



“Aw, Shucks!” by Kevin McGuinness

Taken at Fanny Bay with a Nikon D750, 16-35 mm lens

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.**

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JOIN THE CLUB MANAGEMENT TEAM!

We are looking for members to participate in the Oceanside Photographers Management Team. Currently we have a vacancy for a Social Director. Several more positions will come vacant at the next elections in May. Do consider taking part in a team that strives to initiate club activities that are both educational and enjoyable!

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

We would be more than happy to welcome and mentor you!

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

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

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.



My “Must Carries”

By Kevin McGuinness

Experience has taught me that when taking photographs it's a good idea to take 1) a camera and 2) at least one lens. But in addition there are a number of “unsung heroes” that each of us would not want to be without and which are often unique to the individual photographer's needs and personality (aka “quirkiness”). I hereby present, in descending order, my personal three most valued “tricks of the trade” that I always have on hand for a stress-free photo experience:

Number 1 – a knee pad. We all know the best shots are not always from a standing position – crouching in some ridiculous position adds to the story telling how you managed such a great photograph. Call it a reflection of my age but I always pack a gardeners' kneeling pad whenever I'm shooting landscape photos. Besides preventing wear-and-tear and dirt from my pants, the cushioned pad does wonders for my old boney knees and I find it much more comfortable and manageable than individual knee pads. I've “customized” a typical kneeling pad by cutting it down to size somewhat and attaching a carabiner clip that easily fastens to my belt or back-pack. Highly recommended.



Number 2 – a collection of filters. I've been approached on more than one occasion by other (usually younger) photographers asking what strange device I have on the front of my lens. Any of us who grew up with film photography, particularly black-and-white, is familiar with the various coloured filters we used to increase contrast and maximize dark and stormy skies. Today I seldom shoot without a polarizer filter on my lens but sometimes replace it or even supplement it with a Cokin filter ring holding a neutral density or graduated density filter. While some of these effects can be *some-what* duplicated in post-processing, nothing beats getting the photo done right at the moment of capture. And nothing beats a neutral density filter for slowing down waterfalls and/or tidal activity or taking those long-exposures in daylight.



My “Must Carries” cont’d

Number 3 – a wiping rag. Yes we each have our own pet peeve. Mine is dust, sand, rain, salt spray, dog hair, fingerprints, *anything*, on the lens. I’ve even been known to replace the lens cap between bracketed shots! A phobia? Perhaps. But now I carry a wiping cloth in my camera bag, another in my vest pocket, and one more still in my vehicle. Plus blow brush. Plus cleaning solution. And still, on occasion, I need to use the cloning/healing tool in post-processing.



So there you have it, my collection of “roadies”, the ‘back office’, my “support staff”. Do they guarantee a photo masterpiece every time? Of course not but each is light to carry, extremely cost effective, and, most importantly, makes me look like I actually know what I’m doing.

Editor’s Note: What are your favourite “Must Carries”? Send us descriptions and/or pictures and we will include them in future issues.

Favourite Websites and Links

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

Marcie Gauntlett: National Geographic’s Best of 2015

<http://photography.nationalgeographic.com/photography/photos/pod-best-of-2015/>

John Mills: <http://digital-photography-school.com/how-to-transfer-a-photo-to-wood-video-tutorial/>

John Critchley: What is the fastest memory card for your camera?

<http://www.cameramemoriespeed.com/>

Vivienne Bearder: Starting a successful photo blog: <http://digital-photography-school.com/tips-help-start-successful-photo-blog/>

Editor's Note: This is the second of John Critchley's series on camera choices. Actually it's the first but we inadvertently ran the second article—**Camera: Mirror or Mirrorless?** - in the February issue. Next month: **What is a Bridge Camera?**

Which camera should I buy?

By John Critchley

There are so many questions that feature in the thought and decision-making process that it is virtually impossible to define all the different parameters that affect the final outcome.

Some of the common ones are:-

1. Weight (of the camera, not you!)
2. Is it part of a system?
3. Your preferred type of photography
4. Cost
5. Image quality
6. Editing potential
7. Use of the image

So we can begin the discussion but a word of warning, we are going to waffle back and forth a great deal here and the reader would do well to think carefully about the foregoing points before heading over to the nearest camera store!

It might be that number 7 above is the most important question to answer. If your answer is "to post of Facebook" then my answer is that the camera in your smart phone is good enough. The rationale for that is that the pictures you take will likely be mostly of friends and family and you will not be in the market for enlargements that could hang on a wall somewhere, but this is where it gets complicated. If you decide that there are other things to photograph such as places, animals, birds, insects and so on, then the smart phone is a bit limiting primarily because it isn't adjustable for other types of pictures, and it is not good enough to provide editable photos or significant enlargements for printing beyond a relatively small size. But there are some people who are able to coax really good pictures from their smart phones. So go figure!

Here are a few pointers to guide your thinking. All cameras have their limitations, and no one camera can be a master of all. Those that are good at almost everything on my list above tend to be big, heavy and expensive. Image quality (IQ) is the most difficult attribute to quantify because it is so subjective. What is good enough for one may present glaring flaws for someone else. To a very large degree, IQ is closely related to sensor or negative size. The IQ goes up with sensor size. All else equal, a full frame sensor will provide a better quality file than a crop frame sensor, which is better IQ than a

Which camera should I buy? cont'd

M4/3rd sensor which is better than a point and shoot which is better than a smart phone. Medium format sensors provide better IQ than full frame. Large 8x10 glass plate negatives provide better IQ than Medium format. And so it goes.

Problem number 1: What IQ is good enough for you and the type of photography you enjoy?

The point to draw your attention to here is that All Else is definitely *NOT* equal, at least not for very long. Manufacturers are constantly introducing new products which purport to be better than previous iterations of their product lines and better than the competition. But that's not all! There is no standard against which to judge the relative "goodness" of one camera against another, although some websites would have you believe that their testing format provides such a standard.

Problem #2: At what cost?

Money being no object is still not a solution as this will generally lead to large heavy gear and the need for someone to assist with carrying it all around! Many people who enjoy travel to foreign parts will understand that, with the airlines now charging for every bag, it is increasingly difficult to pack camera gear precisely because it is too big, heavy and attractive to put into the cargo hold. Compensation for stolen, lost or damaged items likely won't cover the cost of exotic lenses and cameras.

Is there a safari in your future? I don't envy you the task of choosing a camera to take with you, never mind the lens(es)! But here is the real dilemma. A safari is likely not an experience that can be repeated at will due to the cost so one needs to ensure that the photographic memories are going to stand up to scrutiny for many years to come. You will want the best IQ possible on a budget of XX\$ and you want the camera to arrive at the destination along with the rest of your luggage! Think on this: What if you get back from the safari and discover that all your pictures are either over or under exposed, or the colour is not what you remember?

Do you take a cellphone for photographing wild life in Africa? Probably not, although you would get pictures of people, places, friends, sunsets, scenery, towns, etc that are good enough for sharing. But giraffes and hippos? Likely not as they would be too far away from you to really stand out from the background. So now you need to have another photographic tool with you, one with a significant long lens capability. How long is long enough? Zoom or fixed focal length? How fast does it need to be? Am I going to be out at dawn and dusk to photograph?

MAYBE the question is, am I going to photograph wildlife or am I going to enjoy the Safari and take some pictures to remind me of the great time I had watching the wildlife? Your answer will significantly impact the buying decision as to the camera equipment to take.

Ramble On. (As Led Zeppelin once wrote.) The questions go on and on and the answers come thick and fast, but here are a few tips. The best camera is the one that you have with you when you need or want

Which camera should I buy? cont'd

to take a picture. A smart phone is better than nothing and will provide mementos of your trip. Unless you are going on a photographic safari where the object of the day is to photograph wild life, rather than observe wildlife.

The state of the art on digital cameras has now evolved to the point that the number of megapixels in a camera is meaningless. All cameras take good pictures. If you want to edit and play with the pictures when you get home, choose a camera that shoots in RAW format and shoot in RAW format. Now you will need to take additional memory cards to store the photos, and maybe a laptop computer on which to view them in the evenings. Cha-ching! As long as the camera has a RAW capability all else is gravy.

Lenses. The zoom lens compensates for your inability to get too close to the feeding lions, hippos etc and keeps you safe! No lens is big enough but some come close. 70-300mm effective focal length is in The Chump's view the minimum range you should be looking at. 80-400mm is better, but not by a significant amount. 100-400mm is a great option. 200-500mm is a marginal improvement, and 150-600 is better than that, but remember that these focal lengths are difficult to replicate in small systems. There are some other options available that go higher in focal length but they involve some not inexpensive camera options.

For example, the 1 Nikon system has a "C" size sensor (2.7 crop factor) and an available 70-300mm lens that gives the equivalent of up to 810mm equivalent field of view (EFoV). The Nikon P900 point and shoot goes up to a mind boggling 2,000mm EFoV but does not shoot RAW and is too slow in responding to shoot moving objects with any certainty. Here is an explanation of EFoV:

<https://photographylife.com/equivalent-focal-length-and-field-of-view>

If I was hiking up Mount Everest, would I take 150-600mm lens and SLR camera? No, probably not. Would I take the 1 Nikon and it's 70-300mm? Well, maybe, but with no built in wide angle capability, I would have to take a wide angle lens and swap them over when needed. Indeed, how far I have to walk with my gear is an important consideration for me, as it is heavy, cumbersome, and awkward to wrangle over uneven terrain, rocky shores, steep slopes, mud etc.

Ultimately your choice of camera system will come down to a few significant questions. How much do I need a new camera? What am I prepared to carry? How much do I want to spend? Your answers may have to rely on input from your spouse as much as yourself!

After all that, are we any closer to an answer to the original question? Probably not! But at least you've had a think on it and this brings up another classic Rock song as my final comment. Anybody remember Led Zeppelin "Dazed and Confused"? 'Cause that pretty much sums it up for me!

From Here to There: Altered Image

By Vivienne Bearder

I enjoy the process of transforming some of my images into 'art'. I do not claim to be an artist by any means, and as with all photography and art, appreciation of the resulting image is subjective. I know, of course, that altering an image is not to everyone's taste. However, all photographs, whether straight out of the camera, edited to some extent with software, or edited with several techniques to create some form of 'art' represents the creativity of the photographer.

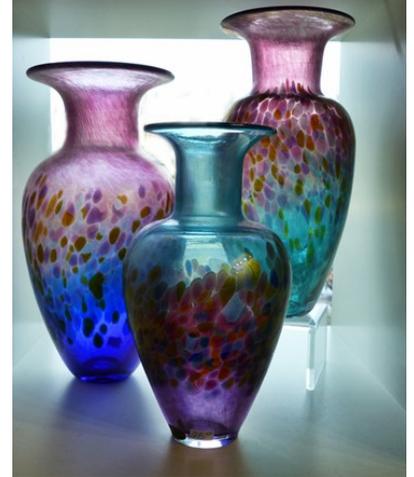
In this article I aim to demonstrate the interesting effects one can achieve by using some of the post processing software and techniques available to photographers who are familiar with using layers. The image of the three vases I am using is one that I took during the Oceanside Photographers field trip to Robert Held glass blowing studio in Parksville.

The original image is of three lovely glass vases sitting in a window of the studio. I had adjusted some of the lighting and contrast, and cropped the image using Photoshop Elements.

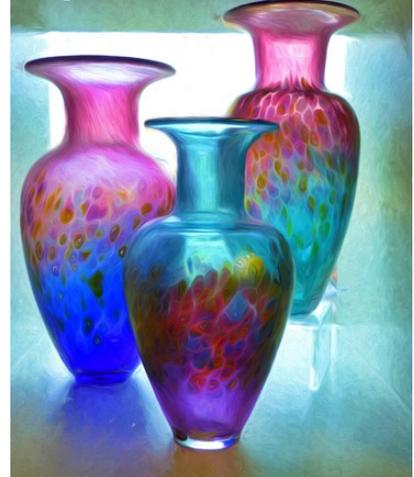
In step 2, I opened the image in Photoshop Elements and selected 'Filter' and Topaz Impressions, a photo painterly plug in. I scrolled through several of the pre-sets available, and choose an effect called 'swirly'. In each pre-set there are a number of sliders one can use to alter brush size, type of brush, amount of contrast, etc. I used the initial parameters that displayed, but adjusted the strength of the effect to about 30%. I saved the image at this point.

In step 3, I opened the new image (swirly effect) in Photoshop Elements and applied a texture layer, using a colour wash texture from a company called French Kiss. I then opened the texture layer and adjusted the blending mode and opacity level of the texture. I applied a second texture layer from the same company, then again adjusted the blending mode and opacity until I was happy with the overall effect. At this point I 'flattened the image', which means that all the layers merged into one final image, which I saved as a jpeg. If you want to later return to the image and make further adjustments, be sure to always save the image as a psd file (which keeps all the layers) as a separate file before flattening the image. Having

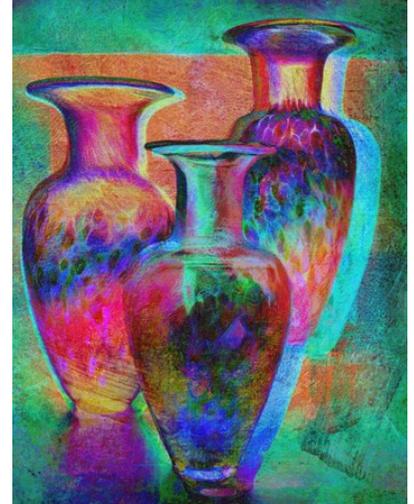
Original image



Step 2



Step 3



From Here to There, cont'd

looked at my final image, I decided to go one more step, so I opened the flattened image, then added my original photograph as a layer, and again merged the layers to flatten the image. Much to my surprise and delight, I now had an image that looked as if the vases had a 'reflection' behind them!

If you have never experimented with using layers and textures in Photoshop, you might be pleasantly surprised to discover what you can create. You don't always know what the end result of your image will be, and that is part of the fun! Why don't you try it sometime?

Topaz Impressions... <https://www.topazlabs.com/impression>

Getting Creative with Topaz Impressions Digital Photography School
<http://digital-photography-school.com/getting-creative-topaz-impression/>

French Kiss Textures <http://www.frenchkisscollections.com/collections/textures>

CAPA Pacific Zone News Spring Issue

The cover features an image taken with a digital pinhole camera, with the pinhole drilled into a camera body cap. Aluminum foil is placed over the cap which allow experimentation with different size holes by simply replacing the foil. This was a one second exposure.

PZN News reports on photo competitions, workshops, tours plus the activities of other CAPA clubs in BC and the Yukon as well as containing articles about various photo topics.

<http://www.capapac.org/pzn/Spr2016.pdf>



STUMP the CHUMP!

Welcome to our 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 by the 15th of each month and read the newsletter issue at the end of the same month for your answer!

What's the Big Deal about Megapixels?

The chump was out shooting one day and was lugging around his usual 12 pounds of camera and lens when a passerby asked him this question: "Goodness that's a big camera, how many megapixels does it have?" 16 was the Chump's reply to which the passerby added "Mine is so much smaller and yet has many more megapixels: why does yours have so few?" So that sent the Chump's brain into hyperdrive and he came up with the following answer . .

Pixel schmitxel - what's in a name? A pixel is a light gathering site on a digital sensor, also known as a photosite. The fact is that how big they are means a lot to the quality of the picture and in turn the amount of picture-ruining noise produced by the sensor. The bigger the better is the rule here. So let's look at some cameras and their photosite details and figure something out: why does an expensive camera like the Nikon D4 and it's miserly 16.2 Mpix produce cleaner looking pictures than the 36 Mpix Nikon D810?

Let's look at a comparison between the full frame D4 and the APS-C size sensor in the Nikon D7200. For starters, the surface area of the sensors is worth considering as this is what collects the light for our pictures. Here the D4 has 135% more surface area than the D7200. Click on the link at the end of the article to see a good set of illustrations with an accompanying description of the artwork. The 135% difference looks like more than the numbers indicate in the artwork!

The next comparison is of less importance and that is pixel pitch - the measure of how far it is from the centre of one pixel to the centre of the next. Unsurprisingly, the D4, with its bigger pixels also has a much larger distance from the centre of one to the centre of the adjacent pixel. Unlike the area difference above there is no real significance to the pixel pitch in terms of image quality other than the obvious - bigger pixel pitch means bigger pixels and that is the significant fact.

Next is the actual size of the pixel. Here is where the real difference between quality of images is generated. The pixels on the D4 are a whopping 250% bigger than on the D7200. Larger pixels collect more light resulting in greater dynamic range (and less noise based on signal to noise ratios) whereas smaller pixels are able to resolve more detail. So here is one of the conundrums of sensor technology and the large vs small arguments.

Lastly the page looks at pixel density on the sensor. Pixel density means bigger or smaller pixels and thus how many pixels fit into one square cm of sensor. All else equal, the sensor with more pixels will be able to resolve more detail, but only if you fit the camera with state of the art lenses and then

What's the Big Deal About Megapixels? cont'd

keep the camera and the subject absolutely still during the shot. Think of posed studio settings for fashion photography for instance.

So what have we learned? I draw the following conclusions from the piece:

- a) Larger pixels give less noise than smaller pixels
- b) Smaller pixels mean potentially greater resolution than larger pixels, all else equal.
- c) Larger means greater dynamic range
- d) From my own experience, the images from my D4 require significantly less post processing for all types of tweaking, colour, contrast and noise especially than do the images from the D7200 but, (and there is always a but isn't there?) the D7200 can produce images that are almost as good as the D4 if the light is 100% perfect and the camera is operating at its base ISO. It is only when the ISO starts to get above 1,600 that the pixel level noise starts to be visible and requires some noise reduction. Noise reduction then smudges fine detail and as soon as that happens, the D4 images start to look better.

Another reason for using the D7200 is the extra 50% reach I get in my telephoto images due to the smaller crop sensor in the camera. Very much less expensive than buying 50% longer lenses!!

So its not the number of pixels any more that is important - it's how big the pixels are that makes the biggest difference to the image quality (IQ) and here, bigger really is better! And after all that feverish brain work, the Chump needs his nap!

Note: Please refer to this link to see the excellent graphics that help to illustrate the points made here in the article! Here you can compare cameras to see how your sensor stacks up against one of the full frame cameras.

http://www.digicamdb.com/compare/nikon_d7200-vs-nikon_d4/

What's Up?

John Critchley Exhibition at the Mac

OP education director John Critchley hung his first exhibition at the McMillan Arts Center (<http://mcmillanartscentre.com/>) at the beginning of March. The Mac is hosting this show as part of the Brant Wildlife Festival. The show opened officially on the 5th March and runs until the 27th of March. It includes twenty-one photos of birds and wildlife from the local area. John often partners with fellow members Jim Troyanek and Paul Edelenbos on outings to look for birds.



Jan van de Linde studies John's eagles. Photo by Vivienne Bearder.



Some of John's images displayed at the Mac. Photos by Vivienne Bearder.

John (seated at centre) chats with member Penny Marshall at the opening. Photo by Frieda Van der Ree

What's Up? cont'd

Photography Classes at TOSH with Brian Argyle

Photographer Brian Argyle will be teaching two photography classes at The Old School House in Qualicum this spring. *Elevate Your Photography* will take place on four Wednesday mornings 10-12am from April 20th until May 11th; *Learn to Photoshop Your Photos with Lightroom* will be held from 1-3:30 the same days. For more details go to

<http://www.theoldschoolhouse.org/ClassesOverview.html>

Jess Findlay Presentation

VP Brad Powell scored a bullseye when he invited Jess Findlay to speak at our March education meeting while on the island to visit his parents in Qualicum. Over fifty members were treated to the award-winning photographer's images of wildlife and landscapes taken at locations in the Aleutians, South America and throughout BC. The backstories to go with each were given in a relaxed and confident presentation style. Only 23, he is able to make a living from his images and the workshops he hosts.



Jess Findlay chats with Les McLean and Brad Powell after the presentation. Photo by Frieda Van der Ree

Coming Up in April

General Meeting: Wednesday **April 6th**, 7-9 pm at QB Civic Centre.

Speaker Kelli Elleridge: Better Slideshows

Field Trip: Sunday April 10th Cowichan Bay

Assignment: *Weather* Please check the club website for assignments past April.

Tables that Delicious Cure Your Home Mood

By Vivienne Bearder

“Where did you say?” That is the question I asked my husband Alan when he told me that one of my photographs was on a Chinese web site! For some reason Alan had been searching my name on Google and came across a site in Chinese but which included my name in ‘English’.

过年了那一桌子的美味治愈你离家一年的心情-千龙网·中国 ...
travel.qianlong.com/2016/0127/318798.shtml Translate this page
 Jan 27, 2016 - 摄影: Vivienne Bearder. 大多数食物历史学家都认为西班牙巴伦西亚是海鲜饭的诞生地。不过, 现在这道混合了米饭、海鲜、肉和蔬菜的佳肴已经遍布 ...

Being curious, Alan opened the Google translation of the site and found one of my photographs accompanying the article! Google translates the title as “Tables that Delicious Cure Your Home Mood”. Reading a few lines into the article, it becomes apparent that the focus is to inform Chinese readers that they can eat food that “cures” them of home sickness when they live or travel abroad. The text continues with descriptions of different kinds of food that might provide the best “cure”. My photograph is of a woman stirring a huge pan of paella in Covent Garden market in London.

Underneath my photograph, the article continues with (Google translation) “Most food historians agree that Valencia is the birthplace of paella. Now, however, this channel mix with rice, seafood, meat and vegetable dishes have been all over the world. This is the London Covent Garden near the scene; the chef is using the traditional cauldron make paella. Attractive golden yellow did not let you appetizing?”

So, how did my image end up in this publication? The clue is in the bottom right corner of the photograph as portrayed in the article. I had uploaded some images to the National Geographic ‘Your Shot’ website, and it is from that location that my photograph was acquired. Am I upset? No, I am not a professional photographer, and I am flattered to think that someone felt the image to be of enough merit to be included in a publication. At least the image is attributed to me, which is a plus!



In ending, I know that there are photographers who prefer to actively guard against such ‘acquisitions’ of their work, and for good reason. There are a multitude of internet sources that describe how to protect images, and a number of sources that offer differing opinions on the utility of trying to protect them. It is up to you to decide for yourself!

WINNERS OF PHOTO ASSIGNMENT MACHINERY

Category: Colour



Kevin McGuinness

Steam Machine



Inge McDonald

Old Machin-



Brad Powell

Totems of the Mechanical Age

WINNERS OF PHOTO ASSIGNMENT MACHINERY

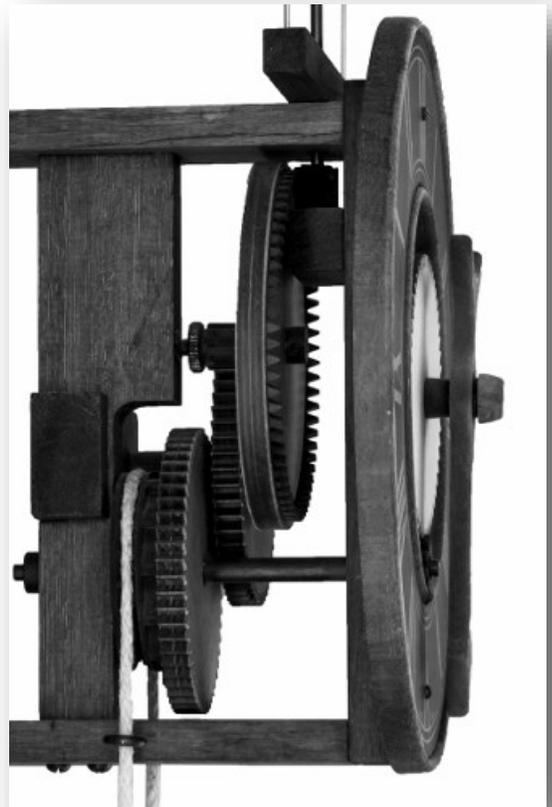
Category: Black and White



Rick Horte
Hoe on Oyster Shells



Kevin McGuinness
Final Stop #2



Roy Watts
Oaken Clockwork

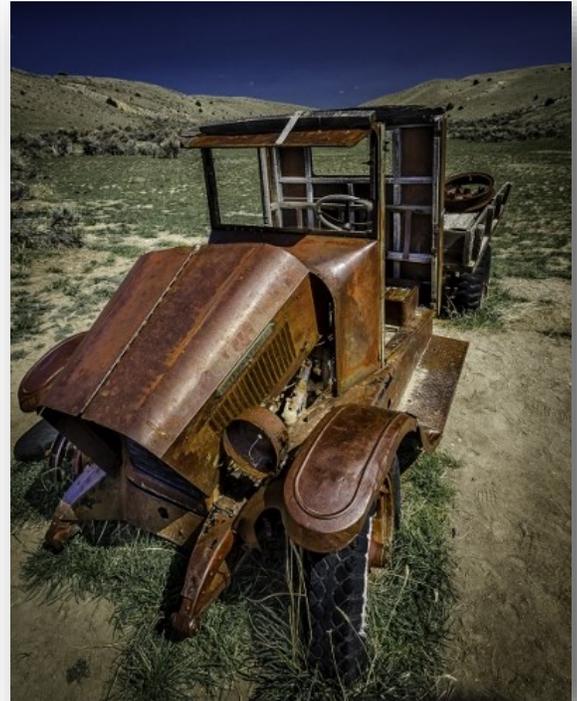
WINNERS OF PHOTO ASSIGNMENT MACHINERY

Category: Digital Art



Inge McDonald

Rusty Coils



Kevin McGuinness

Final Stop #1



Beth Millar

Saw Blade

Our New Projector

by Jack Harynuk

It's taken a while and I received a lot of information from various CAPA clubs.

So, after a lot of reading, more contact with clubs, CAPA and testing of a few models, we settled on an Epson EX9200 projector. Without getting into many technical details, the main criteria in our want list apart from very good colour included:

- 1900 X 1200 native resolution
- HDMI, VGA and wireless connections
- colour modes including sRGB
- minimum 3000 lumens
- light weight



Wireless connectivity was a big item for two reasons, first, I'm getting too old to run a long cable from projector to podium and tape it down at every meeting; and second, there is so much photo software coming out for use in mobile devices, we felt this was a time to take advantage of the technology for everyone's education. Looking at projectors that support wireless connectivity greatly reduced the search and Epson had a range of moderately priced units; we're not a \$4K - \$5K club.

We tested a more expensive Epson projector in the hope that we could use the wireless setup to broadcast our monthly slideshows, however, the projector could not keep up with the transmission rate with HD data streams. I opted to recommend the LCD EX9200 model with similar projecting and wireless features as the pricier model. At our meetings, I (or an assistant) will tape down an HDMI cable each month.

We did opt for a 35' flat HDMI with Ethernet cable and also acquired the Spyder 5 Elite calibration system. This version of Spyder supports calibrating both computers and projectors. The calibration made all the difference in the quality of the projected images.

We have tried the wireless connection with an iPhone, an Android tablet and two laptops. The connections were easy to setup and the image quality was very good. Our first club meeting with the new projector was very successful and we received excellent feedback from members and guests. More recently, our presentation by Jess Findlay was done using the wireless features.

The cost to the club for the three items was just under \$1,500 which was well below what I thought we would spend. I'm expecting the club to keep this projector for 4 - 5 years.

The specifications for the projector can be found at:

<http://www.epson.ca/cgi-bin/ceStore/jsp/Product.do?sku=V11H722020-F>

If you have any questions, please send me a note. Jack : technical.opc@gmail.com

Editor's Grab Bag**By Shelley Harynuk**

Has being a photographer changed the way you look at the world around you? It certainly has changed my "seeing". Things I never really paid attention to in the past, shadows and light, leading lines, composition, and so on now seem to be the way I automatically digest what I see. When I go to the movies or watch something on TV I find myself being drawn to still images within the moving images. I was watching Downton Abbey the other day and realized that along with the clearly amazing content of the series I was equally entranced by the settings and the beauty of each shot. There were a number of stand outs. One scene the screen was entirely black but for the bottom right hand corner. A horse drawn coach was traveling and moments later the arrival was shot in the left hand corner. So effective yet so simple, drawing you in, making you wonder who, where, why. There was no dialogue or acting just visuals to keep you entranced.

We go to movies and even great dialogue cannot make up for poor cinematography. Great acting is seldom seen in poorly filmed movies. I have always thought, great actors, great script - what more do you need? Now, being so firmly involved in photography and learning so much about composition, I consciously appreciate the beauty of not just still images but beautifully composed moving images as well.



A dramatic oak tree frames this Downton Abbey scene.