



Shutterbug

newsletter

Volume 7 Number 2



Photograph by Tim Tullis, Indoor Garden
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Visitors Welcome

You may attend two free meetings (either general meetings, field trips or education meetings) 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 when you first join.

OPC Education Meetings take place on the third Tuesday of the month at 7 pm and are held at the Qualicum Beach Civic Centre in the Windsor Room. Bring your camera and manual if you want help but most of all bring your

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Upcoming Assignments and Field Trips

Assignments

June's assignment will be "Birds". As always, due on the 20th with voting from the 23rd to the 27th of the month.

July, you will be given free range as the topic is "Photographer's Choice" - due July 20th with voting from July 23rd to the 27th.

Field Trips

June 8th - Raptor Centre in Duncan for the 1:30 flight demonstration. Details to follow. We will meet at Noon at the Tim Horton's in North Duncan opposite the Forestry Centre.

July 13th - Parksville's Heritage Museum at 10 a.m. with lunch at Boston Pizza

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, articles, suggestions, and photos that illustrate club activities.

- Sold an image? Exhibiting?
- Win a photo competition prize?
- Taking a photo related course?
- Investigating a new technique?

Other members would be interested in hearing about it. Please send material to Editor newsletter.opc@gmail.com

Program for the General Meeting on June 4th, 2014 at 7 p.m.

Our speaker for June will be Ken Meisner from the Harbour City Camera Club. Ken is going to speak about Travel Photography.

Our second hour will be club business followed by the Assignment Slideshow and the Field Trip Slideshow

A NOTE TO OUR MEMBERSHIP

It's that time of year again. Your memberships were due for renewal as of the first meeting in May. If you have attended two meetings for free and wish to continue, please purchase a membership at the next meeting. If you are renewing please bring your \$36.00 either in cash (the exact amount would be greatly appreciated) or a cheque made out to Oceanside Photographers Club. While we encourage members to bring their significant others on field trips, if they wish to attend on a regular basis they should purchase a membership whether they are active photographers or not.

Chihuly Garden and Glass, Seattle, Washington 2013

by Tim Tullis

Early last summer Janet and I were privileged to visit and photograph the Dale Chihuly Garden and Glass Exhibition in the Seattle Center (the complex where the Space Needle is located). If you have not heard of Dale Chihuly, check out his web site <http://www.chihuly.com/> and you will discover a world renowned glass sculptor/designer. He has exhibitions and museum collections around the world and throughout the U.S., including this exhibition which opened in May, 2012.

If you like to photograph unusual shapes, vivid colour, incredible design, and extraordinary reflections under challenging circumstances, this exhibition is for you. When visiting the exhibition arrive early and allow plenty of time. Look and relook at exhibits from many angles and give some thought to your approach to getting the shot just the way you want it. You will be faced with some serious challenges with light as the indoor exhibits are in very dark rooms with high intensity spot lighting. The green house exhibit is all natural light, but you will be faced with back lighting challenges. The outdoor gardens can be difficult to photograph as well on a bright sunny day. So, bring your thinking cap, back-up batteries, lots of memory, a variety of lenses and a tripod to have a fantastic day.

Information:

- Check the exhibition web site to avoid conflicts with private events –
www.chihulygardenandglass.com
- Exhibit hours 11:00am to 8:00pm – open at 10:00am Friday & Saturday
- Admission Adults \$19.00, Seniors \$17.00

- Parking - Fifth Ave. N & Republican St., Third Ave. N & Roy St. First Ave. between Thomas & John
- Other attractions nearby are, Seattle Center, Space Needle, Pacific Science Center, Experience Music Project and the Seattle Public Market is close by.



Image #1 - by Janet Tullis. Outdoor Garden – Illustrates size and complexity of sculptures.



Image # 2 (Cover Photo) – by Tim Tullis, Indoor Garden – Difficult to photograph, dark, large collection of subjects.



Image # 3 – by Tim Tullis, Plate sculpture inside the Greenhouse Garden. Space Needle in the background.

Image #4 – by Janet Tullis. Glass Sphere Reflection of Space Needle



Image # 5 – by Janet Tullis – Outdoor Garden

SIGs--A WORK IN PROGRESS

by Frieda Van der Ree



Special Interest Groups (SIGs) are a good idea, right? A little extra time spent on a particular aspect of photography with like-minded people? The 'Interests' section of our website (Member Login->Members->General Interests) lists 39 different interest topics, with 12 of these rated as having 'a high level of interest' by more than 20 members each. These would seem to be the likeliest subjects for well-attended SIGs and, yes, the sign-up sheets for these topics quickly filled.

Then the challenges began. Enthusiastic members signed up for more SIGs than they could realistically attend and therefore many groups shriveled after the first few meetings. A few SIGs didn't get started because no one volunteered to lead the group. Leading a group, I soon found, is like herding cats. In my Elements SIG members use different software versions and want to learn different things. People are available for meetings at different times of day and days of the week. They have widely different skill levels so that a demonstration will puzzle some and bore others. Some are Mac and some are PC and each is best helped by one of their own tribe.

How can we get past such problems to more workable, sustainable ways to manage the SIGs?

1. We can learn from member feedback. These helpful comments were sent to our Education Director Libby Lovis...

- we could send problems for the group to solve at meetings
- we could demonstrate to the group something we've just learned to do
- we could introduce a plug-in, software, app or such to the group

- people should bring questions, if they have any, and if not then they are the ones who should be giving answers to those who do!!
- ad-hoc discussions are sometimes more effective than formal approaches
- different levels of knowledge hampers what can be discussed

2. We can learn from other clubs...

Geoff Hallett, who used to be a member of Lanark County Camera Club in Ontario, reports that two groups met each month equivalent to the Education meetings here. One group (newbies) would discuss basics such as camera controls and composition, while the advanced group "would cover Lightroom one month and then Elements, Photoshop CS etc and have a talk like Jack gave on slide show guidelines or Les on printing. People would show their photos and this gave way to a discussion on landscape, portraiture, black and white or whatever."

3. We can learn from what works....

The very successful Nature Group plans outings according to the interests they share and during their outings have plenty of time to discuss methods and gear. They learn while doing and somewhere along the way morphed into the Grizzly Guys who treated the club to a presentation based on one of their adventures.

The Coffee and Discussion Group is consistently well attended and fosters lively discussions on any number of photography-related discussion (and some totally unrelated), plus a great sense of camaraderie. Les McLean, with years of training and a career in newspaper photography, shares his knowledge with members in the Photographic Techniques SIG, with tutorials given at education meetings and articles in the club newsletter. Several others in the club are also knowledgeable enough to contribute and have generously done so. However we need to be careful that we don't lean too heavily on this generosity. People do burn out.

The points above indicate directions we could try. To begin with, perhaps we need to take more charge of our own learning. As John Critchley points

out, " there is such a wealth of information out there for the taking, freely available and made by Adobe and others, that nobody should come to one of our meetings ideas saying that they can't figure out how to get started, for instance, or they can't figure out how to import photos for another instance." We shouldn't expect the SIGs to stand in for classes. On the other hand, the SIGs are ideal venues for discussions. The SIGs are also ideal places at which to find people with whom to further explore a particular topic at another time and place. Libby and I have met at coffee shops to successfully help each other work out some Elements techniques.

—A small focussed group can achieve a lot in a short time. Perhaps a rule of thumb would be that the larger the group, the more general the discussion ought to be. Small groups can better delve into their specialized topics without leaving anyone out. The SIGs are a good ideas but even the best of ideas don't take root and flourish without some fine tuning.



GUIDELINES FOR ASSIGNMENTS

As our membership grows, we recognize that it has become increasingly important to communicate some of the parameters and guidelines for assignments.

Assignments are treated like homework. We're all encouraged to go out and work at doing our best in challenging ourselves to get the best shot we can. The images may be uploaded into the member database during a given time period and subsequently are then available for voting. The results are tallied and a slideshow is presented with all submissions and the winners being announced.

The submission photos can be placed into each of three categories:

- **Colour** - images have little to moderate post-processing. Essentially, there is some cropping, straightening and moderate colour work. This category does not accept HDR images or photoshopped images.
- **Black & White** - The image is best taken in colour and changed in editing software to black and white. ***Please note that the image must be black and white, not monochrome in any other colours.*** Spot colouring should not be used in this category but feel free to use it in Digital Art. Do whatever it takes to get the very best contrasts in the image. Black and white is all about good, crisp contrast. Photoshopped images are not acceptable.

- **Digital Art** - this is the category to test your skills, with HDR, overlays, whatever. ***The final image must consist of your own image, not one taken from another source.*** You may manipulate this image (or images if you are including more than one in your finished product) with relative freedom.

Please note that if you submit an image which does not conform to the guidelines it will be removed from the group of images to be voted upon. You will be contacted and given the opportunity to submit a different image. If you can demonstrate how you achieved the image created it will be returned in time for voting. The final decision on whether an image is removed rests with the Oversight Team made up of three members of the Management Team.

Whenever possible, the assignment topic is aligned with the speaker at the general meeting, topics from the education meeting or as a result of a recent field trip.

There are a few other items to keep in mind when you're preparing to enter an image into the assignment. This will help you if you are unsure of the parameters.

All photographers must be aware of copyright laws as they pertain to photographing someone else's copyrighted creative works. We encourage our

members to be more than cautious if you plan to include photos of works by others or of people. Canadian copyright law is pretty stringent on this topic. There are exceptions with regard to buildings or works that appear in public but nevertheless we should err on the side of caution in this regard. We will be putting links to a number of sites which deal with Canadian Copyright Law on the website to help you through some of the issues.

When submitting your work for assignments we ask that you follow a few simple guidelines.

- Be comfortable that your submission falls in line with the assignment.
- If the assignment is “Wildlife” a photo of a teapot would not fit. That said, we love photographs that interpret the assignment topic creatively.
- Remember composition, leading lines and [The Rule of Thirds](#)
- You are allowed to submit only one photograph per category in each assignment.
- Keep your submission within 1600 X 1200 pixels using maximum quality.
- Make sure your photograph is submitted **before midnight** on the day of the deadline for that assignment.
- Name your photo when you upload it to the website

All of this information is available on the website. For more information about this and voting as well please visit <http://oceansidephotographers.ca/wp/guidelines-and-minutes/>

Eight Tips For Photographing Birds

In this post which appeared on Digital Photography School's site, Steve Berardi from [PhotoNaturalist](#) discusses eight tips for photographing birds.

Photographing birds can be really frustrating. They never seem to sit still for even just a second, and if you get too close, they'll just fly away. It may also seem like you always need a longer lens. But, luckily, there are a few things you can do to increase your chances of getting a good bird photo:

1. Photograph them in direct sunlight

Photographing birds in direct sunlight helps for two reasons: it gets you a faster shutter speed and it creates even lighting on the bird. The faster shutter will help you freeze the action of the bird (since they don't sit still for long), and the even lighting will help you avoid getting those harsh shadows that hide detail in the bird's feathers.

2. Wait patiently for them to fly to you

Birds will almost always fly away if you get too close to them, so instead wait for them to come to you. If you wait patiently long enough, then birds will often land just a few feet away from you, once they realize you're not a threat (and if you stand somewhat still).

3. Use your car as a blind

One way to mask your movement from a bird is to use a blind, and your car can be perfect for that. When you're on your way to a trailhead, keep your camera close by just in case you see a bird. Then, just roll

down the window and take a few shots. Birds will rarely fly away from a car (unless of course you're about to hit them!).

4. Enable continuous shooting and take lots of shots

Since birds like to move around so much, it's helpful to take a lot of shots to ensure you photograph the bird when they're standing still in a nice pose. Make sure you enable continuous shooting on your camera, so you can rapidly shoot photos.

5. Focus on their eyes

The viewer of your photograph will first look at the eyes of the bird, so it's important to get the eyes tack sharp. To help you do this, set your camera's autofocus point to the center spot.

6. Avoid sudden movements

Birds are very sensitive to your movement, so to avoid scaring them away, don't make any sudden movements. Even slow and steady movements will often scare them away too, so again, the best thing to do is wait for them to fly to you.

7. Set your lens to autofocus on farther objects

Most longer lenses have a switch that controls the distance that the autofocus will search at (near or far). So, with birds, since you're photographing something far away, make sure this switch is set to focus on far objects. This will speed up your lens' autofocus and prevent it from "searching" for something to focus on, which could cost you the shot.

8. Always be ready for a shot

Sometimes the most perfect bird photo opportunities happen at the most random moments, so it's important to always be ready for a wildlife shot. When you're hiking on a trail, always keep your telephoto lens on your camera, and have everything set up for a wildlife shot (exposure, aperture, ISO). That way, if a bird just happens to land on a branch right in front of you, you'll be ready

Images by Shelley Harynuk

Taken at the George C. Reifel
Migratory Bird Sanctuary in Delta, BC

For more information see:
<http://www.reifelbirdsanctuary.com/>



Assignment - Night Photography/Painting with Light**Category - Colour**

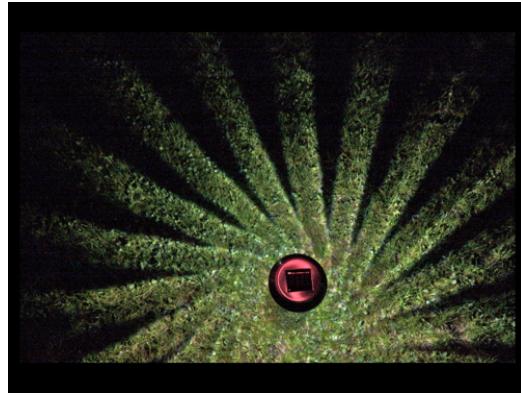
First - Ed Dunnett "Nice Hats"



Third Place (tie) - Mary Watts "In My Garden"



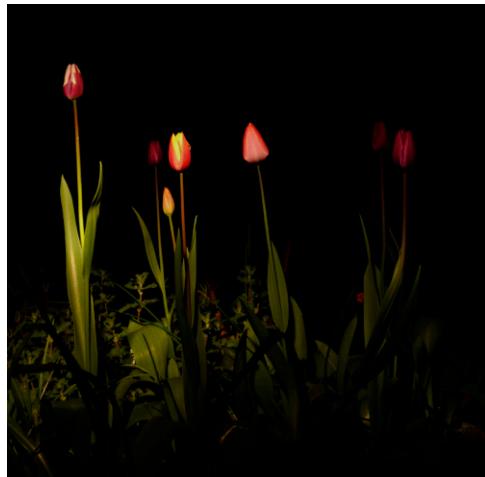
Second (tie) - Tuomo Jantunen "noma light"



Third Place (tie) - Lorna Curdie "Heron"



Second (tie) - Frieda Van der Ree "Nighttime Tulips"

**Category - Black and White**

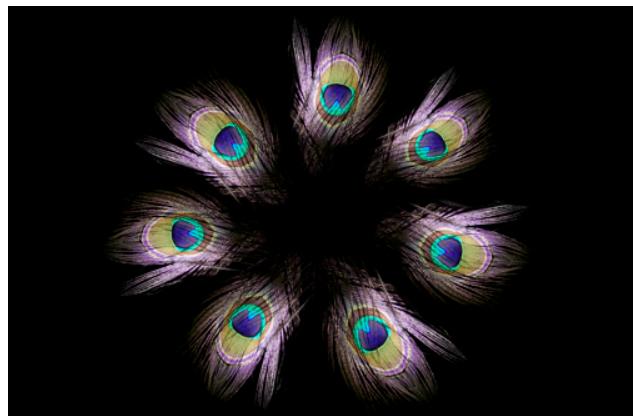
First - Mary Watts "Midnight Puppy"



Second - Frieda Van der Ree "Step Up"

**Category - Digital Art**

First - Roy Watts "What's This?"



Third - Roy Watts "Night Rain"



Second - Michael Van der Ree "abloom"



Honourable Mention - Jack Harynuk "Kiosk"



Third (tie) - Mary Watts "The Cat in the Mask"

