



# Close-Up

[VictoriaCameraClub.ca](http://VictoriaCameraClub.ca)

**Photographing Pets and Horses**  
**Black and White Photography**  
**Optimizing Editing Workflow**  
**Frank Turner Award: Bobbie Carey**  
**Sensor Cleaning**  
**Using Pre-set Focus**  
**Creative Compositing**  
**How I Did It**  
**Shoots Around Victoria**  
**Antarctica: A Trip of a Lifetime**  
**Beginner's Corner: Exposure**  
**"Crossroads" by Leah Gray**

**Victoria Camera Club**

**November 2019 Volume 72 Number 8**

# Canon

**NEW** EOS M6 Mark II



## EOS M6 MII 15-45MM IS

The EOS M6 Mark II blends high-quality optics into a compact, mirrorless design that's perfect for your everyday photography adventures. Boasting an enhanced 32.5 Megapixel CMOS (APS-C) sensor, DIGIC 8 image processor and ISO range of 100-25600 (expandable to 51200), the EOS M6 Mark II makes it easy to capture sharp, inspiring images and videos, wherever or whenever the moment strikes.

- High-Speed Continuous Shooting of up to 14 fps with AF/AE Tracking
- Dual Pixel CMOS AF with 5,481 Manually Selectable AF Positions\*, and Eye AF Servo Support
- 4K UHD 30p / Full HD 120p Video



**NEW** EOS 90D



## EOS 90D 18-135MM IS

Whether capturing high-speed sporting events or simple, everyday moments, the EOS 90D camera is engineered to deliver impressive results. Equipped with an enhanced 32.5 Megapixel CMOS (APS-C) sensor, powerful DIGIC 8 image processor and an ISO range of 100-25000 (expandable to 51200), you'll achieve sharp, detailed images, even in low-light settings.

- High-Speed Continuous Shooting of up to 10 fps with no Time Lag during OVF Shooting
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# Victoria Camera Club



"Morning Flight" by Jill Turyk

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*.

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

Copyright ©, Victoria Camera Club, 2019, all rights reserved. Mailing address: PO Box 46035, RPO Quadra, Victoria, BC, V8T 5G7. Editor, Richard James, e-mail to [editor@victoriacameraclub.ca](mailto:editor@victoriacameraclub.ca) for submissions or to advertise in **Close-Up**. Deadline for submissions for the December 2019 issue is November 1<sup>st</sup> 2019.

For additional information: please contact:

Membership: [membership@victoriacameraclub.ca](mailto:membership@victoriacameraclub.ca)

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### CAPA Award-winning Newsletter 2015

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**November 2019**

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



# Calendar

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

**November 14<sup>th</sup>: Competition Night.** The theme competition is "Sports." The deadline for submissions is November 7<sup>th</sup>. **Note: date changes this month only.**

**November 21<sup>st</sup>: Presentation Night.** Our guest speaker is David Ellingsen who will show his very creative, conceptual and environmental nature images.

**November 28<sup>th</sup>: Members' Night.** Presentation of members' images, field trip slide shows, prints or short technical topics.

**Workshop Highlights:** Macro Photography and Pro-Show presentation software.

**Field Trip Highlights:** Leading Lines and Fraser Delta Birds (Snow Geese and Raptors).

**Cover Image: "Crossroads" by Leah Gray.** January can be a challenging time to photograph in Alberta. If you want frozen methane bubbles trapped in lake ice, however, it's the perfect time to be there. Abraham Lake, 90 km southwest of Rocky Mountain House, offers remarkable views and bubbles.

Several variables must combine for good bubble opportunities. It must be cold long enough for solid ice and windy enough to blow the snow away. You need to be there early in the year before the ice becomes marked by visitor's crampons, mature snow or when the top few inches of ice melts and freezes again. January is the best time for shooting although some years are simply not great years for bubbles.

The methane bubbles are released from organic matter on the lake bottom. As they rise they contact freezing water creating columns of frozen bubbles. The movement of the ice and water creates fascinating fissures.

I spent several days capturing this beautiful phenomenon by lying on the ice with a tripod and camera. On the last day of the trip the group decided to have a bit of fun. We captured playful images of each other, sliding on the ice as well as a few serious shots. I had left my big lens and camera behind and took my Micro 4/3<sup>rds</sup> camera. This image was captured with my Olympus M5 Mark II at 7 mm (14 mm equiv.), f11, hand-held. It has become one of my favourite shots of the trip.

# President's Message

Fall is descending upon us and the days are getting shorter. To Victorians this means the weather is unpredictable and you don't know what you are going to wake up to, almost like Forrest Gump's box of chocolates. This is also a time for us to get out and photograph the mushrooms and moss that follow our wet seasonal weather.

Another aspect of our beautiful landscapes are the animals we share them with and the safety practices that we need to adhere to when we are out getting those award-winning shots. Most of us will not encounter bears or cougars but it does happen. As a woman in Duncan recently discovered, they don't like Metallica. So, you should make sure that you have your phone loaded up with the sounds of Metallica, just in case! In all seriousness, awareness of animals is a serious issue. When you are out and about in the forest you should make sure that you know what to do if you encounter bears or cougars.

While researching information for safety issues I came across a great blog on Discover Vancouver Island ([discovervancouverisland.com/blog/bear-wolf-cougar-safety](http://discovervancouverisland.com/blog/bear-wolf-cougar-safety)). Have a look for some great tips:

- Never come between a mom and her babies
- Never approach them, they need their space
- Do not pack smelly foods
- Use animal-safe garbage and storage bins
- Do not walk alone at night, or in the forest alone without a bear bell
- Always keep dogs on a leash
- Be prepared for an encounter with bears or cougars
- Prepare your bear spray
- If in a group, stick together to seem larger
- Determine three things: the kind of bear, if it has cubs and if it is protecting its food source
- Speak slowly in a calm tone
- Back away slowly, keep an eye on the animal and allow for a clear exit
- Look as large as possible
- Do not run or turn your back
- Maintain eye contact if the animal is watching you

We all want to capture amazing photos but remember that we share the forest and we need to respect the animals and be safe.

*Teri VanWell, President*

# Photographing Pets and Horses

by Irene Morden

You look over at your pet, lying in a beautiful pose, looking dreamy, you quietly grab your camera to take a shot and as soon as you look through the viewfinder the pet gets up! Pets can be unpredictable and fast. It will test your skills as a photographer. Photographing your pets requires a certain set of skills and patience.

I began my photography journey as a child when I received my first Brownie camera, taking my first portrait of my then Grade 3 teacher. It was natural that my interest grew in pet photography. I grew up with pets and spent many summers on a relative's farm. In the late 70s we moved to Surrey, bought a house and, of course a puppy and kitten! My love of pet photography was born!

I've gone on to take photos of many dogs around North America, Europe and the UK, including the famous Westminster Best in Show winner, Rufus! His owners loved this shot over the standard shot.



*"Rufus"*

In 2005 I spent a weekend on a horse ranch which was the start of my love of equine photography. Horses have such grace, beauty and power, it can be truly awe inspiring to watch them move.

There are some simple little tricks to capture that special image but first, decide on the environment you want your pet in. It can be simple to change the background. I scavenge Value Village for sheets and pieces of colourful fabric for backgrounds.

You'll want to start with a happy pet and making it happy can be done by a few minutes of play prior to the shoot.

A happy dog will have ears up, tongue not hanging out, and those all-important eyes. Speaking of eyes, this is where we want our focus to be sharp.



*"Fuller"*

Change your perspective. Shoot at the dog's level and take pictures from different angles for more interesting shots. You can make creative images when shooting from above, below, behind or in front of the pet.

Shutter speed is important when shooting active animals as they rarely stand still! A fast shutter speed and a fast lens can be helpful when shooting in natural light.

Editing your images can make that image pop. Dodge and burn, increase saturation, curves and levels and, lastly, enhance the eyes which is simply done by dodging the light areas.

Join me for the presentation on Pet Photography on November 26<sup>th</sup> where I'll share my love for this type of photography. I hope you'll walk away with some new tricks!



*"Zelda with Her Ball"*

# Black and White Photography

by Leah Gray

Click on the Black and White button in Lightroom to convert your image. Sounds simple, doesn't it? Photoshop, Lightroom, and other programs make it easy to convert from colour to black and white or monochrome. Is that all there is to it? Well, maybe a few tweaks would make it better. What to do? Make those reds a bit darker, maybe the blues. As you will discover, there is more to creating an image than a simple conversion.

Black and White photography gives a timeless romantic quality to an image. This type of photography can convey a strong message that works well for portraits and other subjects. Not everything looks good in black and white, but many images lend themselves to this medium which emphasizes the composition of the subject by removing distractions.



*"Youth"*

**Composition:** Black and White photography accentuates composition creating a powerful image. Leading lines become more noticeable and can be enhanced by dodging and burning, embracing shape and textures.

Before the creation of colour film, photography was restricted to black and white. Photographers would study their subjects, check their settings and shoot with care. The darkroom today is not the same. Digital software such as Lightroom and Photoshop can give us many more options. Let's examine what we should look for when capturing a decent black and white image.



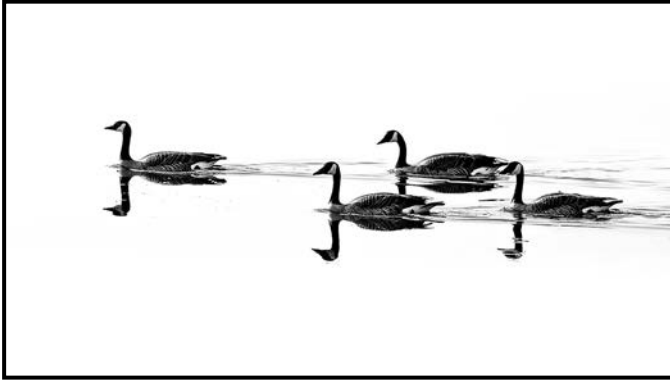
*"Camargue Mares"*

**Shooting:** To begin to see black and white images try shooting with the LED screen on the back of your digital camera set to Black and White. This is accomplished by setting the picture type on your camera to monochrome. If you are shooting in RAW, you will still have all of the colour information available should you choose to revert to colour. As you capture each image, examine the tones that each colour renders. Some colours may become very similar tones. When you survey your intended subject in front of your camera, try to see the scene in tones instead of colour.

Look for light or dark backgrounds and choose a subject that will stand out against that background, light against dark, or dark against light. This is a good first step in starting to see good black and white subjects. Experiment with shooting silhouettes. Look for patterns. Shoot buildings and architecture. Against a plain sky, the shape and texture of a building lends itself to black and white photography. If you happen to be out shooting on a foggy, misty day, try shooting in black and white. The results can be very pleasing.

Investigate this genre by shooting in different types of light, and different subjects. Objects may become very busy, or very simple when shooting in black and white. Different elements stand out. Look for strong blacks and whites. Too many medium grey tones will make your image look bland and flat. Try shooting motion blurs to make your backgrounds less dominant. Long exposures in black and white can produce lovely soft shades of light. Look for leading lines and vanishing points. Think of roads or railway tracks disappearing into the distance. These strong visual elements can make a powerful image.

Another possibility for shooting black and white is to try infrared. You must have a camera professionally modified by replacing the filter over the sensor. Skies and water turn black; foliage goes white and you get a punchy high contrast image. Haze disappears and your image will be quite crisp.



*"Canadian Family"*

**Light and Shadow:** Look for strong light. You will find that light and composition stand out with black and white images. These elements become prominent when the colour is stripped away. Some distractions may disappear, while others may become more conspicuous. Look for strong compositions, uncluttered images, good tonal range. Watch your histogram to ensure that you are capturing the best digital information you can. Don't blow your highlights but shoot as close to the right-hand side of the histogram as you can.

Look for images with tones from full black to just about white, while retaining detail at both ends of the histogram. There are always exceptions to the rule. Many fabulous images are created with "high-key" lighting where there is strong light and some objects are purposefully "blown" creating dynamic pictures.



*"Cat at the Top"*

**Processing:** Strong shadows will make the image stand out. Consider shape, contrast, tone, shadow and texture in capture and post-processing. Set your white and black points. There should be a little black in your image but the whites should not extend to the right-hand edge of your histogram. Contrast is your friend. Colour tones can be altered in post-processing. Darken the blues in an image to bring out a dramatic sky. If the original blue was soft the conversion may look uneven. Capturing a clear image is important.

**November 2019**



*"Wild in the Sand"*

The three-dimensional aspects of an image can be enhanced through dodging and burning. Dimension can be added to an image to bring out detail, enhance shapes and altered lighting. Subtle details can be added to create pathways, leading lines and dimension to flat objects. Small and large areas can be brightened or darkened to add to the story. Take your time with the post-processing to bring out the detail, composition and light to make the best image.



*"Elephant Tussle"*

**Monochrome:** A monochrome image is made up of one colour. Instead of seeing tones of black and white, an image may be in tones of brown, or blue, for example. The image may still look like it has black and white but everything in between will be tones of a single colour. Often images are converted to sepia or brown tones to enhance a particular mood.

**Inspiration:** Look for inspiration from images by Ansel Adams, Henri Cartier-Bresson, Nick Brandt, Alfred Stieglitz and Yousuf Karsh. There are many fabulous images to research and admire for motivation. In the end, remember to enjoy the journey into the world of Black and White Photography. "The single most important component of a camera is the twelve inches behind it." – Ansel Adams.

# Optimizing Editing Workflow

by Richard James

Adobe's Photoshop and Lightroom software allows you to customize a number of shortcuts that will help you speed up your workflow. Similar features may be available in other software. The following notes refer specifically to the desktop versions of Photoshop and Lightroom. The online versions may differ.

Photoshop offers pre-set keyboard shortcuts which allow you to use one to three keystrokes to access specific commands. You can also customize these to add new commands that you use frequently or you can change the pre-set values. Adobe's help file listing the pre-set values is here: [helpx.adobe.com/ca/photoshop/using/default-keyboard-shortcuts.html](http://helpx.adobe.com/ca/photoshop/using/default-keyboard-shortcuts.html).

The help file for customizing the presets is here: [helpx.adobe.com/photoshop/using/customizing-keyboard-shortcuts.html](http://helpx.adobe.com/photoshop/using/customizing-keyboard-shortcuts.html).

Lightroom also offers pre-set keyboard shortcuts, the help file listing the pre-set values is here: [helpx.adobe.com/ca/lightroom-classic/help/keyboard-shortcuts.html](http://helpx.adobe.com/ca/lightroom-classic/help/keyboard-shortcuts.html).

Unfortunately, Adobe does not officially support remapping the keyboard shortcuts in Lightroom. However, it can be done although it is much more complex. One set of instructions is here: [lightroomqueen.com/custom-keyboard-shortcuts](http://lightroomqueen.com/custom-keyboard-shortcuts).

Since I do all my image editing in Photoshop rather than in Lightroom I have created some Photoshop custom keyboard shortcuts for things I use very often. As examples these include: Ctrl+Alt+P to launch my sharpening plug-in (PK Sharpener), Ctrl+Alt+E to launch a detail enhancement plug-in, Ctrl+Alt+R to create a new layer group from the currently selected layers, and more.

These quick shortcuts avoid searching down through nested menus once you are familiar with what you set up, as well as the pre-set ones that you find useful. You will now find that you can work on images more quickly.

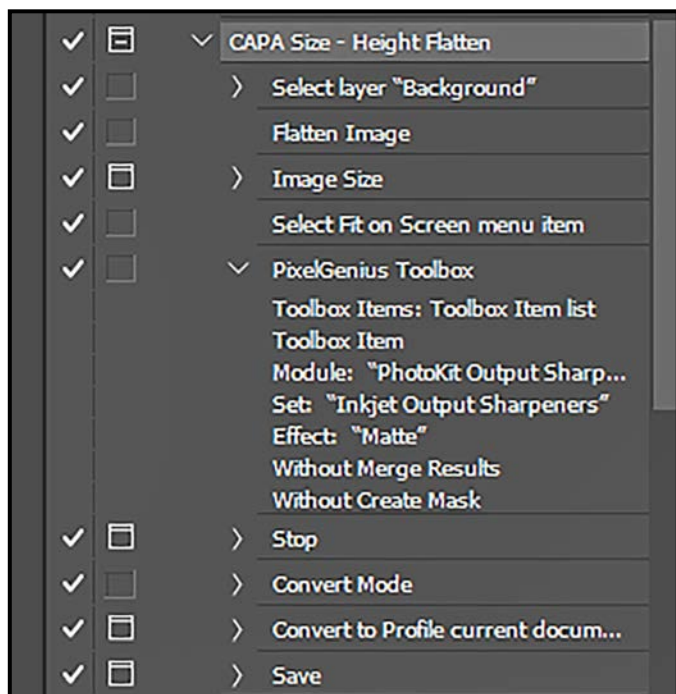
Photoshop also offers a feature known as "actions" which allow you to record a series of keystrokes, mouse clicks etc., and play them back later. Adobe's help file for this is here: [helpx.adobe.com/ca/Photoshop/using/creating-actions.html](http://helpx.adobe.com/ca/Photoshop/using/creating-actions.html).

In an action you can record most of Photoshop's commands and operations that you perform with many of



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*"Photoshop Action"*

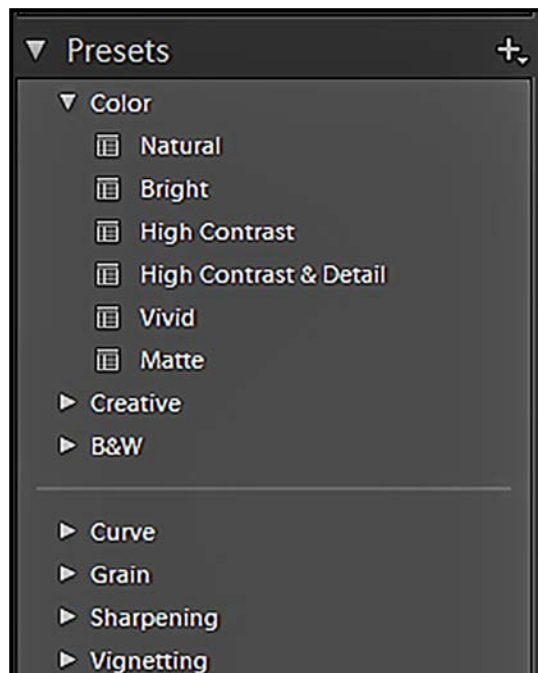
the tools, as well as access a number of the panels including history, swatches, layers and other operations. If the operation you are performing requires setting a value then the value set when the action is recorded will be retained and you have to change it to what you

want for the specific image when the action runs. You can insert a "stop" that allows you to perform a task that cannot be recorded, then continue with the remainder of the action. You can also display a message as a reminder of what needs to be done before continuing. You can use an "insert menu item" command to insert a command that opens a dialogue box for you to enter information. You can edit a recorded action to fix problems or change it's function.

One action I have created starts with my "master image" which is edited and cropped and converts it into a competition-sized jpeg file. This is something that all of you will do frequently and creating an action to do it eliminates the possibility of missing a step that could be critical (for example, failing to change the colour mode to sRGB).

This action flattens the file (required if the file contains smart objects that use a scale-based adjustment), adjusts the image size (requires input), launches PK Sharpener (requires input), converts the mode and profile to 8-bit and sRGB, and opens the save-as dialogue.

Lightroom pre-sets work in a different way from Photoshop actions. To create a new pre-set in Lightroom you edit the image to look the way you want it to. You then save all the editing steps by clicking on the "+" sign at the top of the pre-sets panel and choose "create pre-set". This opens up a window allowing you to give the pre-set a name you will recognize later and select what is to be included in the saved pre-set. Remember that some of the settings may be unique to a particular image and you may or may not want to save all of them.



*"Lighroom Preset Panel"*

An advertisement for 'Options PICTURE FRAMING'. The background is a close-up of white daisies with yellow centers. In the top left corner is the company logo, which consists of a blue square with a yellow circle and the word 'Options' in white, with 'PICTURE FRAMING' in smaller white text below it. To the right of the logo, the text reads: 'Do it Yourself and Professional Framing', 'Serving Victoria since 1976'. Below this, in a larger font, is 'Professional Quality - Personal Service Mounting, Matting and Framing for all Types of Artwork'. Further down, it says 'Hundreds of Frame Styles and Mat Colours' and '15% Discount for VCC Members'. At the bottom, it states 'FREE PARKING at Rear - Off Hillside' and '2651 Douglas Street at Hillside 250-381-4022'.

## January Theme: Leading Lines

by Jill Turyk

The use of leading lines as a compositional technique can provide interest and emphasis to elements within an image. The eye of the viewer can be directed specifically through the image, or to the subject of the image itself. Leading lines can originate anywhere in the image, however, they often start near the bottom (foreground) of the frame and direct the eye into the frame.

*Digital-Photography-School.com* suggestions include:

- Create more depth and perspective by positioning a strong leading line between foreground and background objects.
- Create a visual journey from one part of your image to another.
- Place your subject where the lines converge to give the subject more importance and draw the viewer's attention directly to it.
- Make a circular composition, with the lines leading the eye in a circular motion and never going out of the frame.

Many objects can be used as leading lines such as roads, fences, trails, rail tracks or, lines of vertical objects such as street lamps. Watch for opportunities to use leading lines in nature as well, with trees, sun rays, rock formations, branches, beaches and rivers. There can also be implied lines such as the gaze of a person or the flight-line of a bird or plane.

Make sure your lines are leading the viewer to somewhere in particular, rather than nowhere, or out of the frame. Used effectively, leading lines can provide movement, dynamism and life to your images. The deadline for the competition is January 2<sup>nd</sup>, 2020.



*"Blue Cosmo" by Richard Letourneau*

## September 2019 Competition Judges

We extend our sincere thanks to the external judges for the September Intermediate and Advanced competitions: Rick Leche, Glenn Bloodworth, Larry Breitreutz and Mike Byrne. We would also like to thank our in-house Novice Judges: Pam Irvine, Lorna Zaback, Jill Turyk and Richard Webber. Images and judges' comments are available at: [victoriacameraclub.ca/Competitions/CompetitionResults.aspx](http://victoriacameraclub.ca/Competitions/CompetitionResults.aspx).

**Rick Leche: Nature.** Rick lives in Black Creek, BC and is an avid photographer of everything. He never leaves home without his Canon gear whether he is traveling around the world or in the Comox Valley. Rick is a member of the Comox Valley Photographic Society where he and his wife Donna act as Mentors in photo editing. He was recognized as the top image maker for 2012-2013 by his peers in the Club. Rick is an enthusiastic judge with a keen eye and a great sense of humour. [rickleche-photographer.zenfolio.com](http://rickleche-photographer.zenfolio.com).

**Glenn Bloodworth: Open and Theme.** Glenn is a certified CAPA judge, a member of the CAPA Board of Directors and a trainer and examiner for certifying CAPA judges since 2017. Glenn's works are held in a number of collections in Canada and abroad, including the City of Ottawa Art Collection. He is a founding member of the Ottawa-based photographic collective Studio Zone V. Past Chair (2012–2015), Board of Directors, School of the Photographic Arts: Ottawa. A graduate in 2015 from the Ottawa School of Photographic Arts and in 2008 with Honours Distinction in Algonquin College's Certificate in Photographic Techniques. He has also studied with several internationally noted photographers. [bloodworthphoto.com](http://bloodworthphoto.com).

**Larry Breitreutz: People, Altered Reality.** Larry has been an avid photographer for over 35 years. He enjoys the inspiration and challenge of all types of artistic images, whether created with the camera, software, or brush and paint. With his camera and software he creates impressionistic images of a world often overlooked by the casual observer. Larry is a Certified CAPA Judge and teaches Photography for Surrey Recreation. He is the Past-President of CAPA.

**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. [clocktowerimages.com](http://clocktowerimages.com).



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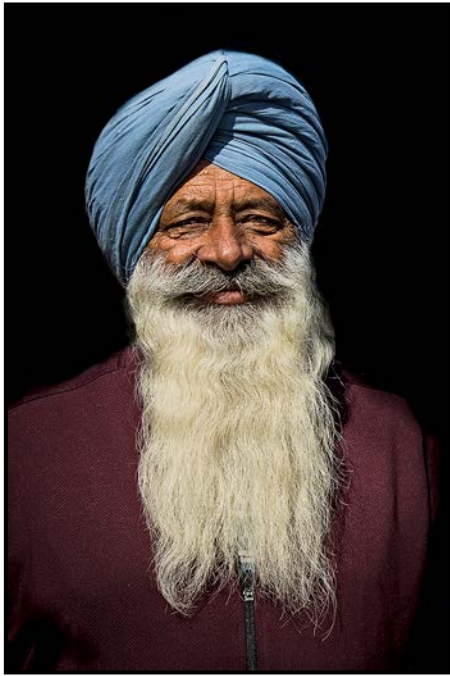
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*Advanced People Digital - 1<sup>st</sup>*  
*"Standing Proud" by Ian Crawford*

**Judge's comments:** Lovely, clean portrait. Exposure is well handled; the background has no distractions. Very well done.



*Advanced Creative Digital - 1<sup>st</sup>*  
*"Moonlit Night at Fisgard Lighthouse"*  
*by Mary-Lee Sampson*

**Judge's comments:** An excellent combination of difficult elements combined into an overall pleasing composition with an implied leading line and a very strong focal point.



*Advanced Nature Digital - 1<sup>st</sup>*  
*"Four for One, Pacific Chorus Frogs" by Suzanne Huot*

**Judge's comments:** Love it! Love it! Exposure is perfect. DOF is perfect, Focus is perfect. Composition is perfect. Story telling is perfect. The Pacific Tree frog in all of its unique beauty. Sublime! Thank you for sharing this capture! Congratulations!



*Advanced Nature Print - 2<sup>nd</sup>*  
*"Columbian Ground Squirrel" by Richard James*

**Judge's comments:** This is a great example of nailing the focus and depth of field. The foreground and background are both nicely blurred, allowing the squirrel to really pop. The pose of the squirrel is also dynamic. The rock in front of the squirrel is a bit distracting but not too much. Nice job getting down to the squirrel's eye level!



*Advanced Open Digital - 1<sup>st</sup>*  
*"Colourful Decay" by Steve Lustig*

**Judge's comments:** This image is like an abstract painting. The intense colour and the graphic lines give this photo great impact. Congratulations for seeing the potential and capturing it in such a lovely manner.



*Advanced Monochrome Print - 1<sup>st</sup>*  
*"Vertical Hong Kong" by Evan Guengerich*

**Judge's comments:** I love the composition, with lines all leading to an interesting figure-ground organization. The strong central line leading from the top is slightly off-centre, which may add interest. Excellent handling of light and dark.



*Advanced Theme Digital - 1<sup>st</sup>*  
*"Remembering Juno Beach" by Cindy Stephenson*

**Judge's comments:** Very strong and imaginative concept. Well thought out.



*Advanced Open Print - 1<sup>st</sup>*  
*"Four-spotted Skimmer" by Mike Wooding*

**Judge's comments:** What a beautiful image! It is dynamic. It has high impact and great handling of the lighting. The subject matter really pops against the neutral background.



*Intermediate Digital Theme - 1<sup>st</sup>*  
*"Mom, I'm Scared!" by Peter Amundsen*

**Judge's comments:** A strong concept.



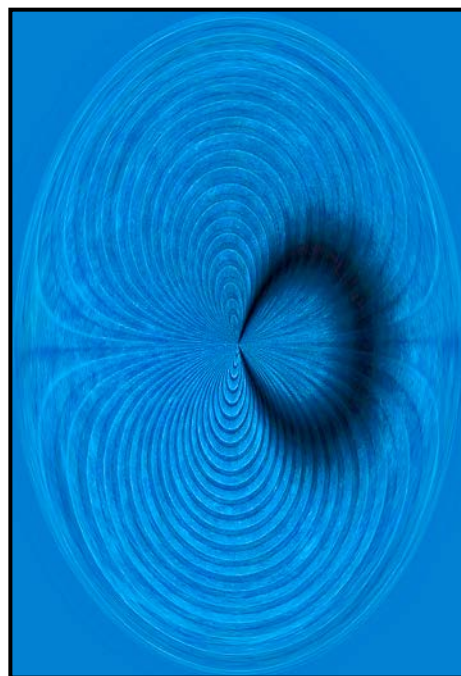
*"Intermediate Open Digital - 1<sup>st</sup>*  
*"First Light on Hornby" by Jill Turyk*

**Judge's comments:** Beautiful image full of soft colour. Shooting from a low angle and having a deep depth of field so the entire image is in focus gives the image depth. Good choice of slow shutter speed to give the lovely blurring of the clouds. The sunburst is a bonus.



*Intermediate People Digital - 1<sup>st</sup>*  
*"Indigo Dyer Bhuj" by Karen Towne*

**Judge's comments:** A well composed picture with all the relevant elements included, and a strong bottom left to upper right movement for the eye.



*Intermediate Altered Reality Digital - 1<sup>st</sup>*  
*"One Blue" by Doug Ambridge*

**Judge's comments:** Well-executed symmetrical abstract. Inclusion of the dark area adds interest.



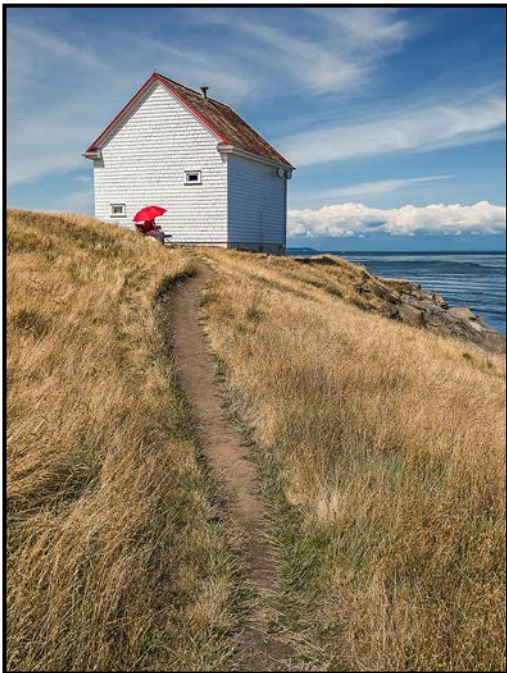
*Intermediate Nature Digital - 1<sup>st</sup>*  
*"Spitting Feathers" by Martin Lennick*

**Judge's comments:** A tack-sharp beautiful portrait of this Bald Eagle. The eyes in nature shots are always critical and this image is flawless in capturing the depth and mystery of the eyes. DOF is expertly handled and the background bokeh is quite pleasing. Enjoyable image. Thanks for sharing!



*Novice Nature Digital - 1<sup>st</sup>*  
*"Honeybee on Sunflower" by Ken McLean*

**Judge's comments:** Great macro shot. Focus and depth of field are good, the grains of pollen and most of the bee are in focus. The dark part of the flower behind the bee gives good contrast so we can see the wings and the hairs on its back. The diagonal line of the front petal is a nice touch. Good handling of a challenging macro shot.



*Novice Open Digital - 2<sup>nd</sup>*  
*"To the Umbrella" by Wendy Clay*

**Judge's comments:** This is a delightful image evoking the feeling of a summer day. Well-balanced composition with the winding dirt path leading us into the frame directly to the main subject, the red umbrella. Excellent exposure and sharpness with plenty of detail showing in the shakes on the building. The red of the umbrella echoes the red of the roof. The house and umbrella are well positioned in the image on a rule of thirds line.



*Novice People Digital - 1<sup>st</sup>*  
*"Copycat" by Alison Poole*

**Judge's comments:** A delightful, intriguing shot. Well-thought-out composition and angle of capture compels us into and around the scene with its rich primary colours and intricate detail. The colour of the wall, dress and bag provide balance. Good use of light to emphasize the new painting and the way the copy is framed by the original behind gives an energy, a sense of movement, to the image. Good depth of field to have the artist as well as the painting on the wall in focus.



*Novice Open Print - 1<sup>st</sup>*  
*"Bachelor Button" by Sylvan Burnside*

**Judge's comments:** Well exposed. Crucial parts of the flower are in focus with the background nicely blurred. Nice contrast with the gorgeous pink flower and the subdued background.



*Novice Theme - 2<sup>nd</sup>*  
*"Sand Crab Aboriginal Dot Painting" by Frank Thirkettle*

**Judge's comments:** You have captured a lovely abstract in this image with its subtle monochromatic hues. Your camera angle has achieved sharpness throughout the image and the flat light enhances the details and textures in the scene. Composition is excellent with the crab's hole on the lower left power point (Rule of Thirds) and the lines radiating out from the hole. Congratulations on seeing the small scene and capturing it effectively. Well done!



*'Waiting for Spring' by Nicole Dextras*

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# Frank Turner Award: Bobbie Carey

by Lois Burton

The strength of an organization is derived from the many hands holding up the weight and certain members play more active roles than others. There are only two ways that we can repay them for their contributions to our Club: Recognition and Tradition.

Each year the Frank Turner Award committee recognizes a member with the Club's most prestigious award, the Frank Turner Trophy. First presented in 1988, this award recognizes the ongoing dedication and contributions of a member to the Club and their demonstrated excellence in the art of photography. It also recognizes the example set by those being honoured and the value that we attach to service to our Club. All honourees share one thing in common and that is their willingness to give of their time in service to the Club.

The committee was unanimous in its decision and we are proud to name Bobbie Carey as this year's recipient of the Frank Turner Award.



*"Triplets"*

Bobbie joined the Club in 2004. Over the years she has worked quietly behind the scenes supporting activities and initiatives that have resulted in positive contributions to the growth and vitality of our Club but, she has also taken on major roles.

She served as Secretary from 2007 to 2008. She then took on the very demanding role of Co-Chair of the Competitions Committee. Bobbie, with Michael Lambie, ran the program from 2008 to 2010, a role that now has twelve people for internal and external competitions. She established the competition guidelines, recorded results, arranged judges and delivered entries for judging. External competitions for the Club were identified and members were advised of the submission criteria and rules.



*"Under the Bridge"*

Bobbie's smiling face has welcomed many new members to the Club. She has always taken time to talk with them and to foster a feeling of belonging. She has encouraged new members to join the Club, been an important role model and has shared her unique talents with other members.

She has been involved in the organization and delivery of several print shows over the years. These required good time management and organizational skills, sometimes under tight time-lines. Through her hard work on print show committees the Club has been able to showcase the diverse talent and skill of our members, to promote photography as art and to raise the profile of the Club to our community.

Bobbie started as a proof-reader for our magazine *Close-Up*, and is now Assistant Editor and senior proof-reader. She assists with planning content, soliciting material, editing and proof-reading content.

Over the years, Bobbie has been active in Club competitions and now has progressed to the Advanced level with many images receiving recognition. She looks at the world in a uniquely creative way. Many of her images are abstract in nature and centre on her artistic expression and creative vision. Bobbie's images appeal on an emotional level, through colour, texture, form, light, and shadow. She finds wonder and beauty in all things and shares that with others through her photography. Notable images include Triplets, Under the Bridge, Moving Walkway, Hostas Transformed, Floral Arabesque and Conservatory Blooms.

Bobbie, we thank you for your generous gifts of time, talent and long-time service to the Club. These gifts have been invaluable and we know that you have set the example for others to share in your dedication and commitment and to follow in your footsteps.

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# Sensor Cleaning

*by Matt Speight*

How do you determine if you have dust on your sensor or, should this subject be, how to find exactly where the dust is on your sensor, because you will have some? Here is what I do.

1. Set your camera to its lowest native ISO to give the cleanest image possible to be able to see the dust.
2. Put a mid to longer focal length lens on the camera. Wide angles can vignette at the edges making it harder to see dust.
3. Choose a small aperture on the lens, f11-16 will work.
4. Take an exposure reading off a clean piece of white paper and set your camera's shutter speed. Don't worry if your shutter speed is slow some camera shake will make it easier for you to see the dust.
5. Set the focus to infinity. If you're in the field with a blue sky, you can use the sky but set the closest focus. The image must be out-of-focus to see the dust.
6. Take a photo of the piece of paper or sky.
7. Review the image on your computer screen. You can also increase the contrast of the photo so it's even easier to see dust.

So, you have followed the steps above and, to your despair, you have dust on your sensor. There are many ways to clean your sensor. You could send the camera to the manufacturer's authorized repair depot to have it cleaned. They will do excellent job but are likely in Toronto, so you will be without a camera for at least a couple of weeks.

Is it safe to do it yourself? While it may seem a daunting task, with the right precautions and a bit of common sense, you can get the job done.

I will go over the steps I take to clean a sensor. You want to start with the least invasive and simplest method first and then progress to a wet method of cleaning if needed.

Fully charge your battery as most cameras won't let you use the manual sensor-cleaning mode without a full battery. Once your battery is charged check your camera's manual for the manual cleaning mode. This will raise the mirror and open the shutter to access the sensor. With a mirrorless camera you usually just take the body cap off and there's the sensor. Some companies are starting to put protective curtains in front of their mirrorless camera sensors so make sure you check for this.

You will need some tools to clean your sensor:

1. A good quality hand-held bulb blower with a clean air design means that when you squeeze the bulb to blow air, it takes clean air from a filtered opening at the rear of the bulb.
2. A sensor cleaning pen that is like a lens pen but with a smaller head that's hinged allowing you to easily get to the corners of the sensors.
3. A small LED flashlight or LED Sensor Loupe.
4. Sensor swabs and cleaning solutions.

Now the steps to clean your sensor:

1. The blower is the least intrusive method of cleaning, so use this first. With the camera in a clean dust-free area remove the lens and hold the camera upside-down. First blow out the mirror chamber, then raise the mirror and blow air on to the sensor. Do this several times making sure to get to the corners of the sensor.
2. Take another reference photo to see if you still have dust on your sensor.
3. If you still have some dust on your sensor it is time to use the sensor cleaning pen. I use the flashlight and sensor loupe to look for spots on the sensor that need to be cleaned. I find using the reference image a great help. (Remember the image will be flipped on your photo.) Use the cleaning tip to very gently go over any spots on the sensor. It may take several attempts with the pen to clean a spot, then move on to the next one until the sensor is clean.
4. If you have stubborn marks that the pen can't safely remove, it's time for a wet sensor clean.
5. Wet sensor cleaning involves using lint-free swabs and a solution specifically designed for sensor cleaning. The swabs are often sold with the solution in a package. A set of 5 swabs and solution is inexpensive at around \$30. If you think you might have oil spots, usually from the shutter mechanism, choose the "oil" solution for this purpose.
6. Dampen the tip of the swap with just a couple of drops of the solution and let it in soak in for a several seconds. Don't use too much solution or you'll get streaks. Gently place the swap at the edge of the sensor angled at 45 degrees then swipe the swab across the sensor so it's now at 90 degrees to the sensor then angle the swab at 45 degrees again and swipe back the way you came.
7. Take a reference photo and repeat if needed.

Congratulations. You are now momentarily dust-free. Happy Shooting.

# Using Pre-set Focus

by Jim Fowler

Sometimes a good way to open up new possibilities is to try something completely different. How about trying “zone focusing” in street photography? The idea is to set your camera focus to manual and pre-focus to a fixed zone, say between three and four metres.

Choose a lens in the 35 to 120 mm range. In manual mode, choose an f-stop and shutter speed that will produce the depth-of-field you want and avoid motion blur. (Check a depth-of-field chart in advance. A 50 mm lens at f8 focused at 3 metres shows a depth of field of 2 to 4.5 metres, which is reasonable to work with.) Shutter speed should be 1/125<sup>th</sup> sec. or higher. If changes in light are anticipated, use auto-ISO. Manually focus to the distance you chose. You are now ready.

The idea is to wait for people to walk within your pre-determined zone of focus. Then all you have to do is to frame and shoot! You can take a picture very quickly: there is nothing to adjust. You have a much better chance of capturing “the precise moment”, that fraction of a second that you would miss if you made adjustments.



*“Tourists”*

This image of a group of tourists was taken on Government Street. My settings were 1/160<sup>th</sup> sec., f8, with the lens set at 52 mm. Auto-ISO jumped to 250.

On a recent Tuesday shoot I was feeling a bit squeamish about shooting in the face of strangers. Another Club member sat down beside me and we talked about what I was doing. I found that in demonstrating the technique for her, I wasn’t staring at the subjects any more



*“Bay Street”*

and, “Bingo!” My reduced focus on the strangers enabled them to feel less “exposed” and the whole exercise became much easier!

Not ready for people in the three to four metre range? Use a longer lens and make the distance greater. This shot was taken on the north approach to the Bay Street bridge sidewalk. I wanted to catch someone just as they reached the corner turn. What a bonus that this fellow came along with six dogs on leash. If I’d had to fiddle with settings, I would have missed the shot entirely. My settings were 1/200<sup>th</sup> sec. at f18, with my lens at 112 mm. Auto-ISO jumped to 360.



*“Legislature”*

At a climate change protest at the provincial legislature the crowd was always moving. Even framing the shot became difficult, but no problem: I increased the focal distance a little, set the aperture at f13 and the shutter speed to 1/250<sup>th</sup> sec. Auto-ISO went to 360. I think this shot gives a good idea of the crowd diversity.

These methods are not recommended as a replacement for your careful, planned photography. Rather, they are antidotes to your routine way of seeing. It is a way to open yourself up to possibilities. It might even be fun!

# Creative Compositing

by Richard Letourneau

Creating “Para-Deuce Beach” was a lot of fun and relatively easy to compile. The main reason the elements worked is they were all taken in bright sunshine, so had similar lighting qualities.

There are only two starting images: the background taken at Esquimalt Lagoon, with a corner of the bridge showing on the right-hand side of the image and the car, which was extracted from a photo taken in downtown Victoria at Deuce Days in July 2019. The quick selection tool in Photoshop was used to select and create a mask of the car.



*“Deuce Coupe”*

Other images used included: a copy of the car image, for the reflection in the water, and two overlay images shot in my garden. The first was of a cedar hedge with a bokeh background, while the second image was taken of potted plants using deliberate camera motion to get a blurred effect with curved lines. Both of the images had yellow, green and white in them.

The first step was to create an adjustment layer to decrease the brightness of the background: the landscape shot. The area where I chose to place the car was very bright. By reducing the brightness overall, some contrast was introduced and the light was brought down to an acceptable level in the small rocky “beach” area.

The second step was to add the bokeh overlay. I created a mask and, by using a soft black brush, I was able to conceal the bokeh from the central part of the image where the car would be located. The opacity was dropped to 64% to give the light a softer touch.

Step three was resizing and positioning the car and creating the reflection. The duplicate of the car was flipped



*“Lagoon”*

vertically and moved below the car to create the reflection in the water. A horizontal motion blur was applied to the reflection to give the illusion of water ripples. The opacity was again dropped to 65% making the result more life-like.

The car images looked too bright so I created a layer group for them and used a vibrance adjustment layer to make the necessary correction. I also added a Drop Shadow below the car/tires.

For the fourth step I made a duplicate of the bokeh and placed it as an overlay with 90% opacity. I needed to introduce another adjustment layer, this time for hue/saturation and reduced the saturation by -7.

Finally, the last image, the camera blurred image, was introduced. I changed the blend mode from Normal to Soft Light and left it at 100% opacity.

At this stage, the overlays had introduced significant greenish tones to the overall look. To bring it back to my vision I used a Hue/Saturation layer and by using the hue slider, I was able to change the colour from mainly green to warmer, more golden-tinged colours.



*“Deuce Creative”*

# How I Did It

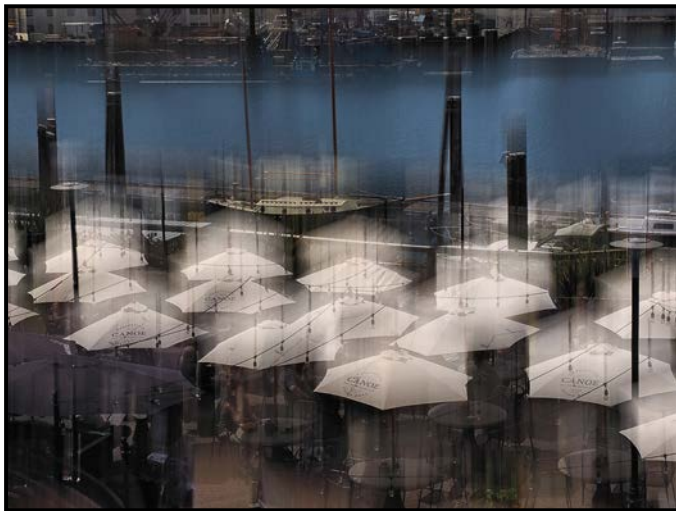
## Canoe Club Sunshades

by Garry Schaefer

In May 2018, I participated in a workshop hosted by Lloyd Houghton. Lloyd had brought with him from New Zealand his advanced experience in the creation of artistic images using deliberate camera movement during long exposures. We were shown the basics such as that a downward pan results in rising light trails. We learned to limit light using neutral density filters, small apertures and low ISO to deal with over-exposure due to slow shutter speeds. We also saw the relationship between the speed of panning sweeps, the lens focal length and exposure time. Lloyd also advocated the judicious use of a delicate smear of Vaseline on a filter to enhance the blur in certain cases.

A shoot took place on June 2<sup>nd</sup>, starting near the foot of Herald Street overlooking the Canoe Club's outdoor plaza and the harbour beyond. My attention was drawn to the array of white umbrellas shading the tables. Several attempts were made including both horizontal and vertical camera motion. This is my favourite among them. A downward sweep of the camera with the shutter open for ½ second produced the halo-like light trails above the umbrellas. Lighting was controlled using an aperture setting of f16 at ISO 100. I recall using a 3-stop neutral density filter on that day, with the option of stacking another on top. Although I lack documentation, I believe at least one was used for this shot.

My thanks go out to Lloyd Houghton for his encouragement of VCC members to experiment with the techniques of deliberate camera motion. One is often pleasantly surprised by the outcomes.



*"Canoe Club Sun Shades"*

## Gone Fishing

by Steve Smith

This image of a fishing boat going past Island View Beach with Mt. Baker in the background was shot at 6:11 am on September 2<sup>nd</sup>. Sunrise that day was 20 minutes later. I got up at 4:30 am and by 5:20 am I was driving towards the beach. As I approached the ridge before the beach a red light started to appear in the east, then a glorious tapestry of red light was unveiled. Red sky, red ocean, lines of fog with silhouettes of islands and mountains receding into the distance.



*"Gone Fishing"*

"Pulchritudinous pixels!" I exclaimed as I parked. Now, I needed a decision about composition. Was it a wide-angle shot with the driftwood and beach grass forming a strong foreground and Mt. Baker far away on the horizon, or a telephoto shot using compression to bring Mt. Baker fully into the frame as an imposing background with the beautiful red lines of the ocean as my foreground? "Compression" was my decision.

I scanned the scene for different composition ideas. Mt. Baker was most definitely not in the middle of the frame but should it be to the left or right side of the frame? I scanned the possibilities, trying the effect of different amounts of compression (focal length). I also tried different exposure compensations to see how this affected the light. At -2 compensation the image looked the way it really was, avoiding any unrealistic brightening of the image.

Now I had great light and a good composition. The only missing component was "a moment". On cue, a fishing boat appeared to the North. I tracked the boat as it approached. I knew where in the composition I wanted to place the boat, leaving the frame with Mt. Baker at the left side of the image. This focus on placing the boat may have led me to leave too little space in the frame above Mt. Baker. My settings for this shot were: crop-sensor camera, ISO 800, 1/160<sup>th</sup> sec., f8, 100 - 400 mm lens at 333 mm, exposure compensation of -2.

# Shoots Around Victoria

## Sooke Potholes Provincial Park

by Bob Law

The Sooke Potholes Park is a great place to spend a day, with an amazing variety of features to check out. You will find interesting rock formations, canyons, crystal-clear river water, the graffitied ruins of a proposed resort and more than one stunning waterfall including Todd Creek Falls and the less well-known, but spectacular, Mary Vine Falls. The potholes themselves are along the river canyon and comprise a series of deep, polished rock pools carved into the bedrock by the Sooke River. The best time to go is from October through to early Spring so that there is a good water flow in the river and in the two waterfalls.

If you enjoy photographing flowing water and waterfalls this will be the perfect place to go to. To make the most of your experience, a tripod is recommended, along with a wide-angle lens, remote shutter release, as well as ND and polarizer filters for longer exposures.



*"Mary Vine Falls"*

There are two north-south linear parks along the Sooke River with riverside trails. On Sooke River Road you will find the first parking lot at about 5 km in. You are now in the Sooke Potholes Provincial Park. From there, if you walk about 0.4 km up the road to a bridge, you have arrived at Todd Creek (no parking). You can hike up either side of the creek (waterproof boots recommended) to get some very scenic shots of the double waterfalls and the creek over the rocks.

Back in your car, about 0.5 km up the road is parking lot #1. You are now in the CRD Regional Park. Hike the trail uphill along the Sooke River for about 0.7 km upriver and you will find the ruins of a lodge perched on the east side of a spectacular canyon. The lodge was never completed and features wonderful stonework and graffiti.

Your next stop is parking lot #2 (about 0.9 km up the road from parking lot #1). At the top end of the lot is the Galloping Goose Regional Trail. The trail to Mary Vine Falls can be accessed here directly across the Galloping Goose Trail.

This is a moderate to difficult hike of about 15-45 minutes, depending on your level of fitness. The trail is narrow, rugged and quite slippery in places, so good hiking boots are recommended.

From parking lot #2, you can also hike up or down the Sooke River by crossing the road and picking up the riverside trail. The trail down the river will take you to a lookout point on the edge of a steep canyon with a view to the stone remnants of the old lodge.

Finally, about 0.7 km further up the road is parking lot #3. You can access the riverside trail again here. Up-river, the trail runs very close to the river (rocks can be very slippery) and ends up in a picnic site (10 or 15 minutes up the trail). There are some very interesting rock formations where the river has carved out the rock.

The trail goes further up the river toward the campsite (Spring Salmon Campground). In the summer the road to the campsite is open (about 5 km beyond parking lot #3).

You will probably want to plan a second trip as there is so much to do and see for just one day. Happy exploring!



*"Todd Creek Falls"*

# Antarctica: A Trip of a Lifetime

by Linda Angelo

I opened my mailbox to find yet another cruise brochure. For some reason this one caught my attention. It advertised a newly built cruise-ship designed to cruise Antarctica. I had recently met a woman who had travelled to Antarctica and was planning to return for a second time. Friends, too, had just returned from Antarctica and raved about it and its endless photographic opportunities. I was intrigued.



*"Feeling Small"*

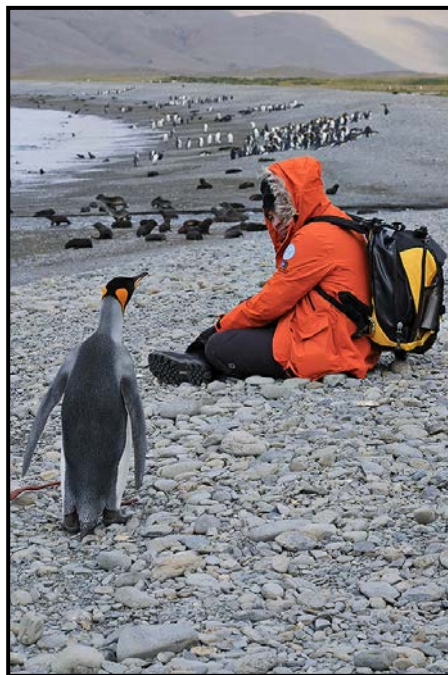
## Choosing the Right Option

I soon found myself researching trips to Antarctica, contemplating dates and cruise options. A new, large comfortable ship? Or a more adventurous expedition ship? I quickly focused my attention on exploration type ships. Ultimately, I chose Lindblad Expeditions/National Geographic. The Antarctica trip aboard the National Geographic Orion addressed all of my "must haves".

1. A small ship with no more than 100 passengers. (Ships are restricted to having only 100 of their passengers on land at any time.)
2. A photography focus with a National Geographic Photographer on board to offer both technical and artistic support.
3. Frequent and varied opportunities to explore the local landscape and wildlife (hiking, zodiac trips, kayaking, etc.).
4. A learning focus with daily lectures by field experts (naturalists, an undersea specialist, expedition diver, video chronicler and experienced expedition leader).
5. Designed for solo travel (I wanted my own cabin).
6. An experienced, reputable company with a strong safety record.

Lindblad/National Geographic offered two trip options, a 14-day Antarctica-only trip or a 23-day Antarctica/South Georgia Island/Falklands trip. I couldn't imagine travelling all the way to Antarctica and missing visiting South Georgia, known to have tens of thousands of penguins. The March of the Penguins documentary has forever held a special place in my heart and to have an opportunity to visit a colony of penguins has been a lifelong dream of mine.

Booking was more challenging than anticipated. Even though I was booking over a year in advance my desired January 2018 trip was fully booked. I reluctantly put my name on the wait list. The likelihood of one of the three solo cabins becoming available seemed slim but, surprisingly, one did. I took that as absolute confirmation that I was meant to go on the trip.



*"Strange Encounter"*

## Planning

Detailed planning information was provided including required clothing, weight restrictions and camera equipment. When I moved from Calgary to Victoria, I rid myself of all my warm winter attire. Now I found myself shopping for warm gloves, wool socks, long underwear and any number of items to ensure I was ready for the elements. Fortunately, warm, weatherproof jackets would be provided. Absolutely critical items such as waterproof pants and sturdy rubber boots could be rented. Staying dry seemed to be the order of the day.

## Camera Equipment

My photography experience has been primarily travel-re-

lated with a focus on street photography, people and architecture. Landscape and wildlife would be a challenge. I was relatively new to VCC at the time of the trip but had already observed that landscape and wildlife photographers frequently use tripods, long lenses and all sorts of equipment that remains foreign to me. What a relief when I read that tripods were not recommended. It seems moving boats, rough seas, precarious zodiac landings and tripods are not a good mix.

I had recently switched to the mirrorless Fuji X-T2 system and felt comfortable managing the weight of my limited camera gear. I couldn't risk something happening to my camera on the trip and felt compelled to bring a back-up. In addition to my X-T2 I brought my new Fuji X-E3. I remembered travelling with a photographer who carried two cameras, so she didn't have to deal with changing lenses. Both of my cameras are lightweight and I felt I could manage carrying both. I decided to bring my X-T2 with a 18-135 mm lens and my X-E3 with a 10-24 mm lens. The first time I headed out carrying two cameras, one on each shoulder, it felt like overkill. In the end my two-camera strategy served me well.

I would guess that less than a third of the passengers were serious photographers. To my surprise and relief, a number of passengers were satisfied using cell phones, iPads and a variety of point-and-shoot cameras. The on-board photographer, Johnathan Irish, was equally patient and responsive to everyone's needs, no matter the equipment used. Photography tips were shared as well as a slide show presentation by Johnathan. Towards the end of the trip, interested participants submitted images for a slideshow and friendly critique.



*"Up Close"*

### Photographic Opportunities and Highlights

How do I possibly describe the wealth of rich and meaningful photographic opportunities that the trip provided? Each day brought new and wondrous opportunities: an abandoned whaling station, huge elephant seals, a visit

to Ernest Shackleton's resting place, a colony of king penguins, and so much more. Antarctica, the Falklands and South Georgia all have their own unique beauty: Antarctica with its ever-changing offering of towering icebergs and majestic landscapes, the Falklands, home to the largest albatross colony in the world and South Georgia with its thousands of penguins.

For me South Georgia was the highlight of the trip. It was on South Georgia that I got to fulfil my dream of visiting a penguin colony. To spend an afternoon hanging out with thousands of king penguins was special beyond words and an experience that will stay with me forever.



*"Feeding Time"*

I can only hope that my images portray even some of the beauty I experienced. I took more photos than on any other trip but there were times when I just put my camera down and embraced the experience. I felt truly privileged to be in such a special place.

And the weather? We met hurricane force winds early in the trip and the risk of sailing into them as we entered the Drake Passage was too great, so our itinerary was reversed. We encountered beautiful days and others filled with rough waters and unpredictable weather, including katabatic winds (downslope winds from the shore).

My maritime blood served me well and I managed the trip without being seasick. The raw nature of the place and its precarious weather adds a lot to its beauty. I would not change any of it. We experienced the unforgiving nature of the weather and landscape that is home to abundant wildlife each and every day. Unlike them, we got to return to a warm ship and a welcome cup of hot ginger tea.

# Beginner's Corner: Exposure

by Josée Ménard

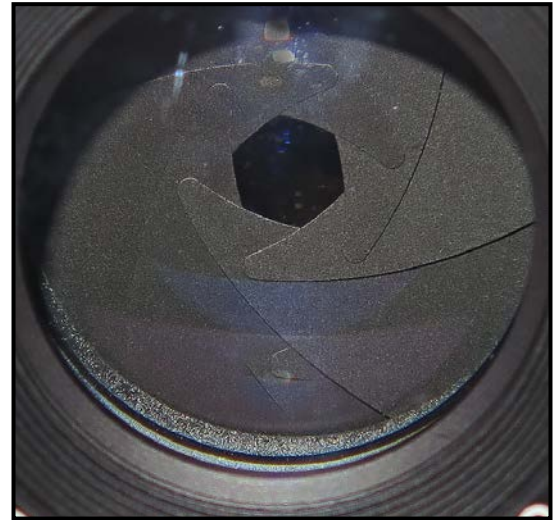
How do you fix under-exposure? Should you make the aperture bigger or smaller? Does that mean going from f8 to f11 or to f4? If you do, how will it affect the depth-of-field? How about over-exposure? Should you increase the shutter speed, so less light gets into the sensor? In a discussion about exposure you may hear “just decrease by one stop”. One what?

What is exposure anyway? Well, you are not the only one to ask yourself these questions. The world of exposure, mainly correct exposure, can be confusing at times, especially when you read that a bigger number in aperture does not necessarily mean a bigger piece of the pie. It is actually the opposite. Exposure is one of the basic principles to understand and apply properly but it is not so easy due to the many factors at play. This may help you have better discussions at your camera club night but most importantly, understanding exposure means you achieve better results in your photography.

Why is exposure so important? What does it mean? Exposure is the term used to describe the amount of light reaching the camera sensor or the film. Correctly captured it will create a visible image of your composition on your film or memory card. All of its components need to have been properly applied, be it the shutter speed, the aperture, or ISO. Wrongly chosen, your image will be too bright or too dark.

The shutter speed determines the amount of time the shutter in the camera will let light through the lens opening. It is an abstract concept since our vision does not travel at the speed of light. For a more concrete illustration place yourself at the sink. Open and close the tap slowly or quickly. Your tap becomes your shutter and you are varying its speed. Slow, say 1/20<sup>th</sup> sec. or faster, say 1/2000<sup>th</sup> sec. As a result, you are letting more or less water out of the tap. In other words, more or less light enters the lens to reach the sensor. The more light enters, the brighter your image and the opposite occurs as the shutter speed increases.

The aperture controls the amount of light the lens lets through to the sensor. Returning to the sink, this would mean opening or closing the tap so you get a smaller or larger flow of water. If you look inside the lens, a small circular opening is created in its middle when the visible iris blades overlap each other more. Its size varies depending how much the thin blades overlap. With a manual aperture lens change the aperture by rotating a ring



*“Lens Iris Blades”*

with the numbers 1.4 or 2.8 to usually 22. With electronic aperture control you use menus options or dials.

ISO impacts exposure by changing the sensitivity of the sensor to light. Back in the day, most common colour films came in ISOs of 64, 100, 200, or 400. The digital world revolutionized the capabilities of ISO to the hundred of thousands. The base ISO is usually between 64 and 200 depending on your camera. Increasing the ISO is the ace up your sleeve when the shutter speed or aperture are not high enough but with this comes the disadvantage of noise. In other words, grain is produced that is noticeable to the eye.



*“Sensor”*

This article is an introduction to exposure. Future articles will cover each component in greater detail along with discussing depth-of-field for aperture and motion blur or freeze for shutter speed. In the meantime, practise, practise, practise. To practice one component at a time, switch from Auto mode to shutter priority, or aperture priority. In those modes, you set the desired value, the camera sets the rest. Vary your ISO too. Have fun.

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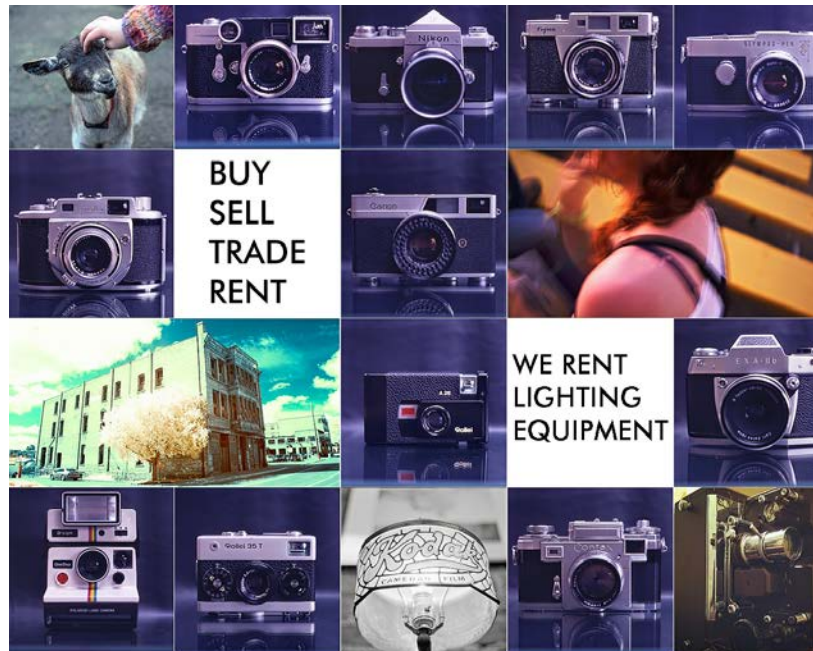
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Image ©Jason Kazuta

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