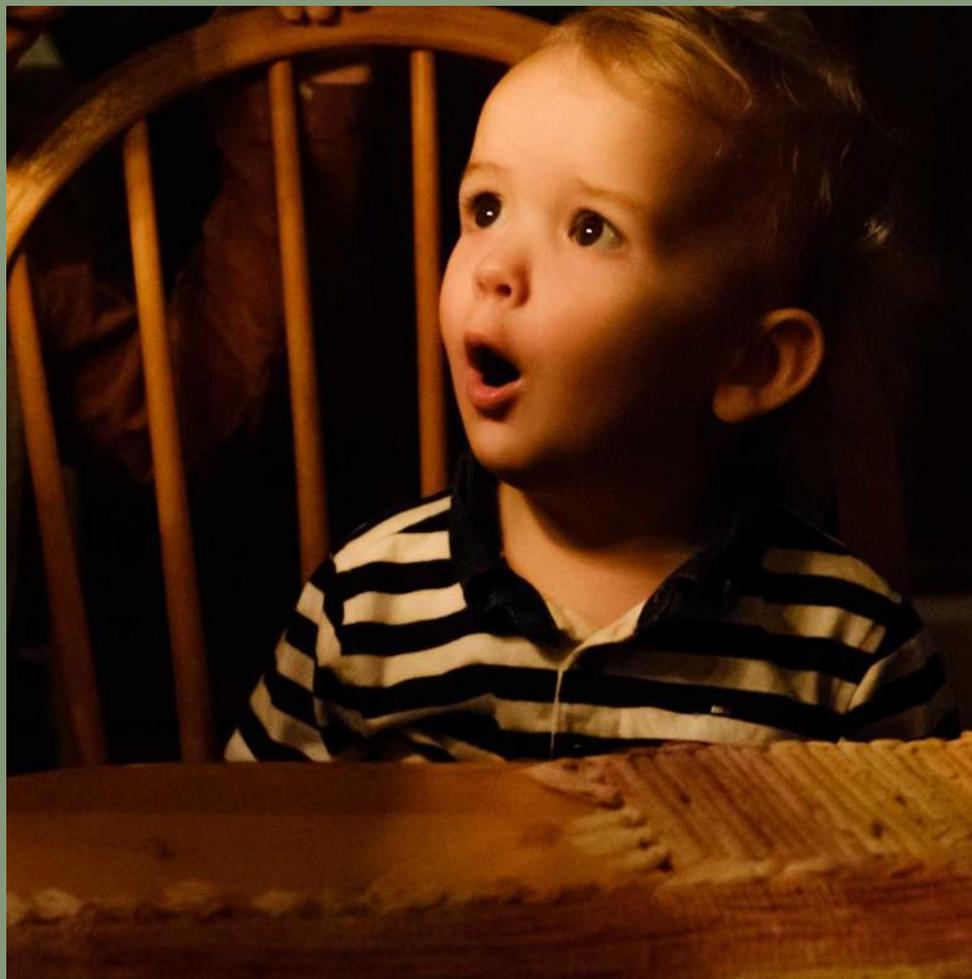




Shutterbug



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: WOW

by
Ed Dunnett

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 Vina Johnson 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 photographer is like a cod, which produces a million eggs in order that one may reach maturity.” — George Bernard Shaw

This month's issue is filled with three wonderful articles by great club writers. Shelley Harynuk has a chilly piece on the Oceanside Polar Bear Swim. No New Years Day fog here. John Critchley again wows us with an interesting article on manual focus. This will definitely sharpen our skills. Finally, Joe Crichton treats us to a photo expose of Prairie Skies. A beautiful series of sky images you can only capture on the prairies either in the very early morning or late in the day.

So enjoy this issue and if you have any comments please forward them to me.

Tale of Sorrow

As some of you may have heard, during the Courtenay Museum field trip, as Lorene Kimura and I stood idly chatting, without any intervention from myself, my camera and ball-head decided to separate from the tripod by doing a swan dive, striking the concrete floor and bouncing down several stairs. The robust Nikon D4 has a hole in its side, my beautiful 24-120 lens, resembles the beginning of a pretzel, and the two pieces of the tripod, ball-head and tripod are permanently divorced! KAPUT!

Stunned, somewhat sickened and contemplating a liquid lunch (NO, I had to drive home) I remembered that my house insurance covered full replacement cost for personal items. What a relief! After a few phone calls and some paperwork, my insurer, BCAA is sending me a cheque to cover the entire loss, without an increase premiums. “Happy days are here again!”

Although my saga of misfortune ended well, it may be appropriate to review your insurance, to ensure your cameras and equipment are adequately insured.

Tips from Ed Dunnett:

I just got an excellent explanation of why you should expose to the right when using a histogram to get the right exposure for your image. It is to control noise. Unlike film photography, in digital, noise hides in the shadows.

In post processing, if the highlights are too bright you can then reduce them quite effectively as long as you did not blow out the highlights originally. This is better than having to brighten the shadows which will introduce more noise.

Election of Club Directors

Over the next few months the club Nominating Committee will be looking to replace several Directors who are stepping down from office. We are a small club, the task of making the club a success falls on those who step forward and volunteer a little time. Directors jobs are vitally important to our operations, and do not take a lot of time. So if you wish to join in the management activities, please step forward or if asked, give it serious thought to becoming a director.

Polar Bear (Bare) Swim

By

Shelley Harynuk



Every year on January 1st around noon they gather on beaches all over the world, some in costumes, some in skimpy bathing suits, some just in shorts and t-shirts but they all share one thing, an incredible amount of nerve. Yes, I'm talking about those brave folks who take the annual Polar Bear plunge.



This year was no different at Parksville's Community Beach. We arrived with cameras in hand at about 11:30 just as the registration desk was opening and the participants were already lining up. The day was not too frosty, only about 4 degrees above zero and the wind was quite calm but still and all I was wearing three layers, a scarf, polar fleece hat and mitts. You weren't going to find me stripping down to my skimpiers and rushing in to 8 degree water for no prize greater than bragging rights, no siree.

What an eclectic mix of plungers there was. I saw a unicorn with the face of Deadpool chatting to a very fat clown, a full box of Crayola crayons, a man with the head of a dinosaur and a Viking. In all I've been told that there were about 240 "swimmers" who took part.

Of equal importance were the First Responders on site; search and rescue, firefighters, ambulance attendants and so on. They were evident wherever you looked, on the shore, in the water and by their vehicles. It was reassuring but it also indicated that while this was a fun endeavour there was also risk involved. Mercifully their services were not needed this year.

Registration continued from 11:30 right through until just after noon when the announcements began. Do this. Don't do that. Pay attention to this and so on. People edged down closer and closer to the water. Outer clothing started coming off revealing bodies of varying shapes and sizes. The countdown began and at



zero, 240 people took their first steps into the frigid water. Most moved quickly in a “let’s get this over with” mode of running, but there were some who just seemed to be having a wonderful time. You’d think the water was balmy. They were having so much fun they actually stayed in the water a lot longer than was really necessary than if they were just trying to prove a point. I take my warm polar fleece toque off to them.

The vast majority roared back out of the water and into their waiting blankets or housecoats, puffy coats and Uggs. I had my photos but my feet were cold so I left them to their war stories and went home to drink hot chocolate and talk about how crazy people could be. I’ll be back next year, fully clothed with my camera counting on those people to show up again, not understanding what drives them to do the Polar Bear Swim but awfully glad that they do.



Manual Focus Lenses.

**By
John Critchley**

This month’s tell-all expose is about manual focus lenses. So, basically, all lenses, no? After all, all interchangeable lenses are manual. Some have an automatic function as well, but all can be used as a manual lens. And, if you bought an interchangeable lens camera that does NOT permit manual focus on its lenses, I would suggest Craig’s list, ASAP!

Q: So why do we need to focus the lens at all?

A: Because the laws of physics do not allow for any other option with the f/stops used in cameras. So, looking below, to set the camera up for fool proof operation, set focus to manual and a distance of 8ft, and everything from 4 1/2 ft to infinity will be ACCEPTABLY SHARP. (see reference below on hyperlocal distance) This is NOT the same as CRITICALLY SHARP.

A: To achieve CRITICAL sharpness, one must focus precisely on the subject wherever that happens to be in the frame. Manual focus is the go-to option for most pros except for subjects like sports, action, wild-life, children, flash aided, etc. etc.

Depth of Field Calculator

Camera, film format, or circle of confusion Nikon D4, D3x, D3s, D3		Subject distance 10 ft
Focal length (mm) 24	Selected f-stop f/8	Depth of field
Subject distance 10 feet	<input type="button" value="Calculate"/>	Near limit 4.42 ft Far limit Infinity Total Infinite
		In front of subject 5.6 ft Behind subject Infinite
		Hyperfocal distance 7.95 ft Circle of confusion 0.03 mm

Exception: The smaller (read more compact) and automatic the camera is, the less likely you are to have a manual option on the lens. Some bridge cameras fall into this category, as well as the majority of point-and-shoot cameras, including smart phones. Most smart phones have fixed focus lenses, and some newer phones are equipped with the wide angle/ tele option, but no manual function. Most, again, are fixed focus, but some are auto focus.

Smart phones and Hubble have that much in common - no focusing!

Q: So why do we need to focus the lens at all?

The short answer is, of course, you don't. You could make a 600mm lens, maybe f/4 or f/5.6 perhaps and fix the focus at any distance between the minimum focusing distance and infinity, and, AT THAT ONE DISTANCE FROM THE LENS, the camera would record perfectly in-focus images. All you have to do is to jump up and follow the lion through the bush to make sure it stays the correct distance from the camera for your needs. But if you made the same lens with f/32 or f/64 aperture, you would have quite a large depth of field. Comparatively. Heh! It could happen!! :)

So LONG answer, part 1: convenience. It converts an expensive DSLR into a point and shoot. Everybody wants one.

I bought a manual focus lens many years ago (actually a 24mm tilt/shift lens) to use for landscape photography particularly. I could adjust it to give whatever depth of field I wanted, and still have large apertures available to me f/4 etc. for dawn and dusk, night etc. And it works very well. Adjusting the tilt angle is a clumsy and coarse adjustment process. A tiny movement of the lens translates into a huge change in the plane of focus. But it is an option for those with skill, determination and the money for the equipment!

But it is such a pain to set up for proper exposure in the end I went back to my autofocus lens and used the hyperlocal distance to obtain the depth of field. (<https://photographylife.com/landscapes/hyperfocal-distance-explained>)

But why do lenses need focus controls at all? After all, if you can make a smart phone camera take excellent pictures without ANY focusing, why not a Canon/Nikon 600mm telephoto?

Depth of Field Calculator

Camera, film format, or circle of confusion <input type="text" value="Nikon D4, D3x, D3s, D3"/>	Subject distance 50 ft
Focal length (mm) <input type="text" value="600"/>	Depth of field
Selected f-stop <input type="text" value="f/32"/>	Near limit 48.1 ft
Subject distance <input type="text" value="50"/> <input type="text" value="feet"/>	Far limit 52 ft
<input type="button" value="Calculate"/>	Total 3.91 ft
	In front of subject 1.88 ft (48%)
	Behind subject 2.03 ft (52%)
	Hyperfocal distance 1232.3 ft
	Circle of confusion 0.03 mm

Notice what happens to the total DoF when I open the lens up to f/8

Depth of Field Calculator

Camera, film format, or circle of confusion		Subject distance	50 ft
Nikon D4, D3x, D3s, D3		Depth of field	
Focal length (mm)	600	Near limit	49.5 ft
Selected f-stop	f/8	Far limit	50.5 ft
Subject distance	50 feet	Total	0.98 ft
Calculate		In front of subject	0.48 ft (50%)
		Behind subject	0.49 ft (50%)
		Hyperfocal distance	4923.2 ft
		Circle of confusion	0.03 mm

So, DoF is a CRITICAL consideration when deciding on an aperture, and available light becomes a limitation for aperture selection. Which is why, in a nutshell, movie sets are littered with HUGE lighting rigs. So, to provide sufficient light for correct exposure with the required depth of field.

All movie lenses are manual focus. The movie makers employ highly skilled technicians (focus pullers) to ensure that the focus is accurate for the start, duration and end of each shot regardless of the conditions called for by the director. Ambient light is almost never used on an outdoor shoot as it changes too rapidly for the (manual) film equipment to allow compensation.

We could also discuss the aperture of a lens as a lead in to manual focus. But in simple terms, the larger the f number the shorter the depth of field. So, capturing in low light requires a wide-open aperture which yields a tiny depth of field. This may work if the subject is still, or only moves within the limits of the depth of field but is very difficult to get right.

Moving to still photography, we see that professionals in a studio environment will prefer manual focus for most occasions. Especially fashion and portraiture. Although nowadays, the advent of auto eye tracking cameras may to a certain extent, reduce the need for using manual focus. But obtaining CRITICAL focus accuracy is the key to successful commercial photography. No customer will pay for non-sharp images unless they specifically ordered them that way, I suppose.

Landscape photogs as well may choose to use a manual focus system to ensure that the focus is again, critically sharp, WHERE THE PHOTOGRAPHER WANTS IT TO BE CRITICALLY SHARP. The same applies to night/ astronomical photography which requires extremely critical focusing to obtain useable images of the stars and planets etc. (CF: Hubble space telescope)

There are other reasons for choosing manual focus lenses. <https://photographylife.com/zeiss-make-autofocus-dslr-lenses>

I suspect that I am not alone when I say that the primary reason for me 'rejecting' an image is due to focus errors, whether manual or automatically induced! And so, this leads me to my conclusion: -

Use whatever method you like as long as it yields images which meet your expectations as well as your viewers and or customers demands. For most situations, automatic focus will do an excellent job and I will go so far as to say that I expect it would yield more in-focus shots under any conditions than using manual focus,

BUT (and yes, it is a big but) in order for your camera to produce the results you crave, you must know how to set-up and use the auto focus system on your camera. There is no point laying out \$\$\$\$ for an auto-eye-tracking-full-frame-state-of-the-art-DSLR and then letting the camera decide where you want to focus your composition.

If you have eye sight that is keen enough and the dexterity to evaluate and adjust focus your self, try it! For most of us, the auto focus should always be ON unless you really know what you are doing! And if, like me, you live in Nikon land, understanding their autofocus system is the last mystery left before we know everything there is to possibly know about the universe.

Prairie Skies

Joe Crichton

We all love living on Vancouver Island and as photographers we enjoy the variety of opportunities it presents; from spectacular scenery to abundant wildlife.

I recently heard an interview with two artists, one from the West Coast and one from the Prairies. They both enjoyed living where they did but also loved to visit and paint in the other's region.

They said that the light was so different in each, not better or worse, just different. As a result they would alter their style accordingly. I imagine this would apply equally to photography.

With deep Prairie roots on my mother's side of the family I have always enjoyed visiting Saskatchewan and marveling at the open spaces and their "Living Skies." (That is now on their license plates.)

Those vistas open up a whole area of photography that is lacking on our island – big skies and bigger sunsets and sunrises.

As a serious Birder, getting up early for a sunrise is not a problem but because Saskatchewan does not go on Daylight Saving Time that Golden Hour in June starts well before 4 am; so maybe best to start with the sunsets.

One thing I have found is that it pays to look away from the setting sun as sometimes there can be remarkable skies behind you.

I have travelled to bird watch and take photos to many countries around the globe but one of my favourite places to return to is Grassland National Park in southwestern Saskatchewan. At more than an hour south of the Trans-Canada Highway it is a spectacular, quiet and peaceful part of the world. The park encompasses the last area of intact short grass prairie left anywhere. The big skies are complemented by the rolling hills and valleys of the Frenchman River.

There is camping in the park and in the nearby town of Val Marie. My favourite place to stay is the Convent B&B in Val Marie which was once a Convent school. A gentle place, although many years ago when the town was much larger, I understand that it was a pretty wild-west sort of place. Back then the local hotel had the kind of bar where the music started at 8 and the fight started at 10. Now they have a pretty good Chinese restaurant.

The area has been transformed since it became a national park as they have gone to great lengths to preserve the remnants of prairie dog towns, Burrowing Owl habitat and with the reintroduction of the Bison, the restoration of the ancient ecosystem.

However, beside the fact that there are living skies and out of this world sunsets and sunrises, there can also be spectacular thunder storms. If that is not enough for the avid photographer, the area has been designated as a Dark Sky Zone. Dark skies and big vistas make an astonishing combination for stunning photos.

What following is a beautiful photo exposition.



Sunset

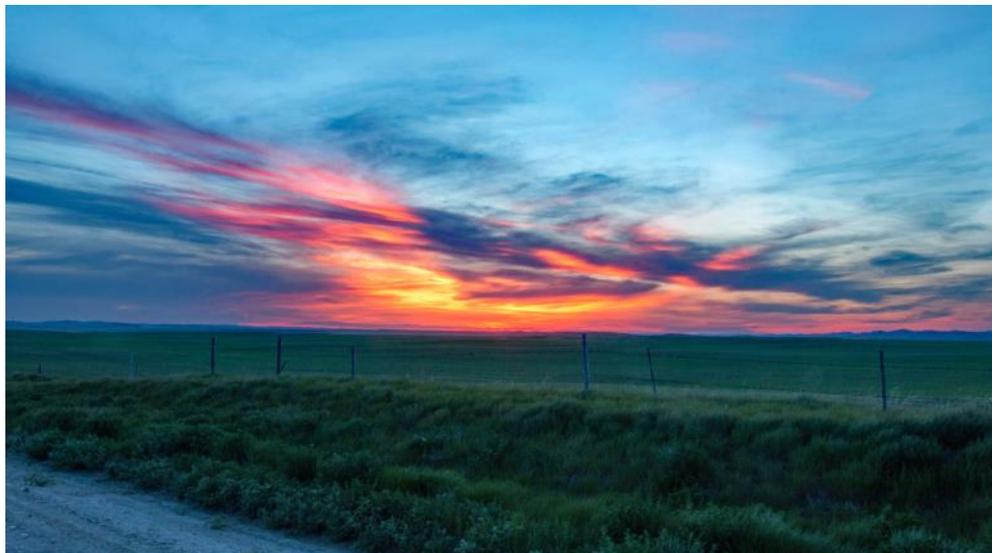
Storm





Sunset

Morning Mist



Sunset



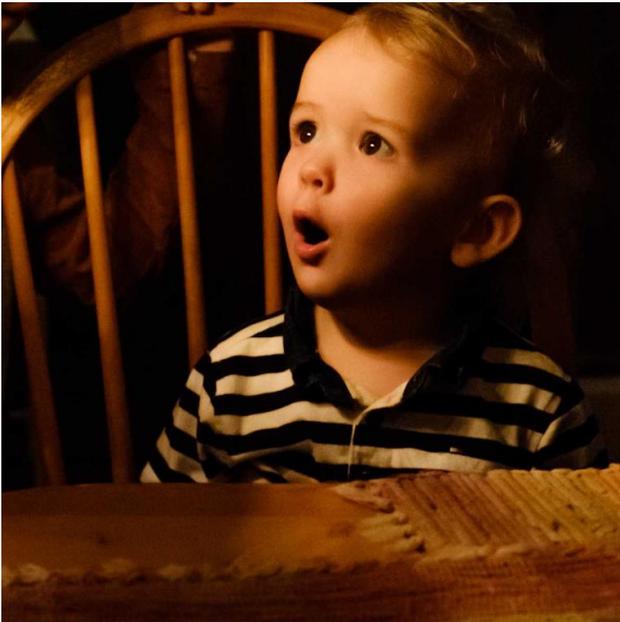
Away From Sunset

4 am



Sunset

ASSIGNMENT: CANDLELIGHT
CATEGORY: COLOUR



Ed Dunnett

WOW



Barbara Hooper

Be Our Guest



Jack Harynuk

Reflections



ASSIGNMENT: CANDLELIGHT
CATEGORY: BLACK AND WHITE



Barbara Hooper

Candles



Roy Watts

The Face



Jack Harynuk

Reflections



ASSIGNMENT: CANDLELIGHT
CATEGORY: DIGITAL ART



Barbara Hooper

Captured in Time



Roy Watts

The Mask



Jack Harynuk

Reflections



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.