Close-Up

VictoriaCameraClub.ca

VCC

"Chinatown, Singapore" by Peter Koelbleitner

Victoria Camera Club

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

Events

We hold a number of events including:

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

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

Membership

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

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

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

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Close-Up is the magazine of the Victoria Camera Club.

Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7. Editor, Richard James, e-mail to *editor@victoriacameraclub.ca* for submissions or to advertise in *Close-Up*. Deadline for submissions for the November 2019 issue is October 1st 2019.

For additional information: please contact:

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What's Inside

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

Calendar

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

September 5ᵗʰ: Competition Night. The theme competition is "At the Beach." The deadline for submissions is September 5ᵗʰ.

September 11²ʰ: Presentation Night. Our guest speaker is Mike Byrne who will show his Nature and Wildlife images made while on his travels to compelling destinations worldwide.

September 19ᵗʰ: Members' Night. Presentation of members' images, field trip slide shows, prints or short technical topics.

October 3ʳᵈ: Competition Night. The theme competition is "Signs/Letters/Numbers." The deadline for submissions is October 3ʳᵈ. The September competition images will be shown.

October 10ᵗʰ: Presentation Night. Our guest speaker is Mike Sroka who will present his Snowbird (431 Squadron RCAF) photography and other projects.

October 17ᵗʰ: Members' Night. Presentation of members' images, field trip slide shows, prints or short technical topics.

Workshop Highlights: Creative Work and Compositing.

Field Trip Highlights: Tofino weekend and Fall Colours.

Cover Image: "Chinatown, Singapore" by Peter Koelbleitner. When you read my Member Profile on page 12, you will notice that I love to travel and combine it with my photography hobby. Singapore is a city that I always enjoy visiting. One of the attractions for me is to see the various cultures peacefully living next to each other. There is Little India, Arab Street and Chinatown, where the cover photo was taken. In these parts of town, you may see people dressed in their traditional costumes, visit Hindu or Buddhist temples, or an Arab Mosque as well as sampling their traditional food from street vendors, in restaurants or in coffee shops. We visited Chinatown just before the Chinese New Year and were rewarded with a multitude of red lanterns throughout this quarter. If you are looking for colour, variety and great food in a safe environment, this city is hard to beat.

President's Message

There is much to celebrate this fall. We are so lucky to be celebrating our 75ᵗʰ year as a Club. Thank you to all our longstanding and new members for supporting the Club. Without a doubt the collaboration of the volunteers and Club members has made this Club the wonderful community that it is today.

This historic milestone is only one of many accolades that the Victoria Camera Club has been honored to receive. Once again *Close-Up* came in first place in the large club category in the PSA Newsletter Competition with the Sept/Oct 2018 issue. Huge congratulations are owed to the writers and the *Close-Up* team of nine members, led by Richard James, for their contributions. Our website also received an Honourable Mention in the PSA 2019 Website Content Competition. Thank you to our Webmasters Steve Jakes and Richard Letourneau and their team. We also need to give a big thank you to Steve Jakes who has led the website team for the last five years. He leaves our website in good hands with our new Webmaster Richard Letourneau and his team.

I am proud to honour not only our Club but also our talented members who continue to impress me and everyone with their stunning images. Congratulations to Steve Smith who won 1ˢᵗ place and Best in Show at the Red River Exhibition Photo Salon in Winnipeg, MB, for his image "The Wrestlers". Kim Smith and Leah Grey also received Honourable Mentions. They were competing with photographers from across Canada and we are so proud of their achievement. Congratulations also to Suzanne Huot who won an Honourable mention for her image "Isle Bonaventure Gannets Bonding" in the CAPA "Canada: My Country" competition. Her image will be displayed at the National Museum of Photography in Drummondville, Quebec between January 7ᵗʰ and March 29ᵗʰ 2020 along with 39 other images. This is an amazing triumph.

We are so lucky at the Victoria Camera Club to have such amazing photographers who teach us about this art that we all enjoy. Our Camera Club also benefits from a large and diverse group of volunteers. I want to thank you, the volunteers who arrange field trips and presenting workshops, for bringing our Club to its 75ᵗʰ year in shining glory. You are the stars of the show and we are all so thankful for you. If anyone is interested in volunteering this year and becoming part of this lovely tradition, I encourage you to reach out. Everyone has skills and talents to contribute and I hope you consider joining our diverse cohort of volunteers.

Teri VanWell - President

On Photography

by Rea Casey

Just the other day I contemplated setting up a tripod in my kitchen sink. I had noticed a group of chickadees taking turns splashing about in the birdbath located directly opposite the window. Only a couple of days before, I had nearly driven off the Pat Bay highway craning my neck to view the raptor that has taken to roosting on one of the light standards over the highway. Rarely a day goes by that I don't marvel at the light or see a noteworthy image.

Always a keen observer of the world around me, I have become even more aware of my surroundings. This omnipresent willingness to notice is directly attributable to my interest in photography.

"Double Daisy"

I was studying Freeman Patterson's work and decided to try in-camera double exposure and then Topaz Impressions in post-production. The result was a double exposure: still daisies and camera blur with an impressionistic rendering. To me, an endearing combination that the judges didn't see!

A couple of years ago, I started entering my photographs in Club competitions. It is in this venue that one develops a thick skin as we place our work before our peers and encourage their judgement of our "art". It has been a humbling experience at times, but it has also opened my eyes to photography as artwork. This has been the greatest blessing and curse that has come from my hobby.

On the one hand, judges' comments have opened up new photographic capabilities and the wonders of post-production and art. On the other hand, it is no longer good enough to just take a photograph. One must be mindful of all the technical aspects of photography. One must search for the "Wow" factor and then spend time in post-production if one is to create an art-worthy image. There are times when I mourn the loss of that beginner's naivety.

Walk down the causeway in Victoria and as you make your way through the selfie sticks you can't help but note that photography is part of the travel experience.

I believe that at least half of the fun of travel is in the planning and I research a lot for my trips. Recently added to my planning is photographic opportunities. I actively look at the photographs that others have taken and sometimes I plan to visit the same places to see what others have seen or to put my own spin on the place, to get something different.

"Venice Night Scene"

I had seen numerous photographs taken from the Academia Bridge in Venice at night and was keen to get the same shot on a recent visit. A perfect blue-light evening came. The ambiance was great with people coming and going, activity on the canal and lights gently illuminating the canal.

I venture out more at night and in the early morning to catch the scenery without tourists and in beautiful light. While I haven't yet gone to a place just for the photographic opportunities it presents, I know that taking travel photos with intention is important.

Has photography changed my life? Not really. However, it has opened my eyes and has provided me with many hours of fascination and learning. It really has taken me to a world where I can be lost in the pure joy of making my own art.

Camera Rotation

by Vanessa MacDonald

Camera rotation is a type of kinetic photography where the lights and scene stay still but the camera itself is rotated. The scene is then exposed multiple times in a single frame to produce an abstract final image.

This technique has quickly become a trend within light painting communities as an add-on technique for creative light painting as well as a stand-alone method for creating abstract or altered reality images. It generates dazzling geometric shapes and vortex-like radial patterns. If you want to check out more examples of this photographic trend, head to the Facebook Page "Camera Rotation and Kinetic Photography" or the Camera Rotation group on Flickr. If you are looking for a new photographic challenge this is a great technique to explore, especially if you enjoy low light and night photography. But be forewarned A lot of patience and trial and error is required to get it right!

"Blue Bridge" (12 Point Rotation)

Upon first glance many might think that these kinds of images are simply generated with Photoshop or other software. While it would certainly be possible to do it that way, I am going to talk through the process of how to do it within a single frame, entirely in-camera.

What Equipment Do You Need?

To get started with camera rotation you need a few pieces of equipment which can be purchased inexpensively on Amazon. The main items I use are a tripod, cable release or shutter remote, a L-bracket and an indexing rotator. The indexing rotator that I prefer is the Andoer DH-50 (which has pre-set stops). I had originally started out with a regular indexing rotator (for panoramic photography). It works too but you will need a levelling

"Equipment and Setup"

app on your phone to ensure that each turn of the camera is by exactly the same increment. Your camera is secured across the long edge of the L-bracket with the L-bracket mounted in the Arca-Swiss clamp of the indexing rotator. The lens axis must be aligned with the center of the rotator. This set-up allows you to smoothly rotate your camera 360 degrees around the lens axis to produce a variety of creative effects.
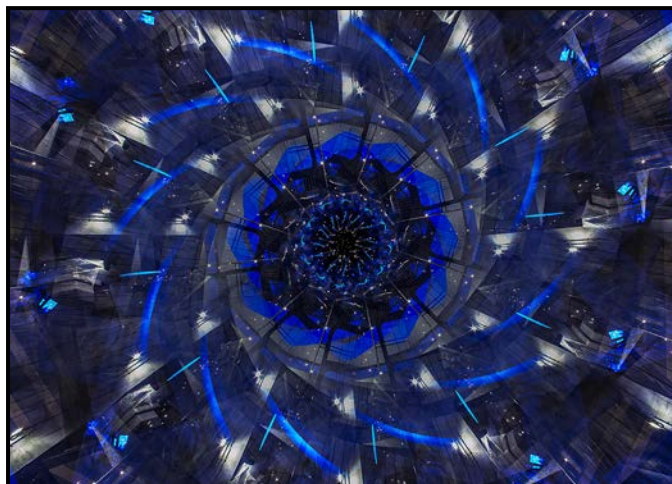
Find your Scene

Once your camera is set up, with the cable release or shutter remote attached, you will need to choose your scene. This part is highly experimental so try to keep in mind that sometimes dull or ordinary features could look unexpectedly amazing once rotated and exposed multiple times. Elements to look for might include features of the urban landscape, like bridges or architecture. The goal is to find a lighted object or area surrounded by mostly dark space. You don't want the frame to be too full of lights, otherwise the whole thing will just be a blown-out mess once you have done all of the rotations.

Camera Settings and Exposure

Your camera must be set in Bulb mode, where adjustments are made to your aperture and ISO only. The reason for using Bulb is that once you open your shutter and lock it open, you will need both hands free to rotate the camera and to do lens capping/uncapping in between each rotation. I always run test exposures first with the aim of finding settings that will keep exposure time in the 2-4 second range. Aim for an exposure time that underexposes the scene, because once the elements start overlapping it can give areas that are blown-out.

Rotation

You need to decide how many rotation steps you are going to do. I tend to like the look of 5-point or 12-point

*"Inner Harbour" (Scene Before Rotation)*

shapes. For a 12-point shape, the math is 360 degrees /12 = 30 degrees for each incremental turn. The beauty of using the Andoer DH-50 indexing rotator is that there are pre-set stops which you can adjust depending on how many degrees you want the camera to turn each time. These pre-sets are limited to even numbers only. So that means that some shapes aren't possible e.g. 5- or 7-pointed shapes aren't possible. For those shapes you will need a regular indexing rotator combined with a levelling app on your phone. This process is far more time-consuming and finicky but the results can be worth the effort.
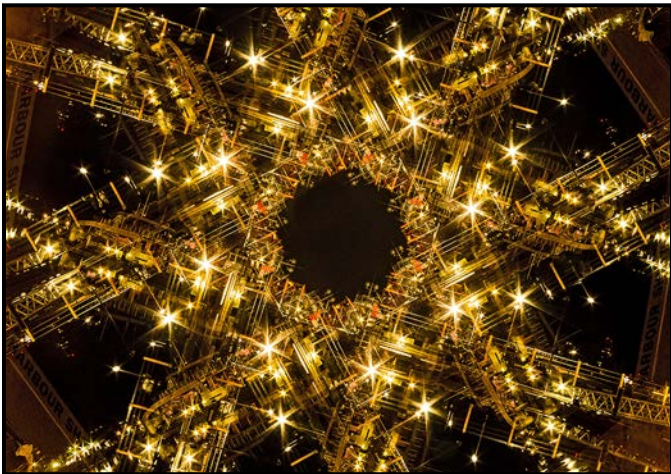
"Inner Harbour" (Scene After Rotation)

Exposure Method

Once you have your scene and desired settings, release the shutter and lock it in the "open" position while your lens cap is still attached. Remove the lens cap and let it hover right in front of the lens for a few seconds. This allows the camera vibrations to settle before letting any light hit the sensor, thus preventing motion blur. Swiftly move the lens cap away and count 4 seconds (or however many you decide you are going to expose for). Replace the lens cap quickly when the count is done. Turn your camera by the predetermined number of degrees.
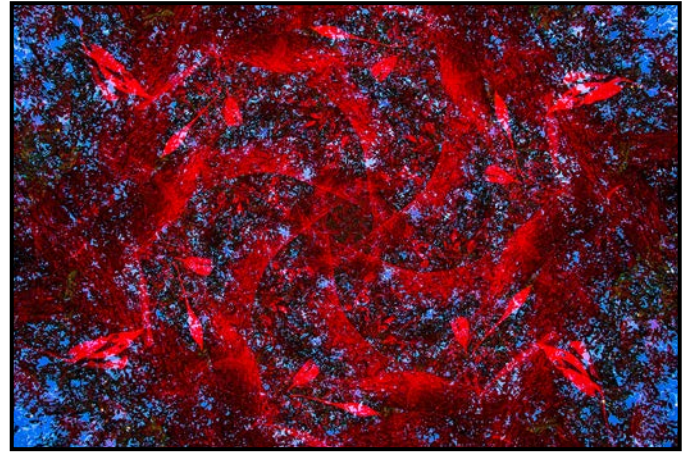
" Butchart Gardens Botanicals" (6 Point Rotation)

Repeat this process of turning the camera and lens uncapping/capping until your camera is back to the original position where you started, with the lens cap on. Switch off your cable release or shutter remote to close the shutter. The final image reveal is always a fun surprise on your LCD screen.

In your experimentation process, I recommend mixing it up and trying random rotation patterns (with no preset angle) or try some incomplete rotations (where you don't complete the full 360 degrees e.g. 7 out of 12 increments complete).
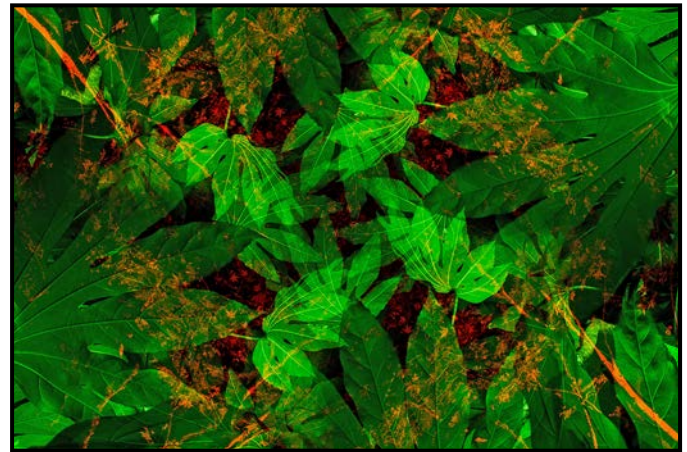
" Butchart Gardens Botanicals" (4 Point Rotation)

Alternate Techniques

If your camera has a Multiple Exposure mode then you can try this as an alternative to lens capping. However, the number of rotations you can merge may be limited, depending on your camera. Another possibility is to take multiple separate exposures for each rotation and then merge them later in Photoshop. The advantage of this is that you can modify the way the layers merge. On the downside, this strategy takes longer, and you won't see the final result until you get home so there's no option to recompose or make adjustments at the time of shooting.

Creative Travel Images

by Penny Codding

Focusing on the feelings evoked by the places that I visit helps me create work that best captures the essence of those locations. When traveling, in addition to making images of the scenery, people and buildings, I also record context, e.g. shells, maps, buoys, tools, and signs as images that I can use to recall a place. Here are three creative pieces that I made after recent trips, my reaction to each place and how I expressed that.

On a Club trip to Hornby Island, I was directed to an aging beach house and boat that were down a path lined with moon snail shells and past a sign that said, "Welcome to the edge of forever".

The house and boat that looked like "forever" was a good description of how long they had been on the beach. I was reminded of the Haida tradition of allowing their old, fallen totem poles to disintegrate until the wood returned to the earth. I created the image titled "Beyond the Edge" to communicate both the disintegration of the house and boat and how the forest and beach were reclaiming the space. I converted the image to sepia using NIK/DxO Silver Efex Pro 2 and partially masked that conversion for the forest, to communicate how it infringed on the building and, for the faded red band on the boat, to distinguish the boat from the house. To represent the particular nature of this beach, I put a moon snail image on a layer with reduced opacity. Two texture layers were added. One is an image of a knobbly tree bark to enhance the roughness and decay of the structures. The other, an image of a yellowing blank page of an old book, serves to harmonize the layers. To enhance the aged look of the image, I added a faded-edge interior frame using a very low opacity white border with interior black stroke.
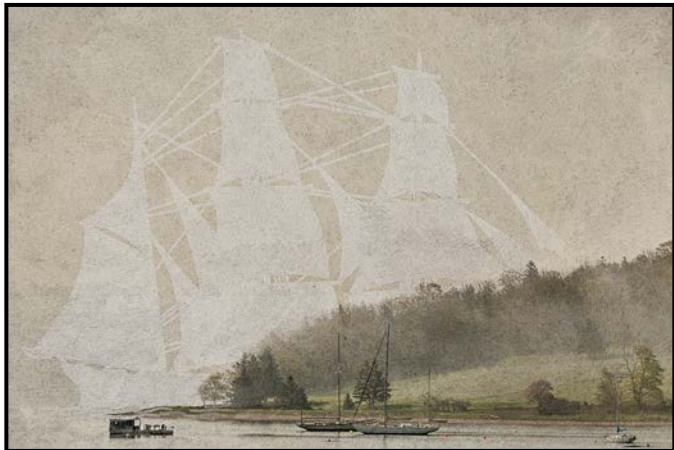

"Beyond the Edge"

On my first trip to Nova Scotia I became intrigued by the sailing history of the East Coast. In Lunenburg, the home of the Bluenose II and other tall ships, the ghosts of sailors, privateers, original settlers and sailing vessels seemed to infuse the place. To add to the atmosphere of the place, most of my visit was in foggy weather, the sky was white, and mist hung in the air. As I created the image titled "Sing of What is Past" I wanted to capture how prominent the past felt and to echo the majesty of the sailing era.

I took the base photograph of the Lunenburg harbour through the third-floor window of a Victorian B and B. It was a misty morning, so shooting through the old glass of the window added to the effect of the mist. To make the past visible, I added an image of a three-mast sailing ship on a separate layer. That image came from an iPhone photo of a silhouette print that was hanging in a museum in Yarmouth, NS. I inverted the original white silhouette and used the Divide blending mode to get the ghostly effect, adding a mask to make it appear that the ship was sailing behind the landform. The final two adjustments added texture to the featureless white sky and harmonized the layers. One layer is an image of textured painted paper and the other layer is an image of a used mesh teabag.

"The Weight of Centuries"

used the Pin Light blending mode and reduced opacity for the layer. The final layer shows the Iglesia de San Francisco de Asis (1572) of Cusco. All but one tower were removed from the layer with a mask.

For me, these images evoke the unique character of each place. The first image speaks to the impermanence of our structures and the constancy of the natural world. The second image speaks to the heritage that every sailor and visitor senses as they look out to sea. The third image speaks to the loss everyone experiences when cultures and skills are not preserved.

"Sing of What is Past"

On my visit to Perú I felt the impermanence of civilizations as I learned about the successive conquests of the Wari by the Inca and the Inca by the Spanish in Cusco. Sadly, each conqueror tried to eradicate the past by building on previous sacred sites. Ironically, the unique masonry methods of the Inca, which fitted huge stones together without mortar, assured that their work survived subsequent earthquakes better than the newer Spanish structures. I created the image titled, "The Weight of Centuries" to express the layers of history there. The base layer of the image is a photograph of the Inca stonework at the Sacsayhuamán citadel above Cusco. The next layer is an iPhone photo of an old map that shows how the Spanish depicted Perú. I

November Theme: Sports

by Judy Plummer

Sport is generally considered to be an individual or group activity that involves physical exertion and skill. It can be pursued for exercise or pleasure. We may think of the Olympic Sports but for the 2020 Summer Games six sports have been added so you might consider one of them. They are Baseball, Softball, Surfing, Karate, Skateboarding and Sport Climbing.

"Hockey" by Leah Gray

Sports are unpredictable, so plan your angle of view. If you know the sport you may be better at predicting the action and placing yourself in a better position. If you don't know the sport do a "trial run" to figure it out.

Your goal is to convey the essence of your chosen sport in a photograph. We are looking for a shot that tells a great story.

You can get information and suggestions for the best photographs on the Internet. You will find suggestions for the best lenses and suggested settings. Most suggest that you get off the pre-sets and go to manual, at least set the f-stop or shutter speed that you want.

Is your entry to the November Theme competition going to be an action shot, a celebration, a dejection, a shot of some of the stars at your sporting event or a rookie? If facial expressions are included, is there an emotion that has been captured? Or is your creation going to be of officials working the game or the fans celebrating the event? Are you going to freeze the frame or blur the motion?

Remember that post-production is your choice in the "Theme" category, so you can be as creative as you want. The deadline for the competition is November 7th.

Competition Guidelines Update

by Jill Turyk

Internal Competitions: For the 2019-2020 year the Internal Competitions Committee has made some changes to the *Competitions Guidelines* that are available on the website under the competitions tab. These changes are based on the committee's own observations as well as comments and suggestions from Club members.

Highlights include:

- **Nature and Wildlife.** We will now use the CAPA definitions of Nature and Wildlife. Previously, the Nature category included plants and landscapes, etc., while the Wildlife category included only wild animals. Now the Nature category includes landscapes, plants and animals, both wild and not wild, and the Wildlife category includes all plant and animal life that is wild. These will now alternate each month with three comps in each category.

- **Open.** This category now allows images of any subject deemed suitable for competitions. Images that qualify for other categories can now be submitted

- **People.** A new category has been created

External Competitions: We will be entering three external competitions in October. CAPA's "Lines and Curves" competition closes on October 4th. We encourage you to think of images with converging lines, curves, diagonal, horizontal, opposing diagonal lines, S-curves and vertical lines. The subject is Open. There are two themes, colour and monochrome. Remember that the January internal competition theme is "Leading Lines".

The second competition is the CAPA Nature/Wildlife that closes on October 18th. This year it is separated into four themes (Botanical, Landscape, Nature and Wildlife), so feel free to enter images in any of these themes.

The last competition of the month is Lion's Gate Celebration of Nature that closes on October 18th. Contrary to CAPA and VCC rules, you can manipulate, enhance, and modify your image as long as it does not significantly alter the original scene.

For full details and rules, please visit the VCC website. There is a direct link for each competition from the *Competition Summary Page.* All images should be 1400 x 1050 pixels for this year.

Please direct any questions about external comps to Leah Gray at *Extcomps@victoriacameraclub.ca*.

Member Portfolio: Peter Koelbleitner

Like so many of us, I had an early start in photography. I no longer remember who handed me my first camera, but I remember it being a commercially made pin-hole camera. It had just two controls: a spring-loaded shutter and a film advance knob. The negatives were 6 cm x 4.5 cm and, unfortunately, all suffered from a light leakage problem in one corner. Next came a box-type camera, which never was my favourite but was followed by my father's pre-war Rolleiflex. However, as this was a highly valued family heirloom, I was seldom allowed to take it outdoors.

"Rolleicord"

I was about fourteen when I was given my first 35 mm camera, a "Zorki", which is a Russian copy of a Leica rangefinder camera with a 50 mm lens. I used this camera for nearly 10 years. As I lived in Austria where film was expensive, I had the camera store load 35 mm movie film into my film cartridges.

In the mid 60s I moved to SLR's. This also started a period of print film and albums full of fading photos. At the time, photography for me meant the recording of many family events.

It was in the 80s that I switched to mostly slide film. I also started to travel quite a lot and learned to enjoy the act of taking photos for the sake of capturing images that caught my interest.

I still have over 10,000 slides that need to be reviewed and pared down into a more reasonable number to be scanned. I have started this process and being able to present a slide show based on scanned slides, from a 1986 trek in Nepal, encourages me to dig further into this pile of slides.

From this period stems one of my favourite photos that were shot in Nepal at the end of a twenty-four day trek. The warm early-morning light and the rising mist give it a painterly atmosphere.

"End of the Trek"

The year 2002 brought about another change, namely, my first digital camera, a Minolta Dimage X with all of 2 MP. This opened the door to post-processing. Picasa was my go-to tool and a new world in photography opened up for me. Today, about ten cameras later, I have a Nikon D850, Lightroom and DXO PhotoLab and the only limitations are my skill and imagination.

I tend to combine my photo hobby, which encompasses landscape, wildlife, architectural and street photography, with my love of travelling. I enjoy post-processing as it allows me to relive some of the moments of my trips and anchor them in my memory.

"Sea Lions"

In 2007 we went to the Galapagos Islands, a trip I had dreamed about for over ten years. While standing on the beach, among a group of sea lions, a pup hobbled over

and inspected my sandals. Not finding them of interest, it laid down next to what I assumed to be its mother and went to sleep. I took two steps forward and was able to take a shot straight down on the sleeping animals. This experience stays in my mind as the essence of a Galapagos visit where the animals see us as neither prey nor predator.

We were on a zodiac excursion, in Svalbard, Norway, cruising between small icebergs when I saw a triangular-shaped piece of ice, with a round hole in the centre, in full light with shadow behind it. The colours were amazing, and it is now my screen-saver.


"Hole in One"

Wildlife photography, with all its uncertainties, can also be very exciting and rewarding if the shot works. I got to love my 200-500 mm lens on a trip to Botswana. Most wildlife tends to ignore vehicles and when our jeep stopped to observe this female leopard, she did not seem to pay any attention to us but rather was fully attuned to any noise or movement in the surrounding grass.

"The Leopard"

Sometimes, I can combine architecture and street photography, which I feel can bring life to the image. One example would be this photo from Stone Town, Zanzibar, where I find the traditional dress of the woman contrasts nicely with the antennas in the background.
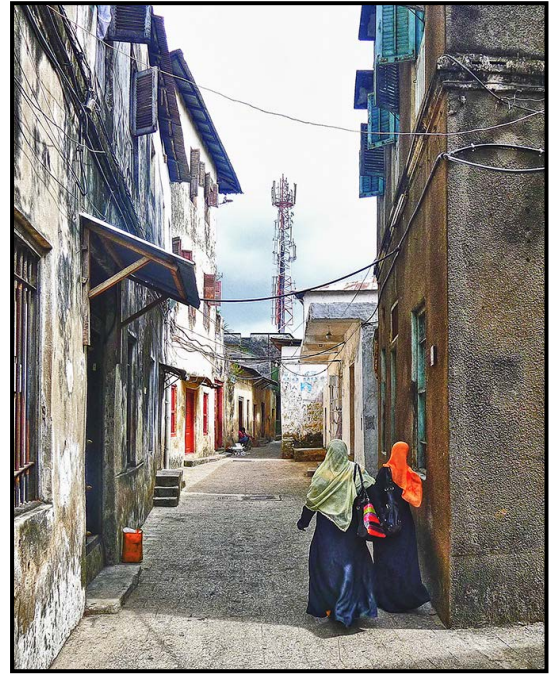
"Past and Future"

In the same category would be a photo recently taken in the Kyoto Central Station, where, I find, the image would be of less interest were it not for the solitary small figure in the background.

"Dwarfed"

When I look through my collection of images, it becomes quite obvious that most of them are either of nature or inanimate objects. Only a small number of them include people and even more rarely are the people the main focus of the image. Whenever people are the main subject of the image, I am the observer and not in any way engaged with them. I will generally have used a long lens and the subjects will not have been aware that they were being photographed.

I picked two images to show what I look for in my urban hunt for images. The first one taken in Tirana, Albania, shows a group of teenagers doing what they like to do anywhere in the world, interact and be happy. The late afternoon light helped.

"Youth"

The second image was taken at the Place de la Bourse in Bordeaux, France, where the square is periodically turned into a water-mirror nearly an acre in size. The mist sprays out between the flagstones and eventually covers the square with two centimetres of water. The mist tends to isolate individual groups of people and freezes them as if in a tableau.

I joined the Victoria Camera Club about four years ago and this has been a significant impetus in pushing me to improve my skills. The wide level of support being offered, to amateurs like me, is amazingly broad as it covers workshops, field trips, competitions and last but not least, friendly input from fellow members. Being exposed to the large number of images from fellow members and guests stimulates the imagination but also forces me to critically analyse my own work. There is always room for improvement and I do love challenges. I am already looking forward to the start of the 2019/2020 season.

The task of selecting a limited number of images for a portfolio has some challenges. I made a couple of starts and ended up with different selections each time but I think that these images reflect my style and interests.

Finally, it was suggested that I mention the best photographic advice I ever received. I do not know who gave it to me, but it is, "check the perimeter of the image in the viewfinder before clicking the shutter".

"In the mist"

Member Portfolio: Richard James

I've been involved in photography since I was a teen-ager. My first camera was a Kodak (UK) 620 roll-film fold-ing camera which was given to me by my grandparents when I was in high school. It wasn't new; it was made in 1935. The last time I tried the shutter it still functioned, at least, opened and closed. I'm not sure about the bellows though. This image was made with this camera in 1963.
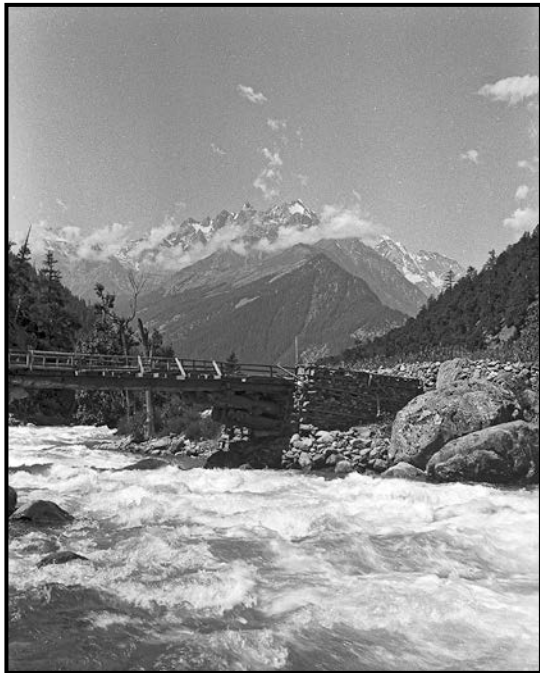
"Falak Sar", Swat, Pakistan, Hindu Kush Range, 1963

In the early 1960s I visited Pakistan three times while my parents were working there. We visited many loca-tions that would be interesting to return to but I doubt that the political situation would permit at this time.

After that I occasionally used various of my father's cam-eras that included a RolliFlex TLR and several fixed-lens rangefinder cameras.

In these early years my photography was very casual and I wouldn't call it a serious hobby. I got more serious about photography when I moved to Calgary, Alberta in 1976. The outdoors has always attracted me, and the Rockies were certainly much more interesting than most of England. I was doing a lot of hiking and cross-country skiing and was looking for something else to do along the way. I bought my first SLR camera, a Pentax, and a couple of lenses and these got packed around a fair bit.

I built my first darkroom in Calgary and started doing my own processing, eventually ending up doing both black-and-white and colour negative processing and printing. At some point during that time I switched from the screw-mount Pentax system to a Nikon FM.

"Shadow Lake/Ball Pass/Mt Ball", Banff NP, 1977

I moved to Victoria at the end of 1979 and joined the Victoria Camera Club in 1980. I rebuilt my darkroom in the house I rented. Then, in 1982, we moved to Gordon Head and I built a permanent darkroom there. In this time period I moved up to the Nikon FE2 and F3 cam-era bodies. I still use a 50 mm f1.4 AI lens from this era.

In the 1980s photography salons were very popular. In addition to participating in Club competitions I entered prints in many salons from Vancouver to Toronto, the USA and even New Zealand. This image was accepted in multiple salons in 1981-1983.
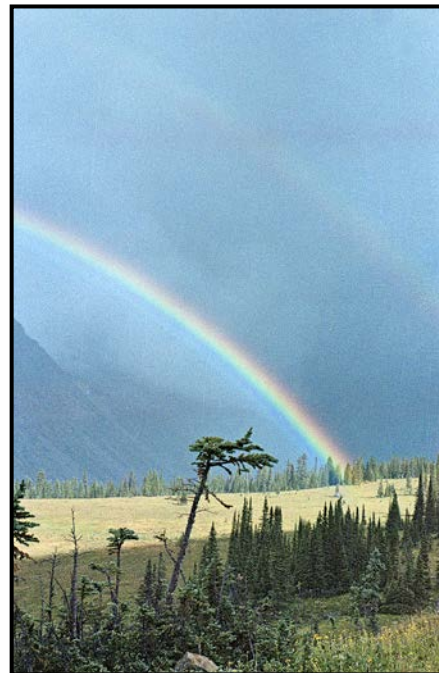
"Fall in the Meadows", Pipestone River, Banff NP, 1978

At this time *Close-Up* was produced in a very labour-intensive process. After a while, when the *Close-Up* team needed an extra body, I joined that group as the "advertising guy". Not only did that mean soliciting advertising but also meant assembling most it using PMT's, Letraset and Letratape. Photoshop and InDesign are way easier to use to get a professional looking document.

"Stairs", Texaco Tank Farm, Kingston St., Victoria, 1983

1985 was a year of decision. Unfortunately the darkroom was shut down and I opted out of the camera club. As a new parent with a young daughter, I was spending too much time shooting on weekends and working in the darkroom on weekday nights. I did continue to take pictures but they were for work, not artistic endeavours.

By 2005 the digital age was here and my interest in photography was awakened. I bought my first digital camera, a Nikon CoolPix 4500. This camera allowed one to save images in other than JPEG format, so all my images were saved as TIFs. However, this was enough to get me back into the camera club and shortly thereafter I bought my first DSLR, a Nikon D70s.

Of course digital images meant digital editing and my smelly, poisonous darkroom was now a computer with image-editing software. I've been a Photoshop user from my very early days though I also explore other software.

A revelation to me was finding what is still my raw converter, DxO Optics Pro (now DxO Photolab 2). In 2008 I attended a workshop on HDR photography by the late Uwe Steinmuller. Uwe was using an early version of Lightroom and we traded notes. Uwe was impressed with DxO Optics Pro and I saw some possibilities in Lightroom. Since then I have used Lightroom as an image management system and DxO/Photoshop for image editing.

Other software that I use on a reasonably regular basis includes Helicon Focus (focus stacking), AutoPano (panoramas), and Photomatix (HDR) as well as a number of creative image-manipulation software packages.

My first foray into volunteering for the Club after I rejoined was to take on the role of field trip coordinator. Next came workshops; I ran the first Club workshop, on lighting, in Susanne Huot's basement. I was a strong supporter of the creation of SIG's which to me are really a never-ending workshop addressing the participants' needs in a particular field of photography. When we formally registered as a society we adopted the current by-laws and executive structure and I became one of the two vice presidents.

In 2008 the *Close-Up* editor decided that it was time to move on. At that time the *Close-Up* team was comprised of the editor and a proof-reader. *Close-Up* was sixteen 8.5" x 5.5" pages, all black and white. The *Close-Up* team has expanded as the magazine grew. The core team is now nine people with several others assisting with specific pages. Since then I have stepped away from my many Club roles and am now just the *Close-Up* editor.

I have gone through a progression of Nikon DSLRs from the D70s, D200, D3X to my present primary camera, a D850. My collection of lenses has grown in proportion to my widespread interest in various photographic genres. It spans the range from ultra-wide (landscapes) to ultra-telephoto (birds and other wildlife).

*"Mary-Vine Falls", Sooke Potholes PP 2018*

From mainly mountain landscapes, wildflowers and animals when I lived in Calgary, I have built on that basis to be essentially a nature and landscape photographer who sometimes dabbles in the more creative aspects of image processing. I'm not a great people photographer but do manage the occasional image. This image was a grab shot taken while walking down a street in Victoria.

"Coffee Stop", 2019, Nikon D850, 2019

I prefer prints because of the much greater detail that is achievable. When you are looking at a print you also have enough time to really dig into the image and understand what it's about rather than something that flashes by on the screen for three to five seconds. While I do a lot of colour printing, I also enjoy monochrome images and the challenge of getting a colour 3D scene into a 2D monochrome image that reads well.

My creative image endeavours tend to be more towards modifying a photograph than to creating a totally new image from multiple components overlaid and blended together. This image is a painterly interpretation of sunrise at Spray Point on Hornby Island.
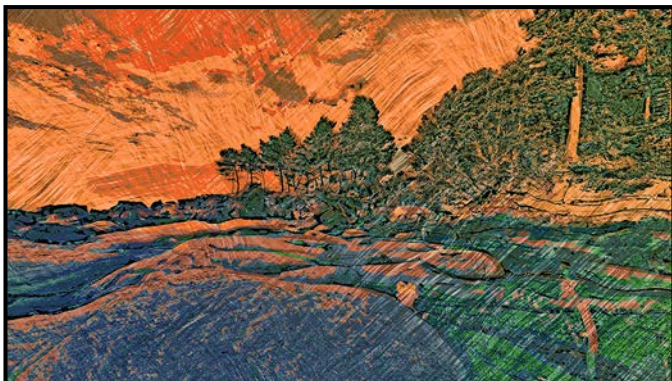
"Spray Point Sunrise", 2018

Every so often I wander the streets of Victoria looking for something different and sometimes come up with an interesting take on a mundane subject. In December 2018

I came across a "Christmas Special" pop can sitting on a street bench on Douglas Street.

"Santa's Coke", 2018

Nature photography covers a wide range of subjects but true nature landscapes (no sign of the hand of man) are very difficult on Vancouver Island and in BC generally as most of the landscape has been modified by man. But, we have a vast range of birds as we are on a major migratory flyway. This image of a Black-crowned Night Heron was taken at the Reifel Migratory Bird Sanctuary in Delta. These birds are night birds, spending most of the day asleep with their head under a wing.

My advice to you is to keep trying new approaches to finding, capturing and processing your images. Learn from the traditional masters and emerging greats as you develop your own photographic style.

"Black-crowned Night Heron", 2017

Fresnel Lenses

by Matt Speight

If you are a wildlife or sports photographer longer focal length lenses are a must to get the shots you want. The lenses that do this are usually large, heavy and expensive. For photographers who need to move on the sideline of a sports field, or those hiking a few hours for that wildlife shot, to say that big and heavy lenses are not ideal is a bit of an understatement. I mention this because you may not know that two manufacturers, Nikon and Canon, have tried to address this problem.

So far, Canon has a new DO (Diffractive Optics) lens which is the 400 mm f4 and a now discontinued 70-300 mm f4.5/5.6 zoom lens. Nikon has two new PF (Phase Fresnel) lenses which are a 300 mm f4.0 and a 500 mm f5.6. The DO and PF lenses are significantly smaller and lighter than their non-DO and PF equivalents.

The image shows the difference between the size of the standard optics Nikon 300 mm f4 versus the PF version. The difference in numbers, for example, is that the PF lens is 75 mm shorter and 650 g lighter. For those of you still in the imperial world, that's well over a pound lighter and three inches shorter.

"Lens Comparison"

Now let's talk about the technical side of things and how the weight and size of these lenses have been reduced. We need to go back to 1748. Georges Louis Leclerc de Buffon had the idea of making a composite glass element, creating a flat lens with concentric rings (like the rings in a tree) with each step of the ring focusing the light more effectively than a normal lens, allowing the lens to be more powerful and lighter than one with a conventional lens element.

Augustin Jean Fresnel, another Frenchman, was the first person to put George's design into practice. This type of lens now bears his name. The first Fresnel lenses were used in lighthouses. Now, the Fresnel lens can be found in items from car headlights, projectors and magnifiers to the more delicate focusing screens in cameras.

When a Fresnel lens element was first tried in a camera lens, it was found that the image degradation was too high. Now, with modern computer design and new engineering methods, Fresnel lenses can be produced with minimal, if any, degradation.

Let's not get too excited here because there are some downsides to these lenses. First, they are more complex to make so they are more expensive. The Nikon 300 mm AF-S is $700 cheaper than its PF equivalent.

Second, bokeh. While most of the time it's nice and smooth, the concentric ring design of the Fresnel lens can sometimes be seen in the bokeh.

Third, flare is more prominent with a Fresnel lens. Shooting towards a bright light source can result in massive flare, often causing washed out images.

Fourth, highlights in your images can show quite severe distracting halos around them. The image illustrates this effect. They also often have a colour cast.

"Rings", (by Alex Newton)

I don't mean to put you off these lenses but I do want you to know what their shortcomings are so you can make an informed decision. For the majority of the time the average shooter will not encounter any of these issues. Though these lenses are not for everyone, in normal conditions Fresnel lenses produce high quality and sharp images. It's important to consider the type of shooting you do. If you're tired of carrying big lenses around, and suffering from lens fatigue, they might just be what you are looking for.

Dodging and Burning

by Mike Murchison

Dodging and burning are post-processing techniques where image areas are selectively brightened or darkened to help guide your viewer's eye through your images. They originated in the film era and were used extensively by photographers such as Ansel Adams. Digital processing has made it easier and added many other tools and options to help achieve your artistic vision.

Dodging is brightening an area while burning is darkening an area of your image. In the days of the darkroom the amount of light hitting a photographic print was manipulated in order to selectively control the exposure of specific areas of the print. We can now use multiple tools in the digital darkroom to easily manipulate our images in similar ways with much more ease.

Many people associate dodging and burning more with black and white photography than with colour photography but it is an important processing step in both. Tonality can often be seen better in black and white images, but don't forget that your colour images also benefit from these tonal adjustments.

This technique can help tell the viewer where we want them to look. Certain things in a photograph tend to hold the human eye better than others. One of the most important of these is brighter areas. The eye goes to the brightest areas, so when we are processing images, we can make the areas of a photograph we feel are most compelling brighter in order to attract the viewers' eye.

In contrast to that we can darken the areas of an image which we don't want the viewer to look at. Instead of thinking that we have to clone every flaw of an image out, sometimes it works better just to burn (darken) that area so that the viewer no longer notices it or their eyes pass it by when looking at the image.

Beyond bright areas the human eye also tends to linger on areas of high contrast, texture, strong lines and warm colours. When processing an image, you can use dodging and burning to draw attention to these areas, helping the viewer to explore it according to your artistic vision.

Dodging and burning can also help create depth. Photographs are two-dimensional representations of three-dimensional scenes. The human brain processes lighter as being closer to us and darker as farther away so we can often add depth by dodging foreground objects and burning background elements.

"Rocky Beach Before"

When dodging and burning the Rocky Beach image I was attempting to accomplish a few specific goals. The first was to brighten the highlights in the water along the shoreline in order to better pull the viewer's eye into and through the photograph. The main feature of the image is the water motion around the foreground rock but I didn't want the viewer to get stuck on that so I also brightened the sky where there was a small break in the clouds to help pull the eye through the whole photo.

I also dodged some of the rocks to bring out some detail in the shadows, especially along the shoreline. I then darkened the clouds at the top of the image, to create a bit of contrast and drama as well as darkening the sand in the foreground to better frame the water motion.

Lastly, I burned down the less interesting areas of the ocean in the mid-distance to help keep the eye more in the middle of the frame.

"Rocky Beach After"

In this second set of images, I wanted to draw attention to the textures of the two trees in the foreground and hold the eye in the center of the frame so the viewer would explore the image in a circular fashion. To do this I dodged the center area of the frame to brighten the water and trees in the background as well as the inside

"Forest Stream Before"

edges of the trees. I then burned down the outside of the frame to keep the eye from wandering outside the area framed by the trees.

All post-processing software has ways to dodge and burn. We can do it non-destructively using adjustment layers without changing the source layer we are processing. Because of this, we can experiment and learn, and undo our mistakes.

The obvious tool for most dodging and burning applications is a brush tool where you brush areas of the photo lighter or darker by changing the exposure of that part of the image. You can also experiment with radial filters, gradient filters and vignetting options to quickly adjust the exposure of larger areas of an image. Just remember to add effects a little at a time so it looks more natural! I encourage you to explore options in your software and experiment with the tools.

Dodging and burning can be used to enhance all types of photography: wildlife, landscape, street, astro, or portraiture. You can take advantage of these techniques to give your images more impact!

"Forest Stream After"

How I Did It

Big Lonely Doug, High Definition Image

by Julian Dunster

Stitched images require planning. For Big Lonely Doug the challenge was finding a vantage point that was high enough to be above the vegetation, far away enough away to use a long lens on a tripod, and still have useful light. I found a large stump at a good distance.

Setting up and levelling the tripod, mounting the lens (200-500 mm on a Nikon D500 body, cable release) and still leaving room for me to stand there for a while was interesting. The light was fine. Then came the fun part. Focus and exposure were set to manual, so reading the light, deciding on shutter speed and aperture were initial steps.

The lighting varied across the frame. On the tree the foliage was dark, but the adjacent sky shots were light so I split the difference and took some test shots. I ended up with 1/250th second at f5.6, ISO 100 and 200 mm focal length.

As this would be a stitched image I had to decide where to start and stop the left to right sweeps. I always allow a generous margin to permit cropping, so I picked a twig on either side and mentally had that as the outer limits.

I took the first set of images from left to right with a 25% overlap, then moved the lens up enough to give the next sweep, allowing for about a 30% vertical overlap. I repeated this until the entire tree had been covered. I ended up with around 270 images per attempt. I use PTGui for panoramas as it allows for very accurate inter-image adjustments.

It helps to have a powerful computer as splicing that many images uses a lot of processing muscle (about three minutes to analyse and splice the images). The initial file was over 500 MB but with cropping and tweaking that number cames down. Once I had the final crop, I worked in DxO PhotoLab and Photoshop to tweak the image to what I thought looked fine.

A Beacon in the Forest

by Don Piper

It was a beautiful day in May when we met Teri Vanwell in Port Renfrew and went to "Big Lonely Doug", a Douglas Fir tree that is 70 metres tall and about 1,000 years old.

The technique for shooting successful sun flares and star-bursts is to use a small aperture such as f16-22 and a relatively short focal length like 18 mm. With a narrow aperture, the blades create a very small opening. This narrow opening creates a slight diffraction or bending of the light which causes a point source of light to become a starburst shape. Different lenses have different numbers of blades; the more blades, the greater the number of points created. A shorter focal length creates a larger star-burst.

The second step is to position the camera so that the sun is partially obscured behind another object like a tree or the edge of a building. Even at low angles the sun can still be so bright that it will create large bright patches (lens flare) rather than a star-burst. Partially obscuring the sun also serves to amplify the effect of the narrow aperture. Position the camera so that the sun is directly behind the object and determine your final composition. Then, move the camera slightly until the sun is just beginning to peek out from behind the object and take the picture.

This photo was shot with a Nikon D750 using a Tamron SP 15-30 mm f2.8 lens at ISO 100, 1/250th sec. f16 with a focal length of 15 mm at 2:30pm. The Tamron lens has 9 blades which gives 18 points in the star but the tree cuts out half of them.

Shoots Around Victoria

Juan de Fuca, West Coast Road

by Robert Benn

I like to get away late. I know the early bird catches the worm but when I turn onto Highway 14 and head beyond Sooke up the southwestern coast of Vancouver Island I prefer it to be a bit later in the day. I'm hoping for evening light. The beaches, coves and turnoffs along the way to Port Renfrew provide some of the best magic-hour lighting mixed with coastal seascapes I could ever hope for. This coastline is rugged. Creeks cascade from the San Juan ridge above. Trails run through groves of fir, hemlock, and cedar. Lichen, mushrooms, and ferns litter the way as you move towards your destination. The journey itself will make it hard to keep your camera in its pack.

"Chasing Waterfalls"

In the winter when the sun is low and sets across the strait and the clouds lie just right the setting sun sheds itself on the trees and beaches in tangerines, magentas and gold. If the air is heavy with the misty marine air of the Pacific, and you're lucky, the sun will punch through openings in the clouds creating shafts of light upon the sea, fir, and hemlock.

The blue hour produces opportunities for long exposures. Waterfalls, fast moving seas, cloud cover, and mist are all perfect elements for the angles and vistas needed to create the imagery you may have envisioned on this coastal adventure.

Spring, summer, and fall all are no less impressive. All seasons provide their own unique tones and moods.

On the northwest side of Muir Creek there is a parking lot on the left. This is a one-hour forty-five-minute return trip from Victoria. From the parking lot it is a five-minute walk to the delta. Further along the beach there are scores of rock formations and fossils along the striations of the rock wall that lines the beach.

Sandcut Beach is about a two-hour return trip and features a double waterfall that empties into the sea. A fifteen-minute walk from the small roadside parking lot gets you to the ocean. The trail is well marked and in good shape.

China Beach is a two-and-a-half-hour return trip from Victoria and is accessible via the main Provincial Park (lower) parking lot. There is a good trail that it is a short fifteen-minute walk.

"Sun Kissed"

Mystic Beach is accessible from the Juan de Fuca Trail (upper) parking lot at China Beach. Depending on weather, it can be a puddle-dodging thirty-minute hike. Both of these beaches are amazing for photography with Mystic having the advantage of a waterfall falling into the ocean.

So, go early or go later, it's your choice; you really can't lose either way. I've often been the last one on the beach after the light is nearly done and I am often amazed at this solitude in a place so rich with beauty.

However, the dark walk back through the woods to my car explains it to me. It's not for everyone. Make sure you check the tides and the weather. Always bring a headlamp (fully charged with spare batteries), water, food, a fresh memory card, tripod and, your camera. Remember to bring the right clothes for the day. Temperatures can dip suddenly when marine air moves in and an extra layer never hurts. Cellphone coverage is spotty in this area. Often, it's only American coverage that you can access but mostly there's no coverage at all. It's somewhat isolated so if you're travelling alone let people know where you are going and stick to your plan.

These are a few of the destinations for a day trip along the Juan de Fuca strait.

Too Much Processing?

by Neil Boyle

In the days of film, dark room post-processing of photogaphic images was quite limited compared to what Photoshop or its equivalent can do today. Along with a plethora of tools comes the ease of over-doing it, of using the tools too much, and producing an unrealistic or even garish image. After staring at your favourite image and tweaking for a while it becomes hard to judge if you've gone beyond the pale. The longer you work on an image, the worse this gets.

Once you are done with post-processing your best image, take a break, not only from the image but also from screens. Rested eyes find it easier to spot the anomalies of images pushed too far. Look at the image in several formats: as large as your screen allows, a compressed size (JPEG) and a small format (that you might post on Facebook or Instagram).

Exporting an image as a JPEG or resizing it changes the effects of some post-processing. There are many processing options, but not all are used on each image. Here are some of the more common ones with some guidelines for their use (before on left, after on right).

"White Balance" (Too Yellow, Sky Washed Out)

White Balance: This tool moves the balance point between the complementary colours blue and yellow. It is tempting to set the white balance by eye and this often works with a calibrated monitor and good lighting. If you want an accurate rendering of the colours, use the eye dropper tool (Lightroom, develop module, white balance panel) on a neutral grey section of the image (particularly accurate if you included a neutral grey card in an image). There is nothing wrong with exaggerating the warmth (yellow) or coolness (blue) of an image to obtain a certain look or effect, but going too far makes the image look artificial. A rested eye may notice this more.

Tint: This slider is analogous to the white balance slider for the complementary colours magenta and green. It is often helpful where the lighting has a strong green component, such as fluorescent lighting. It takes less slider movement to stray into the unacceptable zones.

There is no simple method in Lightroom to balance the RGB colour pair (red and cyan). Photoshop offers more ability to modify colours (see Photoshop: image adjustments: selective color).

"Saturation" (Corrected, Reduced Saturation)

Saturation: The saturation slider increases the saturation of all colours while the vibrance slider mostly affects less saturated colours. White balance sliders can over-saturate yellow or blue (temp) and green or magenta (tint). It's easy to over-saturate the whole image or one colour, and hard to tell. Taking a break helps. A saturation technique less likely to go over-board is to reduce saturation and increase vibrance. Saturation may affect only one colour. Think of a red rose against a background of green leaves. If the red portion of the histogram is against the right side of the box and there are no details in the red petals or there are artifacts in the red areas, selective desaturation of the red component of the image (HSL/Color panel in the Lightroom develop module) may improve it.

A useful technique to find inappropriate colours is to give your eyes a rest then look at the image in the largest possible format and concentrate on each of the colours in turn, looking for colours too bright in comparison to other colours. Pay particular attention to colours found to the right in the histogram.

Cropping: Some photographers try to frame the image perfectly in the viewfinder but even the best viewfinders don't show the entire image. Others shoot wide with the expectation to crop. Most pictures will tolerate moderate cropping but extreme cropping (trying to make a small portion of an image into another image) reduces the quality and limits the size of a potential print. It is

worth knowing the required pixel size of the expected final image and, thus, know the cropping limit.

Highlights and Shadows: With modern sensors, blown-out or under-exposed images may be resuscitated. Going too far produces artifacts, noise in the shadows and odd colours in the over-exposed highlights. Sometimes blown-out highlights and dark shadows are appropriate. The sun and highlights are supposed to be blown out. If reduced too much these develop an odd-coloured ring around the highlight, the result of the program struggling to work with too little data. Shadows are a natural phenomenon. If lightened too much they develop an unrealistic HDR-type effect and colour noise will start to show.

"Vignetting"(Excessive Effect in Sky)

Vignetting: A vignette is darkening (or lightening) of the corners of a photograph to draw one's attention to the main elements of the image. An alternative to vignetting is to use Lightroom's radial filter to darken everything in the image outside an oval around the main element. When done subtly, this can be a very effective tool. A general guideline is that, if you can see it, you have likely gone too far. Be subtle.

Contrast: This tool darkens darks and lightens lights with little effect on mid-tones thus spreading the histogram out. Too much contrast makes the shadows muddy and too little produces a flat image. Sometimes low contrast and a flat image is appropriate; an image shot in mist or fog is supposed to be flat and increasing the contrast makes the misty effect disappear.

Dehaze: This is an algorithm produced by Adobe (and others) to reduce haze from mist, cloud, pollution, heat, etc., and it's quite effective. It changes contrast, saturation and sharpening according to a proprietary technique. Negative values can be used to increase haze that can produce interesting effects in B&W or night photos but easily makes skies/clouds look unrealistic. Go easy.

Sharpening: This includes the sharpening, texture and

clarity sliders in Lightroom. Haze increases with distance so sharpness decreases in distant objects. Sharpening distant objects reduces the feeling of depth. Sharpening, clarity, texture and dehaze should be applied only where needed and less on objects further away. This can be accomplished in the Lightroom filters.

Lightroom allows a restriction of general sharpening, limiting it to where it is needed, by masking. In the Detail menu in the Develop module, set the sharpening amount to something arbitrary, click on the masking slider, holding down the option key (Mac) or alt key (PC) which highlights what will be sharpened in B&W, move the masking slider enough to highlight only those edges needing sharpening, and release the key. Then adjust the amount of sharpening needed. Note that sharpening may be changed by compressing the image as a JPEG.

Specific subjects: Distant objects are hazier, less sharp and less saturated than near ones. These clues give depth to our images, especially landscapes. Global changes affect these properties just as much for distant as for near objects, and we perceive the image as odd. When applying these effects, apply them less to far objects.

"Clouds" (Clouds too Dark)

Clouds are an important element of skies. They are sensitive to the dehaze tool and sharpening. Reducing exposure makes clouds darker and more ominous. It is easy to over-process clouds because the effect can be very enticing and dramatic but, unless the clouds are the subject, they should not dominate the image. If the clouds draw your eye in a landscape image, check that you have not processed them too much.

Compression affects some post-processing. JPEG files have a smaller colour range (8-bits) than raw files (12-14 bits). Opening, processing and saving as a JPEG means it is compressed again, data is lost, thus sharpening or the colour range is changed. Shooting in raw means you only have to compress once. Finally, it may be useful to have a second pair of eyes evaluate the image.

Beginner's Corner: Selecting Images

by Josée Ménard

Your personal critical eye is fine; however, at some point, it is beneficial to consider participating in other evaluation opportunities. In competitions the judges review images without knowing who submitted them. In return, the comments enable the photographer to review their images from a new point of view. Ah! Evaluative comments. How easy it is to take them too personally or feel discouraged by them.

First, give yourself time to properly select, analyze and prepare your images for submission. Secondly, understand the criteria for the competition; narrowing your selection of images will then be easier. A review is needed to identify the adjustments to be made with your editing software. Once satisfied with the final product, the images can to be submitted digitally or as prints.

"Night Beauties"

This blossom image is not eligible for the nature category as the tree is cultivated so it must go in the open category. The title shows the image was captured at night, spontaneously taken without a tripod. I wonder if the layers of blossoms are focused enough? What about the leaves? Let's check by magnifying in Lightroom. Composition-wise, the light plays wonders on the petals, leaves and branches. Cropping removes distracting extras in the corners.

Next is a sunflower in a park so I will also submit this in the open category. Selected for how its petals are naturally lit, it also feels as though they mesmerize the eye. The leaves follow suit and are thinly outlined here and there by the afternoon sun. There are some hot spots, however, I think they are useful in this case. There is detail in its center. Other than a crop, it is set to go.

"Joys of Summer"

Now, on to wildlife. The image of the geese fits into the wildlife category criteria since these are wild geese that are freely resting in their lake habitat. I feel that the aligned rocks are an integral part of the natural story. I selected it because of the interaction between the geese, the ducks and rocks that add to the visual context and interest as the eye scans the image and returns to the main subjects, the geese.

Is the reflection of the feathers and neck good enough? Let's check by enlarging it. A bit of cropping helps to frame the main subjects. Let's adjust some highlights and shadows. Then it is ready.

"Keeping Her Safe"

I know which of these three images is my favourite and the one that I think is the best one to submit but, which one is your choice? In the end, competition is all for the best. As images are shared, other photographers will learn from seeing your images and you will learn from the comments received.