



Editor: *Katie HeyKoop*

Volume 11 Issue 2

Message from the Editor

I have decided to take on the Tripod Topics. YIKES! I am fairly new at this so bear in mind to please have patience while I learn how to do the best I can.

Club Outings:

Sat March 17, 2018: Canadian Warplane Heritage Museum. Lets plan to meet once again at Tim Hortons (Geneva & QEW) and leave at 9am. It is about a one hour drive to the museum which is located on the grounds of John Monroe Hamilton International Airport in Mount Hope. For more information visit the website at <warplane.com>

Sat April 14, 2018: Toronto Street Art Safari. Let's plan to meet once again at Tim Hortons (Geneva & QEW) leave at 8:00am, drive to the Burlington Fairview Station and take the GO train to Union Station. From there we can go by foot to some nearby locations or pair-up and purchase a TTC Day Pass - good for unlimited travel all day for two adults. The cost is \$12.50. This would allow us to visit locations outside the downtown core.



Photos by Kathy Heykoop

Photos from the Cambridge Butterfly Conservatory. I believe 7 of us made the trip to Cambridge to enjoy the quiet solitude of these butterflies. Here are a few photos of the butterflies.

HONSBERGER AND TRUMBOWL COMPETITION

Congratulations to the Welland Photography Club for winning the Honsberger competition. Congratulations for also winning the Trumbowl Competition 2018. Their score was 442. St. Catharines Photography Club had a total score of 434. Well done!!

An article from the Digital Photography School.

6 Ways to Use Shutter Speed Creatively

A Post By: [Barry J Brady](#)

In many ways, [shutter speed](#) is an inaccurate term. I read an article a few years ago and the photographer referred to shutter speed as shutter time. The logic was spot on. A shutter always opens or closes at the same “speed”. The key value is how long the shutter stays open, hence shutter time. On Canon cameras the shutter speed function (shutter priority) on the mode dial is abbreviated to TV, which stands for “Time Value”, and is a more accurate description of what this article is about. I am going to refer to shutter time as opposed to shutter speed, it sounds crazy, but it will make more sense. The reason this definition is important is because, we are going to be looking at how you can use the time that the shutter is open (and gathering light onto the sensor) creatively.



In a sense, shutter time is a bit like time travel. Your camera's shutter can open and shut in 1/8000th of a second. Think about that. Take one second, divide it by 8000 and one of those units is the time your shutter was open. That is very quick. On the other end of the spectrum, you can shoot super long exposures of 20 or 30 minutes. That means the shutter stays open for that length of time. Again, amazing. Think of all that light falling onto the sensor during that time, and the images that can be created doing so.

The shutter time becomes more than simply a moment in time, it could be a split second (literally) or a few seconds. The resulting image will capture and freeze the moment or, with a longer shutter time, there will be blurred movement. This is the fun part of photography. In many ways, your camera can "see" events that happen which you cannot. The camera can capture a frozen moment and suspend your subject in that moment forever, this is like magic. The compelling images are amazing to see and are reasonably easy to make, so let's take a look at a few of them and see how they are done.

6 Ways to Use Shutter Speed Creatively

1. Freezing the moment

These are the images we all know about; ones that have captured a **frozen moment in time**. Normally these are sports images, the winning goal, or the knockout punch connecting. They are intriguing to most people and are compelling because we can't freeze the moment in our eyes. We see a moving, continuous rendition of the events happening in front of us. You have seen "slo-mo" shots of the winning goal; the frozen moment image is that equivalent.

These images take a bit of practice to get right. Let's assume for a moment, you are photographing a soccer match. It is great to get action shots, but you will want to get any shots of the teams scoring goals. You will then need to have the correct lens. In **sports photography, it will be a pretty long zoom or telephoto lens**. Most sports photographers will use 400mm and longer. You will also need to keep your camera

steady. A tripod in these cases is somewhat impractical as you need to be able to move the camera quickly and easily to follow the game. A monopod is normally what works best.



Depending on the lighting conditions you need to make sure you have a shutter time that captures the players in mid-action. You also need to take the lighting into consideration. If you are shooting in an outdoor arena, the natural light may be sufficient, but if you are in an indoor arena, you might need to be more aware of your exposure. In that case, you may need to [push your ISO up high](#) enough to allow you to freeze your subject. In most sports 1/1500th of a second is the starting point for freezing action. In very fast sports like ice hockey, soccer, rugby and so on, you may need to be shooting at even faster speeds than that. This is how you set up the shots.

Technique

How to do it: Set your aperture to an aperture setting of f/2.8 or f/4.5. This will allow for a quicker shutter time, which will in turn freeze the action. If you are shooting a sporting event in the sunlight, you may need to have your shutter time set to 1/1500 or faster. If this is still not freezing the action, make the shutter time even quicker. Try and anticipate the

action and release the shutter at the moment you think it will happen. Be aware that your focus will need to be spot on. With a wide aperture, you run the risk of misfocusing and missing a shot. I once heard a sports photographer say this “If you see the goal in your viewfinder, you missed the shot”. When you do get that shot though, it will be worth it.

2. The decisive moment

Henri Cartier-Bresson coined the phrase, [“The Decisive Moment”](#). Do a [google image search on Cartier-Bresson](#) and the decisive moment, you will see many of his great images. He was well known as a street and people photographer, and he believed that you need to choose the precise moment when something happens to hit the shutter release. As you can imagine, this is not easy. Sometimes this might mean you need quick



reflexes.

Most of the time, it requires patience. He would often set up the shot, get the framing right and then wait. You don't want to wait for hours, but be patient, sit there for 20 or 30 minutes and watch the scene. Take note of how people are moving into, and out of your frame. When time is right, or the perfect subject (person, vehicle, animal, whatever you choose) moves into the best position, release your shutter at that moment. This will take practice and more than a few shots to get it right, but when you do, you will be ecstatic. The shot will look candid, but you will know what it took to get that image. Many people assume Cartier-Bresson's images were simply shot quickly from the hip, but much of the time they were planned and he waited patiently for the decisive moment.

Technique

How to do it: You need to think of a scene you would like to capture, visualize it. You may want to capture the comings and goings at a coffee shop in your city. You may want to have someone with a red coat sitting outside, sipping coffee. You should then set up and frame your shot, then sit there until the scene unfolds. Someone with a yellow jacket may sit down, which might work too. So be flexible, but be patient, sooner or later the shot will unfold.

3. Abstract and creative blur

As I said earlier, shutter time is a bit like time travel. You can capture an infinitesimally small slice of a moment, and in other cases you can capture seconds, or even minutes. When the shutter is open, light is coming through your lens and falling onto the camera's sensor. If you allow this to happen for a long enough time, some part of your image will blur. Sometimes blur in an image is unwanted. This happens when your shutter time is too long, your camera moves unintentionally, and the image is ruined.



A close-up image of a flower, shallow depth of field blurs the background, but the yellow stamens are in focus.

The kind of blur I am talking about here is **intentional blur**. This technique can be used to make slightly, or completely, abstract images, depending on the shutter time. The longer the shutter time, the more movement there is, and the more blur you will see. Blurring can be the result of your subject moving, you moving the camera, or both. If your subject is moving and the camera moves, the blur can be very dynamic. If your camera is on a tripod and the subject moves, this creates a sense of speed.

Technique

How to do it: Set your aperture to f/5.6 or higher (smaller opening). Attempt this in low light conditions, just before and just after sunset. Set your shutter time to 1/10th of a second or longer. Release the shutter and move the camera quickly from left to right. You can rotate the camera, move it up and down, or even just shake it in your hand while the shutter is open. In this technique, you will be moving the camera and the scene could have moving elements in it too (i.e. a car or a bus could be driving past, or people could be walking in the scene). The results will be random and unusual, but with practice, you can create some pretty compelling abstract images.



Camera swirl, this image was made by rotating the camera anti-clockwise while the shutter was open

4. Low light exposures

The goal in **low light exposures** is to have the scene in focus, and only one part in the scene moving. This is particularly interesting at night when you get light trails from a vehicle driving through your scene. You can do this in the early evening or evening if it has become dark. These images are compelling because the light trails from the vehicle seem to hang magically in the air while the vehicle itself is invisible. Another great time to shoot longer exposures **is during the blue hour**; the 20 to 30 minutes of soft blue light that fills the sky after the sun has set. This is a great time to do longer exposures too as the sky will look blue and your subject (a city or a landscape scene) will be well lit.

Technique

How to do it: Set your camera up on your tripod. Select an aperture setting of f/8 to f/11. Set your shutter time to expose correctly for the scene. Depending on the light your shutter time could be anywhere from 1/10th of a second to three or four seconds. As it gets darker, your shutter time will need to increase. Set yourself up in a position where something will be moving – cars, boats or even people can work well for this. Take a few shots to see how it is all working and make any adjustments. The important technique here is timing. If you want to get a shot with the car lights streaming through your shot, time it so that you release the shutter as the car is in the best place in your scene, similar to the decisive moment.



This scene works well because the light trails add some dynamic interest to the image

5. Long exposures

As the name suggests, these are **longer shutter times**. In some cases, they may be 20-30 seconds long, but for some really interesting images, you will want keep the shutter open for 15-20 minutes. Long exposures require the use of **a 10 stop Neutral Density filter**. This filter will block out the light sufficiently to allow you to open your shutter for long periods of time. The results can be amazing. You can use the ND filter in the day to make your shutter time longer. “Why would I want to do that?” you might ask. You might have a scene with a windmill in it and you want to blur the movement of the windmill as it rotates. You might also want to create a seascape scene where the waves look silky and smooth. In these cases, an ND filter will be very useful.

Technique



ISO 100, f/11, just under 13 minute exposure.

How to do it: Set up your camera on a tripod. Set your aperture to anywhere between f/11 and f/16. In these images, you will want to have an exposure time of 15-30 seconds and longer. You will need a cable release to go beyond 30 seconds on your exposure. You want a lot of movement in the scene, whether it is light trails or clouds moving across the sky. The longer you have the shutter open, the more surreal the image will become.

If you have an ND filter, set up your shot first, use autofocus to get everything in focus, then switch your camera to manual focus. The reason is, once you put the ND filter on your lens, the scene will become very dark. If your camera is on autofocus, it may struggle to find a focal point. If that happens, your lens will “hunt” for something to focus on and you won’t be able to get the shot, or it may be out of focus. So, once you have focused your image, switch to manual focus and mount the ND filter onto your lens to make the shot. Be aware, long exposure photography can really eat up battery life, so carry spare batteries if you have them, especially on cold winter evenings!



This image was exposed for four minutes, which softened the water and the clouds

6. Panning

This technique, when done correctly, can produce amazing results, but it's not easy. Panning is when you focus on a subject that is moving, and you move your camera in a horizontal plane with them. During that movement, you will release the shutter. Your exposure time will depend on the subject and the light, but in this technique you don't want to freeze the action, you want to suggest movement. A longer shutter time is preferable, so you may be shooting at 1/30th or slower. To pan effectively, you will need to practice a few shots, here are some pointers.

Technique

How to do it: Firstly, stand with a wider stance than normal. When you pan with your subject, move your body from the hips up. Timing is key, release the shutter when you think the subject is in a good position in the frame. Follow through, don't stop the movement when you release the shutter, keep moving with your subject (and at the same speed as the subject) until the shutter closes (think golf swing).



A panning shot creates a very unique sense of movement.

The next step is to go out there and get these shots. I would recommend you make an effort to try at least 20 to 30 shots of each of these techniques. Play with the settings, see what works and what doesn't. Let me know what you think and maybe even put some of the results in the comments, let's see what you get.

Read more from our [Tips & Tutorials](#) category



Barry J Brady is a Fine Art Landscape and commercial photographer based in Vancouver, BC. He is also an addicted traveller and loves travelling to far off places and capturing their essence. Barry is an entertaining and experienced photography teacher and public speaker. He loves nothing more than being behind his camera or showing other photographers how to get the most out of their camera. To see more of his work, visit his site [here](#). You can also join Barry on a photography workshop in Canada. Click [here](#) to find out more.

CONGRATULATIONS TO DAVE VAN DE LAAR.
RECENTLY HE POSTED THIS PHOTO OF THE FALLS ON
FACEBOOK. IT WAS SPOTTED BY NIKON USA. THEY
LIKED THE PHOTO SO MUCH, THEY ASKED TO DO A
STORY ON IT. THE STORY WAS PUBLISHED TO THEIR
SITE. HERE IS THE PHOTO AND STORY.
CONGRATULATIONS DAVE!!! BEAUTIFUL IMAGE!



It was -16 degrees Celsius the morning Dave Van de Laar took this photograph—Celsius because Dave is Canadian. Those of us of the Fahrenheit persuasion would say three degrees above zero.

But the designations and even the numbers don't really matter. At eight o'clock on that January morning it was colder than (insert your favorite figure of speech here).

Obviously, bitter cold doesn't stop Dave. In fact, he's used to it. "I'm a bird photographer mainly," he says, "and when you sit out there for the snowy owls, you gotta wait in the cold."

He took this picture of Horseshoe Falls from a roadway observation point across from the Table Rock Welcome Centre in Niagara Falls, Ontario—it's the building at the top right of the frame. The location is a favorite of his. It's ten minutes from his office, where he works for the City of Niagara Falls, and good weather for photography (and even some not-so-good weather) will often tempt him to stop for some quick shooting before work, or for long sessions on weekends.

"It was cloudy that morning, no sun at all," he says, "but it was amazing photographing there during the cold spell. Some days you can't go—when you have an easterly wind, it goes right in your face and you can't photograph."

The ice-covered structure in the lower third of the photograph is the Journey Behind the Falls observation building, which is reached by first taking an elevator in the Welcome Centre down 150 feet and then following an access tunnel. Visitors are permitted into the building year round, but in winter the outdoor observation deck is off limits.

In case you're wondering—and we were—it's wind-blown mist that creates the free-form ice sculptures descending to the Journey building.

Dave generally carries two cameras—the D810 that took this photo and a D3S. The former usually has an AF-S NIKKOR 70-200mm f/2.8G ED VR II on it; the latter an AF-S NIKKOR 18-35mm f/3.5-4.5G ED. "The cameras work fine in the coldest weather," he says. "I just make sure the battery is full before I go out. I keep a spare battery in the camera bag, but I've never had to use it."

Keeping his hands warm is a problem rarely solved. His left hand is protected by "a big mitt," and on his right is a flip-top mitten that allows his fingers to work the controls and the shutter release. "But," he says, "nothing really helps when it's that cold."

Still, as evidenced by this photo and many others Dave has taken, nothing really stops a dedicated photographer.

The specs: D810, AF-S NIKKOR 70-200mm f/2.8G ED VR II, 1.3 seconds, f/13, ISO 64, aperture priority exposure, Matrix metering.

Recent doings in the Print Section of the Club

- Submitted by Glenn Holden 2017/2018 Print Chair
- Clinics
- There were 16 monochrome submissions and 18 color submissions for the latest clinic. This is about the same amount of total prints as the first two clinics of the 2017-2018 competition year.
- Clinic #3 was judged by three very experienced judges, two of which are CAPA judges. The following remarks were made during and after the judging of the print clinic. The comments are offered as general guidance for future print submissions.
 - 1. Unlike digital clinic submissions, there are no categories such as nature, pictorial, etc. The print maker is free to use all the resources available in Photoshop or similar photo post processing programs. For example, it is relatively simple to add in post processing, catch lights to a bird's eye, remove or blur distracting background, etc. Such attention to detail would probably result in an additional point or two.
 - 2. Conversion to monochrome- often, simple monochrome conversion such as provided by Photoshop or similar programs, does not provide the full range of tone from pure white, through grey and pure black. Many of the monochrome submissions are missing the full range of tones. Nik software, available for free as a download from the internet often has a better conversion routine, NIK and various other editing programs provide for "touch up" after conversion. Of course, care must also be taken during the printing to avoid "color cast".
 - 3. Composition- while generally the non-scenic submissions exhibit good composition, in general, the scenic submissions often have no center of interest, or no clear path for the eye to follow. In particular, watch for "stuff" in the corners of the image- these can be cropped out, or removed during the image post processing.
 - 4. Bald skies are common- either replace the sky, or attempt to burn in the sky more. Remember there are no restrictions upon how much manipulation is allowed in print submissions.
 - 5. Depth of field- if selective focus is used, then it should be relatively obvious that is the intent- often it looks like the photographer did not adequately consider the depth of field when making the image.
- Remember that your digital submission category does not determine your print submission category. If you are a Gold, Diamond, Senior, etc. in digital submissions, and have never submitted a print before, you will start in Bronze.
- Library Exhibition
- **March 10 to 18 is our annual print show at the downtown St. Catharines library.** The dates have been confirmed with the library. Prints do not have to be ones submitted through the clinics, and, of course, there is the Mason's competition. Please refer to your program for further guidelines relating to the Mason submissions.
- If you cannot submit, please consider helping out- more hands make the set up on the
- 10th and the takedown on the 18th quick and easy, and we usually end up at a local downtown Bistro for coffee/lunch after.

CANADIAN RAPTOR CONSERVATORY



Photos by Steve Tugwell





Photo by Steve Tugwell



Photo by Lawrence Robson



Photo by Bob Jones



Photo by Kathy Heykoop



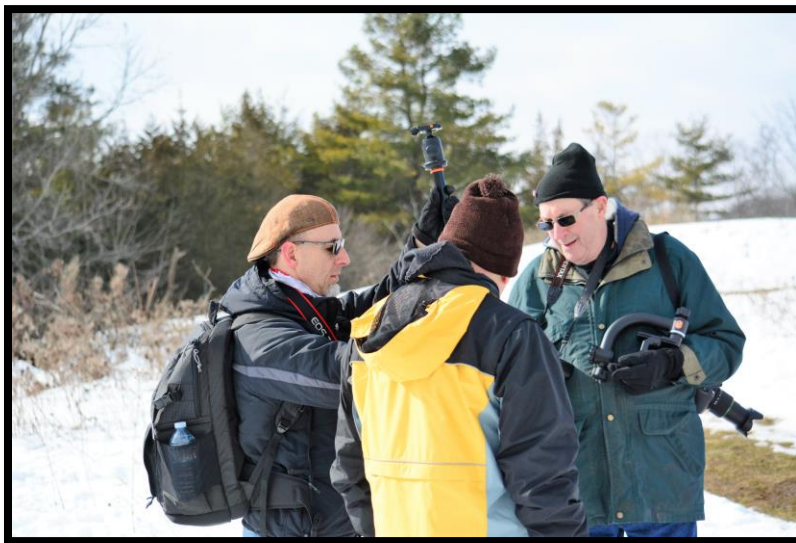
Photo by Paula Cheez



Photo by Steve Tugwell



Photos by Kathy Heykoop



Raptor Conservatory

It was a great day to go to the Canadian Raptor Conservatory on February 18th. We had a really good time getting to know all these wonderful birds. First, we met “Oliver”, the Great Horned Owl, he flew from perch to perch and then posed nicely for us. We were then introduced to “Roseanne”, the little Barred Owl. She was posed in the forest. We had a 6 year old Snowy named, “Mr. Snowflake”, beautiful bird. Another nice bird shown to us was “Rocket”, the Peregrine Falcon. “Sam”, the Bald Eagle loved to show off, and loved to come to see me, I think he liked my boots. They introduced a 6 month old Snowy Owl, named “Kara”, she just wanted the treats and would not pose for us. A Golden Eagle named “Floki”, was the largest bird they showed. He was so impressive. We also got to meet a 17 year old Northern Goshawk, named “Matilda”. She posed for us. Lastly they showed an Eagle Owl, the largest of the Owl species. I believe this fellows name was “Mango”, but not sure on that. Quite the impressive show. If you have an opportunity to go, I highly recommend it.

Artisan Craft Sale 2018

Once again, the St Catharines Photographic Club will be hosting an Artisan Craft Sale.

Date: Saturday, October 27, 2018

Location: Grantham Mennonite Brethren Church

469 Grantham Ave, St Catharines

Several vendors from last year's event have expressed interest in returning this year. Plus, Cheryl has collected contact information for new potential vendors from other fall craft sales in the region. Last year, several club members also participated, so if you'd like to be a vendor at this year's event, please let Cheryl know.

Cheryl is looking for volunteers to help with the planning and organizing activities. Virginia Stranaghan has volunteered to help with promotions, but more volunteers are needed. If you would like to participate or be a vendor, please contact Cheryl.

Phone: 905-980-0142

Email: craftsale923@gmail.com

MARCH 7 2018

Dr. Swan & Mason Competition live judging at the church

MARCH 13 2018: Results of Digital Clinic #4 and Assignment #4 – Stormy Weather

Critique #4 images Presented

***Travellette and/or Single Theme Mini Program are due!**

***Sharpe-Tester Award Images are due for March 24th competition**

*** Enter 1 Image for Sharpe-Tester Competition from each category:**

Open, Nature and Altered Reality & Special Category Topic: Photograph a Stranger

Post meeting tutorial with Vartkes Peltekoglu

Swan and Mason Print Competition:

If you still have entries for the Swan and Mason Print Competition please contact Glenn Holden at: lgholden@cogeco.ca He is accepting entries until Monday, March 5th. Remember the Swan can be previously submitted prints from the Print Clinics.

Live Judging for the Swan and Mason Competition will be at the Church on Mar 7 in one of the small rooms. All are welcome.

Volunteers are needed for set up for the Swan and Mason at the Library on March 10th. The boards will be loaded from Cheryl Swain's basement and set up at the library begins at 9:30.

Correction Notice!!!

Sunday, March 18 2018

Digital Images of the Year Competition are due! (Selected from **2017-2018 Clinic Entries Only)

** Enter up to 2 Images in each of the following categories: Open, Nature and Altered Reality

You are to send your image of the year selections to Judy Flint at: scpc.digital@gmail.com

Please give Judy the Clinic number and the Image name only. They images are pulled from the Clinic files and entered by Judy. Do not send the images, just the Clinic # and Image Name.

For Sale:

Canon 7D DSLR package, includes Canon 7D with low 22,535 shutter count. Included are a **professional vertical battery grip** which holds 2 Canon LP-E6 batteries (or generic brand) or you can use AA batteries with supplied adapter (**Canon BG-E7- \$350 value**), **2 Genuine Canon LP-E6 batteries (\$200 value)**, a dual battery charger, a Sunpak side hand grip for the vertical grip, a Canon 7 D camera strap, **4 Compact Flash** memory cards for the camera, a Canon body cap, a wired **shutter release** cable for use on a tripod, cables to connect camera to computer, **BONUS- a camera bag**, a 3 set close up filter set from Hoya (Brand new), the Canon 7D **field guide book**, the Magic Lantern **DVD and instructional 7D book** (which is great for learning how to use every part of your camera) and original retail boxes with camera warranty registration cards. I'm including a Canon 580EX II flash in mint condition (seen in other ad) (**\$300 value**) The camera is in excellent+ to mint well cared for condition by mature amateur photographer. 22,350 shutter count confirmed on EOScount.com. Camera is rated for 150,000+ shutter count so many years of shutter life left. Special Note: The 7D can fire the 580EXII and other Canon flashes wirelessly if you wish to use off camera flash which is the way to professionally light your subject. **Included** is a **18-55 kit lens (Value \$100 at Henry's used section)** and a Polaroid multifunction Vertical battery grip (intervalometer, remote trigger, **Value \$100 at Fredricksphoto**)

Asking \$1100 for all or \$850 without flash.

Dave Bauer Photography

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Educators

More info on website



Join Canon Explorer of Light **Chas Glatzer** as he shares the thought process behind the making of an image and the techniques used to produce consistently successful images in the field.

Aaron Nace is a masterful photographer, showing excellence in image quality and creative passion. His passion for photo editing and creative manipulation is viewed throughout the world as the creative standard to strive for. Aaron is known as the instructor and owner of Phlearn.



Jessica Lark specializes in boudoir and creative portraiture. She is a published author of the book *Artistic Seductions*, unlocking the spirit and elegance of boudoir photography.



Tracie Maglosky is an award-winning wedding and portrait photographer and a distinguished member of the Visionary Program for Olympus Worldwide. She has received the honor of Visionary and travels frequently to present her photography skills and concepts as a leader in the industry.



Graham Hobart has been a professional photographer for over 30 years. He was born in a British colony in Africa and lived in London before moving to Texas 20 years ago.



Tony Sweet settled on photography as his chosen means for personal expression. Tony has become expert in image editing software and plugins and is an in-demand speaker throughout the United States and Canada.

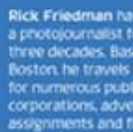


Lisa and Tom Cuchara are masterful presenters that bring passion to all their work. Their photographs have appeared in *Adirondack Life*, *Wild Bird*, *Birders World* and more.

Matt Kloskowski is an award-winning photographer who is best known for his post-production training for *KelbyOne* and *Lynsta.com*.



Shiv Verma, APSSA, MNEC, is a published author, photographer, educator and technologist. He is a member of the Panasonic Lumix Luminary Team and a Master at the Arcanum. He has evolved his photography to express his intense devotion to wildlife and nature work.



Rick Friedman has been a photojournalist for over three decades. Based in Boston, he travels the world for numerous publications, corporations, advertising assignments and film and television productions.



Art Becker is passionate about what he does and his hope is viewers "will experience what I've experienced and get what it is I'm trying to say. If I accomplish that, my career will have been worthwhile."