



Volume 6 Number 9
January 2014

Shutterbug

NEWSLETTER





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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

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



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Cover Photo: Chilham Village, QB by Gail Courtice

Taken with Canon EOS 6D

F16 1/115sec ISO 400 Pattern metering

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

General Meeting/Social

At the December meeting over 70 members celebrated another year of photographic achievements and learning, illustrated by a slide show of our favourite/best shots taken throughout the year. Members then chatted and noshed around a tempting array of pot-luck dishes. The loud hum of conversation and the rate at which the food disappeared marked a celebratory evening indeed. The buzz in the room was definitely not fueled by caffeine, since the regular coffee urn and the tea kettle had both blew their fuses and only the decaf was hot!

This evening our membership reached that magic number—100—and we were pleased to welcome back several returning members.

Craig Bay travel photographer Wally Chinn will be our guest speaker at the January meeting. Topic: Galapagos Islands.

January meeting date changed
The next general meeting will be held on Wednesday January 8th, as the first Wednesday of the month falls on New Years Day.

Education Meetings



Libby Lovis and Beate Kuhn (above) and Carol Anderson unravel some of the mysteries of their cameras' functions at the education meeting in November.



Photos above by Michael Van der Ree

Please note that here will no education meeting in December. The next one will be held Tuesday January 21st at the usual time and place: 7-9pm in the Windsor Room at the QB Civic Centre.

Exhibits



Kim Greig and Ed Dunnet (top); Debra Kuzbik and her guests (left); David and Lael Popham (bottom right).
Photos by Vivienne Bearder



A reception officially kicked off the OP display of b&w images at Café Brie. The display will rotate monthly. Please email submissions to Vivienne (vpexhibits.opc@gmail.com) for pre-selection by the café owners. Sam and Leanne like images that help lend a European vibe to their café but also note that visitors to the area enjoy seeing (and hopefully buying) local landscapes.

Starting January members will also have the opportunity to display photos at the Quality Resort Bayside in Parksville. This exhibit will also rotate monthly.

Field Trip in QB Village

Flat light and freezing temperatures didn't prevent some hardy members from shooting for the field trip slide show, and most shot for Libby's camera type challenge as well, photographing the fountain to see if we will be able to pick out which images were shot with what—DSLR? Full frame Micro 4/3? P&S? Smartphone?

OP members are truly a resourceful bunch : some warmed up by ducking into whatever stores were open, some hung out over coffee at Bailey's before going to lunch at Lefty's and one was spotted poking a lens out of a barely-rolled-down window of a heated vehicle.

Below, members search for that perfect angle.



Photos below by Editor



Photo by Nicole Muchowski

Suggestions and possibilities..

OP member Nicole Muchowski suggests that becoming more involved with the annual Brant Wildlife Festival could be a natural fit for our club. To start, we could make Brant the subject of a field trip as we do the Father's Day Show and Shine in QB each year. She lists other possibilities: "Maybe the Wildlife SIG could collaborate with the BWF event organizers for some kind of event, contest or workshop?? For example...

- have the OPC members as the "official photographers" at (some) of the events?
- there used to be an annual bird count contest—do similar for photographing birds (most birds, most Brant, most species??)"

She adds, "The Herring come to spawn shortly after this, which is another wildlife photography bonanza opportunity."

She promises a series of articles enlarging on the significance of the Brant goose, the herring spawn and the fact that we live within a UNESCO-recognized Biosphere Reserve, one of ten in Canada. Two are in BC, both here on Vancouver Island.

OP members Janet and Tim Tullis are sharing an exhibit in the Nemeth Gallery at The Mac (133 McMillan, Parksville) for the month of December. The gallery will close for the holidays Dec 22-Jan 1st.

Artists/photographers interested in showing 8" x 8" works are asked to contact Corinne at TOSH asap (qbtosh@shaw.ca or [250-752-6133](tel:250-752-6133))

—artists may enter 1-3 pieces (decide on number of pieces by Mar 15th)

—exhibition dates will be Apr 28-May 19th

—artists to price own work; 40% commission to TOSH

All the technique in the world doesn't compensate for the inability to notice.

Elliott Erwitt

Here are a few suggestions to help you plan your letter to Santa this year.

UNDER \$25

Dear Santa,

I've been a little bit naughty this season but I hope you can find it in your heart to leave a little something in my stocking:

1. OPTEX Deluxe Microfibre Cleaning Cloth \$14.95 LONDON DRUGS NANAIMO
2. Black beanbag camera support: \$21.95 + shipping www.thepod.ca

\$50-\$100

Dear Santa;

I've been very good this year so I know you'll see fit to reward me.

3. A spare battery for my digital camera: Go to www.buyabattery.com Battery World Vancouver, BC and click on customer service for information about different batteries or phone 604-473-9500
4. Monopod : 34.95-\$100 Future Shop, Qualicum Beach or online at www.futureshop.ca/en-CA/category/tripods/11706.aspx
5. Silverfast DcVLT: \$49.00 online at www.cnet.com Raw conversion software for new and professional photographers: image optimization, archiving and printing - . Inclusive virtual light table VLT, RAW workflow and Adobe DNG support.
6. The Wonderful World of Albert Khan 3 disc DVD set & Gallery of 65 photos www.amazon.ca
7. A coupon for a canvas print or photo book of my favorite images: www.blacks.ca; www.lodnondrugs.ca; www.UpAgainstTheWall.ca

\$100+

Dear Santa,

There's no denying it: I've been an absolute saint this year. I've earned a really big gift. I want to soar!

8. Groupon special: A 30-minute gliding flight and souvenir video of Vancouver Island regular \$249 on sale for \$134 at the Vancouver Island Soaring Centre, Port Alberni Regional Airport: www.groupon.com/deals/vancouver-island-soaring-centre



Photo by Teresa Lange Kings

Using contrasting colours...

For our current assignment we are asked to utilize colour contrast, and for that it helps to know a few basic things about how colours react with each other. Trolling through a number of websites I learned that...

1. 'Contrasting colours' generally mean those that are on opposite sides of a colour wheel. However colours can contrast in a number of different ways: warm/cool, bright/dull, pure/greyed, saturated/unsaturated and so on. Contrasts of any kind tend to draw the eye and therefore add impact to images.
2. Colours opposite each other on a colour wheel seem to amplify each other; they set up a dynamic tension that can create a sense of drama in an image.
3. Though warm colours from one side of a colour wheel will generally play well against cool colours from the other side, it's the complementary colours--those directly opposite each other on a colour wheel--that deliver the most zing.
4. When contrasting colours are separated by a neutral value (black, white or grey) they appear brighter. Where colours touch, the eye sees them as running together (think of mixing red and green Easter egg dye and getting a muddy brown) but when separated by even a narrow shadow line the colours sing out pure and strong.
5. A polarizing filter can be used to intensify the colours in your image, giving more saturated colours. Think of an orange balloon against a pale blue sky. Now use a polarizing filter to turn the sky a deep dark blue. Pow!
6. Limit the number of colours in your image. The main colours will speak loudest if other colours are whispering.

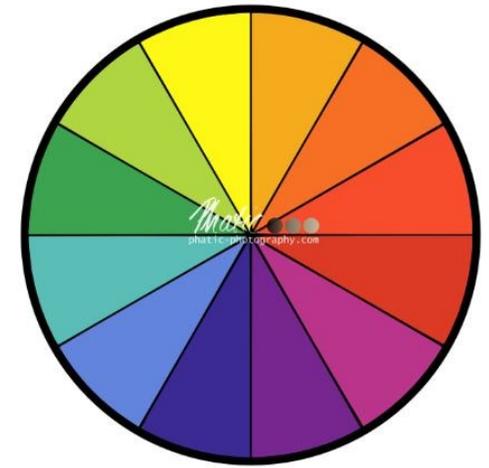
7. In the same vein, if the primary message in your photo is about colour then keep the composition simple. Don't confuse the eye with distracting elements.

8. Consider the innate moods of colours to help give emotional

punch to an image. Larger amounts of orange with a splash of blue suggests quite a different mood than the reverse.

9. You can ramp up the dynamic tension between contrasting colours even more by also introducing contrasts in textures, size and shape.

10. Not all contrasting colours are created equal. Yellow, for instance, draws the eye before purple does, so a small amount of yellow can stand its own against a lot of purple, whereas too much yellow would overwhelm it. In his work with Colour Theory Goethe quantified the brightness values of the primary and secondary colours (below). This can be a helpful guide to allocating space to the contrasting colours in our images in order to introduce an added contrast: that of relative quantity.



More information and some examples in these links:

<http://www.photoshoptutorials.ws/other-tutorials/photography-tutorials/create-striking-photos-good-color-contrast/>

<http://phatic-photography.com/archives/2448>



Grey snow and frozen fingers

Grey snow Most camera light meters misread snow. A meter will usually underexpose to compensate for what it sees as too much brightness in the picture, resulting in dingy snow where your eye saw white. There are a number of ways to get around this. Depending on your camera, you may have access to some of the options listed below but not others—this is a good time to consult your camera manual.

—If your camera has scene modes, it may have a snow/beach option. Try that.

—Use the exposure compensation button to dial up the exposure by 1/3 to 2 stops; you may need to try several different settings to get the effect you're after.

—Many cameras have a Live View function which allows you to view the results of changes to settings.

—Shoot in RAW so you can fine-tune exposure in post-production



Oceanside Photographers

—Use a grey card, or set metering mode to spot and meter off blue sky or other medium colour object

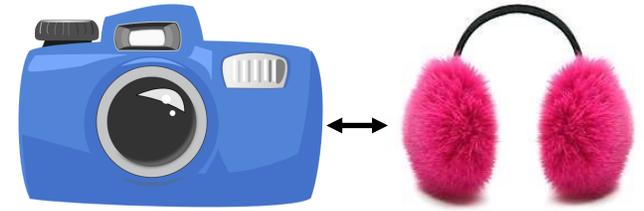
—After changing settings, check your camera's histogram: if the graph doesn't extend all the way to the right side, the image is probably still underexposed.

Blown-out highlights When boosting the exposure of a snow scene it's easy to overdo things, resulting in 'blown-out' areas in which no pixels are recorded. To prevent this:

—Activate your camera's overexposure warning setting if it has one; overexposed areas will blink

—Learn to read your camera's histogram: remember that *right side=light side*. Snow scenes will normally show a graph bunched toward the right (after all, a lot of pixels are registering light tones) but the curve should come to rest somewhere near the bottom of the right side.

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Cold-killed batteries

Cold drains batteries quickly. Keep at least one spare in a pocket next to your body and exchange often, allowing each to warm up between uses.

Condensation inside camera Condensation will form on any cold hard object brought into a warm space, not a good thing for a camera. A handy trick is to put your camera in an air-tight plastic bag before bringing it into a warm area and the condensation will form on the inside of the bag, not the camera.

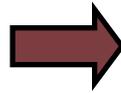
Snow on lens Come prepared with lens wipes. If your camera has a lens shield, it's good for more than helping to prevent lens flare—it will help keep rain and snow away from your lens.

Frost from breath In very cold conditions breathing on your camera while holding it up to your face can cause frost to form on the camera back. Cover your mouth with a scarf, or as one photographer suggests, breath through a bendy straw to divert your breath sideways.

Frozen fingers Invest in a pair of fingerless gloves, preferably with flip-back covers.



Gail Courtice sends [this link](#) from Outdoor Photographer



The windows assignment reminded me that shooting windows can be tricky. Unless you plan it deliberately, **you do not want your reflection in the window** while you are taking the photo, so this means moving around the subject and often ending up with the window at an awkward angle. Of course it is best to get the object as straight as possible in camera, but if not, there are ways to fix it in Elements.

You can go to Filters>Camera Distortion and then play with the sliders. Another way is to go to Image>Transform>Skew then take the handles at the corners and move them to adjust your image. Each corner works independently, which gives you a lot of control of the image. When you are happy, you will need to crop and perhaps straighten using the straighten tool. In Elements 11 the straighten tool looks like a bubble level. Once that is done you can enhance the image using Enhance and all the tools available in that menu.

One of the things I constantly forget to do while photographing is to **allow room in the frame for possible cropping later**. Very frustrating when you want to print an 8 x 10 image and find that you are going to lose an important part of the image! The first image shows that I had lots of room to crop and in fact, it would have been awful had I not.

It would also be an easy image in which to take out the window and place it on another background, say a brick wall! **I always try to get the bottom part of the window frame and one side level, it just seems more pleasing to my eye.**

Distortion is interesting, but I think it really needs to be over the top to work. These things are highly subjective and the main thing is to have fun. Slow down, take your time and experiment.

For Elements newbies...

—Don't forget to make a duplicate of your background layer and make sure it is highlighted so that you are working on a disposable layer, not on your original image.

—If the image on your workspace is in floating rather than tabbed mode you may need to enlarge the floating panel: grab and drag the arrow at the bottom right corner of the panel. You could also reduce the size of the image within the panel: use the scroll wheel on your mouse or click Command+minus symbol.

—The zoom-out tool is only accessible *before* you activate the skew tool.

—If the object has become shorter when you skewed it click on the Scale option within the Transform toolbar and you'll be able to drag the object upward to lengthen it, if you have enough space within the frame.

—Alternatively, choose Distort instead of Skew and the handles on the bounding box allow you to adjust the image in several directions at once so that you can lengthen the object the same time as skewing it. This can be a little harder to control however.

...Editor



FIRST

John Groenhof

Looks Inviting



SECOND

Kevin McGuinness

From Inside, Out #1



THIRD

Shelley Harynuk

Berners



FOURTH

Hans Christensen

Cordial Invitation



FIRST

Kevin McGuinness

Curtains!

THIRD

Kim Grieg
Missing you



SECOND

Sally Shivers
ancient wonder



FIRST

Mary Watts

Peeking In



SECOND

Jack Harynuk

Cloudy Corner



THIRD

Levonne Gaddy

Opposites



FOURTH

Janice Austin

Windows Digital

Pacific Zone News winter issue

<http://www.capapac.org/pzn/Winter%202014.pdf>

"The vast majority of Christmas lights photos are poor because most people wait until way too late—after it gets completely dark; then, you can either have the lights or the surroundings properly exposed—but not both. The trick is to find time when the ambient light and the Christmas lights balance." ...from *Photographing Christmas Lights* by Ursula Easterbrook in the Winter issue of Pacific Zone News. See page 23 for the rest of her article, just in time for our photo assignment this month.

The Pacific Zone of CAPA includes BC, Alaska and Washington.

***May the colours of the holiday
season shine in sharp focus
for you all!***

Best wishes from the OP executive team—
Shelley Harynuk,, Kim Greig, Vivienne Bearder,
John Groenhof, Teresa Lange Kings,
Jack Harynuk, Libby Lovis, Debra Kuzbik, David
Popham, Gail Courtice, and Frieda Van der Ree

Nature photography display at the Smithsonian

http://www.naturesbestphotography.com/smithsonian_exhibitinfo.php

Click on galleries to see competition topics in various years. For each image you can click on narrative (to get the backstory) and camera settings.

Suggested by Paul Edelenbos

....and at the Royal BC Museum in Victoria

We have until March 23rd to view the 100 winning photographs from 48,000 entries submitted to the Wildlife Photographer of the Year competition.

Reminder from Corrie Dekluyver

Free ebooks from craft and vision

<https://s3.amazonaws.com/CRAFTandVISION/Craft+and+Vision+I.pdf>

<https://s3.amazonaws.com/CRAFTandVISION/Craft+and+Vision+II.pdf>

<https://s3.amazonaws.com/CRAFTandVISION/Ten.pdf>

Suggested by Sandra Martins



Photo by Gail Courtice