

# **HCPC In Focus**

Newsletter of the Harbour City Photography Club

**June 2025** 



Celebrating Summer - The Beachcombers - by Ricarda Brusegard

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#### Presidents Message – Year End Report 2025

Kate Farrell

In my first year as President, I encountered some personal challenges for which I received great support from both the Board and the members of this club. Thank you for your kind words and messages. It is testament to the membership that we are more than just a photography club.

Over the past year, the Harbour City Photography club, true to form, has offered a full slate of programs, outings and competitions with some of the highpoints listed below:

#### **Program Presentations – Areef Abraham**

This year, HCPC hosted a diverse and inspiring lineup of guest speakers from around the world. Each brought their unique perspective and expertise to our Zoom sessions:

- Antony Chodas (Canada) Wildlife and Nature Photography
- Monique Campbell (Canada) Faces in the Street: Candid and Camera-Aware People
- Photography
- Lynn Smith (Australia) foto vague: See What's There. Feel What's Not
- Etienne Bossot (Vietnam) Travel Photography in Asia: What to Expect and How
- Ethical Practices Can Elevate Your Experience
- Adam Gibbs (Canada) A 30-Year Retrospective
- Colleen Miniuk (USA) Visualization: Picturing the Unique Possibilities
- Michael Gordon (USA) Inspiration, Imagination & Intention in Black & White

#### Education Chair - Report - Sue Nurmi

Six education meetings were offered over the course of the year: two were devoted to the print competitions and the balance were presentations about a specific aspect of photography. Seven Special Interest Groups were offered as an opportunity for members to delve into a particular aspect of photography. We introduced the *Settle*, *England – HCPC Photo-Exchange* and will repeat in 2025-2026. Members and guests was very moved by David duChemin's presentation, *Light*, *Space & Time* in March, one reporting that it was the best presentation he'd attended.

#### E-Books – Areef Abraham

Since launching our first e-book in April 2024, HCPC has published a total of five e-books. This represented 89 submissions, and 320 images shared with the club and the broader public.

We expanded our offerings by introducing a Projects section to complement the popular Favorite 4 series. The first Projects section encouraged members to submit 6 images united by a common theme. The upcoming September 2025 edition will allow submissions of up to 12 images, enabling members to showcase a more comprehensive body of work and tell broader visual stories.

#### Canadian Association for Photographic Art (CAPA) 2024/5 Club report – Dave Tyler

CAPA is a national organization of Canadian camera clubs and individual members from Canada and around the world who have a common interest in photography. There are almost 90 member clubs and over 1,300 individual members.

In the past 12 months our club entered seven CAPA competitions. As always, the standards were very high and the winning photos were truly outstanding. you view these images at the CAPA website <a href="https://capacanada.ca/capa-competitions/winners/">https://capacanada.ca/capa-competitions/winners/</a>. Two of our members did very well and won awards either as a club entry or individually: Kate Farrell; Club Entry and an Honour Award, and Karen McLaughin who received a Third Merit for a Fine Art image and Second Merit for a Colour submission.

Many thanks to the hardworking Board. I look forward to and equally exciting and successful year in 2025 - 2026.

#### Life Captured

First and foremost, thank you to Geri Reamer for producing this slide show on our behalf.

Life Capture is a thirty – minute slideshow produced by Geri Reamer and featuring club member's images, aired on TV by Rogers. The show is produced six times a year. To date, approximately 18 - 20 members regularly contribute but all members are welcome to participate.

For those that wish to be in the next show, all six – eight images are due <u>before July 17th</u>. Geri suggested that, if possible, the images should be around one theme, but <u>it isn't necessary</u>. Please be sure to include your name and title on each file you submit. Do not include a watermark. As well, all images should represent "best" work; and therefore, a little polishing in Lightroom or Photoshop for example may elevate an okay image to "wow".

Use WeTransfer to gerireamer45@gmail.com

In addition to Nanaimo, the show is aired in Victoria, Campbell River, and Powel River. It can also be viewed on the club's YouTube channel, and members are encouraged to share this link with family and friends. The last six episodes have had 776 views on YouTube.

https://youtu.be/HplEUgZQrBc

#### **ANNUAL GENERAL MEETING - JUNE 3, 2025**

We are pleased to introduce the 2025 - 2026 Executive Board which consists of 4 Directors, 10 Chairpersons and 2 Administrators.

#### **Directors**

Position	Name	Email Address
President	Kate Farrell	president@hcpclub.ca
Vice President	Lynda Simpson	vicepresident@hcpclub.ca
Secretary	Maggie Tilley	secretary@hcpclub.ca
Treasurer	Jerry Pickering	treasurer@hcpclub.ca
Past President	Sue Nurmi	N/A

#### Chairpersons

Position	Name	Email Address
Membership	Jerry Pickering	membership@hcpclub.ca
Program	Areef Abraham	program@hcpclub.ca
Education / SIGs	Sue Nurmi	education@hcpclub.ca
Community Liaison	Vacant	N/A
Digital Competitions	Ken Wilson	digital@hcpclub.ca
Print Competitions	Craig Barton	print@hcpclub.ca
External Competitions	Sue Nurmi	externalcomp@hcpclub.ca
Outings Coordinator	Irene Peinhopf	outings@hcpclub.ca
Website / Technical	Sue Nurmi	webchair@hcpclub.ca
Newsletter Editor	Kate Farrell	newsletter@hcpclub.ca
Social	Wendy Pickering	social@hcpclub.ca

#### **Administrators**

Position	Name	Email Address
Life Captured	Geri Reamer	lifecaptured@hcpclub.ca
Facebook	Sue Nurmi	facebook@hcpclub.ca



# Volunteers Needed

Nanaimo 2025 55+ BC Games | September 9 - 13, 2025



#### **VOLUNTEER TODAY!**

There are lots of opportunities to volunteer before and during the Games!





- Sports
- Transportation
- Finance & Admin
- Special Events
- Operations
- Data Entry

- Photography
- · First-Aid / Medical
- Fundraising
- Hosts
- · Medals/Results
- Volunteer Management

#### LEARN MORE OR SIGN UP

EMAIL: volunteer@55plusgames.ca

WEB: www.55plusbcgames.org/nanaimo











If you want to volunteer to be an Event Photographer click on the poster. It will take you to site and from there you scroll down to the volunteer Nanaimo tab, click on that and then click on the Promotions -Photography link as the choice. You will have to register if you are a first time volunteer.

#### **Editor-In-Chief: Ruane Dumler**

My sincere thank you to Kate Farrell for volunteering to take on the role of Editor-In-Chief in the coming year. While most of my energy, as editor, was spent corralling individuals and encouraging them to coalesce their ideas into an article – complete with pictures, it does take time and *encouragement*, a.k.a. badgering and possibly nagging and adherence to the calendar. I've enjoyed the opportunity to work with our group of essayists/photographers; Bev Moynham, Nick Zoltay, Bill Saffin, Karen McLaughlin, and Steve Corscadden. And I have once again, had purpose to sharpen my own writing skills.

A new dilemma for the committee that should be addressed in the coming year will be the use of AI. Like our photography, the genius of AI has crept into written expression: the ease and simplicity of generating an article on any topic is time-efficient and attractive. But it comes at a cost. It can replace rather than enhance a writer's voice; that unique tone that characterizes the individual, their style, personality, and ideas. Therefore, the newsletter committee will have to develop some working principles for the use of AI going forward.

Aligned with the idea of the individual and writer's voice is originality and innovation. The club has lost several valued members over the years, but this past March, our Brad Powell passed away. I am one of many who valued his knowledge and enthusiasm for all things, photography. In my opinion, he was a "guide-from -the-side" and his advice was valued. He could be counted on to lead the charge into new ideas and techniques. In the days of our Foto-Fairs, one could depend on Brad to present interesting and challenging seminars: "drips", orbs, through to replicating the work of photographer, Pep Ventosa. Brad was Mr. Innovative. He is missed.

I wish you an inspired and <u>innovative</u> summer of photography – and good times with family and friends. We hope you enjoy Issue Four of our newsletter, "*In Focus*".



Celebration of Summer - *Pale Swallow Tip* - by Lynda Stevens



Celebration of Summer - Flora Orange Tip - by Lynda Stevens

#### Where to Begin

By Bev Anne Moynham

The Internet offers many learning opportunities for photographers from beginners to professionals. Here are three highly recommended teachers.

#### John Greengo

If you are thinking of getting a new camera (or you have already bought one) there are several things to consider. To begin with all those numbers and dials on any DSLR camera are like a new language. A good place to start is with John Greengo, who has a FREE course on his website about choosing a camera that's right for you called <a href="CAMERA BUYER'S GUIDE 2025">CAMERA BUYER'S GUIDE 2025</a>; John is a great teacher and will take you through the pros and cons of the most popular brands of camera. When you decide which camera you want to buy, purchasing his guide to that particular camera is highly recommended. If you come into



possession of an older camera, you may find the guide for that camera on the <u>Creative Live Website</u> where there are guides to many older models that are also taught by John Greengo:

When you have purchased your camera and become familiar with its basic functions you may need someone to guide you through the actual process of taking photos step by step. Here are a couple of teachers that I highly recommend.

#### **Emma Davis**

"A Year With My Camera" is a free course that takes you through 52 weeks of free lessons and assignments to help you get familiar with how to use your camera to take good photographs. The teacher, Emma Davis, is a British Photographer, with a Masters Degree in Psychology specializing in teaching creativity. You can receive all the lessons by email for free and/or purchase her books, which complement the course, on Amazon. This course and links to her other courses can be found at:

#### Nick Kelsh

Another highly recommend teacher is Nick Kelsh who can be found at: <u>HOW TO PHOTOGRAPHYYOURLIFE</u>

Nick has written several books and offers several courses including "Basic Photography" and "Going Manual" which are great resources for beginning photographers. He also has a vibrant community of his former students on Facebook. Nick offers in-person workshops in various locations which I can personally recommend as a life-changing experience.

These three teachers offer some free courses and/or newsletters on their websites so that you can get to know their teaching style before you purchase more in-depth instruction. Check them out — hopefully they can provide you with some tips and tricks to help you on your photographic journey.



# Results of the April 2025 Digital Competition.

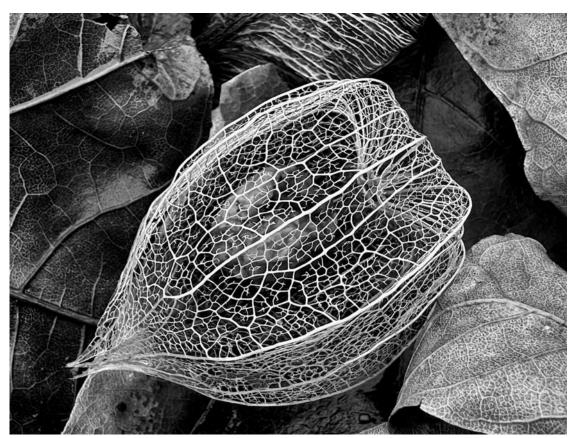


First Place Black & White My Old Nikon by Maggie Tilley



Second Place Black & White The Plague Doctor by Ricarda Brusegard

# Results of the April 2025 Digital Competition.

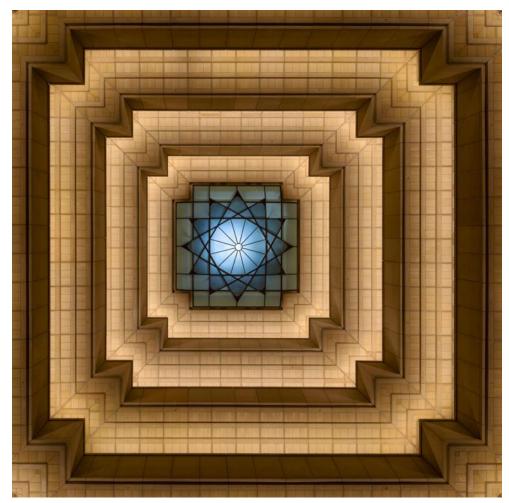


Third Place Black & White Garden Filigree by Val Utgaren



First Place Square or Squares Irregularity by Ricards Brusgard

# Results of the April 1 2025 Digital Competition.

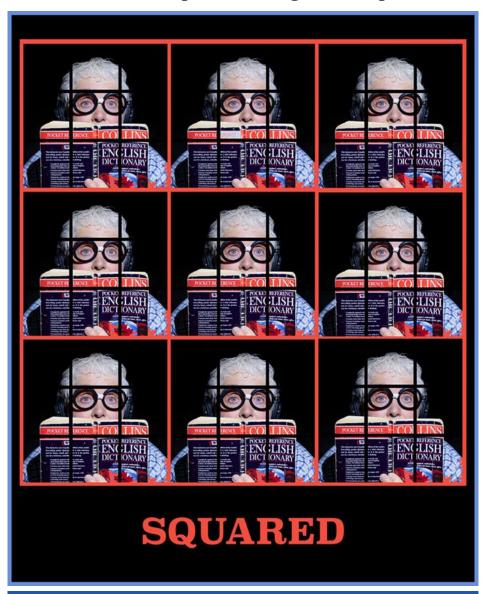


Second Place tie Square or Squares Altered Squares by Werner Schmidt



Second Place tie Square or Squares The Secret Hand Society by Maggie Tilley

#### **Results of the April 2025 Digital Competition**



# CanvasPlus.ca The Professionals' Choice

1A5, 428 1st Avenue, Ladysmith B.C. 250-924-0901

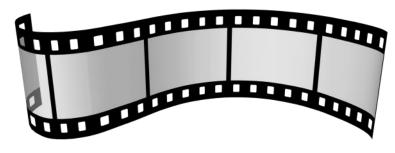
WE PRINT RICH, BEAUTIFUL WALL ART FROM YOUR PHOTOS OR ART ORIGINALS.

Every day we embrace your trust in us to reproduce cherished photos or art pieces at the size of your choice, with full detail and richness intact. We consider the reproduction process a handcrafted art in itself, from high resolution digital image creation, to the calibrated printing process, application of archival coatings, building of frames using local sustainable wood, canvas stretching and the safe packaging and shipping (worldwide) of the final product. We treat your artwork with the same care and attention as we would our own

#### Shooting film in the digital age.

By Steve Corscadden

I became a photographer in the early seventies and shot 35mm and medium format until 2005 when I got my first digital camera. I shot digital exclusively until the height of the COVID lockdowns in 2020 when I found myself looking for something to do and got out my one remaining camera, a Mamiya 645 medium format camera.



People were still shooting film but it had become more difficult. Finding medium format film on the Island wasn't possible so I went online and ordered some. I couldn't get it developed or scanned locally either so had to send it away. When I got another 35mm film camera I found that London Drugs developed and scanned one type of 35mm only (called C41 Process film) but not medium format.

This made it much more expensive but fortunately I eventually found a young woman who had started a local business - <u>AVIVA STEIN WOTTEN PHOTOGRAPHY & FILM LAB</u> and I was able to get my medium format work done as well as my 35mm work. Aviva can also do B&W prints and she has done several for me. I was very pleased with them.

Much to my surprise I discovered I had a collector gene in my DNA and now have a great many film cameras ranging from Single Lens Reflex (SLR), Twin Lens Reflex (TLR), and Range Finders in both medium format and 35mm. I bought most of them on eBay from Japanese sellers who seem to have the most mint condition cameras. My policy for dealing with eBay is to buy from sellers who are rated at 100% satisfaction but no less than 99%. I want cameras that are described as top mint or mint and have lots of well focused pictures of all parts of the camera to support the claimed condition. A video showing the camera in operation is also nice. You will pay more for such cameras but all the ones I bought this way have been perfect and I haven't had to pay to have them serviced.

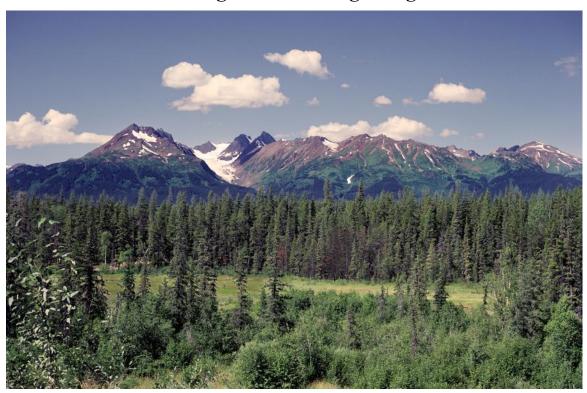
There are other places to find cameras such as the <u>KAMERA STORE</u>, located in Finland, <u>KEH CAMERA</u>, Georgia USA, and <u>PARAMOUNT CAMERA REPAIR</u> located in Saskatoon. All do repairs and servicing as well and offer a warranty, unlike eBay which only has a 30 day return policy. I am sure there are many others.

There isn't as much film available as there used to be but it is still widely available. London Drugs sells 36 exposure rolls of Fujifilm 200 or 400 for \$16.99 or a five pack of Kodak Portra 160 and 400 for \$169.99 (which works out to \$33.99 a roll) I have good luck with Fujifilm but Portra was designed for scanning and is my favourite but I save it for special projects. Black and white is also available with Ilford HP5 Plus costing \$12.98 a roll and Ilford XP2 Super 400 going for \$16.95 a roll. There are lots of others and each has a distinctive look so you usually have to experiment to see what you like. London Drugs can process the XP2 Super but not the other Ilford products but Aviva Stein Wotten can do those.

In my view scanning is the weak point in film photography today. Everyone wants the best possible scan at the lowest possible price and that may or may not produce the results you want. London Drugs charges \$27.84 to develop, do a premium scan, and an upload you can get and download into your computer. Aviva charges \$29.00 for Black & White and a little more for colour for the same service. If you want the best scan you are talking about Drum scanning. I found one Canadian company - VANCOUVER DRUM SCAN - and one American Company - ALEX BURKE PHOTOGRAPHY The Canadian company charges around \$24 CDN and the American Company charges about \$40 US per image. You can also buy your own scanner - EPSON is popular - but that can be a large investment if you want top quality scans. Some people set up a system to use a digital camera on a copy stand to "scan" their negatives but you need to have macro lens and a light source such as a light table. VALOI makes a device to make it simpler. If you do your scanning this way you need to be able to :invert" your negatives. I have used NEGATIVE PRO LAB with good results. ALEX BURKE PHOTOGRAPHY has a site on how to do manual inversion of Color Negative Film.

The next 2 pages contain 4 photos each taken with different films and film formats and scanned differently.

#### Shooting film in the digital age.

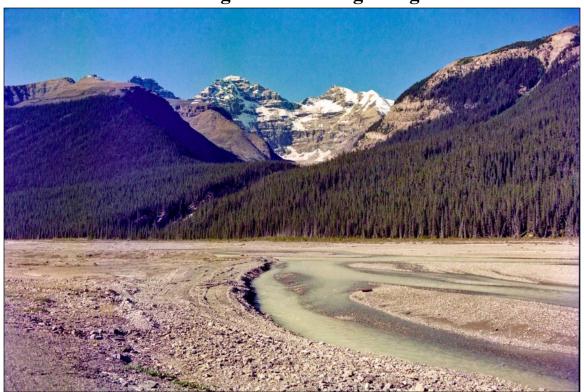


This shot was taken in 1980 during a 6 week drive up the Alaska Highway and back. It was one of my Canon 35mm film cameras using Kodachrome Slide film. The image was Drum Scanned from the slide It came back as a 601 mb 16 bit TIFF at 12,505px by 8409px. At the price of drum scans I would only do this if I was going to do a limited edition issue for sale.



This shot was taken in 2023 at a Show & Shine In Nanaimo using a Canon EOS 1V 35mm film camera and Kodak Portra 400 film. The scan was London Drugs premium scan and came back 1.22mb 8 bit JPEG at 3024px by 2005px.

#### Shooting film in the digital age.



This was taken in the mid eighties using a Mamiya 645 Medium format film camera and Fuji 100 film. It is the Columbia Icefields Parkway in Alberta. I scanned it using a Digital camera and Macro lens and inverted it with Negative Pro Lab. It came back as a 16 bit 105 MB RAW image at 4756px by 3168px. This worked pretty well. A Drum Scan might have been better except for the cost.



This shot was from the first roll taken when I came back to film in 2020. It was taken with the same Mamiya 645 Medium format film camera using Fujifilm 400 and was one I had to send away for developing and scanning at considerable cost. It came back as an 8 bit JPEG at 3387px by 2433px. COVID meant staying home so this was my neighbours Honda Goldwing.

#### **HCPC/London Drugs Membership Discount Agreement.**

The Board is pleased to announce that Harbour City Photography Club has reached an agreement with London Drugs, **the North Town Center location only**, for discounts ranging from 10% to 30% on photographic equipment, printing supplies, and picture processing. The details were circulated by email from Sue Nurmi on June 19<sup>th</sup>. All information is under the Members Only section on the club website. (or soon will be).

To be eligible, individuals must be paid members of the Harbour City Photography Club. A membership card, available electronically, must be presented at the time of a purchase. If you do not have a current card, please contact Sue Nurmi.

This agreement has been in the works for a long time. Kudos to members of the board and Olivia Mah of London Drugs for making it happen.





# Results of the April 2025 Print Competition.

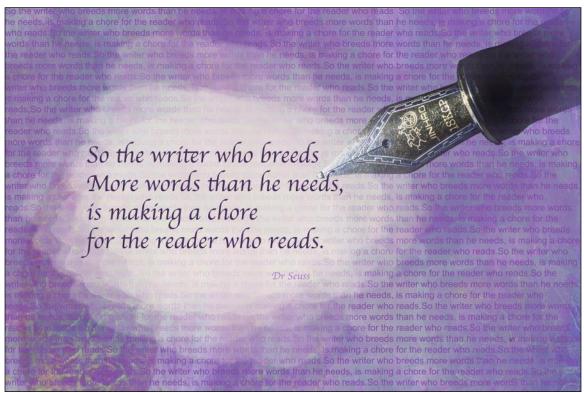


1st Place Literature-Fahrenheit 451 by Don Clark



2nd Place Literature - *The Raven* by Ricarda Brusegard

# Results of the April 2025 Print Competition.

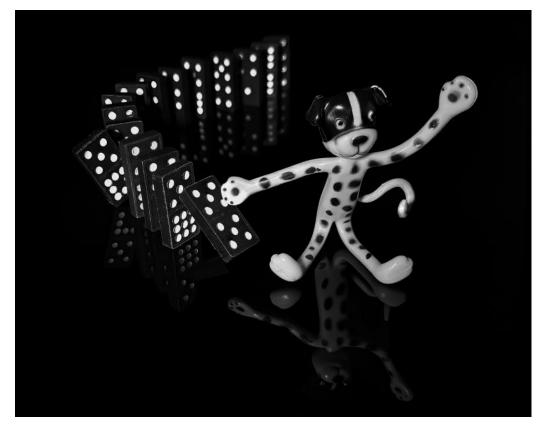


3rd Place -Literature *Too Man Words* by Sure Nurmi



1st Place - Still Life *Spring* by Sue Nurmi

# **Results of the April 2025 Print Competition.**



2nd Place - Still Life Spots of Trouble by Maggie Tilley



3rd Place - Still Life *All Sorts* by Ruane Dumler

#### Tips for Your Travel Photography.

Revised: original article appeared in June 2023 by Rooney Dumler

People are, once again, on the move and for most the summer remains the main travel season. A quick review of tips for getting our best summer shots may be most timely.

All the basic guidelines still apply: "Rule of Thirds" for composition, basic elements of design, and consider the times for the best light. Experiment and "move the feet' to get a variety of angles on your subject; the colourful, quirky, and/or cultural to create interesting images.

<u>A tripod</u> is recommended to keep the camera steady. A small travel tripod which is light and designed to fold up into a compact package may be invaluable. Some can fit into a carry-on bag. These models are also designed to be lighter than their full-sized counterparts.

**Lens**: Preplan and consider what type of photos you will be taking.

Travelling with a zoom lens that has a wide focal range will help you cover most bases and be ready for anything: i.e. 28 - 300 mm lens. A 50 mm. prime lens is great for street photography, portraits and detail shots. If you have the luxury, strength and space to carry two cameras, have a wide angle on one i.e.. 12-24mm. which is great for landscapes and architecture and a zoom 24mm -70mm on the other.

An article by "The Wandering Lens" and recent presenters offer the follow suggestions:

White Balance: rather than leaving it on auto consider the following three options

- "Cloudy" white balance when in a rainforest or similar green environment to
- Enrich the greens and make the colours more vibrant
- "Daylight" is best for direct sunlight during the day
- "Flash" will warm up colours when using the flash both indoors and outside.

**ISO** An interesting debate exists. In the past, the recommendation was as follows:

- Sunlight: ISO 100-400
- Shade or cloudy days: 400-800
- Low light or dark: 800+

But in the past year, several presenters including David Duchemin and Antony Chodas, have suggested leaving ISO on AUTO and remove any noise during post processing. It's more important to **get the shot.** 

**Exposure Button**: That button with a little+/- sign on it to be used in conjunction with the dial to add and reduce exposure. For more on this, follow the link to an article by David Duchemin <u>COMPENSATING FOR SOMETHINGS</u>

<u>Manual / Aperture / Shutter</u> and in that order or whatever it takes to, again, get the shot that satisfies you. That can include P (program).

Know and experiment with your camera well before the holiday shoot:

#### Lastly.

Cameras are a prime target for theft when travelling. Buy camera insurance. This is the best way to minimize losses if your camera gear does wind up in the hands of the unscrupulous. Your homeowner or rental insurance might already cover you. Check it out. Keep gear secured when not shooting, like in a hotel safe or hostel locker and never check expensive photography gear under a plane. Always take it carry-on. Lastly, try not to flash your camera around in sketchy or poverty-stricken areas and store your gear in a nondescript bag between shoots.

Along with camera insurance, both physical and online backups of your travel photos are important. Backups could include an external hard drive backup of RAW camera files, as well as online backup of select images and another online backup of final edited images. Where the internet is limited, consider loading the images onto an external hard drive and mailing it home.

I have included some favourite images from a recent trip to Seattle: architecture from the Ballard (waterfront) area and people being people.

# **Tips for Your Travel Photography.**



**Bridal Party** 

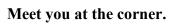




# **Tips for Your Travel Photography.**



It's all about the dog.





# Why Flickr Might Be the Best Photo Sharing Platform You're Not Using (Yet)

Kim Yannick

If you've been part of a camera club for a while, or even just quietly building up a library of images on your hard drive, there's a good chance you've asked yourself, "Where should I share these?"

Some folks use Facebook. Some have a personal website. Some don't share at all, simply because it feels like too much hassle—or too public. If you've been searching for a quieter, more photographer-friendly space online, I'd like to gently reintroduce an old friend: Flickr.

Yes, it's still around—and honestly, it's never been better.

Flickr is an online platform built specifically for photographers to store, organize, and share their images. It's been around since 2004



and, while it may have slipped off the radar for some, it's remained a steady, well-organized space for people who love photography—not performance. It's not about likes or popularity. It's not a place to build a brand or grow a business. It's a place to enjoy the craft, connect with others, and share your images simply and beautifully.

One of the best things about Flickr is how easy it is to use—and how peaceful it feels compared to other platforms. There are no noisy politics, no aggressive advertising, and no confusing feeds. You upload your image, and it appears exactly as you intended. You can create albums, share a clean link with friends, family, or fellow photographers, and organize your work in a way that feels meaningful. It's a bit like having your own digital gallery wall—one that's easy to manage and a pleasure to share.

What makes it even more enjoyable is the community aspect. Within Flickr, you can join special interest groups where members gather around a shared passion or theme. If you love landscapes, there are dozens of different landscape groups to join, from sweeping vistas to moody black and whites. If fine art nudes are your thing, there's a place for that too, with respectful, curated spaces for creative and expressive work. Into mushroom and fungi photography? There are whole groups dedicated to just that. Portrait lovers, birders, dog photographers, vintage lens shooters—there's truly something for everyone. It's a great way to share your work with others who get what you're doing, and to be inspired by what they're creating as well.

Flickr is ideal for anyone who wants a place to share their photography beyond Facebook, doesn't want the cost or complexity of running a personal website, still enjoys learning and experimenting with different styles and techniques, likes engaging with other photographers, and wants a safe, structured, and respectful place to share everything from landscapes to creative art pieces. Personally, I use Flickr to share images that aren't part of my photography business—things like landscapes, macro details, still life, and some creative projects that don't quite belong on my portfolio website or social media accounts. It gives me a place to grow and be inspired, without pressure. But you don't need to be a working photographer to use it. In fact, some of the best users I've seen on Flickr are passionate hobbyists who shoot for the pure joy of it.

Here's what makes Flickr stand out. You can create as many albums as you like and sort your work however you please—by trip, theme, style, or subject. The interest groups are a big part of the experience too. There are thousands of them, and many are incredibly active and welcoming. You can find a group for just about every niche. Unlike some platforms where posts get lost in the noise, Flickr makes it easy to browse these groups and see what others are sharing in real time. The community is thoughtful. Photographers actually leave meaningful comments if you are seeking critique or input and are generous with tips and encouragement. You can also control who sees what—make an album public, private, or visible to just a select few. It's entirely up to you.

Flickr offers two main options, and both are worth considering depending on how much you plan to upload. The free plan lets you upload up to 1,000 photos or videos, and includes full access to albums, groups, and comments. There are a few ads, but nothing overwhelming. To be honest, I'm still on the free plan myself—and it's been working beautifully for my needs. I've been using Flickr since October 2010 and in all that time, I've never felt limited by the free version. It gives me plenty of space to grow, experiment, and connect with others without the pressure of managing a website or worrying about costs.

The Pro plan runs around \$99 USD per year (roughly \$130 CAD), and gives you unlimited uploads, no ads, automatic backups from your phone or computer, and some helpful stats about how your images are being viewed. It also comes with occasional perks like discounts on gear or software. If you're uploading large volumes of work or want to use Flickr as your main image archive, it's excellent value. But if you're like me and want a simple, enjoyable place to share your photography journey, the free plan is more than enough.

If you've been using Facebook or Instagram to share your photography, you'll notice some big differences with Flickr. There's no algorithm deciding who sees what. You won't find ads between every third image. You can organize your work into albums and themes. Your feed does not need to meet a certain dimension, it will showcase beautifully as is...It's designed with photographers in mind. And yes, it's also a respectful place for more artistic work—including tasteful fine art nudes or experimental pieces that often aren't allowed on more mainstream platforms. There's less distraction, more intention, and a slower, more satisfying way to interact.

There's something wonderful about logging in and seeing a quiet, steady stream of good photography. No memes, no pressure, no drama—just creative images from around the world. If you're part of a camera club, Flickr can be a fantastic extension of what you already do in person. Share your work after club outings, create themed galleries, or simply connect and exchange feedback with other members. It's a great place to find inspiration. When I feel creatively stuck, I often browse a few of my favourite groups or photographers' albums. It doesn't take long before something sparks an idea.

Flickr isn't about keeping up with the latest trends or showing off—it's about enjoying the photography journey. Whether you've been shooting for years or you're picking up a camera again after some time away, Flickr is a warm, welcoming place to grow and share. So if you're looking for a platform where your photos can be seen, appreciated, and remembered—not just scrolled past—Flickr might be just the spot.

Take a few minutes to explore it. Upload a photo or two. Join a group that matches your style. Leave a comment on someone else's work. You might be surprised how good it feels to connect with others who simply love photography. And the next time someone says, "Where can I see your work?"—you can smile and send them a simple Flickr link.



#### **Scavenger Hunt 2025**

By Sue Nurmi

We had our annual Scavenger Hunt on May 20<sup>th</sup> but instead of going downtown, the Board decided to go to Neck Point Park. We were lucky to miss the rain and have a beautiful evening while searching for, and capturing, the "True Colors" of nature.

The club's annual scavenger hunt has been an annual club event for over 10 years and originated from the fact that our meeting location was not available for one day in March. When we moved to our new location at Beban Park, it was decided to continue the tradition but move it from March to May when the weather is better and the days are longer. This year we changed the location from the downtown area to Neck Point. I believe it was a positive change.

Participants were asked to send in a selection of photographs which were made into a slideshow that was shown at the June 3 meeting. A few of them are included here and if you want to see all of them the slideshow is available on our Club YouTube Channel



Angela Henderson - *Cliffside* - Red.



Bill Saffin - *Bench* - Black

# Scavenger Hunt 2025.



Carole Wilson-Thornton - Yellow



Dan Jacobs - Red.

# **Scavenger Hunt 2025**



Karen Gold - Purple



Kate Farrell - Yellow

By Sue Nurmi

This year we showcased our club and our members' photography in the *Celebration of Photography Exhibition* at the Nanaimo Museum Community Gallery. The exhibition consisted of 25 photographs from 21 of our members and was open from May 6 – June 26<sup>th</sup>. This was a great way to showcase both our club and the members talents to the people of Nanaimo.

Thank you to everyone who took the time to submit a print and to visit the museum to see your fellow member's work.

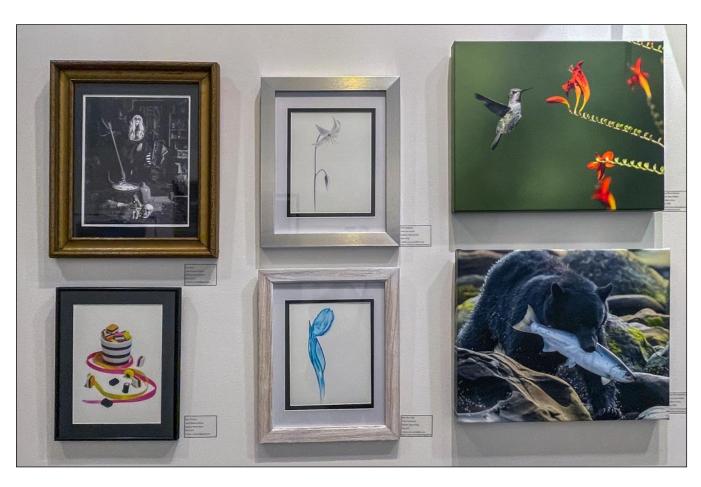


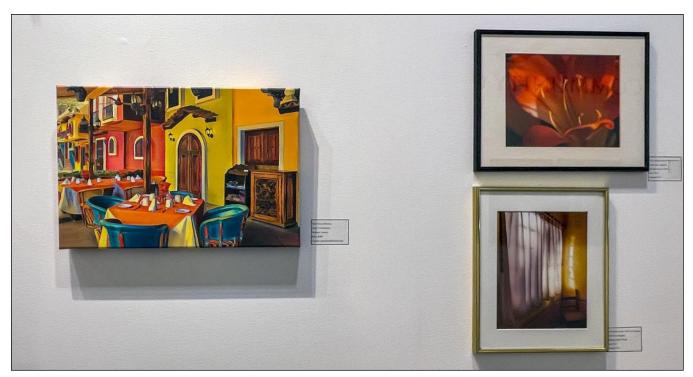














#### **Quarterly Screed**

By Nick Zoltay

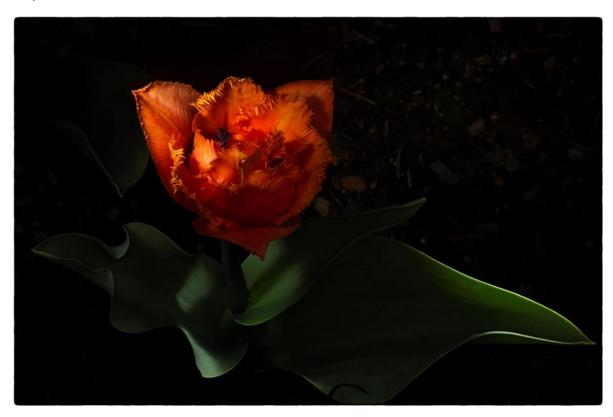
Here's a photo tip for you; get your eyeballs checked, especially if you have reached a certain age and are trotting down the path to inevitable decrepitude, because if you can't see, you can't photograph. Maladies can fester insidiously and early detection is indeed a good thing. Recovery from glaucoma surgery is a long and very tedious process. Although I can see a bit better now than immediately after I had it done, over a month ago, I still cannot read, write or photograph without difficulty. Neither giving dictation nor listening to audio books seem to work. To me, words are almost tactile in that I must see them form as I write them or else see their physical existence as I read. Photography is especially frustrating because I can visualise quite well and know what I would like to see if I just could. The only thing that I can see well enough is the TV but with the idiot box I am a dim viewer even in good times.

In addition, I must not exert myself. I may walk only short distances on level ground, and not bend over or lift more than five pounds. That, and I am being taxi-fared into penury. I tell my wife that I should be ok to drive. Just please let me know if a tree attempts an unexpected dash onto the road and she takes away my key fob. The indignity.

The dreary situation is slowly resolving, and I am told that the surgery seems a success and my sight should clear after a while. If you're ever miserable, I suggest a good whinge might be just what you need to adjust your attitude.

The next order of business is to commend Areef. When I first heard of Areef's e-book project, I was much too quick to dismiss it as a probable waste of time. After all, self-published photo books are usually (but not always) fine examples of boring vanity projects. How very cynical. I should not have been so hasty. After finding the latest edition very impressive—excellent photography, well written commentary, all well curated and assembled—I carefully looked through the previous efforts. They are all very good and I notice evolution happening. I eagerly await instalment number six. Areef has created a badly needed venue where work is shared non-competitively. Congratulations, Areef.

Finally, I planted a number of phantasmagoric tulips last fall and was eagerly awaiting spring and the wonderful photographic opportunities my tulips would offer up. And they did but alas, I wasn't up to the challenge. Now I await next year. And yet, while I cannot do this, cannot do that and cannot do something else, I can still visit my back yard and make a token effort. Auto focus and f/22 let me bring a bit of clarity to the blurry fuzz.



# **Quarterly Screed**





# **Quarterly Screed**





#### From Where I Shoot: My Other Hobby - Lapidary

Bill Saffin

Well, here we are already, at the final issue of the newsletter for the 2024/2025 season. How did the year pass so quickly? Was it the incredible lineup of presenters at our meetings? Perhaps the fantastic array of outings? Maybe it was the magical combination of these things and more – the opportunities to forge new relationships and to strengthen old ones? Whatever the reason, here we stand at the precipice of the jumping -off point from this year to the next,

My article this issue is another that breaks the mold that I initially set for this series. My target this time is not a specific location, but, rather, a second hobby. Many photographers enjoy participating in two or more hobbies, and these additional hobbies can offer a whole new world of photographic possibilities. My second hobby is lapidary, the practice of shaping stone, minerals, or gemstones into decorative items such as cabochons, engraved gems (including cameos,) and faceted designs. A cabochon, for those not versed in the parlance, is a piece that has been shaped and polished, but not faceted.

First, I'm going to give you a look at rockhounding, the activity in which we search out raw materials. The Parksville and District Rock and Gem Club, of which my wife and I are members, holds outings several times each year. The destinations for these outings are often in local mountainous areas, sometimes along rivers, even along the ocean shore.



This Photo was taken on an Expedition in the Cowichan Valley.

## From Where I Shoot: My Other Hobby - Lapidary

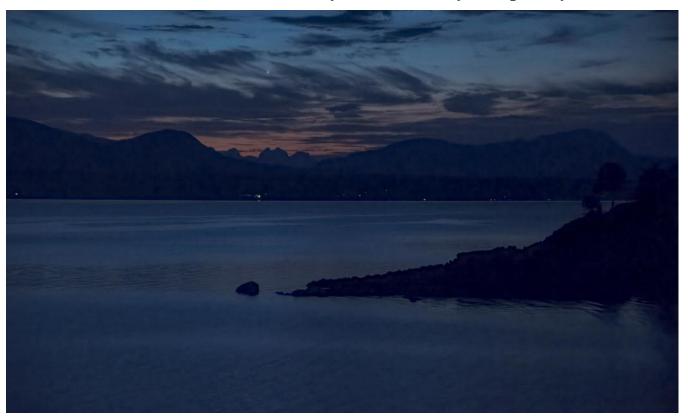


One of the benefits of rockhounding that has nothing whatever to do with lapidary is the spectacular scenery often associated with the location of desirable rocks. Here is the location of one of our outings this past year. Can you spot the Rockhounders walking on the road in this image?



One of our outings coincided with a solar eclipse, and I got this shot from Mt. Arrowsmith

## From Where I Shoot: My Other Hobby - Lapidary



On another occasion, during a multi-day expedition to Texada Island, I captured this early-morning scene.



Rockhounding requires some tools for gathering rocks from nature. This photo shows what a typical rockhounding backpack might contain in the way of these tools.



Here is a stone that a Rockhounder might select to take home:



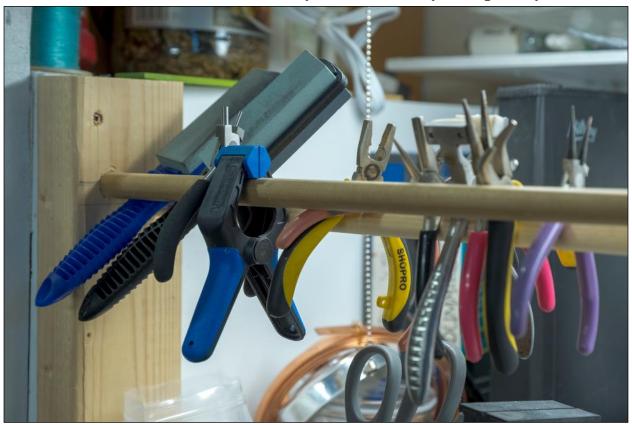
Once the rockhounding is done, and the stones are ready to be worked, several special tools are necessary. Here is an image of our 14" drop saw, which is used to cut large stones into smaller pieces suitable for working into finished pieces.



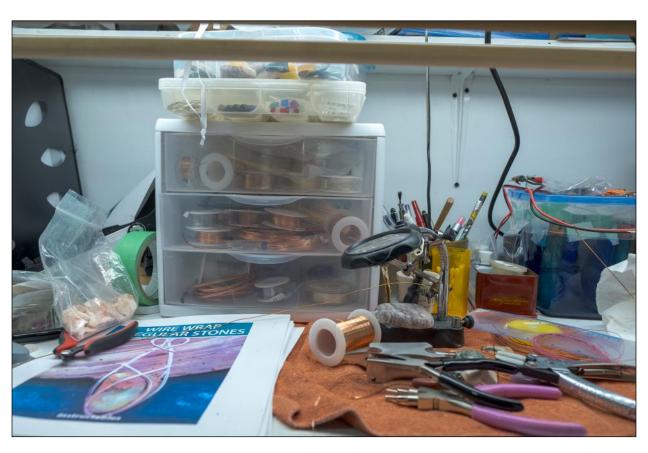
The blades on these saws, just like the blades of regular wood-cutting saws, require sharpening at intervals. Here I am sharpening the blade of this saw by tapping around the perimeter with the edge of a bastard file.



There are other types of saws that are used to cut the output from a saw like this into smaller pieces that are ready to be worked into a final piece. Shaping a cabochon usually requires the use of diamond-impregnated grinding wheels. The Pixie, shown below, is a common tool that contains several wheels, with consecutively finer grit from left to right.



Finished stones are often wrapped in copper, silver, or gold wire. They can then be hung on chains. Here are a couple of photos of some of the specialized tools that are used for this purpose.





Here is a bowl containing several finished wire-wrapped stones.



Not all finished stones are used as jewelry. Here is a three-unit birdhouse that my wife and I built and covered with stones that had worked.

#### **Summary**

I have only scratched the surface (pun intended) of lapidary, but I hope that I may have inspired you to look for ways to use photography with your other hobby. Whether yours is a solitary pursuit or a group activity, it only takes a small amount of reflection to discover a plan to integrate photography into it. Happy hobbying.

#### The Printing Group:

Areef Abraham & Sucha Sollek

Launched in February 2025, the Printing SIG has provided members with hands-on learning and collaborative experiences around the art and technique of photographic printing. Topics covered included:

- Why Print?
- Understanding Color Spaces
- Monitor Calibration
- Paper Types and Profiling
- Soft Proofing

Participants were given images to soft proof, print, and compare results. The final session which included printing of the participants' soft proofed images, emphasized how the printing process can offer valuable feedback that enhances both in-camera capture and digital editing skills.

Going forward, the Printing Group is expected to restart in Fall 2025. They will meet every few weeks to review and critique each other's prints, with the goal of improving both print quality and overall photographic technique. If there is sufficient interest, a smaller group of newcomers may be formed and brought up to speed, allowing them to join the main group with similar foundational skills.



Celebration of Summer - *Peering Through The Poppies* - by Errolyn Myhres.



Celebration of Summer - *The Lagoon at Maffeo Sutton* by Steve Corscadden..



Shack Island - Don Clark - Feather on Shell



Shack Island - Don Clark - Fawn Lilly



**Shack Island - Don Clark** 



**Shack Island - Ruane Dumler - Yellow** 



Shack Island - Ruane Dumler - *Don Clark at work* 

Shack Island -Ruane Dumler - *Lyle Wetsch at work* 





Shack Island - Ruane Dumler -*Hiking up the Hill* 

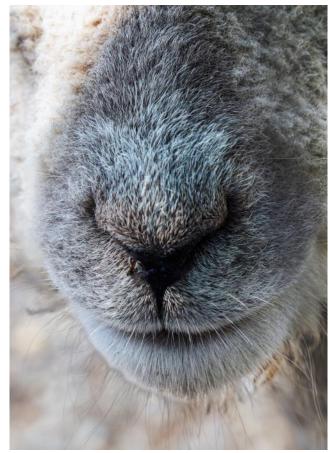


**Superior Farms** 



**Superior Farms -** *A Photographer and His Subject* 

**Superior Farms - Ruane Dumler -** *The Nose Knows* 





Superior Farms - Ruane Dumler - YOU LOOKIN AT ME!



Superior Farms Ruane Dumler - *Momma to be SOON*.



**Tulip Farm - Irene Peinhopf - Black Tulip Adventures** 



**Tulip Farm - Sue Nurmi** 



Tulip Farm - Sue Nurmi



**Tulip Farm - Craig Barton** 



**Tulip Farm - Craig Barton** 



**Tulip Farm - Craig Barton** 



**Tulip Farm - Craig Barton** 



Tulip Farm - Sue Nurmi



Tulip Farm - Ruane Dumler



**Tulip Farm Ruane Dumler** 

#### 2025 Year End Awards.



Roy Quesnel Award (tie) - Black & White Portrait - Poolshark Princess - by Ruane Dumler

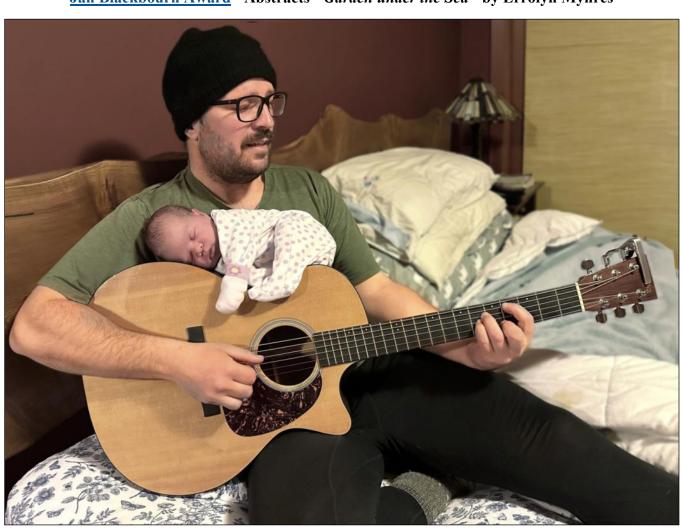


Roy Quesnel Award (tie)
- Black & White
Portrait - The Long
Stretch Before Dinner by Maggie Tilley

#### 2025 Year End Awards.



Jan Blackbourn Award - Abstracts - Garden under the Sea - by Errolyn Myhres



Nigel Fletcher Award - Humour in Photography - Rosie's Lullaby - by Brent Richardson

A great meal and a good time was had by all with Rooney Dumler, Steve Corscadden, and Jerry Pickering contributing the photos on the following pages.























Werner









Lise









**Celebration of Summer by Kate Farrell** 





Celebrating Summer at the Superior Farms outing - Close enough to spit ??? By Dave Tyler,.

