VCC

Close-Up

Artistic, Creative Photography
Ansel Adams: Environmentalist,
    Photographer
Lenses and Perspective
Member Profile: Gordon Griffiths
Latest Autofocus Technologies
Yellowstone or the Palouse?
Abstract
Beginners' Corner: Aim to Create
and more

"Bear's Dream" by Peter Amundsen

"Victoria Harbour Full Moon" by Ian Faris

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

Events

We hold a number of events including:

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

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

Membership

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

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

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.

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

For additional information: please contact:

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

What's Inside

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)* for the latest details of all our workshops, field trips and meetings.

February 1ˢᵗ 2018: Competition Night

The January competition results will be presented. The February theme competition is "Environmental Portraits." The deadline for submissions is February 1ˢᵗ.

February 8ᵗʰ 2018: Presentation Night

Our guest speaker is Janet Dwyer. Janet will be discussing imaging with a flatbed scanner (scanography), its inherent challenges and attributes by looking at work she has produced over the past 15 years using this technique.

February 15ᵗʰ 2018: Members' Night

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

Workshop and Field Trip Highlights

Basic Lightroom workshop and River/Waterfall/Beach field trips.

Cover Image: "Bear's Dream" by Peter Amundsen. The original images were taken on the Victoria Camera Club's fall 2017 trip to Tofino. I arrived at the Thornton Creek Fish Hatchery and was fortunate to arrive when a bear started to walk up the creek that was filled with salmon. I managed to take an image with the bear looking up at me and very quickly the bear was deep in shade and too far up the creek for a decent image. I then took a few pictures of the salmon that the bear had come to eat.

I thought of combining the images of the salmon and bear to tell more of a story. The original image was in landscape format with the bear's face occupying a large part of the frame with ghost fish floating through much of the face except for the eyes and nose. The image is a simple composite. The base layer is of the salmon, the second layer is the face of the bear with a mask to show the nose and eyes fading away to show less of the rest of the head. A third layer is a duplicate of the salmon with a mask that reveals less of the bear's face except for nose and eyes. This layer adds contrast to the fish. Contrast and sharpening were added.

President's Message

Help! The task of writing a message to be delivered a month later, for February, comes at an awkward time. The festivities of the season are scarcely behind us. Meetings at Norway House and other venues have just resumed. What new items will be on the agenda before February rolls around? Perhaps I'll look back at some that are still top of mind, some that have just taken place and maybe take a glimpse ahead.

On a personal level, there was one project on my agenda which begged to be brought to fruition over the holidays. I needed to review the images captured during a summer cruise, select my favourites and post them to Flickr (and hence make them available to Club members as well a others for browsing). Previously I had presented a sub-set dealing with Iceland to the Nature SIG. This was my chance to expand upon those to cover the locales visited in Noway, Iceland and Scotland. There was a certain sense of satisfaction when that task was completed. The results can be seen at *www. flickr.com/photos/garryschaefer/albums*.

Our January meeting at Norway House for Competition Night provided the first opportunity of 2018 for many of our members to renew direct personal contact. It was noteworthy to me that our newly acquired laptop computer was put to good use for the first time and that the projected images held up well, at least as far as I could tell. My thanks go out to Pam Irvine for another well orchestrated evening. But, what of the competitions themselves? It goes without saying that it is hard, if not impossible, to guarantee that such a complex set of competitions will all unfold with perfection. There may have been, and were, missing comments, along with some comments that may have missed their mark. Others, either complimentary or critical, were right on. Yes, my "Iceland Rift" image did, indeed, have a distracting artifact in the upper left corner and some unwanted noise. Score one for the judge. I had completely overlooked that distracting element when I cropped the image from a shot taken through the imperfectly cleaned window of a moving tour bus. I smiled as I accepted the deductions from my score. I'll take more care next time.

As a bottom line, I suggest that you take full advantage of VCC's broad competition programs, both internal and external, learn what you can from the comments received, recognize that judges are human, thank them for their dedication and, then, damn the torpedoes. Happy shooting!

Garry Schaefer, President

Artistic, Creative Photography

by Pearson Morey

I've never really thought about what I do, I just do it. I studied art and learned the fundamentals; I worked at Eaton's Display Department, where I gained knowledge on how to make products attractive to the consumer. That was a long time ago. Forward to today, my training and experience allows me to see objects differently than most people. I can visualize what I would like my photographs to look like. The trick is to make it happen.

How can I explain what makes me look at the world around me? What do I see that I could capture with my camera? Something that is artistic, creative, different and interesting to look at. Wow, that is not easy to describe. Look for a way to approach a basic item that would make it an interesting, artistic and a creative picture. I want to put my stamp on it. How do I make my picture different than your picture? That is Pearson's work.

When I pick an item or a scene to photograph, I quickly do a basic check-list in my mind. Balance: how the picture flows and leads the eye around the canvas and how to determine the centre of attraction, without conflicting with other items. Composition and colour: I might rearrange the items if I can; if not change, the angle of the shot to get the look I want.

In December we did a Tuesday field trip to the Moon Under Water Distillery and Pub and I found it difficult to get into the mood. I thought the lighting conditions were not the best. It was too crowded for such a small space. I fumbled around but I still took pictures. Later that day, when looking over the mundane images I took, I began to see glimmers of possible interesting pictures. By cropping and using my software I was able to salvage a decent picture that I liked, and the results were also appreciated by others who commented on it. I cropped the picture, eliminated all the bystanders and tried really hard to make Bob look better. The pipes were straightened with the Perspective tool. The colour shifts were accomplished with Nik filters and Photoshop Elements to lessen the glare of the light and add a little more steam.

My art experience helps me to understand how to construct scenes and how to balance the objects I am shooting. I take a basic object and then focus on the shape, the light, the texture or the shadows. Sometimes I will take one photo and experiment with combinations of various filters and software effects to achieve a creative edge.

I don't worry about the technical aspects of my camera. I set it on automatic and let it do all the work. I often exaggerate the colours to create drama. I add a fine colour co-ordinated border to contain the picture and focus the eye, but don't make it too wide or it will become the center of attention. I will often use the clone and spot healing tools to eliminate objects that are distractions from the scene, for example, overhead wires or small objects.

When I am working with a file, I do not delete the original. I open a separate file for each manipulated image so that I can compare the look of each step in the process. That way, I can go back to a previous file that I like better. I usually work with two or three files before deciding on the final one.

The pictures I take do not have any specialized themes or niches. Often the most mundane subject can be looked at creatively. Sometimes I aim for symmetry, other times chaos. I look for beauty in unlikely places. Also I am fairly new to the computer but I have an inquisitive mind and have no fear of tackling new software to achieve my photographic goals. I love taking pictures but I also love the processing that takes place afterwards.

Everyone sees things differently. What I think looks good will not be everyone's choice. All I can say is that I enjoy taking photos and the challenge of trying to make an ordinary shot better. It is a hobby without deadlines or guidelines. I can try whatever I want.

"Original Image"

"Final Image"

Ansel Adams: Environmentalist, Photographer

by Edward Moniz

Adams, Ansel (Feb. 20, 1902 - Apr. 22, 1984), photographer and environmentalist, was born in San Francisco, California, the son of Charles Hitchcock Adams and Olive Bray. As a youngster Ansel had difficulty in school and was mostly taught by his father and aunt. He obtained a diploma from a private school, the equivalent of about a grade eight education. While not a great student, he spent a lot of time exploring nature around the San Francisco Bay area and developed a strong love of the outdoors. (See also: *en.wikipedia.org/wiki/Ansel_Adams*)

Growing up in the era of Theodore Roosevelt and John Muir, Adams developed a keen interest in the American wilderness and was a life-long spokesman for the environment. Joining the Sierra Club, he explored many wilderness areas including Yosemite National Park where he spent about four years exploring and photographing using a Kodak Brownie camera that his family had given him. The Sierra Club was pivotal in Ansel's photo career, his first published images in 1922 were in the Club's bulletin. His first one-man show was in 1928 at the Club's headquarters in San Francisco. His passion for Yosemite grew and that location, more than any other, defined his photographic work.

Though he eventually became one of the most prolific and best-known photographers, this was not his first career choice. A self-taught pianist he initially hoped to pursue a career in music. With encouragement and support from another Sierra Club member, Albert Bender, a San Francisco insurance magnate and patron of arts and artists, he started to spend more time as a photographer. In 1927 this support was pivotal in Ansel's pursuit of a photographic career. Like many artists he struggled to make a living. However, he persevered and the rest as they say is history.

Ansel Adams is best known for his dramatic landscapes of the American West. His style was technical, and he seemed to revel in producing images that are clean, crisp and sharp. In the early 1930's Ansel and Willard Van Dyke decided to organize some of their fellow photographers for the purpose of promoting a common aesthetic principle. Group f/64 was formed and included well known photographers Edward Weston, Imogen Cunningham, John Paul Edwards, Sonya Noskowiak and Henry Swift. These photographers shared a common photographic style characterized by sharp-focused and carefully framed images seen through a particularly Western (U.S.) viewpoint. In part, they formed in opposition to the pictorialist photographic style that had dominated much of the early 20th century. Moreover, they wanted to promote a new modernist aesthetic that was based on precisely exposed images of natural forms and found objects.

Group f/64 was more than a club of artists. They described themselves as engaged in a battle against a "tide of oppressive pictorialism" and purposely called their defining proclamation a manifesto, with all the political overtones that the name implies. In spite of these feelings Ansel, while in New York in the 1930s, spent time with Alfred Stieglitz whose work, although quite different from his own, he admired. Financial pressures forced him to pursue commercial work, which he felt detracted from what he viewed as his art, recording the American landscape. (See also: *en.wikipedia.org/wiki/Group_f/64*)

Not only was Adams a great photographer he was also a passionate teacher and communicator. Over his lifetime he wrote many photographic books and travelled extensively sharing his knowledge. It was perhaps in this capacity that he was most influential. His writings on the zone system were the textbooks of choice for most aspiring students. The zone system was the process he developed for exposing and processing negatives to achieve an optimal tonal distribution. The core premise of the system is to expose to retain shadow detail (may overexpose the highlights) and develop to retain highlight detail. A simple concept but one that dramatically changed photography. An essential aspect of the zone system was the need to pre-visualize the print and then create a negative that can realize that potential. This system provided a means to control the contrast range of the image. This can be seen in these four images but control of the contrast range is especially evident in "Church." This scene, shot in high contrast light dramatically demonstrates Ansel's skill at capturing detail and presenting it in the final print.
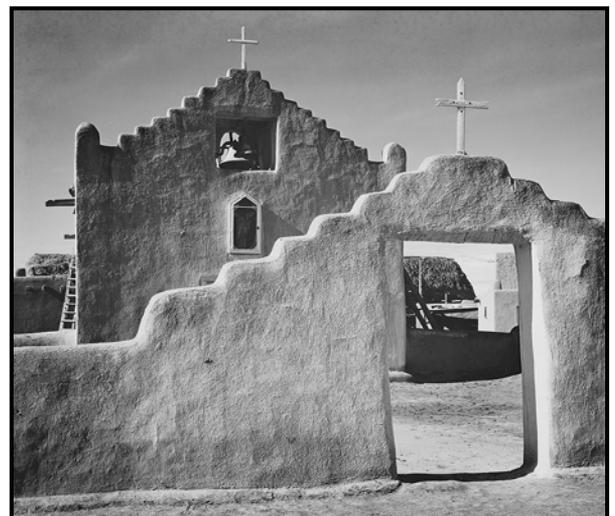

"Church", Taos Pueblo National Historic Landmark, NM

These images are typical of Ansel's technical style, rather than of his artistic or creative style. Darkroom work would have been used to retain the details, but dodging and burning was not used to fundamentally change the image, only to recreate the scene. Today many of us implement similar techniques in our digital captures and processing. High dynamic range is Ansel Adams zone system adapted to the digital world.


"Cactus", Saguaro National Monument, AZ

The image "Cactus", again demonstrates the skill of capturing exceptional detail. It has sharp focus and is a technically excellent image. While this type of image may not satisfy those of us who enjoy applying our creativity to a scene, it is an excellent rendition of this scene. In "Cactus" while it may not be visible at the size presented in this article, the deep shadows in the central arm of the cactus have amazing detail in them. This is a trademark of the Ansel Adams style.
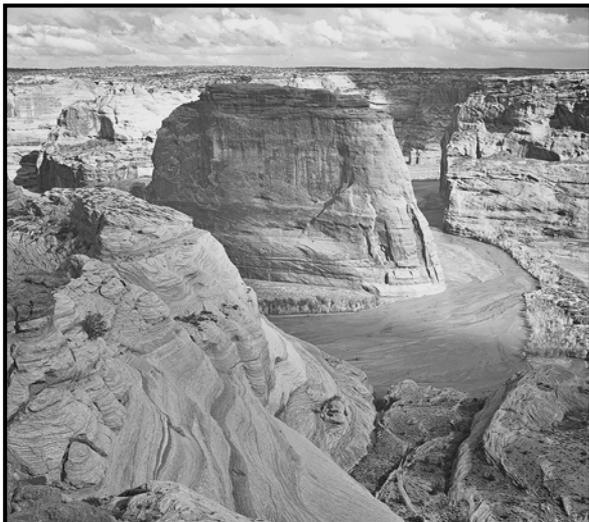
"Canyon de Chelly National Monument, AZ"

"Canyon de Chelly" is a characteristic image of the US West. "Diné Girl" on the other hand where he captures a portrait of a young woman shows a side of Ansel's image making that we do not often see.
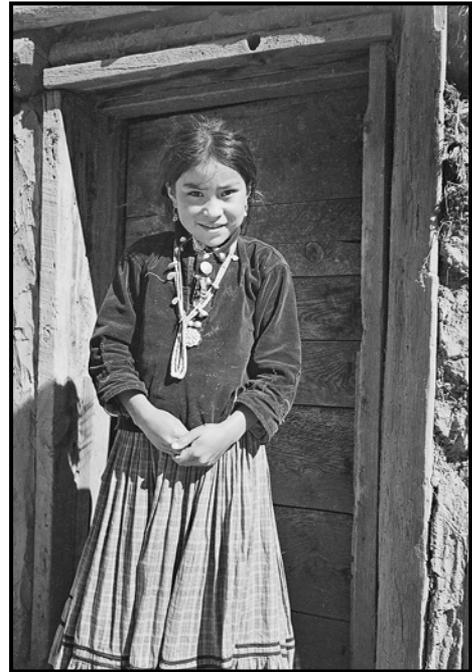
"Diné Girl", Canyon de Chelle, AZ

Ansel Adams was a technical master. At a critical stage in the development of photographic art he defined a technique used by many to create incredible imagery. The zone system is an excellent methodology and when applied allows the creation of excellent images. Where Ansel really shone was in his mastery in the darkroom. The zone system will produce images that compress the tonal range of a scene down to a range that can be captured and printed. In some cases, he may have compressed a ten f-stop range in the scene down to the five stops available on the photographic paper. To do this and still have the dynamic portrayal of the scene is amazing.

While he produced thousands of great images he did not have the artistic flair of an Alfred Stieglitz who was less concerned about technical excellence and more interested in creating softer moody images. Adams was an excellent technical photographer with the patience and skill to record the beauty of nature. In addition to being a great master he influenced and continues to influence many photographers. That may be his greatest legacy.

The images presented here are from a project initiated in 1941 by the National Park Service who hired Ansel to capture images of their parks and monuments. As these images were paid for by the US government they are in the public domain and available to all who wish to download them (See: *archives.gov/research/ansel-adams* and *catalog.archives.gov/id/519830*.)

Lenses and Perspective

by Richard James

Perspective in an image refers to the relationship between the size of near and far objects. A "normal" lens has a focal length approximately equal to the diagonal of the sensor or film. So for a 35 mm film camera or full frame sensor with dimensions of 24 x 36 mm that is 43 mm, which is often taken as 45-50 mm. Using this lens and viewing a print at a distance equal to the diagonal gives a viewing distance of about 25 inches for a 16 x 20 inch print. When these conditions are met the perspective generally appears as it would be in real life.

The wide-angle lens encompasses more of the scene, the telephoto lens less. If you crop the wide-angle and normal lens images to cover the same area as the telephoto lens, the relative proportions remain the same. However, by cropping you reduce the resolution of the final image.

As an alternative to preserving normal perspective, you may wish to deliberately distort the image by using an ultra-wide-angle lens close to the main subject to exaggerate its shape, or out-of parallel to the subject to render parallel or rectilinear lines at angles.

The perspective of a scene is determined by the viewing distance. If you want to fill the image frame with a particular object, you have a choice of lens focal length or viewing distance. If you keep the viewing distance constant but change the lens focal length the relative size of the objects will change but the geometric relationship between different parts of the scene will remain the same.

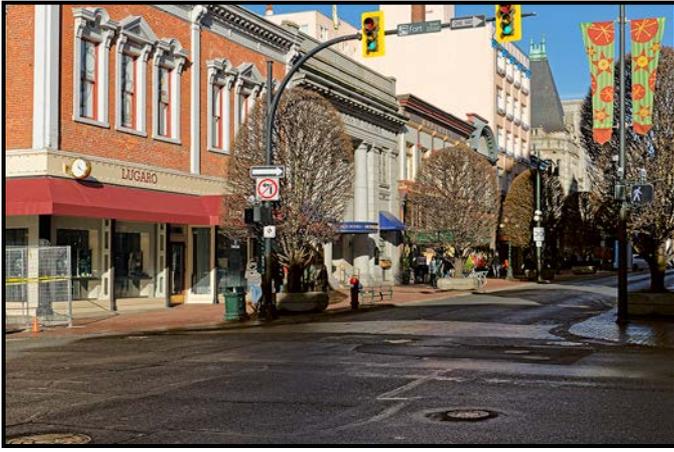Some examples will illustrate camera position vs. lens focal length.

"Wide-angle lens: 24 mm, same position"

"Normal lens: 50 mm same position"

"Telephoto lens: 100 mm, same position"

Now let us make the image the same size as the 50 mm image using the same lenses.

"Wide-angle lens: 24 mm, closer to the subject"

If however, you change the subject distance the relationship is changed. The wide-angle lens is closer to the subject and objects in the background appear relatively smaller. On the other hand, the telephoto lens image appears to compress the distance between the distant objects and make them relatively larger. In this case the sight-line is also obstructed so the same image can not be obtained.

February 2018

"Telephoto lens: 100 mm, further away from the subject"

So, what does this mean? If you say, "I'm standing here, and the object is there, and I will use this lens to cover the scene" you will get a different image than if you stepped backwards or forwards and used a different focal length lens. You could say that if you want "normal perspective" you only need one lens, a 50 mm prime lens!

So, why do we have multiple focal length lenses? The answer is that we can't always change our position, or can't approach wildlife that closely. Thus we often have to compromise and use a wide-angle lens when we can't get far enough away, or a telephoto lens when we can't get close enough. Of course, there's nothing wrong with this, you just have to understand what you are doing.

March Theme: Environmental Portrait

by Jill Turyk

March's theme is "Environmental Portrait" (Portrait of a person in their environment). This can be a portrait that is not only a good representation of your subject physically, but also gives the viewer insight into the personality and lifestyle of the subject.

Wikipedia defines an environmental portrait this way.

"An environmental portrait is a portrait executed in the subject's usual environment, such as in their home or workplace, and typically illuminates the subject's life and surroundings."

Examples of this type of portrait are a mechanic in a workshop, a landscaper on-site, a teacher in a school-room, the possibilities are endless. The common element is that all of these are posed portraits which tell something about the person while the surrounding environment provides more detail.

Here are some highlights from Rick Berk on the Digital Photography website for environmental portraiture (*digital-photography-school.com/5-tips-for-better-environmental-portraits*).

1. Do your homework: To photograph someone in their environment, you need to know your subject.

2. Get them talking: Get to know a little about your subject such as what they like to do and where they like to do it. One of the easiest ways to get them to relax is to start a conversation.

3. Use Live View: This plays right along with #2. Most people tense up when you raise the camera to your eye, waiting for the image to be taken.

4. Modify the light: I try to go as minimal as possible with gear for environmental portraits, using the natural light at the location. However, there are times when you need to modify it in some way. One thing I always try to do is keep the light looking as natural as possible.

5. Don't be afraid to shoot tight: You can get close and still show your subject's character. If they're a model builder, you could do a tight shot of them applying glue or assembling the pieces. This is your chance to be creative, trying different angles, focusing on different aspects of their personality and character.

Have fun with the challenge, the final theme of the year!

November Competition Judges

We extend our sincere thanks to the external judges for the November Intermediate and Advanced competitions: Rick Leche, Robert Lamarche, Dana Naldrett and Mike Byrne. We would also like to thank our in-house Novice Judges: Normand Marcotte, Martin Wright, Steve Lustig, Anne McCarthy, Lorna Zaback and Caspar Davis. All images and judges' comments are available at: *victoriacameraclub.ca/Competitions/CompetitionResults.aspx*.

Mike Byrne: Prints. Mike is one of the co-founders of Clock Tower Images in Victoria. Mike grew up in Alberta's Rocky Mountains and has always pursued outdoor activities. As a natural extension, he started to produce outdoor adventure films and videos. Mike worked for the 2010 Vancouver Olympics and has been the official sports photographer at several sporting events. *www.clocktowerimages.com*

Rick Leche: Wildlife and Natural World. Rick is an avid photographer living in Black Creek, BC. He loves to travel and capture the world: and he never leaves home without his gear! Rick is a member of the Langley Camera Club and was recognized as the top image-maker for 2012-2013 by his peers in the Club. As Rick says, "I am a technology geek who makes great use of technology in the creation of my images. The world was made for Photoshop." *ricklechephotographer.zenfolio.com*

Dana Naldrett: Theme and Altered Reality. Dana has been involved in film and digital photography for over 30 years. He has worked on candid, sports and scientific photography, but his passion is for landscape, wildlife and fine-art photography. Dana has had the good fortune to travel extensively throughout Scandinavia, North America, Western Europe and the Caribbean but his favourite places for photography remain the mountains and the west coast of North America. *www.mountainladdiephoto.com*

Robert Laramee: Open. Robert joined the RA Photo Club (Ottawa) in 2002. Retirement gave him more time to devote to photography. He completed a Certificate in Analog Photography in 2009. He taught digital photography for the City of Ottawa and currently teaches at Académie des retraités de l'Outaouais. He also runs workshops and recently started private coaching and mentoring. He became a CAPA certified judge in 2016. As a photographer he shoots landscapes and architecture. In the studio he does tabletop photography and portraiture. He still prefers to use black and white film for his fine art work, using various cameras from pinhole and Holga, through 35 mm, medium format and large format.

Advanced Monochrome Print - 1ˢᵗ
"Side Street' by Steve Barber

Judge's comments: A very striking picture with great use of shadow and light. I love the way the diagonal shadow lines streak across the image. The brick and the window are beautifully rendered. The image is very well composed. I have no nits to pick with this image.


Advanced Digital Natural World - 2ⁿᵈ
"Pacific Fury" by Peter Koelbleitner

Judge's comments: Wow! Dynamic! The panorama format suits the length of the crashing waves! Tack-sharp where it needs to be, subtly soft where it does not. I can hear and feel the crashing waves. The low perspective on the waves plays very well! Very nice, well seen image. Thank you!

Advanced Digital Wildlife - 1ˢᵗ
"Bat (Pteronotus mesoamericanus)" by Neil Boyle

Judge's comments: Spectacular!, I love it! It has impact, technique and story-telling nailed down! The focus is superb, the action has been frozen (taken with a strobe I presume) although I am not correlating the frozen image with a shutter speed of 7 seconds. Well done! Thank you!
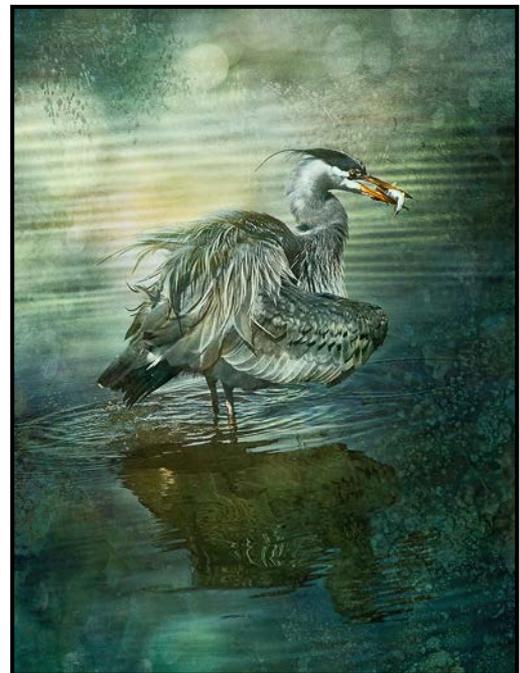
Advanced Altered Reality - 1ˢᵗ
"Success" by Barbara Burns

Judge's comments: Very nice use of layering, texture and pattern, complementing the image of the bird. Looks similar to a real image but closer examination shows much alteration.

Advanced Nature Print - 2nd
"Dragonfly, Hong Kong Wetland Park"
by David Axford

Judge's comments: This is a nice capture, with good wingtip to wingtip sharpness. I think the blurred background works beautifully.

Advanced Open Print - 1st
"Thompson River Crossing" by Doug McLean

Judge's comments: I can totally see selling this image to CN Rail or perhaps a local tourist association. I love the sky and the light on the hills. The composition works very well.


Advanced Digital Theme - 2nd
"Oregon Juniper" by Jonathan Adams

Judge's comments: Spectacular work in all aspects. Well done!

Advanced Digital Open - 1st
"Departures" by Karl Schoepp

Judge's comments: Exposure, sharpness, composition, detail, everything works. The man's position in front of a light patch of background and his reflection that does not get lost in the background, it's all in the right place. Colour would not have added to such a subject. Very good processing. A stunning image.
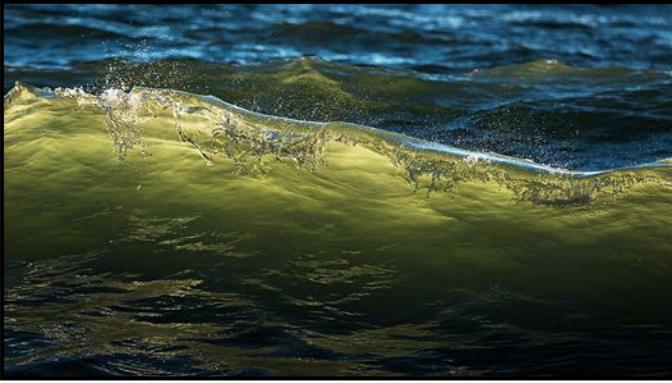
Intermediate Digital Natural World - 2ⁿᵈ
"Light Wave" by Mark van Arragon

Judge's comments: A special image so well married to the title. It is simple in composition, gorgeous colour, great curves, wonderful sharpness, brilliant lighting, enough words. The image speaks for itself in my opinion! Thank you so much for sharing!

Intermediate Altered Reality - 2ⁿᵈ
"Half There" by David Cox

Judge's comments: Very unusual concept and well executed. Good composition, texture and lighting.

Intermediate Digital Open - 2ⁿᵈ
"Power Source" by Vanessa MacDonald

Judge's comments: A fascinating image! Light is very well controlled. Strong lines subdivide the image in an interesting way. The character is centered on the far wall but the wall itself is not centered in the image; be careful with symmetry. Beautiful colour palette.

Intermediate Digital Wildlife - 2ⁿᵈ
"Fox" by Hilary Goeller

Judge's comments: I hate to start a review with an extended awwwwwh! but I must awwwwwh! I wish we had these on Vancouver Island. This little red fox is just too cute. Great focus, good DOF, beautiful tack sharp focus on the eyes, good focus on the fur, good colour. Well seen, Thank you!

Intermediate Digital Theme - 1st
"Musician on Trafalgar Bridge" by Donna Christie

Judge's comments: Good composition, good technical presentation and very interesting subject matter with all faces showing.

Intermediate/Novice Open Print - 2nd (tie)
"Grain Elevators Bask in Sunset" by Ken Johnston

Judge's comments: Great choice of metallic paper to bring out the texture overlay. It will look lovely with appropriate lighting. Fantastic printing job.

Novice Digital Natural World - 2nd
"Gabriola Rocks" by Larry Maydonik

Judge's comments: What an interesting choice of subject. The mid-day light may not do this shot justice. It would be interesting to see it when the shadows are stretching further. It might look quite different in warmer light if you can revisit the scene.

Novice Digital Wildlife - 1st
"Harbour Seal" by Suzy Dickstein

Judge's comments: Nice exposure and sharpness and depth of field that allows us to see into the water.

Novice Digital Open - 1ˢᵗ (tie)
"Yellow Reflection with Duck" by Laurie McDonald

Judge's comments: Love the colours. The sharp duck plays well with the abstracted reflections. We enjoyed the balance of the many features in this composition.

Novice Digital Theme - 2ⁿᵈ
"Smoke Gets In Your Skies" by Penny Authier

Judge's comments: A creative composition with impact that makes fireworks look like an Astro photography shot. What fun.

Member Profile: Gordon Griffiths

My affair with photography began more than 60 years ago during my first summer job as an office boy with a large Toronto daily newspaper. I was assigned to accompany a swashbuckling Australian staff photographer on many of his assignments. My job was to carry spare equipment, film and flashbulbs. What an introduction to photography, speeding around the city to fires, accidents, sporting and special events, and then, racing back to the newspaper's darkroom to process the film in time for the next edition. The paper printed two editions six days a week, so there wasn't much time to relax. Not surprisingly, I purchased a used Argus camera and a couple of prime lenses with my summer's earnings.

That Argus camera faithfully captured family events and holidays until after I graduated from university and moved to Alberta. We lived in the foothills southwest of Calgary and spent all of our spare time in the mountains hiking, climbing and skiing. The old Argus was replaced with a Nikon Photomic F and a fast 50 mm lens. That camera went in my pack wherever we went. However, my only proficiency with this wonderful camera was in getting proper exposures and accurate focusing (most of the time). When one is on the top of a mountain, it is literally a point and shoot operation. I gave no thought to composition or any other facet of photography.

"Virgin River, Zion National Park"

All that changed in 1999 when we moved to Victoria, and I joined the Victoria Camera Club. At that time, the Club had a new members' night each fall. Each new member had to show a portfolio of at least 10 photos to the Club, and members then critiqued the slides. I realized very quickly and emphatically how little I knew or understood about photography.

Since that time, as a result of the generosity, skills and patience of many members and the programmes and field trips provided by the Club, my knowledge, understanding and appreciation of photography has grown exponentially. I am extremely grateful to the late Dave Anderson and to John Lockyer, a life member, who took me under their respective wings and shared their knowledge and expertise in photography. Both photos were taken at locations that Dave introduced me to. Although I still have much to learn and master, my photography has improved dramatically. If I have one piece of advice for new members, it is to become as fully involved as possible in all aspects of this Club. It has so much to offer in so many different ways.

"Dancing Aspens"

I have recently converted to a full frame, mirrorless camera and am thrilled with the results that this camera produces in spite of me. The quality and quantity of outstanding lenses now available inspire me to do a wide range of photography.

We are fortunate to live in an exciting and transformational time for photography. In the days of film, it was expensive to take a lot of photos and generally, hard to show them to a wider audience than the Club without the approval and acceptance of a third party. Photographic wisdom was passed down from the hierarchy of the experienced, accepted old guard. Today a good compact camera is not that expensive. A person can take as many photos as they want, process them on their computer and publish them on the Internet in various ways to a wide audience. Nothing stops or prevents you from experimenting, pushing boundaries and doing something unique. I hope our Club will continue to follow the path of creating an atmosphere that encourages members to push the envelope and that new members will teach and inspire the more traditional ones like me with their innovative, exciting creativity.

Latest Autofocus Technologies

by Matt Speight

I still remember one of my first photography lessons in high school. We entered the schoolyard all excited, with our SLR cameras in hand. Autofocus was in its infancy so we all had a variety of manual focus cameras. Our teacher showed us how to hold the camera properly but, most importantly, how to focus a manual lens: move the lens barrel in the direction that the image starts to appear sharper, using the split prism and ground glass to help you focus as you get closer. He was very adamant that we always go beyond what we thought was the point of focus and then double back just to confirm. It's still a technique I use today and it hasn't let me down yet.

Now, most digital cameras and DSLRs, in Live View, (this is where the mirror pops up and the screen on the back is used to compose the shot), use contrast detection autofocus. This works by analyzing the pixels on the sensor to achieve focus. The area of highest contrast is the point of focus but just like me in the school yard focusing for the first time, contrast detection autofocus goes beyond the point of focus and then doubles back to confirm it's correct. The obvious problem is that the extra steps of going beyond the correct focus and then having to double back to confirm, makes contrast detection slower than phase detection.

Before I go any further, let me explain the basics of phase detection autofocus. On all DSLRs, behind the main reflective mirror that you see when you take the lens off, there is a secondary mirror. When light hits the main mirror, which is about 80% reflective, it continues to make its way to the viewfinder via the prism that does its magic of flipping the image from the lens the correct way around. Phase detection is what happens next. The leftover 20% of the light hits the secondary mirror and makes its way to the sensors of the AF modules. Each focus point on a camera will have two sensors, one on each side of the image. They work together measuring the difference between the light waves hitting each sensor. The camera will then focus the lens until the light waves match. Imagine focusing a rangefinder camera where you have that classic double image. You make the image into one by moving the lens in the correct direction. This is, in essence, what the AF image sensors are doing. It's a much quicker system than contrast detection because it doesn't double guess but stops once the focus has been obtained.

Now keep in mind, the bigger the sensor size in a camera, the slower the contrast autofocus will be, simply because the lens elements need to move more distance to achieve focus. With most compact cameras and with all cellphone cameras, contrast detection can be very quick because the sensors are so small.

With the advent of mirrorless cameras and their larger sensors, and Live View focus on DSLRs, manufacturers have been looking for new and innovative technologies to improve contrast detection autofocus. One very clever way has been to dedicate some of the pixels on the image sensor to carry out autofocus. These AF sensors work in the same way as phase detection does on a DSLR. Higher-end compacts with larger 1" sensors are starting to have phase detection autofocus. The RX100 MK5 would be an example. I recently bought a cellphone and was astounded to find it had phase detection autofocus.

One thing I have not mentioned yet is that phase detection is faster but not always as accurate as contrast detection autofocus. This is where hybrid autofocus comes in. You combine the clever technology of those dedicated AF sensors to get the point-of-focus in focus quickly and the contrast AF will then take over and fine tune for absolute accuracy. The new Sony A9 is the pinnacle of this hybrid design with 693 of the pixels dedicated to phase detection autofocus and additional 25 contrast detection points. This allows 93% coverage of the scene. Sony claim their new A9 autofocus is as fast, if not better than the best DSLRs at focusing even while tracking a subject. This hybrid method works very effectively for still photography but has the downside of looking unnatural in video mode.

Canon have their exclusive Dual Pixel Autofocus. This autofocus system works as the name suggests by dividing each pixel on the image sensor into two. Two photo diodes per pixel create two electrical signals, resulting in two parallax images from each micro-lens in the pixel. These images are then used to carry out the phase difference autofocus. When the different halves of the sensor signals match, you have focus. The next thing that happens is amazing. Canon's Dual Pixels are combined as one pixel at image capture. The pixels are dual functioning as both autofocus and image sensors, taking the picture, allowing for far more focus points, (aka freedom), across the subject/scene. Because there are two micro lenses per pixel the focus system is more precise than phase detection autofocus, bringing you to the point where you are likely achieving the accuracy of contrast detection focus. This system also lends itself to smooth and natural focus while shooting video.

While I may reminisce about my days shooting with a manual SLR, today when I'm trying the latest and greatest with their new autofocus technologies, I'm finding that I rarely need to rely on those seasoned skills. I can now focus on other things.

Yellowstone or the Palouse?

by Jacqui James and Gordon Griffiths

Yellowstone National Park, WY, is definitely where you want to get your wildlife shots but if you're interested in breathtaking landscapes and funky barns, them the Palouse area south of Spokane, WA, is the place to explore.

Most people visit Yellowstone in the summer but I prefer the spring (May/June) or the fall (Sept/Oct) for seeing wildlife. Most roads are closed between October 31 and May 1 so there is limited access for cross-country skiing, snowshoeing, snowmobiles and snow coaches. However, the road to Cooke City is open all year. There are hotels, lodges and campgrounds in the Park, but it is best to book early. You can also stay in the towns of Gardiner (North) or West Yellowstone (West), MT.

"Bison" (Jacqui James)

Yellowstone has a great deal to offer: hot springs, geysers, waterfalls, wildflowers and an abundance of wildlife. There are over 3000 bison, 40,000 elk, 200 grizzlies and 500 black bears; plus coyotes, wolves, pronghorn antelope, big horn sheep, deer, marmots, white pelicans and osprey to name some of the most common wildlife.

To photograph wildlife, always keep your longest lens ready to shoot. Waterfalls and geysers will wait for you to change lenses but the wildlife won't. Remember the animals are wild and can be unpredictable and dangerous, particularly bear, bison and elk. Keep your distance. Early morning and late evening are usually the best times to see wildlife. A wildlife sighting usually creates a traffic jam and the roads are narrow with limited parking. The Park rangers are vigilant and will require a road crossing/escape route for the animal. As for geysers, It is best to stay on the walkways around them as the crust can be quite unstable and very dangerous.

"Elk" (Jacqui James)

The Lamar and Hayden valleys are usually the best wildlife areas. Pelicans tend to fish and float down the Yellowstone River. Wolves usually keep their distance so look out for the professional wolf trackers with radios and spotting scopes to find these elusive animals.

Bison are born in the spring and are a lighter brown in contrast to their dark brown parents. Elk rutting season is in the fall and they calve in June. Bears are born in dens in January and February. The weather can be cool in the spring or fall and it may snow anytime, so dress warmly.

If you can extend your trip consider adding Grand Teton National Park, WY, a few kilometers south and Beartooth Pass, on US 212 between Cooke City and Red Lodge, MT. Both areas offer excellent photographic opportunities that are quite different to Yellowstone.

Most people travel to the Palouse either in the first two weeks in June to capture the new crops as they establish themselves and the canola, lentils and wildflowers are in bloom, or in mid to late July when the harvest begins. There can also be unique winter photo opportunities in the Palouse, but the difficulties accessing the remote areas can make a winter trip a real adventure.

I would recommend making your base of operations in either Colfax or Pullman. Each town has a good motel (Best Western in Colfax and Holiday Inn Express in Pullman) that is very comfortable and provides a substantial, free breakfast buffet. You will be rising very early in the morning to go shooting and possibly trying to nap at mid-day so request a second floor room, so as not to have someone clomping around overhead late at night or during the day. When you check in, ask at the desk for the free photographers' guide to the Palouse. This map identifies a number of good viewpoints and landmarks for photographers.

"Palouse Crop-dusting" (Gordon Griffiths)

It is often recommended that photographers travel light with only a couple of all-purpose lenses. Since most Club members will be driving to the Palouse, I recommend taking a variety of lenses and two camera bodies. When shooting the iconic landscapes from Steptoe Butte, a 70-200 mm or 100-400 mm zoom will capture the abstract landscape shapes and contours. A wide-angle lens will capture the wide landscape and sky with rock outcrops or flowers in the foreground.

Photographing in the Palouse isn't only about the unique landscapes. There are old barns, farm equipment, rivers, people and towns that also provide great opportunities. A macro lens and a normal range lens are also very useful.

Bring a second camera body because with the winds in the Palouse, it can be very dusty and changing lenses can be risky. Bring lots of cards and have spare batteries available. You will take more photos than you expect.

"Palouse Seed Mill" (Gordon Griffiths)

Remember to plan your clothing, take a variety of clothing layers and good rain-wear. Fast moving storms occur frequently in the spring. They do provide wonderful photographic opportunities, but you want to stay dry. In 2017 we shot a sunrise from Steptoe Butte in a howling wind wearing four layers, toques and gloves and by the afternoon, we were stripped down to tee shirts in the blazing sun.

The most important thing is to take that trip to Yellowstone or the Palouse. You won't regret it.

How I Did It

## Frozen in Time

by Rick Shapka

One of my mentors, Freeman Patterson, communicated, "The best place to photograph is where you are." That place was our backyard, on a cold January day, where shallow ice puddles had formed in the garden to create some fabulous lines and curves.

Two images were made: one outside, one inside. Each was taken with a Nikon D800E, using a Nikkor 105 mm f2.8D micro lens. The monochromatic ice pattern image was made low on a tripod, (f3.3 at 1/15th second) with the colour-blurred image of a flower arrangement, made hand held using motion blur (f3.3 at 1/30th second).

I saw the interesting, abstract shapes and lines in the ice. Knowing these shapes would require something additional to produce some perceived depth and colour I made an image of a portion of the flower arrangement, in north light, which produced the muted colours. It was critical to have the images flow in a similar direction.

Both RAW images were opened in Photoshop, with Ice as the background layer. The muted colour image is on top, with opacity of 75%. A levels layer sets the black, white and mid-tones. A saturation layer at 55% is added to bring up the blue tones only. The final smart layer uses Nik Colour EFEX Pro 4 with a graduated neutral density filter effect. This enhances the blues to contrast with the warm tones at the bottom of picture.

"By producing abstract thoughts and images in the 'minds eye', your imagination organizes your sensory experiences so you can understand them." - Freeman Patterson.
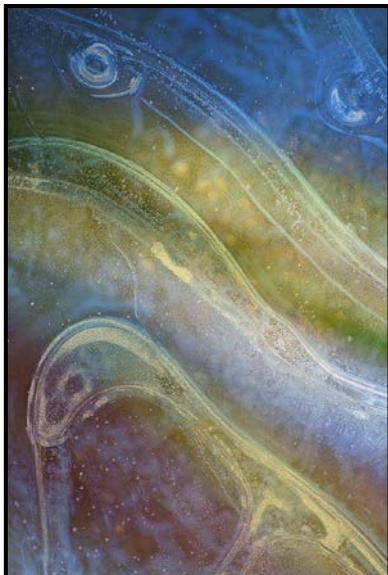
Morning Glory

by Evan Guengerich

After living in Canada for fifteen years, I finally decided in mid-September that it was time to visit the Rockies. Not having been to the area before, I relied heavily on the excellent series of e-books by Darwin Wiggett, "How to Photograph the Canadian Rockies."

After spending almost a week in Jasper, Lake Louise, and points in between, my time in Banff was short, but I was able to visit a few of the iconic locations. The final morning I was hoping for a nice sunrise as those had been in short supply, so I planned to be at Two Jack Lake early.

I arrived before sunrise and found that the best spots, with strong foreground elements, were already taken by photographers from a tour bus. However, that ceased to be an issue because Cascade Mountain across the lake was suddenly and completely enveloped in clouds moments before sunrise. There wasn't anything to photograph! Disappointed, I got back into the car.

Driving down the mountain, I spotted a meadow with another view of Cascade Mountain. I pulled the car off the road and saw a small pond in the middle of the meadow. Just then, there was a break in the clouds and some sunlight hit the mountain. I grabbed my camera and tripod and ran across the meadow to the water, trying to find a good composition. I set up and took a couple of exposures (Nikon D750 and 24-120 mm f4 lens, f10, 1/40th second). Within moments, the mountain was again obscured by the clouds.

For editing I used Lightroom and the basic development sliders: contrast, highlights, shadows, saturation, and some sharpening.

I wish I could say that my photo was created through careful planning, thorough site analysis, and brilliant creativity. But, in reality, it was the result of being somewhat observant, a little persistent, and having a bit of luck.

Tuesday Shoots

by Daniel A. Roy

Yes, climate change is bad, very, very bad, but maybe the "Global Warming" implication of this negative phenomenon will spread its wings along the west coast this winter. I don't want to spend most of my shooting time trying to keep warm like last winter in a coffee shop, in James Bay. There's even a shot of yours truly wimping out in the "Alternate Tuesday Shoots" archives in early January of last year. Burr.

February 6th: Ogden Point. Another popular area in Victoria, this location is regularly bustling with tourists and locals, even during inclement weather. Candid shots of romantic couples walking hand-in-hand along the breakwater are conducive to producing meaningful images.

For those who prefer architectural photography, the structural lines and varied textures of the quarried stones provide all the elements required for a well-composed photograph. The added feature of the lighthouse and the relatively new guardrails also present leading lines and a solid focal point. Other subjects of interest are the varied types of sea craft that visit this busy harbour.

We will meet at the Breakwater Cafe at 9:30 am for coffee prior to the shoot.

February 13th: Colour. Capture any colour that suits your fancy, but look for those that exude vibrancy. Look for bright and lively colours that pop, but also, those that provide the shape and form required for good composition.

February 20th: The Fernwood Area. This neighbourhood of eclectic shops and Edwardian period houses, some of which have been wonderfully maintained and have interesting decorative details, is a great spot for both architectural and street photography. Join the group at 9:30 am at the Cornerstone Café. Lunch will be at the Fernwood Inn beginning at noon.

February 27th: Blur, Zoom, and Special Effects. "Blur is like a box of chocolates. You never know what you're gonna get." Well, not exactly. The more one shoots using this technical skill of combining time and camera movement, the more frequently the results will turn out as expected. This technique is always fun and can produce a surprisingly pleasing image, often worthy of printing.

Some events require registration and a fee may apply. Please check the club calendar for details related to each field trip.

Weekend Shoots

by Teri VanWell and Vanessa MacDonald

The winter months can be marvellous for photography on Vancouver Island. Many rivers and streams that were dry in the summer are now at peak water flow, there's mist and fog hanging in the air and the rain-forests are lush, green and glistening with water droplets. We have planned a few field trips to make the most of the beauty present at this time of year. Come and join us. It is always a great opportunity to get to know other photographers, enjoy the outdoors, and get some amazing shots too.

Here's what we have scheduled for February:

February 3rd: Englishman River Falls Provincial Park. Our November trip to Englishman River Falls was cancelled due to inclement weather, so we are going to try this one again. This time around, we may have the prospect of snow, ice or frost in the area to add some interest. This Provincial Park features two impressive waterfalls, a river canyon, bridges, boardwalks, lush old growth trees and a variety of plant life. You will have a good range of things to capture from macro flora and fauna, to wide-angle landscapes featuring flowing water and clear pools. If it is a sunny day, we may have some nice golden hour light mid to late afternoon at the main falls (the sun sets around 5:15 at this time of year). Be sure to bring your ND filters, polarizers, tripod and remote shutter release for long exposures. Dress warmly enough to be out in winter weather for a few hours. There will be an option to stop in for a meal at the Old Country Market in Coombs (Goats on the Roof). Your group leader on this trip will be Teri VanWell.

February 24th: Sombrio Beach and Sandcut Waterfall. Join us for a day of exploration at Sombrio Beach, along the Juan De Fuca Trail. The beach is located near Port Renfrew along Juan De Fuca Strait and is known as a popular local surfing and camping destination. We will find a number of different photographic opportunities there ranging from gnarly and interesting rain-forest trees, crashing waves, surfing action, local wildlife, and a hidden waterfall and canyon further up the beach. If we have some time afterwards, those who wish may like to stop in at Sandcut waterfall. The tide will be much lower later in the afternoon (dropping to 1 m by 2:30), which will be better for setting up shots there. And who knows, maybe we might even catch a sunset from there! Your group leader for the trip will be Karl Schoepp

We look forward to seeing you out there!

Abstract

by Joseph Finkleman

As a verb, to abstract is to extract. As a noun, abstract is the end result of abstracting. In the written word, it means what is left after extraction. In art, there is a difference between an abstract and a non-representational painting. A good example of an abstract painting is a Mondrian, while a good example of a non-representational painting is a Jackson Pollack. One can make a good argument that, in fact, all photographs in some manner are abstractions. But rather than be all encompassing, I'd rather define an abstract photograph as an image that one takes elements away from, otherwise it is not an abstract. If it has information about what it is but the context is ambiguous then what you have is not an abstract but rather a non-contextual photograph. So, why am I making such a deal about all of this? Because pictures without context are fun and allow for a great deal of freedom.

If we let out minds run free we can see the world completely differently. When you think about it, we seek coherent information. Thus, when we make an image we give it just enough context so that no one asks, "What is it?" For instance, we are in the mountains, it's beautiful, there are mountain peaks and a lake, a prime image, but, if we take a long lens and remove all context of scale and reference, what we end up with is this.

"Artist's Palette, Death Valley"

In close-up work, any time the ratio is 1:4 to 1:1 magnification, then the term macro photography loosely applies. Close-up work often reduces context to nothing. Most people call these images abstracts but they are really non-contextual photographs. Once you get to a 1:2 ratio or further along in magnification, the context is so nullified and the scale has changed so dramatic-

ally that virtually any image, so rendered, is ambiguous and popularly considered abstract.

Close-up has enormous power. When combined as a technique with any reasonable pattern of composition, and the proper light is used with associated tonal zones in keeping with the artist's intent, and combined with optional colour you have a combination that increases the power synergistically.

"Las Vegas"

So why am I trying to shift the idea of an "abstract" to a non-contextual idea? Generally speaking, when most people think of "abstracts" they immediately think of close-up work. When people think of close-up, they unfortunately think small, which eliminates most of the world of subjects. If we shift our concept to non-contextual, then any subject is possible.

When we place the informational aspects of a photograph aside and concentrate on the aesthetics so completely that the object in and of itself is inconsequential, while the design, pattern, aesthetic attributes become everything, then we have achieved a rare artistic freedom.

One hundred years ago, photographers were wrestling with the idea that the "reality" aspects of photography were well established as a communication carrier. Photography had gone well beyond documentation with its power to inform, or even shock, to solid and relatively reliable intelligence gathering. (See Lewis Hine: *en.wikipedia.org/wiki/Lewis_Hine*.) World War One unleashed the potential of photography as a way to glean an enemy's intentions. To this day aerial reconnaissance is a major part of our intelligence gathering activity. This

cultural shift has given an unintended boost to the truthfulness of photography.

But one hundred years ago, the world of art, at least that part of the art world that recognized the medium of photography as art, wrestled with the question of why a photograph had to be burdened with truth. None of the other artistic mediums were ever asked the question "What is it?" Fundamentally, photography has always been accepted as a recording medium, not an artistic medium. Yet once photographers started to stray outside of the "truthfulness" of a recording medium, a strong counter-current ensued. Photographers who sought to diverge from "reality" were labeled fringe or experimental by their cohorts. Worse, in the general art world there was the whole question of "Can art be made with a machine? Can photography ever be art?" We still see the effects of this debate today. Most photographers never say they are artists, they say they are photographers. Most photographers do not think of what they do as art.

Is photography an art and are photographers artists? Photography clubs do not delve into this uncomfortable subject very often and I am perplexed. (This is not a criticism of VCC, it is my general observation of a variety of camera clubs or other organizations)

I cannot recall a painter ever referring to their work as just a painting. Even the most banal of painters consider themselves artists and their work as art, and I concur. Art is a very broad tent, and intent is most of it. Certainly the same criteria could be used for photography. Yet, ironically as photographers, when we delve into the world of abstracts, we feel more comfortable in mentioning that this could be art. As soon as we shed the informational, contextual aspects of the image, all of a sudden we feel freer to state that we are indeed artists. Again, I concur.

This is why if we think of our images in the framework of context or non-contextual imagery it frees us to be the artists that we are. I have seen a jillion (maybe less than a jillion) images of fire escape patterns on an apartment house wall, patterns of trees, weeds, rocks and dirt, water cascading or rippling, patterns that if we had taken the context away, would make a stronger image. But the drive to avoid the question, "What is it?" is so strong that we include enough context so that the viewer knows what it is. Why? Why the fear? I think we can be bold, we can strive to shape our images in any way we wish because that is what artists do: they create their unique vision. It is often irrelevant what the subject is in reality; what is relevant is what does the image do for the viewer?

This image is a bunch of buildings. It is a straight photograph, meaning it is a single exposure. In truth this is just what was there. The strength of the image is that it stands well as a metaphor of the jumble of buildings that we often encounter in urban areas.
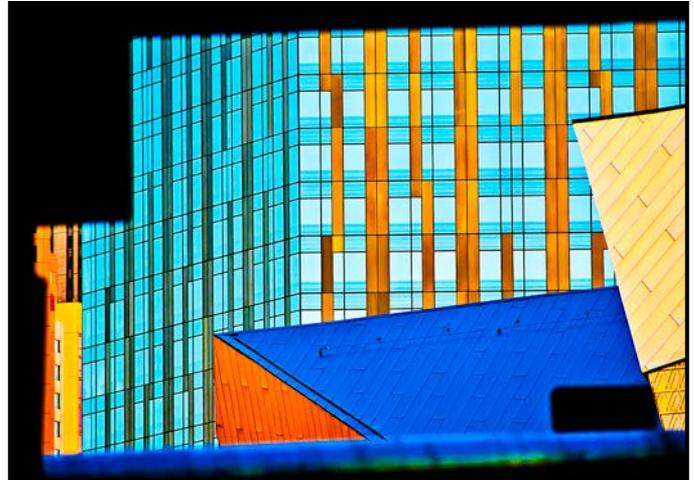
"Las Vegas Buildings"

In thinking about eliminating context, I found that there were many possibilities to utilize context as a way to further strengthen an image, even though the context is in itself, false.
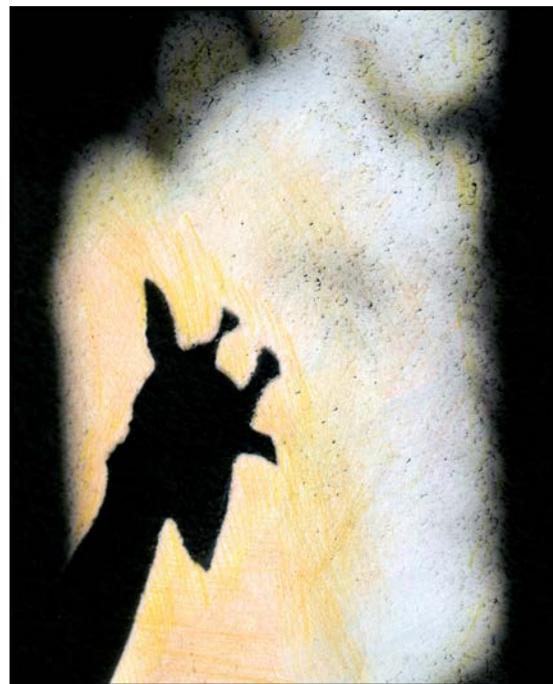
"Giraffe"

This, for example is not a giraffe, but rather a shadow of a paper cut-out puppet.

What I would like to stress is that by looking at the potential imagery, by looking at the world as shape and form, a huge vista is opened up around us, often within a one kilometre walk from wherever we might live. Our lives have a bounty of images waiting to happen. Our lives have stories waiting to be told, and when we take away context we can get magic.
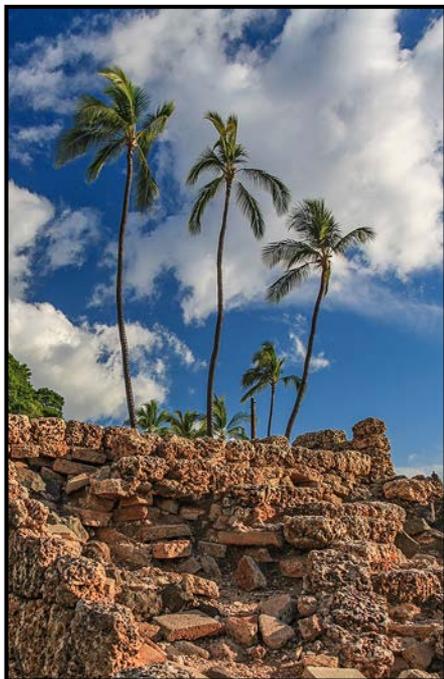
Beginners' Corner

Aim to Create

by Josée Ménard

A month into the new year, lets aim to create not only good but great photographs. Usually tough critics of ourselves, our thoughts may be that ours aren't so good. You can change that thought. Photography is creativity. It is both a process and an outlet where you can express your vision while initiating thoughts, conversations, and emotions. Good or great, your images represent your selection of basic elements: point, line, shape, form, space, texture, and colour. These can join forces with your choice of basic principles of art and design: balance, pattern, rhythm, contrast, proportion, and focal point. To actually focus your photography on a few foundation points at a time allows you to grow as a photographer and in your approach to your photography.

Key basic principles will strengthen your ability as a photographer. Select the most useful environmental features in the scene before you. Think of these elements and principles, and then choose which you will integrate into the composition of your image. Of course light, lens, positioning, exposure, rules to abide by or not, etc. all come into the mix, however, I see them more as the bricks and mortar on top of your foundation blocks.

On balance, the photographer chooses to distribute what is before him symmetrically and asymmetrically. You can create harmonious energy for the viewer's eye or suitably unbalance it in order to ignite energy and thought. Both maintain attention. Think of balance as a positional axis which you can play with until your inner sense triggers an "ah, ha!" moment. In the "Maui Palace Ruins" image, the horizontal axis divides unevenly. The texture of the ancient stone dominates the foreground inviting us into a historic climb to the majestic palms.

A pattern or repetition can be uninterrupted or strategically broken as it leads the eye along to the focal point. As you create your images, look for a natural pattern. Is it useful? How do you decide? Try it. Try one view versus another. What emotions are awakened in each? Where is it best to interrupt the repetition? Should it be broken up? Patterns easily lead into rhythm. I consider them linked to movement or the appearance of action that photographers capture in stills. "Ocean of Tiles" harmoniously oscillates into an illusionary world. One forgets that it is a plane surface until our eye reaches the horizon. The mind rapidly returns to the reality of Lisbon's hustle and bustle. Quite effective.

"Ocean of Tiles"

The last few key principles in discussion involve contrasts and proportions. Take another look at "Maui Palace Ruins." Correctly guessed, contrasts oppose any elements or prominent features in the image whereas proportions will usually implicate their relationship in terms of size, shapes, colour, etc. As strong as these may be in the composition, the eye and mind welcome them. Contrasts and proportions emphasize a dynamic balance. They easily clarify the path to the focal point and intensify the message communicated.

With practice, your eye and mind see with less analysis. Integrating elements and principles of art and design into your photography becomes easier. Some images are simple, some more complex. No matter the principles you select to include, you are a step ahead.

"Maui Palace Ruins"