

the **MONITOR**

northumberland photography club *newsletter*

celebrating life, landscapes & beauty

life
landscapes
beauty

March 2011 Monitor

Northumberland Photography Club

Edition 3

presqu'ile outing images



Images captured by
Carol Desaulniers

Presqu'ile Park 2011-02-19.....Sharon Thompson

Ah.....the beauty of a lakeshore provincial park in February..... the crispness of the winter air, the crunch of the snow underfoot, the wind whipping up the waves, the majesty of swan families out to forage, the mixed colours of red dogwood, white grass plumes, brown pinecones, green fir needles, white shells, and the peeling paint on the lighthouse. What more could a photographer want? Well, for one thing, sturdy ice would help. While many of the group ventured out on the ice, most kept their distance from the edge given all the cracks underfoot and shattered chunks of ice that had been thrown up. A few more adventurous souls crept closer to the edge only to scurry back when a large piece of the ice sheet broke off. There were still some ice volcanoes that spewed forth water when large waves came in under the ice. Some fish and bird carcasses posed nicely for photographs. But there was no wildlife other than the seagulls and swans. A park building up by the lighthouse had lots of lovely red doors and windows and shutters. And, if you stood just right, you could get the lake reflected across all of the panes of glass. A very nice outing, especially as the road was right next to the shoreline so that you could scurry back to the vehicles to get warm. A very nice outing, especially for those who took their polarizing filters with them.



Bob Robertson image



Diego Fabris image

Contents

President's Message... pg 2; Featured Photographer... pg 3 – 4; Tech Tips... pg. 5 – 6; Playing with Fire... pg. 7; Outing Reviews... pg. 8 – 9; Photo Tips... pg. 10 – 13; Submission Guidelines... pg. 14 – 15; NPC Bulletin Board... pg. 15; Kingston Photo Club... pg. 16; Members' Images... pg. 17; The Last Page... 19 – 20.

President's Message....Brian Hart

Like any good Canadian, I have to start off this conversation talking about the weather. By the time you read this it will probably be cold again and looking like winter but at the moment it is very spring like and warm. It could make a person start having happy thoughts about photos of spring flowers and that amazing light green of first growth.

For the past few months Joe Schmeiss, a member of our club, has been working behind the scenes on revising our club's constitution. The first version of the constitution was written several years ago as an attempt to put in writing a definition of what we are all about as a club along with some basic rules of operation. It has served us well but as with every document, if it is to remain useful, it has to be kept up to date and be relevant to the needs of the organization and its members. Joe volunteered to take on this task and we are indebted to him because we all know this can be an exasperating experience requiring a lot of compromise and negotiation to arrive at agreement.



The general roadmap for the revision is to:

- a) Keep the structure of the current document but clarify and revise where necessary
- b) Keep it as broad and uncomplicated as possible
- c) Give the club permission to grow and evolve as the membership desires
- d) Manage any risk to the club and its members as a result of the club's activities

The main area of attention is the process for electing the club executive. After several iterations it has become apparent to those involved that the duration of the process could be shortened and that it would be advantageous to stagger terms on the executive so as not to require the entire group to be replaced each year.

The Executive is still working on its approval of the new document and it is expected that it will be ready for distribution to the membership by the April club meeting. This will give time for feedback from the membership before the Annual General Meeting in June when we will vote on its acceptance.

If we do a good job at this the document it will support the club when it needs the support of a constitution but for the vast majority of the time it will stay in the background and not impose a level of bureaucracy or process that is problematic to the membership.

On a different note, I would encourage all of our members to sign up for the one-day seminar to be held at the Ruth Clarke centre on May 14th. Bryan Marjoram and his team have done a wonderful job of pulling this together and it promises to be an interesting and rewarding event.

If you are interested in entering a photograph in a juried exhibit you may want to turn your attention to the Eastern Ontario Photo Exhibition held in Picton. This show was held for the first time last year and as it was very successful it will be run again this year. For more information look at "www.easternontariophotoshow.com". Entries have to be in by June 22. As you know, our club has developed a culture of not having competitive evaluations of photographs. This has resulted in a more social and informal learning environment that I think we all appreciate; however, if you have an urge to test your abilities, this may be an ideal opportunity.

Quote: **“ Your first 10,000 photographs are your worst.”** – *Henri Cartier-Bresson*

Our Featured Photographer

David O'Rourke



Name: David O'Rourke
Place of birth: Montreal
Residential area: Port Hope
Occupation: English Professor, Centennial College
Places you have travelled to: Much of Canada and the USA, London, Paris, parts of the Mediterranean
Favorite hobbies/pastimes: Photography, travel, writing, golf

- *When/how did you develop an interest in photography?* When I was a young boy, there was a camera hanging around the house. I don't even know where it came from. I used to love going down to the docks and visiting the navy ships when they'd come into the Montreal harbour on courtesy calls. I'd bring the camera and take pictures of them.
- *When and where do you do most of your "image capturing"?* Because I still work full time, most of my photos are taken on vacation or at special events like at a family get-together or a golf tournament. My friendship with Ray Williams and Joe Schmeiss, both of whom are excellent photographers (regardless of their numerous character flaws), has spurred me to take more photos. Ray knows more about photography than I'll ever learn, or want to learn, and he's really good at seeing things from an original and artistic perspective. Under Joe's influence, I've become more interested in nature and landscape photography and more willing to experiment with both my camera and *Photoshop*. Bob Robertson's outings, the *Monitor*, and the club's monthly meetings have all made me much more productive. This club's been a godsend for me.
- *Which camera(s) make(s) and model(s) do you use?* A Nikon D5000



Time to head south???



Winter storm



Light House, Port Hope

What are your favorite subjects to photograph? People, travel, landscapes, writers I admire

- *Please share with us an amusing, or memorable event related to photography or the 'best' photographic moment you have experienced.* Nothing amusing really, but when I was working on my dissertation I had to interview a number of major Canadian poets, so I brought along my camera so I could take a few pictures of them. I don't pretend at all to be a talented photographer like Mary Talbot or Stephen Della Casa, but I have a good historical sense, so I was

Featured Photographer continued.....

- able to get a couple of pictures of these people while they were all still alive (they've all since passed away). Most people have never heard of these poets, but for me it was exciting just meeting them. I really become a shameless groupie when in the presence of people I admire. Anyway, a publisher in Ottawa has agreed to publish the whole thing (photos and interviews) as a book, so in my own small way I feel I'll be preserving a piece of Canadian history, and for me that's important.



The View



Port Hope's Famed author, Farley Mowat



Canadian Pacific Train



Backyard Scene



Haunted House at Hallowe'en

David – Thank you for sharing some of your images and a part of your life with our NPC members. Your wit and wisdom are infectious and make you an invaluable member of our club. No doubt, Joe and Ray have garnered some helpful hints from you as well! We wish you continued success with your photography. (Ed)

Tech. Tips

....by Susanne Pacey

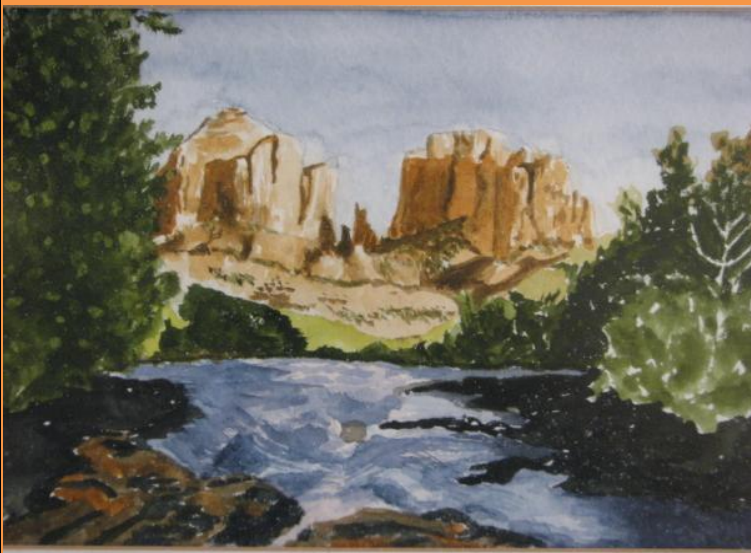
Liquefy Special Effects.

I have recently been playing with Photoshop and got some interesting results. In case others in the NPC haven't yet discovered the "Liquify" special effects, I'd like to share how I used the tools found there, along with some examples that I created using them. Perhaps others will give it a try.

1. In Photoshop get a photo. You can use any photo. I happened to use photos of some of my artwork.
2. Click on it then go to Full Edit. (3) Under Special Effects choose: Filters >Liquify then click Apply.
4. On the right you'll see a place where you can change the size of the "brush". This "brush" is a circular area that you can move to anywhere on your picture and the tools you choose are applied just inside it (you can also drag it). I just leave the brush pressure at the default setting, but you might want to experiment with this.
5. On the left are icons for various tools. Put the mouse on each one to find out what kind it is. I have Adobe Photoshop 5 and my tools are: warp, turbulence, twirl clockwise, twirl counter clockwise, pucker, bloat, shift pixels, reflections, reconstruct, zoom and hand. Experiment to your heart's delight!

If you come up with something worth saving, then click: OK > File > Save or Save As (and save in a file of your choice e.g. Photoshop – edits) **Note – save in JPEG format.** (Suggestion: Save a copy of the original so you can compare them.)

Here are some images that I created (before and after):



TECH TIPS continued.....



Special thanks to Susanne Pacey for sharing her "TECH. TIP". For more information phone or e-mail Susanne directly. (Ed.)

NOTE: "TECH TIP" IS A NEW ADDITION TO OUR MONTHLY NEWSLETTER. SUBMISSIONS ALLOW MEMBERS TO SHARE TECHNICAL INFORMATION WITH EACH OTHER, AND WE ALL BENEFIT!!

Playing with fire..... ARTICLE SUBMITTED BY SHARON THOMPSON

Photography was not around to capture many of the great fires of history. While there are some photos of the Great Chicago Fire of 1871, they are all taken afterwards. The actual fire was rendered only by artists' sketches. The Chicago Historical Society and Northwestern University has a section devoted to this fire. Click on the "galleries" for photos and sketches at <http://tinyurl.com/t4dk6>

By 1911, cameras captured both the appalling working conditions in factories of the time but also the tragedy of the Triangle Shirt fire. However, because of the nature of that conflagration, the only photographs of the fire in progress are exterior shots of the building with smoke billowing out. Cornell University has preserved these at <http://tinyurl.com/4ftdbss>

By contrast, cameras were right in the thick of things to capture the Russian wildfires of 2010 in full colour. They chronicled the plight of the locals, the exhaustion of the fire fighters, the heat of the flames, and the devastation that resulted.

Photographers seemed to be everywhere from looking over the shoulders of firefighters day and night, to snapping vignettes of ordinary people amidst charred ruins. Satellite images reveal vast areas covered by smoke. Moments of life going on are a stark contrast to the severity of the situation. A small dog wears a face mask. A bride wears white despite the smoke filled haze. A priest says mass on a table outside. This slide show contains 75 photos so it takes a few moments to load. <http://tinyurl.com/4zhfcm8>

Today, advances in camera equipment and transportation allow photographers to capture spectacular images of fires and even upload them to media sites in real time. However, many blazes escape the camera because advances in firefighting can now control and extinguish many fires before the cameras arrive.

Not all fire is devastating. Performance artists have used fire dancing in many cultures. Check out the spectacular photographs on this weblog <http://tinyurl.com/ybuglms> for an up close and personal look at the astonishing beauty of flames.

The following site has a three part article on how to photograph fire performers. It has lots of tips plus the actual settings used for similar photos <http://tinyurl.com/45lfvyj>. Some general tips for photographing fire can be found at a digital photography school <http://tinyurl.com/34kja60>. Maybe we should have a theme challenge on fire sometime??????

<http://tinyurl.com/496vzbh> has some examples of close-ups of simple flames including some that have been altered in photoshop.



"used with permission of Hongkiat.com"

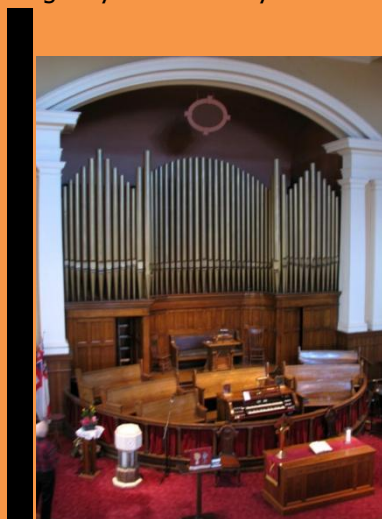
The following site has a three part article on how to photograph fire performers. It has lots of tips plus the actual settings used for similar photos <http://tinyurl.com/45lfvyj>. Some general tips for photographing fire can be found at a digital photography school <http://tinyurl.com/34kja60>. Maybe we should have a theme challenge on fire sometime?????? <http://tinyurl.com/496vzbh> has some examples of close-ups of simple flames including some that have been altered in photoshop. We can do just as good or even better. But maybe we should stick to matches, candles, gas stoves, barbeques, and fireplaces. None of that gasoline in a spray bottle that seems to be used on some sites..... waaay too dangerous.

We can do just as good or even better. But maybe we should stick to matches, candles, gas stoves, barbeques, and fireplaces. None of that gasoline in a spray bottle that seems to be used on some sites..... waaay too dangerous.

OUTING REVIEW.....Sharon Thompson

St Paul's Presbyterian Church, Port Hope 2011-02-05

Churches are always great settings for winter outings. They are warm, easily accessible, and have a myriad of stained glass, wood pews and pulpits, majestic organs, and various church paraphernalia. Unfortunately, most are only open on weekdays. But, in the case of St Paul's, a church elder was agreeable to opening up the church on a Saturday for our group. This year is the 100th anniversary of their organ and she welcomed our club in the hopes of receiving some of our photographs for their archives. There was plenty to photograph on the main floor and up in the gallery. While the inner workings of the organ were closed in and therefore off limits, the stairwell housing the mechanism for the chimes was not. And, if you knew which door to open, you ended up in the lofty family room at the back. That bright room has an extremely high ceiling, a huge chandelier, and a complete wall of windows. It is furnished like a big living room with sofas and stuffed chairs, homemade quilts and afghans, a small organ, child's crafts and toys, and other very homey things. It is a rather interesting church with stained glass in the front, crayons in the back, and, quite literally, a (dead) bat in the belfry. And, of course, there is that marvellous organ. It is one of only two left in Canada made by a famous builder and many acclaimed organists have played on it over the years. The church will probably be having some special events to commemorate the organ's longevity later in the year.



Susanne Pacey's Images captured at St. Paul's Presbyterian Church, Port Hope

Orchid Show 2011-02-13..... Sharon Thompson

The Southern Ontario Orchid Society hosts its annual show at the Toronto Botanical gardens in February of each year. Several members of the club packed their gear and took off for a marvellous outing. The Orchid Society set aside a two hour block exclusively for photographers on Sunday morning before the show opened to the public. Tripods and flashes were welcome. However, that meant that a couple of hundred like souls converged on what would normally be considered a spacious room, with each photographer and their tripod taking up quite a bit of space. It was "tripod spread" only. The orchids were arranged in group settings complete with light textured or very dark backdrops that enhanced their appearance but made for tricky photos. Some were displayed higher up on wires or tree branches. A few were clustered in arrangements on the floor. Many had additional, dedicated lighting. Most people were careful not to touch the flowers (despite overwhelming urges to reposition leaves or plant markers). However, the security staff were super vigilant to protect the plants from being caressed for the sake of a better shot. Most photographers patiently waited their turn for a prime spot to capture a whole display or for an opportunity to get within one inch of a single bloom. The variety of shapes and colours of orchids was equalled to the types of photography gear in the room. Everything from small "point and shoot" cameras to equipment that looked like it belonged in a National Geographic excursion bag was present. If you had to wait for the people crouching and standing before you to get out of your way, you could always compare equipment notes with those beside you. Two things caught my eye. One was a viewfinder extension with a 90 degree bend that allows you to look down into

Orchid Show continued.....

the camera rather than crouching beside it. However, that particular model was not of good quality as testified by the tape holding it together. The other item was monopod that had a small drop down flap at the bottom on which you placed your foot to keep the monopod steady. For future reference, the display room has a high ceiling and orchids do not have overwhelming scents so anyone with allergies should be fine at this type of show. The two hour photographer's slot was generous but not nearly enough to capture everything. An outing like this is definitely "food for the soul" as well as for the shutter, especially at this time of year. While the room is well heated to keep the orchids happy, there is a coat check for humans who tend to bundle up in outerwear at this time of year. It is definitely a well run event that considers the needs of photographers so mark your calendars for next year.

Sharon's beautiful orchid images!!!



Note the exquisite background control in these images. Beautiful photography, Sharon. Thanks for sharing!

Ten Tips For Better Snapshots

(Text by Charlotte K. Lowrie; photos by Phil Spencer)

Learn how a few simple tips can make a huge difference when you take pictures.

Family gatherings or everyday family activities provide a great opportunity to perfect the art of family snapshots. Whether you're shooting with an SLR or a point-and-shoot, your snapshots are some of the most important pictures you'll ever take because they become the pictures that you and your family will cherish through the years. Unlike more formal, posed images, snapshots uniquely reflect real life - family life in progress.

To get great snapshots, try the timeless techniques offered here. With these techniques, you'll add sparkle and interest to your images. The more you practice these techniques, the more they will become second nature - and the more quickly you'll be able to shoot during the festivities. A digital camera makes practicing and perfecting techniques inexpensive.

Keep the background clean. Become fastidious about everything you include in the image. While you may adore the large ficus plant behind the sofa, it does not look good growing out of the back of someone's head or merging seamlessly into someone's hair. Look critically at every detail you see in the viewfinder. If any detail does not enhance the image, eliminate it by:

- Changing position. Move to the left or right, or move the subject to a less cluttered area.
- Zooming in, if your camera has a zoom lens. The longer focal length blurs distracting background elements while keeping the subject in sharp focus. On some compact cameras, the maximum aperture for the zoom setting is slow, so it can result in blur caused by camera shake in all but very bright conditions. If you don't have a zoom lens, you can achieve a similar effect by moving closer to the subject to eliminate some of the distraction and to narrow the depth of field.



If you're using a compact camera, it's easy to inadvertently omit part of the scene from the frame. To correct this problem, be sure that the subject is within the marks toward the top of the viewfinder, and check the outer marks in the viewfinder to ensure that all the elements you want are in the frame. **Note** Of course, you can also use an image-editing program to crop out background distractions after the image is taken. However, cropping reduces the overall size of the image, and subsequently limits the size of print enlargements you can make. The best technique is to crop as carefully as possible when you take the photograph.

Focus, focus, focus If you have an auto focus camera, be sure to focus on what you want to appear sharpest in the final image. For example, if you are taking a picture of a person, focus on the person's eyes. In a group of people, focus on the eyes of the person closest to the camera, never on the space between two people.

On all but the brightest days, and depending on the speed film you're using, there's the chance that subject movement can cause blur. A flash can be helpful in certain lighting situations. If you're shooting outdoors in low light, such as on an overcast day, use a flash. The burst of light will not only reduce the risk of subject motion blur, but will also brighten up the monotone appearance of the scene. Conversely, on a bright day, you can use a flash to fill in shadow areas caused by the bright sun. See also Tip Five.

If you're shooting with a digital camera that has shutter lag (a delay between the time you press the shutter release button and the time the image is recorded on the CCD), factor in the shutter lag time in your shots. This means you should prefocus on the scene, and then shoot just before the action happens. In some cases, there may be a blur, especially if you're shooting in low light and there is any subject movement.



© Phil Spencer

Fill the frame

Many people instinctively step back to take a picture. In virtually all cases, you should do just the opposite. Close-up photographs provide a sense of intimacy that is more effective in communicating the personality and detail of the subject. If you cannot move closer to the subject, zoom in or switch to a telephoto lens. The longer focal length has the added advantage of blurring background details.

Especially with digital images and slides, frame and crop when you take the shot, rather than later. Slides are not usually cropped, and although digital images are easily cropped, when you crop after the fact the overall image size is reduced. Then, if you want to get enlargements, the smaller, cropped image must be enlarged more than if it had not been cropped, and the quality of the enlarged print goes down.

As you frame the subject, position a subject that is not looking directly into the camera, but is moving from one side of the frame, usually the left side, toward the center of the frame. This framing adds motion and visual space for the subject to move or look into.

Use off-center, dynamic composition

Placing your subject off center can add interest and movement to your images. Many photographers do this by using the rule of thirds. To use the rule of thirds, imagine a tic-tac-toe grid of horizontal lines and vertical lines placed on a photograph. Position the subject at one of the points where the lines intersect rather than centering the subject in the frame. If an off-center subject leaves a large, unfilled area in the image, look for a way to include another object that adds meaning to the image.

When you use the rule of thirds, you can avoid parallax error (on compact cameras this occurs when part of the subject is omitted) and ensure sharp focus on auto focus cameras by focusing on the subject, depressing the shutter release button halfway to lock focus, and then recomposing and shooting. On compact cameras, be sure that the subject is still within the outer marks shown in the viewfinder when you recompose.



© Phil Spencer



© Phil Spencer

Use flash effectively

A flash is a great asset for backlit subjects (scenes where the light source is behind the subject), but also your worst enemy if you're standing too close to or too far away from the subject. In fact, try not to use a flash at all, except in the lowest light or when the subject is backlit. Instead, use a faster film (400 ISO or faster) or a faster ISO equivalency setting on a digital camera. By avoiding flash pictures unless necessary due to lighting, you sidestep the common problems of images that are too light (overexposed because you are too close), too dark (underexposed because you are too far away), or unevenly lit. These problems typically result from shooting outside the

distance range of the flash, or from the flash unit being too powerful even within the recommended distance ranges.

In scenes where you need to use a flash, be sure you stay within the distances recommended by the manufacturer. If you're not sure how far you are from the subject, step back a foot or so to ensure that you don't overexpose the image. To avoid red eye, bounce the flash off the ceiling or a nearby wall if possible. Use the fill flash setting for backlit subjects.

On many point-and-shoot cameras, the built-in flash uses an automatic sensor to determine the scene's brightness, and, therefore, to set the level of flash output. If you are taking a picture of a subject positioned close to a very light or a very dark background, the image will likely be underexposed or overexposed respectively. In these cases, set the flash to manual. For light scenes, increase the aperture by one f-stop, and for dark scenes, decrease the aperture by one f-stop, unless your camera has metering that adjusts for these kinds of differences.

Choose a single focal point

Remember to ask yourself why you are taking the picture. The answer to this question will help you focus on a primary subject. For example, a picture of a group of people wandering around the lawn is far less effective than a tightly framed image of a group of friends laughing together, or a small child dwarfed by towering adults, or whatever makes the scene special.

It's okay to add other people and objects to your composition, but be sure to use only those elements that complement your primary subject. For example, the secondary objects can help add context to the image. Also use other visual elements to make the photo snap, such as strong color contrasts, repeating lines, and contrasts of depth and scale.

Choose a better angle

To catch the genuine delight of a child's surprise or smile, shoot from the child's eye level. Even if you need to buy a set of kneepads, you'll find that they're well worth the cost. Whether you're photographing children or adults, always study the person to find the most flattering angle - frontal, three-quarters profile, or a slightly higher or lower viewpoint.



When you photograph outside, remember that overcast skies, the side of a house, or a row of trees provide dull or confusing backgrounds. By shooting from a higher angle, you can often eliminate such backdrops. Or look for an open space as a backdrop. If there is landscaping in the background, put plenty of distance between the subject and the background elements, or zoom to blur background elements. To show the action of children at play, try shooting from a lower angle to help emphasize the motion.

Get the subjects, especially kids, involved

When you're photographing children, it's a good idea to have a shooting companion who can engage kids in conversation while you shoot. If you don't have a companion, ask the child to tell you a story or to talk about something that interests him or her, and then begin shooting as the child gets involved in the story. Follow the child with the camera as he or she moves, and change your position to get the best view of facial and body expressions. When photographing children, use a long lens or zoom to blur the background. If children are playing, the longer focal length allows you to stay at a distance without distracting or intruding.

Distracting adults is more difficult, but conversation is a good way to put people at ease. If you're photographing groups of people, the best images show them interacting with each other, either as they chat or examine an object such as a gift or photograph.



© Phil Spencer

Use indirect and diffused light when possible

As a rule of thumb, use soft, indirect lighting rather than having the subject directly face the sun or light. The reasons are obvious - squinting into the sun is not what you want from your subject, and the bright light washes out details in the subject's face. A better choice is a shaded area with fill flash, or gentle side lighting from a nearby window. The best portrait lighting is diffused lighting from nearby windows.

Keep the horizon straight

A tilted horizon is the easiest mistake to avoid. Tilted horizons often occur when you take vertical images. Before you shoot, take a second to ensure that the edges of the viewfinder are parallel to straight lines in the scene, such as the horizon, or the edge of buildings



NPC member, Tony Crocker, submitted these beautiful owl images which he captured at Lynde Shores, in Whitby and at the Muskoka Wildlife Reserve.



Filed under "Technology gone awry" !!!



Slide Show and Photo Essay Submission Guidelines.....by Andreas Gada

Photo Essays will be the topic at the NPC meeting on March 7. At this meeting you are invited to present a mini "slide show" that tells a story using six images plus one additional image as a title slide. To assist you in preparing your presentation attached is an excerpt from the Slide Show and Photo Essay Submission Guidelines. The complete document with software specific information is available

<http://www.northumberlandphoto.ca/assets/downloads/SlideShow&PhotoEssaySubmissionGuidelines.pdf> If you have any questions or comments reply to this email or give me a call at 705 924-3109.

Once a year, members have the opportunity to present a short 5-minute "slide show" and a seven-image photo essay on topics of their choice.

There are many ways of creating a "slide show". Some are very rudimentary, consisting simply of arranging the images in a folder in the order in which they are to appear, while others make use of sophisticated software to create stunning audio visual presentations. The purpose of this document is to describe what formats are most suitable for NPC's presentation equipment, the presentation submission process and provide detailed information about software that has been tested.

NPC Presentation Equipment

The NPC currently uses an Optoma TX1080 HD DLP projector. It has a 16:9 aspect ratio, with a 1920 x 1080 native resolution and 1.07 billion displayable colours. Complementing the projector is a Wharfedale sound system.

To optimize the image quality of "slide shows" it is important that the software used to create the presentation is capable of producing a video file that matches the native resolution of the projection equipment and can be played back full screen. Ideally the software should be able to create HD (1920 x 1080) presentations with a 16:9 aspect ratio. Typically these are 1080p, Mpeg-4, and certain types of WMV and QuickTime video files. Other presentation file formats such as PDF files, Power Point .PPSX files and ProShow executable (.exe) files can be used providing the appropriate settings were used when the "slide show" was created.

Avoid using video file formats that are design for use on the web as they do not have sufficient resolution to be played back full screen. As well, a presentation burned to a DVD for playback in a standard DVD player does not have sufficient resolution and should be avoided. At the other extreme is the Blu-ray format. This requires a Blu-ray player which we do not have, so this format should be avoided as well.

The laptop currently used for NPC presentations has the following media players installed. If your presentation plays, using one of these, we should be able to show it. If it does not, you need to save it in a video format that is supported by one of these media players:

- Windows Photo Viewer
- Windows Media Player
- VLC Media Player
- Quick Time Player
- Adobe Reader 9
- PowerPoint 2007.

Slide Show Submission Process

Slide presentation files tend to be very large (50 – 100 meg) and are not capable of being emailed. They should be copied to one of the following media and brought to the meeting at least 30 minutes prior to the start of the meeting so that they

Submission Guidelines continued.....

..... can be copied to the presentation computer: a USB Flash drive (preferred), SDHC or Compact Flash memory card, or burned onto a CD or DVD.

Presentation files should be named PhotographerName_PresentationName. For example AndreasGada_NightShoot.

If you are using Windows Photo Viewer as the software for your presentation, the folder containing your images should be named: PhotographerName_PresentationName. For example AndreasGada_NightShoot.



(Members submitting to this section should include names, tel. nos. and email addresses)

1) www.easternontariophotoshow.com

Thank you for your interest and participation in the 2010 Clic show. This year we are adding more hanging space in the gallery and an additional category for B&W.. Please click on the link to our new web site and view some of last years winners.

The entry form is there for you to enter again this year. Please pass this site on to other photographers who might be interested in having their work displayed. Thank you.

2) Sherrie Greig will also be a morning presenter at our upcoming May 14 workshop. She will be discussing: Sherrie is an amateur photographer that has been capturing our incredible Canadian Landscape since she bought her first SLR. Sherrie has travelled to communities across Canada from the Islands off the coast of B.C., to the East Coast and to our Canadian Arctic. How do you capture the feeling and experiences of the places you travel? ... especially if you are just beginning? In this workshop Sherrie will share some basic tricks that she have learned to capture the essence of the places and communities that she has visited in Canada.

The slide show will include:

1) Artistic design and composition... How to frame and create movement and balance in your images.

2) Depth of field (Aperture) and shooting in Aperture Priority...what do you want the viewer to see in your images?

3) Exposure and histogram basics...creating mood and getting the shot you want with the right light.

4) Advantages of Shooting in camera RAW and should I cart my tripod around with me?

3) Here's another question: Does anyone know how to save photos onto a memory stick from Lightroom? I can save onto a cd/dvd but I want to save onto a stick to be used with a digital picture frame. (Pat Calder)

<http://www.northumberlandarts.ca/artists/patricia-calder.htm> . <http://www.spiritofthehills.org/members/patriciocalder.html>

Hi Larry,
The Kingston club sent this to me, asking us to share the information.
Take care.
Mary

Kingston Photographic Club
Proudly Presents

Richard Martin

on Monday April 18th, 2011, at 7.15pm,
in the Dupuis Hall Auditorium, (corner of Division and Union)



Tickets \$25 payable in advance or at the door.
Further information and application form
are on the website at
www.kingstonphotographicclub.ca



The internationally known Kingston photographer
explores the medium of photography as a means of visual
expression in this seminar that examines the key elements
of making good photographs - visual awareness and design

“Note Well”

NPC members who attended Richard Martin’s recent Port Hope Presentation, may be interested in this information sent to us by the Kingston Photographic Club. Could this possibly be our NPC outing for April???



These heart-warming winter scene images were submitted by Sharon Janushewski (left) and Bob Bell (right). Two superb photographers who are always willing to share their beautiful photographs.



Assorted Images from Assorted members!!

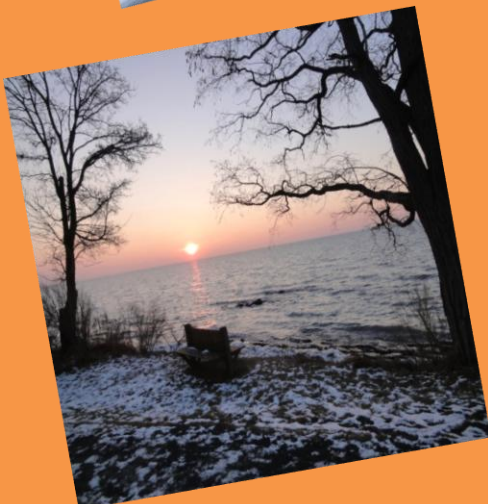
Diego Fabris



Russ Donaldson



WOW!
GREAT
IMAGES!!



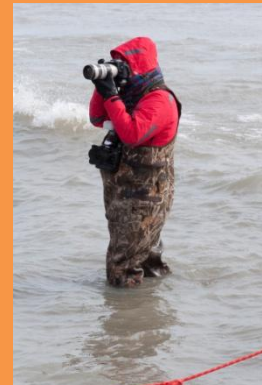
< Eric Norenus

“SUNRISE
ON THE
TRAIL.”

Alasdair Gillespie



< Richard Looye >



*Polar Dippers and warm Ted Amsden capturing the action
John Draper images*

More Assorted Images.....

Carol Desaulnier



Sylvie Flynn



Sylvie Flynn

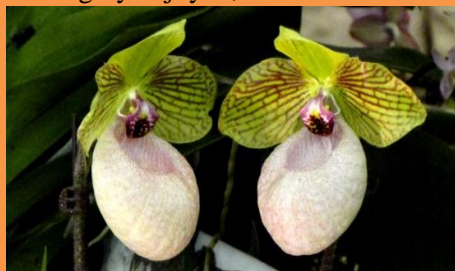


Debbie Funchion



“The Soos Orchid Show was lovely stunning blooms and interesting shapes in enhanced settings. It was a nice burst of colour in the blahs of February. There were lots of photographers vying for just the right spot, trying to capture just the right shot - tripods and flashes and cameras galore. Our 2 hours flew by. I could have stayed longer to snap some more.

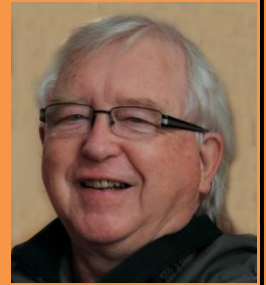
From the kaleidoscope of orchids, we then set out for the cold and icy shores of Presqu'ille Provincial Park the following weekend. The winds were up and the skyline was sombre gray which made for a dramatic background against the ice and snowy shore and white-capped waves. Keeping a steady hand was a challenge. When the sun broke through the bleak greyness, it felt good on our cold cheeks and hands and a welcomed addition to our photo taking. On the embankment, the red branches of dogwood, light golden grasses and white feathery reeds peeked out of the snow and danced in the breeze. I thoroughly enjoyed, an otherwise cold morning, in the delight of photography with kindred spirits.”



SOOS ORCHID SHOW REVIEW, AND IMAGES, SUBMITTED BY DEBBIE FUNCHION.

THE LAST PAGE!!!

WHEW! When I sent out a request for images and “stuff” I wasn’t expecting the avalanche that quickly filled my email box. What a pleasure it was to receive all of this material so quickly. I could have easily filled 30 to 40 pages had I inserted everything our members sent; however, my intention not being to create a catalogue, I limited my selections to at least one of each member’s photos, as well as all of the written materials. In all of this, I might possibly, and, unintentionally, have omitted something someone was hoping to see in this edition. If that is the case, please let me know and I will carry it forward to next month’s newsletter.



Diego Fabris Image

As always, I am very impressed with the excellent quality of the images I receive. We have many outstanding photographers in our membership as well as excellent writers. The reports of outings, technical features and other club affairs are well-written and very much appreciated. Finding suitable subjects for a decent photograph is always a challenge, as Diego discovered when capturing the above image!

Sharon Thompson’s piece titled “Playing with Fire” is very informative and, as she suggests, could be an interesting theme challenge for one of next year’s meetings. If done cleverly – i.e. not burning the house down – it could generate some fascinating images.

The mild spring-like weather we have been recently experiencing, and Sharon’s “Playing With Fire” article, have reminded me of an incident that occurred when I was a young child. The farming family who lived “down the road” from our farm, had six daughters and four sons. They had a large farming operation thanks, in part, to much acreage and a home-produced “labour force.” Each spring, the four teen-age sons tapped and gathered sap from their 300 maple tree forest. Looking across the valley to the smoke curling up from their sugar shack, my taste buds and I longed for the day of their end-of-season ‘sugaring-off’ party. It lasted the better part of a whole weekend and attracted people from miles around. The only thing sweeter than the maple syrup on snow were the young girls the event brought in from the surrounding towns and villages. (Now, I suppose I’m being a bit sappy!)

One day, as the four boys set out with two two-horse-drawn sleighs and large sap tubs, they stopped at the edge of the forest to have a quick smoke before starting to gather the sugary liquid. While they smoked and chatted, the horses nibbled at the dry stubble on the ground around them. The huge hay field they had just traversed assured them their forbidden indulgence would not have been noticed by anyone back at the house. And, anyway, their parents had driven into town to do their week-end trading. Finally, after flicking their butts (cigarettes, that is) to the sparsely snow-covered ground, they gathered the reins and tongue-clicked the two teams into the woods. It took three hours of back-breaking labour before they emerged from the forest with their many sap tubs filled to the brims.

Once out of the woods, however, a surprise awaited them: the entire dry-stubbed field was on fire! Through the smoke-filled air, the flames could be seen rapidly approaching the house and barn on the far side of the field. The boys would later confess to smoking, a youthful misdemeanour, if nothing else. The greater and more distressing concern now was the possibility of the buildings being engulfed and consumed by the raging flames. Knowing their parents, when they returned from shopping, would be very upset to find their house filled with smoke, if not burned to the ground, galvanized them into action and without further ado, they slapped their reins and galloped across the bumpy field. Arriving at the leading edge of the flames, they concentrated on throwing buckets of sap on the stubble burning closest to the house. Next, having eliminated the threat in that area, they then turned their attention to the flames closest to the barn. In a matter of minutes, though it seemed like hours to the young firefighters, the flames were extinguished, the boys were exhausted and the sap tubs were empty.

After they regained their composure, they took stock of their situation. Although they and the buildings were safe, there was still the matter of the emptied sap tubs. Their father’s forthcoming rage, when he learned of this needless

waste, was something none of them wanted to think about. Without a moment's wait, they drove the two teams down to a nearby creek and filled the sap tubs with water. They then transferred this liquid to the big tank in the sugar shack. After caring for the horses, they then discussed and decided that the best course of action was a vow of silence. The next day, their father started the fire which would boil the full tank of 'sap' his sons had gathered. Never, in his many years of producing maple syrup, he would later confirm, had he ever seen such a poor year for sugaring. Why, he would often tell people, he burned a full cord of wood one day to boil a tankfull of sap and never got a spoonful of sugar out of it. Later, in life, when he eventually learned the truth of the matter, he was heard to say, "I should have knocked those four boys in the head when they were still pups!"

As it turned out, the sugaring season was so poor that year that the end-of-season 'sugaring off' party had to be cancelled. I, personally, have never forgiven those four guys for their part in the cancellation of the best spring event ever. I am reminded of this, every time I visit a sugar shack at this time of the year. Thanks to Sharon's "Playing with fire" article, however, I can now think of the many images I could have captured, had I only had a camera back then. Alas, not all is lost.

NPC Executive

Brian Hart – President... 905 797 2478

Wendy Thorn – Outreach... 705 395 1952

Ray Williams - Vice President ... 905 885 4309

Bob Robertson – Outings ...905 372 5640

John Draper - Past President ... 905 372 5839

Bill Bates – Treasurer... 905 372 0256

Debara Piercey – Secretary... 905 377 8077

Andreas Gada - Audio Visual – 705 924 3109

Diego Fabris – Membership... 905 372 0368

Larry Keeley - Program/Newsletter... 905 885 9288

Please visit our website at
www.northumberlandphoto.ca.