



Volume 6 Number 11
March 2014

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 membership dues are \$36 per year plus \$12 for a name tag. Dues are prorated by \$3 per month after May.

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



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Cover picture by Margaret Groenhof, taken with a Canon EOS SD Mark III inside the Old Spaghetti Factory Restaurant in Gastown, Vancouver.

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

General meeting held Feb 5th

A phone camera is portable and instantly ready to use. It's usually with you. Apps let you easily change the look of an image. Robin Lafleur and his father Gordon Lafleur cited these advantages for the in-phone camera plus the ease with which the photos are shared via social media.

Yet not all iPhone pictures are necessarily snapshots taken for casual social use. The later models approach the functionality of simple point-and-shoot cameras and in capable hands can produce surprisingly fine results. Robin told of the surprised reaction at the opening of his exhibition at The MAC when he revealed that his photos had been taken with an iPhone.

Gordon mentioned the special advantages of the iPhone for use in street photography and in situations that the photographer doesn't want to draw attention to himself. He mentioned a National Geographic contributing photographer who used an iPhone to document the 2011 conflict in Libya.

These photos by Michael Christopher Brown can be seen at <http://www.mcbphotos.com/#/the-libyan-revolution/vv175> The images have been exhibited at The Museum of Fine Arts in Houston, the Massachusetts Institute of Technology and the Brooklyn Museum and are about to be published in book form.

Education meeting held Jan 21st

At least 30 members enjoyed playing with zoom burst effects. Please don't forget to upload your results—taken at the meeting or at home—for viewing at the next education meeting.



Photo above by Frieda Van der Ree



Gear table

Photo by Michael Van der Ree



Wayne Duke (left) and Nick Bosma check out camera settings. Photo by David Popham taken with his iPad.

Coming up ...

- Education meeting Tuesday, February 18th (see page 5)
- General meeting Wednesday, March 5th. Guest speaker to be announced.
- Field Trip Sunday, March 9th will be to DemXX, with lunch at Coombs Market
- Education meeting Tuesday, March 11th
- SIG meeting Wednesday, March 26

All meetings are held at QB Civic Centre from 7-9pm— general meetings in the East Hall, education and SIG meetings in the Windsor Room.

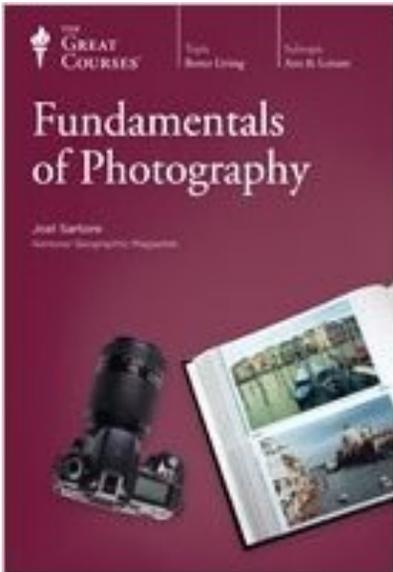
Club doings

The OP library

OP maintains a lending library of photography books, magazines and DVDs which are brought to meetings by Paul Edelenbos. Many of the materials have been donated by members and others are bought through the Education budget managed by Libby Lovis. To see the list of titles on our website, from the welcome page of the OP website go to the member sign-in, then click on "Library" in the box near the top of the page.

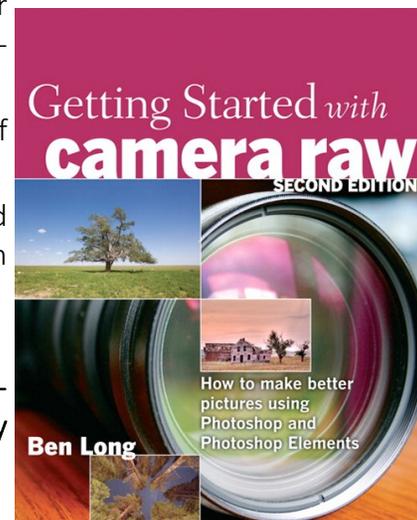
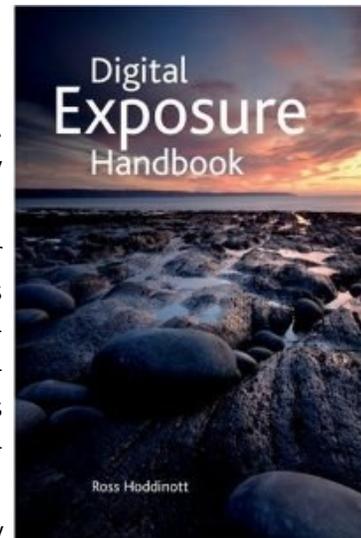
Several new acquisitions haven't yet been added to this list:

- *Digital Exposure Handbook* by Ross Hoddinott. An excellent book. The author's photos have been displayed in the Wildlife Photography Exhibit at the Royal BC Museum.
- *The Fundamentals of Photography* by Joel Sartore. A set of four DVDs plus a reference book. Sartore is a contributing photographer for National Geographic with more than thirty articles to his credit. Not only does he know his stuff but he injects humour into his teaching.



- *Getting Started with Camera Raw* by Ben Long. How to make better pictures from RAW image files using Photoshop and PS Elements.
- *Adobe Lightroom 4 & 5*. A set of video tutorials.
- Various DVDs on Elements and one on CS may be borrowed from Libby and Frieda.

Library items will be available at the general meeting and the education meeting. Listed items must be signed out. Magazines may be borrowed on a trust system.



February field trip to Deep Bay Marine Field Station

Right: OP members mug for the camera. Photo by Donna Wickstrom.

Below: Getting close to critters in the touch pools. Photo by Levonne Gaddy.



New SIG meetings

An additional monthly meeting to accommodate various Special Interest Groups (SIGs) will be held on a trial basis: Wednesday, February 12th, Wednesday, March 26th and Tuesday, April 22nd. Members are welcome to trial any of the groups. Please bring cameras and manuals.

Member exhibitions

- Nick Zoltay is exhibiting at the McMillan Arts Centre throughout February. His show *Timeless Images; Enduring Art* features his B&W photographs.
- Janice Austin is showing at the Bayside Quality Resort, where an OP club exhibit hung in January.

Introducing our new proof reader

Levonne Gaddy, who recently joined our club after moving to Oceanside from California, will be helping as a proof reader for the OP Shutterbug. Levonne describes herself as a writer, photographer, artist, blogger and adventurer. Her book *This Restless Life: a dream chased through California parks in an RV* is available from Amazon. Check out her new website: <http://www.lgaddy.com/>

Donna Wickstrom sent this photo taken with her iPhone and explained...."I was encouraged by the speakers the other night to 'go for it' regarding taking photos with an iPhone. ...yesterday around noon I was delighted to see the ice sculptures that had formed on the fountain by the Town Hall! It was such a radiant sight with the



sunlight glowing on it. I managed to take a few shots. The sun was moving behind the café so it was then or not at all! Later on, at the end of my work day, I took a quick look at the fountain and the ice had all been chipped off. That was disappointing, but I do have the memory of the light radiating through the ice as it encased the sculptures of the salmon."

New member Bill Trace will be giving a lesson in photography fundamentals at the February 18th education meeting.

"My first camera was purchased forty years ago and I soon enjoyed photographing my children and anyone else who would stand still (or not). Later I began to delve into the artistic side of photography. Composition, lighting and special effects were of particular interest to me.

To gain further control of my photos, and the cost of shooting, I built a darkroom in my home. By loading my own black and white film from a bulk roll and developing a proof sheet, I could shoot a roll of 36 for \$1.25 (of course now it is virtually free).

After taking a few courses, a friend suggested the best way to learn is to teach. I started teaching a basic course at the local community night school. This later led to teaching more advanced courses for Camosun College at night.

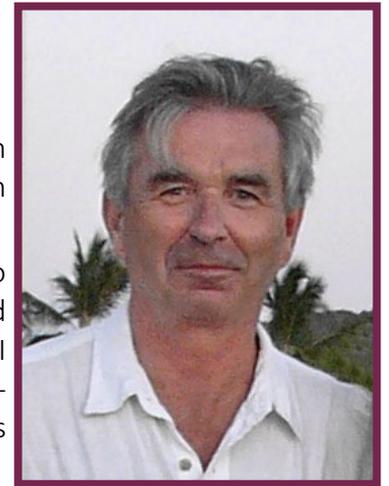
In the last while I drifted away from photography and now look forward to being involved with OP and having the time to go out and make photographs again."

Lesson plan for the education meeting Tuesday, February 18th....

I plan to start with the basics: the relationship between aperture, shutter speed, ISO / film speed and the influence they have on the image. This will include controlling exposure, depth of focus, deliberate blurring or freezing of motion and avoiding high ISO setting for better image quality.

I will supply a handout based on material I put on the flip chart. This should make it easier for everyone to reinforce at home what was covered in the lesson. I would suggest that this talk be followed by a SIG group, so I can clarify the information and answer questions. This will cover only what was in the lesson, not new material. Subsequent talks could build on this and could cover topics such as lens selection, composition, lighting, etc.

Bill Trace picture-this@hotmail.ca





CVCC's ImageFest

Once again this year the Comox Valley Camera Club will present an evening of slideshows, each about three minutes long and enhanced with a carefully chosen soundscape. The quality of the images and the range of subject matter—architecture, macro, abstract, people, scenic shots— makes this an engaging show for anyone, but serious photographers will especially appreciate the effort that must have gone into each segment. One of the standout offerings last year was a gritty view of New York taken with an iPhone.

ImageFest has sold out each year since its inception four years ago. Tickets are available online from the [Sid Williams Theatre box office](#).

Slideshows offer yet another way to showcase the best of our images, and when done well becomes an art form in their own right. A collection of images thoughtfully selected and set to music or other applicable soundscape can convey surprisingly strong storylines, powerful emotions, and unique points of view.

The following—a transcript from an Education Night presentation made to the Comox Valley Camera Club in October 2013 by educator/photographer Kerry Dawson—gives some idea of the considerations and skillsets involved.

HOW TO DESIGN A GREAT SLIDESHOW

By Kerry Dawson

1. LESS IS MORE. Don't cram too much in to your slideshow: EDIT, EDIT, EDIT!! Choose only your BEST WORK. Don't include repetitive images of the same subject. Choose the best ONE! A short show of powerful images is far more impressive than a long show of repetitive mediocre work!! Editing your own work is difficult. Enlist help: Ask friends, family, club-members to review your images (they won't have emotional attachments to the shots). Be aggressive. If in doubt, leave it OUT! If you try and show them everything, they won't remember anything.

2. USE TECHNICALLY STRONG IMAGES. Use images that are SHARP and IN FOCUS from corner to corner, unless you want a blur effect. Use images that are EXPOSED correctly. Avoid using overexposed or underexposed images. Use images with good COMPOSITION - not too busy. Check for distracting lines or objects in the image.

3: DEVELOP A STORY OR THEME. Images that work together as a cohesive body of work will make for a stronger, more powerful slideshow. Think of how a movie works: there is a beginning, then some type of conflict or climax, then resolution! In a slideshow, slowly build to the best part, then wind down or resolve the slideshow.

4. AVOID CHEESY TRANSITIONS. Overdone transitions can actually detract from the PHOTOGRAPHY which should be the focus. Other than DISSOLVES, CUTS and FADES (to black or white) most transitions steal from your show. In order to make transitions subtle and unnoticeable – make them QUICK – no more than one second is good.

5: SYNC YOUR IMAGES and SOUND. If your subject strikes a powerful pose, you want the most "powerful" part of the song to coincide. If

Continued on next page.

Slide show 101, continued

the song has lyrics – listen WELL and match them to your visuals. Just because you like a song, doesn't mean it fits well with a slideshow.

6: DON'T MAKE PEOPLE SEASICK! Use Ken Burns and motion effects sparingly. Be creative but don't let it detract from the images. If it's a slower song, don't zoom in or out too fast, try to match the song. Match direction of image motion to the image – move up or down on verticals, move from side-to-side on horizontals.

7: CHOOSE the CORRECT TIMING. Display each image for an appropriate amount of time: 2.5-5 seconds is usually sufficient. Shorter intervals creates energy while longer intervals invite contemplation and allow for more information to be absorbed.

8. PREPARATION: Select your high resolution images and collect them in a folder. Choose an appropriate song to go with your theme. Ideal Length: 2.5-4 minutes (closer to the 3 end if possible). Choose your slideshow program (iPhoto, iMovie, ProShow Gold, Photo Story, Photostage, etc.). Save as High Resolution QuickTime movie (.mov).

EXAMPLES: THE GOOD, THE BAD AND THE UGLY

<http://youtu.be/5R79NN4cfFO> (images too small, transitions too slow, lack of a theme, some repetitive images, but nice music)

<http://youtu.be/Cbcl2MDtLp0> (transitions too fast, distracting background movement)

http://youtu.be/92-0_xtQ3J8 (images shown for too long, overdone Ken Burns effect, BORING)

<http://youtu.be/IBIUsvNiYGY> (very annoying transitions, no theme, inappropriate music – lyrics don't match with the images)

<http://youtu.be/FiekD7bsNvw> (nice transitions, but very repetitive images and song doesn't really match with the images)

<http://youtu.be/H-8kaHXToYs> (horrific use of transitions – DON'T DO THIS!)

<http://youtu.be/2m50v2hv-iw> (Very well done – great transitions, timing and music!)

Introduction to iPhonography

Did you know.... (Robin Lafleur mentioned some of the following points in his presentation.)

–That the shutter on the screen is activated when you *lift* your finger, not when you press it down?

–That both the up volume and down volume controls also work as a shutter release?

–That the camera on an iPhone is instantly available even from the lock screen?

–That the volume controls on iPhone headphones can be used as a hands-free shutter release, when you want to avoid camera shake? That some Bluetooth headphones work this way as well?

–That you can set focus and exposure by tapping on the part of the picture you want properly in focus and exposed? That you can lock focus and exposure?

The points above are fully explained at <http://iphonophotographyschool.com/> where Emil Pakarkis discusses settings, apps, genres and the special challenges of HDR, panoramas, night shots, capturing lightening and more.

Even though I don't own an iPhone I picked up some useful photography hints from his tutorials. For instance, "...place the iPhone just an inch from the surface of the water. Now, this is risky business and you could potentially destroy your iPhone, but until that happens you'll get some really outstanding photos."

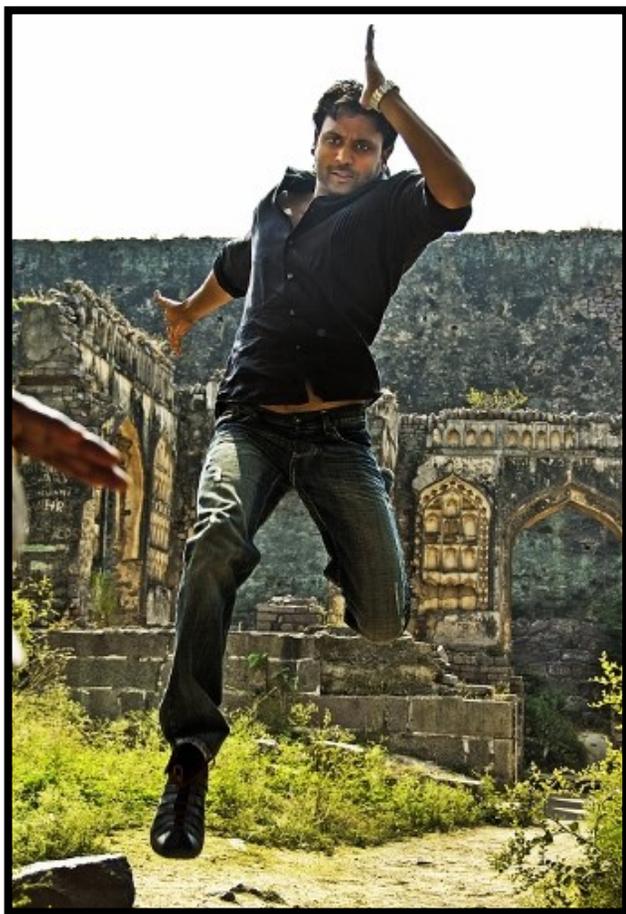
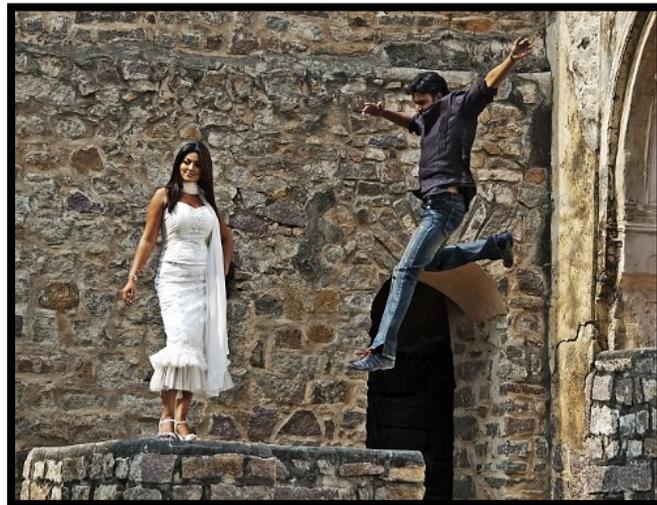
By Frieda Van der Ree

Backstory: Wayne Buhr meets Bollywood

Michael and I bought one of Wayne Buhr's prints at his exhibition at The Mac in January—an image of a bicycle rickshaw standing in front of two arched doorways within a massive white wall. It was titled Golkonda Fort, Hyderabad, India. A bit of googling tells me that this area was once the only known source of diamonds in the world: the famous Kohinoor and Hope diamonds were among many gems secured at this fort since the 13th century. The fort is also known for its amazing acoustics, and on the touristy side, for a sound-and-light spectacle presented most evenings.

While there in 2006 Wayne saw yet another side of the site—its popular use as a movie shoot location. Here is Wayne's story behind the shots on this page....

Frieda Van der Ree



"It was a very interesting spot and I was very lucky to be there as they were making a movie. I was asked twice to leave and I would just smile and walk away, but as soon as they forgot about me, I would be back...the third time a guy said to me..'well I guess there is no point in asking you to leave...so just don't get in the way.' I then started talking to their main photographer who had a Nikon D200, same as mine and we started taking pictures and showing each other the results...He was very friendly until during a break the main actor wanted to get a picture of himself jumping towards us over a rock...I was lucky enough to get a shot that the actor liked more than the official photographer's...and that was the end of my friendship with the photographer as he was really turned off by that..."

Wayne Buhr



FIRST

Beate Kuhn

Kermit the Frog



THIRD

Paul Edelenbos

LTBL



SECOND

Kevin McGuinness *Sliced Peppers*

FIRST

Cathy Ginther *Opposing Sides*



SECOND

Mary Watts *Teacups*



THIRD

Ken Ginther
Contrasty Trees





FIRST

Linda Lundberg

Apple Slice

SECOND

Roy Watts

For Sale



THIRD

Gail Courtice

Liquids

Grabbed from the camera bag



The owl photo above is one of a winning portfolio of six images taken by Burnaby student Connor Stefanison, 22, who won the prestigious Eric Hosking Portfolio Award for photographers between the ages of 18 and 26.

For two years he studied the habits of this barred owl which frequented a woodland near his home in Burnaby, and slowly it became accustomed to his presence. Finally he was able to capture this image.

This portfolio and other winners of the Wildlife Photographer of the Year (2013) competition will be on display [at the Royal BC Museum until April 6th](#). Admission is \$16.00 for adults and \$10.15 for seniors.

The 100 nature and wildlife images are beautifully displayed, with captions that tell stories of how and why each was photographed.

This is the 49th year of the competition which is co-owned by the BBC and London Natural History Museum.

The numbers game...

In his presentation at the February general meeting, Robin Lafleur quoted the following statistics:

1826 was the date of first photo ever taken.

By 1930, about a billion photos were being taken each year.

By 1970, about 10 billion photos were being taken each year.

By 1990, about 57 billion photos were being taken each year.

By 2000, about 86 billion photos were being taken each year.

Today, people around the world take more than 380 billion photos each year.

Every two minutes, we take more pictures than the whole of humanity in the 1800s.

We look with our eyes, but we actually see with our emotions, our imagination, our intuition and our subconscious mind.

Louise Tanguay

Gift idea: DIY photo tile

Photographers often look for ways to use their images to make unique and personal gifts. This Christmas my granddaughter's husband (who shoots b&w film with a Pentax and develops it in his bathroom) made photo tiles for family members. He used Mod Podge (a decoupage glue) to both glue down and coat his photo prints onto square white ceramic tiles, then when dry he sprayed them with several coats of a clear sealant. He glued felt pads on the back-side corners.

Tutorials for various approaches to this project are readily found on the internet. Some describe how to actually transfer the photo ink onto the tile, after which the paper backing of the print is removed.

Frieda Van der Ree

