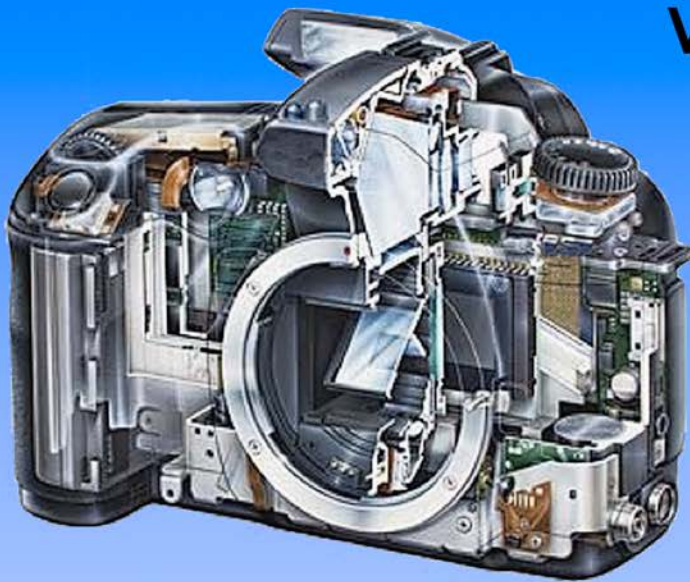


Close-Up



Inside:
Photographing Found Objects
Learning Through Feedback
The Way I Dodge and Burn
Image Sharpening
Member Profile: Neil Boyle
Lightroom Overview
GoPro as Still Camera
Looking for the Extraordinary
and more.....

"Phoebe" by Neil Boyle. An environmental portrait shot under natural lighting.



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Victoria Camera Club



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

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Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7.

Deadline for submissions for the December issue is November 28th 2014.

Editor, Richard James, e-mail to newsletter@victoriacameraclub.org

for submissions or to advertise in *Close-Up*.

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

Events

We hold a number of events including:

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

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

Membership

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

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

For additional information: please contact the appropriate Committee Chair:

Membership: membership@victoriacameraclub.org

Workshops: workshops@victoriacameraclub.org

Field Trips: fieldtrips@victoriacameraclub.org

Meetings: meetings@victoriacameraclub.org

Website: webmaster@victoriacameraclub.org

Close-Up: newsletter@victoriacameraclub.org

or call Lloyd Houghton, President at 250-580-7154.

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



Calendar

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

Thursday, Nov. 6th; Competition Night

The October competition results will be presented. One of the judges will review selected images. Please see the Competitions page on the website for details.

Thursday, Nov. 13th; Presentation Night

Our presenter is Jill Fitz Herschbold who will be showing "The Energy Within," images showing a progression of her work from West Coast landscape to Abstract and Architectural and where they cross over.

Thursday, Nov. 20th; Members' Night

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

Featured Workshops

Advanced Lightroom, Night Photography, Novice Image Review - NEW.

Featured Field Trips

Butterfly Gardens, Light Painting, Goldstream Park.

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

Cover image: "Phoebe" by Neil Boyle. To get soft shadows, I shot this image at twilight, using natural light. The background sets the environment, slightly edgy, with the peeling paint telling of an aging neighbourhood.

I used a mirrorless four-thirds camera, the Olympus OM-D EM-5, with a prime 12 mm lens (equivalent to 24 mm on a full frame camera). To minimize noise, I chose the optimum ISO for this camera, 200, and a shutter speed to minimize camera shake, 1/90th sec. This mandated an f-stop of f2, the maximum lens aperture, not the lens' sharpest f-stop: but perfectly adequate for a portrait.

I processed the image in Lightroom, specific gentle sharpening of her eyes and lips, and irregular darkening of the wall. Overall, I slightly increased the shadows, vibrance and clarity, and sharpened for the output medium.

President's Message

There will be many reasons for people joining our club. Wanting to improve their photos must figure on most people's list. All club activities have aspects to them that create opportunities for that to happen.

While everyone has different learning styles, most people can learn by mixing with those of like interests. Two things can happen in that environment. First is that you hear and observe things that you can apply to your image taking and processing. Second is that you can ask questions like, "How did you do that?"

If you are considering joining the club, or you are a new member, then opportunities to hear and observe things can be found in competitions, presenters' night, members' night and by reading our *Close-Up* magazine.

If you want to ask the "how did you do that" question, you should check out our SIGs (Special Interest Groups for nature, lighting, creative and Mac users), workshops, and field trips. You will be surrounded by people of like minds and will have access to members with the experience and expertise to answer your questions.

Competitions are a good way to receive feedback on your images (see article on page 7). Good judges will offer suggestions on how they would make some changes, either at the time of taking the image or when processing it. However, not all novice members feel comfortable entering competitions. With this in mind we have recently started our Novice Image Review workshop.

These workshops provide an opportunity to receive constructive feedback on your images. While a panel of experienced judges facilitates the workshops, it is not a judging session. It is more of a discussion between the panel and the participants. The facilitators give opportunity for all at the session to add their ideas to those of their own. It is the intent of the workshops to get members comfortable with both the giving and receiving of feedback in a sympathetic environment in order to be able to speed up their progress.

Images are submitted anonymously which helps reduce the fear factor for those that may feel a little apprehensive. Like all good judges, the panel keeps their own biases out of the discussions and offer suggestions as to how the images could be improved. The panel is not there to impress others with their knowledge or experience; they are there to help participants to improve.

Lloyd Houghton, President

by Garry Schaefer

It has been said that a camera is a tool which trains the eye to see when you are not carrying a camera. The bottom line is that photographing found objects is all about the act of seeing. Although the first statement may well be true, for me, the act of seeing becomes all the more intense when I am carrying a camera.

Human attention is triggered most strongly by the unexpected, by things that stand out as being different to that which was previously experienced. Perhaps that is why I delight in prowling familiar haunts and byways in my own neighbourhood. The things that pop into consciousness are the things that likely weren't there on a walk just days before. Those objects often warrant a second look and, if they appeal, the framing and photographic capture of another image, possibly, at best, even "found art."

A few examples might now be in order. As I passed by a familiar park bench all seemed as expected. But what was that small glimmer? Ah, a lost earring, replete with sensuous designs on the metal ring. An excellent subject in the slanting light for a macro shot. Further along, perched atop a hefty column on the Dallas Road seawall, I spotted a pair of beach flip-flops. Purple against the pale green of the painted concrete. The size is indicative of a young person's feet. Tethered together by blue and white round lace, with toes pointing longingly towards the rolling salt water beyond, a perfect subject for a few shots. This was also an opportunity to do a bit of interactive arranging. There is nothing to say that one must photograph a scene exactly the way one found it, although I must admit that I most generally do so.

Often, a found object will bring to one's forethoughts the activities of those who placed it there. Recently, at



the Ogden Point visitors' centre, it was a collection of large Coffee Mate cans, some sprouting used coffee cups and stir sticks. This along with electrical cords running along and around the corners of the concrete wall. A nice setup for some close-up shots evoking the coffee breaks which punctuate the working day of the tradesmen upon whom we all depend. In another case, it was simply a water glass, half full but going down through neglect and evaporation, cobwebs and all, left sitting on a fence rail. The gardener who left it there may still be wondering where that glass got to.



Our VCC Tuesday Shoot group recently enjoyed a morning in James Bay, targeting the yards and the objects found in and around them. That is just the sort of venue I'm dealing with here and it could, of course, be anywhere, including your own nearby neighbourhood. The good thing about such an approach is that it is not possible to run out of subjects and sources of inspiration. But what of my approach to the details of the matter? Perhaps harder to put into words than to actually carry out.

I recall three guidelines promulgated many years ago by the New York Institute of Photography. Those were to: know your subject; frame to emphasize your subject; and, frame to exclude distractions from your subject. Those seemingly simple points serve to help keep your images clean and direct, relatively free from clutter and distractions. The photographer is responsible for all four corners. Before you press the shutter button, carefully scan the viewfinder, including those four corners. That will prove to be particularly useful for the elimination of unwanted intruders which sometimes might otherwise manage to creep into the image.

I hope that this brief description of my approach to shooting "found objects" strikes a chord and adds to your "joy of photography."



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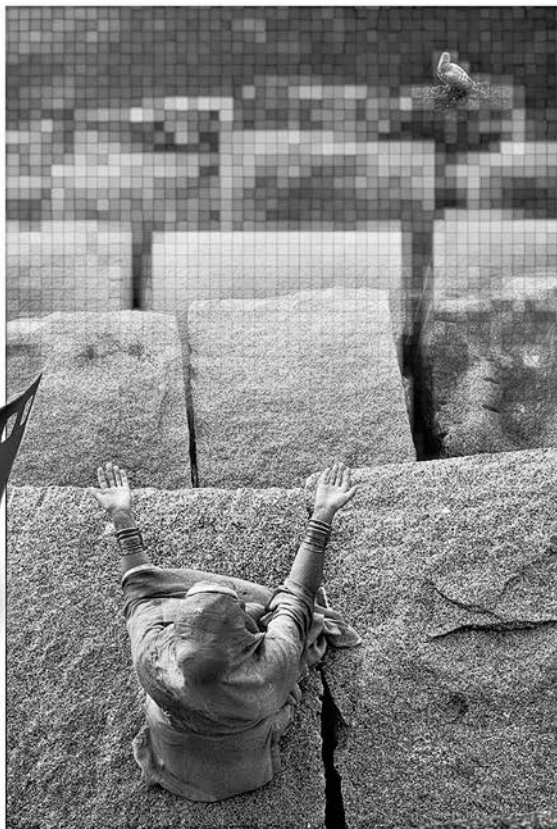
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by John Schilling

Memories of the artistic endeavours of my early childhood are still clear. My drawings and paintings were always of buildings or trains or ships, never of people or animals. There was a good reason for that: despite the best teaching efforts of my family and school teachers, my renditions of animal life forms always resulted in remarkably similar, but totally unidentifiable, creations. Art was something that I was destined to enjoy through observation, not by doing. So, I spent most of my life avoiding anything that required an artistic element.

I had been interested in photography during my late teens, but more from the technical side of how and why cameras functioned. When I retired I purchased my first digital SLR and took two basic photography courses at a local community college. During the second course I met a member of the Victoria Camera Club who suggested that, if I was interested in improving my skills, I should join the Club. I attended as her guest at Competition Night and was amazed at the quality, diversity, creativity and volume of the members' images displayed that evening. Of course I joined.

I was keen to submit entries in the Novice Category for the following month. Fortunately, an introductory session was available for new members entering competitions. All aspects were covered, from definitions of



"Rock Squirrel"



"Kelp"

categories to purchasing supplies. I was hesitant to enter any of my mediocre images, but finally entered one print and two digital images, my first entries in any type of competition, ever.

At the following months Competition Night I was astonished to learn that I had received 1st place in the Novice Print category for my image "Rock Squirrel." That single experience was incredibly motivating, mostly because of the judges' encouraging comments. I entered sixteen images during the year and learned from the judges' comments for every image.

Judges' comments are a powerful learning tool because they relate to an image that you captured. As an example, I will illustrate with the image "Kelp," taken near Botanical Beach. Resting seagulls had just taken to the air. The whole scene was magical: hundreds of gulls in flight, a moody, background sky, kelp in the foreground, and late afternoon fall sun: a great shot, I thought.

Did the judges agree? The verdict: "Powerful photo. Perhaps too many elements competing for viewers' attention." I now understand the importance of clearly identifying the main subject. This was a valuable lesson to learn.

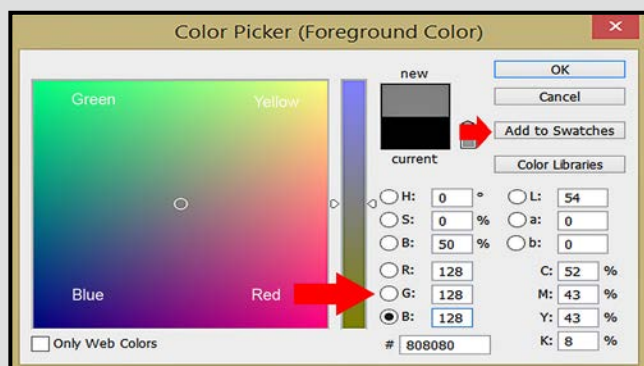
How do these comments help me? It makes me look even more critically at the image. When I was on that beach I could hear the excited gulls calling, I could feel the waves crashing on the rocks, I could smell autumn in the breeze, but my image does not convey those sensation effectively. There is always another challenge awaiting the photographer.

So, if you have been considering an entry in the Club's competitions but aren't sure that you're ready, I suggest that you, "Just Do It."

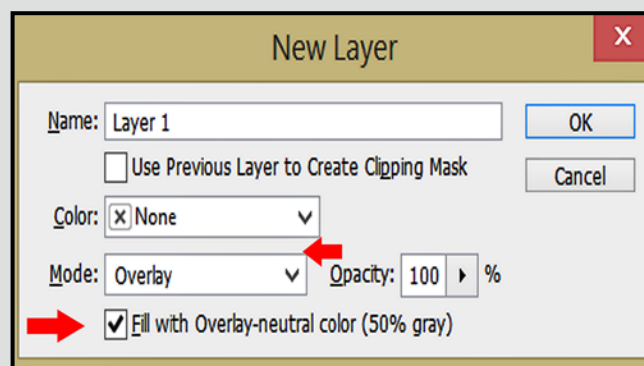
by Gail Takahashi

The principle of the Grey Layer is to place a layer above your image, fill it with 50% grey and set the layer to “overlay” blend mode. This blend mode makes the 50% grey transparent. You then brush onto the layer using black and white to duplicate the effect of dodging and burning. The advantage of using this technique is that you are not touching the pixels of your original image and you can go back and edit it at any time. Sounds confusing? Just follow the steps.

The first step is to add 50% grey to your swatch palette. This will become the colour you use if you need to erase any of the dodging and burning you do on the Grey Layer. Open your Colour Picker window (double click on your foreground square). Enter the values 128 in the three RGB boxes as shown in the image and hit “Add to Swatches.” This will give you a 50% grey colour in your palette. This has now become your eraser.



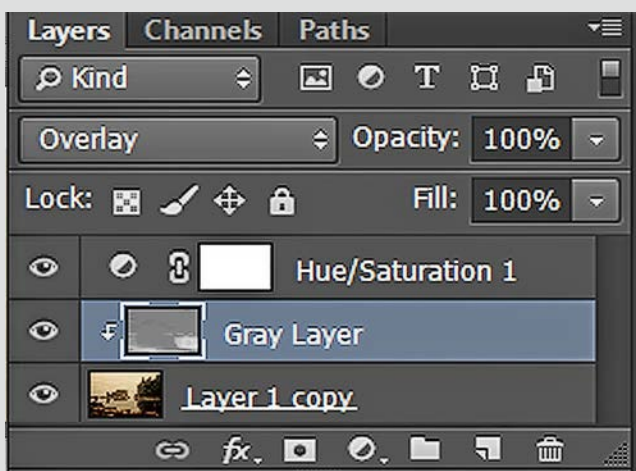
The next step is to create your Dodge and Burn Layer (Grey Layer). With your main image layer selected press this key command: PC: Ctrl-Shift-N or Apple: Cmd-Shift-N. This will create a new blank layer and pull up the box shown below. Use the drop-down menu to choose Overlay as your Blend Mode and check the box at the bottom that is titled “Fill with overlay-neutral colour (50% grey).” Hit OK and you should now see a



grey layer in your layers window. You are now ready to dodge and burn!

Hit the letter B to bring up your brush tool, hit the letter D to get the default black and white colours and toggle between them using the letter X to switch back and forth between dodging and burning as you use your brush on the Grey Layer. You usually only want to change some of the grey so I usually start at 10-20% opacity and work up as needed. Adjust your brush size with the left and right bracket keys as you lay down your brush strokes. If you dodge or burn too much, just use the 50% grey you saved in your swatch palette to erase it.

In order to ensure that your dodging and burning only affects the image layer you wish to edit, the grey layer can be clipped to the image layer. Simply highlight your grey layer, hold down the Alt key and hover your cursor over the line between the two layers. An arrow should appear, click and your grey layer should now be clipped to your image layer.



The shortcut keys I always use when using this technique are:

- B brings up your brush tool
- D sets your colours to the default of black and white (black for burning and white for dodging).
- X toggles between the Foreground and Background colours, thus switching you between dodging and burning.
- [] the left bracket makes your brush smaller, the right bracket makes your brush larger.

I have set the steps for creating the Dodge and Burn Layer as a shortcut in my Actions Window as I use this technique in most of my images.

by Richard James

This is the first of a series of articles on digital image sharpening and provides a general overview of why it is needed.

Why is image sharpening required? Image sharpening is required in all digital images to recover information that is lost due to the relatively coarse pattern of pixels in the image when compared to the distribution of “grain” in photographic film (see page 19). Because of the pattern of pixels in a sensor (alternating red, green, blue, green cells, RGBG) image data has to be interpolated to provide RGB values for each pixel. This introduces some degree of unsharpness. In addition the use of an anti-aliasing screen in most digital cameras also introduces additional blurring in the image.

Sharpening is not new and certainly not exclusive to digital imaging. It was developed many decades ago in the days of film for exactly the same purpose: to improve the apparent sharpness of images which were printed on an offset press. The similarity is that offset press printing uses a dot line screen rather than a continuous film of ink. I think you can see the comparison between offset printing and the digital sensor.

So, accepting that it's necessary, how do we do it? Your digital camera has fixed settings for “image sharpening.” These settings are only ever applied to the JPEG image which is used for the LCD panel and is embedded within the raw image as well as being saved as the JPEG file if you have chosen that option. The raw image is never sharpened in the camera.

So why not sharpen all images in the camera? The answer to this is really very simple. Image sharpening is dependent on the image content, magnification and the media in which the images are to be presented. I guess in theory you could provide all these as options in the camera, but it would be a really messy menu! Not only that, but it would almost certainly be wrong for virtually every image unless you change the settings and shoot separate versions of images to be projected on the screen, printed on an inkjet printer or offset printing (as used for *Close-Up*). This is clearly impractical.

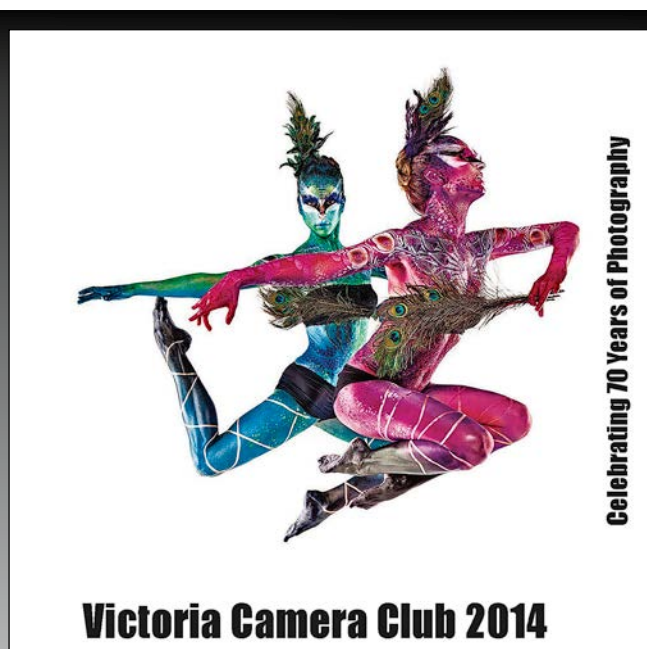
Photoshop and Lightroom (and most other image editing software) contain image sharpening tools. In Photoshop there are many options but there is no guidance on what is appropriate for any particular image. In Lightroom the options have been reduced and simplified but do not cover all possible image types and out-

put media (for example sharpening for offset printing is not possible in Lightroom).

Image sharpening relies on an optical effect where edges within an image are enhanced by outlining them with a very thin line. The objective of sharpening the image is to produce just enough of this line that it works for the particular image and the way it is to be presented without becoming unduly obvious (over-sharpened).

Since sharpening is dependent on the output media and magnification, it must be done separately for each image size and media. This means that your 1400 x 1050 pixel JPEG for viewing on the website or submitting for a digital competition must be sharpened differently to the same image were it to be submitted as an inkjet print, or printed in *Close-Up*. This means that you have to prepare a “full-size” master image with all the editing corrections you need and then from that image save different versions for different purposes without changing the master.

One very good reference on image sharpening is “*Real World Image Sharpening with Adobe Photoshop, Camera Raw and Lightroom*,” by Bruce Fraser and Jeff Schewe, 2nd edition, published by Peachpit Press.



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Theme: Entranceways

by Marla Zarelli

A rabbit hole, the mouth of a cave, a trail into a forest, a garden gate, a doorway, a lobby, a foyer, a hallway, or a rotunda. These are just some of the many things that come to mind when we think of entranceways, which is the theme for the January competition.

Ask yourself how you can tell a story about the entranceway. Do you just want to show an empty doorway, or should there be activity that illustrates what the entranceway is about? Should the activity be a natural event or should it be staged using a model or artifact? If the latter, then you may wish to come prepared. How this relates to the entranceway is a key part of telling the story. You could also be creative and depict a scene that is purely imaginary telling the story of something entering the world beyond.

These are just a few ideas so be sure to take the time to stop and think “outside of the box” and pick a subject that will provide you with a unique approach to this theme.

When you have found your subject, take the time to consider how you are going to create a compelling image.

You may want to ask yourself these questions as you approach your subject:

- What is the light doing? Try shooting in different lighting conditions or positions. Many subjects seem to come alive with energy in the golden light of late afternoons. Whether you are shooting indoors or outside watch your white balance (or be prepared to adjust it in post-processing).
- What can I do to give my composition the most impact? Get up close so you fill the frame with just the door, or show the building around it? How is the main subject positioned in the frame; will you follow some of the composition “rules” or break them?
- Look closely at other elements around your subject. Is there anything interesting that you would like to include that will help you tell a story? For example, entranceways are natural frames but are there strong diagonal lines you can include to lead the viewer’s eye into the frame?
- Have I got the appropriate lens and other equipment needed for the subject and lighting conditions?

Now it’s time to get out there, find your special entranceway and get that amazing shot! Good luck and I’m looking forward to seeing them in the January Competition.

September 2014 Competition Judges

We would like to thank our external judges for September, Greg Eligh, Arnold Lim and Dan Jones for judging the Intermediate and Advanced categories. We also extend our thanks to our internal judges for the Novice category this month, VCC members Pam Irvine, Paul Ross, Caspar Davis, and Willie Waddell. All images and judges’ comments are available here: <http://victoriacameraclub.org/vcccompetitions>.

Greg Eligh (Intermediate and Advanced Prints): Greg has been a commercial and corporate photographer for 35 years in Vancouver, Toronto and Victoria. His images have been featured in magazines, corporate reports, books, advertising and CD/album covers. Greg currently teaches at Camosun College and did so at the former Western Academy of Photography. He also gives workshops at locations such as Photographers at Painters. Greg also owns Eligh Photographs, providing services to the movie industry. Greg is also a respected photographic judge and a good friend of the Victoria Camera Club. Contact Greg or learn more about him at his website: <http://www.elighphoto.com>

Arnold Lim (Advanced Digital Open, Nature, Theme and Creative): Arnold has a diploma in Journalism and Photojournalism. He is a staff and a freelance photojournalist and videographer for various newspapers including the Globe and Mail, Times Colonist, Black Press and magazines such as Sports Illustrated and Status Fitness. He was also the Photo Manager for B.C. Place Stadium for the Vancouver 2010 Olympic games. Arnold was the Photojournalism instructor at the former Western Academy of Photography in Victoria and also conducts photography, lighting and multimedia seminars. Contact Arnold or learn more about him at his website: <http://www.arnoldlimphotography.com>

Dan Jones (Intermediate Digital Open, Nature, Theme and Creative): Dan has been a member of the Camera Club of Ottawa for the last 17 years. In that time he achieved the level of grand master photographer in slides, colour prints and black and white prints. Dan is also a professional photographer and has sold his images through various stock agencies, calendar companies and fine art galleries. Although not CAPA certified, Dan has been a judge for several camera clubs including the Victoria Camera Club, as well as for other organizations such as the Canadian Geographic Society, the Beaux Art Gallery of Brampton, Ontario and the Ottawa Orchid Society.

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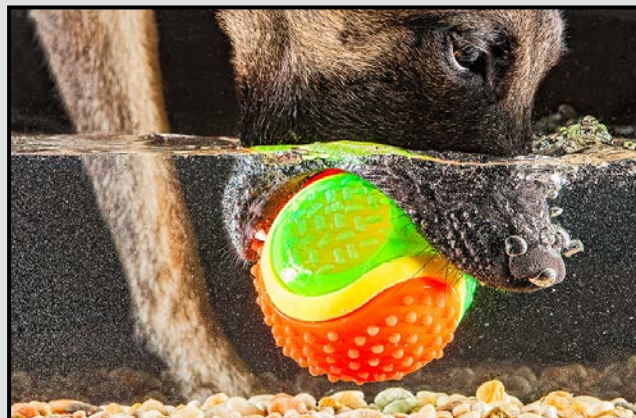
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Advanced Digital Nature - 1st "Deadliest Catch"
by Rob Raymond

Judge's comments: The slow shutter causing the tail to blur mixed with the dripping of water and the calm demeanour of the bear just work so well together. Such a nice capture. Well done.



Advanced Digital Open - 1st "Underwater Fetch"
by Brian Asmussen

Judge's comments: Well done, I find experimentation like this a lot of fun. I really like a lot of what is going on here.



Advanced Digital Theme - 1st "Misty Sunrise"
by Doug McLean

Judge's comments: In an age when everyone seems to be technically strong, creativity is king. I love this shot and would be proud to have it in my portfolio.



Advanced Digital Creative - 1st "Beautifully Balanced"
by Dan Takahashi

Judge's comments: This is quite beautiful. There is something about the boy's arms blocking all but his eyes and the girls arms blocking only her eyes that really gives this image a unique quality I quite enjoy.



Advanced Nature Print - 1st "Northern Gannet"
by Don Peterson

Judge's comments: Excellent timing & focus! Composition has strong balance. Exposure is bang on!!!



Advanced Open Print - 1st "Fishing the Snake River"
by Richard James

Judge's comments: Wonderful spontaneous, unstaged moment. Subjects appear natural and oblivious to the photographer. Subjects and elements are well placed. Top/back lighting emphasizes depth.



Advanced Monochrome Print - 2nd "Looking Back"
by Richard Webber

Judge's comments: Lovely use of foliage to frame the primary subject and minimize any background distractions. Contrasts the "man made" with the softer surroundings.



Intermediate Digital Nature - 1st "Cormorant In Evening Light"
by Nicci Tyndall

Judge's comments: Beautifully lit and pin-sharp bird. Great S curve in the bird's head with lovely emerald coloured eye. Eye to eye with the camera, great angle.



Intermediate Digital Open - 1st "Oculus Lacerta"
by Jonathan Adams

Judge's comments: Great impact and lighting. Man adds sense of scale. Arch is sharp and colourful. Great shot!



Intermediate Digital Theme - 1st "Sahara Sunset"
by Steve Barber

Judge's comments: Wonderful orange glow makes us feel desert heat. Sun and horizon nicely positioned in thirds. Gorgeous lighting, along with strong foreground, middle ground and background.



Intermediate Digital Creative - 1st "Madrona"
by Ian Crawford

Judge's comments: Great dramatic lighting really accentuates the rough and fine textures in this evocative image. One can imagine tree bark being peeled back to expose a human torso lying within, as if personifying the bond between all living things and how the body returns to the earth after death. Powerful!



Intermediate Nature Print - 1st
"Grey-headed Tanager (Ecuometis penicillata)"
by John Clarke

Judge's comments: Beautiful, colourful study. Excellent design and composition. Strong asymmetry.



*Intermediate Open Print - 1st "Palouse at Dawn"
by Steve Lustig*

Judge's comments: Beautiful, fluid colours and forms. Leads the eye into the image front to back.



*Intermediate Monochrome Print - 1st
"Scratching That Itch" by Del Lucas*

Judge's comments: Very nice image and print. Excellent background to support and not conflict. Good placement in frame.



*Novice Digital Nature - 1st "Incoming"
by Christina Aitchison*

Judge's comments: Good capture of the moment with the claws reaching out. Good focus (details visible in feathers) and exposure on the eagle.



*Novice Digital Open - 1st "Nashville at Night "
by Mary Weir*

Judge's comments: Very well done night image. Focus and exposure (long shutter speed) are great. Good effect with cars in focus while crowds are blurred.



Novice Digital Theme - 2nd
"Ladner Sunset and Fishers"
by Doug Cronk

Judge's comments: Beautiful colours. Good composition with boat to the right side. Nice placement of the sun behind the tree.



Novice Digital Nature - 2nd
"Hummingbird in Reflected Light"
by Steve Smith

Judge's comments: Great capture of a tricky subject. Nice catchlight in eye. The blurred wing is so transparent that we can see the body, which adds a nice touch.



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I can do for you.*



I started photographing at age 6 when I bought a Brownie camera in a grade one class auction for 4 cents. I took one of my favourite family portraits with it. Since then, I've used the best cameras I could afford, including models by Yashica, Canon, Minolta and Contax. I spent a lot of my youth in a darkroom.

By the time I was married with children, I had a huge collection of negatives, slides and pictures in boxes. They weren't particularly good, and my images never seemed to get better. I finally gave up artistic photography and became the family photographic record keeper. Years later, I went through the crates of images and threw out 95% of them.



In 2003, the first of two major changes in my photographic life happened when my children gave me a digital camera and a Photoshop course. Once I got the instant feedback of seeing the image on the LCD panel, my learning the art of photography started. Now I could see what was wrong with an image, and how I could make it better, while I was still able to repeat the image. And I could manipulate the images afterwards, to make them even better. My images got better, for a while. But, despite books and online tutorials, I reached another plateau and the improvements stopped. Upgrading cameras, Olympus, Fuji, Nikon, didn't help. Lightroom came along, I used it, and it made me more efficient, but not a better photographer.

The second major change happened in 2007 when I joined the Victoria Camera Club. I had run into Richard James while staying in a converted Convent near Grasslands Natural Park in Val Marie, Saskatchewan, and he mentioned the club. These photographers were displaying the level of imagery that I aspired to! So I took basic workshops on how my Nikon D-80 worked, and

the flash, and landscape/nature/macro photography, and so on. And my images started getting better again.

Then I took the leap and submitted an image to a club competition. The judge trashed it (ok, she pointed out a few flaws anyone but I could have seen), crushing my fragile ego, and it took me months to work up the courage to submit another. I put my ego away and took the advice from these wonderful judges, free and useful and thoughtful and helpful as it was, and again my images started improving.

Since then, I've changed in one other way. I've looked over all the images I've taken, reviewed what I like to photograph and what I'm good at, moved from the category of "I photograph anything that catches my fancy" to trying to finding a few areas that I really like "street, architecture, landscape, portraits, nudes, night, long-exposure, nature, plants, and travel." I've taken courses in some of these areas, and now I occasionally run workshops for the club in night and long-exposure photography.

Now I shoot with a large, heavy Nikon D800 that produces huge, beautiful images; a lighter, faster Nikon D300 for nature; and a light, small, simple Olympus OM-D for travel. Curiously, looking at the images from these very different cameras, you cannot tell which camera produced which image. Other gear includes neutral density filters, programmable remote release, big/heavy tripod for the D800, a small/light tripod for the Olympus, plus flashes, reflectors, backdrops, clamps, etc.

The best advice I've ever received: get professional, critical, supportive criticism of your images. The VCC competitions offer the best I've ever had. Professional photography courses often offer individual advice (Alain Briot, Marc Koegel and Rick Hulbert have been very helpful for me).



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Scanning Film

by John Roberts

This month I would like to briefly discuss film. Yes, there are not many of us left but there are still some of us who continue to use this medium. Two for sure: me and that other guy. There may be more of us but I'm sure that many members still have some old photos, slides, and negatives that could use scanning. Early on in the digital days, there were some reasonably-priced scanners, but some were just too poor quality. There were good ones, but they were a lot of money!

Here we are a few years and many unfortunate products later. Today's market offers us fewer choices but much better products. Even the flatbed type scanners that gave such poor results 10 years ago are now giving very respectable files for a final product. There are still the higher quality dedicated scanners, but their price point, instead of being in the tens of thousands of dollars range, now range from around \$500-\$2000, depending on whether you are looking for a 35 mm scanner or one that can also do medium format.

A good flatbed scanner will cost you from \$200-\$1000, depending on how big of an image you are looking to scan. The \$200-\$500 range will likely do both 35 mm and medium format negatives and slides or prints up to 8" x 10". The \$500+ range will also do the large format films such as 4" x 5" and up to 8" x 10" negatives/slides plus prints.

I find that one of the things often overlooked when it comes to scanning, is the software that is running the scanner. The software that comes with many scanners is good and will serve most people very well, but there is higher-quality software out there for those who might want better. I am one of those who want more out of my scanner. The right software can turn a decent flatbed scanner into a great flatbed scanner.

Today there is even film specially designed for scanning. If you really want to use it, it will print fine, but most of the minilabs of today will scan a normal negative and then digitally print the image. So this is an exciting time for those of us who still use film.

So there you have it: film is not dead, and, in fact, over the last few years, there has been growth in the number of film users out there. There are some young people out there who are just getting started in photography and are using film.

Noise or Grain?

by Richard James

Film grain or granularity is a random texture in photographic film resulting from small particles of metallic silver (black-and-white film) or dye clouds (colour film) that form the image. The optical effect of these is a random pattern of specks that we call grain.

Grain is an inherent feature of film. It is minimized in "fine grain" films, low speed emulsions with very small grains. Conversely, high speed emulsion, "grainy" films, use larger grains. The effect of grain is dependent on the image magnification. In images that have been "over magnified" it becomes noticeably apparent and objectionable. Grain is part of the "visual feel" of film images.

Digital image noise depends on the design of the sensor and how the signal from the sensor is amplified. Like broadcast radio and TV, digital images always have some level of noise. Noise arises from several causes and can be characterized as either random, pattern or banded. In addition, noise can be either a high/low luminance value or a colour that is not part of the original image that should have been recorded.

The key issue is the difference between the image signal and the noise signal, the signal-to-noise ratio (S/N ratio). Unlike film where higher ISO film has a different grain structure, digital images have a fixed grain structure (the Bayer array). To obtain a higher ISO rating from a given sensor the signal is amplified electronically within the camera. This means that if you double the ISO you are multiplying both the signal and the noise by a factor of two, but not changing the ratio between them.

There are techniques for minimizing noise in images including in-camera noise reduction for long exposures by using "black frame subtraction" where the camera makes a second exposure with the shutter closed and subtracts the two images. In post-processing, software can attempt to identify noise and remove it by replacing the information, typically by some sort of averaging with more or less intelligence depending upon the software. Images that have been subject to too much noise reduction typically develop a plastic look especially in areas of low contrast and uniform tones. This can be quite objectionable.

For digital images there are also techniques available for replicating film grain. For example the Google-Nik software and DXO Optics Pro can both add a "grain texture" based on various film emulsions to an image.

by Cindy Stephenson

This is the first in a series of articles on Lightroom we'll be running in *Close-Up* over the next several months. This article focuses on the key differences between Lightroom, Photoshop, and Photoshop Elements; provides an overview of the major components or modules in Lightroom, and offers some examples of how Lightroom can save you time and improve your workflow.

The Difference between Lightroom and Photoshop

Photoshop is a mega software program intended for use by graphic designers, architects, animators and publishers, as well as photographers. It is considered top of the line in terms of its image-editing potential. Photoshop Elements is a mini-version of Photoshop, much cheaper and easier to learn than Photoshop and designed for enthusiasts rather than professionals. It's a bit like shooting in automatic versus manual mode. Both give you a nice photo, but shooting manually allows you more control.

Lightroom on the other hand was developed specifically for photographers and is an all-in-one program for organizing, fixing and enhancing, and sharing your images. It covers everything from importing images from your camera or memory card, deciding which ones to keep, organizing them into files and folders, fixing and enhancing them, and sharing them through slide shows, prints, web galleries and on social media sites. Lightroom works with all of the major file types including raw files, jpegs, PSDs and TIFFs, and offers you professional level image editing capability.

Lightroom was developed as a database-driven image management program that is able to read image metadata (such as camera make and model, lens used, date and time the image was taken, aperture, shutter speed, ISO, etc.). Lightroom includes this information about a photo in a database called a "catalog." Lightroom can then add additional information about each image, and this allows you to add keywords, flags and ratings, and to make edits to your image. This functionality makes it very easy to sort through hundreds of photos, rate and pick the best ones, edit them selectively or in batches, and later go back and quickly find them. This functionality is not available in Photoshop, because it does not keep a database-driven catalogue of your images.

Think of Photoshop as the ultra image editing tool and Lightroom as an image management tool with enough image editing capability to get you 90%, perhaps 100%,

of the way to an image you are happy with, depending on the effect you are after.

Lightroom's Seven Modules

Lightroom consists of seven modules: Library, Develop, Mapping, Book, Slideshow, Print and Web.

The Library Module is where you access and organize your photos, decide which ones to keep or not, rate and flag your photos, keyword them, and add additional metadata (such as a copyright notice etc.). You can also organize them into different files and folders, group photos together in virtual collections and search for photos based on keywords, date, and other metadata. If you use Facebook or Flickr, you can post photos directly to these sites, and if people comment on your photos, you can respond to the comments and manage them all through Lightroom.

The Map Module is where you assign location information to your photos, find your photos based on location, and select photos based on location, to go off and do other work with them.

The Develop Module is where you do all of your image editing. One of the key features of Lightroom is that all of your image editing is nondestructive. Lightroom never touches your original image. When you bring images into Lightroom from your camera, memory card or hard drive, Lightroom is actually importing information about your image into its catalogue. The actual image is still sitting on your hard drive.



The images you see in Lightroom are jpeg copies of the original raw or jpeg file on your hard drive. Lightroom creates a catalogue entry for each image that includes information about where it is located on your hard drive and metadata about the image. The catalogue entry also contains 3 copies of your photo, a thumbnail copy, a preview copy and the full 1:1 copy of your photo. These aren't your original photos, they are jpeg copies. Anytime you make changes to your image in

Lightroom, such as adding keywords, or adjusting the exposure or white balance, Lightroom adds that information to the catalogue entry. When you are done editing your image and want to send it to print, Lightroom takes the information from the catalogue about the changes you have made and creates a “baked in version” of the original image that includes the changes. This is what you see upon exporting the image. However, your original unedited image is still out there on your hard drive.

Two very important points: you need to regularly back up your image drive and most critically you need to back up your Lightroom catalogue. Your image drive contains the original photo, and the Lightroom catalogue contains information on all of the edits you’ve made to your photo. Both are essential.

The Develop module gives you access to a wide range of professional quality image editing tools. Lightroom will take you well on the way to a photo that you are going to be happy with. There are a few things Lightroom won’t do, including HDR, layers and composite images, and panoramas. However, it has got so many things going for it, including the ability to make local adjustments, and speed up your workflow, that it warrants serious consideration.

The other four modules: Slideshow, Book, Print and Web let you produce high quality output from within Lightroom.

Benefits of Lightroom

There are a number of ways Lightroom can help speed up your workflow, save you time, and help you improve your images:

- Lightroom is relatively easy to learn, compared to Photoshop, and a lot cheaper.
- With Lightroom, there is no need for duplicate copies of the same photo in different folders. I used to have separate folders for family vacations, photos of my kids, family celebrations, and ended up with duplicate copies of the photo in different folders. That takes up unnecessary space on your image drive. Keywords help you find the photos you want almost instantly without the need for duplicate copies.
- Lightroom collections are virtual groupings of photos, you can create a collection and assign photos from different folders without duplicating photos. Smart collections are collections of “all your five star landscape photos” for example. You can set the parameters or rules for what photos go in a smart collection. A wonderful benefit of smart collections is that they

automatically update. Whenever you add a photo to your catalogue that meets the conditions of the smart collection, it is automatically added. Deleting photos from a collection does not delete them from your Lightroom catalogue, just from the collection.

- With Lightroom, there’s no need to save your work at every step as you must do in Photoshop. Lightroom does that for you automatically. You can also easily review every change you’ve made to an image in the History Panel. The only way you can really run into trouble is if you delete an image and Lightroom will warn you before it does that. Of course you need to regularly back up your catalogue and image drive.
- Sync and auto sync allow you to make a change to multiple photos at once. This comes in handy if you’ve returned from a shoot, imported your images, and decide you aren’t happy with the white balance or that all of your images would be better slightly underexposed. You can make this change as a batch edit.
- Lightroom makes it easy to try shooting in raw. As a new member I heard the mantra at club meetings about making the switch to raw. That said I hesitated for quite a while thinking it was a bit too complicated. Didn’t it require a special raw file converter I wondered? What convinced me to switch was the ease with which Lightroom handles raw files. It’s as quick and easy as dealing with jpegs. Lightroom gives you a lot more options when it comes to adjusting white balance in raw files versus jpeg. And when you’re done editing and want to email an image to a friend, just export it as a jpeg.
- You can find photos really quickly, almost instantly, because Lightroom stores the metadata for each image. Searching for photos in Lightroom is called filtering. You can filter on just about any of the metadata associated with the photo using the Library filter bar.

In short, Lightroom is an all-in-one program for organizing, fixing and enhancing, and sharing your images. The Victoria Camera Club offers introductory and advanced courses in Lightroom and there are a number of good online resources available to help you get started. I have taken both of the courses the club offers. A couple of club members also recommended Laura Shoe’s instructional video on Lightroom which I purchased and have found to be extremely good value.

The next article in this series will deal with the Library Module. This is where you import and manage your files, add and search for keywords and set filters to help find your images.

Crab Spider

by Dave McLean

I was preparing for the February Competition theme, "Reflections" and trying different types of shots. I started out using a regular mirror, but I felt the pictures lacked something. I then purchased a piece of black glass.

This process involved a lot of trial and mostly error. The black glass reflected spiders and other insects very well, but there were a lot of other reflections from above and behind the glass. I eliminated a lot of the annoying reflections using the end of a banker's box, but new reflections of the printing and colouring of the box itself appeared. I then cut a black pillow case and used it to line the inside of the banker's box. This eliminated the unwanted reflections.

Looking for new subjects in our garden was relatively easy. Our lot is part forest, part Garry Oak meadow, and part domestic flower gardens. A close look at the many insects and spiders I can find often reveals a great deal of colour that you would not observe with a casual glance.

Bugs and spiders, are not cooperative models; they don't sit and pose for you. Their objective is to get as far away from you as quickly as possible. In order to slow them down, I found that a short visit to the refrigerator (3-5 minutes) slows their metabolism down enough to make them a semi-cooperative subject.

When putting bugs and spiders in the fridge, I recommend that you inform your spouse in advance, so as not to surprise anyone. You also want to make sure you have a sealed container with small holes for air, so that the insect will not suffocate.

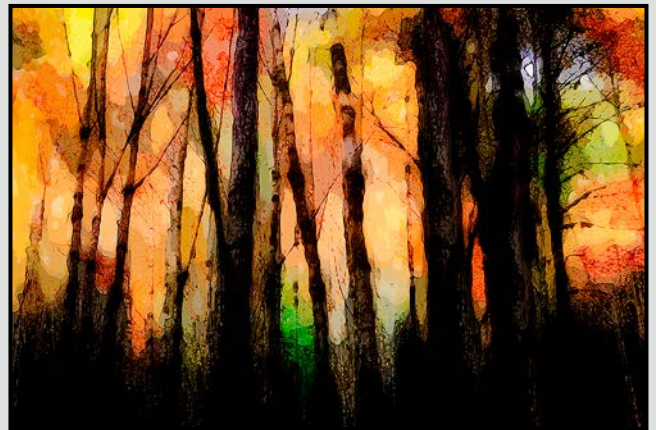
I used flash, set slightly to the side with a diffuser and some exposure compensation.



Fall on Fire

by Lois Burton

The inspiration for Fall on Fire came after I went out to capture the colours of fall and was disappointed because my images lacked the vibrant and dramatic colours that I feel are the essence of autumn. I decided to manipulate the image to create the impression of a painting with intense autumn colours.



In the creative process, I experiment in Photoshop with different filters and different blending modes, allowing each creative piece to develop intuitively until something emerges that I find pleasing.

For this image, a hue and saturation layer was added to oversaturate the image and to adjust the hue to get stronger colours into the foliage. The background layer was duplicated and a watercolour filter was applied to it.

Some filters don't produce a realistic enough effect, so instead of using the watercolour filter, I used the dry brush filter. But I still found I had to apply this process several times to this layer before getting the result that I wanted.

The bottom layer was processed with an outline filter found under the filter gallery, brush strokes.

There are many options for blend modes and each will react differently, so you need to experiment to end up with an image that looks unique. For this image I used the multiply blend on the top layer.

Another technique that I use is to blend the watercolour layer with a sketch layer to bring back some detail into the watercolour. I find that the best result is achieved when you do not have a lot of line detail in the sketch layer.

Tuesday Shoots

by Wayne Swanson

November 18: Food - What Are You Craving? You don't have to make a MacDonald's hamburger look appetizing, but you can create something that would make us want to sit down, tuck in our bibs, grab our utensils and drool.

It's easier than you think; just stick to the basics. Everything you learned about light, composition, and depth-of-field apply in food photography. Think in terms of the total picture and place the desired food focus in a pleasing setting.

There are a few things you might want to keep in mind to make your food shot particularly appealing:

- Use some backlighting to give a glint off the vegetables (if possible, they should be fresh or slightly undercooked). If necessary, use a water spray or thin sheen of cooking oil.
- Add the human element, like a chef's hand creating the masterpiece or a server serving food onto a plate.
- Find an unusual camera angle to get attention,
- Shoot food that is hot (a bit of steam rising shows the effect)
- Think of using contrasting colours
- Include the table settings, and
- Focus on the front edge of the food to take advantage of the depth-of-field.

These ideas are just food for thought to stimulate your creative juices to help you take an image that will make us all salivate.



Breakfast Bagel

Weekend Shoots

by David McLean and Donna Robertson

Goldstream Provincial Park: this park is most active in October and November. The fall rains result in more water in the river and creeks that feed it. This stimulates the salmon to swim up the river to spawn. The spawning salmon are a draw to a large variety of other wildlife: Bald Eagles will feast on the Salmon carcasses, American Dippers will dive into the flowing river to seek Salmon roe, and the opportunistic Ravens and Gulls will feast on whatever is available.

You may also see Great Blue Herons feeding in the river and the estuary, as well as the occasional River Otter, or Raccoon feeding on the Salmon. Other wildlife you may see include: Steller's Jay, Varied Thrush, Golden-crowned Kinglets, and Mink. You will normally want to have your long lens available for capturing wildlife, as most of the creatures are skittish, even though Goldstream is a very high human traffic area.

November is also an ideal time to photograph mushrooms. This park is one of the best places around the Greater Victoria area for photographing mushrooms and other fungi. The rain forest ecosystem here provides ideal conditions for a variety of species of fungi and mushroom.

Generally, for photographing these you will want to get low, very low. You will want to either get parallel to the mushroom cap, or even get a lower angle and shoot up, showing the gills of the fungi. In either case, you will want to protect your knees (and clothes) by having a padded mat or polythene sheet to kneel on. You will definitely need your macro lens and a tripod for these shots.

The October and November rains also result in more water flowing over the four waterfalls that are in the park. The falls are Niagara, Hidden Springs, a seasonal fall on the east side of the river south of Finlayson Arm Rd., and Goldstream (above the campground).

You will generally need your tripod and cable/wireless release. Also, consider using a polarizer in order to enhance the colour and reduce the glare that is often reflected on the vegetation and water. A Neutral Density filter will also give you that "silky-smooth water" effect with longer exposures of several seconds.

Please refer to the club calendar for dates and times for this field trip.

by John Coenraads

A GoPro HERO3+ camera is the latest addition to our collection of toys. This is the small movie camera beloved of extreme sports enthusiasts, who attach it to their helmets to capture the most amazing videos that are now all over the internet. My favourite is the one where a GoPro falls out of an airplane and lands in a pigpen. Google “GoPro pigpen” if you are one of the few people on earth not to have seen this. As the camera falls, it spins faster and faster, but at one point the horizon seems to stabilize again. One might think it had stopped rotating but the soundtrack indicates that this is not the case. Like all mirrorless cameras, the GoPro uses a rolling shutter that repeatedly scans the image sensor. When the speed of rotation matches the rate of the rolling shutter the image again appears stable. Neat! That the camera continues to work as the curious pigs approach is testament to the camera’s ruggedness.

Still Photography

Although used most often exclusively as a movie camera, the GoPro offers many modes including those for the shooting of stills. In movie mode one can extract a single frame from the video footage with enough resolution to make a nice 4 x 6 print. There is also an unusual mode that simultaneously shoots movie and stills, a single shot mode, a continuous still mode, a burst mode and a time-lapse mode. So, from the viewpoint of a still camera, what do we have? Figure 1 shows how diminutive the camera is, especially when two-thirds of the space is occupied by the rechargeable battery.

Note that this camera lacks a viewfinder or a Live View screen. This is not as much of a drawback as one might



Figure 1: Wi-Fi remote, camera inside its water-proof housing, and camera (42 mm x 60 mm)

think considering that the camera features a fixed focal length, ultra wide-angle, f/2.8 lens that is sharp from eight inches to infinity. The latest GoPro HERO4 Silver Edition now features a touch screen display. Although the image is rectilinear it does, of course, exhibit barrel distortion. The 12 megapixel (4000 x 3000) sensor is capable of producing amazingly sharp, high resolution images. But as with any ultra wide-angle lens, it is important to always have the main subject close to the camera. Read the GoPro’s spec sheet at: <http://gopro.com/cameras/hd-hero3-black-edition#technical-specs>, and marvel at how all of this is packed into the volume of a few sugar cubes. So what will it do that you can’t do with your DSLR?

Camera on a Pole

Although it was tempting to hang the GoPro from the neighbour’s quad-copter, his incident with a power line made me more comfortable simply mounting the camera on the end of an extendable painter’s pole. A variety of mounts are included that connect to the protective water-proof housing, but a tripod base needs to be purchased separately. Drilling a hole through a handle sacrificed from a paint roller allowed me to attach the tripod base using a common 1/4 inch diameter bolt (20 threads per inch). Screw the bolt finger tight into the tripod base and use a wing nut, near the head of the bolt, to secure things tightly. Now you can manoeuvre the camera where a DSLR should never go, e.g., for inspecting eaves troughs or getting really close to a wasp’s nest. And if you wish to achieve some real height, you can always fly a kite and use a small parachute to drag the GoPro up the kite string. The Wi-Fi remote lets you trigger the shutter from the ground.

Underwater Camera

The GoPro housing is nicely made of lucite and the rubber door seal leaves the camera well protected although a test in the kitchen sink (without the camera inside) is advisable before the warranty expires. All the controls are operable from outside the case making this an ideal snorkeling camera. However, with the GoPro mounted on its pole, you are now also free to photograph fish in their underwater realm. Since the Wi-Fi will likely not function beyond a few inches of water, you can always use the camera in continuous still-shooting mode. So now go after those underwater shots of ducks’ feet.

It is always a good idea to keep the camera in its protective housing, so that when a friendly dog decides

to lick the lens or you're catching spray on the beach, no harm is done.

The GoPro App

Available for smartphone or tablet, the GoPro App opens up many possibilities for controlling your camera remotely, viewing photos and playing back videos. The live preview lets you see what the camera sees. Figure 2 illustrates how this was useful catching a Steller's Jay in the act of peanut thievery.



Figure 2: "Caught in the Act" framed and triggered remotely using GoPro App on iPhone.

Taken from our deck, and even after cropping, the ultra wide-angle lens captures a wide swath of the neighbourhood. The same app allows one to quickly adjust camera settings much more conveniently than by pushing buttons on the camera or the Wi-Fi remote. Note, however, that the couple of seconds delay in the transmission of the Live View image makes it useful only for framing purpose and not catching fleeting action; it also really chews through battery power.

Time Lapse

Time-lapse photography is especially impressive if it includes panning of the scene. Usually this is achieved by cropping the image somewhat and simulating the panning in processing. But with the GoPro only weighing a few ounces, it can be mounted on a kitchen timer and secured with double-faced tape as shown in figure 3. As the timer unwinds, it slowly pans the scene, such as a sunset, while the camera is shooting images in time lapse mode.

Candid Photography

The GoPro is one of those cameras that allows you to



Figure 3: GoPro mounted on a kitchen timer slowly rotates as a time-lapse sequence is shot.

obtain a unique perspective on things. Use your imagination and be creative. An afternoon photographing all the dogs I met at the Moss Street Paint-In made an enjoyable event even more fun. See figure 4 for the amusing result. I should point out that with a lens this wide, it is necessary to get close, one might say almost nose-to-nose, to your subject.



Figure 4: The GoPro, being so tiny, is nonthreatening and can easily be operated from ground level for a dog's-eye perspective.

Looking for the Extraordinary

by Nancy MacNab

Someone once said that photography is the art of making the ordinary look extraordinary. I'm paraphrasing, but the general meaning and flavour is the same. Take a good look at some of your favourite photos and you might see a tree or flower, a building or part thereof, a person or animal. Other photos of the same subject do not grab your attention or merit a second look, but those special ones? Ah, there is indeed something extraordinary about an otherwise commonplace subject.

Some might argue that photography merely captures whatever is in front of the camera, which in the strictest sense is true. However, it is the photographer's choices and decisions that influence the result. You need to think about what you are photographing and make deliberate choices so you can achieve the result you want rather than just accepting whatever the camera decides when you click the shutter. Some of your choices include: composition, camera settings (aperture, shutter speed and ISO), lens, and lighting, all of which contribute to the overall feeling or mood of your photograph.

Composition refers to the arrangement of the elements within the frame of the photograph. You can emphasize strength and stability, or symmetry, by centring your subject, or contribute tension and a sense of movement by making use of the "rule of thirds," positioning your subject on one of the points that divide your image into thirds horizontally and vertically. Leading lines, whether curved, straight or an S-bend, contribute a strong presence to a photo, especially landscapes. The repetition of specific shapes such as triangles or circles will bring unity to the overall photograph.

Colour, which can be influenced by light and shadow, will also influence your results. Strong, vivid colours versus pastels, the use of one colour in various shades, complementary colours, or opposites, each will give a different "feel" to the same subject. Just think of your own reaction to someone wearing a bright red or blue shirt compared to when that same person wears a cream coloured one.

Your camera settings combine to let in the required amount of light to produce the photograph you want. The aperture controls the depth of field, or how much of the photograph, from the items nearest to you to the background, is in focus. An aperture of f2.8 or f4 (shooting wide open) will have a more shallow depth

of field (less in focus) than an aperture of f16 or f32 (a lot of depth of field with more in focus).

The shutter speed dictates how movement will be portrayed in your photographs. Slow shutter speeds and moving water can give that soft, silky blur to water. Fast shutter speeds can freeze the movement of a hummingbird's wings or the tires of a speeding car.

ISO, in isolation from aperture and shutter speed, can be used to control the amount of "noise" (somewhat similar to "grain" in the film world, see page 19). Some people like the gritty appearance of a grainy ("noisy") photograph, thinking it gives a feeling of age to it. A low ISO (100 or 200) gives the least noise.

These three settings, aperture, shutter speed and ISO, work together as a triumvirate to let in the "correct" amount of light for your photograph. If you adjust one, you have to change at least one of the others to compensate, so a smaller aperture (from f4 to f11, for example), will result in a slower shutter speed or a higher ISO (or both). If you are already shooting wide open (f2.8 or f4), and your shutter speed is as fast as it can get for that ISO, and you still need a faster speed, you have to change your ISO. This is where digital cameras definitely have the advantage over film cameras!

Your choice of lens can have a dramatic impact on your photograph. A wide angle lens not only shows a lot more of what is in front of you, it will also emphasize the distance between the items shown, making those close to you appear much larger and closer than those farther away. A telephoto will get you close to distant subjects while limiting the angle of view.

Lighting can transform the mundane into the marvellous. Backlighting and side lighting show texture, shape and form. The soft, warm light of dawn washing over the land can change a ho-hum just-another-landscape into a delicate rendering of shades and subtle highlights that will be displayed on your wall for many years to come. Photograph the same scene or subject in different lighting throughout the day to see how it can change dramatically.

A photo of a crumpled piece of plastic wet with dew can look like a piece of garbage or, by using a macro lens, side lighting, coloured paper or objects behind it, and shooting wide open with an appropriate shutter speed, it can look like the entry to a magical fantasy world. Make your choices wisely and you can turn the ordinary into the extraordinary.

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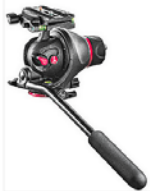
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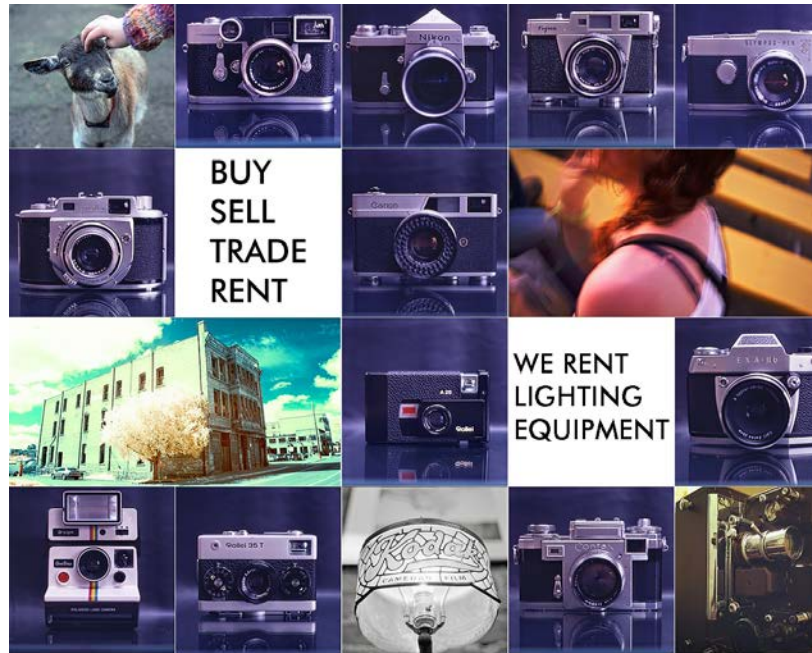
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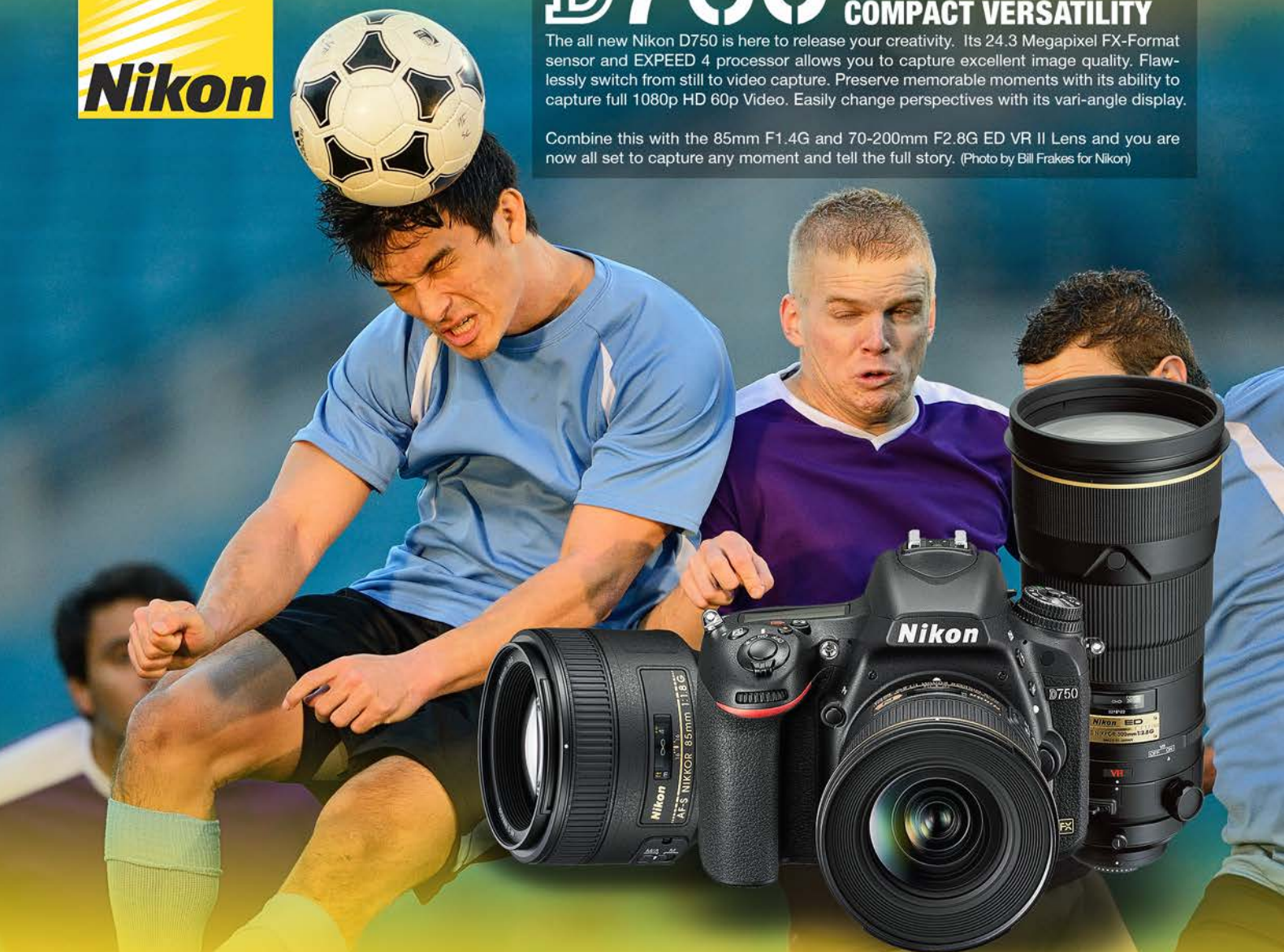


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