



Shutterbug

NEWSLETTER

Volume 9 Number 12 April 2017



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 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 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.

TABLE OF CONTENTS

Destination Kilauea by Gus Thompson	3-4
To Burst or Not to Burst by John Critchley	5
Vina's Picture Perfect Cookies	6
Stump the Chump: All About Memory Cards	7-8
This and That	8
Assignment: Wildlife	9-11
Editor's Grab Bag by Shelley Harynuk	12

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? 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. To replace a lost nametag see Frieda at the membership desk or email to 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.



ANNUAL GENERAL MEETING OCEANSIDE PHOTOGRAPHY SOCIETY

Qualicum Beach Civic Centre, West Hall
7-9pm

- * Our first AGM as a Society
- * New executive and directors nominated and selected
- * Photographer of the Year award given
- * New OPS logo revealed



Note: Crew members are needed to help run the SS OPS! Please nominate someone or stand for nomination yourself. Without a full crew this ship can't leave the dock.

Cover Photo: "Fire Dancer" by Gus Thompson

Camera: Nikon D7200

Settings: f/2, 1/1000 sec, focal length 135mm

Metering: Centre Weighted Average

Post Processing: Adobe Elements 15.0

Destination Kilauea

Gus Thompson, Parksville

<https://www.flickr.com/photos/g60thomp/>

My wife Sherry and I have a longstanding interest in volcanos and had enjoyed feeling the warmth of the volcano's heat and smelling the fumaroles in Santorini quite a few years ago. We were planning a trip to see Iceland's volcanos. Then, we heard that Kilauea on the big island of Hawaii, had a recent surge of activity, and our destination changed. We were off to try to get up close to photograph Kilauea in action. What we saw exceeded our expectations.

Explosive morning!

We got up at 3AM to try to see the lava from Kilauea entering the ocean. We were amazed that our boat was able to get so close - we could feel the heat and hear the sizzle as the lava boiled away the water. This is Sherry's photograph of that scene. The radiant yellow column is the molten lava pouring over the cliff top.



The glow is light from the lava that was reflected off of the steam that was produced when the molten rock entered the water. Taken in the black of night. The lava had travelled over 10 km to reach the sea at Kamokuna. Reportedly, between one and two cubic meters of lava

rush through the tube per second at a temperature of at least 525 degrees Celsius (estimated to be at least 1200 C. at point of eruption). Lava flows like this usually only last for a day or two before the hardening rock blocks the flow. This one has been ongoing for several months and will likely stop soon without warning.



The God of the Volcano?

Well, apparently not. This is just some guy who danced with fire at the luau that we attended. The deity involved is not a god, but a goddess, the seductive Pele.



Hovering Above a Lava Lake

We were in a helicopter about 15 metres above a lava lake when this was taken. It caused us to question our decision to choose the chopper with no doors so that we would have more freedom when taking pictures. We felt the heat and could smell the acidic/sulphury odours emanating from below. The glowing border sections are molten lava. The grey areas aren't particularly cool and, in any case, they are merely sections of thin skin floating on red-hot melted rock! No place to land a helicopter. Cont'd...

This lake is smaller than Kilauea's summit lava lake, but I couldn't get the whole crater in the frame, even though I had my lens drawn back to the minimum 150mm. Well, it was quite an experience - I wasn't at all nervous until I looked at this photo later on and the enormity of where we had been hit me.



Pahoehoe. Textured Surface Lava

This was taken over open "ground" from a helicopter at about 15 metres up. The red/orange section is still molten. It is flowing slowly to the right and is wrinkling as it cools. The dark grey matter adjacent to the glowing lava will have just cooled, the silver grey lava has recently cooled and hardened, and the darkest material is solid "old" lava rock.



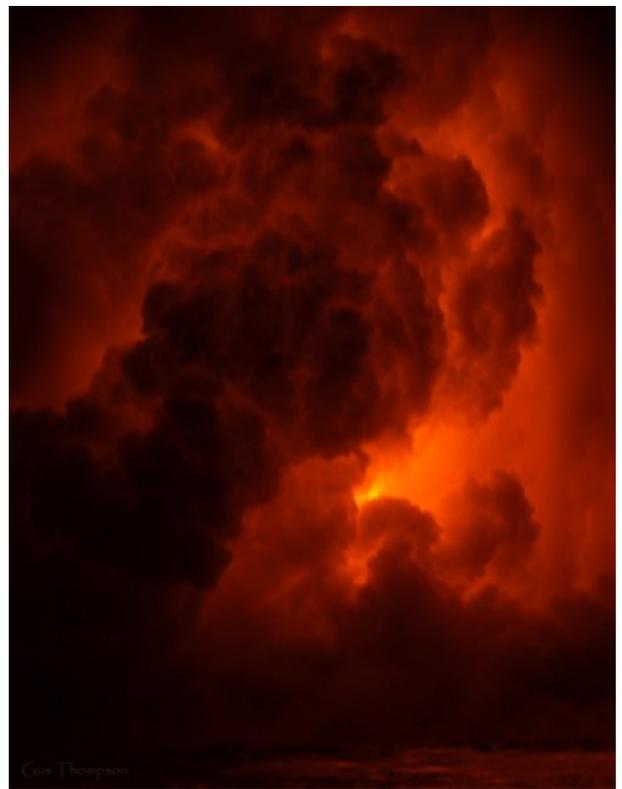
It's not all about Lava

We stayed in Kona where there are many waterfront restaurants to choose from. This is the view from our table at Huggo's Dining, looking across Kailua Bay as we approached sunset. Feeling decadent, even though the restaurant prices would not be out of place in Oceanside.



Aerial View of the Lava Outflow

Although this was taken in full daylight, the flowing column of molten rock is seen as a glowing orange, even after having travelled over 10 km through a lava tube from Kilauea's magma chamber.



Growing an Island is Beautiful

To end, this is another shot of the lava outflow, but with the lava column occluded by the clouds of steam. For me, this exposure caught the beauty, the mystery and the explosiveness of the moment, all of which were backlit by the glowing lava, the only lightsource.

All in all, a once in a lifetime experience!

To Burst or Not to Burst

By John Critchley

As technology inexorably advances, each generation of camera improves its burst speed capability. The question is, however, "Should I use this new and improved capability, or should I shoot in single frame advance?"

This discussion will attempt to address some of the traditional answers to this question and pose a few new questions that should, I hope, provoke you, my thoughtful reader, into a more rational approach to your photography.

Let's be honest. Burst photography (a.k.a. "spray and pray") has both its fans and its detractors. Anyone who watches TV coverage of a news conference, for example, will be aware of the noise of news photographers shooting in high speed burst mode whenever the speaker a) looks away from his notes, b) gesticulates with his hands, c) shakes hands with a co-celebrity and so on and so forth. The question is, why? When the subject is stationary, the scene is unchanging, the lighting is constant and the pose is virtually constant, why shoot at 10 or more frames a second? Surely one shot every now and then will suffice? Well the answer is "micro expressions".

Take as an example, Sean Spicer, the US Press Secretary. He reads his briefing from the lectern, not a teleprompter. So his eyes are down and his presentation makes for an unusable photograph until he looks up.



CNN screen grab

When this happens, there is a burst of camera action. The photographer is looking for a facial expression that reflects the tone of the presentation or the mood of the presenter, but these expressions are so fleeting and change so

rapidly that the combined reaction time of the photographer and the camera lag time make it impossible to capture with any reliability in a one off shot without carefully posing the subject in a studio setting.

In this scenario, shooting at the highest frame rate possible gives the photographer the best chance of capturing the desired facial expression and/or animation of the speaker. So the editor who needs to review the photos before publication has a variety of shots to choose from and has the best opportunity to find a pose that best compliments the tone of the article. Notice that I say "the best chance" of catching the desired expression,

because even at 10, 12 or 15 frames per second, there are many things that can go wrong and spoil a shot. Blinking eyes, set of the mouth, unflattering tilt of the head, subject head movement etc, etc.

Conclusion: When photographing people, shooting at maximum frame rate gives the best chance of capturing a flattering picture, except in a studio environment with a posed subject.

I submit that this is especially true of candid shooting involving family and more especially, children.

Some photographers use this same technique for wildlife and action photography where the term "spray and pray" is more apt. To be sure there are occasions when this technique is appropriate. One example would be trying to capture a bird in flight. The wing position, although predictable and repetitive, changes so quickly that attempting to anticipate and shoot a single frame to capture the moment will be a real

lottery and shooting at the highest frame rate available, combined with your knowledge of the likely flight pattern and timing of the action, will



yield a usable capture.

But there are occasions when a single frame will be just as likely to yield a "keeper". For instance, a bald eagle about to land on a perch or snatch some prey from its environment. Another example might be capturing a horse and rider show jumping at the peak action moment of clearing the fence. Or a ski racer through a racing gate, or a hockey game goal scoring moment. Sure you could use either technique for any of these scenarios. But my observations of professional photographers at work in these settings convinced me to use the 'anticipation and single shot' technique for all except the hockey goal scoring scene where the action is just too fast and unpredictable for a single shot.

Overall conclusion:

Use your anticipation and a single shot technique for all photographs except where the action is too fast or too random to allow accurate anticipation, or the camera shutter lag is such that relying on one shot will reduce the chances of a successful capture.

VINA'S PICTURE PERFECT COOKIES

Since joining OPS just before Christmas, Vina Johnson has supplied cookies for the general meeting coffee breaks, a different home-made variety each time. After the April meeting several people asked Vina for the recipe so she sent it to us to share via the newsletter.



Photo by Frieda Van der Ree

Oatmeal Raisin Cookies Recipe

Prep time: 20 minutes

Cook time: 12 minutes

Yield: Makes about 2 dozen cookies

My grandmother used shortening, not butter, when making these cookies. These days I almost always use butter. Either will do; the shortening cookies I think tend to be a bit chewier.

By the way, if you make the cookies extra large, they will be chewier, just cook them longer (20 min instead of 10).

Do not over-bake these cookies! The edges should be brown, but the rest of the cookie should be very light in color.

If you use salted butter, omit the salt called for in this recipe.

Ingredients

1 cup (1/2 pound or 2 sticks) unsalted butter, softened, OR 1 cup shortening
1 cup brown sugar, packed
3/4 cup granulated sugar
2 large eggs, beaten
1 Tbsp vanilla extract
1 1/2 cups all-purpose flour
3/4 teaspoon salt

1 teaspoon ground cinnamon
1/2 teaspoon freshly grated nutmeg
1 1/2 cups raisins
1/2 cup chopped walnuts (optional)
3 cups rolled oats (We use Quaker Quick or Old Fashioned. Do NOT use instant.)

Method

- 1 Pre-heat oven to 350°F. Grease two large cookie sheets or line with Silpat or parchment paper.
- 2 In a large mixing bowl, beat butter until creamy. Add the brown sugar and white sugar, beat until fluffy, about 3 minutes. Beat in eggs, one at a time. Add the vanilla extract.
- 3 Mix flour, salt, baking soda, cinnamon, and nutmeg together in medium bowl. Stir the dry ingredients into the butter-sugar mixture. Stir in the raisins and nuts. Stir in the oats.
- 4 Spoon out the dough by large tablespoonfuls onto the prepared cookie sheets, leaving at least 2 inches between each cookie.
- 5 Bake until the edges of the cookies turn golden brown, about 10-12 minutes. Note that the cookies will seem underdone. That's okay, they will firm up as they cool.
- 6 Cool 1 minute on cookie sheets. Then carefully remove them, using a metal spatula, to a wire rack. Cool completely. They will be quite soft until completely cooled. Store tightly covered.

STUMP THE CHUMP: ALL ABOUT MEMORY CARDS

In each issue we challenge the Chump with a photography-related question. Send us your question and let our Chump do the research for you.

Question: What do I need to know about my camera's memory card? How do I know which one to buy?

Every digital camera needs a memory card - some can hold two. They can be set to record RAW files to one card and JPEG to the other, or, both RAW and JPEG to the same card and a backup copy of both files to the second card, or, they can be used sequentially so that one card is filled before recording to the second card.

Types of memory card vary with manufacturer and with camera model and include some proprietary cards (Sony) which only work in some Sony cameras (Sony memory stick pro duo) but most types of card are interchangeable between cameras. In short, an SD card is an SD card and will work in any application that calls for an SD card. Also available are CF and the new CFast cards, as well as the Micro SD cards and at the other end of the spectrum, the XQD card as used in some recent Nikon DSLR's.

Whatever their manufacturer, each card comes with two important specifications: the capacity of the card measured usually now in Gigabytes (GB) and the speed of the card measured in Megabytes per second. (MB/sec) The speed rating is further divided into the READ speed which affects the speed at which files can be downloaded from or 'read' from the card, and the much more important WRITE speed which determines how fast data can be written to the card. As the read speed is likely to be faster than the write speed, advertisers usually display this speed prominently in sales literature in an effort to trap the unaware shopper!

As downloading usually takes place in the comfort of home, the read speed is not, in my opinion, nearly as important as the write speed. If you have a 64GB card to download, it will take a few minutes. Go and put the kettle on.

However, the write speed determines one crucial performance factor of your camera. It determines how fast the camera can empty the buffer. Buffer capacity is measured in number of frames, RAW and JPEG, than can be shot in a continuous sequence. Let's say you are photographing your granddaughter's running of the 80 metre sprint race at her school athletics day (They do still have them, don't they?) Here is the problem. Total race time, say 12 seconds, maximum frame rate of the camera, say 10 frames per second, total predicted frame count is $12 \times 10 = 120$ frames. Question: how many frames can be held in the



buffer? Answer: That depends on the camera. Buffer size varies immensely and is mostly closely linked to the status of the camera. Pro models have huge buffers, consumer models, much, much smaller buffers. Example: see this article:

<https://photographylife.com/nikon-dslr-buffer-capacity-comparision/>

You will see that buffer size in general is only significant when shooting RAW files, as JPEG files are so small when compared to RAW that the buffer size is largely irrelevant. For those who do not want to be bothered reading the article, the Nikon D7100 has a buffer capacity of 7 frames (12 bit lossless RAW) vs the D500 capacity of 200 frames.

Here's the thing. As soon as the camera starts shooting, it starts to write files to the memory card. Its write speed, coupled to the speed at which the memory card can accept data (write speed) determines the point at which the camera frame rate falls from its peak value, once the buffer is full. So, in the case of the D7100, after only seven or eight frames, the buffer is full, and the camera speed drops to 1.5 frames per second because this is the speed of data transfer from camera to card. If you use a 'slow' card, the camera may stop taking pictures altogether for a few seconds or drop its frame rate to less than 1 frame per second.

If you selected your camera in part for its high frame rate you should also invest in memory cards that allow for the fastest possible transfer speeds. Here is a good site to refer to:- <https://www.cameramemoryspeed.com/>

To finish off the thought above, the D500 has a buffer capacity of 200 frames and it transfers data so quickly that many users report being unable to achieve a full buffer.

The XQD card I use has a write speed of 440MB/sec. The file size in RAW is about 22MB (D4 camera, 16.7MPix) This combination in effect gives an unlimited buffer size or, put another way, the ability to shoot at 10 fps until the memory card is full. (64GB=1,700 frames in 14bit lossless).

All about memory cards, cont'd**All this can be summed up like this:**

1. The memory cards you use are likely to hinder rather than help your camera to shoot at its highest frame rate for extended periods.
2. To mitigate this affect, always choose the highest speed cards available for your camera.
3. Use the WRITE speed rating to select your cards, not the read speed rating.
4. Choose a card capacity in keeping with your cameras shooting capacity (battery life) as over capacity costs a lot of money and yields nothing in return.

Now lets turn to the management and care of your cards.

Your photos are vulnerable to card failures and other errors until they have been downloaded and backed up. For these reasons, I strongly recommend the following protocols.

1. Before EVERY shoot, format the memory cards in the camera, NEVER in a computer!
2. Test both cards by selecting them in turn in camera and shooting to each. Make sure that you can see the recorded image.
3. Choose the recording profile that best suits your shooting style. This is camera dependent and only applies for cameras that hold two cards.

After the shoot:

1. Promptly download your images from the camera, and back them up.

Note: I recommend that you connect the camera to your computer using the supplied cable and download this way rather than remove the cards from the camera and use a card reader. The more times a card is cycled through the remove/ replace process, the greater the chance of damaging the card (and it also causes wear and tear on the card and camera contacts). This is especially true of CF cards due to their pin/plug format and applies less to SD and XQD cards.

OPS member gets unexpected portrait commission— An Alberta family vacationing at Pacific Shores found Marcie Gauntlett's website and contacted her to take their family portrait. She reports that the parents and their three boys were a delight to work with during their shoot around the resort.

THIS AND THAT

At the April general meeting President Ed Dunnett handed Jack Harynuk the ribbon awarded by Lions Gate Camera Club for his third place win in the Mammals category of their Celebration of Nature competition. Photo by Shelley Harynuk

MAY PHOTO OPS: MOTHERS DAY GARDEN TOURS

Both MARS (Mount Arrowsmith Rhododendron Society) and NRS (Nanaimo Rhododendron Society) have organized garden tours for the weekend of May 13-14th. Tickets for each are \$15 (for admission both days) and each includes at least a dozen private gardens of various sizes and styles. For ticket vendors and other info see these websites:

<http://nanaimorhodos.ca/>

<http://marsrhodos.ca/>

Photo by Susan Lightburn



ASSIGNMENT: WILDLIFE

CATEGORY: COLOUR



Spring you said?? Pure Misery!

by Inge McDonald



One Leaving

by Wayne Duke



Lunch

by Barbara Hooper



ASSIGNMENT: WILDLIFE

CATEGORY: BLACK AND WHITE



Cold Feet

by Ken Ginther



Flicker on Hoop

by Shelley Harynuk



Red Breasted Merganser

by Wayne Duke



ASSIGNMENT: WILDLIFE

CATEGORY: DIGITAL ART



Hiding in the Weeds

By Marnee Pearce



Siberian Tiger Cubs

By Inge MdDonald



Panic

By Barbara Hooper



Editor's Grab Bag

This will be my last month on the Management Team and it is with mixed emotions that I leave this wonderful group. Since joining the club (now Society) in April 2010 I have held the positions of Membership Director, Vice President and Programs Director (two hats one year), President, Past President, and finally Newsletter Director for the better part of the last two years. It has been a great experience and one I would not have missed but it is now time to step back and encourage someone else to take the empty seat. I will be continuing on as part of the newsletter and education teams because we have such a wonderful working dynamic. The Editor's Grab Bag will become "The Last Word" so you're not getting rid of me completely!!

The one thing I'd like to say about the Oceanside Photography Society is that the members over the past seven years have shown such incredible generosity of spirit and knowledge. They have provided great guidance photographically to Jack and I but even more so, have become friends who have stood by us through good

times and bad. We have shared achievements and mourned losses, taken trips to photograph grizzlies and whales and shared countless other photographic experiences and goodness knows how many lunches, some better than others.



Our club is more than a club, it is a community made up of differing personalities and abilities and while we don't always see eye to eye I would like to think that we are always there for one another. I believe from the time I've spent on the Management Team, they are always looking out to do the best for the Club. It is not an easy job but it is an incredibly rewarding one and one I've been honoured to do and I thank you for your support over the years.

Shelley Harynuk

PITCHING IN by Frieda Van der Ree

The AGM on Monday May 1st marks the start of a new club year. Ideally, elections will bring many new faces to the management team, with fresh ideas and renewed energy. The reality is that many of us, as Shelley describes above, will be forced to cycle through the various untaken positions.

Volunteering for an active role can seem like a very large and scary step. So many unknowns: How much of my time will it take? Do I have the skills to do this job well? What if I have travel plans and won't be around the entire time? All are fair questions. Here are a few answers....

1. Take a small step first. Consider volunteering for a part of a project. This eases the load on the organizer of that project. I so appreciated the help I received at the

membership desk this spring.

2. Offer to shadow a director as an intern, learning and helping at the same time.
3. Share a position with one or two friends. Teamwork can be fun and productive.
4. Attend a management meeting to get a feel for what is involved. Chances are that you'll come away thinking "I could do that!"

