



October 2014

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Henry's to present

3 Oct. meeting to highlight composition tips

Whether you have a simple point-and-shoot camera or a sophisticated SLR, it is composition which is the equalizer and common denominator for all great photos.

We are thus delighted that Henry's will be making a presentation on this topic at our Friday 3 October meeting.

As usual to start the meeting we will have a slide show of the assignment photos "Black and White".

HENRY'S

President Ken Wilson will highlight some of the upcoming activities and Marg Jackson will provide her popular Hints and Tips.

John Williamson will be showing a second slide show, this time with the results of the Rifle Road shootout from the previous Friday.

John will then again provide some more

technical or technique tips via another video. Finally we will wrap up with a more detailed overview of some of the selected assignment photos.

Please note that 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.

Send us your "Black and White" photos for our slide show

The monthly photo assignments are there to encourage you to take photos. For our upcoming meeting in October the category is "Black and White". Use your imagination and either use the Black and White setting on your camera or change it afterwards using a photo editing program.

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 30 September.

We also need your photos from the 26 September shootout. Send in your best 3 and we will show them in a separate slideshow. Remember that the aim is to get you out taking photos. That is how we can best learn from each other.

The table below shows the next assignment categories. You can start shooting now for any of them. The "open" category is also always available.

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



"Invasion" by Wendy Gallant

Don't forget the shootout Friday

Remember that our fall shootout is this Friday 26 September. It features the rocks, water and woods of the Greenbelt south of Carling Ave. Hopefully the fall colours will be well underway.

Coming from Kanata on Carling the area is on the right just past the golf driving range. Park on Rifle Road. We will meet at 8:30 and then head south on the trails.

There are extensive woods as well as several streams and a pond.

The map in the last issue should ensure that no one gets lost (at least in getting there).

Take lots of photos and send them in so that we can view them at the October meeting. Note that the deadline for submitting the photos is only 2 days after the shootout.

Month	Assignment	Deadline	To be shown
Sept.	Black and white	28 Sep	Fri 3 Oct
Sept.	26 Sept. Shoot-Out	28 Sep	Fri 3 Oct
Oct.	Misty or Fall Colours	2 Nov	Fri 7 Nov
Nov.	Frame in a frame	30 Nov	Fri 5 Dec
Dec.	Architecture	4 Jan	Fri 9 Jan

Artistic expression

Vertical Panning technique explained



At our September meeting Shirley LeClair shared with us her technique of "vertical panning". Here is her description of how it is done:

- Set your camera on Tv (shutter priority) mode.
- Shutter speed on 1/20 or 1/30 of a second
- ISO 200
- Auto focus
- Adjust tone by using the compensation exposure setting (over expose +1)

You can use manual mode, but you must set speed required and set aperture according to the camera's meter reading.

Look through your viewfinder and start moving your camera at an even constant motion up and down as to not include anything you don't want in the picture. (e.g. sky, black, white or any extremes on the edges)

Camera move 1 2 3 4 "Click" 6 7 8 9 10 Camera stop

It is important to keep moving after you click the shutter until you count to 10 so as not to stop before the camera stops taking the image.

You may have to slow down or speed up the camera motion for the best effect.

Try, try, try until you get it right.

Shirley learned this technique from Terry Adair who teaches photography at his Photo Nature Park <http://www.kingstonphotonaturepark.com> in New Brunswick.

How to submit your assignment photos

1. Shoot your pictures at the largest resolution that your camera is capable of producing.
2. Use an email program and "Attach" your image directly without resizing..
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.

Shot as:

IMG0912.jpg (straight out of the camera)

Renamed as:

Snowy Beach by John Williamson.jpg

5. Photoshop is allowed and encouraged.

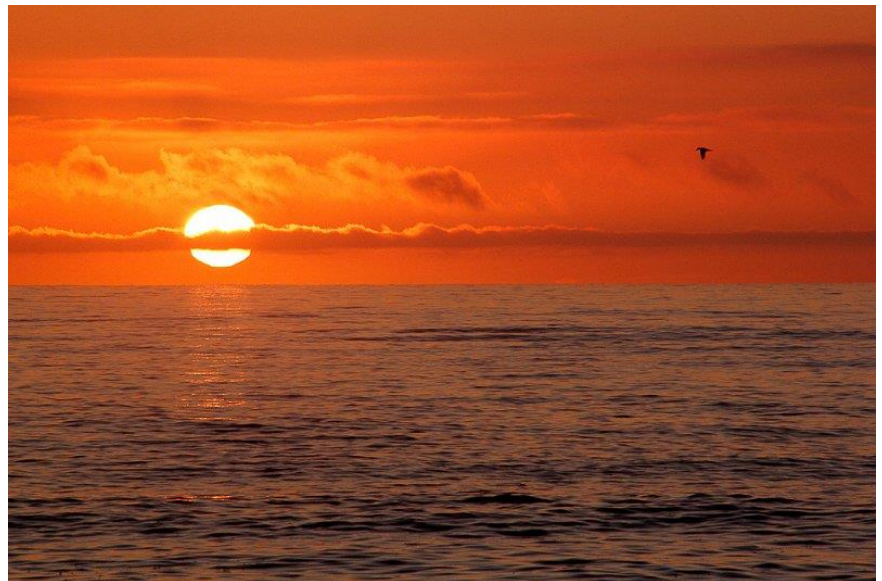
6. Indicate in the text of your email which photo you want in the review portion at the end of our meeting.



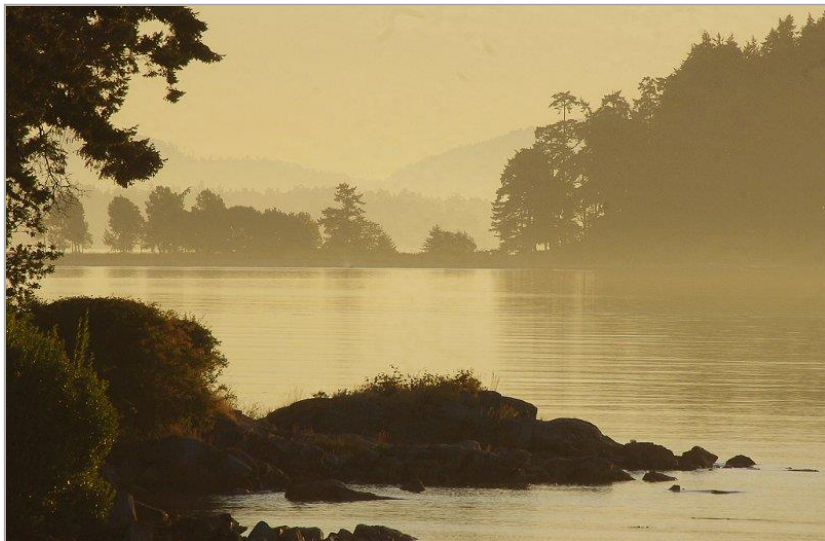
"Mennonite children in buggy" by Dan Barnaby



"Street Art" by Frank Jonker



"Sunrise in Val Comeau" by Shirley LeClair



"Turgoose Point" by Tracy Pike

Quick tips for shooting fall foliage

BY BILL JONES

Everyone is inspired by the colors of fall foliage, and often people bring their camera along for a car trip, while out on errands, and even while taking a stroll just to document this glorious season. The problem for many is that once the shutter is clicked and the images are being reviewed they find that the results are not desirable. This has to do with many different things including the weather, existing light, and even such things as the camera's settings at the time.

There are many great ways to capture the glory of autumn foliage with a digital camera and it helps to understand how to record individual leaves, single trees, and entire landscapes in the best manner possible.

It all begins with that incredible color and many photographers understand that the existing light has a strong effect on how the camera records the color. For instance, the "sweet light" hours of dawn and dusk can really help to improve the way the camera records autumn foliage. This is because it allows the golden yellows, oranges, and reds to be accentuated by the softer and warmer tones of the natural light during such times of day. Some photographers also head out on gloomy and overcast fall days because these too are times when the saturation and color levels can really "pop".

If, however, the photographer is stuck working on a brilliant and cloudless day they can simply opt to use a polarizing filter to reduce any shininess on the surface of the leaves and to also allow the colors to be far more saturated and contrasted.

Regardless of whether the photographer is taking images of single leaves or entire forests, it also helps if they look for contrast to really pull out the powerful fall colors too. For example, a grove of birch trees with their gorgeous yellow leaves can be contrasted beautifully against a bright blue sky. The photographer must make sure that the sun is at their back in order to gain the best effects for such an image.

Alternately, the photographer could point their camera to the ground for contrast too. The autumn leaves will all head downward, and a bold red leaf against a pile of yellow ones, or standing alone in the green grass can make for an impressive image.

Lastly, one good trick used by many photographers is to slightly underexpose their autumn photographs in order to give the colors another level of saturation.

From: <http://www.thephotoargus.com/>

Marg's Hints and Tips

A Guide to Capturing Mist

Wake up early on the day you plan to shoot. Stay near wooded and grassy areas as they hold the moisture necessary for mist and fog. Look for water vapour rising from ponds, rivers and streams or swirling up from valleys and ravines. Remember you will need to shoot fast before the sun burns through the mist.

If you plan to shoot in misty conditions you will want to ensure you have enough protection for your camera. You can go the pro route and pick up a rain cover or you can always go low budget and use a ziploc or plastic bag. Also bring along a lens cloth to wipe off condensation on your lens.



One unique trait that most photographs have is that often they are dominated by highlights and mid-tones. In general that means that you will want to "shoot to the right". Check your histogram to make sure that you are exposed for mid-tones and highlights so that the graph is towards the right. While shooting in mist, you might want to consider exposure compensation. The reflective nature of mist can often trick your in-camera light meter in the same way that photographing snow can. Try increasing your exposure compensation by +1.

Position an element in the foreground e.g. a fence pole, barn or other objects to add a sense of depth.

Shooting in mist often means that the resulting images are dominated by form rather than contrast. Exposing for the mist will ensure the prominence of the shapes in your composition. You can achieve stunning compositions with objects emerging from the mist.

Use a tripod to stabilize your camera. If you are holding your camera without a tripod increase your ISO speed in order to use a faster shutter speed.

Consider converting some of your mist images into black and white or tone in blue.



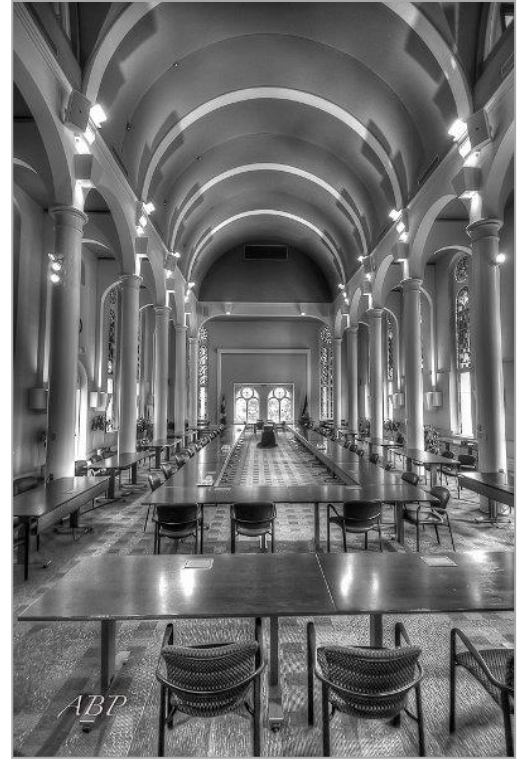
Ken Wilson, Fraser Campbell and John Williamson "working" at the Open House



"Places of Worship"
by Carol Brown



"My Best Effort"
by Diane Helmus



"Converted Place of Worship"
by Anne Jones

Seven tips to create powerful images

Here are the tips from the Joshua Cripps video we saw at the September meeting.

1. **Fill the frame with what you like.** This is the only rule you never break, and is the most important rule in photography. What is the photo really about? Fill the frame with these elements. Get rid of clutter and everything else. Get closer. The best zoom is your legs.

2. **Simplify and Exaggerate.** Exaggerate

it's characteristics, contrast and colour, movement and depth. Give it a sense of scale. Allow your image to have focus and punch.

3. **Don't centre your subject.** Use the rule of thirds. Emphasize what is important by using the vertical and horizontal lines. A visual gateway.

4. **Create depth.** By having the foreground close and the background far

away, pull people into the image, and make them feel they are standing in the photo. Create a near/far composition. Create a story in your image.

5. **Connect the dots.** Use this for multiple subjects in your image to create a visual journey. Use heading lines like a river or a crack in the ice.

6. **Perspective is Everything.** Try to show something never seen before. Instead of everything at eye level, and the same boring perspective, change your position, shoot up, shoot down, get on the ground.

7. **Lighting.** Ideally the best light is at sunrise and sunset, but we can't always be there at those times. So in the middle of the day, try shade or cloud, which are both flattering for portraits or flowers, as they give soft even light. In harsh midday sun use directional lighting by shooting away from the sun, or put the sun at an angle. The photographer suggests exposing for the brightest part of the scene as modern day cameras can make the rest of the scene amazing and retain details in shadow.

Finally, he suggests breaking all the rules, except the first one and have fun. Show the way you see the world and create art.

Check out www.joshuacripps.com



"Place of Worship" by Doug Brittain