



**Friday 4 April**

## Member photo discussion for April meeting

The April meeting will highlight a popular activity from last year.

Members are asked to bring in prints of photos they would like to show and be discussed. The club will then break up into groups and analyze the photos with a critical eye.

So here is the deal:

- Up to 3 photos
- Do not have to be recent
- Any subject
- Prints – larger the better (8x10)
- In addition, a digital copy on a flash drive

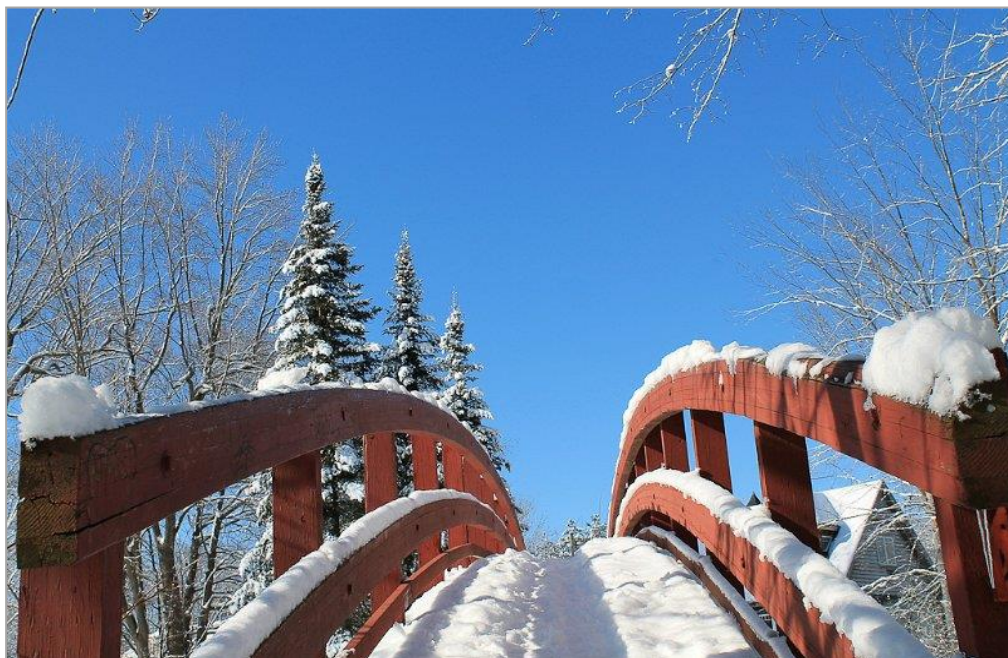
Members should keep in mind that this is learning exercise. Some guidelines for looking at a photo from a critical perspective are presented on page 3 using Clark Mishler's key elements of a good photograph.

The aim is to show how an ordinary photo can become a good photo, and how a good photo can become a great photo.

Photos will be shown on the screen later in the meeting and John Williamson will try to demonstrate with one or more photos ways to improve them. As such, members should also bring them in digital format on a memory stick so that they can be presented on screen.

To start the meeting we will have a slide show of the assignment photos "S curves".

As usual the start time for our meeting is 9:15 sharp. Members are encouraged to come earlier to meet with the Mentors and discuss any photography news and issues.



**"Footbridge" by Wendy Gallant**

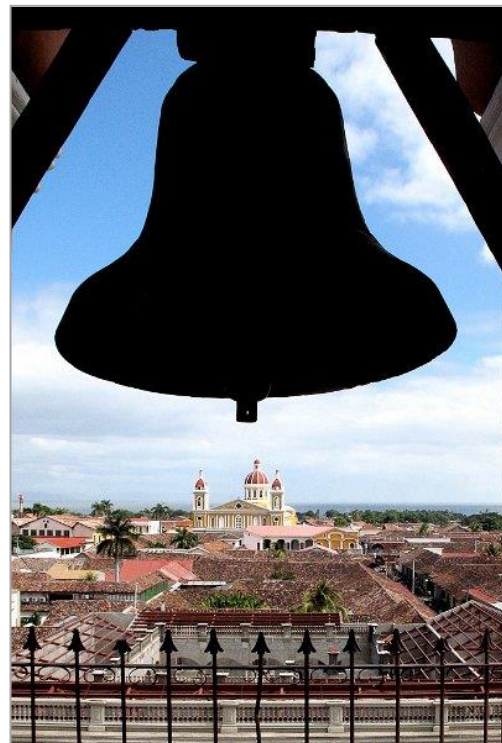
## Send in your "S curve" pictures

The assignment topics are shown in the chart below and you can start taking any of them now. For this month it is "S curves". On page 3 Marg provides a number of ideas and suggestions which will help for this topic. Remember that the "Open" category is also available. The deadline for submission is Sunday 30 March and submission information is also on page 3.

For the April assignment it is "People". This theme is quite broad and can include sports events, portraits, candid grand kids and more. Share your experiences by letting us see your photos.

The photos will be shown at our monthly meetings, be included in our web site gallery and some will also be published in the *shutterBUG*.

There is no need for fancy equipment. Many of the submissions are from point-and-shoot cameras. The aim is to get you out taking photos. It is a learning experience for everyone.



**"Granada Nicaragua Cathedral in the distance" by Frank Bohm**

Month	Assignment	Deadline	To be shown
Mar.	S - curves	30 Mar.	Fri. 4 Apr.
Apr	People	27 Apr	Fri 2 May
May	Open	1 June	Fri 6 June



## Put the wild back in wildlife

By Michael DeFreitas

1. Keep the animal's eye in focus if possible.
2. Blur the background using an aperture of f/4 or f/5 to separate the animal from its surroundings.
3. Use a slow, quiet zigzag approach to get closer to the animals.
4. Wear muted colours and avoid scented deodorants, perfumes etc.
5. Avoid wearing shiny objects like reflective sunglasses or jewelry.
6. Cover the shiny parts of your camera equipment with black electrical tape.
7. A tripod is a must when using longer lens or waiting for action.
8. Research your subject's habits to know what time of day is best for photographing it.
9. Avoid direct eye contact with animals.

(Photo News-Vol 22 #4 Winter 2013-2014 -p45)

## 5 Steps to black backgrounds without any background at all!

1. Turn your camera to manual mode and grab a flash
2. Set the shutter speed at 1/200 (flash sync speed), and your ISO as low as it can go (usually ISO 100)
3. Adjust your aperture up until the picture is completely black. This will usually be around f/18 or f/22
4. Use a flash on FULL POWER (you might need two flashes if it's very bright outside). Don't worry about the flash appearing too bright in the photo. Once you adjust your aperture to compensate for the bright flash, it will look great
5. Snap the picture. You can adjust the aperture until the brightness on the model looks right

If you have a low powered flash, this can be difficult to do if it's exceptionally bright outside. When it's really bright, I often use two flashes and scoot the flashes in as close as possible to the model.

(<http://improvephotography.com/4005/home-photography-studio-cheap/>)

## 5 steps to great dawn landscapes

1. Include water: The reflective nature of water mirrors the delicate colours of the sky. Mist is also likely to be found near water
2. Add a focal point: This gives the composition a sense of scale and also provides something for the viewer's eye to settle on. A building can catch the golden sunlight, making it stand out against dark hills.
3. Keep it simple: Mist obscures details, reducing scenes to a series of delicate shapes and colours.
4. Face the sun: A great way to emphasise mist is to shoot into the sun so it's back lit. This works well also for woodland scenes as the sun's rays create an explosion of light through them.
5. Let more light in: Always work on the basis that that your pictures will come out too dark and get into the habit of bracketing over what your camera's meter says is correct. Check the histogram for "highlights".



"Rainy Day on the Beach" by Paul Lamoureux

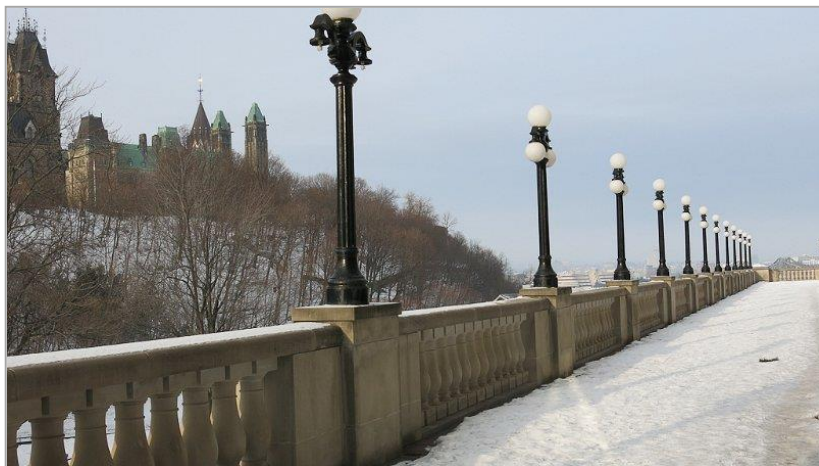


"Blazing Sunset" by Phil Tughan



"Black and White Shadows" by Adrienne Diorio





"Chateau Patio" by Mary Milito

## Rules for sending in photos

All submitted photos will be in the opening slide show and also be included in the web page photo gallery. However, only one photo will be included for the end of meeting member review. To make that happen, you must indicate in the body of your email submission the photo you wish to have included in the end of meeting slide show/discussion.

### SUBMITTING YOUR PHOTOS

1. Shoot your pictures at the largest resolution possible.
2. Use an email program and "Attach" your images directly.
3. Send your images to [cameraclub@kanataseniors.ca](mailto: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. Rename it.  
Shot as: **IMG0912.jpg** (straight out of the camera) –  
Renamed as: e.g. **Snowdrift by Joe Green.jpg**
5. In the body of your email indicate the photo you want in the final slideshow.



"Red Squirrel" by Y. Parlour

## Marg's Hints and Tips

### Understanding S-curves

The main line in an image tends to lead the viewer through the picture space. You don't want a line that leads straight out before passing through the image, or one that ends abruptly. You want to guide the viewer's eye around the image. This is why the S-curve is considered desirable, it "meanders", leading the viewer's eye slowly through all parts of the picture.

**Classic S-curves:** The road or river or stream are the most obvious as they both will draw us into the distance. Another common S-curve is the bird's neck as it has a natural sinuous grace to it.

#### S-curves from Leading

**Lines:** In compound S-curves - those made from multiple elements - success can be achieved by having the leading line point to one end of the subject, which is at an angle and includes a switch back in it's form. A cat at play was the illustration here.



**Framing Leading Lines:** Rather than pointing to the subject, they can "wrap around" the subject. The line turns into a framing element.

**Visual Effects from S-curves:** With a living subject you create a sense of motion- where the eye flows, the subject appears to be moving.

**A Sense of Depth:** A key strength of the form in classic road and river scenes, is that it can easily be used to imply - or emphasize - a sense of distance.

**The Human Body:** The most ambiguous is the human body; it has the advantage of being malleable and contains enough curves that a pose per se is not always required. Earliest examples can be found in Greek and Roman sculptures.

## Elements of photography from Clark Mishler (Alaska video)

- Angle of view
- Backlight
- Diagonals
- Motion
- S Curves
- Patterns
- Selective Focus
- Contrasts
- Colour
- Stop Action
- Frames
- Silhouettes
- Scale
- Negative Space
- Dark-Light-Dark
- Human Element
- Crop
- Camera Tilt
- Rule of Thirds
- Humour





**"Gymnasium Panorama" by Fraser Campbell**



**"I can still see you" by Marg Jackman**



**"Spacious Swimming Facility" by Ko Fung**



**"Cat's Cradle" by Susan Chapman**

*Photos from  
our  
February  
shoot out at  
the new  
Richcraft  
Recreation  
Complex*



**"Looking out" by Ken Wilson**



**"Artist's corner" by Mike Maheux**



**"Lifeguard" by Sue Carey**