



Robin Andrew to present at 1 February meeting

The camera club is delighted to have Robin Andrew present at our February meeting.

Robin specializes in unique fun, contemporary portrait photography for family and corporate use. Her portraits are fun, relaxed, and creative. Two year olds can run wild or just cuddle a favourite toy, teenagers can wrestle or just show off their latest iPod, couples can just be themselves. It's about portraits that are unposed, and tell your story.

Robin's background is electrical engineering serving a number years with Bell Northern Research and Nortel.

She launched her photography business in 2003 and opened her UNPOSED studio in Carleton Place in 2006.



She has had numerous professional exhibitions and has been published in magazines and newspapers worldwide. In 2008 Robin was named one of the top emerging photographers in Canada, and in 2010 was the Ottawa Metro Readers Choice as one of the top photographers in Ottawa.

Her website www.unposed.com features her style and a selected portfolio.

Robin is also the photographer for the 2013 Nudes of Mississippi Mills calendar with profits going to Communities in Bloom.

...We look forward to seeing Robin's photographs on Friday 1 February and hearing about her portrait philosophy and also perhaps also some practical tips.



"Christmas Treat" by Dan Barnaby

Hazeldean Mall shootout Fri. 8 Feb.

Get your cameras ready we are going to do a shootout and it's going to be someplace warm.

Yes our next shootout will be on Friday 8 February at Hazeldean Mall. We will do it from 7:30 to 9:00 before the stores are open.

The mall walkers are usually out in numbers early and there are lots of other opportunities to take photos of indoor architecture and activities.

We were last at Hazeldean mall over 3 years ago and it had a good turnout and produced many imaginative photos.

There is also a possibility that we

may be able to take photos inside The Independent Grocery Store. We will let you know at the February meeting.

With the food court there should also be a good opportunity to socialize both during and after the shootout.

Send us your "shapes" photos for our slide show

The monthly photo assignments are there to encourage you to take photos. For our upcoming meeting in February the category is "Interesting Shapes" but "open" photos are always also accepted.

They will be shown in a slide show at the beginning of the meeting and then we will go over selected photos again after the coffee break. Under the new rules you need to identify the one photo you want in the review. Note that the deadline for submissions is Sunday 27 January.

Members may not realize it but many of the submitted photos were taken with ordinary point-and-shoot cameras. There is no need for fancy and expensive equipment. The aim is to get you out taking pictures. That is how we can learn from each other.

The table below shows the upcoming assignment categories. You can start shooting now for any of them.

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

Month	Assignment	Deadline	To be shown
Jan.	Interesting Shapes/Open	27 Jan.	Fri. 1 Feb.
Feb.	Open	24 Feb.	Fri. 1 Mar.
Mar.	Use of Light/Open	31 Mar.	Fri. 5 Apr.

Use shapes and lines to add interest in your photos

Shapes and lines are important elements in photographic composition. When properly used, shapes and lines can create a desired effect. As a photographer, you usually have control over the way shapes and lines are used in your pictures.

Shape

Shape is a two-dimensional element basic to picture composition and is usually the first means by which a viewer identifies an object within the picture. Form is the three-dimensional equivalent of shape. Even though shape is only two-dimensional, with the proper application of lighting and tonal range, you can bring out form and give your subjects a three-dimensional quality. Lighting can also subdue or even destroy form by causing dark shadows that may cause several shapes to merge into one.

Shapes can be made more dominant by placing them against plain contrasting backgrounds; for example, consider again the white sail against the dark water background. The greatest emphasis of shape is achieved when the shape is silhouetted thus eliminating other qualities of the shape, such as texture and roundness, or the illusion of the third dimension.

Lines

Lines can be effective elements of composition, because they give structure to your photographs. Lines can unify composition by directing the viewer's eyes and attention to the main point of the picture or lead the eyes from one part of the picture to another. They can lead the eyes to infinity, divide the picture, and create patterns. Through linear perspective, lines can lend a sense of depth to a photograph. (Linear perspective causes receding parallel lines to appear to converge in the picture. This allows you to create an illusion of depth in your pictures.)

The viewer's eyes tend to follow lines into the picture (or out of the picture) regardless of whether they are simple linear elements such as fences, roads, and a row of phone poles, or more complex line elements, such as curves, shapes, tones, and colors. Lines that lead the eye or direct attention are referred to as leading lines. A good leading line is one that starts near the bottom corner of the scene and continues unbroken until it reaches the point of interest.

Vertical, diagonal, horizontal, and curved lines create different moods. Vertical lines communicate a sense of strength, rigidity, power, and solidarity to the viewer. On the other hand, horizontal lines represent peace, tranquillity, and quietness.

Diagonal lines represent movement, action, and speed. A picture with diagonal lines conveys a feeling of dynamic action even when the subject is static. Curved lines present a sense of grace, smoothness, and dignity to a photograph. The most common curved line is the S curve.

Lines are not only present in the shape of things but can be created by arranging several elements within the picture area so they form lines by their relationship with one another.

(Adapted from http://photoinf.com/General/NAVY/Shapes_and_lines.htm)



“Falls 2” by Phyllis Steele



“Hurricane Sandy - New Jersey” by A. King



“Madame Butterfly” by Y. Parlour



“Quidi Vidi NL” by Herb Fels

Mentors are there to 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.

This mentor group includes very knowledgeable photographers who are willing to answer your questions.

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.

Rules for sending in photos

As John Williamson again outlined at the last meeting we are getting so many photos that the end of meeting review is taking too long.

In the future all submitted photos will be in the opening slide show and also be included in the web page photo gallery. However, only one photo will be included for the end of meeting member review. To make that happen, you must indicate in the body of your email submission the photo you wish to have included in the end of meeting slide show/discussion.

SUBMITTING YOUR PHOTOS

1. Shoot your pictures at the largest resolution possible.
2. Use an email program and “Attach” your images directly.
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. Rename it. e.g. **Snowdrift by Joe Green.jpg**
5. In the body of your email indicate the photo you want in the final slideshow.

Getting white snow

More winter hints from Marg

On sunny days, side or back lighting produces detail and texture in snow. If you want white snow, you will want to overexpose by at least one full stop. If you want to emphasize the bright spectral highlights, open up only one half stop. On overcast days snow in an open area has no detail or texture, so you open up one to one-and-a-half stops. Experiment to get properly exposed whites. Bracketing exposures in 1/3 to 1/2 f-stops increments will help.

Marg's Hints and Tips

Continuing on our Photo Workout series, we now come to WORKOUT 4:

COLOUR BECOMES YOU.

This one will challenge you. The illustration given with this article (see at bottom) shows the sun's image on a waterway reflecting Fall colours. As you know, any waterways we now see in our Canadian winter, reflects white, so you have to get on your thinking caps for this one. Go for it!

Colour is an important part of photography because it's such a big part of how we experience our world. Colour is all around us, and it's so much a part of our lives, that we often take it for granted. The result is that our colour images also take colour for granted.

Colour itself can be a wonderful part of any photograph. How colours appear in the foreground, the background and even the subject itself can greatly affect how we look at an image. When we consciously choose these colours, we can control how the photograph appears to a viewer. This exercise will encourage you to do just that.

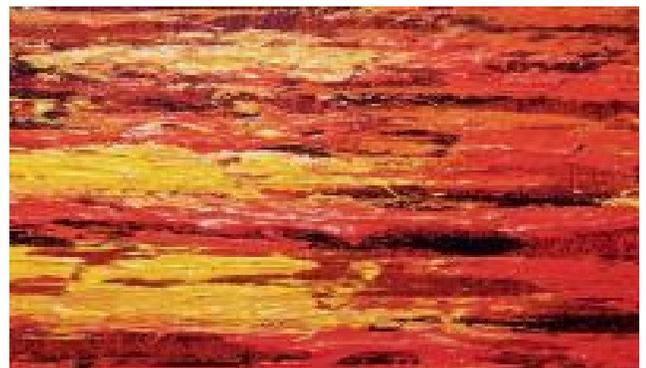
EXERCISE: Photograph colour

WHAT YOU NEED: A camera and a zoom lens or a selection of lenses. Wide-angle or telephoto focal lengths have a great effect on colour, so it can be useful to have choices in focal length.

WHAT TO DO: Go out and look for colour. This exercise is a lot like the one on photographing light. Once again, you're not looking for a subject or a scene as you normally might do. Look for and photograph colour and its effects. Set a goal to photograph at least 30 images in a row for this exercise.

It's essential that you turn off all thoughts of capturing subjects or scenes. You're just photographing interesting colour. You need to be aware of how your camera is responding to the colours, so that they are properly exposed. Your subject is colour - single colours, colour contrasts, saturated colour, dull colour and colour patterns.

REVIEW: Look at what's happening in your photographs because of the colour. See how colour can make fascinating effects all by itself and completely change things like atmosphere and tone in an image. This exercise will teach you about how to use colour in a photo.





“Aaron By Doug Brittain



“shy boy” by Sue Carey



“Furious by Horst Stiebert

Without light there is no photography

Light: Photographer's Paint

Without light there is no photography, just as without paint there is no painting. Light is the photographer's paint, and how it is applied to the canvas, (i.e., the digital sensor), will determine its visual attributes. By manipulating light it is possible to reveal and hide objects, tones can be made lighter or darker, colors altered, changed and replaced. Shadows can be softened, hardened and made to disappear; highlights lost and gained; dimensions molded or flattened at will; objects positioned to order. Put simply, forget about the technological wizardry that is the modern-day camera and think about light because, without it, frankly the camera is about as useful as a saw without wood or, indeed, a canvas without paint.

Light Intensity

The intensity of light affects exposures in that the greater the intensity the shorter the duration of exposure (shutter speed) or the less quantity of light (lens aperture) is needed, giving the user greater flexibility in exposure settings. For example, bright conditions will enable faster shutter speeds and smaller apertures, which may be required for freezing the appearance of motion or increasing depth of field, respectively.

Of course, the opposite can be true. If a slow shutter speed is needed to blur motion or a narrow depth of field is desired to hide background detail, then lower intensity light is advantageous. In outdoor photography, intensity is determined primarily by the time of day and the weather. Light becomes more intense as its angle to the Earth

increases. And, on sunny days light is more intense than on overcast days when clouds absorb and scatter light. The other factor influencing intensity is the light-to-subject distance. But when referring to sunlight, light-to-subject distance is, for all intents and purposes, fixed; this distance measure applies only to lighting from an artificial source.

Quality of Light

Light can be hard or soft, referred to as its quality. Hard light is directional and emanates from a small (point) source, creating distinctive shadows with well-defined edges. To visualize the effects of hard lighting, imagine shining a high-power torchlight at an object and the shadows that would appear on the object's unlit side.

(Excerpted from

<http://photo.net/learn/book-excerpts/focal-press/nature-photography-see-what-your-camera-sees/>)



“Could this be mine...” by James Wiper



“The Witch” by J. Pedley