



Close-Up

Inside:
Photographing Dancers
Beginners' Corner
Can I come Along?
Shoots Around Victoria
How I Did It
Colour Spaces
... and more



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Victoria Camera Club

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 Mailing address: 2642 Quadra Street, PO Box 46035, Victoria, BC, V8T 5G7.
 Deadline for submissions for the February issue is January 5th 2013.
 Editor, Richard James, e-mail to newsletter@victoriacameraclub.org
 for submissions or to advertise in *Close-Up*.

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 7:30 PM at Norway House, 1110 Hillside Avenue, Victoria, BC.

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, \$128; Student, \$43.

For Current event information and locations please go to

the website victoriacameraclub.org where you can also read or download the colour version of *Close-Up*.

For additional information: please contact the appropriate Committee Chair:

- Membership:* membership@victoriacameraclub.org
 - Workshops:* workshops@victoriacameraclub.org
 - Field Trips:* fieldtrips@victoriacameraclub.org
 - Meetings:* meetings@victoriacameraclub.org
 - Website:* webmaster@victoriacameraclub.org
 - Close-Up:* newsletter@victoriacameraclub.org
- or call Pam Irvine, President at 250-479-8152

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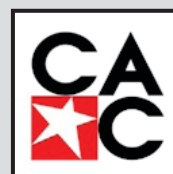
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The Victoria Camera Club is a member club of the Community Arts Council of Greater Victoria (CACGV), Canadian Association for Photographic Arts (CAPA), and the Photographic Society of America (PSA).



Calendar

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

Thursday, January 3rd; Competition Night

Presentation of the results of the November competition and submission of January entries. The theme subject is "Wind." One of the judges will present a review of selected images.

Thursday, January 10th; Presentation Night

Mary & Neil Anthes will talk about what it takes to be world travellers, serious photographers and to remain married! This dynamic duo will share recent travel images and will focus on creating successful multiple exposures and soft vignettes.

Thursday, January 17th; Members' Night

Presentation of members' and field trip slides, prints or short technical topics.

Featured workshops:

Creating HDR images - three sessions, theory, practice shoot, and editing.

Studio lighting techniques - editing studio images.

Featured field trips:

Tuesday's downtown - subjects are "Minimalism" and "Beacon Hill Park".

Snow Geese at Reifel - also Boundary Bay for Owls and Hawks (subject to weather etc.).

Meeting, field trip and workshop visitor policy: visitors are welcome to attend any three events in a 30 day period subject to the availability of space and for workshops a \$20 per session fee.

Cover Image

This month's cover image is "Reflections in the Morning Light" by Dan Takahashi. This image of the Selkirk Trestle was a challenge to capture with the right light and without all the distractions of the boaters, rowers and wind.

It is the result of several processes. Five shots at exposures from 2 to 30 seconds, at f22, ISO 200 with a 10 stop ND filter. Processed with Photomatix, PhotoShop and Pixel Bender's Oil Paint Filter. It was accepted and sold at this year's Sidney Fine Art Show.

Nikon D300 with a 12-24 mm lens mounted on a tripod.

President's Message

Where do you find inspiration?

Thanks to the DIY Photography website for some of the following tips on where to find inspiration. For the full list check out: www.diyphotography.net/25-ways-to-jump-start-photography-inspiration.

1. Join a Field Trip - You will be forced to get out of that couch, you'll interact with other photographers and you'll get some shooting ideas.
2. Take on a Photo-a-Day Project - Sometimes what you need to get your inspiration going is a little push. In such a project you commit to take one picture each day. No matter which one you choose, the need to create something new on a deadline can give your creativity that little push it needs.
3. Read a Magazine – There are piles of photography magazines donated by members available at the Thursday meetings. Feel free to borrow them.
4. Go Through Your CD Covers - By browsing your CDs, you get a double kick. You get to see the work of great photographers who shot the covers. You also get to find some great lost music that can get you inspired. Shooting a new cover to an "old" CD is a great project.
5. Change your perspective - As a photographer you should get used to looking sideways, up, and down. You'll be amazed at the number of photo opportunities you can find on ceilings, second floors, looking down the escalator, reflections in puddles, car windows, shopping windows, shadows on the floor, walls etc.
6. Reproduce Art by the Old Masters - The old masters knew what they were doing when it came to lighting, composition and posing. You can learn a lot by trying to produce a similar image. (A great family project.)
7. Shoot in the Dark – Another idea where you can get your family involved. Painting with light is fun and even small children can get involved. All you need is a tripod, a flashlight and a dark room. Set your shutter speed to 5 – 10 seconds, focus on your subject, turn off the lights and have your helpers wave the light source around.
8. Shoot Your Favourite Food - Taking a photograph of food in an appetizing way is challenging. Search on-line for food photography tips.
9. Take a Self Portrait - Shooting yourself requires nothing but a camera and some creativity. Find an unusual pose; unusual angle; multiple exposures; hold something. Anything to make it interesting. (Remember to focus manually...)

Most of all – have fun!!

Pam Irvine, President.

by Scott Laird & Barbara Burns

Over the last 8 months, we have been on a very steep learning curve while developing our skills photographing dancers. This is not to say that we have “learned it all,” by no means, as our skills are far outstripped by our goals. We have however learned a lot, much of it the hard way. These notes have been excerpted from the recent VCC Lighting Group Workshop “Shooting Dancers II- what we have learned so far.” We hope that our “lessons learned” will assist you.



Photographing dancers in a studio setting is much the same as shooting any other studio subject in motion. The camera settings are predictable: ISO 100; aperture f8 to f11; shutter speed set so as not to exceed your camera’s top sync speed, best in the range from 1/125 to 1/200. Manual focus is advisable, particularly in low light situations less suitable for auto focus. This necessitates careful “pre-focusing” on a preset, marked area where you anticipate the action will occur. With a tripod you will not have to check your pre-focusing frequently. Your camera and “the spot” will remain in the same spatial relationship. While many of our best shots were taken off the tripod, this required far more attention to pre-focusing.

Likewise, the lighting requirements are mostly the generic “action” ones. Studio strobes employing IGBT technology (or speed lights) are a must to “freeze” the action (unless for artistic reasons sharpness is not a goal). A minimum of 2-3 hours is needed to set up and test the lighting as

a moving model requires a more comprehensive and flexible set up. Well-balanced side lighting best sets off the model’s structure and musculature. Balanced lighting angled slightly behind the subject gives an interesting rim lit effect. Front fill light is useful to highlight fine detail. Your artistic vision for the shoot must guide you in choosing light modifiers. You will need to experiment to see if you need the very soft diffuse light of parabolic light modifiers (PLMs) and soft boxes or the harsher illumination of reflectors and bare beauty dishes.

Both the venue and the backdrop for the shoot require careful consideration. After experimenting we concluded that a paper sweep backdrop or black stage curtains worked the best. Moving subjects require both a wider and a taller background than static subjects. Ideally one would shoot against a plain white, black or grey wall with no distracting elements (future editing problems) and no super sized backdrop stand that had to be wrestled into place for each shoot. In this case size really matters.

The floor is a key element. Is it consistent with the “look” you want? Is it smooth and reflective, dirty and grungy, the right colour/toner? Does it need to be covered? Safe, stable footing is critical for moving subjects. Is the floor slippery? Is it “sprung” or otherwise engineered to allow for high impact leaping without injury? If your model, does not feel physically safe in the shooting environment, they will never let loose and you will never get “that great shot.” For those of us who do not have the perfectly set up studio, these are very significant considerations.



As with all action shooting, timing is everything. Frequently, there is really only one “perfect” moment to shoot. It is helpful to start by simply observing the dancer and familiarizing yourself with their style of movement. Eventually you will be able to spot and even anticipate the peak of the dance movement and will sense when to hit the shutter. We believe that this will take a lot of practice. You will not get your desired shot on the first try. It will take several, sometimes many, repeats of a dancing movement to capture the action as intended.

Costuming and props are wonderful double-edged swords. On the one hand, appropriate or authentic looking costumes and props will elevate your images to a more polished level and can enhance the impact of a shot immeasurably. On the other, they are just one more of many factors that require your constant vigilance and control so as not to ruin an otherwise great shot. Frequently, when using complex or moving props (such as feathers, confetti or flowers blowing across the set) much experimentation is required and there are many bad shots before the one “great” image. Often, especially initially, simple is better.

It takes more than an hour or two to get consistently good dancer shots. The dancer needs to warm up and to be comfortable with your vision and expectations. You will need to effectively communicate your vision to them and to understand their skills and strengths. The most important “best practice” we have learned is collaboration.

Dancers are professionals who bring a unique style and skill set to a shoot. The very best images are created in a partnership between the dancer and the photographer. Dancers know dance. Most of us do not. Enlist their assistance from the outset. They are able to instantly appraise an image and evaluate its merits from a dance perspective. They can tell you whether that shot you thought was wonderful from a photographic perspective is flawed and reveals your ignorance of dance. More often than not, they are the ones who will say: “We need to shoot that again because that composition is wrong.”

In order to enhance the dancer’s opportunities to give advice that will improve our images, we have adopted two practices. First, we ensure that we have a tethered computer where the dancers can immediately review the images and give us their expert feedback. Secondly, we provide them with a contact sheet of our first choice of unedited images to review and select from. In exchange for their assistance with the image evaluation process, we then provide them with fully edited images of their choice.

We have found it very helpful to work regularly with the same dancers. They are teaching us about dance and we are teaching them about the camera. It is the combination of these two arts that creates really great images.



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Lighting It Up

by Nancy MacNab

In the October issue, the Beginner's Corner discussed the steps to consider when taking a photograph. Last month, composition was covered in more detail. This month we will consider lighting.

If you are photographing a sporting event or while on a tour, you do not have the opportunity to return when the light is better. You simply have to make the best of the situation and make sure your exposure is correct. Changing a photo to black and white, or to simulated infrared, are two possibilities for dealing with less-than-ideal lighting, while some subjects are best photographed with the strong light of mid-day.

For landscapes, the best time is traditionally considered to be the "golden hour" around sunrise or sunset. This is when the light is soft and warm, slanting at an oblique angle across the land, bringing out in rich detail the colour and texture of the scene. If you have the opportunity, try going back to the same location repeatedly at different times of day and photographing the same subject or scene. Notice how the light changes throughout the day, and the difference it makes to the final result. Compare the light at sunrise to what is visible by the light at sunset, and both of those to what can be seen at midday.

From which direction is the light hitting your subject? If the light is coming from behind you and hitting the front of your subject, you are using front lighting. This kind of light can give bright colours, although if the light is too strong it can overpower them and leave the subject looking washed out. Front lighting also tends to flatten the subject into two dimensionality, with little in the way of contours. If you are photographing people, they may be squinting into the light, as is so often seen in holiday snaps – not a very flattering appearance.

Side lighting comes, obviously, from the side of the subject, giving light to one half while casting the other side in shadow. This form of lighting is excellent for highlighting shape and texture, allowing you to see the curved form of a jar or rock, for example, or allowing the ridges and crevices of a rock face to stand out in vivid detail.

When the light is behind your subject, you are using back lighting. This can create dramatic silhouettes against stunning sunrises or sunsets. It can also result in confusing shapes or shadowy figures half-seen against the brilliant sky. If you want a silhouette, then make sure that you

expose the subject to create a dark shape, and also ensure that the subject can be easily identified; otherwise, it becomes a confusing mess of lines and shapes. If you want to be able to see the details of the subject, you may want to think about adding some additional light to the front of the subject by using a reflector or fill flash. Consider taking one of the lighting workshops offered by the club to learn more about lighting.

These three kinds of lighting can be created by moving around your subject. Another exercise is to take a series of photographs of the same subject from different positions, so you photograph that rock or tree or person in the three kinds of light. Then compare the results and see what is emphasized in each photo.

Once you are comfortable with the different directions of light and the different times of day, it will be time to consider modifying the light by using reflectors, flashes, and other accessories. Once again, these can be a subject for another article, or more can be learnt about lighting and accessories at one of the club's lighting workshops.

Now get out and practice!



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Lighting Tip

Lighting is a key issue in photography; without light there is no image; without good lighting you wind up with poor images. With a well thought out lighting situation, whether using natural or artificial light you have the ability to show your subject in "its best light."

Almost any natural or artificial lighting situation can benefit from the use of modifiers that reflect, hide or shape the light. You don't need to spend a great deal of money; cardboard off-cuts, aluminium foil, muslin fabric, or plastic sheeting can all be used to simply and easily modify the light on the subject.

Modification would include reflecting light in to fill shadows, using a translucent screen to soften direct lighting, shading or raising the lighting level on a background to make it recede or be more evident as appropriate, creating catch lights, or hair lights or highlighting a feature such as jewellery.

Catch lights (highlights in the eyes) of people and wildlife are key to adding life to their faces.

Shows Gallery

The Victoria Camera Club runs six monthly competitions and an annual competition each year. A selection of winning images from these competitions are shown in *Close-Up*. There are two issues each year where there are no competition images; in these issues we present a portfolio of images.

For this issue the images are selected from those that have been submitted by members and accepted at outside juried shows, or have been placed in external competitions.

The images shown here were shown or placed at:

- Sooke Fine Art Show 2012
- Sidney Fine Art Show 2011 and 2012
- Abbotsford Photographic Arts Club Annual Competition 2012
- Canadian Association for Photographic Arts: October 2012 Print Competition
- North Shore Salon of Photography, Auckland, NZ

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*“Winter Stillness” by Lloyd Houghton, APSNZ
Sidney Fine Art Show 2012*

Intentional camera movement has blended forms and colours into an impressionist image of a NZ estuary. The image has been flipped vertically; the upper part is a reflection of a particularly moody sky.



*“Barn Owl with Mouse” by Linda Baker
APAC 2012 Honourable Mention*

Taken in Colorado on slide film and then scanned. The colours in the weathered barn complement those in the bird’s plumage.



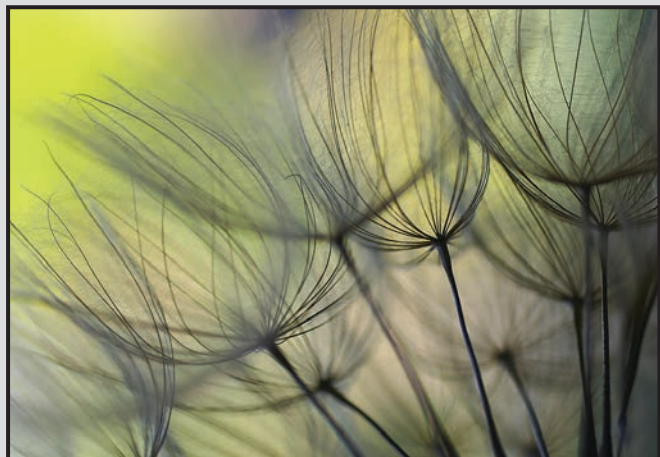
*“Calla Lily” by Donna Robertson
Sidney Fine Art Show 2011*

It was taken with a Nikon 300s with a 105 mm macro lens. It was taken indoors on a tripod.



*“Winter Storm - Wickanninish” by Richard James
CAPA Open Print Comp. October 2012 2nd Place
and APAC 2012 Honourable Mention*

This image was made during a break in the weather. It is a HDR image. The B/W presentation reflects the feeling of “storm.”



*“Salsify Seedhead” by Hanna Cowpe
Sidney Fine Art Show 2012*

A BC wildflower which spreads from highway grass banks to local gardens. Shot with a macro lens with flowering shrubs in the background.



*“En Pointe!” by Lydia Dagg
Sooke Fine Art Show 2012*

Ballet Victoria’s Principal Ballerina limbering up, during final rehearsals, while I lay in a prone position in total awe of her and her partner’s magical dance. My friend refers to this image as “Liquid Gold.”



*“Promises” by Doug Gilbert
Sooke Fine Art Show 2012*

Photographed in the studio and in Italy. After printing the composite image I overlaid it with coloured wax. The colours were selected to enhance the colours of the ink. The result has a 3D texture and translucent depth.



*“Was a Town - Prairie Church” by Richard James
APAC 2012 Honourable Mention*

This was a “roadside shot” during an extended photo-shoot in Southern Saskatchewan. Abstraction to monochrome yet retaining the church in colour emphasizes its isolation.



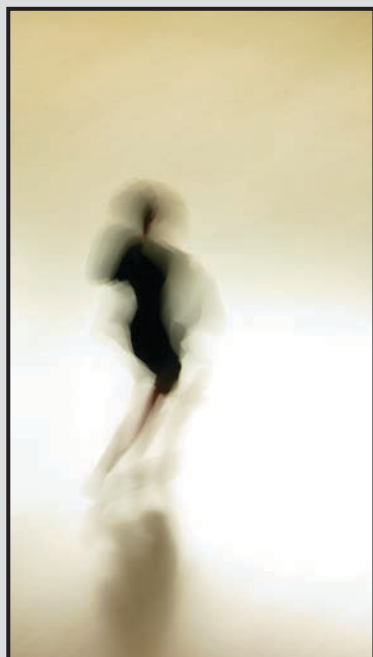
*"Blue Daisies" by Donna Robertson.
Sidney Fine Art Show 2011*

This image was taken in the Government House gardens with a 300 mm lens. It was modified with a texture layer for a more painterly effect.



*"Lady's Slipper Orchid" by Barbara Burns
Sidney Art Show 2012*

This image of a Lady's Slipper Orchid bloom was shot at a Victoria Orchid Society Show handheld and with ambient light.



*"Gliding On" by Lloyd Houghton, APSNZ
North Shore Salon - Gold Medal, Auckland, NZ 2012*

A slow-shutter-speed pan of a figure crossing a polished stone floor. This evokes feelings of what Emily Carr once described as "walking with your head high and your feet light."



*"Survivor" by John Lockyer
APAC 2012 Honourable Mention*

The stark outline of the tree, trapped in ice, against a white-out snowstorm was the inspiration for this image. Monochrome film, scanned and processed in Photoshop using the Pixel Bender Oil Paint filter.

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YPC2012 Winner, Andrew, behind the camera in the Royal BC Museum Photo Studio.

Partners



by Paul Ross

This is part two of a continuing series documenting our travels across North America in 2011 and 2012.

On the way to Jasper we stopped at Fort St. James (north of Vanderhoof). The old Hudson Bay Fort is set up like it would have been during its heyday. Stuart Lake and the fort offer many photographic opportunities. You can even try your hand at many of the crafts, using a bow and arrow or throwing an atlatl.

From Jasper we visited with family in Edmonton and then we moved on to Saskatchewan to visit with more family. While in Saskatoon there was an air show in the fields behind the campsite. I spent an afternoon taking pictures of the planes flying by.

Highway 16 is flat and straight and you can often see for 20 or more kilometres. The secondary highways on the prairies are straight and narrow. The roads are an extension of the original grid roads which were a mile apart both north/south and east/west. The roads are rough, however, and we nearly lost the bikes off the back of the trailer. I found an abandoned farmhouse along the way and spent a while taking pictures. Getting 50 feet of truck and trailer off the road so that traffic can get by on a narrow highway is a challenge. The one advantage was the secondary roads are not well travelled so traffic was much less of a problem.



I found that the prairies did not offer the same variety of photographic opportunities as the mountains, however, along the highways there are many lakes and ponds with a variety of ducks and shore birds. I did find quite a few old barns and farm houses along the way.

We headed across Manitoba and into Ontario where the

scenery changed and we were in rocky hills. The weather to this point had not been great, we had a few good days but mostly we had cloudy and rainy days. In Ontario that trend continued with lightning storms added to the mix. Some storms were so severe that the lightning flash and thunder were only a second or two apart.

In Thunder Bay we went through Fort William, a re-creation of a North West Company fort. It is similar to Fort St. James but on a much larger scale with many more actors. Here again you can try your hand at the various crafts and weapons of the day (throwing axes for example).

We drove the Trans-Canada highway along the north shore of Lake Ontario. This was somewhat disappointing for taking pictures as there were only a couple of viewpoints, and the rest of the time the highway is too far away from the lake.

Once we got to Ottawa, we did what everyone else does and watched the changing of the guard at the Parliament Buildings. We also took a tour of the buildings. The most spectacular room we were shown was the library. The library was the only part of the original building that survived a fire in 1916. Unfortunately we were not allowed to take pictures inside the library.

After visiting with more family, we moved on to Quebec. We first stayed in Compton, south-east of Montreal, in a very scenic and quiet valley. In addition to the local dairy farming communities there were suspension and covered bridges. After a few days of relaxing we moved up to Levis which is across the St. Lawrence River from Quebec City. There is so much to see we could have spent a week just walking around the old fort. Staying in Levis worked out quite well as there is a passenger ferry to the old fort.

While we were in Levis, Hurricane Irene turned toward the northeast. The hurricane was 1,400 kms wide and it would have taken a couple of days to move out of its path, so we decided to stay put as the eye was supposed to go to the east of us. It was a post-tropical storm when it changed course and went right over the top of us. We had winds over 100 kilometres an hour and 100 mm of rain, and the trailer rocked the whole night.

After the hurricane we spent a couple more days in Levis waiting for all the roads to be cleared, and then we headed for Newfoundland. The ferry from North Sydney, Nova Scotia, to Newfoundland is about seven hours (depending on the weather). It was still dark when the ferry left about 4:00 am. I met a number of other

photographers catching the spectacular sunrise with views of the north end of Cape Breton, lighthouses, and windmills in the early morning light. Until we could see land again at Port Aux Basques, the only thing to take pictures of was the empty ocean.

Newfoundland was very scenic and colourful. We landed at Port Aux Basques which is a beautiful little town with multicoloured houses. Not far away was the Rose Blanche granite lighthouse. It was always windy on Newfoundland, and in many areas the trees were stunted and wind-blown. We also saw a lot of rock and ponds.



We drove to Gander where they were getting ready for the 10th anniversary of the 9/11 attacks on New York, etc., so there was no accommodation available the following week. Gander was finally being recognized by the US for their hospitality as many aircraft were diverted there during those incidents.

We stayed in St. John's for a week and explored Signal Hill and Cape Spear (the most easterly point in North America). St. John's is known for its colourful row housing and for being one of the oldest settlements in North America. I also went on a puffin and whale watching tour from Bay Bulls just south of St. John's.

We headed west to Gros Morne National Park and then north to St. Anthony and L'Anse aux Meadows. L'Anse aux Meadows is where the Vikings established a camp in 1000 AD. The tours of the park were very informative and provided many details on the history of the area. Our guide grew up in the area and his family's house was a stone's throw from the ruins and he had worked on the excavation of the ruins as a teenager.

We drove back to Gros Morne and I spent some time photographing the park and surrounding area. The one

trip I missed was a boat tour of Western Brook Pond which is a land-locked fjord with cliffs of 600 meters.

From there it was back to the ferry for another seven hour ride back to Nova Scotia. It was in mid-September and the campsites were shutting down for the season. Several campsites closed the day after we left.

To be continued - in the next instalment - heading home for Christmas.



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Bubble Eyed

by Rene Pauze

This image was created for a monthly VCC club theme competition. The theme was “Macro”, and the object is a glass vase that sits on our coffee table. When I had a closer look at the vase I noticed it had air pockets within the glass itself and decided this was going to be my model.

I had recently purchased a ring flash from Lens & Shutter and was anxious to try it out, and this was the perfect opportunity to do so.

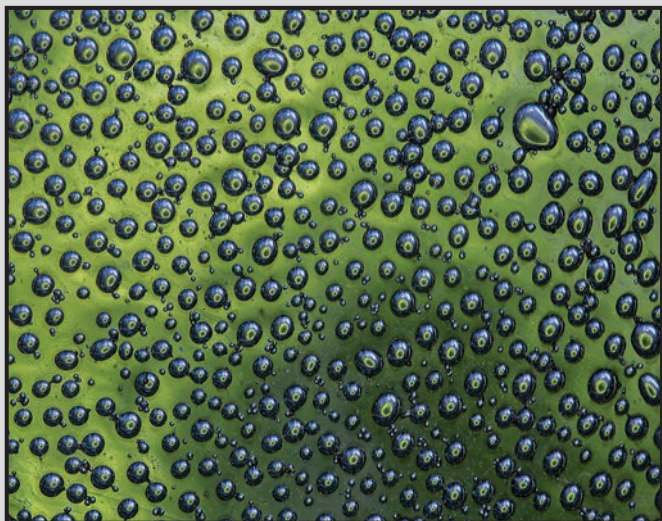
I placed the vase on our balcony ledge, which is about one foot wide and about four feet high, then placed the hand-held ring flash in and around the vase until I got something I liked.

I don't often carry diffusers around so a little trick I often use is placing a leaf off a tree or plant in front of the flash unit. I then correct the white balance in post-processing.

The colour of the vase is blue and when I used the green leaf to diffuse the light, it turned the vase a green colour. When I looked at the photo in Lightroom, I actually liked the green colour so I decided to leave it as it was.

My main primary software is Lightroom 4, and almost next-to-no post-processing had to be done with this image with the exception of a small amount of white balance correction and cropping.

Technical Info: Canon 5D-MKIII, Amaran (Aputure) Halo LED ring flash, EF 100 mm f2.8 macro lens, 100 ISO, f20, 5.0 sec.



Behind the Broken Window

by Lois Burton

Digital photography has changed the nature of photography, allowing it to expand and diversify. A new creative art form has emerged - “photo based art.” Although I enjoy the reality represented by images captured in time, photo manipulation represents another level of creativity and form of expression. Manipulation allows you to combine images, apply textures, and use brushes and blending modes, to create unique images.

“Behind the Broken Window” is a composite created in Photoshop using two images; an old broken window and a studio model shot. The model was my base layer image and the broken window was a separate layer above this.

I wanted the model be more illustrative, so I first duplicated the layer and applied an artistic sketch filter. This resulted in a black and white image which I blended with the original layer underneath to allow some colour to show through yet retain the illustrative effect I was looking for. Next I added some texture to the model. I introduced two new layers above the model layers and used different blending modes along with a layer mask to allow the texturing only in certain areas. I then added more texture and colour using various Photoshop brushes. Lipstick was added digitally to complete the model composite.

I added a layer mask to the window image, which was the top layer, and masked out the area where the window was missing allowing the image of the model to show through.

I encourage you to experiment, have fun and be creative with Photoshop or other photo manipulation software. You may not always get the result that you envision, but you will learn more from your mistakes than from your successes.



Thursday Shoots

by Caspar Davis

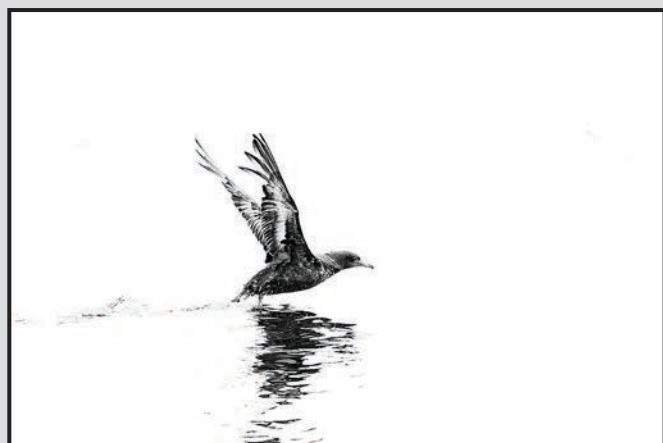
We never know what January will bring to Victoria, and Tuesday's shoots will be subject to the weather. If it's raining hard or actually snowing, we'll call it off.

Because of the holiday, the first Tuesday shoot will be on January 8th, and the theme will be Minimalism, an idea I have stolen from the Digital Photograph School website digital-photography-school.com/about-digital-photography-school and a short essay on Minimalism at digital-photography-school.com/forum/94015-post1.html. These are the essential elements:

1. The subject should dominate the image because of its size, color, contrast or shape. It may stand out because of a tight crop, or a big uniform background.
2. Shapes are especially important. When the image is stripped to its essentials, shapes tend to dominate, so look for interesting shapes against uniform or neutral backgrounds. Monochromatic images are especially appropriate to this type of photography.
3. While shape tends to dominate minimalist images, a splash of colour can be an effective way of making the subject jump out.

Minimalism gives you a chance to get out of most of your comfort zones and explore pure composition, as well as play with monochrome and/or selective colorization.

The second shoot, on January 22nd, will be at Beacon Hill Park (weather permitting). There might be anything from snow and ice to early blooms. For sure there will be lots of ducks, hopefully including some winter visitors in addition to the perennial Mallards and Wigeons. There may also be Eagles and Herons and a variety of humans. So what you shoot, animal, vegetable or mineral, is up to you.



Grand Buildings

by Richard James

What is a grand building? In the context of this piece I'm using the term "grand building" to describe a large architectural edifice. This gives us two major shooting opportunities exterior, principally architecture, and interior which could include architectural features, decorations or objects such as organ pipes etc.

A key issue to bear in mind with any image that is showing a building, or part thereof, is that it is generally desirable to have verticals vertical. This means paying careful attention to the camera position and levelling, using a specialist "perspective correction" lens, or fixing the problem afterwards in image editing.

Especially when shooting interiors, you may wish to consider using HDR techniques to give a better representation of shadow and highlight areas especially if they include backlit windows.

Grand buildings around Victoria would include:

Churches such as Christ Church Cathedral (Quadra Street) or St. Andrews Cathedral (Blanshard Street). Christ Church has a magnificent organ and massive architecture. St. Andrews is architecturally more rounded with more extensive interior decorations but the organ pipes are totally hidden

Historic "grand houses" such as Craigdarroch Castle (Joan Crescent, off Fort Street) or Hatley Castle (Colwood). Craigdarroch is more of a display location along the lines of a museum inside and more rounded but architecturally interesting lines outside. Hatley is now part of Royal Roads University and has more limited public access to the interior. The external architecture is more "Military Castle like" and has interesting landscaped grounds.

While Victoria is lacking in substantial industrial facilities, the Ocean Concrete batching plant on Bay Street at Bridge Street offers interesting opportunities from selected viewpoints.

Newer buildings also have some interesting architectural features including some of those in the Songhees development, and some of the downtown office and residential buildings. On a smaller scale, some of the older building facades along lower Johnson and Pandora Streets have architectural interest.

by John Coenraads

Every serious photographer eventually asks the question, "Should I be processing my images in Adobe RGB?" The answer, if you need to ask, is "maybe"! Although from a physics point of view colour is simple, from a perception point of view, colour is a subtle and complex phenomenon. Back in 1670, Sir Isaac Newton demonstrated how prisms can disperse white light into a spectrum and reconstitute these colours back into white. The term "colour" itself is problematic; in physics, colour and wavelength are synonymous and what a prism does is sort the photons (light particles) according to their wavelengths which ranges continuously from red (700 nm) through orange, yellow, green, blue and indigo to violet (380 nm). When these pure spectral colours are remixed together, they do not blend to "make" white photons. The white we see is purely a perceptual phenomenon and colour in this context is properly referred to as hue, the internal and totally private sensation we experience when light enters the eye. The hue of photons with identical wavelengths is perceived as a heavily saturated spectral colour; all other hues are the result of mixing a variety of photons, each retaining its own peculiar wavelength.

Newton invented the colour wheel by wrapping the spectral colours around the circumference of a circle and used it to predict how the additive mixing of two spectral colours gives rise to an intermediate hue. In figure 1, Red and Green mark points on the circumference of the

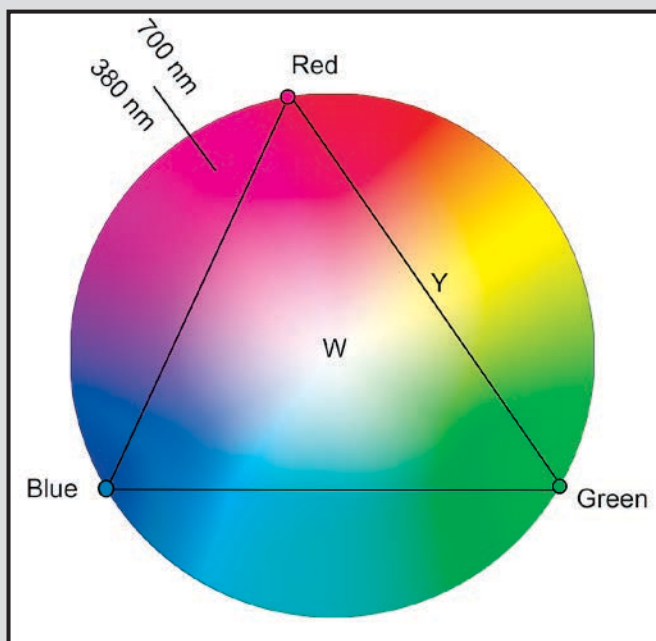


Figure 1: Newton's colour wheel showing the hues created by mixing spectrally pure colours.

colour wheel corresponding to photons of that colour. If Red and Green are of equal intensity, the midpoint of the line joining them selects the hue that would be seen. That hue, Y, falls in the yellow sector, but being near the centre (white) means the yellow would appear somewhat desaturated. But remember, no yellow photons are involved in creating this sensation of yellow. Like Smarties, photons do not "melt" when mixed to produce photons of some intermediate wavelength. In general, the sensation produced by a mixture of photons of multiple colours is always perceived as a single hue, but a particular hue can be created by any number of different photon mixes.

It was Thomas Young (English polymath: 1773-1829) who suggested that if we choose a third primary, such as Blue (470 nm), then all hues lying within the triangle Red-Green-Blue can be created using suitable numbers of photons of only three spectral colours. In doing so, we have defined a colour space.

The Chromaticity Diagram

The International Commission on Illumination established the CIE 1931 colour space which maps out all hues to which the average observer is sensitive. The resulting chromaticity diagram can be thought of as an elaboration of Newton's colour wheel. First of all, the colour wheel needs to be elongated in the green direction to take into account the eye's greater sensitivity to that colour. Secondly, to make room for non-spectral hues such as purple, the circle is cut open at the join between red and violet and is bent into a horseshoe shape as shown in figure 2. Called the spectral locus, this curve is labelled with the wavelengths of the photons corresponding to the spectrally-pure colours arrayed along that line. The open end of the horseshoe is closed by the purple line which delimits the non-spectral hues that are obtained by mixing reds and violets. Remember, purple photons do not exist. Inside the horseshoe are arrayed various hues which become less saturated as one moves towards the centre where white resides. Unfortunately, your sRGB computer screen can only accurately reproduce a fraction of the hues purportedly depicted.

In 1953, to meet the needs of the burgeoning colour television industry, the National Television System Committee (NTSC) defined a colour space based on the RGB primaries shown in figure 2 for which phosphors were available at the time. But manufacturers found that the specified phosphors were insufficiently bright. Sacrificing gamut for brightness, manufacturers started employing different phosphors, the main change being in the green

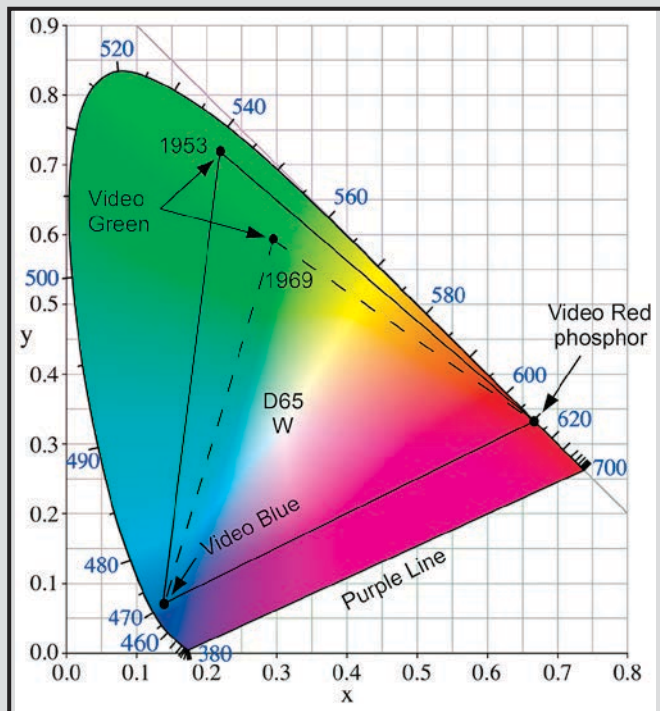


Figure 2: Chromaticity diagram; wavelengths are given in nanometres.

which moved to a new location at $x = 0.3$, $y = 0.6$. The colour space defined by the new (dashed) triangle had less intense greens and less saturated cyans and oranges, but by 1969 their use was so universal that a new standard was recognized. The definition of any colour space also needs to specify what determines white and the point labelled D65 was chosen. This stands for Daylight with a colour temperature of 6500K. Finally, a gamma correction was specified which takes tonal values and adjusts them to 1) reflect the human eye's lack of sensitivity to small changes in intensity at high brightness and 2) the response of the electron guns in the CRT that illuminate the phosphors.

Colour Spaces and Photography

Although CRTs are now rarely seen and only plasma televisions still use phosphors, the effects of the old standards have persisted. While LCDs use white light and filters, the filters are chosen and the signals are processed to mimic the response of decades old CRT technology. The old standards also permeate photography and image processing. Did you know that when you sample a colour using the eye dropper, the three numbers shown, with values from 0 to 255, are proportional to the voltages needed to control the electron guns in a CRT?

When one compares the Adobe RGB standard with

the 1953 NTSC standard, one finds that they are close to being identical and the 1969 standard is, for all practical purposes, the same as "standard" RGB, or sRGB as defined in 1999. Although most monitors and printers can only correctly display a range of colours approximating sRGB, there are some important reasons for using larger colour spaces such as ProPhoto RGB. The colour space selected in your camera is only used as a flag for processing either the in-camera JPEG or the RAW file. If you frequently do significant manipulation of your image, converting the RAW file directly to ProPhoto RGB provides you with more flexibility and a larger colour space in which to work. This can minimize problems such as banding. If you are doing minimal editing, then you may be happy staying in the sRGB colorspace.

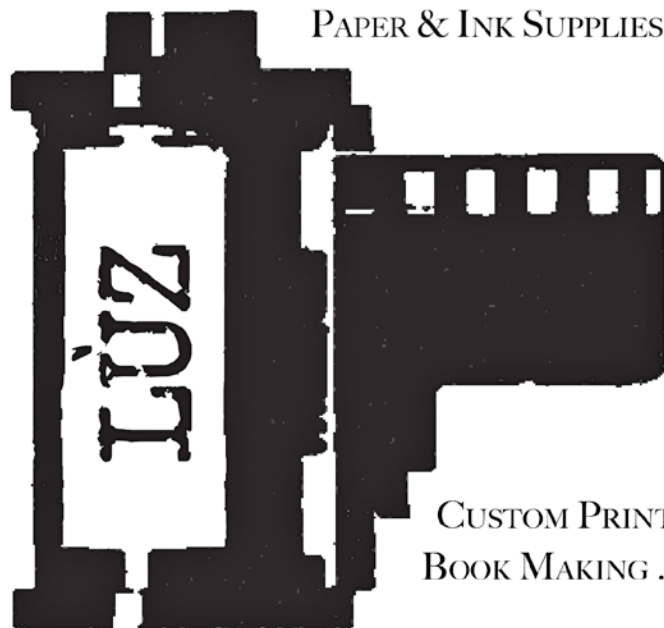
However, after you have created your master image and prepare files for output it is critical that you convert the colour space back to one that is compatible with your output device be it a printer, monitor or projector. This gets you into the realm of Colour Management of your work flow from camera, editing, to final output which is beyond the scope of this article. There are many web resources and books that deal with this often complex topic.

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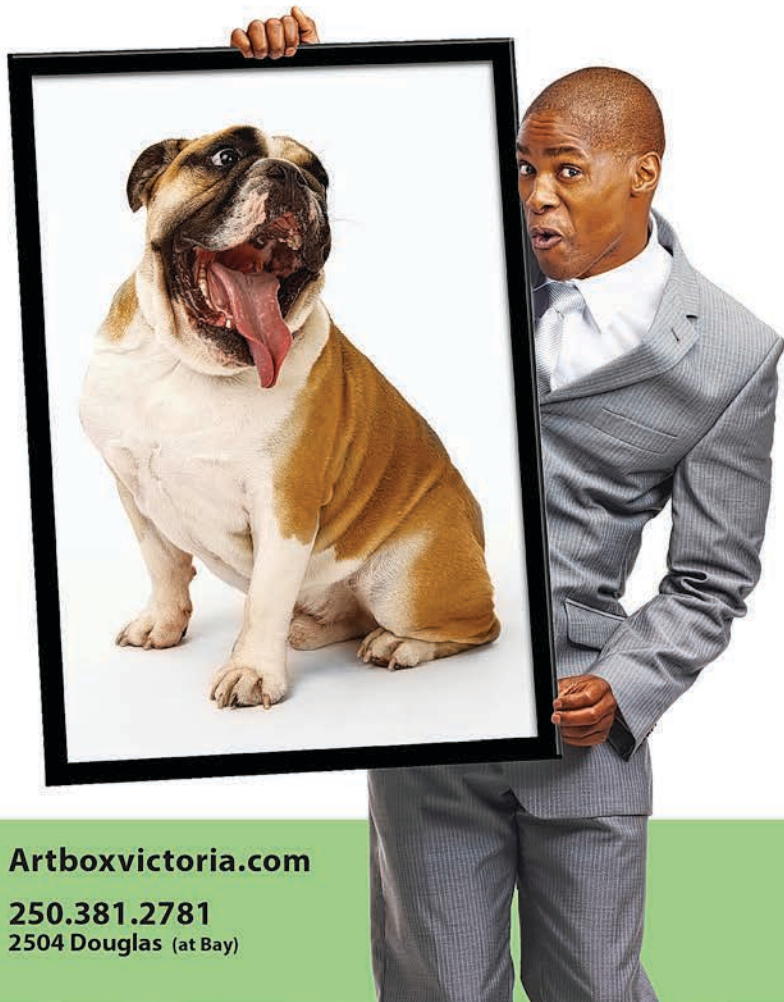
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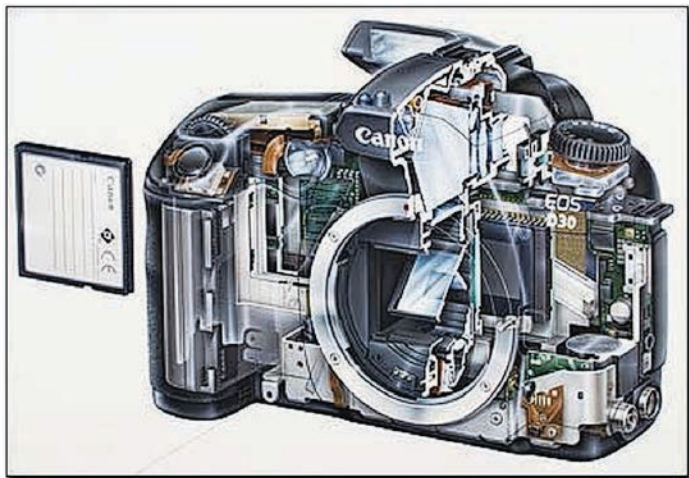


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