

HCPC In Focus

The Newsletter of the Harbour City Photography Club.



April 2026



Pussy Willows in Spring by Judy Hancock-Holland



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Newsletter Articles

Our Newsletter is published four times a year:

Winter Issue - January

Spring Issue - April

Summer Issue - June

Fall Issue - October

Articles are welcomed from members. Email to

newsletter@hpcclub.ca

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Do You want to Submit an Article for the Newsletter?

Submissions can be short, 200-300 words, or long, 1,000 words or more and the number of high-resolution images ranges between one or two up six or seven depending on story length. We don't like creating artificial boundaries, so the answer to the question "How many words?" will always be "Enough to tell the story."

Presidents Report

Hello everyone.

Once again, we have a great issue full of wonderful images and articles from competitions, outings and trips. Thanks to Steve and the newsletter committee members for their continuing efforts. We are always looking for fresh ideas for articles so, please reach out if you have something to contribute or have something you would like to see in the next issue.


Our Club will be experiencing the loss of several key executive and committee members at the end of this year. Stay tuned for upcoming details. We are member-driven, and we do need others to step up and assist to help our club deliver the quality programs, outings, and educational offerings we all enjoy.

Yours in photography,

Kate



Herons by Kate Farrell

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Designing and shooting a long term photography project

By Steve Corcadden

Have you ever created a long term photography project? Most of us don't because our interests change over time and if we travel a lot we are always capturing images of the places we travel to.

If you look at all of your photos you will likely see a trend and it will consist of a lot of images of the same basic subject such as classic buildings or bridges, unique signs, classic cars and well you get the idea – the things you are drawn to most often.

In my case I have an ongoing project to shoot images in Marinas. It all started for me when I began taking my late father in law Norm to lunch once a week. We almost always went to the French Creek Marina, which has excellent pub that serves, arguably, the best Fish & Chips on the Island. Norm had been a sports fisherman all his life so after lunch we watched the boats come and go for a while.

The French Creek Marina is a working Marina with a cannery where they also sell fresh fish, the Coast Guard is here, and there is a public boat ramp which is very busy when the salmon are running.

I use a Canon full frame camera with a fast 24-70 lens. The reason I use full frame is because APS-C cameras have a 1.6 crop which gives you a 38-112 (approx.) lens which does allow you take advantage of the 24mm wide angle which you need because of the close quarter found when you walk out on a relatively narrow jetty. I also use a neck strap because the water is deep if you have an oops. (A lens in the area of 17-40 works out much the same on an APS-C sensor)



French Creek Marina

Designing and shooting a long term photography project

By Steve Corcadden

I also go to the Boat Basin in Nanaimo a lot. This is a big tourist attraction that offers shops, whale watching, and restaurants and it seems I find something different to shoot every time I go there.

I have also gone to the Fairwinds Schooner Cover Marina and Ladysmith Marina but not as often. My intention was to produce a book at some point but am still working on it.



**Overhead view at
the Nanaimo
Boat Basin**



**Rapid Bear at
the Nanaimo
Boat Basin**

Designing and shooting a long term photography project

By Steve Corscadden



The Ladysmith Marina



Fairwinds Schooner Cove Marina

Shooting or Cropping for Newsletter Cover Pages

By Steve Corcadden

We are always looking for images for the cover page of the newsletter. We publish in January, April, June, and October so ideally it would be something appropriate for each season.

The image has to be in Portrait orientation and must take up the entire 8.5 inches wide by 11 inches high page size. Ideally there would be open space at the top left, such as sky, for the club logo. The aspect ratio for 35mm Full Frame and APS-C sensors is 3:2 .

A 3:2 ratio in Photoshop cropping defines the proportional relationship between the width and height of an image, specifically setting the width to be 1.5 times longer than the height (e.g., 6x4 inches or 3000x2000 pixels). This ratio is standard for 35mm film and most DSLRs/mirrorless cameras, making it ideal for preparing images for standard, un-cropped printing.

How 3:2 Cropping Works in Photoshop



When using the **Crop Tool (C)**, selecting a 3:2 or a 2:3 ratio locks the aspect ratio so that any adjustment to the size of the crop box maintains this exact proportion.

1. **Select the Tool:** Choose the **Crop Tool** in the toolbar.
2. **Set the Ratio:** In the top options bar, choose 2:3 **Ratio** from the drop-down menu. You can click clear and enter the ratio manually or click the double arrows to reverse the ratio.
3. **Adjust the Crop:** Drag the corners to frame your photo. You can click and drag inside the box to reposition the image.
4. **Apply the Crop:** Press Enter or crop in the image drop down menu,

Key Aspects and Benefits

1. **Ideal for Prints:** A 3:2 ratio perfectly fits a 4"x6" photo print, 8"x12", 12"x18", or 24"x36".
2. **Orientation Flexibility:** You can use 3:2 for landscape (horizontal) or 2:3 for portrait (vertical) images.
3. **Prevents Distortion:** By setting the ratio, you ensure that the image is not stretched or skewed when changing its dimensions.

Ideally for the cover photo you would initially shoot in Portrait orientation but this fine looking hound was shot in landscape orientation but cropped for portrait orientation suitable for the newsletter. It has some room in the top left corner for the logo and the background isn't so dark the it obscures the logo.



February Outings - GardenWorks



Pussy Willow by Linda Simpson

Air Plant in Shell by Don Clark



February Outings - Garden Works



Waterfall by Brent Richardson



By Craig Barton

February Outings - GardenWorks



Oranges by Nicole Ta



Garden Masks by Wade Longmore

CAPA/North Shore Challenger 2025-2026 Wrap-up

April sees the last of the external competitions for this season, we participated in eight competitions this year and although we didn't have any club awards we did have some individual award winners. Starting with the Karen McLaughlin's gold medal win for her image, *One Misty Morning*, in the CAPA Pacific Zone and ending last month with Devorah Reeve's photograph *Crow Cloaked in Raindrops and Feathers* that won a bronze medal in the North Shore challenge in March. Sue Nurmi also received an honourable mention for getting one of top accumulated scores in the March Colour Inspirations competition for her three pictures.

Next seasons competitions are just around the corner so now is a good time to start thinking about submitting your photographs, it is a good way to expand your skills and strive to improve. Although CAPA only provides a numeric score, they can be a bench mark and help you to determine your improvement, I track my scores over the year and work towards a higher score with each competition. You can find a list of the 2026 – 2027 competitions on the [CAPA Canada – Upcoming Competitions website](#).



Crow Cloak of Raindrops by
Devorah Reeve

One Misty Morning by
Karen McLaughlin



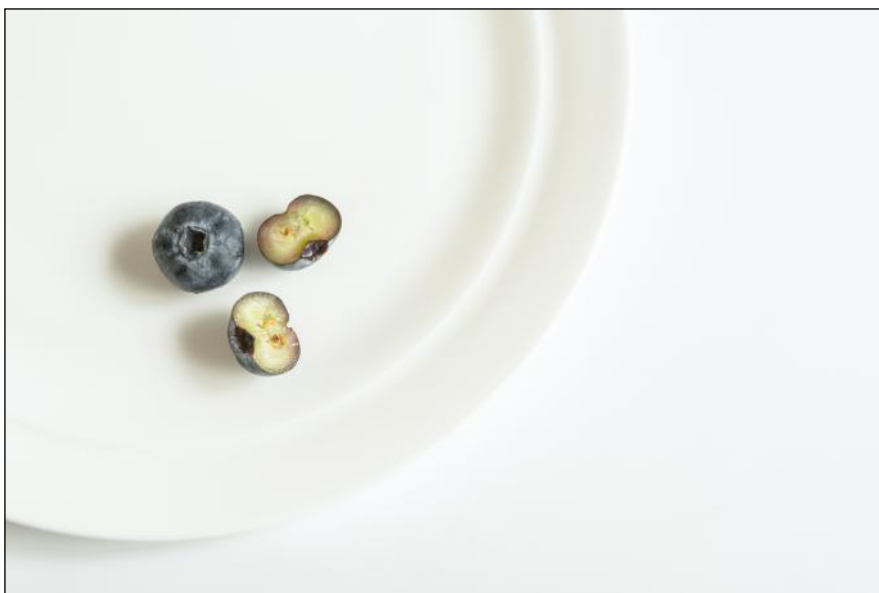
CAPA/North Shore Challenger 2025-2026 Wrap-up



***Mortality* by Sue Nurmi**



***Harbinger of Spring* by Sue Nurmi**



***Diet Plate* by Sue Surmi**

Canadian Photography Conference 2026



Your CPC 2026 Committee is working hard to make this year's conference a memorable event. Twelve excellent Canadian Photographers will amaze with their inspiring presentations over three days. The six plenary speakers (all speakers listed online) will each give a plenary presentation and a different sessional presentation. Six sessional speakers will give a single presentation for a total of eighteen individual presentations.

For the first time, all presentations will be recorded, and registrants will have access to all presentations for one year.

Ten excellent photo excursions are available in conjunction with the conference year.

Sponsors will have onsite booths and to this point The Camera Store, Panasonic, McBain, Fujifilm and Sony have signed on. You will soon see sponsor logos on our website.

To wind up the conference, each registrant will be given a chance to enter two images of Canadian scenes that will be compiled into a presentation at the closing Gala. Indigenous Dancers will highlight the closing evening.

Calgary offers numerous photographic opportunities within our city limits, most accessible via Calgary Transit so renting a car for your stay is not required.

Find out more about the conference by visiting our website at <https://www.canadianphotographyconference.ca>.

See you July 13-16 in Calgary

Neil Rutherford,

Foothills Camera Club & CAPA



February Outings - Orchid Show



Group Photo



Pink by Brent Richardson

February Outings - Orchid Show



Opera Orchid by Don Clark



Cymbidium Orchid by Lynda Simpson

February Outings - Orchid Show



By Craig Barton

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Aperture Settings and Macro Photography by Sue Nurmi

Aperture is the opening inside your camera lens that controls how much light enters your camera and how blurry or sharp the background looks. The smaller the opening (larger F/stop) the larger your focal area will be which means that more of the photograph will be in focus. The problem with this is that as the opening gets smaller less light enters your camera so you must compensate with you ISO and/or shutter speed for the correct exposure. Your camera focuses on what is in the frame (your view finder) so if you are filling the frame with your subject the aperture will have a larger impact on your focus area.

When it comes to macro or close-up photography the aperture must be considered because you are photographing a small item at close range, so your focus area becomes smaller. All though the aperture used can be an artistic choice it helps to understand how it impacts your image. These three photographs of the shell were taken with the same camera position and with the focal point on the center of the shell, the only thing I adjusted was the aperture and the shutter speed. The first one is at aperture f/16, ISO100 and shutter speed 8 seconds, the second one is aperture f/8, ISO100 and shutter speed 1.3 seconds, and the third one is aperture f2.8, ISO100 and shutter speed 1/6 of a second. You can see as the aperture closes (higher f/stop setting) the shutter speed gets slower. I photographed the shell on my dining room table with a tripod which allowed for the 8 second exposure and of course the shell wasn't moving. Trying to take a macro photograph outside and especially of a moving item such as an insect will take a little more thought because your setting will have to be adjusted to freeze the motion and keep the focus area the as required. This can be done by increasing the ISO setting or focusing on a portion of the insect such as the eye and head and letting the focus fade away on the body. It will all take practice and time, don't get frustrated, play with your settings, be prepared for a few blurry photographs as you learn.

Once you have an understanding of how the aperture setting impact your photograph you can make the artistic choice on how your image will work, if you want a photograph with one thing in focus and the surrounding area soft you want a smaller f/stop setting (f2.8 – f/5.6) and if you want the full frame in focus you will want a larger f/stop setting (f6.3 and higher).

My final word of advice on this topic is to go forth and play, all cameras and lens are slightly different so experiment with yours, try taking images of a subject changing your aperture each time and see what the impact is. Remember what Henri Cartier Bresson said, "Your first 10000 photographs are your worst.", so you will always have time to improve.



F16, 100 ISO, 8 Seconds



F8, 100 ISO, 1.3 seconds



F2.8, 100 ISO, 1/6th second

March Digital Competition



First Place Still Life Category *Mellow Yellow* by Lynda Stevens



Second Place Still Life Category *Three Yellow Trumpets* by Lynda Simpson

March Digital Competition



Third Place Still Life Category A *Study In Shadows* by Don Clark

First Place Artists
Choice *A Night in
Florence* by
Werner Schmidt



March Digital Competition



**Second Place
Artists Choice
Flood Tide by
Karen
McLaughlin**



**Third Place Artists
Choice *Great
Prosser Balloon
Rally* by Steve
Porschneer**



ROGERS tv Life Captured is a local Rogers tv Community Access series showcasing approximately 160 images taken by the members of the Harbour City Photography Club.

These shows, which are 30 minutes long, are aired on Rogers tv Nanaimo, channel 4 (basic cable) and channel 105 (ROGERS tv Blue Curve TV) in both Nanaimo and Parksville.

The producer of Life Captured is Geri Reamer. Geri will notify you of the due date for submissions for the next show via email and it will be posted on our Website Calendar, but members can submit images to her at any time.

Just click on the photo to see the April-May 2026 Edition

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Quarterly Screed by Nick Zoltay

This business of acquiring new lighting is promising to be ongoing. My old speedlights started failing and I decided that I would be happier with kit that, in addition to being more robust, emitted more photons than speedlights. Other criteria were portability, relative ease of use and affordability. Although a 200 Watt-second, battery powered Godox is indeed portable at 2 lbs (almost 1 kilo), it is not quite as “pocketable” as a speedlight. I could easily stuff one of my old speedlights into a back pocket, quickly attach my Nissin ring flash (usually for fill) to the camera and be ready for most day-to-day photographic opportunities. The ring flash that mates with the Godox is much bigger, heavier and definitely not all that quick to attach. Also, consider that the kit gained weight with each additional two-pound brick and with each reflector, light modifier, stand and gimcrack that I had convinced myself would be necessary and wise to acquire. A set of tools that fit into a backpack morphed into a set that needed luggage with wheels. Or perhaps a mule; I am not done yet.

A fairly effective kit can be assembled with speedlights. The LumoPros that I had bought years ago were inexpensive and adequate performers. They are strictly manual with no TTL capabilities whatsoever. I put them to hard use and tried to ignore the occasional exasperation. I did not—despite great temptation—give in to primitive impulse and throw one or more of them against a wall, then stomp on and defenestrate their corpses. They could be very annoying. A clunky interface required a cheat sheet for a good while after I bought them and the little buggers had a predilection to quickly overheat if used at full power. In addition the AA batteries took far too long to recharge and I had to be mindful to always carry spares. LumoPro is no longer in business. A shame really, since with a few tweaks, they could have been the basis of a very nice manual-only lighting kit.

The advantages of speedlights are significant. They are generally smaller, lighter and less expensive than their battery-powered, studio-appropriate counterparts. And, as with cameras, it’s very easy to get sucked into the “buying more gear with better specs will make me a better photographer” mindset. After all, the photons we work with are photons regardless whether they were spewed out of a speedlight or a studio strobe. The trick is knowing how to use those photons. Speedlights are not necessarily inferior to strobes. Ideally, however, they are useful for a different sort of project and require a different approach.

To clarify, first, I have been using speedlights for years in projects for which I should have—expense, weight and bulk be damned—been using strobes. And second, while manual mode works best for me in off-camera lighting setups (since then I get to control everything), TTL seems to work better when I use a speedlight as an on-camera bounce flash. As a bonus, the results are often startlingly good and all that is required are camera, flagged speedlight and a surface off of which the light can be bounced. The caveat is that this lighting method will require rather more practice than I had expected back when the penny dropped.

Here’s how it works: the on-camera flash is flagged and the light is then bounced off a wall (or some other surface). Consider the light bouncing off the wall and not the speedlight itself as the main light source. The inverse square law applies and the flag is there to keep the direct light emitted by your flash from hitting the subject. I set my camera to manual and my flash to TTL. First, I dial in the ambient by setting shutter speed, f-stop and ISO. Setting the speedlight to TTL will help keep the subject exposure correct as I move around and vary the distance between light source and subject and also account for the possible different reflective properties of the various surfaces from which the light might be bounced.

Quarterly Screed by Nick Zoltay

Because on-camera flash is usually wimpy and distance and reflective surface will suck the relatively few photons it puts out even at full power, I have to use a higher ISO and wider f-stop than I would normally. F-4 instead of f-11 or 8 and ISO 800 to 1600 instead of 200. Subject exposure is controlled by flash exposure compensation. Even though TTL is an auto function, I find that exposure must be supervised. That and the bounced light will often not hit exactly where I thought it would, might illuminate more of the background than I would like, play havoc with my colours and etcetera. Stay tuned, I'll have more detail in my next article.

Thank you, Jim, for your great patience. Also, I'll have you know that rumours about me having no friends, not getting out or not having a life are just plain false. I present a couple of pictures I took of my new buddies. Great conversations and interesting interactions all around.



Flagged and Bounced Flash (Jim)

Bouncing the light



Quarterly Screed by Nick Zoltay



G'Day !



G'Day to You Too!

Quarterly Screed by Nick Zoltay



My Little Pony

Sanity Is Optional



March Outing Long Exposures in Maffeo Sutton



Intrepid Photographers on a Cold Dark Night



The Nanaimo Lions Pavilion by Craig Barton

March Outing Long Exposures in Maffeo Sutton



Stars and Streaks by Sue Nurmi



Maffeo Skyline by Don Clark

March Outing Long Exposures in Maffeo Sutton



Nanaimo Nights by Don Clark



Highrise on the Waterfront by Craig Barton

March Outing Long Exposures in Maffeo Sutton



The Lagoon By Sue Nurmi



Night Fishing by Sue Nurmi



Young Buck by Bev Anne Moynham