



SHUTTERBUG

Volume 9 Number 4

NEWSLETTER

August 2016



Photo by John Critchley

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

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 except during July, August and December.

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

Come and join our management team! Current team members are more than willing and happy to mentor newcomers and will welcome you with open arms!

For more information about vacancies please speak with any of the management team at the general meeting or education meeting, or contact us at president.opc@gmail.com

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 Frieda 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>

OCEANSIDE PHOTOGRAPHERS CLUB MEMBER NEWS

Member **Marcie Gauntlett** sold her photo canvas of a fawn at the Milner Gardens Art and Photography show during the weekend of August 6-7 2016. Congratulations Marcie!



Photo by Vivienne Bearder



ORCA WATCHING OPPORTUNITY

Come and witness Orca whales in the wild. Small tour groups, great service. Daily whale watching tours from Cowichan Bay, which is just 45 minutes south of Nanaimo. Daily 3-4 hour Whale Watching and Wildlife tours focus on the Southern Resident Orca Whales, Transient Orca Whales, Humpback Whales, Grey Whales and Minke Whales. A Fin Whale was seen recently. You will also encounter Sea Lions, Bald Eagles, Harbour Seals, Dalls and Harbour Porpoise as well as a myriad of marine birds on your whale watching eco tour.

They are the most centrally located Whale Watching Company on Vancouver Island with the highest sightings of Orcas and Humpback Whales every year. Small Personal Tour groups, never more than 12 passengers on their boats. Marine Wildlife Photography Specialists. Longer tours to ensure maximum viewing time with the whales and wildlife. They focus on the whole Salish Sea ecosystem. Passionate, certified captains and an exemplary safety record. 5 Star Rated by TripAdvisor. **CONTACT** Kathy Desjardins (email below) if interested. <https://oceanecoventures.com/>

OCEANSIDE PHOTOGRAPHERS CLUB EXECUTIVE 2016-2017

President: Ed Dunnett president.opc@gmail.com
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CRUISING ON THE MV FRANCES BARKLEY

By Frieda Van der Ree and John Critchley

Frieda Van der Ree: The Wide Angle View

Planning an 'away' trip for a group is fraught with sticky points, weather being the biggest one. But occasionally the stars align and everything comes together. Such was the day-long trip on the MV Frances Barkley from Port Alberni to Bamfield via the Broken Islands that Social Director Sally Shivers arranged for us.

Twenty-four OPC members and their guests left Oceanside early on Sunday July 16th in order to arrive at the Port Alberni harbour by 8am. Coming over The Hump we came face to face with a Pacific fog. Uh oh. Yet by the time the ship cast off the fog was reduced to scenic drifts and tendrils that had us snapping madly from the guardrails.

The photo ops didn't stop coming all day: within the narrow inlet we brushed past log dumps and booming grounds, a crush of commercial and sport fishing boats near China Creek and campers at Mactush Creek. Near the mouth of the inlet the our ship pulled into Sechart Lodge to deliver supplies plus guests and their kayaks. This working stop gave us a brief but close view of how things are done in a coastal outpost, now a tourist destination but until 1917 a busy whaling station.

Our course through the Broken Islands gave us glimpses what makes this area a kayaker's heaven: rocky shorelines, trees and tiny beaches against a backdrop of mountains in one direction and a backdrop of sky and ocean on the other. Coming out of the islands we felt the boat lift to Pacific swells and realized our luck that the day was relatively calm.

Though some members were disappointed that we didn't spend more time among the Broken Islands, others were glad of the extra time this gave us in Bamfield - time to explore the length of the boardwalk, stop for coffee at a waterfront bistro and of course to click at subjects that ranged from classic to kitschy. Great stuff!

The cruise back was slow and relaxing. We mixed and mingled amongst ourselves and with other passengers and crew. Some people read or dozed. A crew member came out of the pilothouse to offer around a bag of chocolates to any passengers standing nearby.

Good service + good weather + good company = a very good day indeed. Thank you Sally for arranging this outing.



Shelley and Jack Harynuk, David Cotton



Bamfield with MV Frances Barkley

John Critchley: The Close-up Shot

A teachable moment for me that day was that using the circular polarizing filter (CP) caused under exposure and that, on top of my usual guard-against-burned-out-highlights setting of minus 1 ev (Exposure Value), added up to three stops underexposed pictures. Fortunately the Nikon D810 has about five stops of ISO invariance (shadow recovery without added noise) so recovering three stops is doable but far from optimal as one loses a lot of data in the highlights that aren't recorded.

So the next time out I reset the exposure to centre weighted rather than matrix and dialled back the exposure compensation to minus .7 ev. This seemed to help as the shots I took then were only about 1 stop under exposed. So I am thinking that in future when using the CP I will dial back the exposure compensation to zero and go with the centre weighted exposure setting.

The CP uses up (absorbs) between 1 and 2 stops of light depending on how it is set so there is some latitude in the finished files.

I thoroughly enjoyed all the discussions with other members and the presence of the fog layer was pretty cool too but my best results were from panorama stitching of the scenery especially with the fog and low cloud in the shots. Also, the dog at the dock in Bamfield was a nice change of pace even though he latched onto me and won a bite of my ham and salad sandwich!

I also liked the pace of the trip - a modest ten or twelve knots and the steady beat of the engine was very soothing.



SPCA PHOTO CONTEST

By Frieda Van der Ree

The BC SPCA's photo contest-cum-fund raiser kicked off July 1st and entries will be accepted until September 30, 2016. The aim is to 'find striking images that represent the resiliency of local wildlife living at the interface with humans'. Two categories are offered: Backyard Habitats or Wild Settings. As well as the regular judging, this year visitors to the website may also cast votes that will be counted toward a Peoples Choice award in each category.

Funds are raised via a \$5 entry fee per image and by a voting fee (\$5 for 5 votes) and money goes to help fund the SPCA's [Wild Animal Rehabilitation Centre \(Wild ARC\)](#). A number of prizes are up for grabs and first place winners' images will be published in Animal Sense Magazine.

Shutterbug editor Shelley Harynuk has entered a photo in the Wild Settings category. If you don't plan to enter your own photo you can still do a good deed for a worthy cause by buying some votes to award to her. Shelley's photo, *A Whale of a Tail*, was taken during a recent trip to Cape Scott. My vote recently raised Shelley's picture from tenth place to eighth - so you can see that votes really do count.

To find more information, to enter or to vote click on:
<http://www.gogophotocontest.com/bc-sPCA-wildlife-in-focus>



“THE OLD GUYS MOTORHEAD TOUR”

By Joe Crichton

An old friend and I had gone on what I called “The Old Guys Motorhead Tour. Three weekends in England of car events starting with the Goodwood Festival of Speed and ending with the British Grand Prix – a trip of a life time for car nuts. The photos are from the three events, a Masters Race for cars from the 1960's and 70's at Donington Park. One from the Goodwood Festival of Speed where there were cars from the early 1900's right up to ones being introduced for the first time. This is a very popular event as there were 214,000 people there on the Saturday.



Goodwood Festival of Speed



Donington Park Circuit near East
Midlands Airport



British Grand Prix

CLIFF ANDERSON

By Frieda Van der Ree

Although awarded a grade 9 school trophy for Most Promising Art Student, Cliff Anderson undertook a career in forensic engineering, working first for the Alberta Research Council and later starting his own consulting company servicing the oil, insurance and legal industries. His work often involved photography using state-of-the-art cameras and darkroom facilities. He used microphotography to study fractures in pipelines and other mechanical devices. He became an expert witness in court cases where he often produced detailed photographic evidence of failures.

Cliff's interest in photography spilled into other areas of his life. He financed a friend's venture in a commercial photo studio. When the business folded some years later, he took all the equipment in lieu of repayment allowing him to photograph weddings for friends and relatives. Additionally, he took personal photos of his and Carol's growing family and their travels.

When the onset of Parkinson's Disease prompted an earlier-than-planned retirement, Cliff said that concentrating on photography within OPC became his focus and passion. With an already solid grasp of the technical aspects of taking and making images, he could now immerse himself in the artistic side although he was no stranger to good composition and colour theory for he and Carol had been collecting original art all their lives together.

It came as no surprise to anyone when he was named OPC's Photographer of the Year in 2015. When I suggested he share some of what works for him via the newsletter, Cliff readily agreed to an interview.

He began with what he doesn't do. He doesn't capture in RAW, doesn't do much post-processing only using Picasa, and doesn't use a full-frame camera. He explains: "I understand my camera (a Nikon D7100 DX-Format) well enough to capture the intended image without the need for major correction afterwards. I pay careful attention to light and composition before capture and choose settings to maximize the elements I want to enhance or diminish. I prefer to spend my time with the camera out in the field rather than with the computer indoors."

"But wouldn't you want the extra information carried in a RAW file to maximize dynamic range in post processing for instance?" I asked. He acknowledged that after decades of working with the larger dynamic range in film and slides, he first found digital capture constraining, but does not anymore. Digital now has a useful dynamic range and superior sensitivity which makes it a viable medium for capturing images.

He likes black and white, but knows when the image is better rendered in colour. *The photographer needs to imagine the image in the viewfinder in black and white, he says.* This comes with experience. He points toward a picture of backlit orange poppies against a turquoise background--a picture made fresh and lively with the interplay of complementary colours--and observes that these colours in black and white would translate to a barely differentiated middle grey. He points out a detail I had overlooked: a spider is walking on a stem near the centre of the photo. It's nice to have a surprise in your photo he says with a grin, something that you find only on a closer look.





However, a pale flower on a dark background can result in an amazing black and white photo by drawing attention to both subtle textures and dynamic shapes. He sold an entire series of such images to one buyer a few years ago. Cliff underlines *the importance of richly saturated blacks in the final b/w print*, a result he achieves by doing his own printing on Canson etching rag paper with a Canon Pro 9000 printer. An 8 1/2 " x 11" print can take up to 15 minutes to print whereas a color print takes only a minute.

Pay attention to backgrounds, he advises. Decide what role you want it to play. He illustrates with a photo of frost patterns on a window. Thinking beyond simply recording the patterns, Cliff was able to inject unexpected colour to the image by changing his camera angle to catch hues from objects outside of the window. The resulting glow of warm orange gives punch to the icy blues and greys.



Cliff is the inventor or co-inventor of 13 Canadian patents and 9 U.S. patents for equipment in the oil patch. As a designer, he appreciates elegant solutions to complex problems--solutions that are at once simple, yet functional. It's an approach he also applies to his photography. For his photo of windblown, weathered trees, he chose a very low camera angle and with that one decision achieved two desired results: distractions in the background were eliminated from view, and grass and trees became dramatic silhouettes against a bright, featureless sky. Simplicity was achieved with a simple method.

Don't cut too much detail out of a picture, he warns. In the image of a white feather on black sand, Cliff was careful to capture the sparkle of reflective bits of the sand thus maintaining an important hint of context. Otherwise the feather would have looked posed on a black cloth instead of being taken in its natural site.

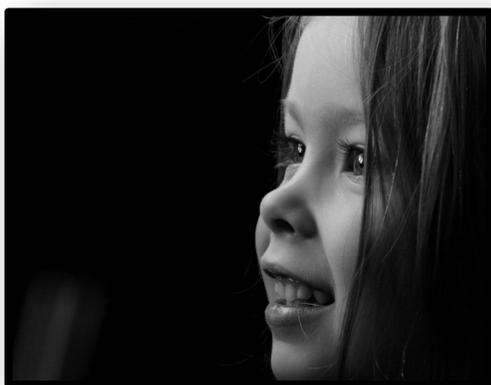




Careful use of depth of field can highlight the subject of a photo, a method he often uses to isolate close-up studies of flowers from surrounding details without totally losing contextual hints. He adds that he often shoots flowers into the sun resulting in the drama of backlit petals against a dark background.

Cliff believes in capturing the natural world as it is, without prettifying or idealizing a scene. For instance he doesn't mist flowers, maintaining that mist does not realistically replicate natural water droplets. With his experience with microphotography, he ought to know.

He does, however, believe in composing with intent to help the image tell a story and to guide the viewer's eye around the frame. He will use leading lines, areas of brightness and again, careful consideration of depth of field. He points to his shot of an eagle looking backward from its perch: the storyline here is between eagle and rain. Cliff advances the story by framing the eagle within an arch of wet branches and within this arch, crisp focus draws our attention to sparkling raindrops and wet feathers. The soft background suggests a surrounding forest without intruding on the main elements. For this image he used a shutter speed of 250/sec and a shallow depth of field (f5.6) with ISO floating to a limit of 6400. He took four discrete shots. To choose your settings effectively, he says, you need to have some idea of the end result you want.



He applies the same principles of simplicity and storytelling to his portraits of people. His grandchildren are favourite subjects. His image "Angel Eyes" clearly expresses the wonder and delight of childhood. In this shot, Cliff used a soft, natural sidelight and extreme cropping to accentuate the eyes. He placed the face toward one edge, framing it between a wide dark area on the left side--a negative space given shape by the child's profile-- and a corresponding darkness formed by her hair on the right.

I asked if he found it necessary to use special camera settings to overcome the effect of the hand tremors caused by Parkinson's. He said no, when he brings a camera to his eye, the tremors subside probably due to his total concentration in the moment of shooting. He rarely uses a tripod except when shooting studio set-ups in dim light or for long exposures. Interestingly, he regains the same hand steadiness while playing the violin. Last summer damage from a ruptured blood vessel in his right eye forced yet another learning curve: he now needs to bring a camera to his left eye, breaking the ingrained habit of 65 years of shooting. You wouldn't guess at any difficulty though, when looking at the wonderful images Cliff continues to produce under sometimes trying circumstances.

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.

Camera Purchase Research and Decision: Installment 2 of 3

Last month, I wrote about bridge cameras as an alternative to the ubiquitous DSLR. There are many choices when it comes to a bridge camera, and some have more appeal than others. It is necessary to have a very clear idea in mind as to your likely purpose or use for the camera, before making a buying decision.

I found 3 models to compare, Panasonic FZ1000, the Canon G3X and the Sony RX10 III (Mark 3). The latter two cameras zoom out to 600mm: the former to 400mm. The Canon ships without a view finder, which for me is a deal breaker, although there is one available as an optional extra for another \$250 ish dollars, so now we are well over the price of the Panasonic. But if you can live without the viewfinder then the Panasonic and the Canon are about the same price - viz +- 1000 bucks. Here the Canon seems to be slightly ahead of the Panasonic in terms of picture quality and the reviews are quite lyrical when it comes to the performance of the Canon lens.

The Sony lists for \$2000 which is double the price of the Panasonic and a hefty \$700 more than a similarly equipped Canon G3X.

The Canon has been favorably reviewed on the net (Just Google the G3X and there are numerous hits to follow) but the Sony seems to top the Canon in major categories like picture quality (It uses some very fancy electronics on the sensor to speed up the rate that the sensor can be read at) and apparent aperture - it has a faster lens than the Canon which is in turn faster than the Panasonic in real terms (a complex set of adjustments to get one's head around which is beyond the scope of this article - see here*).

The 600 mm zoom lenses add weight and bulk to both cameras and now you have exceeded the size point at which pocket transportation is possible. You're back to the strap syndrome although the total weight is only just over 1 lb for either model, they are both heavier than the Panasonic - a big deal in the selection process for many.

But the main point here is surely whether the extra reach is justified by the heftier price? The Sony has other advantages too. Really good 4K video (It actually shoots in 6K and downsamples!) and hi speed slow motion at close to 1,000 frames per second. All fine and dandy if you are a video shooter. I must confess I am not, having been put off in the past by my awful results and camera shake/ movement bad enough to make the most seasoned pilot lose his lunch. But the five axis stabilization in the Canon, and especially the Sony, could mean that even my shaky efforts are not as bad as they have been in the past.

So what does all this mean and why I am I writing about it?

As I am (apparently!) in the market for some sort of bridge camera, I have started the process of educating myself on the genre - something I had never done before as I was a dedicated DSLR shooter. I found the plethora of offerings quite bemusing simply because I didn't know anything about any of the available models. I have done a lot of research and reading over the last two weeks and have learned quite a lot about what is available, and how much you have to pay for what is available and how to choose how much capability you really need.

In part one I mentioned that sensor size was the most significant variable in determining ultimate picture quality. All of the three cameras under discussion here have that 1" size sensor. In fact, if I am reading the reviews correctly they may well have the SAME sensor, except that the Sony version has been seriously modified for speed.

Of the 3 cameras I have mentioned here there is a clear winner and the hierarchy is determined by price more than anything. The Sony RX 10 III is the most expensive I have looked at (and not available yet) has the highest specifications and the most features and benefits - but possibly the slowest auto focus . The Canon G3X and the Panasonic Fz1000 are closer in price but have significant differences in capabilities, mostly the 600 vs 400mm zoom capability and the Canon's lack of a view finder as standard. Between these two models the Panasonic seems to hold the edge in auto focus.

So in conclusion, the Panasonic FZ 1000 checks most of the boxes, and is the lightest of the three. It is significantly cheaper than the other two (when similarly equipped) and has a very good set of features for the money. A very good choice for most uses except where 600mm is more desirable than 400mm as the telephoto limit. It should be said here that the reviewers had huge problems getting the Sony to lock focus on a moving airplane when zoomed to 600mm so this is not so good for wildlife or sports/ action involving rapid movement.

The Canon G3X is better than the Panasonic in some respects - but more money, and the Sony RX10III is the top of the line unit for picture quality, features, and video use, but it costs twice what the Panasonic sells for. All that innovation comes at a price!

I would probably buy the Panasonic if it wasn't for the distraction of longer telephoto reach available (and I am a sucker for longer reach!) I need a good EVF as well, and don't like the idea of an add on unit, so marks against the Canon. Which leaves the decision between the Panasonic costing \$1,000 and the Sony at \$2,000!

I need another coffee. . . . But do I really need another camera?

<http://www.digitaltrends.com/photography/sony-rx10-iii-hands-on/>

http://www.cameralabs.com/reviews/Canon_PowerShot_G3X/

<http://www.whatdigitalcamera.com/buying-advice/the-wdc-guide-to-bridge-cameras-2842>

http://www.whatdigitalcamera.com/buying-advice/buying_guides/7-reasons-a-bridge-camera-is-the-next-camera-for-you-62074

<http://www.dpreview.com/reviews/panasonic-lumix-dmc-fz1000>

<http://www.dpreview.com/reviews/all-about-that-lens-sony-cyber-shot-rx10-iii-revie>

*<http://www.dpreview.com/articles/2666934640/what-is-equivalence-and-why-should-i-care>

Stay tuned for installment 3 of 3 and the decision!!

THE INTREPID ADVENTURERS CHARTER A BOAT

By Shelley Harynuk

After a wonderful day with Tide Rip Adventures out of Telegraph Cove on the Saturday of our weekend of photography, our group of intrepid adventurers had a pretty special Sunday planned. Brad Powell, our planner and organizer, had chartered a boat for us with Starfish Charters in Port Hardy. In case you didn't have a chance to read about our Saturday trip let me introduce you to the group of seven (no, not that group of seven) photographers: Jack and I, Brad Powell, Inge Riis McDonald, Ken Meisner, Paul Edelenbos and John Critchley.

We were at the dock at 5:30 a.m. to meet the owner of Starfish Charters, David Connor and his son Richard. David was taking a group out fishing so we were going out with Richard, a curly haired lad who looked to be about 17 years old. Uh oh I thought, I wonder how this is going to be. Bear in mind though that it was only 5:30 in the morning and my judgement was going to be proven incredibly wrong as the day wore on.



The day was cool and lovely and the ocean was so smooth it was almost unbelievable. Richard mentioned that a friend of his had seen some humpbacks the previous day near Cape Scott so we made that our first destination. Our hope too was that we might see some bears along the shore line but no luck. We were beginning to think that it might be a slow day when someone said look - isn't that a humpback!! and yes indeed it was, the first of many that day.

As there were only seven of us on the boat we really didn't have to jockey for position to get photos. The whales practically swam up to meet us. Richard would cut the engines whenever we saw humpbacks or a pod of orcas. In one case we were sitting in the boat at rest when a pod of orcas, including one very young calf, came quite near us, with two splitting off virtually swimming next to our boat, one upright and the other upside down. It was absolutely thrilling to have him turn in a loop just past the boat so we got a lovely view of his tail. There was much thrashing as the two whales frolicked madly not far from the boat. We subsequently checked out our photos and feel quite certain that there will be another orca birth in about 15 to 18 months.



The Intrepid Adventurers Continued.....

I think one of the highlights of the day for Inge in particular was watching Richard fish three Rock Cod out of the water within about 10 minutes in order to lure some nesting eagles out of their nest. She couldn't believe he could catch fish that easily and quickly. It was fun to watch her look of disbelief.



But orcas and humpbacks were only part of the wonders of the day. We also were treated to Stellar sea lion rookeries teeming with hundreds of these massive beasts as they postured and howled at one another and slithered into the water trying to see who was foolish enough to enter their waters. Others ignored us while they slept, occasionally opening one eye or the other to see whether we had left the area.

We slipped between two islands late in the afternoon at slack tide at the precise 15 minutes when thousands of tiny fingerling salmon leapt in the sunlight to become prey for dozens of eagles swooping down from trees along the shorelines. Any earlier or later and we would have missed this miracle. Serendipity was indeed on our side. We even got to see huge balls of krill in the water.

We returned to the dock at Port Hardy late in the day tired and overwhelmed, excited and almost speechless at the day we had spent on the water. Young Richard had been the most incredible captain and guide and for one so young he was knowledgeable beyond his years.

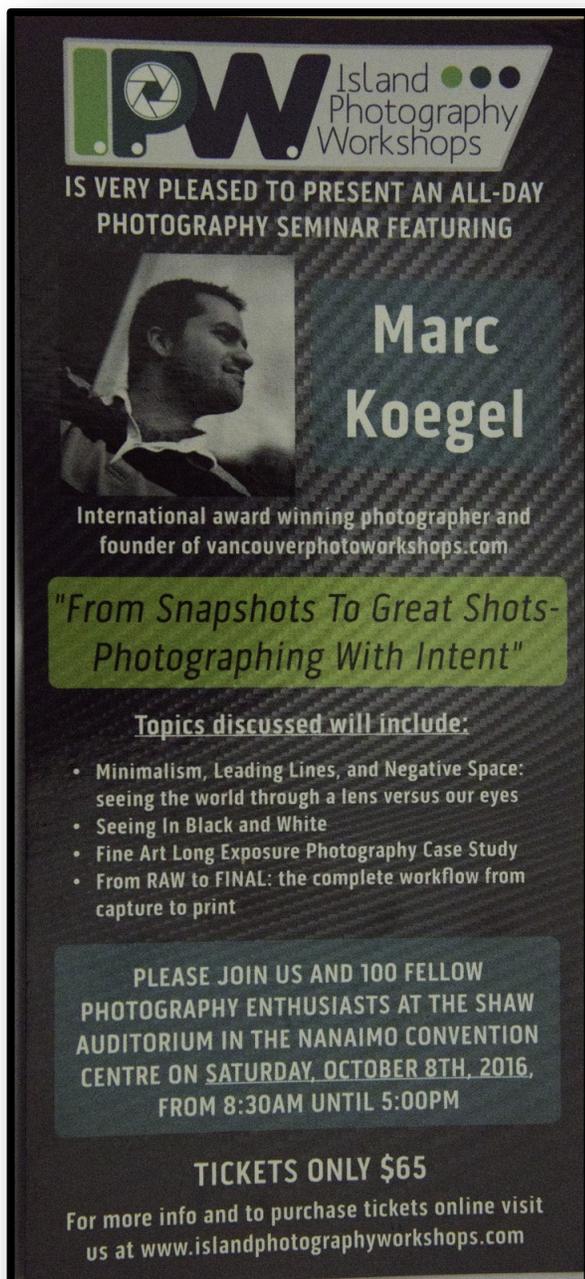
For me it was a day I'll never forget spent with people I like and admire and all I can say is I can't wait to do it all over again next year.

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



ISLAND PHOTOGRAPHY WORKSHOPS

Island Photography Workshops is hosting an all-day photography seminar featuring Marc Koegel on Saturday, October 8, 2016, and a 1 day Long Exposure Photography Workshop on October 9, 2016. Both the seminar and workshop are held in Nanaimo. To obtain additional information and to sign up, see the posters below. Marc Koegel <http://www.silverlandscapes.com/>



IPW Island Photography Workshops

IS VERY PLEASED TO PRESENT AN ALL-DAY PHOTOGRAPHY SEMINAR FEATURING



Marc Koegel

International award winning photographer and founder of vancouverphotoworkshops.com

"From Snapshots To Great Shots- Photographing With Intent"

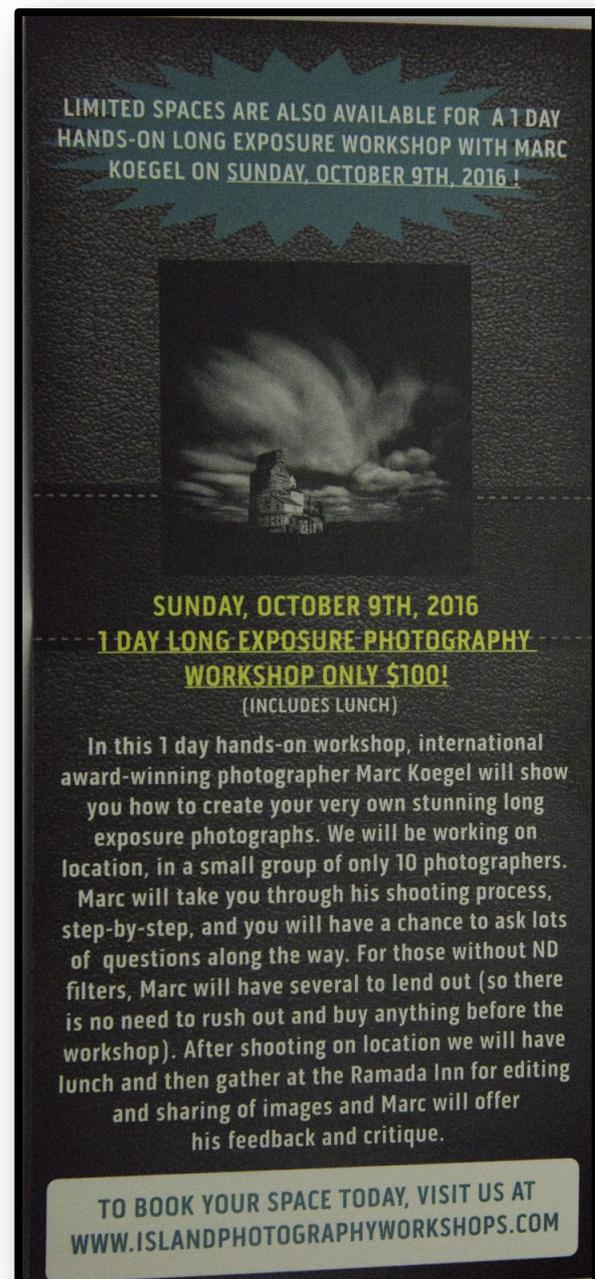
Topics discussed will include:

- Minimalism, Leading Lines, and Negative Space: seeing the world through a lens versus our eyes
- Seeing In Black and White
- Fine Art Long Exposure Photography Case Study
- From RAW to FINAL: the complete workflow from capture to print

PLEASE JOIN US AND 100 FELLOW PHOTOGRAPHY ENTHUSIASTS AT THE SHAW AUDITORIUM IN THE NANAIMO CONVENTION CENTRE ON **SATURDAY, OCTOBER 8TH, 2016, FROM 8:30AM UNTIL 5:00PM**

TICKETS ONLY \$65

For more info and to purchase tickets online visit us at www.islandphotographyworkshops.com



LIMITED SPACES ARE ALSO AVAILABLE FOR A 1 DAY HANDS-ON LONG EXPOSURE WORKSHOP WITH MARC KOEGEL ON **SUNDAY, OCTOBER 9TH, 2016!**



SUNDAY, OCTOBER 9TH, 2016
1 DAY LONG EXPOSURE PHOTOGRAPHY WORKSHOP ONLY \$100!
(INCLUDES LUNCH)

In this 1 day hands-on workshop, international award-winning photographer Marc Koegel will show you how to create your very own stunning long exposure photographs. We will be working on location, in a small group of only 10 photographers. Marc will take you through his shooting process, step-by-step, and you will have a chance to ask lots of questions along the way. For those without ND filters, Marc will have several to lend out (so there is no need to rush out and buy anything before the workshop). After shooting on location we will have lunch and then gather at the Ramada Inn for editing and sharing of images and Marc will offer his feedback and critique.

TO BOOK YOUR SPACE TODAY, VISIT US AT WWW.ISLANDPHOTOGRAPHYWORKSHOPS.COM

PHOTO ASSIGNMENT WINNERS

Assignment: "Construction"

Category: Colour



**First Place
Webmaster
Frieda Van der Ree**

**Second Place
The Basement
Mary Watts**



**Third Place
Hexagonal Construction
Cliff Anderson**



PHOTO ASSIGNMENT WINNERS

Assignment: "Construction"

Category: Black and White



*First Place
New Technology
Roy Watts*

*Second Place
Looks Good from Here
Jack Harynuk*



*Third Place
Swing Bridge
Cliff Anderson*

PHOTO ASSIGNMENT WINNERS

Assignment: "Construction"

Category: Digital Art



*First Place
House and Trees Overlay
Rick Horte*

*Second Place
Warp
Mary Watts*



*Third Place
OOPS
Roy Watts*



EDITOR'S GRAB BAG

Editor's Grab Bag - August 2016

Normally the Club has four get togethers per month; a general meeting on the first Wednesday, a field trip on the second Sunday, an education meeting on the third Tuesday (most months of the year) and a coffee meeting on the last Friday. We try to get to as many of these as possible and thoroughly enjoy the camaraderie of each. This month however we were lucky enough to attend two additional events. The first was a special coffee meeting as our dear friend and lifetime member, Libby Lovis, was visiting from Victoria following her recent move there from Qualicum Beach. Her move left a big hole in the club's heart but we are happy to know that all is working out well for both her and Eric in their new home. It is wonderful that they can come and visit from time to time.

Our second special get together was at Whiskey Creek Farm - Organic and Gluten Free Bakery where 16 members and guests enjoyed a wonderful brunch one lovely August morning. The farm is a photographer's dream with hidden treasures everywhere you look. There are chickens of all descriptions and farm implements mixed in with old boots and silver containers, tubs and rickety buckets, even Kermit the Frog can be found if you look carefully enough. We ate lunch at a long table held together in places by bits of hammered tin and ate with mismatched cutlery. The conversation at our end of the table turned to talk of travel, of missed and almost missed flights, of wonderful places to visit and places to avoid, lost luggage and bad travel companions, shared food and strange travel directions (which Kurt Vonnegut has been known to describe as "the dancing steps of God").

These are the times when we get to know one another as individuals, as the people behind the cameras, when we get to look into each others eyes instead of into lenses. It is when we laugh together and find out how we are similar and how we are different. We are so lucky to have a social director like Sally Shivers who works hard to put these special events together as well as the coffee breaks at our general meetings. I encourage you to take advantage of all of these opportunities to get to know your fellow club members. We are an interesting and diverse lot if you take the time to get to know us. We'd really like to get to know you as well.

Shelley Harynuk
Newsletter Director and Editor

<http://www.whiskeycreek.ca/>



<http://www.leftys.tv/index.html>

