



Shutterbug

NEWSLETTER

Volume 10 Number 12 April 2018



OCEANSIDE PHOTOGRAPHY SOCIETY WELCOMES VISITORS

Visitors may attend two free meetings (either/or general meeting or education meeting) before deciding whether to join the club. Please check in at the membership desk as you enter. The annual dues are \$48 for the first year (which includes a name tag) and \$36 per year afterwards. Dues are prorated monthly for new members joining between June and April.

MEETING TIMES

General Meetings are held the first Wednesday of the month from 7:00 to 9:00 pm in the West Hall at the Qualicum Beach Civic Centre.

Education Meetings take place on the third Tuesday of the month at 7:00 pm in the Windsor Room at the Qualicum Beach Civic Centre except during July, August and December.

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

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OPS SHUTTERBUG TEAM

Vivienne Bearder - Director/Editor

Frieda Van der Ree - Design and Layout

Shelley Harynuk - Support and Planning

John Critchley - Tech Writer

The editorial team reserves the right to accept or reject any article submitted for *The Oceanside Photography Society newsletter (OP Shutterbug)* and to edit submitted articles in any way deemed appropriate and necessary, including but not limited to length, clarity and conformance with selected topics.

Footnotes and links to source materials are encouraged.

COVER PHOTO by Vivienne Bearder taken at French Creek with a Panasonic DMCFZ1000 at f3.5, 1/2000 sec/ ISO 125, exposure bias -0.3, spot metering

OPS 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

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 NEWSLETTER DIRECTOR

This is my last month as your newsletter director/editor. I have been part of the newsletter team for two years and on the management team in one role or another since 2011. I have thoroughly enjoyed being part of this team and I hope that you, as members, have enjoyed what we have had to offer you for your reading pleasure each month.

This month Shelley Harynuk is kindly taking on the directorship/editor role as I am away on vacation. I can only say good things about the newsletter team of Frieda Van der Ree, Shelley Harynuk, John Critchley and Richard Peeke-Vout and of course, Jack Harynuk who ensured that each issue of the newsletter was posted on the club website. Each month we collectively put our heads together to come up with as full and interesting a newsletter as possible.

As many of you know, each member of the current newsletter team is stepping down as of May 2018. In order for the Shutterbug to survive, we need nominations for the Directorship at the May general meeting. Anyone who decides to step up and take over the publication can be assured of some support from any of the current team as the new director finds his or her feet.

To the club members – thank you for taking the time to submit articles, photos, links and other information for the publication. I hope that if there is a newsletter in the future that you continue providing material for us all to enjoy. The newsletter would not exist at all without the contributions made by our club members!

To my newsletter team – thank you for all your enthusiasm and support over the past year. You are the best!



Newsletter Director Vivienne Bearder, on holidays in Cambridge, UK



Shelley Harynuk, wearing the editorial hat for this issue



Annual General Meeting on Wednesday May 6th!

At our annual elections, some executive members and directors will be replaced by new faces. Photo: president Richard Peeke-Vout has completed his term and will be replaced by vice-president Kathy Desjardins.

Please consider pitching in this year: with more help the club can offer a greater variety of programmes and activities. We all benefit from that! Help comes in many forms and the smallest gestures can make a difference. You may not be able to take on a management position but you could ask one of the directors to keep you in mind if they need a hand.

My Trip to Maui, Hawaii

By Lorene Kimura

Maui is second largest of the Hawaiian Islands and is so full of fun and exciting things to do for all ages. Let me take you on a tour of some of my favorite places and attractions.

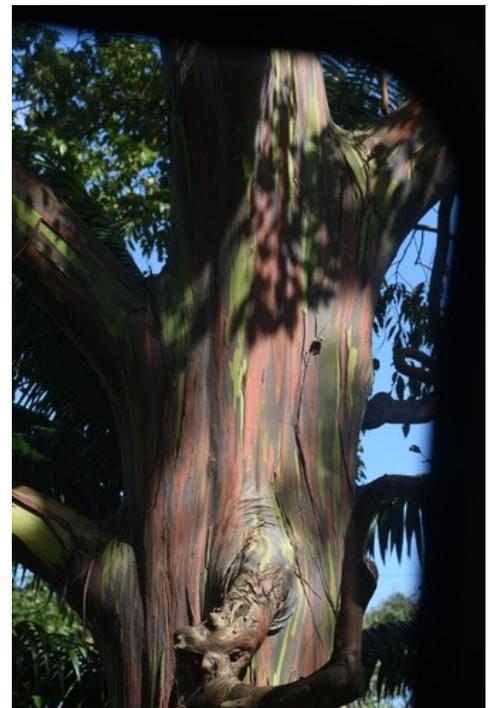
It wasn't long ago that Paia was a vibrant little sugar cane plantation town, but in the early 1990s many of sugar cane farms shut down and the nature of this great little town changed too. Now it is populated by many hippies and yuppies who love to surf - both water and wind, ride bikes and live a free and easy life-style. There is a wonderful and very popular surfing spot about five minutes out of town where we like to go and watch the surfers and this year we discovered a new treat. What we thought were just big brown rocks on the beach are actually green sea turtles who come in for a rest. The largest number we saw was 64 -it was fabulous. An interpreter spends his afternoons monitoring them, counting and recording his findings as well as making sure people don't go too close.



Only 52 miles up the road you will come to the beautiful and peaceful town of Hana. It is featured as one of the last unspoiled Hawaiian areas. Though the distance is short the drive can take you anywhere from 2-4 hours to complete and is known as the Highway of Divorce. It has 620 curves of which 617 are hairpin turns and you can see the cars coming down at you before they arrive. It also has 59 one-lane bridges. It is so worth the trip though because as you travel you will see rain forests with black, red, and white bamboo, rainbow eucalyptus trees, flowing waterfalls and very dramatic seascapes. This time we took a tour bus with ten other people and it was worth every

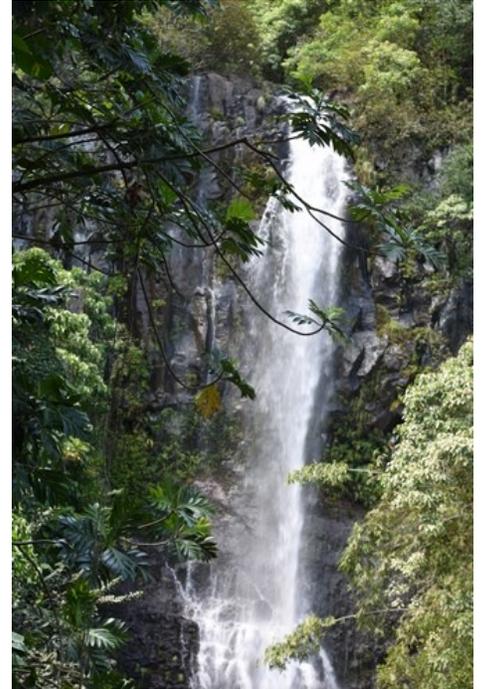


Pineapple Tree



Rainbow Eucalyptus Tree

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penny as you hear so much information and history and you don't have the stress of driving.

A couple of the highlights we saw were the black sands beach which is created from the lava that has been broken down and going through the lava tube there. We also stopped at Charles Lindbergh's grave-site. Using the tour bus, you can also go into an area which a clause in the the car rental contract tells you that you aren't allowed to drive onto it. Our tour was a long day - ten hours - but so worth it. I would do it again in a minute.



Our very special treat to ourselves was a helicopter ride around the entire island... or that was the plan. Unfortunately, the weather wasn't conducive so we went over the island of Molokini instead. We were up and down in canyons, over waterfalls and even through a rainbow. The makeup of the island is so lush and so beautiful it was wonderful. On our trip back our pilot, who had moved to Maui from Brazil, took us over the water to watch for whales. We did see one but a law says the helicopter has to stay higher so as not to disturb the whales so the photo isn't as good as I would have liked, but I sure understand.



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The humpback whales that we see here on Vancouver Island are most likely heading for Maui or coming back from there. The females go there to give birth as there are no killer whales there who would kill them for food. It is also warmer for the babies as when they are born they don't have a lot of fat on their bodies and the warm water is easier for them. As soon as the female gives birth she is ready to breed again and the males form competition pods to try and entice her to go with one of them. It is fabulous to see these whales and their babies and then watch the males act like teenage boys trying to impress her.



One thing about Maui and the whales: the water is so clear (which we like) but that means that there is very little food in it and the whales do not eat while in Maui. They lose about a third of their body weight while there.

Maui is a place that has something for everyone no matter what their likes are. A winery for those who like to try new things, ranch country for the farmer or horseback rider, obviously the ocean for the whale watcher, fisherman, swimmer, surfer, snorkeller, and so much more. Nightlife if you want, quiet if you want that, great restaurants, art galleries, hiking trails and so much more. Watch for the next newsletter and I will show you a few more places to explore and activities to take part in like snorkeling, zip-lining, surfing and more. We spent nineteen days there and I would have liked more.



Large File Transfers by Jack Harynuk

There are various services available to send large files. You just have to google - "large file transfer" and you'll find several choices. At the photo club, we are using wetransfer.com. It's easy and wetransfer allows sending up to 2GB of data via email. It is ideal for sending large raw images or slideshows. The data is kept on the wetransfer server for about 7 days. It is considered to be a safe transfer site.

Sending Files

Go to the wetransfer.com site and click on the + sign to select the files you want to transfer. You can choose several.

Enter the destination email and enter your own email as the sender plus a comment about what is being sent. (figure 1)

Click on the Transfer button and wait for the files to be uploaded.

An email is sent to the recipient.

Receiving Files

The recipient will receive an email with the following content. (figure 2)

Click on the Get your files or the Download link

The wetransfer.com site is loaded with the dialogue box to download the files.

Click on download. (figure 3)

It's that easy!

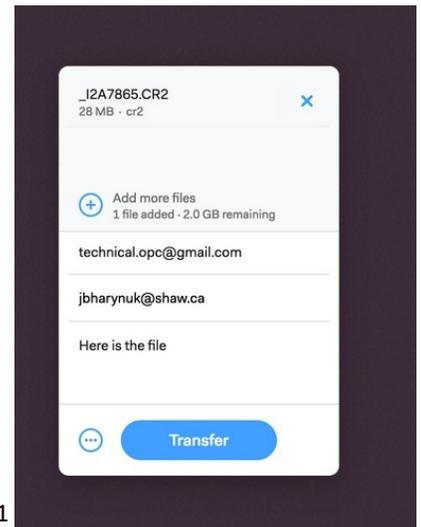


Figure 1

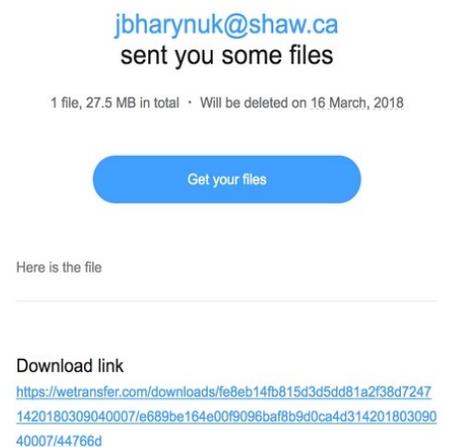


Figure 2

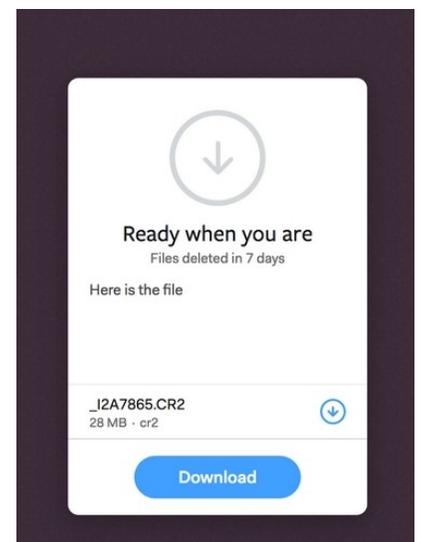


Figure 3

A Stroll around French Creek during the Herring Fishery by Vivienne Bearder

French Creek was definitely a hive of activity during the herring fishery and I, like many others, headed there to view the activity. There were many boats coming and going and off-loading fish. Amongst the boats closer to land, people were paddle boarding and kayaking, while others tried their luck at catching their own fish. After watching this activity for a while, I decided to take a walk amongst the moored boats to have a look around.

As I went down one of the ramps to the boats I noticed three blue baskets on the walkway. I then saw that the sun was casting a shadow of the baskets and I thought it might work as an image for our assignment for March. Standing there taking the picture I commented to the fishermen that they must think I am strange, to which one of them replied...no, it is I who am strange! We had a laugh together and I explained my purpose for taking the photo. A little further on I managed to take a shot of herring on another boat before the fish disappeared under a cover.

Carrying along the walkway, I spied a couple of fellows chatting next to another of the boats moored alongside. I was going to ask them about the type of boat it was, but decided not to disturb them. I next came across a boat with the marking '2B (Canada flag logo) 02 and thought it would make an attractive image with its colours and the reflection in the water. Afterwards I noticed the rusted texture on another vessel and because I like taking photos of detail, I concentrated on the rust pattern and also the shredded rope tying it to the dock.



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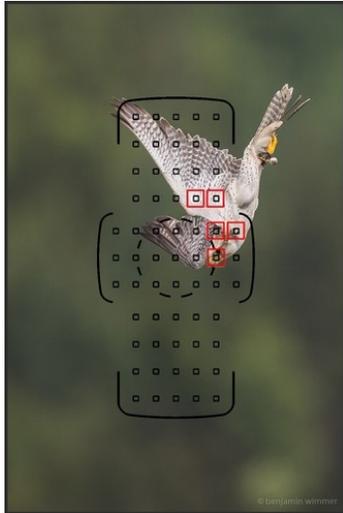


Eventually I wandered up to the fish processing area and managed (in between the men moving back and forth with the little trucks) to capture a picture of the fish coming off one of the boats and landing into the big bins after which ice shavings were added to keep them cool. Further along the way from the plant I followed the sound of the sea lions parked on some rafts and took some pictures of them. Since that day many more have congregated in the area but on this day there were only a few hanging out. Nearby there were hundreds of seagulls on the rocks but I decided to focus my camera on two gulls standing side by side at the edge of the breakwater.

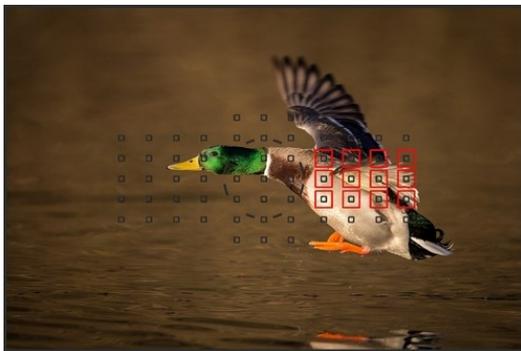


As I wandered back to my car I saw many birds startled into flight, so I ran up the ramp as quickly as possible and managed to capture a shot of the birds swirling around with a fishing boat at the bottom left of the frame. It is my favourite picture of the wonderful day spent at French Creek.



Tech
Talk**Focusing on Focal Points**
By John Critchley

Missed!



Missed!

Focusing on the correct point in your composition is not as easy as it might, at first, sound. This point was driven home to me at the recent visit to Victoria to view the wildlife photography exhibit. I was astounded by the large number of finalists whose work was selected despite the fact that they, in my humble opinion, had failed to demonstrate critical focus on the subject. This observation leads me to two conclusions:

- 1) Critical focus is not necessary in order to win or place in competitions, or
- 2) Judging was done on much smaller prints than those exhibited at the exhibition.

Or both. Am I picking nits? Absolutely. But that is why I'm here.

So let's start with a few generalities that will apply to all types of camera and lenses.

Wide angle lenses have a **much** larger Depth of Field (DoF) than longer length lenses, on ANY camera. The wider the field of view, the greater the DoF. You can play 'til your heart's content here: <http://www.dofmaster.com/dofjs.html>

To illustrate this point, I checked some numbers from an online DoF calculator.

Full frame cameras:

- 14mm lens, at f/2.8 and a focus distance of 15ft, DoF extends from 10 ft in front of subject to infinity.
- 35mm lens at f/2.8 gives DoF from 3.6ft in front to 7ft behind.
- 50mm lens at f/2.8 gives DoF from 2ft in front to 2.7ft behind.
- 150mm lens at f/2.8 gives DoF from 0.25ft (3 INCHES) in front to 0.25ft behind.
- 400mm lens at f/2.8 gives a DoF a total DoF of 0.07ft (0.84 INCHES)
- 600mm lens at f/4 gives a DoF a total DoF of 0.04ft (0.48 INCHES)

Stopping down helps, somewhat. BUT - Beware you users of Mega/Megapixel cameras! Any sensor over 24Mpix will experience diffraction blurring as you stop the lens down. f/8? Maybe a little especially at around 50Mpix. f/11? Noticeable on the 35Mpix and up sensors. f/16? Noticeable on anything over 24 Mpix etc etc.

600mm @ f/11 yields 0.11ft (1.32 INCHES)

APS C Sensor @ 600mm and f/11 gives 0.07 inches. (That's the TOTAL DoF!)

So wildlife photographers using bazookas need all the help they can get!

So first rule of achieving critical focus is (tadaaaaa!) use the widest angle lens you can for the shot. Of course, we wildlife shooters (you know who you are) always want more reach, and so we are fighting a losing battle. But I digress. I wanted to concentrate on the camera settings necessary for ensuring that the camera focuses on the critical point of the photo.

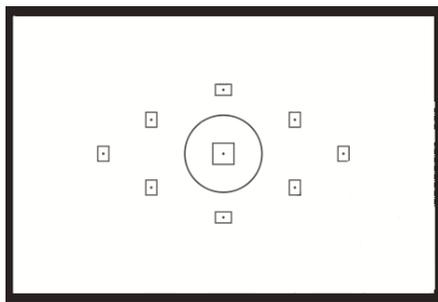
Question. How does the camera know what is the critical point of your composition?

Answer. **It doesn't know.**

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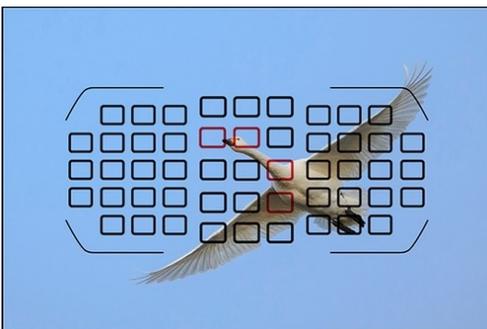
You know, and you have to tell, or indicate to the camera where it is to focus. Exactly.

Here's the problem. Modern cameras have a veritable plethora of focusing points, both phase detect and contrast detect. All the little dots in between the green squares are focus points, too.



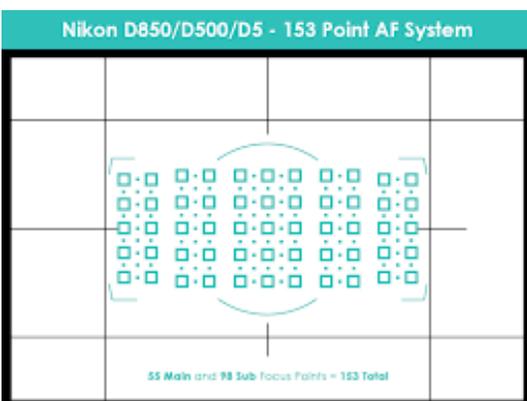
The good old days! Remember when this was all you got?

But now . . . See below how the camera has selected 4 focus points because they represent places where it can achieve focus lock. This solution is fraught with errors. If the camera chooses the 2 on the head - you're home free. But if it chooses the 2 on the body the head - and eyes - will be out of focus, movement, handshake and motion blur notwithstanding. Unless you are shooting with a 24mm lens :)



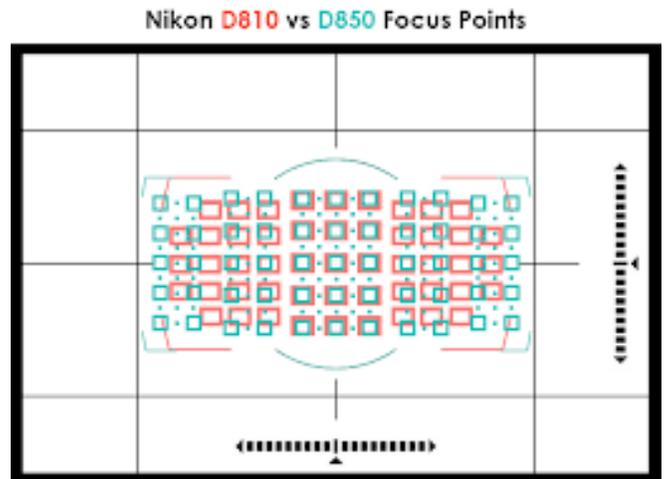
This is still not state of the art .

Check out the D850 . . .

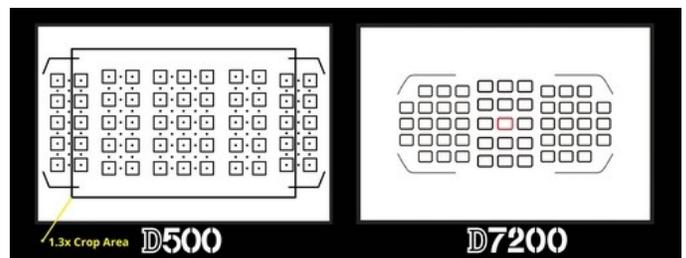


All the little green dots are also focus point, you just can't select them. AND some of the focus points are APERTURE dependent. Meaning, if you are using f/11 only the 9 points around the centre point are working. This varies by camera, so it is up to you to investigate and figure it out.

WAIT! Did I say selectable????? Oh yes. And that is the answer to all your focus problems. :)



Notice that there are NO focus points around the "rule of thirds" points in the frame. The above depictions are all for the FULL FRAME view. What happens if you switch (in-camera) to Dx (APS-C) view?



These pics illustrate the effect exactly, because the D5, D850 and D500 all use the exact same Auto focus module. So you can get auto focus closer to the edge of the frame by switching to Dx crop mode. So, why buy a full frame camera at all? A fair question, but a distraction. Disregard!

Usually, the camera makes the decision whether to use phase detect or contrast detect. Phase detect is used for stills photography, and contrast detect for video. So that decision is one you nev-

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er have to be involved in. Phew! One less thing to worry about. Mirrorless cameras may use either or both depending on the scene (See Sony details).

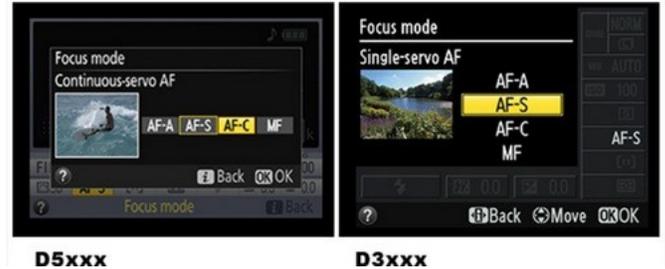
So what can you do to tell the camera exactly where it should attempt to achieve focus? Are you strapped in tightly? This could get a bit bumpy.

- 1) Use auto focus. Exception - studio/ portraiture, still life, set piece photography. Use manual focus and do it yourself - as long as the old eye sight is up to the task.
- 2) Examine your camera's manual for the precise understanding necessary of the different types of auto focusing available to the camera.

For example, in Nikon land, the following options are generally available (options are camera specific - your mileage may vary!): continuous servo, single servo and auto auto Focus (yep, I kid you not. Nikon calls it AF-A!!)

Of course, the problem with Continuous focus is that the camera will continuously re-focus on whatever is under the **chosen** focus point for as long as you half depress (or are shooting a sequence) the shutter release (or press the 'AF on' button). This is all fine and dandy as long as you want to use the composition given by the subject in the frame. If you want to re-compose the frame after focusing, you can't use continuous servo. If you do so, the camera will simply re-acquire focus on whatever is under the cross hairs after you re-compose the scene.

Solution? Switch to single servo mode and use back button focusing technique OR in the case of the swan above, your focus point may not coincide with the head of the swan and you will not therefore get a focus lock at all and the camera will not fire (depends on this setting).



Lost? Boy, do YOU have some reading to do!!!!!! See, in Nikon land you have the choice of using the shutter release to initiate focus, or not, depending on your priorities. I am sure that this is true for all cameras that offer some degree of control to the user, but Nikon makes it difficult to understand especially if you are trying to interpret the user manual. Indeed, the Nikon autofocus system is soooooo complex, that I have been forced to purchase not 1 but 2 books on the subject. Here are the links:

<http://www.bythom.com/> (select the correct book for your camera model)

<https://backcountrygallery.com/secrets-nikon-autofocus-system/> (Applies to ALL Nikon cameras.)

Both are highly recommended, but the latter is applicable to every current Nikon and is easier to read and navigate.

Focus Points

Not all focus points are created equal. Some are Vertical orientation only and some are both Vertical and Horizontal. Guess which ones you need to use for moving targets? Yep V&H. The D7100 had 15 X type sensors out of 51 total AF sensors. The D5 has 99 X type out of 153 total. Technology marches on. But how to use all these AF points to your best advantage? Here we go!

This section only applies to photographing subjects with eyes. The landscape photographer has to make a conscious decision on the focus point and ensure that the camera does not sneak away and focus on something bright and shiny. Indeed achieving correct focus in landscape work is the subject of a whole other article.

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In any photograph where the eyes of the subject are visible the photographer's job is to make sure that the camera focuses on the eye that is closest to the camera. The closer the subject is to the camera, the more critical is this commandment. As I said right at the outset, many of the wildlife subjects at the Victoria show were IMHO, NOT critically focused. Remember the shot of the girl in the water with a small monkey perched on her head? Where was the clearest focus? On fly away hairs on her forehead. Neither her eyes nor the monkey's were as sharp. DQ'd. Or should have been. Why? Because the fact that some of the photo was properly focused rules out all manner of operator/camera errors. Quite simply, the photographer most likely was using a 'group' focus function involving 9, 12, or 25 focus points, and under those circumstances, the camera will focus on

- 1) the area with the highest contrast - regardless of which sensor that is under, or,
- 2) in a low contrast scene, the camera will focus on the object closest to the camera.

Either way, missed focus. Pilot error. Not good enough. Could do better.

How could he or she have done better? Simple. Select ONE focus point, and ONLY ONE. Using the appropriate control for your camera, proceed thusly:

- 1) drive the focus point to the position in the frame that will give the most pleasing composition. By this I mean, of course, select the AF point that is best suited to your composition. The viewfinder representation gives the impression of 'moving' the AF point because only one point is illuminated in red. In all group modes, all applicable AF points are similarly highlighted.
- 2) Place the focus point on the subject's EYE that is closest to the camera.
- 3) Focus (using shutter release or back-button) and, finally,
- 4) Take the shot.

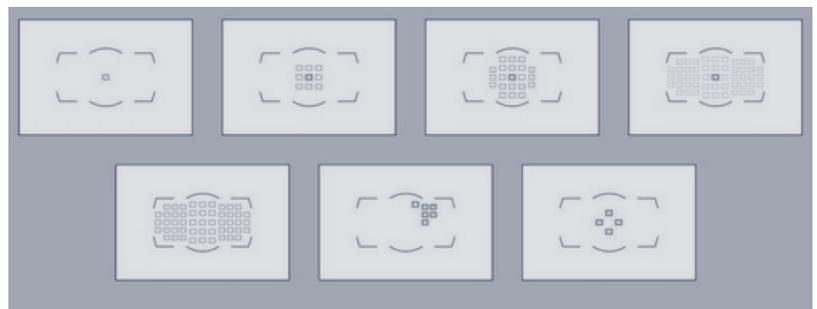


The white square below the single point is of dubious value as if used it will tell the camera to focus on the closest object to the camera.

My personal preference would be to use continuous servo (AFC) (Why? Because my camera will re-focus and re-adjust exposure settings for each and every shot in the sequence) and then shoot a burst of 5-10 exposures. This will give me the absolute best chance possible to get at least one frame in perfect focus. For static subjects, landscapes, etc, use AFS and single point.

The above procedure is fine for large and or slow moving subjects, but it is very difficult to get a bird in flight to cooperate while you do all the steps. In this case it will be necessary to use a 'group' setting of a few focus points and try to keep the group on the head of the bird. Better hope that there are no areas of bright (white) plumage on the bird's body or wings, or the contrast detect AF will jump to that in an instant.

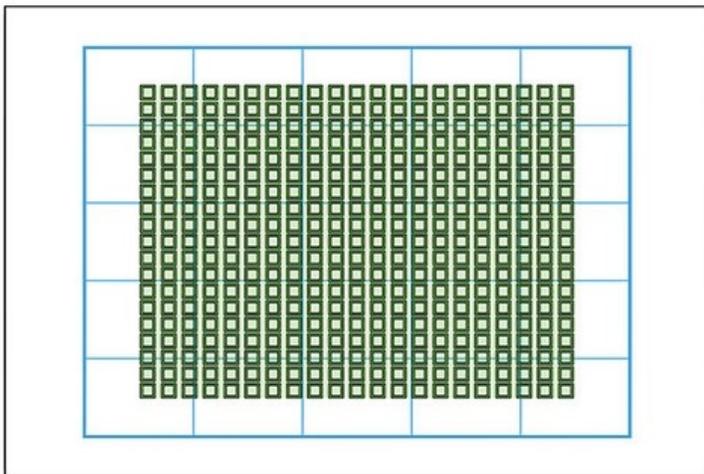
Here is a representation of most of the options confronting the Nikon user. Apologies to all you CanSonPan users.



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Modern cameras have very competent AF systems (I read that Sony has pretty much nailed EYE recognition (as opposed to FACE recognition) on it's latest offerings. This, in conjunction with the placement of focus points almost to the edge of the frame brings a game-changing usability to their cameras.

Below is the a7RII:



-  Phase-detection AF coverage (399 points)
-  Contrast-detection AF coverage (25 points)

BUT you still need to learn how to force the camera to use the AF point that is best positioned for your composition. And that means learning your camera's AF system inside out and backwards and frontwards.

Learn how to motor that ONE useful point to wherever in the frame that YOU need it. Do not allow the camera to select an arbitrary point of it's own choosing!

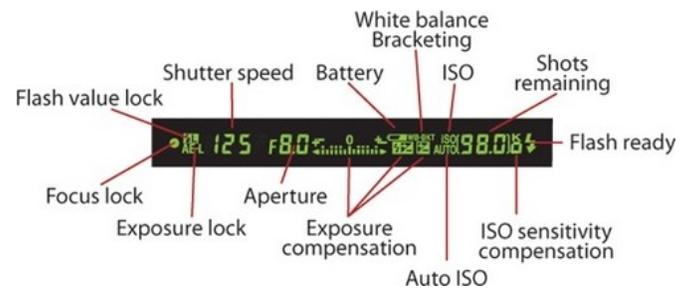
Take control of your camera!

NAILED IT!



Another miss caused by incorrect settings in camera (AF-C instead of AF-S).

OK So you see the little red oblong to the left of the stag's head? Make sure you know what it means. The common misconception is that it implies focus lock at that point. This is incorrect. All it means is that this is the focus point at which the camera is attempting to find a focus lock. If you want to know when it IS locked, you would have to either select "focus" in the menus (see above) OR you have to shift your attention to the focus indicator in the bottom left of the viewfinder.



See it? It's there, I promise. And about as much use as a poke in the eye with a sharp stick. Not to put too fine a point on it.

It stops blinking when focus is achieved. Great. Blinking useless if you ask me. What SHOULD happen in an ideal world (and IF Nikon ever listened to their users!!) is that the red oblong box indicating which AF point is being used turns GREEN when focus lock is achieved. Simple, right? Yes, but apparently beyond the capabilities of Nikon engineers. Oh well . . . maybe the next iteration . . .



Coming up!

Harbour City Photography Club Annual Photo Salon

The Harbour City Photography Club is pleased to announce its annual Photo Salon will run this year May 28 to June 15 at Vancouver Island University. Photo Salon is an internationally recognized forum for photo competitions, adjudicated by a panel of qualified judges. The Salon showcases the commitment, achievement and outstanding work produced by photographers from Duncan to Courtenay/Comox and Gabriola Island to Port Alberni. It will motivate others to excel in their craft and it promotes the enjoyment and appreciation of photography in the wider community. Visitors should park in Lot G and pick up a permit at the gallery. For more information, visit their website

www.hcpclub.ca

or email photosalon@hcpclub.ca



Island Photography Workshops Presents Approaching the Scene with Hudson Henry

Saturday, June 2, 2018
Registration: 8:00 am to 9:00 a.m.
Seminar: 9:00 a.m. to 4:00 p.m.
Tickets: \$95.00 online

More info @ <http://islandphotographyworkshops.com/>

Comox Valley Photographic Society

Garage Sale

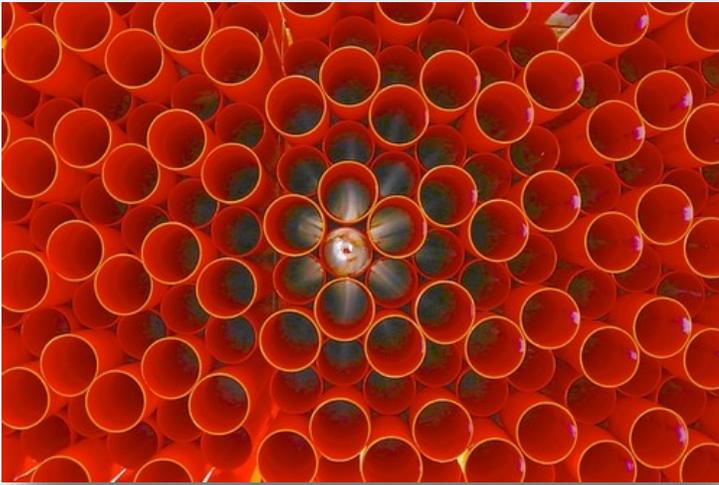
Saturday May 25th

Little Red Church
2182 Comox Avenue, Comox

From Frieda Van der Ree: A year of photography projects

<https://www.techradar.com/how-to/photography-video-capture/cameras/52-photography-projects-a-photo-idea-to-try-every-week-of-the-year-1320795>

ASSIGNMENT: ROUND CATEGORY: COLOUR



1

Earl Geddes *Red Surprise*

2

Frieda Van der Ree
Come 'round for tea



3

Karen Gold
Glass Ball Float



4

Tied



Beate Kuhn *Seen through a crystal ball*

Barbara Hooper *Through the Tunnel*

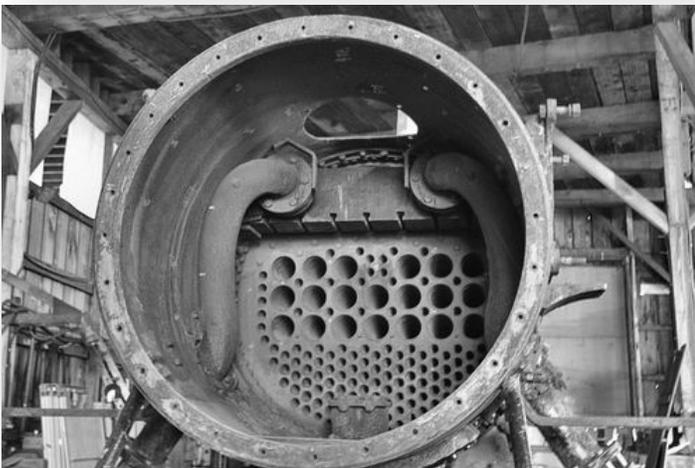
ASSIGNMENT: ROUND CATEGORY: BLACK & WHITE



Frieda Van der Ree
Framed



Gail Courtice
Through a hole

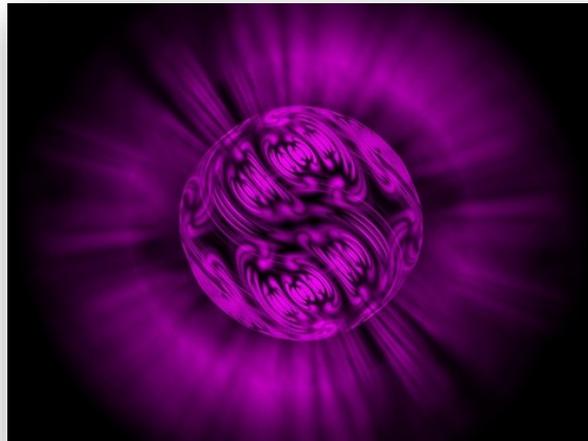


Alan Smith
Boiler Madness

ASSIGNMENT: ROUND CATEGORY: DIGITAL ART



Teresa Lange Kings
Garden Ball



Roy Watts
Alien Sun



Ed Dunnett
Night Market



Gail Courtice
Splashes



Wayne Duke
Artistic Gong

The Last Last Word by Shelley Harynuik

The Oceanside Photographers Club (now the Oceanside Photography Society) started in 2005 with about 18 people. With a few bumps and obstacles along the way it has grown to its highest numbers this past year of approximately 120 members in good standing. The Shutterbug Newsletter first saw the light of day in May 2008 and was printed up for about 40 members at the time. Now of course everything is available digitally through the Club's website. I heartily recommend a trip down memory lane for anyone who is interested; all issues from May 2008 to the most recent issues of the Shutterbug are available there.

I took the trip back myself to see how long I had been involved in the Club's workings and was surprised to find that my first role was as Membership Director back in May 2011. I've held quite a few positions since then including VP (which at the time also included Program Director responsibilities), President, Past President, Newsletter Director and finally (and most fun) Newsletter Team member. I learned more about the Club with each role and have enjoyed every one.

As I step aside after seven years I find myself feeling a bit sad, not unlike when the kids left home - I know that sounds a bit extreme but it has the same essence. There is a feeling of not being useful anymore, even though it is through my own choice in this case. I am however looking forward to seeing new people step up and make exciting new changes in the Newsletter and in the other positions in the Club/Society, bringing something new to the table and changing things up. It's time for new voices and new ideas. Those of us who are holding the doors open for you are available to help but I suspect you won't want much because you'll be filled with your own vision of where we're going. I can't wait to see what the future holds and look forward to whatever adventures you have in store for us.

The Shutterbug issues pictured on the right were brought out by various member editors and assistants since May 2008: 1) Issue #1 by Robin Pearson 2) Gail Courtice 3) Frieda Van der Ree 4) Dennis Ritchie 5) Shelley Harynuik. Vivienne Bearder was editor for the current year.

