



Shutterbug

NEWSLETTER

Volume 10 Number 6 October 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 Society is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere.

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OPS SHUTTERBUG TEAM

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

COVER PHOTO by David Cotton with his Canon EOS 6d.

Settings: 1\1600 / ISO 300/ f4.0

Focal length 17 mm (EF 17-40 f/rL).

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.



A NOTE FROM THE DIRECTOR



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

Vivienne Bearder,
Newsletter Director

This month we travel from Gold River to Kyuquot and Friendly Cove aboard the M.V. Uchuck III courtesy of members David Cotton and Teresa Lange Kings - I hope you enjoy the journey! Two other members (Gus Thompson and Lorene Kimura) describe their rather different encounters with local wildlife. The 'Chump' deals with a question about using drones, and John Critchley speaks to archiving family photographs. Tech Talk delves into hyperfocal distance; a subject we can all benefit from learning.

Please remember that the November Newsletter issue will be focused on photography using smart phones and tablets. We would love to hear from you about your experiences using these devices and some of the images you have taken. Tips and suggestions about applications you love using in conjunction with phones and tablets would be greatly appreciated.

Send submissions to the Newsletter team at newsletter.opc@gmail.com by November 12, 2017.

Introducing A New OPS Lifetime Member: Paul Edelenbos

Paul Edelenbos has been named a Lifetime Member of OPS, the sixth to receive this honour. The award is given for contributions over time that helped to shape the club in a significant way.

Paul served as Judging Assistant and Judging Director but whether on or off the executive team has always been ready to pitch in when he saw something could be done for the club - bringing his studio lighting to an education meeting so members could try out flash photography, hosting a garage sale when the club needed to raise funds, schlepping the club's library books and coffee supplies to numerous meetings...the list goes on. Paul is a keen and capable wildlife photographer.

Other recipients of the award: Robin Pearson, Ed Mosier, Dave Courtice, Jack Harynuk and Libby Lovis.



Photo by Gary Wilson

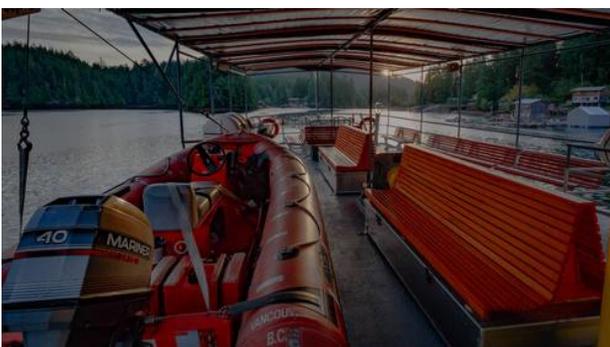
A Photo Enthusiast's Adventure on the MV Uchuck III by David Cotton

British Columbia's Vancouver Island draws tourists from around the world to see its pristine wilderness. When my wife and I found an adventure cruise offered by Get West Adventure Cruises operating out of Gold River BC we jumped at the chance. We chose the overnight Cruise from Gold River to Kyuquot and back.



The journey took us through the calm waters of Muchalat Inlet into Nootka Sound and Esperanza Inlet. Then, it was out into the open waters of the Pacific Northwest Coast of Vancouver Island known as "the graveyard of the Pacific" because of the stormy surf and ragged coastline marked by reefs and rocky outcrops. My "sea legs" are, at best juvenile; so I was a bit nervous about this part of the journey. Fortunately, we had calm seas during our passage. Then we sailed on to Kyuquot Sound to our overnight lodge in the village of Kyuquot itself.

The adventure began with the road trip itself from Qualicum Beach to Gold River. Highway #28 from Campbell River to Gold River is one of the top 5 biking routes. Its excellent road surface and regular well-banked turns are highly sought after by motorcyclists. Gold River itself is a great place to overnight offering excellent accommodation and restaurants.



We started the next leg of our adventure at about 6:30 AM with the short drive to connect with our ship, the MV Uchuck III, which was to be our home for the next two days. It is aptly named because "Uchuck" likely is derived from a native word meaning "wet and healing waters". In the early morning mists we saw a beautifully maintained ship that has a twin hull 3 inches thick and a length of approximately 140 ft. It has two decks, with a capacity to take up to 100 day passengers and a cargo hold capable of taking 200 short tons of goods. Two 550-hp diesel engines power the craft which typically operates at speed of about 11 knots.

We later learned that it has been plying these waters in all kinds of weather since 1955 and is the last of its kind still in operation. It was initially built by the U.S. Government in 1943 as a minesweeper and guarded the waters around San Francisco during WW2. When decommissioned, it lay un-

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A Photo Enthusiast's Adventure, con't

used in Vancouver's harbour until purchased in 1952 by the Barkley Sound Transportation Co. owned by Henry Esson Young and his friend George B. McCandles. They lovingly refurbished the vessel and put it back in service in 1955, initially in the region around Port Alberni. It has been in regular service ever since, providing much needed transport of people and goods to these remote areas which are not connected to the rest of the Island by road. There is a fascinating book written by David Esson Young, son of Henry Esson Young, called "the Uchuck Years". It is worth a read if you want to hear more about the pioneer lives of the mariners in this wild and isolated part of world.



A grey morning fog with a light drizzle greeted us at dockside, but the fog later cleared off with sunny warm weather for both days. We sailed down the calm waters of Muchalat Inlet. Low lying clouds and fog hugged the coastal ranges of this narrow inlet and slipped over the calm waters like a cosy blanket. We fortified ourselves from the morning chill with coffee and great breakfast choices from the Uchuck's canteen. As the day progressed, chili and sandwiches were also available and there was a comfortable cabin that allowed ample seating for all. We stopped at lumber camps, isolated communities and fish farms where we could observe the friendly crew unloading supplies. An occasional passenger disembarked at a charter fishing lodge.



I had been totally unaware of the historical significance this region has in the European discovery of Canada's west coast. In 1774 Juan Peres, a Spanish explorer, made "first contact" with Vancouver Island's First Nation community. Later, in 1778, Captain James Cooke took safe harbour for several months in Nootka Sound, trading for furs with the indigenous peoples. A dispute then arose between England and Spain over "sovereignty" of the region that nearly resulted in a European war. It was resolved by the Nootka Convention in the 1790's. Subsequently, the English sent Captain Vancouver and the Spanish sent Captain Juan Francisco de la Bodega y Quadra to Nootka Sound to organize a plan to explore the region. Captain Vancouver mapped the BC coastal range, still looking for the North west Passage, and Captain Quadra mapped the East coast of Vancouver Island. Hence he was likely the first European to set eyes on our beach here in Qualicum Beach and this explains why so many of our nearby islands in the Salish Sea have Spanish names.

This adventure is a photographer's dream trip. The scenery is amazing. There is a lot of variety with calm inlets offering great shots of the unspoiled rugged landscape sometimes reflected off mirror-calm water distorted by the ship's wake, of lonely rocky outcrops and distant islands shrouded in the

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A Photo Enthusiast's Adventure, con't

Editor's note: The black & white version of this image was awarded 'First Place' in the Inspiration assignment this month.

early morning mists, or of a rare passing boat that breaks the morning's solitude. We saw brown bears and sea otters frequently as well as the occasional whale spout from a distance. I was not set up to photograph them, but one of our passengers had a powerful pair of binoculars, mounted on a tripod that gave us a great chance to view them close up. The return passage that took a slightly different route was equally enjoyable.

The village Kyuquot is home to one of the Nuu-chah-nulth Indigenous peoples who were one of the few indigenous peoples who hunted whales from their dugout cedar canoes. When you enter the calm waters of the bay where the village is situated you are struck by how protected this inlet is, a sanctuary in stormy weather from the raging waters of the North Pacific. One can only imagine what this village was like when thousands of people lived here and prospered for thousands of years before the arrival of Europeans. Its peoples hunted whales, sea lions and otters, fished for salmon and lived off an abundance of berries in the forest. Unfortunately, European contact with this community brought disease and misery. Today, there are still about 600 residents, about 150 of whom live on reserve. Lodges now offer charter fishing tours, but the commercial activities are less since the thriving logging and canning operations of the 19th century no longer exist. One long-time resident described that winter days in this Northern rain forest bring high winds and a constant barrage of heavy rain, but only rare snow. A woman who ferried us in a small skiff from our ship to our lodge on shore for the night said she had been living in Kyuquot for over 40 years and had raised a family there. She said she could not imagine a better place to live. Our accommodation overnight was comfortable and we were served a hearty supper prepared from local ingredients.

Overall, we thought this was a "must do", awesome experience, especially for photo enthusiasts. Our fellow passengers, some from international destinations were friendly, informed and made the trip even more fun.



A VISIT TO FRIENDLY COVE, JUNE 2017

By Teresa Lange Kings

The MV Uchuck III is a converted minesweeper that carries cargo and passengers to remote logging camps, villages and fish farms in Nookta Sound. It is based in Gold River.

The road from Campbell River to Gold River is very scenic and winding passing through Strathcona Provincial Park. In Gold River we stayed at the Ridgeview Motor Inn which was reasonably priced and included a continental breakfast.



The MV Uchuck III left at 10am sharp and while we waited we were entertained by a large logging operation and a dance put on by some of the log boom boat drivers. The sail along the Muchalaht Inlet to Friendly Cove took about 2 1/2 hours. The channel is very deep and the cliffs descend steeply into the water with few beaches along the way. There is not much wildlife here because of lack of a food source.



Coffee and snacks were available in the galley and there was a pleasant cafe in which to sit and eat or get out of the wind. On our trip there was a videographer on board who was somewhat irritating and amusing at the same time as he wandered about with his camera. The life raft was launched at one point for him to circle the ship for his video.



Nootka Sound is steeped in history. The Spanish ship Santiago captained by Juan Perez reached this area first in 1778. Although he traded with the local people he did not land. The first landing of Europeans was the arrival of Captain Cook and his ships Resolution and Discovery. Captain Cook was searching for a quiet bay to repair his storm damaged ships.

Above, the ship's wheelhouse and galley.



The Uchuck III at Friendly Cove

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Visit to Friendly Cove, cont'd

On arrival at Friendly Cove we were shepherded to the little church by an Elder from the Muchalaht People for a talk on their history. This area is of great spiritual significance to the Muchalaht-Mowahaht Peoples and they are working to restore the area. The little church was built in 1955 but now houses some very large and colourful totems. Stained glass windows in the church were donated by the Spanish Government. There are some historical sites to be explored but unfortunately because of the length of the talk and the delay in getting to the village we did not have time to see them.

It is possible to scramble up to the lighthouse for spectacular views however several men had falls on the beach logs getting to the path so care is required. We were blessed with a beautiful clear sunny day for this trip and it was very worthwhile though I would have liked more time at Friendly Cove.

The cost of the trip was \$84 senior and \$89.25 adult. The website is www.getwest.ca



DEALING WITH FAMILY PHOTOS by John Critchley

Several years ago I was engaged in that chore that comes to us all eventually - clearing out my parents' house and making it ready to sell.

While turning out the cupboards and emptying the shelves of all the bric-a-brac and mementos that had collected slowly over the preceding nine decades and handed down from father to son and mother to daughter, I discovered several boxes (shoe boxes, actually) stuffed to overflowing with photographs, prints and slides, in black and white and colour with not a negative to be seen. Some of the slide boxes had brief descriptions in fading handwritten ink identifying the location or the event depicted.

Almost none of the far more numerous prints had any notation written on the back but the odd one or two were inscribed with a place and date. Weymouth, 1922. George 1945.

Almost all of them were pictures of people. There were none of wildlife save the odd carthorse (and I DO mean ODD!) with breeder, race horse with rider, prize-winning show-dog or prize-winning sheep.



Carthorse



Racehorse



Wood horse

Almost none were of landscapes without some family member or members featured in prominent position. True, there were some of houses from the outside, with the proud owners staring sternly at the camera. All were dressed up in their Sunday best and holding the classic "stiff upper lip" pose.

There were photos of couples, brides and grooms, brothers and sisters, army buddies, girlfriends long forgotten, infants at their christenings, in the arms of proud parent, in prams, with dogs, with grand parents, with siblings and with the family car with picnicking families camped out on the grass close by.

There were family gatherings, at Christmas, birthday parties, summer holidays, at the races, on the farm, at the seaside and for no apparent reason at all.

But there were no selfies.



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Dealing with Family Photos, cont'd

All of them, with the exception of those proudly sporting the name of a professional photographer, were pretty iffy. Technically, I mean. Nobody got to practice by firing off a couple of thousand exposures in an afternoon. Film (and more importantly developing and printing film) was quite expensive.

The rangefinder aiming systems prevalent at the time were difficult to centre, resulting in people being off to one side or the other. (As in seaside photo on previous page.)

The focusing was, of course, manual and subject to the eyesight of the photographer and the rather crude visual indicators (if any) of focus. Some of the better cameras were distinguished by the accuracy of the metering system (if any) and the method of determining when focus had been achieved. A large percentage of cameras were of the fixed focus type.

The fixed lens systems common in the Kodak Box Brownie cameras were quite good by comparison to cameras that required the use and decoding of a hideously complicated light meter. But none of the cameras of that time had light meters built in (except TOTL CaNikons) so everybody was faced with guessing, or using a meter. But despite the photographic equipment flaws that we could easily deride when comparing then and now, there was a good side to all the photos. They had survived the passage of time and the captured likenesses were still there, capturing the moment and preserving it for fifty, ninety, one hundred or more years since it was taken.



I sat around the kitchen table with my cousins in their 17th century ham stone farm house (with walls two feet thick) and tried to

put some names to the faces that stared back at us from their recently disturbed hiding places in the old shoe boxes. Some we managed to identify, and some we didn't. The ones we could identify I kept. I re-photographed them onto digital, prints and slides alike, although the slides were very difficult to capture. The others, I tossed. What is the point, I thought, of keeping photos of people who have been dead for so long and that nobody knows from Adam and Eve?

The cousins' 17th century farm house is a 'listed' building which means you can't fix or change anything without permission from the EU housing nazis!



And that got me to thinking. How many of us are making photos that tell the stories of our lives, and our family, friends, children, neighbors lives, and their hobbies, events, homes, holidays, travels, trials and tribulations, and entrusting them to the safe keeping of a computer hard drive, or, somewhere in 'the cloud' or God knows where? Do we print to paper those important snaps of our loved ones? Or do we not?

For me, this is where it all began - I guess! My parents honeymooned in this hotel!



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Dealing with Family Photos, cont'd

We have no negatives to preserve any more, and most of us, I would guess, do not make prints in a routine way, instead preserving only the really special events like weddings etc by paying a professional photographer to print photos at cosmic expense. The photographic system that has overtaken us in the last, short, two decades has left practically no hard copies to pass along to the future generations. And who knows whether, in another ten or so years, never mind a century, the storage hardware we presently rely upon, and the expensive software we use to access and manipulate our data, will even have survived? Ink-jet printers produce prints, of course, but are they as durable as a photographic print that relies on irreversible chemistry for its durability, rather than a water-based ink system? (OK, I realize that some inks are waterproof!)

And why-oh-why is it so dammed difficult to annotate a digital file with an appropriate caption as to the who,

what, when, where or why we bothered to take the photo in the first place?

And so I ask myself what there will be for my family to mull over when I am done and dusted? A couple of (unreadable) hard drives containing hundreds of thousands of images (made up of hundreds of back-ups of the same five thousand original images)? Or do I make an effort to print, archive, annotate and safeguard my memories in an organized way instead of relying on living memory as they did all those years ago? Yes, the technology and technical quality are night and day better than they were, but how about the memories? Are we making better memories?

It's a good question, I think, and one for which I do not have an answer. How about you? Do you have an answer? I would be interested to hear your take on this.

PHOTO CAPTIONING: AN EASY FIX by John Critchley

Having stirred up my own questions regarding annotating or captioning heirloom photographs, I have discovered one way of doing that very thing in Lightroom.

- Arrange your photos into manageable folders, checking for duplicates and cropping to tidy everything up nicely (or not, if you prefer).
- Select one folder in the Library module and then switch to the Book module. Before captioning, go through all the pages in the book and resize the photos to fit, leaving room at the bottom of the frame for the caption. This step saves a lot of time in the actual editing phase.
- Select a photo for captioning and go to the right hand panel. Towards the bottom (scroll down) click on "Page Text". Add text and adjust the text size as appropriate and then right click and save as a new

preset.

IMPORTANT! Try to make sure you complete all the pages in a book in one 'sitting' as LR doesn't allow you to easily save and re-open a work in progress.

- Choose the front and back covers, check everything over once again and then you can either send the finished book to Blurb or on the bottom left corner of the screen is a button "Export Book to PDF . . ."

So that is just one solution that I have found, and it does work, albeit the LR implementation is a bit 'quirky' and you need to be calm and breath deeply during the initial stages, or have a large supply of rubber bricks to hand.



BEAR ENCOUNTER

By Gus Thompson, Parksville

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

During my childhood my parents would take my brother and I to Jasper for a camping holiday. We would always see black bears wandering through the campsite. No one seemed to be afraid of them, but we, like the other campers, gave them lots of space. The bears did the same for us - and to the best of my knowledge, generally did the same for all visiting humans. I was left with the feeling that with a little care, black bears presented no danger.

So, last Autumn, when a Flickr friend advised me that we could likely have a good photo opportunity near Campbell River while the salmon were running, my wife Sherry, and I set out for a little bear-watching fun and perhaps a photo or two. We started with the lovely Quinsam River, saw no bears, and then moved to the Campbell River.



The Beautiful Quinsam River

The change in venue did not provide any luck at first – we had hiked nearly 12,000 steps with nary a bear. But it was a lovely day in a lovely place, so we didn't mind too much. Then, late in the afternoon, we decided to give it our last attempt from a viewing platform on the edge of the river (about 0.7 km from the residential area of the city of Campbell River). We were setting up our gear to use our long



Curious Baby

lenses on the far bank when a momma bear and her two babies emerged from the bushes on our side of the river - about 20 feet away! We froze in place, cranked our lenses to the minimum zoom and then began to shoot.



A Concerned Mother

As one would expect, the mother was very protective of her two cubs - and she made us a little nervous. Overall, though, we were excited (once we got past the fear of imminent death). She looks like she is relatively old, and she certainly looks like she has been through the wars.

We thought we were safe, then ...

There were three instances when the departing bear family turned around and made a tentative move to come back. We felt a bit trapped: The river on one side, a steep incline opposite, and the bears blocking the path to our car. The only free direction was the one that the mother apparently wanted to take. Each time I responded by taking one step, perpendicular to her, but toward the path. Each time she turned away, leaving after the third. A friend, a guide at one time, said that I did the wrong thing. We should have quietly walked on the path away from the three bears.

Maybe next time.



Starting Back Toward Us



STUMP THE CHUMP

THE CHUMP DISCUSSES DRONES



Dear Chump,

I have great respect for your knowledge of camera equipment, shooting techniques and the intricacies of sensors. I understand that you are also well versed with respect to avionics systems and the regulations that are to be adhered to.

I have developed an interest in drones and their use for photography. I will limit my query to the hobbyist drones with on-board cameras. I won't delve into the aspects of wifi controllers, the use of smart phones or tablets to control their flight, we understand where you stand with these devices.

However, perhaps you could offer some insights to the image quality that can be expected with mid-range priced units such as the DJI Mavic Pro (<https://www.dji.com/mavic>) which folds up to about the size of a 70-200 lens; or the GoPro Karma (<http://www.trustedreviews.com/reviews/gopro-karma>) or DJI Phantom 4 Pro Quadcopter Drone (<http://www.dji.com/phantom-4-pro?site=brandsite&from=nav>)

Any hints that you can offer will be greatly appreciated.

From: Confused and wondering what to do

Thanks for your Chump question. Here is my take.

Everything that flies above Canadian soil/waters is regulated by Transport Canada. The recent increase in 'drone' flying (UAV's - Unmanned Aerial Vehicles) has prompted widespread demand for tighter regulations governing the who, what, when, where and how of this type of flying. Drone incursions into controlled airspace around airports have increased, and these idiot pilots are likely to trigger restrictive laws from TC - more so than we already have. Furthermore, UAV's which can operate beyond the sight of the operator (FPV or First Person View) are governed by a set of

different regulations and there are also different rules if your drone or FPV weighs more than 35kg. (Unlikely- seeing as how you couldn't lift it out of the car!)

But the worst part for sure is that these rules form a part of the Canadian Aviation Regulations (CAR's) which are guaranteed to keep you up nights wondering how anybody could say so much, to so few, and convey so little to so many. Learning how to navigate through CAR's is every wannabe pilot's worst nightmare . . .

As is the case with most government agencies that flaunt a prosecution branch, Transport Canada (TC) takes great pride in announcing on their 'welcome' page that failure to follow all the rules (announced, pending or just being thought up) can result in fines of up to \$25,000, imprisonment, castration, or (horrors!) confiscation of your smart phone!

<http://www.tc.gc.ca/eng/civilaviation/opssvs/flying-drone-safely-legally.html>
(Well, I don't think they can take your smart phone- yet! That will require an act of Parliament!)

You could also join the M.A.A.C. (Model Aeronautics Association of Canada) and subject yourself to a host of rules and regulations as well as flight restrictions and locations that meet MAAC's requirements for a 'sanctioned field'. However there is one good side to this approach. You will be able to learn to operate the drone safely, with, most likely, some help on hand by experienced drone pilots. After many hours of fun learning to take off, fly in a circle, and land again, you will be presented with a set of MAAC 'Wings' and be deemed safe to fly. But this does not (underline not) give you permission to fly anywhere other than the sanctioned field.

There is a local club, <http://www.pdqflyers.com/> and it would be worth while contacting them to see if they have any experienced drone pilots who can help out. Just don't mention my name, as we don't see eye to eye on several aspects of glider flying!



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Drones, cont'd

But the basic problem persists. Assuming you are able to learn to operate the drone with sufficient skill to prevent crashes, where do you choose to operate it? The list of restrictions is quite exclusive:

Fly your drone:

- below 90 m above the ground
- at least 30 m away from vehicles, vessels, and the public
(if your drone weighs more than 250 g up to 1 kg)
- at least 75 m away from vehicles, vessels, and the public
(if your drone weighs more than 1 kg up to 35 kg)
- at least 5.5 km away from aerodromes (any airport, seaplane base, or areas where aircraft take-off and land)
- at least 1.8 km away from heliports or aerodromes used by helicopters only
- outside of controlled or restricted airspace
- at least 9 km away from a natural hazard or disaster area
- away from areas where operation could interfere with police or first responders
- during the day and not in clouds
- within your sight at all times
- within 500 m of yourself or closer
- only if clearly marked with your name, address, and telephone number

and also:

<http://www.tc.gc.ca/eng/mediaroom/interim-order-respecting-use-model-aircraft.html> (Some of the fun stuff direct from TC and CAR's)

Why do I emphasize the rules and regulations so much? Because in this day and age when everybody has a smart phone, if your presence and use of the drone annoys anyone, they can easily photograph (video) you and the drone and provide TC with all the ammunition they need to launch an inquiry. And as with all things, ignorance of the law is no excuse for breaking it, and the CAR's ARE Canadian Law!

That having been said, You need to consider where and un-

der what circumstances you will be flying. If for example, you were to go to Englishman River Falls and fly over the falls and the river, down the canyon and so on, there is the possibility of people easily within the 75m limit and if just one of them is a tree hugger and objects to the noise, for instance, you could well be in trouble. Flying over tall trees could put you in violation of the 90m height rule. Flying over private property requires the (written) permission of the property owner. There may well be local by-laws to prevent flying over beaches and in provincial parks etc etc. (Especially during the tourist season)

Then there is the question of crashes and third party insurance. MAAC membership provides rudimentary insurance provided (of course) you obey all the rules all the time and so on and so on. It most likely says that the insurance is only valid when flying from a actioned flying field, which is useless for the wildlife and landscape drone photographer. I don't know of any other source of insurance against 3rd party liability.

The Phantom 4 PRO appears to have the best sensor and the best features, although the Mavic PRO does have a lot of features for the price, but if image quality and flexibility are your aim, I would think both of these two outclass the Go-Pro variant. The Go-Pro seems to lack some flight features that would make it more difficult to control, especially in areas where the drone will be flying between trees (over rivers/water falls)

Whichever model you decide on, local support for spare parts is essential. The propellers especially are prone to damage and breakage and as a minimum I would recommend purchasing spare parts along with the bird. Having glanced at the Mavic PRO page, my list would include:-

1. A second battery and a third maybe a fourth???
2. At least 4 spare propellers (How good a pilot are you?????)

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Drones, cont'd

3. The propeller guards may be worth a look

4. Battery charging hub. LiPo's (Short for Lithium Polymer) batteries must be allowed to cool prior to being recharged and hovering causes the battery drain to max out, resulting in batteries which are sometimes too hot to hand hold when the aircraft first lands after flight.

Also be aware that LiPo's draw large currents while charging and can easily drain a car battery after only 2 or three recharges. (personal experience!) I have a 60 inch wing-span Spitfire that uses 2x5,000mAh LiPo's and they really suck down a car battery . . . Also, LiPo's are now subject to shipping restrictions on aircraft and may not be carried on commercial aircraft unless certain conditions are met. The restrictions are a function of battery capacity and voltage and may require that a special fireproof box be used for packing for aircraft use. This rule severely curtailed the

purchasing of Chinese-made batteries for model use and limited their availability in Canada for several years. Now large capacity batteries (over 2,000mAh, I think) have to be disconnected by jumper cables for shipping. A 6,000 mAh battery pack now consists of 3x2,000mAh packs jumpered together.

The monitor hood is also a great idea for days with direct sunlight as is the landing pad as it releases you of the task of finding a suitable landing zone when retrieving the drone in a low battery state, for instance. Any sticks, twigs etc that get in the way could break a propeller.

So there you have it. Learning to fly the drone is your first hurdle. See if you can get a flight simulator from somewhere (There are some commercial ones for model helicopters and others) but a more sophisticated drone will be easier to fly (and control) than a cheaper one. Can you live with the rules or are you comfortable flaunting them?

Either way it requires some careful thought!



LINKS

From Vivienne Bearder:

Tips for photographing fall colour: https://visualwilderness.com/fieldwork/6-tips-photographing-fall-colors?mc_cid=49e84181c2&mc_eid=62804319f9

Radial gradient: https://www.diyphotography.net/use-radial-gradients-photoshop-direct-viewers-eyes/?mc_cid=49e84181c2&mc_eid=62804319f9

High speed photography: https://digital-photography-school.com/high-speed-photography-fundamentals/?mc_cid=49e84181c2&mc_eid=62804319f9

From Janet Racz:

<http://lightartacademy.com/blog/tutorials/useful-cheat-sheets-for-every-photographer/>

From Marcie Gauntlett: a reminder to see the latest inspiring images by Jess Findlay (who has been a guest speaker at our club): <http://www.jessfindlay.com/recent-additions/>

THE HERON'S CATCH: A PHOTO STORY

by Lorene Kimura



Living so close to the ocean constantly provides us with nature opportunities even when we aren't looking for them. I was at the beach looking for eagles but found it to be a Great Blue Heron day instead. These fellows are so patient and still until they are ready to pounce. As soon as I saw him move his head down I knew it would be soon and then was very thankful for the continuous mode on my camera. As soon as he started to move I started to snap and just continued till he was back up. Like so many other times I had no idea what I really had till I went home and looked on the computer. The blue heron got his catch but then so did I.



HYPERFOCAL DISTANCE By John Critchley

Hyperfocal distance is defined as: "The closest point to your camera that you can focus, while still ending up with an acceptably sharp background."

Why do we care about this? If you want the maximum depth of field for a particular shot just crank the f/ stop to the minimum opening (f/16, f/22, f/32) and shoot away, right? Wrong!

Look what happens on a modern camera (high megapixel count) with a good high-speed lens:

Hyperfocal Distance Chart

(Intended for full-frame cameras; values in feet.)

	<i>f/2.8</i>	<i>f/4</i>	<i>f/5.6</i>	<i>f/8</i>	<i>f/11</i>	<i>f/16</i>	<i>f/22</i>
16mm	10	7	5	3.6	2.5	1.8	1.3
20mm	15.5	11	7.8	5.5	3.9	2.8	2
24mm	22.3	15.8	11.2	8	5.7	4	2.9
28mm	30.4	21.5	15.2	10.8	7.7	5.5	3.9
35mm	47.5	33.6	23.8	17	12	8.5	6
50mm	96.8	68.5	48.5	34.3	24.3	17.3	12.2
85mm	280	198	140	99	70	49.7	35.2

As you can plainly see, this lens has an aperture 'sweet spot' between f/2.8 and f/8 as, in fact, do all lenses with the possible exception of fixed-aperture point and shoot lenses that don't have to be focused (think smart phone camera).

The drop in acuity after f/4 is due to the effects of diffraction. Diffraction was not a concern on film cameras and so f-stops as high as f/64 and f/128 were found on some cameras.

But what the chart above tells us is that for the maximum sharpness from edge to edge, we should use either f/4 or f/5.6, maybe f/8, but certainly no more. These f-stops will yield fairly small depth-of-field and the overall sharpness of the photo will depend largely on where you focus the lens. If your scene does not include any interesting foreground, focus on infinity and shoot away! Problem solved.

But what to do if there is an interesting foreground that you want included in the photo? If you focus on it, then the background will most assuredly be out of focus. And conversely if you focus on the background, the

Cont'd on next page

Hyperfocal Distance, cont'd

foreground will be blurry. Now until today you would pull out your trusty hyperfocal distance chart which you have stored conveniently in a water-proof Ziploc bag with your wallet and credit cards, right?

And of course, you need a different chart for each lens, and a different chart for crop frame vs full frame sensors vs smart phones - oh wait - they don't do this - vs smaller than crop frame sensors. 'Course you could pull up a trusty smart phone 'app' for that, punch in all the criteria and get the answer. Focus the lens at the distance shown and shoot away for the sharpest photo possible! Ah, but refer back to the beginning of the article, you know, the definition of hyperfocal distance? Yep, the one that says "acceptable sharpness" not "sharpest possible"! See the problem?

Hyperfocal distances are aiming for mediocre. Comes under the heading of "This boy sets himself consistently LOW standards that he invariably fails to achieve." To quote my old headmaster.

What we SHOULD be doing, is shooting the sharpest possible photograph. Period. Question is, how?

OK, here's how. You want the long story or the short story?

OK, well, the short story it is. This time! Set the lens to the optimum f/stop for maximum acuity. You will have to research your lens, find a respected review and make notes, but most lenses will be in the f/4 to f/8 range.

Next, find the distance to the closest object that you want to be in sharp focus. You can measure with a tape measure, pace it off, estimate, use a laser range finder . . .

Double that distance and set your lens to focus at that doubled distance.

TURN OFF AUTO FOCUS! Or use back button focus, or manual focus.

Recompose and shoot.

And that, my friends, is the best that you can do. This method will yield a photograph with the same degree of sharpness (or blur) in the foreground and the background. This is not the same as an "acceptably sharp" background.

Well, there are at least two ways of doing better, but neither are cheap. You can use a tilt/shift lens as long as the near and far objects are on the same plane of focus.

Or you can use focus stacking - if you have a camera that can shoot focus stacks and the software to process the resulting 100 or so images.

I went for the first alternate method when starting out - the tilt/shift lens solution. I found it very difficult to master as the adjustment controls are not set up for fine adjustments. The lenses are all manual focus, which is difficult for me and the lens has to be re-adjusted for each scene and change of height above the foreground (meaning tripod height). The results can be superb, if you have the patience and the dexterity to set everything up correctly, and the drive to research and learn all about the Scheimpflug principle. The good news is that there is quite a robust second hand market for quality tilt/shift lenses. Your results may vary.

Reference: <https://photographylife.com/why-hyperfocal-distance-charts-are-wrong>



ASSIGNMENT: INSPIRATION

CATEGORY: COLOUR



1

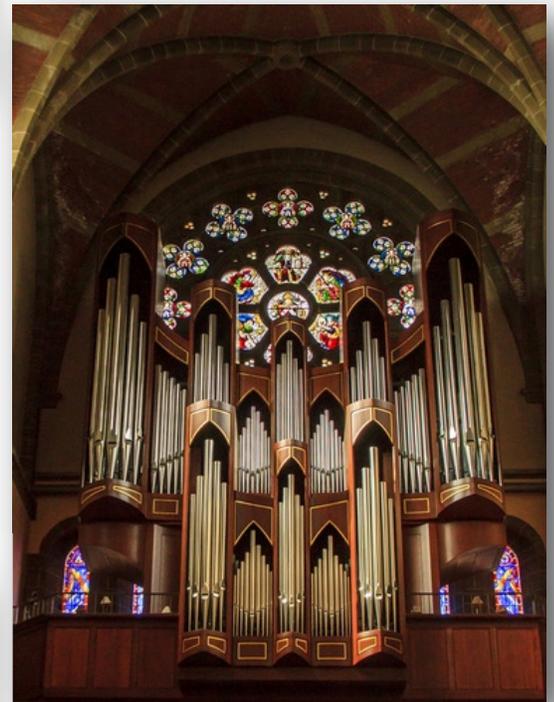
Inge Riis McDonald

Evening Inspiration

2

Ron Watts

Hallelujah



3

John Critchley

Starry, starry night

ASSIGNMENT: INSPIRATION

CATEGORY: BLACK & WHITE



David Cotton

Breaking Silence



John Critchley

Young Lady



Inge Riis McDonald

God Rays at Sunset



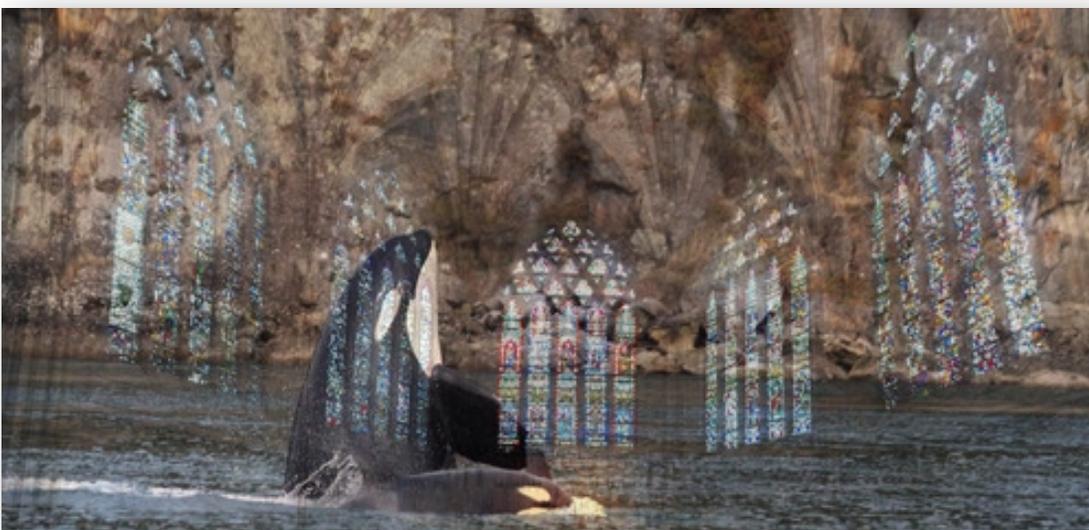
ASSIGNMENT: INSPIRATION CATEGORY: DIGITAL ART



Barbara Hooper
Inspiration



Marnee Pearce
Wild beauty



Teresa Lange Kings
Of Sea and Sky

BULLETIN BOARD

NOTE: The November General Meeting WILL NOT be held on the first Wednesday of the month as usual, but on the **SECOND** Wednesday - November 8th.

Mark your calendar for the OPS exhibit at The Old School House:

Monday October 30th:

Exhibit opens and continues until November 18th.

Wednesday November 1st at 2:00pm:

Reception - everyone invited, bring family and friends!

Hello Neighbour Photographers.

We would like to invite you for the 3rd annual **Foto Fun Fair (FFF)**, a full day of workshops by local photographers, hosted by Harbour City Photography Club.

It will be held on **Saturday November 4th** at the Alliance Church at 1609 Meredith Road here in Nanaimo.

I am attaching the information for you all to read, the program and the biography of the presenters. You will be able to choose one of the presentations for each time slot, for a total of four presentations.

We have only 30 tickets left so if you are interested, please contact me – Inge Riis McDonald – ingeriis@shaw.ca. for reservations. If you are interested in attending, we will have tickets at the door for a price of \$35.

Please let me know which sessions you would like to attend so we can assign the best available class room.

Also, gather up any photographic equipment/books etc that you want to sell, trad and donate. We will have a table for freebees and a table for a “swap-meet”.

There will also be a table for photos, books, calendars etc that you want to show.

Looking forward to another amazing day of photography and learning. And thank you to all the incredibly talented and generous members willing to share their knowledge with the rest of us.

Inge

Information about the presentations and presenters can be seen on the email notice sent to all members October 21st from OPS Secretary, subject line “Foto Fun Fair Missing Attachment”.