The New Hyperphotography - "A recollection of Ginevra de' Benci" by Tom Gore. Winner of the best "Computer Generated Image" in the Community Arts Council's LOOK 2013 show . ... See page 5.

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

For additional information: please contact the appropriate Committee Chair:

Membership: membership@victoriacameraclub.org
Workshops: workshops@victoriacameraclub.org
Field Trips: fieldtrips@victoriacameraclub.org
Meetings: meetings@victoriacameraclub.org
Website: webmaster@victoriacameraclub.org
Close-Up: newsletter@victoriacameraclub.org
or call Lois Burton, President at 250-652-6940.

What's Inside

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

Calendar

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

Thursday, May 2nd; Annual Competition and Awards Night

Presentation of the results of the annual competition winning images and club awards.

Our Thursday evening programme will resume in September, but other events will be continuing throughout the summer so please check the calendar for details.

Special Event

VCC is hosting an inter-club shoot on Saturday June 22nd starting at 10:30 a.m. at Thetis Lake Park in Victoria. Members of all camera clubs on Vancouver Island are invited to participate. Please see the calendar on our website for information and to register as a participant. The shoot will include a very informal "competition." (Note: date to be confirmed.)

Featured workshops:

Nature and Creative SIGs, Basic Nikon DSLR and Flash workshops.

The Lighting SIG will be presenting a series of Portrait photography workshops.

Additional workshops will be added so please check the calendar pages on the website frequently.

Featured field trips:

Tuesday field trips include "Showing Depth" and "Fisherman's Wharf" in May.

Two out-of-town trips are also being considered for May or June.

Additional field trips will be added so please check the calendar pages on the website frequently.

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

President's Message

As the new President of the Victoria Camera Club, I would like to thank last year's president, Pam Irvine, for her excellent leadership and to thank the outgoing executive and chairpersons for their dedicated work for the club. I am pleased to see that many of our volunteers have decided to remain involved again this year bringing continuity and strength to the new executive. I look forward to working with them and with some fresh new faces. Our goal is to be an open and receptive executive, and I encourage members to continue to offer their suggestions for the successful operation and improvement of our club.

I would like to reflect back on some of our achievements over the past year.

Our members enjoyed a rich and diverse speaker's program with a wide range of educational opportunities offered through our workshop program.

Our internal competitions produced some extremely high quality submissions and the club did well when matched with other clubs in external competitions.

The club was involved in two print shows this year. These types of events help us promote the club to the local community, show the work of our members and encourage photography as a hobby.

Our field trips provided opportunities for individuals to better their photographic skills through mentorship in a congenial atmosphere; and our annual scavenger hunt and Christmas potluck enhanced our social interaction allowing us to widen our circle of friends.

We have an award winning website and newsletter which showcase our club to the world and offer many valuable resources to our membership.

There was a high level of participation in Members' Night this year and we were inspired by the remarkable talent and photographic styles and approaches the various slide shows presented.

Our membership remains strong with a diversity and wide range of experience, skill and photographic interests. Through the energy, ideas and commitment of our membership, we have achieved a great deal this past year and we hope to carry this motivation forward for another successful year.   *Lois Burton, President*

by Tom Gore

Ever since Louis-Jacques-Mandé Daguerre announced the invention of photography a hundred and seventy-five years ago, there has been a constant schism that divides the world of photographers and camera artists. Daguerre's own Daguerreotype process resulted in crystalline and unique images of great precision while at almost the same time William Henry Fox Talbot introduced the Calotype, a paper negative process that made possible multiple prints that were more artful and poetic than the Daguerreotype. Calotypes had soft details and massed tonal structures and were reminiscent of chiaroscuro (light and dark contrasts) and sfumato (in the manner of smoke), new techniques that had been introduced by the painters of the Renaissance.

The battle lines were thus drawn between description and interpretation, between fact and fantasy, and between realism and romanticism. Think of the sharp, assertive directness of John Plumbe's Daguerreotypes of new buildings in Washington DC compared to the soft landscapes of Roman ruins made with the Calotype process by the Reverend Calvert Jones. By 1851 prints made from wet plate glass negatives began to replace both the Daguerreotype and the Calotype. Albumen prints from wet plate negatives allowed either soft or precise images depending on a variety of strategies. Consider Etienne Carjat's sharp and exacting portrait of Baudelaire compared with the soft and hauntingly rich perception shown in Julia Margaret Cameron's Herschel.

Major debates about the true nature of photography have occurred over and over across the ensuing years. Most noticeable were pitched battles between Peter Emerson and Henry Robinson in the 1880s, the departure from mainstream photography by members of the Photo Secessionists in the early twentieth century and again between Edward Weston and William Mortenson in the 1930s. Emerson dedicated his book, Naturalistic Photography for Students of Art, to "all naturalistic photographers who have, in spite of the stupid malice of envious dullness, raised pictorial photography to a place worthy of consideration of master artists." The aim of pictorial photography was to give aesthetic pleasure but Emerson insisted that photographers must only be discoverers rather than creators. He argued that beauty could be found, revealed and described but should not be created.

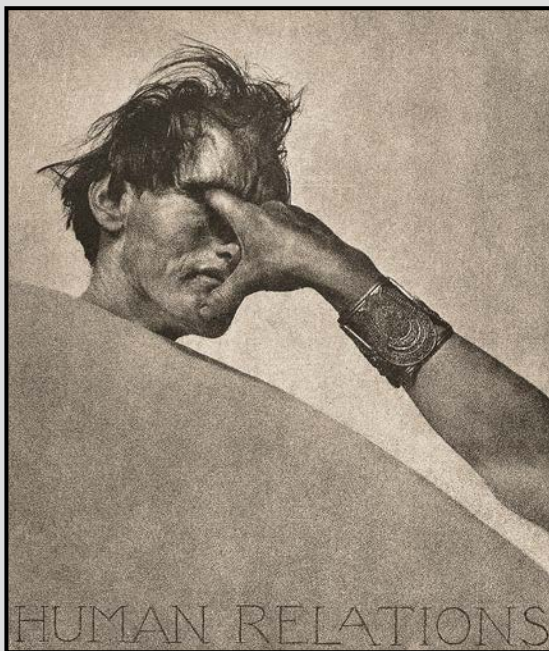Robinson on the other hand was a leading proponent of printing a number of negatives into a composite fiction, often of a rather sentimental nature that suited maudlin Victorian sensibilities. He argued that "a complete triumph over one subject is worth more than the indiscriminate picking up of any quantity of

The Two ways of Life, Oscar Gustave Rejlander, 1857, composite picture from 32 negatives

dull and feeble commonplaces" and that "photography was emancipating itself from the trammels of rigid fact and rising into the finer regions of artistic truth." Oscar Gustave Rejlander was also a practitioner of composite printing and his "The Two ways of Life" (previous page) is perhaps the greatest composite picture of the nineteenth century. The picture was a moralistic fable showing the figure of Wisdom introducing two young men to the two ways of life, to the right one of virtue, industriousness and modesty and to the left one of drunkenness, debauchery and sloth. It was banned by the dour Scots but otherwise enjoyed great success and Queen Victoria ordered a ten guinea copy that was hung over Prince Albert's desk.

In the early twentieth century members of Britain's Brotherhood of the Linked Ring, including George Davidson, James Craig Annan and Frederick Evans, seceded from the literalists of the Royal Photographic Society. They encouraged members to pursue "the development of the highest form of Art of which Photography is capable." In the US members of the Photo-Secession, led by Alfred Steiglitz, again rebelled against literalism and promoted "the serious recognition of photography as an additional medium of pictorial expression." They held that the significance of a photograph was not the subject of the picture but the manipulation of the image that was used to achieve a unique and individual vision. Painting had been liberated from reality by the arrival of photography

Human Relations, William Mortensen, 1932

and the late nineteenth century rise of impressionism was one striking result. Impressionists were in part concerned with how things appeared rather than just how they were. The Photo-Secessionists learned much from impressionist paintings by Paul Cézanne, Edgar Degas and especially Claude Monet and the new photographers incorporated soft focus, blur and rich printing techniques like gum-bichromate, platinum and carbon to make soft and impressionistic photographic prints.

By 1931 Group f64 was founded by Ansel Adams and Edward Weston to do battle against what they called the "tide of oppressive pictorialism." The Group f64 manifesto called for "pure photography, defined as possessing no qualities of technique, composition or idea, derivative of any other art form." They followed in the exacting footsteps of Paris' Eugene Atget, often considered the father of modern photography, and German post expressionist Neue Sachlichkeit or New Objectivist photographers like Albert Renger-Patzsch and August Sander. According to the Group f64 "the production of the "Pictorialist" indicates a devotion to principles of art which are directly related to painting and the graphic arts." Again there was a schism between modernists who felt photography must show that which is with as much precision as possible and pictorialists like Robert Demachy, Edward Steichen, Alvin Coburn and William Mortensen, who made photographs about what was not but might be, of dreamscapes of inner places. The debate was sometimes crudely characterized as a struggle between the slick and shiny and the fuzzy-wuzzy.

By the 1970s Modernism gave way to theory based Postmodernism. This new movement was laden with ironic deconstruction and playful reference to styles, quotations, citations and narratives of the past. Derived from work by post-structuralist philosophers including Jacques Derrida, Michel Foucault and Jean Baudrillard, self-conscious and self referential work about the interchangeability of signs and signifiers ensued by artists such as Jeff Wall, Barbara Kruger (image on next page) and Cindy Sherman. Postmodernism simultaneously dismissed the objectivity of objectivist art and the intellectual relevance of expressionist and abstract art. Postmodern work largely came from academic artists and photographers in American Universities. The work shifted rapidly from purely intellectual concerns to social issues, especially those involving gender politics and the vulnerability of minority groups.

Untitled (Your Body Is a Battleground),
Barbara Kruger, 1989

We've now entered the very digital post postmodern age, an age of computerized fantasy and perfection that has given new life to arguments between supporters of photographic realism and proponents of artistic fantasy along with the myriad of possibilities that lie in between. The techniques of composite imagery pioneered in the nineteenth century by Henry Robinson and Oscar Rejlander are now accessible to all. The new possibilities call into question the accuracy of each and every photographic image. As a result the National Press Photographers Association has set out a Code of Ethics promoting the accuracy of published images, advising photographers "to not manipulate images . . . that can mislead viewers or misrepresent subjects." While this objectivity and honesty are vital in journalism, artistic photography has been joyfully liberated from any adherence to reality in almost the same way that painting was when photography first took over its obligation to reality in 1839.

Delicious new composite and manipulated work is being made by artists such as Francesco D'Isa, Teodoru Badiu, Peter Casolino, Andrew Polushkin, Bogdan Zwir and myself (see cover image). Unfortunately the term "photo based art" is often and misleadingly used to describe our work. This term should really only apply to paintings of the hyperrealist school, paintings by artists including Audrey Flack, Chuck Close and Richard Estes which are in fact exacting and often huge paintings, not of

reality but of photos, paintings that incorporate thoughtful analysis of photographic vision along with photographic characteristics including extreme detail and depth of field, making them truly photo based artworks. This misuse simultaneously detracts from the artfulness of great straight photography of the past while confusing a type of painting with what we perhaps should call the new hyperphotography, liberated photography on steroids.

Increasingly the most interesting new photography is that which pushes the edges of the narrative envelope outward. As the history of art and photography moves forward making truly new work becomes more and more difficult since more and more has already been done.

There is, however, little point in endlessly copying and repeating work already made by past masters so let's look for a fusion of new philosophies and new techniques that can take photography into places not yet visited. While I have the hugest respect for street photography by Henri Cartier Bresson, Garry Winogrand and Sebastião Salgado as well as studio work by Richard Avedon and Irving Penn, it's time to move forward and liberate photography from the limitations and restrictions we impose upon it.

The liberation will involve two aspects. For the first time in history, everyone has a camera in their omnipresent cell phone and everyone has become a photographer. As a result, it is claimed that three hundred million photos are uploaded on Facebook every day. Amongst that impossible number there will be an infinity of new ways of seeing and Darwinian principles of natural selection mean that eventually the best of new visions will be discovered and analyzed by theorists, cultural historians and critics. The other aspect of the new hyperphotography comes from the new limitless possibilities arising from the amazing digital tools we have in hand. The combination of new naive visions with sophisticated digital manipulation is very exciting.

In order to not endlessly repeat what has already been done, let's build new theories, create new ideas and dream new visions to facilitate the new hyperphotography. Let's find new ways to say new things in order to continue progress in art. Let's make new images that seek inspiration and meaning from our analyses of reality and from our dreams and fantasies. Along that road, getting lost will be part of the journey, but let's go beyond what our limited imaginings tells us is possible and truly go "where no man has gone before."

The Frank Turner Trophy is the most prestigious award given by the VCC. This award was created to honour Frank Turner, a long time member of the club. Frank Turner was an accomplished photographer who won many awards for his art, but he was also an important and vital member of this club. He served on the executive of the club in several positions including President over a number of years and also taught and shared his passion and talent for photography selflessly with other members. When he passed away, his Pentax camera was made into the trophy that honours both him and his remarkable contributions to the club.

The selection committee, the last three recipients of this award, had little difficulty agreeing on this year's recipient. The recipient has provided dedicated service to the club since he moved here from Winnipeg in 2005 and joined VCC that year. A former member of the Manitoba (Winnipeg) Camera Club, Garry Schafer served as their President and Webmaster from 2003 to 2005. He then continued his service to our club as Webmaster.

Garry's journey in photography started when he was a teen with a simple "Box Camera" and then progressed via a Rolli to 35mm film. He moved to digital in 1998 with a Nikon CoolPix 900 and has not looked back since. He is currently using an Olympus E-5 system camera.

Garry has been most open to suggestions for changes and improvements and the occasional "bug fixes" and has pursued his role as Webmaster in a most efficient and timely manner since 2006. Not only that, he has found the time to work with his camera and produce excellent images that have featured in our club competitions. Garry has been a key member of the "Tuesday Group" and freely volunteers his time to assist others in the club. As a member of the club's leadership team, Garry has provided valuable input to discussions, not only on the website, but also on other aspects of the club's operations.

To provide the background to the award this year, Garry was asked to provide some notes on the history of the website as an article in *Close-Up*. What follows is largely Garry's own description of his involvement in the development of this key service of the club.

Garry inherited the original website created by Roy Smyth, the club's first Webmaster, who registered our domain name and established our presence on the net on December 10, 2002. Later, Dave Thomas took over the reins with assistance from Richard James during Dave's times away from the city.

In 2006, our president, Gary Ford, brought Garry Schaefer on board as Webmaster. He had expressed a willingness to maintain operations while he learned more about the arts and sciences behind managing the site. It wasn't long, though, before a more ambitious proposal arose.

What did the club's existing website lack? Many more images, the heart and soul of a camera club, deserved to be front and centre. There were additional items to consider as well, and he soon found himself channelling the visions of Gary Ford and other club members. The basic menu system needed to be simplified to make it easier to locate items. Setting to work during the summer of 2007, draft versions were brought by laptop computer to coffee meetings at the Moka House. The feedback received often sent him back to the drawing board. The opening date for the fall session loomed ahead.

In August, 2007, just days before our September meeting, the redesigned website went online. Our approach was to feature members' images and to provide timely information on all club activities and schedules. A new horizontal menu bar provided better navigation to linked pages with further detail. Image galleries were redesigned, particularly those for our competition results. The feedback received from members indicated that we had taken a strong step in the right direction. With minor changes, that basic design was maintained for the next few years.

Inevitably, the goalposts shifted and Garry happily got to work again. Our program had grown in scope; workshops and field trips had become prominent alongside competitions, speakers' and members' nights. A full-blown calendar was added that soon became the "go to" location for information on all the Club's events. The top menu was replaced by the current vertical menu bar, with it's drop-down lists of linked pages. Ready access was provided to a greater number of pages.

Further development of the website continued, tracking the evolution of our club's programs. Mike Wooding started the ball rolling with his proposal for a Nature Photography Forum which evolved into a SIG and was followed by the Lighting and Creative SIGs, forums and blogs. More image galleries and blogs were established, using Copermine and WordPress, to meet our growing needs.

A major challenge faced by the club was how to manage the expanded scope of our club competitions, which had gone from a single level to a new three-tiered system, often involving out-of-town judges for the digital categories.

VCC Returns to Print Competitions

by Ian Faris

In the past, the Victoria Camera Club members competed in individual and Inter-Club competitions in film transparencies (slides) and prints. With the conversion to digital photography, slides are now digital projected images. Individual and Inter-Club Comps are now almost invariably for digital images. Competitions for print images, although they still exist, have taken a back seat. Until now, VCC has not entered this type of competition for several years.

This year, VCC returned to this medium by entering the CAPA Pacific Zone Print Competition. Gita McCormick organized the Club's entry, which was judged at the Richmond Cultural Centre on April 28th. In addition, some members enter prints directly in CAPA comps or events such as the APAC show in Abbotsford with some success.

We have three print categories in our competitions including: Open for Novice photographers and Open, Nature and Monochrome for Intermediate and Advanced photographers. Please consider entering print competitions next year. Specific guidelines for entry and preparation of your print images may be found on our website at "Preparing a Print for Competition." The Competition Committee is planning a workshop series this summer on how to manage the digital to print transition, so check the website for details.

Entering internal print competitions will give you practice in selecting images and preparing prints as well as valuable feedback from our judges. Your entries will provide a rich pool from which next year's selection committee can draw for any Inter-Club Competitions that we choose to enter. The fact is, entering print competitions makes you a better photographer.

Do you like to make prints, but are not interested in competing, but rather in proudly displaying your prints for all to admire and possibly purchase? On April 16-28th VCC organized a print show at the CACGV Gallery at Cedar Hill Rec Centre. Several club members also had prints on display at the CACGV 14th Annual Look Art Show which was held April 11-27th at the Bay Centre. Some members had their work accepted in the first ever Distinctly Digital juried photo based art show which will be at the Coast Collective Art Centre from May 3-12th.

The Victoria Camera Club has many fine photographers and print-makers. We encourage you to make some prints and enter some Competitions and some shows.

March 2013 Competition Judges

We would like to thank our March Competition judges: Bill Frampton, Jim Hoskins, Neil le Nobel and Michael Tourigny plus our three Novice category judges, Mike Wooding, Don Peterson and Doug McLean.

Bill Frampton (Vancouver - Creative & Theme) Bill studied advertising and illustration at the Ontario College of Art. Most of his drawings paintings and photographs represent many different places and sensibilities. From the beaches of Miami, the jungles of Hawaii, to the mountains of Vancouver, they represent a sustained living experience in each of these places. Who knows where we go from here. *www.englishbaygallery.com*

Jim Hoskins (Salmon Arm - Digital Nature) His first club was the North Shore Photographic Society but he now belongs to the Shuswap Photo Arts Club. He served as president for a number of years and now functions as teacher, judge, and mentor. Jim's main subjects of interest are landscape and nature, but can be tempted to do other subjects. He thinks digital study groups on the internet are a great way to connect and see others work, and to have others look at his. Jim is a member of CAPA and PSA, and is a qualified judge for both, mostly on line, but sometimes in person.

Neil le Nobel (Richmond - Digital Open) Has been a photographer, off and on, for thirty five years and uses both Canon and Nikon equipment. Neil enjoys macro, still life and location photography. He is a member of the Richmond Photo Club and the current Chair of External Competitions. Neil is also the Field Trips Coordinator for CAPA's Pacific Zone. He has been one of three judges for the CAPA Four Nations competition and judges at clubs around the Lower Mainland and on line for clubs across Canada. *www.neillenobel.com*
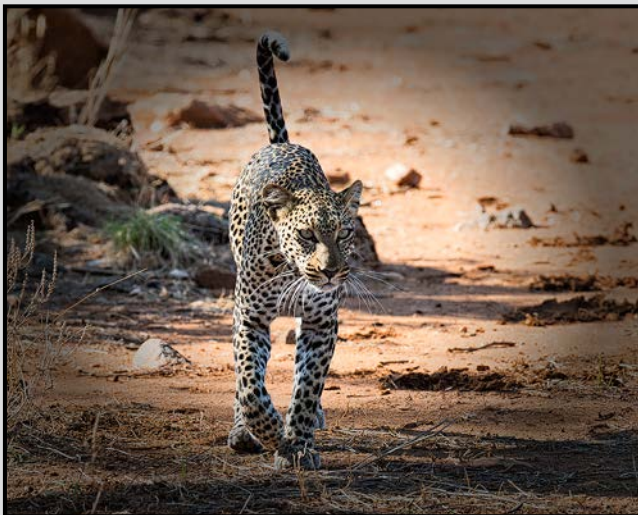
Michael Tourigny (Victoria - Prints) From his first exhibition at El Instituto Guatemalteco Americano, Guatemala City in 1992, Michael Tourigny has been dedicated to the art of photography. Today, Michael has the pleasure to combine all his favourite things, photography, travel and gourmet food, into his daily life at Michael Tourigny Studios in Victoria. Sixty percent of their business is specializing in the photography of food; you can say that table-top is our bread and butter *www.michaeltourigny.com*

The next competitions will be in September 2013.

Advanced Digital Creative - 2nd
"Denman in Red" by Brenda Jacques

Judge's comments: Nice graphic feel, I love red.

Advanced Open Print - 2nd "Red Shoe"
by Richard James

Judge's comments: Good composition and use of color against the black. Well saturated colors and very high impact.

Advanced Digital Nature- 2nd "Leopard"
by Elaine Freedman

Judge's comments: Very good capture, the depth of field used has rendered the whole subject in sharp detail. The eyes are riveting. The exposure is excellent for the high key but dappled lighting.
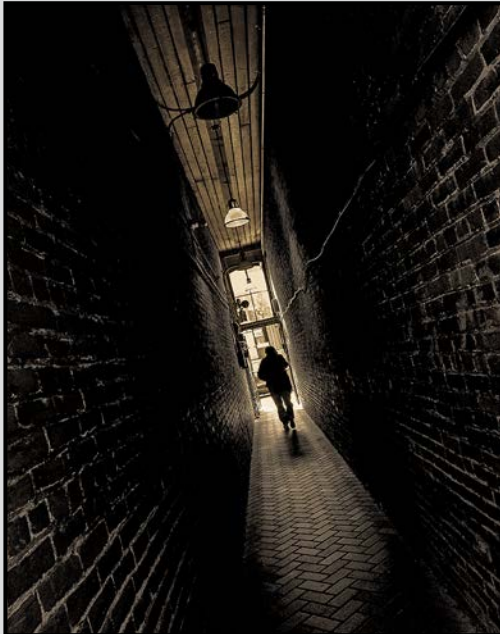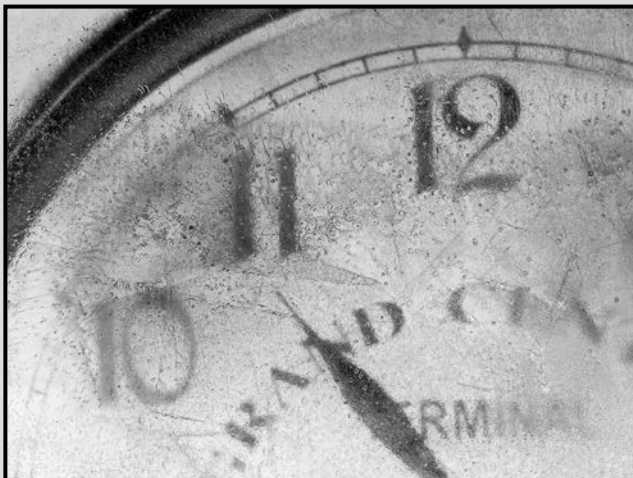

Advanced Nature Print - 2nd "Etched in Sandstone"
by Garry Schaefer

Judge's comments: The image strength is in the fact that it forces you to study it and study it some more. Well focused and exposed.

Intermediate Monochrome Print
3rd "Into The Light" by Nick Watkins

Judge's comments: The tilt is what makes this image. Also it's nice to see a little motion in an otherwise static image. Good composition.

Intermediate Digital Open - 1st "Gotcha"
by Rene Pauze

Judge's comments: Nice action wildlife capture; well done on the exposure for the "whites," pleasing layout and fortunate shot where the birds are parallel to the camera sensor affording good depth of field.

Intermediate Digital Theme - 2nd "Frozen in Time"
by Gita McCormick

Judge's comments: Good texture and thought.

Intermediate Open Print - 3rd "Despair in Delhi"
by Nicci Tyndall

Judge's comments: Good subject selection, exposure, quality of light and tones.

Novice Digital Nature - 1st "Swallow-tailed Gulls"
by Chelsea Smyth

Judge's comments: Wow - Swallow-tailed Gulls in breeding plumage - colour me green with envy! Very interesting poses for these two where they mirror each other while preening. The photographer got them on a great perch. Great shooting angle!

Novice Digital Open - 1st "Adaptation"
by Merlyn Maleschuk

Judge's comments: This surreal monochrome close-up captures in precise detail the centre of the orchid. The beauty has been carefully preserved in crisp focus from front to back. The symmetry emphasized by the square format is appealing and makes the composition. Good exposure allows detail in the highlights and dark regions and a full range of greys have been recorded.

Novice Digital Theme - 2nd "Passing Time"
by John Clarke

Judge's comments: A creative and effective approach was used to capture the "time" theme here. The image is also technically strong with focus nice and sharp on the main subject and exposure excellent with detail evident throughout the dynamic range. Composition is strong. The really strong part of this image is the dynamic created between the older man with his cane stationary in his chair while young people are rushing past. Story telling is very strong here and underlines the passage of time. I like the title too! Great job.

Novice Open Print "Sydney Opera House"
by Del Lucas

Judge's comments: This is a beautiful image and a very successful print. Focus and exposure are very good here but certainly some compromises were made due to the low light conditions. Composition is excellent. The photographer has made many good choices in creating this image and it shows. The quality of the print is even better than the digital image. Excellent work.

Looking after all the steps required was often more that the volunteers on the competitions committee desired. The solution was once again to utilize the Coppermine galleries program.

The program was tweaked and modified to provide a platform for image uploads, judging, presentation of results and, finally, public browsing of completed competitions. Experience over the first year of operation points to the success of the venture, with the proviso that we will remain open to improvements that can be made going forward.

Things that grow in an organic way regularly need some pruning and reordering to keep them on track. Previously, input from Scott Laird had led to placing Buy & Sell up front on the main menu and, later, to the establishment of an RSS feed from our Club News page. This time the concern was the obscure placement of recent additions on SIGs, photo forums and blogs. A restructured menu bar has been set up to address those issues.

Recently the Victoria Camera Club re-established its club membership in the Photographic Society of America. That opened the way to our entries into their annual competitions for club websites. We are grateful to the PSA for hosting those competitions and are happy to note our placements. In 2011, the VCC was awarded Third Place in the Website Competition for Large Clubs. In 2012 we advanced to a Second Place award. Checking our progress against the detailed criteria established by the Photographic Society of America is one way to keep "on-track" as changes are made to the website.

Not only did Garry receive input and support from the Executive and general membership, he expanded his team to include two assistants to share the load. Our website team looks forward to the continued development of the site as needs are identified. Input from club members, through general surveys and through spontaneous discussion, is a key to that end. What better source of direction can there be than feedback from the users of the website, particularly from those at the centre of things – our Victoria Camera Club members!

Garry, your exemplary efforts to support the club are truly worthy of the Frank Turner Trophy.

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www.psa-photo.org
South Portland, Maine

by Paul Ross

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

When my son was in grade 4, we decided that when he graduated from high school we would travel for a year. That turned into - we will circumnavigate North America in our truck and trailer. I was going to get pictures of all of the Provinces and States. On our first loop we went across Canada and then home for Christmas through the mid-states. We started again in January 2012 with this loop covering the southern states. Our plan was to drive south to LA and then turn left, but first we had to get out of Victoria.

It was snowing in late January and we had to wait for the snow to clear before we left. We headed for the Oregon Coast at Florence. There had been a number of large storms and power had been out on parts of the coast for a week.

The whole Oregon Coast is a great place for taking pictures. We started at Sea Lion Caves, just north of Florence. The interpretation centre on the cliff is beside the highway and there is an elevator that goes to the cave 200 feet below. It was our first time being in the cave in the winter and there were hundreds of sea lions in the cave. It was very dark and noisy. We had also been there in the summer when only a few sea lions stay in the cave.

After Florence we headed south to San Francisco which is a great place to take pictures. Street Photographers will really enjoy Pier 39 and the crowds of people; for landscape photographers there are beaches and ocean views nearby and lots of different architecture styles.

From there we continued south along Highway 101 and turned left in north Los Angeles as we headed for Phoenix, Arizona. Interstate 10 goes through the desert and at one point it is below sea level. It was early February and Phoenix at this time is very busy. There was a PGA tournament, the Barrett Jackson car auction and baseball spring training was just about to start. In addition, one of the largest air museums is just south of Tucson. If you go there plan on spending the whole day there.

From Phoenix we headed southeast through the desert and spent a day in Tombstone, Arizona. Tombstone is the location of the "Shootout at the OK Corral." They have tours, shows, gun fights on main street and many other western activities.

After Tombstone we continued along Interstates 10 and 20 to Dallas. The drive through Arizona and New Mexico is very colourful with the cacti varying with the elevation and varying shades of rock and sand. The drive through mid-Texas was tedious. We saw beige sand, sage brush, windmills and oil pumps for hours. Once we were in Dallas, however, there was lots to see and photograph.

Friends gave us a tour that included the Fort Worth stockyards (in their day they were the largest stock yards in the world), Dallas Cowboy Stadium and Arlington Stadium (the home of the Texas Rangers baseball team). We also went to the Sixth Floor Museum, a JFK Memorial, and the grassy knoll. I had my picture taken at the spot where JFK was shot. It was a little tricky because it was in the middle of a busy road and I had to time my run out to the middle of the road.

We turned south to the warmer weather in New Orleans. It was less than a week before Mardi Gras and it was getting crowded. I got pictures of the Mississippi, statues of jazz heroes Al Hirt and Pete Fountain, and a local DixieLand band playing on Royal Street. There were Mardi Gras parades every

evening and along the route people start claiming their spots early in the afternoon. In addition, many of the houses along the route are decorated for Mardi Gras.

Our next stop was in Pensacola, Florida, where I spent time at the US Navy Air Museum. If you time your visit right you can watch the Blue Angels practice (my timing was awful). The museum is large and has great exhibits.

The next day we moved on to Cedar Key, a quiet little community (one of the police cars is a golf cart) right on the Gulf of Mexico with a large wildlife refuge nearby. Pelicans, ospreys and other birds were abundant. We relaxed for a couple of days, visited with family for a couple more and then we headed north up the east coast.

We started with a stop in Mims, Florida, which is right by the Kennedy Space Centre where we watched a rocket launch. The next day we toured the space centre, which is like a theme park, and their Rocket Garden. We saw our first alligator in a roadside channel by the space centre. I also toured one of the wildlife refuges in the area. Among the various wildlife, their bird list includes 358 species including all kinds of egrets, herons and ibises as well as eagles.

Our next stop was Savannah, Georgia, as we headed north up the coast. We took a walking tour of the historic district and then the First African Baptist Church, the oldest black church in North America, which was a stop on the underground railroad.

We headed to Kitty Hawk where the Wright brothers first flew their airplane. We really enjoyed the flight museum there. The area is a sand bar off the east coast of North America. South of Kitty Hawk the sand bar is often not much wider than the highway. They have snow removal equipment to clear the sand from the road.

We did a quick tour up through Maryland, Delaware, and New Jersey where I found a number of old barns in each state to take pictures of. It was now mid-March, and we had tickets to spring training baseball games in Phoenix at the end of March so we had to head back there.

Our first stop was Asheville, North Carolina, the location of Biltmore, the largest house in North America. With 250 rooms and 4 acres of floor space the house is spectacular. The dining room is 70 feet high and the swimming pool had underwater lights before most houses in North America had electricity.

From there we made a quick stop in Nashville and headed to Memphis. We stayed right at Graceland and

toured the Elvis Presley museum and his house Graceland, including a couple of his jets and his car museum.

After a couple of stops and tornado watches it was on to Amarillo, Texas, and Route 66, one of the first highways in the "US Highway" system. I drove out to Adrian, Texas, which was the mid-point of Route 66 between Los Angeles and Chicago. I also made a stop at the Cadillac Ranch where there is a row of old Cadillacs planted in the field. I spent an afternoon taking pictures at the Palo Duro Canyon which is the second largest canyon in the US.

We moved from there to Roswell, New Mexico, the home of the UFO Museum and Research Centre. After spending the morning at the museum, I went out and saw some White-faced Ibises at the Bitter Lake Wildlife Refuge.

We continued southwest through the White Sands Missile Testing Range to Deming, New Mexico. Nearby are the Gila Cliff Dwellings and Silver City, the home of Billy the Kid. The Gila Cliff Dwellings were built in the north side of a steep narrow canyon in the 1200s. The caves have been used by various groups since then, including outlaws from the wild west.

Then it was on to Phoenix to watch some ballgames. We then headed north through Nothing, Arizona, to Needles, California. From there we did a loop and took pictures of Route 66 in California and Arizona. Route 66 in southwest Arizona is spectacular. I followed it up to the town of Oatman where Route 66 was the main street. Beyond Oatman, 66 goes up to Sitgreaves Pass where there are great views over the desert 1,000 feet below. The road is very narrow and there are no guardrails with drop-offs of over 100 feet.

From there we returned home to take care of a few things in Victoria.

Colonnade

by Nick Watkins

My original image was shot in the Italian Garden at Royal Roads University in Colwood in the spring of 2010 while I was enrolled in a photography course. I have always liked the composition, and the suggestion of a far away place, but I hadn't done anything with the image. As the shot was taken over two years ago, I was determined to experiment with the photo and see if I could come up with something worthy of submitting in the "Creative" category.

I recently upgraded from Lightroom 2 to Lightroom 4, and I applied the vertical perspective lens correction tool to make the columns more vertical. Previously, I would have had to use Photoshop to make this perspective adjustment.

I have also been experimenting with presets in Lightroom. I found a few free "Vintage" presets on the Jana Werner Photography website, (*janawerner.com/psresources/lr_free_vintage)*. I applied the "Vintage 2" preset to get an old-fashioned look.

It was then time to switch over to Photoshop to experiment with the ink outline filter. I wanted to minimize the effect in the foreground, so I created one layer with the foreground columns and applied the filter with minimal effect, reducing it further by lowering the opacity to 40%. I then applied the filter 2 or 3 times to the background, resulting in an overgrown effect on the foliage and structure.

The final steps included a brightness adjustment and the application of a green filter for the final colourizing.

Ghostly Dancer

by Gail Takahashi

Ghostly Dancer is a composite of two images. The dancer, Stacy, was taken during a model shoot with the Lighting SIG. She was shot against a black background using strobes. The camera was in manual mode, f13, 1/160 sec, ISO 200, hand-held. Stacy was selected using the quick selection tool in CS5 and placed into the background.

In our quest to find the perfect wedding bands, Dan and I decided to check out what the artisans on Saltspring Island had to offer. We had found an abandoned farm on a previous visit to the island and knew we had to revisit it. So we combined the ring shopping with a photo adventure.

The shed had a mixture of sun and shadows so I decided to do HDR with Photomatix. I took three shots with two stops in between. The camera settings were aperture priority, f22, ISO100, on a tripod.

Then I reduced the saturation until there was only a hint of brown tone in the wood. I darkened the whole image and brightened the windows on the left side of the image to match the light on the left side of the dancer.

Stacy is the focal point but needed to blend with the background so I used a blend mode, Pin Light, and slightly reduced opacity to 95% so she still stood out but you could see the background very slightly through her. The blend mode also softened her lines to make her more ghostly.

PS - We didn't find the rings that day but still had fun!

May Tuesday Shoots

by Caspar Davis

By May, the weather should be getting warmer and hopefully brighter. We can take advantage of the season and expand our outdoor activities.

May 7th - Showing Depth: The challenge is to show three dimensional depth in a two dimensional image. Try classical perspective, finding lines that converge towards a vanishing point, or you could separate the foreground and background by shooting close to your primary subject with a wide angle lens. A shallow depth of field can sometimes give the feeling of depth, as can a change of viewpoint. Try shooting from different viewpoints, perhaps from close to the ground or from above. Bring your imagination and a wide angle lens, if you have one.

May 21st - Fisherman's Wharf: it is a bit of a walk from our meeting place in the Bay Centre, but with many opportunities for interesting shots along the way. The less mobile can easily drive there, but those who can walk will surely enjoy the stroll around the Harbour.

Fisherman's Wharf itself is a great venue. It offers a host of fishing boats, houseboats, seals, birds, and by May a generous contingent of colourful tourists. In the fall there were some Brown Pelicans, the first I've ever seen in Victoria. They are gone now, but there will be many Gulls and there may well be Cormorants and Kingfishers. The resident Harbour Seals are quite used to being photographed while asking for handouts. There is also an interesting variety of restaurants for the lunch crowd to choose among.

Please check the calendar for Tuesday shoots in June.

Weekend Shoots

by Donna Robertson

May - Date TBA: Christie Falls, Spring flowers and waterfalls in the forest west of Ladysmith.

May - Date TBA: Twilight shoot in Victoria - long exposure/HDR shots around sunset from Mt Tolmie.

June 9th - the Raptor Centre in Duncan, They will open for us at 10:30 a.m. and fly the birds around. After lunch we will go to the Butter Church, an old stone ruin of a church (*www.oocities.org/cowbaybook/church.html*). I hear that it was a great time the last time the club went to the Raptor Center.

June 22nd - VCC is hosting an inter-club shoot. We will start at 10:30 a.m. at Thetis Lake Park in Victoria. After lunch we will move to Goldstream Park. Members of all camera clubs on Vancouver Island are invited to participate. Please see the calendar on our website for information and to register as a participant. The shoot will include a very informal "competition." (Note: date to be confirmed.)

We are working on some other ideas including summer trips to Tofino and the Olympic Peninsula.

Keep your eyes on the website calendar so you don't miss out on anything.

The Speed of Light

by Nancy MacNab

You've got a problem. A photograph is a two-dimensional image of a split second that is frozen in time. Your current subject is moving: walking, running, flying, leaping, or perhaps your subject is flowing water, moving clouds, or wind-tossed flowers. How are you going to capture that movement?

With a stationary subject, your first concern is usually the aperture and depth of field, but if your subject is moving, then the shutter speed will be the first thing you set. Decide how you want to "see" the movement in your image as that will influence your choice of shutter speed.

Shutter speed refers to the length of time your camera's shutter remains open, allowing light to enter the camera and hit the sensor or film. For most cameras the duration ranges from as fast as1/2000 or 1/4000 of a second to as slow as 30 seconds. You can use the "bulb" function to hold the shutter open manually for as long as you like. The shutter speed you choose controls how your subject appears in your image, so the question is, do you want your moving subject to be frozen or blurred?

If frozen, then do you want your subject to be perfectly frozen or with limbs (or wings) partly blurred? A perfectly frozen subject will, of course, require a faster shutter speed than one where the body is frozen but the limbs or wings have some blur.

If you want to blur the motion, then a slower shutter speed will give you that result. The question then becomes, how much blur? What is a "slow" speed that will blur the wheels of a speeding car on a Formula 500 racetrack and will also freeze the motion of a turtle.

Another question for blurring movement involves whether you want to keep the subject sharp and blur the background, or the reverse, and have a sharp background with a blurred subject. With the first, you need to follow the subject with your lens and continue to do so even after you have clicked the shutter release; this is called panning. If you stop it when you click, you will have a sharp background and a blurred subject rather than the opposite.

For the latter (sharp background with a blurred subject), a tripod is handy to ensure that the background is sharp. The speed of your subject and your shutter speed will determine whether the subject is even in the image, let alone recognizable. If your shutter speed is too slow and your subject too fast, then you might capture a tail or wing tip, or nothing at all.

Some of the other factors that will affect your shutter speed include how close you are to your subject, whether the subject is moving parallel or towards you, the lens focal length and the sensor size. You will need a faster speed to stop the motion when your subject is closer to you than when it is more distant. When your subject is moving parallel to you, it will seem to be moving faster than one moving toward or away from you at an angle, even though the actual speed is the same. A longer lens (and small sensor) magnifies the image and thus the motion across the sensor. Try these changes the next time you're at a park or near a road and see for yourself.

The best way to learn about shutter speed is, as always, to practice. So go to your local park or beach and start shooting anything that moves: people, dogs, vehicles, birds, etc. Decide whether you want to freeze the motion of the subject against a stationary background, freeze the motion against a blurred background, or have a blurred subject in front of a sharp background, and then keep checking your LCD to see if you have accomplished your goal. Adjust your camera's shutter speed as necessary. And remember, if you cannot get a slow enough/fast enough shutter speed at your base ISO, you can change your ISO to accommodate a more suitable one. And if you still cannot get a slow enough speed, then you can use neutral density filters (pieces of grey glass in various shades) to reduce the light and slow the shutter.

Some starting points for various subjects and distances are in the table below. These are based on a 50mm lens on a full frame sensor camera. There is a downloadable spreadsheet at *blog.patyuen.com/lessons* that you can use to create your own table.

You have no excuse now – even the weather is co-operating – so get out there and start shooting! See you at the park!

Subject	Across Camera		Panning	Diagonal movement
Walking - 5 kph	1/250 sec @ 4m	1/125 sec @ 8m	1/30 sec	1/60 sec @ 8 m
Car - 80 kph	1/2000 sec @ 8m	1/500 sec @ 30 m	1/125 sec	1/250 sec @ 30m

by John Coenraads

Having recently purchased a new flash (Canon 430EX II Speedlite), I was pleasantly surprised to find that it incorporates a clever technology for controlling multiple remote flashes. Canon refers to this method of wireless flash control as Master-Slave while Nikon uses the more politically correct term Commander-Remote. Being built in, it is free, and some experimentation quickly convinced me as to its flexibility and usefulness. Traditionally, an off camera flash has always required the use of a sync cord, a strobe with an optical eye triggered by a main flash, or a wireless (radio controlled or infrared) remote flash trigger. Nikon, and other flashes, operate in a generally similar manner although some features and controls may differ somewhat.

The Technology:

The remote flashes are triggered optically by the master flash (which can just be the pop-up flash on your camera). Although this sounds like the method used for firing a strobe with an optical eye, it is not. Communication between the master and remote units is achieved through a stream of coded flash pulses that carry information, such as exposure compensation, and precede the coded signal to fire the flash. I.e., the master unit establishes an optical communication channel with the remote units that gives a high level of control. For example, the photographer has a choice of any one of four channels, meaning that if two photographers are shooting the same subject, each can communicate with his or her own flashes without interfering with the other. Or, if they operate on the same channel, they can share the same remote flash setup. Further, within each channel, the remote flashes can be assigned to up to three different slave groups for independent operation. The only drawback to this system is that, being optical, it can only operate when there is a clear line of sight between the master and the receiver on the slave units. But since the flash head rotates independently of the base, which contains the communications sensor, this is usually not that difficult to achieve.

For example, to photograph birds at a feeder, figure 1 illustrates a typical setup using a remote main flash and a remote fill flash all controlled by the pop-up flash on the camera which acts as master without itself contributing illumination to the scene. Begin by ensuring that the master and slave units are set to the same channel. Next, mount the flash units on tripods and aim each flash towards the subject while aiming the sensor in the base towards the camera and after
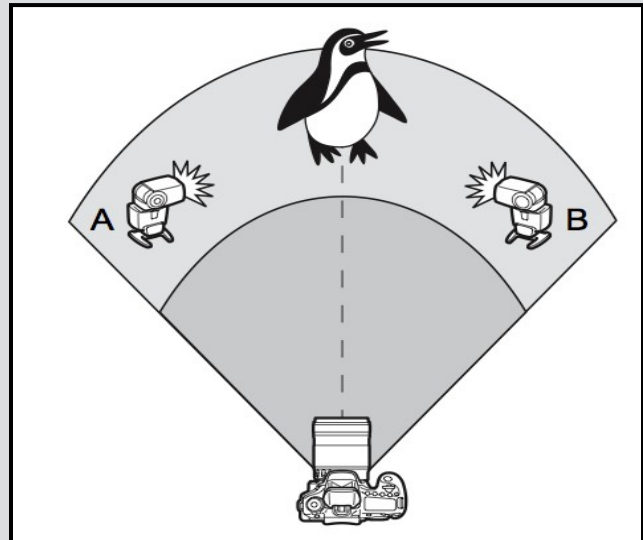

Figure 1: Two remote flashes illuminate the subject with main light (A) and fill light (B). The camera flash acts as a master that operates the two slave units.

some adjustments, you are ready to shoot.

Subject to Flash Distance:

One reason for moving a flash off the camera and closer to the subject is to control the direction from which the light is coming thereby avoiding the flat lighting that an on-camera flash gives. The second reason is that by placing the flash closer to the subject, it is easier to make efficient use of the light put out by the flash. But remember, being a point source, when moving the flash back, the light on the subject falls off as the square of distance. This is just a fancy way of saying that when you double the distance from flash to subject, it will only receive one-quarter as much light. Put simply, doubling the flash distance results in a -2 stop aperture change. When hand holding a flash as fill flash during close up work, such as flower photography, altering the flash to subject distance provides a convenient way of altering the strength and shape of the fill light.

Flash Focal Length:

Once the distance from subject to flash has been established, adjust the focal length of the flash. If the flash were mounted on a camera, it would have automatically adjusted to match the focal length of the lens being used, but off camera it may have to be set manually. Determine the focal length that you would use to shoot the same scene, with the same magnification, from the point where the flash is located

and enter that number into the flash. You'll hear the whir of a little motor position the flash tube within its reflector as illustrated in figure 2.
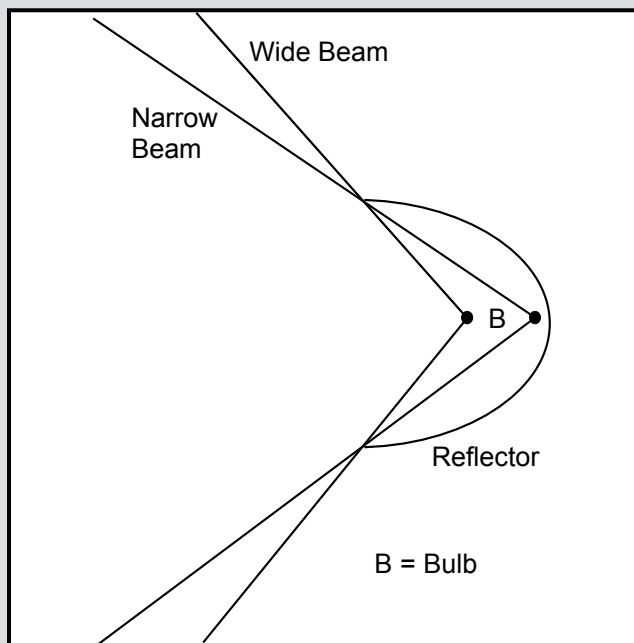

Figure 2: As the flash tube is moved back and forth inside its parabolic reflector, the emerging beam broadens and narrows. A plastic flash modifier can be pulled out in front of the flash for focal lengths of 24 mm or less.

Suspecting that there has to be a simple relationship between focal length and distance to subject, I dusted off the lens formulas and calculated the relationship where the subject magnification is to remain constant. It turns out that the focal length is directly proportional to the subject distance. A numerical example will illustrate how this makes things simple. If the camera is 10 m from the subject and the lens is set to 400 mm, then a remote flash, 2 m from the subject, should be set to 400 mm / 5 = 80 mm since the flash is 10 m / 2 m = 5 times closer to the subject. While doing this, make sure the flash is set to match the sensor size of your camera. To be on the safe side, there is no harm in setting it wider than necessary (shorter focal length), but this does waste light and ultimately, battery power.

Shutter Speed:

The camera's shutter speed must be set to the flash sync speed (typically 1/250 s) or slower to ensure that both focal-plane shutter curtains are open when the flash goes off. Shooting at a slower speed will increase the contribution of the ambient light without affecting the flash

which dumps all its light in 1/1000 sec or less. Thus shutter speed is critical to controlling the balance between flash and ambient light. Allowing in more ambient light will also cause a moving object, such as a bird's wing, to leave a trail. If the flash is synchronized to the rear curtain, the result is an attractive effect where the flash creates a sharp image of the wing at the end of the light trail.

The Canon 430EX is capable of operating in a so-called "high speed flash" mode. Shooting at higher speed than sync speed means that the rear curtain of the shutter is already closing before the front curtain has fully opened. The flash deals with this by firing off a series of small flash pulses during the duration of the exposure. This works, but at the cost of greatly reducing the effective power of your flash.
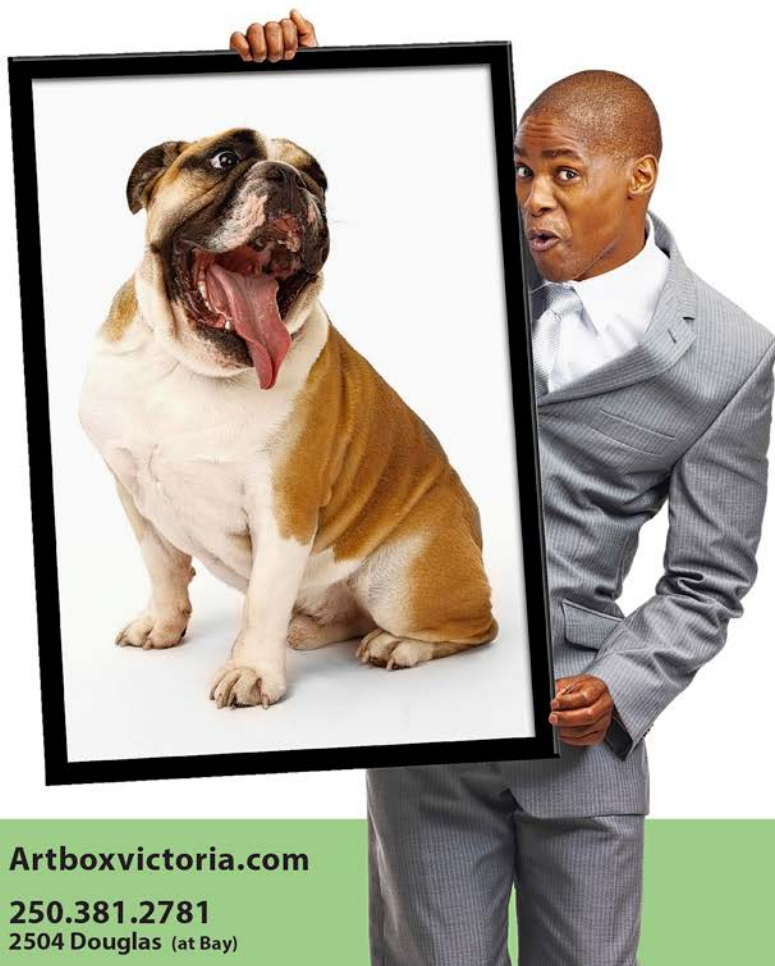
Flash Strength:

A good way to familiarize oneself with wireless flash, is to set the flash strengths manually. If the two remote flashes have been set to two separate slave groups, A and B, then each one can be adjusted independently through your camera from the comfort of your blind. Each flash can be set to deliver full power (1/1) or power can be reduced by 6 stops (1/64) or more. So set up a stuffed toy bird and take some test shots adjusting the main and fill flash as well as the ambient light (shutter speed) to give the results you're looking for. There are two advantages to shooting at low power levels; it speeds up the flash recovery time, and a low power flash is also a shorter flash, which is great when trying to stop motion such as a hummingbird's wings.

Once you are comfortable with controlling things manually, you can revert to automatic operation using TTL (Through the Lens) metering to control the exposure. Exposure compensation can be adjusted on each flash separately to achieve the right balance of main, fill and ambient light. Throughout this, your camera and flash manuals will become very good friends since the menus will require some study to fully understand what the various settings do and how they are controlled. But the result is worth it.

A tip: At one point, I became very frustrated when the flash refused to let me alter its focal length. After much bad language and no help from the manual, I discovered that the plastic flash modifier had been left sticking out about one millimetre. The flash, assuming that it was therefore in use, remained stuck at 24 mm (wide angle) focal length. So remember to always push the flash modifier all the way in when not in use.