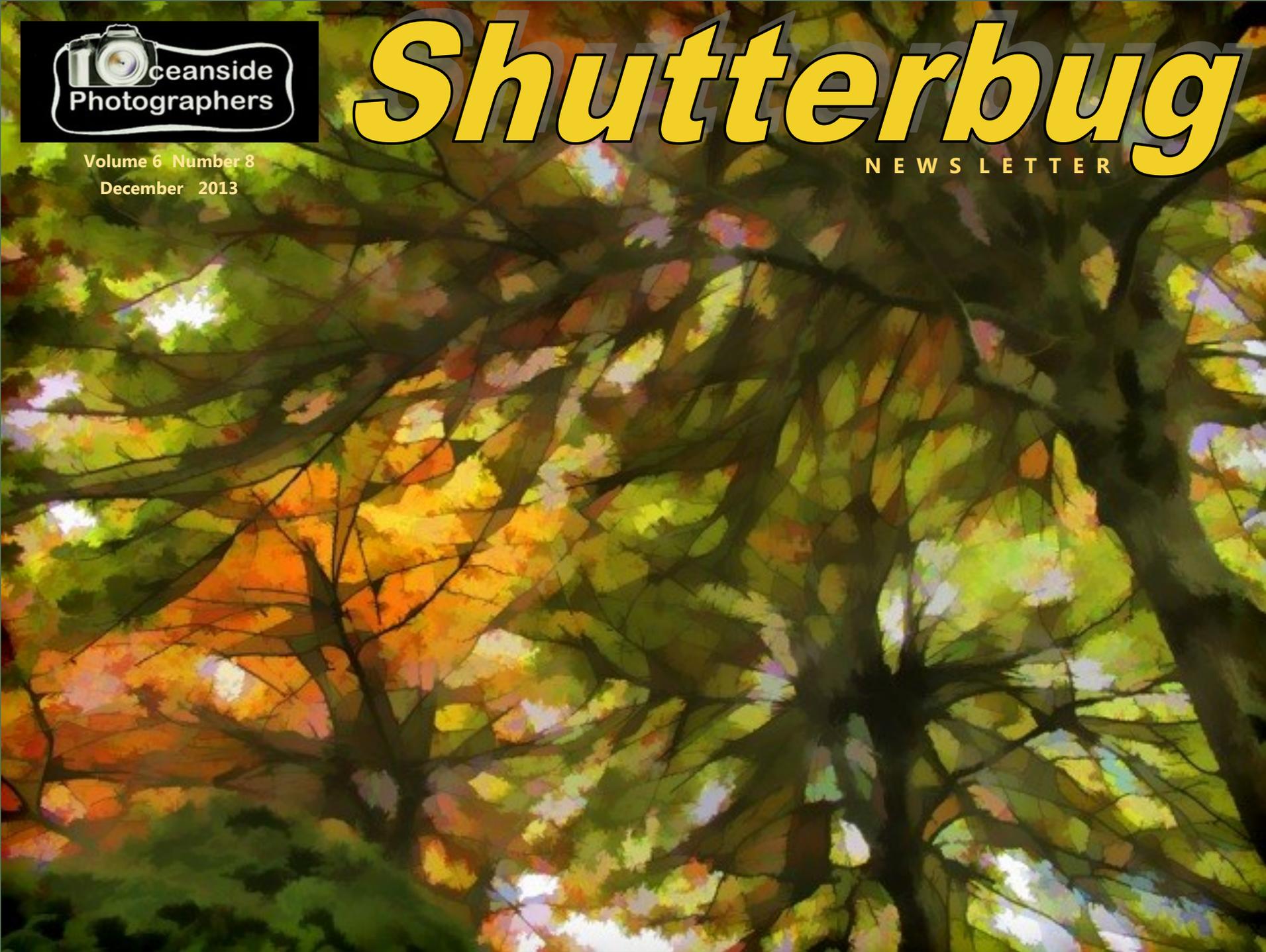




Volume 6 Number 8
December 2013

Shutterbug

NEWSLETTER





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This newsletter is published monthly via posting to the club website. Back issues can also be accessed from the website.

Submissions: The editor welcomes ideas, questions, suggestions, and photos that illustrate club activities.

Sold an image? Exhibiting ? Win a photo competition prize? Taking a photo-related course? Other members would be interested in hearing about it.

Please send material to Editor
Frieda Van der Ree

newsletter.opc@gmail.com

Visitors welcome

You may attend two free meetings (either/or general or education) before deciding if you would like to join. Please check in at the membership desk as you enter. The annual dues are \$45 for the first year (which includes a name tag) and \$30 per year after that. Dues are prorated monthly after May.

Oceanside Photographers is a member of the Oceanside Community Arts Council.

Cover photo by Donna Wickstrom: *"I used Topaz to create this photo. I love the effects in different parts of their program, such as Simplify. Off-hand I really can't remember all the steps that I used - only that it was quite simple and a lot of fun!"*

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





Report from the Education Chair—Libby Lovis

So far this year we have had several instructive and enjoyable education meetings several with hands on camera work and one wonderful workshop. In most of the education meetings we also have some of the SIG meetings such as Elements etc. and this seems to be popular.

SIG groups have started up again in September after the summer break and we have new sign up sheets so members should make sure they put their names down for ones they are interested in as these are entirely new lists. There are fewer SIGs now as some of them were not too popular and if anyone has any suggestions for new ones please let me know. The ones operating at the moment are:

- Elements
- Macro
- Lightroom
- Black and white
- Mac
- Landscape
- Wildlife
- Coffee and discussion

The others we had previously were not so popular, with maybe one or two members at most. Until we get five at least it is not worth running them. If the leader of the group emails you concerning a meeting of the group please have the courtesy to answer them. It doesn't take long.

We have a project at each education meeting and sometimes more than one - the summer project being to take something or edit a picture that you have always been meaning to try. The next one was create a triptych. After that it was pictures with black backgrounds. These photos are viewed at the following meeting.

We played with taking pictures of water drops with colours etc. which was fun to do. The next meeting we were taking pictures with a black background taken with side lighting and tried various techniques with that. Also we had a lightbox at the meeting and tried taking pictures of fruit and leaves making some lovely photos.

Saturday 26th October we had an inspiring workshop presented by Boomer Jerritt and Karen McKinnon at which there were 21 members for the Visual Design course and 17 for the Portraiture course. We all thoroughly enjoyed the day and there were lots of questions and a very good rapport. Karen and Boomer gave very freely of their time and made the day special. We hope to have another workshop with them in the new year on the subject of painting with light and night photography. More on that soon!!

So all in all it is a busy time at the education meetings and I do hope everyone enjoys them. If anyone has any suggestions for a programme please don't hesitate to contact me:

education.opc@gmail.com

Please note

There will be no education meeting in December.

December 4th General Meeting

This will be our annual winter social, held at the same time and place (7-9pm at the QB Civic Centre) but with some festive touches: instead of a guest speaker the feature presentation will be a slideshow celebrating members' best photographs of the year, followed by a social hour. Coffee, tea and finger foods will be served.

December 8th Field Trip

Qualicum Village (a good chance to shoot for the assignment **Christmas/festive**). If you'd like to join the **lunch gathering at Lefty's** please let Gail know—she'll be at the **fountain by the clock tower at 10:00am** to take names so she can book enough seats at the restaurant.

Exhibitions

Exhibitions director Vivienne has arranged for exhibition space at two venues—the



Quality Inn Bayside in Parksville and Café Brie in QB (photo above and next page). The gallery at the café is now hanging and the Bayside gallery will go up at the end of December.

These displays will be changed monthly, giving OP members plenty of opportunity to show their best works. Café Brie will hang only b&w images; for other parameters see guidelines in the login section of our website.

OP gallery hanging at Café Brie in Qualicum Village



- Photos by Vivienne. Clockwise from top left:
- 1 Exhibitions Director Vivienne, who made this happen.
 - 2 Membership Director Debra helps hang the first photos
 - 3 Café owners Sam and Leanne examine the images that Debra unpacks
 - 4 About thirty-five images by club members will rotate each month
 - 5 Gallery over the archway
 - 6 Owners Leanne and Sam are creating a European vibe for their café





Photos to left and below: **handheld, no flash**, aperture priority, spot metering



While in North Vancouver on the way home from a trip to Central Oregon we spent a few days with Sue's mum in Lynn Valley. She mentioned that there was a woodpecker staying overnight in the nest box on her back deck, the same nest box that I had taken photos of Chickadees feeding their chicks in a few years ago.

The first night or two I had to pay attention to when the Downy Woodpecker was arriving and figure out how I was going to pull off getting a photo of it in the nest box. It worked out that it was tucking in for the night at around 6 - 6:30 PM. At that time of the day in early October it was getting really dark so I settled on setting the ISO to 800 and opening the aperture most of the way on my 100-300 zoom lens and shooting between 1/10 & 1/15th of a second, hand held. Then I remembered that I had packed my external flash all the way to Oregon and back so I started using it (for the first time on the trip) with the camera on my Walmart tripod.

Photos taken with a Pentax K20D



Above: taken at 6:03pm **using off-camera flash and with the camera on a tripod**. Settings are the same as before except the exposure of 1/125 sec is much shorter. (Short exposure=fast shutter speed; long exposure=slow shutter speed)

Gained: extra sharpness in details and the added drama of a plain black background with no distracting elements.

Blur enters a picture from two sources:

- 1) Unintended camera movement
 FIX: —stabilize the camera by using a tripod or other support aid
 —increase shutter speed to 'freeze' camera shake
- 2) Movement of any object within the frame
 FIX: —increase shutter speed to 'freeze' motion of objects in frame

For maximum sharpness photographers depend on a variety of techniques, often in combination. For more info about achieving blur-free images see:

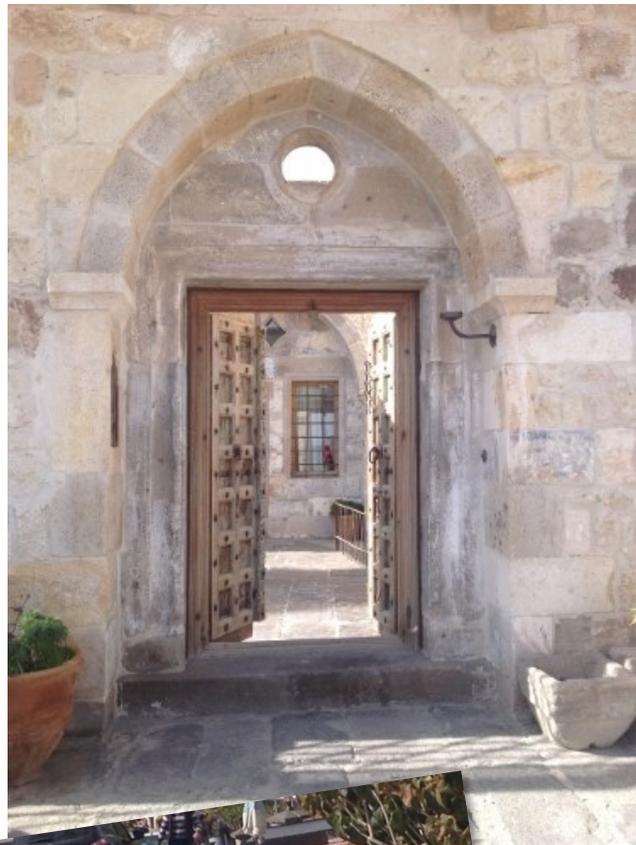
<http://www.cambridgeincolour.com/tutorials/camera-shake.htm>

When a tablet can be "better" than an SLR camera

Last year about this time Lael and I visited Turkey, and one of the locations that we visited was Cappadocia, more specifically the village named Uchisar. This location was the outer limit of our trip before we returned to Istanbul. Of course I had been taking pictures with my SLR every day. But using the SLR did slow me down for many of the shots: set up the tripod, mount the camera and decide on the format (vertical vs. horizontal), the exposure setting (aperture or shutter speed priority), decide on whether or not to bracket for HDR, decide on what focal length, and then finally the composition. Yes, the process takes time, and sometimes lots of time.

So, one day I made the choice to put the camera down and just use my tablet as a camera. Before, I had assumed that there would be few chances to take pictures but now, very much to my surprise, images just started popping up all over the place during my walk. In addition, no one paid any attention to me. I was not intrusive.

The experience was a valuable lesson for me, and consequently I used my tablet on other occasions.



1.



4.



5.



6.



2.



3.



7.

1. Entrance to outer courtyard of our hotel, where breakfast was served.
2. These two fellows were out on the street every day that we were there. They sold herbs of all sorts including "Turkish Viagra".
3. Selling knit ware on the street; Old Turkey meets New Turkey.
4. See the boards in front of the store? Forty years ago they were used to thrash wheat. They are boards with flint blades inserted into them. Tourist shops are everywhere and thus we see one on the right side of the square.
5. These men were having a great time sipping their tea and chatting with one another. They were happy to have their picture taken.
6. Here modern and old Turkey seamlessly meet. The younger woman wears jeans while her mum and auntie wear the traditional dress.
7. I took this shot because it captured for me the dynamism of Turkey: the crescent moon, star, and minaret. Islam is pervasive and yet the desire to be a modern secular state is equally pervasive. Every Turk we met was a model host.

Members shoot and share...



Paul Edelenbos: *This guy showed up one morning while we were in the hot tub. Low light, 3200 ISO and only managed to get 1/20th of a second shutter speed.*



Marcie Gauntlett: *We were at the new Prestige Hotel in Sooke for supper and it was time to go; I got myself together and grabbed my camera by the shutter button, not knowing I had left it ON, swinging it*



up towards me - careless to say the least! When I got home and transferred the photos to the computer I was puzzled by this strange abstract that appeared on the screen! Jan thought it was great (LOL), and suggested I enlarge it...which I did and sold it at the next show last summer. I named it "Venus Descending." It is now on canvas - thanks Craig - and can be seen at the studio. I cannot advise this method of abstract work, but it did come out pretty interesting!



Steve Van Diest: (above) "...some pictures I took in July in the Craig Bay area. We will be returning to the island in late November for 4+ months. Can't wait."

Malcolm Gladwell in his bestselling book entitled *BLINK* estimates that the average person makes a decision within the first 2 seconds of looking at something. The challenge for graphic designers and photographers is capture the viewer's interest

in the blink of an eye.

What makes a person travel across the room to pause and reflect at length on a particular image? This question came to mind after a recent conversation with an acquaintance. He commented that photo exhibitions often display 'nice' images but the work is highly overpriced because it just isn't Art. "Anyone can take a snapshot," he concluded smugly.

Once I finally unclenched my jaw and gave his comment more thought, I realized there was an element of truth about snapshots in his statement. I decided I could benefit from exploring this perception in greater depth. I began reviewing my own images using a set of criteria commonly used in evaluating fine art. In this context, I narrowed the scope to focus on elements such as a unique viewpoint, a balanced composition, and effective use of



Oceanside Photographers

light. My goal was to separate my snapshots from potential photographic works of art. I learned five valuable lessons from this journey.

LESSON 1: OBSERVE FIRST THEN SHOOT

After careful analysis, I've come to the conclusion that we **take** snapshots but we **make** photographs. Although digital camera technology has given us the freedom to take thousands of snapshots, this shotgun approach can't guarantee a 'masterpiece.' Making an effective photograph requires a certain level of technical skill and subject knowledge as well as thoughtful planning. My strongest photographs are the result of studying professional work, researching selected subjects and visiting the same location often and at different times. My goals are to observe changes in the light and to understand the behavior of local wildlife.

Whether you are using a point-and-shoot camera or a \$10,000 telephoto lens, an in-depth understanding of your subject and patience will give you a better return on your investment.

LESSON 2: PLAY THE FIELD

It has finally dawned on me that photographic art doesn't have to contain iconic subjects. After observing the work of Freeman Patterson (Search: images for [Freeman Patterson embracing creation](#)) I realize that even most mundane objects or scenes can make spectacular subjects. The key is to reveal familiar subjects from a new perspective. I find that I'm more successful when I stop searching for the 'ideal' image and simply allow new subjects to reveal themselves to me. The odds of being in the right place at the right time is challenging however sometimes, it's a case of serendipity. The key is to remain open to new experiences.



LESSON 3: COMPOSE YOUR STORY

We all take snapshots for a variety of reasons. However, when searching for subjects for photographic art, we are often motivated by a need to communicate deeper meaning. I get great pleasure from watching other people 'read' my images. Even though an image may have very clear intentions, I'm often pleasantly surprised by the insights that viewers bring to this communication process. Whatever your intent, the key to making the transition from snapshots to photographic art is to move beyond a literal, objective record of the subject. The best advice I've received in this context was to let go of the standard eye level viewpoint and truly explore the subject before shooting. I've learned to observe both horizontal and vertical orientations before taking a shot. Most importantly, I try to use different eye levels. The goal is to shoot the subject from a viewpoint that most people might not normally see.

I've noticed that the subjects in snapshots are often 'lost in space.' The composition is weak because there is too much visual information but no clear focal point. As a result, the viewer's eye wanders aimlessly over the image and quickly gets lost or bored. The good news is that my visual arts training and work experience has given me a solid founda-

tion in composition. The bad news is that my 'love affair' with zoom lens technology is undermining my compositions. I've discovered that I often crop images too tightly during the shooting process. As a result, some images feel claustrophobic and others leave little or no room to maneuver in the editing process. It's clear that I have forgotten the golden rule in Art: Give your subject breathing room: balance the positive space (subject) and the negative space (background) to create a balanced composition.

LESSON 4: CHASE THE LIGHT

I confess- I am obsessed with light. Whether I am painting or taking a photograph I find myself chasing unique light sources in order to create a dramatic mood. In photography, I've learned that timing is everything: since I don't use polarizer filters or post-production color effects, I've found that early morning light, pre-sunset and overcast days offer the type of high contrast effects I prefer. Keep in mind that light tells its own story: the way that light moves over a subject not only reveal the form; it can also reveal the time of day or season, the weather or the mood of the image. The key is to use the light to set the theme for your story.

LESSON 5: USE TONAL RANGE TO CREATE A MOOD

Our first goal is to use a tonal range of lights and darks to create the illusion of 3-dimensional forms and depth on a flat surface. However, the choice of value key can also reflect the unique mood of the subject. In art, we use **high key images** (i.e. delicate colors in the light to middle value range) to create slightly hazy, atmospheric effects. **Middle key images** (i.e. harmonious, subtle colors in the middle value range) create a harmonious or contemplative



mood because there are no extremes of lights and darks. On the other hand, **low-key images** (i.e. a dramatic, high contrast, narrow range of color values) are predominately dark so the mood seems mysterious. Renaissance imagery holds a particular fascination for me so I often look for low-key subjects for my paintings and drawings. The same holds true for my photography. I use tools such as the histogram and de-saturation functions to 'test' the tonal range of my art and photography. However, it's important to remember: there is no one right answer when it comes to capturing a mood. The key or tonal range you choose should reflect your unique interpretation of the subject.

CONCLUSION: THERE ARE NO MISTAKES —ONLY LESSONS

The beauty of digital photography is its economy. It's possible to take thousands of shots and store them over a long period of time. I find that it's also worthwhile to keep many images and review them frequently to see if there is any improvement in my technical competency and creative growth. I've also discovered much to my surprise and delight that I have developed a special interest in birds—who knew? I'm convinced that I would never have uncovered this interest if I hadn't allowed myself to be open to possibilities.

So it seems that the shortsighted comment of an acquaintance has taken me on a valuable journey. I realize now that I still get lazy and fall into the snapshot mode. However, I've also discovered that I am developing the skills to make photographic works of art. And thanks to the Oceanside Photography Club, I'm on the right path and in good company.

Did you know...

Convert and save images that you value in a non-lossy format such as TIFF or Adobe's PSD before making adjustments to them in the digital dark-room. Each time you open a jpeg file to work on it and then save it again, some quality is lost.

**For the comfort of other members
please refrain from wearing strong scents
to our meetings.**

Assignment — Derelict Machinery

Category : Colour

FIRST

Kevin McGuinness

Grader



SECOND

Roy Watts

Grandpa Dozer



THIRD

Jim Troyanek

Disk



FOURTH

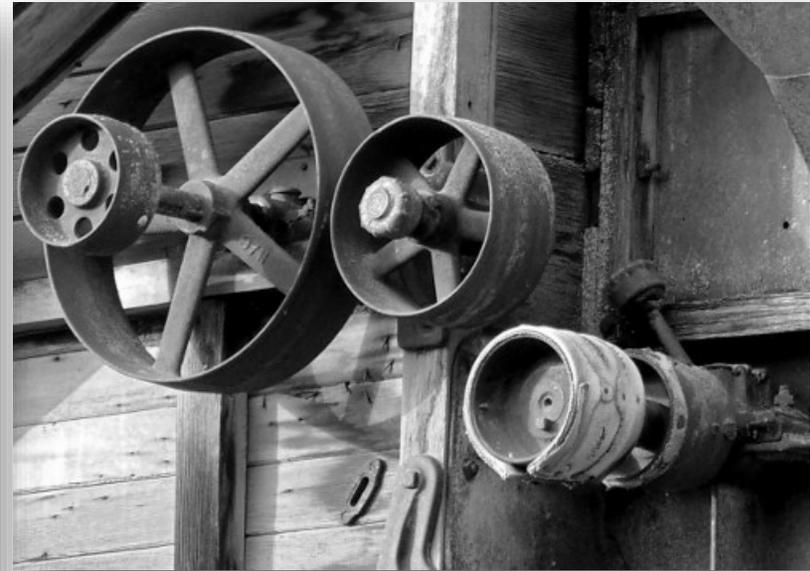
Frieda Van der Ree

Left in the Woods

FIRST

Kevin McGuinness

Wind Pump



SECOND (tied)



Ed Mosier *Wheels within Wheels*

Alan Smith *Clutched and Geared*

THIRD

Sheila Hepton

Webs of Time



FIRST

Ken Davies

*Ferguson
Tractor*



SECOND

Janice Austin

Ford Fairlane



THIRD

Kevin McGuinness

Driving on Chesterman



FOURTH

Gail Courtice

Old Log Sorter



Grabbed from the camera bag

Ed Dunnett on presenting photographs:

None of us has any difficulty with our best photographs, We frame them, put them in galleries and hang on walls at home. And the blurry ones can now be deleted without printing as was a serious problem in the old days. But what to do with the ones that almost make it. We can make albums of special occasions and travel.

But two new outputs interest me a little more- the photobook and the slideshow of photos. My own personal preference is to try and tell a bit of a story about a group of my photographs. This is easy in a photobook. For example my most recent book is entitled the wonders of infancy and chronicles the first three months of my new grandson. In the introduction I take two pages to explain what I mean by wonder and then the photos follow which hopefully show it.

I also carry around a slideshow of photos on my ipad called the faces of infancy which I hope shows an evolution of facial expressions as an infant ages. It is pretty good for story telling but maybe not quite as good as the book. And as the slideshow with music lasts 5 minutes it is for a select audience with special interests in this topic.

What other uses of books and slideshows do people have? And are there other outputs worth trying?

Suggested by Paul Edelenbos:

<http://www.nyip.edu/photo-articles/archive/ten-secrets-for-taking-better-pictures-of-babies-and-toddlers?code=D280>

New member Diane Schuller: if anyone is planning a trip to New York City, there is a photography 'safari' available that comes highly rated.

New York City Photo Safari
<http://newyorkcityphotosafari.com/>

The photo safari is a business that takes all levels of photographers (from cell phones, point and shoot, to experienced photographers) on your choice of tour of the city so you don't miss out on the best 'shots'. They have full details regarding their options described on their website.

It is ranked #18 of 453 activities in New York City on Trip Advisor.

My friend Sherry also gave a great summary of the photo safari after her recent trip to NYC which is a quick yet detailed review of the experience:
<http://sherrygaley.wordpress.com/2013/11/11/the-new-york-series-part-7/>

David Popham recommends this site for receiving and giving photo critiques:

www.photosig.com/

Marcie Gauntlett sent this link to a gallery of incomparable images by Yiming Hu. One of his photos will be very familiar to those who visit the Apple website.

<http://www.yimnghuphoto.com/portfolio/landscape.php>



Jim Troyanek: Gary, Paul and I were over to Thornton Creek Hatchery October 13th. This young one was about 15 feet away.

Vivienne Bearder: For those of you who might be interested, National Geographic has a web site titled 'Your Shot'. The link below is to my personal shots to date (one is allowed to upload 15 per week). The idea is to present images with minimal post processing, and to tag photos and provide a background to the shot. I am finding it quite useful, and fun, to be honest, to find out which images people other than friends and family find interesting enough to add to their favourites or to comment on my image.

<http://yourshot.nationalgeographic.com/profile/378988/#>

Gail Courtice highly recommends **f11 Magazine**, a free digital magazine from Auckland NZ published 11 times each year. All back issues are available; pdf copies can be downloaded.

The magazine features photographers from all over the world, some of them working in b&w.

<http://www.f11magazine.com/site/index.html>