# Close-Up

VictoriaCameraClub.ca


Street Photography SIG
Simple Creative Tools
Workshops
Telling the Story
Portfolio: Joseph Finkleman
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Mobile SIG Challenge
Light Modifiers
Where are my Images in Lightroom?
Lighting Setup
Beginner's Corner: Tonal Values


"Some Fall Colour" by Doug Ambridge


Victoria Camera Club

January 2022 Volume 75 Number 1

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"Esquimalt Lagoon" by Richard Letourneau

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
- Shared Interest Groups (SIGs)
- Competitions within the Club and externally

**Meetings begin at 7:00 PM. All meetings, workshops and SIGs are currently on-line only.**

## 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, $107; Student, $36.

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

***Close-Up*** is the magazine of the Victoria Camera Club. Copyright ©, Victoria Camera Club, 2022, all rights reserved. Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7. Editor: Richard James (*editor@victoriacameraclub.ca*) for submissions or advertising in ***Close-Up***. Deadline for submissions for the February 2022 issue is January 1st 2022.

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

# Calendar

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

**Workshops and Presenters' Night are on-line only. Please check the calendar for updates.** *victoriacameraclub.ca/club/clubschedules.aspx.*

**Dec 16th: Christmas Potluck.** Online meeting.

**Jan 6th: Competition Night.** The January competition theme is "Minimalism". The November competition results will be presented. (At Norway House.)

**Jan 13th: Presenters' Night.** Creative Abstract Photography with Ursula Abresch. (Online)

**Jan 20th: Members' Night.** Presentations of members' images, field trip slide shows, print reviews or short technical presentations. (At Norway House.)

**Workshop Highlights:** Understanding Art Principles, Portrait Photography and Travel Photography.

**Field Trip Highlights:** Street Photography, Macaulay Point and Ross Bay Cemetery.

**Cover Image: "Some Fall Colour"** by Doug Ambridge. This image was taken last October at Saxe Point in Esquimalt. This area is known for its wide variety of trees and is also especially beautiful in spring.

It was a nice warm sunny day so we decided it was a good day to visit. We packed a picnic lunch, called some friends and organized an outing. With COVID raging, eating outside was our best choice if we wanted to catch up with each other. I grabbed my Panasonic Lumix at the last minute, just in case.

Our Tuesday group had been tasked with finding fall colours so, not expecting much, I left my other camera, a Sony A7ii, at home along with my tripod and camera bag. I had been walking around looking for some colour in the trees but they had not fully turned into their usual fall colours yet. I was beginning to think I would have to wait for another day. Imagine my surprise when I came upon this wonderful mix of colour! What I liked best was the texture and the sun only intensified this. The Lumix was set on manual and the settings were f3.3,1/320th second at ISO 80.

# President's Message

Happy New Year! The Board is happy to announce that Competition Night and Member's Night will be moving to in-person meetings at Norway House in January. Presenters' Night will continue on Zoom until the end of the season. Please stay tuned for more details.

The new year means different things to different people. Are you someone who makes resolutions? For me, it means I can start fresh and set some learning goals for my photography. Learning about photography is important to me. Developing my skills as a photographer is even more important.

One of the most important things that you can do in order to grow as an artist is to recognize the importance of finding direction by setting photography goals for oneself. Without a direction or goals, all the passion, skill, and creativity you possess will not be enough to help you reach your full potential as a photographer.

The key to finding direction is to shoot and shoot some more. Don't limit yourself to one type of photography. Make photographs of anything. You might find that your true passion is where you least expect it. Once you have found your direction, you need to set clear goals. Setting goals will keep you focused and motivated to accomplish what you would like to achieve. While setting goals is essential to success, they must also be realistic goals. Examples of realistic goals could be to learn a new technique or getting your work in a local gallery. By simply finding your direction and setting your photography goals you will be able to achieve things that you never thought were possible.

We are lucky to be heading into 2022 with the Internet at our fingertips as well as AI technology in popular photography software. With so much accessible information, the biggest question becomes, where do we start? You can start with one of the many workshops and presentations that the Club has to offer. YouTube is also a great resource for how-tos. You can also access classes at CreativeLive or KelbyOne websites. Both offer diversity that can take you to the next level.

Whether the goals you set are designed to facilitate a transition from hobbyist to pro photographer, or just to reach the next stage in your journey, the important thing is to never stop moving. Always strive to learn something new, set new goals and reach new heights. I'm not sure yet what my photography goals will be for this year but I do know one thing, I aim to have fun with whatever I do!

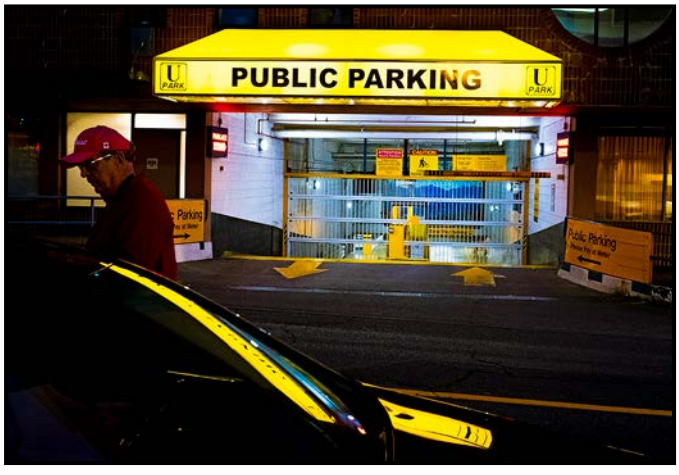
*Teri VanWell, President.*

# Street Photography SIG

*by Bill Green*

I'm pleased to introduce you the new Street Photography SIG (Special Interest Group).

Street photographs are, to put it simply, images of human stories taken in a public setting. Most street photography would be taken candidly but it doesn't always happen that way. Sometimes I get caught, but I still have to take the shot! These are two examples of my work.




*"Parked"*

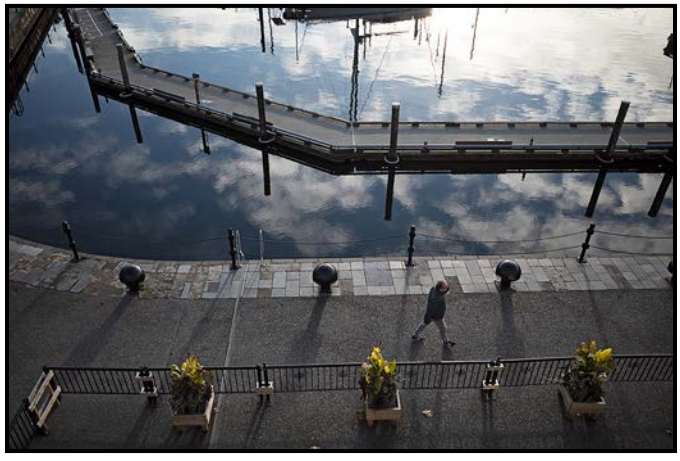
Joel Meyerowitz is an 83-year-old photographer who was born and raised in New York City. He is renowned as a street photographer and one of the earliest to use colour in his body of work. Joel is also well-known as an art photographer. He's done numerous gallery showings globally and is a member of the New York City-based Magnum Group of photographers.

Joel is the author of over forty books about street and fine art photography. One of these books is "*Bystander*", co-authored with Colin Westerbeck. Often called the "bible" of the history of street photography, it is not a definitive read as it focuses primarily on European and American photo history, but it's a must-read for those wanting to better understand the roots and history of street photography.

On September 11th, 2001, Joel was in the process of packing for a trip that wouldn't happen. Passionate about his city and always curious, he was quick to get to the site of turmoil and chaos. The police had cordoned off the site and no one but first-responders were allowed in. The immediate reaction of Mayor Giuliani and President George Bush Jr. was to draw a line in the sand: no photographers or journalists allowed. Joel knew that he had to do something. The story was important and it shouldn't be hidden. He worked tirelessly to meet first responders, the police, medics, doctors, demolition workers and more, to get them on his side.

After a few days and having enough support, sixty-three-year-old Joel Meyerowitz carried his heavy 8x10 Deardorff camera and tripod up a five story-high mound of rubble to meet the NYC police detectives ready to embrace him at the top.

By the time he was found out he had a body of work that couldn't be denied. It was conceded that he would be the first photographer to be allowed unimpeded access to the site. Not long after, the Museum of the City of New York engaged him to create an archive of work on the 9/11 destruction of the Twin Towers and the recovery at Ground Zero. This archive now numbers over 5,000 images. Five years to the day from the date of the attack, the Meyerowitz book "*Aftermath"* was released, a collection of over 400 images of the rescues, recoveries, demolition and excavation work.



*"Lower Causeway, Victoria Harbour"*

I know we like to classify everything; it's a human trait. Is this street photography? Well, it's not a public setting, is it? And it needed the cooperation of others, didn't it? What we have here is what I'll call social documentary photography. It has its roots in street photography and often starts out as street photography.

Another good example of this might be Susan Meiselas and her Prince Street Girls project. She moved to the Little Italy area of New York City and saw the interaction of a group of girls playing on the street. She was fascinated by their activities, so she went and got her camera and started shooting. She shot many photos of them on an ongoing basis for four years. The intimacy grew, and they remain in contact with her, almost forty years later.

I look forward to seeing you in the new year at the Street Photography SIG on Wednesday January 26th, 7:00 pm. Registration is required. There is a street photography field trip with me on Sunday, January 9th. Please check the calendar for details.

# Simple Creative Tools

*by Pearson Morey*

I use Photoshop Elements (PSE) for my editing together with a few additional programs. Most of my pictures go through a simple editing process. I'm also fussy about my horizons and perspectives. Is there a distraction that interferes with the story I'm trying to present? Also, do I need to correct any minor editing problems?

If I need to correct the problem or just don't like the mood or the feel of the picture, how do I correct the situation? I have picked two photos to show how I proceeded with a little extra editing.

*"Veterans Memorial Parkway, Original Image"*

While driving down Veterans Memorial Parkway in Langford I noticed the fall colours of the trees and thought that they would make a nice picture. I grabbed my trusty Nikon Z50 with the Z 16-50 mm lens and took a few shots. After loading them on the computer I thought the best one had too many distractions. I started by cropping it to a 16 x 8 ratio. I opened the Guided menu in PSE, went to the Perfect Landscapes tab and then proceeded to Remove Haze, added Night Skies, moved the Opacity slider to 0, Brightness to 100 and set Auto Match Colour Tune.

*"Veterans Memorial Parkway, Initial Edit"*

I saved this as a JPEG file. I then opened the Picasa editing program and went to the Vignette menu, moved the Size and Strength sliders to their maximum, saved it and repeated the process again. Next, I opened the Boost menu and tinkered with it until I was satisfied with the results. The next step was the HDR-ish section where I adjusted the Radius, Strength and Fade sliders until I was satisfied with the results. I then saved all my work to this point.

I next opened PSE in Expert mode and, in the Filters Menu, opened the DXO NIK Collection program and went to Color Efex Pro 4. I adjusted the Light Strength to 48%, Colour temperature to 6220° K, Brightness to -5%, Contrast to 90% and Saturation to 10%.

*"Veterans Memorial Parkway, Final Image"*

The next photo was a Chocolate Lily and I knew I was up against a few members who have all the equipment and knowledge to take great pictures of flowers so when I looked at my candidates, I knew I was in trouble, unless I could dazzle with some editing magic.

*"Chocolate Lily, Original Image"*

I picked the picture I thought I could edit with some reasonable results. First, I opened Photoshop Elements and cropped the picture from Landscape to Portrait to take advantage of the vertical aspect of the plant.

I then switched the PSE menu to the Guided section and picked the "Fun Edits" sub-menu and then selected "Pencil Sketch" from the list of four different edits. First, I picked a brush size to change the picture into a

black and white pencil drawing. There are two brushes to work with, one removes the colour and the other replaces it. There are sliders to control the size of the brush and its opacity.

Once the rough layout is completed you can switch to detail brushes and the slider to manipulate the softness of the lines and colours. There is also a Flip effect if you need it. It takes a little practice to use this tool but once you understand what it is capable of, it becomes easy to use. I saved what I had accomplished up to then.

*"Chocolate Lily, Initial Edit"*

I then opened the Expert section in PSE and picked DXO NIK Collection in the Filters menu. I opened Color Efex Pro 4 which gives me a lot of sub-menus to choose from. I usually open "White Neutralizer" and have three menu choices with sliders to achieve the look I thought would work. I then switched to Reflector Efex which also offers three sub-menus. I picked one and adjusted the sliders until I arrived at a look that I liked.

The next heading is Sunlight which is one of my favourites; it just picks up a drab picture and gives it life. This time there are four choices to pick from. Just pick the one that gives the effect you like and adjust it by using the sliders.

Finally, I may make a border to keep the contents of the picture from falling out. I usually use the Expert Section in PSE. I pick the All > Stroke menu and a pop-up appears. I usually set Width to 30 - 35 pixels on my first pass. Next I set the Location to Inside and keep Blending as Normal. On my first pass in Opacity, I try to blend the border into the picture, so I'll set it between 50 and 80%, depending on what effect I am trying to achieve. Then I pick a colour and click OK.

On the second pass I set Width at 20 pixels and reset the Opacity to 100%. As a rule, I pick black as my colour for this pass. I hit OK to set the line. On the third pass, I set Width at 15 pixels, pick another colour and click OK. This will give a nice border to keep all the items in the picture from escaping plus giving it a nice finish.

*"Chocolate Lily, Final Image"*

Sometimes I find myself going down some strange rabbit holes and I just have to start over again. I find it interesting to experiment with different editing programs. PSE has simplified a lot of complicated photographic editing magic without needing the full Photoshop program. There are many different ways of using these shortcuts and implementing them into my projects.

The difference between Photoshop (PS) and Photoshop Elements (PSE) is that PS can handle all types of digital media, such as Photography, Graphic Design, Animation and Digital Painting while PSE is a stripped-down version. I use PSE because I just want to do simple editing and I find the full edition too complicated for what I am trying to accomplish. When I started with the Club back in 2012, I wanted to take a few pictures on field trips and submit them to the Club website. I needed a simple, easy-to-use program that corrects horizons, lighting and composition. I find PSE does that at a reasonable price. PSE has all the tools required to produce a quality picture, without the cost of Photoshop. All the simple stuff, I do in Elements; for more complex processing, I use Photoshop.

# Workshops

*by Jim Fowler*

With COVID still stubbornly lingering the workshop committee continues to fill the void with Zoom workshops.

I have previously told you about Ed Moniz's workshop on "Black and White Photography" (see the February 2021 *Close-Up*). The fact that Ed is back is a testament to the quality of his workshops. If you haven't taken it, what are you waiting for? This is a three-session workshop, January 8th, 15th and 22nd. Understanding black and white can improve all of your photography. It is also the fastest way to improve your understanding of tonality, which will improve your composition.

Staying close to home, on January 10th, Kathryn Delaney will present a workshop on "Understanding Art Principles and Ideas for Incorporating Them". If you haven't seen any of her work yet, then you aren't paying attention.

Though a Club member for only two years, Kathryn has 35 years of fine art experience from decorative painting, ink drawings, water colours, collages, marbling, encaustic painting to murals. She is currently working digitally on an iPad which, together with scanned images and photos, allows her to create layers and finishes emulating every medium known to humankind. Many of her current themes include images of women, goddesses, hands, feet and birds, with an emphasis on the emotional power of eyes, hands and feet. I may not know the proper name for her style, but style there is, rich in balanced colour values punctuated with drawn-line details. Her work strives for a balance between technical means and emotional expression.

Starting from some basic rules of composition like the rule of thirds, negative space and features such as lines, colour and contrast, Kathryn will talk about incorporating those artistic elements into your photography. Have a look at her signature work "*Celebrating the Good*" on her website at *colorsplashes.com*. It is always a pleasure to see the work of someone who has found their own unique creative style. It is particularly a pleasure when the presenter so obviously loves what she does.

On January 14th, Guy Tal will present a workshop on "Creativity and Expression", proving that the international artist is still within our reach using the magic of Zoom. Guy lives in Terrey, Utah, which explains the preponderance of desert landscape themes in his work. What I was not prepared for, though, was the sheer beauty and graphic simplicity of his work. In "Autumnal Awe" he spotlights a patch of yellow leaves in a gentle valley of red and green, using both splashes of colour and tonal contrast to grab our attention. In "Arboreal Embrace" he shows two youthful aspens, their smooth, white-barked trunks dappled with black scars, entwined around each other like two lovers overwhelmed with passion. There they stand, unaware of our presence, locked in an embrace. Even the grey rock face behind them celebrates their passion with lichen "blooms" of red and yellow and blue and white.

Or look at "Pointillist Autumn". In this work, the leaves become brush strokes hung on a frame of white branches, the reds subtly shifting between permanent rose and cadmium red, the yellow grading into orange, with just enough phthalo blue mixed with yellow to create a vibrant green setting off the yellows and reds. A few black lines wriggle here and there among the white branches.

Try one more: "Spring will Come." Bare white lines of leafless branches are brightly etched in front of dull red rock. Do I think his work is beautiful? I do. Do I think he approaches photography like a master painter? I do. Don't miss this one. At its best, this is photography where you forget it is a photograph simply because it is so beautiful. Come and get lost in the beauty.

On January 24th, Ian MacDonald will present a "How-To do Travel Photography" workshop. Ian came to photography from 20 years as a paramedic and teacher that seems to have prepared him for street photography. Life as a paramedic, he says, was "unscripted". He loves the street approach of watching and waiting, relying on his intuition to seize the moment. His caring attitude comes through in his photos. Through his work he "lives" with the people in his images.

Working mostly in black and white he says there are four main elements to look for: a subject, great light, a good background and the right moment. Sometimes he will see a well-lit background and wait for people to enter the stage. To make a point Ian sometimes shows the less-than-perfect along with his best work. Sometimes he fills the frame with a subject and sometimes dwarfs the subject in a grand landscape. He uses basic settings (aperture priority mode and auto ISO) because they allow quick decisions. Street photography does not need technical perfection but, rather, as Henri Cartier-Bresson said, it is better to rely on your intuition for when to "click".

Finally, on January 31st (and February 7th) Mike Byrne returns to present a workshop on Portrait Photography. Always practical, Mike teaches you how to get things done, but when he opens up about his creativity, he really gets into the heart of the matter.

As always, watch the web site for registration openings and class size limits. Don't miss out.

# Telling the Story

*by Julian Dunster*

Much of my work as a professional forester involves documenting or reviewing images of site conditions. These include forensic investigations involving trees and accident sites, construction sites, or wildfires. Without well thought out photographic evidence, many reports and investigations founder early on in the process.

The first step is to know in advance what the reader of the report needs to know and how images will help that understanding. If the assignment is an accident investigation the end product may need many different images with a range of broad scale, mid-scale and close-up details. This type of photography is not concerned with artistic merit but it does require preparation and thought. All of the images must fairly and accurately depict the conditions seen. Large file sizes are useful especially when an important detail needs to be extracted to highlight a point.

*"The Scene: Fallen Tree"*

Images need to be sharp, well exposed, relevant, unbiased, and not prejudicial in the event they are used in a court setting. A scale bar is often used to depict size. The intent is to enable the reader to clearly see and understand the issues being discussed. This is critical in court work when issues of the foreseeability of failure are discussed. Detailed images by themselves may be beautifully created but will be irrelevant if the reader cannot understand their context. Where did the detail fit in the larger landscape? How was it visible? Would it have been readily visible to someone inspecting conditions on the site before failure?

I teach two key principles in my professional practice courses. First of all, know what to look for. What images will be needed to tell the story? How will they enhance and support the narrative? On site that means documenting all aspects even if some images will weaken or contradict a desired position and outcome. There are often many distractions and unwanted pressures during site visits. Both parties and their legal counsel may be hovering in the background, chatting, questioning, monitoring the scene or trying to prevent access to certain parts of it with the intention of influencing outcomes. Being able to look, see, and know what you are looking at is critical because there may be no second chance to get the images.

*"Details: Fracture Area"*

The second principle is to know what you are looking at. It is easy to overlook important details. Later on, you realise that you really needed a different angle or maybe a completely different view showing additional context. That does not mean we randomly take all sorts of images on site. It does mean we think through each area of interest and try to anticipate what we may need later on.

Apart from creating my own reports I also spend a lot of time reviewing reports from accident scenes, often with dozens or even hundreds of images taken by someone else. Being the reader of a report, I have to try to understand the case and its implications. There are many times when I simply cannot derive an answer from the images shown. They are poorly framed, poorly lit, out of focus, lack context and scale, or they are too close or too far away. That can be annoying, especially when you know that the documentary images have the potential to make or break the decision in court where the acid test will be "beyond reasonable doubt" (criminal) or a "balance of probabilities" (civil claim). It does, however, sharpen my own focus for my own reporting.

So, if the picture is worth a thousand words, it needs to be created carefully. That means pre-planning, careful thought on site and anticipation of what the end result needs to be.

# February Theme: Song Titles

*by Jill Turyk*

February's Monthly competition theme is "Song Titles". This gives you an opportunity to get your creative juices flowing. The image can be of almost anything that brings the song to mind.

To do this you will need to be specific and direct in your image with a subject that is clear to the viewer. The song title should be readily seen in the image.

Using well known songs may conjure up the title of the song more easily. However, you may need to really spell it out. For example, if the song is about a particular city such as San Francisco, the Golden Gate Bridge may not conjure up a specific song such as "I Left My Heart in San Francisco". Greater effort to show the heart that has been left would be needed.

If your chosen song is about a topic that is in a great many songs, such as love, it will take creativity to denote exactly the song that is being represented.

*"I Believe I Can Fly" by Maureen Reid*

This image nicely evokes the dreams of a child on a swing moving toward the sun. With no ground apparent this leads the viewer to believe the child is flying.

This is an interesting and challenging theme. Check your music library for your favourites and have some fun. This is an Open category so no restrictions to processing.

# External Competitions

*by James Dies*

The Club has decided to restart our External Competition program. Steve Sproston and I have been given the job of re-forming the External Competitions Committee.

Club members have a lot to be proud of regarding External Competitions. In 2009-2010 we achieved first place in the internationally-prestigious "Natures Best Photography" competition and our images were displayed at the Smithsonian Institution in Washington DC. We will be entering two competitions: the North Shore Challenge and Eastwood. These are "Open" competitions so all subjects are eligible and digital manipulation is allowed.

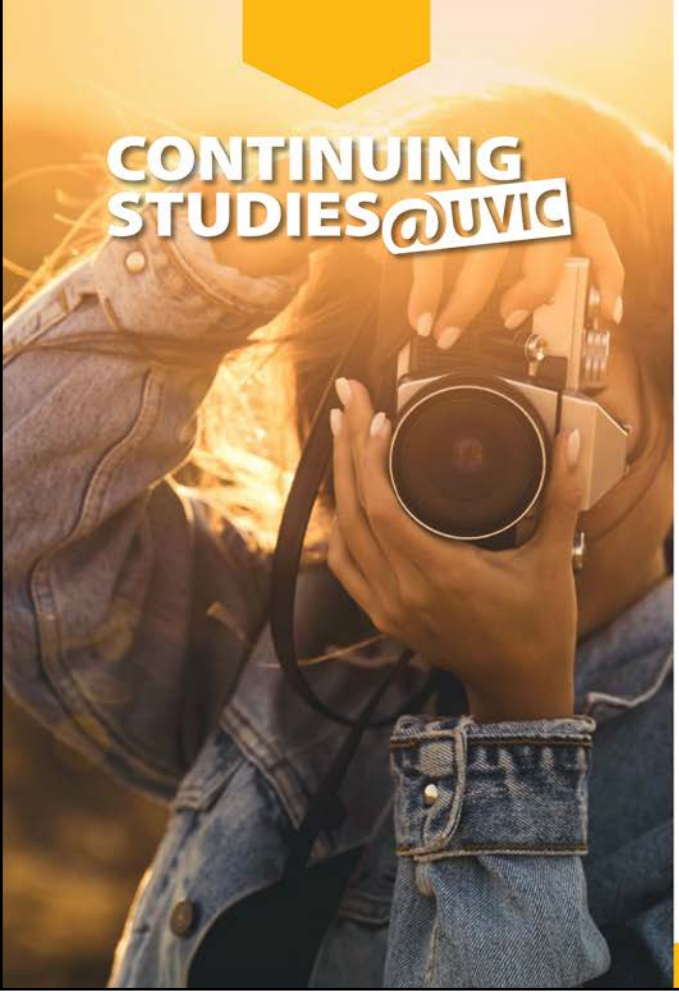
For the North Shore challenge each club must submit six images. In the last seven years the Club had two first place finishes. In 2020/21 we won Gold! In 2019/20 we tied for fifth place out of 25 clubs. You can also enter this competition as an individual. See the NSPS website (*nsps.ca*) for details.

Our competition with the Eastwood Photographic Society in Glasgow, Scotland, is very competitive. This is a no-holds-barred competition and anything goes. Each Club submits 30 images, 15 novice/intermediate and 15 advanced level. This is one of our most important external competitions. Over the past 13 years the Club has had five victories.

Images for both competitions must be "family friendly". Please refer to the Club's competition guidelines on the website. The submission deadline for both competitions is January 7th. You can submit two images for each competition. They can be the same images for both. To submit your images, login to the website and go to the "Competitions" tab, then "Submit Images to All Competitions" and scroll down. To find the image requirements, go to the "External Competitions" tab and then click on either "Eastwood vs VCC" or "North Shore Challenge".

If you are unsure how to upload your images there is an easy-to-understand video on the website. Login and go to the "Competitions" tab and then, "Submit Images to All Competition". Watch the video "How to Submit Images to all Competitions" then scroll down the page to the competition you want to enter.

If you are a Club member and you want to join the External Competitions Committee, there are positions open. The work you will do is very important to the Club as well as being enjoyable and a lot of fun. If you are interested, please contact James Dies (*directoratlarge1@victoriacameraclub.ca*) or Steve Sprostson (*vp2@victoriacameraclub.ca*).




## Spring 2022 Photography Courses

We are pleased to offer the following online, live and interactive photography courses next term:

**These courses will be offered online in real time:**

- The Other Vancouver Photographers
- Taking Great Travel Photos with Your iPhone/iPad
- Introduction to Digital Photography
- Digital Photography... Without Boundaries
- Garden Photography
- iPhone/iPad Artography

**The following courses will be offered in class at UVic campus:**

- Travel and Street Photography Basics
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Visit our website for complete details about all of our photography and visual arts courses or call 250-721-7797.

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# PRISM IMAGING

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# Portfolio: Joseph Finkleman

On a cellular level I have a need to learn things and explain them to others. At the same time, I have developed a deep admiration for mystery. I was a child when I came to realize these needs and this has shaped my life. I was nine years old when these two driving forces coalesced into my realization that art was the crucible for these forces and that I was an artist. It was then that I knew I needed to get to work, developing my knowledge and also finding the art form I was best suited for. I have scant natural artistic talent. My only real talent is the ability to recognize patterns and to be able to somewhat predict the outcome by seeing the first pattern segments. I had an early fascination for photography and pursued a career in both commercial work and in art.

My portfolios are broad in interests but narrow in terms of what I do within the subject matter. I endeavour to pursue questions I wish to explore. With some images, I formulate small altars of mysteries. I think of each one of these subjects as a series I know I can develop into a show. Shows are important to me, so much so that in the last fifty-four years I have had 103 shows. I am scheduled for my 104th in April of 2022.

Each one of these nine portfolios has been shown. I work on these nine portfolios all of the time. As new work arises, I generally show the new work even though the portfolio subject itself has already been shown. There are portfolios I have shown but no longer work on, such as Wrestlers, Roller Derby, Neon Signs, Painted Signs, Bricks, Walls, Streetwalkers, and 8 x 10 view camera work on Cities at Night.

I have a number of series that involve both daylight long exposures and nighttime long exposures. The subjects were human puppets and paper neon puppets. Portfolios I am currently working on, but I don't feel that I have really developed well yet are Food, Flowers and Birds.

The current portfolios that I have either shown or, in one case, will show soon are: Architecture, Reflections, Abstracts, Photographers, Street Candids, Landscape, Nature, Shadow Puppets and Hand-Coloured work. I have been working on some of these portfolios for the last fifty years.

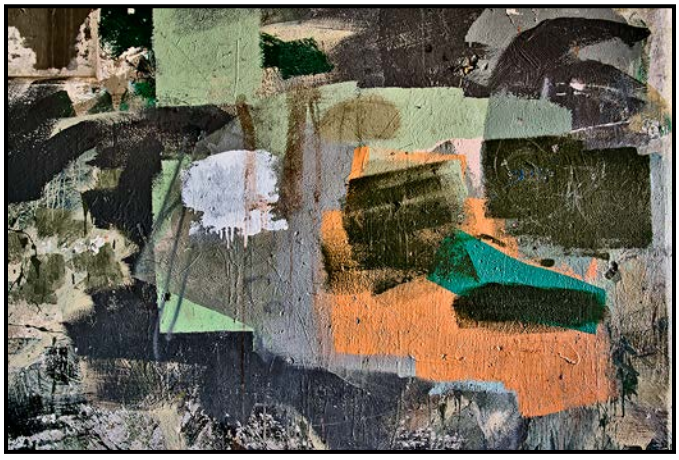
When I was a working photographer I did a lot of architectural work, both exteriors and interiors. This was all 4x5 and 8x10 view camera work with a few specialty medium format assignments. They were very straightforward illustrations. What was fascinating to me was the glass cladding of our modern times. The cladding is designed to reflect about 80% of the solar radiation falling upon it.

*"Architectural"*

The camera, of course, sees all of these discrete frequencies. However, what I see in these glass walls is obscure alien script offering commentaries about the human species under observation. I walk around photographing reflections: windows, chrome and polished granite are all wonderful reflecting surfaces. The point-of-view (POV) is critical in these images since the reflection varies immensely with just the slightest change in POV. I was once stopped on the street by a passer-by who chided me about photographing inside someone's home through the window. When I showed him the image, he absolutely did not believe that a reflection was what I had photographed. He stalked off muttering about rude photographers.

*"Reflections"*

Abstracts would not be my preferred term for this portfolio, but I bow to convention so that we have a common language. I prefer, however, to refer to them as "Information Without Context".



*"Abstracts"*

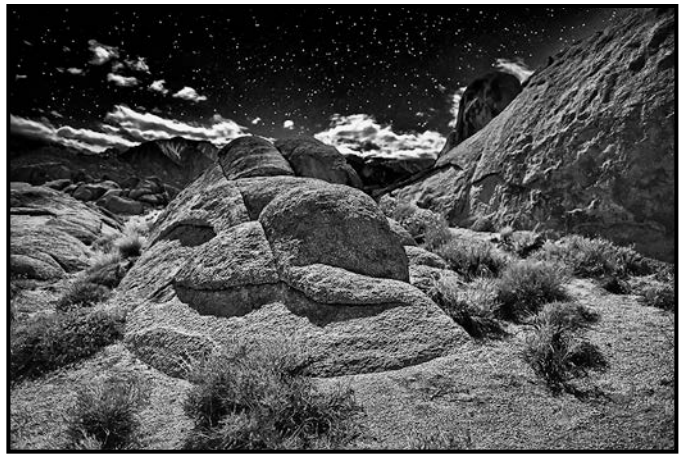
I love photography and I love photographers. I have been photographing photographers for over fifty years. My next show is called, "The Photographer's Moment." One third of the images are 50 x 75 cm prints, the remaining 20 some prints are 40 x 50 cm. I like Mama Bear prints, not too big and not too small.

*"Photographer"*

I have a fascination concerning our human species. A great deal of my work has always included those who breathe the same air we do. I enjoy working in an urban environment and photographing us as we live parts of our daily lives. On a few occasions I have been invited into people's homes and been allowed to photograph them in their daily lives. I take my role as Voyeur quite seriously.

*"Street Work"*

I look for the essence of any subject. For me, personally, both what is it that I am looking at and how I can make that mine. It is very much a personal journey. I have found landscapes to be a difficult subject for me since the utter immensity and grandeur are overwhelming.



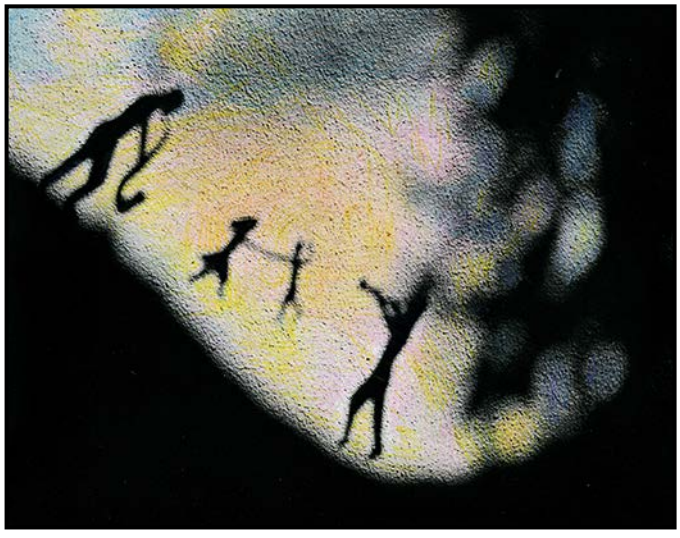
*"Landscape"*

I find nature as a subject full of mystery and grace. It is one of the few subjects I have looked at for both the living and the dead. However, I no longer wish to show my dead animal collection.

*"Nature"*

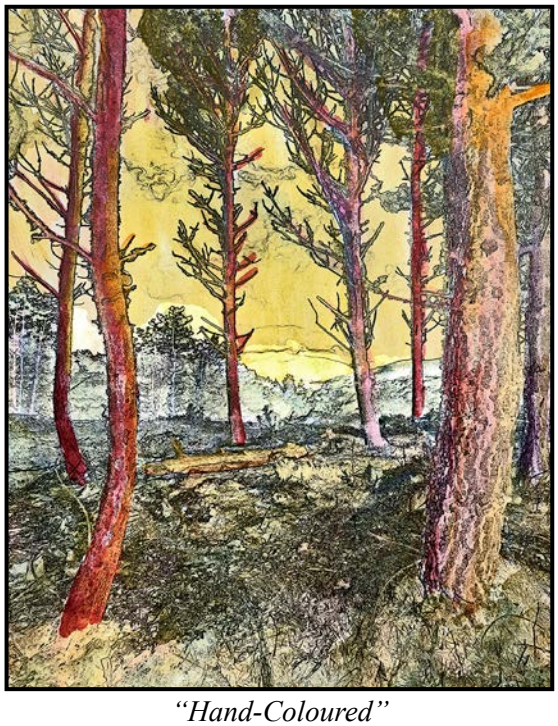
I have a portfolio of both Shadow Puppets and Light Puppets. In the past my Paper Neon series had to do with a type of light puppet, while my Long Exposure

Human Puppet series had a lot to do with reflected light. What I find interesting is that I often happen upon what I consider to be a perfect stage. What is missing is the actor. I see these staged areas in many permutations. Ones that I particularly like are in the shadows upon a wall or, in some cases, the projection of a shadow bisected with a reflective device. These are complex projects to explain but are quite simple to enact in actuality.



*"Shadow Puppets"*

For the last fifty-five years I have been hand-colouring some of my photographs. I started by colouring with oil paints. About thirty years ago I switched to coloured pencils. I liked the effect of these, although quite different than the oil-paints. The process is arduous. It would not be unusual to have 20-25 colouring hours in any given image. I have transitioned to water-colours over the last 20 years. Some of the portfolios that I have done with this were also arduous but at least there was a slew of varied tasks within each image. I have now simplified the process so that I have about 5-10 hours in each image.



*"Hand-Coloured"*

What makes these images successful is the development of story, either within a simple human truth or, equally, a simple human mystery. The other factors are more technical. I am a firm proponent of a perfect exposure. I can't over-emphasize that enough.

I am a strong proponent of proper processing be that in analogue or digital photography. In analogue work, if we did not want to personally fuss with the processing part, we could just shoot a slide. In digital it is not so easy as JPEGs are deficient straight out of the camera. But most of the work is using our imagination and expressing that imagination through our artwork. Part of that process is to understand that the only reality to the work is the internal reality of the image. In no sense are we capturing external reality. In fact, we mostly record our own personal internal reality.

Part of the process for that is to know our tools very well. Another part of the process is to know our medium well. Light is all we have to work with. Light is a subject that deserves a lengthy lifetime discussion.

What I like about the various works that I have done is the thought process concerning light and the absence of light. Shadows are projections of lack of light, while reflections are projections of pure light.

One small series that I did was to make puppets, simple paper cut-outs, mount them on some kind of device and then use them to project a shadow. Then I would use reflective Mylar film to bisect the shadow projection. With a long daylight exposure, I could record a floating shadow.

In essence, every visual illusion that we record is this simple fact of lights and shadows. It is how we define planes and, at a minute level, it is how we define texture, which is why in any photograph we need to think of tonal values over colour and to process for them.

My next portfolio is a Portrait series. The premise of the series is that the subject of the portrait gives me three separate portraits. The first is that we all put on our outside face when we go outside to meet the world, I want that portrait. All of us carry within us an internal image of who we are, and I want that portrait. And finally, in our wildest dreams, what could we be? I want that too.

# Portfolio: Suzanne Huot

I could say that I fell off a horse and into photography. My hobby began when I was on a horse-riding trip around the Ring of Kerry in Ireland. The friend I was travelling with suggested we double-up on the photos we took thereby giving each of us a better record and memories of this experience. All photos were taken from atop our horses with a point-and-shoot camera.

We returned to Florida where we lived and swapped photos. My friend said she thought I had an eye for photography and should pursue this hobby further. On her recommendation, I bought an inexpensive Canon film camera and a Canon EF 70-300 mm lens.

What I had been unaware of was that she was a wildlife photographer and a judge for the Photographic Society of America (PSA). She was a member of the Fort Myers Camera Club and suggested that I join the Club as well. I discovered that camera clubs were the perfect place to learn a lot more about my new hobby.

Living in Florida offered opportunities to interact with many birds and animals to photograph with my new camera. I welcomed this way to get closer to nature. A few years trotting around the Florida Everglades, camera in hand, taking photos with my new equipment, resulted in my getting completely hooked on wildlife photography. The only problem was cameras. Just like boats, they are never new enough or large enough and you are constantly wanting bigger and better.

This new interest in photography came as a surprise as my father was an award-winning photographer and my brother a professional photographer and I never thought I might share these same interests. Could it be genetic? I started off with Canon equipment and have remained faithful to this brand and am happy with it.

Over the years I have been most fortunate to have visited several countries in search of wildlife and birds and often wish that I had been interested in this hobby earlier in my life. I have amassed many thousands of digital images stored on hard drives. It is often difficult to know what useful purpose they might serve other than to occasionally look at some of them. The perfect solution was to publish photo books of my experiences.

I have been a member of the Victoria Camera Club since 2003. I live on Vancouver Island surrounded by the ocean and love to spend time on boats trying to capture Orcas in action. The challenge is to be at the right place at the right moment. When photographing subjects like whales or sea lions remember that they are not the most cooperative wildlife. They have a habit of just popping up out of the water for a second or two with no forewarning of where they might be. This breach was a lucky moment. Canon EOS 7D MK 11, 100-400 mm lens at 250 mm, 1/3200th second at f5.6, ISO 400.

*"Orca Breach"*

There is nothing more photogenic than one of these funky-looking little amphibians. To see one makes you immediately think of Costa Rica, a photographer's paradise. Costa Rica is, without doubt, one my favourite countries to visit. It has a biodiversity that is simply amazing and includes some 203 amphibious and 137 snake species. It would take many visits to photograph even a modest selection of them. Canon EOS 1DX, 100 mm macro lens, handheld, flash off-camera 1/200th second at f20, ISO 500.

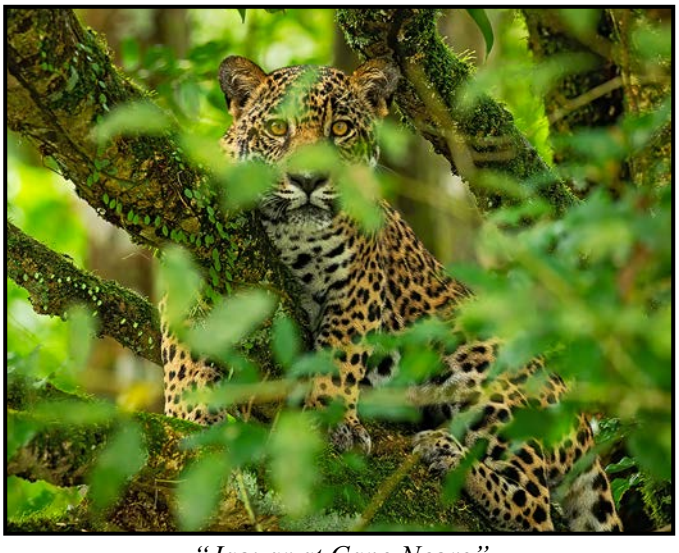
*"Red-Eyed Tree Frog on Patrol"*

One of the best places to take a workshop on hummingbird multi-flash photography is Costa Rica. These challenging little birds can give you some amazing photo opportunities. The hummingbirds in this image are just three of the 50 known species to be found there. To

find so many hummingbird species in one country out of the 330 known to exist worldwide is nothing short of amazing! Canon EOS 1D MK 1V, 100-400 mm lens at 214 mm, 1/200th second, f14, four flashes off-camera.

*"Lunch is Served"*

Technically this is not my best shot, however it is one of the most exciting photos I have ever taken. Jaguars in Costa Rica are rarely seen, even by biologists. We were on the river in the Cano Negro Wildlife Refuge when our guide spotted her on a branch above the water. He told us that even though he had spent his whole life in the area, it was only the second time he had spotted a Jaguar in Costa Rica. A lucky sighting for us. Canon EOS 1D MK 1V, 100-400 mm lens at 360 mm, f5.6, 1/40th second, ISO 640, handheld.

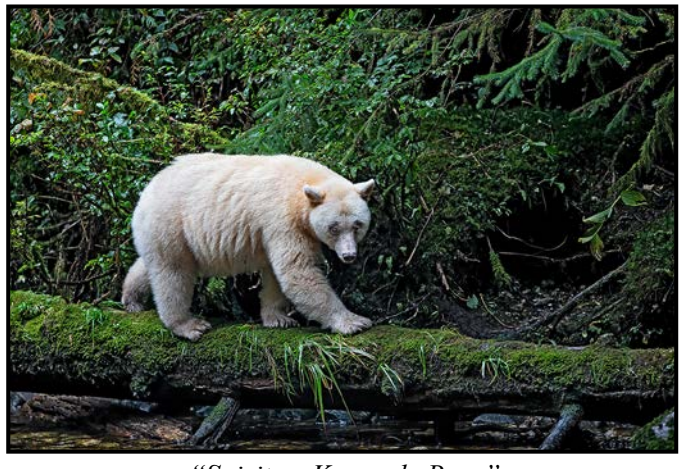


*"Jaguar at Cano Negro"*

Grizzly bears are near the top of any wildlife photographer's list. The Chilcotin in BC's central interior is one of the best places to watch them during the fall salmon run. Floating down the Chilcotin River in small boats is a good way to photograph them. It does not matter how many times over the years I have been photographing these large bears there, they never cease to amaze me. Their presence and size overwhelm your senses and send a clear message to exercise caution. Canon EOS R5 RF, 100-500 mm lens at f7.1, 1/640th second, ISO 640.

*"Grizzly Bear with Salmon"*

The iconic spirit bears are found only in a few places in the Great Bear Rainforest and on nearby islands. After trekking for half-an-hour and scrambling over fallen logs we finally spotted this beautiful bear fishing. Spirit bears are black bears that carry a recessive white gene. It seems that the majority of bears carrying this gene live on three islands: Gribbell, Princess Royal, and Roderick. Canon EOS 1DX, 300 mm lens at f2.8, 1/2000th second, ISO 2000.



*"Spirit or Kermode Bear"*

Lions are at the top of the list for photographers visiting Africa. I spotted this pair of mating lions and noticed the expression on the lioness' face at the end of the mating. I decided to go in tight and concentrate on her facial expression. I have observed many lions performing this act and the lioness always reacts this way. For the first couple of days the honeymooning lions will mate every fifteen minutes. This gives photographers many opportunities to capture the action. Canon EOS 1D MK 1V, 500 mm lens at f4, 1/640th second, ISO 1250.

*"Honeymooning Lions"*

Lightning is a tigress in Ranthambor National Park south of Delhi, India. This was my favourite image of her as she peered out of the forest. I have been fortunate to have made several trips to India. I captured, in pixels, one of my favourite and most elusive felines. Lightning was one of four cubs that were the grandchildren of the legendary tigress Machlie. Canon EOS 1D MK 1V, 500 mm lens at f6.3, 1/1000th second, ISO 640.

*"Lightning"*

I love photographing birds that visit the bird feeders in our garden. For more interesting photos I make set-ups for the birds to land on which can be a very satisfying experience. It can bring out the artistic side of a photographer. You cannot help but keep an eye open for new and interesting perches. Canon EOS 1DX 100-400 mm lens at f5.6, 1/3200th second, ISO 500.

*"Northern Flicker"*

Ile Bonaventure has the largest colony of breeding Gannets in the northern hemisphere. It is a short boat ride from Percé on Québec's Gaspé Peninsula and a 45-minute climb up a steep path. The climb was worth it for at the top you find some 200,000 Gannets nesting. As part of the ritual for a bonding pair, the male will bring a gift of seaweed to his mate to add to the nest. Canon EOS 7D MKII, 100-400 mm, f8, 1/2000th second, ISO 200.

*"Northern Gannets Bonding"*

Wildlife photography is a very satisfying hobby. It gives you the opportunity to be close to nature and to enjoy all it has to offer. You also have the challenge of trying to capture wildlife in action and to later share that moment with colleagues and friends. I never tire of revisiting photos I have taken earlier as they bring back wonderful memories of places and people I have met.

# Mobile SIG Challenge

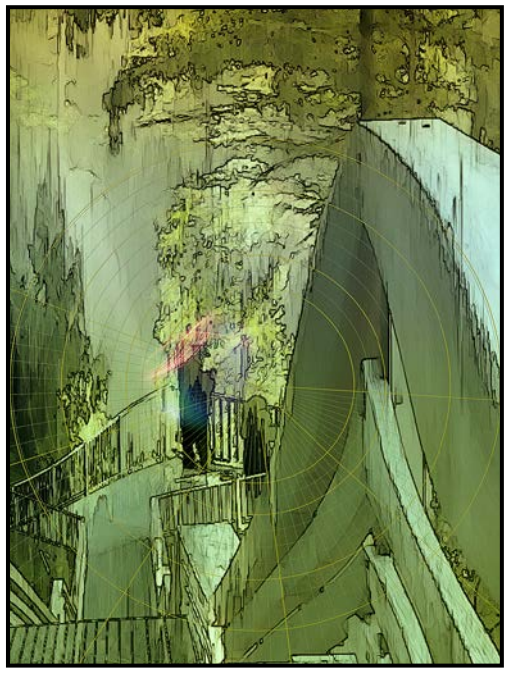
*by Graham Budd*

The SIGs challenge for November was "Triangles". The three images shown here were selected to show some of the types of images being produced by SIG members.

**Wendy Clay:** On a trip to the Tofino area in late October I was consciously looking for triangles in nature as we walked the beaches and trails. This island and its vegetation at the south end of MacKenzie Beach caught my eye as being a triangular shape. Then I saw the man in the gap so I pulled out my phone and took the shot. I processed it using my Samsung Galaxy S21's Photo Editor. I wanted to try for a different, more artsy, look. I selected one of the style choices then made a few slight adjustments for tone and opacity to where I liked it best. I also brought it into the "Lightroom for Samsung" app and made a few other minor adjustments, including the colour temperature, until I was satisfied with the overall look.

*"Tofino Magic" by Wendy Clay*

**Kathryn Delaney:** This image of my husband standing on the viewing platform at Elk Falls seemed a perfect fit for the Mobile SIG challenge. Not only were triangles in the image in the form of steps and railings, the culmination of the focal point is also in a triangle. Adding the artistic elements emphasizes the naturally occurring triangles. Using a combination of tools to warp the railings, add a sketch-like overlay and a soft monotone gradient pulls this image together for me. The triangles all help draw the eye to the point of interest, the figure. Since I like to have fun with some tasks, adding in the circular grid and the rainbow light burst at the point of interest helps my eye stay there and learn more about the story. I did all editing using the iColorama app (IOS/ iPhone only). First I did some basic adjustments by setting brightness, contrast and light and then made multiple manipulations, all within this app, to produce my image.



*"Elk Falls" by Kathryn Delaney*

**Mary-Lee Sampson:** As I was wandering around downtown looking for triangles for our theme for this month, I came across the bell-tower, otherwise known as the Netherlands Centennial Carillon outside the Royal BC Museum. I looked up and saw several different triangle-shaped objects in my frame. I then shot the image with my iPhone 7 and air-dropped it to my laptop for some post-processing. I took the image into Topaz to give it a grunge look and bumped up the shadows to reveal more of the metal. I then desaturated most of the colours except for the blues. To finish off the image I took it into Topaz Denoise to smooth out it out somewhat.

*"The Stairway" by Mary-lee Sampson*

# Light Modifiers

*by Roger Botting*

Years ago I started doing bird photography. I got an old long telephoto, mounted it on my Nikon D100 (yes, that long ago) and started taking photos of birds.

One issue leapt out to the fore: birds don't like posing with their faces fully lit. Sometimes the bird will pose the desired way but the face is too dark. So, out comes the flash to do a bit of flash fill.

Problem # 1 is that the birds are a long way away, and even with the zoom function on my flash, 90% of the flash power is wasted. That is, wasted on everything except the bird. The TTL flash does work but the range is limited.

I know of two "Flash Extenders", the "Better Beamer" and the more expensive "MagBeam". I use the Better Beamer which has a Fresnel lens that focuses the light with a beam big enough to light the frame for a 400 mm lens. The big advantages are that less light is wasted, less battery power is needed for each flash and the flash is effective at longer distances. In addition, the Better Beamer is relatively cheap ($40US plus shiping and tax).

Problem # 2 with using a flash at full power and wanting to flash fairly often is the drain on battery power. I resurrected my old Quantum battery pack from the days when I did news and commercial photography.

The pack will allow my flashes to recycle every couple of seconds at full power. It worked well in the days of Ni-Cad batteries, but with today's higher capacity NIMH batteries it really isn't that necessary. Besides, the 600 mm lens and tripod already weigh enough so, it stays home these days.

*"Better Beamer"*

Problem # 3 is the issue of how to mount the flash. The hot shoe is good enough but if you want, you can get a flash extension arm that attaches to the plate that holds your lens to the tripod. This makes the light a little less flat than with it on the hot shoe. Wimberley, Really Right Stuff and others make these. (Image shows RRS 91-B bracket, replaced by FR-91-QR.)

But all is not smelling roses in the land of telephoto flash. The Better Beamer does have a nasty nickname, the Better Burner. If you accidentally aim your Better Beamer lens towards the sun, it will conveniently and quickly try to burn holes in all manner of things. My flash has several scorch marks on it. So, be careful of your eyes and anything else that might melt or burn.

*"Better Beamer Mounted"*

Two other issues may emerge after years of use. The Fresnel lens may crack but it is replaceable. The Velcro band securing the arms may lose its grip but can be replaced. They are sized for specific flash units so you need to get the correct one.

That's the telephoto part, but is it a one trick pony? The answer is no. Get some translucent plastic, cut to the same size as the Fresnel lens and attach some appropriate Velcro. You now have a small soft box suitable for your close-up photography. My first experiments with this were not too successful; old plastic milk jugs have a yellow tint so look around for some plastic that gives you the right amount of diffusion and colour.

For shooting birds the usual rules apply for exposure. TTL exposure works for me. Give it a try. You might want to give about a -1 stop exposure adjustment with the flash as you would normally do for fill flash.

One nice effect, best in lower light conditions is to use a lower shutter speed and allow a bit of subject movement while the flash will freeze the action. Enjoy taking telephoto flash photos of your nature subjects and don't burn your flash.

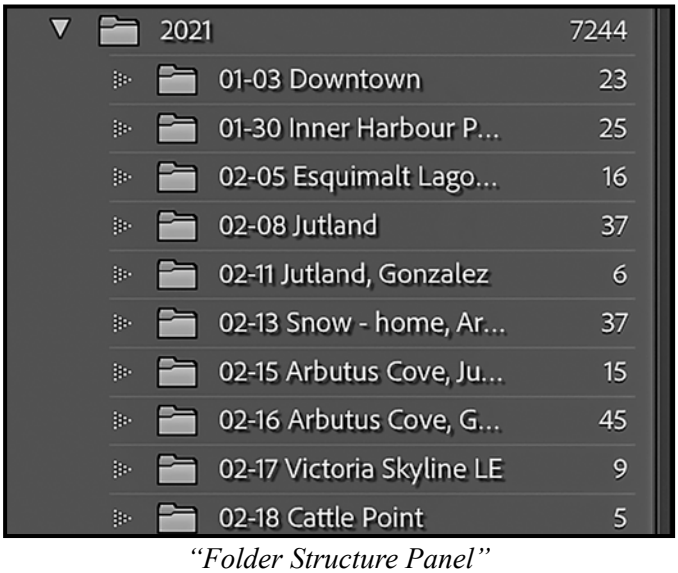
# Where are my Images in Lightroom?

*by Cindy Stephenson*

Can you easily find all of the photos you've taken with your macro lens? Do you know what focal length you use the most with your zoom lenses? The ability to catalog, filter, rate and sort your digital images is important and useful in order for you to stay organized and on top of things.

Fortunately, programs such as Lightroom make that fairly easy to do and I'll briefly discuss these in this article. In addition, I'd like to cover some best practices that you should follow up front.

Firstly, ensure that all of your digital images are in a dedicated place on your computer, rather than in different locations. Doing this may take a bit of time but it's worth doing and will make backing them up and future imports very easy. I recommend creating a master folder called "My Photos Go Here" or "My Images". Within that master folder create as many sub-folders as you need to stay organized.

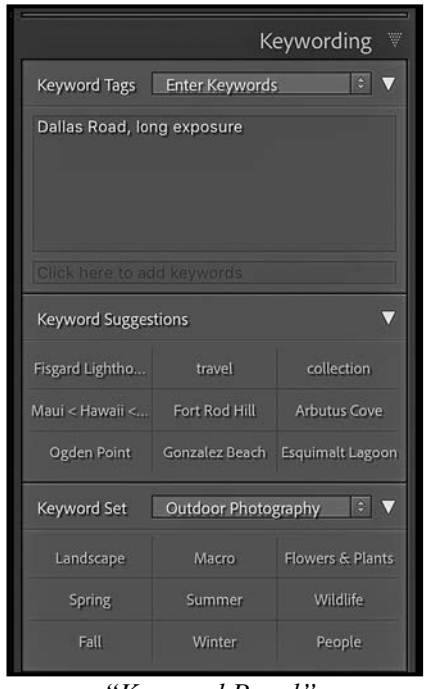



*"Folder Structure Panel"*

Each image should have a unique file name. Your camera assigns a file number to each image such as "_DSF5956.RAF". Over time, the number will start repeating itself. You want to avoid this since you'll end up with duplicates. It's a good idea to rename your images either on import or once you've gone through them and deleted the rejects. Lightroom provides different naming options such as Date-Filename or Date-Event-Sequence and you can quickly rename your entire folder. As well as having your images in a designated location you want to organize them in a way that suits how you like to work. Options include organizing your images by date or by discrete categories (e.g., travel, family, events, sports, landscape, people, miscellaneous). If you organize by category, make sure your images are going only in one category. I organize my images by date and beside each date, I include 2-3 words to describe the event but I also use collections extensively to create virtual groupings, such as travel, events and photo projects. Using collections in this way avoids creating duplicates of your images.

Finally, it's important to regularly back up your images to a separate external drive and preferably to an additional location that is off site. Companies such as Backblaze will backup your images to the Cloud. I do that and it gives me peace of mind.

Now that you've taken care of the basics, we'll look at how programs such as Lightroom make it easy to find a specific image using flags, stars, colour labels, keywords and filtering. When you import an image into Lightroom it creates a catalog entry and stores information about the image (metadata). It includes date and exposure information. When you subsequently add rating stars and keywords, Lightroom updates this catalog entry. Since each entry is only a small text file, Lightroom can filter your entire catalog and retrieve specific images very quickly, within a few seconds.




*"Keyword Panel"*

**Keywords:** It is good to get in the habit of adding keywords to your images when you first bring them into Lightroom. Once you start adding keywords, Lightroom is very intuitive and will create suggestions based on words you've recently used. Use the keywords function generously in order to find images easily.

You can also create keyword sets for different genres of photography. If you enjoy bird photography, for example, you could create a keyword set for the most frequent types of birds you photograph. Similarly for flowers and other genres.

Then, when it comes time to keyword, you open up the keyword set and click on the keyword rather than typing it in each time (and risking typos). Since the purpose of keywords is to be able to retrieve images later based on specific keywords, keep that in mind when you are deciding what keywords to use.

**Rating stars and pick/reject flags:** These can come in handy when reviewing your images from a shoot and identifying those that have potential. In Lightroom this is done in the Library module. An image can be given up to five stars by hitting the corresponding number sign on your keyboard.

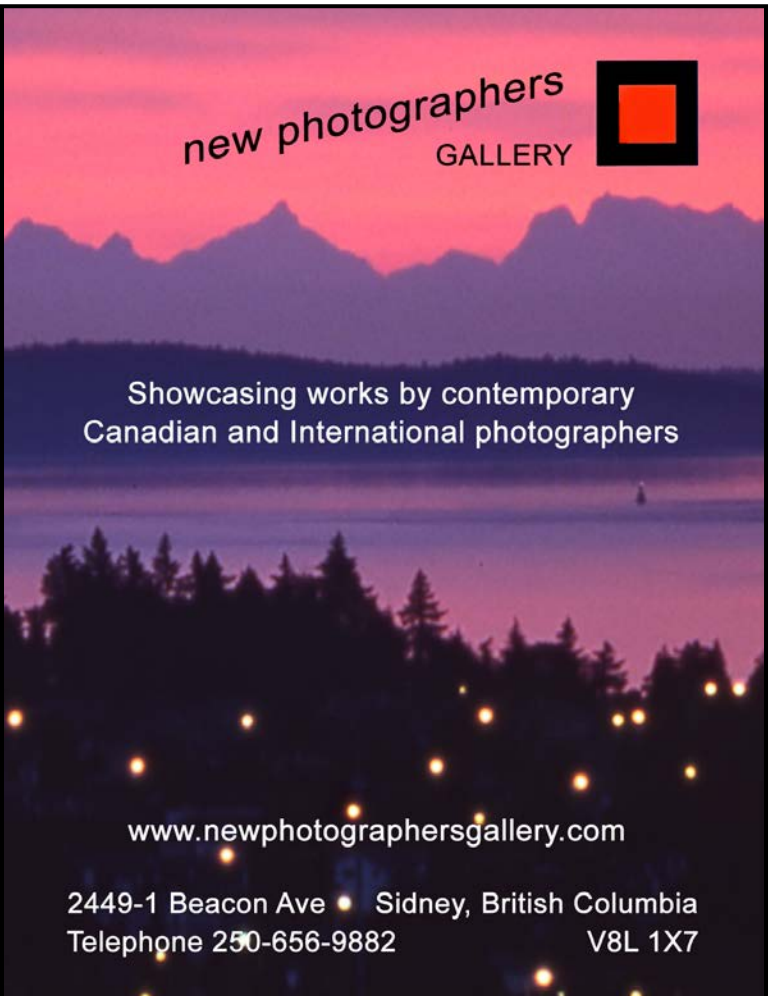
For example, if an image rates three stars, hit the number 3. To reset it to zero stars, hit 0. Pick and reject flags work in a similar fashion. The shortcut for the pick flag is the letter “p” and for the reject flag it is the letter “x”. If you change your mind on either, type “u”. Shortcuts really help the workflow to feel more pleasant and efficient. You must be in Grid view to set multiple images.

If you want to see just your rated images or just your picks within a particular folder, go to “Sort” in the toolbar and open up Sort Criteria.

**Colour Labels:** Just as you can assign stars or flags to your images, you can also add colour labels. In Lightroom, stars, flags and colour labels are located in the tool bar within the Library module. Keying in 6 to 9 adds a colour label.

**Filtering:** Programs such as Lightroom also come with a high-level search function that lets you search for specific images based on the search criteria you set within one folder or across your entire catalog. You can filter on just about any of the metadata associated with your photo.

I’ve mentioned the importance of backing up your images. It’s also important to regularly back up your catalog. If you don’t and your catalog becomes corrupt, you will lose all of the work you have done on the photos in your catalog (such as your ratings, keywords, and any edits you have made to your image from within the Develop module). You can set up a backup plan from within Catalog Settings for Lightroom to prompt you to back up your catalog. Then you can rest easy knowing you have a backup.



# How I Did It

## Nuts to Pumpkins

*by Marilyn Callahan*

This year I wanted to create a new rendition of the fall pumpkin craze that peaks around Halloween. Previous efforts at Michell's pumpkin patch, while full of harvest colours, seemed a bit mundane.

My new iPhone 12 has a great camera for close-ups and the many store displays around town gave me ample opportunities to try it out. Mind you, hovering over the centrepieces at the local florist required some explanation to the staff. No, I wasn't going to copy their designs instead of buying one of their own creations. It was all about the photo.

I gave my selected image a tune up in SnapSeed and used the portrait option to darken the perimeters and provide more contrast. I then turned to one of my favourites, the PhotoViva app, which is perfect for turning reality into abstract, particularly using the liquefy option.

It is great fun taking a rather plain image and melting it in many different ways using the two warp sliders. You can manoeuvre a close-up such as my "Nuts to Pumpkins" image into some weird and wonderful compositions or into tiny recurring patterns and lots more. It even opens new possibilities if you save the image and then liquefy it again.

I find images with lots of curvy lines work best in liquefy. But honestly, even a skyscraper can turn into a graceful swirl of shapes. While I didn't take this image further, I have tried adding layers and effects with other apps such as such Distressed FX+.

## Floating Leaf

*by Geof Squarok*

For many years the Saltspring Apple Festival has been one of our favourite fall day trips. This is a perfect excuse to visit apple orchards, interesting farms and explore the venues that make Saltspring so unique.

Beddis Castle and Orchard is one place that we hope is always on the tour with lots of interesting features and plenty of things to photograph.

Amongst the many fruit trees Danielle spotted a small pool of water with a golden American Beech leaf floating on the surface. By itself, it didn't make a great image but, upon walking around the pool, I could not only see a reflection of the trees above, but also that of the blue sky. The lighting was now perfect as it had been cloudy for most of the morning.

I positioned my tripod so that the camera was directly above the pool. I liked the way the surface tension surrounding the leaf seemed to add another dimension. With no air movement the leaf stayed in just one spot. I decided to use my 24-105 mm kit lens extended to 105 mm. This allowed me to focus solely on the leaf.

I was shooting in manual mode, using a cable release and 1/90$^{th}$ second shutter speed. Because of the shade from above I set the ISO at 800 with an aperture of f11 for greater depth of field.

I also tried several different exposures, bracketing each shot (four images) until I felt one of the set might yield a decent image.

I then used Photo Merge to create an HDR image with some post-processing in Lightroom until I was able to produce this perfect fall image.

It had its own grace.

## Ross Bay Cemetery

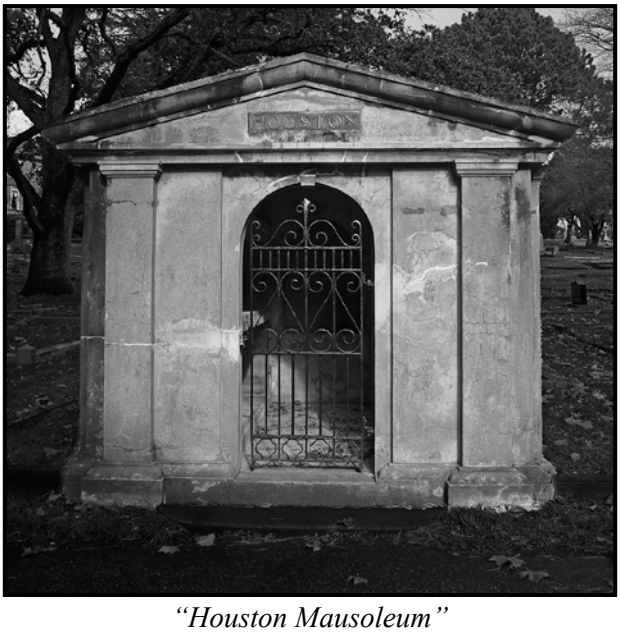
*by James Dies*

You would not normally think of a cemetery as an interesting place to shoot but sometimes that's not the case, especially the Victorian-style Ross Bay Cemetery with its long and interesting history. By studying the various headstones, you are studying the history of Victoria. First opened in 1872, the 11.7 ha (27.4 acres) cemetery was named after Isabella Mainville Ross, the first registered woman landowner in BC. That is an even more remarkable accomplishment as she was Metis. She is buried somewhere in the cemetery with an epitaph. It's a challenge to find her headstone. (*bit.ly/3o7o1HN*)

An even more remarkable story is that of Nancy Davis Lester born in New Jersey in 1810 who died in Victoria in 1892. She was a black woman who emigrated to Victoria to escape slavery, oppression and bigotry in California. Her history is a fascinating one (*bit.ly/31k68g9*).

Ross Bay was the burial ground of early Victoria's elite and it contains numerous elaborate mausoleums and tall pillar monuments. I like photographing these artifacts as they convey a feeling of a lost time. A lot of the old graves have black wrought iron fences around their plots in various states of disrepair. They have a Gothic feel to them and time has softened their features. I like the textures on those old tombs.

The oak and maple trees have grown tall around the tombstones and they cast stark shadows against them in the fall and winter after the leaves have fallen. The fallen leaves also make for some interesting shots amongst the headstones and artifacts. The low light angle and the bare trees at this time of the year also help to convey an eerie feeling making for some interesting shots. For a cemetery as old as Ross Bay there are sometimes surprises with avant-guard or abstract sculptures put up by loving ancestors. They are quite a contrast to the ancient feeling of the cemetery. Someone with Photoshop skills could have a great time in post-production on these images.




*"Houston Mausoleum"*

*"Contemporary Headstone"*

The cemetery overlooks Ross Bay. Sometimes a good shot of the cemetery with the ocean in the background is possible depending on the light. It just adds to the atmosphere of the place. Cross over the seawall and walk along the beach from which there is a good view of the Trial Island Lighthouse. It is an easy walk to Clover Point where there are always kite fliers, paragliders and wind-surfers to make even more interesting photographs. The footpaths in the cemetery are easy and flat, but you have to avoid protruding tree-roots.

Unfortunately parking in the area is a pain. There is no parking lot and there are usually cars parked along the surrounding streets. In the south-west corner of the cemetery at Memorial Crescent and Dallas Road there are public washrooms that are open most of the time.

After you have finished shooting for the day and are thirsty and hungry, why don't you drop into the Ross Bay Pub in the Fairfield Village Shopping Centre, across the road from the cemetery for a meal? It is a good way to relax and re-fuel after a morning shoot and to reflect on your photographic adventure.

# Lighting Setup

*by Stephen Ban*

One of the basic concepts in photography is the exposure triangle, comprising ISO (or film speed), shutter speed, and aperture. Some people find the exposure triangle useful while others find it confusing but the bottom line is that you can achieve the same exposure through an infinite combination of these three parameters. Now we have to introduce a fourth variable: flash. Artificial light can be used to enhance all types of photography, from landscapes to wildlife, but this article will focus on using flash to enhance portraiture.

As I've written in previous articles, many people (myself included) become disenchanted with flash because the only way they've ever experienced it is with an on-camera flash and the results are often disappointing if not outright garish. In a pinch, on-camera flash can save an otherwise impossible shot and it is possible to have on-camera flash actually look good but, if you have the option, off-camera flash is the way to go because of how much control it gives you over light and shadow.

*"Rembrandt"*

The first thing to understand is the lighting ratio. This is the ratio of the key light to the fill light. The key light is your main source of light on the subject (i.e. casting the shadows), whereas the fill light is the light that fills in the shadows. Since the highlights will be lit by both the key light and the fill light, it is common practice to calculate the ratio as the amount of light from the key light plus the amount of fill light to the fill light alone. There

*"Split"*

is a related concept called the power ratio which refers only to the brightness ratio of each light. Some people use these terms interchangeably which can be confusing. For the lighting ratio, if the key light is twice as bright as the fill light, then the lighting ratio is 3:1 (i.e. 2+1:1, but the power ratio is 2:1, see the table for clarification).

| Fill light Relative to Main | Power Ratio | Light Ratio | Total Light | Fill % | Over Exp* |
|---|---|---|---|---|---|
| 0 stops, 0 EV | 1:1 | 2:1 | 200% | 50% | 1 EV |
| -1 stop, -1 EV | 2:1 | 3:1 | 150% | 33% | 0.58 EV |
| -1.5 stops, -1.5 EV | 3:1 | 4:1 | 135% | 26% | 0.43 EV |
| -2 stops, -2 EV | 4:1 | 5:1 | 125% | 20% | 0.32 EV |
| -3 stops, -3 EV | 8:1 | 9:1 | 113% | 11% | 0.17 EV |
| -4 stops, -4 EV | 16:1 | 17:1 | 106% | 5.9% | 0.09 EV |

**How much the sum of the two lights exceeds the brightest light.*

The lighting ratio dictates how much contrast there is in the image. In portrait photography typical lighting ratios range from a "flat" 1:1 ratio (the key light is the same brightness as the fill light) to a harsher 4:1 (two f-stops) ratio. Lower lighting ratios are recommended for subjects that can't sit still since you want to ensure that they are evenly lit regardless of their position. In portraits where you want a "feminine" feel they are often lit with a 2:1 lighting ratio to smooth skin features. For more "masculine" or dramatic portraits higher lighting ratios of 3:1 or 4:1 are appropriate. Black-and-white portraits will often

benefit from these higher lighting ratios to enhance the contrast and show more facial details.

Secondly, the key to understanding flash is that shutter speed has no effect on flash exposure. All cameras with a conventional (i.e. mechanical) shutter will have a maximum flash sync speed that is typically either 1/200th sec or 1/250th sec. If you attempt to shoot at a faster shutter speed than this you will get an ugly black bar across your frame. What you've done is effectively taken a picture of the second curtain of your shutter moving across your sensor because, at high shutter speeds, your whole sensor is never fully uncovered by the shutter curtains. There is a way around this which we will discuss in a future article. The point is that the duration of the flash is essentially invariant so, it doesn't matter whether your shutter is open for 1/200th second or 30 seconds, you will capture exactly the same amount of light from the flash.

ISO, of course, will affect the exposure of your entire image. Aperture will too but its effect on flash exposure is more pronounced. This has all been a long way of getting to the point that the primary way of altering the apparent influence of your flash in camera is to change your aperture: smaller f-stop (larger aperture) equals brighter flash. Of course, the two other ways to alter flash exposure are changing the power level of the flash or by moving it closer or further from your subject.

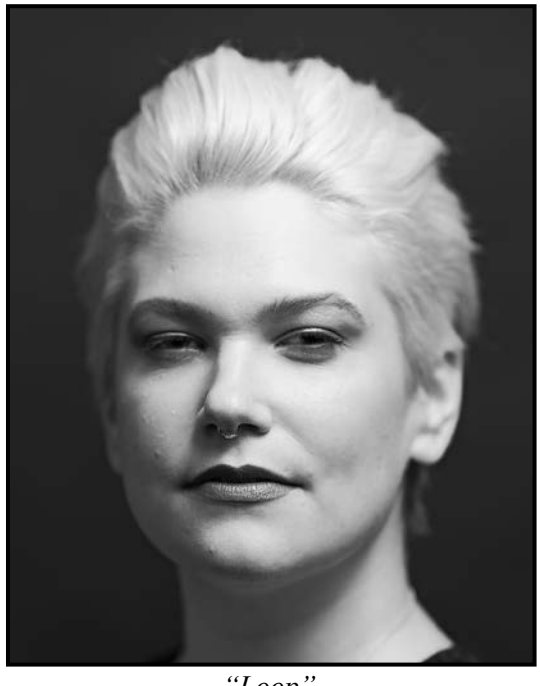
*"Broad"*

You might think that creating great artificial light portraits requires a lot of equipment but, truthfully, you can create very elegant looks using only a single speedlight or strobe and a modifier. Let's take a look at what you can do with a single light:

*"Paramount"*

1. Rembrandt: 45° to one side and from above.
2. Split light: light 90° to the side.
3. Broad light: subject faces away from the light, shoot from the lit side.
4. Paramount/butterfly: light directly above the camera.
5. Loop light: light lower than Rembrandt, less shadow.

This can be done with a single speedlight, an umbrella and a light stand. Refer to my previous article (January 2021) about off-camera flash for remote trigger or wait for an upcoming article where I will discuss that aspect.



*"Loop"*

# Beginner's Corner: Tonal Values

*by Joseph Finkleman*

We see in colour. That is the good news. The bad news is that we see in colour. It is very difficult for us to see in black and white and yet the bulk of a photograph is determined by its tonal values, which can also be reasonably called black and white.

When the camera processes the image to produce a JPEG file, it has no way of knowing how to process for the tonal values that are not pure black or pure white. It can process for colour fairly well but it does a poor job of processing for the contrast between the middle tones, ranging from black with detail all the way up to white with detail.

This is not a contrast problem per se, but rather a clearer distinction from black with detail, to dark, dark grey with detail, to dark grey with detail, to light grey with detail, all the way to white but with detail, etc. If you think of tonal values being represented in ten steps, black being value 1 and white being value 10, then everything between value 2 (black with detail) to value 9 (white with detail) are the middle tones; it is here where the bulk of the photograph is represented.

Film, analogue photography, gave us clear separations of tonal value for free while we had to work very hard to get dynamic range. In digital photography we can get scads of dynamic range while we have to work for middle tone contrast.

There is no app nor easy way to just get these tonal separations. The easiest program I know of is Lightroom. It is in the Clarity slider that we get middle tone contrast. It is not perfect, but it is very, very close. But never exceed 70 on the clarity slider.

The first part of the problem is that before we even pick up the camera we have to train our eyes and brain to see in black and white. I have two suggestions to help you do this.

As an exercise to start training your eye to see in black and white, photograph one hundred shadows, with no two being alike. If one is diligent this will take but two or three days. It is actually best to do a little each day and sit with the results each time to let them sink in.

We tend not to see most shadows in and of themselves. We usually see them as part of what caused the shadow but, in photographing shadows, we are forced to consider the darkest of the middle tones and the lightest of the middle tones.

Also consider that an image is made up of planes and those planes are defined by the dark and the light. In fact, texture is strictly defined by highlights and shadows which is why crossing light is such a powerful tool to use.

My ideal is that, for one whole year, just dedicate yourself to black and white, shooting no colour at all. The best way to do that is to create a raw capture and convert it to black and white. The DXO NIK Collection software is a very good and easy program to use although the very best way is to learn Photoshop and convert the image in that program.

The next best way to do this is to simply turn your camera settings to display in monochrome and shoot black and white JPEGs. It is not an ideal solution, but it is fine for this particular purpose.

The purpose is to train yourself to see in black and white. It does not work so well if you are bouncing around back and forth from colour to black and white. You really need to just stick with it until the light bulb goes on and the "aha" moment occurs.

*"Raw Tonal Values"*

*"Processed for Tonal Values"*

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