



SHUTTERBUG

Volume 9 Number 5

NEWSLETTER

September 2016



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.

TABLE OF CONTENTS

Kernels that Really 'Pop' by Les McLean ..3 - 4	
From the President's Desk	
by Ed Dunnett	5
OPC Gets CIBC Grant	5
The Chump's Dilemma: Resolved !	6 - 7
Using the Adjustment Brush in Lightroom	
by Ed Dunnett	8
Why I Need Two Cameras	
by John Critchley.....	9 - 10
Winners of Photo Assignment "Reflections"	
Colour	11
Black & White	12
Digital Art	13
This and That	14
Editor's Grab Bag	15

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>

COVER PHOTO

Les McLean took this shot of the steam train that runs to McLean mill in Port Alberni.

Taken with a Pentax K-3
Settings: f10 1/400 sec ISO 1600
Spot Metering

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 email:

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.



Kernels that Really 'Pop'

Photos & thoughts by Les McLean

Part of my training for, and experience as a staff news photographer taught me to constantly be on the lookout; to anticipate and plan for photo opportunities. In those days I might have had anywhere from a few minutes to a half hour to work out the possibilities in my head before the assignment shoot.

It is that mental discipline that engendered my mental vision for a photo possibility while travelling into Port Alberni. Crossing the railroad tracks just before turning into the parking lot at the Best Western I spotted a large growth of vetch in full flower along the tracks.

In town on the 20th of July with time on my hands I was going through the Alberni Valley News and noticed an ad proclaiming that there was going to be a photo contest the next day for The Day in the Life of Port Alberni.

From previous stays I knew that the old Alberni Pacific steam train travelled on those tracks on the way to (where else?) McLean Mill. In my mind I saw that majestic old steamer making its way through all those beautiful flowers.

The morning of the 21st I was out early and went looking for a restaurant open at 7am. I came upon Smitty's with their Open sign alight. Upon pulling into their parking lot I found myself looking past the back parking lot fence to the steam locomotive sitting in preparation for the day's trip to the mill.

Directly behind it was the shed from which it had recently emerged. Once again a kernel of 'photo op thought' popped into my head. I set about to find the path that would terminate at that shed.

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Sure enough there was old No. 7 with its volunteer crew onboard getting ready for the day. Seeing my camera by my side they invited me into the cab.

While there I couldn't pass up the chance to get some photos in that tight space. Those photos were taken at 800 ISO, using the built-in flash to illuminate the pipes, valves and gauge in the foreground.

They were shot using the wide angle zoom on my Pentax K3 at 21 mm with the aperture set to 7.1 for depth of field. From there I adjusted the exposure bias - .3 to fine-tune the desired exposure.

Following up on the train theme and knowing that the first destination would be the train station to pick up passengers, I drove there to photograph the activity at the station.

While talking to the Conductor I told him my plan to position myself by the motel to catch the train with the flowers alongside the tracks. Mentioning that I was shooting for the Day in the Life he offered to have the train slow down at the designated spot. He also offered me a trip up to the mill which I had to decline.



That original kernel of an idea developed into a day of shooting that easily occupied the free time available to me.

As I had my laptop with me I was able to post-process the photos and submit them to the newspaper for the contest. The selected photos from that

Day appeared in the the Port Alberni News August 23rd.

My suggestion, while taking your camera out for some exercise, is to take the time to give your brain a workout with photos developed in your mind's eye.

Happy snapping.



How Les prevented blow-out in the photo above

Using spot focus (coincidental but deliberately and habitually) and centre-weighted metering (again, habitually) I aimed - in this case - at the (appearing black) part of the 'face' of the engine to the Engineer's right. Then I pressed the AE-L (Exposure Lock) button, recomposed (re-framed) for composition trying to leave out as much of the glaring bright open door to his left. While still holding the shutter release half-way down I took the exposure.

Why the further part of the engine 'face'? Because it was the brightest (though very dark) part as it was closest to the window behind the Engineer. Also, I knew that the flash on the camera was going to give the most illumination to the parts closest to the camera.

From the President's Desk

I am very pleased to report the services of our club have been considerably strengthened since my first report earlier this club year. One addition has been the recent appointment of David Cotton as program director with assistance from Brad Powell. We expect to have guest speakers returning to our club in November and continuing for the rest of the club year till end April 2017. A key feature of our club is inviting guest presenters to tell and show us what they are doing with their cameras and their images.

We also have a new exhibits director Levonne Gaddy. Welcome back to your former position, Levonne. This appointment helps us take the excellent images produced in our club to the community at large.

Another improvement this year is the appointment of a social director. In a club as large ours with its 96 members it's important that members be encouraged to get to know one another in pleasant and convenient settings. Director Sally Shivers has arranged several breakfast get-togethers for our members. We are also experimenting with a coffee and tea service at our monthly general meetings.

One of our great achievements last year was the organization of a daylong workshop by renowned mainland photographer Rick Hulbert. I

am not sure how many of you missed the workshop but if your goal is to produce a photographic wow you have to see Rick next time. He is planning a new program so come even if you attended last year. He is coming back in March for another daylong seminar and then two intensive two day workshops in Victoria in June and July next year. For more information contact education director John Critchley.

Let me say a bit about the general meeting in October. We are planning another slideshow presentation by members in the period after the break.

I am looking into the history of our club. When did it start and how did we get from there to here. I am working with some founding members of the original club and hope to have a short piece available for general viewing shortly.

Let me say how enjoyable it has been to act as president this year. We have a great management team and a structure which encourages many people to contribute to the services offered by our club.

All the best for a continued exchange of images and photographic ideas which is the key to a successful camera club.

Ed Dunnett

President, Oceanside Photographers Club

OPC Gets CIBC Grant

Kathy Desjardins had submitted a funding request to the CIBC Community Investment division, and they were pleased to provide a \$500.00 grant recognizing her volunteer contributions. CIBC encourages and recognizes the personal volunteer efforts of both active and retired employees in support of community causes through the Employee as Ambassador Program.

Photo by Shelley Harynuk



The Chump's Dilemma: Resolved !

Those of you still following along (with or without the use of illuminated pointers) will by now be familiar with the Chump's dilemma. Namely, which bridge camera to recommend to his partner in particular to be prepared to take lots of photos of the forthcoming First Grandchild. He (the Chump) has been pulling his hair out for weeks now and dithering around like a Bald Eagle at a fish-gutting contest while trying to rationalize the decision of which camera would provide the best images of Peter the Great. (When last ultra-sounded, the back-up beepers went off - this kid is gonna be BIG: dad is 6' 5".)

The field consisted of the Panasonic Lumix FZ1000, the upcoming (announced but not released yet) Nikon DL24-500, and the Canon G3X. These were selected primarily due to the size of their sensors and second, the zoom range offered. They all offer the so-called 1" sensor which is about 1/2 of the size of an APS C size sensor. They offer high to very high frame rates so that one can track the projectile vomiting of milk over the full range of the missile, and the ability to take these pictures from a distance well outside the danger area.

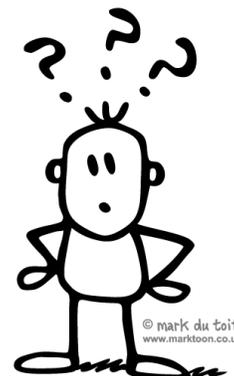
As the due date was in early September the Nikon DL 24-500 was the first to be eliminated - it wouldn't be available for the baby's arrival. The Canon was eliminated based on some significant differences between it and the Panasonic (soft lens primarily) the details of which escape me for the moment, (see towards the end) and that left the only candidate still standing as the Lumix. "So, Mr. Chump, is that what you bought?" I hear you cry.

Actually, the answer is no and well, there are reasons which I shall elaborate on forthwith. I ended up recommending the Nikon D3300 DSLR c/w the 18-55mm DX VR lens. Say what??? No bridge camera????

Ok, here are the reasons for this choice. Size and weight. It is the lightest of the DSLR's and is approximately half the weight of the Lumix. (body only, the lens will change that) It has a nice comfortable grip like the Lumix. It has a visual view finder, built in flash, and the Nikon F mount lens attachment which gives my better half access to any and all of the lenses in my camera bag.

It records in RAW and JPG and writes to SD cards. It is compatible with numerous gadgets and accessories that are already in my bag. If a longer telephoto lens is required, one is available, admittedly it will then weigh more than the Lumix, but not by very much as the body is so light. The lenses are stabilized and faster (f stops) than the Lumix or any of the other bridge cameras. (Don't forget that the equivalent f-stop quoted has to be multiplied by the crop factor of the sensor, so an f/2.8 lens on a 1" sensor is equivalent to a lens that is 2.7 stops slower than an f/2.8 lens on a full frame camera - f/8 in round numbers).

The Lumix has a couple of great features not included in the Nikon, but the bottom line is, the features are only useful if you anticipate



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using them. Mrs. Chump is quite determined that the most use will be given to pictures of little Genghis, when he arrives, and her flower garden and the odd birdie before that for which a large selection of lenses is available.

To sum up then, for about half the cost of the Lumix (Oh yes, did I forget to mention that?) \$549 including tax and shipping - we

get a 24 MP APS C sensor with no anti-aliasing filter, new state-of-the-art Expeed 4 image processor for less noise up to an ISO of 25600, better colour depth, better dynamic range, and a camera that is simple to set up and simple to operate on the one hand, and complex enough to be customizable on the other hand.

Nikon D3300 Key Specs

24MP - APS-C CMOS Sensor
 No Anti-aliasing (AA) filter
 ISO 100 - 25600
 Nikon F Mount
 3" Fixed Type Screen
 Optical (pentamirror) viewfinder
 5 fps continuous shooting
 1920 x 1080 video resolution
 430g. 124 x 98 x 76 mm
 27-80mm lens

Panasonic FZ1000 Key Specs

20MP - 1" CMOS Sensor
 ISO 80 - 25600
 25-400 mm F2.8 - F4.0 Zoom Lens
 Optical Image Stabilization
 3" Fully Articulated Screen
 2359k dot Electronic viewfinder
 12 fps continuous shooting
 3840 x 2160 video resolution
 120 fps High-Speed Video
 Built-in Wireless
 831g. 137 x 99 x 131 mm

Canon G3 X Key Specs

20MP - 1" BSI-CMOS Sensor
 ISO 125 - 25600
 24-600 mm F2.8 - F5.6 Zoom Lens (X 2.7 equivalent)
 Optical Image Stabilization
 3.2" Tilting Screen
 Electronic (optional) viewfinder
 5.9 fps continuous shooting
 1920 x 1080 video resolution
 Built-in Wireless
 733g. 123 x 77 x 105 mm
 Weather Sealed Body

The Chump's 8 reasons to choose Nikon D3300 over Panasonic Lumix DMC-FZ1000



Max Sensor Resolution 24 MP vs 20 MP 19% more pixels



Battery Life 700 shots vs 360 shots 340 more frames with a single charge



Weight 430g vs 831g - 401g lighter)



Color Depth 24.3 vs 22.1 - higher color depth



Dynamic Range 12.8 vs 11.7 - higher dynamic range



Low Light ISO 1385 vs 517 - better High ISO performance



Sensor Pixel Area 15.28µm² vs 5.82µm² - 200% larger pixel area



Price \$547 vs \$798 - \$251 less

Using The Adjustment Brush in Lightroom

by Ed Dunnett

My main goal in photography is to capture the moment, be it the breach of an orca, the tag at home plate or a split second facial expression. All are gone in less than a second but can live on in my captured images. If I am on the ball and lucky that is.

Being a moment seeker I often have to shoot first and ask questions later. I come upon a scene. I shoot on automatic with my main concern being to get the subject in focus particularly if I am in close with a small field of focus. Then I fuss with the settings etc later but often the right shot is not as good as my first fast shot.

This means that sometimes my great shot has some flaws which I have to fix up in post processing to turn it into a wow. Actually I have never produced a wow but at least post processing helps me get closer.

Lightroom is a very easy-to-use and effective photo editing program. One thing I have learned to use recently is the adjustment brush. It is very effective when part of your image is off and needs some help.

Take my grandson hunting for crabs in a rock pool. It was gone in a second when I fired the shutter. It is a great moment but the reflection in the pool I observed at the time did not show up in my image. Still nice but it could be better.

In the develop mode in Lightroom I bring my image up and then choose the adjustment brush. Then I press o on the keyboard and start to paint over the pool with a brush. The brush will leave a red impression which shows me which areas I have painted. When I am done I press o again and the red disappears except that changing the exposure affects only the portion of the photo I wish to lighten. When my reflection shows up I stop. I make sure that feathering is set at 100% which introduces the changes gradually to the overall image. No tell-tale change line. And Bob's your uncle.

The adjustment brush changes the painted area entirely. The radial brush makes gradual changes. I use both but would be lost without the adjustment brush.

Give it a try whenever portions of your image need a bit of a lift.



Why I Need Two Cameras by John Critchley

On a recent boat trip to Bamfield and the Broken Island Group I managed to expose 152 frames. The camera was a full frame Nikon D810 equipped with the Nikon 24-120mm f/4 lens and a circular polarizer for extra effect.

I was sitting around one evening post processing the shots when I started to wonder about how much of the zoom I was using when not thinking about using the zoom at all. I simply twist the zoom ring to frame the shot and squeeze the shutter release. It's easy to see the lens setting in Lightroom using the "i" key in the develop or the library module and tapping the "i" key cycles through all the information that is displayed (you can choose what information is displayed as well).

So I made a chart of various steps of focal length and the number of times each was used. The interesting thing is that, as there was little in the way of wildlife to capture, all of the photos were landscape and the numbers reflect that.

Focal length	total shots so far	percentage of total	percentage so far
24 - 45 mm	79 of 152	52%	52%
46 - 65 mm	49 of 152	32%	84%
66 - 85 mm	15 of 152	10%	94%
86 - 120 mm	9 of 152	6%	100%

What does all this mean? The vast majority of my shots were taken at the wide angle end of the zoom and I could have used a 24-70, 24-85 type of lens and not missed anything very much. If I had one of those lenses, that is. But what it really means is that in real world shooting when you are just taking pictures, and not even thinking about the focal length of the lens, wide angle zooms fill the bill and one doesn't need to have a lens that does everything.

When a short zoom is all you need



Left: Photo by John Critchley

Right: Photo by Shelley Harynuk

When more zoom is what you need



But this is all well and good until that elusive Orca starts to breach a 1/4 mile away; then the wide angle lens is not much use and instantly you need 400-600mm to get a chance of a good shot. Now you need a fast shutter speed and that dictates a fast lens as well. This is where the current crop of bridge type super zooms really comes into their own. With zoom reach out to 2,000mm (Nikon P900) and everything under the sun in between, the only question you need to ask is can I zoom the lens quickly enough to catch the action? Of course you also have to be looking at the correct spot on the ocean before the action starts to know where to point the camera at all! *Cont'd on next page*

Why I Need Two Cameras, cont'd

Or you could carry two cameras, one with the wide angle lens on a full frame body and the other with the telephoto zoom on a crop sensor body. Why not? It is, after all, only money and weight and if you get the shot all will be worth it in the end. :)

When it comes to whale watching trips and scenic boat rides that might turn into whale watching trips, I usually take two cameras, one with the 150-600mm lens and 50% crop factor camera body (225 - 900mm equivalent) and one with the 24-120mm lens (full frame) for landscape shots and close encounters of the whale kind - when the 225mm would be just too much magnification.

I made the mistake on the recent trip out of Port Hardy of only carrying one camera and paid the price when several orcas surfaced within ten meters of the boat and I couldn't get a shot with the 150-600 lens - because they were too close to frame. . . :(

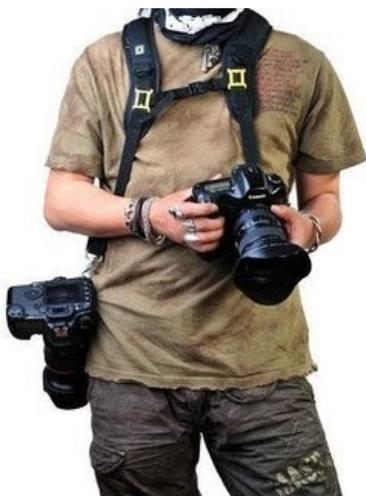
Well the bottom line is that everybody needs a spare camera especially when paying hundreds of dollars for an excursion into wildlife territory or extraordinary landscape scenery. I missed not just one but several telling shots of those Orcas - and no, I couldn't have changed lenses quickly enough as one had no idea where or even if the whales were going to surface. Let alone that they would be, ahem, mating at the same time . . . So it pays to think ahead but there is no experience like missing the shot to reinforce the validity of the argument.

You can't plan ahead in the minute, only the day before. Having two cameras ready for instant use is the absolute best way to be prepared, and the lenses need to cover everything from wide angle to telephoto so that your reaction time is the only thing restricting the shot making.

I would especially recommend this for any system where the cameras battery life is short compared to the shoot length. For instance, my Nikon D810 can shoot 1,200 frames on one battery and will last for days in standby mode (turned on but not being used) but mirrorless cameras, for instance, have a battery life measured in hours whether or not they are being used, but by being simply "on" they are draining the juice. Spare batteries are necessary but not enough, IMHO.

I shall be keeping a sharp eye out on the next field trip to see how many of you are sporting the new "Bandoliers" dual camera straps!

Happy Shooting!



Left: I have one of these, but prefer the next setup as it gives more freedom of movement.

Right: Looks a bit like me from this angle but it isn't, I can assure you!



Winners of Photo Assignment "Reflections" Colour Category



1

Water Lily
by Mary Watts



High Eye, Cap'n
by John Mills

3



1

Reflections on Chrome
by Teresa Lange Kings



Puddle Reflections
by Beth Millar

2

Winners of Photo Assignment "Reflections" Black and White Category



1

Quiet
by Inge Riis McDonald



Cameron Lake
by Jane Davidson

2



3

Winter Harbour Reflections
by Carol Anderson



Stump
by Karen Gold

3

Winners of Photo Assignment "Reflections" Digital Art Category



1

QB Gull
by Vivienne Bearder



Kyoquot Kolours
By Inge Riis McDonald

1



3

Marina
by Beth Millar



Post Pilings
by Carol Anderson

2



3

Fraser River Inlet
by Jack Harynuk

This and That

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islandexposuresgallery.com

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Note: The 24" x 36" canvas wraps are mounted on 3/4" frames.

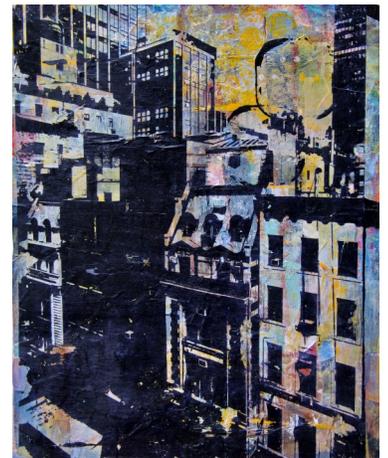
Debra Kuzbik presents "A New York State of Mind" at the McMillan Art Centre for the month of September. Her images combine photographic transfer with abstract acrylic painted backgrounds to capture the vibrancy and diversity of a city that resonates deeply with her. She says "Like plugging into a giant socket, New York recharges my creative batteries every time I visit."



Find more information at <http://mcmillanartscentre.com/september-exhibits-at-the-mac-2/>



New York Taxis



54th Street

Submitted by Gail Courtice: <http://www.diyphotography.net/stanford-professor-puts-entire-digital-photography-course-online-free/>



Oceanside Photographers

Wayne Duke reports: Of all things, though being mainly a wildlife photographer I just recently sold a 24 x 36" framed canvas print of the Hawaii Mars water bomber. I edited it to look similar to our parents photos or old postcards; that being the same era as the plane, the application lent itself well to this image.

Left: The buyer displays Wayne's image.



Editor's Grab Bag

Just freshly back from an Alaska Cruise and wondering why my wardrobe has suddenly become two sizes too small, I am reflecting on the photos I took along the way. I had three cameras with me: a Canon 5D Mk III, a Panasonic Lumix FZ1000 and an iPhone 6. Interestingly they each had their own role to play when I needed them. I found that I used the iPhone inside the ship when I was chronicling the journey, the interiors, the artwork, the food - oh yes the food (hence the clothing sizes!). The 5D I used for the wildlife for example when we went on out on a marine biology vessel chasing down some humpback whales out of Juneau - we were rewarded with some pretty exciting sightings too. The FZ1000 I used on a visit to the Saxman Tlingit village in Ketchikan.

This came to mind when I read John Critchley's article about needing to travel with two cameras each having a different length of lens and I guess it's the same thing I'm saying. I needed several cameras with different purposes. I wouldn't have lugged my 5D around the ship to take foodie photos anymore than I would have tried to take humpback whale photos with my iPhone. There is no longer "one size fits all".

Shelley Harynuk, Editor



Taken with a Canon 5D Mk III



Taken with a Panasonic Lumix FZ 1000



Taken with an iPhone 6