



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

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*Please remember to enlarge the pages to view the images and diagrams more clearly.*

**OPS SHUTTERBUG TEAM**

- Vivienne Bearder - Director
- Frieda Van der Ree - Design and Layout
- Shelley Harynuk - Support and Planning
- John Critchley - Support and Planning

**COVER PHOTO:** Barbara Hooper took this image of a Great Blue Heron with a Canon PowerShot SX60 HS set at f6.3 , 1/320 , ISO 400, Metering - pattern.

**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](mailto: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](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.



## EDITOR'S MESSAGE



The club photo assignment this month is 'inspiration.' Club member Barbara Hooper used this month's theme to submit not only photographs but an article describing what it was that inspired her to take up photography. Our cover image is but one example of her photographic subjects.

Finally some long awaited rain has appeared! While many of us have commented on our desiccated gardens, we have been fortunate to have been spared the wild fires that affected so many areas in BC. I for one, find inspiration in the dedication of the firefighters from our country and around the world. These men and women put their lives on the line for us and they deserve our heartfelt thanks and utmost respect.

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Photo by OPS member Alice Sarog  
<https://www.summerandcompany.com/>

Vivienne Bearder,  
 Newsletter Director

As I mentioned at this month's general meeting, the newsletter team is planning a smartphone photography special issue for November. More and more people are taking amazing pictures using their phones; we would love to see your pictures and thoughts about using a phone camera.

The newsletter team would love to hear from you about any aspect of photography that interests you! Think about sharing your experiences and send us your photos along with a brief article or paragraph for us to include in future issues.

Submissions may be sent to the newsletter team at

[newsletter.opc@gmail.com](mailto:newsletter.opc@gmail.com)

## INSPIRATION by Barb Hooper

This month our theme is all about inspiration. As I read the definition for the word, "inspiration", it made me really sit back and think about my photography and ask myself some questions. Foremost is what initially inspired me and drove me to embark into the realm of photography in the first place? Well, that's a pretty easy question to answer. In June of 2014 my husband gave me my first Canon T4i DSLR camera. Therein lays my opportunity! I wondered what possessed him to do this at this particular time in our lives? It's not like I was out, on a regular basis or on any basis, with the little 7 megapixel point and shoot that we owned. I probably hadn't taken any amount of pictures in several years and the only time I took pictures, in the past 30 years, was when my daughter stood on a podium or when we went on vacation. He knows I've always enjoyed snapping away at almost everything I see...capturing a moment in time so that when I'm old and grey in some home somewhere, lost and forgotten, I will be able to look back and remember how much we got to see, experience, and appreciate from the places we'd been and the things we'd done.

My inspiration for this incredible journey came in the form of Kathy Desjardins. I'd met her through another group we both belonged to and she and I started talking about photography. I must admit that what she was saying was way, way, way over my head, all Greek and very confusing. Luckily for me she knew a local up and coming photographer, Randy Hall, and had taken workshops with him. Somehow she managed to convince Randy to find some time and put another workshop together so that we could go out and learn. Prior to going on that outing I'd hired Randy to come and ex-

plain my camera to me. He set it all up for me and spent a good couple of hours explaining so much it made my head spin and I didn't even remember any of it. Seriously!! All I could say, after he left, is thank goodness for the automatic button!! Our first workshop outing was to learn all about shutter priority at Madrona Point where we were going to shoot the sea lions and maybe a few birds in flight.

Could not have asked for a better spot to be in as an eagle graced us with his presence in the branches of a nearby tree, right there in front of us, and then he took off allowing us to put into practice what we'd just learned. Holy Hannah Batman....I got hooked, line and sinker all in one session on that cold February day on the beach!! Who would have believed that I could catch an eagle in every wing position and he even had a shell in his talons!! Not me...no sir, not me. These pictures are the unedited version of three canvases I now display on my living room wall to remind me of the very first pictures I really took with my newly acquired knowledge and DSLR camera.

I was so proud of myself and so enthralled with the reality of being able to freeze a moment in time when an eagle flaps his wings. Special thanks to Island Exposures for editing them for me because at the time I knew nothing about editing and I had no clue about the technical nightmare that was looming on the horizon....and still does.

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Inspiraton, cont'd

Fast forward to today. Almost three years later and I have a really easy time ignoring the work that needs to be done around the house and a really hard time squashing the daily urge to be outside shooting away. My inspiration to pursue photography, learn more about it and get better at it has come from several tangible sources like the two photography clubs I've joined, the internet, other photographers I've met because I can commiserate and learn from likeminded people and of course from the beauty that surrounds us, outside in this paradise on Vancouver Island.

I could never describe the joy it brings to be out on the hunt... how photography fills me up and feeds my soul. Special vignettes appear in the blink of an eye, like the heron (cover photo).

Such a pleasure to see a quick scene, while I'm drifting with the current down a lazy river and am able to pull out my camera and capture that one moment in time that will never ever repeat itself.

I will remember that on this day I kayaked with the most significant person in my life, that the weather was great, not too hot with a bit of a breeze. I got to see turkey vultures, for the first time close up, and watched them pull a dead fish out of the water, plucking and plucking at it.

And when I look at this picture of the seal with his fish in his mouth I will remember his struggles, how he leapt and dove with gulls all around and how I too was bobbing and ducking while trying to figure out where he would appear next so I might be able to capture a little bit of what we got to witness.

Being outside in this beautiful land, observing nature or just looking around in my current surroundings is what provides me with the inspiration to capture just one promising shot that will provide me with future enjoyment. It will give me something to look back upon and reminisce. Photographing anything and everything has enriched my daily life and helped me to embrace the world around me...it is my inspiration to really live my life and to open my eyes.





**BRUNCH AND PHOTO SHOOT AT WHISKEY CREEK FARM**  
 Photos by Marcie Gauntlett

Social Director Sally Shivers organized two outings at Whiskey Creek Farm again this summer, each featuring a brunch made of farm-grown ingredients. Attendees enjoyed photographing the many scenic vignettes and collectibles on the property.



Roy and Mary Watts, Sally Shivers



Gail Courtice and Richard Peek-Vout

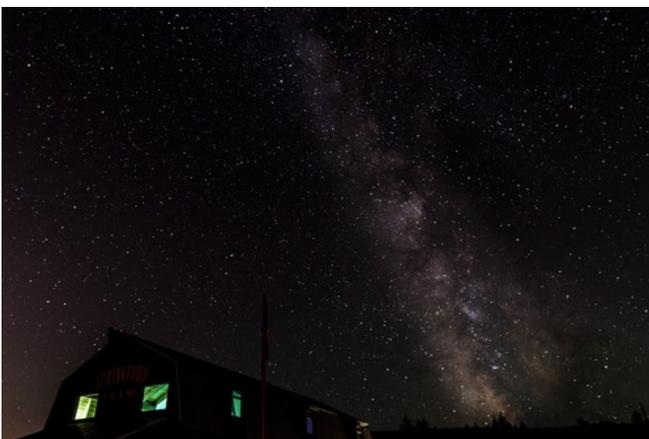


Guard pups?

## SHOOTING FOR THE STARS by Jack Harynuk



Jack Harynuk: Aurora with Painted Tree  
 Canon EOS 5D Mk III  
 F2.8, 20sec, ISO 800, pattern metering



Dorothy Morrison : Milky Way over Springford Farm  
 Nikon D750: f2.8, 20 sec, ISO 800, pattern metering

Shooting at night can be a challenge, one of those activities where you check YouTube for whatever ‘how to do it’ you can find. A year ago, John Critchley and I signed up for a Milky Way outing. The planned night and the alternate nights were too cloudy so we opted to take a credit for the following year. We had done our homework. We wanted to take some shots to test the theories up on Little Mountain on a clear moonless night with views of the southern skies. Apart from the bright red signal beacons on the mountain, the images came out pretty well for a first try. We then kept track of opportunities to see the auroras in the northern skies and on Columbia Beach – a good spot to get the auroras.

For this year, our outing with Gavin Hardcastle was scheduled for June and we had a clear night. We started at 9 pm to cover the theory and Photoshop tutorials and headed out a few hours later to set up our gear. Summer solstice when we have the most sunlight is in June and that was our night. It really wasn’t dark enough to shoot until well after **midnight**. We did get our shots in and after posting a few there were requests from a few club members on ‘how to do it’.



John Critchley: Aurora  
 Nikon D4: f3.2, 15 sec, ISO 3200, spot metering

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Shooting the Stars, cont'd

In August, when the sun was setting much earlier, a group of 6 members - John Mills, Janet Racz, Teresa Lange Kings, Terry Anderson, Jane Davidson and Dorothy Morrison - joined us. We set up at Springford Farm in Nanoose. We had permission from the farmer and he even came by at one point to see how we were managing and was sorry that he was unable to turn off the light. There are always issues when you set up and ours was the night light that was on, but the skies were clear and we were fortunate to see both the Milky Way and a bit of the aurora in the north.

There are challenges for shooting the stars and the first is setting the lens focus to infinity. It is not the infinity  $\infty$  mark; it has to be done manually using the lcd screen on the camera by zooming and focusing on a bright star. The next challenge is to plan your shot to have additional objects in the frame such as buildings, a waterway, etc. Then you try variations on the amount of time to keep the shutter open and the iso. Every camera / lens combination is different so everyone was encouraged to start with using a shutter speed of 20 seconds and ISO of 3200. Some of the shots were down to 15 seconds at ISO 800.

It was a beautifully clear night, not cold and hopefully everyone learned something new. Shown are sample shots from this outing and two earlier outings.



Terry Anderson: Milky Way with Trees  
Nikon D5200: f3.5, 15 sec, ISO 3200,  
spot metering



John Mills: Springford Farm and Milky Way  
Nikon D750: f2.8, 20 sec, ISO 800, pattern metering



Jack Harynuk: Milky Way over Springford Farm in June  
Cannon EOS 5D Mk III: f2.8, 20 sec, ISO 800, pattern metering

## Dealing with Glare and Haze the Lightroom Way by Ed Dunnett

Everyone says photography is all about the light. But let's say you have to shoot at midday in the summer if you are not to completely miss an important shot. Such was the case the other day when I wanted to shoot my son's new pet dog, a Weimaraner, having her first swimming lessons.

It was a sunny day and the glare on the water was extensive. I could have used a polarizing filter. But I have found controlling the right amount of glare with it in the field difficult.

There is a simple alternative for Lightroom users.

If you have Lightroom 6 as I do, you can install a Lightroom plug in. It is called dehaze. It lets you control the amount of glare exactly to your own personal preferences.

Here are some shots of after and before an application of the dehaze filter in Lightroom.

So in such a case you can fiddle with a polarizing filter or get the precise control you want using the dehaze filter in Lightroom.

Happy shooting.



The Dehaze tool can make an amazing difference to some images: *removing haze* adds clarity and contrast as well as helping to make colours pop; *adding haze* can result in a dreamy, misty effect.

In Adobe Lightroom CC the Dehaze slider is found at the bottom of the Effects panel in the Develop module. It is also available within the Graduated Filter, the Radial Filter and the Adjustment Brush and can therefore be used to make local changes rather than affecting the entire image. Think of the creative possibilities...make your subject stand out by adding a light mist to the background, add a dreamy or even a spooky vibe to a night shot, create a minimalist look by 'hazing out' distracting elements. Hmm, this could make a good newsletter article. Any takers out there?

By Frieda Van der Ree

BEACHCOMBER EAGLE FLIGHT SCHOOL photos by Marcie Gauntlett



1. I think I'm ready



2. Pre-flight check...all clear below



3. Revving up for...



4. A low pass over the nest...



5. And then a perfect two-point landing!



6. How did I do, Mom?

**STUMP THE  
CHUMP****Question: Should I be shooting RAW or JPEG?**

El Chumpo (your illustrious Chump) had a question from a member this week. Yes, it's true! The stars, planets and the drive-through clock at McDonald's all aligned perfectly, it seems, and Lo! a question!! And you all thought that two full moons in a month is unusual.

But to business! The question really boils down to this: "the JPEGs I get Straight Out Of Camera (SOOC) are great, so why do I need to shoot RAW?"

Well, the short answer is, of course, you don't need to shoot RAW. Which leads me to the questions "Why shoot anything at all? Why do you take pictures? If you have a smart phone, why buy and use a more expensive and sophisticated device?"

I don't know what it is, but something motivates you to take pictures and unless you are one of the very few 'throwbacks' still using film cameras, you are using a digital device to do it. Digital (capture) devices do NOT take pictures! They capture data bits in the form of photons. The photon is the fundamental particle of visible light. ... The term photon (meaning "visible-light particle") was coined for these energy packets. These photons are collected in 'buckets' properly called pixels located on the image sensor. Your device may have 10, 20, 30 or more MILLION pixels on its sensor (megapixels).

Another little known fact is that all digital captures are RAW even if the camera cannot save in RAW format. Even smart-phones! What happens is that all the cap-

tured data is compressed into the 8-bit JPEG file (container) by the image processing computer in your device. The compression process is "lossy". This means that it is not possible to de-compress the file back into its original state. Remember the cake-mix analogy? Simply put, once the cake mixture is combined and baked it is impossible to separate it back into the original cake-mix ingredients! JPEG files are "cooked", RAW files are, well, "uncooked" i.e. raw! Important details of the image such as white balance, colour profile, picture setting, and exposure for example become unchangeable in a JPEG file.

When you press the shutter fire button, your sensor is exposed to light via your lens. The buckets collect light in exactly the same way that a bucket placed out in the rain collects rainwater. At the end of the exposure, the shutter closes and the 'rain' of light is switched off. A very efficient meter reader then visits each and every bucket and counts how many photons have been collected in each bucket. These collected photons, once counted, are the sole output of your sensor. Some will be classified as red, some blue and some (twice as many as red and blue) will be classified as green colours. In point of fact they are just either there, or not there, in the quantum sense, and all the colour information is determined by the Bayer array (or x-trans array if you shoot Fuji) and the on-board computer.

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Each explanation approaches the topic of RAW vs JPEG in a slightly different way; reading the Chump's article plus a few of these should make you an expert on the subject!

[https://chrisbrayphotography.com/tips/raw\\_vs\\_jpg.php](https://chrisbrayphotography.com/tips/raw_vs_jpg.php)

<http://christinagreve.com/jpeg-raw-beginners-guide-start-shooting-raw-image-mode-easy/>

<http://www.instructables.com/id/A-Complete-Beginners-Guide-to-Raw-Files-And-Raw-Pr/>

<https://digital-photography-school.com/should-you-be-shooting-raw/>

RAW vs JPEG, cont'd

The camera has built in algorithms that apply corrections automatically to the RAW data in the process of converting it to the JPEG format. Below is an example:



Image 1 is a RAW file, as saved in camera and Image 2 is the SAME image, processed in camera and saved as a JPEG. (The user has some control over this process, they can set the colour profile to flat, landscape, portrait, night scene etc and turn on high ISO noise reduction and other controls, to taste)

Not bad, huh? And if you like the bright spot on the forehead and cheeks, the skin tone, the background light level, the detail and noise level, the white balance, the exposure etc etc, then you are all set! If not, then you are all set! Because you cannot adjust these 'ingredients' after the fact.

Everything that happens between here and the final visible output of the camera is manipulated by the camera's computer chip(s) using the manufacturer's purpose-built proprietary algorithms.

If you shoot JPEG, the computer in your camera compresses ALL the data captured into the 256 bits (so a

value is retained in the range 0-256) from each pixel (bucket) and then produces an approximation of the scene using only this data. (Well, it's actually 24 bits per pixel, 8 for each colour, red, blue and green).

How much data has been lost due to compression? If your camera can capture 12 bit RAW files, it is capable of 8,192 bits per pixel, so  $8,192 - 256 = 7,936$  discarded bits of data per pixel. If your camera can capture 14 bit RAW files, the number is  $16,384 - 256 = 16,128$  data bits per pixel. That's a lot of landfill!

So without all that data to work with, how does the computer make only 256 bits into a colour photo? It MAKES IT UP! Yep, it INVENTS, INTERPOLATES, EXTRAPOLATES, using a vast data base of over 50,000 images stored in the computer to produce a JPEG image. (It's called an algorithm) And in the case of large areas of, for instance, blue sky, it colours large areas with the same tone of blue (part of the compression process). These large areas may be visible as squares of different colour on a so called "posterized" JPEG image - especially when printed on paper. (Enlarge page to see example more clearly.)



Imagine you are sitting down to paint a scene using a palette of colours that a child's painting set might contain. How many colours are there in the palette? 10? 12? 20? How many blues? How many greens? You are NOT ALLOWED to mix colours! You can only use the colours in the palette! Now lets

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RAW vs JPEG, cont'd

assume you went to Costco and got the giant economy palette. It contains 256 colours. You are still not allowed to MIX colours, but your choices are now much more varied, and you should stand a better chance of finding the right colours for various parts of the scene. This is the world of the JPEG shooter.

Along comes me with a semi-trailer sized painting palette that contains 16,384 colours. All different, all still not allowed to mix. Who you gonna call?? I'm a RAW shooter and I use the 14 bit lossless compressed format on my camera. (called a container, as is TIFF, DMG etc).

To take this analogy one step further, look at your scene and impose over it a grid that contains 256 squares. Each square in the grid can contain only one colour. Now try to paint the scene. Now use a screen that contains 16,384 squares that cover the exact same area as the 256 squares. Who's going to get the most life-like representation of the scene?

If you shoot JPEG you are imposing the 256 square grid over every scene you shoot and throwing away everything else. Well, you are actually compressing everything into the much smaller jpeg container, but you get the point, I trust!

JPEG images have varying compression levels; sometimes these are selectable in camera (i.e fine, normal, basic).



Fine files have less compression and are MUCH larger than normal or basic JPEGS but smaller than RAW files. So, no matter what 'quality' setting you choose in camera, remember that what you see is the result of the manufacturer's engineers' prediction of what you will like. What you lose is the ability to choose what you like for yourself.

I hope that makes the decision a little easier to understand. All camera makers have done a commendable job with their SOOC JPEG rendering algorithms. A lot of times, it is very difficult to distinguish the difference between the two types of capture unless you print large sized images and compare them at close range, so it might not matter whether you shoot JPEG or RAW if you never print large files. But I hope that his essay will make it clear what you are doing when you select JPEG over RAW or RAW+JPEG on your next shoot.

And why is this important? Because, when time comes to alter the colours even a little (skin tones, sunrise etc) the more DATA you have the more natural the changes can be and the smaller the areas that can be manipulated. It might affect the sharpening level that you can apply, or the precision with which you are able to reduce noise, or a host of other edits. The fact of the matter is that editing a JPEG photo is like using a chain saw for an appendectomy when the correct tool for the job is, of course, your trusty Swiss Army Knife!

Enjoy your camera!

Here is just one article on the subject; there are millions!

<http://pixelpluck.com/raw-vs-jpeg-everything-you-need-to-know/>



## Incredible Employment Opportunity! By Shelley Harynuk

Ever imagine yourself being an executive, working with an amazing group of motivated and inspiring people who do what they do because they love their chosen field? Well here's your opportunity. I have it on good authority that come May 2018 there will be several vacancies on the Management Team of the Oceanside Photography Society and the club will be looking for some fresh ideas and new directions. I left the Executive Team last year and now as I just serve on the Newsletter Committee I am writing as a regular Club/Society member.

There are now members on the Team who have held as many as 6 different positions because it has been difficult to find new people to step forward to take on a role in managing the Club. While it might seem somewhat intimidating from the outside it is really a great group to be part of, very inclusive and team oriented.

When I was approached many years ago to take on the position of Membership Director by Gail Courtice my first thought was that I had no idea what would be required, that I didn't really know anyone, what if I didn't know someone's name and so on - all of the things I DIDN'T know. I stepped up anyway. It was one of the best decisions I had ever made in my Club/Society membership (aside from joining of course). I got to know so many people as I greeted them at the door or signed them in as guests or signed them up as members. It was a terrific opportunity and a great entry position onto the Management Team.

From Membership I moved to Vice President and Programs, a dual position that year, and then on to President, Past President, Newsletter and now Newsletter Team. There were challenges in each position but mostly there was laughter, friendship and fulfillment. The

ultimate goal of providing an enriching environment for fellow photographers was never far from the agenda of the entire Team and the underlying chorus was always what can we do to make things better and more interesting for the membership.

So I ask you over the coming months to please give some serious thought to joining the Management Team in some capacity. All you have to have is the willingness to give back a little to the Club/Society that has given so much to



The Diversified World of the  
**Oceanside Photography Society**


**October 30 to November 18**

27 photographers: canvas wraps, framed photos and aluminum prints

Opening Reception: November 1 at 2:00 pm



**The Old School House Arts Centre**

122 Fern Road West Qualicum Beach  
250 752 6133 [www.theoldschoolhouse.org](http://www.theoldschoolhouse.org)







ASSIGNMENT: STREET PHOTOGRAPHY

CATEGORY: COLOUR



Teresa Lange Kings  
*Watch out!*



Mary Watts  
*Blue Suede Shoes*



Vivienne Bearder  
*What is that?*

ASSIGNMENT: STREET PHOTOGRAPHY CATEGORY: BLACK & WHITE



Vivienne Bearder  
*Café on a rainy day*



Rick Horte  
*Man Reading Newspaper*



Teresa Lange Kings  
*Clean up Crew*

ASSIGNMENT: STREET PHOTOGRAPHY CATEGORY: DIGITAL ART



Shelley Harynuk

*Singing*



Vivienne Bearder

*On the outside looking in*



Teresa Lange Kings

*Chainsaw Wars, Campbell River*

## The Last Word by Shelley Harynuk

### What Does Three Bucks Buy You?

Have you noticed how expensive things are getting? A Starbucks Grande Caffe Latte is \$3.75 so you can't get one of them. What is the world coming to darnit!!! What about Tim's - let me check that out. Well it looks like I can get a large cup of Tim's coffee for \$1.99 so that's a pretty good deal. I can buy a can opener at Walmart for \$2.50 but then there's tax on top of that so I have to be a bit careful that I don't go over my \$3.00 limit. Even the Dollar Store items are seldom a dollar anymore but that said you can pick up a few things for under \$3.00 so they have to be included.

There's no chance of a movie or even a movie snack. Can't even rent a movie on Video on Demand but I guess there's always the library. And have you seen the price of bottled water lately!! It's more than the price of a litre of gas. Right, I can buy two litres of gas for \$3.00 and frankly I don't see that as a bargain. Probably not even enough to get me to that movie that I can't afford. Oh well, the movie snack is out of reach anyway. May as well stay home and watch reruns the because the video on demand is, well you know!

But wait - I know one thing \$3.00 buys that's pretty good value for money - one month of my membership in the Oceanside Photography Society. I get a General Meeting usually with a good speaker, sometimes a really good speaker or even a world class speaker, an Education meeting where I always come away having learned something new and having spoken to other members about something interesting. Oh and there's a Field Trip that I can take advantage of where other members can help me learn new stuff about my camera or just chat about ideas. We usually go for lunch too so that's fun. Then there's a coffee get-together at the end of the month.

Nah - I think I'll just buy that can opener.

