutter speed is usually crucial.

Customize your white balance before every shot. **Break it:** Using a grey card or white-balance cube to set the correct white balance for a nature photo is not only impractical, it imposes a rigid standard onto a subjective, artistic decision. While ensuring a neutral colour balance makes sense for situations where colour fidelity is paramount, this is not often the case with nature photography. In fact, certain colour casts—the blues of dawn and dusk, or the warm hues of sunset-create mood and inject emotional content into the image. Setting a custom white balance during a sunset shoot will only remove the magic quality of the light that attracted you to the scene in the first place.

And if you shoot in RAW format, you can easily set white balance during the processing stage without compromising image quality. This lets you tweak it precisely on a calibrated monitor.

For maximum sharpness, focus one-third of the way into a scene. **Break it:** Used mostly with wide angle landscape photography, this guideline allegedly finds the hyperfocal distance—the focus point that optimizes depth of field from the nearest to the farthest objects. But it is usually imprecise and often plain wrong. Say your composition includes flowers 3 feet away and mountains 3 miles away. According to this rule, your optimal focus point is about 1 mile away!

To find the real hyperfocal distance, you could consult a distance chart or

Rules to Break, continued

App (eg dofmaster.com). Or simply double the distance of the nearest element in your composition and focus there—if those flowers are 3 feet away, pick something 6 feet away. Next stop down the aperture until everything is acceptably sharp from front to back, and touch up focus as necessary. Live view makes it easier.

Always shoot with the sun at your back. **Break it:** With the sun behind you, subjects in front of you are evenly lit, with lower contrast, making exposure easier. But while front lighting might be the best approach in some cases, directional light can create wonderful nature photos. Side lighting reveals important texture and detail in the landscape while giving the image a sense of depth and dimensionality; backlighting lends drama to wildlife shots, creating glowing rim light and bold silhouettes. Working with directional light can be tricky, and flare is often a challenge—use a lens hood or a well placed hand for shade.

Turn off image stabilization when shooting on a tripod. **Break it:** For wildlife, mounting the camera to an unlocked tripod head allows for quick repositioning whenever the subject moves, and image stabilization can mitigate the shake that comes with this or with wind. Shooting landscapes with long exposures? Many current IS lenses, notably Canons and Nikons have tripod detection that can compensate for mirror slap. But many lenses, and cameras with sensor-shift IS lack this feature and on these you should definitely turn off IS—the IS may actually induce vibration. Consult the manual to be sure.

Set your aperture to f/8 or f/11. **Break it:** Most lenses perform at their best, in terms of resolution, somewhere in the middle of the aperture range. That doesn't mean you should always choose these settings, though we see people doing so all the time. Sure, you should try to avoid diffraction—image degradation caused by using very small apertures—but not at the expense of the required depth of field. Your landscapes will suffer far more from too shallow a zone of sharpness than they will from diffraction. If your composition requires you to shoot at f/16 or even f/22 to ensure sharp focus from near to far, by all means do so.

F/22 and be there. **Break it:** The flip side of the previous rule, this one is simple laziness that has evolved into accepted wisdom for landscape scenes in order to get maximum depth of field. But because of the aforementioned diffraction, your image quality will not be as good as it would have been had you used, say f/13. Using a smaller aperture also requires a longer shutter speed—or a higher ISO than you might need.

Prime Lenses are better than zoom. **Break It:** Twenty years ago this would have been true. The variation in optical quality between prime and zoom lenses back then did justify carrying a large assortment of primes. But now the quality differences are much less—and in some cases nil—while a zoom's convenience, versatility and portability often far outweigh any perceived image degradation. For wildlife, serious shooters will prefer superior optics of certain prime lenses. For

Continued from page 9

The vast majority of uses, zooms are just fine.

You can always fix your photo later. Break it: Despite the powerful temptation to improve an image with Adobe Photoshop or other image editing, you're still much better off getting as much of it right in the camera as possible. Crop later? Better crop it now, in the camera, and not throw away those pixels unnecessarily. While you should leave some decisions (e.g., setting white balance) to the processing stage, many fixes such as brightening a significantly underexposed image can reduce picture quality. As much as editing is a part of the craft, skill with the camera remains your most important tool.

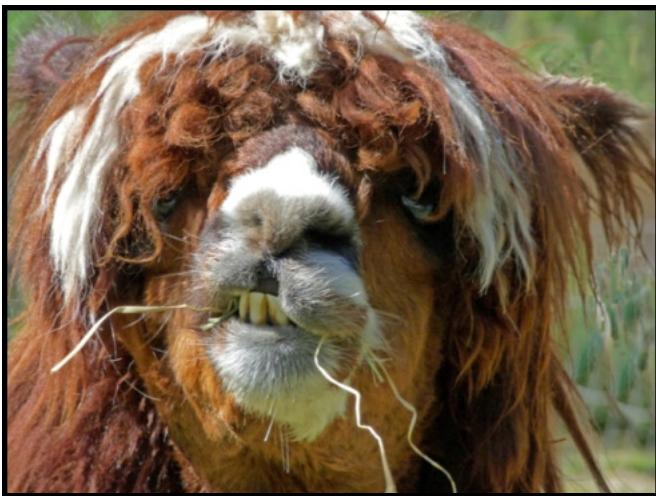


Photo by Janet Tullis



Photo by Dianne Spence



L: Margaret Groenhof

R: Sandra Martins



Shutterbug Front Page

The intensity of the colour is excellent while the image still remains natural. The light and clarity from the blades of grass right to the clouds on the horizon were very appealing. Normally, landscapes with the horizon right in the middle don't work too well, but because the bottom is so heavy and the top so light it seems to work.

Guest Speaker, David Blackmore

When I first started taking photos I thought it was just a question of picking up the camera, pointing in the right direction and pressing the shutter. Boy, I sure got that wrong! Later, I took courses, read books, joined the camera club and found out there was so much more to photography, or to getting a good image, than I ever imaged. Then along comes David Blackmore to tell us there is even more to taking a good image than worrying about thirds, leading lines, straight horizons and so on! Who knew that taking a photo could be so involved? No wonder it is a lifetime pursuit!

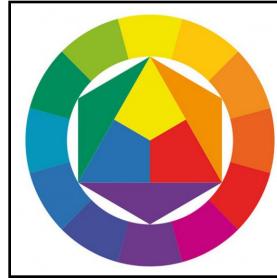
Dave, who is also a club member and a member of the Probus Club camera group, gave Oceanside Photographers an information packed talk on contrast. Not contrast obtained from fiddling about in Photoshop, but about contrast in the field: Looking for the contrast in places and things. It is far more than black and white. Contrast is what makes your photo 'pop' to quote Dave. So what is contrast in an image then? It can be contrasts in colour, like yellow pansies set against blue forget-me-nots, a smooth log on a jugged rock, straight lines by a curve, warm and cool. Contrast is more than colour, the possibilities are endless.

As Dave explained, people are visual and are drawn to contrasts as they are obviously the most noticeable. The eye seeks the focal point in a scene and most often to a point of contrasting elements. We pounce on the contrast.

The other day I watched a show about Yousuf Karsh, the brilliant Canadian portrait photographer who took so many iconic photos, like Winston Churchill, Hemingway and so on. His photos are all about contrast.

It is well worth checking out Johannes Itten on the web, as you will get some great ideas about colour contrast and how they work. Here is a summary of Itten's Contrasts:

1. Contrast of Hue
2. Light-Dark Contrast
3. Contrast of Saturation
4. Complementary Contrast
5. Cold-Warm Contrast
6. Contrast of Extension
7. Simultaneous Contrast.



Studying art is a good way to see how artists use contrast and Dave showed us a few famous examples, one by Vincent van Gogh, who was a master of using contrast, and Georges de La Tour whose subjects in his paintings were often illuminated by candle light, giving the light dark contrast.

So the next time we venture out with our cameras, we need to seriously think about giving our images some 'pop' by using contrasts. Dave's talk definitely gave me food for thought! I hope he inspired you too.

Thanks Dave.

France - Three Festivals in Provence

Submitted by Vivienne Bearder

This spring Alan and I returned to Provence, where we hoped to see some traditional festivals. Fortunately, we managed to be in the right area at the right time to see three of these lively and colourful events. Equipped with our Nikon SLRs (D90 with 18-200 lens and D3100 with 55-200 lens), we first encountered a festival that could have been straight from Qualicum Beach, except for its Provençal flavour. Before the start of activities, I had a conversation with a local press photographer about Provence. Smartly dressed in white linen and carrying a Canon camera with 18-300 lens, he kindly suggested a place for us to stand and photograph the event. We were entranced as we watched a parade of people in Provençal traditional dress and costumes, horse drawn carriages (caleche), and folk dancing (farandole), followed by 300 sheep! Afterwards, we joined the locals at an adjacent square to enjoy the regional food and artisan crafts and to admire the unique Arlesienne costume worn by the women and young girls.

On another day, we experienced our first Abrivado and Course Camarguaise. Both events feature the revered Camargue bull, a smaller and faster version of its Spanish cousin. Abrivado traditionally involves herdsmen (guardians) transferring the bulls from pastures to the bull ring, but this time, the bulls were run in a closed village street. We stood behind barriers, watching and photographing five or six guardians on their horses galloping at speed in a V formation to contain the bull. Back and forth they rode, with young male teenagers racing behind and between the riders to try and grab the bull's tail or horns! Finally, about 20 bulls were set free to run ahead of the guardians back to the holding truck at the end of the street.

Later, we sat amongst the villagers overlooking an oval sand arena waiting for the start of the Course Camarguaise. This 'bull race' involves young men called raseteurs, dressed in white, who enter the arena to meet the Camargue bull. In this game of skill, agility and bravery, the raseteur uses a raset, or toothed hook, to try and remove objects known as 'attributes' from the bull's head and horns. The cocarde (ribbon) and strings each have point and money values and the cash value increases the longer they remain on the bull! It was interesting to follow the action with our cameras, especially when the young men leaped several feet into the air and over the arena's barriers to avoid the bull's horns. The raseteurs certainly earned their prizes this day!

Photographing the people and activities in these festivals brought us much pleasure as well as challenges, as we strived to get that 'perfect shot'. Spectators jumping in front of us as we clicked the shutter, crowds limiting the accessibility of shot, and extreme contrasts in lighting were a common theme. However, we were privileged to have been there, filling our memory banks more than our memory cards.

See Vivienne's photos on the next pages.....



L-R: Release of the bulls
Provence Teen
Provence Traditional Dress



Reaching for the attribute



Sabatier Leaping!



Parade



Ayme and the bull

Vivienne has lots of information and websites about Provence that she is happy to share with you if you would like more information. Go to our club website and email her under 'membership.'

Free Frame Stacking Programme

Sent in by Paul Edelenbos

There are other programs available, at a cost, but all the reviews I have read say that CombineZ is better and at a price I can afford - Alan is giving it away free! There is however a small catch. Alan is extremely clever and developed his software for microscope work for himself and so it takes quite sometime and effort to use it to its full potential. However even running it with its default settings you can get fantastic pictures. Please check out the website below for all the details

<http://www.broadhurst-family.co.uk/lefteye/MainPages/combinez.htm>

When subject matter is forced to fit into preconceived patterns, there can be no freshness of vision. Following rules of composition can only lead to a tedious repetition of pictorial clichés. Edward Weston

(From the book, The Practice of Contemplative Photography, by Andy Karr and Michael Wood)

Club Social, July 18th

Thank you Eric and Libby Lovis for hosting the social in your beautiful garden.



Photos:
Dave Courtice





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Photos by
Les McLean



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A Glimpse Back in Time through the art of Photography



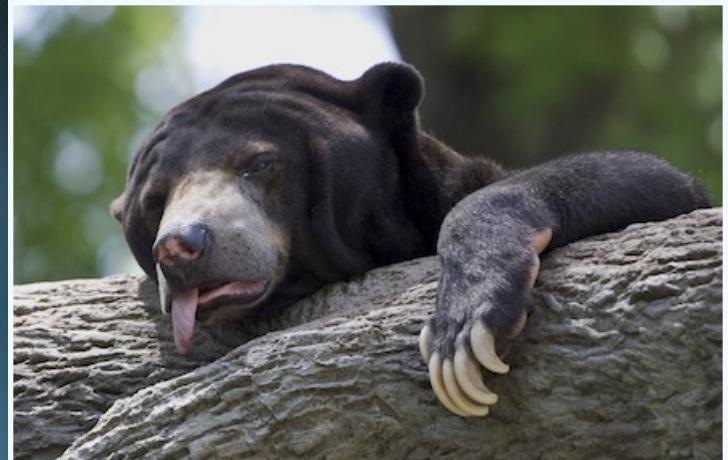
L-R:George Davey, 10 years old, given 1 month's hard labour at Wandsworth Prison in 1872 for stealing 2 rabbits.

Late 19th century hand tinted photographic studio portrait. Circa 1900.

Lillie Langtry taken by William Downey in August 1885. Langtry was a music hall singer and actress who became Edward VII's mistress.



Left: Sent in by Robin Pearson.
Too cute!!



Sun Bear reacting to the 40C
heat at a zoo in Omaha. Neb.
July 9th, 2012.

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.

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