



# Close-Up

VictoriaCameraClub.ca

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**Pictures of People**  
**Beginner's Corner: What Lenses to Choose First**



**"Paddling" by Steve Smith**

# CONTINUING STUDIES@UVIC

## Fall 2020 Photography Courses

As part of our response to the evolving COVID-19 pandemic, we are excited to offer a number of online, live and interactive photography courses this fall!

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- Creating the Personal Archive
- Introduction to Digital Photography
- Cashing in on Your Photography
- Photography Plus: Understand Your Camera and Improve Your Photos
- The 8-Week Photo Club v 4.0

**The following course will be offered as a one-evening Zoom session, followed the next day by an outdoor photography session:**

- Natural Light Portraiture Made Easy

Visit our website for a full list of photography and visual arts courses or call 250-721-7797.

[continuingstudies.uvic.ca/photography](http://continuingstudies.uvic.ca/photography)



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# Victoria Camera Club



"Costa's Hummingbird" by Don Piper

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*.

### PSA Award-winning Website and Newsletter

2011, 2012, 2013, 2014, 2016, 2017, 2018 and 2019

### CAPA Award-winning Newsletter 2015

## Please support our advertisers.

Remember to tell them that you saw their ad in *Close-Up*. Member Discounts: VCC members can take advantage of discounts. Details are on the members section on our website.

**Aug/Sept 2020**

**Close-Up** is the magazine of the Victoria Camera Club. Copyright ©, Victoria Camera Club, 2020, all rights reserved. Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7. Editor, Richard James, ([editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca)) for submissions or advertising in **Close-Up**. Deadline for submissions for the October 2020 issue is September 1<sup>st</sup>.

For additional information: please contact:

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

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

Field Trips: [fieldtrips@victoriacameraclub.ca](mailto:fieldtrips@victoriacameraclub.ca)

Meetings: [meetings@victoriacameraclub.ca](mailto:meetings@victoriacameraclub.ca)

Website: [webmaster@victoriacameraclub.ca](mailto:webmaster@victoriacameraclub.ca)

Close-Up: [editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca)

President: [president@victoriacameraclub.ca](mailto:president@victoriacameraclub.ca)

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



VICTORIA ARTS COUNCIL



## 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.

**All meetings and workshops are on-line only until further notice. Please check the calendar for updates.**

**September 3<sup>rd</sup>: Competition Night.** External Competitions results, introduction to competitions. The Theme for September is "Play".

**September 10<sup>th</sup>: Presentation Night.** Abstract and minimalist images from the urban and natural environment with Rick Lawrence.

**September 17<sup>th</sup>: Members' Night.** Presentations of members' images, field trip slide shows, prints or short technical presentations.

**Workshop Highlights:** My Photo - Your Edit, The Distraction Project.

**Field Trip Highlights:** Butchart Gardens, Tofino weekend (October).

**Cover Image: "A Man and His Dog" by Steve Smith.** Another day, another dawn at Island View Beach. Before sunrise, at around 4:45 am, we were looking for suitable foregrounds for wide-angle landscapes. Apart from two other people sitting on a log waiting to see the sunrise, the beach was deserted, until it wasn't deserted. To our right a man appeared grasping a large paddle-board under his arm and a dog followed close behind. The man with the paddle-board heads straight for the ocean. The dog continues to follow him.

Ah! Man going paddle-boarding while his faithful dog watches from the beach (we thought). Wrong! The moment the board was floating, the dog jumps on and runs to the bow end, then turns and waits for the man and his paddle to join him. Clearly, we have Captain Canine. The man starts to paddle along the shoreline while Captain Canine lays down to enjoy the view.

The two intrepid mariners proceed in a dignified manner, nicely back-lit, past a photographer. There is a warm glow in the sky with some golden light on the water. The photographer takes a hand-held wide-angle shot of Captain Canine and his crew. The equipment and settings were: Canon 5DMk4; Canon 17 - 40 mm lens at 40 mm; ISO 200; shutter speed 1/60<sup>th</sup> second; f11; exp comp -1.

## President's Message

Three months have passed since my last message and many things have happened in Victoria. Thanks to our fabulous Provincial Health Officer, Dr. Bonnie Henry and her direction through this pandemic, BC has managed to flatten the curve and we are now on our way back to a new normal life. Of course, this does not mean the pandemic is over. You still need to wear a mask when needed and keep a safe distance from fellow Victorians.

Now I know that you've all heard this information already, but I bet you are wondering what this means for our Camera Club. We are still unable to hold any Club meetings at Norway House as gatherings of more than 50 are still not allowed and Camosun College has cancelled any classroom activities until the end of 2020. So, our next step was to move everything online. The Club has an account with Zoom and our meetings, presentations, and workshops are being run through it, with much success, thanks to the ReZoom committee. They have been hard at work the last few months preparing and training members to ensure these Zoom meetings go smoothly.

So far, we have had a Members Update meeting, a workshop (thanks Neil Boyle for being the first one!), and the external competitions committee has several awards presentations. In September we will start with our regular Thursday nights all on Zoom, including the continuation of our monthly digital and print competitions.

I'd like to highlight a few other activities that have been going on as things ease up in our province. Lorna Shaw has agreed to continue with 'The Distraction Project' and there will eventually be some slide shows showing our members photographs. Leah Gray's Digital Review in the Forums is a great way to get feedback from fellow members on one of your possible competition worthy photos. It's worth a look as you may decide to help out with your feedback on members photos.

The Tuesday Field Trip group has restarted with suggestions on where to go or what to focus your shooting on. But instead of meeting up all together you go at a time convenient to you during the week and post your photos in the gallery. A few new workshops are being developed by the committee so stay tuned for more information.

I would like to thank all of our volunteers who have been working hard during this transition and to all members who have been patient while we adjust to our new normal.

In the words of Dr. Henry, "Be kind, be calm and be safe".

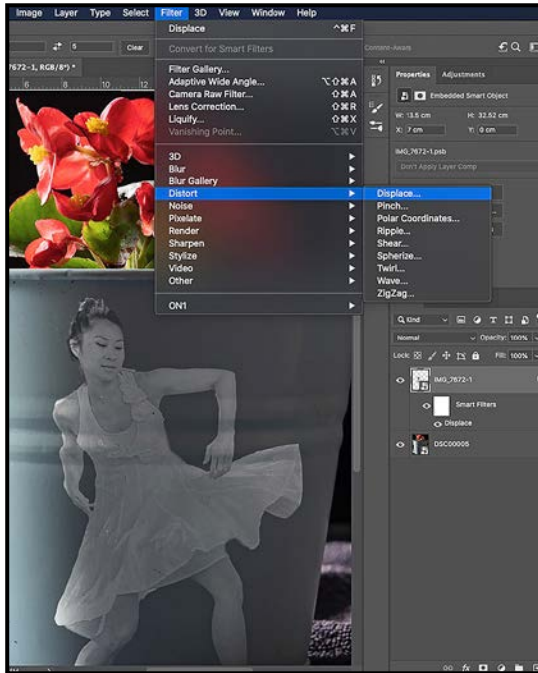
*Teri VanWell, President*

# Displacement Maps in Photoshop

by Kirk Schwartz

Basically, a displacement map is a black and white version of the contours and folds of your background. The map is then used by Photoshop to shape your overlying layer in such a way that it creates the illusion that the overlay is part of the background layer.

You may use it to put a logo on fabric, to create a realistic water reflection or to replace a sign on a brick or textured wall. Or perhaps you need to add a logo to a car door. The process can be very simple, or complicated depending on your needs and choices. Making single-colour text or a simple one-colour logo adhere to the contours of the material layer below is perhaps the simplest use. Maybe you need to mock-up a single-colour logo on a t-shirt, on or off a model. Pretty straight-forward stuff.



*"Displacement Filter"*

Be aware that, as you add complexity to the superimposed image, and as you add complexity to the texture and colour of the underlying image, you add complexity to your process. In fact, if your underlying image has both a coarse and a fine texture, you may have to use two or more displacement maps, one based on a grey layer created with a high-pass filter (similar to the layer we created for frequency separation in the March 2020 issue) and a slightly blurred greyscale map for the larger contours. You may have to dodge and burn a bit to make the process produce the most realistic results. You will be using blend modes like "screen", "multiply"

and "colour" in your layer styles panel and you will become familiar with the "blend if" settings in the layer styles palette). Also, you will be creating smart objects and using smart filters.



*"Flower Pot Blend"*

Your basic workflow will be creating a desaturated and slightly blurred copy of your underlying texture image. You will need to export that as a stand alone TIF/PSD file. When you have imported and placed your logo, or created a text layer, you will make that layer into a smart object. Then you will proceed to the drop-down filter menu, choose the "distort" option, choose "displace" and you will be prompted to import the stand-alone greyscale file of your underlying layer and it will be applied to your overlying layer. You will right-click on the layer, choose "blending options" and then, pick either "multiply" or "screen" depending on the image. Then a little bit of fine tuning with the adjustments of the "blend if" controls and you are done.

That's the basic workflow on a simple image. You will want to clean up your underlying image in advance. If you are using multiple shades of grey or colours, or if you have to do a little dodging or burning to match shadows and highlights, you are going to spend more time making it look right. But it will be worth it.

For a comprehensive over-view visit Pix Imperfect at: [youtu.be/Xg7NvUv4o0c](https://youtu.be/Xg7NvUv4o0c)

For an alternative workflow visit Blue Lightning TV Photo-shop: [youtu.be/JWVJopH1CLU](https://youtu.be/JWVJopH1CLU)

And for a web article that will expose you to a variety of options and techniques visit: [psd-dude.com/tutorials/resources/displacement-map-filter-photoshop-tutorials.aspx](https://psd-dude.com/tutorials/resources/displacement-map-filter-photoshop-tutorials.aspx).



# Photograph with your Eye, Mind and Heart

by Mike Murchison

For many photographers, the transition from technical to emotional photography is a difficult one. Learning how to use your gear and what the various settings mean is an important part of learning photography. For me, however, learning how to follow your eye, explore ideas with your mind and listen to your heart, are what allow me to create more interesting and meaningful images.

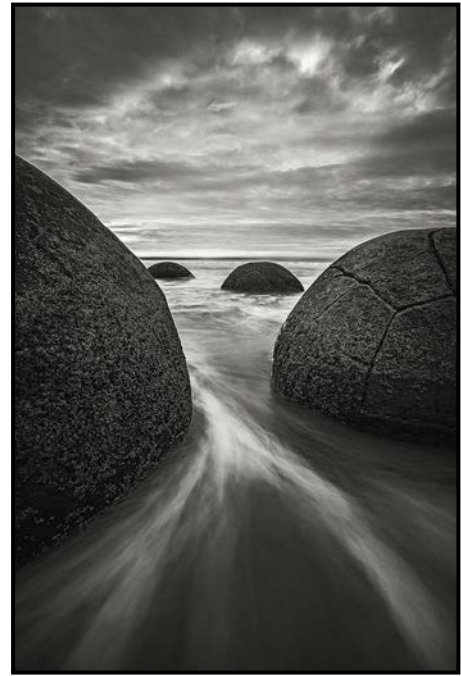
Most images start with your eyes. You may see a shape, a pattern, colours, lines or beautiful light, but something catches your eye and the glimmer of an image is born. Everything that catches your eye may not result in a great photograph but I always feel that if it catches your eye, it's worth exploring deeper to see if there is an image worth making. It can be a great exercise to walk around without your camera and practice letting your eyes explore the world without the end goal of a photograph in mind.



*"Tree Ferns"*

The image "Tree Ferns" was taken on a rainy morning in Ucluelet. I was walking down a trail, looking for possibilities and looked up to see the ferns glowing against the dark branches. Once I saw this subject, I knew there was an image to be made, so I spent the next twenty minutes trying to find it.

Once you find something with your eyes you can begin to explore it with your mind. The decisions you make in terms of composition, depth of field, exposure time and focal length are all part of the mental choices in making an image. These choices are many and extremely important to the success of your images.



*"Among the Boulders"*

The image "Among the Boulders" is one where I made a lot of mental choices that led to the final result. My first decision was how to compose the image. Did I want to show more of the boulders or have the tighter composition that I chose? My next choice was whether to freeze the water or allow it to show motion as it receded between the two foreground boulders. Once I had a shot showing water motion I liked, I needed to make sure I had an image with the background rocks in focus to possibly stack in post-processing as I was quite close to the foreground rocks. All these choices my mind made helped to result in a successful image.

The last part of a less technical process is to photograph with your heart. By using the word heart, we are referring to the emotional aspect of photography. Photographs should make us feel. A successful image can tap into any emotion humans are capable of but great ones always make the viewer feel something special. That feeling can be anything from a metaphorical one to just making the viewer say "Wow!" but to me it is the most important thing to a successful image.

When you are out with your camera and you choose something to photograph, it is your heart that should guide your final choice to press the shutter. Always take the time to ask if what you are seeing on the back of your camera makes you feel and you will find that the images that make you say "yes" are going to be most successful.

The image "Seaweed on Rocks" was one that spoke to me emotionally, the moment I saw it. I was attracted to these rock patterns on Hornby Island and was looking

around for something on the rocks to add an extra element. I photographed a couple of seashells and a few small rocks that were lying about, but when I saw this piece of seaweed, I was emotionally drawn to it and the way the lines in the rock and the lines in the seaweed seemed to be interconnected. To me that is the emotional element that pulls the photograph together.



*"Seaweed on Rocks"*

I often think of the coming together of eye, mind and heart as a synchronicity. When all these elements come together it is what leads to beautiful and meaningful photography. No matter the subject of your photos, the way the elements in them come together with your mind and heart creates something more than the sum of its parts.



*"Peek-A-Boo"*

The image "Peek-a-Boo" was one that I happened upon while shooting a completely different image. I was shooting a landscape photograph facing away from this scene and when finished I turned around to see the peak of this building poking above the curved rocks. My brain quickly found a pleasing composition and my heart found humour in the image. When the graphic and emotional elements came together I felt I had an image that I could connect to.



*"Cat's Eye"*

The image "Cat's Eye" is another in which my final image resulted from allowing my eye, heart, and mind to work together. I stopped along a river near Milford Sound in New Zealand working on capturing the landscape. I liked some of the images but they weren't exactly what I wanted. I noticed the way the water was flowing around this rock and was taken by the colour and patterns. After changing lenses to get a tighter shot, I came up with an image that, although more abstract, I found more pleasing than the wider shots of the scene.

Though there are many technical aspects to photography and understanding them is an important part of photography, the ability to push photography into the realm of art relies on more basic human features. The ability to open our eyes and see without preconception, combined with our mind's ability to see beyond what our eyes are looking at and imagine what it could be, help us create images in our cameras that are beyond what we originally saw. When we combine the eye and the mind with our emotions and the ability of an image to invoke feeling, suddenly the power of photography becomes limitless and we can take our images to new places, show the world in new ways and create poignant reminders of the amazing world that surrounds us.



*"Sand and Stones"*

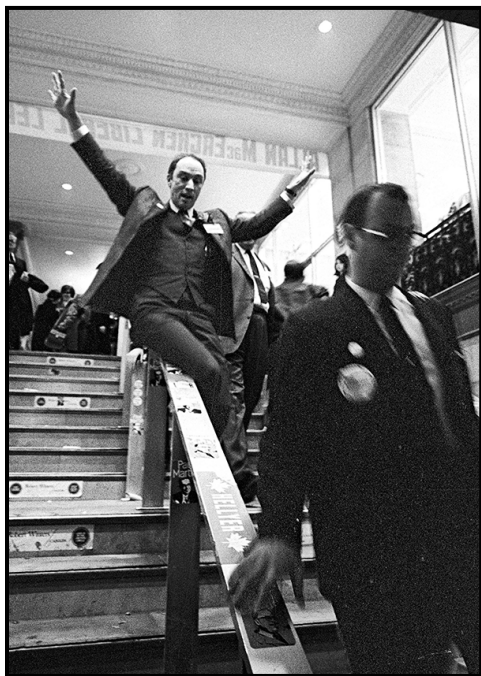


# Ted Grant: 1929-2020

by Richard James

Renowned Canadian photojournalist Dr. Ted Grant, OC, passed away April 18, 2020 in Victoria, BC. Ted is often known as the “father of Canadian photojournalism”.

Ted’s work covered a wide range of subjects from portraiture (Canadian Prime Minister’s etc.), documentary (his series of medical images) sports (Olympic Games, Ottawa Rough Riders official photographer, Commonwealth Games), war photography (1967-68) and much documentary work for the National Film Board of Canada. Perhaps his best-known image is of Pierre Trudeau at the 1968 Liberal Party convention in Ottawa. It typifies his approach to photographing people, informal and unposed. The back story to this image as related to me by Ted was “I was the first there, figured out where I wanted to be, and was the last person to leave the hallway when all the other photographers had gone outside for the “photo-op”. I got the shot.”



*“Pierre Trudeau, Liberal Leadership Convention, 1968”*

Ted’s first published photograph was from a stock car race at Lansdowne Park in Ottawa in September 1951. The Ottawa Citizen paid him three dollars for the image. That was the beginning of his lifelong career in photojournalism. From then on photojournalism was his future. Ted used many cameras including a 4 x 5 Speed Graphic, the press photographers staple in the 1930s, 40s and 50s, a Rolleiflex TLR, three Hasselblads each with a different lens or film to save time, but he is best known for his use of Leica rangefinder cameras.

In 1964 he started Ted Grant Photography. This gave him much more freedom than his work as a company news photographer and opened his door to work on many projects with the National Film Board of Canada. One of his assignments was to shoot a cattle drive in Alberta. He couldn’t resist, as a city-boy born in Toronto and brought up in Eastern Canada Ted had gone through the usual cowboy wannabe phase. I have a print from this project hanging in my darkroom. This project led to a book collaboration with Andy Russell “Men of the Saddle: Working Cowboys of Canada” (1978).

Other assignments just dropped by. Ted was travelling with Joe Clark on a federal election campaign when he was contacted by Paramount Studios in Los Angeles. John Travolta had read his book and wanted him to shoot some stills for the “Urban Cowboy” movie.



*“Anticipation, the Decisive Moment”*

Ted also taught photography at Carleton University for almost nine years with many of his students going on to become professional photographers. After moving to Victoria, Ted made a presentation to grade 10 photography students at Reynolds High School every year for over 30 years. Some of the key aspects of his work are covered in the article “Ted’s Commandments” in the May/June 2016 issue of *Close-Up*.

Ted really never gave up photography. He was the unofficial resident photographer at his last home in Victoria, Parkwood Place, which he affectionately called “The Palace”. Up until January 2020 he participated in monthly meetings of a small group of printmakers in Victoria. He was always vibrant and engaged and carried his trademark Leica camera everywhere. The other members of the group really appreciated his insights into photography.

Sources: interview with Ted Grant, *Close-Up*, May 2016 (Richard James and Bobbie Carey); “Ted Grant – 60 Years of Legendary Photojournalism”, Thelma Fayle, 2013; and personal communications with Richard James.



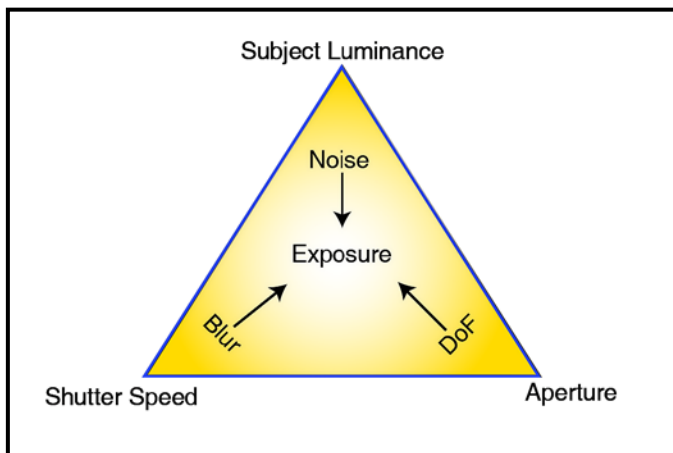
# What is Exposure?

by Richard James

I'm sure you're familiar with the traditional "exposure triangle" of aperture, shutter speed and ISO, and the guidance that if you change one you need to change the other to keep the same exposure.

Unfortunately, there is something missing here. As discussed in the April 2020 *Close-Up* (The Science of ISO) all changing ISO does is amplify the signal recorded by the sensor; it does not change the ability of the sensor to record light. All increasing the ISO really does is to amplify the signal (and apply some other changes) to make the high end brighter; it cannot make an image out of data that was not recorded at the bottom end.

The "exposure triangle" is really aperture, shutter speed and subject luminance. The sensor generates a signal based on the amount of light let in (aperture), the length of time the shutter is open (shutter speed) and, the intensity of the light (luminance).



*"Exposure Triangle"*

If we define "optimum exposure" as the maximum amount of light captured by the sensor where no pixels are over-exposed at the base ISO of the camera then we are in a better position to optimize the image.

When we decide on the exposure parameters for an image, we typically set the shutter speed based on its ability to stop movement, either of the subject or the camera. We set the aperture based on a desired depth-of-field. And then we look at the luminance of the subject and hope that we have enough light to work with the two settings that we have already determined.

What if we don't have enough or too much, light? Too much light is simple. Increase the shutter speed, decrease the aperture, or change the luminance with a

neutral density filter. Which we choose to do is dependent on what we are trying to do with the image. If we want to show motion blur we are not going to increase the shutter speed. If we want a shallow depth-of-field we are not going to decrease the aperture.

Not enough light is more difficult. Ideally, we want to work at the base ISO because this is where the manufacturer has optimized the sensor and the signal processing to work its best (a compromise between noise and dynamic range). Before we change the ISO, which will increase the level of noise and reduce the dynamic range, we need to consider whether or not we can change either or both of the other two parameters and still achieve what we want.

If camera shake is an issue the answer is easy, use a tripod and remote release, or vibration reduction/image stabilization, and you can decrease the shutter speed. Subject motion is more difficult, if it's a windy day, wait for the wind to drop then you can use a longer shutter speed. On the other hand, if it's a bird in flight you really do need that high shutter speed, so you've lost an option.

Do you really need all that depth-of-field? If you want to isolate the subject more from its background, use a wider aperture. You may have to be more careful with your choice of focus point and more critical in your tracking of a bird in flight, but it can be done.

Not enough light on the subject? If you're shooting outdoors you have a simple choice. If it's cloudy wait for a gap in the clouds but you may be waiting a long time, the sun will have moved to a different position giving a different lighting on the subject. If you're in a studio setting it is simple, turn up the lights!

If you've gone through all this and still don't have an optimum exposure (captured as much data from the scene as you can) you are unfortunately going to have to compromise somewhere. Is it on one of the adjustments I've discussed above or, are you going to have to raise the ISO setting?

With a little experimentation you can decide how far you can raise the ISO on your camera without producing a level of noise that is unacceptable to you. On your side is noise suppression in your RAW converter.

Years ago, there was specialist software to deal with noise reduction. Now, it's built into a good raw converter. Some are better than others at this or better with specific cameras. One of the reasons I use the raw converter I do rather than Adobe's ACR (Lightroom and Photoshop) is its acknowledged excellence in this field.

## Internal and External Competitions

The 2019-2020 Internal Competitions year has now drawn to a close. The year-end competitions have been judged and the results are on the website and in the gallery pages in this issue of *Close-Up*.

Although 2020-2021 may be challenging for the Club in some ways, we anticipate the internal competitions will be less affected than other areas of the Club. The digital competition process will remain the same with the digital entries due on the first Thursday in each month. On the results nights, the Committee will show the results in the familiar slideshow format but may be using Zoom as the online platform rather than showing them at a meeting. The judging is not affected, as it is done directly on our website by the judges.

The print competitions will change if we are not meeting at Norway House. Participants will deliver their prints to one of the Committee members and we will deliver the prints to the appropriate judge. When judging is complete, the prints will be collected and the maker will then collect them from the committee member.

Over the summer, the committee will be creating the monthly competitions on our website. We will notify you when this is done. The competitions will be open, and you will be able to enter all of the year's competitions. We have some interesting themes (listed on the website) and we look forward to seeing your entries.

The Internal Competitions Committee members are: Jill Turyk (chair), Pam Irvine, Lorna Zaback, Judy Plummer, Bob Barlow, Sharon Moysey and Tim Agoston.

The Club plans to enter 20 external club competitions during the 2020-2021 season. These competitions are set up and ready for your entries. You can put your most captivating images in now, and change your mind and enter something else at any time before the Club deadline. We have a variety of subjects this year from Nature, Open and Creative to our favourite inter-club competition: Eastwood. If you have never entered Eastwood make sure you read up about it on the VCC website.

This year, for the first time, we will be providing the External Competition Committee's score (averaged) to each participant who entered an image. The participants will be able to see only their own scores. We look forward to seeing what you have captured in our competitions.

The External Comps Committee members are: Leah Gray (chair), Peter Koelbleitner, Steve Smith, Rick Shapka and Mike Wooding.

## April 2020 Competition Judges

The year-end competitions took place in April of this year. The competitions and categories are the same as those that are offered each month in the internal competitions. The entries for the year-end competitions are the images that placed first, second, third and honourable mention in the year's monthly competitions. These are automatically entered into the year end competitions.

Normally we have a panel of three judges who discuss and decide the results for all categories over the course of a day. The Committee attends the meeting, keeps track of the results and enters them into our website. This year, due to our inability to meet in person, the three judges were assigned separate categories. Each competition was judged by one judge rather than three. In these competitions, the judges assign the first, second, third and honourable mention placements for each, however, no scores are assigned, and no critiques are given.

In previous years, we have had an awards night meeting at the Club, and the individuals with images that placed in the year-end competitions were given their ribbons. While we may not be meeting this year, we will be distributing the awards. The results of the year-end competitions are on our website under the competitions results tab. We sincerely thank our judges for the Year-End Internal Competitions, Mike Byrne, Gregg Eligh and Ed Moniz.

**Mike Byrne: Digital except People.** Mike is one of the co-founders of Clock Tower Images in Victoria. He grew up in Alberta's Rocky Mountains and has always pursued outdoor activities. As a natural extension, he started to produce outdoor adventure films and videos. Mike leads international photography workshops with an emphasis on wildlife.

**Gregg Eligh: Digital People.** Gregg is a good friend to the Club and well known for his judging over the years as well as 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.

**Ed Moniz: Prints.** Ed has studied black and white photography and darkroom printing and completed a one-year mentorship program with George DeWolfe. He was a member of Professional Photographers of Canada and earned an Accreditation in Night Photography and a designation as "Craftsman of Photographic Arts". Ed is a former member of the Victoria Camera Club.



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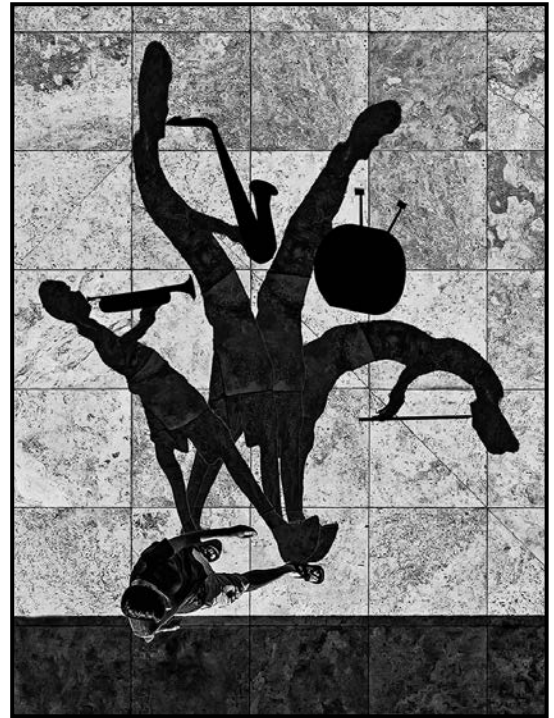
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*Advanced People Digital - 1<sup>st</sup>*  
*"Studious" by Peter Koelbleitner*

**Maker's Comments:** Bhutan is a country where Buddhism is very much part of everybody's daily life. In many ways one feels transported back to a previous century. For example, all government employees have to wear traditional dress which is also worn by the larger part of the population, the colour of the sash indicates the rank of the person. Altogether a fascinating place with friendly people, colourful traditions, and unique architecture.



*Advanced Creative Digital - 1<sup>st</sup>*  
*"I Wish I Was a One Man Band" by Normand Marcotte*

**Maker's Comments:** The image was taken in Los Angeles in September 2018. The idea was to modify the pedestrian's shadow to reflect his dream to be a "one-man band". It was processed in Lightroom and converted to B&W in Silver Efex Pro 2. Photoshop was used to add the musical instrument and duplicate/warp the shadows.



*Advanced Theme Digital - 1<sup>st</sup>*  
*"Surfing, in the Air" by Don Peterson*

**Maker's Comments:** I was vacationing in Mexico when the monthly theme had me wondering what I could photograph that was "Up in the Air". Photographing surfers is an exercise in observation, one must identify the most promising waves, the most accomplished surfers and anticipate the moment when acrobatic action might take place.



*Advanced Open Print - 1<sup>st</sup>*  
*"Foggy Cowichan River" by Steve Lustig*

**Maker's Comments:** My intention on this morning was to drive to the Cowichan River with a friend and shoot some long exposure images of Skutz Falls. When we arrived there was quite a bit of fog which added an unexpected but welcome mystique. While composing an image of the river a heron landed in the scene, followed by shafts of light. I gladly captured this image.





*Advanced Open Digital - 1<sup>st</sup>*  
*"Soft Surround" by Ian Crawford*

**Maker's Comments:** The tiny feather lay next to the borage plant. I took a blossom and the feather home and played with them on a black acrylic sheet. The tabletop was illuminated with a bicycle headlight and the image captured with a Canon 5D3 and a macro lens. Amazing the beauty in a garden.



*Advanced Monochrome Print - 1<sup>st</sup>*  
*"Solitude" by Cindy Stephenson*

**Maker's Comments:** I captured this image during a day trip to Vancouver with a fellow VCC member. I was immediately drawn to the shadow pattern created by the high overhead light in the Vancouver Art Gallery plaza. It was a perfect contrast to the strong vertical lines of the Art Gallery and environs. The lone person sitting in the shade was a bonus, and I am really attracted to scenes of a solitary figure in a large open space



*Advanced Nature Print - 1<sup>st</sup>*  
*"Grizzly Dispute" by Leah Gray*

**Maker's Comments:** The Khuzeymateen Grizzly Bear Sanctuary on the coast of British Columbia is a fabulous location to view bears. Photography is done from a boat, and you can quietly approach the bears without disturbing them. We floated near the mouth of the estuary on our zodiac one morning and witnessed these two teenage bears tussling in a semi-serious bout of strength. The power and strength they exhibited was amazing.



*Advanced Wildlife Digital - 1<sup>st</sup>*  
*"Food Fight on the Harrison River" by Christine Gallagher*

**Maker's Comments:** Suzanne Huot and I have rented a Harrison Eco-Tours Jet boat with our guide (and owner's daughter) Molly which is speeding along the river in search of eagles. The Fraser River Bald Eagle festival crowds have gone so there is no jostling for position on the boat to get good shots. There were approximately 2000 eagles on the river during our three-hour tour. It was a good day.





*Advanced Nature Digital - 1<sup>st</sup>*  
*"Gosling Sisterhood" by Daniel Rondeau*

**Maker's Comments:** The image was taken where Bowker Creek enters the ocean in Oak Bay. Because it was a rather cold and wet day (in July 2019), the young Goslings' down was wet and they looked at once dishevelled and at peace with their fate. Part of what gives the image its appeal is that it is taken from the ground. I always carry a large plastic bag so that I can lie down in the mud when opportunities like this one present themselves



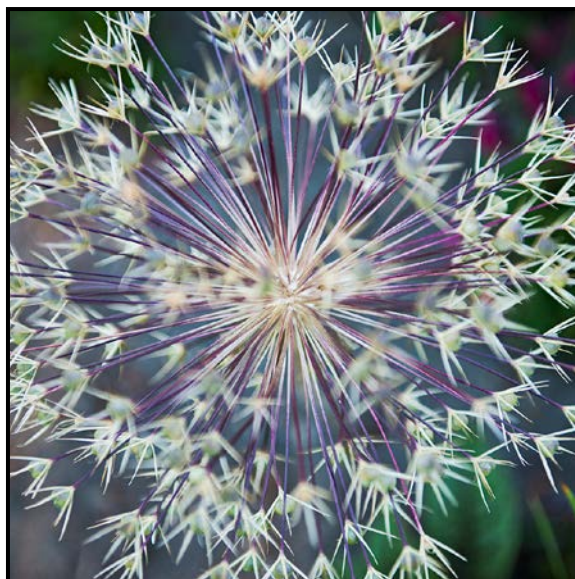
*Intermediate Open Print - 1<sup>st</sup>*  
*"Tree in Mist" by Lindsey Millar*

**Maker's Comments:** Tree in the Mist was taken in the fall of 2019 at John Dean Provincial Park. It was a quiet morning on the trails with the sun slowly making its way through the foggy layers. Beautiful lighting, misty fog and the golden fall colours give the image a dreamy feel. Ideally, all in all, it is one of my favourite images of 2019.



*Intermediate Theme Digital - 1<sup>st</sup>*  
*"Hanging on Overhead" by Ian Clay*

**Maker's Comments:** I took this photo at a Salmon Arm Fall Fair where motorcyclists roared up a steep ramp to complete stunts high up in the air. This rider became so detached that it was hard to imagine how easily and quickly he could pull himself back onto his bike and then land smoothly, one jump after another. The mottled blue and white sky made the subject stand out compared to an overcast sky. I was fortunate to have direct eye contact which was rare that day



*Intermediate Nature Digital - 1<sup>st</sup>*  
*"Star Power" by Dennis Crabtree*

**Maker's Comments:** This image was taken at the Bellevue Botanical Garden in Bellevue, Washington. I was attracted to the "explosion" of stems with each stem topped by a V-shaped pistil





*Intermediate Open Print - 2<sup>nd</sup>*  
*"The Grip" by Wayne Meila*

**Maker's Comments:** I enjoyed watching rodeos while living in the Peace River region of BC and Alberta where small-town rodeos were common. Freezing the proper moment can provide a detailed study of the physical technique used by the athlete, leading to increased appreciation of their expertise. This image was taken at the Williams Lake stampede, one of the premiere rodeos in Canada.



*Intermediate Wildlife Digital - 1<sup>st</sup>*  
*"Lift Off" by Kim Smith*

**Maker's Comments:** This image was taken very early one morning at Esquimalt Lagoon. The light was just coming up over Fort Rodd Hill and lit the heron perfectly as it took flight. There were many heron "teenagers" feeding in the shallows that morning. Their orange pantaloons and wing tips were not what I expected and were in sharp contrast to adult heron plumage. My take-home that day was that morning wake-up calls can produce rewards!



*Intermediate People Digital - 1<sup>st</sup>*  
*"I don't Know You" by Susan Bryne*

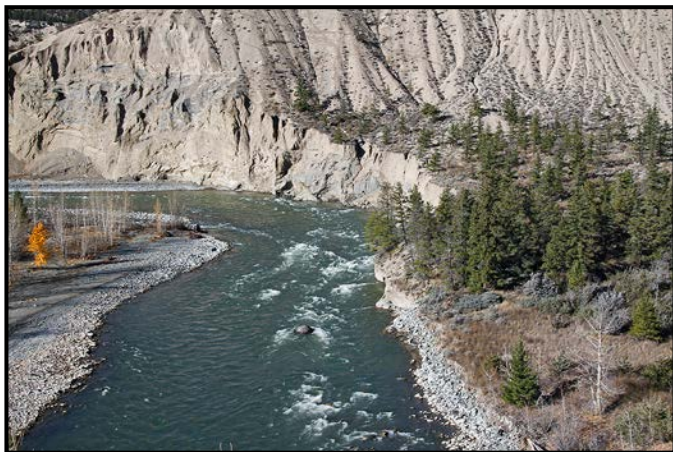
**Maker's Comments:** I came across this child in an airport restaurant. She was surrounded by people all talking away and there she was just looking out at everything and seeming so forlorn. The sad look on her face and the reflection on the table were the real draw for me. As I was taking the shot, she looked right at me as if to say, "I don't know you"!



*Intermediate Creative Digital - 1<sup>st</sup>*  
*"Undecided" by Kevin Keliher*

**Maker's Comments:** I started with an image of a person (blended with pin light blend mode in PS) lost in thought on Pandora and Douglas, which I then added to an image of a Cedar Hill Golf Course water hazard. A rabbit-shaped ornament from Chintz & Company and echinacea from our garden added interest and balance. Underwater rocks at Cattle Point gave the pond a bit of depth. Textures are a watercolour wash and cracks in grandmother's old dinnerware. Splashes are a result of snapping the shutter while throwing rocks into the water.





*Novice Open Print - 1<sup>st</sup>*  
*"Farwell Canyon" by Sylvan Burnside*

**Maker's Comments:** I took this photo of Farwell Canyon in October 2019. Farwell Canyon is located 47 km west of Williams Lake, BC, in the Riske Creek area of the Chilcotin District. It is part of Junction Sheep Range Provincial Park. This Park is 4,600 ha of spectacular scenery of sandy cliffs and hoodoos, eroded gullies and rolling grasslands and the confluence of the Chilcotin and Fraser Rivers. There is also a Historic Ranch, Pothole Ranch, which has old buildings that are falling apart, right along the river.



*Novice People Digital - 1<sup>st</sup>*  
*"Tea Time" by Gwen Long*

**Maker's Comments:** This photo was taken at an organic tea farm in the suburbs of Guilin, China. After an educational tour of the plantation, our lovely guide performed a traditional tea ceremony for my husband and me. I was able to capture her in action.



*Novice Open Digital - 1<sup>st</sup>*  
*"Awaiting the New Day" by Frank Thirkettle*

**Maker's Comments:** I had driven by this scene in Central Saanich on misty mornings many times and thought there was a picture in there. My wife encouraged me to take it soon, before that very old tree breaks apart in a windstorm. About a week after taking this photo, the tree had fallen. For me, that tree was a solitary sentinel, standing apart, awaiting the new day.



*Novice Nature Digital - 1<sup>st</sup>*  
*"Snagged" by Alison Poole*

**Maker's Comments:** This shot was a lucky catch for me as the fierce wind whipped the grass and its feathery passenger in a mad frenzy. I thought it was such an interesting contrast in textures with the soft feather and sharp grass. Monochromatic autumn shades of medium brown also made for a well-camouflaged subject. I used a very fast shutter speed, 1/2000<sup>th</sup> second to freeze the wind motion,



## Member Profile: Wendy Clay

I recently read a t-shirt that I related to immediately: “I can freeze time. What is your superpower?” Photography gives me the chance to capture a moment in time that will never repeat itself in the same way. If it is a beautiful or pleasant memory, I have it forever. If it is a bit disturbing, it is a reminder and motivator of what can be improved in life.

As far back as I can remember I have been interested in photography. I used my mother’s Kodak Brownie as a child, taking family and home photos. The first SLR camera I bought was an Olympus OM-1. I used that camera for years, mostly for travel photography but also for documenting people, places, and experiences while I worked in Kelowna and South Surrey as a primary school teacher.



*“Western Wagon”*

I was still dedicated to my Olympus when Ian and I married and moved to Salmon Arm. I worked at a local newspaper for 20 years doing various jobs including some photography and darkroom photo developing in the early days but mainly writing, editing and layout. I was editor for my last five years, before retiring in 2011.

After I bought my first digital point-and-shoot camera I enjoyed the inspiration obtained at the local Shuswap Photo Arts Club. Seven years and a couple of point-and-shoot cameras later, we both bought our first DSLR camera, the Canon EOS 7D. That is still my main camera today. I also have a Panasonic Lumix DC-ZS200 that I take on our international travels as it is so much lighter and smaller to carry.

Travel photography is my favourite. I have that urge to try to capture a scene because of its beauty, uniqueness, or story. Plus, my travel photos are such a won-

derful memory bank, reminding me long after the trip is over of all the wonderful experiences and sights. I never tire of viewing them, even old slides from 40 or more years ago. I can also easily sit through a half hour or longer of anyone’s travel photography, especially if they are excellent photos.

I enjoy making my own photo shows as well, mostly using Proshow Producer. Outside of travel, the genres of photography I find myself focusing on are landscape, nature, black and white, architecture, and abstract. Currently I use Lightroom for cataloguing and basic editing and enhancing of my photos.

Since moving to Victoria three years ago and joining the Victoria Camera Club I have been inspired by the many superb photographers in the Club who not only show their own work and critique members’ photos but give workshops and share their expertise.

Entering the monthly Club competitions has also been beneficial and rewarding. It has caused me to seriously think about what qualities in a photograph lead me to say, “I really love that photo!” I am then challenged to try to include one or some of these qualities in my next photo shoot. This image placed 2<sup>nd</sup> in the Novice Open Print category in the 2019-20 Annual Competition.



*“Beach Walk”*

One piece of photography advice that I try for, if the subject suits it, is “Simplify!” I particularly enjoy photos that are not overcomplicated or extremely busy. To me these photos have a more direct impact and their message tends to be clearer sooner. However, sometimes the seeming chaos, say of a street scene in Asia, can be powerful as well. So, the bottom line for me is that if a photo educates, inspires, awes, or brings up any of the emotions, then it has purpose and value somewhere to someone.

Personally, I hope to continue to “freeze time” for some time to come.

# Fall Colour

by Alison Poole

As a born and raised Albertan, I am quite familiar with the changing of the seasons. Autumn is, without a doubt, one of my favourites with the kaleidoscope of colours nature presents when preparing to rest for the upcoming winter. For a few years, in late September, I used to head off with a photography friend and embark on our “Fall Colours Run”. We took in the Icefields Parkway between Banff and Jasper. There are many spectacular treasures along the way, each beaming with the latest fashion shades of gold, orange, red and, of course, hundreds of tones of green. Crystal clear waters and crisp blue skies complement the scene. Consider a long exposure for moving water to give it a calming ethereal feel. “Tangle Falls” is a photo taken on one of these trips.



*“Tangle Falls”*

Victoria and its lush gardens are a joy to photograph at any time of the year. When summer is drawing to a close the Japanese and other maples are just one of the many tree varieties to watch as they transform into the brilliant flaming red focal points of many gardens. Why not immerse yourself in or under such a tree and see what spectacular photos you can create? Some well-positioned back-lighting and a narrow depth of field can be just the recipe you need for a colourful bokeh-laden photo. Keep in mind that the shallow depth of field will draw the viewer’s eye to important elements. Do not hesitate to shoot up close or with a long lens to zero in on outstanding snippets of vibrant colour which may otherwise be lost in an expansive landscape.



*“Butchart’s Autumn Splendour”*

A sometimes forgotten source of interesting photography is reflections. Victoria offers many opportunities to access a still pond beneath the canopy of colourful fall foliage. Isolate that perfect red leaf floating amidst contrasting golden orange discards and maybe a clear blue sky peeking through the canopy above.

Golden hour performs magic with fall colours. An overcast day becomes nature’s gift of a giant diffuser to soften the light and keep distracting shadows away. Heading out to shoot after rain can help boost saturation. Moisture and raindrops on petals are always intriguing and any reflection can always be remedied by using a polarizing filter. On cloudy days, consider composing your shot a little tighter and eliminate or minimize an uninteresting grey sky which adds little value to your photo.

Channel your inner Ansel Adams and consider converting your images to black and white. When you shoot in colour, and preferably RAW, you have the option to choose. Adjust contrast by working with the luminance of each colour. Silver Efex Pro (Nik Collection by DxO) makes this task easier. For those shooting film, different colour filters can be used to create a dramatic effect on contrast in black and white images. Discussion of colour filters is beyond the scope of this article and I refer you to: [petapixel.com/2017/02/17/color-filters-affect-bw-photos](http://petapixel.com/2017/02/17/color-filters-affect-bw-photos).

Autumn is a wonderful time of the year to step outdoors with camera in hand. We often have a little more time to spare. Kids may be back to school or family and friends who were visiting have returned home. Enjoy a peaceful and more tranquil visit to your favourite shooting location. Don’t forget to share your fall colour creations.



# Lens Design

by Roger Botting

Modern camera lenses are optical miracles. Sharp, close focusing, auto focusing, zooming in and out, all while creating sharp, colourful photos at the expense of our bank accounts. This month's discussion is about the latest ways to make sure that you are left penniless.

Nikon has just released a sports photographer's dream, a 120-300 f2.8 AF VR lens with a few new optical tricks. While many details about the lens are interesting and desirable, there are some points that are especially worth looking at. Nikon has released details about some new lens materials that make lens design a bit more interesting. In the article ([nikon.com/news/2020/0107\\_lens\\_01.htm](https://nikon.com/news/2020/0107_lens_01.htm)) Nikon describes some new optical twists to make, as they claim, a better lens. The article describes some of the optical characteristics of these new lens materials that they are using. But why?

People who have been around photography for a while likely have a selection of older camera lenses which conveniently fit onto the latest generation of mirrorless cameras. I have a Canon 50 mm f1.2 dating from the 60s, quite useless until the mirrorless camera arrived.

But using these relics shows us that the old lenses, while they retain character, don't always translate into stellar lenses by today's standards. The images might look low contrast, not that sharp, with fuzzy coloured edges, etc. They may be good for doing soft-focus portraits but not quite there for other reasons.

The lenses of 25 or 50 years ago were designed for days when Pan-X and Kodachrome 64 were the kings of sharpness and resolution. No more. Modern digital cameras are capable of creating images that were impossible with film. That threshold was passed when the first digital cameras came out with 8 mp resolution (for a 35 mm frame equivalent) and now that Sony and Canon are rumoured to have cameras coming out with 100 megapixel resolution, the old lenses look inadequate. So, you need new lenses.

In designing lenses, a number of factors are involved. We will touch on chromatic aberration, the inability of a lens to focus colour properly. The colour rainbow effect was first demonstrated by Descartes and Newton with their experiments with water and glass prisms. These demonstrated what optical engineers call dispersion, the separation of a beam of light into various colours. ([en.wikipedia.org/wiki/Prism](https://en.wikipedia.org/wiki/Prism))

In the 1700s, when astronomers were first experimenting with telescopes, the inability of lenses to focus different colours of light at the same point was noted. To correct that opticians learned to mix lenses of different types of glass and different shapes to suppress these colour fringes. Using a convex element of Crown (soda) glass with a matching concave element of Flint (lead) glass brought the colours of light to a better point of focus. ([en.wikipedia.org/wiki/Achromatic\\_lens](https://en.wikipedia.org/wiki/Achromatic_lens))

Lens and glass making were a bit of a hit-or-miss affair back then. The making of optical glass has greatly improved. Industrial and military demands have made the glass maker more innovative and made the lens designer more flexible with the materials at hand. Lens design became better with newer material discovered in the 1900s. Wartime demands pushed lens design and manufacturing forward considerably.

By the 1970s Canon started making lenses of fluorite crystals, grown for their special optical properties but expensive and difficult to use. Nikon, in the 1980s started with ED, Extra Low dispersion elements, a glass with many of the properties of fluorite but at a lower cost and easier to work with. Some types of modern glass take a year to produce or are just plain hard to work with on a consistent basis, hence some of the cost. And this is why some lenses, like ultra-long telephotos, are only available on occasion. ([en.wikipedia.org/wiki/Low-dispersion\\_glass](https://en.wikipedia.org/wiki/Low-dispersion_glass)).

What makes the Nikon announcement special is that they seem to be bending some of the rules of optics. They are making a glass (SR) that has levels of dispersion different from most other commercial glass. With a prism white light splits into a rainbow. Lens designers work with this effect to bring the different colours into focus at the same point. Desirable, but not always easy to do. A conventional lens element would have the three main colours of light (red, green, blue) focus at different points. Then, you would have another lens element to force these different colours of light back to a common focus point.

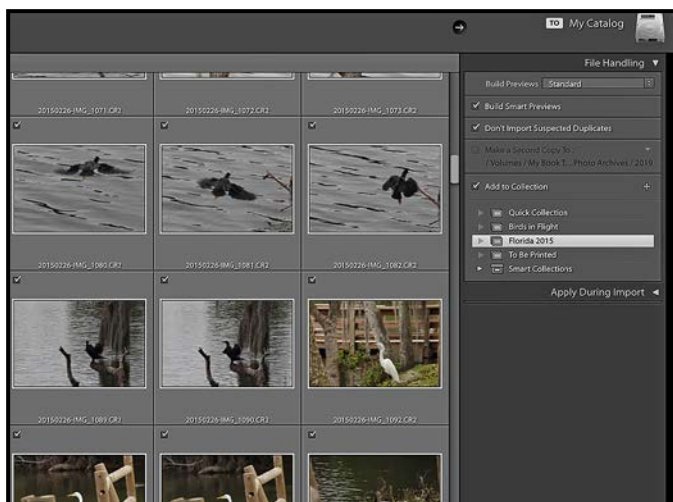
This new SR lens material changes the amount of divergence of the different colours of light in ways different from more conventional optical glass. It allows lens designers to better control light dispersion to reduce chromatic aberrations. The result should be lenses with better colour quality, sharper, better clarity, smaller size and, maybe lower prices. Would I buy one of the new Nikon 120-300 mm f2.8 lenses? Only if I win a lottery, but when I was working as a news photographer, and someone else was buying, it would have been a useful lens. Indoor hockey and basketball? Yes, with really fast AF, it would be a keeper.

# Adobe Lightroom Classic

by Kevin Keliher

I am far from being an expert in Lightroom as I do most of my editing in Photoshop and mainly use Lightroom to import and organize images on external hard drives.

I've been playing around with LR recently and have been impressed. Importing and organizing images occurs in the Library module. I attempt to follow a routine of loading my images from a shoot into LR and deleting what I can before importing them. I can still delete other "mistakes" later. Luckily, after importing into LR, if I do move my images to different locations, I can use the "Update Folder Location", a feature for which I am grateful.



*"Lightroom Import Options"*

When reviewing images in Lightroom I find the Survey View Mode a really nice way to quickly decide between several similar images. You select the images that are in the running and then look at them side-by-side. If you want a closer look you can click on one image and it automatically enlarges that image. Click the image again and it zooms back out. I tend to use the "F" key short cut when in Survey View Mode. This will fill your entire screen with your image, then you can move back and forth between the images that you are trying to decide between by simply using the arrow keys. Click on the "X" (bottom right of image) to eliminate the image(s), eventually leaving your top pick.

Another useful feature of the Library module is using the different ratings to categorize your images. Ideally you will do this when you first import new photos. The quickest way to move through a lot of photos I have found is to use keystroke shortcuts for the various ways to rate images. Ratings can be done using Flags, Stars, Colours and of course Reject.

Again, I like to do this by typing "F" first which gets rid of the interface clutter, then I can still use "P" for pick, "U" for unpick etc. to rate images quickly. Once you have gone through your newly imported images and rated them you can use the Filter Images tool to quickly separate them into the rated categories (e.g., flagged, three stars).

Once you have categorized your images putting them into collections seems like the next logical step. LR allows you to do this easily without consuming more of your hard drive because the image is not duplicated.

For example, a recent trip to Tofino generated images of native plants, eagles and the rugged coast. I put these images in several collections (e.g., birds, ocean, beach, plants, birds in flight), but they actually reside in one spot on my external hard drive. You can create as many collections as you want.

Since I store my images on an external HD, I am trying to save them consistently as Smart Previews. A Smart Preview is a low-resolution file that is saved on your computer while the original raw file is saved on your external HD.

Smart Preview is an extra back-up. Even if the HD is not connected to your computer you can still work on the image, create collections etc. Because these Smart Previews are only a fraction of the size of raw files editing in LR runs much quicker. Once you reconnect your external HD, LR automatically syncs all your edits from your Smart Previews to your raw files. Simply check the box in the File Handling Import panel to make each imported photo a Smart Preview. Or select the relevant photos you want to make a Smart Preview of, then Library-Previews-Build Smart Preview.

Finally, Light Out Mode is a function which greys the interface surrounding your image when you tap the "L" key. Tap "L" again and it goes to black leaving only your image to view. This is an okay feature. Honestly, I prefer typing "F", this not only makes the surrounding interface black it also enlarges your image so it fills the entire screen.

In conclusion, [Lynda.com](http://Lynda.com) (accessed for free through your Greater Victoria Public Library card: [lynda.com/portal/sip?org=gvppl.ca](http://lynda.com/portal/sip?org=gvppl.ca)) has an awesome set of Lightroom tutorials (e.g., LR Classic CC Essential Training).

Of course, our very own VCC member Cindy Stephenson is not only a Lightroom expert, but an excellent teacher. So, if you see her offering another Lightroom workshop jump on it!



# VCC Workshops Update

*by Jim Fowler*

Unless you are a brand-new member you will know that the Club Workshop Committee has, in the past, arranged a wide variety of workshops for members. Our workshops have been a big part of the Club's success. Workshops have ranged from basic photography to intermediate skills, to image review, to more specialized subjects like night photography, architectural photography, and portraiture. They are a great way to learn, and they are free to members.

Our workshops (and most other Club activities) came to a halt this spring due to the Covid-19 pandemic. Even though we are unlikely to be meeting in person this fall, the Workshop Committee is currently working on ways to bring our workshops to you in the comfort and safety of your home. Planning for the new season is still a work-in-progress, but there will be a workshop line-up for the 2020 – 2021 season. With Camosun College rooms not available and with close gathering still being discouraged we have looked for alternative ways to bring our workshops to you.

One of the methods we are trying is the Zoom meeting. Other clubs around the country have already proceeded with electronic meetings and some have seen their membership increase! The Club has a paid subscription to Zoom. The executive, various committees and the Tuesday Group are already meeting this way. (Tuesday Group participants can already see for themselves who has the best Covid-19 beard!) It will not be necessary for members to pay for their own subscriptions, members will need only the free version or, in some cases, none at all. Don't despair, and don't let your membership lapse. The Club will continue to operate in spite of the pandemic.

A new "Zoom Committee" has learned the inner workings of Zoom and have taught other members how to use it. Meeting by Zoom will be easy and, just in case you don't think it will be fun, which is what I thought before I tried it, it is the next best thing to being there without having to drive in the rain and the dark and pay for parking! It is easy in Zoom for a presenter to "share" their screen with participants, allowing them to see a photograph, accompanied by the voice (and face) of the presenter speaking in real time in a corner of the screen.

The Workshop Committee has re-organized itself so that we will be able to provide hosts and co-hosts to assist presenters and members during Zoom presenta-

tions. We tested workshops over the summer months with the hope that we will be able to present a wide variety of workshops starting as usual in September. For example, Neil Boyle, presented his popular "Finishing Touches" workshop at the end of June.

While Zoom is different from an in-person workshop it is a matter of learning how we can best work in this new environment. Just as printed materials were provided to registrants prior to most workshops, a link and any necessary instructions will be provided to registrants in advance and, in most cases, there will be online assistance available for anybody struggling with the medium during the workshop. "Break-out" rooms, for small group discussions or one-on-one assistance, are possible in Zoom.

You will need Internet access and a computer or tablet but that is all. You will need a web-cam only if you want to be seen. If you can email, you can Zoom. Hopefully, by the time you read this, you will have already attended one of the trial workshops or other "Zoom" events listed in our Club calendar.

To all of our presenters, we hope to have you back again online. You may be hearing from the Workshop Committee over the coming months. For those presenters reluctant to Zoom we will have a "host" online to take care of the mechanics during your presentation. You will use the Club account so you will not need to purchase a paid Zoom account.

We hope to repeat the most popular workshops from last year beginning with new member orientation. We will start with only a couple of workshops a month. The changed format may present some challenges, it also makes different ways of dividing up the workshops possible. For example, Cindy's Lightroom workshop could be broken into individual components, allowing members to choose only those parts that are of interest to them. For some workshops it should be possible to allow unlimited registration, while those that are more interactive will necessarily have registration limits.

A potential benefit of Zoom workshops arises because we do not need to "bring" the presenter to Victoria. We are looking farther afield to see if we might take advantage of a potentially unlimited pool of presenters.

We hope we have worked out all of the "bugs" over the summer. You can help us by emailing members of the Workshop Committee about what you think worked, and what didn't. Members can expect to hear more from the Workshop Committee so read your Club emails and review the calendar from time to time. We look forward to seeing you online in the new season, if not sooner.

# How I Did It

## Self-Portrait

by Kevin Keliher



This image is an in-camera double exposure combined with a scanned watercolour sketch and some post-processing in Photoshop. To begin a multiple exposure I selected an image of a green blanket from the memory card in my Canon 6D. The next image involved photographing my profile using a tripod, shutter delay and cable release. I positioned myself beside a window so that my profile was back-lit. The blanket and profile images were clutter free. I got it right after a few tries.

I started a new Photoshop document with a white background. I pasted in and masked the double exposure then copied and flipped part of the blanket to make a shape that resembled my shoulder and back.

Next, I coloured my profile green and made the hat red with the band and stitching green in a different layer. Moving the hue slider in this layer to +82, changed the entire hat to the same shade of green as my profile. I then hid the green colour under a black mask, and the hat appeared red again. Finally, I painted the mask with a white brush to selectively remove the mask and to reveal the green underneath.

However, an ear and hair were missing. I sketched and scanned an ear then photographed our concrete driveway and used the lighten blend mode in PS to resemble hair. I finished the image by scanning a watercolour sketch I did of the Juan de Fuca Strait.

Although I liked the green and red of my profile, it just did not work with the blue painting, so I colour sampled the blue in the painting and changed my green profile to blue.

## Wanting to Fly

by Lindsey Millar

This image is a composite of more than 30 individual layers including masking and adjustment layers and finally the layer where I brought it all together.

The initial image of my model was taken at Pat Bay in North Saanich. I knew what kind of image I wanted so was able to direct my model, Ella, on how to pose.

Once I had taken the portrait, I went through my images looking for just the right elements to create the final composite. The ocean and sky were made up of several shots I had taken at Cattle Point in Oak Bay. The birds were taken from images I had shot at different locations.

The changes to the model were subtle, I extended and thickened her hair as well as gave it more movement. Probably the biggest change was to the model's dress which was a knee-length skirt.



I created the long blowing skirt by stretching, building, warping, and dragging it. It took me a little while to make it convincing, but I was happy with the final edit.

The images were individually blended, cut, pasted, resized and then edited to blend into their surroundings so things like colour tones, shadows, light, curves, exposure and so on all had to be adjusted separately for each element.

Once I was happy with the look and placement of all the adjusted layers I did one final edit using the Camera Raw filter in Photoshop to tweak the image until it looked right to my eye.



# Shoots Around Victoria

## Gore Park in Central Saanich

by Jim Fowler

Tucked away off of Benvenuto Avenue in Brentwood Bay is a small natural Garry Oak meadow called Gore Park. Rocky outcrop and part scrub forest, it is a great location for spring wildflowers or fall mushrooms. Since only the locals ever go there it is never crowded and you can spend hours undisturbed with your camera.

Turn left onto Benvenuto Avenue from West Saanich Road (at Butterfly Gardens, driving north from Victoria, or go straight ahead from Keating Cross Road) and follow Benvenuto to Knott Way and turn right then left onto Greig Avenue and follow it to the park on your left. There is parking for only a few cars but I have not found that to be a problem.



*"Fawn Lily - Erythronium oregonum"*

From March to May, you can expect to find Satinflowers, Shooting Stars, Fawn Lilies, and Camas. If you know where to look, there are Fairy Slippers. The Fairy Slippers, more properly called "Calypso Bulbosa", can be hard to spot on the forest floor.

These native orchids require a mycorrhizal fungus to survive. Some people call them the most beautiful terrestrial orchid in North America. They return in the same place every year. If you are really keen to find them I could show you where they are but you have to promise not to tell.

To photograph small flowers, I use a "macro" (Nikon says "micro") 105 mm lens, with my tripod set down as low as it will go. The problem with the macro is the very thin depth of field, so focus stacking is a "must". Wind is often a problem ruling out long exposures so a reflector or even a flash can give you those extra "stops" of exposure and still keep the speed up to eliminate movement. For the Fawn Lily I used the 105 macro at f8 with a 1.4X teleconverter.

A technique that can give you more depth of field is to use a long lens (say 200 or 300 mm) and use a collar (extension tube) between the lens and the camera to bring the minimum focus distance closer while still photographing the flower from far enough away to have better depth of field.

The Calypso orchid below was shot using 200 mm at f10 with an extension tube for closer focus.

Don't forget your grey card. If you want the flower colour to be accurate, you have to use the right white balance. A "ColorChecker" is even more accurate. One year I put a mirror on the ground under a Fawn Lily and photographed the image in the mirror which gave me the open flower centre with blue sky behind!

If you want a wider view there is always the Garry Oak and grass-covered outcrop. If you want to make a day of it, there are two other parks close by: Oak Haven (on the left a few hundred meters beyond Kott Way) and Gowland Tod but Gowland has already been covered in another article.



*"Calypso Orchid/Fairy Slipper - Calypso bulbosa"*

# Pictures of People

by Rick Shapka

Most Club photographers, including me, do not show many images of people. Why not? Is it because of lack of opportunity to be around people who agree to have a picture made? Although challenging at times making a good portrait of a person, or a group, can be rewarding for the photographer but especially for the people. I find it more difficult to make a good portrait than to make a good landscape or abstract photograph primarily because of the time and thinking it takes to plan it.

What do I think about when I want to photograph a person or a group of people? I want to make a good picture, to make the subject look interesting, truthful, and thoughtful. If it is an environmental portrait it is also important to show the context.

So, I always look for the opportunity to make pictures of people. Having some knowledge about, or an appreciation of the subject helps identify the desired shots. Be aware of where the light is, so that you can make it work for the subject. The lens aperture is an important compositional consideration to ensure you isolate and highlight the person. Make the pictures first for the subject, or for personal enjoyment, not for competition. And finally, study styles of portraits, or take a workshop with an accomplished people photographer.



*"A Studio Shoot, Jasmine"*

I took a small-flash lighting workshop with Joe McNally, a master of small-flash lighting. I had to select the back-

ground, arrange my lights to suit the model and mood, and then provide guidance for the pose. This proved to be a significant learning experience about the lighting of, and discussions with, people for their portraits and I continue to use the knowledge gained.

I had to question myself about the look or mood I wanted. Which of the model's features did I want to include? Where should the lights be placed to achieve this desired look? Jasmine was posed in front of the aluminum backdrop and a flash was placed behind her on the floor lighting the backdrop. Two flashes were placed in front, one lower down aimed up, another at the upper left to light her face.



*"On Stage, Dorothy, Scarecrow, Lion and Tin Man"*

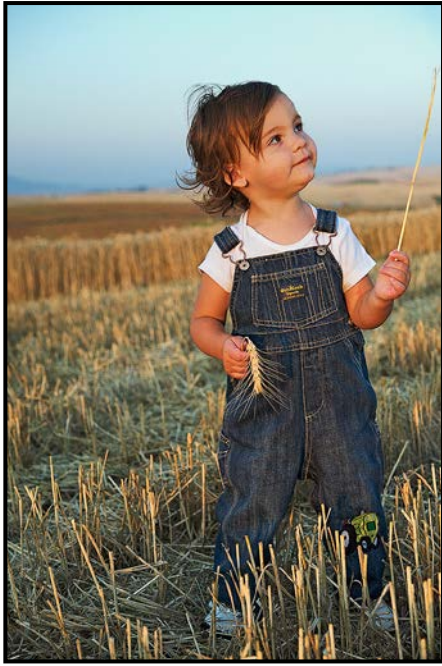
I have attended many theatre and concert performances and volunteered to photograph the rehearsals of Mountain Dream Productions (VCC members, Margaret Watt and Rob Forbes). The casts of this young people's theatre productions love to have their photographs taken.

In the "Wizard of Oz photo" the facial expression and look of each character's costume were most important. Lighting with a plain black background makes this image work. The slight separation of the others from Dorothy is important, as is the placement of the axe between the Tin Man's legs. I was slightly to the right of the characters, which accentuates their upward line from right to stage left.

This image of Elena was made during the August harvest in the Palouse area of Washington state. Aaron and Nicole wanted a picture of their daughter Elena by herself. Aaron is standing out of the frame, stimulating Elena's interest. The evening light was amazing and the farmland is an important context. Using this to advantage it was important to make Elena the most significant part of the image. I got close up and sat down in front of her to make pictures as she moved about.

A ceremony such as Remembrance Day, provides the potential to make many interesting and thoughtful im-





*"Elena in a Palouse Farm Field"*

ages of people. Much depends on the weather, light and the position taken. Some move around seemingly like a newspaper photographer on assignment but I prefer to find a quiet place where something of significance could happen, an area where the components of the picture will come together during the event.



*"Remembrance Day, the Master Corporal"*

A Master Corporal stands sentry. The sidelight highlights his face, and enough of the uniform to identify the regiment, rank, and feelings of the soldier.

Vacation trips are an opportunity to make very interesting photographs. Prior to this trip to Croatia I con-



*"Croatia Saturday, the Nuns at Market"*

tacted Igor, an accomplished Zagreb photographer and knowledgeable guide. One of the locations we wanted to photograph was the Zagreb market where local farmers sell their produce, flowers, and meat. We went early in the morning waiting for the bustle to begin. Although busy with activity and colour this image speaks to life at the market. Religion, people, fresh food and life experience are included within the frame. I love the triangle formed with the nuns and the merchant looking out, including a second triangle that includes all of the hands.



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# Beginner's Corner: What Lenses to Choose First

*by Joseph Finkleman*

You have just purchased your first interchangeable lens camera. It is like a fairy tale, full of wonderment and mystery but, as in all fairy tales, there is the quest.

Camera manufacturers make some of the initial choices easy. For full-frame cameras a 24-70 mm lens is highly useful. A rough equivalent for an APS-C sensor is the 18-55 mm lens. For the micro four-thirds crowd, there is the 12-45 mm lens. All of these zoom lenses offer a wide angle just over the border between the wide-angle crowd and the ultra-wide-angle crowd. At the other end of this, the modest zoom is just about long enough to be considered a short portrait length lens.

In the middle of each of these lenses is the ubiquitous “normal” lens offering an approximately 45 degree angle of view that is around 45-50 mm focal length for a full-frame sensor. This “normal” lens does the work of three prime lenses. (A prime lens is a fixed focal length lens.)

These modern kit lenses offer more than adequate resolution plus a huge dollop of convenience but after this initial purchase, which often comes deliciously bundled with the camera at an attractive discount, what should your next lens purchase be?

This is where, in every fairy tale, the evil words appear, “It depends.” With reference to photographic equipment, remember this saying, “What one convenience may giveth, another will be forsaken.” There are really only three possibilities, one of which is a dedicated macro. If you want to photograph little things close up, then a dedicated macro lens is the perfect choice.

Macro lenses are commonly from twice normal to four times normal focal length (100-200 mm for full frame). All of the major brands offer at least one, if not two or three, macro lenses in a variety of focal lengths. They are all good. Choose a focal length that suits how you work and what you want to do. Long focal lengths have a very thin depth-of-field, but they also allow the least disturbance of small creatures in their native habitat. Personally, I use a 55 mm macro in my full frame Nikon system and a 80 mm macro in my APS-C Fuji system.

The next possible set of choices is to go wide-angle. All camera systems offer a myriad of choices in both prime and zoom lenses in order to cover a variety of options. Wide-angle lenses are designed to do one of

two things, either to allow a wide field of view (useful in a small room or any confined space) or to establish a strong near-far relationship.

Some photographers think that a wide-angle vista is interesting; others think there are better ways to encompass a vista by using a normal, or even a long lens, and stitching it as a panorama. Either way, an ultra-wide lens is very useful for many situations that have nothing to do with landscapes.

Both types of ultra-wide lenses, prime and zoom, involve the consideration of several factors true of all lenses: every lens involves a series of compromises. If you have a prime lens that has just one focal length, the compromises are generally small.

Zoom lenses, since they involve a series of focal lengths, have many more compromises, which is why (with but one exception) prime lenses are usually sharper and faster than any zoom lens. This is not to say that zoom lenses are not sharp but primes are sharper. How much of this translates to a real-world advantage is beyond the scope of this article. Mostly what matters is what task are you asking the lens to do.

For example, with a macro, the task is generally to focus closely and resolve a high degree of detail. Macro lenses tend to be primes for this reason. However, in some situations (such as taking candid people pictures in a chaotic and crowded room), a moderate zoom is very convenient though far from a necessity.

Generations of photographers have walked around with a normal lens and made it work. In my own two decades of commercial work I had a whole career without any zoom lenses.

While wide-angle lenses project a field-of-view onto the sensor that is wider than a normal lens, long lenses do just the opposite. They project a narrower field of view onto the sensor. A lens of approximately 1.5 to 2x the focal length of a normal, or a bit more, is usually considered to be a portrait lens. Anything longer is typically used for sports, extreme candid shots and sometimes for landscapes.

Personally, I use two different camera systems, a full frame Nikon and an APS-C Fuji. The Nikon is my studio or tripod camera on which I only use prime lenses. My Fuji is my handheld camera system.

I use three primes and two zoom lenses. To provide maximum flexibility I usually carry two identical Fuji bodies, one with a short prime lens and the other with a longer zoom lens,



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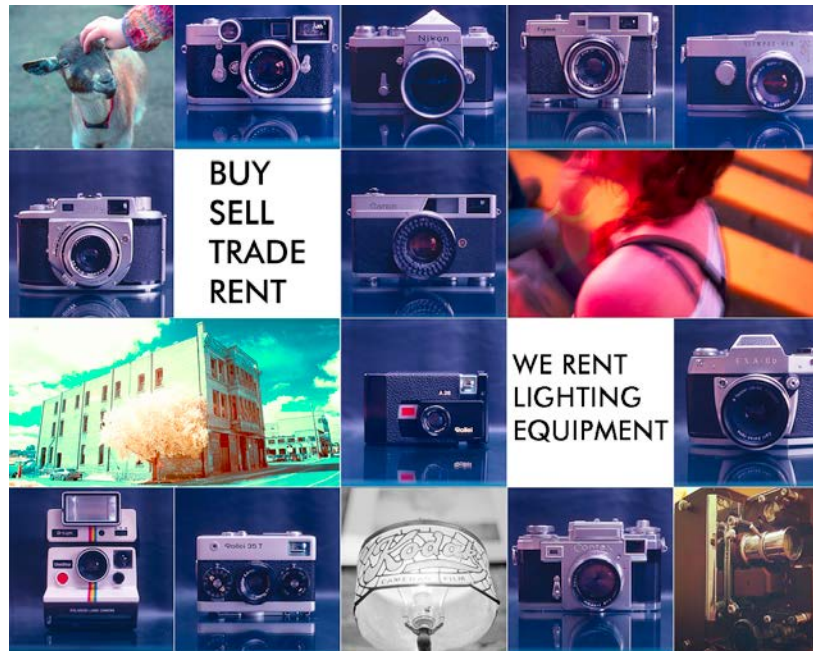
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