



Next Meeting May 6th at 9:15

The May meeting will begin with a slideshow of member's [Favourite Things](#) images. Ken will then open the meeting and Louise Robert will introduce our featured guest speaker **GINNY Fobert** (see page 4).

Following her presentation, Marg will inform and us with her photography hint and entertain us with one of her special jokes. Time permitting, John will continue his series of technical presentations, with one on the concept of layers in Photoshop Elements, and Ko Fung will present a short slide show. Members are encouraged to prepare short (up to 3 minutes) slide shows or videos of their images.

Finally we will show selected photos from the **Favourite Things** assignment for discussion and critique. As we did during the April meeting, if you're open to constructive criticism of your image, please say so.



Signs of Spring
by Ian Buchanan

“Your first 10,000 photographs are your worst.”

[Henri Cartier-Bresson](#)

What you might have missed on the Web Site

You can stay up-to-date with all the latest from the camera club on our web site at ksccc.ca. So far in April the site had 78 visitors from 5 countries, who looked at 409 pages

Since the April shutterBUG came out, the following articles have been posted to the web site:

- [Free Lightroom Course](#)
- [Orchidophilia](#)
- [How I Got The Shot](#)
- [Shooting Tulips](#)
- [Old Ottawa Pictures](#)
- [Member Photos on Display](#)
- [Photos to Inspire You](#)
- [Suzanne Powell's Miksang Photographs](#)
- [Creative Live Free Photography Courses](#)

The site statistics show that no one viewed the article on the orchid show or the article shooting tulips (the subject of our next photowalk). The editor would like feedback on what kinds of articles club members are interested in. Please email feedback, or anything photo related that you'd like to share with the club, to:

cameraclub@kanataseniors.ca

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 online Photo Gallery and possibly published in the shutterBUG, you **MUST** include your name as part of the image name for example:
Shot as: **IMG0912.jpg** (straight out of the camera)
Renamed to: **Snowy Beach by John Williamson.jpg**
5. Use of Photoshop or other programs to edit your pictures is encouraged.
6. Indicate in the text of your email which photo you want in the review portion at the end of our meeting.

Month	Assignment	Deadline	Shown
Apr.	Favourite Things	May 1	May 6
May	Kanata	May 29	June 3
Jun-Aug.	TBD	Aug 28	Sep 9

Contact us at: cameraclub@kanataseniors.ca

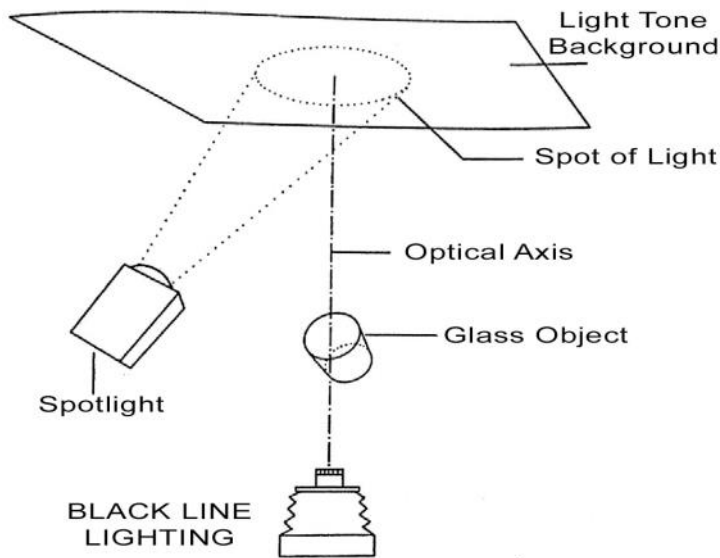
Photographing Glass

Photographing glass can be an exciting, and sometimes frustrating, exercise. When light strikes a glass object three different things can happen: 1-light can be transmitted; 2-it can be reflected; and 3-it can bend (refraction). These three unique properties of light need to be considered when attempting to photograph a glass object.

There are two main techniques for photographing glass. The overall goal of either technique is to define the contours at the edges of a glass object. Each technique is defined by the way light is seen at the edge of the glass, either as black lines or as white lines.

Black Line Photography

In black-line photography, a light source is placed between the glass object and a light-coloured (or white) background. The light from the source is reflected off the background towards the back of the glass object. When the light passes through the glass object its intensity is reduced at the edges of the glass, resulting in dark (or black) lines around the edges. This technique is relatively easy to do, needing only basic lighting and equipment.



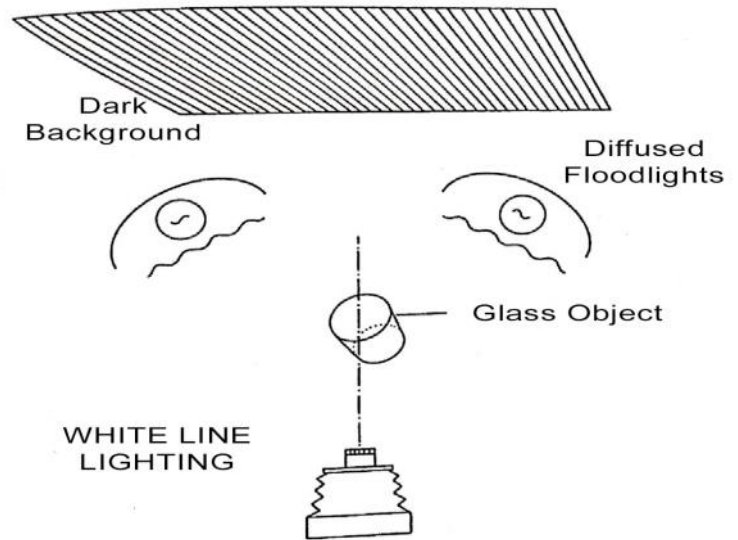
(ref: School of Modern Photography)

White Line Photography



White-line photography is a bit more challenging. In this case, a black background is placed behind (and underneath) the glass object. Two light sources, either diffused floodlights or soft boxes, are placed so that light strikes the glass object at obtuse angles. Using pieces of black cardboard,

you can adjust the amount and angle of light falling on either side of the glass object. Most of the light will be transmitted through the glass, resulting in a black (or very dark) image. However, some of the light striking the edges of the glass will be reflected and refracted (bent), resulting in white lines that will highlight the contours of the glass object.



(ref: School of Modern Photography)

In reality, when photographing glass, all three properties of light come into play (transmission, reflection and refraction). It's a fun exercise, but there are some challenges. Fingerprints, lint, dirt and dust will all be clearly visible in the resulting image, especially in white-line photographs. Clean glassware and working environment will aid in reducing the amount of time spent removing dust from the image with Photoshop!! Not all glassware can be used; glass objects that are very thick, highly opaque or darkly coloured will not photograph well. Be careful of extraneous light sources; don't spend hours on the perfect setup only to realize that you forgot to turn off the studio's overhead light or forgot to close the window blinds!!

For more detailed information, and more complicated setups, see [this article](#) on the Sekonic web site.

If you have questions, please email me [here](#).

Ron Pierce

Marg's Hints and Tips

5 Phrases to Help you Learn Photography Faster

Learning the ins and outs of photography is a never ending challenge. For some the technical side seems more difficult to understand. Others feel they are challenged by the creative side of understanding composition and light. These sample phrases bring you back to the basics, helping you to create quality images quickly, allowing more time to experiment creatively.

1. ISO: Set it fast - Change it last.

ISO gives your photographs the ability to be more sensitive to the available light. Every time you enter a scene, before you take a shot, ask yourself, what kind of light is there?

Here are some starting ISO settings. Adjust as necessary for your scene:

Bright sunny day: ISO 100-200

Shade/Clouds: ISO 400-800

Indoor: ISO 800-1600

Little/No Light: ISO 1600 and up.

Don't forget the negative side of ISO. Most camera models go above 1600 ISO now, if you choose that, you will most probably see noise.

2. Set an Intention.

Both shutter speed and aperture speed measure and control how much light the camera takes in.

Ask yourself, "What is my purpose?" "Why am I taking this shot?" Once you have figured out your main purpose, you can choose which setting you will set first. Aperture affects the depth of field and shutter speed affects movement, so which aspect is more important for creating the image you want?

3. Shutter Speed: Fast freezes - slow shows.

When you want to show movement, use a slower shutter speed, and if the subject is moving and you want to freeze the movement, use a higher (faster) shutter. Do not hand hold below 1/60 second.

Starting guidelines: Moving cars: 1/4000 sec or faster.

People Running: 1/1000 sec or faster.

Kids Playing: 1/500 sec or above.

Person Sitting Still: 1/100 sec or faster.

Still Object: 1/60 sec or faster.

Night Scene: (tripod) 1/60 sec or slower.

4. Aperture: High # - more in focus. Low # - less in focus.

If you want everything in the photo to be fully in focus, you will need to choose a higher f number. If you want to bring only one part in focus, you will use a smaller f number

Guidelines: Close-ups or detail shots: F2.8 or lower (larger)

Portraits (one person): f 1.8 - f 5.6.

Groups (2 or more) f 5.6 - f 8.0.

Local Scene (less distance): f 8.0 - f 11.

Landscape (more distance): f 11 - f 22.

5. Frame Your Finder.

Allow your eye to examine every inch of what you see through the lens. Look from top left, across and down to the right, notice the edges of the frame. By examining everything you see, slightly move your camera around as you prepare to find the best version (framing) of this shot. When you make a habit of always reframing your viewfinder as you are shooting, you will gain a greater sense of awareness, allowing for more shots from other vantage points you hadn't considered before. As you practise this, every shot you take will be closer to what you want to capture in the first shot you take.



Shot at
1/1000
second
at f 13.0

There you have it . The best thing you can do now is turn these trick into habits by jotting down these simple phrases and stuffing them in your camera bag. As you practise these tricks in order to become more accurate and efficient behind the lens, you will create more stunning eye catching photographs of any subject you choose to capture.



Village of Quyon from the Ferry Dock by Fraser Campbell

Ginny Fobert, Photographer

In her own words:

"Some photographers have a uniform, recognizable style. To me, it seems limiting to only photograph the world in one way. I don't consider myself to be a traditional photographer. I like to look for something of interest to photograph and go beyond it to find a different way to portray the shot.

Photography allows me to get outside the box, be a bit rebellious, break some rules and get away with it. Photography is also my way of slowing down, escaping the norm and watching the world move at a more peaceful pace. The day I discovered photography was the day I also discovered a hidden part of myself.

M-Y-N-D in Icelandic means photo or image. MYND'S i is the name of my photography business. I like that a photograph is made, not taken. It is made in your own mind and with your own eye, and it is slow and considered in its making.

Anyone can take a photo, but not everyone can make a picture. It takes a discerning eye, a sense of what is around you, and how everything is reacting to the surrounding light sources. Without light, photography would not exist. In fact light is the true subject of every photograph. My passion is to chase the light, searching for it in beautiful and interesting places, make pictures and to share them with others."

Visit www.mynds-i.com for more info about Ginny and her photography.



Gallery of March "Winter Escape" Pictures



**Caribbean Sunrise
by Bob Douglas**



**Port Charlotte Cyclist
by Martha Bohm**



Cactus Power by Frank Knor



**Sulphur Works on White
Island by Ann Williams**



A Rock by Ed Lascelle



Beach Time by Mike Maheux