

VCC



# Close-Up

[VictoriaCameraClub.ca](http://VictoriaCameraClub.ca)

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"Vann" by Graham Budd

**Victoria Camera Club**

**April 2021 Volume 74 Number 4**







## CONTINUING STUDIES@UVIC

### Fall 2021 Photography Courses

We are currently planning our community education program for the Fall term. We anticipate that we will continue to offer the majority of these courses online, along with a limited number of in-person courses with small maximum enrolments.

Here are just a few of the courses we hope to offer:

- Introduction to Digital Photography
- Cashing In on Your Photography
- Photography Plus: Understand Your Camera and Improve Your Photos
- Composition and Light

Please visit our website in July for complete details about our fall courses.

[continuingstudies.uvic.ca/photography](https://continuingstudies.uvic.ca/photography)



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"The Wave" by Lorna Zaback

Established in 1944, the Victoria Camera Club is a group of people who share the love of photography. We come together to appreciate each other's images, to learn, both from the feedback on our own images and from the images of others, and to exchange tips on how and where to take effective photographs. Our focus is on continuous learning. Our media include both film and digital and our expertise ranges from novice to master.

## Events

We hold a number of events including:

- Three meetings a month from September to April (excluding December)
- Field trips
- Workshops
- Special Interest Groups (SIGs)
- Competitions within the Club and externally

**Meetings begin at 7:00 PM, all meetings, workshops and SIG's are currently on-line only.**

## Membership

Annual fees include all workshops (except studio shoots and special events), meetings and all field trips unless travel/accommodation is involved. Annual fees are: Individual, \$85; Family, \$107; Student, \$36.

For current event information and locations please go to the website [victoriacameraclub.ca](http://victoriacameraclub.ca) where you can also read or download the colour version of *Close-Up*.

### PSA Award-winning Website and Newsletter

2011, 2012, 2013, 2014, 2016, 2017,  
2018, 2019 and 2020

### CAPA Award-winning Newsletter 2015

## Please support our advertisers.

Remember to tell them that you saw their ad in *Close-Up*. Member Discounts are listed in the members section on our website.

**April 2021**

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For additional information: please contact:

Membership: [membership@victoriacameraclub.ca](mailto:membership@victoriacameraclub.ca)

Workshops: [workshops@victoriacameraclub.ca](mailto:workshops@victoriacameraclub.ca)

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The Victoria Camera Club is a member society of the Victoria Arts Council, Canadian Association for Photographic Arts (CAPA), and the Photographic Society of America (PSA).



VICTORIA ARTS COUNCIL



## Calendar

Our workshop and field trip program is too extensive to list in *Close-Up*. Please go to the calendar page on the website ([victoriacameraclub.ca](http://victoriacameraclub.ca)) for the latest details of all our workshops, field trips and meetings.

**All meetings and workshops are on-line only, until further notice. Please check the calendar for updates.**  
[Victoriacameraclub.ca/club/clubschedules.aspx](http://Victoriacameraclub.ca/club/clubschedules.aspx).

**April 1<sup>st</sup>: Competition Night.** March competition results. There is no theme submission for April (Annual Competition submission.)

**April 8<sup>th</sup>: Presentation Night.** Andrea Seraphim from North Vancouver will present "Passion for Paris!" Every picture has a story behind it and Andrea will share some of those stories.

**April 15<sup>th</sup>: Members' Night and AGM.** Our AGM will be followed by presentations of members' images, field trip slide shows, prints or short technical presentations.

**Workshop Highlights:** Fine Art Black and White Long Exposure Photography.

**Field Trip Highlights: Cancelled until further notice.**

**Cover Image: "Vann" by Graham Budd.** Despite a severe case of CPOD that frequently saw Vann doubled over and gasping for air while putting, he continued to play 18 holes 4 or 5 times a week without complaint.

His rugged "Old Man of The Sea" appearance made for an interesting subject although he actually was a gentle man with a soft voice and kind demeanour. As his condition worsened, I asked him if we could do a portrait shoot together, from which I would print any images he liked and give them to his wife as a keepsake. So, one bright sunny day, that's what we did.

The shoot took place in and around his home in the Phoenix, AZ area. The light in Arizona is very harsh, even in early spring, so we shot mostly in the shade and chatted as he began to relax. I took about 100 or so images that day, processing them in many different ways producing a number that he liked. This one had the busy background replaced and I tried to bring out as much of his character through light and detail as I could. Vann passed away about 6 months after the shot was taken.

This image gained 2<sup>nd</sup> place in the February Intermediate People Competition.

## President's Message

April signifies a time of renewal. For us, on south Vancouver Island, spring flowers are popping up everywhere, although at the time that I am writing this we are unable to arrange field trips to find these beauties, I still encourage you to get out into the fresh air and explore the many places where you can find new growth. It's an opportunity to dust off your macro and close-up lenses and practice photographing with shallow depth of field.

April is also when our competitions start wrapping up and where you get to see how you did in the March competitions. It's our last monthly results evening before our year-end results in May. To round out the April competitions the last entries for the PSA Round 3 competitions are due on April 2<sup>nd</sup>. So, get your Nature, Creative and Open photos in!

Also due on April 1<sup>st</sup> is your entry for our Nanook Lodge competition. Submit your best nature or wildlife photo for a chance to win a four-day/three-night stay, courtesy of Sam Anderson, owner of the Lodge. Sam will join us on May 6<sup>th</sup> when we announce the winner.

Another event that occurs in April is our AGM, which will be held during Member's Night on April 15<sup>th</sup> this year. As with last year, it will be taking place on-line using Zoom. You will have received your AGM package last week. Along with the election of the board there will be a motion to increase the board term from one year to two and stagger the available seats each year. The purpose for this motion is to avoid a large portion of the board changing at one time and will provide continuity within the board each year. As this motion is a change to our by-laws, we will need all Club members to vote on it.

Thinking about the Club's AGM reminds me that some volunteers are stepping down from their positions. I ask all members, especially those who have not volunteered in the past, to think about playing an active part in our volunteer organization that gives so much to everyone of us. So, please consider giving back by filling a role for the coming year.

You can have a positive impact by becoming an active participant. This past year we had many new members stepping forward and helping out with various committees. I thank you for that. As is said "Many hands make light work" and I also add that it makes our Club better.

*Teri VanWell, President.*

# VCC's Website

by Richard Letourneau

The overall management of the Victoria Camera Club's website is my responsibility and that of Greg Blaney. I apprenticed for one year under our former website administrator, Steve Jakes, and have now shared my knowledge with Greg. Together we divide up the workload. We are developing a website operations manual to guide future website administrators. Additionally, many committee representatives have access to their respective areas on the website to independently update news, competitions, events and other information as required.

The major tasks for the Website Administration Team, as described in the VCC Executive Manual, are to provide accessible, timely information on Club schedules and activities for the benefit of our members; to provide a venue for the display and celebration of our photographic creations; and to promote our club to a broader audience to attract new members to the Club. The website consists of 133 pages of information and is hosted by Visual Pursuits, a service provided by Software Pursuits, Inc. We have 238 Active Full Members with a subscription that allows 300 competing members. This grants us the ability to post up to 12,000 new images annually on the website.

Since the onset of the COVID pandemic we have played a crucial role in disseminating information to members. That includes a Covid-19 Safety Plan, Participant Agreement (when in-person field trips are allowed) and how BC Ministry of Health Guidelines have impacted our operations. We are responsible to announce Zoom links for Club meetings.

The Club's home page has current information under these headings: Alerts, Reminders, News and Events, along with information on how the public may join the Club and a helpful link for members to renew their annual membership. The homepage is where the site map, copyright information and disclaimer are found as well as *Close-Up* and the Favourite Sites for Photography in and Around Victoria page, listing locations identified by Club members. Our team is called upon to assist members with account/login issues and password resets.

To encourage people to join VCC we have placed an announcement that guests are welcome to attend up to three Club Zoom meetings prior to paying for membership. Since November, twelve guests have attended meetings and two have become members.

Once a year, the Website Admin Team produces spots on the Calendar for all of the SIGS, Tuesday Groups, Competition Nights, Presenters' Nights, and Members' Nights. We have developed a spreadsheet to assist us in this task. Committee members can insert their own text for events for these pages and for workshops and special events. News and Event Managers are able to insert one image to accompany their posts. If more than one image is needed in a particular calendar event the Website Admin Team handles those requests using Image Manager. The Website Admin Team provides support. The Website Administrators regularly check that all links are active and working properly. A huge amount of work goes into preparing documents, registration pages and PayPal buttons, to accept Guest Fees from other camera club members to attend some of VCC's external presenters' workshops.

Creating and monitoring galleries is another important aspect of the Website Admin Team. Galleries are created by the Website Administrators and by Club members with specific permissions to do so. Those Club members create galleries for various activities such as workshops, field trips and special interest groups. Website Administrators create and populate galleries for external and internal competitions as well as Featured Galleries for each VCC calendar year. Slideshows of gallery images are created by the Website Admin Team on several VCC web pages throughout the site. All galleries and slideshows, regardless of who created them, are approved and monitored by the Website Admin Team for correctness and content.

Victoria Camera Club has a public Facebook page, a private members-only Facebook page, an Instagram account, a Twitter Account, a YouTube Channel and a member-only Flickr group to allow members to see other members' images. The links are located at the bottom of the homepage. You do not have to be a member of these groups to view posts. Simply click on any of the hyperlinks.

Thanks to Garry Schaefer for managing the Flickr account; Normand Marcotte for the YouTube channel; and Ken McLean for Facebook accounts, with assistance from Teri VanWell and me as Facebook administrators. At the present time the Instagram and Twitter pages are dormant as we are currently looking for someone to assume that responsibility. Can you help?

It's also time to recruit another person to work on the Website Team for training and succession planning to ultimately fulfill the role of webmaster. Please give your careful consideration as to how you may serve the Club in one of our vacant positions.



# Photographing Waterfalls

by Mike Murchison

Being in the presence of a stunning waterfall is a beautiful experience. Whether you're feeling the power of a roaring avalanche of water or the peacefulness of a gentle cascade, waterfalls always capture our imagination and stir our emotions.

Vancouver Island provides many opportunities to photograph waterfalls; there are hundreds to explore! Some waterfalls are large, and some small, some flow year-round and others are seasonal. Some tumble onto a beach, others cascade into the ocean, trickle over rocks or through beds of ferns. There are waterfalls in beautiful canyons or surrounded by lush rainforests. Many of these are easily accessible and even more that require challenging hikes. If you are interested in photographing waterfalls, there always seems to be one around the corner.



*"Sandcut Beach" 1.3 seconds, f22, ISO 100*

Finding your subject may not be difficult but successfully expressing it through your camera lens can present challenges. These challenges come as creative, environmental or technical but, fortunately, most have solutions. How do we use photographic techniques to capture the emotion of a waterfall and share that through our images?

**Shutter Speed:** When photographing waterfalls shutter speed is the most important setting. Sometimes a fast shutter speed will capture the strength of a powerful falls. However, most photographers prefer a longer shutter speed to show the movement of the tumbling water. This gives a smooth look and the impression of motion and often best captures the feeling of the location. Even longer shutter speeds can give a light dreamy look to a gentle cascade.

Most aspects of waterfall photography revolve around getting the right shutter speed for the desired result. It would be easy if there was a speed that worked for all waterfalls, but every location is different and requires different settings, depending on your vision, the amount of water, the speed the water is flowing and the light.



*"Kvernufoss, Iceland" ½ second, f8, ISO 100*

**Gear:** Many types of photography don't require specific gear to achieve good results but to take great waterfall photographs, there are a few gear necessities and a few optional items that will help get better results. You will need a camera that allows you to shoot in manual mode, a tripod and optionally polarizing and neutral density (ND) filters. What these items have in common is they help you use long shutter speeds.

**Tripod:** A sturdy tripod is a necessity. Even with image stabilization in cameras or lenses, it isn't possible to handhold your camera for the long shutter speeds you will be using. Having a tripod eliminates camera movement and a sturdy tripod that you can put in moving water opens new viewpoints and compositional flexibility.

**Camera Settings:** Unfortunately, there are no universal camera settings for landscape photography; they will always change depending on the light, but ½ to 1 second is a good starting point. Manual mode allows you the most control in setting the right shutter speed. Generally, you will be shooting at your camera's lowest ISO setting, then choosing an appropriate shutter speed and adjusting your aperture to get the depth-of-field and exposure you desire. One thing to note is you don't need to worry about shooting at small apertures if that is required. You may have slightly diminished image quality at f22, but it's better than not having the image you envision. If you find yourself at your highest aperture and lowest ISO yet still unable to lengthen the shutter speed, it is time to invest in some filters.

**Filters:** There are two types of filters that can be useful, ND filters and circular polarizers. A circular polarizer is usually the filter of choice. One of the challenges of shooting waterfalls is the glare and reflections on any rocks or foliage around your subject. A circular polarizer does a great job of removing reflections and can help even out your exposures. Most polarizers also block one to two stops of light which can help lengthen your shutter speed.



*“Purakaunui Falls, NZ”, 5 seconds, f22, ISO 50*

If you are still having problems achieving the required shutter speed, a ND filter will help you get there. These filters block light going to the sensor. For waterfalls, a three-stop filter will usually do the job. Only in extremely bright light will you ever need a stronger ND filter. However, sometimes you may want to try very long exposures for artistic reasons.

**When to Shoot:** One error many beginners make when shooting moving water is to overexpose and lose detail in the highlights. Waterfalls are a subject that love to be photographed in soft light. If you're looking for something to photograph on a cloudy day, head to a local waterfall and you won't be disappointed.



*“Rainbow Falls”, 4 min., f22, ISO 50, 10-stop ND filter*

Bright sunlight is your enemy when shooting waterfalls so avoid sunny days unless you are able to photograph in the first or last hours of the day. Full sun shining on a white waterfall makes exposure very difficult so choose your times to fit this subject.

**Extra Gear Ideas:** Beyond what you normally carry there is some gear that helps you to get the shot. Rubber boots or hip-waders can allow you to access different compositions or in some cases allow access to locations you may not otherwise be able to get to. Be careful as wet rocks are very slippery and foot entrapments can endanger your life. The closer you get to the waterfall the more you will be dealing with spray on your lens and gear so a rain hood for your camera and a dry lens-cleaning cloth will be welcome additions.

**Advanced Techniques:** Once you have the basics mastered, you can try more advanced techniques. Waterfalls create wind that causes plants to move and blur with the long exposures we are using for the waterfall itself. If you don't like this movement, try shooting a separate shot at a faster shutter speed then blending the images in post-processing to freeze the plants while still showing the movement in the water. You can also use this technique to blend different parts of a waterfall than may look better at different shutter speeds.

Another feature often seen around falls is swirling pools of foam or bubbles. These pools can create interesting foreground patterns and can be fun to photograph. You will likely have to lengthen your shutter speed by a few seconds to capture this movement smoothly but the results can be captivating.

Hopefully, these tips will get you on the path to a waterfall near you and allow you to create some wonderful images of the beautiful world that surrounds us. Have fun out there and see you on the trails!



*“Goldstream Falls”, 5 seconds, f22, ISO 50*



# Workshops

by Jim Fowler

Cafés have existed in Paris since 1686, according to Ann Mah, author of *Mastering the Art of French Eating*, (Penguin Group, 2013). Café de Flore, at the corner of Boulevard Saint-Germain and Rue Saint Benoit, is little changed since World War II. A rival to Les Deux Magots, it too was frequented by French intellectuals and ex-patriots. You can catch a glimpse of the Café in season 1, episode 6 of “Emily in Paris”, and other films or you can attend Andrea Seraphim’s presentation on April 8<sup>th</sup>, Presenters’ Night and see through her eyes.

A resident of North Vancouver, Andrea has been travelling to Europe for 15 years and her favourite place there is Paris. From six-level stairways in Montmartre to Monet’s monumental lily paintings in the Musée de l’Orangerie in the Tuileries Gardens, who doesn’t love the many unique and extravagant sights for which Paris is famous? Although landmarks are prominent, Andrea’s gallery includes street life and graffiti and the inside of small restaurants and boulangeries, as well as smaller streets like Rue Montorgueil, which runs north from the intersection of Rue Montmartre and Rue de Turbigo, near where the old Les Halles market once stood. We can’t go to Paris just now but you can Zoom there with Andrea or go to [www.andreaseraphim.com](http://www.andreaseraphim.com).

Mark your calendars for May 14<sup>th</sup> when George Barr will speak on the topic of “Why Photographs Work”. Presented by the Inter-Club group, George is a retired family doctor who works two days a week in the mental health field, in addition to his photography work and writing. “Why Photographs Work” is his third book.

Like others, George “wanted to be Ansel Adams”. His strength now is his fine art photography, from middle ground landscapes to up-close industrial objects such as kettles and pipe benders. In “Why Photographs Work”, George picks 52 images by known and unknown photographers and then he explores what it is that makes each image stand out.

Paris is a very long way from the Canadian Rockies in almost every way imaginable. Black and white photography can be just the ticket for an amazing variety of subjects from wrought iron to mountain rock strata. A further addition to the recent presentations on monochrome photography during this season was Lee Nordbye’s presentation at the March 11<sup>th</sup> Presenters’ night. Lee describes himself as a “recovering accountant” and emphasizes art first, technique second. If you missed

his intriguing presentation, go to his website [www.lee-nordbyephotography.com](http://www.lee-nordbyephotography.com)

Lee describes himself as an “artist, explorer, storyteller, guide and coach” with a “lust for the outdoors”. He has photographed in the Canadian Rockies, Greenland and Namibia. “Mountains,” he says, “scream black and white”. Look for black skies bordering white snow, or moon or cloud, or black rock with similar white contrasts. His “North of 60” collection has some strong contrasts between white ice and dark background.

Even the Namibia photos emphasize the interface between dark and light, whether a classic curved sand dune peak-edge division between light and shadow, or zebra close-ups, or the ripple effect in sand caused by the wind and emphasized by low light.

Lee likes to call his work “bold”. In his blog, he offers some mini-courses, such as his “S.T.O.P.” technique to “refocus” one’s attention on what is important. “Stop” begins with deciding the “story” before you click the shutter. You should decide what it is that excites you, what stirs your heart. Only then, with a story established, should you consider the “technical” aspects of level horizons and focus points. After technical comes “on balance”, when you look carefully at all the elements in your frame, including those around the edges, including those that help the story and excluding those that hinder it. Finally, “perspective” (viewpoint) is the fourth element to consider. Do you go high, or low, further left or further right? What vantage point gives the best view? It is a simple but helpful formula for field photography.

Cole Thompson on February 23<sup>rd</sup> was the most unique presentation this season. Strictly a black and white fine art photographer, Cole shared with us his journey to find his vision. (Ansel Adams has already done Ansel Adams, so don’t even try to do him better!) He described how it took him two years of “photographic celibacy” to find his vision. Anyone can learn the steps but in order to dance, you have to “hear the music.”

To better see the possibilities for black and white, Cole keeps his on-camera display set to monochrome even though he records the colour data in raw. Knowing in advance how he wants the photo to look, Cole uses monochrome conversion colour sliders, levels adjustments, dodging and burning, contrast and spot removal in Photoshop as his preferred tools. Your vision is what adds the spark to your pictures.

Summer will soon be upon us, and you will long for those speakers who shared their photographic journeys via zoom over the winter.



# Luminosity Masking

by Neil Boyle

For photographers, there is a progression from figuring out how the camera works to figuring out how post-processing works and making pictures. Post-processing, using photography software to enhance an image, starts with general image modifications, such as exposure, colour temperature, contrast and saturation and progresses to working on specific aspects of the picture, such as shadows and highlights. More advanced tools might include setting the black and white points, changing hues, and colour grading. (Until recently this was called split toning in Lightroom.)

The next level in post-processing is applying changes to specific areas of the image referred to as selections. Selections can be made in many different ways, from hand-drawn or painted to free-form or geometric figures (circle, square) to modified sections of the image (using graduated or radial filters). In Photoshop, the magic wand selects similar colours, and the quick selection tool looks for edges. There is a major problem with using selections based on shape if care is not taken, the edges of the modified area are obvious. This can be reduced by careful placement of the selection edge and a degree of feathering, which softens the edge, allowing it to blend in with the nearby unmodified portion of the image.

A more advanced method of selection can be based on either of the two characteristics of individual pixels: luminosity or colour. Feathering is done by partially selecting pixels at the edge of the selection with similar luminosities or shades of the colour rather than the shape. This technique minimizes the problem of edges, as the selection fades very nicely into the surrounding non-selected area.



*“Pender Bay Example”*

Luminosity masking is a technique that selects pixels based on a user- or pre-specified range of luminosities (or colour) and applies that selection to a mask on a layer. The advantage is that the software does the work of selecting, the selection is accurate and the technique produces a very pleasing, natural feathering of the edges.

Ansel Adams came up with the idea of splitting an image into ten different light zones. The luminosity of a pixel can have 256 different values per colour channel so, in theory, we could have many selections (over 16 million) but we rarely need more than Ansel’s ten. Any one or more of those zones can be selected and modified and, with a little care, produce very attractive results. This technique works very well for landscapes and images with areas with different luminosities, not so much for flat, low-contrast images. It works well in place of HDR where it is known as digital exposure blending; this allows greater control and none of the artificial look so common to HDR images.

Once a selection is made, all the modifications available in the software can be applied, the pixel brightness and colour, and the image contrast can be modified in many different ways. There are several ways to apply a selection for these targeted local adjustments. The selection can be applied directly to a pixel layer in an image, a non-reversible process. It can be applied directly to an adjustment layer which is modifiable but hard to change the selection. The most useful method is to apply the selection as a mask on an adjustment layer, allowing future modification of both the selection and the properties of the adjustment. The mask can be painted on selectively, enhanced or reduced in effect.

All of the major photographic software packages support luminosity masking but the process currently requires setting up the selections for each image. To simplify this, numerous people and companies have produced “panels” that allow the selection of luminosity zones with a single click. This is very efficient but your use of the tool will be much enhanced if you have an idea of what the software is doing under the hood. A bit of internet research on how to make a luminosity mask manually will pay off. Given the range of panels available, before investing it is worth taking advantage of the free trials to find the one that fits your needs.

For the techno-geeks, luminosity masks can be based on luminosity (how bright a colour appears) or on brightness (how bright it is) and there is a slight difference in the outcome. Masks are 8-bit, and selections are 16-bit, again producing a slightly different selection. These factors may affect your technique or software choice.

## September 2021 Theme: Humorous

by Sharon Mosey

The last year has challenged us to find new ways to stay connected while staying safe. Thank goodness for photography! We can use our creative talents to share with others the world we see through our lenses. We are starting the 2021-22 year with a chance to share our lighter side.

Whether you prefer puns, irony or general silliness, laughter is good medicine anytime. Your challenge with the "Humorous" theme is to capture an image that tickles your funny bone. There are no restrictions as long as it is suitable for family viewing. Your image can be a composite and can be post-processed as you see fit.



*"Omg Omg Omg" by Mark Sicherman*

Landscapes, people, pets, wildlife or combinations thereof, as in this photograph, all offer opportunities for humour. If you are looking for inspiration, check out the annual Comedy Wildlife Photography Awards ([comedywildlife-photo.com](http://comedywildlife-photo.com)). Here's a chance to turn that awkward bird shot into a competition winner!

Finally, we'd like to pass on a reminder from our judges about your image titles. While not usually a factor in points awarded, titles convey the image's context and can provide a perspective to the viewer. Ansel Adams said "A true photograph need not be explained, nor can it be contained in words". But since we must provide titles for our competitive images, let's make sure they contribute to the viewer's experience.

## February 2021 Competition Judges

We thank our external judges for the February Intermediate and Advanced level competitions Tom Savage, Gregg Eligh, Karen Stoyles, Larry Brietkreutz, Michael Breakey and Ed Moniz. We also thank our in-house judges of all novice competitions and intermediate prints: Pam Irvine, Lorna Zaback, Leah Gray, Richard Webber and Nicci Tyndall. Images and judges' comments are available at: [victoriacameraclub.ca/Competitions/CompetitionResults.aspx](http://victoriacameraclub.ca/Competitions/CompetitionResults.aspx).

**Tom Savage: Nature.** Tom works in Nature and Photojournalism photography, and has won medals in 11 different countries. In 2006, one of his images was "Most Honored" in Nature's Best Photography Magazine and displayed in the Smithsonian Museum of Natural History in Washington, DC. Tom is a judge with the PSA.

**Gregg Eligh: Open.** Gregg is a good friend to the Club and well known for his judging over the years and his interesting workshops. He teaches continuing ed. photography courses at Camosun College. Gregg has worked across North America and the Caribbean doing corporate, editorial, catalogue and advertising photography.

**Karen Stoyles: Theme** (You Gotta Love It!!!). Karen lives in Brantford, Ontario and is a member of the Brant Camera Club. Her photographic interests lie with wildflower, macro and creative photography. Karen has been judging photography for over 10 years for camera clubs and fairs. You can find her images on Flickr.

**Larry Brietkreutz: People.** Larry has enjoyed the inspiration and challenge of all types of artistic images, whether created with the camera, software, or brush and paint for over 35 years. He is a Certified CAPA Judge and teaches photography courses for Surrey Recreation. He is the Past-President of CAPA.

**Michael Breakey: Altered Realty.** Michael Breakey is a professional photographer based in Kelowna. His passion is landscape and available light portraiture. Michael has presented numerous workshops, specializing in Photoshop and Lightroom. He is the Director of Education for CAPA, including the judging course.

**Ed Moniz: Advanced Prints.** Ed has studied black and white photography and printing, and completed a one-year mentorship with George DeWolfe. As a member of Professional Photographers of Canada he earned an Accreditation in Night Photography and designation as "Craftsman of Photographic Arts". Ed has presented workshops at the Club for about 10 years.






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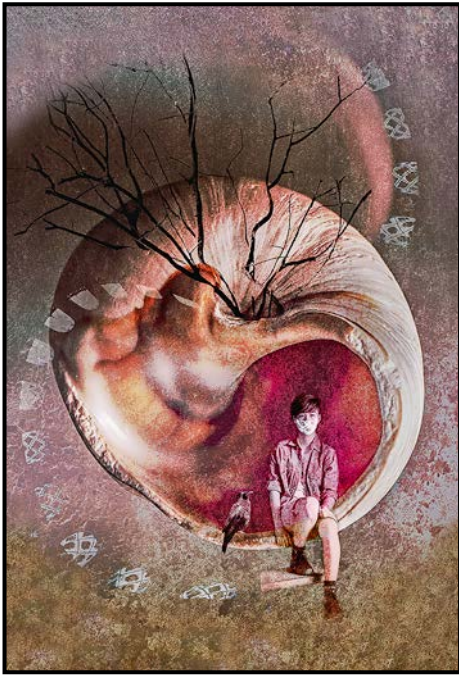
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*Advanced Altered Reality - 1<sup>st</sup>*  
*"Dreaming in COVID" by Lorna Zaback*

**Judge's Comments:** A very well-constructed image in the Covid era. The composition of the various elements is well-balanced. The integration and blending of these elements is well done.



*Advanced Open - 1<sup>st</sup>*  
*"Pathway to Heaven" by Daniel Rondeau*

**Judge's Comments:** I've walked these stones many times, but you have made them monumental. The light, contrast and texture have made them sculptural. Very well done.



*Advanced Monochrome Print - 1<sup>st</sup>*  
*"Family Gathering" by Christine Hutchins Gallagher*

**Judge's Comments:** Great image, good anticipation.



*Advanced People - 1<sup>st</sup>*  
*"The Spinner" by Gordon Griffiths*

**Judge's Comments:** Amazing composition, capture. a well-designed and executed story. Congratulations!



*Advanced Nature - 1<sup>st</sup>*  
*"Talons Up!" by Kathryn Delany*

**Judge's Comments:** Great action shot and strong nature story. Good exposure and the eagle is very sharp.





*Advanced Theme - 1<sup>st</sup>*  
*"Sailing Across" by Nicci Tyndall*

**Judge's Comments:** A very well-done image conveying the theme, "You gotta love it." The maker has done an excellent job in addressing all technical elements. The depth-of-field is lovely.



*Advanced Nature Print - 1<sup>st</sup>*  
*"Steller's Flight" by Mark Sicherman*

**Judge's Comments:** Great image.



*Advanced Open Print - 1<sup>st</sup>*  
*"Penguin Parade" by Steve Lustig*

**Judge's Comments:** Great composition and treatment for the print, very creative.



*Intermediate People - 1<sup>st</sup>*  
*"Tanzanian School Girls" by Lorna Scott*

**Judge's Comments:** This is a well-composed story with good light, exposure and depth-of-field. It is fortuitous that the girls lined up so nicely and did not overlap with the tallest one at the back of the group. Good, natural expression on the faces. The lack of colour adds to the drama.





*Intermediate Altered Reality - 1<sup>st</sup>*  
*"Two Men Lost" by Graham Budd*

**Judge's Comments:** Very interesting feel and story to this image and much can be read into it.



*Intermediate Theme - 1<sup>st</sup>*  
*"Lion Loves Tree Rubs" by Wendy Clay*

**Judge's Comments:** This is an exquisite image that exemplifies the "You Gotta Love It" theme. From the composition to exposure sharpness, the photographer has handled the technical elements beautifully.



*Intermediate Open - 1<sup>st</sup>*  
*"Forward Flow" by Jarrett Lindal*

**Judge's Comments:** Excellent job of panning to illustrate drama, speed and action.



*Intermediate Nature - 1<sup>st</sup>*  
*"Tastes so Good" by Karen Towne*

**Judge's Comments:** A great nature story with perfect timing catching the bat's tongue. Good composition. The bat is very sharp.



*Intermediate Open Print - HM*  
*"Bee on Pink Cosmos" by John Clarke*

**Judge's Comments:** Good macro shot of a busy bee. Direct sunlight makes for a difficult exposure. The sharp shadow of the bee adds interest to the photo.





*Novice Nature - 2<sup>nd</sup>*

*"Black Oyster Catcher" by Maureen Reid*

**Judge's Comments:** Nice photo of a Black Oyster-catcher fishing for clams/oysters. The colours are strong. Sharpening is strong.



*Novice People - 1<sup>st</sup>*

*"Sharing Photos without Blasting them all over the Internet" by Joanne Couch*

**Judge's Comments:** A wonderful capture of grand-mothers sharing images. The image is sharp and well exposed with clearly visible eyes and facial expressions. The expressions are the story in this image with the lady on the far left who can't see from where she's sitting adding a wonderful bit of interest. Well caught.



*Novice Open - HM*

*"Whoa Whale" by Jennifer Carlstrom*

**Judge's Comments:** You have captured a "decisive moment" in this shot. Sharpness looks good throughout and the soft clouds provide a pleasing backdrop,



*Novice Theme 1<sup>st</sup>*

*"Happy with my Mom" by Merna Forster*

**Judge's Comments:** The coy smile from this child makes this image. The inclusion of their surroundings gives us a more complete story, nicely done. The image is sharp throughout.







colour. Try underexposing your images by 2/3's stop or use a polarizing filter to provide greater contrast and cut out the glare created by shiny plants.

An overcast day lends itself well to photographing flowers because the clouds will act as a soft box creating soft, even lighting which complements the soft delicate nature of a flower. Shooting during the golden hours when light is softer brings out detail, texture and richer colours.



*"Gerbera Daisy"*

The background matters. It plays a significant role in flower photography and can be the difference between a snapshot of a flower and an eye-popping image. The background needs to support the subject, not detract from its beauty. Choose a shooting perspective where there is nothing distracting and your subject is isolated against a clean, pleasing, colourful background or use a shallow depth-of-field to render the background soft and out-of-focus.

Flower photography offers an abundance of colour but the way you use colours together in your composition can significantly affect the vibrancy of your image. Your image will have more impact if similar coloured flowers are not in the background. Instead, take advantage of naturally occurring complementary relationships in nature to create more striking and visually appealing images. Photograph red flowers against green foliage or grass, an orange flower against a bright blue sky, or choose flower beds planted with purple and yellow.

Something often overlooked is making in-camera adjustments. You can manually change the default colour



*"Spring Crocus"*

saturation of your images resulting in more vivid colours. This is done through your menu button and for Canon shooters the adjustment is made in Picture Styles and for Nikon shooters it is made in the Picture Controls. This affects only the in-camera JPEG image unless you are using the camera maker's RAW processor.

We photograph flowers for their inherent beauty and incredible array of colours. Let this spring inspire you to capture this wonderful imagery and celebrate the joy that flowers bring into our lives.



*"Alstromeria (Peruvian Lily)"*

## Member Profile: Jacqui James

I love wildlife photography, particularly large mammals and birds. I like architecture, abstract and landscape photography. I dislike taking pictures of people and I avoid street photography. I enter Club competitions, but I find it hard to find non-nature pictures. I like to see what judges think of my pictures, but I don't dwell on any low scores. I take photographs for my own enjoyment. We display over twenty large photographs in our home and change them often, re-using the frames.

I have taken pictures since I was a child with a Kodak Brownie and I bought my first SLR with a long lens when I was about 20. I currently use a Nikon D500 with 80-400 mm and 18-70 mm lenses. I use Lightroom and occasionally Photoshop. I find that if I don't use Photoshop often I soon forget how to do some things.



*"Elk"*

I used to do a lot of hiking, backpacking and camping in parks including Strathcona (Forbidden Plateau), Manning, Garibaldi, Mt. Robson, Cathedral Lakes, Olympic, Grand Teton, Yellowstone, Banff, Jasper, Yoho, and Pacific Rim (Long Beach and the West Coast Trail).

I have travelled a fair amount including across Canada, the USA, UK and Europe, the Caribbean, Hong Kong, South Pacific, Australia and New Zealand and have pictures from all these places. We took small planes in New Zealand to land on glaciers and I found it hard to take pictures from the plane when my hands were shaking.

I spent four months during a university summer break backpacking around Europe. I spent a month in Switzerland with a lot of time in Zermatt and the Jung Frau/Grindewald areas. I spent three weeks in Greece and loved taking pictures in the Greek islands.

My favourite place to photograph (outside BC) is Yellowstone National Park. I love the bears, bison, elk, pronghorns, wolves, coyotes, bighorn sheep, pelicans and the geysers. I prefer to go in mid-May or late September. My favourite animal is the moose which I have seen in the Grand Tetons and Jasper, but they are very hard to find and photograph. We found one in Maligne Lake in August 2020.



*"Bison"*

I like to take pictures of larger birds such as bald eagles, herons, owls, hawks, ospreys, ravens, pelicans, woodpeckers, snow geese, wood ducks and egrets. I once found a Great Egret at Island View Beach. We often go to Swan Lake, Esquimalt Lagoon, East Sooke Park, Whiffin Spit, Panama Flats, Island View Beach, Martindale and Cattle Point for birds and occasionally for flowers and mushrooms.

I love the Club's out-of-town field trips to places like Hornby Island, Tofino, Delta, the Palouse and Olympic National Park. I participate in many of the in-town fields trips. Of course, I like nature-related field trips best.

I was a member of the Club in the 1970s and rejoined in 2009 serving on the Club Executive as Secretary from 2015 to 2019.



*"Pronghorn Antelope"*



# More About Flash

*by Roger Botting*

In the beginning there were expensive flash bulbs, burnt fingers, misfires, lots of waste, and guide numbers. Then came the Braun flash, enough about that. Then I finally got a Honeywell Strobonar, a professional quality flash. Honeywell invented the auto-exposure flash, then the thyristor flash, and set the standards for handheld flash. I used mine for a number of years, then Honeywell went out of the photo business. The company also distributed Pentax equipment at its prime.

Then, thanks to some thief I went looking for a new flash. It was a Metz 45, as powerful as my old flash and capable of doing through-the-lens (TTL) flash metering, I was happy. When supplemented by a couple of Vivitar flashes along with a couple of photo slaves, I could do most of my portable flash work.

Then as my photographic work changed, I got a couple of Bowen Moonlights, and later a third. Reliable, big, heavy flashes, but less expensive than other small studio flash sets, the Bowens served me well for years. I did a lot of running back and forth until I could dial in the manual variable flash setting. I still have one of them.

Times changed and the Metz no longer worked well with my newer camera. So, I bought a couple of Nikon flashes, limited but reliable. And then another change and my old Nikon flashes didn't work with my new Nikon cameras. So, new Nikon flashes.

I started watching too much of Joe McNally and his "Hot Shoe Diary". The new Nikon flash system worked very well but it couldn't work around corners. Then I heard about the Godox AD200 flash which is about as powerful as my Bowens flashes, about the same size as my old Metz and has recycling times equal to my Metz with a remote battery pack. With the optional transmitter I had full TTL capability. I bought one.

The flash seems solid, has a replaceable battery pack which charges quickly, and lots of flashes per charge. The flash also comes with two flash heads, a conventional Fresnel lens type and a bare bulb (also an optional round head). The conventional head is the same as your regular flash but bare bulb is another story. By itself, it will fill a room with light, useful for events or architecture. It also works very well with softboxes.

The remote clips onto the camera's hot shoe giving you a big, easy-to-use visible menu on top of your camera.

Select one of the 32 channels (with certain flashes you can also set an ID number 1-100 giving you the possibility of 3200 discrete channels) and then select which group you want to put the flash in and away you go, TTL or you can dial-in manual flash levels or even turn it off. It has all the functions of my OEM flash, only it's better. Yes, remote flash control gets modern.

One feature I have not used is the ability of the controller to treat the remote flashes as two separate groups. For example, if you want to do two very different shots one right after the other but have a limited amount of equipment and time, the Godox transmitter can sequentially send out two separate sets of instructions. Picture one, you get full power flash power all lights, second shot, full power for side lights and no power for front light. This will continue until you change the settings. Before this it meant a lot of fiddling around on set but, it only works with certain flashes.

Another very nice feature comes with the TTL flash. Suppose you are doing a number of photos with the same light setup. From the remote you dial in exactly the light ratios you want. Normally, with auto flash, you will get a slight variation between each exposure when your model moves. A long press of the TCM button and the TTL setting will convert into manual flash settings at the power setting you are using.

Next, I bought the remote units to work with my Nikon flashes. The first one was DOA. I sent it back to the Canadian distributor, StrobePro in Calgary, and they quickly replaced it. The replacement worked great with full TTL control and is about half the size and a quarter of the price of a Pocket Wizard equivalent.

On occasion I do micro photography and I like moving the flash about. No cord with a radio control flash. I use a Godox TT350 which needs only two AA batteries.

When I need a powerful hot shoe flash, I use a Godox TT685, about a third the price of its Nikon equivalent and it has a radio receiver.

There were two issues. First, my larger Godox TT685 stopped working with the radio. Everything else worked. It even displayed the symbol on the LCD screen that the radio was on. In that case you can reset the flash by taking out the batteries and pressing and holding the flash test button for 5 seconds.

Second, the firmware is upgradeable but the upgrade works only on Windows 10 and only if you right click on the Firmware Upgrade icon and click "Run as Administrator", which gives the software elevated system privileges.

# Industrial Photography

by Ian Crawford

Many industrial photographers (IP) work for a client to enhance that company's profile. This is similar to architectural photographers working for a realtor. IPs have exacting professional standards. They avoid shots that show breaches in safety, health, cleanliness, or proper clothing as these could reflect badly on the company's image or their product.

These limitations do not apply to photo enthusiasts, we have scope to shoot what we see. Photographing in small shops or workspaces, taking pictures of the glorious clutter of tools, benches, materials and workers, is unrestricted. Geometric angles and shapes, varied colours and textures are on display to the observant photographer.

I started taking pictures of working people in the 1970s using a 35 mm SLR film camera with 50 mm and 35 mm lenses. I loaded bulk Kodak Tri-X black and white film, processed it using a change bag and printed it in a bathroom converted to a darkroom.

Taking pictures of workers meant standing close and then getting even closer. My subjects were often curious that someone was interested in their work and taking their photo. After working in many varied industries I became a shop teacher in high schools. The key aspect common to all of these jobs and which applies to IP is safety, that is, the safety of oneself, workers on site, property and equipment.



*"Her Majesty's Canadian Ship"*

Around Victoria we have interesting opportunities for IP shots. Industrial zones around the harbour include concrete plants, recycling and steel yards, shipyards and engineering facilities. Point Hope Shipyard has created

fencing with "windows" that allow observers the opportunity to watch and photograph ships being repaired. The shipyard has open houses and gives visitors freedom to wander, photograph and talk with their workers. At downtown building sites I am intrigued by the myriad cranes and opportunities to photograph construction below street level.

One of my favourite shots "Paving Paradise" shows a crew doing a continuous concrete pour for a parking lot. There is lots of action in this time-sensitive and demanding work. Wet concrete, from an off-picture pumping truck is dropping continuously onto a tangle of steel rebar. The middle person is running a vibrator to eliminate air bubbles and to help the concrete spread. Two workers with rakes place the mix while two others in the foreground level the concrete with a screed bar. The person at the right is running a vibrating leveller and the person in the distance is polishing the top. I was standing at a distance from this activity so I used a tripod-mounted camera with a 150-600 mm lens. The camera was activated using a remote shutter release.



*"Paving Paradise"*

Zoom lenses are tremendously useful. 70-200 mm is a good choice to get shots in areas with access restrictions. A wide-angle lens will help capture the size of big machinery. I often include something that indicates the scale in the frame such as a person. When taking pictures over the top of fences to get pictures with less clutter and interesting perspectives, I use a monopod and cable release to enable me to hold the camera up to 3.5 metres above ground. I set the zoom lens slightly wider to frame the picture to allow for cropping.

Gaps in a fence allow for interesting pictures. One time I went through a gap, keeping in mind what Woody Guthrie pointed out, a "No Trespassing" sign says nothing on the other side. When security came by after I had taken my pictures, I helped them by showing them where the gap was, I was thanked for that. If you ever try something like this, be polite and safe.

It is important to understand safety considerations. As a former worker and teacher, I emphasize the import-



ance of safety. Wear appropriate clothing that you do not mind getting dirty. High visibility jackets or vests, gloves, industry approved steel-toe boots, hard hats and goggles will make sense. Wet weather is also worth considering and overcast days will yield a nice soft-box look when wanted.

Industrial pictures can be misunderstood or overlooked by competition judges. My worst-ever score, accompanied with the most caustic critique I ever received, was for one of my favourite pictures. I thought my image resembled God touching Adam on the Sistine Chapel ceiling. Two men, without a ladder, were each hanging on to a vertical wall with one hand, high above the ground while the other hand tied off the inner retaining form for a concrete pour. I no longer expect judges to appreciate these pictures.

I am overjoyed when one of my photographs is selected by an artist to be the subject of a painting. Often the painting captures more than the colour, spirit and feeling of the original photograph. I have seen more than a half dozen of my pictures re-made into paintings as the artist uses their artistic licence.

We live in a time when industry is ever-changing. What photographers document today may become exceptional



*"She's Ready to Lift" by Judy Kujundzic*

when viewed from the future as methods of production and new environmental requirements continue to make changes in how work is performed. It has long been my pleasure and delight to honour working people by illustrating their skills and contributions through my photography.

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# How I Did It

## Looking for Virtue

by Penny Coddling

In making this image, I was attracted to the different shapes in a dormant rose bush. The interplay of thorns, curved stems, delicate leaves and rosehip buds created a delightful silhouette. I captured the image against the white, featureless sky of a cold spring day.

In processing the image, I wanted to emphasize the contrast between curves and thorns. So, I decided to create a pencil sketch of the image using a combination of image inversion and blending modes in Photoshop.

The procedure is: duplicate the background layer, invert it and change the blending mode to Color Dodge. At this point the image disappears and all that is seen is a white layer. Next, select the duplicate layer and apply a Gaussian Blur, then adjust the blur amount to reveal the image as a sketch.



I made further adjustments to emphasize the branch shapes with a warmer colour and to add texture to the background. The texture photo is of a sunlit parchment window covering in an old fort and was added using the Subtract blending mode. Finally, a border was added by using Color Efex Pro 4 to create a white border with an inner-edge black line. The border layer was added with a Darker Color blending mode to leave just the inner black line outlining the sketch. I think the resulting image emphasizes the majesty of the plant.

## Grandpa's Story

by Kathryn Delany

This image is a story about a grandfather with his new grandson. I caught the moment between the two having a quiet bonding time together while they were looking out of the window into the garden.

I took the photo on my iPhone 8, grateful that I had my phone close by allowing me to catch the two of them with their heads together.

I took the image into my iPad photo editing app iColorama and created a mask around the figures. Once I had the mask, I was able to get rid of the distracting background of a bright window and walls of the room by dropping in a gradient background.



I particularly like the shades of blue with the contrasting warm yellow and gold tones. The softness of the background leads one to imagine the infinite adventures ahead for a young boy with his grandpa.

Once I had the background in place, I inverted the mask and added a stamped pattern over the two figures, applied some distortions of the texture then added a similar tone gradient overall to tie the foreground and background together.

My final touch was to import the image into a painting app (Procreate) to clean up the edges with paint and add some subtle contrasts to the lights and darks. And so, we have Grandpa's Story. All edits were created on an iPad.



# Shoots Around Victoria

## Spring Flowers

by Nicci Tyndall, with Rilla Ballantyne and Jim Fowler

Victoria is known as the Garden City across Canada. Spring arrives while other parts of Canada are still in the depths of winter. In early spring Satinflowers will be among the first to bloom, sometimes as early as the second week of March. Then come Shooting Stars and Fawn or Easter Lilies. Camas, Chocolate Lilies and Calypso Orchids bloom anywhere from April to mid-May. Trillium bloom from the third week of April to mid-May.



*"Fawn Lily" by Rilla Ballantyne*

In Beacon Hill Park white Fawn Lilies bloom along the northwest ridge under ancient Garry Oaks, some over 300 years old. Common and Great Camas bloom each spring in the grasslands and meadows. Shooting Stars and Western Buttercup are plentiful and easy to find. Trilliums flower in quiet corners of the park. Chocolate Lilies on the north side of Beacon Hill are harder to find and the Prairie Violet is the hardest.

There are many areas around Victoria to find wildflowers. Look for Satinflowers and Fawn Lilies on the hill east of the parking lot at the Juan de Fuca Library. The Royal Roads lower loop is a three-kilometre trail with a variety of wildflowers. Satinflowers, Fawn Lilies, Shooting Stars, Calypso Orchids and Coral-root grace the forest at Thetis Lake. St. Mary the Virgin Churchyard in Metchosin boasts a spectacular display of white Fawn Lilies with some blue Camas spotted in and around the gravestones.

Mill Hill Regional Park has Camas, Shooting Stars, Trillium and Sea Blush bloom. It is about a twenty-minute moderate walk to the top with expansive views of Victoria, the Olympic Mountains and the surrounding area.



*"Chocolate Lily" by Rilla Ballantyne*

Fawn and Chocolate Lilies, Yellow Violets, and Calypso Orchids can also be found here. Brentwood Bay's Gore Nature Park is another Garry Oak ecosystem with Calypso Orchids, Fawn Lilies and Trillium in the woodlands. There is also a Camas meadow with Satinflowers, Shooting Stars and Chocolate Lilies. Nearby Oak Haven Park is a small, rocky outcrop with an endangered Garry Oak ecosystem. Early spring brings an abundance of wildflowers including Shooting Star, Fawn Lily, Camas, Calypso Orchid, Satinflower and Red Columbine.

In the Cowichan Valley you will be greeted by a breathtaking vista of flowers amongst the crooked Garry Oak trees at the Mount Tzouhalem Ecological Reserve with Fawn and Chocolate Lilies, Shooting Stars, Common (blue) and white Death Camas, and Deltoid Balsam-root. In 1929 my father was the first non-aboriginal to own property on Cowichan Bay at the base of Mt. Tzouhalem. I can remember my early childhood summers there.

Honeymoon Bay Ecological Reserve on Lake Cowichan reveals an abundance of spring wildflowers such as Pink Fawn Lilies, Bleeding Heart, and Trillium from April through to the end of June. This area boasts the largest known concentration of Pink Fawn Lilies in B.C. Mount Prevost has some yellow Avalanche Lilies.

Taking time in spring is an excellent way to shake those dust bunnies of winter, enjoy the fresh air, get some exercise, whether an easy walk at Honeymoon Bay, a moderate walk at Thetis Lake or a definite hike at Mt Tzouhalem. At the same time enjoy the beauty of nature and photograph the abundance of the spring flowers.

# About Drones

by James Dies

Flying drones as a hobby has grown rapidly over the past few years and has opened a whole new world of photography. The creative opportunities are endless. The world looks completely different from 200 metres up. Some of the views are mesmerizing and beautiful. There are some photos at the Pocket-lint website ([tinyurl.com/12v8teph](http://tinyurl.com/12v8teph)) by some good drone photographers for you to be amazed at.



*"Hatley Castle"*

The drone I use is a DJI Mavic Air 2. It is one of the most popular and versatile drones. I picked DJI because it has a virtual monopoly for drones, and they have been doing it the longest. They are sold in high-quality camera stores like Kerrisdale Cameras in Victoria. If you pick a lesser-known manufacturer you risk them going out of business and all your support is gone, and software support is critical.

It happened to me with another drone I had when the company stopped making them. The drone needed a GPS update but, without support, every drone this company made was grounded. They would not lift off and start flying! The software in the controller locked everyone out. Do your research before you buy and do not buy into the hype.

The camera has a 1/2" 48 MP CMOS sensor with a f2.8 aperture and an equivalent 24 mm focal length. Focus range is 1 m to infinity. Shooting can be done in JPEG, Raw or both. The Raw file is supported by Photoshop and Lightroom. ISO, shutter speed, white balance and EV can all be adjusted through the controller even when the drone is airborne. Since these drones are so popular there are now after-market neutral density and polarizer filters available. The options are there if

you're the creative type. Most of the time I leave the camera on Auto and let the software figure it all out.

Since higher-end drones, like mine, use GPS to maintain their position, it is a rock-solid photography platform even in windy conditions. The camera is mounted to a three-axis gimbal that isolates it from vibrations caused by the propellers and the pitch, yaw, and roll of the drone. This also allows you to pan up and down to set up that perfect shot. A live video feed is displayed on your controller, just like the viewfinder on a DSLR camera. As soon as you like what you see just press the shutter button on your controller and it's captured on the on-board microSD card for downloading later.

It can be intimidating learning how to fly a drone but with practice you can become quite confident getting it off and flying it. Be sure to find a wide-open field and practice before you do any serious flying. If you are worried about losing control and your drone flying away, do not worry; there are built-in safety features that will save it.

First there is the "Come Home" button on your controller. Since the drone uses GPS to know where it is, it will fly back to where it remembered it took off from. Second, if the drone loses the control signal or the battery gets low, the on-board software will tell it to come home. Third, some drones have obstacle avoidance front, back, and down so it detects obstacles before it's too late. The software will calculate a flight path around any object and fly around it without you doing anything. Do not buy a drone without obstacle avoidance. Having it is one less thing for you, the pilot, to worry about so you can concentrate on the photos you want to take. I would have crashed mine a few times if I hadn't had it.



*"Swan Lake"*

My drone can stay in the air for about half an hour which is plenty of time to set up a shot. Also, this drone can be eight kilometres away from the controller and you can still have a good signal and video but, legally, you cannot fly beyond line-of-sight.



Before you buy your first drone, here are some things you must know. In Canada any drone weighing over 250 grams must be registered with the federal government. Getting registered is easy; just go to the Transport Canada website ([tc.canada.ca/en/aviation/drone-safety](https://tc.canada.ca/en/aviation/drone-safety)). You will need the make, model, and serial number of your drone plus a \$5 fee. You get a printable registration certificate immediately.



*"Fisgard Lighthouse"*

The pilot's licence is quite a bit harder. There are two licence types, Basic and Advanced. The Advanced licence allows you to fly over people, like sports events and concerts and, with a flight-specific permit, in controlled airspace near airports, heliports, seaplane bases and other designated areas. The Advanced licence takes a lot of study time and money, and the passing grade is 80%.

You must take online courses to study the regulations or you will never pass the Transport Canada online Drone Pilots Licence Test. The test was about \$45 when I took it. The online course I took was around \$100 with Coastal Drone School, ([coastaldrone.co](https://coastaldrone.co)) but there are other schools. Be prepared for some serious studying. Once you pass the test, you will be emailed a printable licence. I slipped my registration and pilot licence into plastic sleeves and always keep them with my drone. It's a \$5,000 fine (each) for not having a registration or a drone pilots' licence.

As you will learn in your course, there are some restrictions on where you can fly. The Canadian government provides drone fliers with a drone site selection tool ([nrc.canada.ca/en/drone-tool](https://nrc.canada.ca/en/drone-tool)). This shows all restricted areas where specific flight approval is required. I put it on my laptop so I have it when traveling with the drone. It is a colour-coded map that informs you of no-fly and restricted zones for all of Canada and is an essential source on drone regulations and lots of other useful information.

If you look over the drone site-selection tool map you will see that most of the area around Victoria is restrict-

ed. However, there is a whole island full of amazing scenery to fly over. Also, most drones fold down to a compact size for travelling and can easily fit into your luggage. I fly in permitted zones like Elk Lake just to practice. Drive up north to find places to fly where there is lots of room but be aware of any local restrictions on flying drones.

The best advice I can give is to be respectful. If at a beach, field or campground always go over to people nearby and show them your licence and registration and ask if it would be alright to fly. I found people more than happy to watch you fly because they are fascinated by drones, especially the kids. You generate a lot of good will for the drone hobby and show the public you are a responsible drone operator, which helps promote the hobby.



*"Drone Packed Away"*

That is how to get started photographing those breathtaking views over deep hidden valleys, soaring cliffs or deep waterfalls, to see a sunset or a mountain from 200 metres up, to take a shot of something that no one else has ever seen before. This is a new type of photography and there are some talented photographers who do amazing work.

Some Real Estate agents now use drone photos to display their homes. I have done some drone work for my neighbours because they needed aerial shots for insurance reasons and inspecting roofs.

If you are serious about drone photography check out the Transport Canada website, The National Research Council Drone Tool website, the Coastal Drone School website and DJI's website ([dji.com/ca/mavic-air-2](https://dji.com/ca/mavic-air-2)). Also drop in and talk to the folks at Kerrisdale Cameras or visit their website. They are knowledgeable about DJI and can answer your questions.

# Beginner's Corner: Simple Lighting Setups

by Joseph Finkleman

All objects, big or small, need light that is adequate to record the scene and also provides the best illumination to tell the story properly. Determining the adequacy of the light involves assessing how much light is needed with an aperture and shutter speed to freeze any subject or camera movement.

The illumination best needed to tell the story involves isolating the subject and bringing out the planes that will most emphasize the story. In broad strokes this is the global problem every image poses.

For small product-illustration purposes, we weld the camera to the tripod. The length of exposure is irrelevant since the object is not moving. If the object is moving, all of the lighting techniques I am going to explain should use a set of flash units instead of continuous lights. Otherwise, the techniques are the same.



*"One Flower Product"*

Three lights are usually needed. First, to isolate the subject a back-light is ideal since it will create a penumbra (rim light) around the edge of the subject. We do this in portraiture, for small objects and, sometimes, with large objects.

Next, we want to cross the face of the subject with a light that will define both small and large planes. In some situations, we use a raw harsh light, but more typically we will use a diffused but directional light. Again, this is used in both portraiture and in virtually all large and small objects.

Lastly, we want to fill in the shadows from the camera's position in order to give the subject an alive look. How

much we fill in the shadows depends on the story. If you can picture these three lights and their purposes, you will be able to solve virtually every lighting problem you will ever encounter.

There are two types of lighting modes, high-key and low-key. High-key has a very close lighting ratio and generally all-white background. Low key has a greater lighting ratio and generally has a dark to black background. Otherwise, the position of the lights is the same in either of these two modes.

I like to build a light tent so I do not have to do much work to switch between these two modes, but you do not need one. What you do need are two floor lamps or tall table lamps with the same type of bulb in each lamp. Also, you will need three pieces of board (tag-board, mat board or foam-core). For high key all three are white, while for low key the background should be black and the other two white. I use piles of heavy books to lean the boards against.



*"The Setup"*

Set the background board at least a meter behind the subject. Set the foreground board about 30 cm in front of the subject. Cut a hole in the board sufficient to either place your lens through or for the lens to see through. This will depend on your subject size and the specific lens that you are using. Set the third board off to one side of the subject.

Place one tall lamp behind the background as high as you can make the lamp go, as the back light. Place the other lamp to the side of the subject opposite from the board as high as it can go. You want to have a steep slanting light.

You will fiddle a bit with the lights to get the exposure balance just right. The pictures included in this article are what the set-up will look like and the results achieved with it.



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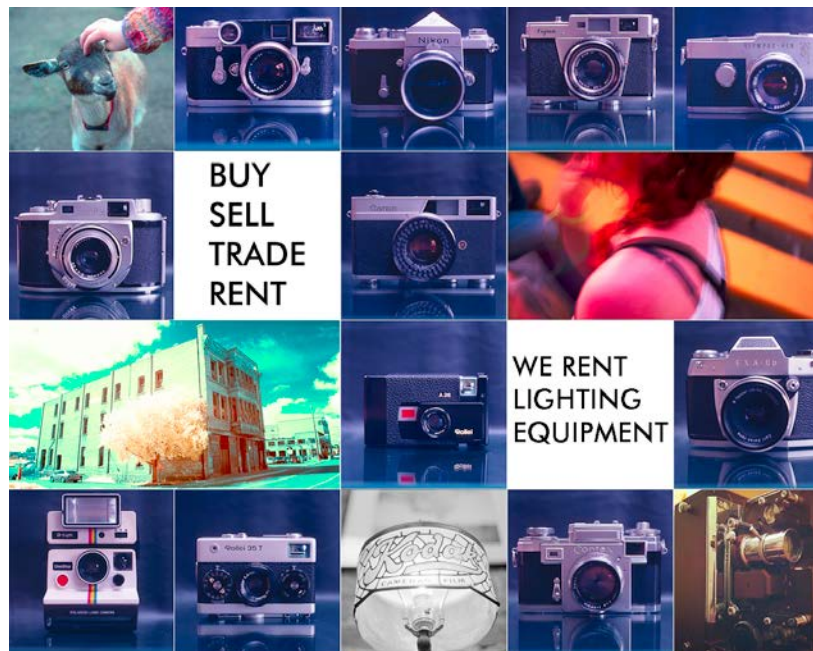
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