



Volume 10 Number 9 January 2018

Shutterbug

NEWSLETTER



OCEANSIDE PHOTOGRAPHY SOCIETY WELCOMES VISITORS

Visitors may attend two free meetings (either/or general meeting or education meeting) before deciding whether to join the club. Please check in at the membership desk as you enter. The annual dues are \$48 for the first year (which includes a name tag) and \$36 per year afterwards. Dues are prorated monthly for new members joining between June and April.

MEETING TIMES

General Meetings are held the first Wednesday of the month from 7:00 to 9:00 pm in the West Hall at the Qualicum Beach Civic Centre.

Education Meetings take place on the third Tuesday of the month at 7:00 pm in the Windsor Room at the Qualicum Beach Civic Centre except during July, August and December.

The aim of the Oceanside Society is to promote learning, sharing and the enjoyment of photography in a convivial atmosphere.

TABLE OF CONTENTS

- 3 A Note from the Director - Vivienne Bearder**
- 3 OPS Members Share their New Year Resolutions**
- 4-6 Aitutaka: Escape from a Prairie Winter by David Cotton**
- 7-8 Why Tattoos? By Jack Harynuk**
- 9-12 Unexpected Delight by Barbara Hooper**
- 13-16 Stump the Chump: All About Sharpening**

Assignment: After Dark

- 17 Colour**
- 18 Black & White**
- 19 Digital Art**



Barbary Hooper practiced photographing after dark while vacationing in Mexico. See her article pp 9 - 12.

OPS SHUTTERBUG TEAM

Vivienne Bearder - Director/Editor
 Frieda Van der Ree - Design and Layout
 Shelley Harynuk - Support and Planning
 John Critchley - Tech Writer

COVER PHOTO: False Creek waterfront taken by John Critchley
 Nikon D850 f/8 15 sec ISO 64 Pattern metering

SHUTTERBUG

This newsletter is published monthly via posting to the club website. Back issues can also be accessed from the website.

SUBMISSIONS

The newsletter team welcomes suggestions, questions, ideas and photos that illustrate club activities.

Sold an image? Exhibiting? Win a photo contest? Been travelling and have a story and images to share? Other members would be interested in hearing about it.

Please send material to the newsletter team at:

newsletter.opc@gmail.com

CLUB MEETINGS

Please remember to wear your name tag to club meetings and events. To replace a lost nametag see Frieda at the membership desk or email

membership.opc@gmail.com

Due to allergies, asthma and other conditions, we request that you do not use any fragrance when attending club meetings.

AFFILIATIONS

Oceanside Photography Society is a member of the Canadian Association of Photographic Art.





Photo by OPS member Alice Sarron <https://www.summerandcompany.com/>

Vivienne Bearder,
Newsletter Director

A NOTE FROM THE DIRECTOR

Happy New Year! Do you have any New Year resolutions related to photography for 2018? Mine include learning more about editing in Lightroom, using layer masks and trying to migrate from using the Program or Aperture priority setting on my camera to attempting manual settings. See below for some of your fellow member's resolutions for the coming year. Perhaps some of yours are the same?

The January general meeting was focussed on member slide shows. What an interesting selection of topics were presented! It is a good thing to see what others are photographing and how they chose to present it in a slide show format. Speaking of which, I did my first public slide show for this meeting and what a learning curve that was! Many thanks go to Jack and Shelley Harynuk for helping me and others with instructions and tips for creating our own presentations.

As always we are looking for articles with images to include in the Newsletter. We would love to see your work and learn when/how/why you took the photographs. How about a resolution to submit at least one article/images this year?

The newsletter team thank all those who contribute to this newsletter. Submissions may be sent to the Newsletter team at newsletter.opc@gmail.com

OPS Members Share their New Year Resolutions

- Learn Lightroom or improve skills using the program
- Learn way around camera so it becomes a muscle memory
- Learn to use manual settings
- Learn to use layer masks
- Get out to shoot pictures more often/with other club members
- Improve camera skills to minimize need for much post processing
- Devote more time to photography and to sharing images

With thanks to: Vivienne Bearder, Gail Courtice, Kathy Desjardins, Shelley Harynuk, Dorothy Morrison, Janet Racz, Lajla Stevenson, and Ron Windrim

Aitutaka: Escape from a Prairie Winter

by David Cotton



Image 1

A prairie winter can be darn cold but I remember it as a magical time when snow crunched underfoot and “hoar frost” clothed everything in a suit of sparkling white. The distant shrill of a steam engine’s whistle, piercing the cold night air, could be heard for miles before it reached town.

I often walked to work across the CP Rail bridge on a brilliantly lit winter’s day. It offered an amazing view of Saskatoon’s city skyline.

The sun hung low in the sky. Long shadows of the University Bridge draped across the frozen river. In the river’s centre faster moving currents cut a narrow channel of open water forming a finger of thick fog. The sun, reflecting off ice crystals in the air, created shadows of itself, forming sun dogs (Image 1). I was transported to an alien planet with three suns!

However, by January cabin fever set in and I couldn’t resist the the urge to go south to warmer climes. I first found out about Aitutaki by reading Patricia Schultz’s book, “A thousand Places to See Before You Die”. She described the island as “blissfully remote, breathtakingly beautiful”. The travel book “Lonely Planet” declared Aitutaki “the world’s most beautiful island” in 2010 and The TV series “Survivor” also shot on location here. We were hooked!

Mind you it is not that easy to get to. With snorkelling gear in tow we flew to L.A; then took a 10 hour flight

to Raratonga, the largest of the Cook Islands. Then, after a 50 minute flight in a twin engine turbo prop plane we arrived in Aitutaka.

It is a coral atoll, roughly the shape of an equilateral triangle, each arm being 7.5 miles long. Most of the central area is a vast interior lagoon sheltered by the surrounding barrier reef. The main island, tucked in the northern corner of the triangle is only 6 miles long and 2.5 miles wide with about 2000 permanent inhabitants.

Captain Bligh was the first European to see Aitutaki back in 1789, just weeks before mutiny erupted on the “Bounty”. American aviators swarmed the island during WW II to build Aitutaki’s first airport. In the 1950’s Aitutaki was part of the legendary “coral route”, a 30 hour flight from Auckland to Tahiti using seaplanes because there was no landing strip in Tahiti. Locals recall the twice weekly landings of these giant 4-engine “Solent” flying boats. Hovering in the sky over the lagoon, the seaplane edged closer to the water, finally breaking its surface like a graceful bird. Its 24 passengers, including famous names such as Marlon Brando, briefly brought the outside world to Aitutaki’s shores. Guests marvelled at the Lagoon’s grand isolation, swam in its turquoise waters, and were usually gone by noon.

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We did much better than those early tourists. We rented a beachfront bungalow for several days on Tamanu Beach overlooking the lagoon. We organized a day cruise to explore its clear turquoise waters, ringed by a coral reef teeming with tropical fish. Along the reef line were small deserted islands with palm-fringed beaches (Images 2, 3). Barefoot, we walked out on powdery white sand bars that seem to extend to infinity against a backdrop of azure blue water (image 4). We snorkelled in clear tropical water and swam with friendly Giant trevally fish. We landed on “one foot island” for an excellent shore lunch of local cuisine (image 5). This island is said to have “the best beach in Australasia” and also boasts the worlds smallest post office where we got our passports stamped.



Image 2



Image 3



Image 4



Image 5



Image 6

Aitutaki is a bird watcher’s paradise. Herons, white terns, frigates and sandpipers abound. I was only able to get a photo of this aggressive fellow who appeared at our cottage table to share breakfast with us. I later discovered that he is actually a common “Myna bird”, native to Asia and so omnipresent that he is considered one of the world’s 100 worst invasive species!

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Image 7

A note of caution for Canadian snowbirds: January is also cyclone season in the South Pacific. Just after we arrived in the Cook Islands in January 2013 we learned that a major tropical storm, Cyclone Garry, was heading our way. Our cabin overlooking the lagoon was only a few feet above sea level and vulnerable to storm surges. Luckily we were on the lee side of the storm and were able to watch it from our veranda. However, tourists on the windward side of the island were evacuated to higher ground overnight to community shelters.

Cyclone Garry's fury began by mid afternoon. By early evening the howling wind, like a high speed freight train, propelled broken branches and loose debris over the grounds. Chickens racing across the grass to seek shelter under the cabins were literally blown sideways by the strong cross winds that peaked at about 90 miles per hour. Then, there was a hushed eerie silence as the eye of the storm passed overhead. The winds then reversed

direction and rapidly increased in intensity again. The storm passed, luckily leaving minimal structural damage. Tropical sunsets are typically irresistible to photograph (Image 7) but the evening before cyclone Garry ripped through the island, the sky burst into amazingly vivid colours of indigo and orange creating the most spectacular sunset I have ever witnessed (Image 8).

So Aitutaki lived up to its reputation as "a little slice of heaven". Ideally I would have avoided going there during cyclone Garry's visit but I feel lucky to have both seen this breathtakingly beautiful island and to have witnessed such a formidable force of nature. But, for a Prairie boy like me, the spectacle of walking along Saskatoon's Meewasin Valley Trail on a frosty winter day is hard beat!



Image 8



Why Tattoos? by Jack Harynuik

“What prompted you to do tattoos?”, asked the newsletter editor after seeing my slide show at the January meeting. Very good question. I had wanted to do something other than our local scenes and I had plenty of shots of icebergs on the East Coast from our Spring trip. I also had street shots and in Lunenburg had got a tattoo shot of a young lady’s containing a ship, an anchor and light-house; it was one of those images that undoubtedly helped plant the idea.



I mentioned my idea to Shelley: there was support and maybe a bit of an eyeroll. I had noticed tattoos all summer, now it was getting into fall and they were hiding under sleeves and long pants except on warmer days. I got over a certain amount of shyness and started approaching strangers and asking if I could take a photo of their tattoo. I always needed to explain what I planned to do with the photo and my success rate was less than 50%.

In October we had an Ontario visitor and we took her to Cathedral Grove; she is an artist and wanted some photos for sketches. Along the way, we noticed a fellow with artwork on his arm and I approached with my usual, “Hi, can I take a photo of your arm?”. I got the usual ‘look’ and then Shelley came to my rescue to explain in detail what I was doing. That led to my getting the full frontal and back photos of his good friend who actually flew to Japan for his artwork. That also led to Shelley explaining to me that I had to be more professional when I approach someone. And that led to Shelley

designing a project card for me and within a few days the Vistaprint cards appeared.



Card in hand, my success rate improved dramatically. I approached the local tattoo shops. Parksville Tattoo gave my request some thought and decided it would be fun. There was a caveat. Ryan, the proprietor, wanted a bit of help to get a better understanding of his camera’s operation and fortunately it was a Canon. Their place was ideal since his and other’s artwork is on posters all over the shop. There were also cabinets decorated with great stickers which volunteered themselves as models.



Photography was challenging since the light was awkward and many shots required high ISO. Two

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visits with over 200 shots were sufficient when combined with the other images.

What music would work with tats and the audience? Fortunately, iTunes has millions of songs; you can keyword search and preview the songs until something suitable appears. I found "Like a Tattoo" by Sade and it worked for me. I did return to Ryan's shop to show the results and he asked for a copy of the slideshow.

Did I miss anything? Yes, while I was limiting my images to normally exposed areas on a body, I had wanted a shot of a lady with a lower back tattoo. However, this project is done and closed and I can dispose of the project cards.

So, what's up for next year? I have an idea and I may need new cards!



Shares and Awares

John Critchley:

<https://www.dpreview.com/news/8165282226/2018-shoot-share-photo-contest-opens-for-entries-on-january-8th>

Ed Dunnett:

Magic Hour is a good app for photographers who use Apple devices. It lets you know when sunrise sunset begins and ends. It also gives the longitude and latitude of your location. It works for Qualicum beach and I hope it will work in Puerto Vallarta for a great sunrise or set shot.

I got it as a named app from the App Store on my iPad. Not sure if it's available on android.

Ron Windrim sends this link to a handy video showing how to use some common Lightroom shortcuts:

https://www.dpreview.com/videos/4377815490/18-useful-lightroom-shortcuts-for-beginners?utm_source=newsletter&utm_medium=email&utm_campaign=2018-january-17&ref=pe_1822230_269113690_dpr_nl_295_20

Frieda Van der Ree: When is the last time you updated the information on your OPS website member profiles? Do you still use the camera and/or software that is listed? Have your photography interests changed? Please take a few moments to keep this data current. It can be a helpful resource for new members.



Unexpected Delight by Barbara Hooper

This year's holiday was something both my husband and I were actually dreading. Circumstances surrounding us *having to use* our "vacation certificates", or lose them altogether because we'd put it off too long, meant that we had no choice about where we were going, when we were going, or what resort we would end up in.

The destination? A place called Puerto Penasco in the Sonora County of Mexico. Never heard of it? We hadn't either! A little research on Vidanta, the resort that we would be going to, provided us with a map and some insight about the topography and lay of the land.

Because we had always wanted to see the west coast of Mexico we were pleased to note that this particular resort was on the North end of the Sea of Cortez, a place we'd never even considered. After a lot of reading about what to do in our location and the sometimes negative reviews on the resort, our hopes of having a great time grew dimmer and dimmer.

The desert didn't interest us, but mention of tidal pools and an estuary certainly was enticing me. We are not shoppers and are always hesitant to eat out in the towns of Mexico so immersing ourselves in the culture of the city of Rocky Point wasn't appealing and has never really been our thing. Of the two excursions offered in the area during this season, only one seemed to hold some interest. How on earth were we going to fill two weeks when the historic weather stats suggested we may have "fall" like temperatures and only one excursion to go on? To try and remain on the positive side of this, we just kept repeating..."It will be great; we will make the most of it; we are responsible for our own enjoyment"!!

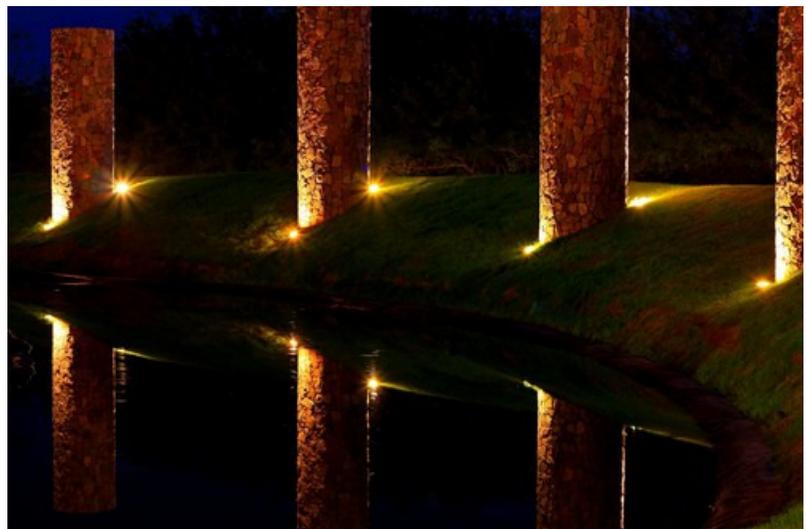
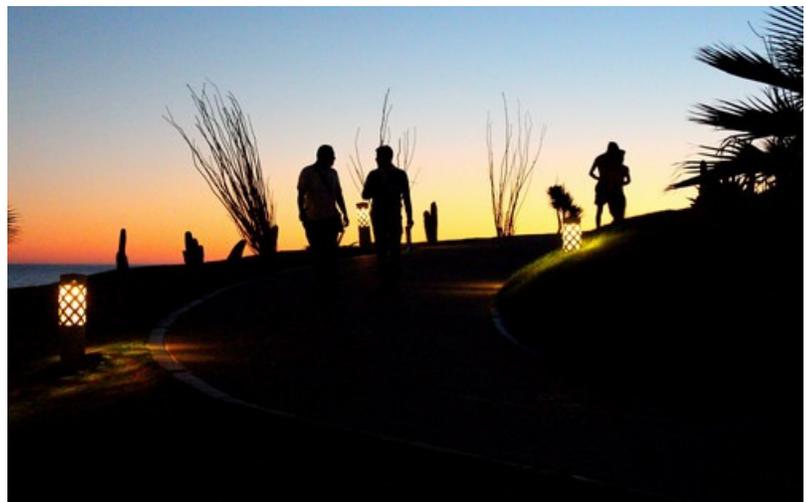
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With, books, cameras and sunscreen packed; off we went with high hopes of donning our summer duds and spending a relaxing two weeks in the sun lounging around reading. I was secretly hoping that the estuary and tidal pools would be close by and that they would be filled with life that could potentially keep me occupied for hours on end as I photographed them.

I was also looking forward to the January challenge of shooting "After Dark", as I got a tripod for my birthday in the summer and had gone out for an hour with another photographer who showed me how to use my tripod, set the timer and my shutter speed so that I could comfortably take pictures in the dark. This was going to be my first real go at night time photography with a tripod and a camera that could expose for at least 30 seconds. I just can't deny that my adrenaline rises with each new challenge and gives me hope that I will learn to become a lot better at this photography hobby of mine. The more I envisioned it the more I began to see the possibilities and was beginning to look forward to my new adventure.

The resort mimicked their reviews and met with our expectations. Its property, which included a Jack Nicklaus designed golf course, boasted the only greenery for miles around. The beachfront stretched for several miles in both directions with variations in the depth levels of the sand. This left some pools filled with sandy shell bases that held no rocks for sea life to hide under; sadly they were empty of life.

Photos below: practicing night photography



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The first thing we checked into was the boat trip to the Isla San Jorge, a biological sanctuary for birds, mammals and sea life. It is in a Federal Reserve so you cannot go onto the small rock outcroppings (something about the slimy white excretions covering the rocks holding microbes not allowed back on land) but you are encouraged to swim with the sea lions. Off we went at 8 a.m. to the shore where we rolled up our pant legs, arms loaded down with our belongings, ready to walk out and climb into a smaller boat that was to take us to our cruising vessel anchored at sea. Everyone was pretty excited and all eyes remained on the ocean looking for signs of dolphins or birds that would heighten our expectations of what we were about to see on the Island.



The trip did not produce any signs of wildlife until we got closer to the grouping of islands. Our approach reminded me so much of going to Madrona, Fanny Bay or the Northwest Bay log sort. You could hear those lions barking from such a distance that you knew you were not going to be disappointed upon arrival. Our first sightings of wildlife had me snapping away like crazy, what I thought were dolphins jumping out of the water later turned out



to be baby sea lions having fun and guiding us to their parents. What a fantastic sight to see: the rocks were so smothered in white that it looked like natural colouration. There were sea lions, pelicans, boobys, cormorants (and others I've yet to name) and one lone frigatebird to try and capture from the smaller boat that was to take me around not once, but twice.

On the trip back to the resort I'd found out more about the estuary behind the resort and discovered that the same company offered a kayak tour. They just needed to check the tide tables to figure out when the best time to go would be. A couple of days later another couple and myself found ourselves in a van driving down the dirt road at the back of the resort and heading to the protected lands of the La Pinta Estuero. It was simply amazing to see all the birds and very





challenging to take pictures when we were tied up together with our guide pulling us around. I'd just go to snap and he would paddle and jerk us forward. Fun to be pulled around without having to fight to save my paddle or to steer me in the right direction and frustrating not having the control I needed for the shot!! I saw and captured so many birds that I haven't even begun to put names to them all yet.



Once I figured that I could walk to the outskirts of the estuary and still get close enough to see the birds, it became our alternate daily excursion. One day a beach walk, the other to the estuary, then it was back to the resort to find happy hour in full swing, a comfortable lounge chair to lay upon and a good book to read. Mike, not being much of a walker nor photographer, didn't feel comfortable letting me go on my own so he came along as my point and shoot camera caddy. It didn't take long before the bug bit him and he started snapping away too. The shoreline from the dunes along the golf course would provide us with pelicans, herons and shore birds and the pond on the course would always have vultures and ducks hanging around.

The estuary had signs all over telling us to be cautious and not venture too far into the estuary so we wouldn't accidentally step on a burrowing owl nest. We searched and searched for them and one day must have gotten too close because one popped out of nowhere and flew onto a tree branch a few yards in front of us. How ironic to be told on the second to last day that a burrowing owl resided right at the entrance to the clubhouse. We walked by it each time we went...go figure! The next morning I went to sit on the sand dune across from his burrow to wait for him to come greet me. He was just a little too shy and only let me get a glimpse of him looking at me. It's one of my favourite pictures from this trip.



The resort was spectacular with a rock waterfall, pathways to walk along, ponds to keep perusing for the newest influx of migrating birds, it's lazy river, a variety of restaurants (although quite pricey), and friendly staff. This holiday was an adventure not to be forgotten, an unexpected delight that I would do over in a heartbeat, if given the chance. Suffice it to say that my camera card filled with 4000 photos, which means that we did make our own enjoyment, we loved every minute of it and found all that we were looking for in our little holiday in some obscure place that no one's ever heard of!!



STUMP THE
CHUMP

All about sharpening

Question: I need to know the best way to sharpen my photographs. Are there different ways for different images? How do I know if I have 'gone too far'? Hoping you can help me out for the new year. Thanks!

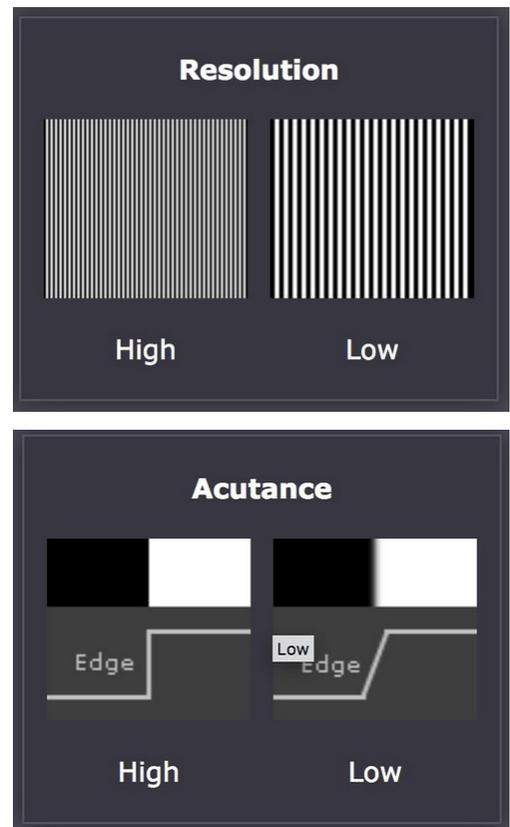
Wow! What a great question to kick off the New Year! Everybody these days seems to be preoccupied with sharpness and often mistakenly equates sharpness with resolution, hence the "Art" series of lenses from Sigma, High Megapixel cameras, and the general trend to higher precision optics from all manufacturers of lenses.

But before we delve into the nitty gritty of 'how to sharpen an image' we need to understand exactly what we are talking about and define some terms in common (and often misused) usage

Sharpness in a digital photograph defines the clarity of detail contained therein and is comprised of two completely different parts: resolution and acutance.

Resolution is defined as the camera's ability to distinguish between closely spaced elements of detail, such as the two sets of lines shown above, or, the ability to resolve (or see) detail. This feature is what drives sales of top end cameras and lenses as photographers strive for more and more resolving power from their gear. It also drives the photographic re-touching market, especially for portrait photographers, who spend a great deal of money, time and energy removing skin blemishes revealed by higher resolution cameras and lenses. It is a double edged sword. It is a sought after feature of especially fashion photographers who wish to reveal the textures of fabrics, for example.

Acutance describes how quickly image information transitions at an edge, and so high acutance results in sharp transitions and detail with clearly defined borders.

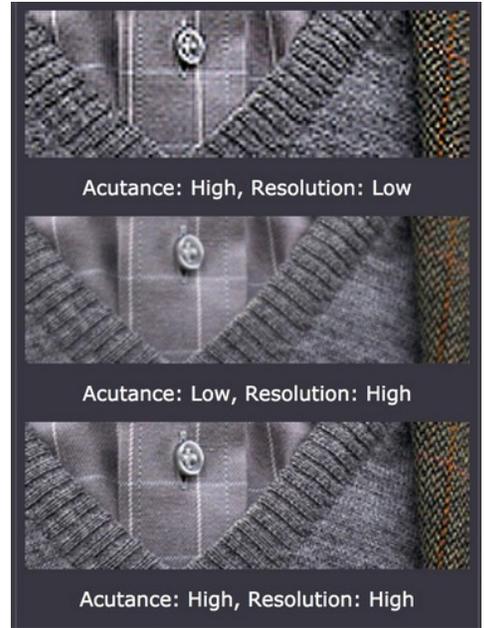
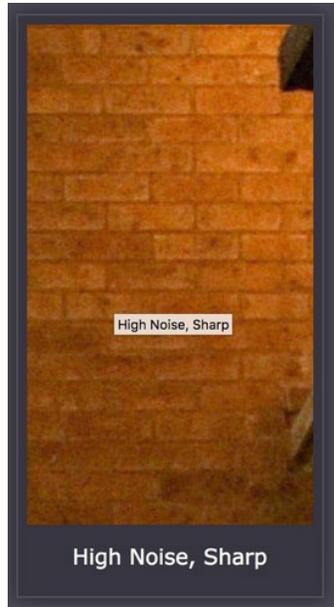


In digital photography, resolution is limited by the digital sensor, whereas acutance depends on the lens quality and the type of post processing employed by the photographer. It therefore follows that the only aspect of sharpness still under your control after the shot has been taken, is acutance, so, acutance is what is affected and enhanced when digital sharpening is applied to your images. You can do absolutely nothing about the resolution after the shot has been taken.

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Photos require both high acutance and resolution to be perceived as critically sharp. The example to the right is designed to give you a feel for how each influences your image.

In the two photos below, neither of which have had any sharpening applied in post, one appears sharper than the other purely on noise content as image noise can both be very fine (grain) and have high acutance, tricking the brain into thinking that sharp detail is present.



Sharpness also depends on viewing distance. While driving back from Nanaimo I noticed an illuminated billboard on the side of the road in Nanoose. The 'pixels' on the billboard appeared to be about ping-pong ball sized and yet, from 100 yards away, the picture appeared to be sharp and all the advertiser's message was clearly discernible.

Fun Facts: The JumboTron at the now-demolished Tampa Stadium in Tampa, Florida, measured 30 ft (9 m) diagonally with a resolution of only 240x192 pixels, below VHS resolution.

The much publicized center-hung video board in the Dallas Cowboys' AT&T Stadium is 72 feet tall and 160 feet wide (22 m x 49 m), displaying HDTV at 1920 x 1080 resolution, 45 times more pixels.

The largest JumboTron in use was located at SkyDome (now Rogers Centre) in Toronto, Ontario, and measured 33 ft tall by 110 ft wide (10 m x 33.5 m) at a cost of US\$17 million. By comparison, a similar-sized LED system sold today would cost around \$3 million. (Source: Wikipedia)

So, perceived sharpness depends hugely on viewing distance. If your pictures don't look sharp enough to you, sit further away from your computer!! (OK, joke, people!)

So here's A thing (as opposed to THE thing: owners of high resolution cameras (defined as any sensor with more than 24 MPix resolution) need to re-consider their shooting routines, especially hand held shooting. It used to be fairly safe to use the reciprocal rule to determine safe shutter speed in regards to camera shake. So, if shooting with a 50mm lens, a shutter speed of 1/50th second should give a sharp shot. A 200mm lens required a shutter speed of 1/200th sec minimum for a sharp shot and so on. But things are changing with the plethora of high resolution sensors.

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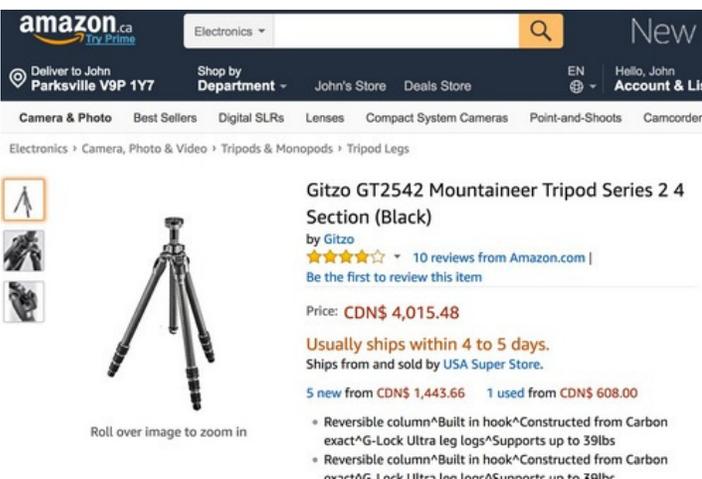
The new normal is to always use a tripod with such cameras. Always. Lock down the tripod and use exposure delay, remote shutter triggers, and electronic shutters whenever possible. And if using a tripod is unrealistic, double or better yet, triple the reciprocal rule numbers. If you have sufficient light, always choose the highest shutter speed available to you up to the maximum of 1/8000th sec on some cameras. Some electronic shutters can operate at MUCH higher numbers than this. 1/32,000th sec is not unheard of these days. The less blur you capture with your photograph, the less sharpening will be necessary - Oh wait! That's right! You cannot remove blur with sharpening!!!!!! (Read that bit again!)

Camera shake or blur decreases resolution by smudging detail, and sharpening has no impact on resolution, only on acutance.

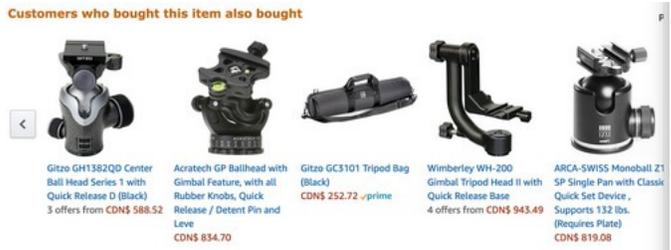
So the biggest tip I can give you for sharper pictures is to always use a tripod.

All tripods are NOT created equal. A cheap tripod will transmit vibrations from the ground to the camera, and a cheap ball head may well sag with the weight of the camera and lens. If you want to know all about tripod selection, read this: <http://www.bythom.com/support.htm>

The price at B&H for this unit is US\$909, so just a LITTLE bit of gouging by Amazon .ca!!



Of course you're not done yet. You'll need one of these as well...



Wow! That carrying bag looks like a STEAL at \$252.72!!

Ahem. Such jocularly! Forgive me, it's the time of year.

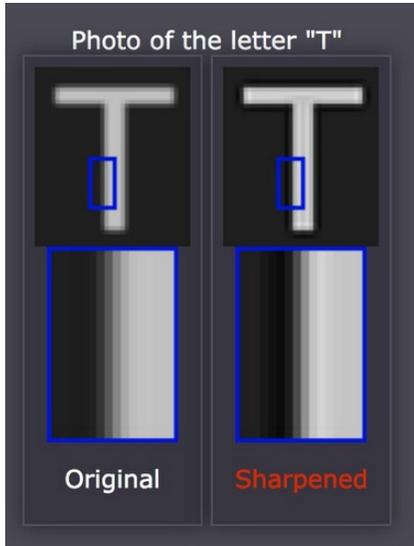
Sharpness is also significantly affected by your camera technique. Even small amounts of camera shake can dramatically reduce the sharpness of an image. Proper shutter speeds, use of a sturdy camera tripod and mirror lock-up can also significantly impact the sharpness of your prints.

A How-to Guide to Image Sharpening

Image sharpening is a powerful tool for emphasizing texture and drawing viewer focus. It's also required of any digital photo at some point — whether you're aware it's been applied or not. Digital camera sensors and lenses always blur an image to some degree, for example, and this requires correction. However, not all sharpening techniques are created equal. When performed too aggressively, unsightly sharpening artifacts may appear. On the other hand, when done correctly, sharpening can often improve apparent image quality even more so than upgrading to a high-end camera lens.

Most image sharpening software tools work by applying something called an "unsharp mask," which despite its name, actually acts to sharpen an image. In a nutshell it works by exaggerating the brightness difference along edges within an image.

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Fortunately, most of the sharpening settings within image-editing software are reasonably standardized. One can usually adjust at least three settings:

Setting	How It Works
Radius	Controls the size of the edges you wish to enhance, where a smaller radius enhances smaller-scale detail. You'll usually want a radius setting that is comparable to the size of the smallest detail within your image.
Amount	Controls the overall strength of the sharpening effect, and is usually listed as a percentage. A good starting point is often a value of 100%.
Threshold (Masking)	Controls the minimum brightness change that will be sharpened. This can be used to sharpen more pronounced edges, while leaving more subtle edges untouched. It's especially useful to avoid sharpening noise.
Detail (if avail.)	Controls the relative sharpening of fine versus coarse detail (within a given radius value), in addition to affecting the overall strength of sharpening. Higher values emphasize fine detail, but also increase the overall sharpening effect. You will therefore likely need to adjust this setting in conjunction with the amount/percent setting.

Note that while the sharpening process isn't able to reconstruct the ideal image above, it is able to create the appearance of a more pronounced edge (see sharpness: acutance & resolution). The key to effective sharpening is walking the delicate balance between making edges appear sufficiently pronounced, while also minimizing visible under and overshoots (called "sharpening halos").

It's generally advisable to first optimize the radius setting, then to adjust the amount, and then finally to fine-tune the results by adjusting the threshold/masking setting (and potentially other settings such as "detail"). Optimal results may require a few iterations.

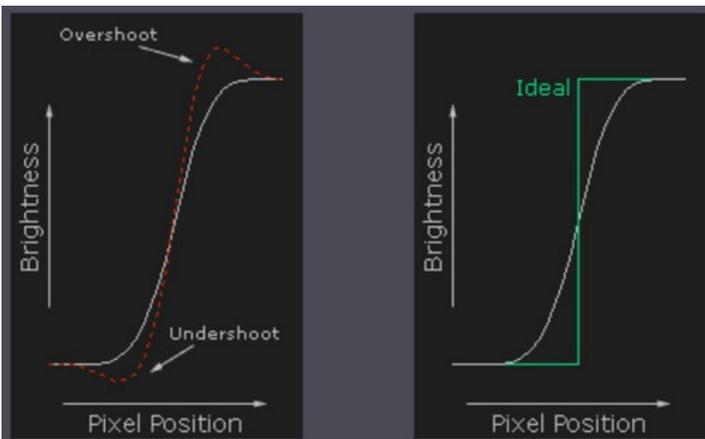


We are really only just scraping the surface when it comes to sharpening. Whilst I have been able to add some of my own thoughts to the foregoing, we have now reached the point where all that remains to be said on this very complex and detailed subject is better presented, researched and cross referenced than I could accomplish in a month of Sundays!

If you would like to read more (and there is a TON of stuff to read!) here is the link - and a Very Happy New Year to all.

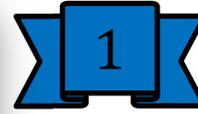
<https://www.cambridgeincolour.com/tutorials/image-sharpening.htm>

Cheers,
The Chump



ASSIGNMENT: AFTER DARK

CATEGORY: COLOUR



Marnee Pearce

Under the Footbridge



Roy Watts

Night Dragon



John Kinos

Empress @ Xmas



Rick Horte

Harbour at Night

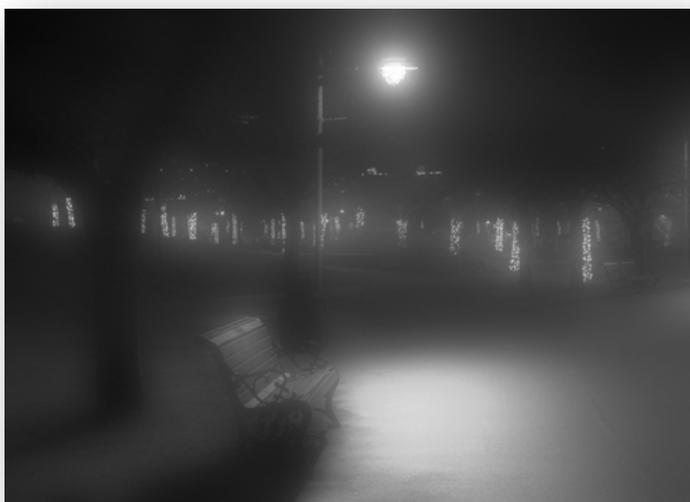
ASSIGNMENT: AFTER DARK CATEGORY: BLACK & WHITE



Jack Harynuk
Moonlit Night



Rick Horte
Harbour Ramp



Karen Gold
Waiting



Marnee Pearce
the night scene

ASSIGNMENT: AFTER DARK CATEGORY: DIGITAL ART



Jack Harynuk

Confederation Garden Court



Joe Crichton

Moon over French Creek



Rick Horte

Foot Bridge