

# SHUTTERBUG

Volume 9 Number 9

NEWSLETTER

January 2017



**Polar Bear Swim - Parksville Community Beach**

## **Oceanside Photography Society 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 Photography Society is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere.**

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**CONTACT DETAILS**

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

**COVER PHOTO**

Parksville Polar Bear Swim

Photo by Vivienne Bearder

Taken using the Panasonic Lumix FZ1000

F2.8, 1/1300 sec, ISO 200 at focal length 25 mm

**THE SHUTTERBUG**

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

**SUBMISSIONS**

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

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

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

**CLUB MEETINGS**

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

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

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

**AFFILIATIONS**

Oceanside Photography Society is a member of the Canadian Association of Photographic Art.



## Photo Transfer

By Debra Kuzbik

A few years ago I became interested in abstract, impressionist and experimental photography. I have tried a variety of interesting and unusual techniques and want to explain one that you may want to try.

At our November Education Meeting, I shared one method of photo transfer, a process that enables you to print a photo onto the substrate, or background, of your choice. There are methods to transfer photos to paper, fabric, wood, glass and virtually any other material you might choose. Both colour and black and white images can be transferred.

Below are the steps I demonstrated to transfer a high contrast, black and white image to a canvas background that had been painted with acrylic paint.

- The process begins by selecting the image you may wish to transfer. Because I was converting my image to high contrast black and white, I selected an image that had a high level of contrast to begin with.
- After make a duplicate layer of the image, convert it to black and white in Photoshop: Image > Adjustments > Black & White. Adjust the filters in the Black & White menu to increase the contrast and eliminate all gray tones.



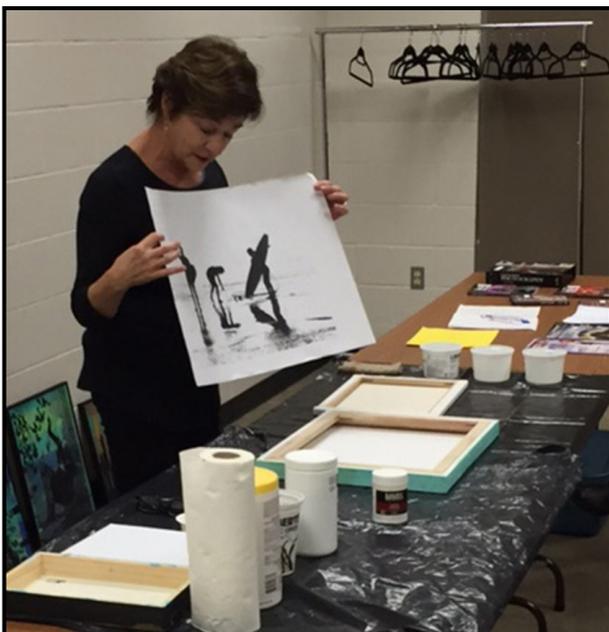
This is original image that I used for the demonstration. It has a high degree of contrast. But not all images convert well, even if they are contrasty. There is a lot of trial and error involved.

- After creating the most contrasty black and white image possible, go to Image > Adjustments > Posterize. Move the slider as far left as possible. This should eliminate any remaining gray tones. Reverse the image if it includes any text so that it transfers correctly:  
Image > Image Rotation > Flip Image Horizontally



The image after conversion to high contrast black and white.

- Save the image in the size of your choice. I saved the converted image as an 8 x 10, 200 dpi. It does not have to be high resolution (300 dpi) for this process.



If you have a laser printer you can print the image yourself. If not, save the image to a flash drive and have a print shop print it for you. I had Print West print these for me, 16 x 20, the size of the canvas I was using. This is easily done if the images are printed as an 8 x 10 size at 100% enlargement. They cost \$2.00 per copy. Printing the image in colour is significantly more expensive.

This is the 16 x 20, high contrast, black and white laser copy.

- Now you are ready to transfer the image. But first, trim off large white areas of your image. This will save you a lot of rubbing later! Liberally spread gel medium over the canvas or other substrate with a foam or wide paintbrush. Golden gloss gel medium is the best, but any mat medium will work. These can be purchased at any art shop. Work fairly quickly so the medium doesn't start to dry. I have found that I get a better transfer if I cover the image with medium as well.
- Place the image face-down on the substrate. Smooth it well with your hands, a brayer or an old credit card or hotel keycard. Try not to get medium on the back of the image as it makes it difficult to remove the paper. Lay the canvas face-down on plastic, weigh it down with books and let dry overnight.
- Now for the fun part—the big reveal! This is as close to watching an image emerge in a chemical darkroom that many of us will get! Wet small sections of the image by dipping your hand in a bowl of water. You will see the transferred image through the wet paper. Wait a few minutes for the water to break down the paper fibres. I have tried cloths, sponges and pot scrubbers, but with a little practice, you will find you get a better feel for removing the paper with your fingers.



After the first wetting, wait for a few minutes before rubbing. Vivienne and Michael are rubbing off the paper from the back of the image.





This is the final rubbing. You can see there is still a little bit of paper residue left.

- I find that the paper peels off easier if I roll it at an angle.
- Let the image dry, then repeat the process 3 or 4 more times until all paper has been removed.
- Clean the image by wiping it down gently with a wet wipe or baby wipe.
- Dip a paper towel into a little olive oil and spread a thin layer over the image. This will dissolve any paper residue that may be remaining. Let dry.



Wiped, oiled and ready for touch-ups and sealing.

- Once dry, you can touch up with paint any areas that need it, or fill in or add details. Don't forget to paint the edges of your canvas if you haven't already. Let dry.
- Finally, seal the entire canvas with a layer of mat medium. This will protect the canvas and give it an even and consistent sheen and surface.



The finished piece – “Eddie Would Go”  
16” x 20” Mixed Media Photography

### Remembering Eddie

Edward Ryon Makuahana "Eddie" Aikau (May 4, 1946 – March 17, 1978) is one of the most respected names in surfing. He was the first lifeguard at Waimea Bay on the island of Oahu. He saved many lives and became well known as a big-wave surfer. "Eddie" was a true symbol of Aloha. Born on the island of Maui, Aikau later moved to O'ahu with his family in 1959. In 1968, he became the first lifeguard hired by the City & County of Honolulu to work on the North Shore.

Not one life was lost while he served as lifeguard at Waimea Bay. Eddie braved surf that often reached 20 feet high or more to make a rescue. He became very famous for surfing the big Hawaiian surf and won several surfing awards including First Place at the prestigious 1977 Duke Kahanamoku Invitational Surfing Championship. The local saying, "**Eddie Would Go**," refers to his stoke to take on big waves that other surfers would shy away from and his courage to make a rescue in impossible situations.

"Eddie" became involved in perpetuating his Hawaiian heritage. In 1976, the Polynesian Voyaging Society sailed the Hokule'a on a successful 30-day, 2500 mile journey following the ancient route of the Polynesian migration between the Hawaiian and Tahitian islands. In 1978, a second voyage of the traditional sailing canoe was planned. At 31 years of age, Aikau was selected for this voyage as a crew member. The Hokule'a left the Hawaiian Islands on March 16, 1978. The double-hulled voyaging canoe developed a leak in one of the hulls and later capsized in stormy weather about twelve miles south of the island of Molokai. In an attempt to get to land to save his crew and the Hokule'a, Aikau paddled toward Lanai on his surfboard. Hours later a commercial airplane spotted the Hokule'a and the rest of the crew were soon rescued by the U.S. Coast Guard. Aikau was missing at sea. Despite great search efforts "Eddie" was never seen again.

**Stump a Chump - Send questions to [newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com)****Nikon Focus, Make it work for you.— A question about Using Nikon Auto Focus**

There is little doubt that one of the most often posed questions involving DSLRs revolves around the auto focus system and how to get sharp pictures from your camera. I shoot wildlife a lot and so most of what I have to say is derived from years of frustration and trial and error, but especially error! The fact is that wildlife is a very difficult subject to focus on because the critters most often are availing themselves of the available bush for cover. Grass, trees, forests and so on make for a very confusing background for an auto focus camera system. If you allow the camera to decide for itself which area of the frame has the most contrast, for example, then be prepared for some interestingly focused photographs.

I have had some modicum of success with the following technique. I hasten to add that this may not be using all that the camera has to offer, and it may not be what others use, but it does work for me 99% of the time. Because I mean that I rarely throw away a picture because of focus problems, composition, yes, subject movement, of course, but auto focus on the tree instead of the bird - very very seldom does that problem plague me.

I use the centre focus point almost exclusively. It tends to be the most accurate and in my experience, the camera behaves better when it is used rather than if any other point is chosen. I will occasionally move to the left or right by a couple of clicks if the target is flying in that direction and getting close to the camera, but rarely. Also rarely do I focus and recompose with wildlife, I find it much better to get the shot and crop a little rather than to fuff about and miss the shot in an effort to avoid cropping. Similarly, I rarely use the back focus button. For my feeble brain it is something else to remember in the heat of the moment. Rather, it's something else to forget. Wildlife photography in my view tends to be a long walk for a short slide, meaning that one has to wait for ever for a decent shot and then to risk missing the shot is unthinkable!

So, I use the centre point. I use AF-C for continuous servo as I want the camera to do what it gets paid for and focus all the time I have the shutter mashed. I set the menu item a1 : AF-C priority selection to focus, not release. The last thing I want is ten frames a second of unfocused eagle eating small fish. Next I place the focus point on the head of the critter and press the shutter. When the camera is focused the shutter fires.

I don't get distracted by all the 99 focus points flashing on and off and jumping all over the viewfinder as I pan across the landscape trying to keep the bird in the view finder. (as can happen if you choose 3D and all focus points)

And that's my secret. I use the simplest set up the camera is capable of and I don't mess with these settings because there is always something that will trip me up if I do. But wait, I hear you cry, I shoot mostly landscapes, what should I use? Why use auto focus at all? I answer. Just set your 24mm lens to f/11 and the distance scale to 5.7 feet and fire away. Everything from 2.85 feet to infinity will be in focus. You don't need auto focus for landscape, architectural, astro, or other types of distance photography. (Full moon shots work well with the AF-C).

But for portraits, pets, people and penguins (just for the alliteration) you will definitely want to use AF. Shoot your f/1.8 lens at f/1.8 and blur out the background! Revel in the Bokeh! Select which eyelash is in focus and which is not. Go Wild!

## Stump a Chump - Send questions to [newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com)

But seriously, of course the P for people shooters will need to use AF as their subjects move, but as they move slowly and in predictable fashion, this is an entirely useful workflow. Try group area AF (the big white rectangle) for one to six people (or penguins) and if more and bigger groups are around, go back to single point and use back button focus for the recompose-and-shoot advantage. I would stay with AF-C in all cases except for architectural shooting. AF-S or AF-A will suffice for shooting buildings. In fact, manual focus is a good alternative and the old Hyperfocal distance works like a hot-damn! For those curious about hyperfocal distance, it depends on the focal length of the lens and the used f stop and there are calculators all over the internet. Just search under Hyperfocal Distance calculator. (see an example calculator below)

This auto focus system is all about manual control. This sounds like a contradiction but in fact it is not. If you set the system up for automatically adjusting to the scene in the viewfinder, then the camera will select focus based on the criteria programmed into the system. This may or may not coincide with your choice or need for where the focal point is located. In order to get the most predictable and desirable focus point used for the shot it is necessary to limit the automatic function of the camera - in most cases quite severely - and to use effectively a manual setting for perfect automatic focus.

### Hyperfocal Distance Explained - Photography Life

<https://photographylife.com/hyperfocal-distance-explained>

### Mastering Hyperfocal Distance - Amateur Photographer

[http://www.amateurphotographer.co.uk/technique/camera\\_skills/mastering-hyperfocal-distance-56978](http://www.amateurphotographer.co.uk/technique/camera_skills/mastering-hyperfocal-distance-56978)

#### HYPERFOCAL DISTANCE: APS-C sensors

Focal length	12mm	15mm	17mm	20mm	24mm	28mm	35mm	50mm	70mm	100mm	135mm
Aperture f/8	3.2ft	5ft	6.4ft	8.9ft	12.6ft	17ft	27ft	55ft	105ft	218ft	395ft
f/11	2.3ft	3.5ft	4.5	6.2ft	9ft	12ft	19ft	39ft	75ft	155ft	280ft
f/16	1.7ft	2.5ft	3.3ft	4.4ft	6.4ft	8.6ft	14.5ft	27ft	54ft	110ft	198ft
f/22	1.2ft	0.9ft	2.3ft	3.2ft	4.5ft	6ft	9.5ft	19.2ft	38ft	77ft	140ft

#### HYPERFOCAL DISTANCE: Full-frame sensors

Focal length	16mm	20mm	24mm	28mm	35mm	50mm	70mm	100mm	135mm
Aperture f/8	3.8ft	5.6ft	8.0ft	11ft	17ft	35ft	68ft	138ft	250ft
f/11	2.6ft	3.9ft	5.8ft	7.8ft	12ft	25ft	48ft	98ft	178ft
f/16	1.9ft	2.9ft	4.0ft	5.5ft	8.5ft	17.5ft	34ft	70ft	125ft
f/22	0.4ft	2.0ft	2.9ft	3.9ft	6ft	12.5ft	24ft	49ft	89ft

[www.digitalcameraworld.com](http://www.digitalcameraworld.com)

## History of the Oceanside Photographers Club

By Ed Dunnett

In 2015 the Oceanside Photographers Club, now the Oceanside Photography Society, had a banner year. Membership in the camera club rose to over one hundred, the club hosted an outstanding day long workshop with mainland photographer Rick Hulbert, attracting about one hundred attendees, and the club placed third overall in the prestigious Lionsgate Nature competition. Not bad for a club that almost wasn't!

In 2003 Qualicum Beach resident Bert Speck forgot to cancel a free ad in a local paper inviting people to form a camera club in this small Vancouver Island community. As a result people kept phoning him to organize at least one more meeting. Earlier attempts by Bert to attract people to the local civic centre were not successful. So Bert gave it one more try, people came and the Oceanside Photographers Club that includes nearby Parksville was formed.

Overall the club has thrived in its thirteen year history. There was one key bump in 2009 when the club ran out of money and the president resigned. The club was heading into oblivion. But one member Ed Mosier said it was too much of a good thing to let die. He organized club meetings at a local church for \$10 a month. He fundraised through garage sales. And he convinced fellow member the late Dave Courtice to draft a constitution that expanded club activities with director positions identified to make it all happen. A new club website began in September 2010, education meetings became an important part of the club, club exhibitions soon began in local galleries and establishments, guest speakers regularly addressed the membership. Club members responded. Membership grew to sixty five by January 2011.

While informal, early club structure was developed enough to allow the club to continue when Bert left. An earlier attempt at a club by Ed Thomas completely collapsed when he left town. Bert was followed by Richard Sillery as president and then Dave Graham. Early activities included field trips, a newsletter pioneered by Robin Pearson and monthly club challenges when members brought in printed photos and laid them out for judging at coffee break by members armed with gambling chips. But the greatest strength of the early club was its ability to attract some of the best photographers in the area. Founding members Gail Courtice, Dorothy Morrison and Alan Cornall not only shared their images with other members but also shared their enormous expertise in actually bringing photographs to life and showing them to the world. This sharing mentality has continued to this day and probably is the single greatest factor in explaining the club's enormous success in the nature competition last year.

The informal phase and near collapse was followed by the constitution phase. Now we have turned the club into a society. One common theme in all the phases is the need for volunteers to run the various activities. In December 2011 with a membership of eighty, the club president sent out an urgent call for more members to join the board and keep all the activities going. One of the first requests I had as new president of the club was to tone down my rhetoric describing the consequences of continued key vacancies on the board of directors. But just as an army marches on its stomach so a good camera club runs on an ongoing supply of people to keep the good things happening.

In closing I have been a member for more than ten years and have loved every minute of it.

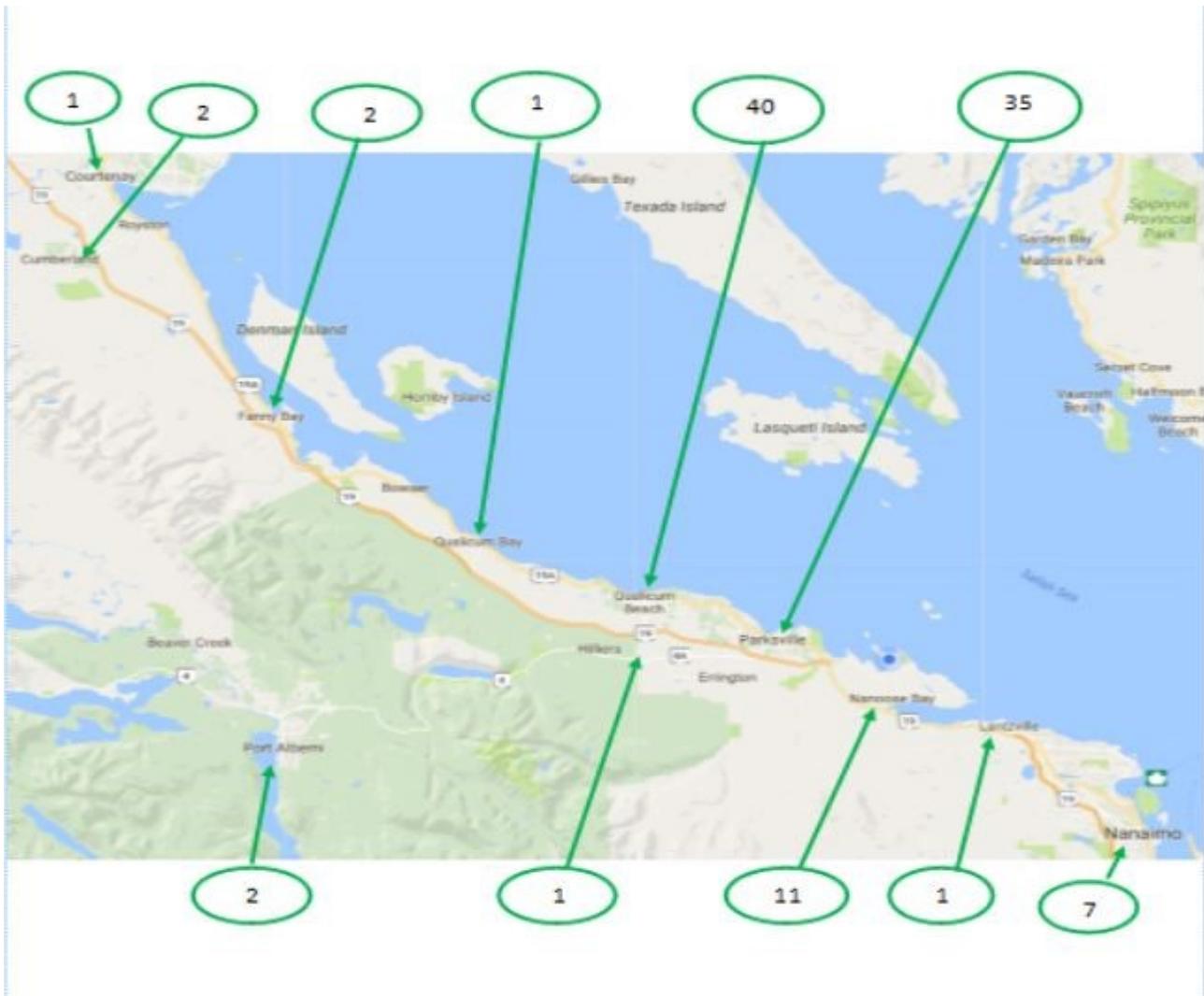
Ed Dunnett, President, Oceanside Photography Society (formerly Oceanside Photographers Club)  
January 2017

Credits: Many credits are due to Alan Cornall, Dorothy Morrison, Gail Courtice, Ed Mosier and Frieda van der Ree for discussions on this topic and for supplying material for this short synopsis.

## Oceanside Photography Society Catchment Area

By Frieda Van der Ree

On meeting nights some of our members drive 66 km from Courtenay, 45 km from Nanaimo and 42 km from Port Alberni. Falling close to the center of this triangle, Qualicum Beach is well chosen as our meeting place.



### FACEBOOK PAGE - OCEANSIDE PHOTOGRAPHY SOCIETY

We have a new Facebook page and we welcome you to join. All you have to do is ask and one of our Admins will be happy to let you in! Either click on the link below or search for us at Oceanside Photography Society.

<https://www.facebook.com/groups/1815595298689759/>

## Oceanside Photography Society LOGO Contest

By Shelley Harynuk

**Logo Design Contest** - Get your design hats on - we're having a Logo contest. As we have transformed from a Club to a Society we need a new logo to reflect that change. Will you be the one to successfully design something simple yet strong and instantly recognizable as the logo of the Oceanside Photography Society? Here's what we want:

- ***black and white or colour on a white background***
- ***.jpg format***
- ***fabulous creativity***

See - simple!!!

If you want some assistance there are numerous sites online including one we refer to in David Ambrose's information about [lynda.com](http://lynda.com) - a tutorial on Logo Design Techniques which runs for over four hours. There are other logo design tutorials on YouTube using Photoshop. You can hand draw a logo and photograph it. Just make sure that the image is clean enough that it can be reproduced camera ready to be used for many different purposes; we use it for our name badges, on the website, on our Newsletter etc.

Once you have your uniquely wonderful design ready you can upload it to the website just as you would an assignment image. Club members will be able to vote for their top three and the top logo design will be chosen with management approval - there will be no chance of a Boaty McBoatFace happening here!!!

We are excited to see what you come up with as you are such a creative group of individuals. The contest closes at the end of February with the new logo being chosen by the end of April so that when the new Executive and our new Calendar year begins in May we will be sporting our new logo!!!

***Ready, Set , DESIGN.***

### **Lynda.com** By David Ambrose

At Lynda.com, the subscriptions for access to their training videos can be quite expensive for hobbyists, however there is a new development affecting us on Vancouver Island which members may not be aware of that makes it a whole lot more affordable...I mean affordable, as in FREE! The only requirement is to belong to the library, which is free to join.

Vancouver Island Regional Library ( <http://virl.bc.ca/> ) has entered into an arrangement with [lynda.com](http://lynda.com) that allows library members full access to the complete [lynda.com](http://lynda.com) library using their library card and login details - go to <https://www.lynda.com/portal/patron?org=virl.bc.ca> to get started.

Personally, most of my learning about photography and editing software has come from video tutorials. For anyone else who also finds this form of learning helpful, here is a huge opportunity to learn virtually all aspects of photography from beginner to professional; or any of the other subjects that [lynda.com](http://lynda.com) cover, for that matter.

## Give us Your Best By Shelley Harynuk

One of the things we hear so often from members at meetings is how much they enjoy seeing the slideshows reflecting assignments, field trips or favourites. They often wonder who took which image or where something was taken or what kind of post production was done to create the final product. Because it is clear that our members are curious about others' photos we thought it might be interesting to use the Newsletter to share some photos and to tell some of their stories. So we're asking you to send us one of your photos that you are particularly proud of, emotionally moved by, worked hard at getting, post produced to perfection in your eyes - well you get the picture (pun intended).

With the photo we'd like a bit of the backstory. Why are you proud of it or moved by it? What were the circumstances? If it is applicable it would be interesting to know what camera you used and some of the information like lens type, any EXIF data, weather conditions - especially for those photos you had to work hard at getting!! If it is a post production story we would of course love to know generally what software was involved and would really love to see the original photo and the final product and a general idea of the steps you took getting from one to the other. We don't need a step by step but just "I adjusted the brightness and colour and clarity" type of thing or even "I used Topaz Impressions to change the look of the photo."

Depending on the number of images we receive we would like to publish one a month if possible. It all depends on you. You can motivate others to motivate you.

## EXIF Data By John Critchley

How do you access and read it on your own EXIF data, or for that matter anybody's pictures. Here is the answer!

iMac computers - open the image in "Preview" simply double click the image from your hard drive. Navigate to "Preview" >"Tools" >"Show Inspector"> "EXIF"  
Most EXIF data is now displayed for you in a separate window including the "Image number" (scroll down to see it). This is the actual number of shutter firings on the camera A.K.A "Shutter actuations"  
In Lightroom on an iMac.

You can display a variety of information such as file number, ISO, shutter speed, Aperture etc by hitting "I" on the keyboard. The information displayed changes if you cycle through "I" three times. You can select the information that is displayed by navigating to:- Library > View > View Options > "Right click" > "Loupe view". Another window now opens with all available options available for selection on both loupe screens.

On Flickr the EXIF data can be displayed by clicking the "Show EXIF" button on a picture page as long as the author has authorized this function.

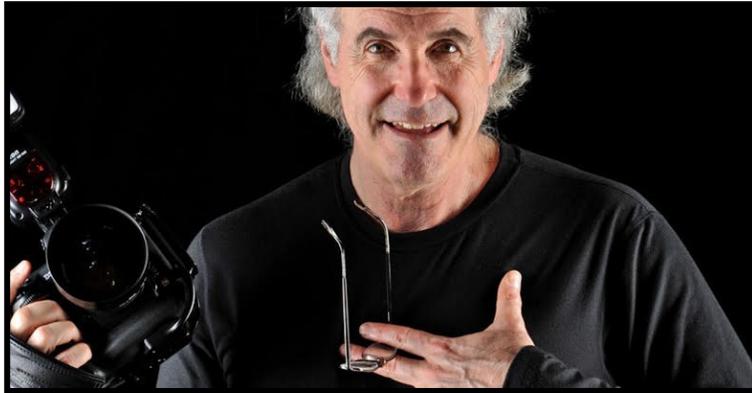
There are numerous software pages and programs available through the Google search engine for both Mac and Windows machines

Opanda Iexif is just one :- <http://opanda.com/en/iexif/download.htm>

Exif data viewer :- [http://www.nirsoft.net/utills/exif\\_data\\_view.html](http://www.nirsoft.net/utills/exif_data_view.html)

## Rick Hulbert Workshop Announcement

By John Critchley



Those of you who were at the first Rick Hulbert presentation in February know what an informative and fun day it was and his next presentation promises to be every bit as informative, entertaining and educational as the first. Rick will be continuing to expand on his ideas with this second day's presentation, but this does not mean that you will be disadvantaged if you were not able to attend the first meeting. **Tickets are on sale now and are strictly limited to a maximum of 100 sales, that being the capacity of the room.** Sales are on a first come first served basis and are offered first to the Oceanside Photography Society members at the price of \$45 each.

Non members (guests) price is \$50 each and members may purchase tickets for guests. After a short time of being exclusively offered to the OPS members, remaining tickets will be offered to surrounding clubs at the same price of \$50 each until they are all sold. **So don't delay!**

Since there is limited time available at the club meetings for selling tickets, I encourage all of you to send me a stamped, self-addressed envelope containing your cheque. I will also be selling tickets at the meetings, but in a limited way due to the time constraints.

**Please send your remittance along with a stamped, self-addressed envelope including your Name, Telephone number and E-mail address to:-**

**Rick Hulbert Tickets  
c/o John Critchley  
1596 Dalmatian Drive  
Parksville,  
V9P 1Y7**

Note: DO NOT SEND CASH THROUGH THE MAIL!!  
Make cheques payable to "Oceanside Photography Society"

*See the next page of this newsletter for a schedule of the planned presentation.*

**"Another Day with Photographer Rick Hulbert . . . 2017 Edition"****Saturday 11 March, 2017. Doors open 8 AM at the Beach Club Resort, Parksville**

"Following up on Rick's successful full day presentation in February 2016, we have invited him back to expand on his thoughts of how photography can and will enhance your abilities to see and perceive this beautiful world we inhabit."

While he will include a brief review of the fundamentals of his photographic philosophy previously discussed, he will explore new content designed to increase your understanding of and passion for image making. As a professional teacher of photography, Rick promises to provide both practical and theoretical concepts and ideas that will help make your images more meaningful and more memorable. This promise is made to all attendees, regardless of your level of expertise or experience.

Have a look at Rick's Photo Website including some of his images, his workshops, and his testimonials! <http://www.rickhulbertphotography.com>"

**Schedule of Saturday Presentations—Free parking is available adjacent to the venue.**

## Morning Sessions:

9:00am to 10:30am

Key Compositional Principles that will enhance your Image Making . . .

Photography with Intent

10:30am to 10:45am

Morning Break (tea and coffee provided)

10:45am to 12:15am

The Keys to Pre-Visualizing Great Images . . .

Photographing Light, Edges, Space, and Depth

12:15am to 1:30pm

Lunch on your own (Bag lunches are permitted as long as they don't leave the room)

1:30pm to 3:00pm

The Keys to Creating Great Images from your RAW files . . .

From Camera Settings to Editing Workflows

3:00pm to 3:15pm

Afternoon Break (tea and coffee provided)

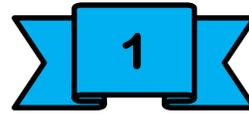
3:15pm to 4:45pm

The Keys to achieving Fine Art Photography . . .

What it is and How to get there"

Winners of Photo Assignment "Portraits and People"

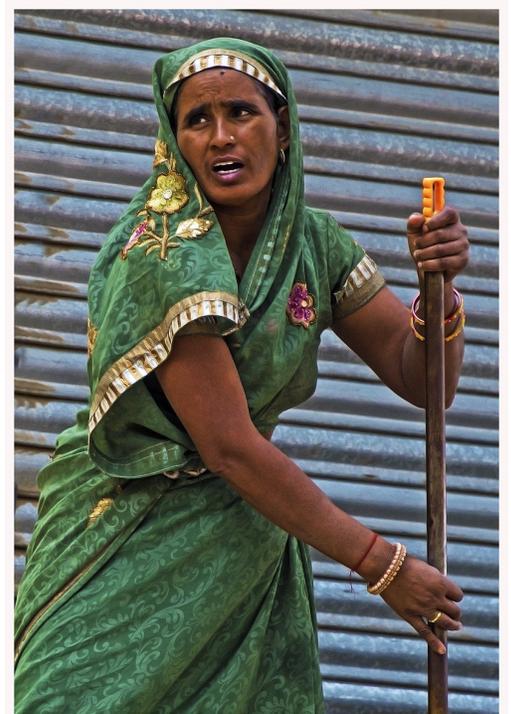
Colour



*Feline Friend*  
*David Cotton*



*The Sweeper*  
*Wayne Buhr*

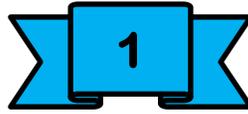


*Just a Kid*  
*Roy Watts*

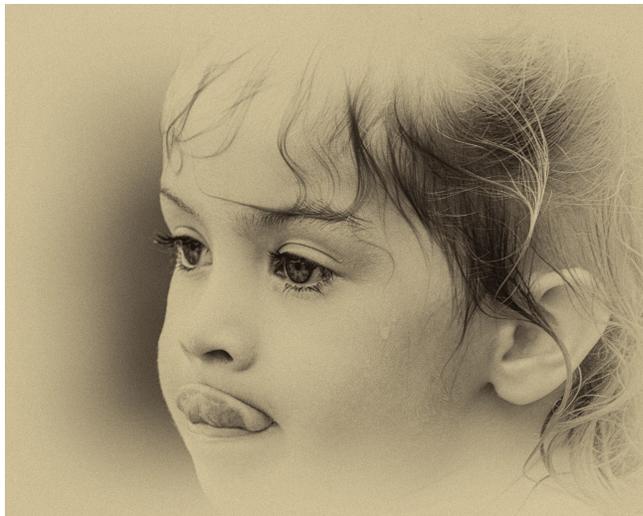


Winners of Photo Assignment “Portraits and People”

Black and White



*An Old Man*  
*Wayne Buhr*



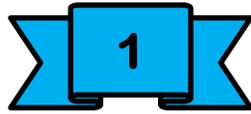
*I Wonder*  
*Beth Millar*



*Modern Mexican Cowboy*  
*Marnee Pearce*

Winners of Photo Assignment “Portraits and People”

Digital Art



*Glass Blower  
Bill Trace*



*Green Sunglasses and Ice Cream  
Marnie Pearce*



*Standing in Awe  
Roy Watts*



**Club Member News**

Shortly before Christmas, club member Marcie Gauntlett sold one of her photographs depicting the herring fishery. She has a series of these displayed at the fishing store at French Creek.

Marcie has a hint for members. Finding a display area that is especially relevant to your subject can increase chances of a sale. Congratulations, Marcie!



**View Bug Photography Site:** Member Marcie Gauntlett has brought to our attention this site where you can enter many photo contests for free. However, if you join for \$79 (USD) you can enter any of the contests, plus view details of other photographers who will give you a peer award.

<https://www.viewbug.com/>

Photo by Marcie Gauntlett

**The Old School House (TOSH) - Members Show for January**

Several of our club members are participating in this show at the Old School House this month. These include Al Westnedge, Levonne Gaddy, Ed Dunnett, Marcie Gauntlett, Carol Anderson, Cliff Anderson and Sucha Ollek. It is good to see our photographers out there exhibiting their works.

**OCEANSIDE PHOTOGRAPHY SOCIETY CLUB EXECUTIVE 2016-2017**

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## Editor's Grab Bag

### The Library in the 21st Century

Gone are the days when you went to the library to borrow books and only books. While that option is still available and many of us still do like the feel of reading from cover to cover with all that lovely paper in between, there are so many other things you can do at the library or remotely via computer, tablet or smart phone.

We are fortunate here on Vancouver Island with the Vancouver Island Regional Library or [virl.bc.ca](http://virl.bc.ca) as some of us like to call it. Your free (with id) library card makes you a legal shoplifter - you can walk out with armloads of books, magazines, videos, music cds, books on cd without paying a penny. That said, there's the small aside that you do have to bring them back after three weeks (except the videos which are due in a week). But think of it - you have the world at your fingertips and that's just the hard copy stuff. Online you've got - remember for FREE - best selling novels, classics, tutorials etc. that you can download. There's a thing called the Freegal catalogue which allows you to download free music from the Sony Music Entertainment and keep it. Zinio allows you access hundreds of magazines many of which are photography magazines. Mango provides the ability to learn 72 new languages. There is stuff for children, teenagers, Hoopla for watching movies. How could you not take advantage of this incredible resource. There are books, videos, magazines on travel, photography, post production software, you name it - hard copy, electronic. Give it a try - you won't be sorry.

Check out this link to give you a brief overview of the elibrary options including Freegal, Hoopla, [lynda.com](http://lynda.com) and others. <http://virl.bc.ca/elibrary/evideo>

So - I introduce you to your library - not just for readers anymore. (and did I mention that it's Free?) [virl.bc.ca](http://virl.bc.ca)

Shelley Harynuk  
Newsletter Director and Editor

