



## Next Meeting April 1st at 9:15

The April meeting will begin with a slideshow of member's [Winter Escape](#) images. Ken will then open the meeting and explain some changes in club organization and the need for members to volunteer. Next, he will introduce our featured guest speaker **Suzanne Warren Powell** (see page 3) who will explain the importance of what she calls **Catching the Moment** in photography.

Following her presentation, Marg will enlighten and us with her photography hint and entertain us with one of her unique jokes, 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 **Winter Escape** assignment for discussion and critique. When submitting photos, members' email should identify their preferred photo and indicate whether or not they are willing to receive critical comment. This can also be done simply by placing an asterisk after the filename of their choice.

## What you might have missed on the Blog

Since the March shutterBUG came out, the following articles have been posted to the blog:

- [Nik photo editing tools now free!](#)
- [Assignments added to Gallery Page](#)
- [Sienna International Photo Awards – Contest Photo of the Year](#)
- [Catching the Moment](#)
- [Change Your Camera's Clock](#)
- [Another Post on Constructive Criticism](#)
- [Critique a Photograph](#)
- [Adjustment layers and layer masks](#)
- [PicturesToExe & ProShowGold](#)
- [Pictures at an Exhibition](#)
- [March shutterBUG online](#)
- [Two Photographers](#)
- [Camera Raw Defaults & Image Resize](#)

You can stay up-to-date with all the latest from the camera club on our web site at [ksccc.ca](http://ksccc.ca). In February the blog had 81 visitors from 3 countries, who looked at 414 pages!

If you have anything photo related that you'd like to share with the club, please email it to:

[cameraclub@kanataseniors.ca](mailto:cameraclub@kanataseniors.ca)



Candle by Fraser Campbell

## 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](mailto: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
Mar.	Winter Escape	Mar. 27	Apr. 1
Apr.	Favourite Things	May 1	May 6
May	Kanata	May 30	June 3

Contact us at: [cameraclub@kanataseniors.ca](mailto:cameraclub@kanataseniors.ca)

# How To Critique a Photograph

If you want to become a better photographer it will benefit you to learn how to critique a photo, yours included. Getting opinions and critiques of unbiased second parties will help you develop better communications in your own photos. A critique is a detailed analysis of an image in which the purpose is to help the photographer, not insult him/her. Always use that as the starting point of your analysis and expect others to use the same sensitivity.

Here are a few basic guidelines to help you critique a photograph:

- Is the image sharp and clearly in focus?
- Is it exposed properly – a properly exposed photo will have texture in the shadows. Are details missing because of over or under exposure?
- Did the photographer make good use of depth-of-field. How does the background add or subtract from the message of the photo?
- Is the image flat or have too much contrast?
- Are the colours accurate?
- Is the composition pleasing. What is the centre of interest? Where did the photographer place it in the frame? Are there

wasted parts of the picture that do not add to the message of the photo?

- Is the background cluttered or busy. Does the background add or subtract from the message of the photo?
- Are there items in the frame that don't belong or distract?
- Where is your eye drawn to when you first look at the image? If it is not what the photographer intended it is likely to diminish the impact of the photo.
- Does the photo have good balance?
- Are you able to determine the subject of the photo?
- Does the image connect emotionally?
- Is there a story line in the photo?

Remember that a good critique does not have to contain negatives. If the photo is just right, say so. There is no need to be critical just to be critical, but it is important to be honest, open and frank with your opinions. You do not help anyone when you say an image is great when you do not think it is. It is important to tell it like it is – but in a polite and helpful way.

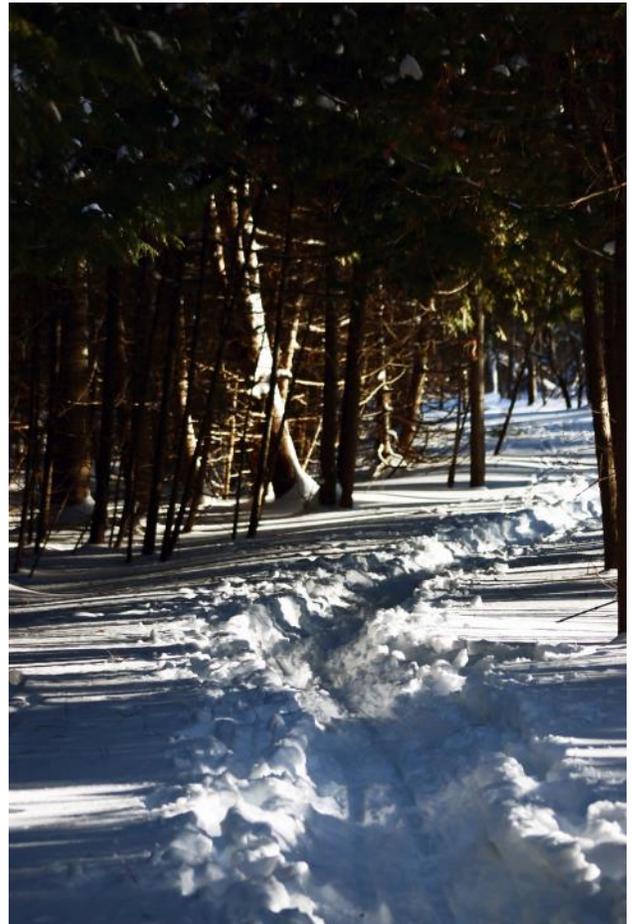
Collecting opinions and critiques from someone whose photography you respect can help you improve your own photography quickly. Apply what you learn to your own photos and you will see a real improvement. You will also be more ready of offer constructive criticism to the work of others.

For more details see the articles listed in the recent blog postings [here](#) and [here](#) on the [camera club web site](#).

*Kenneth Wilson*



**Skier**  
by Kenneth Wilson



**Old Quarry Trail**  
by Louise Robert

# Marg's Hints and Tips

## Top 5 Tips on How to Crop Portraits

1. Images cropped in-camera look different to images that are cropped in post processing. Filling the frame and cropping tight means that you will create background blur which removes any background distractions and focuses more attention to your model. The other advantage is that your file size is not affected.

2. If it bends don't crop it. Cropping mid thigh looks visually more pleasing than doing it at the knee. Crop in a way that elongate and flatters the body. Cropping at the knees, waist, elbows, toes, fingers, ankles, or wrists can make your model look stumpy. Cropping off the arms or legs can make your model square or larger than they really are.

3. Keeping the eyes in the top third of the frame is usually

better than cropping into someone's chin.

3. Try positioning your model to fill the left or right hand third of the frame. This adds interest to the portrait and makes it visually more dynamic.

5. Use these suggestions as a starting point and find a style that works for you. Start with a full length portrait and first try cropping using traditional rules, then try breaking the rules and see which way you prefer the most.

Each person, location and pose you shoot will always be different, so don't be afraid to mix it up a bit and create your own signature style. The one question you need to ask yourself when cropping your images is, "Does this crop look deliberate or does it look like a mistake?"

Sometimes following cropping rules to the letter will still leave portraits looking visually jarring. An example of this would be, if the model is wearing 3/4 sleeves and cropped to a point which is technically correct, leaving a tiny amount of arm showing just below the sleeve. This will look like a mistake and would look better cropped a little higher to remove the skin.

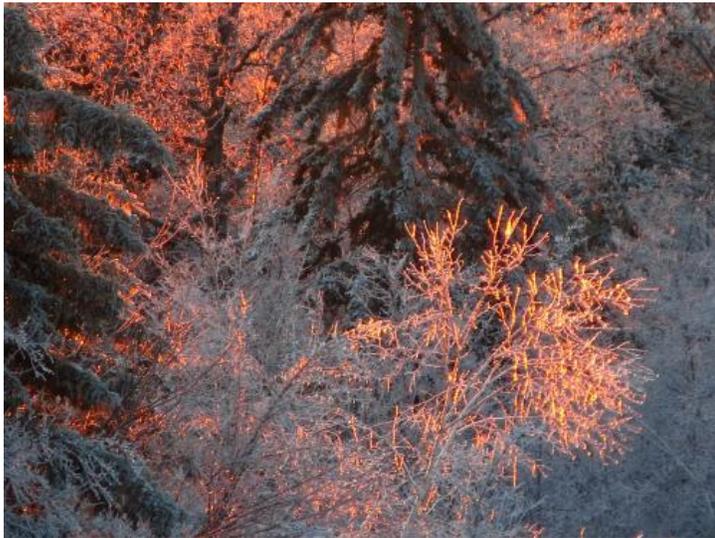
The more you shoot, the more you will start to get a feeling for what looks right for you. If you're still not sure, do two versions and compare them.



## Suzanne Warren Powell

Suzanne Warren Powell has been teaching Fine Art and mentoring in Creativity since 1985, through the City of Ottawa, regional School Boards, Art Associations and her own studio. Previously, she earned degrees in the Arts, Education and has Master's degree in Educational Technology. As a result, she is well-known for creating and designing new and exciting classes in the fine arts.

Originally destined to be a performance musician, Suzanne learned to play musical instruments and sang in professional groups. However, she resumed a keen interest in painting and soon won several awards. Teaching offers quickly followed.



In 2001, Suzanne co-founded OMMA (Ottawa Mixed Media Artists) with two of her students to further the awareness of and showcase Mixed Media painting which she had been

teaching for several years. OMMA currently exhibits throughout the capital region. On its inception, Suzanne was honoured with the title of permanent artist/mentor for OMMA.



Her love of nature and a Zen approach to life and creativity has led Suzanne into the arts and culture of the Far East. She practices Miksang photography, a form of meditative Tibetan Dharma art and writes Haiku poetry. Suzanne lives on a large rural property which features trails through meadows, woods and wetlands. This untamed landscape renews her artistic vision every day.

Recently, Suzanne has been teaching Wabi Sabi art (the Japanese aesthetic branch of Zen philosophy), Japonisme and Expressive Drawing. She also regularly teaches Soft Pastels, Colour Theory and Composition (Eastern and Western) or material she feels useful to furthering students' abilities.

She also teaches one-on-one and in small groups from a studio and gallery on this beautiful property.

Suzanne has had numerous solo shows in all media. She lectures, adjudicates and mentors.

# Gallery of February "Winter Fun" Pictures



**Dad's Helping Hand  
by Marg Jackman**



**Flying Low by Diane Helmus**



**Cardinal by Anne Jones**



**Snow Tzu by  
Lorraine Winterton**



**Help! by Wendy Gallant**



**Be My Friend by Ko Fung**