



**French Grenadiers: Photograph by Vivienne Bearder**

## **Oceanside Photographers Club Welcomes Visitors**

Visitors may attend two free meetings (either/or general meeting or education meeting) before deciding whether to join the club. Please check in at the membership desk as you enter. The annual dues are \$48 for the first year (which includes a name tag) and \$36 per year afterwards. Dues are prorated monthly for new members joining between June and April.

## **Meeting Times**

OPC General Meetings are held the first Wednesday of the month from 7:00 to 9:00 PM in the East Hall at the Qualicum Beach Civic Centre.

OPC Education Meetings take place on the third Tuesday of the month at 7:00PM in the Windsor Room at the Qualicum Beach Civic Centre. Bring your camera and manual if you would like help.

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

<b>Table of Contents and Notices</b>	<b>2</b>
<b>Battle of Waterloo</b>	<b>3-6</b>
<b>Showing Tonight (Slide Show Tips)</b>	<b>7-9</b>
<b>Back Yard Birds</b>	<b>10</b>
<b>Traveling East to See West</b>	<b>11</b>
<b>Stump A Chump!</b>	<b>12</b>
<b>Web Links for Photographers</b>	<b>13</b>
<b>Photo Assignment Results July</b>	<b>14-16</b>
<b>Photo Assignment Results August</b>	<b>17-19</b>

## Join the Club Management Team!

### SOCIAL DIRECTOR

We have decided to revive the position of Social Director so that we can organize more social events to welcome new members and generally have time to just chat with each other on topics of interest.

### PROGRAM DIRECTOR

Our program director Lajla Stevenson has had to step down from this position. We thank Lajla for her efforts during the past one and a half years in providing us with excellent speakers. We would love a member to step up and fill this role!

For more information, please speak with any of the management team at the general meeting or education meeting, or contact us at [president.opc@gmail.com](mailto:president.opc@gmail.com) We would be more than happy to welcome and mentor you!

### EXHIBITS DIRECTOR POSITION FILLED!

Thanks to Sucha Ollek for stepping up to take on the Exhibits Director role.

For Club Executive contact information, Upcoming General Meetings, Field Trips, Education Meetings and assignments, please visit the OPC website.

<http://oceansidephotographers.ca/wp>

### THE SHUTTERBUG

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

### SUBMISSIONS

The newsletter team welcomes suggestions, questions, ideas and photos that illustrate club activities.

Sold an image? Exhibiting? Win a photo contest? Taking a photography related course? Been travelling and have a story and images to share? Other members would be interested in hearing about it.

Please send material to the Newsletter Team at [newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com)

### CLUB MEETINGS

Please remember to wear your name tag to club meetings and events.

Lost your name tag? See Debra at the membership desk to order another, or via [membership.opc@gmail.com](mailto:membership.opc@gmail.com)

Due to allergies, asthma and other conditions, we request that you do not use any fragrance when attending club meetings.

### AFFILIATIONS

Oceanside Photography Club is a member of the Canadian Association of Photographic Arts



## BICENTENARY OF THE BATTLE OF WATERLOO

By Vivienne Bearder

On Sunday the 18th of June 1815 Napoleon and his 69,000 French army of the north prepared to battle the Duke of Wellington's 67,000 British, German and Belgian-Dutch forces plus the Prussian army under the command of Field Marshall Blucher. At 11:30 am, the French artillery gathered together in a single grand battery of 80 cannons and opened fire on the allied troops who responded with similar fire power. Thus started the Battle of Waterloo where thousands fell and the map of Europe was redrawn. The defeat of the French army ended Napoleon's ambitions for European dominance and saw him exiled to Saint Helena in the South Atlantic Ocean, where he died in 1821.

Every year a re-enactment of the Battle of Waterloo takes place in Belgium, and on the 18th and 19th of June 2015, 6,200 re-enactors with 330 horses and 120 cannons assembled on the fields of Waterloo to take part in the 200th anniversary of this historic event. Alan and I were fortunate to attend the re-enactment in 2010, at which time we realized that aside from enjoying the military history aspect, it provided us a great opportunity for taking photographs of camp (bivouac) and battle activities. Having enjoyed it so much the last time, we decided that since we would be in Europe this year we simply could not miss the bicentenary event!

Historical re-enactors are an enthusiastic group of men, women and children who often spend vast amounts of money to ensure that their uniforms or costumes are as accurate and authentic as possible. Those at Waterloo came from all walks of life, from military or civilian backgrounds and from many different countries. Some we spoke with had been saving for several years to participate this year; taking leave of absence from work if necessary. Throughout the event, the re-enactors lived in white tents segregated into areas for each regimental group, each identified by their regimental flag, uniform, weapons, or other symbols.



## EXPLORING THE BIVOUACS

The morning after we arrived in Waterloo we decided to get an early start on what was to be a ten hour day exploring the bivouac sites. We had not managed to see the French camp in 2010, so after parking we walked to Napoleon's headquarters which was adjacent to the soldier's bivouac. As we wandered separately around the French camp we discovered that not all the re-enactors were actually French! I came across some Spaniards from Barcelona who offered me a slice of pork belly to eat (it was very chewy) and we chatted for a while. They were seasoned re-enactors who loved participating in these events. Outside another tent some other Spaniards were assembling musket charges, and they teased me, asking if I wanted a 'cigarette'. I laughingly declined, saying that it might just be too explosive! At another tent I noticed a map of the battlefield, officer's jackets and a table set with wine glasses. Clearly this was a command tent, and when taking a photograph of it, was invited in to have a glass of wine! I accepted and the two 'French' officers from Yorkshire spoke about their roles in the re-enactment and about some of the reasons Napoleon lost the battle.

Catching up with Alan, we continued through the camp, and noticed several soldiers practising swordfight skills outside Napoleon's headquarter tent. A young boy stood to the side watching; taking tips for the future? Nearby a drill sergeant instructed soldiers in weaponry, while behind them a group of Napoleon's Imperial Guard formed up in line. They wear bearskin hats as a status symbol and to make themselves look taller and more fearsome in battle. Interestingly, the British use of bearskin hats (the Grenadier Guards) had its origins in the Battle of Waterloo!



We spent day 2 exploring the Allied camp. This must have been 4 times larger than that of the French with the Scots, English, Dutch, Kings German regiment, Prussians and others represented. This camp was very active, with re-enactors preparing and cooking food (over open fires), cleaning weapons, grooming horses, practicing marching in formation, sewing uniforms, rolling bandages and chatting with the many spectators such as us who were roaming the camp, asking questions and taking photographs! The camp had a strong period feeling, helped by the aroma of wood smoke and the sound of bagpipes and drums as soldiers marched by the tented areas. There was so much to see and it was certainly a feast for the eyes of a photographer!

It was challenging to take candid shots without other spectators in the frame, although zooming in for close ups often did the trick. For the wider views, one just had to wait for an opportune moment and take a quick frame or more and hope that some turned out as hoped. Another interesting challenge was in trying to take an image without having any 'modern' influences in the frame (such as plastic bottles, bags, etc.). Needless to say, I had to later use the cloning tool and healing brush in some images that I particularly wanted to keep! The Allied camp was so busy with spectators that it was not as easy to chat with the individual re-enactors as it was in the French camp, so we concentrated on just enjoying the scenes around us and taking photographs (including one of the French marching along a boardwalk right into the Allied camp!



## THE FIELD OF BATTLE

After spending all day wandering around the bivouacs, we walked to the seating area we had reserved to watch the battle re-enactment. Having seen the re-enactment of the Battle of Waterloo in 2010, we were surprised to find that it was far more difficult to see all the action this time. This 200th anniversary event was larger in scale and spread across a much larger field of battle, so we were not as close to the action as the previous time. It was a shame, but we realized that what we were viewing was more representative of the actual battle ground than in 2010. We were not able to take many quality photos due to the declining light and distance from the field of battle but felt that the images we managed to take in the French and Allied camps more than compensated for this!





## SLIDE SHOW PRESENTATION

By Les McLean

There are many different ways to put together a slide show. Making it an enjoyable experience for others is the challenge.

With slide shows you are always risking a bored audience. The wisest approach is to edit down to a small number of your best images and to set the software to run through them quickly. If there's a question or more interest in a particular image you can always press the Pause and then resume.

### The Experience

Long winded explanations will test peoples' patience. We all have been subjected to a seeming endless string of photos and the only thing that can make the experience worse is the time taken to tell the story behind each one.

Remember that the images and the stories are seldom as enthralling to your audience as they are to you. Take mercy and limit shows that require explanation to 10 - 15 images, preferable 10 or less. We live in an era of short attention spans and I have put together showings that ended up boring me. Now, that's bad.

### Elements that make for an entertaining slide show include:

Group photos that are similar or of the same theme together. It doesn't have to be all the flower shots grouped together as that can be repetitive too. You can choose to put photos together by colour similarity or by sets of action photos, for instance. Try to have more than one theme in a show for interest and variety. Single theme shows are fine, just keep them short and make the experience sweet. That sigh of relief is a good indication.

By colour I'm not necessarily referring to sameness. It can be images with complimentary colours or those in the same colour family.



Winter as a theme grouped together



A 'Warm' colours grouping

It's likely that your slide shows will be displayed on a TV. That being the case, TVs are used in 'landscape' mode rather than the vertical 'portrait' configuration. This will be the case unless you have some really unusual friends with vertical TVs.

Displaying a photo shot in Portrait orientation will only fill the screen from top to bottom and will leave large parts of the screen blank on either side. That makes the image much smaller and wastes a large part of screen 'real estate'. With that in mind you may choose to use mostly landscape oriented photos for your show.

An alternative is use photos that lend themselves to cropping to change their orientation to better match the TV's 16:9 aspect ratio.



### The Preview

Previewing the final offerings on the TV or projector that you will be using is a must. Unwelcome surprises are too common and can ruin an otherwise successful show.

My Samsung TV's have the nasty habit of scrambling the intended order of images and completely skipping over whole groups of them. The best way to get around this form of sabotage is to run the slide show from a laptop with an HDMI cable from laptop to TV. Take that, Samsung!

### The slide show as an A/V presentation

By A/V we are talking about both Audio and Visual or music (and/or recorded narration) with images.

When showing images that are meant to be viewed without interruption, the experience can be enhanced with the addition of music. The trick is having music to select from and then matching it so that it blends in with the images so they 'dance' with each other without stepping on each other's toes. If you don't have a music selection that fits with the theme or 'tone' of your subject matter, then it would be worthwhile to call on friends to see if they can lend you suitable music from their collection.

### Transitions

We have probably all seen shows where the transitions seem to take as prominent a role as the intended main components. Transitions have a place and can add interest but they should not distract from the main attraction.

Having too many transitional effects or having them take too long to perform their task can be annoying and spoil the whole experience. Keep 'em simple and stick to the more straightforward effects. Finally, don't prolong 'em.

Another way to think of transitions is from one theme to the next. It is less jarring to use an image that makes a visual transition from one theme to the following one. Look for an image that has elements of both themes to smooth that transition, if possible.

Slide or A/V presentations that have been put together with forethought are most likely to garner the appreciation of the audience.

### **The End**

I heard that sigh of relief!

Legal Disclaimer:

This article was written before Kerry Dawson's presentation and all resemblances are purely coincidental.

## BACKYARD BIRDS

**Frieda Van der Ree with photos by Corrie Deklyver and John Critchley**

Birds, your yard, your camera and you can be a simple but effective recipe for some great photo ops. A key ingredient in this recipe is local knowledge. Chances are, we are already experts in our field when it comes to predicting which birds visit our yard, when we can expect to see them and what they do when they visit. Every time we glance out of a window and take conscious note of bird activity we are adding to our store of local knowledge, and that can greatly increase our odds of capturing an interesting bird image.

Another advantage to backyard bird photography is that we can supply water, food and shelter to deliberately attract more birds, and even to increase the chances of seeing certain ones. A hummingbird feeder almost guarantees a steady lineup of hummers within camera range. Nesting boxes, a small fountain or birdbath, trees for cover - the options not only bring more birds but can be attractive garden features in their own right. Backyard birding is truly a win-win situation!



“Our annual back-garden quail family of about 12 (2 adults + 10 chicks) made themselves quite at home. Often in mid-day, they would have their very entertaining sunny spa dirt treatment, while the male stood guard on the fence post. In August they disappeared, hopefully to return next spring.” *Corrie Deklyver*



I'm sorry Jack (Sparrow), there aren't any seats available in the dining room right now....



But if you would like to wait in the bar?  
Maybe enjoy a cocktail (in the face) or something?



*Photos and Captions by John Critchley*

## TRAVELING EAST TO SEE THE WEST

By Kevin McGuinness

I travelled to Montana and Wyoming in May this year, with the intention of exploring and photographing “big sky” country. For a landscape photographer there’s definitely something to be said for wide open range lands, and the rolling hills and empty spaces are a stark contrast and welcome change to our coastal rainforests and shorelines.

Besides their immense grass lands, Montana and Wyoming offer the bonus of distant mountain ranges. Like in Alberta, the rolling foothills are truly beautiful, dotted with cattle, horse ranches, and genuine cowboys on, yup, horseback. During Spring, great cloud formations and late winter storms are an added photo opportunity.

Breaking skies offered some amazing light – dark backgrounds with sun hitting a stand of aspen or maples. Montana is a place of rivers (a paradise for fly-fishing), meaning even more photographic possibilities. Abandoned cabins and machinery dot the landscape and I enjoyed exploring and photographing a number of “ghost towns”, some in original shape and others “cosmetically enhanced”.

Travelling with my RV means I can spend more time in a given area, relatively affordably, and with (just about) all the comforts of home. I drive to pre-planned State or private parks, set up my base camp, then spend the next few days travelling to nearby locations I want to shoot. In the evening I upload my photos to my laptop to do a little preliminary editing (delete, delete, delete). For this month-long trip, I took approximately 900 photographs but came home with less than 300 images, which greatly reduced final editing time.



The photographs shown were taken with my 2 Nikon DX cameras and either a 18-105mm or 10-24mm lens. To these I add a variety of polarizers and graduated filters, primarily to emphasize the skies.

I’ve done similar road trips through eastern Oregon, Washington, and Idaho. If anyone has any comments or questions, feel free to email me at [kmcguinnessphotos@gmail.com](mailto:kmcguinnessphotos@gmail.com).  
Kevin McGuinness

## STUMP A CHUMP!

Welcome to our new feature page in which you are invited to submit a 'how do I' photography question that is 'stumping' you. Please submit your question to [newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com) by the 15th of each month and read the newsletter issue at the end of the same month for your answer!

### Question

It's bright and sunny today but the woods make for deep shadows as well, how do I set up my camera to capture this scene?

### Answer

The best answer here is to expose a sequence of photos at different exposures and to blend them together afterwards in software. This is called HDR photography and your camera may be able to do this all on it's own but if you shoot RAW you will need to use bracketing to achieve this.

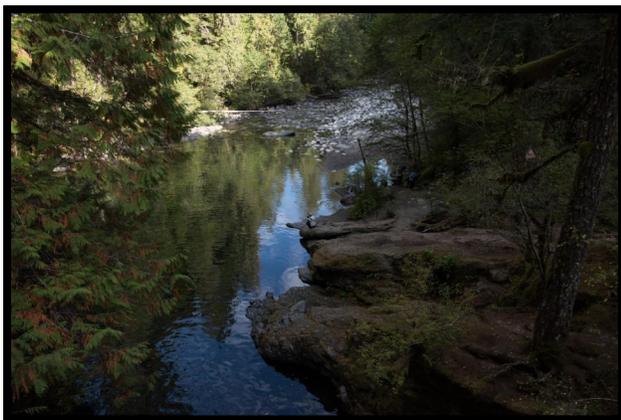
Here's how.

- ◆ Locate the bracketing button or other control and enable bracketing.
- ◆ As a minimum, select 2 exposures (but you may select as many as 3, 5, 7 or 9 frames! depending on your camera and the scene)
- ◆ Select an exposure difference of at least 1 stop (ev) and preferably 2 or 3 stops according to your taste and the severity of the scene.
- ◆ Set your camera to it's fastest shooting mode.
- ◆ Holding the camera very still, frame, focus and shoot the number of frames you have selected for the bracketing exercise. Be careful not to move the camera between shots. (2, 3, 5, 7 or 9)

That's it!

TIP. Enable auto ISO and set the maximum value for your preferred maximum value. This will help to maintain a high shutter speed during the bracket shoot.

TIP For best results use a tripod!



**Before**



**After**

## **WEB LINKS FOR PHOTOGRAPHERS**

At Oceanside Photographers Club general and education meetings we find that members will tell us about web sites of interest to photographers. We all know that there is a wealth of knowledge and creativity on the 'net', but we don't always know where to start looking. This page will be a regular feature in the newsletter, so if you have a particular web site you have found that you find useful or if you need help in finding a website on a particular photography topic, please contact ] the newsletter team at [newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com).

### ***Video Training Courses***

The video training Company: [lynda.com](http://lynda.com). Is recommended by **David Ambrose**, one of our new members, for courses on travel photography. David uses this site, which offers courses on software (including all the usual photography programs), as well as camera equipment, lenses, exposure, night shooting, time-lapse, macro, weddings, Go-Pro, etc. mainly for his work with programming, graphics and design software, but finds the site indispensable. Anyone who registers, gets the first 10 days free, so anyone can check them out (but remember to cancel if you don't want to be

### ***Trip Planning Sites***

**Kevin McGuinness** uses several sites to prepare for trips by RV through the US and western Canada. [www.weatherspark.com](http://www.weatherspark.com) provides weather history by month, [www.sunrisesunset.com](http://www.sunrisesunset.com) is useful for obvious reasons, and [www.shothotspots.com](http://www.shothotspots.com) gives Kevin location ideas. Before and during his trip Kevin relies on [Rand McNally's](http://RandMcNally.com) site for mileages and route suggestions and the [US National Weather Service](http://USNationalWeatherService.com) for up-to-date weather and traffic reports. Wherever he is headed, he bookmarks sites provided by **Provincial and State governments and park services** (eg, the US National Park Service, Oregon State Parks, etc.). They're particularly helpful for finding camp sites and providing details of upcoming events. For areas he intends to travel, whether soon or someday, Kevin signs up for **on-line newsletters from State and Provincial tourist bureaus** - for example, he is currently receiving monthly newsletters from places as diverse as Saskatchewan and New Mexico. All these sites are just a "google" away.

### ***Camera and Equipment Gear Articles and Reviews***

**John Critchley** has recently found the Cameratico site of interest. Described as a 'humanized camera recommendation engine' the site states that it "translates real world experience into accurate and personalized camera recommendations (and compares prices too." [cameratico.com](http://cameratico.com)

**Oceanside Photographers Photo Assignment Winners**

**July: Landscape or Panorama**

**Category: Colour**

***First Place  
Madrona Point  
At Sunset  
Mary Watts***



***Second Place  
CNR Mainline  
Carol Anderson***



***Third Place  
French Creek  
John Critchley***



***Honourable  
Mention  
Night Street  
Scene  
Rick Horte***



**Oceanside Photographers Photo Assignment Winners**

**July: Landscape or Panorama**

**Category: Black and White**

**First Place**  
**Oak Bay's Beach**  
**Roy Watts**



**Second Place**  
**Rily Ranch Road**  
**Ed Mosier**



**Third Place**  
**Same Ship**  
**Rick Horte**



**Honorable Mention**  
**Foggy Morning**  
**Beth Millar**



**Oceanside Photographers Photo Assignment Winners**

**July: Landscape or Panorama**

***Category: Digital Art***

***First Place  
Alert Bay Waterfront  
Shelley Harynuk***



***Second Place  
Low Tide in QB  
Jack Harynuk***



***Third Place  
Hamilton Marsh  
Mary Watts***



***Honorable Mention  
Mt. Washington Slide  
Rick Horte***



**Oceanside Photographers Photo Assignment Winners**

**August: Boats or Flight**

**Category: Colour**



**First Place**  
**French Creek Sunset**  
**Jack Harynuk**



**Second Place**  
**Kayaks**  
**Mary Watts**



**Third Place**  
**Mars Water Bomber**  
**Wayne Duke**



**Honorable Mention**  
**Smoky Skies**  
**Ken Ginther**

**Oceanside Photographers Photo Assignment Winners**

**August: Boats or Flight**

**Category: Black and White**



***First Place Tie  
Calm Water  
Jack Harynuk***



***First Place Tie  
Let the Race Begin  
Ken Ginther***



***Second Place  
Trumpeter Swan in Flight  
Wayne Duke***



***Third Place  
Ancient Dug-out Canoe  
Cliff Anderson***

**Oceanside Photographers Photo Assignment Winners**

**August: Boats and Planes**

**Category: Digital Art**



***First Place Tie  
French Creek Sunset  
Jack Harynuk***



***First Place Tie  
Golden Light  
Shelley Harynuk***



***Second Place  
VanIsle Start  
Ken Ginther***



***Third Place  
Kayaks  
Mary Watts***