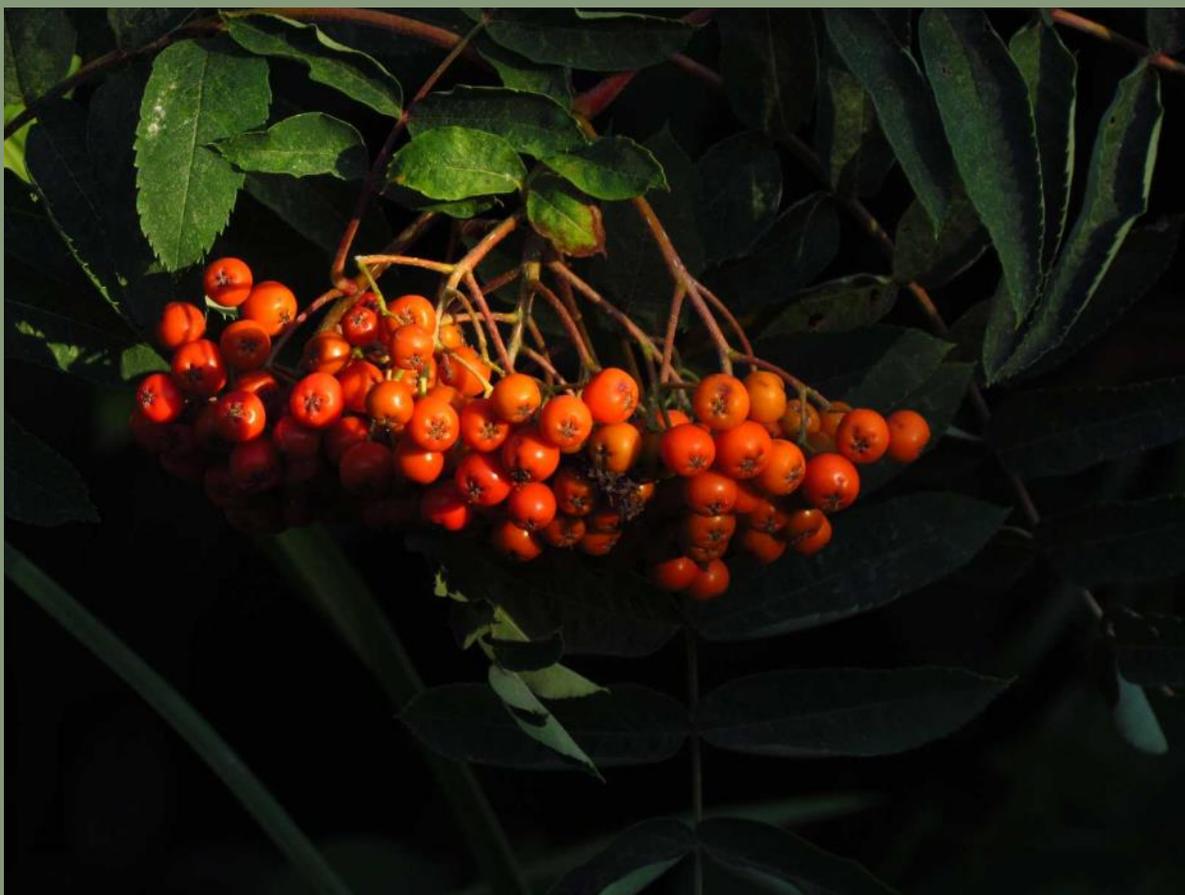




# Shutterbug



## OCEANSIDE PHOTOGRAPHY SOCIETY

### WELCOMES VISITORS

Visitors may attend two free meetings before deciding to join. Please check in at the membership desk as you enter. The annual dues are \$50 the first year (includes name tag) and \$36 per year afterwards. Dues are prorated monthly for new members joining between June and April.

## MEETING TIMES

General Meetings are 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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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.

## OPS SHUTTERBUG TEAM

Rick Horte - Director/Editor

Marnee Pearce—Assistant Editor

John Critchley - Tech Writer

**COVER PHOTO:** Mountain Ash  
by  
Mary Watts

## SHUTTERBUG

This newsletter is published monthly via posting to the club website. Back issues can also be accessed from the website.

## SUBMISSIONS

The newsletter team welcomes suggestions, questions, ideas and photos that illustrate club activities.

Sold an image? Exhibiting? Win a photo contest? Been travelling and have a story and images to share? Other members would be interested in hearing about it.

Please send material to the newsletter team at:

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

## CLUB MEETINGS

Please remember to wear your name tag to club meetings and events. To replace a lost nametag see Vina Johnson at the membership desk or email [membership.opc@gmail.com](mailto:membership.opc@gmail.com)

Due to allergies, asthma and other conditions, we request that you do not use any fragrance when attending club meetings.

## AFFILIATIONS

Oceanside Photography Society is a member of the Canadian Association of Photographic Art.





**“When you photograph people in color, you photograph their clothes. But when you photograph people in Black and White, you photograph their souls!” — Ted Grant**

December has been a very busy month, so my comments are a bit short . However, I wish you all a Happy and Prosperous New Year. Oh keep your camera with you at all times as you never know when that great inspirational moment will occur.

Added to this months newsletter is a short section for new club members and those lapsed photographers, who have lost direction. This section explains some of the important recurring monthly activities and how to participate. If some information is missing send an email and it will be included in the next issue.

- January regular meeting on 2 January 2019.
- First Education meeting in January on 15 January 2019.
- January’s Field Trip is to be announced shortly, it hasn’t been forgotten. .
- A lengthy discussion on the time limit in which an image may be submitted for assignments is **“limited to 3 months”**. Last years images will not be accepted. The logic being that assignments are to help develop your skills and push imagination. Descriptions of what constitutes Colour, B&W and digital processing, is published on the website under **“members data base”**.
- Our Facebook page has been purged of approximately 40 non-members, and Vina Johnson was added as an administrator to assist in keeping the page for club members only.

**A big thank you to all those who made club monthly events and activities happen!**

## Welcome New Members

**During the month the following people became new members:**

**Mary Ann Dudrange**

**Rick Ross,**

**Marc Macey**

## Important Dates

<b>Monthly Favourites Submissions</b>	TBA Mailchimp
<b>November Field Trip Submissions</b>	TBA Mailchimp
<b>January Assignment “Collections”</b>	
<b>General Meeting Christmas Social</b>	2 January
<b>Field Trip</b>	TBA Mailchimp
<b>Education Meeting</b>	15 January
<b>Coffee at Lefty’s</b>	28 December

## Speakers in Coming Months

January:	Club Slide Show
February:	Dave Hutchinson
March:	Chris Pouget
April:	TJ Watt
May	TBA
June:	Judy Hancock Holland

**Couple of Great Portrait Tips  
From  
Ed Dunnett**

Two great portrait photo tips (probably works for wildlife too)

1. Everyone says focus on the eyes but where exactly is that. Pick the nearest eye, try and focus where the white of the eye meets the iris. Camera will love the contrast and really nail the focus here. This is because camera auto-focus systems require contrasts to work effectively.
2. Camera should be slightly below the subject's eyes but not so much he or she has to look down. Especially watch this for kids.

A word from the editor - charging bears, bison and cow elk are the exception to having the camera focus below the eye - in this instance, I run!

Thanks Ed, great tips!



## Getting off automatic: When, why and how

By Ed Dunnett

At a general meeting coffee break recently I met a new club member who was new to digital photography. He said he was doing fine at it but felt “stuck on automatic”, the setting on many digital cameras that allows you to get the right exposure for your photograph automatically. He wished he could get off it.

I have thought about this more and reviewed my own journey of becoming unstuck. This article is not only for those wishing off automatic. It may also be helpful for people needing a check list for different settings in different situations. In photography it is important to predict conditions and be prepared with the right settings ahead of time. I found that out the hard way on a recent visit to a snow monkey park in Japan when I was ready for stationary monkeys but not for ones jumping over rivers!

Before getting off automatic it is important to understand what the camera is doing on automatic to get the right exposure for you. There are three things that affect the amount of light received by a camera sensor which then makes the photograph for you. This affects image brightness.

The first is **shutter speed** or how long the shutter of your camera stays open when you press the shutter button. The longer the shutter stays open the more light getting on to the sensor. The second is **aperture** or the size of the hole in your lens controlled by a shade that can shrink the size of that hole. The larger the hole or aperture the more light entering the sensor. The third thing is technical and is called **iso**. It changes the sensitivity of the sensor to each lumen of light. A high iso makes it very sensitive to even low light. A low iso makes it less sensitive.

When you are on automatic you are letting the camera decide which combination of shutter speed, aperture size and iso to use for your photograph to achieve the right brightness or exposure. So why not let it be and just use automatic forever. The answer is that the quality of the image can vary enormously depending what you are photographing and when.

**Using a telephoto Lens.** If you attach a telephoto lens to better capture a distant subject such as wildlife, when you are hand holding you need to get off automatic and get on to s to set the shutter speed. This is to avoid camera shake and a blurry picture. The rule of thumb is a shutter speed no slower than 1/focal length of the lens you are using. For example on my recent trip to Japan I used a shutter speed of 1/200 seconds using my 200 mm lens when shooting snow monkeys at some distance in a hot springs pool even when they are stationary. This gives you a clearer picture as below



**Action shots.** Let's move on with action shots when your subject is moving into or across your photo frame. In the photo below I got off automatic onto shutter priority or s.. I set the shutter at 1/500 because I want to freeze my subject in his tracks actually before his hop scotching foot touches the ground. Had I left it on automatic the result would be a blurred subject because of subject motion from a slow shutter speed selected automatically by the camera. When the subject is moving across the frame you will need an even faster shutter speed say 1/800 or 1/1000. Experiment with different ones but whatever get off automatic.



Another type of action shot that is very effective is called panning. Here you move the camera horizontally to follow a moving subject. Press the shutter with the camera moving. The result is a clear subject but blurred background that implies motion. I used panning on my trip to Tokyo where my subject was a delivery wagon racing around the giant fish market there. Here stay on s but use a slower shutter speed say 1/30 or/45. This needs quite a bit of practise.



**Portraits.** For portraits return your shutter to automatic and instead select av or aperture priority. This allows you to select the size of the hole in your lens. You do this by varying the f

stop. Confusingly a low f stop produces the largest hole while say f22 produces a tiny hole in the centre of your lens. A low f stop not only lets in lots of light but also produces a very shallow depth of field of focus around your focal point. I selected a very low f stop for the monkey picture below because I wanted maximum attention to his right eye and a very blurred snowy background. F3.2 helped me get this result.



Select a low f stop for single subjects. For group portraits try f5.6 or f8 to ensure everyone in the photo is in focus. Also try f8 in any portrait where you want the background to be in focus.

**Landscapes** For landscapes you also want to be off automatic and to stay on aperture priority. In most landscapes you want everything to be in focus the foreground subject area and background. Try f8 or f11 for this. You can even try f22 but for some lenses this can distort the image so be sure to try a few on f8 or f11 as well. Landscapes require one more move. Particularly when you are shooting in the early morning or evening you are going to have to get off automatic iso as well. For a sunset shot try the lowest iso value you have. The reason is that higher iso values can introduce noise or graininess particularly into the red or blue areas of the image. Most people will now notice the only thing left for the camera to choose is the length of time the shutter is open to get the right brightness. Often this is 1/30 or less which is too hard to hand hold with clear results. For an early morning or late evening shot, you are now going to have to

stabilize the camera to avoid blur from camera shaking. So put your camera on a tripod if you have one and select a setting on your camera that allows a delay in the opening of the shutter from the time you press the shutter button. Most cameras offer a 2 or 10 second shutter delay.

**Exposure Compensation** One more thing for landscapes especially ones in low light. On automatic the camera is going to try to make the image look like the middle of the day. For an evening shot obviously you don't want this. So also turn down the compensation dial on your camera to minus 1 or minus 2 depending how dark it is. This will give you the glow that you want. And if you are shooting in snow do the opposite. This will avoid the result of automatic which will produce grey snow.

**Tripods** I hate tripods especially when I am travelling in urban settings. I resort to other means of stabilizing the camera. In the urban landscape scene below I used a wall on top of a restaurant and placed the camera on the wall. First I made sure the camera strap was around my neck. Shutter delay kept my hands away when the shutter fired. One final thing if you like architecture pictures. Be sure to take a photo in the blue light. This is just before the sky turns black. The reason is that the blue light provides a superb background for the building lights that are usually on at that time. And if you can have a reflection of a lake or river in the foreground you may just have the picture of your trip.



## Summary

Let me summarize this article with a checklist table

Photo Scene	Problem with	Solution
	<b>Automatic</b>	
Wildlife requiring telephoto lens	Blurry subject	Shutter speed = 1/focal length faster
Moving subject with camera	Blurry Subject	Fast shutter speed 1/500, 1/800, 1/1000
Moving Subject and moving		1/30 to 1/60 shutter speed
Portrait with single subject	Cluttered background	Aperture priority f3.2 or lower
Portrait with multiple sub-		Aperture 5.6 or 8
Landscape in eventing	Out of focus parts, too bright, noise	F11, iso 50, exposure compensation -2, tripod

This article is intended as a primer. I could go on to discuss achieving special effects such as milky river water and exotic star trails. No chance of these on automatic. But those discussions are for another time.

## Addendum on focussing

Something more important than automatic exposure is using automatic focus. The reason is that automatic focus is not. It is semi-automatic. If you switch on autofocus. get in nice and close for a well composed picture of your grandson, there is a good chance the camera will instead focus on the telephone pole at the end of your garden, not your grandson. The picture will be a dud worth zero points with your grandson out of focus..

So how do I use automatic focus. There are two types, single point and continuous. I always use single point. Second I set up my autofocus system having one focus square directly in the middle of the viewfinder frame.

Here is my picture taking drill. I put the viewfinder to my eye and centre the focus box directly over the eagle's eye in my frame. Then I press the shutter half way down to lock in the focus on the eagle's eye. Keeping the shutter half way down I then recompose the picture along the lines of rule of thirds. I then pause for two seconds to stabilize the camera and then press the shutter the rest of the way to take the shot.. I have a Fuji xt2 camera which has an outstanding autofocus system which does not let me down as long as I follow a rigid regime.

One variation is when I am photographing a flitty moth which may fly off while I am going through the full drill. In this case I follow the advice of Randy Hall who suggested autofocus-ing halfway down and then completing the shot without recomposing. Solve the rule of thirds using cropping in post.

## New Members and Lapsed Photographers Notes

**Introduction:** Welcome to Oceanside Photographic society or OPS or OPC for short. You will find that is a very active club with many regular monthly activities and some special annual activities (more on these activities later).

You are encouraged to participate in as many of these as your time permits. You will find our members open to new members and very willing to assist you with club related questions and problems.

Our members are amateur photographers with a wide variety of cameras, equipment and skills. Please don't feel intimidated by the few high-end cameras that you will see on club outings. Most of us started with simple "point and shoot" cameras with no computer software for processing images. We grew from very simple beginnings to a group of active and enthusiastic photographers.

There is no specific camera manufacturers or models used in the club. In fact, some senior members progressed from point and shoot cameras to professional level cameras and lenses and have now returned to using simpler lighter cameras for a host of reasons.

**Activities:** Over a month you will receive email reminders of these regular club activities, please participate. Most of this information can be found on the club's website.

**General Monthly Meeting:** Is held on the first Wednesday of the month, 7:00 pm at Qualicum Beach Civic Center. There is normally a speaker and regular club business is conducted, including slide shows of the monthly field trip submissions, assignment submissions and your favourite images. This is a great time to meet other members of the club over a coffee and cookies.

**Monthly Education Meeting:** is held on the third Tuesday of the month, 7:00 at the Qualicum Beach Civic Center (September through to June). This a great opportunity to learn about the topic which interest our members and ask question about your camera or photography. Coffee is served, which is a great time to enjoy the comradery of other photographers.

**Monthly Field Trip:** The monthly field trip is usually to a unique local location, alternating Saturdays and Sundays on the second weekend of the month. This is a casual affair. Club members show up at the location and shoot to your hearts content. You can submit up to 5 images through the club website under "Members Only" for a Field Trip. Up-loading instructions are posted on the website. These images are used in the slide show at the General Meeting. There is no judging or critique of images, so submit the work you enjoy.

Field trips are a social affair, so we regroup after the shoot at a nearby restaurant for lunch. We dine as a group with a is al-a – cart menu, with plenty of conversation.

**Monthly Assignments:** Are posted on the club's website and announced at the General Meeting. To assist members in their assignments, the Education Director attempts to coordinate the prior month education topics with the next months assignments. This is your change to get creative and expand your skills.

Assignment images are up-loaded to the club's website through the "Members Only" section which also contain up-loading instruction and image specification. If you need assistance, ask a member or Director. They are more than willing to help you. So please participate.

**Mailchimp "Chatter":** Comes via email, one or three times a month with up-dates on club activities. If you don't receive them check your "JUNK MAIL" and if nothing is in this mail box, contact the memberships director to ensure your name and email address have been recorded correctly.

**Newsletter:** Is published once a month. Distribution is through the Club's website, under Newsletters, then left click on the "check mark" under the month you wish to read.

**Website:** The club's website is maintained by the Technical Director with up-dates from several other club directors.

ASSIGNMENT: SIGNS  
CATEGORY: COLOUR



Gail Courtice

*April Point*



Teresa Lange-Kings

*Pizza this Way*



Carol Anderson

*Where's the Cat*



ASSIGNMENT: SIGNS

CATEGORY: BLACK AND WHITE



Roy Watts

*Highway*



Marnee Pearce

*Geometry and Signs*



Lorene Kimura

*Not My Contractor*



ASSIGNMENT: SIGNS  
CATEGORY: DIGITAL ART



Alan Smith

*Cuckoo*



Vivienne Bearder

*No Lifeguard on Duty*



Marnee Pearce

*Made Me Laugh*