



Friday 2 September

Lots of photos and tips to start our Fall season

Our first meeting this fall on Friday 2 September has lots of variety and will be of interest to our many returning members as well as newcomers.

Our meetings start at 9:15 and are held in hall C at the Seniors Centre.

This meeting will feature composition as a topic. It will be led by fellow club member and artist Cathy Edmonds. There will also be an instructive video of the aspects to look for in a photograph to have it stand out from the ordinary.

President Ken Wilson will welcome new members, go over the results from our June survey and outline some of the proposals which will be implemented this year.

A staple of our meetings is the showing of member submissions in a slide show. These are compiled by John Williamson and shown at the start of the meeting and again later so that we can learn more details and provide comments.

Marg Jackman regularly provides a series of useful tips in her monthly commentary.

After our coffee break we will also feature a collection of "what is it?" photos as submitted by you the members.

One aim of the club is to promote learning. As such we have a Mentor or Help Desk where members can ask questions and get help both before the meeting and during the break.



"Girls rugby" by Cheryl Wilson

Photo submissions encouraged for the meeting and the Open House

As we come to the close of summer we like to show your photos and also include them in the Seniors Centre Open House display on 9 September.

Last June we outlined the categories for the photos to be shown at our September meeting:

- **What is it?** This can include, weird hardware, close-ups of familiar things, unique cropping and other methods to make the viewer guess what it might be.

- **Architecture.** By this we mean buildings, structures, bridges, city-scapes etc.
- **The colour purple.** Anything and everything that is purple.
- **Open.** This is a catch all topic for anything that you wish to photograph over the summer. It may include Canada Day, your vacation, gardens, scenics, storms or whatever doesn't fit into the first 3 categories.

Photos should be submitted no later than Tuesday 30 August. Submission details are on page 2. Be sure to only include the photos taken during June, July and August.

The deadline for the Open House photos is later – 6 September. There is no topic restriction and we would also need some prints to display.

Prints can be dropped off at our September meeting. Prints should be a minimum of 5x7 and if you would like them returned mark your name on the back (in pencil).

Month	Assignment	Deadline	To be shown
August	Purple, Architecture, Open, "What is it?"	30 Aug.	2 September
September	Open	4 Oct.	7 October
October	Reflections	1 Nov.	4 November
November	Grey/sombre	29 Nov.	2 December



“Torres del Paines – Chile” by F. Bohm

Mentors provide camera help

Since its inception, the club has had education as its theme. As such a number of members have indicated that they 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. Perhaps we should call them the “help desk”

They are available at 8.30 am before each meeting, during coffee break or you can contact them by telephone.

The list of mentors and their particulars is available as a link on the bottom of the Club website.

Here is what you told us in the survey

At our June meeting we initiated a survey to get your opinion of various aspects of our seniors Digital camera Club. Club president Ken Wilson said that he was delighted that so many members took the time to complete the survey and provide helpful, honest feedback.

The results compiled by Cathy Edmonds show that that by and large the club members were satisfied with club activities, presentations, etc.

The survey showed that 56% of the members used a point and shoot camera while 44% had more advanced cameras such as SLRs. On the whole all of the various program elements were well received. The most popular were member slide shows at 92% and outside speakers at 86%. While still very popular, print discussions at 69% and photo store presentations at 72% brought up the rear.

Only 36% of members had submitted

photos for the assignments. While some indicated they did not submit for technical reasons, most who did not felt their photos did not have merit or they were time constrained.

Both the website and the newsletter, the *shutterBUG*, were lauded and showed a very high level of awareness by the members.

The mentor program was also found to be very helpful although only 42% had availed themselves of the help.

The club has consistently tried to find balance between equipment, software and technique. Despite the mix of members’ interests the survey shows that we have achieved that goal.

The only area where there was a true split in the membership was in

the concept of having a photo competition. 47% of the members were in favour with 31% opposed. 11% indicated possible acceptance. One member indicated that the reason he joined our photo club rather than the Ottawa Camera Club was that we did not have competitions which he found rather off putting. Another member indicated that he could go along with it if it were not too often or too competitive.

Finally on the subject of shootouts 69% indicated that they had participated in at least one.

All of the above is very interesting and no doubt useful. However, the sample size was only 36 and represents less than half of the membership.

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 possible.
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.
6. A maximum of three photos per meeting and they should be recent.

Visit our web page at
www.kanataseniors.ca

then select

Activites

and then

Camera Club



“Tillbury Sunset” by Louise Robert

Club website has great info and is worth a regular visit

The photo club web site is a trove of information. With a pull down menu you can access all the old newsletters.

In addition with another pull down menu you can view 20 galleries of members' photos of assignments and shootouts. As each new assignment is concluded it will be added to the gallery. Once in the gallery you need only click on the thumbnail image to see it larger. This also brings up details such as the ISO, exposure, etc.

Finally a third pull down menu brings up past meeting resources such as presentations, links, handouts etc.

There is also a section which explains how photos should be submitted.

One of the most useful areas is at the bottom under useful weblinks. This feature is a gold mine of tips, articles, stores, pod cast and more

The website is easily accessible from the www.kanataseniors.ca site and then it is just a matter of clicking on Activities followed by Camera Club.



“Brown-eyed Susans” by Ken Wilson

Marg's Hints and Tips

Welcome back and I hope you all had a great photographic summer. This year I will give two tips, one geared towards beginners and the other towards the more advanced group, or at least I will try.

SIMPLICITY, FOR MAXIMUM IMPACT

The single thing that probably kills more properly exposed city life photographs than anything else is clutter-all the distracting background items, foreground items and just general stuff that gets in the way. So, one of the big secrets to creating powerful and dramatic urban and travel shots is to strive for simplicity. Look for simplicity in your backgrounds, in your people shots, in your architectural elements, in every aspect-the simpler the surroundings, the more powerful the impact. Go out shooting with that very goal in mind. Look for the absence of distraction. Look for the absence of clutter and noise, watch for distracting elements that sneak into the top and sides of your frame, and create some photos that have great impact-not because of what they have, but because of what they don't have-lots of junk.

WHICH PAPER TO USE?

So how do you know what paper to use? Believe it or not, there's an easy way-the paper you choose to print on is determined by one thing: the subject matter of your photo.

For example, If you're printing things of a softer nature, like flowers, birds, landscapes, waterfalls, or any type of image where you want a softer feel, try a textured paper, like Epson's Velvet Fine Art Paper(provided you are printing on an Epson printer), which works wonderfully well for these types of images. This is your choice any time you want that "artsy" feel to your photography, and it also works well when your photo isn't tack sharp. Try it for black and white photography too, when you want extra texture and depth.

For serious portrait work, architecture, city life, travel and finely detailed landscape shots, try Epson's Premium Luster Photo paper. Anything with detail looks great on this paper, and it really makes your colours vivid. So, when the shot had lots of detail and sharpness, lots of colour, and you need it to pop, this is the ticket for sharp, crisp prints.

Epson's Enhanced Matte Paper is a nice choice for black and white photos. Enhanced Matte paper minimizes reflections so photos look especially good behind glass (they pick up a little of the shine that's missing in all matte finishes), so if you're thinking of framing your prints, you won't be disappointed with the final result. However, this isn't an acid free paper, so printing colour photos on it is dicey because they may warm over time.

Note: a good rule of thumb is to use the same brand of paper as your printer.

Master the hidden powers of “Program Mode”

By [Dave Johnson](#), [PCWorld](#)

I occasionally teach digital photography workshops, and one of the first questions I ask my students is what exposure mode they use. Often, I'll hear, "I usually set it on auto and leave it there." But when I look at their camera, I find it's set on Program mode, not Auto. Those two settings (usually indicated by an A for Auto and a P for Program) sound similar, but they do different things. Since I recently wrote about the [rules of photographic composition](#) and how you can [experiment with camera settings to learn exposure basics](#), this week I thought we should take a look at your camera's Program mode, and how you can use it to take better photos.

Program Is Not Auto

First things first: Your camera's Program and Auto modes are different. That's probably obvious in the sense that Nikon or Canon (or whoever made your camera) would be unlikely to put two modes on your camera that do the exact same thing. Many people, though, don't know how they're different--and tend to think of both of them as "the camera's automatic mode."

Camera models may vary, but in general, Auto truly means "automatic." When you dial in the big A, your camera takes care of pretty much everything except where you point the camera and how much you choose to zoom. The flash, ISO (which is the camera's sensitivity to light), white balance, shutter speed, and aperture are all set automatically.

Program mode (sometimes referred to more formally as the "Programmed Exposure" or "Programmed Automatic" mode) is a bit more flexible. When you dial in the P, the camera might look like it's in the same sort of autopilot mode as Auto, but you have full control over a surprising number of settings, including ISO and white balance.

For example, you can crank up the ISO higher than the camera might ordinarily choose to freeze the action in extremely low-light situations. Or you might keep the ISO low to minimize digital noise. If you intentionally want to get motion blur or light trails at sunset, Auto mode will generally make that



impossible because the camera tries to crank up the ISO automatically. In Program mode, you can step in and use the right setting depending upon the situation.

Use Program Mode to Control Action and Depth of Field

I've saved the best for last. The "program" in Program mode refers

to the fact that you can fiddle with the shutter speed and aperture combo.

If you're in Program mode, by turning the dial or pressing an arrow button on your camera, you can choose from among other valid shutter speed/aperture combinations. If you want to slow the shutter speed to introduce motion blur, there's no need to switch to Shutter Priority; just spin the dial (or press the arrows or rocker switch) in Program mode. Likewise, if you want to increase the depth of field, move the controls in the opposite direction.

(adapted from PCWorld)

<http://bit.ly/o8avV4>



“Reflective Moment” by Marg Jackman