Michelle Valberg to present at March 2 meeting

The photo club is delighted to have Michelle Valberg present at our March meeting.

Michelle Valberg is an award-winning Canadian photographer, renowned for her soulful portraiture and stunning landscapes. She possesses a magical combination of artistic creativity, entrepreneurial spirit and community commitment with a diverse career and excellent reputation. Valberg's work has appeared in numerous magazines including *National Geographic*, *US Magazine*, *In Style*, *Above & Beyond*, *Ottawa Life*, *Canadian Geographic*, *PhotoLife*, *Reader's Digest* and *Chatelaine*, and has been the subject of her two self-published books – *Look Beyond…*

The Faces & Stories of People with HIV/AIDS and *Dare to Dream… A Celebration of Canadian Women*, which became a national bestseller. Each of her book projects has raised money for Ottawa-based charities. Valberg is currently at work on her third book – *Arctic Kaleidoscope... The People, Wildlife and Ever-Changing Landscape* – due to be released in 2012.

Michelle will be releasing her first children's book called "*Ben and Nuki Discover Polar Bears*" in the spring of 2012.

In addition to her talents as an artist and entrepreneur, Michelle is also a teacher, mentor and philanthropist having raised countless dollars for many charities.

"Atenati" by Sue Carey

Send us your winter photos for our slide show

The monthly photo assignments are there to encourage you to take photos. For our upcoming meeting in March the category is "Winter". You can thus submit any photo taken within the last 3 months.

They will be shown in a slide show at the beginning of the meeting and then we will go over them again after the coffee break. Note that the deadline for submissions is Sunday 26 February.

Members may not realize it but many of the submitted photos were taken with ordinary point-and-shoot cameras. There is no need for fancy and expensive equipment. The aim is to get you out taking photographs. That is how we can learn from each other.

The table below shows the upcoming assignment categories. You can start shooting now for any of them.

Details on how to submit photos can be found on page 3.

Indoor shootout results to be shown

More than a dozen members participated in the 3 February indoor shootout at the Standard Life building in Bells Corners.

The building provided lots of room for imagination and ingenuity. It will thus be interesting to see the results at our March meeting.

Participants should send in up to 3 photos by the 26 February deadline.

Many thanks to Doug Brittain for coordinating this with the management at Standard Life.

The next shootout will be outdoors, likely in May or June. Watch the *shutterBUG* for more details.

Month	Assignment	Deadline	To be shown
February	Winter	26 Feb.	2 March
March	Open	8 April	13 April
April	Spring	29 April	4 May

A digital editing process that works

By [Dave Johnson](#), [PCWorld](#)

   Digital workflow is a fancy term that describes the sequence of things you do between the time you take a photo and when you file it away for some future project. The right workflow can be important, because you'll get better results by using certain tools and filters in the right order. Take your program's automatic color adjustment, for example: If you run it before you crop your photo, the program will try to autocorrect unwanted parts of the photo that might be under- or over-exposed. Crop the photo first, and the software can concentrate just on the parts of the photo that are important to you.

Adjust the Brightness, Contrast, and Color

Now that the photo is scoped down to the composition that you intended, let's fix the brightness and contrast. The best way to do this is generally by using Levels and Curves, or the Histogram Adjustment tool, depending upon what photo editor you use. If you have Adobe Photoshop Elements, for example, you can use the [Curves tool](#). In Corel Paint Shop Pro, [the Histogram](#) gives you an easy way to do the same sort of thing.

When the overall levels are about right, you can now fix the colors. That's hard to do if the image is too bright or too dark, as that can often mask the image's true colors.

When the colors look about right, I'll sometimes return to the brightness and contrast adjustments and tweak the settings one more time until I think they look just about perfect.

Make Some Local Improvements

At this point, you might consider your photo finished and just save your work. But check out your photo: Is there anything you'd like to get rid of? You might want to surgically remove a tourist from the background of a vacation photo, for example, or edit out a blemish from someone's face. Now is the right time to grab the Healing Brush or Clone Tool and remove those unwanted elements. To get a primer on how to do that, check out "[Clone Away Your Problems](#)."

Turn Down the Noise

When everything else is done, your last editing task is to run a little noise reduction on your photoYou can apply any noise reduction filter that comes with your photo editor, or call on a standalone noise reduction program like Noise Ninja. Read "[Reduce Digital Noise in Your Photos](#)" for details.

Save Your Photo

At long last, it's time to save your photo. I generally recommend saving your final version as a JPEG at the highest image quality. If you want your final image to be absolutely lossless-- for example, you're printing it to mount in a museum gallery or you're giving a copy to the president--save it as a TIFF.

(from PC World Digital Focus)

"Real concentration" by Dawn Bennett

"Play time" by John Williamson

"Snow Boarder" by Herb Fels

"Budding artists" by Amy Lo

Mentors are there to help at meetings

Since its inception, the club has had education as its theme. As such a number of members have indicated that they would be willing to help others with specific or more general topics.

This mentor group includes very knowledgeable photographers who are willing to answer your questions.

They are available at 8.30 am before each meeting and during coffee break. The mentors are also willing to help you at home or by telephone if you have a question or problem.

It would help if you could bring your camera manual.

How to submit photos

We want you to send in your pictures for the monthly assignments and also for inclusion in our gallery on the Club website. So how to do that and what are the "rules"
1. Shoot your pictures at the largest resolution possible.
2. Use an email program and "Attach" your image directly.
3. Send your images to cameraclub@kanataseniors.ca
4. If you want your pictures included on our Photo Gallery, you must include your name as part of the image name. e.g.
Shot as: **IMG0912.jpg** (straight out of the camera)
Renamed as: **Snowdrifts by John Williamson.jpg**
Only photos identified with a title and the name of the photographer will be forwarded to the webmaster for inclusion in the Gallery.

All the photos in this issue reflect the "people" assignment

Visit our web page at
www.kanata seniors.ca
then select
Activites
and then
Camera Club

Marg's Hints and Tips

WHAT TO DO WHEN IT'S BEEN' SHOT TO DEATH'.
You are standing in front of any touristy landmark, but you know it's been shot to death. So what do you do to show your landmark in a different way? The obvious thing is to shoot it at a different angle, but since that angle just doesn't exist, what do you do next? Try this - shoot the landmark in weather it's not normally seen in. When it's covered in snow, when a storm is clearing, when the sky is just plain weird. Since the landmark doesn't change, shoot it when it's surroundings are changing to get that shot you just don't see every day. Or try shooting it from some vantage point or view that would be too much bother for most folks to consider, and chances are you'll pretty much be shooting it there alone.

BETTER NATURAL-LIGHT PORTRAITS WITH REFLECTORS.
If you are going to shoot portraits using glorious, wonderful natural light, there's something you probably ought to pick up that will make your portraits that much better – one (preferably two) collapsible reflectors. These aren't just for pros, and are quite inexpensive, but they do wonders for opening up the shadows in your portraits and making the most of natural light. You simply use these to reflect (or bounce) the natural light from the window back into the shadow areas in your subject. This photographer uses a 22" circular collapsible reflector with gold on one side (which will reflect the light to look warmer), and silver on the other side (for a cooler reflected light). Try it and see.

"Mom at 97 years" by Anne Jones

"After snowstorm"
by Ken Wilson

"Montreal street vendor"
by Doug Brittain

"Morgan"
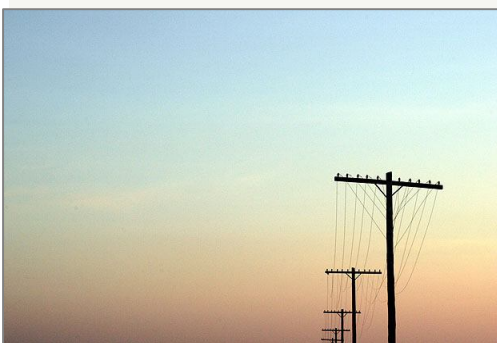**by Phyllis Steele**

Understanding and using "negative space" in photography

Negative space, sometimes referred to as white space, is a concept that's been used in art, design, architecture, and sculpture for hundreds of years. It's equally useful in photography, and can be used to turn an average photo into an outstanding one.

Unfortunately it's something that's understood by relatively few people, but with a little bit of practice it can help you look at your photos in a new way, transforming your compositions and producing truly breathtaking results.

What is Negative Space

Put simply, negative space is the area which surrounds the main subject in your photo (the main subject is known as the "positive space"). This definition is rather abstract, so take the following example; the power lines in this image form the positive space while the sky is the negative space.

Negative space defines and emphasises the main subject of a photo, drawing your eye to it. It provides "breathing room", giving your eyes somewhere to rest and preventing your image from appearing too cluttered with "stuff". All of this adds up to a more engaging composition.

When used properly, negative space provides a natural balance against the positive space in a scene. Getting this balance right is tricky and rather subjective, but it's something you'll get better at with time and practice.

How to Use Negative Space in Your Photography

Our brains are full of preconceived ideas about the way objects look, in terms of their size, shape, colour, texture, and so on. Unfortunately these preconceptions distort the way we view a scene, and this can lead to photos which look good in our mind but not so good in reality.

When framing your photo, adjust your composition until the positive and negative spaces in the shot feel well balanced against one another. Be generous with the amount of empty space you leave, and don't feel you have to cram something interesting into every square inch of the frame.

Mastering the use of negative space takes time. We're so used to focusing on the main subject in a scene that it can seem strange to treat it almost as an afterthought. However, doing so will make you consider each element in your scene more carefully, leading to much stronger compositions.
(From Photographymad.com)
http://www.photographymad.com/pages/view/understanding-and-using-negative-space-in-photography