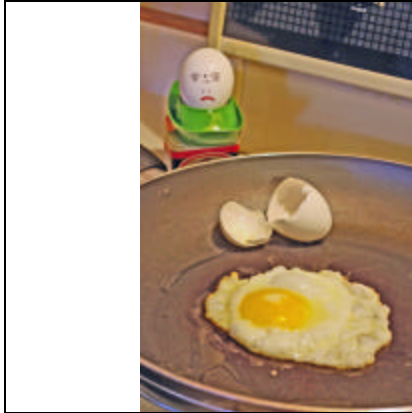




Shutter Release

March 2008



In the Kitchen Theme Gallery Winner

Alas! Poor Egbert
by Peter Ellis

Current open themes: Circular & Waiting

OUR MEMBERS – Going Digital by Marilyn Jackson

Over the years I have taken a lot of pictures, mostly friends and family, special occasions and holidays. I have also had a number of cameras which all fell within the point and shoot category. I also tended to take 2 pictures of everything in case one didn't turn out, resulting in using way more film than I needed to which could get a little pricey at developing time.

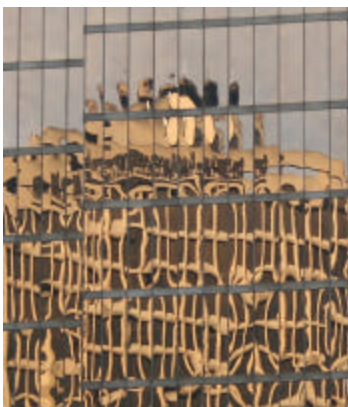
Being one of those individuals reluctant to accept change (especially if it involves technology) and happy with my reliable Canon Rebel, I vowed I would never go "digital". Then last summer I had a look at my neighbour's digital camera which looked very much like my faithful Canon Rebel. I did a little checking online and chatted with one of the guys at London Drugs and within a very short time had a brand new Canon Rebel Xti. Wow, what a difference. No more taking half a dozen special pictures and then waiting to develop them until you've finished the roll of film. No more shots that might have been better if you had moved a little to the left but there is little you can do because they were taken long ago and far away. As I become more familiar with the camera and what amazing things can be done with it and what can be done with the images



using Photoshop etc I feel my next step will be to hire a housekeeper as there just isn't time for chasing dust bunnies and doing laundry.

As much as I love my dog and the cats and my backyard, I wanted to expand my range of subject matter, so at the suggestion of the "neighbours" I joined the NWPC. Aside from buying the camera this was the other smart thing I did. Thanks to all the club activities I am learning a lot from both a technical and artistic viewpoint plus getting to hang out with a great bunch of people. I am gradually stepping out of my comfort zone and trying new things, not always successfully but who cares ; it's digital and can disappear in a hurry!!

P.S. Thanks to M and M ("the neighbours") for getting me involved.



Upcoming Programs

Mar 4, 2008 : Member's Night and BC Print Challenge Selection

Hello everyone - this is a promo!

By now, Derek will have the info on the website but, for those who aren't in the habit of checking the Program page regularly, this is what will be happening at the next meeting.

Although it is still listed as a Members Night, the priority item is the selection for the CAPA BC Print Challenge. We are asking you to bring in two of your best prints, hoping we will do even better than at last year's Challenge.

As a reminder of the entry requirements :-

- Prints may be of any subject - colour or B/W - minimum size 80 sq ins.
- Must be mounted in 16"x20" white single mats, with a sturdy backing board, firmly attached to the mat. (Precut 16"x20" mats with 8"x10" & 11"x14" windows are inexpensive and easily available, so keep this in mind when deciding print size.)
- Entries must not be framed, glassed or foamcore mounted.
- No identification may appear on front of print
- The maker's name and address; print title; with club name and address, must be on the upper R.H. corner of the backboard.
- If an entrant is a member of more than one club, only one print may be entered by that person.

Once the print selection is done, we'll move on to the Members' Night program.

Mar 11, 2008 : Mylar Workshop

This meeting is currently scheduled to be a workshop night. We will practice the technique of working with mylar to create abstracts and distorted images.

In Preparation: To participate remember to bring your camera equipment. Tripods are strongly recommended!

- **Mylar Images:**

Mylar, it says... but what is that, and what's it got to do with photography? Mylar is thin plastic sheet, with a polished metallic coating. Objects placed on it, or seen at the end of a tube, will appear to twist and warp into fantastic shapes.

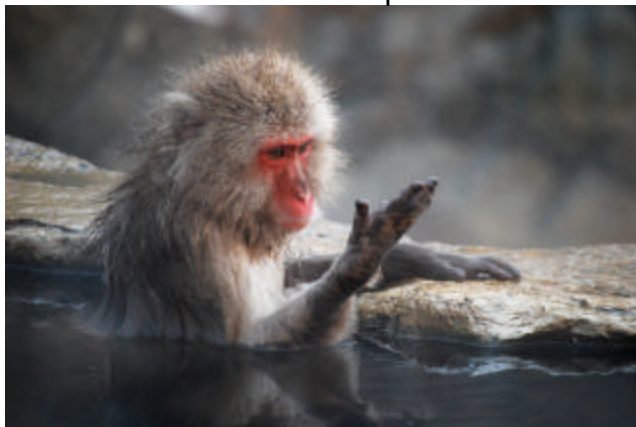
Change the lighting, distort the sheet or tube, and you have a totally different image. It's like magic, and the picture possibilities are limited only by your imagination. Peter says don't miss this one...

You can see a couple of examples of mylar photography online in an article/gallery on [Ira Cohen](#), considered the father of mylar photography.

NWPC North Shore Challenge

Results by Dave Emery

Sixteen of our members enjoyed a great evening of photographic expertise. 29 photo clubs from BC and the Yukon submitted 10 images and competed in the evening's competition. The 3 judges scored each image to a maximum of total of 27 points. Our club, lead by Alexa's image, tied with 2 other clubs for 10th place with a total score of 194. This was our club's best showing in years! Congratulations to all members who submitted photos for this effort!



Grace Darney - Candy Gold - 16
Shona Lafortune - Energy - 17
Matti J Lagerbom - Mini rally-56 - 18
David Love - Curves Ahead - 19
Derek Carlin - A Child's Dream - 19
Peter Ellis - Dockside - 19
Dave Emery - Weathering the Storm - 20
Jason Hollister - Bridge to Orion - 21
Tony van Straubenzee - Gastown -21
Alexa Love - Hot Spring Hands - 24

Upcoming Outings

Sea to Sky
Mar 15, 2008

Subjects: Photograph oceans and mountain views and the village of Deep Cove on this outing that celebrates the diversity of our region.

Logistics: Carpool from the school at 9:30. Wear appropriate clothing for sand, sea and snow. Bring snacks/lunch or money.

Details: This is **not** the "Sea to Sky" highway to Squamish and Whistler. This is a little exploration on the other end of the North Shore... We will go straight to Deep Cove (while there is still some parking) for seascapes and whatever we find, and maybe a coffee, then up to Mount Seymour for some city and mountain views, weather permitting. If you need more ocean, you can stop at Cates Park on the return. There should be opportunities for sea and mountain scenics, nature, snow... (maybe lots of snow - you're not sick of it, are you?) and a little seaside village architecture.

Recent Outings

A Look Back in Time (50's Glamour Outing Report)

by Peter Ellis

It took several weeks of active preparation and planning, but Shona and Justin's "50's glamour" outing project became an actual 'shoot' on Saturday February 23rd. They had put an enormous amount of effort into the 'prep' work – scouring charity shops for period-style clothing; making clothes; buying props and wigs, as well as arranging for the models and the make-up artist. A lot of credit must also go to Jim Britton, for offering the use of his studio and garage work-space, and providing the lights, the lighting and photographic know-how.

You obviously can't have a model shoot without models, so we were fortunate to have Stephanie, two Andreas, and our own Tasha, to act as 1950's glamour queens, who were amazingly patient with us. They were posed, moved, dazzled by the lighting, asked for "a little more to the left – lean forward - now a profile", while all we had to do was decide on the right angle, and click the shutter.

Even the loveliest models need help to look their best before the camera, and Shona's niece, who's training to be a professional cosmetologist, also volunteered to be part of the team. She provided the final touches to give us the styles and personalities we were looking for. If the measure of success of any outing is the amount of support you get from the group, this can be listed as a winner, with fourteen members there.

Did it all work? Did we lots of good pictures? Did we have a great time? You bet!
But judge for yourself, from the results you see with this...

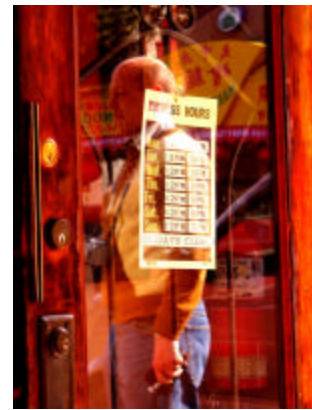
Roll the credits:

Jim Britton: studio, lights, instruction, props; Lorraine (Jim's assistant): access; Tlell: makeup and hair styling; Andrea, Andrea, Stephanie and Tasha: our great models; Tasha: prop shopping assistance and costume advice; Justin and Shona: concept, sewing (Justin made the blue satin dress; Shona made the white shorts), snacks, props, that absolutely hideous blonde wig we didn't use... Thanks to everyone for helping make our Glamour Studio Outing a success.



In attendance (in no particular order): Derek, Peter, Matti, Keith, Tony, Marilyn, Mary Ann, Dave E., David L., new member Doug, Tasha, Shona and Justin. With the models, Jim, Lorraine and Tlell...yes, it was crowded.

Images by: Marilyn, Keith, Mary Ann, Derek, David L & Dave E.

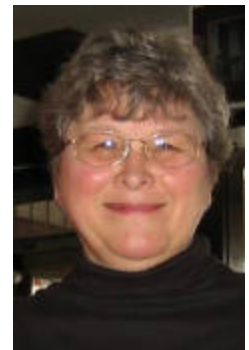


Recent Programs – A Pair of Shorts *critique by Grace Darney*

On went the summer shorts!
Out came the sunscreen!
Snow tires were finally bought....and stored for next year?

On February 4th, the New Westminster Photo Club gathered for an enjoyable evening learning about green squares, purple swamps, watercolour filters, and dolly zooms.

Derek's presentation "Beyond the Green Square" and Shona's presentation "The Outer Limits" came with music, sound effects, laughter, and great learning opportunities for "oldies" and "greenies" alike.



Derek was there to urge us to stop setting our cameras on the fully automatic mode, and Shona urged us to use Photoshop filters that may or may not work the same as the old reliable Cokin filters so familiar to film users, with results both dramatic and dreamy.

Why DO we leave the setting at Automatic?

- Are we simply lazy?
- Are we afraid?
- Are we so used to the shots taken on Automatic that we assume nothing can improve them?
- CAN we use Photoshop to create artistic watercolours of Manning park flowers - will they be as evocative as the Cokin watercolour filter?

Yes to all of the above, folks.

Like Derek contends, YOU CAN TAKE CONTROL of your destiny (well, at least of your photo results) if you learn a few simple tools:

There are five controls on cameras that affect the appearance of images:

- Aperture – a hole that lets light in.
- Shutter speed – how long the hole is open.
- Focal length – like a magnifying glass in front of the hole.
- Film speed – how fast it reacts to the hole.
- Focus – fine-tuning the “holey” light.

Derek introduced a formula for exposure – the problem with this is that Ansel Adams went to the grave with the knowledge (LOL). The major problem with that formula was this: Who wants to do math calculations with a camera in hand?

Learn that there are three basic types of stops in photography: F/stop; shutter speed; film stops.

- **F/stops:** the numbers represent light getting into your camera. The lower the number, the more light is getting in; the higher the number, the less amount of light is getting in. If you need less light – “open it up a stop” – how many times have you heard a judge voice that maxim? What does it mean? It means that if your F/stop is set at F/11 and the photo is dark, you will have a photo with more light if your F/stop is F/5.6. Try it – you’ll like it.
- **Shutter stops** – all this means is how long you leave the shutter open. If you double the time, you are doubling the amount of light onto your photo.
- **Film stops** – with a digital camera, you can set, set and reset as often as you want – no changing film to change the ASA / ISO setting. Each number doubles the speed of reaction to light and each higher # represents a film that reacts twice as fast as the number directly below that number.

The first step beyond the green square is to use Priority Modes (Shutter, Aperture) and Auto Modes (sports mode, flower mode etc). An interesting concept is the Dolly Zoom – “falling away from oneself” has been a good description for this – it’s a technique used by moving the camera while changing the focal length.

Shona told us to Stretch as artists, to See the unexpected using different viewpoints, long or short focal lengths, macros lenses, to pann with a slow shutter speed, moving the camera while the image is moving. Use the old sandwich method – in Photoshop, this is taken care of with Layers.

She spoke a lot about filters:

Polarizing filter: gets rid of bright reflections.

Watercolour filter: good to use if your photo is not in focus.

Photoshop filters: work especially well when the original photo is strong.

More to come in future *Beyond The Green Square* and *Outer Limits* talks.

Life According to Bryan Peterson, Photographer by Grace

Darney

On Feb 10th, Grace, June, Derek, and Keith travelled by Skytrain early in the morning to spend a day learning how photography is done according to Bryan Peterson. We attended his workshop, "Understanding Exposure, and the Art of Seeing".

It was most interesting, intriguing, and a great deal of fun.

We didn't know we were going to a pop psychology class as well as a photography workshop.

Bryan mentioned how there are five elements of design: Line, Texture, Colour, Pattern, and Shape/Form. If you look at your work and see what elements you use most often, he can categorize you:

- **Mostly lines in your photos:** You are a self-disciplined, rigid, stubborn, Type A who is very very generous to charities.
- **Mostly texture in your photos:** You are a loyal, sensitive person, plugged into feelings, with your thumb to the earth's pulse.
- **Mostly bright colours in your photos:** You are a middle or only child (who was not breastfed) who needs attention and takes flamboyant, colourful photos, you are often the life of the party, and are incredibly loyal.
- **Mostly patterns in your photos:** You have a double dose of all the above!
- **Mostly shapes & forms in your photos:** Hmmm, I have no notes on this :~(

Bryan urged us to shoot RAW all the time as you get more colours, and you can actually err on the side of under-exposed shots, since you can fix them up in the software.

Other Bryan maxims:

- Best time to shoot a vertical shot?
- Right after you shoot the horizontal!
- He sets his white balance to cloudy and leaves it there 99.9% of the time.
- Use the tungsten white balance setting for night shots though.

On Composition, he made the following points:

- Fill the frame.
- Watch the background (no unexpected guests).
- Take horizontal AND vertical shots of the same scene.
- Consider the rule of thirds.
- Frame some shots within another frame.
- Avoid mergers.
- Use another perspective (take a ladder along).
- Put a human in the shot.

The rest of the talk is pretty much covered in his books: "Understanding Digital Photography" and "Exposure", as well as his latest book, "Understanding Shutter Speed", due out in April.

Bryan runs an online photography school (Perfect Picture School of Photography). Find info at www.ppsop.com.

Collectible Cameras - February 19 Meeting Report by Shona LaFortune

Anyone who has attended the big camera swap meets has probably met Siggie Rohde or knows his name. He has been with the Western Canada Photographic Historical Association (currently VP) since its inception, and it was a treat to have him visit the club and bring with him a varied selection from his sizable camera collection.

One of Siggie's first comments was, to me, the most important. He said, "Collect what you like". This advice applies well to collecting almost anything, since values rise and fall. Old objects are, sadly, only "worth" what people are willing to pay for them, so if you are going to collect cameras, they should be something you love, enjoy or appreciate.

Some people collect cameras of a certain type or from a certain manufacturer and thus often develop an expertise in their preferred area. Others just collect things that appeal to them, and may end up with an eclectic collection.

Siggie was very "hands on", passing many of his cameras around the room, from tiny little "spy" cameras, to gold coloured imitation Leicas. The opportunity to see how they fit the hand and how they were designed to look good and function with precision added a depth to his presentation. With the obvious exception of the little plastic boxes (some of which are quite collectible, especially, apparently, the colours), most of those old cameras were extremely robust. If you have become accustomed to today's light bodies, the weights on some of the small cameras were surprising.

As Jason commented, looking at one of the older models "In 100 years you will still be able to use that camera." Like fine old watch making, these cameras had no electronic assistance and in most cases, no battery dependence, and have performed the shutter movement/shutter speed/aperture functions perfectly for many years.

Values were all over the map. As everyone who has watched Antique Road Show can attest, some very old, beautifully crafted items, sell for surprisingly low amounts, while crappy looking plastic things go for much more. When people paid good money for something, Siggie said, they maintained it and kept it. It's the inexpensive stuff (that almost everyone threw out) that is now rare, and people will pay for rare.

There are still camera "mechanics", Siggie calls them, who do precise work on older cameras, even to rebuilding shutters. And some countries have found a niche manufacturing discontinued formats of film, so you can do Internet searches to find sources, if you actually want to **use** your old cameras.

There are lots of references sources for valuing cameras, and except for a few in the \$2,000 plus range, most of the cameras Siggie had, and that our members brought in for him to look at, were valued from around \$30 to \$300, so this addictive hobby is accessible to almost everyone...

Siggie is the Canadian distributor for the Noblex panoramic camera and also brought along plenty of handouts for the swap meet on April 20 at the Camera Recreation Centre. This might be a good place to start your own camera collection (or sell it off....)



Theme Galleries: Circular & Waiting

Submit your images involving ***circles*** on the club website. Submissions due by Mar 22, 2008. The ***Waiting*** theme just opened and will close on April 19.

2007-08 Executive Committee

President: Jason Hollister

VP: Keith Griffiths

Treasurer: Tasha Robinson

Programs: Peter Ellis

Refreshment Coordinator: Grace Darney

Competitions: Fred & Joan Greaves

Website: Derek Carlin


Outings: Justin Ball, Shona LaFortune

Newsletter: Dave Emery

Special Events: Agnia Love

Club Key Contacts

You can reach Jason Hollister at info@nwphoto.org or 604-518-8005, Dave Emery (Editor) at editor@nwphoto.org or 604-517-6654; and Justin Ball/Shona LaFortune (Outings) at outings@nwphoto.org. Any of us will be happy to provide you contact information for the person you are looking for, if we can.

 A silver digital projector is shown on the left. To its right is a vertical thermometer with a scale from \$0 to \$1000. The red liquid in the thermometer is at the \$294.25 mark.	<h3><u>Projector Fund Update</u></h3> <p>The Club Executive Committee set a goal for us to raise funds to purchase our own digital projector. Right now we borrow a projector from the office of one of our members. Our fund balance is at \$294.25 thanks to the generosity of our members. We will make a "projector fund update" a regular section in the Shutter Release and on our website (www.nwphoto.org).</p>
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Club Website www.nwphoto.org



Photo by Jason Hollister