



“two skiers” by Sue Carey

## Friday 4 March

# Doug Brittain featured for March meeting

Club member Doug Brittain has been a consistent high quality contributor to our various assignments. He now will share some of his methodology and secrets at our March meeting. To get an advance look at some of his work go to [www.pbase.com/dougbrittain](http://www.pbase.com/dougbrittain)

He operates his photography under the name “Anything on Earth Photography”, and thus will offer a cross section of many topics.

John Williamson will continue his series of tutorials on Photoshop Elements, this time featuring the “Full Edit”.

We will finish the meeting by looking at the “Windows: Looking in – Looking out” photos. It is not too late to send in your submissions for this assignment. The deadline is 1 March and submission information is on page 3.

## Friday 4 March PROGRAM

**0915** – General slide show

**0930** – Doug Brittain –

“anything on Earth Photography”

**1000** – Marg’s hints

**1015** – Coffee

**1030** – Photoshop Elements “Full Edit”

**1045** – February assignment photos “Looking in – Looking out”

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

Visit our web page at

[www.kanataseniors.ca](http://www.kanataseniors.ca)

then select

**Activities** then **Camera**

# Say goodbye to red eye in your photos

Ahh, the gross red-eye...we've all seen it. You snap a photo of friends at night and they have red eyes. How does this happen?

## A quick biology lesson

Red eyes are worst in dark rooms. The pupils of your eyes get bigger and smaller depending on the amount of light. Lots of light makes them smaller. Low light makes pupils bigger. When you use the flash on your camera, the light reflects off the blood vessels inside the eye. That's where the red comes from.

## Quick tips

- Use the camera's "red-eye reduction" feature. It's the one that has a circle-slash over an eyeball. It creates quick bursts of light that make the pupil get smaller before the main flash goes off. This is often a big help, but it doesn't remove red eye...it just makes it less obvious. Be careful: in some cameras, using this option can slow down the camera's ability to take the picture when you want it. There are things you can do to stop red eye. Some work better than others, but try them to find which works best for you.
- Turn on a light or move to a brighter area. The pupils become smaller and red-eye is less noticeable.
- Have the person look away from the lens, either above the camera or to the side opposite the flash. If you have a camera without the red-eye feature, consider holding the camera straight up and down (vertically) in a way that places the flash closer to your feet than to your hair. The puts the flash at a lower angle and makes red-eye go away.

Sometimes, even trying all of these things, a photo will still have red eye. Fortunately, Adobe Photoshop Elements includes tools that remove red eye and make the picture the way you want it.



"calabogie race time" by P. Lamoureux



"Hockey Tournament 1" by Marie Jacob



"Curling Practice" by Phyllis Steele

## A winter reminder

When you are out photographing during the winter months, remember to carry an extra battery inside your jacket close to your body, and to bring along a plastic bag to put your camera in before you return to a warm house or car, as this will help prevent condensation forming inside your camera.



“Chickadee” by Cheryl Wilson

## Marg's Hints and Tips

### Looking in, Looking out: The Recipe to get this Type of shot.

Characteristics of this type of shot: Colors, visual interest inside the window and composition that shows detail.

- The key to this type of shot is composition in the viewfinder. Do not try to capture the whole building or the entire wall. What makes this shot interesting is your not trying to capture everything – you are just showing one detail of the building, which suggests the whole. Plus by getting in close it begs the question: What's inside that window? Who put those things there? What is in those blue boxes? It makes the viewer think. The window can be off centre, which adds visual interest.
- To capture a window in a city life shot, you are going to need to use your zoom.
- You can shoot this in Program mode, and have the camera do all the work.
- A polarizing filter will help you see through the glass by reducing glare.
- City life is usually hard to capture with a tripod, because the shooting is often spontaneous and if you set up a tripod in a downtown area, the only spontaneous thing that will probably happen these days is the response of the security guards, so it's often best to hand-hold your shots.

Looking out can relate to frost of the window or a beautiful scene outside. Use your imagination.

## Use white balance settings

Here's another advantage digital has over film, and if you take advantage of it, you'll save yourself loads of time later in Photoshop, and that is to set the right White Balance.

In the old days with traditional film, if you ran into a problem lighting situation (like shooting under indoor fluorescent lights in an office or retail establishment), you either had to switch to film that was balanced for shooting under fluorescent light or you had to add a special filter to your lens to offset the color cast created by those lights.

Even though today's digital cameras let you choose a preset white balance for the lighting you are shooting, most amateurs leave their cameras set to Auto White Balance, because it is easier. But the pros know that although they can fix it later in Photoshop, it's easier to get the shot right by changing just one little setting.

So here is the list of available settings:

**Daylight:** Use with subjects lit by direct sunlight. Designed to correct neutral colours under conditions and colour temperature of midday sun.

**Cloudy:** Use in daylight under overcast skies. Warms cooler light and gives you warmer colour balance. It will also intensify the warmth of sunrise and sunset and also help rainy day shots look more inviting.

**Shade:** Use in daylight with subjects in the shade.

**Incandescent:** Designed to correct indoor conditions under standard tungsten lights.

**Fluorescent:** Adjusts to fluorescent lighting in modern office building and stores. It takes green out.

**Custom:** News videographers place something white in a scene, and zoom in until it fills the designated area. The camera does its white balance magic, turning it white for resulting images and saving the setting.

**Auto:** Does not always provide the best color rendering.

**Flash:** Use with a built-in or optional flash. Designed to compensate for the slightly cooler tone of flash, making it look more natural and without the blue that can make skin tones harsh and unattractive

## 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](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

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.



“Solitary Ski Tracks” by Doug Brittain

## 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. 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.

## Easy Ways to Preserve Your Holiday Photos

We all take more photos than usual at this time of year. These are treasured memories, and you don't want to trust decades of images to a finicky magnetized platter that spins at 7000 rpm and, as it ages, could fail catastrophically. I don't mean to scare you, but it's a fact of life: All computer gear breaks eventually, and it's important to have a backup of your photos when that inevitable day comes. So with that in mind, I've rounded up some easy ways to back up your photos to guard against calamity.

### Floppies--Thousands of Floppies

Actually, I'm kidding. Back in the day, floppy disks were the most common way to back up your files, but they've been mercifully obsolete for many years now. I hope that bringing these relics up doesn't date me too badly--but in my defense, last year my dad asked me if using floppies was a practical backup strategy for his photos.

The most common floppy disks have a capacity of 1.44MB, which means that you'd need a stack of about 700 floppies to store all the photos on just a single 8GB Secure Digital card.

### CD or DVD

Instead of floppies, my dad opted for the modern equivalent of floppy disks: CDs and DVDs. You'll certainly get a lot more stuff on each disc; CDs hold about 700MB of data and DVDs can be filled with 4.7GB of files. Since most PCs come with DVD writers

these days, archiving your photos on shiny silver discs is easy to do.

If you have Windows 7, you don't need any additional software to archive your photos. Just insert a blank disc in your PC's CD or DVD burner, choose Burn files to disc using Windows Explorer, and then follow the wizard to copy the photos. Windows does give you two options, which can be a little confusing.

### An External Hard Drive

While CD and DVD burning doesn't require any additional investments (aside from blank discs), it's not especially convenient to have a

stockpile of shiny silver platters.

For my money, an external USB hard drive is the sweet spot in the photo backup continuum. External drives are inexpensive, can be configured to back up your files automatically, are easy to recover data from, and generally last for years without failure. CDs and DVDs last longer, but backing up and later restoring files from them is a real hassle.

*From blog by Dave Johnson*  
[pcworld.com/blogs/id,6/digital\\_focus.html](http://pcworld.com/blogs/id,6/digital_focus.html)



“Winter Activity 2011” by Donna Sapiano