



SHUTTERBUG

Volume 9 Number 1

NEWSLETTER

May 2016



“Funny Fun” by 2015-2016 Photographer of the Year Mary Watts

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

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

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

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

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MANAGEMENT TEAM

We need a Program Director and Exhibits Director for the club year 2016-2017. Current management team members are more than willing and happy to mentor newcomers and will welcome you with open arms!

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

Current and past team members are more than willing and happy to welcome and mentor you!

AFFILIATIONS

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



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 Freida at the membership desk to order another, or contact her at: membership.opc@gmail.com

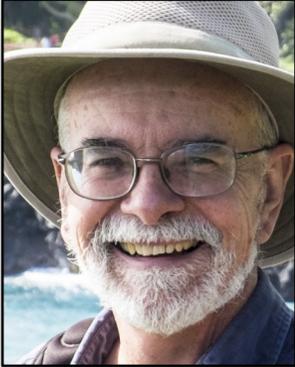
Due to allergies, asthma and other conditions, we request that you do not use any fragrance when attending club meetings.

CONTACT DETAILS

For club executive contact information, upcoming general meetings, field trips, education meetings and assignments, please visit the OPC website.

<http://oceansidephotographers.ca/wp>

THE PRESIDENT'S MESSAGE



My name is Ed Dunnett and I am the newly elected president of Oceanside Photographers Club. My goals as president are, to the extent possible, to maintain the highly diversified range of opportunities for club members to share, with members and others, their ideas on photography and to show their results ie their images on a frequent basis. It is also to seek experts beyond the club to come and show us what they are doing with their cameras and their results. Why the weasel words.

Before I explain I would like to present my bio. My main photographic interests are in urban travel, street and candid portraiture photography. The latter involves getting as close as I can to the subject without them noticing me because I want real facial expressions. I don't want actors even if they are as talented as Meryl Streep.

My photographic experience is with providing images at exhibits especially at TOSH and in producing 15 photo-books mainly on travel experiences in Mexico.

I have been a member of the club since 2004. I have seen its ups and downs. In 2008 or 2009 it virtually collapsed and would have without the intervention of two members, Ed Mosier and Dave Courtice. These two recognised that the limited management structure at the time was placing too much pressure on the executive. They set about drafting a new constitution which specified executive positions and the roles of the incumbents. Many hands not only make light work but a viable camera club.

It is important that members see the executive as more than another talking shop. Things happen in the club as a direct consequence of the actions taken by individual board members. At the moment there are two critical vacancies, for programs and exhibits. One brings in outside experts to talk to the club, the other provides avenues to show our excellent photographic work beyond the club itself. My weasel words above will be lifted as soon as these positions are filled.

Please write to any one of us if you would be willing to try one of these vacant positions even on a part time basis. Other executive members will help you get your sea legs. The club will be far better off if you do. Many thanks for your consideration of this important matter.

Ed Dunnett
president.opc@gmail.com

Oceanside Photographers Club Executive 2016-2017

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PHOTOGRAPHER OF THE YEAR

By Shelley Harynuk

How can I be Photographer of the Year you might ask. Well, it is important to understand the process as well to make the effort. Starting with the Club's May assignment and ending with the following year's April assignment, the points awarded to each image in our voting system are tallied. Here's how it works. If you enter a photo into each category: colour, black and white, and digital art, you get a point for each photo just for participating; no one even has to vote for you. Easy right!!! Then every time someone votes you as first you get three points, second gets you two points and third gets you one point. Whether you end up as first second or third or none of these you still get the points counted towards your yearly total. Our previous winners, **Kevin McGuinness** and **Cliff Anderson** both marvellous photographers but they also were certain to have images entered into the monthly assignments.



Photographer of the Year 2015-2016: Mary Watts

Our 2015/16 winner, Mary Watts, first became interested in photography in 1991 when she and her husband, Roy, bought their first camera, a Minolta 7000 film camera, when they were about to go to Portugal on a vacation. An enlargement of one of Mary's photos of a Portuguese bull fight taken on that trip still hangs in their home. Most recently Mary's favourite camera is a Canon Powershot SX30, a bridge camera. Along with its other great features, its light weight is very important to Mary and she uses this camera on a day to day basis. She also has a Panasonic GH3 which she loves to use for her macro shots. Flowers are her favourite subjects when she is doing macros. I think too that the fact that she and her husband, Roy, share the hobby makes it even more enjoyable for her but Mary is more drawn to the artistic side of photography with a particular strength in lighting, composition and the ability to visualize an image.

Mary has consistently participated in the assignments and while every image in didn't always end up in the top group she still gathered enough points to come to the top. It was a very close competition, with four members having 400 or more points. It was one final image in April that determined the winner and I have to say it was wonderful to see the surprise on Mary's face when her name was announced as Photographer of the Year. She was clearly astonished to hear her name called. We are so proud of her and she is proof positive that you if you keep working at your photography and consistently enter your photos in the assignments you can achieve whatever you desire. She advises every club member to always enter an image into every category for each assignment every month and participate in the field trips and we add that it also helps to attend the education meetings and take advantage of every opportunity the club offers.

Congratulations Mary. Job well done!

THE SUNSHINE BEARS

By Cliff and Carol Anderson

One sunny June day, a few years ago, Carol and I drove up the Sunshine Ski road near Banff. Our objective was to view and photograph an accident site on the ski hill. Upon arrival, we were informed that Workers' Compensation Board was on site and refused our entry to the site. After arising in Calgary early and arriving at the ski hill by our scheduled 9 am time only to learn that we could not do our planned work, we were miffed and disappointed. However, an unexpected bonus awaited us.

On our return down the ski hill, we observed a mother bear with two cubs ambling along in the ditch on the passenger's side of the car. We passed the bears and found a spot where I could turn the car around. I drove uphill beyond the bears and again turned around. Carol took over the driving and I fished out my camera and installed the 80 – 400 mm Nikon lens. We proceeded slowly down to where the bears were and I rolled down the passenger window. Carol kept the car engine running with a foot on the brakes.



By this time, mama bear had stopped and sat down on a knoll where she watched her cubs playing. Mama bear, the cubs, and our car formed a triangle. Mama bear showed no distress over our presence as we were non-threatening. The cubs chased around a bit before climbing a sapling deciduous tree in a relatively clear area.

I photographed the cubs with one upside down in the tree batting at its sibling below as it tried to progress up the tree. Occasionally, the topmost cub stopped to teeth its gums on the nearest branch.





Eventually both cubs returned to the ground where they chased one another before stopping to box and wrestle. I was mesmerized and shot about 60 photos on ASA 400 color negative film. We watched this entertaining spectacle for about forty-five minutes until mama bear arose, collected her cubs, and ambled off into the forest.

When I was allowed to return to the Sunshine Ski Hill to actually do the job I had been slated to do, I learned from the park attendants that the bear I had seen was well known to staff and had been nicknamed, “Sunshine.”

After digital photography became my product of use, I scanned several of these bear photos to produce a small book, “The Sunshine Bears,” dedicated to our five grandchildren. Carol wrote the little story which accompanies my photos. Since then, we have produced a smaller version of the book, but have not yet located a publisher to commercialize the book for children.

The photos in this article are a small sample of what we were privileged to witness—our unexpected bonus!

WEB RESOURCES FOR PHOTOGRAPHING WILDLIFE

How to Take Wildlife Photos from Your Car

<http://rising.blackstar.com/how-to-take-wildlife-photos-from-your-car.html>

Photographing Wildlife/Birds from Your Car

<https://photofocus.com/2015/12/14/photographing-wildlifebirds-from-your-car/>

7 Tips for Photographing Wildlife from Your Car <http://shuttermuse.com/wildlife-photography-from-your-car/>

AN ADVENTURE TO PHOTOGRAPH WILDLIFE!

BlueWater Adventures—Wilderness, Wildlife and Culture Cruises on the Coast of BC and Southeast Alaska

<http://bluewateradventures.ca/>

Thanks to club member Sally Shivers for telling us about this website.

STUMP A 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.

FESTIVALS—FIREWORKS AND SANDCASTLES

Today's question is about how to photograph fireworks and sandcastles—two local festival events.

There are at least two different types of festival held annually here in the Parksville Qualicum Beach area all of which require a little thought for the best way to set up the camera for a shoot. All include crowds and the first question to answer is whether or not to include the crowds and make them part of the shoot or whether to try to exclude them and isolate the subject of the shoot. There are two events that give examples of both ways of shooting in the summer months here in Parksville, at Beachfest, where there is a sandcastle exhibit and a fireworks display at the end of the summer. This is in addition to the 1st July holiday fireworks.



FIREWORKS

So let's start with fireworks as there are two opportunities to capture them during the summer months. Fireworks require several different approaches in order to work out and here is a list of must have equipment to start you off.

- a) camera with bulb feature and wide angle to short telephoto zoom lens 24-70 or thereabouts is ideal, maybe a bit longer at the telephoto end, like 24-120mm
- b) tripod
- c) remote shutter actuation
- d) off camera flash gun

And that's it for equipment, the next most important thing to consider is your shooting location. Close to the action is always better and in this case upwind can be an advantage if there is a choice. If you have family that you want to photograph with the fireworks, you will need an off camera flash gun as well!

Arrive at the location before dark so as to acquaint yourself with the lay of the land. If you can locate the barge or other launch point for the display so much the better because then you can frame up the shots before it gets dark and make sure there are no roads, food vendors, vehicle parking, portable toilets or other non photogenic impediments in the way that will ruin your shots. You also need to brief the family to prepare them for their role as they will have to turn around to face the camera at least while you fire the flash!

You will be setting the camera focus to not infinity but the hyperfocal distance so that the family faces will also be in sharp detail, so if in doubt search on the internet for a hyperfocal distance calculator and feed in the lens details you plan on using. I recommend f/11 or f/16 at an ISO of 1600 or 3200 as a starting point. Set the lens (don't forget the flashlight you will need to set the camera up in the dark) to the hyperfocal distance of focus and the camera to bulb and then allow the flashgun to warm up at about 1/10 power - do not use full power on the flash as that will ruin the effect which we are looking for. We want just enough extra light to allow the faces of the children to show in the picture and be recognizable!

As the display starts you watch the fireworks and open the shutter as the charges fire to propel the bursts into the air. As they burst watch until the trails start to die out and then close the shutter. This usually means an exposure of between 4 and 10 seconds but experiment for the best effects. To catch the family watching the display, have them momentarily turn to face the camera on your command and then fire the flash at them while the shutter is open. This will capture their faces lit by flash but the other alternatives are less appealing and they are: (continued on next page)

STUMP A CHUMP!

A) Have the camera facing away from the fireworks and expose for the faces - very difficult to get the right effect as you will be using a long exposure or flash which will mean you don't get any of the fireworks in the shot!

B) Have the family facing the camera all the time. this will be very difficult to achieve with children as they will naturally be drawn to watch the fireworks in the first place! Lastly vary the zoom setting on the lens from wide angle to slight zoom to capture a variety of scenes. Note that using f/16 and ISO 1600 will make the sky look darker and using f/11 and ISO 3200 will make it look lighter, so keep that in mind when choosing settings. Sometimes the firework shell exploding will create an area that is burned out as being too bright, but this can be eliminated by not opening the shutter until the star trails have been started after the shell has exploded. Giving the children glow sticks and having them run around will also produce memorable shots as they jump and cavort for the camera. A lucky flash firing will capture them in mid air !



SANDCASTLES

Shooting the sandcastle exhibition is a completely different problem as this will be in full sun most of the time. Tripods not needed and no long exposures will be required unless you want to eliminate people from the shots completely. Then you will need a very strong neutral density filter (10 stops or more - I use 16 stops) and a remote shutter release and a tripod and so on!

So there will be people in the shot and a lot of them will be taking photos at the same time as you. Try to get their faces rather than the backs of their heads by positioning yourself to look in the right direction. This may not be possible due to the orientation of the sculpture because you are there to photograph the sculptures and not the crowds, right? But it can be just as entertaining for you to try to capture the onlookers expressions as it is to get the overall impression of the sculpture.

You can also try for a bit more drama by shooting late in the day or early in the morning where the sun's angle makes for more interesting shadows as the midday sun will be very flat and uninteresting. Exposure and shutter settings pretty much will be as the camera dictates as there are no special conditions to shoot for here. Use matrix metering and try for interesting angles from other than standing upright position!

Have fun photographing all those festivals out there this summer!

LONDON DRUGS FOTOCON



Kathy Desjardin (our 2016-2017 Vice President) and Jane Davidson manning the Oceanside Photographers information booth at this years London Drug FotoCon.

Photograph by Frieda van der Ree

Oceanside Photographers Club was a presence at this years London Drug FotoCon, a series of workshops designed to increase knowledge about photography and equipment, upgrade skills, and expand the network of fellow photographers. It also provided an opportunity for people to preview the hottest new cameras and related hardware/software products. OPC members images were displayed at our club information table throughout the day. Several club members were on hand to speak about the club, hopefully recruiting new members in the process! In one of the images below Jack Haynuk is speaking with a visitor to the OPC booth.

Photographs by Marcie Gauntlett



USING BOUNCE FLASH

By Ed Dunnett

Hate flash? Ever since I got blinded having my passport photo taken, I said never will I put my photo subjects through that type of torture again. And that gleam across the cheeks does not make for good results anyway.

Well everything changed on a recent visit to Mexico when a photographer down there taught me how to use bounce flash. If you have a flash unit hotshoe on your camera you can most likely buy a speedlite flash unit that fits into it. Mine cost \$100 for my fuji mirrorless camera. You want to add a small plastic omnidiffuser to put over the lamp of the unit. Then the magic happens.

Bounce flash works when you are indoors and have a wall nearby or ceiling over your head. Yes even a cathedral ceiling works. Basically you are bouncing the flash light off the wall or ceiling to give you a beautiful even light on your subject with no shadows. Typically you aim the light of your unit over one of your shoulders so no blinding of your subject as with direct flash. You will have to experiment first before that birthday party of your grandchild. It is especially good to learn the manual controls on your flash unit that let you alter the amount of light produced by your flash. Reduce the power to 1/8 if you want even light on your background as well as your subject. Up the power to a half if you want your subject lit but leaving say a messy background in shadow. And of course up the power the higher the ceiling or further away the wall. Check your results by chimping.

Bounce flash drains batteries so be sure to have spares when you are ready for that birthday party. Mine has 4 AA batteries in the unit. But bounce flash really works and lets you produce light where it is lacking say to light subjects away from a window to balance those close to it.

So before you say never again to flash, investigate bounce flash. The results are amazing.

Two tips

1. Suggested camera settings: 1/60 second, wide open (lowest f stop number), iso 200
2. Brand names tend to be expensive: investigate compatible lower cost brands before you buy. I bought a Yongnuo speedlite flash unit for my fuji camera.

WEB RESOURCES FOR BOUNCE FLASH

Digital Photography School: Bounce Flash Secrets—Bouncing Your Way to Better Photography
<http://digital-photography-school.com/bounce-flash-secrets-bouncing-way-better-photography/>

Light Stalking: The Secrets to Using Bounced Light to Make Your Photos Pop
<http://www.lightstalking.com/beauty-bounced-light/>

The Photographic Academy: Bounced Flash
<http://www.photographic-academy.com/lighting/86-lighting/109-6-bounced-flash>

What are the Different Types of Bounce Flash Diffusers?
<http://www.ebay.com/gds/What-Are-the-Different-Types-of-Bounce-Flash-Diffusers-/10000000177629141/g.html>

Improve Photography: What \$14.21 Can Do For Your Flash Photography (DIY Flash Diffuser)
<http://improvephotography.com/2824/diy-flash-diffuser/>

GARDEN TOUR WHIMSIES

By Vivienne Bearder and Teresa Lange Kings



Vivienne and Teresa had fun visiting local gardens in homes participating in the Mount Arrowsmith Rhododendron Society's Mother's Day Garden Tour. As we wandered through the beautiful displays of plants and flowers, we found ourselves searching for the advertised garden whimsies! From fairies peeking out from under leaves to little toadstool houses, refashioned garden tools and more, the creativity was astounding. If you take this tour in the future, look out for these surprises in the garden!



Houses, man with beard, garden tool sculpture taken by Teresa Lange Kings
Fairy, angel, ladies dancing, Buddha face and green face taken by Vivienne Bearder

EAGLE CHICKS

By John Critchley



These two photographs are actually one and the same, the first one is only at a modest percent of cropping - I think around 50% - and the second is a 400% crop of the original. So if you notice flaws on the second one, bear in mind the digital magnification of 400% does not allow for any increase in IQ!



The chicks are about a week old here and I got lucky because the chick not feeding is looking directly at the camera which was set to 1/1000sec f/7.1 and ISO of 360.

With thanks to Wayne Duke for directions to the viewing spot.

John Critchley

PHOTO ASSIGNMENT WINNERS

Assignment: "Weather"

Category: Colour



*First Place
Coho Deck
Ken Meisner*

*Second Place
Sunset Storm
Mary Watts*



*Third Place
Early Morning Fog
Beth Millar*



PHOTO ASSIGNMENT WINNERS

Assignment: "Weather"

Category: Black and White



*First Place
Storm Edge
Ken Meisner*

*Second Place
Rainy Day
Inge McDonald*



*Third Place
Rain on the Window
Beth Millar*



PHOTO ASSIGNMENT WINNERS

Assignment: "Weather"

Category: Digital Art



*First Place
Funny Fun
Mary Watts*

*Second Place
After the Rainstorm
Inge McDonald*



*Third Place
Calm Evening
Jack Harynuk*



EDITOR'S GRAB BAG

I recently bought a new camera, not a replacement for my big DSLR rather a camera that is easier to carry. It made me think about the old days of the heavy film cameras we used to have. The heavy metal bodies (not that type of heavy metal) and the crazy heavy lenses. As the years passed and in the 1980s technology brought us smaller point and shoot cameras. Oh we were happy because they weighed less and we didn't have to lug so much around.

And then along came the 90s and the invasion of the digital camera. I worked for a national museum at the time and our photographer said that no matter how good digital cameras ever became they could never be as good as film cameras, to which I now say HAH! But I digress (as usual). So we re-entered the world of photography in the digital iteration with our first Sony Mavica, thrilled with this new toy that could record images directly onto a computer disc. I laugh now at the terrible quality of those images but at that time it was incredible technology. It didn't take long to move forward to the next big thing and the next and suddenly here I was schlepping around Europe with a Canon 5D Mark III, a 24-105mm, a 100mm prime and a 70-300mm, a tripod, a sore neck and a scowl on my face. I didn't even want to take a picture. And so I was suddenly back in the same situation as in the 80s looking for that new camera that would combine the great photo with light weight, good glass, telephoto capabilities etc.

My new camera is Panasonic Lumix FZ1000 and I like it a lot. It is light, has a great telephoto, an incredible range of choices but I have a lot of new stuff to learn. That last point is in fact a positive. I think it is important to always have a lot of new stuff to learn. I will still schlep my 5D because nothing comes close to what I can do (so far that is) with that beast but it's nice to have something I can pick up and throw in a purse or small backpack for a day's outing. If you live long enough you see the same cycles over and over again. Maybe that's why we perceive older folks as being wise. They're not so much smarter than young people, they just have the privilege of having seen it all before. I do wonder what the next cycle will be.

Will keep you posted on this one.

Shelley Harynuk
Newsletter Director and Editor

