Close-Up

VictoriaCameraClub.ca

VCC

"Harbour Reflections" by Deb Thurlbeck

Victoria Camera Club

Victoria Camera Club

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

What's Inside

PSA Award-winning Website and Newsletter
2011, 2012, 2013, 2014, 2016, 2017, 2018 and 2019
CAPA Award-winning Newsletter 2015

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

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)* for the latest details of all our workshops, field trips and meetings.

December 5th: Christmas Party Night. Our annual social night at Norway House.

Our normal program of meetings, workshops and field trips resumes on January 2nd.

Cover Image: "Harbour Reflections" by Deb Thurlbeck: On a clear, crisp winter evening, a group of photographers from VCC met at Ogden Point for the Christmas Truck Parade field trip. We arrived as the trucks and drivers were being organized and the parade about to begin. It was a great chance to watch and take images at the parade start before heading to the Inner Harbour. During the Christmas Season the lights and the festivities really make it feel like a wonderfully magical place, a photographer's dream, with the buildings and streets decorated and glowing from the lights and full of people enjoying the festivities.

Once the Truck Parade finished, I strolled towards the Johnson Street Bridge. This bridge has some of the most beautiful and picturesque views in Victoria, rivaling the scenes along the walkway by the Delta Hotel where the lights create abstract reflections. I took some time to enjoy the view before setting up for the shot.

This composition highlights the BC Legislature Buildings that opened in 1898. The understated arches and windows help to show off its simple elegance. Francis Rattenbury not only designed the Legislature Buildings but, also, the Empress Hotel. The building is illuminated all year but, come the holiday season it truly gets its chance to shine with the many coloured lights on display.

This image was captured with my Nikon D750 on a tripod using a cable release as it was a 0.8 second exposure at ISO 100.

This year I will again head downtown to capture one of the many events happening in our bustling city. I won't be able to make it to all of them but I'm excited to see the Truck Parade, the Marina Light-Up, and Centennial Square where there will be a light extravaganza. Oak Bay, Sidney or the Ladysmith Festival of Lights all have excellent seasonal displays. There are so many places to enjoy and photograph in the Victoria area and I look forward to seeing what beauty we can make this year.

President's Message

Our social event of the season (in my humble opinion) will be happening on December 5th from 6 to 9:30 pm at Norway House. The Christmas Social committee has been working hard behind the scenes, planning an evening for friends, food and fun. We will have lots of door prizes and a silent auction. If you haven't already signed up to join us, please do so. It's a wonderful opportunity to spend the evening connecting with friends without having to bring our "gear". Last year's event was wildly successful, over $1,500 was raised for charity and the committee is hoping to beat that amount for our new charities this year, the Victoria Hospice Society and the Victoria Woman's Transition House.

As the end of the calendar year approaches, some look back at what they have accomplished and start to plan for the coming year. Let's take a look at the Club's past year.

Our website is now officially in the capable hands of our new Webmaster, Richard Letourneau, and with him is Greg Blaney. We say a heartfelt goodbye to Steve Jakes as Webmaster for the last five years. Thank you for all of your hard work, Steve.

Our internal and external competition committees have again been hard at work reviewing our submitted images and selecting award-winning images. Jill Turyk and Leah Gray are doing a fabulous job making sure everything runs smoothly. We do have to say another heartfelt thank you to Pam Irvine who has stepped back after many years as Competitions Chair.

Our Field Trip Coordinators, led by Vanessa MacDonald, have been busy organizing some amazing outings for us to attend all over the Island and parts of the mainland. Our Workshop Coordinators, led by Kim Smith, started us off with a bang at the beginning of the year and have kept going! They have been giving us plenty to try out and practice so we can take those award-winning shots! Dan and Gail Takahashi have continued to provide us with wonderful guest photographers in the Nature SIG and Penny Codding and Kevin Keliher have been taking us on a creative journey into our imagination. Of course, there is Richard James and the team at *Close-Up* who give us plenty to read nine times a year.

Our Club is growing and expanding what it offers to our members and it's all because of our volunteers, whether you've been a member for 10 years or you are brand new. To you all I say "thank you" and wish you Happy Holidays and a Happy New Year.

Teri VanWell, President

Creating Ghosts

by Normand Marcotte

Inspiration: In the fall of 2017, my family and I went to Japan on a three-week holiday. We arrived and left from Tokyo, a city with a population of 38 million people, where we spent about eight days.

Preparing for the trip I surveyed a number of websites dealing with photography in Japan. I came across Riccardo Magherini whose site featured several series of composite images. His Tokyo series, in particular, caught my eye and I knew that I would try to emulate his photos during my own stay in Japan. You can see his images here: *lensculture.com/riccardo-magherini*.

During the Shoot: I had tried to shoot composite series at several intersections but invariably cars and other vehicles would block part of the intersection and my view of the pedestrians crossing the street. I wanted a clear view of the full width of the street.

On a rainy afternoon we came across this intersection with a lot of pedestrians waiting to cross and no vehicles blocking the view. Furthermore, many of the pedestrians were carrying transparent plastic umbrellas that are quite common in Japan. I thought that the blending of the umbrellas would work very well for what I had in mind.

I stood close to a metal railing and leaned against a pole for stability, not because I was using a slow shutter speed (I had the camera set at 1/125th sec), but because I wanted to minimize camera movement between shots and obtain all shots with the same background for easier "blending" of the images in Photoshop. Obviously using a tripod was out of the question in such a busy place. I then waited for the next green light and took four images within a few seconds of each other while the pedestrians crossed the street. I considered doing an in-camera multiple-exposure but again, without a tripod, I knew that the final blend of several images would be equally blurred across the whole image, which was not my goal.

I shot the series of images with my Canon 6D with a 17-40 mm wide-angle lens set at 17 mm. The exposures were: RAW, ISO 640, f8, at 1/125th second.

Post-Production: In Lightroom I selected three images and did minor edits such as: white and black point, white balance, sharpening and noise reduction to the first image. I then synchronized all three to make sure that the initial processing settings would match.

I then exported all three images to Photoshop Elements as three separate layers in one file. I picked one image as my base layer. The other two images were put on top with masks to hide the foreground and background. I also reduced the opacity of those two layers so that the group of pedestrians of all three images would seem to blend together in order to achieve the "ghostly crosswalk" effect. I then saved the file as a TIF image and imported it into Lightroom.

"Ghostly Crosswalk - Original"

In Lightroom I did a final crop to eliminate the traffic signal visible in the upper centre of the original frames and used a 16:9 aspect ratio, better suited to emphasize the flow of pedestrians. I also added a slight vignette to darken the edges and keep the viewers eye on the centre of the image.

The image still seemed somewhat flat and gloomy so as global adjustments I increased Contrast, Clarity and Whites for the whole image. These changes helped with the buildings surrounding the intersection but made the people grouping less ghostly. So, to counteract these overall changes to the pedestrians, I used a local Adjustment Brush only on the pedestrians to tone down the highlights on the umbrellas, reduced the contrast and increased the noise reduction luminance.

"Ghostly Crosswalk - Final"

There you have it, a "behind-the-scene" look at the making of "Ghostly Crosswalk".

Creative Thoughts

by Kevin Keliher

In July I attended a course on Creative Digital Collage at the Santa Fe Photographic Workshops led by internationally renowned digital artist Maggie Taylor. We spent eight hours a day for five days using Photoshop to create our digital images.

The digital lab on the SFPW campus is about a fifteen-minute drive from downtown Santa Fe, NM., a beautiful city and a true art community. My wife and I stayed in a nice suite on campus, a one-minute walk from the computer lab and dining room.

Santa Fe is a historic town with many opportunities to capture images that can stand by themselves or from which you can extract components to use in collages. Museum Hill was a ten-minute walk from the campus.

"Museum Hill"

Maggie Taylor spent time reviewing both her creative process and the technical aspects of putting an image together from multiple components.

Creative Process: Digital collage involves filling a blank canvas with photos of objects that together tell a satisfying story that still looks believable. Although she talked mostly about the technical aspects of Photoshop, stories of how she creates an art piece gave us insight into her artistic process. Maggie experiments with a range of ideas/images until a compelling theme emerges. How she puts it is that she just enjoys the fact of interacting with the image. She described a typical daily 9 to 5 workday on Photoshop, resulting in about one completed image a month.

Technical: Some of the points she mentioned during class were: if it isn't working take out the main object and try again, ideally you want a grey background when photographing/scanning an object. How hands and feet are arranged is very important. Experiment by turning layers on and off. Happy accidents can happen. Take all the colour out and then slowly add colour back in. It is often a process of building up and then pairing it down. As you get close to the end do test prints. Before printing zoom in to 100% and go over the entire image corner to corner.

I have also followed a lot of material produced by Julie-anne Kost in the Art of Photoshop Compositing on *Lynda.com*. She suggests the way to start is to, "Ask yourself what subject matter you find most interesting and how would you create your own unique image to tell that story?" Once the story is clear a lot of technical know-how and time is required to complete a digital collage. Julieanne believes that to create compelling, believable composites one needs to consider balance, scale, perspective, colour, tone, structure, focus, and emphasis.

Another technique some VCC Creative SIG members use combines travel photos, maps etc. to create an image that speaks directly to their impressions of that area while also including its historical or geographical context.

My process, which continues to evolve, is different. I have learned not give up on images so easily. I stick with it longer, continuing to "struggle" along until something I like starts to surface. I have also come to understand the importance of subtleness (e.g., increasing the transparency of blend modes). Carving out regular uninterrupted time to "play" helps and using the Creative SIG monthly challenges, upcoming competitions, etc. can "pressure" me to get down to it.


"Pedestrian Blues"

Recently, I revisited an unfinished digital collage I created in the spring. I experimented with restoring the original base image and leaving a few more people in the scene that I had previously masked out. (This is the reason for using masking not cut-outs!) I also changed

the side view of a vehicle to a back view. I experimented with different blend modes and then printed it.

Next I did two "hands-on" techniques, image transfer and drawing with pencil and oil pastels, that were scanned again and further edited in Photoshop. The result looked okay but it still needed lots more refining. Somehow the hands-on part seemed to get something flowing. I kept reminding myself to listen to and trust whatever impulses, feelings or ideas came to me during this "creative episode".

In this recent attempt I spent most of the time on the main subject (marginalized woman) and a supporting character (female office worker). I unconsciously kept trying to alter the office workers' appearance while strengthening the main subject. It's like I was uncovering what lay in the image, that these two women were somehow relating to each other. I started asking myself what it feels like to be marginalized, to be surrounded by more privileged "others." How might I respond?

The original idea for the piece was changing, and I was not sure where it was heading, but I let that be okay, and told myself the process itself has value. Support it, be patient and keep at it until you have uncovered the story embedded in this particular image. If one of the essential characteristics of art is to afford the artist a vehicle to tell a story, then in my experience digital art is a masterful medium.
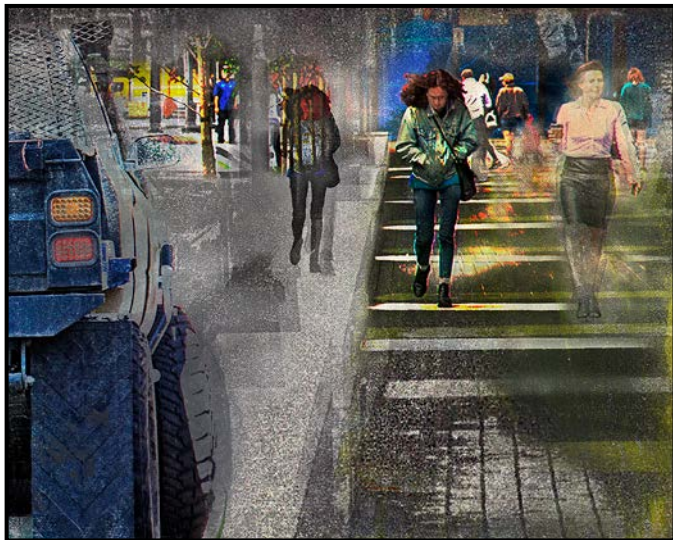
"The Writing is on the Wall"

To refine a digital composite image, it is common to use a subtle texture layer to be placed at the top as a means of unifying the other layers/objects in the collage. Adjusting the layer's opacity and blend mode often help the texture complement the overall appearance. Another common Photoshop tool to use when merging two or more images together is applying a layer mask. Using the brush tool on this layer mask allows you almost infinite control over how the edge of the added image merges with the background image.

My use of the gradient tool is more limited, but in certain situations, it can achieve better results than the brush tool. Other helpful Photoshop features for compositing are Free Transform, Adjustment Layers and clipping these only to the layers you want affected by this adjustment, and using Smart Objects.

I spent my time in Santa Fe working on this image that I started before arriving there and continued working on it at home in Victoria. It has 48 layers in total comprised of 25 adjustment layers, 10 layer masks, 9 smart objects, and 4 smart filters.

The image is a composite of photographs I took of a boat (Willows Beach), ocean (Oak Bay Marina), Leopard (Calgary Zoo), butterfly (Victoria's Butterfly Gardens), clouds (above Cedar Hill Golf Course), moon (above Arbutus Cove Park) and a candle (Maggie Taylor's Santa Fe dining room).

All my hard work paid off when it was accepted into this year's Sidney Fine Art Show and found a buyer on day three! The most enjoyable part was engaging with and listening to the viewers' interpretations of my art piece. It was very touching to experience how my passion could have meaning in someone else's life.

"Looking Back"

Like anything else, the more you use Photoshop the more familiar and comfortable you become with its tools and quirks. Keep at it!

"Nothing is less real than realism. Details are confusing. It is only by selection, by elimination, by emphasis, that we get at the real meaning of things." Georgia O'Keeffe, 1965.

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Digital Photography: Shifting to Manual with Gerry Schallié
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Photography Skills for the Real World with Don Denton
Saturdays, Feb. 22 and 29 from 10 am to 2:30 pm

Creating the Personal Archive with Don Denton
Saturday, March 14 from 10 am to 2:30 pm

Travel and Street Photography Basics with Andrew Kielbowicz
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Saturday, April 4 from 10:30 am to 12:45 pm

Image Transfer with Tony Bounsall
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Natural Light Portraiture Made Easy with Tony Bounsall
Friday, April 24 from 7 to 9 pm; and Saturday, April 25 from 9 am to 1 pm

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University of Victoria

Santa's List

by the Chief Elf

Santa and his extensive crew of elves have been hard at work once again this year producing all sorts of goodies for photographers and their friends. They've been working hard on cameras as well as on the little things that we need to make our work more productive.

Of course, Santa travels around a lot and he's run into a few problems finding power for all the electronic gadgets he carries. There are a variety of portable battery chargers that support multiple battery formats. Some power packs also have the capability of operating as external battery packs, particularly useful for cameras that don't have removable batteries but have to be charged in the body. Manufacturers include Tether Tools, Optex and Logiix.

Talking of portability, having a portable external hard drive to make independent backup files that are not on your laptop is an important safety precaution. 1 TB external drives are now available for less than $100 and are well worth the investment. Remember to keep the drive separate from your laptop so that if one should happen to disappear you still have the other. Manufacturers include Lacie, Western Digital, Seagate, etc.

Equipment bags come in various sizes from small ones designed to store memory cards and little things like cables to single-camera hip or sling packs right up to a full-size backpack. Manufacturers include Peak Design, Think Tank, Lowepro, Tamrack, etc.

Carrying your camera around your neck is a bit of a pain and numerous straps designed to avoid this are now available generally under the description of "sling strap" or something similar. Camera clips that attach to a backpack strap or hip belt are also useful. Manufacturers include Peak Design, Think Tank, Black Rapid, Cotton Carrier, etc. When using any camera-carrying device, it is important to still use a strap to prevent drops if the camera accidentally releases from the holder. If your lens has a mounting foot, the clip should be mounted on the foot, not the camera body, to avoid over-stressing the lens mount.

LCD screens are great but hard to read in the sun. The best-known hoods and loupes (magnifiers) are made by Hoodman. These block the light and magnify the screen image making it much easier to read.

Camera and flash remote controls come in both wired and wireless varieties. Some are generic and simply fire the shutter or a remote flash while others are fully compatible with your camera's electronics giving you full control over the device. Some use independent transmitters while others work with a phone or tablet or via a USB cable. Manufacturers include Aputure, CamRanger, Helicon Soft, and your camera manufacturer's own devices,

Lighting tools are always useful, whether they are reflectors or flash modifiers to shape and control the light from your on-camera and remote flashes. Constant-output LED lights are available for close-up work as well as larger units for bigger subjects. These have the advantage over speedlights in that you can see what your lighting looks like before you make the image. Manufacturers include Aputure, Lume and Godox. Lighting modifiers such as reflectors, softboxes and bounce devices are always useful. Sizes vary but many are compatible with speedlights and camera-mounted LED lighting units. Manufactures include Rogue, Westcott, LastoLite, Cameron, etc.

Memory card upgrades, faster and bigger, are always attractive but make sure that the card type, capacity and speed are compatible with your camera as newer versions may not be backwards compatible. The new CFast format should be available shortly. This will replace the XQD format used by some Nikon and Sony cameras. It is expected that a firmware upgrade will be available to enable compatibility up to the limit of the camera's hardware.

And finally, software. There are multiple software packages available and of course the inevitable updates fixing bugs and adding new features. The old standby of software is Adobe products but not everybody needs that level of control. Some products are free, open-source software developed by users such as GIMP that emulates some of the features of Adobe's Photoshop. Other packages include Photoshop Elements, ACDSee, Affinity, DxO PhotoLab, Paint Shop Pro, and Capture One. If you get into the creative side of editing, there is software like Corel's Painter and Particle Shop, as well as FilterForge with its amazing range of user-developed presets that you can modify as you see fit.

The products of specific manufacturers mentioned in this article are not endorsed or guaranteed by Santa, the Chief Elf, or the VCC. The purchaser is responsible for determining that they are suitable for the purpose intended and for any consequences of their use.

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Santa and the elves wish you a Merry Christmas and a Happy New Year.

Try Mixing It Up

by Jill Turyk

The internal competitions are underway. Now is a good time to be more diverse in your photography and to try your hand at a new photography genre. See this as a challenge. You can do this by entering different competition categories than you have in the past. By taking time to round out your skills to include types of photography that you normally avoid, you can positively impact the quality of your photography by developing transferable skills. Anything you learn and become adept at in one area can usually be transferred to other areas.

For example, if you are a wildlife photographer, try the new People category. Some of the skills and knowledge you already have can certainly be applied when photographing people, particularly candid shots. If landscapes are your preference, try close-up or table-top photography where you can experience the gratification of controlling the environment. Learning the go-to settings for a new type of photography can help you to understand more about all types of photography. Not much is specific to only one genre. No matter what your area of expertise or preference is, you may find satisfaction from straying off the familiar path and trying something new. You may develop a new interest, find new locations at which to shoot and also find new people to shoot with.

The external competitions that the Club will enter in 2020 are many and varied. (Eastwood and CAPA Creative: Jan 17th and CAPA Series of four images: Jan. 31st.). Eastwood is a unique competition where we submit 15 images from Novice/Intermediate members and 15 images from Advanced members to compete with the Eastwood Photographic Society in Scotland. Two judges score each image including critiques. The results and comments from both judges are presented at the first Club meeting the following September. This is an opportunity for a large number of members in the Club to participate and gain valuable feedback.

The CAPA series of four images is an unusual competition. Entries must consist of a collection of four images from two different photographers. These images must be placed in a specific order to tell a progression of events, emotions, concepts or themes. The effect of the whole is expected to be larger than the sum of the parts. Images can be in colour or black and white. Each photo should complement the others. The subject matter is open.

The Competition Committees look forward to your entries. Please see the Club website for submission dates and details on these competitions.

October 2019 Competition Judges

We sincerely thank our external judges for the October Intermediate and Advanced level competitions, Karen Stoyles, Rick Leche, Derek Hayes, Christina Craft, Sheena Wilkie and Kelsey Goodwin. We also extend thanks to our in-house Novice Judges: Pam Irvine, Lorna Zaback, Jill Turyk, Nicci Tyndall and Richard Webber. Images and judges' comments are available at: *victoriacameraclub.ca/Competitions/CompetitionResults.aspx.*

Karen Stoyles: Digital Wildlife. Karen lives in Brantford, ON and is a member of the Brant Camera Club. Her main photographic interests are wildflower, macro and creative photography. She likes to travel the back roads of Ontario where she finds many varieties of wildflowers.

Rick Leche: Digital Open. Rick lives in Black Creek, BC and is an avid photographer of anything or everything. He never leaves home without his Canon gear, whether it is traveling around the world or around the Comox Valley. Rick is a member of the Comox Valley Photographic Society where he and his wife Donna act as mentors in photo editing.

Derek Hayes: Theme (Signs, Letters and Numbers). Derek lives in White Rock, BC and is a certified CAPA judge. He enjoys a wide range of photographic styles including travel photography. He has taught photography and hosted a photographic tour of historic Spain.

Christina Craft: People. Christina is a portrait and wedding photographer who started FunkyTown Photography in 2008. She serves three locales: Victoria, BC, Canmore, AB, and Manuel Antonio, Costa Rica. Christina has won twenty-one "International Fearless Awards", placed three times in the top ten with the International Society of Professional Wedding Photographers. In 2014 she was ranked #3 in Canada by the Professional Wedding Photographers of Canada.

Sheena Wilkie: Altered Reality. Sheena Wilkie is an enthusiastic participant in the global photography community. She is a passionate fine art photographer who enjoys sharing her knowledge and expertise with others. Sheena has been giving presentations and teaching photography and software courses for over fifteen years.

Kelsey Goodwin: Advanced Prints. Kelsey is a professional photographer in Victoria, For the past several years she has specialized in International Wedding photography. She has been working professionally in photography since she was 16 and shot her first wedding at 18. In 2015 Kelsey was chosen as one of the thirty Most Inspiring Canadian Wedding Photographers.

Advanced People Digital - 1ˢᵗ
"Studious" by Peter Koelbleitner

Judge's comments: Wow! What an incredibly beautiful scene, and I love that the colours of the walls are similar to the colours of the robes and yellow shirts. What a great balance. I also love that each subject is in their own space, doing their own thing, facing different ways. I love that you cropped to the viewer-left of the window so the frame of the window/line of the frame didn't distract or pull my eye. Overall, a really wonderful scene! I love it.
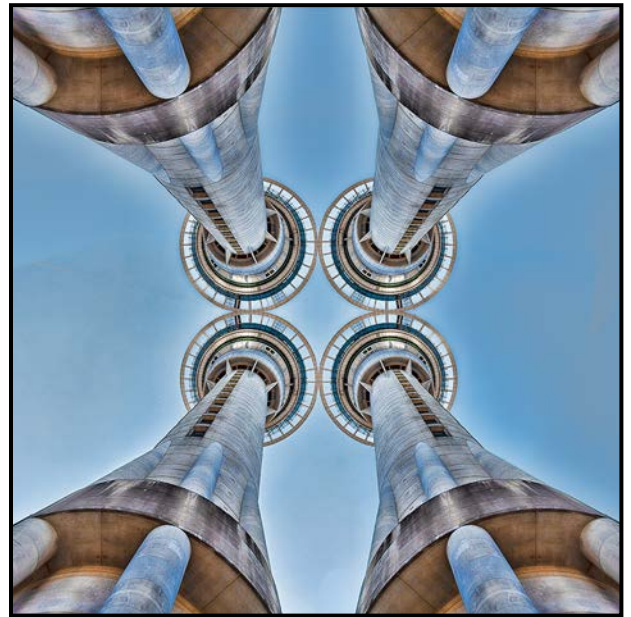
Advanced Creative Digital - 1ˢᵗ
"Imagine" by Robert Belyk

Judge's comments: Strong, other worldly, wonderful visual impact. Colours strong and bold. Great composition, really leads the eye to the center and gives the eye a good visual to lock on to. Well done.

Advanced Wildlife Digital - 1ˢᵗ
"Greeting the Dawn on Isaac Lake"
by Evan Guengerich

Judge's comments: This is an exquisite image! The maker has done an excellent job from the horizon, colour, exposure, composition to the catch light. Wonderful capture.

Advanced Nature Print - 2ⁿᵈ
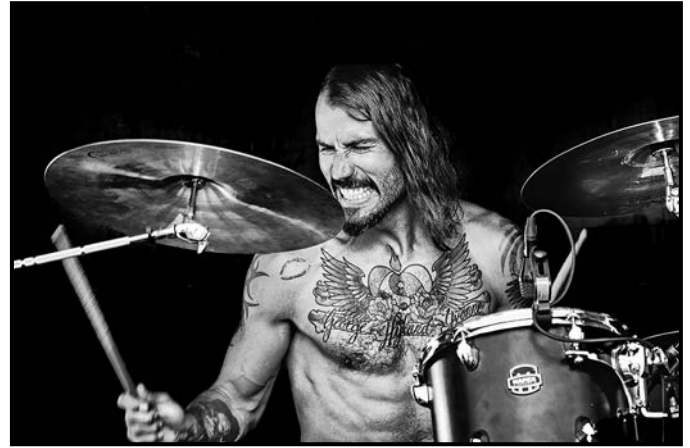*"Red-eyed Tree Frog" by Susanne Huot*

Judge's comments: Great impact and capture of colour and moment. I appreciate the crisp focus and sharpness of the subject.

Advanced Open Digital - 1st
"So Close yet So Far" by Normand Marcotte

Judge's comments: A superior image, The light, form, angles, lines, geometry, subjects, shadows, they all just work sublimely. Well done, thank you!

Advanced Monochrome Print - 1st
"Little Drummer Boy" by Tim Agoston

Judge's comments: Great impact and emotion and I enjoy the red undertone in the print. Good choice on shutter speed to convey drumstick motion. He must have been moving fast at 1/200th second!

Advanced Theme Digital - 1st
"Eye C U" by Stephen Lustig

Judge's comments: Great juxtaposition. OK that letters are not sharp. Good processing for this type of image.

Advanced Open Print - 1st
"Old Heron Flies into The Morning Light"
by Jim Fowler

Judge's comments: Great framing, composition and use of aperture and colour. Lovely timing on this moment.

Intermediate Digital Theme - 2nd
"When You Can't Be No.1" by Blair Ross

Judge's comments: Antique look works well in this image presumably of an old fire truck or similar. Glove and rag adds to the composition.

"Intermediate Open Digital - 1st
"Strandkorbe (German Beach Chair) on the Baltic"
*by Peter Amundsen*

Judge's comments: Great B&W image, featuring "S" curves, leading lines, triangles and contrast that add up to a very well composed image! The loneliness of the image creates mystery and leaves the viewer wondering why? Thank you for sharing!

Intermediate Nature Digital - 1st
"Lift Off" by Kim Smith

Judge's comments: This is a beautiful image from the exposure, background and capture of the subject at the perfect moment. The subject is nice and sharp with lovely texture in the feathers.
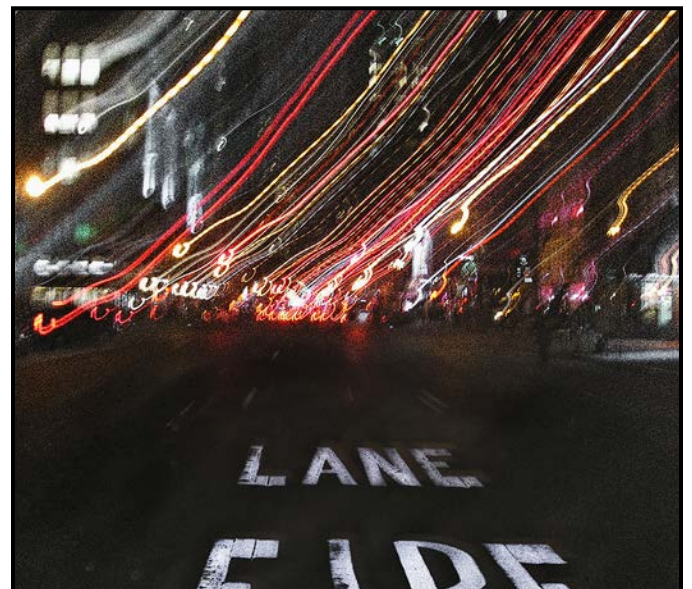
Intermediate Creative Digital - 1st
"Fire Lane" by Anne McCarthy

Judge's comments: Appealing urban night scene.

Intermediate People Digital - 1st
"Taking Time to Enjoy the Flowers" by Pam Irvine

Judge's comments: A fantastic image, I really love what you have done here. I love the positioning of the child and the row of flowers that is perfectly positioned below him. Well done.

Novice People Digital - 2nd
"Laneways of Life" by Lynn Wilson

Judge's comments: An interesting use of light and exposure help create a mood in this shot. We get a sense of what the subject is feeling, even though we can't see his face, from his hunched posture, the dark shadows and the almost "noir" treatment of the image. The foreground is sharp with the background nicely blurred.

Intermediate Open Print - 2nd
"Awakening Driftwood" by Jill Turyk

Judge's comments: The beautiful early morning light enhances the mood of this image. Great use of the driftwood shapes to frame the composition. Excellent sharpness and good exposure throughout. The soft clouds fanning out from the sun add interest and enclose us in the frame.

Novice Open Digital - 1st
"Awaiting the New Day" by Frank Thirkettle

Judge's comments: A beautiful and moody image. The gentle fog in the trees in the background contrasts nicely with the subject tree in the foreground. The lines made by the ridges and bushes on the ground take the viewer's eyes across the frame to the subject. This is a lovely colour palette and great composition. Great work!

Novice Nature Digital - 1st
"It's the Bees Knees" by Alison Poole

Judge's comments: Well done. A compelling image because of the image sharpness, limited depth of field and a very pleasing soft background which helps draw attention to the subject.

Novice Theme - 1st
"Time is Eternal" by Gwen Long

Judge's comments: Well thought out composition. The positioning of the clock on an axis makes the eye follow the semi-circle. The photographer was successfully thinking out of the box. Depth of field and focus are excellent. The texture adds to the beauty of the image.

Member Profile: Mary-lee Sampson

In 2011 I was mesmerized by the spectacular scenery I had captured while hiking above the tree line in the French Alps for five days. A few of those photos still hang on my wall. I was inspired and decided I wanted to seek out beautiful landscapes to photograph but first I had to upgrade my $70 Olympus point-and-shoot camera and learn the basics of photography. Unfortunately, I never picked up a camera early on and didn't get the photo bug until my late 40s.

"Letchworth Middle Falls"

I wanted to learn from a school and not You Tube as I prefer face-to-face interaction, structure and direction. I took an Introduction to Photography course at Niagara College in Welland, ON and bought a DSLR camera, a Nikon D5100 with an 18-200 mm lens. Over the next five years I ended up taking five photography courses including portraiture, workflow and editing. It was a slow process; photography was not yet my number-one hobby.

I would go out with "Shutterbugs", a Niagara area Facebook group and had a few mentors I could call on for help. I now call one of them my best friend. I also joined the Niagara Falls Camera Club. Photography was slowly becoming my full-time hobby and I bought a Nikon D610 full-frame camera. I accumulated 16-35 mm, 70-200 mm, 105 mm and "nifty fifty" lenses.

Just before I retired in 2014 I volunteered with St. John's Ambulance Therapy Dogs as their event photographer. I loved it. They provided a great community service and they put up with my rookie portraiture endeavours. I bought some used strobes and did photo shoots for their annual calendar. I also shot some people portraits but didn't feel it was my niche and I sold the strobes.

I then spent four months in the Clearwater, FL. area and joined the Florida Center for Creative Photography. They have several outings each week and free workshops. Jeff, the founder of the group, with years of experience in the photography business, mentored me. He would hold one-on-one critique sessions. I find critiques to be one of my best learning tools.

"T-Dogs"

Now semi-retired, I moved west to Sooke in 2016 and was again inspired by the amazing scenery on the Island. I joined a hiking group and started exploring but I found myself leaving my heavy camera at home and just using my cell phone.

I felt I was missing out on some great shots so I purchased a Fuji XT2 mirrorless camera with an 18-55 mm lens because of its small size. I bought a 100-400 mm lens for wildlife shots. I also purchased a Rokinon f2 manual lens for night photography. I do want a better walk-around lens than the 18-55 mm but haven't decided which one yet or if I'm sticking with Fuji for that matter. I bought a lens adaptor for my Nikon lenses but I find it doesn't work very well. I'm still considering going back to Nikon in the future, most likely to the mirrorless Z6.

I moved to Gordon Head in 2018 and joined the Victoria Camera Club. Socializing with great people, the meetings, workshops and field trips are phenomenal and I've even led a trip to Mary Vine Falls in Sooke Potholes Regional Park.

I started entering competitions as an intermediate but was moved up to advanced this year, which has me striving for more knowledge, better compositions and improved editing skills. I joined Kelby One recently as my editing skills are severely lacking. I love composites and abstract photography, but my images suffer because of my lack of editing skills.

In 2019 I went on my first Photography Workshop in Vancouver on Long Exposure Black and White with Marc Koegel. I enjoy long exposures as it slows me down and makes me focus more on composing. I hope to attend more workshops in the future.

Image Resolution: A Quick Guide

by Matt Speight

So, what is resolution? It is defined by how many pixels an image has, be it from a digital camera or a scanned image taken from a print or slide. A pixel is the smallest detail an image can hold. Think of it as a tiny square of a certain tone and colour. Your whole image is full of these tiny squares. The higher the resolution, the smaller each pixel will be on the same size sensor. This means that to see the edge of the pixel, (for educational purposes, really, as photographers tend not to go for this look), you would need to enlarge the image a lot. When you see those edges, it's referred to as pixelation or a pixelated image.

The way that a manufacturer works out the resolution of a sensor is by taking the number of pixels across the length of the sensor and multiplying it by the number across the width. For example, for a 21-megapixel sensor with a 3:2 aspect ratio (the ratio of most DSLRs and Mirrorless cameras), its length has 5104 pixels and its width 4092 pixels. 5104 x 4092 is 20,885,568 or approximately 21-megapixels (a megapixel is one million pixels).

In practical terms it's important to know how the resolution will affect how your work will look. You can change the resolution to allow you to optimize viewing on monitors, TV screens or prints.

If you view an image at its full resolution, let's say 21-megapixels, on a high definition TV, a standard high definition TV is only going to output at 2 megapixels, while a 4K TV will output at 8 megapixels.

To improve load time and save drive space it would make sense to scale down a copy of your images to these lower resolutions. But, retain the full-size master image, so you can go back later and produce other versions.

For a monitor or projector the only thing that counts is the resolution of the screen. The best way to present the image is to size it in pixels to those dimensions. If you don't do this then the device will re-sample your image and probably do a worse job than you could do in your image editing software.

For printing it's imperative to know what the optimum resolution your image should be. This is given as the number of pixels there are in one lineal inch of the image (PPI) when printed. The correct resolution will allow the image to have smooth colour transitions and

retain all the detail of the image when printing. Too low a resolution and the image will look jagged as you will start to see the edges of the pixels in the image.

The image resolution should match the manufacturers recommendation (usually 300 PPI for Canon or 360 PPI for Epson ink-jet printers) for the printer to produce the best quality image. For example, a 10" wide print at 300 PPI needs to be 3000 pixels wide, but to print at the same resolution and 20" wide, you need 6000 pixels in the image file.

When we talk about outputting to a printer, we also talk in terms of ink dots per inch of the printer (DPI). This refers to how many physical dots of ink are laid down per inch. Above the most basic printers, common resolutions are 1440 or 2880 DPI. The PPI (image) and DPI (print) are physically different things and you need to manage each appropriately.

You can change the DPI used by the printer by adjusting the image quality in the printer setup dialogue. This adjustment changes the amount of ink deposited for each pixel, not the underlying resolution (PPI) of the output.

You can go below the recommended PPI resolution of a printer if the print is going to be viewed at a greater than normal distance (normal is considered to be 1.5 x the diagonal measurement of the print so for an 11"x17" print it would be 20") or printed on a textured surface like canvas. Ironically, the larger you want to print, the more challenging it is to print at the recommend resolution. However, larger images tend to be viewed at a larger viewing distances so you can normally get away with a lower resolution.

This image demonstrates two different resolutions. On the left side it's at 300 DPI and the right side is at 150 DPI. You can clearly see the difference. Have fun resolving the many issues of resolution.

Not What I Expected

by David Axford

One evening last August I received a call from Jonathan Adams with a very unusual proposal. While Jonathan was in California hoping to do some starlight landscape photography, he slipped and fractured his leg. He was alone at the time but, luckily, he was able to make it back to civilization safely. Unfortunately, Jonathan had booked a trip to Ecuador to attend a "BugShot" macro photography course that was only ten days away.

"Red Wasp"

Jonathan had an offer that I found impossible to turn down. He asked me to take his place in Ecuador. All I had to do was find my way down there and back. Michelle, my wife, kept nodding her head in the affirmative. I immediately researched flights and put together flights to Quito, Ecuador and back. I called Jonathan to tell him I would accept his generous offer.

Now, I am not a big insect photo guy. I tend towards animals with a focus on birds, but this was going to be an opportunity to see and photograph some very unusual insects. I was looking forward to the course even though the agenda looked like it was going to be a non-stop week.

The BugShot program is run by a husband and wife team, John and Kendra Abbott. John is the director of Research and Collections at the University of Alabama Museums and a professional photographer. Kendra is the business brains. Both are of them are entomologists. The couple also uses the talents of several other photographer/entomologists; almost all are professors or researchers at major universities in the United States.

"Pelecinid Wasp"

Each day consisted of a combination of classroom instruction, field work emphasizing one of the classroom lessons, a natural history talk and finally, a night walk. Classroom lessons included keyword structure (in Lightroom), use of white boxes for lighting, flash diffusers, high-speed photography and focus stacking,

Days started with breakfast at 7 am and sometimes ended around 9 pm. But, if you went on the night walk, it was not unusual to finish after midnight. There were also field trips to a butterfly garden, a long hike to a waterfall and a visit to a chocolate manufacturer. Of course, a big part of the field trips was to photograph insects. Did you know that chocolate is totally dependent on a little insect which is required to pollinate the cacao flower? This insect is the chocolate midge (various species of Forcipomyia and Euprojoannisia).

Many of the participants were entomologists. However, I found everyone to be friendly and they were always happy to help identify your latest discovery. In turn I was able to assist with their photography questions. I noticed that several participants had brought new cameras and had little experience using them. This resulted in significant frustration and a high percentage of failed shots and, of course, the blame was always on the camera.

My favourite session was learning how to use high-speed flash to take photos of flying insects. Due to their size, even with the use of a laser trigger, the circuitry in today's cameras is still too slow to both stop the action and ensure that the insect is in focus. Cameras have a shutter lag, the time between depressing the shutter button and the shutter being fully open, of around 60 milliseconds.

In that time the insect has usually moved enough that it is outside of the focus plane. To resolve this, we set our camera shutters on bulb and used external shutter triggers and an add-on high-speed shutter, which reduced the shutter lag to less than six milliseconds. Even with this you must take many shots just to get one that works due to the uncontrollable variable, the insect. Many of my shots had the insect flying away from the camera or crossing the laser trigger at the outside edge of the frame.

Night walks were two to three hours down a stream. Almost immediately we saw a variety of creatures, frogs, lizards, flying and crawling insects, but at our high elevation we did not see any poison dart frogs. We had a university student in our group who grew up in Ecuador. He was able to spot insects that none of us saw including a very large tarantula and what had to be the scariest spider that I had ever seen, an Amblypygi or whip spider. An important lesson learned on this walk was to not wear a headlamp; the bugs loved the light! It didn't take long for the headlamps to come off.

"Anolis proboscis or Pinocchio Lizard"

Once when we were walking back to the lodge our guide noticed a reflection in a tree. Upon closer examination it turned out to be a Pinocchio lizard or Anolis proboscis that lives in a very small area of Ecuador. We were able to see both the male and the female. Only the male has the "Pinocchio" nose.

A key aspect to BugShot was that you could get as much help as you wanted for the area(s) that were of interest to you. All the instructors were very helpful and their approach made it obvious that they had significant teaching experience.

The educational sessions held each night after dinner were well done. I learned that ants and wasps are closely related and that due to their sinched waist (between the abdomen and the thorax) they cannot feed directly but are typically fed by the larva. The more evolutionarily advanced species are fed mouth to mouth and the less advanced species feed by creating small cuts in the larva and feeding on the secretions.

December 2019

Several half-day tour options were offered ranging from "zip line through the jungle" experiences to an early morning tour to see a Cock-of-the Rock lek. Of course, I went on the Cock-of-the-Rock tour. Not only did we see a great lek display (the light level was very low, fully open at $1/100^{th}$ sec., and ISO 12,800), but the tour included more than just the lek. We also went to see several different Antpitta species, each species lived in a different elevation range. We finished off the tour with an Ecuadorian style breakfast (11 a.m.) put on by the owner of this small family-run business.

The lodge had several hummingbird feeding stations that were visited on a constant basis from early morning to after dusk. I captured just over a dozen species from very small to very large.

I was expecting to go on a full week focused on insects but as you can see, the variety of life is just too great to not be able to satisfy all interests. I highly recommend BugShot for anyone who may want to go a bit past photographs of bees and dragonflies (although those were there too).

Lastly, I would like to thank Jonathan for giving me this opportunity that I likely would not have planned for myself. It was an experience that I will remember forever.

How I Did It

Siblings

by Leah Gray

People travel to the Khutzeymateen Grizzly Bear Sanctuary north of Prince Rupert from all over the world. We are fortunate to have this wonderful location close to Victoria.

We boarded our float plane in Prince Rupert for the twenty-minute flight to the inlet. The sailboat "Sunchaser" would be our base while four of us ventured out looking for Grizzly bears to photograph. We spent most of our days floating along the shoreline looking for bears while they fed on sedge grass that is rich with nutrients and protein in June. Keeping dry and warm, while protecting delicate camera gear is always challenging, but the photography opportunities are amazing.

We heard that these two Grizzly cubs were in the area. They were in their second year, and would still, normally, be with their mother, but she had disappeared late last year, which sometimes happens. She had taught them well and they were well fed with clams and sedge grass. They ambled along the shore nosing around for food while we quietly floated alongside them.

As most young animals do they couldn't resist a few moments to play and wrestle before resuming their daily search for nutrition. This was a quick moment that I captured with my 300 mm lens at f4, trying for a touch more depth-of-field, while retaining a bit of speed (1/640th second). The Khutzeymateen is notorious for overcast gloomy weather so it pays to be prepared. This image has gone on to be quite successful for me but I still see two babies weaned early, that have learned to depend upon each other.

Spray Point Sunrise

by Richard James

This image was taken on the east side of Spray Point on Hornby Island in June 2018. It was initially processed using my "standard procedure" which is raw conversion in DxO Optics Pro (now DxO PhotoLab) then applying a "detail enhancement" plug-in in Photoshop. The image was then adjusted as required, normally using levels and/or curves adjustment layers. I often use masking, either selection, painting on, or a luminosity mask to make adjustments to specific areas of the image
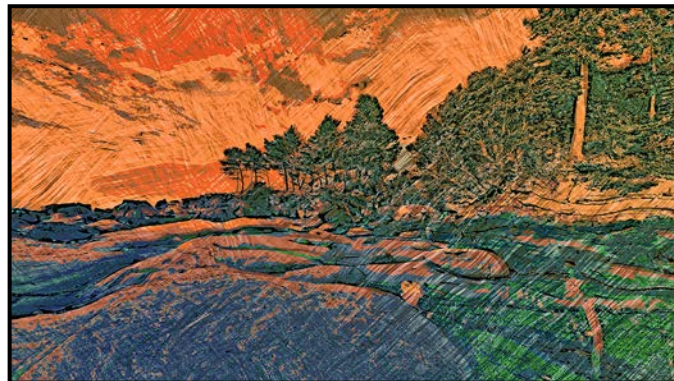
Then the creative fun starts. This image was processed using a Filter Forge transformation. Filter Forge is a system where you can specify transformations to the image and save them as a script. Over 12,000 scripts are available for download from the Filter Forge website. While you can use them "as is" they are really a starting point for your own creative vision, based on your initial concept. You can also write your own scripts.

The script I used is based on the techniques of Pablo Picasso. This script uses wide brush strokes at various angles and with various colours. The colours can be based on those within the image or your own selection. I chose three colours from the image, a deep blue (shadow), a green (trees and seaweed) and orange (sky).

It took a bit of playing around with the brush strokes and colour mix to get the effect I wanted

After creating the painterly effect, I often merge the layer back into the original file and change the blend mode (depends on the image and look) as well as reducing the opacity a bit to let some of the original show through. Then the image will get a final levels and/or curves adjustment ensure that the white and dark points are correct and that the midtones and contrast are appropriate for the image.

This image placed 1st in the October 2018 competition creative category.

Shoots Around Victoria

Christmas at Butchart Gardens

by Vanessa MacDonald

When December comes I always start to feel excitement and anticipation of the Christmas light displays that add so much charm and vibrancy to our city. You're never too old to revel in the sense of pure delight that comes with the season and I can think of no better example of where to experience this than at Butchart Gardens. Part of the joy for me, as a photographer, is taking it all in and witnessing adults and children alike gasping in wonder and amazement at every new sight. It's a time for me to have fun too, taking whimsical and fun seasonal photos.

"Sunken Garden"

When to go? In my view, this is the single biggest factor when you are going to photograph the lights. The Gardens can be incredibly packed, with huge vehicle line-ups, sometimes several kilometers long during the most popular times, particularly on weekends and during the Christmas holidays right up until New Year's Eve.

So, my tip for photographers is to get in there on a weeknight, with your best bet being the second or third week of December or the first week of January. I have gone several years in a row during those time frames and I always get to enjoy a peaceful experience of photographing the gardens without any line-ups and hordes of people.

Next, I suggest arriving around 4 pm or earlier. You will maximize your total shoot time (the gardens are open until 9 pm) and it will also allow you to take advantage of the blue hour which gives you some additional light and colour for your landscape shots.

What to shoot? There are so many great spots to shoot around the Gardens. I would say you shouldn't miss out on the iconic wide-angle shot over the Sunken Gardens and the blue hour is the best time to get it. Also, the nearby "Enchanted Grove" will not disappoint.

For those who want to be more original, this is an opportunity to get creative. While there are a lot of great landscape scenes to capture, you can also have a lot of fun with abstracts or close-ups. How about trying some creative effects like zoom pulls, colourful bokeh with out-of-focus lights, or double exposures (which can be really fantastic with night photography).

"Fairy Tree"

I have brought a flashlight with colour gels to do some light painting that will add additional colour and enhanced lighting to the scenes according to my preferences, with good results.

Whatever you decide to do, I hope you have a magical experience at this wonderful location.

"Enchanted Grove"

Creating Slide Shows

by Jim Fowler and Mike Bryne

Mike Bryne recently addressed a full-capacity VCC workshop on the subject of "creating a good slideshow." Mike is a professional photographer in Victoria with an extensive background in sports, travel and wildlife photography. He has created hundreds of educational videos, informative slideshows and short documentaries.

In preparation for the workshop, Mike asked all attendees to think about a slide show they would like to create. He asked attendees to write down the theme of the show, the message that they wanted to tell, how long they thought it should be, how many images it should have, and how many images they already had to fit the theme.

Mike began by asking the participants about their ideas for a slide show. After a variety of responses he then showed two versions of a work-in-progress show about the Great Bear Rain Forest. The two versions had different music and some different slide choices, along with differences in transitions and timing.

Mike explained that he wanted the opening images to give a general feel of the rain forest.

"Seascape"

A lively discussion followed Mike's question about which version members preferred. Not being shy, members had a variety of responses which Mike took in his stride and turned the discussion to a useful examination of the components. He emphasized that, like a good story, a show should have a beginning, a middle, and an end.

He asked members about their views on the ideal speed of a show and the ideal number of pictures. Participants

had a variety of responses. One member said three minutes per slide was good. Mike's view is that the pace of a show depends on the subject matter. If a rapid-fire succession of pictures gives the impression you want, then more pictures in quick succession might be best. A show on car racing, for example, might have great impact with a rapid succession of pictures.

Conversely, if the theme of the show involves notions like thoughtfulness and tranquillity, a much slower transition between lingering images might be better. As the story progresses, different rates of succession might apply, depending on the theme and message at the moment.

These different approaches emphasize the necessity of determining both the theme of the show and your target audience. A show for young children would likely contain less information than one for adults. A very short show can have more impact than a show that goes on too long.

Mike said that when planning a show he might start with a base of a thousand or more pictures. He would make a reasonably-quick selection of photos he thought might be appropriate and would arrange those in what seemed to be a logical progression. For example, in his Great Bear Rain Forest show, after starting with some images of the rainy coast, he then followed with the boat trip used to travel from the lodge to the site where the bears were fishing for salmon.

"Drifting in the Fog"

After the initial selection he then, more carefully, adds, subtracts, and arranges images to tell the story. Continuing the Rain Forest story, he followed the river trip with some close-ups of bears, including spirit bears, and other pictures that would illustrate the natural beauty of the rain forest and its fauna.

The duration of each image is not only related to the theme and subject, but, also, the message you want to convey. If your show is about photo composition, for example, your audience might want time to examine each

"Up Close, Spirit Bear"

photo carefully. Returning to the demo, after the bears a return journey followed, with end-of-day shots or sunset. Mike thought maybe some shots in the rain would make a nice alternative ending, by returning to the opening mood.

Curiously, he pointed out that a good show is not just a succession of your best shots. Rather, you might achieve a better flow of images not using your best images if in fact those "best" images don't quite fit into the story or flow. In other words, fitting in with the story, finding the right place in the transition, and maintaining the mood is more important than simply showcasing your best work.

"The Village"

On transitions between photos, Mike said that the tendency of beginners is often to overuse a variety of transition devices. While some amazing transitions are available in commonly-used programmes like ProShow Gold and others, it is best not to "overdo" it. You don't want the transitions to be the most striking aspect of your show, unless the theme of your show is transitions. You might even want to keep transitions to one or two very simple ones always depending, of course, on whether that suits your subject. He suggested that we look at the opening minutes of The Hobbit for an example of the use of quick, natural transitions.

Speaking about the audio component, Mike's view is that audio makes or breaks a presentation. He says that audio is 90% of a good show! Not only is it a great mood setter but, done correctly, the rhythm of the audio can control the whole rhythm of the show. You are going to want completely different music for a car race than you would for the rain forest. The mood and rhythm of the music has to fit with the subject and theme of the show.

The music may have its own transitions, there might be a tempo or key change, for example. If you can match musical transitions to transitions in the story, that is ideal. Even without a transition in the music you can still use fades or chorus repetitions to match the ebb and flow of the story. Photo transitions can be precisely matched to a repeating rhythm in the music. In a really good show the pictures, story, rhythm and sound all combine in an organic whole. Mike uses a number of commercially available music sources for his shows, including Sonicfire Pro by SmartSound (*smartsound.com*). He said that sometimes one single recording is all he wants for a show. He said that he listens to music a lot.

Speaking of audio, a wide variety of sound effects is available. A search on the Internet will reveal many sources for sounds. For example, *SoundDogs.com* has a wide variety of sounds available for very reasonable prices. A show about a particular bird species might benefit from an audio record of their calls. Maybe hearing the patter of rain striking the surfaces of surrounding leaves would evoke the rain forest better than any music. Sound effects can be very effective.

While Mike is familiar with Pro-Show Gold, when he really wants to control the inter-relation between slides and audio he uses Premiere Pro, part of the Adobe suite of audio-visual programmes. He did warn that Premiere Pro has a steep learning curve. There are other basic and premium audio-video editing programmes available.

The most important point is to think of the show as a work itself. Just as a photo should have good light, good technical qualities, good composition and a revealing "moment" all compatible with the "story" of the photograph, a slide show should have good components in its slides and sound combined in a coherent and well-defined structure suited to the subject matter.

It was a thought-provoking two hours which members enjoyed and which hopefully will inspire them to go home to their computers and make better-crafted and more compelling slide shows.

Members can learn more about Mike Byrne's work by visiting his website *ClocktowerImages.com*.

Exposure: Aperture

by Josée Ménard

Ah! Aperture. A puzzle for too many photographers. The proper aperture involves a complexity of fractions, square roots, angles and millimetres.

Aperture changes mean keeping in mind the depth-of-field and subject distance in the area being photographed. We cannot forget light, aperture's foundation. Light has fascinated the minds of Plato, Kepler, and Newton amongst others. Advances in glass and optical design allowed glass to be carefully combined in a cylinder with an opening (iris) that could let through variable quantities of light. A reflected image could be seen and kept on glass, then film, then digital cards. Correct exposure means letting in enough, but not too much, light and is a key factor for a successful image.

Imagine yourself in the field calculating distances and angles or thinking of fractions. In practice we do but in a far simpler way. Aperture, with its f-stops, light factors and depth-of-field becomes, with practice, a memory exercise. Instead of always choosing the automatic setting on your camera, try A or Av for aperture priority mode. You will take care of the aperture and your camera will do the rest.

F-stops are actually fractions, the result of dividing the lens focal length by the iris diameter. This ratio explains why f-stops are counter intuitive. Your lens or camera will allow you to choose from a selection of f1 to f32 such as 1.4, 2.8, 5.6, 11, 22. A large lens opening (f1.4) will allow more light in for a brighter image and a small aperture (f22) will let in less light in for a darker image.

Remember that as you climb the scale, each stop is darker by half of the other and the reverse occurs as you descend. Other factors such as lens type, lens extensions, and filters reduce the amount of light passing through.

The brightness of your image is not the only component in your choice of f-stop. The subject of your image will also guide your selection. Portrait and close-up photographers often prefer large apertures (f1, 1.4, f2.8) where the subject can be isolated and the background has a blur. On the other hand, architecture and landscape photographers may prefer to have both the background and foreground sharp with smaller apertures (f11, f16) whereas sport and wildlife photographers find themselves at the middle of the road.

Within the concept of aperture, you may also have heard of the sweet spot, focal plane, and depth-of-field (DOF). They refer to calculations of the distances where the range of apertures allows for sharply focused results of a chosen subject from front to back. The rest may have some blur or be soft. A deeper or wider DOF will have a sharp front and back. A shallow or narrow range will have a blurry background. Leave DOF calculators on the shelf as you build better memory. Just work with the basics described above.

"Fall Colours" 1/80th sec., f11, 130 mm, ISO 200

Until next month, practice in the field or sitting at home on the balcony. Pick a subject, choose apertures, play with depth-of-field, switch lenses and discover the impact of macros vs zoom and prime lenses. Discover the power you hold in your hands no matter how confusing it may appear at the moment. Finally, aperture can be enjoyed.

"Murano Glass Sculpture" 1/800th sec., f4, 108 mm, ISO 100