Camera Capers

Kingston Photographic Club

April 2013
2012 - 2013 Issue No. 3

My Colors

"My first thought is always of light."

- Galen Rowell

Architectural Detail

Winners of January 2013 Competition

Prints – Black & White & Colour (17 entries)

1st	My Colors	Ken Fuller
2nd	Bowfiddle Rock	Ron Pettitt
3rd	Elgin Cathedral	Ron Pettitt

Pictorial Slide (56 entries)

1st	Architectural Detail	Franz Moeslinger
2nd	Scottish Hike	Janis Grant
3rd	Watch the World go by	Hung Mai
HM	Limestone Architecture	Bruce Gunion
HM	Happy Landing	Janis Grant
HM	Railroad	Paul Fenton

Nature Slide (21 entries)

1st	Bald Eagle	Janice Nicholson
2nd	A Winter Walk	Janice Nicholson
3rd	Springtime in Presqu'Île	Janice Nicholson

Judges: Bernard Clark, Don Gillespie and David Bell

Winning photos thumbnails

More thumbnail photos on pages 2

Happy Landing

Railroad

Springtime in Presqu'Île

Bald Eagle

Call for nominations

A Nominating Committee, consisting of Bruce Millen (past president), Adam Rushton (present president) and Sharon Buffett, has been appointed and given responsibility for recruiting members for executive positions. In addition, any three members may nominate any member in good standing for any office or position, not later than two weeks before start of the Annual General Meeting. Such nominations must be in writing, signed by the three members and presented to the Nominating Committee prior to the start of the Annual General Meeting. The consent of the candidate must also be in writing. An election will be held at the Annual General Meeting if necessary. The above method of advance nominations prevents this meeting from turning into an arm twisting session. Any positions for which there are no candidates prior to the start of the AGM will be filled by appointment at a later time, when persons to fill the positions can be found.

"Black & White workflow" by Geoff Chalcraft

I'm noticing more and more excellent work in B&W in club competitions. When it's done well, where good use of composition takes priority over color, I think it's unbeatable and perhaps more in line with the original art of photography - the recording of light and shadow.

While there is one digital camera that is actually designed to record only in B&W, (a Leica) all others record in color and, at some point, the image can be converted to monochrome. (At this point, I should mention that while most digital cameras have a 'B&W' setting, this will only apply to "jpegs" and, as we all know, (don't we?) it's better by far to shoot Raw. The resulting jpeg from this B&W 'mode' lacks the punch and clarity of the results you can achieve by converting your Raw file.

There are a few ways to convert color to B&W on your computer... Lightroom and the Photoshop version of Adobe Camera Raw do it well, while in Photoshop (or Elements), there are about four ways to do it. If you're really serious about it though, you may like to try Nik Silver Efex. When using Silver Efex, you have (among many other great tools) a choice of red, orange, yellow and blue filters - and they will work just as they would on a camera with B&W film. A quick refresher for some, an intro for others... In a film camera, people use a variety of colored filters in front of the lens to achieve different effects, principally to darken or lighten different colors. For example, darkening blue skies with red, orange or yellow (complementary colors). These 'opposite' colors are paired like this: red and cyan, green and magenta, blue and yellow. Varieties of red are great for landscapes because they darken blue sky; green filters lighten leaves, grass, etc. because they allow green to pass through more easily; blue is good for portraits of older men, with those 'character' faces - but lighten skies.

B&W workflow (cont'd)

Back to Silver Efex... you can use the digital equivalent of those glass filters on your image and the results are excellent, and their strength can be adjusted too. A word of warning though, the filters are applied to the whole image, and that's NOT what you always need! Consider two common scenes: firstly, a sandy beach - apply red or orange and you'll get lovely dark tones where the blue sky was (orange and blue are complementary so the orange will block the light from the blue areas) but you will get white, toneless sand (orange will allow more of the light from predominantly yellowish sand through). Secondly, blue skies with a building made of sandstone or any color with red to yellow tones... the blue sky will be fine, but anything in that red to yellow range will burn out. Conversely, get the sandy areas right and the blue will become flat.

So, the lessons, which I've usually learned by accident are:

1. Converting to B&W can be ideal for your image, though it must hang together well in terms of composition, leaving aside all color effects.

2. Shoot in Raw - that will record the most color information, giving more that can be converted to tones.

3. Learn how to convert images to B&W using all the standard tools of your software - ACR, Gradient maps, but don't mess with desaturation!

4. If you know somebody who has Nik Silver Efex, ask to 'have a go'. When you've tried it, you will want it! (**Editor's note:** you can download a trial version from the Nik software website - www.niksoftware.com)

5. Don't just automatically use filters in Silver Efex without considering the effects on the whole image. Yes, you'll probably want to darken the blue of the sky but think of that sandy beach... don't burn out the yellows, reds. (**Editor's note:** there are "control points" in all Nik software which permits you to make specific local adjustments as necessary.)

6. Want to really get into your editing? Consider treating sections of your image in different ways - by use of layers, masks, etc. (for example, make two copies of your background, convert one layer in Silver Efex (or, for that matter, anything else), using a red/orange filter so you're happy with the sky. Convert the other copy in the same way but using no filters or an appropriate filter for the sand/building/reddish areas.) Using a Layer Mask, join the two treatments together.

Obviously, you will need some practice with these procedures. So go ahead, practice!!

"The creative act lasts but a brief moment, a lightening instant of give-and-take, just long enough for you to level the camera and to trap the fleeting prey in your little box."

- Henri Cartier-Bresson

"The virtue of the camera is not the power it has to transform the photographer into an artist, but the impulse it gives him to keep on looking."

- Brooks Atkinson

MEMBER

KPC Schedule of meetings/events

- Exhibition open to public (Wilson Room, Kingston Public Library) — Friday, 29 March
- Exhibition Opening Evening Buffet & Reception — Tuesday, 2 April
- Round 3 Competition Results — Monday, 15 April
- Star Speaker - Terence Dickenson — Monday, 22 April
  World renowned astronomer, 7:30pm Dupuis Auditorium
- Last day of exhibition, please collect prints — Wed, 24 April
- Richard Martin Walkabout — Saturday, 27 April
- Kingston Photographic Club AGM — Monday, 6 May
  review of mbrs' walkabout photos by Richard Martin
- Awards Night & Dinner — Monday, 13 May

Visit the Club's website for more detailed information

March 2013

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	**29**	30
31						

April 2013

S	M	T	W	T	F	S
	1	**2**	3	4	5	6
7	8	9	10	11	12	13
14	**15**	16	17	18	19	20
21	**22**	23	**24**	25	26	**27**
28	29	30				

May 2013

S	M	T	W	T	F	S
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Meeting Location

General meetings are usually held at 7:15 pm the first and third Monday of the month from mid-September to mid-May. Please check the calendar on the website for more details. Unless otherwise specified, they are held in room 215, Dupuis Hall, Queen's University, Division Street. There is a large parking lot at the rear of the building. Enter through the front door, go up the stairs, turn left around the stairs and go down the hall to the right.

Newcomers are welcome for two meetings before joining.
Membership fee is $55/individual and $75/family.

2012-2013 Executive

President - Adam Rushton 484-2629
1st Vice President (Programming) - Heather Bashow .. 389-8393
2nd Vice President (Special Events) - Judi McFarlane . 531-9258
Treasurer/Membership - Ed Fletcher 376-3606
Secretary - Julia McKay 876-4318
Past President - Bruce Millen 634-8910
Library Show Coordinator - Bruce Millen 634-8910
Competition Assistant/CAPA Rep - Bruce Gunion 544-2958
Competitions Chair - Ron Pettitt 531-9258
Webmaster - Geoff Chalcraft ..... contact thru website
Newsletter Editor/Publisher - Nicole Couture-Lord 331-1210
Projector Committee Coordinator - Bruce Gunion 544-2958