

SHUTTERBUG NEWSLETTER

Volume 5, Number 10, February 2013

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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

February: Wally Chin, Photographing Antarctica

Field Trips

February: Mt. Washington

March: Nanaimo Sea Wall

April: Ladysmith

May: Cumberland

(For dates and details see club website)

Please note

**Next Meeting will be
7 PM
Wednesday, February
6th 2013 in
Pioneer Hall East at the
Civic Centre.**

Assignments

February: Architecture

March: White

April: Night

May: Motion Blur

Monthly Photo Assignment Clarification

Assignment photos should be taken for that assignment, which means that the photo has to be taken within 3 months of submission. No pulling photos from your files that are 5 years old. It does not have to be taken locally, or even in the country, so long as it is current and fits the category. Don't forget the date of the image is encoded into your photo! See guidelines on Page 4

CLUB BULLETIN BOARD

EDUCATION MEETING

THE THIRD TUESDAY OF THE MONTH AT 7PM AT QB CIVIC CENTRE.

Submission Deadline for the March 2013 Newsletter is February 23rd

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.



Important

If you change any of your personal information, like email address etc, PLEASE let us know so that we can update our records.

Shutterbug Front Page

Due to lack of participation, I am cancelling the 'Shutterbug Spotlight'. I had no photos for December, one for January, and one for February. So, let's try something different. If you have an image that you are particularly proud of, send it to me. It works much better for the front page if you send a landscape, (horizontal) image.

From The Editor's Desk



A club like ours works because of dedicated volunteers. Yes, taking on a management job is a commitment, time consuming and occasionally frustrating. However, you always get out far more than you put in. I think most of us are reticent to volunteer for numerous reasons. I know I was when I took on the newsletter. That first month's edition was extremely stressful because I quickly realized that the programme I was using was totally inadequate. I had to learn Publisher in a hurry, another stressful thing. Fortunately, Dave used the programme for 11 years when he did the Probus Club's newsletter, so at least help was close at hand. Our computer man was another valuable source of help.

Because I took on the newsletter, I can now find my way around Publisher. It is a great programme so I am pleased I was forced to learn it! New people on the team mean fresh ideas and sometimes a different way of doing things. We do not want to go back to the early days of the club where few wanted to volunteer so we had the same people running things for years. This caused stagnation—not a good situation for any club and it nearly finished ours. If you think that one of the jobs on the team appeals to you, let us know, put your name forward—don't be shy!

Your management 'team' constantly tries to improve and refine things. It is good to get member's feed back, ideas and suggestions. We are going to try 'groups' where people with similar interests can get together, outside of club hours, for support, help, discussions or just plain camaraderie. The best part of the 'Art In The Afternoons' that we did last summer was the coffee get together afterwards. We had lots of great chats and found it was a wonderful way to get to know each other. Friendships have been formed, which is what it is all about. So upwards and onwards.

Guidelines for the Assignments

Colour : All the assignment images should be taken within a few months of the assignment. Cropping, minor cloning, minor saturation and sharpening, contrast and brightness boosts are allowed. No running image through plug ins or any major post production work.

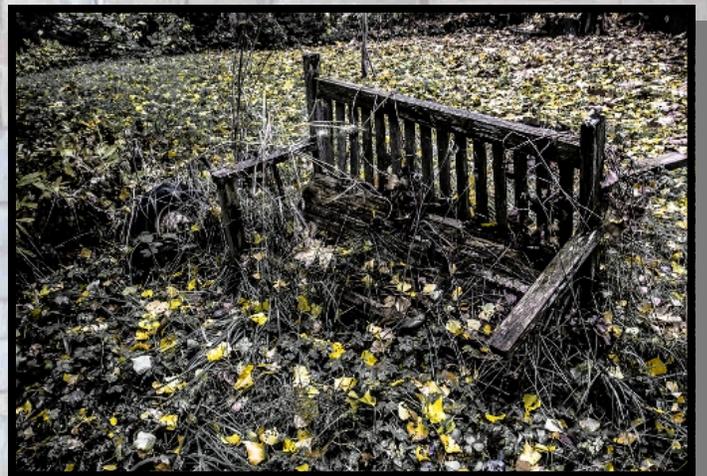
Black and White: Same as above. The image is best taken in colour and changed in editing soft ware to black and white. Do whatever it takes to get the very best contrasts in the image. Black and white is all about good, crisp contrast.

Digital Art: The sky is the limit on this one. No holds barred on this assignment! You can use layers, plug-ins, anything you like to enhance your image and let your creativity flow. It must be obvious.

Assignment: Barns and Benches

Colour

Black and White



Assignment: Barns and Benches

Digital Art



Colour

1st...Bill Pennings

2nd...John Groenhof

3rd...Ed Mosier



Black and White

1st...Margaret Groenhof

2nd...John Groenhof

3rd...Kevin McGuinness



Digital Art

1st...Bill Pennings

2nd...Sheila Hepton

3rd...Roy Watts

HOW TO AVOID TAKING TRAVEL PHOTOS

Submitted By Frieda Van Der Ree

To spend two weeks in a scenic part of England without taking any photos worth keeping takes careful timing, planning and determination. During many trips to visit family in England I've never managed this before. Clearly I'm onto something that ought to be shared. I've worked out a few key points that should be easy for anyone to follow and replicate.

Timing. Plan to take your trip during the shortest days of the year. This will greatly reduce the number of hours you can consider using your camera. A summer day in Nanaimo, for instance, offers roughly eight hours per day more daylight than a winter day and over a two week holiday this adds up to a whopping 112 hours! Plainly you need to holiday in winter if you want to limit the time available for taking daylight pictures.

Latitude. You can eliminate even more daylight by heading north on the globe. The city of London UK --latitude 51. 51°N-- is almost as far north as the near tip of Haida Gwaii. At our daughter's house in Berkshire, southwest of London, the days were noticeably shorter and less bright than in Nanoose Bay.

The combination factor: Head north in winter and you stand to gain a bonus effect of running into lousy weather. Heavy clouds, murky light, sleet and blasts of cold wind create excellent conditions in which not to use a camera.

Personal issues. Arrange to come down with a cold as soon as you arrive. A few days of watery eyes and wet sneezes should quickly morph into a hacking cough and uncontrollable chills, all making it difficult to focus a camera. As a side note I was pleased to discover just how many tissues I could cram into my new camera bag, using separate compartments according to degree of use. I even found a dandy place to hold a few rolls of cough drops if I first removed my camera's spare battery.

Advanced shooters could explore the option of advancing from cold to pneumonia. I don't consider myself an advanced shooter but did manage the pneumonia, which, believe me, is remarkably effective at killing any urge to handle a camera.

In spite of all these factors I came dangerously close to some wonderful photo ops: We are tramping along a public footpath between fields populated by sheep when a fox bolts out of a hedgerow and angles across the field beside us; it stops, nose testing the wind, auburn coat burnished by the low sun. Except that the fox is too far away to capture with the lens on my camera and he's gone before I can reach for the 200mm lens in my camera bag.

We're exploring a warren of narrow streets in the old college town of Eton when we come upon a gaggle of students in traditional Eton collars and tailcoats against a background of intricate brickwork. I fired off several shots but everything is blurred in the low light. Close, though.

We have tickets to see Simon Callow in a one-man production of 'A Christmas Carol' in London but arrive at Maidenhead railway station to find that no trains are running in this quadrant of the country, apparently sidelined by snow somewhere. Oh, and a death on the rails, the station mistress adds, but she can't tell us when--if ever-- the next train will come by. We opt to hire a car into London, sharing with another woman who has promised to meet a friend for tea at Harrods and so our changed route to the theatre takes us past Harrods' dressed-for-Christmas windows (Click!) and streets so festively decorated (Click!) that sitting in a dark theatre seems beside the point, at least until the stage curtain is raised and Dickens' London comes to life. Except that no clicks happen because I hadn't brought a camera that day.

So, no collection of shots labelled "UK, Dec 2012" for which my crowded hard drive is truly grateful. However, my camera took a few simple shots that helped to solve a mystery and this became a highlight of the visit both for us and for our hosts. Some mysterious clay objects had been found buried on our daughter's farm and no one had yet found the time to search out their identity or purpose. I put the laptop to use and discovered a Museum of Rural Life at nearby Reading and emailed to them a few photos of the objects posed in various angles against a tape measure. A curator replied with a promise to forward the pictures to various authorities at other museums. On our last day in England she emailed again suggesting I look for images of 'kiln furniture'. Eventually I found an exact match, labelled probably from the 1700s and made of London clay, the same material we'd been scraping off our shoes after every walk and which probably formed the bricks--from that same era--of our daughter's house.

Thanks Frieda, my laugh for the week!

David Blackmore's Gallery Opening, January 11th

A large crowd gathered at The Mac, formerly known as OCAC, in Parksville on Friday night to see the opening of Dave's exhibit. I knew that Dave was an accomplished photographer, but wasn't expecting such an eclectic mix. This was one of the most impressive collections of images I have seen in a long time. Dave's images covered just about everything, from stunning African wildlife to brilliant swirls, colours and shapes of Chillhully glass. Two interesting abstracts were created by fractals, with the final image size reaching almost one gigabyte! I understand from Dave's talk, that they took 12 hours to create! We will have to get him to explain that to the club one day! Dave shared with the large, enthusiastic crowd how he created some of his work. It is obvious that a lot of thought went into each image and the effort shows.

The show goes on until January 26th. Viewing hours are 11.30—3.30 Tuesday to Saturday. I hope that most of you will get the opportunity to check it and be inspired. When you see Dave at a club meeting, do talk to him about his work. Dave is great about sharing his extensive knowledge and ideas.

Open yourself to feeling—look with your capacity to feel—and you will experience and become part of the Now, Reality, Being; the isness of the moment. Always follow your feelings, whether you are capturing one image per hour, or seven images per second.

From: Zen and the Magic of Photography, Wayne Rowe

The Frog and the Spider

Submitted by Beate Kuhn

I was introduced to gardening and photography at an early age by my father and grandfather. For me the two have always gone hand in hand, teaching me the skills to be a patient observer of all the little dramas and miracles that play out amongst the leaves and flowers in my garden.

When we built our house in Parksville 20 years ago it was up to me to design and plant the new garden. My husband's only request was space for a pond. I watched with trepidation as he and my son tackled the project with great enthusiasm but little planning.

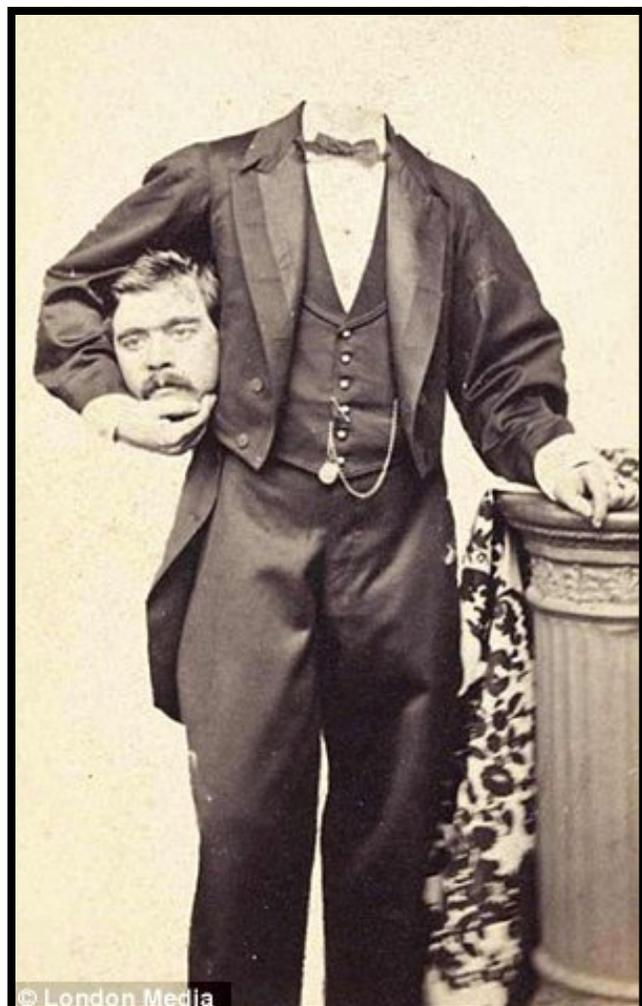
They must have done something right because this small pond became nursery and living quarters for hundreds of water creatures including hoards of little green tree frogs. I have become quite enamoured with them and have taken countless pictures of them over the years. They are not shy and pose for my camera quite willingly. My grandchildren and I have watched with fascination every year as they develop from eggs to tadpoles, grow legs and then emerge one warm summer day as tiny little frogs no bigger than a child's fingernail. The ones that survive the garter snakes and the birds quickly grow into feisty little things with the ability to 'sing' all night at an astounding volume, each of them with a very distinct sound.

I watched one day as one of my little friends took up position on the patio light behind the net of a very large spider. Several attempts to reel in the net to get at a freshly caught fly only netted him a paw full of sticky spider's web. The spider was getting quite agitated, running back and forth nervously. As I focused in with my camera the spider charged, the frog snapped at him and the spider fled. The confrontation only lasted a second. Had I blinked I would have missed it. I took some shots of the combatants but it was not until I pulled the pictures up on my screen that I realized that the spider had lost a leg in the battle which provided a tasty if somewhat hairy lunch for the frog.

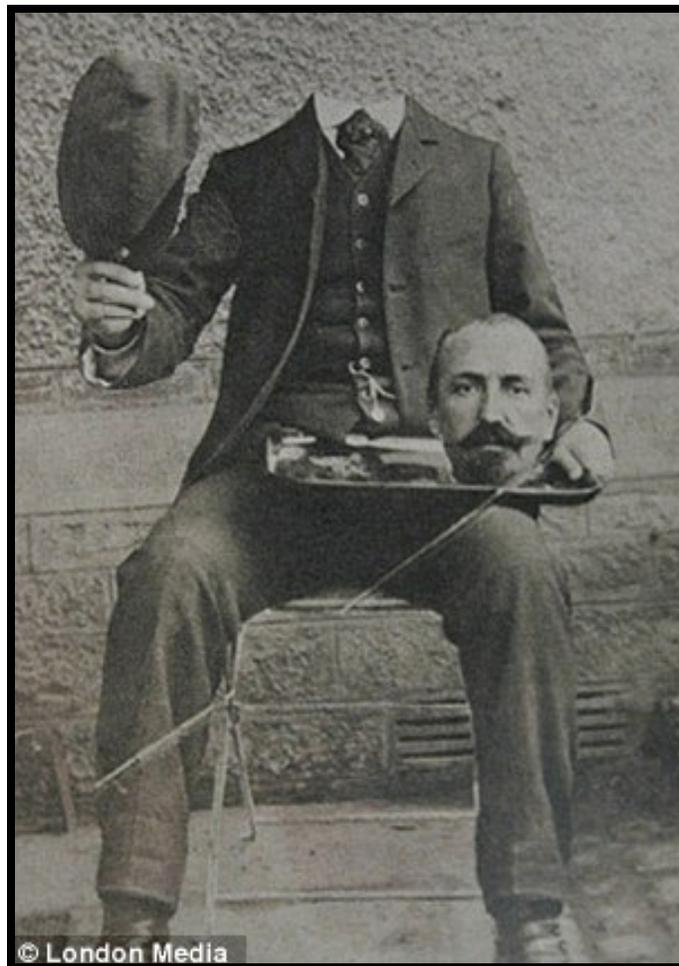
Even in my tranquil little garden it is still survival of the fittest. I must admit though that I cheered for the frog.



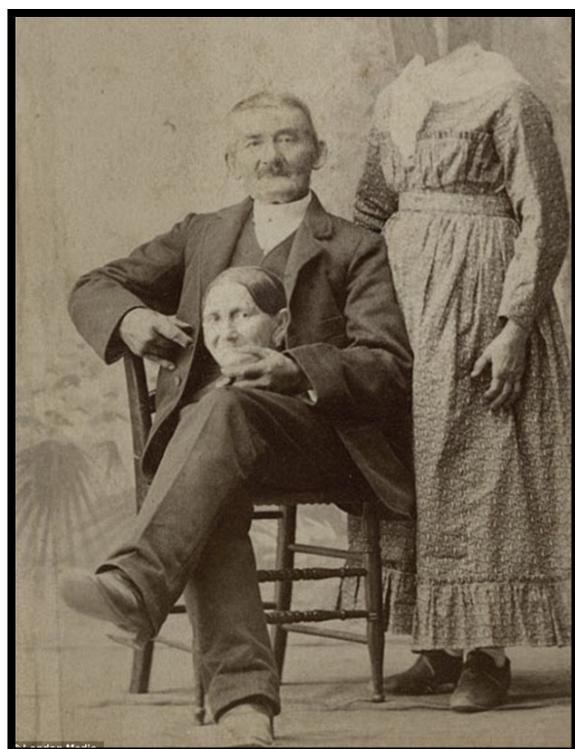
Those Weird Victorians !



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A Challenge for Digital Artists GC

I have long been fascinated with the mysterious Voynich Manuscript, which is at Yale University's Beinecke Rare Book and Manuscript Library. It was written in the early 15th century and so far no one has been able to translate it, although I see on the internet one person claims to have cracked the code. It was common back in the middle ages for alchemists and scholars to write their discoveries in code in order to hide them from the church. The Catholic Church came down hard on any one claiming something that was not substantiated by the Bible. The Voynich Ms maybe an example of this threat. I think it would be fun for those who like to mess about with layers etc, to have a go at creating a page or two of their own Voynich. Send them to me and I will put them in the newsletter. Here are some of the pages from the manuscript, but you can Google Voynich and find the entire manuscript. As you can see it is an intriguing document. I look forward to seeing what you come up with. Below is my own attempt. *Gail*



How I did it

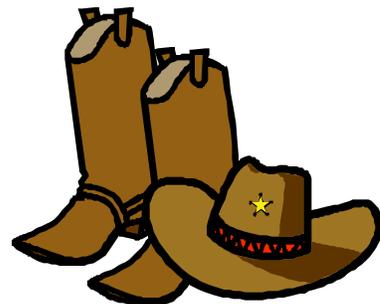
I used Elements 9. First, I opened a photo of a letter my dad wrote to mum during WWII. Next, I opened a photo of a vase of flowers and using the quick selection tool on the rose, copied and pasted it onto the letter using the move tool to position it. Then, I opened the Content Palette and selected the butterfly and leaves, moving and changing their size and position as needed.

I opened a photo of a door panel covered in thick layers of cracked paint I had taken at McLean Mill. I placed it over the layered photo, using 'overlay' in the blending mode and then reduced the opacity. The final stage was using Alien Skin Xenofex2 plug in with burnt edges. I flattened all the layers and saved it to jpg for the newsletter.

Is that a 45 with my coffee?

Submitted by Lynn Page

Up high in the mountains of southern California where snow lay in the shadows and the air was thin, we found a restaurant where the waitresses appeared prepared to tackle any situation. We were thinking, is that a 45 you are serving with my coffee, as we conversed about the John Wayne memorabilia decor. Turns out the owner was a real fan, he had a drink with John once in a bar after WW II. The owner had insisted that his "girls" carry guns while serving. The "girls" said that the weight of the side arm gave them back trouble. Eventually after lengthy complaints he gave in and supplied them with light weight plastic ones. These still managed to keep customers in line. Our waitress had worn her beautiful old tooled leather belt and holster since the '70's.



MEMBERSHIP CARDS

Annual Membership Cards are now available and will be handed out to members at the next General meeting. By showing your card to places like The Source, London Drugs, Island Exposures Gallery etc, you will receive discounts on your purchase.

Newsletter Submission Guidelines

500 to 600 words, if you need to say more check with Editor. Photos to be sent separately in jpg, size doesn't matter, but not too small please. Written part to be done in a Word Document only. No PDF files. Thanks Gail

A Poem For Our Times

**The computer swallowed Grandma,
 Yes, honestly, it's true!
 She pressed 'control and enter'
 And disappeared from view
 It devoured her completely,
 The thought just makes me squirm.
 She must have caught a virus
 Or been eaten by a worm.
 I've searched through the recycle bin
 And files of every kind;
 I've even used the Internet,
 But nothing did I find.
 In desperation, I asked Mr Google
 My searches to refine.
 The reply from him was negative,
 Not a thing was found online.
 So, if inside your 'Inbox'
 My Grandma you should see,
 Please 'copy, scan and paste' her
 And send her back to me!**

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*Hard working father
052 © Steven Kovacs (USA)
Wildlife Photographer of the Year
Commended*

Get up close and personal with the fascinating wonders of nature at this year's Wildlife Photographer of the Year 2012 exhibition, the results of the 2012 world's leading nature photography competition organized by the U.K. Natural History Museum.

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Royal BC Museum

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Victoria, BC Canada

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Tel: 250-356-7226

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Shutterbug Newsletter

You might be interested to know how many read the NL last month.

Canada... 251

US..... .. 17

Mexico.....15

India.....1

Education Meeting January 15th

Thirty members each arrived at the Ed meeting armed with a large sheet of Bristol board, glue, scissors and lots of assorted magazines. For over an hour, we let our child out, cutting and pasting pictures, words, images, anything that took our fancy and then sticking them onto the board. I am sure most were wondering what was the object of the exercise!

The results were interesting and sometimes predictable. For the most part, the pictures people chose reflected their interest in a particular subject matter. One lady covered her board with flowers and gardens as that is her passion. Another covered hers in small, red only pictures. Apparently she wanted a theme. Did she love red, small objects, did she compartmentalize things? It might have been handy having a psychologist interpret the end results! I talked to one club member whose board was covered in faces. He told me he was not at all comfortable taking photos of people. Was he facing his fear by doing this? I told him that I too was totally intimidated by taking people and consequently, I had no faces on my board! So two people with similar 'fears' but with different approaches—interesting.

An artist/photographer, covered her board with an eclectic mix of images, just like her photography and paintings. Her husband's work reflected his wonderful sense of humour, with a clip of a squirrel biting someone's behind! Large, bold images in sepia and black and white filled one board. Now was this about liking black and white, taking striking images, or both? Hopefully, everyone went home and thought about the underlying messages that lay hidden on their board. It can be quite revealing!



Photos: Shelley Harynuik



Cute corner

London Drugs—10% Discount off Regular Printing

Offer applies ONLY to regular priced developing (online weekly special offers would not qualify for an additional discount)

Members are requested to bring in their membership cards and they will input the discount info into each individual's file so that future discounts will come automatically

Did You Know?

ISLAND EXPOSURES ART GALLERY WILL GIVE OCEANSIDE PHOTOGRAPHERS A 20% DISCOUNT.

Talk to Craig Carmichael at 5-183 West Island Highway,
Parksville (Beach Club)

Phone: 250-586-5225

Craig will meet all your framing needs and do spectacular canvas wraps.