



# Close-Up

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**Early Morning Song by Rea Casey**



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## Victoria Camera Club

*Close-Up* is the magazine of the Victoria Camera Club,  
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 Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7.  
 Deadline for submissions for the December 2016 issue is Nov. 5<sup>th</sup> 2016.  
 Editor, Richard James, e-mail to [editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca)  
 for submissions or to advertise in *Close-Up*.



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

### Events

We hold a number of events including:

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

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

### Membership

Annual fees include all workshops (except studio shoots and special events), meetings and all field trips unless travel/accommodation is involved. Annual fees are: Individual, \$85; Family, \$128; Student, \$43.

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

For additional information: please contact:

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

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

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





## Calendar

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

### Thursday, November 3<sup>rd</sup>: Competition Night

Presentation of the October competition results. The theme for November is "Raw Food." The deadline for submission is November 3<sup>rd</sup>.

### Thursday, November 10<sup>th</sup>: Presentation Night

"Imaging the Sky" by David Lee and John McDonald, members of the Royal Astronomical Society of Canada, Victoria Centre, will cover the tools, techniques and results of asto-imaging.

### Thursday, November 17<sup>th</sup>: Members' Night

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

### Workshop and Field Trip Highlights

Creative Imagery Workshops

Goldstream Park Salmon Run Field Trip

**Cover image: "Early Morning Song"** by Rea Casey. This image placed 1<sup>st</sup> in the Intermediate Wildlife category in the September 2016 competitions. We travelled to Ruckle Park on Saltspring Island on a soggy day in mid-March, prime time to find song birds declaring territory and searching for mates. As I was walking through the park, I came across a rocky outcropping that was overgrown with brambles and rose hips. In the topmost branches was this little fellow singing a wonderful song. The rusty rose hips and green leaves against a sodden white sky provided a colourful, textured frame for the sparrow. Because his song was so delightful, I wanted to capture him in full song. He obliged me several times.

Sparrows are overlooked because they are common birds. They aren't particularly colourful or beautifully marked but their chirps often provide a cheery ambience, particularly in our urban neighbourhoods. It was a pleasure to find this bird singing so lustily and to chronicle his morning song. Olympus OMD-E5, M. Zuiko 75-300 mm lens at 1/200 sec., f9 and ISO 200.

## President's Message

The recent survey of club members was designed to gather input on your desires and priorities for both field trips and workshops. Rick Shapka and the team thank you for those valuable responses. More on that below. One aspect of the survey particularly stood out for me. Of the 99 completed questionnaires, 30% came from new members, 37% from those who had been in the club 2-3 years and 33% from veterans with more than 3 years in the club. Although this is only a sample of the actual makeup of our membership, it does clearly represent the fact that the club has grown markedly in recent years and that there is considerable turnover.

What are the implications of this data? How do we maintain the health and vigour of our programs? It is clear, with many new and short-term members, that it is important that we all actively participate in the broad spectrum of club activities on offer. That includes contributing based on experience and ability, as needs and opportunities present themselves. New members will see the greatest reward when they join with others who have volunteered over the years to make the Club what it is today.

To this end, I am gratified by what I have seen early this season. Our detailed organization chart is now available for download from the website ([victoriacameraclub.ca/club/Downloads.aspx](http://victoriacameraclub.ca/club/Downloads.aspx) in Admin Docs). A quick look will reveal that many positions are currently filled by members who have quite recently joined us. Others represent continuity in the underpinnings of our operations. Working together we can best attempt to optimize our programs to serve our members.

That brings me back to the survey. Several key workshop themes were identified. Those wishing to enhance their knowledge and skills have come forward. We also know that individuals with experience in those aspects of photography are to be found amongst us. My hope is that, under the leadership of Rick Shapka and his team, we will be successful in matching up the two, with the promise of an active season ahead. A similar sentiment holds with respect to the Field Trips program. Preferences and desires are now in hand. Teri VanWell and Mark van Arragon can put trips on the calendar, but doing so may involve someone among us offering to lead the outing. More hands make for lighter work. What is involved in leading a field trip is most often light work in comparison to the pleasure of being out shooting with your fellow club members!

*Garry Schaefer, President.*



*by Cindy Stephenson*

There is no shortage of ways for us photographers to spend our money. So when Adobe releases a new version of Lightroom, it's worth asking if the new features warrant upgrading to the latest version. Of course if you are using Lightroom (LR) Creative Cloud (CC), you'll automatically have access to the latest features. However I know some members of the club are using earlier versions. This article summarizes the key features Adobe added with LR 5 and 6, as well as LR CC.

Lightroom 5 (June 2013), was a significant update from Lightroom 4 and included major improvements to the spot removal tool, the addition of a radial filter, an upright option in the lens corrections panel, and Smart Previews.

The spot removal tool in LR 5 makes it much easier to remove items from your image such as fence posts, power lines and wrinkles, since you are no longer constrained to a circle. You can remove any shaped object you like. It's not quite as good as in Photoshop, but vastly improved. Also added is a Radial Filter for off-centre vignetting and other elliptical local adjustments. This allows you to easily lighten or darken parts of your image to bring attention to (or take attention away) from specific areas. I use the spot removal and radial filter features a lot. With the addition of an Upright option in the Lens Corrections panel, it is easier to straighten vertical elements and fix perspective.

Smart Previews are helpful if you use an external hard drive. They allow you to edit your images when your external hard drive is not connected to your computer. When you reconnect your hard drive to your computer, the changes you made are automatically synced. You can build smart previews for all of your photos or just individual folders or even individual photos. Smart Previews take up extra file space, so it's good to delete them when you no longer need them. You can create your Smart Previews during import, by checking "Build Smart Previews" in the File Handling Section, or later, by going to Library in the menu bar, and down to Previews.

In April 2015, Lightroom CC 2015 for Creative Cloud subscribers and Lightroom 6, which is a stand-alone perpetual licence version, were released. The stand-alone version currently costs \$149 US (upgrade \$79 US), and the "Photography" subscription for Lightroom and Photoshop costs \$9.99 US per month, or \$119.99 US per year.

Some new features have been included with both versions, and not surprisingly, there are some new features only available to CC subscribers.

Changes common to LR CC and LR 6 include Photo Merge for panorama stitching, and HDR merging of multiple exposures to increase dynamic range. Previously you would have done this in Photoshop or other software. The beauty of doing these in Lightroom is that if your original images are RAW files, the final merged HDR or panorama is a DNG file and you can easily do further work on it as if it was a RAW file. The HDR feature in Lightroom tends to give you an image with a balanced dynamic range that looks quite realistic, rather than one that is a bit over-the-top. If you've never done panoramas or HDR images, this feature makes it easy to try.

A new face tagging feature enables you to add people keywords. If you have a lot of images of family and friends, this feature makes it fairly easy to go through your entire catalogue and add people keywords to all your images. Having done this, it is easy to quickly retrieve images of specific people.

Creative Cloud subscribers have access to some additional features. Currently these include Dehaze, for adding or removing atmospheric haze, Boundary Warp, for warping panoramas created with LR CC/6 so that no cropping of the result is needed; and Guided Upright, which allows you to draw lines on photos to tell Lightroom how to correct perspective issues.

CC subscribers have access to LR Mobile and LR Web. With Mobile, you can sync an unlimited number of collections of photos from Lightroom desktop to your Apple or Android mobile device, do some basic work on your photos on your mobile devices and have that work seamlessly sync back to Lightroom desktop. With Web, you can share collections of photos with people by turning on "sync" for collections you want to share in Lightroom desktop, and giving a web link to your friends and clients that allows them to view and comment on your photos.

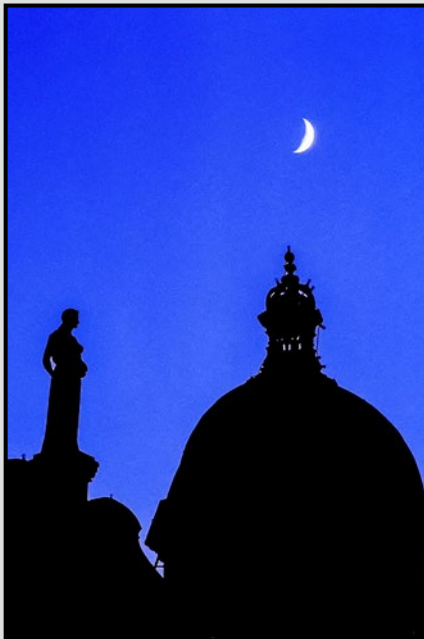
The subscription version of LR includes Photoshop CC. Just as Adobe is adding new features to Lightroom, they are doing the same with Photoshop. A recent example is the new Select and Mask feature that makes it much easier to separate complex objects such as trees and hair from the background.

Should you decide you no longer want to subscribe, you will not lose your photos or your Lightroom work. You will still have access to Lightroom, just not the Develop or Map modules. You can continue, for free, to use Lightroom to import and manage your photos, enjoy your past editing work and slide shows you've created, and to create output and export copies of your photos.

by Steve Barber

I was excited when asked to write an article on architectural photography. I do not pretend to be an expert, but I have a passionate interest in the subject. I decided to look back at the many images of architecture I have created over the years, and see what lessons and suggestions I could offer from my approach to the subject.

There have been several excellent articles in *Close-Up* on this topic, such as the two-part article by Neil Boyle, which appeared in the September/October, and the November, 2015 issues of *Close-Up*.



*"Our Lady of Darkness"*

My own approach has been greatly influenced by Richard Martin, a photographer from Kingston, ON, who is an architect by training and profession. He has written several outstanding articles in *Photo Life* magazine on the subject of photography and visual expression. In particular, I suggest the following: *35 mm Architecture*, September 2000; *Edges and Corners*, July 2000; and *Dynamic Tension*, March 2001. (I can provide copies to anyone who is interested.) As an example he discusses using diagonal and oblique lines to create a sense of tension and interest, and he suggests using a main centre of interest, balanced against a secondary, smaller centre of interest. He also recommends paying close attention to the edges and corners of the picture frame as they have an important impact on the overall composition.

For the most part, my images of contemporary and historic architecture tend to be of an isolated portion of the

building, usually framed using a 200 mm or 300 mm lens. Longer lenses simplify the composition and reduce the number of competing elements in the frame.

Of course, fundamental to a superior image of an architectural detail is the direction and quality of light. Most of us are aware of the lush quality of sunlight in the early morning or late afternoon. The warm hues can make the rich surface of a historic brick wall come alive. When combined with the direction of side-lighting, the result can reveal the subtle texture of the building materials, whether they be brick, stone, wood or glass. Back-lighting can also be effective, particularly with silhouettes where the building becomes a simple black shape in the composition (see Image # 1). In this case the profile of the building becomes very significant. Even overcast light can be useful. It allows architectural elements to be revealed without harsh midday shadows obscuring the structure of the image (see image # 2). Shooting a building at dusk can provide a very interesting opportunity to combine warm and cool tones in the same picture. The warm incandescent light of the interior is contrasted against the cool tones of the exterior.

Victoria is fortunate to have a wealth of contemporary and historic architecture to photograph. Look for reflections (in glass curtain walls), windows, doors, curves, arches, columns, material textures and decorative details.

Curves can make for powerful images. Try the "Shutters" condominium complex in the Songhees neighbour-



*"Alberta Grain Elevator"*



hood for some dynamic contemporary compositions using the curved facades. A number of Victoria's historic buildings include circular towers or cupolas. Shooting upwards from the base with a long telephoto lens can yield a variety of interesting curves to create an abstract composition (see Image # 3). Two local examples are the Cridge Centre for the Family off King's Road, and the former Maritime Museum, in Bastion Square.



*"Cridge Centre"*

Arches are another common feature in Victoria's Old Town, and can be photographed from below to create unusual compositions. Repeating arches on a building façade can be compressed into an interesting pattern by using a telephoto at an oblique angle to the building face. A segment of an arch shot from a distance can provide a dynamic shape as part of an abstract arrangement of building elements into an architectural image.

Framing, using architectural features such as a doorway, an arch, or an arcade to contain a view can form an attractive image. The framing device can be underexposed to form a black surround, or, using the technique known as high dynamic range (HDR), can be an element in the composition (e.g. an interior window frame).

In terms of composition, both symmetry and asymmetry can be used in architectural photography. If symmetry is the chosen option, some form of accent can also be used to avoid a static image. Something as simple as a vertical drain pipe in a symmetrical composition of windows can be selected to render a portion of it asymmetrical, which usually creates a more interesting photograph.

Details, particularly in historic architecture, can be an endless source of inspiration and examination. Especially with a strong early/late day sidelight, the depth of modelling can be richly revealed. Many of the east/west streets in Victoria's Old Town have historic buildings with intricate details which can be captured with this kind of side-lighting, especially in the summer months. Finding a high viewpoint, such as the top floors of parkades, can assist in securing a close up view with your telephoto lens.

The angle of view can be combined with the ability of a telephoto lens to compress subject matter to achieve a unique perspective. A series of columns for a building façade seen from an oblique angle can present an attractive rhythmic pattern. A wide angle lens pointed upwards close to a building face can reveal a different and intriguing perspective on the work of architecture.



*"Neighbours"*

Incorporating people into a photograph of architecture can supply just the point of interest that a strong image requires. Windows and their frames can be fascinating compositions on their own, but an elderly woman peeking out from behind a shutter can make the image sing.

Richard Martin has suggested finding an interesting wall on a street or lane as a backdrop, then waiting for an interesting passerby to provide the counterpoint. I was once photographing the multi-coloured facades on lower Johnson Street on a late summer evening. The windows were open in the rental apartments on the upper levels, providing an opportunity for the tenants to lean out and have a chat with each other. The light on the façade was appealing by itself, but the figures in the windows made the image (see Image # 4).

Try experimenting with these techniques separately and together and you will surely find some rewarding compositions of architectural photography.





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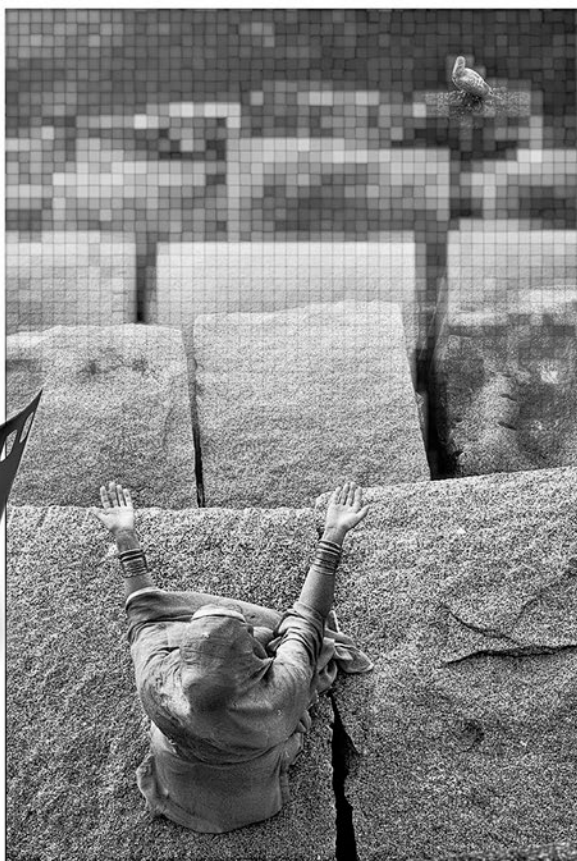
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by Richard James

## What are Smart Objects?

Smart objects in Photoshop (Creative Suite (CS) 6 and later) are a powerful tool for preserving the ability to edit content in a non-destructive and changeable manner. I use them a lot when compositing images and when using Photoshop's built-in filters or plug-ins such as the NIK suite, PowerRetouche, etc. They should also work with other plug-ins such as the On1, and Topaz suites etc.

Smart Objects are layers that contain image data from other image files, such as Photoshop or Illustrator files. They can also contain copies of other layers in the same file. The key feature is that they preserve the image's (layer's) source content with all its original characteristics, but enable you to perform non-destructive editing to the smart object layer. They are not simply duplicates of the information, but independent content that can be edited without changing the original file or layer. If you do edit the original file then the changes show up in the smart object if it is a linked smart object.

With smart objects you can perform non-destructive transforms such as scale, rotate, distort and warping; apply many filters, and mask the contents. You can also change blend modes and opacity. However, you cannot do destructive pixel-level editing such as painting, dodging and burning or cloning directly on a smart object. To do this the smart object has to be converted into a normal layer (rasterised), or you need to go back and do this work on the original file where it will be replicated in the linked smart object (Creative Cloud (CC) only).

Smart objects can either be embedded, or in Photoshop CC only, linked to files. Embedded files are created by opening or placing as a smart object, or by converting one or more layers within the Photoshop file into smart objects. Linked smart objects are created using the File/Place Linked command. If you are using linked smart objects then the resulting file size will be smaller as it does not contain a copy of the original file.

## Large Files in Lightroom

As you might know, Lightroom cannot see some file types that are editable in other software. This includes 32-bit (HDR) files as well as Adobe's own "large files" format, PSB.

The maximum size for PSD files is 2 GB and for TIF files is 4 GB. However Adobe's PSB format has a limit

of 300,000 pixels per dimension. If you generate large files, either with high pixel counts or many layers, it is relatively easy to exceed PSD's 2 GB limit. In this case you have to save it as a TIF or PSB file.

If you use Lightroom for its excellent cataloguing and file finding (key-wording) ability, or for printing, it is important that you be able to see the file even if you cannot edit it in Lightroom.

Now here's a trick that allows you to work with these files in Photoshop as well as see them in Lightroom. You create a new file which will be a TIF or PSD document but will have a smart object linking to the PSB file. This file will now be visible in Lightroom and you can print it from there, or open it in Photoshop for further editing. The following steps are summarized from an article in [Luminous Landscape](#) on August 21, 2016.

1. In Photoshop, after saving the master file as a PSB file, go to the layers palette, select all layers and make a copy of them (Ctrl/Cmd + C).
2. Next, create a new file (from the File menu). Confirm that the document size in pixels matches the master file size.
3. Now, select "Place Linked ..." from the File menu. Then, in the dialogue, select the master .psb file, and click the Place button.
4. You should now see the transform rectangle over your document (it can take a while for the whole image to display depending on your hardware and the file size), so it may still just be a plain white document. You don't have to wait until you see the image, so hit Enter to link the master file without any transformation.
5. The master file should then show in your new document. This contains the same data as if you had flattened the master file, and shows whatever is left visible in the master file. Note the link icon in the layer indicating it is a smart object linked to an external file. Since you haven't really flattened the original file all the information is still editable.
6. Save this file (with a new name!) in the same location as the master file, using a naming convention that reminds you that it is from a PSB file.
7. After saving the file, go to Lightroom and import this file or sync the folder. The new file will show up, you can right click on it and select edit in Photoshop to get back to the original PSB file through the smart object.

## Photographing Foul Weather

by Pam Irvine

Bad weather days are the best days for photography. If there is one thing you can find in Victoria in the fall and winter, it's foul weather. Instead of staying indoors and complaining, get out there in the elements and shoot some really interesting and different photos for the January Theme Competition.

First, be sure to protect your gear. You can purchase single-use plastic rain-sleeves (about \$7.00) or invest in a sturdier one which will also be good for protecting your gear from dust. In a real pinch, try a shower cap (the ones hotels give you). I keep one in my camera bag for emergencies. An UV filter can shield your lens from dust and salt spray. If your gear gets wet, gently towel away the moisture then dry it with a blow-dryer set on low. Do not remove the lens until you are absolutely sure that there is no water on the exterior of the camera. Cold weather will sap your battery quickly so carry a spare battery.

Dark, moody, menacing clouds create great drama in images and make an interesting backdrop for almost anything. Try using black and white to emphasize the clouds and use post-processing to accentuate the various layers of the cloud formations.

Windy days are good for catching the waves crashing over Dallas Road. Fog creates a moody feeling and can give an instant pastel effect to your images, which can make for some stunning fine art photography.

When it is wet outside, colours become deeper, richer and more saturated. Colours that appear flat and lifeless on a overcast day can really pop with the addition of a little rain. Sheets of water on the pavement create a great opportunity for reflections. Or you can stay inside and shoot through the rain pouring down your window for some special effects.

Snow on the West Coast is rare, so if it snows, be a kid and get out there and explore. Remember to increase your exposure over what your light-meter tells you to compensate for the bright light reflecting off of the snow. Heavy falling snow adds instant texture to your images. It's much easier to see the snowflakes when you can find a dark background to offset the white.

If the sun breaks through in a few spots and gives you spectacular sun-rays and some warm orange/red/yellow tones to the clouds, then your day of shooting outdoors was all worth it.

## September 2016 Competition Judges

We extend our sincere thanks to the external judges for the September Intermediate and Advanced competitions: Gregg Eligh, Anna Lamarche, Gilles Vezina, and Michael Easton. We would also like to thank our in-house Novice Digital Competition Judges: Caspar Davis, Suzanne Huot, Steve Lustig, Judy Taylor and Normand Marcotte. Also thanks to Lloyd Houghton, Rick Shapka, Mars Romer, Leah Gray, Doug McLean, Phil McOrmand, Martin Wright, and Anne McCarthy who judged the Novice and Intermediate Prints: The results are available on the website at: [victoriacameraclub.ca/Competitions/CompetitionResults.aspx](http://victoriacameraclub.ca/Competitions/CompetitionResults.aspx).

**Gregg Eligh (Advanced Prints):** Gregg is a good friend to the club, well known for his judging over the years and for his interesting workshops. He currently teaches continuing education photography courses at Camosun College. Gregg has worked across North America and the Caribbean doing corporate, editorial, catalogue and advertising photography. Gregg's work can also be seen in several gallery shows every year. [gregg@elighphoto.com](mailto:gregg@elighphoto.com)

**Anna Lamarche (Open and Theme):** Anna is based in Kingsville, ON, and seeks to capture the unusual and interesting aspects of everyday life. In 2009, Anna co-founded "Shooters Photography Club," a club with about 80 members in Kingsville. The club's emphasis is on sharing and participation and many events are held throughout the year to bring about a feeling of camaraderie, fun and learning. [shootersphotographyclub.com](http://shootersphotographyclub.com)

**Gilles Vezina (Creative):** As a photographer based in Gatineau, Gilles has the opportunity to explore the beauty of the Ottawa region, both on the Quebec and Ontario sides of the river. He considers photography a very versatile form of artistic expression that allows him to find beauty wherever it is. Photography is a passion for him and nothing makes him happier than to share this passion. [gillesvezina@me.com](mailto:gillesvezina@me.com)

**Michael Easton (Wildlife and Natural World):** This is the first time Michael has judged for our club. Michael is a fine art nature photographer living in North Vancouver. He has a PhD in ecological genetics from the University of Liverpool in England and specialized in the genetic impacts of contaminants and pollutants on plants and animals. Proceeds from the sale of his photography helps to support his environmental research and advocacy work. [www.naturphoto.com](http://www.naturphoto.com)



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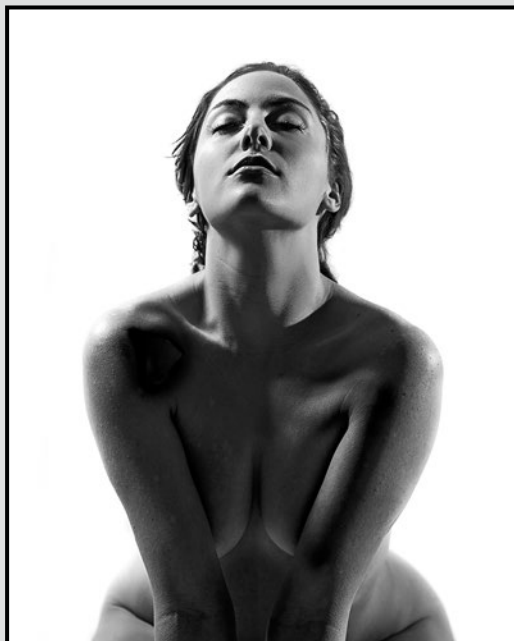
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*Advanced Monochrome Print - 3<sup>rd</sup>*  
*"Serenity" by Leah Gray*

Judge's comments: Strong, clean, simple, sensual pose and composition. Good tonal range in the face, you have been successful in keeping detail in the deep shadows.



*Advanced Nature Print - 1<sup>st</sup>*  
*"Marsh Wren" by Ian Crawford*

Judge's comments: Lovely capture and excellent exposure. Beautiful back lighting, excellent challenge and a perfect background.



*Advanced Digital Natural World - 1<sup>st</sup>*  
*"Sundown" by Peter Koelbleitner*

Judge's comments: This image conveys a good story. The water texture is very nice.



*Advanced Digital Wildlife - 1<sup>st</sup>*  
*"Red-winged Blackbird" by Jacqui James*

Judge's comments: Very nice background. Good sharpness and nice detail in blacks. Both eyes are presented.





*Advanced Digital Open - 1<sup>st</sup>*  
*"Jump for Joy" by Barbara Burns*

Judge's comments: This image conveys a good story with good use of colours. Very effective use of colour and lighting. Wonderful action.



*Advanced Open Print - 1<sup>st</sup>*  
*"Wheel with Red" by Garry Schaefer*

Judge's comments: Excellent colour palette from fiery red to icy cool blue. Strong design lines for composition. Nice, crisp focus emphasizes the polished metal surfaces.



*Advanced Digital Theme - 2<sup>nd</sup>*  
*"King of the Road" by Clive Townley*

Judge's comments: This image shows good use of colours. Good composition and nice sun highlight. Great rhythm.



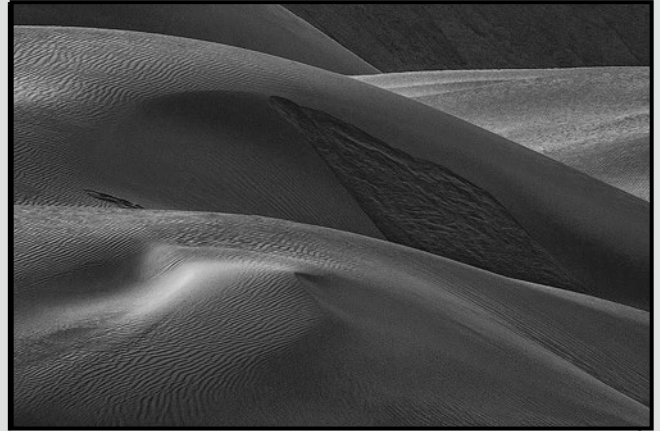
*Advanced Digital Creative - 1<sup>st</sup>*  
*"Too Much Pub" by Rene Pauze*

Judge's comments: This image conveys a good story with good use of colours. Great image, "estampe" like, beautiful composition and angle of shot.



*Intermediate Digital Open - 1<sup>st</sup>*  
*"Water Wig" by Richard Letourneau*

Judge's comments: This image conveys a good story, a great shot! Wonderful lighting.



*Intermediate Digital Natural World - 1<sup>st</sup>*  
*"Shaded Slopes" by Dennis Crabtree*

Judge's comments: Nice tonality and composition.



*Intermediate and Novice Open Print*  
*"Poppy" by Kathleen Carrigan*

Judge's comments: This unusual subject has it's strength in the contrasts between the soft petals, the spiny covering, the rich crisp subject colour and a blurred background.



*Intermediate Digital Wildlife - 2<sup>nd</sup>*  
*"Hawaiian Black-necked Stilt Wading" by Marla Zarelli*

Judge's comments: Nice action image of a Stilt walking. Good general sharpness of image. Very nice background. Good positioning of bird.





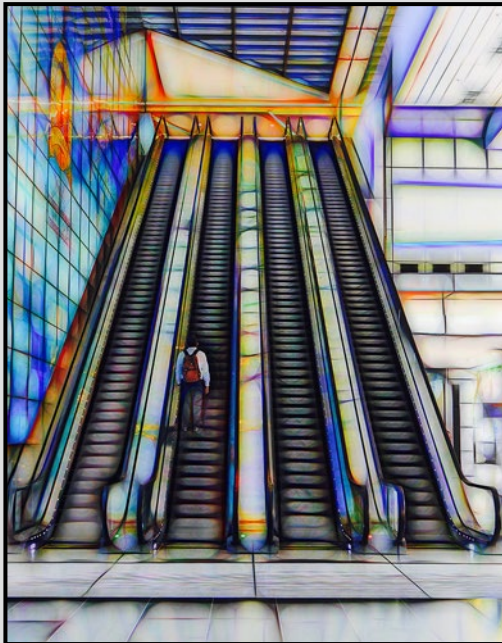
*Intermediate Digital Theme - 1<sup>st</sup>*  
*"Down Under" by Scott Green*

Judge's comments: This image conveys a good story. Nice effect, good perspective.



*Novice Digital Natural World - 1<sup>st</sup>*  
*"Craters of the Moon - Life Finds a Way"*  
*by David Axford*

Judge's comments: Beautiful composition and effective use of black and white. The tree dominates the landscape but is nicely balanced by the clouds and the volcano in the background.



*Intermediate Digital Creative - 1<sup>st</sup>*  
*"4UP" by Jim Metzger*

Judge's comments: This image shows good use of colours. Nicely saturated, complementary colours. The nice subtle, more pastel colouring on the right is dynamic. The person is a plus in the composition.



*Novice Digital Theme - 1<sup>st</sup>*  
*"Mellow Yellow" by Marv Ferg*

Judge's comments: The perfect symmetry, excellent exposure, and exorcising of all distractions give this image a strong impact.



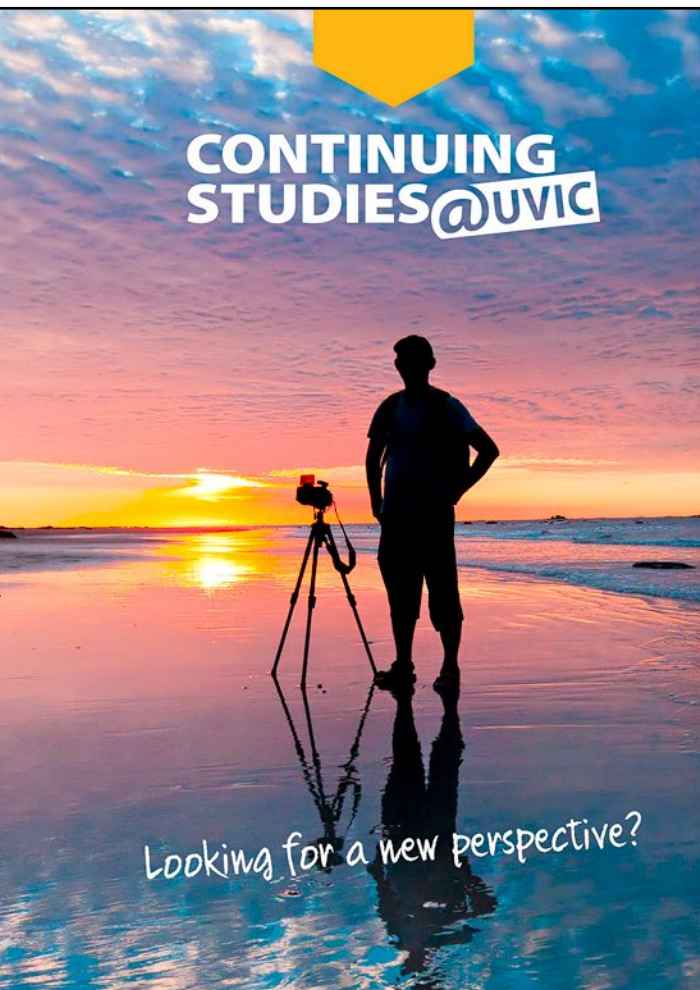
*Novice Digital Wildlife - 1<sup>st</sup>*  
*"Owl in Flight" by Virginia MacDonald*

Judge's comments: The photographer nailed the owl's face. The composition is good and shows the habitat nicely. A higher shutter speed could have frozen the wings, but motion-blurred wings are quite acceptable. A fine capture.



*Novice Digital Open - 2<sup>nd</sup>*  
*"Beachcomber in Blue" by Nigel Bailey*

Judge's comments: This is a lovely story picture. The colours are bright and appealing and the girl's concentration is captured beautifully.



## Spring 2017 Photography Courses

### Photography: Seeing 101

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I had a rather nomadic childhood growing up in northern Manitoba and northern BC. Those experiences left me very well acquainted with all things that buzz and bite but, more importantly, gave me memories of the Northern Lights. I can still close my eyes and see those shimmering colours, probably my first experience of wanting to capture what I had seen so that I could re-experience that feeling of awe and wonder.

I moved to Victoria in 1967 to attend university and, aside from a short stint living in Ontario, Victoria has been my home since that time.

I retired twelve years ago from a career as a social worker and fully gave in to my two passions in life, travel and photography. I took my first photography course a number of years ago at Camosun College with Mitch Stringer and practised my new-found skills while travelling in Burma and Thailand.



*"Golden Gate, Highland Park, South Africa"*

I then went on to complete a certificate program in digital photography through Red Deer College, completing one of the courses while travelling through Australia. I also did a one-week course at the Metchosin International Summer School of the Arts on travel photography with Peter West Carey. I have just finished taking a Photo-shop course through Camosun College and although I really admire the artistry of many composited images, I'm not sure that I will ever get there. It requires an eye to detail and attention that seems to elude me!

I have had images juried into the Sidney Fine Arts Show and the Ladysmith Fine Arts Show.

Joining the Victoria Camera Club gave me the opportunity to continue to learn and grow as a photographer. For me, this means challenging myself through the monthly competitions. The greatest test of my patience

is that month long wait between submitting an image to the competition and finding out the results!

I draw inspiration from many different sources. I always study all of the images and the judges' comments in the competition galleries. High on my travel agenda are art galleries and I am a huge fan of the Impressionist artists. I am inspired by the work of photographers such as Dorothea Lange, Rick Hulbert, and Andre Gallant. At the moment, I am enchanted with Miksang Contemplative Photography.

This year, I will be travelling in France and Vietnam. I am very excited to be doing a two-day photo tour with a company called Vietnam in Focus.



*"Going to Market, Burma"*

I shoot with a Canon 70D and, until quite recently, I had 2 lenses, a 55-135 mm lens and a 100-400 mm L series lens which I absolutely love. However at the last Creative SIG meeting that I went to, everyone had to name their favourite lens, the majority talked about a 70-200 mm lens. Hmmm, a purchase had to be made! One of the advantages of this lens is that I can handhold it while shooting, a distinct advantage while travelling.

What I most love about photography is that it allows me not only to share what I am seeing as I travel the world, but it pushes me to try to capture and express what I am feeling about what I am seeing. I recently heard someone say if you want to take interesting pictures, go to interesting places. I think it's more important to see the world in an interesting way.





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by John Roberts

One of the things I have enjoyed doing for many years now, is light painting. Some of you know this technique well, others may not have heard much about it. So let me paint the picture for you, \*Nudge\* get it? Yeah I know, I think I am funnier than I really am.

Light Painting is where you literally “paint” your subject with the use of a bright flashlight, or an off-camera flash. This can be done either with a shorter exposure, by standing next to your tripod-mounted camera, or with a really long exposure, by walking around to light your subject from multiple angles.

If you are going to be moving around in the picture at all while the exposure is being taken, be sure to wear dark clothing to blend into the darkness. I find that dark charcoal or dark chocolate brown work best, depending on the background you are working with. Wearing a dark black, when there is not truly any black in your background, will sometimes actually be noticeable, unless of course you are going for that creepy ghostly selfie look.

Recently, I was reminded about this style of photography, after watching a video of 2800 volunteers lighting up the Kodak Tower in Rochester, New York with flashes and flashlights all at the same time, while several images were taken in both film and digital. If you have not seen the video, it is on [petapixel.com](http://petapixel.com), search for “Kodak Tower.”

There is one thing this technique can do which creates problems. If you have a protective filter on your lens, make sure it is one of the filters that are specially coated to minimize reflections (refer back to my article about filters for information of them). I have found that anytime the flash or flashlight is pointing back at the lens a little, a ghost light is created or flares out. So I go without a filter for this kind of photography. As you may remember, I am a huge fan of protective filters, but this is one time that they can create a problem. So take it off for this shoot, then put it back on as soon as you are done.

A few things that you will want to have with you when you are doing light painting:

- A camera that allows you to switch into “bulb” mode
- Cable release or WiFi control to a smart device
- Extra batteries: long exposures take up a lot of energy because of the noise reduction mode. Do

not go out without at least one spare battery.

- Tripod: make sure you either have a heavy duty one that is super stable, or go for a lighter one that allows you to hang a water bottle, or other weight, from it. This will prevent the wind from creating a slight shimmy in the tripod.
- Lens Hood: this sounds odd, but trust me, stray light at night can cause a weird flare or ghosting in part of the image. Help prevent that from happening by putting on the lens hood.
- Flashlight or Flash: if you are working in mixed lighting, remember that most LED flashlights are kind of blueish in their colour temperature, so bring coloured gels to put on the light to give you more options.
- Rain Cover and Elastic Bands: if your camera and lens is not weather sealed, then be sure to bring something to help protect them. I do not mean just from rain; simple condensation build-up can play havoc with them. Protect your gear by covering it up.
- A Photo Buddy! Safety in numbers. Remember, the photo is worth it only if you can come home to share the image with everyone. This buddy is there to help you light things up, watch your gear while you are running around flailing your arms with sparklers like a madman in the open field; or preventing you from falling over the edge of the wharf because you backed up too far. Plus, photography is always more fun when you spend the time with a friend.

Take a test photo to make sure that the base exposure is correct, and then you can play with the lighting from there. Remember to keep the ISO as low as possible, so that the camera can make the long exposure. While the camera is on a tripod, turn off image stabilization as this can cause images that are a touch soft.

Once you have the base exposure for the image the way you like it, then it is time to get those lights happening. This will be a lot of trial and error, and I do mean a lot. The first few images you take are not going to make you happy. Sometimes, you are going to look at the back of the camera and think that you totally nailed the exposure, only to get it home and see you underexposed everything. The histogram that we talked about a while ago may or may not be of help, it really depends on the lighting situation.

First and foremost, be sure to have fun with this! And do not give up, it is worth the effort.

Please contact me if you have any questions about this article at [jrphotographybc@mac.com](mailto:jrphotographybc@mac.com).

by Anne Lei-Yeung So

There are moments in life you cannot plan or pose. They just happen and as photographers we wait to capture these intimate moments. Sometimes these moments are between subjects while other times it's the simple relationship between the subject and the photographer. Being at the right place, right time, at the ready, are obvious. What's not always obvious is how do we get to these moments at the right place, the right time, and at the ready. Key are instincts for capturing moments, boldness, confidence and a mutual trust, if even for just an instant, between a subject and photographer.



*"First Dance, First Glance"*

Photographing in public places can be inviting and intimidating at the same time. Often during events there are other photographers, so for some people it is more comfortable knowing that there is a social acceptance around it. People who photograph people in public may feel intimidated getting close-ups or intimate shots. This requires some confidence and boldness because although a long lens is very useful, getting up close and personal separates you from the rest of the crowd and improves the type of images that you can create.

While photographing some street performers, I often stand back and let it all happen. However there are times when I have talked to the people around me as well as the performers and asked if they are OK with my taking pictures and hanging about. Over time, they seem to let me do my thing and get closer and closer. In some cases, I have even been able to sneak "under" a scene and take a close shot during the action.

When photographing people you know or people who have hired you to photograph them at special events or weddings you already have a sense of trust and a

relationship with your subjects. In these situations, it is easy to find ways to join into a conversation, laugh, participate and allow your subjects to become familiar with you and become comfortable with having you around. When the right moment comes, you will be there as a part of it; you will be in the right place to capture it. You may not catch everything, but being a part of the environment and interacting gives you an in.

While photographing a wedding for good friends in 2013, there was already a natural sense of mutual trust and confidence. Blending into conversations, wanting to be there, and just joining in made it easy to catch many vital moments of the day. It allowed me to be comfortable enough to zoom in close up but to also blend into the setting, ready to capture passing moments. Close up images of specific garment features, hands, jewelry, even feet can sometimes be intimidating for both the photographer and the subject. This is where a trusting relationship between the photographer and subject help capture beautiful subtle details that could otherwise be passed over. Being a friend and a guest, as well as a photographer at a wedding can sometimes be tricky. Intimacy and trust are key, but sometimes being a fly on the wall is also important. Learning when to interact and then when to step back, allowing events to take place, is key. But don't step too far back because there are opportunities to capture moments of intimacy.



*"Her Aunties Shoes"*

While photographing young children, there are some images that are just not possible to take. Often intim-



ate moments of children just happen and being ready to capture them is the important thing. Children need the space to be themselves and feel comfortable in their environment. The more comfortable they are with you, the better off you are as a photographer.

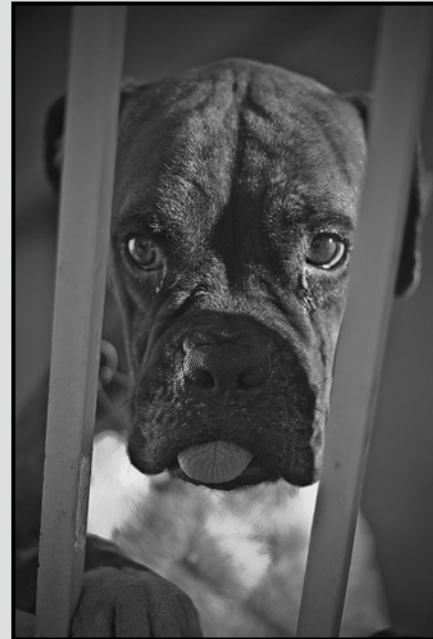
Some families may hire the same photographer in the early years of their children's lives because there is a sense of relationship that develops and the child sometimes even sees the photographer as a part of the family. In one case when family received the photos I had taken of them, the 3 year old asked, "Where's Anne? She was there too?" I had been involved in his day and his experiences and he couldn't understand why I wasn't in the images too.



*"I Think I Like You"*

Animals are similar to humans. They also need a sense of trust to allow you to capture an intimate moment. It's important to recognize what an animal may need, be it time, distance, patience, or calmness, in order for an intimate moment to be captured. In some cases, you may need to give animals you don't know a lot of space and expect the unexpected.

While photographing street scenes in Cuba, I was always fascinated by the many feral dogs on the street. This is a case where a long lens was very useful; although cute and inviting some of these "wild" dogs may carry disease or exhibit impulsive behaviours. In Cuba, I was also fascinated by the many guard dogs in the gated courtyards. They were often loud and fierce to passers-by so I felt fortunate when I was able to capture



*"Serious Eyes"*

some intimate moments with a few guard dogs before they set off a chain of barking throughout the neighbourhood. While photographing animals it is best to know when to stop or to back away.

Take the time to "exist" in different places, allowing yourself to be comfortable as a photographer. Take the time to know your subjects, their needs, their habits, and their gestures. Take advantage of what you learn about your subjects to be able to predict intimate moments. Sometimes, we are just lucky and are at the right place at the right time. However, we need to place ourselves in positions that allow these moments to happen around us.

When you sense the opportunity to capture something special, be patient but also ready. Your best lens and camera are the ones you have at the ready so be prepared to use what you have. What may separate you from others taking images is the ability to predict a moment and then be bold and get closer to your subject. Then once you are close, see if you can close in some more. Change your angle, go on your tippy toes or duck down. Lie down if you have to. Sometimes these awkward set-ups are worth it and will get you perhaps not a better result, but possibly a more intimate scene.

There are many intimate moments to capture and some are more rare than others. Take the time to know your subjects, develop a relationship, sense of trust and expect the unexpected. Be bold.

## Coyote Hunting

by Tony Knowler

During winter, Yellowstone National Park is truly magical; a wonderland of snow, ice, steaming hot springs, geysers, and wildlife. Surprisingly, small voles are active on the surface of the ground under the snow, foraging for food. It is these creatures that this coyote was hunting.

Using sound, and not her sense of smell, she zigzagged back and forth in the meadow searching for her next snack. Her body language clearly indicated what was happening, ears up when she first heard something, a stealthy creep closer to her prey, head cocked to one side then the other as she fixed the vole's position, then back on her haunches followed by an arching leap and a dive head first into the snow to catch the vole. As we watched this behaviour, she made four or five unsuccessful attempts, all the while getting closer and closer to us, either unaware of, or unconcerned by, our presence.

This photo was taken when she was less than twenty meters away. Kneeling in the snow to steady the camera I framed the shot, watched the body language, and fired a burst from the moment she launched into the air until she was half buried in the snow. On this occasion she was successful, the final photos were of her crunching up her victim!

During the winter months the geyser basins in Yellowstone National Park are accessible from West Yellowstone by snow coach or guided snow machine tours and accommodation is available at Old Faithful Lodge and in West Yellowstone. In the north of the park, the road from Gardiner to Mammoth and Cooke City (via Lamar Valley) is kept plowed and accessible to private vehicles, and is a great location for wildlife photography.



## Portrait of a Sandhill Crane

by Barbara Burns

I was at the Reifel Bird Sanctuary, sitting on a grassy bank watching a Great Blue Heron. I had my Canon 1Ds and 70-300 mm lens and no tripod. Suddenly out of the bulrushes behind me came three Sandhill Cranes. They surrounded me and began to graze on the grass. I was nervous because that day they had bitten a man. I finally got up the courage to take some shots upward from my seated position. The birds continued to ignore me. I got up after they departed. I felt a sense of awe and fear for these amazing creatures with their powerful bodies and huge beaks. I felt as though they had allowed me a portrait shooting session.



I enhanced the image in Photoshop to convey my experience. After basic editing, I added three layers of grunge texturing in pink and golden hues with marbling effects. I used layer masks to reduce the effects on the bird itself. I chose these textures to give a slightly hard, edgy look that complemented the mighty bird. To convey the sense of a portrait sitting, I added a grungy texture to the edges and, using several layers and layer masks, I created the subtle sense of a frame around the image. I predominately used the Soft Light and Multiply blend modes. I finished the image with a Curves layer for contrast, a Levels layer to enrich the mid-tones, noise removal and sharpening. The piece was shown and sold at the 2016 Sidney Fine Art Show and received an Honourable Mention.



## Tuesday Shoots

by Daniel A. Roy

The lazy, hazy days of summer are gone, but there's freshness in the air. I love this time of year in Victoria. We are so fortunate to live on Canada's west coast. And what fun it is to take photos and send them to family and friends back east. I don't think a fall or winter day with the Tuesday Group goes by without someone mentioning this. The joke never gets old. And do our loved ones back east really mind our warped sense of humour? Maybe it's just our way of enticing them to move west.

The Tuesday Group remains strong in numbers. We consistently draw 15 to 20 members to each shoot and there's always room for more; the more the merrier. We meet at the Bay Centre Food Court at 10 am on the second and fourth Tuesdays of each month. (An exception is the holiday season in December.)

**If It Ain't Broken: November 8<sup>th</sup>.** Don't fix it, just shoot it! Look for things that are in need of repair, but are still functioning, like cars with dented fenders, rusted fire escapes, peeling paint on neglected walls, decaying brick, or buildings in disrepair. Capture the subject with art in mind, but also try to portray it as having enough value to save.

**Foul Weather: November 22<sup>nd</sup>.** This will be a chance to capture images for January's competition theme which is "Foul Weather" (see page 10). This may also be the one time that we actually hope for inclement weather on a Tuesday. If the skies are clear, we may have to reach into our bag of tricks and fake it. Since there are no rules for the Tuesday Shoot, we could always show some creativity in post-processing.



## Weekend Shoots

by Teri VanWell

There are two weekend field trips scheduled for November and some more fun places to go for photographic opportunities. We are working on a few other trips as well, so please check the calendar for further information and dates.

**November 5<sup>th</sup>: Goldstream Salmon Run.** Goldstream has a world-class salmon spawning stream with thousands of Chum Salmon returning each year. Bright colours and hooked jaws develop on males after they enter breeding streams. In Goldstream, they appear about mid-October, and may be seen for about nine weeks. Eagles and Gulls take advantage of the fish during this time, feasting on dead and dying salmon and their eggs.

Salmon can be photographed neatly arranged in the pools or as they turn and swirl in small rapids. If you have an under-water camera on a "stick" you may be able to get some amazing underwater close-ups. Carcasses of dead salmon may offer a poignant image and other shots may be had of the birds feeding on the dead salmon. Dippers patrol the stream and "fly" underwater in search of salmon eggs on the gravel of the spawning beds.

**November 19<sup>th</sup>: Butchart Greenhouse Tour.** The floral display garden is all about the flowers, many of which start their lives inside the greenhouses under the care of watchful gardeners. A Greenhouse tour is your chance to see behind the scenes and ask questions about what goes on in these special environments. Join us this November in this unique opportunity to see poinsettias almost ready for the Magic of Christmas season as well as a glimpse of their plants being readied for the indoor Spring Prelude.

Tours are free with your admission to The Gardens. Bring your macro lens for a close up of the poinsettias or a wide angle to get the whole greenhouse in.

### Other Photographic Opportunities

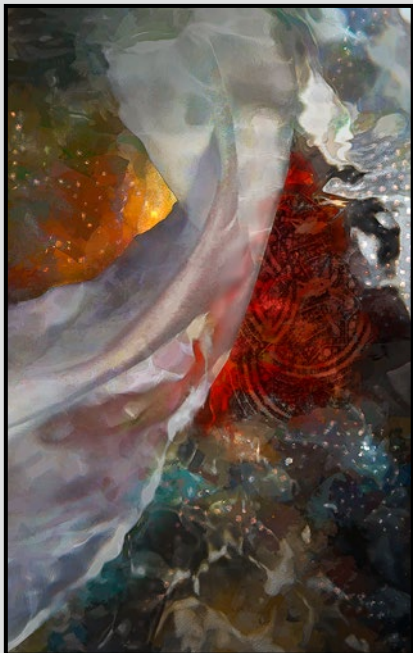
**Festival of Trees: November 16<sup>th</sup> to January 5<sup>th</sup>.** The trees will be located at The Bay Centre as well as at the Fairmont Empress.

**Island Farms Santa's Light Parade: November 26<sup>th</sup>.** The parade starts at the Legislature, then travels along Government Street to Centennial Square.

by Mark Ammen

No matter how much we like to think life is based in reality, it is essentially a construct of imagination and interpretation. Fortunately we tend to agree on most points.

Artists approach a blank paper and construct an interpretation of what they see, how they feel, their experience, and what happens on that paper as they move forward, mark by mark. This is a highly dynamic and transformative process that requires being totally engaged.



*"Benediction"*

As photographers we bring a similar approach, however the capture session compresses much of that process. Within the viewfinder, we elect the timing of the shot and explore the composition, light temperament, tonal definition and colour rendering in one take. The level of engagement is different in photography by the nature of the technology. The elections of selective focus, motion blur, hard light, low key, modifiers, etc. provide a means to help shape an interpretation. The capture session is an opportunity to create a palette of inspirations. This may include complete compositions, iterations or source materials of texture, and content libraries. It depends on the level of engagement the artist elects to exercise.

As an artist the fundamental drive is to bring a vital portrayal of a personal vision to life. This takes a decidedly more nuanced approach when the motive is not just a technical representation, but to express visually a temperament in space, time and light.

Fine Art engages a great deal of innovation and transformation so it is important to know the tools of the medium, when and how much to use them. More important is to know where they can go when pushed. If we don't push the medium we are not using it fully. At times this can be in a realm between control and chaos. Being comfortable with not knowing and trusting that we can adapt is highly enlightening.

The capture session provides the initial creative vision or sketch. It is the follow-on sessions in post-capture digital imaging where the full dynamic of the work can be explored. In digital imaging, the captured image can be simply optimized for tone, colour, and composition or it can be heavily layered, textured, composited, and completely re-contextualized. Each editing session offers the opportunity either to keep the sense of the original capture or to explore the image further. This opens the possibility to transform the work and create a new experience from it.



*"Serpentine Thoughts"*

From the palette of captured images, the photographer has a fluid environment in which to explore the image or to composite layers of multiple images and textures. In this the artist can orchestrate complex interactions between layers with blending modes. Crucially, the masking of edits allows the artist to elect where they are to be applied and how much. Selective editing is where the artist's temperament is expressed. This is the artist's hand in the work creating a transformation. This is what is valued in all art.



So, how does the artist approach creative work in photography? To quote my long time mentor, Hawaiian artist George Woollard, “Art is a vision, it exists in the imagination. The artist brings it to life.”



*“Renaissance Journey”*

There are many ways to approach creating a work of art, ranging from tightly representational, through impressionistic to completely abstract. This could be a fast sketch or a multi-session evolution. How we approach a creative session will largely determine the outcome. With adequate technical ability, our creative temperament will be the largest single determinant of the vitality of the work.

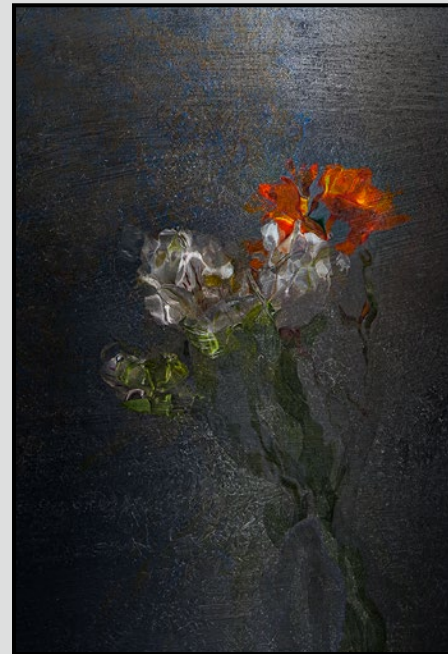
Approaching a project with a distinct plan will produce a predictable result. As a retired architectural photographer, I can highly recommend this. However, when things go off plan it is good to be able to respond on our feet. Since this can force us out of our comfort zone, it is wise to have experience in many approaches to creating our work. It is essential to cultivate flexibility so that capture and post-capture digital imaging methodologies can be readily accessible and even become intuitive.

Whether in the capture or post-processing stage, approaching a project with an open imagination, with a “let’s see what we find” attitude, changes exploration and discovery into a fluid state. When we leave behind what we have done before and expectations of “what a painting or a photograph is supposed to look like,” we enter into the world of the imaginative artist.

It is a valuable exercise to learn to approach a creative session as an impressionist painter where an image is captured and rendered not so much for its subject matter and crisp detail, as for its expressive character derived from composition, tone and colour temperament. Possibly loose like a sketch or under-painting where adherence to detail is relaxed. Sometimes it takes only a wash of colour to set a feeling and the fragment of a line to suggest a form and hence a story, and leaving the rest to our viewer’s imagination.

An artist’s most constructive tool is agility. To broaden our talent base takes experience. Techniques provide only the tools, not the when, where, and how much to use them. It is our hands-on experience where we discover what happens and how to be flexible and express our personal vision. Experimentation is fundamental to building flexibility, where failure is as valuable as success.

Keep in mind, art is not an object, but an artifact of a performance where we express our interpretation of life that goes beyond what is expected.



*“Stillness of Moonlight”*

The images here are part of an ongoing exploration in impressionism. The initial captures are of flowers and silk in flowing water. To these I have selectively introduced image layers of my painted and printed collage papers, or rubbings on paper. On some I have selectively layered and blended separate Topaz Impressions and Simplify sessions. With photography at its base, this work represents Digital Mixed Media.

## November Days

*by Nancy MacNab*

When most people think of November, what comes to mind is that the days are getting shorter, the weather is wetter, the days more grey and overcast. Who would want to photograph outside under such conditions?

In fact, beautiful photos can still be made in November, although you may have to look more closely to find them. The rain washes away dust from leaves, intensifying autumn colours, while the overcast skies give a soft, even light that reduces shadows and contrast, allowing you to use longer exposures without the need for filters.

Stormy weather brings its own opportunities for massed tumultuous clouds with light breaking through them. Dramatic skies are frequently seen when storm season arrives. Images taken as a storm front approaches, or as the storm is breaking up, can be very effective.

Make sure you dress appropriately for the weather, and that your camera is well protected. If your camera and lens are not weather- and waterproof, and you do not have a camera raincoat, then you can easily make one out of a shower cap or a large clear plastic bag. To make a hole just the right size for your lens, take off the lens cap or filter, put the bag in position over the lens, and replace the lens cap or filter. When you remove the lens cap or filter, it will leave the outline of the front of your lens on the bag. Just cut along the outline and poke your lens through the hole (thanks to Herman Surkis for this idea).

Raindrops are also fun to photograph. Will you focus on the raindrops and let the background be a blur by using a wide aperture, or vice versa? Will you use a moderate shutter speed to show the falling rain in streaks, or a fast shutter speed to freeze the drops? Raindrops splashing on water, spreading ever-widening rings, colourful umbrellas and rain boots, or reflections in puddles, are all possibilities when rain is forecast.

Feathery frost on windows can be intriguing as any slight change in composition will result in a unique image. Different coloured lights behind the glass will add an intriguing twist.

If your lens is parallel to the glass, the entire image will be in focus, but putting your camera at an angle to the

glass and using a wide aperture will result in only part of the image being in focus, so experiment with camera angles to find the one you like best.

Fallen leaves blowing in the wind, or being tossed in the air by children, will require a faster shutter speed if you want to freeze the leaves. Experiment with the speed to get the sharpness or blur you prefer.

Now is the time to visit Goldstream Park for the annual salmon migration as they arrive to lay their eggs in the river where they were born. Some parts of the river are fairly shallow, so you can see the dorsal fins of the fish as they fight their way upstream. In other parts the water flows rapidly, inviting a slower shutter speed to turn the water silky.

Along with the fish, the American Dippers will be bobbing in the water, gobbling up the salmon eggs. The bald eagles will also be arriving at the feast, so be prepared with a longer telephoto lens to catch the action.

If you want to avoid blurred photos, keep your shutter speed above 1/250 sec. for slow movement, or above 1/500 sec. if the bird is moving rapidly or is fairly close to you. Remember that when the bird is close to you, it will appear to move faster than if it is moving at the same speed, but at a greater distance from you.

Check your files for family photos and plan to fill in the gaps this winter. When your pets and children are right there in the same house, it's easy to leave the camera in the bag and leave the photos for another day. However, pets and children grow and change, so if you want to photograph them at this age, you'll have to keep your camera at the ready. Otherwise, you'll find that they've left the house and you don't have any "really good" photos, just casual snapshots.

On a practical note, when did you last do an inventory of your house's contents for insurance purposes? Nowadays you can either photograph each room or turn on your camera's video as you do a tour of the house to record its contents. In either case, make sure you keep a copy of the results in a safe place outside of your house, so it will be safe in case of a fire.

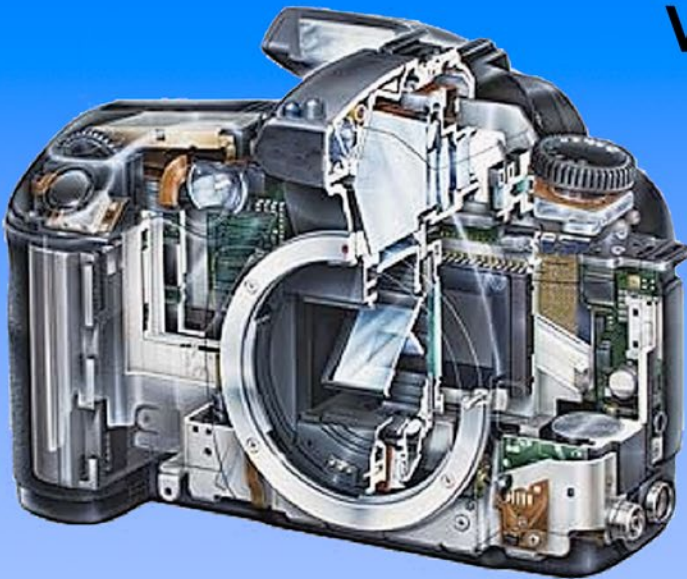
Give yourself a challenge this winter, like taking a certain number of images each week, or spending a minimum number of hours each week with the camera. Photography takes practice, so don't let your skills get rusty this winter. November can be a great time to photograph.



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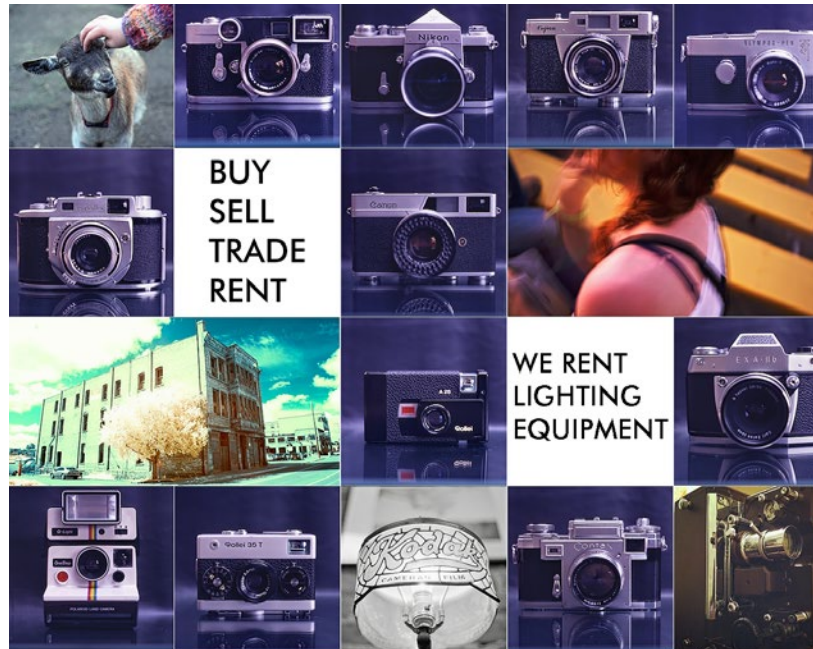
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