



# Close-Up

**Inside:**

**Your Sensor doesn't Matter**

**Buying Lenses**

**Luminance**

**Member Profile: Clive Townley**

**Pushing the Envelope**

**Make Your Composites Look Real**

**Female Portraiture**

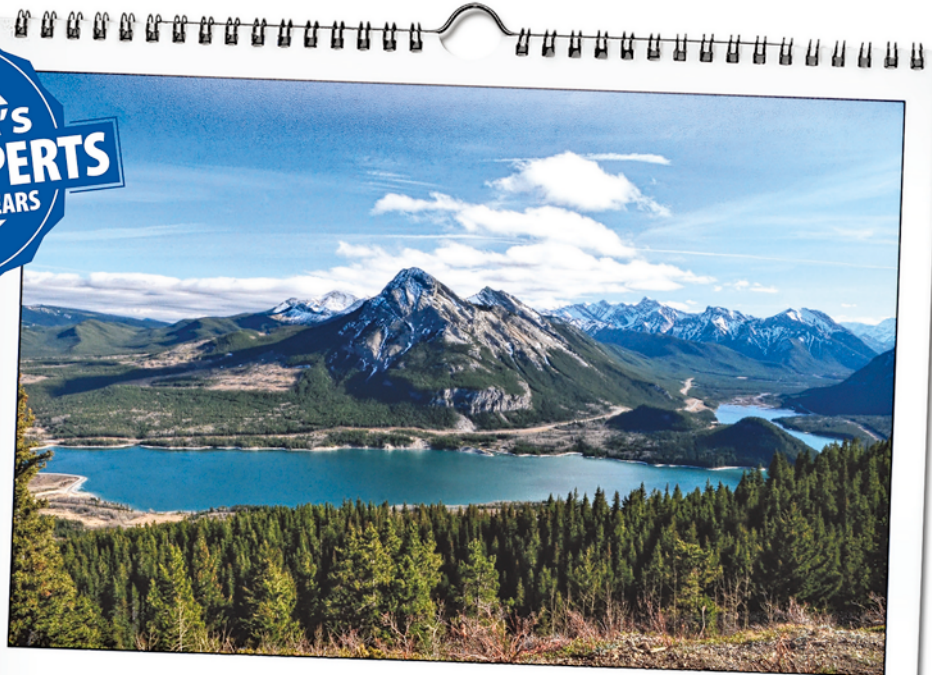
**Beginners' Corner: Observe to Compose**

**... and more**



**"Hatley Castle" by Dan Takahashi**

Showcase your 12 most prized images you captured in 2016 for all of 2017 with a Photographic calendar



**Top Coil Bound Photographic Calendar**  
6" x 8", 8" x 12" or 12" x 18"

## March 2017

April 2017

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
26	27	28	1	2	3	4
5	6	7	8	9	10	
12	13	14				



**Traditional**  
8.25" x 6.25" or 11" x 8.5"



**Desktop**  
8" x 4"



**Centre Coil Bound**  
11" x 8.5"



**Single Page Full Year**  
11" x 8.5", 8" x 10", 10" x 8", 12" x 18" or 18" x 12"

## Get started!

Check out our **new in-store kiosks** and order at [photolab.londondrugs.com/calendars](http://photolab.londondrugs.com/calendars) on your PC, Mac or mobile device.

Colwood Corners Shopping Centre • 1907 Sooke Road • (250) 474-0900  
Harris Green Village • 201 - 911 Yates St • (250) 360-0880  
Saanch Centre • 127 - 3995 Quadra St • (250) 727-0246  
Tillicum Centre • Y003a, 3170 Tillicum Road • (250) 360-2654



## Victoria Camera Club

*Close-Up* is the magazine of the Victoria Camera Club,  
 Copyright ©, Victoria Camera Club, 2017, all rights reserved.  
 Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7.  
 Deadline for submissions for the March issue is February 5<sup>th</sup> 2017.  
 Editor, Richard James, e-mail to [editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca)  
 for submissions or to advertise in *Close-Up*.



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

### Events

We hold a number of events including:

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

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

### Membership

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

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

For additional information: please contact:

- Membership:* [membership@victoriacameraclub.ca](mailto:membership@victoriacameraclub.ca)
- Workshops:* [workshops@victoriacameraclub.ca](mailto:workshops@victoriacameraclub.ca)
- Field Trips:* [fieldtrips@victoriacameraclub.ca](mailto:fieldtrips@victoriacameraclub.ca)
- Meetings:* [meetings@victoriacameraclub.ca](mailto:meetings@victoriacameraclub.ca)
- Website:* [webmaster@victoriacameraclub.ca](mailto:webmaster@victoriacameraclub.ca)
- Close-Up:* [editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca)
- President:* [president@victoriacameraclub.ca](mailto:president@victoriacameraclub.ca)

### What's Inside

Club Calendar and President's Message .....	4
Your Sensor doesn't Matter.....	5
Buying Lenses.....	6
Luminance.....	9
Competitions.....	10
Member Profile: Clive Townley.....	17
Pushing the Envelope.....	19
Make Your Composites Look Real.....	20
How I Did It.....	22
Shoots Around Victoria.....	23
Female Portraiture.....	24
Beginners' Corner: Observe to Compose.....	26

#### PSA Award-winning Website and Newsletter

2011, 2012, 2013, 2014 and 2016

#### CAPA Award-winning Newsletter 2015

#### Please support our advertisers.

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

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



## Calendar

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

### February 5<sup>th</sup> 2017: Competition Night

The January competition results will be presented. The theme for February is "Monochrome Architecture." The deadline for submission is February 5<sup>th</sup>.

### February 23<sup>rd</sup> 2017: Presentation Night

**Note date change!** Professional photographer Nick We-myss describes covering the Abbotsford International Air Show. Nick tells the story of the intensely photographic nature of an air show and its unique demands.

### February 19<sup>th</sup> 2017: Members' Night

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

### Workshop and Field Trip Highlights

Basic Photography and Adv. Photoshop workshops.

Christ Church Cathedral field trip.

**Cover Image:** "Hatley Castle" by Dan Takahashi. This was one of the rare snow days in Victoria and I went out looking for a winter scene. Starting in the downtown area, I did a circuit through Rock Bay, to the Selkirk Trestle, the Gorge Waterway, out to the Ocean Boulevard side of Esquimalt Lagoon and ended up at Royal Roads. It is one of my favourite local places to go. I go there to shoot, or to think, or to have a picnic, or to hike around, or all of the above. It is a fabulous place to be. With Esquimalt Lagoon to the south, the forest and Charlie's Trail to the east, the ponds to the west and Hatley Castle to the north, it is a visual treasure chest in all directions! Circling around the grounds, I ended up above the Castle. It was absolutely stunning in the snow.

I was shooting with my Nikon D810 and a 14-24 mm f2.8 lens on a tripod. I shoot in Raw, and mostly in aperture priority. For most landscapes I bracket 5 shots, 1 f-stop apart. In the wet snow a rain cover helped keep the camera dry and an umbrella helped keep the snow off the bulbous lens. Post processing included Photoshop, DXO Optics Pro and On-One Photo 10.

## President's Message

Whenever a rainbow appears I cannot avoid reaching for a camera and grabbing a shot. Perhaps it's those thoughts of pots of gold that make the situation so compelling. Such was the case this past December, when I spotted the prospect of not one but two pots of gold. A scramble to mount my wide angle lens before the fleeting opportunity passed me by resulted in "Rainbow Over the Songhees." You can see the image in our website's gallery for December and in our VCC Open Photo Share gallery on Flickr.

This led me to thoughts of images, themselves, as the gold coins in those very pots. When out on a shoot, whatever the overarching theme, it is most often the unexpected elements within the scene that prove most rewarding to me. Perhaps it's a discarded artifact on the street or the way in which a beam of light puts the spotlight on a particular detail. Such subjects may be transitory or easily overlooked but, once captured, can provide much subsequent delight. Rather than one big ingot in the pot, images are more like gold coins of varying mass, each adding to the overall value of the treasure.

All of the above is, nevertheless, very subjective. What constitutes the gold at the end of your rainbow? While I may often seek small details, you may pursue your photographic passions from quite different perspectives. It may be at the grand scale of an expansive night sky view, in the depths of revealing detail in a portrait or within the fine patterns in an insect's compound eye. Or you may prefer to create your gold, like an alchemist of old, using powerful post-editing tools to modify and blend several individual images into your composite treasure. The great thing about photography is the immense range of options available to each of us and what better place than the Victoria Camera Club to pursue them all.

As I write these lines, I have just read through the January issue of *Close-Up*. In doing so I have collected much treasure: a lead article featured an image reflected in the eye of a horse, a concluding article offered perspectives on selecting images for entry into competitions and one particular image was actually entitled "Gold." Those and many more coins added greatly to my accumulated treasure. Congratulations to Richard James, the CU team and all the contributors for another fine issue. Turning the old saying on its head, chasing rainbows can be both productive and a lot of fun!

*Garry Schaefer, President.*

by Neil Boyle

A very good photographer in our Club, who wins competitions and makes money from his images, suggested to me, in an oblique kind of way, that his Fuji sensor was better than my Olympus sensor. He had good technical data and theoretical information to back it up; his sensor, with a similar number of pixels, was bigger, and the pixels were bigger. So, in a “my gear is bigger than your gear” way, he is right. At least until I bring out my Nikon D800e.

But the more I thought and read about it, the more I came to the conclusion that he was missing a very big point and that is the basic point of photography.

The point of photography is the image. Only the image, not the gear that took the image. Whether it is displayed on your phone (lowest quality), or a larger screen (better quality), or printed (best quality), the image that you make is the point of what photographers do. Despite the endless gear discussions at every meeting, the point is, and it bears repeating, only the image is the point.

Once you have made the image, and displayed it in any format, can you or anyone else tell what camera produced it? What sensor, lens, or gadgets you used? Really, does anyone looking at the final picture on a wall care what company made the gear that took the image?

So, back to sensors. They come with two main variables: the size and number of pixels. The benefits of more and bigger are well known, better colour reproduction, less noise, better low-light and high-ISO performance, etc. Bigger sensors and pixels also mean bigger, heavier cameras, and bigger, heavier lenses (and bigger, heavier tripods, and bigger, heavier price tags). To get around this problem of bigger and heavier, camera manufacturers have offered smaller sensors with fewer and sometimes smaller pixels, supposedly inferior smaller pixels.

Can you see the difference in an image made from a good low-end sensor and one made from a good high-end sensor? Technology has progressed to the point where one cannot. Up to the magnification needed for a 13" x 19" print, or a 21" monitor, the images are very, very hard to differentiate. I refer you to an excellent article by Michael Reichmann published in 2008 on his website, Luminous Landscape: [luminous-landscape.com/kidding](http://luminous-landscape.com/kidding). In it, he compares a high-end point-and-shoot, the Canon G10 (15 mp, small sensor), to a Hasselblad/Phase One combo (39 mp, large sensor). Photographers and industry professionals were unable to determine which camera took 13" x 19" prints of the same scene.

It should be noted that pixel-peeping at 100% revealed the differences quite nicely. Paying and carrying more does get you a better quality image, at the micro level. But the limiting factor is the printer, and printers cannot display all the details that sensors can record. So if a sensor is just a little better than the best printer, or if it is a lot better, the printer is the limiting factor, and prints of the images from the two sensors will look the same. It seems that back in 2008, even good point-and-shoot sensors were better than good printers, and in the last eight years, sensors have improved much more than printers.

A few years ago, our Club entered a club competition, and won, having the final images hung in the Smithsonian Institution in Washington, DC. One of the images was taken with a point-and-shoot, and another with a Nikon D80 (an entry level DSLR).

Ken Rockwell takes a different approach ([www.kenrockwell.com/tech/notcamera.htm](http://www.kenrockwell.com/tech/notcamera.htm)). He discusses how great images often come from very cheap cameras, and gives some excellent examples. We all know the best camera in the world is the one you have with you. And we all know that a good photographer can make a great picture with just about any camera.

Ok, I concede that the more expensive cameras, lenses, tripods and extras make it easier and quicker to get the shot, allow you to shoot in lower light with less noise, and make you fitter carrying all that gear. But what they don't get you is better pictures. After all, look at all the really great pictures taken more than 50 years ago, on film cameras with no motor drives, with a few prime lenses. Ansel Adams, in the 1940s, produced images that are still the defining edge of good photography.

Better pictures come from seeing, understanding, knowing how to make the image. The only way to get better pictures is to take pictures, analyze the pictures you take, decide what can be improved, apply that information to your techniques, and start at the beginning of this sentence again. And again. And again. And maybe read books on photography, and take courses on the aspects of photography that you want to improve, and attend Club meetings to see how others do it. But mostly, take pictures, and figure out how to improve them.

So, if you want to be a better photographer, if you want to make better images, don't spend your dollars on more gear, or marginally better gear. Spend your dollars and some time on learning. Then get out and make images. Lots of them. Then you will make better images.

by Judy Bandsmer

One fantastic way to exercise our imagination is to combine two or more photographs. We can create images that never existed in real life. We can have dancers emerging from flames, or create a skyline of famous buildings. How can you make your final image look as cohesive and realistic as possible? In this article I'd like to give you some tips about how to make a composite that looks realistic. I must also give credit for some of this information to Leah Gray, a fellow VCC member.

There are three basic approaches one can use to create a composite image: putting together two or more images you have already shot; finding one image you have already shot and shooting a different subject or background to match it; and planning out your finished image before you even begin shooting.



*"Wrap Me Round"*

In the first scenario, we put together images that we didn't initially take with any thought for composites. I do this all the time. It's great fun to look through some old images and find one you love that you want to use again, this time trying something different with it. Here are a few tips to help you make an image that works well.

**Lighting:** It is crucial to have the light come from the same direction. If you can't figure out why your composite images look totally wrong, this is likely the problem. If the lighting is exactly opposite, you can flip one of your images in Photoshop.

**Quality of light:** For the best cohesion, you need to have the same quality of light across the images. Is the lighting harsh, with strong, fast transitions from light to shadow? Or is there a slow, soft transition from light to dark? If there isn't a good match to begin with, I find it very difficult, usually impossible, to correct this. Playing around with brightness/contrast, levels, and exposure adjustments can't really help modify the quality of light in

Photoshop. So, if your images aren't working together, you may need to try a different subject or background.

**Feet:** When adding a subject to your image avoid feet or the bottom of your subject if you can. It is much simpler and easier to have something look realistic when you avoid showing where they would touch down.

As an example, the image "Wrap Me Round" was composited from two pre-shot images. Lighting is coming from the same direction. The light quality on the model was harsher than the light on the tree bark, but since the face appears to be shadowed by the tree, the harsher light makes sense.



*"Model Shoot Result"*

Even with these tips, there may be only so much that you can do with images that you did not shoot with compositing in mind. If you want a better or perfect match, you often need to pre-plan your composites. This can be great fun and give very good results.

Here are the things to keep in mind, whether you are working from one pre-shot image, or building your composite before you even start shooting.

**Lighting is crucial:** Light from the same side, and keep the lighting quality the same (see above).

**Perspective:** Make sure your camera angle is the same. Shooting a subject from waist height looking up and then having a background that you shot from slightly above will give you an image that doesn't look right.

**Lenses:** Try to shoot at nearly the same focal length, and if you can, with the same lens. This is helpful if you want to make your image look hyper-realistic.

The image “Model Shoot Result” shows the base image for my project. I didn’t know what I wanted for a background at the time, but I knew what I wanted from the model. I noted the lens and shooting angle (from below).



*“Reaching”*

In “Reaching”, you can see the work in progress. It took me a year to find the background I wanted. I planned the time of day to match the direction and angle of sunlight with the lighting of the original model shot, and made sure to set my tripod at its lowest height to match perspective.

After shooting, post-processing is what helps you match your image layers. Some important considerations are:

**Shadows:** Add shadows to your background if you are adding an image that casts a shadow. To do this, I have brushed in areas of darkened exposure. For a subject that casts a full-length shadow, you can create a copy of your subject, change the colour to black or grey, change the opacity, and use the transform tool to warp and move your shadow to the correct shape. A shadow is not consistent in tone; it is darker next to the object and grows lighter and more diffuse as it moves away from it.

**Colour and white balance:** One image may have a different colour cast or a different white balance. Link hue/saturation and colour balance adjustment layers to a selection to try to colour match.

**Contrast:** Add a brightness/contrast or levels adjustment layer and play around. Often this makes a good deal of difference when trying to match images to each other.

**Blur and grain:** This one is perhaps not as intuitive as the others. This comes into play in three different ways.

When you resize a selection, it will have a different resolution to the rest of the image. It will look crisper and sharper, as if it doesn’t belong. You may have to drop the quality of that layer in order to get it to look right. To do that, add some Gaussian blur, or add some grain.

Cameras generally can’t keep everything over a large depth-of-field crystal sharp. If your whole image is too crisp, it may not look real. You won’t want things far in the background, e.g. clouds, to be tack sharp.

If your images were shot at different ISOs, chances are one will have more grain. Zoom into your image and see if there are differences, and try to match the grain.

**Finishing touches:** Even when you get everything as close as you can to perfect, I find it helps a lot with the cohesion to add an overall filter or colour shift that affects the whole image. Try one of your plugins and apply an effect to your finished image, or add some gradients. This helps cover some of those things that you aren’t expert enough to detect or know how to fix.



*“Away from it All”*

In “Away from it All,” the model photograph needed to be significantly decreased in quality to match the quality of the bubble photograph; both blur and grain were added to that portion. The model was also distorted mildly and significantly in the reflection to add to the “reality” of this image. A final colour/contrast filter was applied to help tie the image together.

I hope these tips help you to create some fantastic composites! Watch tutorials, experiment, and practice. Let your imagination create new stories with your old images, and the images you have yet to take.



**Do it Yourself and Professional Framing**

Serving Victoria since 1976

**Professional Quality - Personal Service**  
**Mounting, Matting and Framing**  
for all Types of Artwork  
Hundreds of Frame Styles  
and Mat Colours  
15% Discount for VCC Members

**FREE PARKING at Rear - Off Hillside**

2651 Douglas Street at Hillside 250-381-4022

# QUIET LIGHT

PHOTOGRAPHY ADVENTURES

## JUAN DE FUCA

VANCOUVER ISLAND PHOTO WORKSHOP  
2 DAYS | APRIL 7 - APRIL 9, 2017  
BIG FISH LODGE, PORT RENFREW

*Join Quiet Light Photography Adventures on this exciting two day workshop on the west coast of Vancouver Island.*

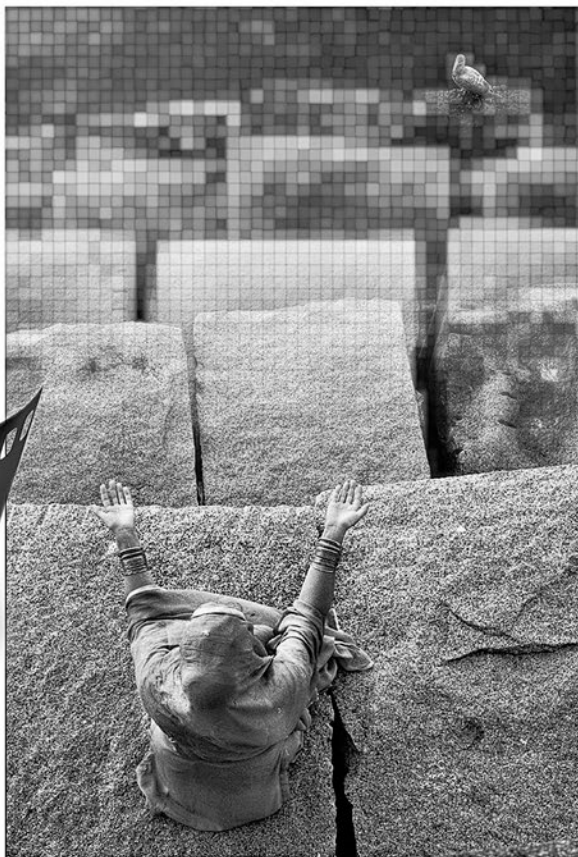
Info@quietlightphotoadventures.com  
www.quietlightphotoadventures.com

1-604-520-0263

# PRISMIMAGING.ca

YOUR COMPLETE PHOTO AND IMAGING SOURCE

www.prismimaging.ca  
250.386.7787  
791 Fort St.



- Digital Imaging
- Pro - photofinishing
- Custom Printing
- Giclee reproduction
- Pro film sales
- Large Format printing
- Canvas printing
- Business Cards
- Backlit Display
- E-6 and C-41 processing
- Passport Photos
- Wedding Photography

Bridging Photo Technologies



by Richard James

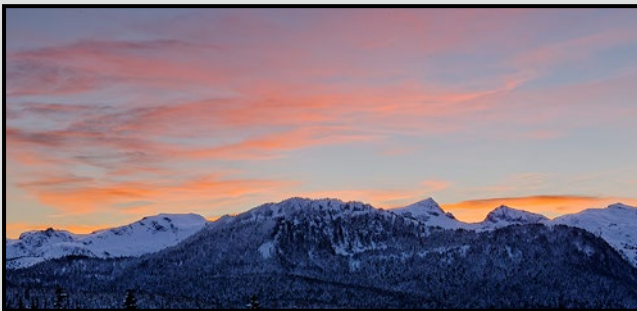
We often refer to an image or scene's "brightness." This is a subjective way of describing how light or dark the overall image is. The technical equivalent of brightness is luminance, which is a measurable value that can be recorded and understood by software or another person.

Luminance can also be considered as the image with no colour. However, producing a black-and-white image isn't quite that simple as different colours may have the same luminance value and therefore merge if colour is simply discarded. Discussion of colour conversion is a more complex topic to be discussed another time.

So, what can we do with luminance? In Photoshop luminance is a blend mode describing how two layers interact with each other. Luminance can be used for a black-and-white conversion if there are no tone conflicts. It can also be used to create masks based on a luminance value range.

Luminosity masks are a complex subject but extremely powerful for adjusting images. Suppose you wish to apply an adjustment layer to "the brightest parts" of an image. Do you use a selection tool trying to select each area which appears to be "light enough?" Do the areas have sharp edges or do they blend subtly into adjacent areas?

One advantage of luminosity masks is that they are edgeless, that is they are continuous tone masks, so you cannot generate hard edges with them. For example, you could create a luminosity mask biased to the brightest values in an image of a dancer against a white background where all the edges of the dancer and her costume are "mid-tones or darker." The resulting mask would have a soft edge revealing the dancer but hiding the background. All with a few clicks of the mouse instead of a laborious selection exercise.



*Two frame composite image. "Light" image processed for shadows, "Dark" image processed for sky.*

There are many ways of creating luminosity masks but like many Photoshop tasks you don't need to start from scratch. A web search will reveal much documentation including several action sets that automate the process.

A very simple example of making a luminosity mask is to open the channels palette, then Ctrl/Cmd + right click on the RGB channel which creates a selection. Then, on a copy of the background layer click on the mask icon in the layers panel. This creates a mask of the lightest 50% of the pixels. Now, create a duplicate of that layer, click on the mask and then press Ctrl/Cmd + "I" to invert the mask. You have now created a mask that has selected the darkest 50% of the pixels. Remember, that the "marching ants" only show on pixels that are more than 50% selected and that some pixels will not show as selected although they are present in the mask.

To demonstrate what happens pick any adjustment layer and clip the adjustment layer to one of the layers that you just created (Alt/Opt and click on the line between the adjustment layer and the underlying layer). Make a large change in the adjustment parameter then repeat the process on the other layer you created but make the adjustment in the opposite direction. The result should be obvious. Example before/after images are below.

You can easily make adjustments to any area of the image that is defined by its luminance rather than a shape. Examples would be adjusting the brightness to emphasize, or deemphasize part of the image including the subtly different changes to adjacent areas with different luminosities. Colour balance changes in shadows where the intensity of the blue skylight varies are made much easier.

You can use any of the colour channels (RGB) or the luminosity channel to make the selection using the one that has the highest contrast in the areas that you are interested in.



*Adjusted image. Foreground colour balance and contrast (curves) adjusted. Sky saturation/brightness adjusted.*

## Magazine Photo Competitions

by Pam Irvine

Photo contests help photographers showcase their best work. If you feel your images are ready to take the next step out into the big leagues, or you have had a moment of brilliance and captured an incredible image that begs to be published, check out some of these contests. If you do get published, be sure to let us know so we can share the joy.

This is a list of only a few of the many online magazines that have photographic contests. Even if you do not enter the contests, the articles and information available is extensive.

I have not entered any of these contests, so enter at your own risk. Please read the comp rules carefully especially what rights/usage you are agreeing to by entering.

**Photolife:** Established in 1976, Photo Life is one of Canada's leading photography magazines. Photo Life is published six times each year with distribution to subscribers, newsstands and participating photo retailers. This contest is open to Canadian residents only. [www.photolife.com](http://www.photolife.com).

Theme: Street Scenes: Deadline: March 15, 2017

Theme: Bad Weather: Deadline: May 15, 2017

**Blur Magazine:** Blur is a PDF magazine devoted to creative photography. The artistic message of photography is their main interest and they try to keep that focus on each of the 200+ pages they publish bimonthly. The BLUR Gallery is a collection of randomly selected awesome photography. Every month they select 20 to 30 photos without any rules of theme, technique or style and present to you the best of the best they found. [blur-magazine.com](http://blur-magazine.com).

**National Geographic:** Photo of the day: Compelling images taken by the "Your Shot" community. Submit your best photos for a chance to be featured. [www.nationalgeographic.com/photography](http://www.nationalgeographic.com/photography).

**Popular Photography:** Popular Photography has been putting on the Annual Reader Photo Contest for more than two decades and every year the images are impressive. We just missed the chance to enter this year's contest, but there is always next year. Start shooting now. [www.popphoto.com](http://www.popphoto.com).

## November 2016 Competition Judges

We extend our sincere thanks to the judges for the November Intermediate and Advanced competitions: Karen Stoyles, Marilyn McEwan, Arnold Lim and Rick Shapka. We would also like to thank our in-house Novice Judges: Caspar Davis, Suzanne Huot, Steve Lustig, and Normand Marcotte. Also thanks to Leah Gray, Doug McLean, Phil McOrmand and Martin Wright who judged the Novice and Intermediate Prints. All images and judges' comments are available at: [victoriacamera-club.ca/Competitions/CompetitionResults.aspx](http://victoriacamera-club.ca/Competitions/CompetitionResults.aspx).

**Karen Stoyles (Wildlife and Natural World):** Karen lives in Brantford, Ontario, where she is an active member of the Brant Camera Club. Her main photographic interests lie with wildflower, macro and creative photography. She likes to travel the back roads of Ontario where she finds many varieties of wild flowers. You may be surprised by what she finds hiding in ditches and woodlands. Karen has been judging photography for over 10 years for camera clubs, local organizations and fairs. You can find some of her beautiful images on Flickr.

**Marilyn McEwan (Theme and Creative):** Marilyn is a CAPA certified judge and has been a professional photographer for 27 years, specializing in portraits and weddings. She lives in Ucluelet where she is an innkeeper and was elected a Councillor of the District of Ucluelet in 2014. She loves the ocean, sailing, kayaking, scuba diving, and walking on the beach with her dogs.

**Arnold Lim (Advanced Prints):** Arnold is a staff photographer with Black Press here in Victoria. He has a diploma in Photojournalism and has shot for various publications including Sports Illustrated, BBC, Globe and Mail and many more. He was Photography Manager for the Vancouver 2010 Olympic Games and the 2015 Pan Am Games in Toronto. Arnold was also an instructor at the Western Academy of Photography until it closed in 2014. [www.arnoldlimvisuals.com](http://www.arnoldlimvisuals.com).

**Rick Shapka (Open):** Our own Rick Shapka stepped in at the last minute when an external judge was unable to complete the judging for the Open category. Rick is a CAPA certified judge and a former President of CAPA. Rick joined the VCC last year when he moved to Victoria. He is one of our workshop coordinators this year. Rick focuses on landscape, nature, street photography and abstracts. He favours the Palouse for its landscapes and old farm buildings which he has photographed for nine years. [www.rickshapkaphoto.ca](http://www.rickshapkaphoto.ca).

# FUJIFILM

**Lens&Shutter**  
CAPTURE YOUR INSPIRATION

**Check out  
our Full  
Selection of  
Fuji Products**

**1005 Broad Street  
Victoria  
250 290 1718  
www.lensandshutter.com**



## OUR PRINTS STAND OUT

We make gorgeous prints. Prints that bring back the magic of the moment, that cry out for the best spot on your wall. And we do it right here in Victoria with over 20 years of experience.

With beautiful papers, stunning canvas, unique mounting options (like bamboo, birch and acrylic), and stylish custom frames to fit any budget, we always show your image in it's best light.



250-590-3373

info@theprintlab.ca

2271 Bowker Ave, Victoria  
(appointment recommended)

[www.THEPRINTLAB.ca](http://www.THEPRINTLAB.ca)



*Advanced Monochrome Print - 1<sup>st</sup>*  
 “Mountain and Machine” by Doug McLean

Judge’s comments: This is a nice image and a bold choice for black and white considering your setting, but I really like the choice, especially with the crisp white dusting the trees and foreground. This could be an ad for the railway company! This is a very nice capture, bravo.



*Advanced Digital Natural World - 2<sup>nd</sup>*  
 “Little Huson Cave” by Carrie Cole

Judge’s comments: Lovely exposure, texture and colour within the image. Shutter speed has given the water a painterly feel. Very nicely done.



*Advanced Digital Wildlife - 1<sup>st</sup>*  
 “Ever Watchful” by Peter Koelbleitner

Judge’s comments: Exquisite image. Everything works from the composition, depth of field, exposure to the intent look on the face of the cat. Wonderful capture.



*Advanced Nature Print - 1<sup>st</sup>*  
 “Sleeping With My Love” by Joséé Ménard

Judge’s comments: This is a great capture, the flipper over the companion with one sleeping on its stomach and the other on its back, this is quite a capture. It looks like you were quite close to it as well, this is a nice shot.



*Advanced Digital Open - 1<sup>st</sup>*  
*“Still Waters” by Meherzad Romer*

Judge’s comments: Very critically composed; position of the fisherman with head giving space just below the far tree line is important. Good detail with person, boat and shadow. Excellent exposure with gorgeous light including the change from warmer to cooler colours creates an inviting mood. The panorama works well for this image.



*Advanced Digital Theme - 1<sup>st</sup>*  
*“Tasty Garlic” by Normand Marcotte*

Judge’s comments: Great treatment of this subject in black and white! It evokes a sense of an old chandelier dangling from the ruins of an ancient castle. Good choice of the log background to contrast texture of the garlic. Nicely composed and executed.



*Advanced Open Print - 1<sup>st</sup>*  
*“Waiting” by Garry Schaefer*

Judge’s comments: This is a nice capture. The crowd looking one way, and one man, taller than the rest looking another way is a well-captured photojournalistic image. The depth of the crowd is both the foreground and background and makes for an entertaining view. Well done.



*Advanced Digital Creative - 2<sup>nd</sup>*  
*“Peacock” by Caspar Davis*

Judge’s comments: Elegant dream-like altered reality that expresses a poetic relationship between the dancing nymph and the heavenly world she inhabits. Excellent work!



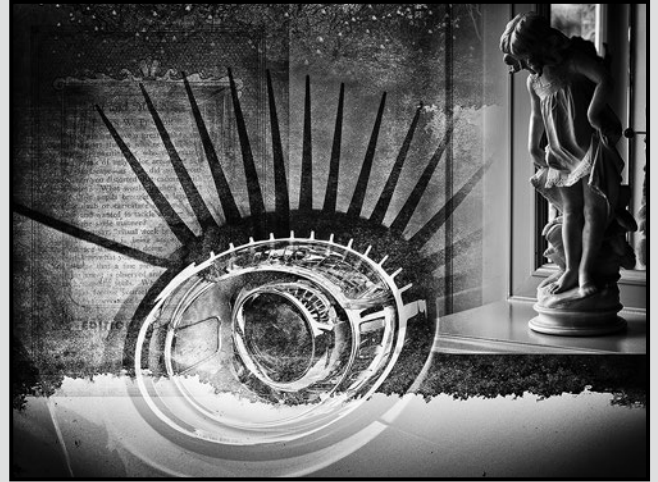
*Intermediate Digital Theme - 1<sup>st</sup>  
"Pomegranate Juice" by Pam Irvine*

Judge's comments: Great composition with the hands coming diagonally from the top left corner. Good choice of background, nice action on the juice while keeping the flow sharp, and perfect anchor of pomegranate seeds across the bottom right edge.



*Intermediate Digital Natural World - 1<sup>st</sup>  
"Schooner Cove" by Cindy Stephenson*

Judge's comments: Good flow through the image with the water in the lower right, through to the water in the middle section of the image. Image exposed effectively throughout, with detail in the rocks in foreground and mist/fog in the background. Very nicely done.



*Intermediate Digital Creative - 1<sup>st</sup>  
"Then and Now" by Gordon Simpson*

Judge's comments: I like the use of black and white for this ethereal image that feels like looking into another world. The elements are nicely placed and all seem to work together to enhance the message. I like the fact that the figurine is sharply focused while the rest of the image is a sandwich of elements. Nicely done!



*Intermediate and Novice Open Print - 1<sup>st</sup>  
"Pirate Boy" by Kathleen Carrigan*

Judge's comments: A lovely shot. Exposure, sharpness, composition all combined to create a mood that communicated instantly.



*Intermediate Digital Open - 1<sup>st</sup>  
"Multitasking" by Graeme Weir*

Judge's comments: Excellent composition, the subject's expression and gesture; and exposure, dark against light make this a compelling photograph. The smallest details are important; the gun barrel angled down at the phone, and the small space between the gun barrel and the hand. Two triangles make the viewer's eyes keep moving around the image to the phone. (1. the right arm, up to the gun and down the barrel. 2. from the badge on the arm, to the hat and down to the phone.)



*Intermediate Digital Wildlife - 2<sup>nd</sup>  
"Barred Owllet" by Rea Casey*

Judge's comments: Good on the photographer for finding this little guy hiding up in the branches. The image almost has a monochromatic feel, but we do have some colour in the beak and the deep green branches overhead. Lovely catch light in the eyes, texture in the feathers and position in the frame with the branch providing a leading line through the image. Very well done.



*Novice Digital Theme - 1<sup>st</sup>  
"Yellow Beet" by Gerry Thompson*

Judge's comments: Original subject, interesting composition, and good exposure. Beautiful colour. Macro photography works well for this image.



*Novice Digital Open - 2<sup>nd</sup> (Tie)  
"Reflections" by Deb Thurlbek*

Judge's comments: Great impact, colour, reflections, sharpness, and exposure. Beautifully done.



Novice Digital Wildlife - 1<sup>st</sup>  
"Caspian Terns: The Battle for Heir Superiority"  
by David Axford

Judge's comments: A fine capture. Perfect exposure of a difficult subject, good crop, and great action and interaction, with both terns' wings and beaks open.

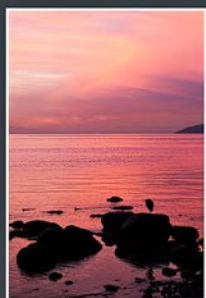


Novice Digital Natural World - 1<sup>st</sup>  
"Diamond Beach" by Jill Turyk

Judge's comments: Great exposure and beautiful colours. Sharp throughout. The long exposure works well and inclusion of the bit of sky is important for context. This is a lovely image that would print well.

WE'VE GOT THE GOODS TO HELP YOU

# COMPLETE *the* PACKAGE!



+



=



You've captured a stunning image with your camera – Opus can help you get it printed and prepared for display.

Whether you choose a classic photo paper, fine art paper, canvas, or aluminium, you'll find convenient readymade mats and frames in a wide array of standard and digital sizes to achieve a professional finish for your project. We create custom-sized frames and mats to your specifications, too. Make framing easy – the Opus way! Visit [opusartsupplies.com/services](http://opusartsupplies.com/services) to see our complete offering of services.



**Opus Art Supplies** • Resources for the Creative Individual  
512 Herald Street, Victoria • [opusartsupplies.com](http://opusartsupplies.com) • 250-386-8133

Photograph by Andrea Walker-Collins



It was our school camera club in Auckland, New Zealand that got me going initially, then working as a night-club and wedding photographer to keep myself at university, that firmed up my relationship with photography. Like every Kiwi of my generation I was compelled to head off to see the rest of the world; it was 36 years before I got back. At that time, I was driven by gritty HP4 and Tri-X, high contrast, images of my friends. All in black and white of course with a particular emphasis on sultry poses and *Fellini inspirations*. My darkroom was our flat's linen closet in a grand old mansion across the road from the University of Auckland. For work it was mostly a Mamyia C330, Leica M3 and a battletank Voigtländer, and I was fortunate to have a boss who encouraged me to take any of the equipment anytime.



*“The Gardener - Kathmandu”*

On the advice of our crusty old German camera repairman, I bought a new Nikkormat with 28 and 105 mm lenses to take with me around the world. He said that buying a camera was like buying a whore, you buy a cheap one and you will have endless problems, but if you buy an expensive one then you have no problems. Good advice.

We were finally settled in Vancouver and, as it happened, career and new family dragged us all over the country. Although some photographs were taken, it wasn't until a friend hauled me off to Argentina in 1999 that I rediscovered photography. That was the last time I used film. As a hobby I didn't relish the idea of groping around in a darkroom, stained fingers, regulating temperatures and all that, so from there, it was a succession of Nikon Coolpix cameras starting with the Coolpix100 (512 x 512 pixels). For work, it was amazing to not have to get half-tones made up any longer as we could now copy images right into presentations, and then before we knew it, it was all about colour. It seemed about that time that a number of pros started to use the same little \$1,500 Coolpix 850 for portraiture. For me the next big change was the Nikon D200 with an 18-200 mm lens

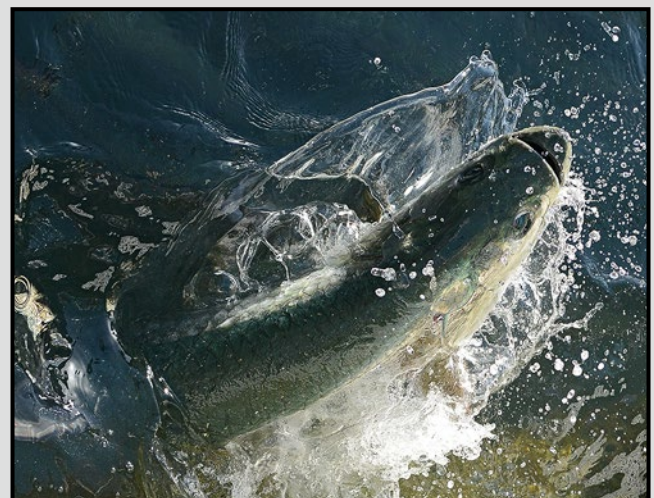
that I took to Northern India for a month-long holiday. In hindsight that was a great combination, and those images hold up well against the best of today's equipment.

The next chapter was the challenge of finding out if my pictures had any merit. Solution: join a camera club. Through early ventures into competition, and some extraordinarily low scores, it became apparent that I was at risk of not being a photographer at all, but persistence paid off, and in the long run the scores got better. In retrospect, it's probably better to choose your entries as if you were a judge, and avoid images that may have a special meaning to you or evoke personal memories.

We are fortunate today to have the ability to take pictures easily, and usually with half-decent results coming from modestly-priced equipment. I feel that technology still has a long way to go with improvements to be seen in higher ISO, dynamic range, faster frame and shutter rates, lighter and smaller lenses, and perhaps it is also time we got rid of that flapping mirror. The D800 is now my workhorse and the D500 is the filly.

Larger sensors have given us the luxury of being able to crop which is useful as we often have to re-format our pictures for different applications. Compared with a darkroom, the tools we have today are fantastic, although I have to admit that I don't enjoy cropping images as much as I did when we used to blow images up which was much more fun. Cropping just sounds so agricultural.

Musings: I try to avoid rules and feel that although rules make for good photos, breaking the rules often makes for awesome photos. Strive to see your reflection in that chrome bumper, in monochrome, find the black and the white and work the magic in between.



*“Tarpon”*



# 2017 Photography Courses

*Inspiring. Encouraging. Creative. Expert.*



Continuing Education

COURSES	STARTS
Digital Cameras for Beginners with Joel Friesen	Feb 18
Learn to Use Light with Gregg Eligh	Feb 20
iPhone/iPad Photography - Level 2 - Creating Great Photos with Tony Bounsall	Mar 18
Photography Intro - Level 1 with Mitch Stringer	Mar 28,29
Photography Intermediate - Level 2 with Mitch Stringer	Mar 28
Photography Advanced - Level 3 with Mitch Stringer	Mar 30
Composition – Developing a Photographer’s Eye with Andrea Kucherawy	April 4
Summer Adult and Teen Immersion Courses & 1 day Workshops <i>Intro, Intermediate, Portrait, Fashion Modeling, and Food &amp; Beverage</i>	July



**REGISTER TODAY!** [camosun.ca/ce](http://camosun.ca/ce) or 250-370-3550 (OPTION 2)

**INFORMATION?** 250-370-4565 or [sofbus@camosun.ca](mailto:sofbus@camosun.ca)

CE print Calendar available at community drop boxes

# The REALM of the SPIRIT BEAR

*Wildlife adventures for people who love to take photos*

7 days of photography in  
the Great Bear Rain Forest  
September 10-18, 2016

Led by Victoria-based  
professional photographer  
Mike Byrne



CLOCK TOWER **IMAGES**

[www.clocktowerimages.com](http://www.clocktowerimages.com) • 250.889.6700

by John Roberts

Every now and then, we all get stuck in that rut, nothing motivates us to go out and do some photography, or life just gets too busy. It happens to all of us. I know it has happened to me, and I know it can be hard to get back out and get doing what we all love to do. So sometimes we just need that kick in the butt to pick up a camera again, a purpose if you will.

At the end of the work day, many of us just want to go home and relax, pop on the TV, or music or however you decompress from the day, and for some of us that interferes with picking up the camera and taking photos.

One thing that has worked for some people is the 365-day challenge, taking a photograph a day for a year. That one seems daunting to me! It seems like a lot of effort, and for the people who succeed at this, I tip my hat to them, for they are more dedicated than I am to this venture. But I can appreciate the need for some motivation to get out there and do something like that.

Then there is the 52-week challenge, where you take one photo a week; as well as the 30-day challenge, one photo a day for a month.

With any of these you can set yourself a theme, such as a selfie, a macro, a picture of a stranger; or whatever it is that will motivate you to pick up the camera.

Last year I tried to do 12 cameras, 1 roll of film (or 36 digital frames) a month, and each month I picked a different camera and only shot that combination for the month. I am going to put emphasis on the "tried" portion of that sentence. For me, life happened; my wife and I found we were expecting, and then a sudden promotion at work resulted in a move and more.

I am going to try to do something again this year, but I am going to try something that not only motivates me, but something that also challenges me to broaden my photographic skills, I do not want to get caught in a rut of doing the same thing week in week out kind of deal. My daily job/commute already does that for me, and I do not wish my photography to be the same.

So this year I am doing a 52-week challenge. There will be a theme every week that will hopefully pressure me to think outside of my comfort zone.

A few years ago, I participated in the Vancouver 12 x 12, which is a gruelling 12 hour, 12 theme photo-marathon.

But here is the catch, you only had a single roll of 12 to shoot it with, and the themes pulled every hour on the hour, had to be in order. By hour 10, you just want to lie down in the middle of the road and end it all! But let me tell you, at the end of the day, when we each handed in our rolls of film, that was worth it, and the day we get to see our images, it made the whole event worthwhile!

So this year, I am not being quite so gruelling to myself, but I will be outside of my comfort zone at times, to better myself, to hone my abilities.

And this is what we should all do. Don't just do the same photography all the time, sure that is what we enjoy, but can we truly better our skills if we are always doing the same type of photography year after year?

Believe it or not, I was never a person who used flash much at all. I did not like the look, but someone asked me to tell them about how to improve themselves with their flash experience. I could not answer that myself at the time, so I pushed myself outside of my comfort zone, and learned as much as I could about flash photography. And now today, if you have seen my portrait portfolio, you know there are very few photos where I do not have at least one flash in them.

But I had to push myself, and learn something that I did not know, or really do all that much and I did become a better photographer because of it.

So pressure yourself to do something photographically that you have never tired to do before, never done macro before, go borrow a macro lens from a friend or rent a lens from [Camera Traders](#), and try it out. Never done street-photography before, grab a camera and a basic lens and walk around downtown and give it a go.

We will never grow, if we do not try. Sometimes you find something that motivates you, sometimes you discover that you truly do not like that style of photography; the point is that you go out and try it.

For those of you interested in the 52-week challenge I am doing this year, it was posted on [PetaPixel](#) on December 28<sup>th</sup> 2016.

So think about what you have never tried, and go out there and try it. I hope this inspires some of you to extend your photographic horizons.

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

by Neil Schemenauer

Whether you bought a body only camera or whether you are moving beyond a kit lens, choosing a lens to buy is a daunting task. Photographers live in a golden age when it comes to camera gear. Modern digital sensors are capable of amazing image quality. Whatever your style of photography there is a multitude of quality lenses available. A quality lens is a necessary and sometimes overlooked component of a camera system. A common question in online discussion forums is: "I just bought a camera, what is the best lens for it?" Unfortunately there are no "best" lenses. Significant compromises are made to keep the size or cost reasonable. I hope this article can help you navigate the vast sea of options.

It is useful to have a classification system to organize the lenses available. Classifying them according to mount style, focal length and maximum aperture is one approach. There are many other aspects to consider but these three axes will divide the available options into more manageable sets. We will discuss each of these axes in turn and then some extra factors to consider.

The camera mount style determines which lenses are possible to attach to which camera bodies. For example, most Nikon DSLR cameras use what is known as the F mount. Canon EOS cameras use the EF mount. The Alpha series of Sony mirrorless cameras use the A mount. Take the time to learn exactly which style mount your camera uses and which lenses are compatible. Note that lenses are compatible only with certain sensor sizes. For example, a lens may be compatible with an APS-C sensor but not with a full-frame sensor.

It is possible to adapt some mounts to others. For example, the short flange distance of the Sony A mount system allows a large number of lenses designed for other mounts to be adapted. However, doing so may disable certain features of the lens, e.g. auto-focus. Before buying, you should carefully investigate the trade-offs versus a natively-mounted lens.

The second major axis of classification is focal length. The focal length of a lens when combined with the sensor size determines the camera's angle of view. In other words, it determines how far from the subject you need to be in order to fill the frame. If you like to take photos of wild birds, you will need a long focal length (narrow angle of view) since it is difficult to get close to your subject. For photos of building interiors, a short focal length (wide angle of view) is helpful. The dis-

tance to your subject also determines perspective and is an important artistic tool.

There are no ironclad rules about when a certain focal length should be used. However, it is generally true that certain focal lengths get used for certain styles of photos. A 50 mm focal length on a full-frame sensor camera tends to produce a perspective similar to the human eye and is considered to be a normal or standard focal length. Longer focal lengths are called telephoto and shorter lengths are called wide-angle. Since it is common to use focal length as a designation of angle of view on a full-frame sensor, it is useful to know the crop factor for your sensor. Nikon APS-C sensors have a crop factor of 1.5. So a 50 mm lens on a full-frame camera produces the same angle of view as a 33 mm lens on an APS-C camera. Canon crop factors are 1.6 or 1.3, Micro 4/3 is 2.

Wide-angle lenses are often used for landscape photography and for taking photos of building interiors. They are also well suited for astro-photography. Normal focal lengths are general-purpose lenses and produce perspectives that seem natural. Moderate telephoto lenses, say 80 mm to 110 mm on a full-frame sensor, are often used for portraits. The subject distance produces a perspective that makes facial features more flattering and the longer focal length allows a shallower depth of field. Finally, longer telephoto lenses are useful in situations where it is difficult to get close to the subject, e.g. nature photography or sports photography.

The third major axis of classification is the maximum aperture of the lens. A large aperture is desirable in cases where you need a fast shutter speed or want a shallow depth of field. Larger apertures require larger, heavier and more expensive lenses. In order to keep the lens price reasonable, you may have to accept a smaller aperture than you would prefer. For example, a Nikkor 50 mm f1.4G costs about 50% more than a Nikkor 50 mm f1.8G lens. Another example, a Nikkor 70-200 mm f2.8E lens costs about twice as much as a Nikkor 70-200 mm f4G. The f2.8 lens is also significantly heavier.

Zoom lenses, which allow adjustable focal lengths, are convenient but have a number of disadvantages compared to single focal length, also known as prime lenses. A prime lens is usually cheaper, lighter, and has better optical quality. A zoom lens needs more optical elements and more of those elements move. That increases price, weight and decreases optical quality. If you are interested in taking portraits, a prime lens with a large aperture and a telephoto focal length is a good

choice. Because these lenses tend to be popular, they benefit from mass production economies versus specialized lenses. For a full-frame Nikon F mount camera, the Nikkor 85 mm f1.8G lens is great value. For a Canon EF mount, the Canon EF 85 mm f1.8 USM lens would also be a good pick. For long focal lengths, a prime lens can also be a better choice than a zoom. For example, many bird photographers like a 500 mm f4 with optical image stabilization.

Image stabilization is a technology available on a number of modern lenses (or sensor-based in some cameras). Nikon calls their system "Vibration Reduction" or VR. Canon calls theirs "Image Stabilizer" or IS. Most other manufacturers have their own similar technology but have their own name for it. If your subject is stationary, image stabilization will allow you to use a slower shutter speed while hand-holding the camera and without too much blurring. Image stabilization allows a shutter speed about 2 to 4 stops slower than an unstabilized lens.

In addition to the factors already mentioned, there are many other factors to consider. Many lenses have some level of vignetting. Vignetting causes the areas of the image away from the center of the lens to be darker. Some digital cameras compensate for the effect automatically if a compatible lens is used. It is also usually possible to compensate using post-processing software. A higher quality lens will generally have less vignetting.

All lenses bend light passing through them so will cause some level of chromatic aberration. Essentially, different colours of light get focused on the sensor slightly differently. A common artifact of this effect is that there will be visible fringes of spurious colors on the boundaries of the image where there is a dark to light edge. This effect can be partly compensated for by increasing the complexity, and cost, of the lens. Post-processing software is also able to partially compensate for it. A higher quality lens will generally have less chromatic aberration.

Most modern lenses have special coatings on the glass elements. These coatings vastly improve the performance of the lens. Their main purpose is to increase the amount of light transmitting through the lens. Without coatings, modern zoom lenses with their many optical elements would not be possible. The cheapest lenses and filters will have no coatings. Next best will have one coating. The best lenses likely have multi-layer coatings in order to maximize the transmission of light.

You should pay attention to the focusing mechanism of the lens. A few lenses are manual focus only. If you are

planning to shoot landscapes, manual focusing is possible. However, if you intend to use the lens for fast action like sports then you likely want a lens that can auto-focus.

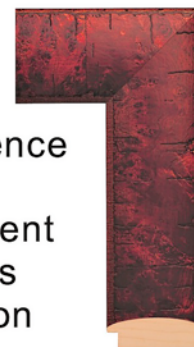
Due to the age of the Nikon F mount, the auto-focusing lens compatibility is complicated. While most Nikon DSLR bodies come with built-in auto-focus motors, some cheaper bodies (for example the D3300 and D5500) do not. Those cameras can auto-focus AF-S and AF-P lenses as those lenses have built-in focus motors. Other lenses will be manual focus only when attached to those bodies. Canon DSLR lenses are simpler as the EOS system has always used in-lens focus motors and no EOS body has or needs a focus motor.

Factors such as sharpness, distortion, durability and weather sealing should be considered before making a final decision. Online reviews and published manufacturer's data are good sources of information. The set of remaining choices should be narrow enough that direct comparisons are feasible. Keep in mind that while camera bodies become obsolete quickly due to technology advancement, lenses typically have long usable lives. Even if you switch mount styles, resale values of lenses are generally good. Consider your purchase carefully.



**Professional picture framing  
experience like  
no other:**

- Over 30 years experience
- Outstanding service
- Computerized equipment
- Very reasonable prices
- Guaranteed satisfaction



*Have confidence in your choice:  
see your piece framed on screen  
in seconds!*

**westshorepictureframing.com  
778.433.4446 ~ 103-735 Goldstream Ave**

## Chickadee

by Ian Crawford

The bird feeders on my patio attract many species. Since I wanted to capture images of the fast moving Chestnut-backed Chickadee, I decided to remove all of the feeders except for one sunflower seed dispenser. This feeder was altered to allow only one bird at a time to feed.

A branch attached to a small tripod provided a perch in close proximity to the feeder. As my patio is in constant shade, I illuminated the perch with an 11 watt LED 3000K spotlight which required colour correction in processing.

The tripod-mounted camera, triggered by a 3.6 m cable release was set to live view and I waited inside with my coffee. The sunflower seeds were a successful attraction for the flock of chickadees and the “mini studio perch” proved to be a great waiting area for the next-in-line bird to the feeder.

From the multiple pictures taken, two were selected for the final image. The background image was printed in black and white. From that print I made a pencil drawing which was subsequently photographed. That image and a foreground colour image were loaded into Lightroom and Photoshop Elements for processing. See [Close-Up February 2016](#), page 16 “What is a Mask ...” by Gail Takahashi to see how the two images were processed to make the final creation.

The photographs were taken using a Canon 7D with a Sigma 24-105 mm lens and processed in Lightroom 4 and Photoshop Elements 11.



## Cohen

by John Richardson

In 2013, I received permission to shoot at the Leonard Cohen concert at the Save-on-Foods Arena in Victoria. Taking photos at a concert can be challenging. You don't know how many songs you will be allowed to shoot until you arrive, and whether or not you will be located at the front of the stage or back by the soundboard. Fortunately, we had the front of the stage, but only for two songs.



The two key challenges are lens choice and settings. For better or worse, I always shoot using manual settings, so I have to keep checking my shots as the lighting can change through a song. For this concert, I chose my Canon 16-35 mm and 70-200 mm f2.8 lenses. I was using a Canon 7D camera and shot with an ISO of 1600. Unlike other rock concerts, Leonard Cohen and his band moved fairly slowly across the stage, this let me set my shutter speeds between 1/125 and 1/250 second. My apertures varied between f2.8 and f4.5. One pretty much has to make lens changes as quickly as one can between songs. Having two cameras would make these shoots a whole lot easier.

Leonard Cohen was very camera friendly and provided a lot of great opportunities to shoot him either solo or as he interacted with his musicians who have been with him for decades. He was an artist that truly felt the music and communicated this through facial expressions.

I was able to attend the entire concert as an audience member, and what a great show Leonard Cohen put on. He was in his late 70's, but he moved across the stage with great energy and gave the audience seven encores! One really gets to appreciate his poetic word-smithing at a concert, more so than I ever experienced from listening on the radio.

## Tuesday Shoots

by Daniel A. Roy

Sure, the days are a little cooler than most prefer, but the temperatures are rising and the days are getting longer. Come and join the Tuesday Shooters and participate in a variety of interesting themes and locations slated for the month of February.

**February 7<sup>th</sup>: Downtown Langford.** The township was founded by Captain Edward Langford in 1851, but not officially incorporated until 1992. Goldstream Avenue's core element is a vibrant streetscape with red brick sidewalks, a musical fountain, and a variety of retail boutiques. A good starting point in our quest for images will be Veterans Memorial Park.

**February 14<sup>th</sup>: Lovey Dovey.** Approximately 1 billion Valentine's Day cards are exchanged annually. I wonder how many images pertaining to the Saint Valentine's Day tradition are captured each year, especially in recent times. Find the love, capture the image, and share the vision. It's Valentine's Day and shops will be teeming with related items. Jewelry, roses, chocolates, and candy hearts come to mind, but what other objects will be found?

**February 21<sup>st</sup>: Cadboro Bay Village and Gyro Park.** Cadboro Bay is a quaint seaside community located near the University of Victoria. The area was named after the Hudson's Bay Company brig Cadboro, which sailed into the bay in 1842. At that time, it was home to the Songhees First Nation. I'm sure most of our time will be spent at Cadboro-Gyro Park. The park recently received an extensive refurbishing and the colours should make your photos pop. Consider bringing a telephoto lens; you never know when a sighting of Cadbrosaurus might happen.

**February 28<sup>th</sup>: Disappearing Technologies.** The Singularity is fast approaching and more and more items are becoming obsolete. The first and most obvious to a shutterbug is the film camera and all the accessories with which to produce a print. I have a feeling that a certain shop will be invaded by a group of crazed individuals wielding digital cameras this day. Even a phone that fits in a cradle is seen less often as cellular technology skyrockets into the future. Every year, more and more objects will become a thingamabob.

Check out the club calendar for details related to each field trip.

## Weekend Shoots

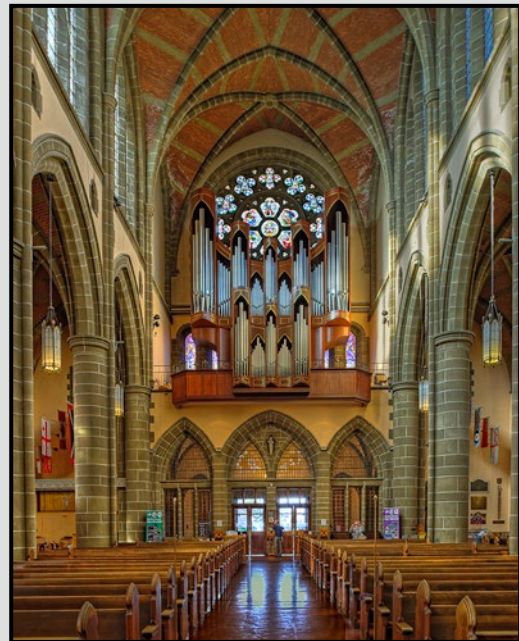
by Teri VanWell

The Field Trip team needs someone to join us to help organize and coordinate the Club's field trip program. The work is shared amongst the team members. To find out what is involved please email Teri at [fieldtrips@victoriac-ameracub.ca](mailto:fieldtrips@victoriac-ameracub.ca).

We are planning two field trips for February. Please check the calendar for further information and dates.

**Christ Church Cathedral:** Built in the Gothic style of the 13<sup>th</sup> century, the Nave of Christ Church Cathedral was completed in 1929. Further building was completed in the 1950's and reconstruction in 1991 rendering the Cathedral one of Canada's largest churches, with interior dimensions of 30 x 43 meters and the towers rising 38 meters above street level. Join us as we explore this beautiful Cathedral with our photographer's eye. We will also have access to the high walkway to look down on the Cathedral's beauty. The organ in this church is spectacular. This field trip will be limited to eight people.

**British Columbia Aviation Museum:** The museum, is located by the airport in Sidney. It has many interesting aircraft, engines, pictures, models and artifacts from the wars in which Canadians fought as members of the Royal Flying Corps, Royal Air Force, or Royal Canadian Air Force as well as contributions made by civilians.



*Christ Church Cathedral by Richard James*

by Elaine Freedman

In 2012 I had my first solo exhibition at the Esplanade Gallery in Medicine Hat's Arts and Heritage Centre. Ten years before this I had made my first application for an exhibition with a series of black and white images from New Orleans. Part of the Esplanade's mandate is to support local artists with shows. The work has to be up to the standard of a nationally-supported gallery and in those 10 years I improved my work by attending workshops and entering competitions where the work could be critiqued. I also invited the Gallery curator to any show that I was exhibiting in to have her see my latest work. My exhibition, "Birds in Paris," was held at the "Esplanade" and is on my website [elainefreedmanphotography.com](http://elainefreedmanphotography.com).

As a local artist I qualified to have another show so I started the process of pitching a show in 2016. As the gallery is booked several years in advance it is important to be ahead of the game. The process starts from scratch and past work doesn't affect the decision.

I showed the curator two separate ideas of female portraiture. The first idea was head and shoulders and head shots in fairly formal poses with some backgrounds replaced. The second idea was what I really wanted her to choose. These were images of studio models that were finished as mixed media images. The curator liked the more formal portraits. I wanted to develop the other series so I sought out another venue, the Medicine Hat Public Library and have a show there as well.



"Brynne"

Most of the images have nature backgrounds which made it easier to take an image anywhere and then create a whole different look when the background is added later. This developed into a set of over 50 images of women of all ages, ethnicities, and occupations. I have had a couple of meetings with the curator since and, although the exhibition is not being shown until January 2018, it is almost completed.

In conversation with Joanne Marion, the Esplanade's curator I told her that I felt that even though the women might be identified as a tattoo artist, prosecutor, or Hutterite, it was just a moment in their life when I took the image. They are so much more than that brief moment but I hoped that I captured something of them. We decided to call the exhibition "Moment" for this reason.

I started photographing friends and family and branched out from there. The image of Brynne, who is a family friend, was shot in my home studio. She is posing in a Tapa Cloth from Samoa where her father is from. She had recently been on the crew of a Pacific Voyager catamaran which sailed from Hawaii to San Francisco. I edited in a background of bamboo and we were both pleased with the outcome.



"Hutterite Girl"

Some of the portraits have been taken in studio setups but many have been taken where I find them in their daily lives. Public events have been a great place to find these models and I show up with my camera at every opportunity. The image "Hutterite Girl" was shot at the Farmer's Market in Medicine Hat. Hutterites don't keep photographs of themselves, but since I knew that



this colony was more progressive when it came to technology I discussed it with her and had no problem taking pictures of her.



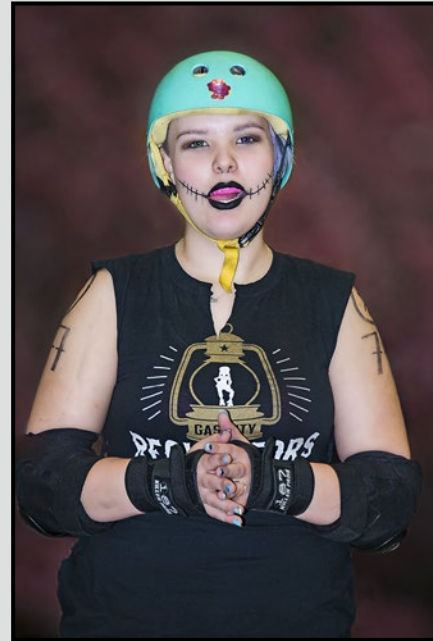
*“Gummy”*

“Gummy” was shot at the “Esplanade” as part of the children’s entertainment. She has been a clown for many years and was pleased to pose for me.

The Medicine Hat Photography Club had an opportunity to shoot at a local roller derby. This was my first experience at a derby and I got this candid shot of one of the participants. She had two different contact lenses in, so one eye was blue and the other green.

Each image has a story. I was hospitalized with a kidney stone episode several months ago. I told one of the EMTs that I had a picture of her in my studio. My husband went to get the image and sure enough it was her. I had asked her to pose at our Canada Day celebrations where our local Emergency Techs were set up to talk to the public. I also photographed a female police officer and an army officer the same day.

I have got my technique for asking women to pose for me working quite well. I go up to a woman and hand her my business card. I tell her I am doing a series of portraits of women and would like to take her picture for this series. I often show them other photos for the series on my iPhone and really have had great success in getting women to pose for me. Sometimes they want me to send them an e-mail with an image or want to know when the exhibition will be held but often it is just a moment for a shot and we go our separate ways.



*“Roller Derby Girl”*

I have a Canon Pro-10 printer with pigment inks so I printed the 13” x 19” images myself on matte paper. The prints are dry-mounted on foam board and will be mounted unframed directly on the gallery walls for the show.

The curator will have to decide how to arrange them and so far is looking to mix them up. A portrait of a native dancer may be beside a female United Church minister. I have taken pictures of relatives, women I have known my whole life and women that I have met in a public park for only moments.



*“Emergency Medical Technician”*

## Observe to Compose

by *Josée Ménard*

Holmes, in “A Scandal in Bohemia”, tells Watson how seeing is different from observing. “You see, but you do not observe. The distinction is clear.” Holmes then points out the fact that Watson has seen the stairs to Holmes’ room hundreds of times however he cannot tell how many there are. In today’s rush to photograph our world, one can easily look while forgetting to see and observe. Your image represents an idea that you captured with your camera. It communicates your message of the world before you. Slowing down and observing the scene will assist you to create your unique images.

Similar to Holmes, you may be fortunate to have an inner sense to observe or, like Watson, you may need to develop it. Through practice and personal assignments, you can train your eye to see much more. Your observations will improve your composition thus inviting the viewer’s eye into your image while reaching for deeper thoughts and imagination. Over time, an equilibrium emerges between seeing, observing, and composition elements.

Starting with seeing and observing, your mind and eye need practice. See how you can integrate a personal assignment into your schedule a few times a week. Begin without a camera. Venture out just with your naked eye, ready to take a second look at the world before you. At any chosen point, have a look around. Close your eyes, what do you remember of the scene you just looked at? Unfortunately for us, we tend not to remember very much. Open your eyes, take note of what you missed. Scan again, what else do you see?

Remain at the same spot, pay attention to the colours. How does the light impact them? What is the range of colours and tones? How do they complement or oppose each other?

As you progress, start adding other elements to pay attention to or vary them. For example, where is the light coming from? How bright is it? How does the light play with the objects, the plants, the colours, the textures? What about the shadows? Five minutes pass, how has the light changed? Take a break by looking somewhere else or just closing your eyes. Now look again, what catches your eye and what does not?

Continue to observe. Pay attention to different elements such as lines, designs, patterns, textures, reflections, people, etc. Any distractions that you would want to ex-

clude? Change your angle or position, how different is the scene? Make a frame with your fingers. What becomes exciting? If you can, change the time of day. As your everyday moments take you to different locations, repeat the exercise.

Finally, what could be your main subject? What could be a good idea? What message would you like to communicate? In the process, creatively add a new dimension by observing outside of the box. As time passes, you will see how much more aware you are of the area in front of and around you. Your ability to imagine and create multi-layered compositions will progress.

Composition-wise, while discussions abound regarding the limitations of basic rules, they are useful as a starting point to explore. A great one is the famous Rule of Thirds. To assist you, this tic-tac-toe frame can be displayed within your viewfinder or on your LCD screen depending on your camera. Here are some key points to keep in mind as you compose your image.

Firstly, avoid placing the main subject at the centre. Try to position it along the grid lines or even better, at their intersections. The world not being arranged as a grid, your main subject may not fit perfectly within the Rule of Thirds frame. Therefore, playing just outside the boundaries will be just fine. Compare the impact on your image as you position your main subject differently.

Secondly, try to balance the open spaces and the main subject. Having the latter face towards the centre while providing room at its side usually aims towards success.

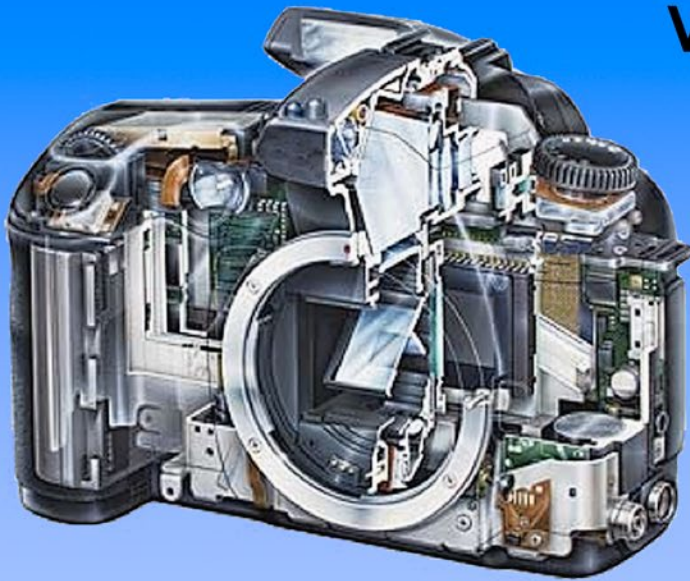
Thirdly, see how you can incorporate the natural lines to your advantage. Locating the horizon at above the horizontal third will allow you to guide the viewer’s eye from the bottom up while the below third line can let you go to infinity. Study the geometry of the scene and see how the existing lines can guide the viewer to your main subject. Thinking outside of the box, if symmetric, how can you enhance this symmetry? Can you play with it and let the eye complete the rest? If your lines are leading us somewhere, adjust your angle to not squeeze your end point too near the edges. At the same time, corners as a starting point can lead the viewer from a totally new angle. The overall impact can result in a unique image.

This process should not go without studying great photographers such as Ansell Adams and Henri Cartier-Bresson. In the end, have fun, explore. Oh yes, there are seventeen stairs to Holmes’ room.

# Victoria Camera Service

**Full Service Camera Repairs  
All Makes and Models**

Canon Nikon Olympus Sony  
Pentax Casio Panasonic JVC  
Samsung Manfrotto Hasselblad  
Fuji Tamron Sigma Intec Leica



Serving Victoria and British Columbia for 50 years

[www.victoriacameraservice.com](http://www.victoriacameraservice.com)

9-5 Monday to Friday 250-383-4311  
110 - 864 Pembroke St.,  
Victoria, BC, V8T 1H9

**Sensor Cleaning**

**Lens Repairs**

**LCD Replacement**

**Factory Trained Technicians**

## Great Images Start With Great Equipment

Tripods to hold everything stable,  
filters for creative control, cameras  
to capture the perfect image,  
printers to bring that image to life...



We carry the latest from  
Canon, Nikon, Sony, and  
Fujifilm, as well as pro  
lighting, grip, camera bags,  
filters, and even film and  
darkroom supplies.

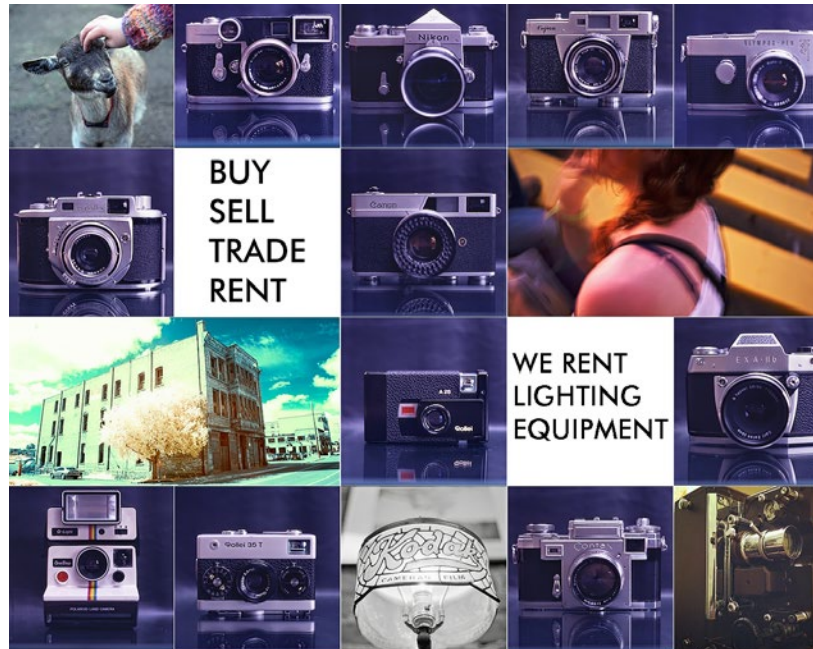
**BEAU** Beau Photo Supplies  
Vancouver, BC  
604.734.7771  
**PHOTO** 1.800.994.2328  
[www.beauphoto.com](http://www.beauphoto.com) info@beauphoto.com

**Sales • Rentals • Advice**

[beauphoto.blogspot.ca](http://beauphoto.blogspot.ca)

[@beauphotostore](https://twitter.com/beauphotostore)

[Beau Photo](https://www.facebook.com/BeauPhoto)



**BUY  
SELL  
TRADE  
RENT**

**WE RENT  
LIGHTING  
EQUIPMENT**



Discount for  
VCC Members

110-560 Johnson Street,  
Victoria, BC., 250-382-6838  
[www.camera-traders.com](http://www.camera-traders.com)



# D750

I AM FULL FRAME FREEDOM



# KERRISDALE CAMERAS

[www.kerrisdalecameras.com](http://www.kerrisdalecameras.com)



FOLLOW US FOR THE LATEST NEWS & DEALS:



[www.facebook.com/KerrisdaleCameras](https://www.facebook.com/KerrisdaleCameras)

<https://twitter.com/KCLvictoria>

<https://twitter.com/KCLmain>

VISIT US AT:

3531 Ravine Way, Saanich, BC

By Tim Hortons in Saanich Plaza

250-475-2066