



Stonefly Maidens
Ladies Fly Fishing
Club Newsletter
January 2004

AN OREGON COUNCIL-FEDERATION OF FLY FISHERS MEMBER CLUB

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MEETING INFO:

Next meeting: WEDNESDAY January 14, 2004

Iron Horse Restaurant, 6034 SE Milwaukie Ave, Portland, Oregon, 503-232-1826

They prefer to create a tab for each table, rather than one for each person. It is also helpful if we can pay in cash rather than by credit or debit card. Let's look on this as an opportunity to meet new members and guests of the club and make them feel welcome.

This month's fish-a-long:

Crooked River, Prineville, Saturday, January 17, 2004. This is a great winter trout fishery. Midges and blue wing olives are great dry flies. Pheasant tails, scuds and soft hackles are good nymphs and wet flies. In February and March, egg patterns work great when the white fish are spawning. The big trout wait below the white fish redds with their mouths open. There are a lot of fish in the river with some nice sized ones down deep in the pools and bottoms of riffles.

We have hats, denim shirts and T-shirts with our Stonefly logo on them for sale at the meeting. Hats are \$15.00; denim shirts are \$25.00; T-shirts are \$10.00. What better way to advertise the club?

Fly Lines

Christmas is over. Now we can turn our thoughts to fishing. The winter steelhead are starting to show consistent numbers in the Sandy River and showing in the Clackamas and Eagle Creek. Trout can be found in the Deschutes, the Metolius and the Crooked River. Travel can be challenging crossing the mountains, while the rivers on the west side rise and drop unpredictably. What is a girl to do? This is the time of year when we need to be patient and take advantage of the fishing opportunities as they come. I personally am going to try some of those elusive winter steelhead.

This is also a good time of year for fly tiers to check out their fly boxes and replace the flies that somehow found their way into trees, the bottom of the river, a fish's mouth, or just got worn out. Many of the fly shops offer fly tying lessons during the winter. It's a good opportunity to learn more about flies, bugs, and fish feeding habits.

Once again, thanks for all of the support you have given to me and the other officers while I have been President. I know that you will give the next set of officers the same support. Consider being an officer yourself next year. It's a great way to meet people from all different areas of fly fishing.

See you on the water,
Tilda

Tentative Program and Fish-a-long Schedule

Meeting Date	Speaker	Topic	Fish-a-Long Date*	Fish-a-Long Location
January 14	Brian O'Keefe	Photography	January 17	Crooked River (trout)
February 11	Deborah ?	Conservation	February 14	Salmonberry (winter steelhead)
March 10	Don Nelson	Fly tying for the Metolius	March 13	Metolius (trout)
April 14	Judith O'Keefe	High Cascade Lakes	April 17	Hosmer Lake (trout, Atlantic salmon)
May 12	John Smeraglio	Deschutes	May 15	Deschutes (trout)
EVENT	Casting clinic		June 5-6	
June 9	None	Social hour and video	June 12	?
July 14	Andy Pibal	Smallmouth Bass	July 17	Umpqua River (smallmouth)
August 11	?	?	August 14	East Lake (trout, etc.)
September 8	(Central Ore FF?)	Steens or ?	September 17-20	Steens Outing; Donner & Blitzen Riv., Mann Lake
October 13	Pete _____??	Sea run cutthroat	October 16	Nehalem River (sea run cutthroat trout)
November 10	??	Winter cleaning/ equipment swap	None	None
December 8	None	Christmas Party	None	None

All speakers and fish-a-longs are subject to change without notice.

Goings on: Fly Shops and Events



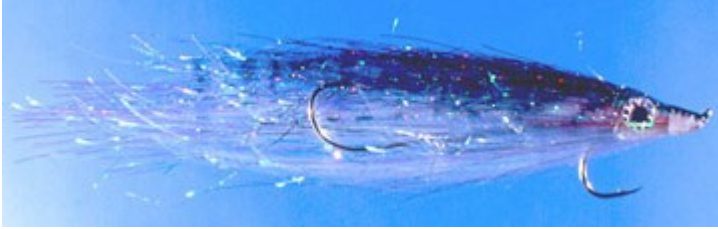
The Fly Fishing Shop at Welches 503.622.4607 www.flyfishusa.com

Call or visit the web site for more info on sales and upcoming events.

January 25, 2004, Sunday, 1:00pm - 5:00pm. Fly Tier's Round Table "Learn how to tie Clouser Minnows" The Clouser Minnow may be one of the most versatile flies ever invented. It will catch just about every species of game fish that eats smaller fish. What's more, it is easy to tie, easy to cast and easy to fish. The program and instructions are free. So are the coffee and snacks. Bring snacks to share if you want to. Bring your own tools, and materials and tie along. Beginners are welcome. Group Leader: Mark Bachmann



**February 01, 2004, Sunday, 1:00pm - 5:00pm. Fly Tier's Round Table
"Learn how to tie Mackerel Patterns"**



8"-9" flies are big flies by most standards, but they are medium size Billfish flies. That is what we are tying here; flies for fish that eat flies the size of trout. If you are a big game hunter show up for this program.

There will be a movie that will get your juices flowing. The program and instructions are free.

So are the coffee and snacks. Bring snacks to share if you want to. Bring your own tools, and materials and tie along. Beginners are welcome. Group Leader: Mark Bachmann

Deschutes Canyon Fly Shop – Maupin 541.395.2565 www.flyfishingdeschutes.com

Call or visit their new web site for more info. Give the shop a call to find out about their specials and classes.

River City Fly Shop – 11429 SW Scholls Ferry Rd, Beaverton 503.579.5176

Fly tying every Tuesday evening starting at 6:30pm. \$50 for 4 sessions; you can join at any time.



Northwest Flyfishing Outfitters – 10910 NE Halsey St., Portland 503.252.1529 or 888.292.1137 www.flyshopnw.com

Call or visit their web site for more information about classes, trips and special events.



Kaufmann's Streamborn – 8861 SW Commercial, Tigard 800-442-4359 or 503-639-6400 www.kman.com

Call or visit their web site for more information about classes, trips and special events.

BOW



2004 Winter Workshop, Feb. 27-29, Suttle Lake United Methodist Church Camp More information will be available at a later date.

Information on 2004 workshops will be available in November. Please check back then for details. If you would like to put your name on the mailing list to receive registration materials, please contact Nancy Smogor, Becoming an Outdoors-Woman Program Coordinator, at (503) 947-6016 or nancy.e.smogor@state.or.us. Check out their website at www.dfw.state.or.us/outdoor_skills/bow.html.

Oregon FFF Events

March 20, 2004 NW Fly Tier's Expo – Wheeler Pavilion, LCCC, Eugene

March 21, 2004 Oregon Council Youth Fly-Fishing Seminar – Eugene

April 3, 2004 Santiam Flycasters – Fly Fishing Fair – Willamette University – Salem

April 24, 2004 Oregon Council Women's Fly Fishing Seminar – Scio, OR

Fishing Photography by Gareth Watkins

From www.anglinglinesmagazine.co.uk

Introduction

In our modern day carp fishing photography plays a very important part. Whether it's a simple trophy shot to show ones friends or a high quality illustration for a magazine or the internet. We all need to be competent with a camera. It never ceases to amaze me how inept the average chap or cheapest is with a camera. There is a sudden panic when looking through the lens and any thought or reflection disappears in a haste to press the button and get it over with. Usually most people only shoot one or maybe two frames. In reality you need to shoot as many pictures as it takes to get an acceptable result. Film is cheap, but that fish of a life time has no doubt taken many hours of toil and hardship to land.....!!!!



However by following a few simple rules it is possible to get outstanding results even with a limited knowledge of the art. Modern cameras, even the pocket variety are capable of very good results, if used correctly.

Equipment:



There is a wide choice of cameras on the market, from two grand professional jobs to simple amateur compacts that anyone can master with a bit of effort.

1) **SLR:** The "Single-Lens-reflex" is at the top of the tree and offers a multitude of possibilities to the budding photographer. One focuses and frames through the lens of the camera, hence it's name, the image being reflected by a high quality mirror inside the body. This is a very good system as one can see more than 90% of the framed image and avoid truncating parts of the picture, like anglers heads or fishes tails. With care precise framing is relatively easy. The other advantage of this type of camera is that the lenses are interchangeable.

The camera is delivered with a 50mm " Standard" lens which is

approximately the angle of view of the human eye. But; depending on the marque, there are a variety of lenses and zooms available from wide angle through to long telephoto. For fishing purposes a medium range zoom is the most useful say a 28-80mm. Always try to get the widest aperture lens you can afford. This will effect greatly it's usefulness in low light situations. The bigger the number eg. F5,6 the smaller the aperture. The smaller the number the wider the aperture ie. F2,8. The widest lenses command the highest price though.



Standard lenses have the advantage of being fast and have large apertures from F1,4 to F2,8.

The choice of models is vast, but it is safe to say that you have a wider variety of accessories in the big 5 makes: ie. Canon, Nikon, Pentax, Olympus & Minolta. Most professionals use either Canon or Nikon as the range of lenses and pro services are superb. They also offer professional cameras that are more robust than the amateur equivalent.

2) **Compact or Pocket Cameras:** Here lies probably the largest array of cameras available. The prices also vary considerably. Most have built-in flashes, some have a small zoom lens. Basically you pay your money ... you make your choice. I would suggest staying with the five manufacturers I mentioned above, as they have the best quality lenses.

These cameras are small and most totally automatic. You simply point and shoot. Most give pretty good results, but there are a few things to remember.

You must use the camera within the limit of its functions. The flash is only small and will cover up to a couple of metres maximum. Sometimes the lenses to give sharp pictures have a very small aperture F4,5 or F5,6. This severely limits the use at night or indoors as the flash is simply not powerful enough to light the picture correctly. Used in good light conditions and with a good quality negative film these cameras can give very acceptable results. Indeed I always carry a Canon Sure Shot in my fishing bag as a back up camera, or to give to an angler who can't handle my SLR for a trophy shot.

Film

The choice of film is as important as the choice of camera and can make or break your photos. Basically you have to ask yourself.. what do you want to do with your photos?

1) If all you want is an album of shots to show your family and friends, you are best off with a good make of colour negative print film. There's a lot of nonsense written about which the best film to use, often by anglers and good photographers at that. Think of the type of conditions in which one usually shoots pictures in the UK?. Often it is in half light, early morning, late at night or in darkness. The average UK weather is not exactly the Mediterranean; Skies are dull and the light overcast..... In these conditions you can't beat a good 400 colour neg. film. My preference would go for Fuji Superia Xtra. Forget the old chestnut that 400 ASA films are grainy. Nowadays they are simply brilliant and sharper than the majority of lenses. There is no point in using a low speed slide film if you are going to shoot your photographs through the bottom of a milk bottle. For years professional news photographers used 400asa neg in colour and before that in Black and White. If it's good enough for the papers it'll be good enough for your album.

2) If however you want to shoot high quality pictures with a view to doing slide shows and perhaps submitting material for publication you might want to consider slide film. It's exposure is much more tricky than negative, as it's latitude is very small. Personally I'm not convinced in the real world there is a huge difference in quality between negative and slide film stock. Magazine still often insist on slides, but I've had innumerable magazine publications including covers with pictures shot on colour negative.

3) If you want to use your photos for a Website then the newer ranges of digital cameras are superb. You can copy all your shots onto CD-Rom, which makes storing easier. Viewing obviously needs your computer.

Obviously you can scan slides and negs, but it seems to me that digital photography will soon be playing a much bigger part as it slowly replaces the traditional film cameras. As technology leaps forward, we will soon be filming moving images and shooting stills on the same camera as a matter of course. Such cameras are already starting to make an appearance on the market, and although their use and quality is as yet quite limited, I have no doubt they will be standard issue in a couple of years.

Flash photography

One of the areas most neglected by amateur photographers in the use of flash. To my mind the flash is an essential tool. Whether you are shooting in broad day light or in a poorly lit room, the way you use your flash will dramatically affect your results.

You may be surprised but, flash is just as useful during the day as at night, in fact I flash all my photos, day or night.

A good quality camera mounted flash helps enormously, if you are using an SLR camera (better by far than the small pop-up flash fitted to some cameras). Get the model that is compatible with your camera, and it needs to be a TTL version to work well and give good results. (ie. measures your flash exposure through the camera lens).



Even with pocket cameras pop up the flash in the day. This is true even in bright sun light as it will help even out the shadows and give you a more uniform exposure.

With an SLR camera it is important that you have a high enough flash synch speed when you use the flash in daylight. Modern cameras are synchronised at 125-250/sec. Older models only go up to 60/sec, which renders flash pictures in daylight problematic.

For night time flash shots try using a faster film. Fuji 800 is a revelation. Don't be afraid of such a high ASA rating, this film revolutionised my work shooting sports a few years back. It is equally good on dull winter days, especially with a fill-in flash popped at the picture.....**FILL-IN FLASH**

One of the problems of taking pictures, especially, by midday sun is that the harsh lighting creates deep, distracting shadows. In people pictures this usually means dark eye sockets and unattractive shadows under the nose and lips, compounded if the subject is wearing a peaked cap for example. Fill-in flash lightens these shadows to create more attractive portraits.

Fill-in flash looks most natural when it's slightly less than the main sun light. When the flash-to-daylight ratio is too even, or when flash overpowers the existing light, the balance looks false and draws attention to the fact that you used flash. Built-in and dedicated accessory flashes make the calculations for fill-in flash.

Today, most built-in and dedicated TTL flash units have a special mode just for fill-in flash. Basically, all you do is point and shoot. The camera reads the ambient lighting and then puts out just enough flash to fill shadows but leave the picture natural-looking. Many dedicated flash guns even let you set a specific flash-to-daylight ratio, so you can make the fill more or less bright.

If you're using an older automatic flash on an SLR, the procedure has a few more steps, but it's still painless. First, take a reading of your subject's highlights and set that exposure on your camera; then, using the calculator dial on your flash, set it to provide a flash equal to one stop less light. The instruction manual with your flash will provide more specific information.

Fill-in flash isn't limited to taking pictures of people: I frequently use just a gentle pop of flash to open up the deep shadows in the foreground detail of a variety of pictures.

Framing & Composition:

One wouldn't have thought that framing a mug shot of an angler and a fish would pose such problems, but some of the results one sees are beyond belief, even with good quality modern cameras.



Be careful not to cut heads off. Here a picture so 42lb mirror is spoiled by poor framing & poor exposure

Basically the number one rule if you've caught a good fish is to only give the camera to a guy you can trust. Believe me it's largely a waste of time or in the least, a significant risk giving it to a dog walker or the chap along the bank. Get a mate out of bed, wait for him to get home from work... anything, but get some one who knows how to frame. Make sure you learn yourself and that your regular fishing partners can do it right.

For those that want to learn, practice a couple of films shooting your mate holding a sleeping bag or unhooking mat. You may laugh but at least you can get it right and know what you are doing with out risking a fish. Check these pictures and look where you went wrong.

Here are a few rules to bare in mind when shooting trophy shots.

- 1) Don't panic, keep calm and check that the camera is loaded and ready.
- 2) Use the flash.
- 3) Get the camera ready, flash fitted, charged up etc before you get the fish out of the sack or landing net.
- 4) Make sure you've chosen a good background..relatively neutral, a bush, a grassy bank etc. Make sure you haven't a car or a bivvy or other distracting clutter in the picture. It's a good idea to use a fairly wide aperture, as this will reduce depth of field and blur the background ie. F4 or 5,6.
- 5) Don't be afraid to direct the angler. Get him to hold the fish correctly. It's amazing how many anglers, even experienced ones don't know how to hold a fish.

Holding a fish: Put your thumb behind the pectoral fin furthest from you, and your index at the front. At the rear you do the same around the wrist of tail.

a) Don't hold it too far out from your body, no point in making a 20 look like Moby Dick. Also you may risk dropping the fish if it wriggles.

b) Always crouch or kneel with one knee on the ground. Hold the fish over the unhooking mat, lifting as high as you can without covering your face. By crouching the fish will never be dangerously high off the unhooking mat.

6) Take your pix as soon after capture as you can, the fish will be much calmer. If sacks are allowed only retain the fish for a minimum of time, in order to get your photographic equipment ready.

7) Look around the outside of the frame to avoid cutting heads off or tails of the fish. However, only include the angler and the fish. This is all you are interested in. There is no point in trying to get the lake or your rods in the shot. This will simply detract from the fish.

8) With Auto focus cameras there is no real excuse for fuzzy images. But check that it's sharp in the viewfinder, and that the auto focus has worked. Often there is an audible beep when the picture is sharp. This is a feature on the Canon EOS cameras I use a lot.

Heavy Technical stuff:

Exposure control and depth-of-field

Exposure is probably one of the hardest aspects to really master in photography. All things being equal, a film of a



given speed ie. 100, 200 or 400 asa always needs the same amount of light to obtain a correct exposure. This doesn't vary whether one is shooting in bright sunlight or semi-darkness. The way of controlling this amount of light for any given film stock is by balancing the shutter speed and the aperture of your camera. The shutter speed is usually a dial on the top of your camera body; where as the aperture is on a ring around the lens itself that

closes an iris shaped diaphragm inside the camera. These function are more often electronically controlled by push buttons or turning wheels on the more modern hi-tech cameras.

Fortunately, getting the balance right for a correct exposure with most simple auto-exposure cameras is easy: press the shutter button and the camera does the rest. More technologically evolved (i.e., expensive) cameras

often provide a choice of several exposure and metering modes. Having to fathom a whole variety of modes may seem somewhat complicated at first, but in reality they enable you to become the master of, rather than a slave to, automation.

Exposure modes. A choice of different exposure modes enables you to manipulate the camera's selection of shutter speeds and apertures to match a particular type of subject: you can tell it to pick a fast shutter speed because you're photographing a race horse, for instance. Generally, the dearer the camera, the more modes you'll have to choose from: here are the most common functions:

In *Program Mode*, you accept that the camera takes command, it selects both the shutter speed and the aperture for you. The camera will choose a shutter speed that is safe enough for hand holding and an aperture that will provide a moderate amount of depth of field. It's ideal for shooting relatively stationary subjects (therefore quite useful for fishing trophy shots) that don't require either a very fast (or slow) shutter speed or excessive (or excessively shallow) depth of field.

In *shutter-priority mode* you choose the shutter speed and the camera selects an appropriate corresponding aperture. If you want to blur the water rushing over a waterfall, for example, you can select a very slow shutter speed and the camera will choose the correct aperture. Conversely, if you want to halt a fast car, you can pick a fast shutter speed and, again, the camera will select an appropriate aperture.

The *aperture priority mode*, as you've no doubt guessed, lets you pick the aperture, while the camera selects the matching shutter speed. This is the mode to choose when you want to manipulate depth of field. For example, you could set a small aperture for extensive depth of field (in a landscape, for example) or a large one when you want to limit depth (as in a portrait).

Metering modes allow you to control what part of a scene the meter will take its reading from--an extremely useful capability when it comes to getting good exposure in difficult lighting situations.



Averaging meters, as their name implies, simply average all of the bright and dark areas in a scene to provide an "average" exposure. If the range of brights and darks in a scene is modest, averaging meters provide good exposure. Problems arise when a scene contains particularly large areas of either bright or dark subject matter which can fool the metering system. Most averaging meters overcome this handicap by also using a centre-weighted design that gives added emphasis to the centre section of the viewfinder, which is, not coincidentally, where most of us put the important subject matter. If you aim the centre section at this important part of your

subject, excluding dark or bright areas, the meter can calculate a more accurate setting.

Spot meters, a more sophisticated version of centre-weighted meters, take their readings from an even smaller section of the viewfinder--often just a few degrees of the total view. Spot meters are an ideal solution in situations where you want to meter a very small area of one tone against a large area of brightness or shadow--a person's face surrounded by bright sky, for example.

Matrix metering or evaluative systems, by far the most sophisticated type of metering wizardry, are eerily accurate even in the most confounding situations. They work by dividing the viewing area into a series of key zones and taking separate readings from each area. This information is then fed into a computer chip that has been programmed with hundreds of thousands of potential lighting combinations; the meter then makes an educated guess at what the important parts of your scene are and exposes accordingly.

Depth of Field:

The topic of depth of field (DOF) tends to give the shakes to many inexperienced photographers, but the concept is actually very simple. It is the range in a scene, from near to far, that is in sharp focus. The ability to control how much is in focus has an immense effect on your pictures. When shooting a landscape, for example, you'll want as much of the photograph in sharp focus as possible, so a greater depth of field is required. In other situations, as in taking a portrait, a shallower area of sharp focus will isolate your subject from distracting backgrounds.

Three things control the depth of field of your photograph: the focal length of the lens, the aperture, and the distance from the subject. Other things being equal, shorter-focal-length lenses, smaller apertures, and greater lens-to-subject distance all increase the range of sharp focus, while longer lenses, wider apertures, and a shorter distance to your subject reduce the depth of field.

When you look through your lens, however, you will not be seeing what's really sharp and what's not. With point-and-shoot cameras, this is because you're not looking through the lens--you're looking through a separate viewfinder. With SLRs, you're looking through the lens at its widest aperture; it closes to a smaller *F* stop only at the instant you press the shutter button. This is a problem if you're using a medium telephoto lens to take a portrait of your mate with a PB fish. As you look through the lens, it *appears* that the trees and the buildings in the background are out of focus. But because you have a small aperture set, when you get the picture back, your mate and his fish are lost in all that junk behind him.

When it all comes right, you need to trust your photographer.



The solution?

Many SLRs have a depth-of-field preview button; when you press it, the lens briefly closes to the shooting aperture, showing you the real depth of field. Be aware that when you press this button, the image in the viewfinder will temporarily darken. If too much is in focus, simply open the aperture, put on a longer lens, or move closer. Or all three. If too little is sharp? you simply do the reverse.

Conclusion

In essence then, if you want consistent results your photography needs as much work and thought as your carp fishing. You need to experiment and think before you press the button, just like you have to give a bit of thought to where you place your baits.