



Friday 4 February

Member photo discussion for February meeting

The February meeting will highlight a popular activity from last year. Members are asked to bring in up to three of their recent photos. The club will then break up into groups and discuss the photos. Some will command “oohs” and “ahs” while others will have aspects from which we can all learn.

In addition to bringing in the actual photos, members should also bring them in digital format on a memory stick so that they can be presented on screen during the second half of the meeting.

To start the meeting we will have a slide show of the assignment photos “Winter Activities”.

John Williamson will continue his series of tutorials on Photoshop Elements, this time featuring the “Full Edit”. He will also show a video demonstrating how composition can change a good photograph to a great one.



Amy Lo, 2006

“Favourite Picture” by Amy Lo

Send in your “Winter Activity” photos

Now that the cold weather has ensured that winter is truly here it is time to go out and get some pictures.

The “Winter Activities” theme is purposely broad and can include inside and outside venues.

The photos will be shown at our February meeting and some will also be published in the February *shutterBUG*. The deadline for submissions is Tuesday 1 February. Details on how to submit your photos can be found on page 2.

Friday 4 February PROGRAM

0915 – Slide show “Winter Activities”

0930 – Group discussion of photos brought in by members

1015 – Coffee

1030 – Marg’s hints

1035 – Photoshop Elements “Full Edit”

1045 – Handout and video on “Composition”

1055 – View, review and comment on the photos from the earlier group discussion

Month	Assignment	To be shown	Deadline
January	Winter Activities	4 February	1 February
February	Windows – looking in – looking out	4 March	1 March
March	Still Life	29 March	1 April
April	Spring Forward	3 May	6 May
May	Sunrise/ Sunset	31 may	3 June

Slide show bells and whistles make all the difference



Glyn Jones

Our January meeting featured a well received presentation by Glyn Jones on "turning photos into DVD Movies".

Glyn demonstrated that just by using regular photos and incorporating zoom and panning via software it creates a feeling of motion. It also gives slideshows that professional look.

He suggested the following sequence to make the slide show:

- Sort into attractive and logical order
- Add transitions (e.g. Fades, wipes etc.) between pictures
- Add annotations to pictures where appropriate
- Animate (add motion) with pan and zoom
- Add audio (music and/or commentary)
- Create titles and menus (think DVD movies)
- Create movie files (wmv, avi, etc)
- Burn to DVD

Glyn's presentation and the links to the free software can be found on the Camera Club web page and the January meeting pull down menu.

Glyn wants members know that he is more than willing to help out with email or phone queries on this, or any other computer related question. Glyn can be contacted at 613-282-2052 or via email at gjones@brynsolutions.ca

How to submit photos for the gallery and assignments

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 that your camera is capable of producing.

2. Use an email program and "Attach" your image directly. Do not use your web based image sharing mechanism. 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:

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.

5. Processing of your image in Photoshop is allowed and encouraged.

Turn stabilization off when using a tripod

By [Dave Johnson, PCWorld](#)

Image stabilization technology in cameras and in lenses has revolutionized digital photography, enabling photographers to get dramatically sharper photos without hauling around a tripod.

What Is Image Stabilization?

When shopping for lenses for your digital SLR, you might have noticed that image stabilization goes by a few different names, but the lenses all tend to work the same way: Motion sensors in the lens generate feedback that directs optical elements to compensate for small movements, like the sort that occur when you hold a camera.

Of course, some cameras have image stabilization built into the body instead of the lens. The key difference is that the motion sensors direct the camera's sensor rather than optics in the lens.

When to Use Image Stabilization

Sounds great, right? You might be tempted to leave something like that on all the time. In reality, these motion sensors are a little too sensitive for 24/7 operation. If you mount a camera with image stabilization on a tripod, then you should generally flick the switch to off.

What happens if you don't?

The sensors tend to interpret artefacts in the sensor's data as motion, and send instructions to the sensor to compensate. This produces an effect called *ghost motion*. The result is that the image stabilization system introduces motion blur.

So when using a tripod turn image stabilization off.



"Christmas Lights" by Bruce Turner



“Windy Arm Lake” by Bob Douglas

The golden guide to photography

If you only read one page on this site, then this is the one. Here are some tips to help you on your way to growing and developing your photography skills:

Always bring your camera

The number one reason why people miss good pictures is because they don't have a camera. Make it a habit to always carry a camera with you, because you never know what you could miss.

Shoot more

If you think you shoot enough - you don't. Especially if you have a digital camera, because there is no added cost to taking more photographs. Why take just one picture if you can take several? Are you in a place you may never visit again? Take a picture, because even the most boring day to day scenes can become historical in just a few years of time.

Trust your eye

Studying laws of composition is fine, but when it comes down to you must trust your eye. When you frame the shot, move the camera and explore the scene. When you find an angle or composition that FEELS good to you, take the picture immediately. You can (and should) get several more shots.

Train your eye

Look at the pictures you have taken and critique your own work. Did the image turn out like you planned? Do you like the composition? This self-review stage is essential for you to

improve your photographic "spider-sense".

Know your camera

You don't need to memorize every feature right away, but over time you should be comfortable enough so that operating your camera becomes second nature. It's like learning to shift gears or ride a bicycle - only when the machine becomes transparent are you really driving.

Always work on a copy

This essential guide is new for the era of digital photography. Remember that until you make a backup copy your digital photo is a one of a kind original. Make it a habit to make copies immediately after loading them from your camera, even before looking at them! Back up your images onto removable media as often as you can.

(From <http://www.photonhead.com>)

Visit our web page at
www.kanataseniors.ca

then select

Activites

and then

Camera Club

Marg's Hints and Tips

ZOOM IN TO CHECK SHARPNESS

Here is a sad fact of digital photography-everything looks sharp and in focus when you first look at the tiny LCD screen on the back of your digital camera. When your photo is displayed at that small size, it just about always looks sharp. However, you will soon learn (once you open your photo on your computer) that you can't trust that little screen. You have to zoom in and check the sharpness.

On the back of your camera there is a zoom button (the zoom button is on different parts of the camera depending on what brand you use). Do this right on the spot-right after you take the shot, so you will have a chance to retake the photo if you zoom in and find it is blurry.

The pros always check for sharpness this way, because they have been burned one too many times. This is really important if you are someplace you will never return to or even at a special family get-together where you are taking group photos of family that rarely have a chance to see each other.

AVOID INCREASING YOUR ISO, EVEN IN DIM LIGHT

When you are shooting on a tripod in dim or low light, don't increase your ISO (your digital equivalent of film speed). Keep your ISO at the lowest ISO settings your camera allows (ISO 200, 100 or 50, if your camera's ISO goes that low), for the sharpest cleanest photos. Raising the ISO adds noise to your photos, and you don't want that of course. If you are hand holding and have no choice, for example when shooting a wedding in the low lighting of a church, then increasing the ISO is a necessity, but when shooting on a tripod, avoid high ISO like the plague-you will have cleaner, sharper images every time)

Breaking the Rules: So what do you do if you can't use a tripod (i.e. where you are shooting won't allow tripods)? In this case, if there is plenty of light where you are shooting, you can try using very fast shutter speeds to minimize camera shake. Set your camera to Shutter Priority mode and choose a speed that matches or exceeds the focal length of your lens (a 180mm lens means you will shoot at 1/200 of a second).

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 that would be willing to help others with specific or more general topics dealing with either their camera or photography in general.

This mentor group includes very knowledgeable photographers who are willing to answer your questions and work with you on a one to one basis.

They are available at 8.30 am before each meeting and during coffee break. It would help if you could bring your camera manual.



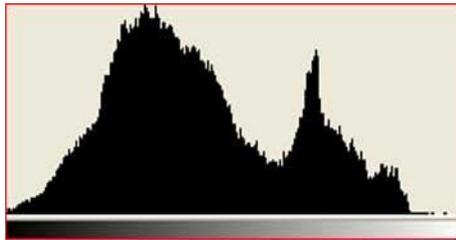
“Holiday House” by Ann King

Use the histogram to avoid exposure issues

One of the most overlooked features in your digital camera is the ability to display histograms. A histogram display, which is included on most digital cameras, provides a quick indication of your picture's exposure quality. Is it overexposed? Underexposed? Just right? The histogram knows and it is eager to tell you.

Finding the histogram on your camera.

Check your user guide for details. Most cameras overlay the histogram on top of the picture after it has been taken – so you'll have to see it in playback. On many cameras you can turn it on with the same control that lets you change the picture you are previewing on the screen.



Understanding the histogram.

A histogram is a graph that displays how the light is distributed in your picture. The left side of the graph represents the shadows, while the highlights are on the right.

Here's what that means: if the histogram has a high peak on the left, you can deduce that a lot of pixels in the picture are dark, or in shadow. A peak on the right of the

graph means that a lot of the pixels are bright, i.e. in highlights. Peaks in the middle of the graph represent pixels in the midtones of your exposure.

Here's the real key to unlocking the power of the histogram. There should not be any peaks that get “cut off” at either end of the graph, as if they want to continue past the edge of the graph. When the histogram starts or ends with a peak that is already in the air, then you know that colour information has been lost because the camera's exposure settings weren't correct for that picture.

General Advice.

So, what should you look for when sizing up your shots on the camera? Obviously, you'd like to keep the histogram from spiking at either extreme end of the graph, where you'll lose data and have under- or overexposed parts of your picture. Also, note that the particular shape of the curve isn't all that important - it can be shallow, curvy, flat, or some combination. The overall shape really just represents the specific light distribution in your photo, and that's as unique as a fingerprint. Finally, you'll get your best results when the graph sits as far to the right as possible – but without clipping the highlights. Overexposure is always worse (and harder to correct) than underexposure.

(extracted from Dave Johnson's article for “Digital Focus” on PC World, 10 May 2005)



“Dressed Up For The Holidays” by James Wiper