



In Focus

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Reviewing Your Photos by Chris Empey

While I generally feel that everyone is his or her own worst critic, it takes some discipline and awareness of what merits a good photograph to achieve this, and you may or may not be at this point with your photography. But as you photograph more subjects and become more familiar with your equipment, composition and exposure, you will start to understand why some photographs are just better than others. You start to become your own judge. As you begin to review your past work, you may see an evolution to your photography skills. You may even be able to recognize specific changes in your abilities as you see photos from different time periods. "My composition began to improve here", or "It was around this time that I began to understand why I was getting the results that I was". You will find photos that you loved when you originally shot them, but now see little merit in them.

Which brings me to my next point. You may also find photos that you completely ignored, but now they are asking you for more attention. Over time, you become less attached to the events associated with the photograph, and begin to see the photographs without the emotional bias that was attached to them when you first shot them. This may be because of a greater understanding and appreciation of photography, improvements in your own skill level, or simply a change in your perception or taste.

I had been posting images daily to my 'photo of the day site' <<http://potd.chrisempey.com>> for several years. To avoid posting a duplicate, I've had to go back to look at these images in order to find a photo to post when I've been unable to shoot a new one. Sometimes I find a photo I previously ignored. Other times I find photos I previously enjoyed, but knew I could make them better with some adjustments in Photoshop.

This review of my own images has often revealed new-found gems. Hopefully, you have saved all your images and can spend some time reviewing and learning from them.

From My Perspective By Jacqueline Dingman

(Continued from In Focus September 2009)

The ISO settings selections: 50, 100, 200, 400, 800, 1600, 3200, & 6400 are also known as "WHOLE STOPS". Remember these numbers. Each time you double the ISO number, you double the sensitivity to light.

A STOP is the term we use to describe changing how sensitive something is to light. Making the sensor twice as sensitive means that we are increasing its sensitivity by one stop. For example, switching from ISO 100 to ISO 200 is a one stop increase. There are also 'half stops' and 'one third' stops.

Here is a guide I like to follow for choosing the ISO:

- ISO 100 for bright, sunny days
- ISO 400 for flash photography and outdoor action
- ISO's 800-1000 are good choices for concert and indoor photography.

Each light source has a bias towards different colours. A fluorescent light bulb shines a greenish light. An incandescent light bulb shines a reddish light. Our eyes automatically adjust to these differences to make colours look more consistent. Your camera can adjust to these differences as well. Digital cameras have a setting called the WHITE BALANCE. It attempts to make all colours look the way they should. Start with your camera set to Auto White Balance.

Your camera lets you record images of different quality levels. It can record low, mid range and high quality images. I prefer to use the highest quality - the RAW format. If you are not yet ready for RAW, choose your highest quality JPEG (pronounced "jay-peg") setting.

A memory card is, of course, the storage device that we put in our cameras to store the images. Cards of the same format and capacity also come with different recording speeds. Inexpensive cards take longer to record the image than more expensive ones.

Monthly Competition Scores October 2009

Colour Prints

Group	Name	Entries	Awards	Score
Bronze				
	Silvia Greco	4	4	64
	Ed Sweeney	4	4	59
	Terry Rotella	4	4	58
Silver				
	William Stokes	4	3	58
	Lorraine Pichette	4	3	58
	Eric Baloga	2	2	31
	Derek Bottomley	2	2	28
Gold				
	Denis Audette	4	3	63
	Terry Babij	4	3	60
	Laura Nikishar	4	3	57
	Dorothy Seabourne	4	2	50
	Kirk Stokes	4	1	47
Diamond				
	George Beehler	4	1	54

Monochrome Prints

Group	Name	Entries	Awards	Score
Bronze				
	Silvia Greco	4	4	62
	Terry Rotella	4	3	59
	Ed Sweeney	4	3	57
Silver				
	Lorraine Pichette	4	4	62
	Eric Baloga	2	2	30
Gold				
	William Stokes	4	3	62
	Denis Audette	4	1	51
	Kirk Stokes	4	1	48
Diamond				
	Terry Babij	4	4	68
	George Beehler	4	2	58

Slides

Group	Name	Entries	Awards	Score
Bronze				
	Ed Sweeney	4	4	60
	Terry Rotella	4	4	60
	Doug Banas	4	4	56
Silver				
	Danny Dickenson	4	3	56
	Lorraine Pichette	4	0	40
	Derek Bottomley	2	2	29
	Eric Baloga	2	1	26
Gold				
	Lyne Audette	4	4	68
	Jacqueline Dingman	4	4	67
	Steven Simons	4	4	64
	Denis Audette	4	3	61
	Denis Grantham	4	3	58
	Cliff Empey	4	2	55
	Jackie Kennedy	4	2	55
	Miriam Gersho	4	2	54
	Terry Babij	4	1	50
Diamond				
	Scott Simons	4	4	72
	Chris Empey	4	3	65
	Laura Cardwell	4	2	58
	Sharon Murray	4	2	57
	Karen Fulham	4	1	53
	Paul Patterson	4	1	48

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