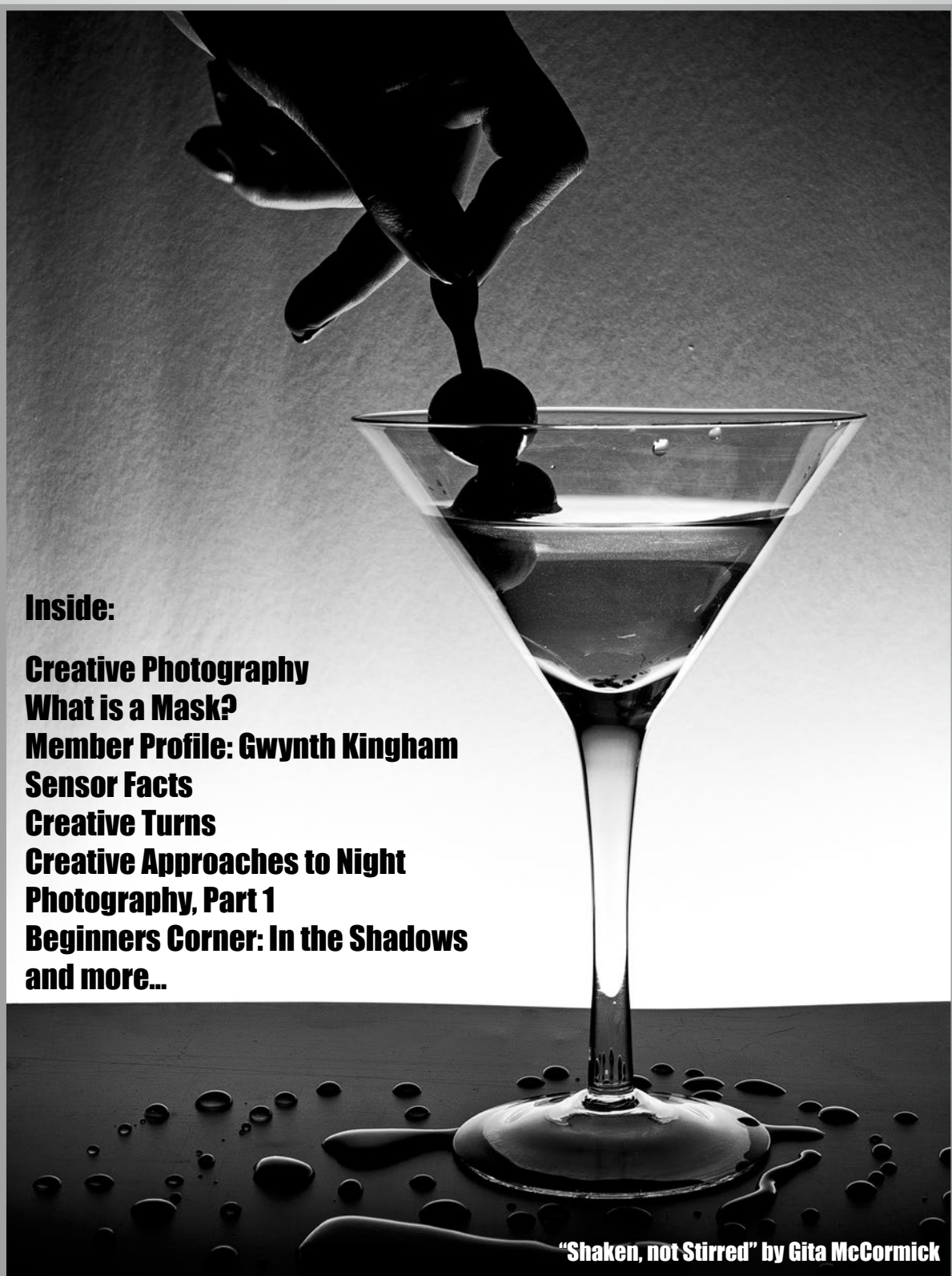




# Close-Up



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and more...**

**"Shaken, not Stirred" by Gita McCormick**



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## Victoria Camera Club

*Close-Up* is the magazine of the Victoria Camera Club,  
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 Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7.  
 Deadline for submissions for the March 2016 issue is February 5<sup>th</sup> 2016.  
 Editor, Richard James, e-mail to [newsletter@victoriacameraclub.org](mailto: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.ca](http://victoriacameraclub.ca) where you can also read or download the colour version of *Close-Up*.

For additional information: please contact:

*Membership:* [membership@victoriacameraclub.org](mailto:membership@victoriacameraclub.org)  
*Workshops:* [workshops@victoriacameraclub.org](mailto:workshops@victoriacameraclub.org)  
*Field Trips:* [fieldtrips@victoriacameraclub.org](mailto:fieldtrips@victoriacameraclub.org)  
*Meetings:* [meetings@victoriacameraclub.org](mailto:meetings@victoriacameraclub.org)  
*Website:* [webmaster@victoriacameraclub.org](mailto:webmaster@victoriacameraclub.org)  
*Close-Up:* [newsletter@victoriacameraclub.org](mailto:newsletter@victoriacameraclub.org)  
 or call Lloyd Houghton, President at 250-580-7154.

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**Member Discounts:** VCC members can take advantage of discounts offered by several retailers in Victoria. Details are on the members section on our website.

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.ca](http://www.victoriacameraclub.ca)) for the latest details of all our workshops, field trips and meetings.

### Thursday, Feb. 4<sup>th</sup>: Competition Night

The January competition results will be presented with one of the judges reviewing selected images. The theme for February is "Framing within a natural frame," the deadline for submission is February 4<sup>th</sup>.

### Thursday, Feb. 11<sup>th</sup>: Presentation Night

Rick Hulbert will discuss "Urban Heritage Travel Photography, with an Architect's Eye." He is an international award-winning and published architect, urban designer, and photographer. As a photographer, Rick has been named a "Laureate" within the worldwide Nikonians community. He is currently teaching a variety of photography workshops. Rick has recently returned from Havana, Cuba where he scouted out Old Havana, the 500-year-old core of the city. His "Shooting Game Plan" was to photograph seven types of subject matter which will be the basis of his presentation.

### Thursday, Feb. 18<sup>th</sup>: Members' Night

Presentation of members' images, field trip slide shows, prints or short technical topics.

## Featured Field Trips and Workshops

Catching the Light at Night Field Trip; Novice Image Review and Macro Photography workshops.

**Cover image:** "Shaken, not Stirred" by Gita McCormick placed 1<sup>st</sup> in the November advanced theme competition "Silhouette."

Once I had decided what to shoot it got creative from there. The base is a smoky grey piece of Plexiglas from Industrial Plastics. Two lights were underneath the Plexiglas pointing up toward the white backdrop; black cardstock was placed on each side to not let any additional light onto the glass. The spilled water was placed by an eyedropper so I could control the amount and placement. The camera was approximately the same height as the martini glass. My daughter was my model for the shoot. Post-processing was converting to B/W in Lightroom.

## President's Message

Most of us have sometimes lived in a dream world, waiting for the promises of the future, or yearning for the missed opportunities of the past. A young person says, "As soon as I get time and a little money, I'm going to ...". The older person says, "If I had my time again, I'd ...".

Our photography can get caught up in this dream world too. How often have we said something like "When I get some more time I'll get onto Endeavour P." We all know that we have enough time; we just need to use it differently if we're really serious about it.

But what about the wish of being an instant master of a new technique you've been drooling over lately? Charles Stanford, one of the founding professors of the Royal College of Music, (UK) had a delightful saying, "*No cream without plenty of milk*." This applies to our photography.

The capabilities of today's digital cameras are great, but can be very intimidating. All cameras these days are point and shoot, just select "P" mode. Nine times out of ten you will have a usable photo. But if you want to master that new technique you're going to have to get off the P button. That's where the intimidation starts. To overcome that, you're going to have to do some work.

The Club caters for all levels of interest and use of cameras. Some want to know how to use their first digital camera and process the images to show friends their latest adventure. Others want to dig deep into specialist use of their high end equipment, and everything in between.

Learning is different for everyone; some are happy to "google-tube," others will pay for online tuition, pay more to go on workshops, even more to travel and learn from a guru in a small group. In the Club we have members who are able to run workshops for subjects suitable for beginners right through to accomplished members. Which ever way you go, you're going to have to do the work. No cream without milk.

You're going to struggle to be as accomplished as the master if you expect to be spoon-fed. If you're serious, you'll do the work, there are no shortcuts. It's not going to be easy, or everyone would be doing it. Research the topic. If you're attending a workshop and the leader suggests some background reading Do it, you'll get a lot more out of the workshop than those who just turn up.

Remember, to get the cream you need plenty of milk.

*Lloyd Houghton, President.*



by Deb Thurlbeck

Creativity is characterized by originality of thought; having or showing imagination, and expressiveness. Often being curious and open to new or uncommon thoughts leads one to take risks and explore new visions.

In the process of creating, ideas can come from within, though they may be triggered by an observed object, a fleeting thought, or a previous experience. Often, it evolves and changes before any single project is fully brought to fruition.

Be it art or photography, the rules remain much the same in their application. The fundamentals are laid in stone from the experience of those who have come before, but still mutable enough for new ideas and styles to flourish.



*"Seal Wedding"*

As a photographer, I recognize and appreciate the skill of taking a technically correct and visually interesting photo and strive to be able to do the same.

As an artist, I feel that art should not just catch your attention, but also tell a story, create emotion, and inspire conversation.

As art is personal and subjective the same piece often may be interpreted by individuals in many ways to the betterment of the piece and of the observers. Liking and appreciating a piece of art can sometimes also generate conflicting emotions.

My background includes painting, sculpting and dress-making. These mediums all lend themselves to conceiving, hands-on blending, and creating a final piece of art. The series of art photographs that I have been working on merge these facets of art and creativity with capturing the moment in camera. The props I have in-

spire the ideas. I create the costumes and masks, and use test shoots to modify these, if necessary, and help visualize the final shoot.

When planning shots, I scout locations beforehand considering the weather, time of day and safety, both for the model and photographer. Often when walking or exploring our city, I find interesting locations that lead to ideas for future shoots.

I try to keep my photo shoots fluid and a continuation of the creative process. I bring an assortment of costumes and gear as well as an open mind to possible improvements to the final product.

Conveying my vision to the models can be both interesting and challenging, as is keeping them safe and comfortable in the costumes as their sight may be impaired by the costume. The models remain anonymous and embrace their characters. And we have fun!

I then continue with minimal post processing. This often includes darkening some parts of the photo, removing colour, or highlighting a focal point as much of my work tends toward the dark and moody.

Half the fun is the spontaneity. Working with the models can help inspire new ideas; even the models come up with some of their own. Creativity is not made in a vacuum. I think the best way to stretch those creative muscles is to get out there, try new things, and find out what really speaks to you, and what new ideas you can find.



*"Raven in Spot"*

by Gail Takahashi

Layer masks are right up there at the top of the list of things you really need to know about when working in Photoshop because without them, your work, your creativity and your flexibility can suffer. It's that simple.

The purpose of a layer mask is to hide or reveal portions of a layer. The layer mask is white by default because usually, you want to see everything on your layer when you first add the mask, and white in a layer mask means 100% visible.

If you wanted to hide everything on the layer when you add the mask, so that as soon as the mask is added, everything on that layer disappears, you want it to be filled with black. You may come across situations where it makes more sense to hide everything on the layer when you add the mask rather than leaving everything visible.

To quickly fill your layer mask with black instead of white, click on your layer mask thumbnail, then use the shortcut keys "Control" ("Command") + "I" (for "Invert"). Easy!!

You may ask, why don't I just use the eraser tool to erase part of a layer to blend it with another? Because the eraser is destructive; when you erase pixels with the eraser tool you have lost the pixels. They are gone. The advantage with layer masks is that they are non-destructive and are editable at any time during your processing.

Layer masks don't physically alter or affect the contents of the layer in any way. All they do is control which parts are visible and which are not. The contents of the layer are always there, even when you can't see them.

There are several different types of masks such as layer masks, adjustment layer masks, clipping masks and luminosity masks, etc.

I am going to keep things fairly basic in this article and concentrate on the layer mask and adjustment layer mask as they seem to be the ones I use the most.

Masking can be fairly basic when compositing two or more images together or can get fairly complex, such as working with fur on animals, hair, transparent fabric such as tulle or masking a person or object to move to another background.

The first example titled, "Lest We Forget" is a compos-

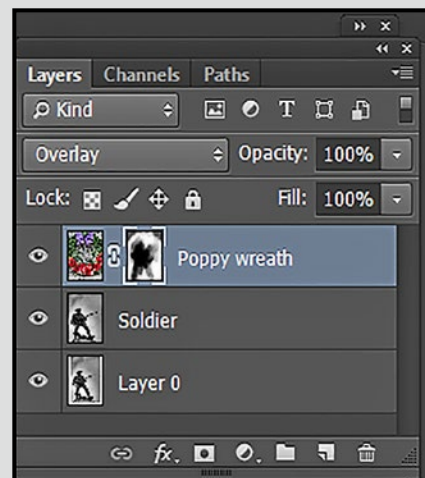
ite of two images. I took these photos around Remembrance Day at the Cenotaph in Victoria. My base photo is the soldier and the photo of the wreath was laid over top of it. Using a mask I was able to blend out the portions of the wreath I didn't want and let the soldier underneath show through.



*"Lest We Forget"*

The first thing I did was to open both images in Photoshop. I then made a copy of the soldier by hitting "Control" (Command) + "J." I never work on my original background layer.

I always work with my layers palette open. As you can see from the layers the wreath is sitting above the soldier and all you would be able to see in the image



*Layer Palette for "Lest We Forget"*

window would be the wreath. By hitting the letter “V” on your keyboard it opens the move tool. I moved the wreath over the top of the soldier.

With the wreath layer selected, I applied a mask to it by clicking the small square icon with the circle in it at the bottom of the layers palette. A small white square appears beside the wreath thumbnail. This is the mask.

I selected my mask by clicking on it. You will see a white line around the mask. On the image (not the mask thumbnail on the layer), I painted the areas of the wreath that I wanted to hide and reveal with the brush tool.

Some quick tips for using the brush tool:

- Hit the letter “B” to bring up the brush tool.
- In your tools palette on the left side of your window the foreground colour is the active brush tool colour. You can toggle between a black and a white brush colour by hitting the letter “X.”
- If the colours showing are not black and white, hit the letter “D” and it will bring up black and white as the default colours.

A black brush “conceals” and a white brush “reveals” the effects of the layer.

You can adjust the size of your brush by hitting the left and right square bracket keys. You can also adjust the opacity of your brush as you paint.

If you use the black colour to hide part of your layer and take out too much by mistake simply toggle your brush back to white and paint it back in to your liking.



*“Tip of the Hat”*

Experiment by using blend modes and opacity on your mask. You will see I changed my mask to Overlay blend mode because it gave me an effect I liked.

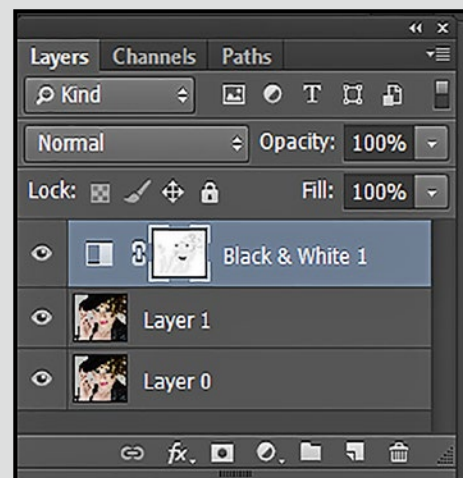
As you paint on your image you will see the mask change on the mask thumbnail.

The second image titled *“Tip of the Hat”* demonstrates using a mask on an adjustment layer. When you use an adjustment layer it is a global adjustment. By using a mask you can paint out any areas that you don’t want the adjustment on.

I opened the image in Photoshop and made a copy of my background layer. I then created a Black and White adjustment layer by clicking on the small circle icon at the bottom on the layers palette. This gives you a drop-down menu and a variety of options available.

When you create an adjustment layer it automatically gives you the option of creating a mask. Simply click on the small square with the circle inside it in the left top corner in your adjustment window. Your adjustment layer appears with the white mask. As explained above, paint out the areas you don’t want. In this image I used a black brush and painted out the black and white adjustment on her lips and eyes to reveal the original colour underneath. I also reduced the opacity of my brush to just bring back a hint of colour in her skin.

Using a mask allows you to hide parts of the layer without harming a single pixel. Not only does this give you a lot more flexibility, it also gives you a lot more confidence when working in Photoshop because nothing you do with a layer mask is permanent. And that is the basics of how Photoshop’s powerful layer masks work!



*Layer Palette for “Tip of the Hat”*





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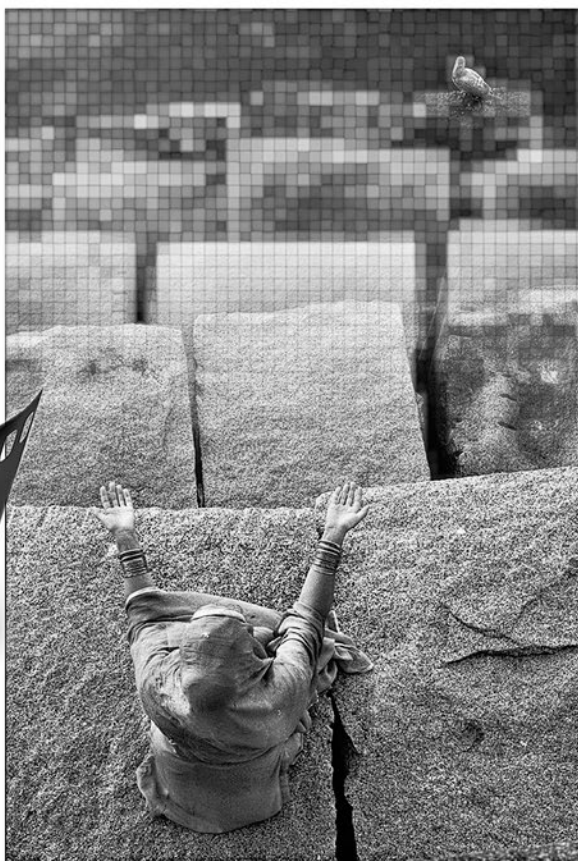
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**Bridging Photo Technologies**

by Richard James

In the November issue of *Close-Up* we got as far as Sandcut Creek, now we will proceed west to China, Mystic, Bear and Sombrio Beaches, and, finally Botanical Beach at Port Renfrew and beyond.

China Beach Provincial Park is the start of the Juan de Fuca Trail that generally follows the foreshore from here to Port Renfrew. It is a shorter, and much less challenging, version of the West Coast Trail between Port Renfrew and Bamfield which is part of Pacific Rim National Park Reserve.

A short trail leads down to the long gravel beach. From the parking area another trail leads a short distance through the forest to sandy Mystic Beach which has a small waterfall.

Further along the road, between Rosemond and Clinch Creeks (look for the nameplates on the bridges) is an informal access to Bear Beach. The parking area is the wide shoulder on the right-hand side of the road. You go through the yellow gate and follow the old logging road turning right at the first junction. After you pass a small open area on your left, the road turns left, back into second growth forest on both sides. Look out for a trail on the right with a piece of old wire rope lying on the ground. Follow this rough trail, crossing a blowdown area, to a junction, turn right and proceed to the top of the escarpment. The trail then descends, steeply at first, coming out over an old logjam at Clinch Creek. Hiking time is approximately 20 minutes down, a bit more coming up!

If you proceed to the right (west) there is a rock shelf beyond where the trail goes back up the cliff (at the start of a gully) that is accessible only at low tide. If you proceed to the left there is a mix of cobble and sand. Past the east trail access the beach dead-ends at a cliff. There are several opportunities here for seashore landscapes, especially to the west on the rock shelf.

There is no access to the ocean at Loss Creek, it is in a very deep canyon. The next beach is at the Sombrio River. After crossing the single-lane Loss Creek Bridge proceed uphill and then a short distance along the flat ground until you find the Sombrio Beach access sign. If you get to the two new bridges over the Sombrio River, you've gone too far. The road down to the parking lot, which is only about 100 m from the beach, can be rough but is generally passable in a two-wheel drive car.

Again, you can turn left or right when you get to the

beach. To the right (west) the foreshore is bouldery, but to the left there is smaller gravel and eventually you come to a waterfall where the trail goes back up the cliff. You can get shots of the waterfall as you go up the cliff but do not go too close to the edge where you cross the creek! You may recollect that before the Juan de Fuca Trail Provincial Park was created there was a lively community of surfers at Sombrio Beach. This included the Johnson/Oke family. Many of their 11 children were literally "born on the beach" and grew up there, immersed in the school of nature.

Next, proceeding to Port Renfrew you can reach Botanical Beach and its neighbour Botany Bay. Turn left at the signs in Port Renfrew and follow the road to the parking lot.

The best time to visit this area is during a low tide (1.2 metres or less, preferably a zero tide) when the rock shelves of Botanical Beach are most exposed. Botany Bay is a smaller cove; you can visit both in the same trip as it is a loop trail. Keep right at the parking lot for Botany Bay, or left for Botanical Beach.

Botanical Beach was the location for the first Marine Research Station on the West Coast of North America, established by the University of Minnesota in 1900. Many long-term residents will tell you that the sea-life on these exposed rock shelves is nothing like it used to be. Nevertheless, there are still many opportunities for foreshore landscapes, detail shots of the tide pools and their wildlife, etc.

A word of warning: on any beach or rocky foreshore always look out for the unexpected large wave. This is most important at the west end of Bear Beach, Botanical Beach and Botany Bay. Also, be aware of the possibility of both bears and cougars in this area.

What lies beyond Port Renfrew? Well, you could do the round-trip on Highway 14 to Cowichan Lake, Duncan, and back to Victoria, the long way around. Along this route you will find the San Juan River Bridge with a wide sandy beach on the far side. This is Indian Reserve until you get on to the logging road on the far side of the valley. After finally crossing the river you come to a T-junction, turn left to Avatar Grove, that has some ancient trees including "Canada's Gnarliest Tree." Turn right and you come to Fairy and Lizard Lakes. There are also a number of "big trees" in the area. You can find out more information about them at [ancientforestalliance.org/biggest-trees-map.php](http://ancientforestalliance.org/biggest-trees-map.php) and other websites.



## March Theme Competition

by Pam Irvine

The deadline for entries to the “Industrial” Theme competition is Thursday, March 3<sup>rd</sup>.

Industrial photography often deals with shiny metal, strong architectural lines, bold silhouettes and very graphic visual elements. Try shooting close up to the machinery. These shots may not fully identify the machine, but will create unique images of the work done by, or the workings of, a machine.

Capturing human interaction with a machine can create an interesting perspective. Try having your primary focus on the person’s hands and what they are doing.

Look for traditional, bold compositions. Experimental compositions may not work as well for this type of photography. You are ideally looking for compositional “power” that is often a result of either the “rule of thirds” or symmetrical compositions.

Your focus will need to be tack sharp and your depth of field deep enough (larger number for the f-stop) to capture the detail you want included in your image.

**Light:** Industrial areas usually have several light sources which can produce some interesting effects. Remember that different types of light sources will give you different colour hues. Overcast days, or diffused interior light, can be better for metal, as it will help to reduce the amount of reflection that you will have to deal with. Or, do you need to use a polarizer?

**Colour or Black & White:** Cooler tones are often better than warmer tones for metal products. When dealing with older, rundown machines, you will have blacks and browns due to rust and old metal chips and swarf. Together these colours and the shape of the machine can create an old industrial abandoned look. These types of images can look good in black & white or sepia tones.

**Post-Processing:** A good image will need architectural straight lines, so you may need to straighten your image. High contrast settings in post-processing can look better than normal contrast.

Have fun, but be aware of your surroundings and personal safety. Some sites may require you to have safety boots and hard hats.

## November 2015 Competition Judges

We extend our sincere thanks to the judges for the November Intermediate and Advanced competitions: Christina Craft, Allen Bargaen, and Jim Hoskins. We would also like to thank our in-house Novice Judges for this month: Willie Waddell, Steve Lustig, Caspar Davis, Suzanne Huot and Judy Taylor. All the Club judges have taken the CAPA judging course. All images and judges’ comments are available at: [victoriacameraclub.ca/vccccompetitions](http://victoriacameraclub.ca/vccccompetitions).

**Christina Craft:** (Prints) started FunkyTown Photography in Victoria in 2008. She is a portrait and wedding photographer serving three main destinations: Victoria, BC; Canmore, Alberta; and Manuel Antonio, Costa Rica.

Christina has won 21 “International Fearless” awards, placed three times in the top 10 with the International Society of Professional Wedding Photographers and in 2014 she was ranked #3 in Canada by the Professional Wedding Photographers of Canada. She has a master’s degree in journalism with a specialization in documentary and broadcast news.

While studying for a diploma at the former Western Academy of Photography she won the award for best overall student and eventually joined the faculty. Now that the Academy is no more Christina offers her own workshops. You can check out the 2016 workshops on her website at [funkytownphotography.com](http://funkytownphotography.com).

**Allen Bargaen:** (Digital Nature and Open) has a passion for Nature subjects. Living in Richmond, BC, with an abundance of wildlife, how could one not? Nature has taken him to most of the continents in search of new adventures. Action and Sports events have recently been a big draw for Allen, and the past several years have introduced him to the high-speed world of Motor Sports, Dog Racing and pretty well anything that moves quickly. Allen’s philosophy is quite simple, “Wherever you are, there is a great picture waiting to be taken. One only needs to find it, and then take the time to get it into your camera.”

Allen is proud Life Member of CAPA, the Canadian Association for Photographic Art, Canada’s National body for photographers. He is a Past President of this national organization, and holds FCAPA and Hon FCAPA Honours. Allen is one of the CAPA members teaching the CAPA Judging Course. [www.allenbargaen.com](http://www.allenbargaen.com).



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*Advanced Monochrome Print - 1<sup>st</sup>*  
*"Looking Out to Sea" by Gordon Griffiths*

Judge's comments: This is a very strong image in a category that has a very strong group of entries. It instantly stood out and when I looked closer at the details, I saw it was so crisp and full of so many interesting details and textures. The tonal values are perfect and I can appreciate that this is hard to achieve with such a mix of light and dark. This composition is perfect! The sky, the tree-line, the lines of the shore/tide, the placement of the lone person, it all comes together beautifully!



*Advanced Digital Open - 2<sup>nd</sup>*  
*"The Gift" by Judy Bandsmer*

Judge's comments: The image conveys a good story. The maker has used interesting lighting to illuminate this subject. Is the gift the Violin, or the Performer? We see the violin in sharp focus; the player is softly exposed. It is an interesting use of light technique if we are meant to dwell on the instrument. The tight crop on the head and right hand suggest the violin is more important here. In any case, the scene is well composed, making this scene an excellent candidate as a Fine Art image.



*Advanced Digital Nature - 3<sup>rd</sup>*  
*"Foggy Fairy Lake" by Dan Takahashi*

Judge's comments: The secret is revealed. Overall a nicely framed image. The tones are quite muted, showing your implied feeling of something mystical. Your title and subdued exposure of the photo reveal your intent.



*Advanced Digital Creative - 1<sup>st</sup>*  
*"Red Canopy" by Lois Burton*

Judge's comments: The image is well balanced, focused, and intense. Excellent.



*Advanced Nature Print - 1<sup>st</sup>*

*"Bristlecone Pine, Inyo Forest" by Jonathan Adams*

Judge's comments: The image conveys a good story with good use of colours. This is nothing short of a perfect technical execution of a challenging subject. Really impressed by your light painting, which brings out all the details in the dead tree, and the star trail is perfectly executed. There is just enough light and shadow. Excellent image! Viewer's eye goes exactly where it should. Lots of breathing room around the dead tree and good choice for the center North Star positioning. This image achieves perfect harmony and balance in terms of composition.



*Advanced Digital Theme - 2<sup>nd</sup>*

*"Solitary Play" by Barbara Burns*

Judge's comments: This is a really attractive image, excellent composition. Everything is just right.



*Advanced Open Print - 3<sup>rd</sup>*

*"Prairie Beginnings" by Carole Valkenier*

Judge's comments: The image conveys a good story with good use of colours. Excellent use of aperture for the subject matter. With a sky like that you want to see deep into the horizon. Also, your colours printed perfectly. This is an excellent case for getting away with a centred composition. This is an excellent print and one you should be proud to hang. For subject matter, this is a captivating scene. The colours are really beautiful and complement each other well. Overall, an excellent image. I'm very impressed.



*Intermediate Digital Creative - 1<sup>st</sup>*

*"Container Lounge" by Jim Metzger*

Judge's comments: You have chosen to step away from classic composition, and so have created a unique image. Its bright and sunny and inviting. Very good.





*Intermediate Open Print - 2<sup>nd</sup>*  
*"Tuscan Morning" by John Clarke*

Judge's comments: The image conveys a good story with good use of colours. Gorgeous print quality and the colours represent beautifully. Your aperture choice lends very well to the dreamy quality of the image. It almost looks like a painting. Overall this is an excellent composition and anyone would be proud to have this as an art print on their wall. The lines and details are dreamy and beautiful. Very well done.



*Intermediate Monochrome Print - 2<sup>nd</sup>*  
*"Palouse River Canyon" by Cindy Stephenson*

Judge's comments: This image conveys a good story and makes good use of colours. Overall an excellent job and you should feel proud to frame this print. Good use of achieving all the tonal values in the greys and excellent choice of aperture to add depth. Excellent placement of leading lines and good decision to have the horizon line at the very top of the image frame. Beautifully done!



*Intermediate Nature Print - 2<sup>nd</sup>*  
*"Still Flight" by Steve Smith*

Judge's comments: This image conveys a good story and shows good use of colours. As you are probably aware, photographing hummingbirds is among the most challenging subjects in nature photography. So, first of all, bravo for taking on such a difficult subject and for having tack sharp focus. The aperture lends well to ensuring the hummingbird stands out from its background. You should feel really proud to have taken this image. This is a tricky subject for composition and given it's tremendously hard to even focus on these little guys it's even harder to think about the framing/composition of an image like this. I do know that this is almost infinitely difficult to achieve so, well done!



*Intermediate Digital Nature - 1<sup>st</sup>*  
*"Lioness on Watch 1-2" by Nicci Tyndall*

Judge's comments: Family photos always tug at the heart. This one is no exception. The image is sharp and very well framed. The decision to make it into a panorama like style is no doubt the result of removing elements that might distract from the preferred scene. Having been to Africa so many times, I think I know where this rock is. Good tones, good job with the background.



*Intermediate Digital Theme - 2<sup>nd</sup>*  
*"First Ferry to Pender Island"*  
 by Richard Marshall

Judge's comments: You have done so well to see this image. It is very dramatic, moody and threatening. The balance on the horizon is excellent: the ferry between the two islands. I am glad that you did not give in to classic composition and crop off some of the top. The huge black cloud seems ready to crash down on the bright horizon creating tension and suspense. Very good.



*Novice Digital Nature - 2<sup>nd</sup>*  
*"African Elephant"* by Graeme Weir

Judge's comments: Nice capture of this animal in its natural environment; the eyes, which are important in animal photography, are difficult to get in elephants because of their size. Well done.



*Intermediate Digital Open - 1<sup>st</sup>*  
*"Early Rider"* by Doug Ambridge

Judge's comments: There is some irony in this image, the vision of the bicycle juxtaposed against the background of parked motor vehicles suggests the struggle of one person to save the planet, while the car owners do not. This might make a great statement for a save the planet ad. In this position, the available back-light is making a shadow of the bicycle, which duplicates as its shadow on the ground.



*Novice Digital Open - 1<sup>st</sup>*  
*"Playing in the Surf, Sri Lanka"*  
 by Anne McCarthy

Judge's comments: This image conveys a good story and shows good use of colours. Great shot, well composed, in focus, good lighting, well done.





*Novice Digital Theme - 1<sup>st</sup>*  
*"Long-Toed Salamander Silhouette"*  
 by Mark van Arragon

Judge's comments: This image shows good use of colours. Excellent image which fits the theme "Silhouette." Well composed with good lighting and focus.



*Novice Digital Theme - 3<sup>rd</sup>*  
*"Waiting for the Moon"* by Virginia MacDonald

Judge's comments: This image conveys a good story. Great silhouette well composed with nice diagonal lines leading up and down. Well done.

# Fine Art Photography

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It's hard to believe that my husband, Bruce, and I have been members of the Victoria Camera Club for 45 years. When we began it was in hopes of improving our photographic skills. I regularly entered the monthly slide competitions and, after a time, even won on occasion. We were also regular attendees at field trips and workshops. Two of my favourite field trips were to Capital Iron's back lot to photograph the interesting patterns on some rusting barrels, and a November trip to photograph reflections downtown which, as a result of very cold weather, turned into a trip to photograph the frozen fountain at Centennial Square.



*Saleswoman in the covered food market of Bhuj, western Gujarat.*

Gradually I became more involved in Club activities, taking on executive positions, including two years as president in 1985 and 1986. After this my Club activities declined due to other commitments, but I have never lost my interest in the Club. I was very happy to participate in the creation of "A Celebration of Photography," the Club's 50<sup>th</sup> anniversary book project in 1994-5, as well as our 70<sup>th</sup> Anniversary book "Celebrating 70 Years of Photography" published in 2014. Perusal of these two books clearly shows the huge changes in photography wrought by the introduction of digital cameras and computers.

Over time my photographic interests have also changed somewhat. I have always been interested in travel, but when I was a young photographer much of our travel was in the mountains where I concentrated on landscape and nature photography. At that time, I always had Club competition subjects in the back of my mind.

Since our retirement in 1997, however, my focus has changed. Bruce and I have now become world travellers and I am now presenting travel lectures for the Elder College in Duncan as well as the Continuing Studies program at the University of Victoria. Meaningful in-

terpretations of the history and culture of the countries we visit are the determinant of what I photograph. Now, rather than concentrating on landscape and nature (though these are not ignored), my photography is more focused on cityscapes and architecture, as well as on archaeological ruins, including architectural details and museum exhibits.



*Child in Ahmedabad, the main city of Gujarat, taken from a bus window.*

Pictures of people in their natural settings have always been a challenge for me. The ability to approach people has been long in coming as I do not like to intrude. But Gujarat in India proved a perfect place to practise this skill. There almost everyone wanted their photo taken and while they were always delighted when they saw the results, often I was not. The photographs here are all from Gujarat and provide an indication of my progress so far. After sixty years of photographing the world around me I still have much to learn.



*Young merchant on street in the old port city of Khambat, southern Gujarat.*



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*by John Roberts*

With all the new cameras coming out, from compact pocket-able cameras, all the way up to high-end professional cameras, with buzzwords like “Backlit CMOS” and “No Optical Low Pass Filter” (aka: Anti-Aliasing Filter), what is so important about the Colour Filter Array. And we need to discuss why you would want cameras with 1” sensors all the way up to Full Frame.

For starters, the basics are quite simple, the bigger the sensor, the bigger the pixels, and the better the overall light gathering capabilities will be. All of the DSLR sensors that I will be referring to here are 20 mp sensors.

So what is the difference between CCD, CMOS and Backlit CMOS? That is a very good question.

Many older cameras tend to be using CCD sensors (Charge Coupled Device). CCD’s have been around for quite a while, dating back to the late 60’s when they were invented. They are relatively inexpensive to make and their failure rate during production is quite low. Many of the cellphones of today, as well as point-and-shoot cameras, still use these sensors because, at that volume, they can be made for a lower cost. There is a downside to CCDs; their ability for high ISO sensitivity and low light is not as good as some of the more modern counterparts. Since they tend to have more static charge on the sensor when the camera is on, they are prone to having more issues with sensor dust.

Many of today’s higher-end cameras use more modern CMOS sensors (Complementary-Metal-Oxide-Semiconductor, talk about a mouth full), for several good reasons. Since the CCD is a charged device it uses up more energy, so cameras using CMOS, can get more life out of the same battery or, use a smaller battery to make the camera smaller and still get the same number of images per charge. Also, with CMOS, the ability to get higher sensitivity is much greater with very little increase in the signal noise from the boosted-up sensitivity. Hence, we are now seeing cameras with ISO 409,000 or that insanely high ISO 3,000,000 recently announced (Nikon D5). The downside to CMOS is their production costs are higher, making the camera’s overall price higher. Plus, they have a higher rate of failure during production. So with CCDs, one out of a thousand were discarded due to failure during production, but with CMOS it is more like one out of a hundred. While that still sounds fairly low, the sensors that we are making today are substantially larger in size than what we have ever asked CCD to be in the past. We have recently had

the announcement of a full frame medium format 6x4.5 camera with a CMOS sensor. Many of the other digital medium format options we have had have either been CCDs and/or smaller than full frame 6x45.

Some of the newer cameras have something called a backlit CMOS sensor (Back-Illuminated CMOS), which does something very simple but makes a big difference in their overall performance. Traditional CCD and CMOS sensors have their micro lenses, a thin line of wiring, followed by the photo-sites. With Backlit CMOS sensors, the wiring has been moved to the back of the photo-sites, which means less restriction of light hitting the photo-sites. This has boosted the dynamic range for those cameras using the backlit CMOS sensors and, having more dynamic range, translates to better tonal range or colours over a wider range between the highlights and the shadows.

Now, do we care about a sensor with an Optical Low Pass filter (OLP), or a sensor without one? This is a personal preference, in my opinion. Many sensors have what is called the Bayer Pattern for the Colour Filter Array, which gives a consistent pattern of RGB (Red, Green and Blue) photo-sites. A sensor, with that repetitive pattern of colour, becomes more susceptible to moire lines in certain situations. More specifically, when photographing something with a repetitive pattern to it, a brick wall or a pin-striped shirt, the camera is not quite sure what to do, and it creates moire lines, which look like concentric circles in the repetitive pattern on the image. The OLP filter helps break up that repetitive pattern and prevents the moire lines, but it does so at a cost; the images are slightly softer, so we need either to set the in-camera sharpening up a little bit, or do it ourselves during post-production. So removing the OLP filter gives you sharper images, but at the risk of gaining back that moire.

One manufacturer has been able to remove the OLP filter and not get moire in their images by changing the pattern to the Colour Filter Array. So instead of a consistent RGB pattern, they have made it into blocks of 9x9, with every other block rotated 90 degrees to break up the repetitive pattern of the sensor, which in turn eliminates the need for the OLP. This gives you sharper images, and no risk of moire but they have patented that feature, and no one else can use it.

I hope this helps you understand the technology that makes our cameras work and perhaps helps you understand what to look for in future cameras. If you have any questions, or would just like to share your success, you can reach me at [jrphotographybc@icloud.com](mailto:jrphotographybc@icloud.com).

by Darrell Leet

*"Creativity is intelligence having fun."* Albert Einstein.

Sometimes people ask me what type of photographs I like to make. Many people like to make portrait, landscape, or nature images, and images of many other subjects. My reply is that I enjoy all forms of photography.



*"Morning Memory" a brightly lit window becomes a backdrop to create shadows falling on a silk screen image of an antique puppet. The surrounding fall leaves give colour to this otherwise black and white image.*

I have discovered that I have been enjoying the lure of photography. Prior intuitive knowledge in aspects of design has given me a creative edge to this fascinating art form. Creativity comes in many personal forms when thinking about photography. First comes an idea, then a solution to make it work. Between the idea and the solution comes the fun part.

Creating scenes which do not exist in the real world may be outside some photographers' comfort zone. Imagination and technology can work together to help us compose photos that will captivate ourselves, and the viewers of our images.

As a photographer I am always looking for interesting subjects to photograph. As many photographers can agree, it's difficult to turn it off; I want to photograph everything my eyes see. There is no prescription to produce a perfect creative photograph. In my approach to formulate an idea for a future creative project, I imagine

a blank canvas. It makes me feel inspired by my surroundings to prepare images, or to extend my vision, beyond what I can actually see.

Creativity is difficult to explain as photographers have their own imagination. A way to think of it may be to imagine that a group of people are all looking at the same clouds in the sky. Some people may see shapes of animals, or cars, or houses. You may point out a car shape to someone in the group, but they indicate that they are not visualizing what you are seeing.

What is important here is the way you see the cloud, and what you are thinking about when composing your shot and also, having preliminary thoughts about what you think you might do in post-processing to convey in your abstract cloud image. Then, perhaps, as the image comes together, it will portray what it is you are convinced it is masquerading as, the cloud as a car.

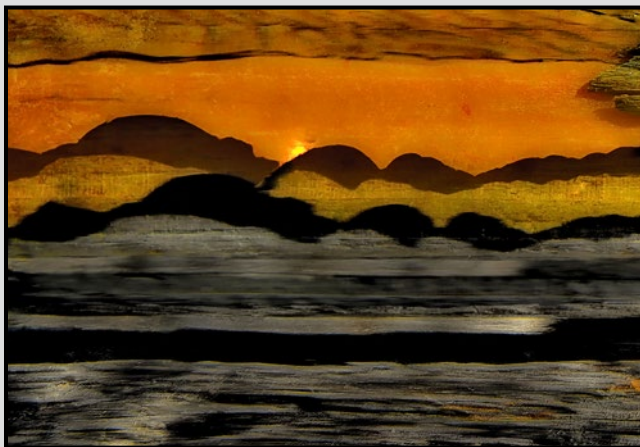
My imaginative and creative style is not the same as other photographers' imaginative and creative style, and it shouldn't be. Your creative images are as individual and unique as you are. This makes your images your own artistic creations.

Many photographers are born with a creative bent. Colour, composition, scale and other photographic elements come naturally to us, and are combined with our imagination. For the most part creativity can be learned by photographers who are willing to study as much as possible about creative ideas.



*"Fall Collage" a collection of fall leaves and ferns are grouped together on a black backdrop to create a sketch of colour.*





*"Sunrise on a Wooden Sea" a small piece of driftwood with some interesting ridges and deep earthy colours of oranges and brown tones gives a different abstract tone to this image.*

Attending creativity workshops can be an invaluable source for people to learn more information from like-minded people who want to share ideas and tips, and perhaps spur creative energy.

Another invaluable source that is sometimes entertaining, as well as inspiring, is to look online at the work of other photographers who have made intriguing photos and have advanced in the art.

Anne Leibovitz or Timothy Hogan to name a couple, have worked hard to expand in the field and pave the way to make a niche following of admirers who enjoy viewing innovative photography. They made their ideas a reality, by taking time to study creative art as well as making a dreamlike fantasy come to life through the camera lens. They have taken the art to a higher level through persistence. Instead of getting frustrated by a project that didn't work out, they put it on hold and moved forward onto another project.

It's fun to look at the photographic works of other photographers; I find it to be an inspiration. But much of it is the same type of photography, and while it's all beautiful, what really grabs my attention are the images which are not repetitive.

There is too much of the same type of photography. It's time to try something new, and go for the "wow factor" in photography. What is captivating is looking at an image and be amazed to have to look at it for more than a few seconds. What sets it aside from all the other shots is that the photographer has gone way beyond the expectations of the viewer, with something new.

"New" conjures up thoughts of trying different ideas. Many times viewers will look at your photography and give you the "wow" that you crave for your hard work. At other times viewers may look at your photography and their interpretation may not give you the satisfaction that you are looking for.

Trial and error. You win some, you lose some. However the outcome, you keep on shooting, and enjoy creating more by learning more, to create original and unusual photography. Daring to be different may result in having a price to pay if viewers are too critical about your art in a negative way. That should only help to pave the road to get you to try a different idea. Being out and about, you will see new things and get excited and energized to try new projects whether outdoors, or in your home. Keeping up with ever improving image processing technology, and popular trends, is also a way to keep ourselves informed.

Many photographers come up with hundreds of ideas, but miss an opportunity to make them a reality by not creating them.

What I hope that you can take away from this is the suggestion that, while you are enjoying your photography, it really isn't difficult to become more creative. We get too comfortable with what we are constantly shooting and maybe have fear of not being recognized too favourably by our viewers.

While many photographers excel in many aspects of their photography, developing the creative side to your work can be very rewarding, and can provide a great addition to your photography skills. It is about letting go of ideals, capturing shots that are enticing, and that are fun to look at. Your photographs will say to your viewers, "This is what I saw."



*"Pink Rose" a very spring-like feel to this image of a fragrant pink rose mixed with greenery, all floating together in an urn of water.*

## The North Wind

by Ian Crawford

The art teacher at my school gave me a plaster that he cast from a sculpture he found in France. The figure was “*The North Wind*” which is intended to be hung on a south facing wall. When the sun shines on the face of the mask, the wind is scared off and will not blow. After Judy, my wife, an artist, painted the mask, we hung it on a south facing wall. It has been there for years and astonishingly the north wind seldom blows when the mask faces the sunshine.

One afternoon I was in its vicinity, playing with my old Canon Rebel XS and its 18-55 mm kit lens when I spotted my subject. Standing on a ladder I took several hand-held shots while zooming the lens. I was happy with most of the shots and chose this one to process in Lightroom.

The image was shot at 1 sec, f18, ISO 100. Lightroom adjustments were: an increase in exposure, highlights, clarity, and vibrance, and a decrease in shadows and blacks. Colour saturation was increased in orange and yellow and decreased in blue and purple. I added a little noise reduction and sharpening.

I love my old camera and its lens and love that I can do more in Lightroom than I could ever do in a darkroom. By the way, the art teacher likes the photo.



## Juan de Fuca Long-Exposure

by Neil Boyle



A VCC long-exposure (LE) field trip to Clover Point happened to fall on the perfect LE day: some cloud, lots of blue sky, a little wind at sea level to give movement to the water, enough wind high up to move the clouds in real time, and a sun low in the late-afternoon sky, cross-lighting Juan de Fuca Strait.

The project was to make an image with soft water patterns, dreamy, lacy clouds, sharp mountains, and an incongruously sharp foreground element, preferably an attractive boat. The only boat in sight had its sails tightly wrapped. Also, it was a little messy, with a lifeboat on the back and cables that didn't light well, all fixable issues.

**Equipment:** Olympus OM-D E-M5 mirrorless 4/3 format camera on a tripod; 75 mm f1.8 lens; B+W 6 and 10 stop neutral density (ND) filters.

**Technique:** The setup was in the lee of a rock to minimize wind shake. I set a two-second delay to eliminate vibration from pressing the shutter; lowest ISO to minimize noise from LE; the boat shot at f8, 1/1500 second. Then, without moving the camera, the LE shot at f8, 60 seconds, with ND 16-stops. Time, including scouting the location: 40 minutes.

**Post-processing:** I used Lightroom to adjust white balance, black and white points, exposure, shadows, highlights, clarity and contrast. I used Nik Silver Effects Pro to adjust B&W aspects (contrast, structure, and a filter to make the sky black) and Photoshop to remove some unaesthetic aspects of the boat (lifeboat, cables) and composited the boat into the LE shot. Time: 30 minutes.



## Tuesday Shoots

by Wayne Swanson

### February 9: Odd Couples

No, we are not talking about Felix Unger and Oscar Madison from the Neil Simon movies and TV shows. And we haven't figured out how to get a shot of chilli peppers and chocolate. But many other unexpected pairings, such as kayaks with sea planes or heritage buildings with modern structures, capture this theme. Of course, man's best friend and his master, when you think about mixing species, make an odd couple. Yet, they form very strong bonds. You need to emphasize the pairing of, and the relationship between, unrelated things rather than technique. Exercise your observation skills to search out pairs that seem incongruous.

### February 23: Industrial

Get ready for the March competition with this theme. Victoria's harbour may be very picturesque, but beyond the Blue Bridge, ship yards, scrap iron facilities and cement works abound. Big rigs loaded with lumber rumble past the Empress on their way to the Coho ferry. Construction workers struggle with heavy equipment to erect condos and office towers. It's time to focus on the industrial heart of Victoria. Capture the people in hard hats plying their trades.

The challenge can be to tell a story about people at work or to see beauty in bleak surroundings. Try to highlight some fascinating lighting, to catch an unusual angle or emphasize a particular pattern. Make a stark environment attract your viewer's attention.



*"The Odd Couple" by Garry Schaefer*

## Weekend Shoots

by Steve Smith and Rea Casey

### February 16: Vancouver Island Brewery

The competition theme for March is "industrial," so this trip will permit us to capture some competition-worthy images. Vancouver Island Brewery will allow us to photograph the bottling assembly line from a catwalk above the floor. From this perspective, we will have an opportunity to photograph industrial workers and a moving assembly line. There are also opportunities to shoot the vat room and the tasting facility. As this is an indoor shoot, lighting may be tricky. Participants may want to bring along a couple of lenses to try out on this field trip. The field trip will end with a tasting of Vancouver Island Brewery's products. There will be a small charge for the beer tasting. (See page 10 for some shooting tips.)

### February 20: Capturing Birds in Flight

Join Dan Takahashi at Esquimalt Lagoon to experiment with panning to capture nature images. Panning is a technique used to capture a still image of a subject in motion and a blurred background. Using a relatively slow shutter speed, panning the camera with the subject, and depressing the shutter just at the right moment, suffuses a photo with motion and speed. This technique is useful in capturing animals and birds in motion, it is useful in sports and street photography. It takes a great deal of practice and can be frustrating at times. Bring a calm demeanour to your shoot. There are several excellent articles on the web that will assist you in preparing for shooting panned shots.

### February 28: Night Photography

Weather permitting and atmospheric conditions being conducive to shooting, we will head out into the darkness to experiment with night photography. Since the subject of the shoot will be dependent on weather, we could be shooting burning steel wool, stars or light-painted landscapes. Whatever the experience, this is bound to be an enlightening trip for participants. In order to be prepared for this trip, one must come equipped with a tripod, a cable release, a portable headlamp to wear on your forehead and knowledge of how to set up your camera to take very long exposures. (See pages 24-25 for information on shooting burning steel wool.)

Please check the website calendar for details.

by Sue Ferguson and Kris Foot

This article is the first of a three-part series and has been created from our adventures shooting at night. Part two will cover light painting, and part three will cover night landscapes and astrophotography.

Night photographers are a breed unto themselves. They will leave the warmth and comfort of their homes to venture out into the dark of the night without a second thought. The fact that they will be cold and uncomfortable, or in many cases, gripped by fear, is irrelevant; the seductive pull of the night is too strong. They will travel any distance, without a second thought, to make sure they are at a certain location at the right time. Like a moth to a flame, if opportunity calls, night photographers are compelled to answer.

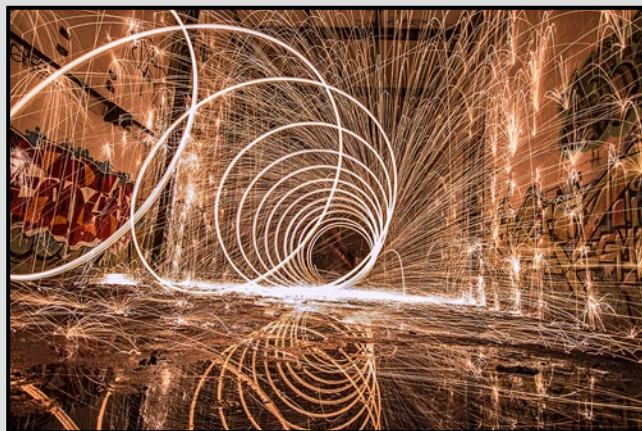
During December's super-storms, opportunity called when I learned about an abandoned structure located deep in the wilderness on Vancouver Island. I teamed up with award winning, light painting and night photography icon, Kris Foot, to photograph and write a series of articles about creative night and astrophotography.

Over the following days, we logged about 1000 kilometers and spent each night shooting and light painting in the darkest locations either of us had ever experienced.

On December 9<sup>th</sup>, armed with cryptic directions on crumpled paper, we set out in search of our light painter's Mecca. After hours of driving, hiking and humping a lot of gear, we found exactly what every painter dreams of, an abandoned concrete structure in the middle of nowhere. This would be our set location for the next few days. Discovering good locations becomes an obsession, and this treasure was worth every mile we travelled to find it.



*"Spider"*



*"Vortex Reflection"*

Nightfall came quickly as we organized our equipment. Everything about this location exuded an atmosphere of isolation and darkness. It felt as though creatures of the wild (or worse) were watching us through every doorway and window. Driving rain and high winds battered the building and enhanced the whole spook factor.

Kris and I are both seasoned night photographers but found we had to constantly refocus on the project to block out the eerie noises coming from both in and out of the building.

We explored rooms, chambers and crawlspaces in the blackness with a video camera and a headlamp, the hollow, haunting sounds of dripping water echoed off of the pipes overhead. Terrifying to some, but we felt we had won the lottery. Years of graffiti covered the walls in every room and chamber, but everything was perfectly preserved.

Only the steel beams and concrete walls of the building remained so we decided that it was safe to spin here. "Spinning" is an incredibly dynamic form of light work and people are very drawn to it. We decided to give spinning its own space and have created a short primer for those who may want to try it out themselves.

The setup is fairly simple. All that is needed is a simple steel kitchen whisk, steel wool (fine/000 grade), a length of cord and an igniter (a BBQ lighter or cigarette lighter is fine).

I use a 3 metre length of 7 mm climbing cordage. It is the perfect weight to spin with. Kris uses a 3 metre length of steel wire encased with plastic (like a clothesline) with a swivel clip on the end. He also uses a dog leash which can be clipped to the whisk. The weight of the cord is



important as you do not want the whisk to flip back on you when it is burning.

Always be mindful of your location and the surrounding potential for hazards. We often spin near water and carry a fire extinguisher with us. Sparks will fly so being observant is imperative. The spinner may want to wear a hat and a jacket which are not of value, and safety glasses. Protect your lens by using a UV filter to minimize risk.

Headlamps can temporarily blind your partners, so carry a flashlight or headlamp in your pocket instead. Another common practice is to use a red light, as it will not ruin your night vision. Turning on your headlamp while someone else is shooting may ruin their shot.

For night photography, wide-angle lenses are the most popular. Kris uses the a Tokina 11-16 mm f2.8 lens on a Canon 70D and I use a Canon 16-35 mm L-series f2.8 lens. There are many other excellent lens options; these are merely our personal preferences.

Set your lens to manual focus, turn off IS/VR, shoot in RAW, set White Balance to Auto and use a tripod.

It is important to learn how to focus using the live view and the zoom function of your camera. Have someone stand, or set a light up, in the spot where you will be spinning and focus on that point. To check composition, raise ISO (say 5000) and take a few test shots.

Know your gear. You need to know how to use your equipment in the dark, including connecting to the tripod, levelling the horizon, changing batteries etc. Practice everything in daylight before you head out. Once you are out in the dark, things will go wrong and it's hard to recover when everything is happening quickly.



"Overhead"

Set ISO to around 100 or 200. Apertures need to be fairly high, f4.5 and up (narrow). I generally use shutter speeds around 20-30 seconds but sometimes longer in "Bulb Mode," but keep your shots as short as possible, otherwise you'll end up burning out your highlights. You can often get two or three shots over the course of one "spin." A simple cable release is perfect for this.

Once you are set up, the spinner lights the steel wool which has been packed inside of the whisk and spins the whisk in various configurations. It is popular to spin overhead and side to side; sparks will fly and create a dramatic light trail effect in your photo.

We like to control the way sparks bounce or rain from various surfaces. Concrete walls and tunnels are perfect for this effect. If you stand on a rock over water, or on wet ground, the reflections can be beautiful.

Solid burns are perfect for creating vortices; this is done by walking forward and spinning at the same time. Orbs are another favourite, to be explained in part two.

The length of the burn depends on how much steel wool is packed in the whisk; if packed tightly you should get a solid burn with very little sparking.

We are thrilled to be able to share our passion and hope you found this article inspiring and helpful in some way.

*Disclaimer: This article is intended as a story with an educational component. We are not accountable for anything that happens as a result of your use of these techniques.*



"Chalet Creek"

## In The Shadows

by Nancy MacNab

For photography we usually focus on the light. Is it the warm glow of sunrise or sunset, the hard, bright, overhead light of the noonday sun, or the soft, even light of a cloudy day? What direction is it coming from? Is the sun behind your subject (back-lighting), coming from one side or the other (side lighting), or in front of your subject (front lighting)? Do you want to under-expose, over-expose, or shoot at the exposure recommended by the camera?

With all this focus on the light, we tend to forget about something that the lack of light creates: the shadows.

The shadows can make or break a photograph. We've all seen the holiday snaps, proudly showing Aunt Elsie and Cousin Jane in front of (name your famous location), sun shining directly on their faces while they squint into the light or else hide behind sunglasses and a big hat. In this case, you need some shadow on their faces to avoid the squinting, while at the same time still being able to see their features.

Putting hats on Aunt Elsie and Cousin Jane allows them to remove the sunglasses and avoid squinting, but then you can get a dark slash of shadow across their faces. This can be solved by having them hold a newspaper, map or brochure at an appropriate angle to reflect light up under the hat brims, or by using fill flash to provide the extra light that lightens the shadow.

Sometimes shadows can be useful as you can use them to block or disguise a part of the image that is less than desirable but cannot be removed in any other way. This could be anything from a messy background of rocks, twigs and leaves behind your subject flower in the woods, to a bright or sparkly item on a wall of a building, to a scar or feature that makes the model feel self-conscious. As long as the shadow looks natural, it can tone down or hide the unwanted parts while emphasizing your subject.

One way to create a shadow is by increasing the light on your subject and then spot-metering off your subject, allowing the rest of the image to go darker.

For people, shadows can make a wide face look narrower, or a narrow face look wider. If your light is positioned too high, then the shadow cast by the nose can

extend below the lips, which looks unnatural. Shadows can emphasize bags under the eyes and wrinkles, or they can show off your model's muscle definition, or wrinkles, so make sure you are using the shadows to your advantage.

Having a shadow half-hiding your subject can make it seem mysterious or create a sense of foreboding. Unnatural shadows, such as occur when a person holds a candle or light close to their chin, casting the shadows upwards, can give a strange or ominous impression, very suitable for Halloween.

If you are working with more than one light source, make sure you do not end up with two or more shadows. We are used to seeing one light source, the sun, creating one shadow, so multiple shadows can look rather strange. One light needs to be the main source that creates the strongest shadows, with other lights supplying the supporting highlights or lightening the shadows created by the main light.

One comment that we hear frequently in the Club is: "This image does (or doesn't) have detail in the shadows." This is because the "ideal" image should contain the full range from pure white to jet black, so some details "should" be visible in the shadow rather than having them a solid block of black.

However, it is your image, so it is up to you to decide how much detail, if any, you want to retain. If you choose to render the background solid black or plain white, that can still be a valid choice, and it is one that is often seen in portraits.

An advantage of the digital darkroom is that it is easier to work with images that have areas that are a bit too bright or too dark, but still within the sensor's range. Using Photoshop, Lightroom, or many of the other programs available, allows the user to select a part of the image to brighten or darken without affecting the rest of the image. You can learn how to do this by taking one of the workshops offered by the club.

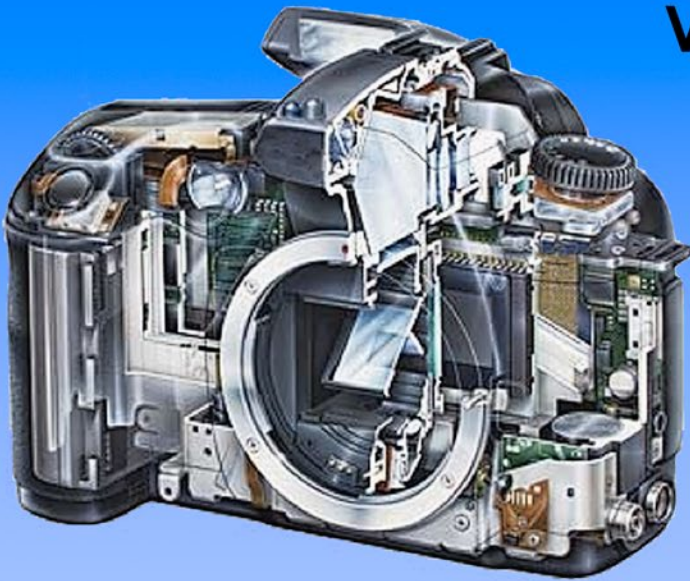
Learn to see the shadows, both where they are falling and how dark they are compared to your subject, as this can greatly improve your final image. Learn about setting up lighting, or timing your shoots to use the sun's light effectively and how to emphasize or lighten shadows in your chosen software so you can control the end result. The more you practice, the better your eye, and images, will be at using shadows.



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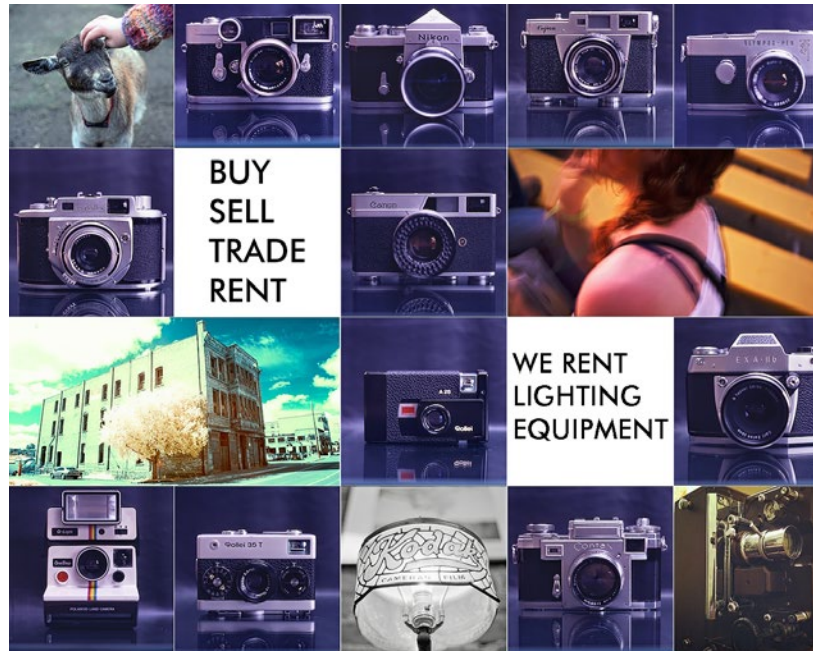
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