

SHUTTERBUG

Volume 6, Number 1, May 2013



Photo: Jim Troyanek



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 email at newsletter@oceansidephotographers.ca.

Guest Speakers

May: Nick Zoltay, Black and White Photography

**Next Meeting will be
Wednesday, May 1st, 7 PM
at the Civic Centre
In the Pioneer Hall East
Please note this is the
AGM, so do show up to support
your club and maybe put your
name forward for one of the po-
sitions!**



Assignments

May: Motion Blur
June: Old and Funky

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. It would be helpful to add your name to the title, saves me doing it! Written part to be done in a Word Document only, no space between paragraphs, but indent paragraphs about 5 spaces and then justify the document. No PDF files. Thanks

EDUCATION MEETING

**THE THIRD TUESDAY OF THE MONTH
AT 7PM AT QB CIVIC CENTRE.
MEETING IN THE WINDSOR ROOM.**

(Libby is always looking for ideas, suggestions, questions for the education meeting. Please contact her if you have suggestions or would like a question answered.)

Submission Deadline for the June 2013 Newsletter is May 23rd (Please read guidelines on page 4)

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.

Membership Dues

Our new club year starts in May – please remember to renew your membership! Get a head start by renewing at the April 3rd general meeting. Don't miss this opportunity to beat the crowds! We look forward to welcoming your continued presence and activity in **your** photography club. The annual membership fee is \$30.00 – you may pay by cheque or cash. Please make your cheque out in advance, if possible, to Oceanside Photographers Club and if paying by cash, it would help the membership director if you have the exact amount. Replacement name badges are \$12.00. Welcome back to the club for the year 2013-2014, and don't forget to ask for your updated membership card, which will be available for you when you renew.

Thanks! Vivienne Bearder, Membership Director

An Invitation to non-members

If anyone other than club members reads this newsletter and would like to write to me and tell me something about themselves, where they live, what they are into photographically and so on I would love to hear from them. I will also put your email (no address and last name) in the newsletter. Let me know if you are a member of a photography club and if so perhaps something about what you do within the club.

YOUNG AT HEART
Slightly older
in other places.

From The Editor's Desk



I think just about everyone in the club loves taking wildlife photos and some of our members are avid wildlife fans. We have seen some of their wonderful slide show presentations and how can one not be moved by images of eagles, river otters, bears and birds of all description. We are truly blessed to live on the west coast and to experience nature's bounty at our door step. But what if one of the key species—salmon, vanishes? It would be catastrophic to so many animals down the chain, devastating bear and resident Orca populations, to name a few. It would also mean that forests wouldn't get their much needed fertilizer.

There appears to be a huge government cover up on a nasty fish virus introduced to the wild salmon population from fish farms. My Dave saw a film presentation about this at the Civic Centre the same night as our education meeting.

As a veterinarian, he naturally understood the ramifications and was shocked to say the least. The room was packed and when the video was finished, it got a standing ovation. You can view this video yourself and come to your own conclusions, www.salmonconfidential.ca. As photographers who love and cherish the environment, it is our duty to be informed and to let our opinions be known. It is true that bad things happen because good people do nothing! Historically, we have seen this happen time and time again. Surely there is more profit from tourism than sending Atlantic farmed fish to China! (I don't know of anyone locally who even eats it!) Once you have watched the video perhaps you will then consider which party to vote for in the coming election!

Hopefully, our grandchildren and their children will still be able to enjoy what we have been blessed with and take for granted. But not if we stand back and allow these things to happen.

What is Aperture, For those who might still be wondering?

Put **most simply** – Aperture is 'the size of the opening in the lens when a picture is taken.' When you hit the shutter release button of your camera a hole opens up that allows your cameras image sensor to catch a glimpse of the scene you're wanting to capture. The aperture that you set impacts the size of that hole. The larger the hole the more light that gets in – the smaller the hole the less light.

Aperture is measured in 'f-stops'. You'll often see them referred to here at Digital Photography School as f/number – for example f/2.8, f/4, f/5.6,f/8,f/22 etc. Moving from one f-stop to the next doubles or halves the size of the amount of opening in your lens (and the amount of light getting through). Keep in mind that a change in shutter speed from one stop to the next doubles or halves the amount of light that gets in also – this means if you increase one and decrease the other you let the same amount of light in – very handy to keep in mind).

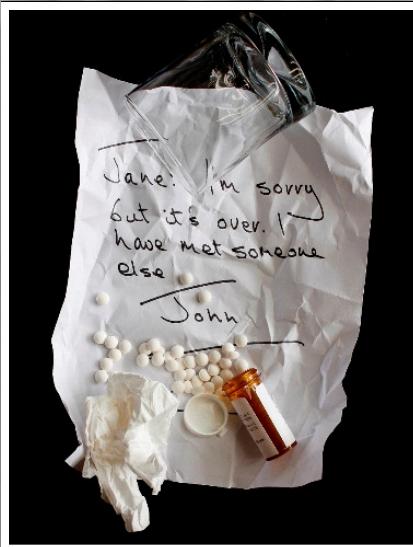
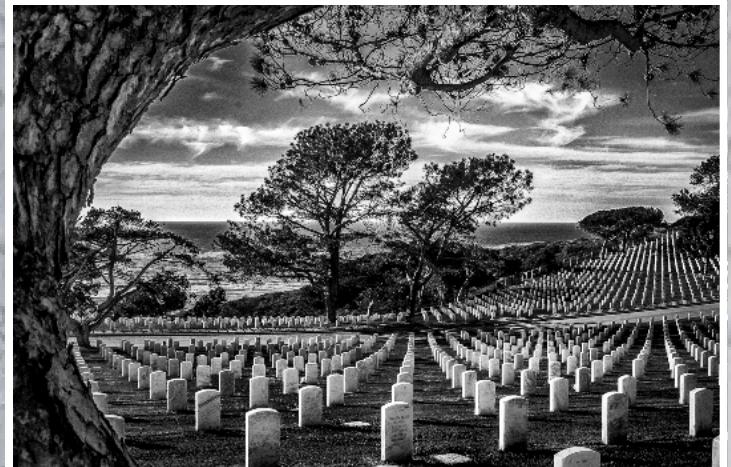
One thing that causes a lot of new photographers confusion is that large apertures (where lots of light gets through) are given f/stop smaller numbers and smaller apertures (where less light gets through) have larger f-stop numbers. So f/2.8 is in fact a much larger aperture than f/22. It seems the wrong way around when you first hear it but you'll get the hang of it.

Assignment: Anything White

Colour



Black and White



Assignment: Anything White

Digital Art



Colour

1st...Jack Harynuk

2nd...Gail Courtice

3rd...Christine Budimir

Black and White

1st...Kevin MacGuinness

2nd...Nicole Muchowski

3rd...Shelley Harynuk

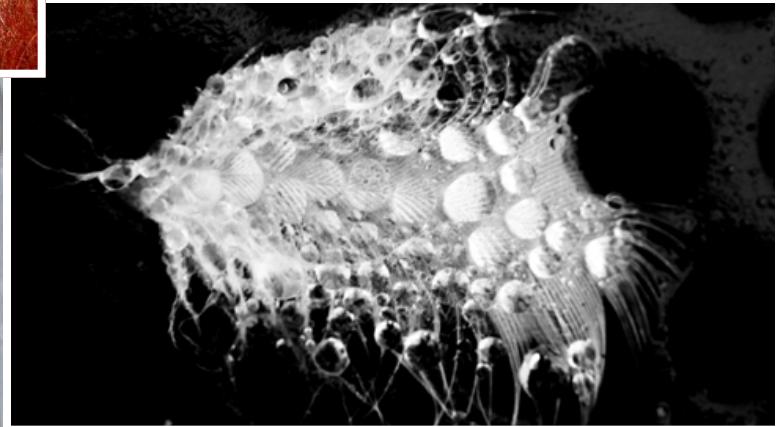


Digital Art

1st...Gail Courtice

2nd...Linda Lundberg

3rd...Nicole Muchowski



Education—The Year in Review

Over the last year the education meetings have had several hands on programmes such as smoke photography with Brad Powell, macro photography, photographing bubbles, playing with Mylar tubes, as well as others. Programmes where we use our cameras seem to be a popular event and it helps us learn our camera settings in a friendly non threatening setting with others there to help if necessary. There is usually a project following the meeting for uploading to the web site and these are looked at during the following meeting.

There have also been talks by fellow members such as Dave Blackmore , David Popham etc.

Apart from the regular meeting there were 3 workshops - one by Brenda Johima on iphonography, 2 by Ken Meisner on composition - all well supported. All in all a very busy year with good attendance at every meeting .

Special Interest Groups have been set up to further our knowledge on various subjects such as Aperture Photo Editing, Photoshop CS, Photoshop Elements, Adobe Lightroom, landscape, wildlife, macro and many other subjects. These are popular and a meeting is usually arranged once a month by each group leader.

We have now decided to try and incorporate some SIG meetings into the education meeting, which seems to have been popular as members can wander around and join in any group even if they are not a member of that group. We will continue this idea and see how it works out.

Members have generously brought their images for a favourites table each month to further inspire us.

There is a library with many books and a set of DVDs which can be borrowed.

Many thanks to all of you who have helped me this past year as it makes the job so much easier when I have some assistance.

Cheers *Libby*

Art Studio App for iPads

On March 29th Lynn Page and I went to The Mac (OCAC) in Parksville to see Brian Middleton's iPad art demonstration. I am not an artist, but Lynn likes to dabble in paint as well as take great photographs, but I am always interested in seeing new things and wondering if I can apply what I learned into photography.

Brian set up two glasses on top of a piano. The background was an ordinary metal blind. The glasses were illuminated by a simple table lamp. We could see all this on a large screen as well as live. Next, Brian draw the scene using the app, Art Studio, available for \$4.99. It was amazing to see his work in progress as he changed brush sizes, brought down suitable colours into the palette and all with his finger! Amazing to be able to create a masterpiece without splattering paint!

Lynn asked him if one can import a photo into the app and paint on that, and he said you can. So...how much fun might that be! Also a nice app for your grandchildren to play around with as there is no clean up afterwards! Gotta love that.

Brian is a local artist and lives in Craig Bay. Do check out his website at:
Brianmiddletonart.ca

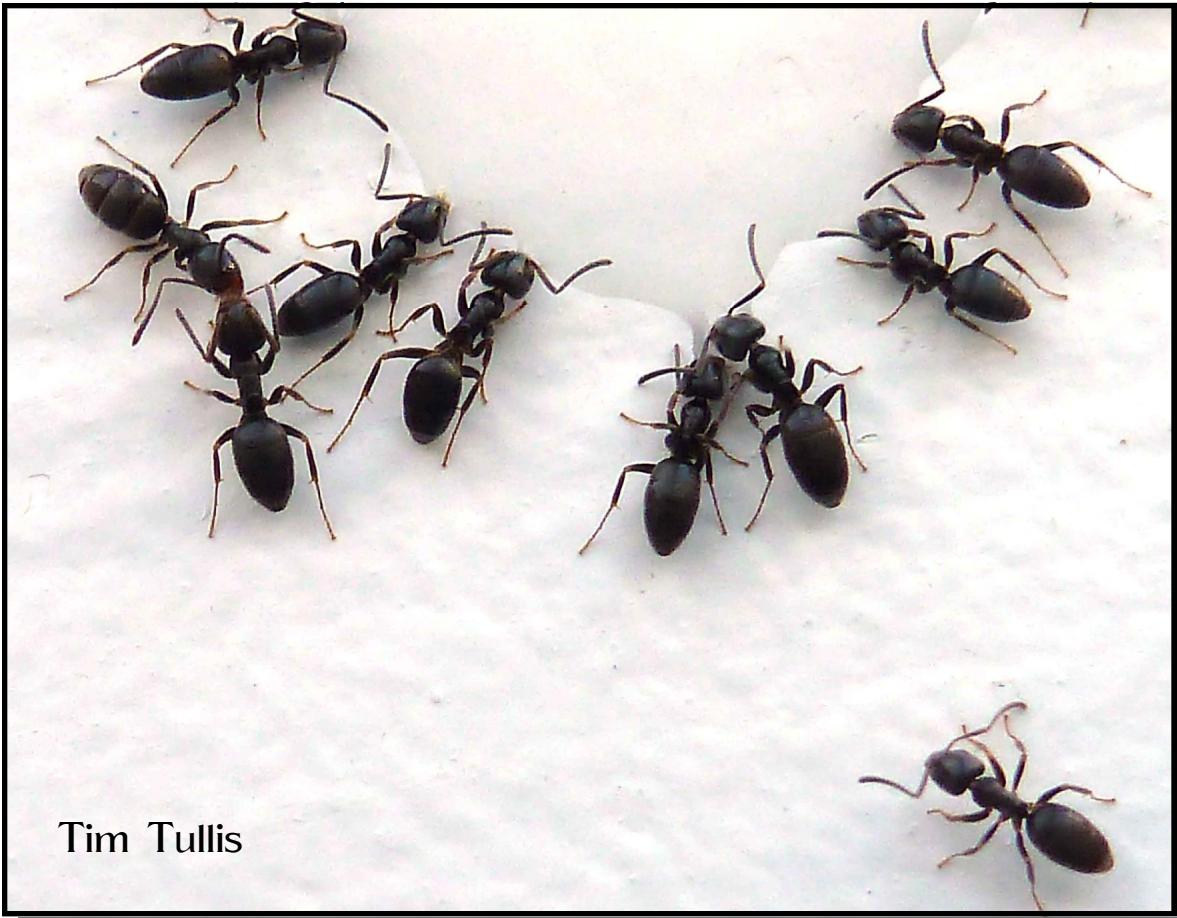
Ants and things

I am a member of the QB Probus Club and one of the spin-off groups is a camera group. About five of the group are also members of Oceanside Photographers. On April 1st, I invited those in the group who have compact cameras to come to the house to watch the new Karl Taylor Compact Camera DVD, which Libby kindly brought to the meeting. It also meant we could review it! Being a mixed group of compact and SLR camera owners, sometimes the compact camera folks get lost in the rhetoric and a bit fed up with the rest of us talking about our SLRs, filters, RAW, and the wonders of Photoshop etc.

Once the 'compact' folks could see and understand the full potential of their amazing little cameras, not only would they be more knowledgeable, but their photography would improve. They also did not need to rush out and upgrade.

The general opinion of the Karl Taylor DVD was; it was informative and well presented and in fact, several have decided to buy it. They were thrilled to see what they could do with their cameras. Even understanding what the symbols mean is a big help. And of course their cameras are great for taking macro shots.

Talking of macro shots, as I was arranging my front room to accommodate 13 people, I noticed tiny ants on the windowsill. (It has been a problem since we moved in.) So I put down a drop of ant killer and before long the ants had found it and passed on the news to the colony. Tim Tullis took the photo below with his "waterproof Panasonic camera model DMC-TS3. The shot was taken on the windowsill, macro setting, f/3.3, 1/125sec, ISO 100 & hand held. The ants were about 1/8in. long." For those in Oceanside Photographers who have compact cameras, we heartily recommend Karl's DVD. Please talk to our Education Lady, Libby about borrowing it.



Tim Tullis

Vice President—The Year in Review

When first approached about taking on the duties of the Vice President I was both nervous and excited at the prospect. It turns out that the latter was the prevailing emotion and that excitement has taken me through the year. And how very much I have enjoyed the year as VP. The Management Committee has been a joy to work with and always so generous with their knowledge. We all come from different walks of life and bring different strengths to the Club. Getting to know these people has been one of the highlights of the past 12 months.

For the past two years the Vice President has also been doing the duties of the Program Director, charged with finding a diverse number of speakers who will bring both knowledge and entertainment to our monthly meetings. This was a challenge for me but in the end I, with the help and input from both the Management Committee and the general membership, have been able to bring a number of interesting and inspiring speakers. It was particularly gratifying to find so much talent within the club.

What did I find most exciting? Well, I was most motivated to try some new techniques, I think, by Michael Van der Tol's presentation on Overlays in Photoshop Elements. Boomer Jerritt was incredibly inspiring with sharing his thought process when taking photos in an urban landscape. Boomer is an exceptional motivational speaker and brought thoughtfulness and depth to his photographic process. The two Davids, Blackmore and Popham, brought their strengths to the speakers lectern and who wouldn't enjoy John Butterworth's presentation, Close Up Photography on a Budget? Jack's presentation on behalf of himself, Paul Edelenbos, Gary Wilson and John Troyanek (the Grizzly Gang) was fun for me because I didn't see the final cut until the presentation itself. Brad Powell, another club member gave a terrific presentation - I now call him the Light Man!! The education meetings, the field trips, the workshops etc. were all so helpful. There were others, each so good in his own way. Thank you to them all.

I have so enjoyed my contact with all of the members of the club, learning new techniques, sharing ideas and field trips, helping out where I could, laughing and crying too - there have been some very funny moments but also some sad moments - but overall, the camaraderie our club exudes has been amazing. My thanks to all who have helped me, laughed and cried with me, taught me new things, listened to my ramblings and supported me. We are a community, a family of sorts, strong and weak, able and disabled, shy and outgoing - everything a family is. I have loved every moment and look forward to the new adventures awaiting us all in the coming year.



Shelley Harynuk

Club Secretary-The Year In Review

A look behind the secretary's desk...

Three years ago in a deploringly reckless moment of club spirit I volunteered to help provide coffee and cookies for the meeting breaks. My sister-in-law Susan pitched in as well and soon we were both invited to attend the management meetings as 'Social Directors'. This was a giddy elevation above the rank of foot soldier but it was a non-voting position-- we gained gold braid but no live ammo. Still, we happily fired our blanks and served our coffee.

Then one day the club secretary was unable to attend an executive meeting and the president asked one of us to take minutes. I (forever reckless!) offered to fill in and when she later stepped down I drifted into the position. At that time the role was basically to take minutes but as the club grew from under forty to our present hundred-plus my secretarial skill-set grew exponentially. I was glad of members' help and feedback although this became noisy and colourful whenever I forgot to send a message BCC, thus broadcasting everyone's email address to the universe.

I enjoyed paddling in the steadily rising tide of club busy-ness. The secretary's role is to keep communication flowing where it needs to go so I figured out how to organize, store and retrieve various bits and bytes of information and to field queries from members, community groups and other photo clubs.

These are all useful skills and I'm glad to have picked them up but that's not all I've gained from the experience. Being part of the management team has been more fun than I would have suspected--the meeting discussions are often lively and we laugh a lot. Teamwork can be stimulating. We've all come to know each other better and some good friendships have been formed.

A small step forward can take you on an interesting journey. When that journey is taken in the company of photography-minded people, so much the better.

Frieda Van der Ree

Seen in The Economist...

...Last year Fourandsix Technologies, a start-up based in Silicon Valley, began selling an add-on for Photoshop, called FourMatch, that determines whether an image has come straight from a camera or has been manipulated....Fourmatch is sold primarily to law-enforcement agencies and costs \$890. But it cannot tell whether a manipulated image has been slightly tweaked or extensively doctored. So a human analyst is still needed "in the loop"... [Submitted by Frieda](#)

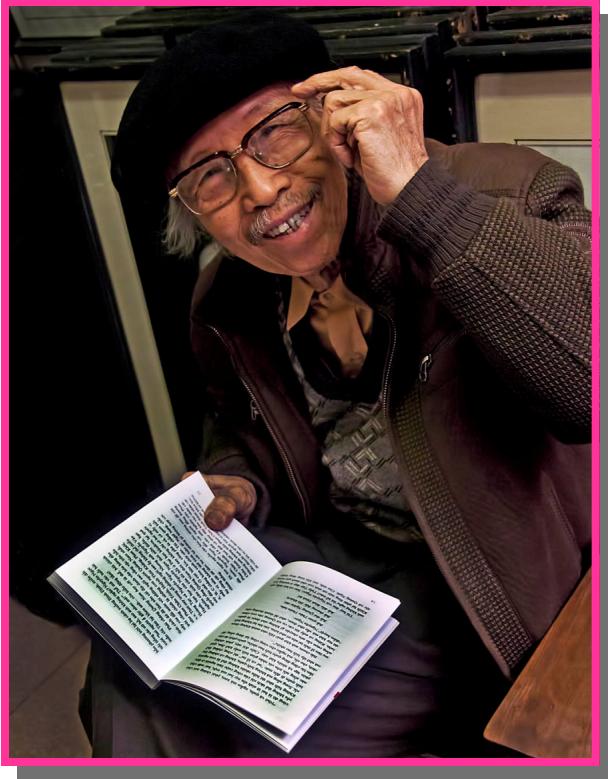


These are a few photos from the 14,000—yes, you read that right, that Wayne Buhr took on his recent trip to Vietnam, Laos, Cambodia and Singapore. Hopefully Wayne will make a slide show of his stunning images for the club to enjoy! Hint, hint!



For more of Wayne's wonderful images, please check out his website at www.waynebuhrphotography.com





Images by Wayne Buhr



September 16 – 19 th – Hornby Island Fall Colors – with Boomer Jerritt and Karen McKinnon

Fall on Hornby Island with its' stunning array of seascapes, natural rock formation cliffs at Helliwell, low tides at Tribune Bay, and sunsets at Grassy and Tralee Point invite the photographer to create, explore, and further develop their photographic skills. On this workshop participants will also visit Chrome Island; one of the few manned light houses here on the east coast of Vancouver Island.

The event will center around shooting in the field at sunrise with indoor sessions at mid-day and shooting again at sunset. We will also delve into night-time photography with star trails and flash work on the beach. Lots of fun!

Participants can also expect a mixture of lecture, demonstrations, critique, workflow and photoshop tips and ample opportunity for one on one assistance all within the framework of a fun and stimulating supportive group situation.

One of the questions we are often asked is, how much experience does a participant need to be able to come on one of these workshops. The tour is designed around both the technical aspect as well as the visual design aspect of photography. Participant's do not need to have been shooting a long time to be able to take advantage of the tour's learning environment. We would, however, recommend a basic working knowledge of one's camera, knowing how to use it in manual mode for instance allows for the greatest learning experience. A digital 35mm DSLR with interchangeable lenses is highly recommended to be able to take full advantage of the creative abilities of the photographic medium. Other than that, all one needs is the ability to want to expand their creative expression and to have some fun!

DETAILS

Course times: September 16, 3 p.m. check in to September 19 after lunch

Accommodation (shared with a roomate) and all delicious meals included at the Hornby Diving School, at Ford's Cove

Course limited to 14 participants

Course fee is \$775 (plus tax). A deposit of \$250 is required to hold your spot. Remainder due by July 15th. 5% discount for full payment at time of booking.

To reserve your spot: [REGISTRATION FORM](#)

Payment accepted by credit card or cheques. Contact Boomer at 250-339-4125 or 250-338-3749. Payment must be received to receive your spot.

(Karen McKinnon is Sharron Milsteins's daughter)

PhotoFocus: HDR Primer, by Scott Bourne

While many people view HDR differently, this primer is intended to help you get started making basic HDR images from a still photographer's point of view. I personally don't ever shoot a landscape or a cityscape without at least also shooting it in HDR. It solves so many problems. My personal approach is far more reserved than some photographers. I personally prefer HDR photos that are closer to what my eye sees at the moment of the shot. Others prefer a more aggressive HDR look. Wherever you are on that spectrum, it's a fun way to capture a scene and a new way to capture detail in shots we used to just give up on back in the film days. In this post I want to list a few of the tips, tools and tricks I use to make HDR images with the hope that it will help those of you who are intimidated to make the attempt for yourself.

TOOLS

The first thing you need to make an HDR image is a camera. Just about any camera will do. More important than the camera (in my opinion) is the tripod. Having a steady tripod is a must for serious HDR shooters. The ghosting problems caused by misaligned photos is the ugly side of HDR. The images made on a tripod tend to avoid most ghosting so buy, borrow or rent a great tripod before trying to make an HDR image.

On the software side, you want Photoshop, Photoshop Elements, Aperture or Lightroom, or a combination of some or all of these to do your basic processing. You'll also want to add another piece of software. Photomatix is generally considered the best tool for this job. The Nik product is however, possibly a better choice for amateurs who are just putting their toes into the HDR pool.

TECHNIQUE

You want to use HDR when the dynamic range (a fancy way of saying the difference between the brightest white and the darkest black in a scene) is wider than the camera's ability to capture data. For most digital cameras, the built-in dynamic range is between four and five stops. Our eyes can capture between 11 and 14 stops of light, depending on which expert you believe. So look for scenes that have wider latitude than the camera. These are scenes that make good HDR shots.

Don't forget that all the old photographic rules apply. You need to use good judgment. Great composition, picking the right angle and lens, etc., these all will impact the photo you make. After you pick a candidate for an HDR shot, set your camera to Aperture Priority or Manual Mode. Keep the same F-stop for each image. Make five to seven shots, all starting anywhere from two to three stops below the exposure your camera meter suggests. Start three stops below for scenes that contain a bright light source like the sun and two stops below for most other HDR scenes. The shooting sequence goes like this for me....

1. Minus 3 stops
2. Minus 2 stops
3. Minus 1 stop
4. Even – standard meter reading
5. Plus 1 stop
6. Plus 2 stops
7. Plus 3 stops

You can shoot from plus to minus or minus to plus. It doesn't matter. What does matter is that you keep the camera as still as possible. Use a self-timer or remote shutter release and a tripod. Don't vary your F-stop.

A TRICK

Sometimes when I am out in the field, I am shooting a mixture of both HDR and "normal" images. To help me remember later that I was shooting for HDR, I stick my hand in front of my camera lens and make an exposure. This reminds me later that when I am looking at the images in my browser, the sequence immediately following my hand shot was intended for HDR.

IN POST

When I get back to the studio, I consider it a best practice to convert my RAW images to TIFFs or JPEGS before sending them to the HDR software. (JPGS dramatically speeds up the HDR software. I prefer larger uncompressed files, but to each his/her own.) While most of the major HDR programs will do the RAW conversion for you, doing it manually in ACR or Aperture, etc., gives you more control. I usually do the zero-image (the camera's base exposure) and then batch apply the RAW conversion to the rest of the pictures in the sequence.

I then import into Photomatix Pro. I don't do the HDR conversion in Photoshop. Although Photoshop has gotten better at HDR over the years, it still can't touch what you can do in some post-capture plugins that are dedicated to HDR.

In either program I start with a preset that gets me close, then I tweak the sliders here and there to adjust the image to taste. I'm not able to tell you where to set these sliders, but generally use common sense. If you see a slider that says "Saturation" it's a good bet it will impact the colours in your photograph. Use it to make the colours more or less saturated depending on your goals.

Once I have the image the way I like it, I import it into Photoshop. I also import most of the original files into Photoshop so I can mask in or out things that the HDR plug-in didn't do well. I put the finished HDR product on top and align all the other images below. (In Photoshop – Select all layers by SHIFT-clicking them, then use Auto-Align under Photoshop's Edit Menu. If you have another preferred method of aligning the photos use that.) If you have moving objects like people running or cars driving, they are going to be "ghosts" in the HDR image so I mask them out in the HDR photo and put back in the best single shot of the moving object via a layer in Photoshop so that the finished product isn't blurred. I also tweak things like bright lights and skies in this final composite using the best image from my original five or seven shot HDR raw material gathering.

Once I get everything the way I want it, I apply some basic noise reduction and minor edge sharpening. When I export the image for print or publication, I may fine-tune the sharpening depending on the output.

You may also want to further tweak the image creatively. You can apply any additional filters, adjustments or plugins you like at this point to further improve the image to taste.

CONCLUSION

This is a very brief introduction to HDR. It's meant to get your feet wet. If you really want to learn HDR in-depth, I have some recommended resources for you.

1. Run – don't walk to the bookstore and buy Trey's book [A World in HDR](#). I was shooting and converting HDR images before I met Trey or read his book. But I can honestly say that I didn't know WHY I was doing some of the things I was doing, but Trey's book helped me figure all that out. It's a basic starting point for anyone who's serious about HDR

2. Try [Matt Kloskowski's HDR training](#) over at the Kelby Training Site
 3. Continue to come back to the HDR Learning Center (here on Photofocus) which we'll be growing with new tutorials and inspiration.
- HDR is a controversial subject in the photo community. Just as the jump from B&W to color was controversial; Just as the jump from film to digital was controversial; Just as the use of filters and plugins was controversial; So is HDR – but note I said IN THE PHOTO COMMUNITY. Outside the photo community, there is no controversy. People LOVE looking at HDR photos. So if you think you'd like to try your hand at it, don't be put off by the controversy. Go for it and have fun. HDR is a great way to retune your eye and your photography.

Membership Director - The Year in Review

The membership year May 2012 to April 2013 has been very active with new members signing up at almost every general meeting! At the start of the year we had a healthy number of 92 members. Current membership (April 19, 2013) stands at 104. The club has therefore seen a growth of almost 15% during the past year!

The membership director acknowledges new members at the club meeting and sends them a welcome by email. The letter outlines the dates of club activities (education meeting, field trip) and the assignment for the next month. New members are also directed to the club web site for additional information.

The membership also acknowledges guests at each club meeting and sends an email letter thanking them for coming to the meeting. The email encourages guests to consider membership participation in the club, and informs them that they may attend two club activities to 'test drive' the club. Several guests during the past year have chosen to become club members!

Vivienne Bearder



**The only trouble
with retirement...
you never get a damn day off!**

www.cafepress.com/GeezerShop





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.