



Shutterbug

NEWSLETTER

Volume 10 Number 8 December 2017



Wishing you all a Happy Holiday Season and a
New Year full of photographic possibilities



TABLE OF CONTENTS

- 3 A Note from the Director - Vivienne Bearder**
- 4-6 My Trip to Churchill, Manitoba by Lorene Kimura**
- 7 What was that Boat? By Jack Harynuk**
- 8-9 Minds, Memories and Cameras by John Critchley**
- 10 Sightseeing in Europe by Sally Shivers**
- 11 Shares and Awares**
- 12-13 Stump the Chump: Photographing in Fog**
- Assignment: Emotion*
- 14 Colour**
- 15 Black & White**
- 16 Digital Art**
- 18-19 The Last Word by Shelley Harynuk: "Twas the Night before Christmas"**



Another image sold at our TOSH exhibition! In our last issue we announced that eight images by seven members had sold; this is now updated to nine images sold, the last being by David Blackmore.

OPS SHUTTERBUG TEAM

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

COVER PHOTO: Red fox near Churchill, MB taken by Lorene Kimura with a Nikon D7100 Settings - F6.3, 1/250 sec, ISO 400

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.





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

Vivienne Bearder,
Newsletter Director



A NOTE FROM THE DIRECTOR

*Christmas is coming, the geese are getting fat,
Please to put a penny in an old man's hat;
If you haven't got a penny a ha'penny will do,
If you haven't got a ha'penny, God bless you.*

A refrain familiar to me from my childhood, it brings to mind that not all are as fortunate as we during this festive season and throughout the year. In the spirit of giving, you, our club members, generously opened your hearts and wallets to donate funds to the Food Bank at our December general meeting. As we enjoyed the camaraderie of the evening and the delicious offerings on the table, almost \$400 was donated for the Food Bank. What you may not know is that Food Banks Canada has determined that for every \$1 collected, the network can leverage this to provide three meals - thank you!

As we come to the close of 2017, your newsletter team thanks all of you who contributed to the publication this past year, be it by submitting articles and photographs, links, tips and suggestions. Without you, the club magazine would not exist.

And, on a personal note, I thank my fellow team members - Frieda Van der Ree, John Critchley, Shelley Harynuk and Richard Peeke-Vout for their hard work and devotion to ensuring that the Shutterbug is produced each month. I also thank Jack Harynuk without whose expertise the newsletter would not be uploaded on the club website for all to view.

Wishing you all the best for the festive season and for the coming year.

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.

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.

The aim of the Oceanside Society is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere.

My Journey to Churchill, Manitoba

By Lorene Kimura

I have wanted to see Polar Bears in the wild since I volunteered at the zoo almost 35 years ago and decided this would be the year. Though my trip would be a very long day trip it was filled with memories that are burned into my brain.

Churchill, Manitoba is known as the polar bear capitol of the world. People from all over the world travel to this little town on the shores of the Hudson Bay to view Canada's largest bear species who frequent the area for approximately six weeks while they wait for the ice to form allowing them to go hunting seal which is their main food. Each bear will eat approximately 45 seals before the ice thaws again.

Along with bears there are several other animals like fox, caribou, moose to name just a few. Then there is the landscape - it is nothing like I had ever seen before. As you fly in you are leaving the Boreal forest and arriving onto the Taiga which is the transition land before the Tundra. The trees in the Taiga are few but old, some around 50 years but only a few inches around. Many of them also only have branches on one side from the wind blowing against them and are called flag trees. Flying in we could see so many small lakes and later learned that they are only 3-4 feet deep because of the permafrost.

Our day began at 6am at a private airport in Calgary for a flight of just over 2 hours we landed to begin our adventure. We transferred onto buses for a fifteen minute drive to the vehicle that would be home for the next six or so hours. These vehicles, called Tundra Buggies, can hold up to 40 people but since most were photographers only 30 people were put on each one.

A Tundra buggy is like two yellow school buses attached to give an extra wide walkway in the centre with 2 seats on each side. The windows all came down for easy photographing and there was also a platform off the back on which several of us could go outside for clear viewing but only when the bus was stopped.



"Flag" trees



Lakes on the permafrost are only a few feet deep



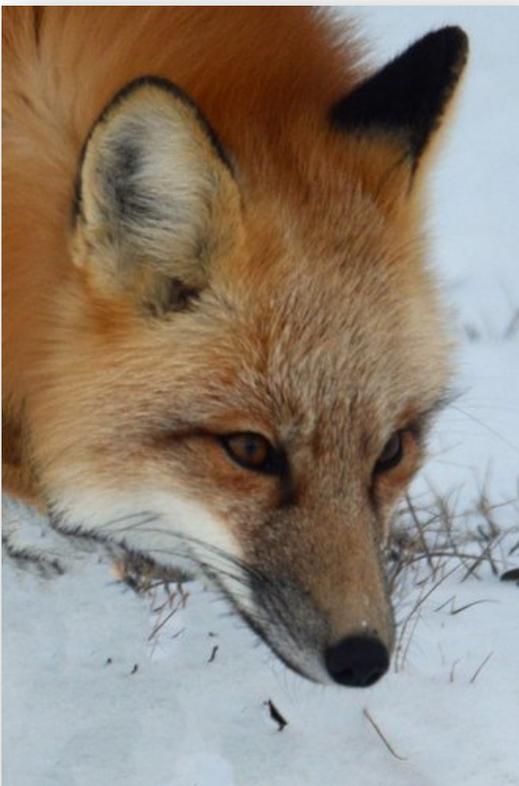
Polar bear jail

Cont'd on next page



Black fox

There are no roads on the tundra but there are paths which the drivers follow to preserve the land which in summer will be filled with small flowers and other growth. It didn't take long before we had our first look at wildlife: a gorgeous red fox was hunting but stopped to give a pose for all of us. Amazing. Over the next hours our bus driver, also our tour guide, found fourteen Polar Bears, a Red Fox, two Black Foxes, one little White Arctic Fox and over 20 Ptarmigan.



Red fox

We finished our time in Churchill with time to look around the few little shops of Churchill and meet some of the locals. We were told not to walk around alone outside and if we heard a gunshot we were to get inside as fast as we could because that meant there was a bear in town. The gunshot would be them trying to scare the bear away but we were lucky enough not to hear that. Bears do come into the township at times looking for food and if they won't leave they are captured and put into polar bear jail for 30 days before they are transported up the coast. Our final step was to once again board the plane for our flight back to Calgary. Our day was fast-going but it was incredible and one I will never forget.



Arctic fox

Cont'd on next page

Polar bears



What Was that Boat?

By Jack Harynuik

Did you ever take a photo of something and have the memory of it stay with you for weeks and months? Last June, in Newfoundland, I took a shot of the oddest looking boat; it was huge, wide and short. It looked like a floating triangle. We went back to the wharf the next day as I wanted more shots but it was gone.

Later, as I was going over my photos I had a closer look at the boat, zoomed in on the name RAMFORM TETHYS and immediately searched on Google. It is about 70 metres wide in the stern and 104 metres in length. I read that we had seen the world's most powerful seismic research vessel that belongs to a Norwegian company, PGS. The company has a fleet of six of these Ramform Titan class ships that are used to survey and build 3D models of the ocean sea beds around the world.

The ships are technology centres that perform onboard imaging and communicate with some of the largest supercomputers in the world. The results of their surveys are used primarily for oil and gas industry.

Check the links below and google Ramform Tethys to find some fascinating information about the ship. You can even track its current position.

It's amazing what you can find from a simple photo.

<https://www.pgs.com/the-fleet/>

<https://www.pgs.com/imaging/>



Minds, Memories and Cameras

By John Critchley

We humans are very good at certain things. One of these is "Pattern recognition". Whether it's a Rorschach test, or meeting a long lost acquaintance again, our built-in ability to instantly know whether another face is known or unknown (even if we remember their name or not) is legendary and as far as we know, unique amongst the species on this small, blue planet. But the incredible part of this recognition ability is the minimum number of visual clues that are actually required in order to trigger the Ah Ha! moment that we have all experienced.

For exampl, it deson't mttar in waht oredr the ltteers in a wrod aepapr, the olny iprmoatnt tihng is taht the frist and lsat ltteer are in the rghit pcale. The rset can be a toatl mses and you can sitll raed it wouthit pobelrm.

S1M1L4RLY, YOUR M1ND 15 R34D1NG 7H15 4U70M471C4LLY W17H0U7 3V3N 7H1NK1NG 4B0U7 17.

(source: <https://www.livescience.com/18392-reading-jumbled-words.html>)

Our brains developed this ability long before the invention of language or writing or even digital photography. Ha Ha!

So how come we all lean towards ever increasing standards for 'visual acuity'? And, how does the volume, quantity, or attention to microscopic detail in our photographs influence the process of recognition in our brains?

Check this out . . .

Count the "F's" that are in the following text.

FINISHED FILES ARE THE RESULT OF YEARS OF SCIENTIFIC STUDY COMBINED WITH THE EXPERIENCE OF YEARS.

How many "F's" did you find?

Wrong. There are **6** F's in the text above. Read and try again.

How is this possible? Your brain isn't capable of processing the word **OF**. Everyone that finds the six F's at once is a genius. Three is normal, four is very rare. (http://old.marcofolio.net/other/15_cool_word_illusions.html)

So we can, at will, and without conscious thought, ADD (fill in the gaps) to information, text or images as we view them in real time, to make sense of (recognize) the printed (or hand written, for that matter) words or image and in the next millisecond our brains can ignore part of what we see to simplify and speed up the process of processing visually received data, all with the same aim. Namely, to understand what we are looking at.

Newborns, of course, develop the ability to recognize their mothers' faces (and probably her scent, and her heart rate/ heart beat) in an instinctive way that is critical to the survival of the species. And the ability to recognize people and places instantly is undoubtedly rooted in our survival instinct. Friend or foe? The same, or changed? Safe or dangerous? Family, friend acquaintance, colleague, or not recognized? Our perception of others is based largely on our ability to recognize faces instantly. Our brains possess the most successful 'facial recognition software' that has ever been.

Cont'd on next page

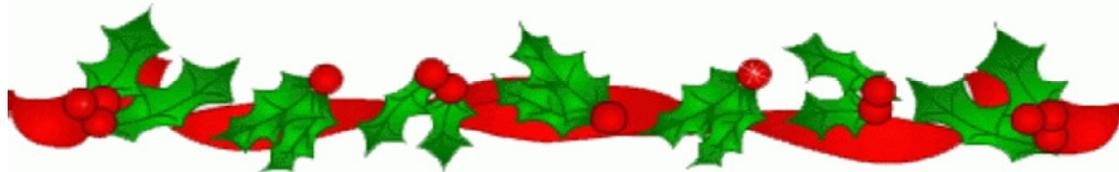
How many photographs in your personal collection evoke no memories whatsoever? Whether it's places you have been, people you have met, or events you have witnessed, I put it to you that you would be able to recite chapter and verse on every single photograph in your collection. I could pick any photograph at random from anybody's archives, and they would know where it was taken, when it was taken, who the people are (if any) and why you took the photo in the first place. (OK, some of us may have trouble with names etc, but you would still recognize the faces as a friend, relative, or what have you. Age notwithstanding!!!)

Which brings me (finally!) to the point.

The quality or precision of the camera you use is in fact and in deed totally irrelevant to the process of

evoking memories. The camera output serves us as an aide memoire and it's product is total overkill as far as our brains are concerned. As I have shown, any faint resemblance captured is sufficient to evoke the memories associated with the person or place and may be enough to bring a flood of memories of times forgotten, loves lost, or lives lived. We do not need a 500 megapixel camera to do this. The camera you own is more than good enough for this purpose whether it is your smart phone camera, or the latest gee-whiz technical marvel.

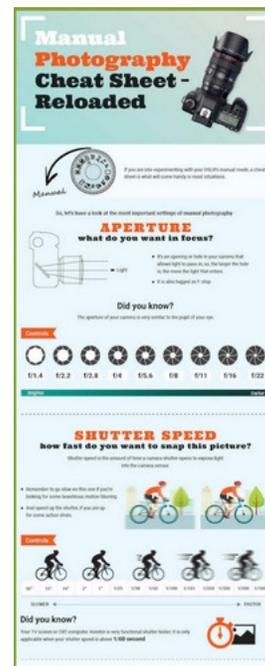
But of course, the latest gee-whiz technical marvel is great fun to play with, isn't it? And that's my point. If we are playing with and having fun with our cameras, the results that we keep will evoke happy memories well into our dotage. And that is the point.



From Jack Harynuk: Overview of Basic Settings and Cheat Sheet

I found this article in my regular emails from Digital Photography School. It provides a brief and excellent overview of ISO, aperture, shutter speed and white balance. I think OPS members will find it really helpful to get a better understanding of their camera controls.

https://digital-photography-school.com/shoot-manual-mode-cheat-sheet-beginners/?utm_source=newsletter&utm_medium=email&utm_campaign=November-1617



Sightseeing in Europe

By Sally Shivers



Lisbon, Portugal

The Santa Justa Lift in Lisbon was inaugurated in 1902 to link downtown Lisbon with the Largo do Carmo. Since its construction the lift has become a tourist attraction. It's elevation is 43ft, the height 148 ft with a viewing area at the top. The architect was Raoul Mesnier du Ponsard who was a student of the great iron craftsman Gustave Eiffel. One can see the influence!!



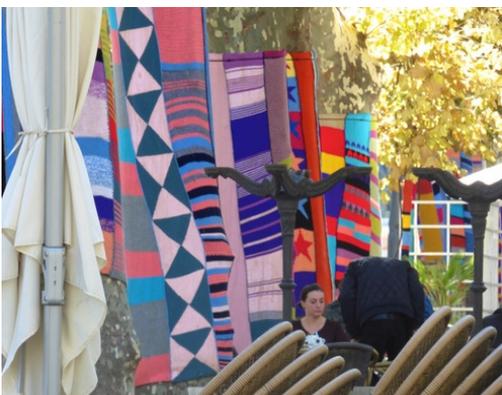
<http://lisbon-portugal-guide.com/Baixa-Lisbon/Elevador-Santa-Justa-Lisbon-elevator-lift-guide.html>



Beziers, France

These trees right through the centre of town all had knitted wraps around them. As far as I can discover, it's called "Yarn Bombing" and is designed to spread goodwill around the world to replace the horrors that real bombs cause. I believe it started in Australia. Can you imagine the hours of knitting required!

<http://uk.beziers-mediterranee.com/>



Shares and Awares

From Janet Racz: Loupedeck

I stumbled upon this article which ties into the last education session and found a keyboard that has all of the editing tools directly on it (so no need to memorize short cuts). It's a fairly new concept and there are a number of reviews out there if anyone wants more information. The keyboard is called Loupedeck Photo Editing console for LIGHTROOM 6 +.

<https://fstoppers.com/gear/review-loupedeck-dedicated-photo-editing-console-lightroom-183367>



From Cliff and Carol Anderson: Looking for....

We are searching for *light bulbs for our old slide projector*--they are no longer available. If anyone has spare or partly used bulbs they no longer want, we'd be happy to acquire them. The bulb is a Spectro Projection Lamp, made by GE with the following stamped on it: GE DAT/DAK 120V--400W. The bulb has a cylindrical shape with a metal prong surrounded by 4 narrow metal pins sticking out of the insertion end of the bulb. We thought we'd found a source on the internet, but the product never arrived after we'd paid for it.

We are also looking for *empty Rototrays for the projector*--the kind that hold 100 slides in a circular tray.

Please reply via newsletter: newsletter.opc@gmail.com

From Janet Racz: Front Element Lens Protection Revisited

<https://www.lensrentals.com/blog/2016/12/front-element-lens-protection-revisited/>

From Marcie Gauntlett: Jesse Findlay tutorial on taking sharper wildlife pictures

<http://mailchi.mp/dac1af40982e/taking-sharper-photos-heres-how?e=bb72aaf00d>

From John Critchley: For LR 6 hold-outs...

An update to Lightroom 6 for perpetual licensed customers will be available on December 19th. This update for new camera support will probably be the final LR standalone release.

Read more: <https://nikonrumors.com/2017/12/12/adobe-announced-the-december-update-to-lightroom-with-nikon-d850-tethering-support.aspx/#ixzz51i0WLgPY>

From Ed Dunnett: Flash Problem Solved

If you intend to use an external flash on your camera there is one setting to avoid. On the weekend I went through endless frustration preparing to photograph my grandson's first birthday party. My new Fuji xt2 camera would simply not fire the flash when I pressed the shutter.

In desperation I went to YouTube and found a check list of settings to avoid. The culprit in my case was using electronic rather than mechanical shutter release. I switched back to mechanical shutter and the flash went off like a Christmas show. I don't remember ever being warned about this before.



STUMP THE CHUMP

Strategies for Photographing in Fog

Question: How can I take better photos in fog?

It's foggy this morning. And it's likely to remain so for at least a week, if the weather-guessers are to be believed.

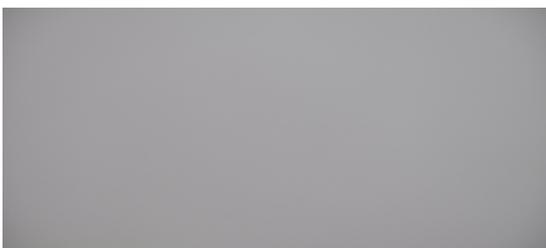
How does this low cloud affect your photography? Well, it makes exposure real easy - as fog is mid gray. All your shots will be perfectly exposed on any automatically metered shoot. :)

Here's a news flash: mid gray can be boring and impossible.

Here's a minimalist illustration by Wikipedia user [Dodek](#). The gray bar across the center is actually one constant colour.



But to make a photograph we need contrast. Here is an example of having no contrast in a scene:



The above picture taken at French Creek Harbour at 6:45am is perfectly exposed, but the absence of contrast renders the contents of the photograph invisible to the eye. So, not much to evoke any fond memories - unless you elected to stay in the hotel and skip the

opening ceremonies!

Increasing the contrast in a scene even very slightly gives us the ability to "see" a subject . . .



. . . but the result is not very interesting, or informative.

So what can be done by you, the photographer, to improve the situation?

1. Emphasize Depth.

Instead of taking the above picture head on, look for an angle that has the scene receding into the frame. Find and use light sources other than the diffused light of daytime fog.



2. Emphasize Light.



Cont'd on next page

3. Look for Shapes and Silhouettes.



4. **Photograph from without** (ie from outside the fog bank). If in Vancouver, you could drive up to the top of any north shore mountain.



5. **Experiment with black and white in post processing.**



6. Time the fog for maximum impact

If you are unsure when max impact is, either bracket your shots, or take a sequence of shots at intervals.



7. **Beware of condensation in or on the camera and lens!** If you are in fog, the relative humidity, by definition, is 100%, and the dew point is the same as the temperature. So, any object that is cooler than the ambient will attract condensation. If your camera is not weather sealed, you might get condensation inside the workings. You will most certainly get condensation on the lens, and maybe IN the lens, if a) it is a zoom and b) it is poorly weather sealed.

8. **And here is an old aviator's trick:** If you can see the sun's disk through the fog, it means that the fog is about 300 feet thick. In this area, under those conditions, driving up Little Mountain may be rewarding.

Have fun!

(Source: Personal Archives and Cambridge in Colour tutorials)

<http://www.cambridgeincolour.com/tutorials/fog-photography.htm>)

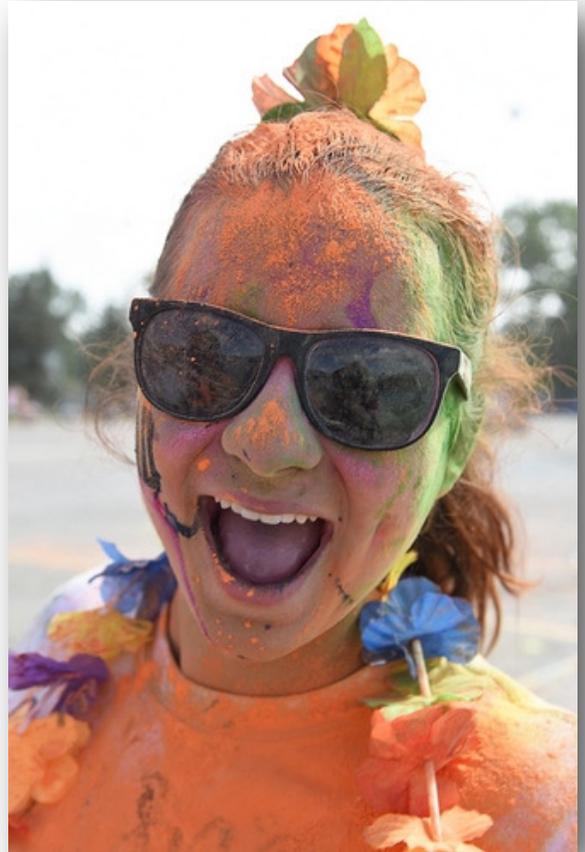


ASSIGNMENT: EMOTION

CATEGORY: COLOUR



Wayne Duke
What Big Teeth...



Lorene Kiimura
Colour me RAD



Kathy Desjardins
New Family

ASSIGNMENT: EMOTION

CATEGORY: BLACK & WHITE



Kathy Desjardins

New Addition



Clifford Anderson

Lost in music



Roy Watts

So sad, no sales

ASSIGNMENT: EMOTION CATEGORY: DIGITAL ART



David Cotton

"I can't breathe"



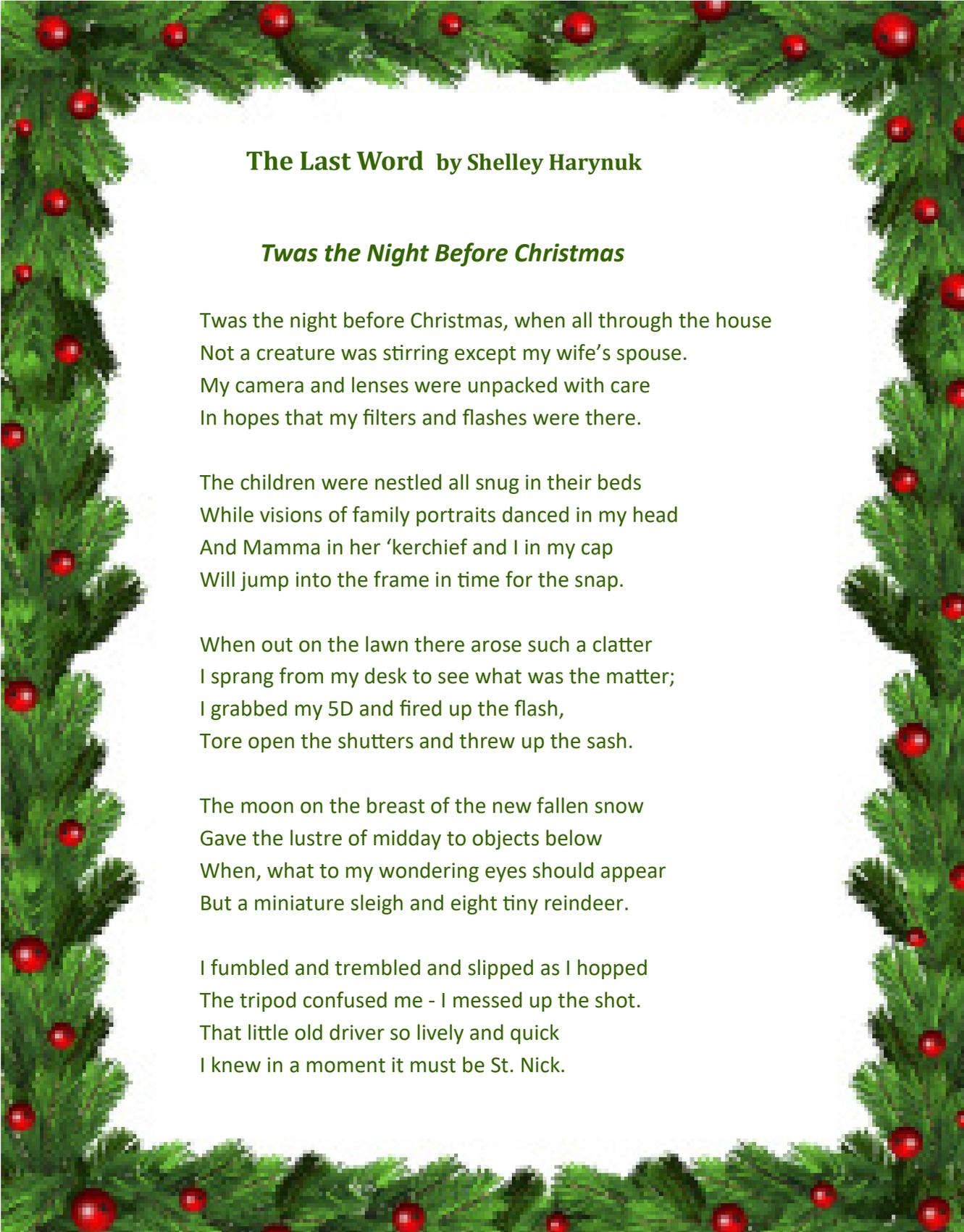
Violet Carroll

Lest we Forget



Barbara Hooper

Mission Accomplished



The Last Word by Shelley Harynuk

Twas the Night Before Christmas

Twas the night before Christmas, when all through the house
Not a creature was stirring except my wife's spouse.
My camera and lenses were unpacked with care
In hopes that my filters and flashes were there.

The children were nestled all snug in their beds
While visions of family portraits danced in my head
And Mamma in her 'kerchief and I in my cap
Will jump into the frame in time for the snap.

When out on the lawn there arose such a clatter
I sprang from my desk to see what was the matter;
I grabbed my 5D and fired up the flash,
Tore open the shutters and threw up the sash.

The moon on the breast of the new fallen snow
Gave the lustre of midday to objects below
When, what to my wondering eyes should appear
But a miniature sleigh and eight tiny reindeer.

I fumbled and trembled and slipped as I hopped
The tripod confused me - I messed up the shot.
That little old driver so lively and quick
I knew in a moment it must be St. Nick.

'Now Dasher! Now Dancer! now Prancer and Vixen!
On Comet! on Cupid on Donner and Blitzen"
To the top of the porch! to the top of the wall!
Now dash away! dash away! dash away all.

I tried to calm down, tried to look for my settings,
But all I could do was lots of forgetting.
As I drew in my camera and was turning around
Down the chimney St. Nicholas came with a bound.

He was dressed all in fur, from his head to his foot
And his clothes were all tarnished from ashes and soot
A bundle of toys he had flung on his back
And he looked like a peddler just opening his pack.

I loosened the tripod. It fell with a clatter
It didn't bother Santa he had no time to chatter
I thought what would Wayne do, he'd shoot from the hip
So I shot good old Santa without letting it slip.

He spoke not a word but went straight to his work
And filled all the stockings then turned with a jerk,
And laying his finger aside of his nose
He chuckled and then up the chimney he rose.

I just couldn't wait in spite of myself
To see the images I'd taken of the jolly old elf.
He said happy Christmas to all and to all a good night
When your lens cap is off you'll be more pleased with the sight.

