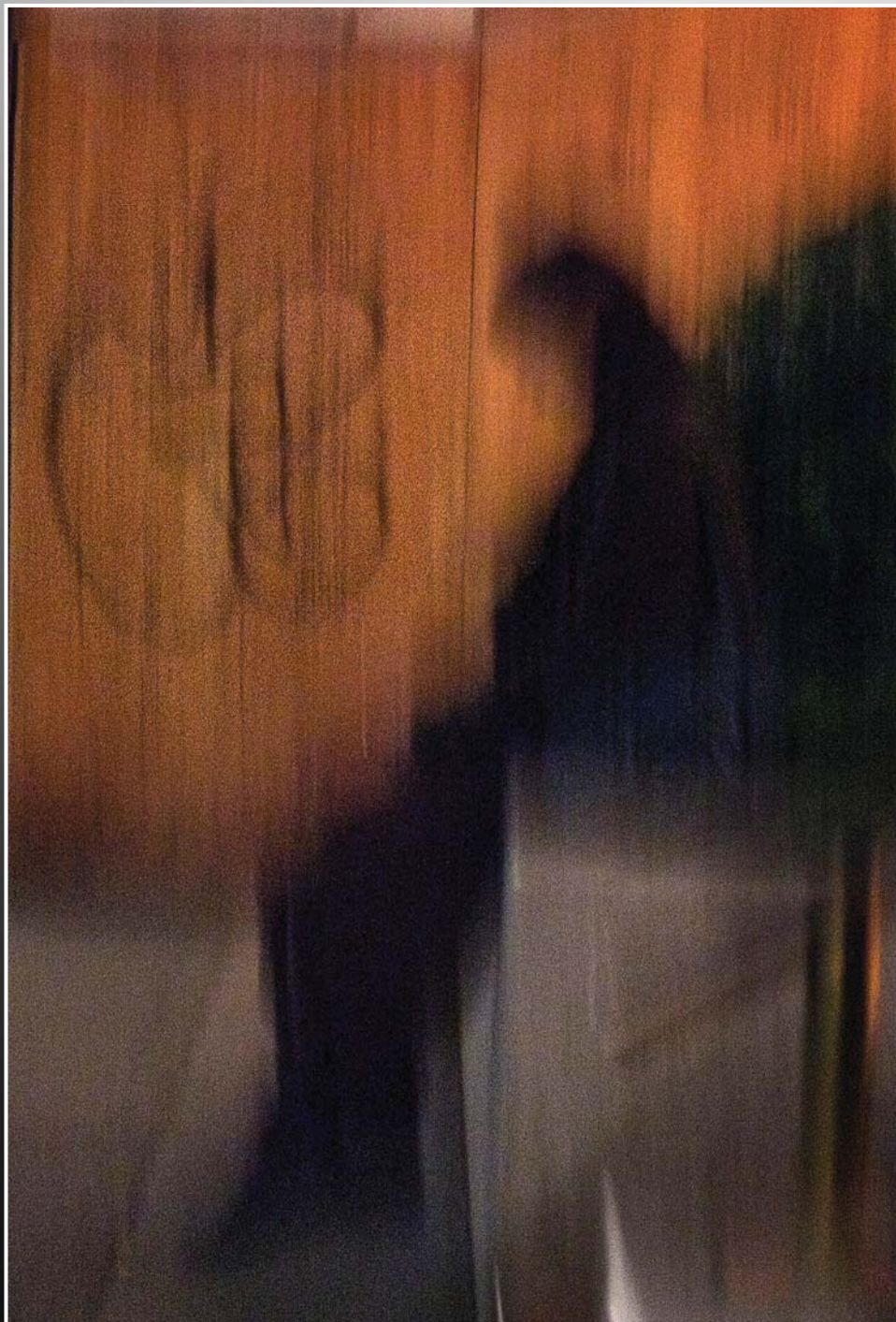




Close-Up



Inside:
**Intentional Camera
Movement**
Is Nature Art?
The Art of HDR Imagery
Shoots Around Victoria
How I Did It
Beginners' Corner
Live View
.... and more

"Waiting" by Lloyd Houghton, A reduced exposure has been used to create a somber mood, which then poses a few questions. What is the person doing? Why is she there? Who or what is she waiting for? The graffiti adds to the questions.

See "Intentional Camera Movement" on page 5.

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Victoria Camera Club



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Mailing address: 2642 Quadra Street, PO Box 46035, Victoria, BC, V8T 5G7.
Deadline for submissions for the March issue is February 5th 2013.
Editor, Richard James, e-mail to newsletter@victoriacameraclub.org.
for submissions or to advertise in *Close-Up*.

Established in 1944, the Victoria Camera Club is a group of people who share the love of photography. We come together to appreciate each other's images, to learn, both from the feedback on our own images and from the images of others, and to exchange tips on how and where to make effective images. The Victoria Camera Club promotes all aspects of photography by providing opportunities that will inspire members at all levels of expertise to reach their full potential.

Events

We hold a number of events including:

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

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

Membership

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

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

For additional information: please contact the appropriate Committee Chair:

Membership: membership@victoriacameraclub.org
Workshops: workshops@victoriacameraclub.org
Field Trips: fieldtrips@victoriacameraclub.org
Meetings: meetings@victoriacameraclub.org
Website: webmaster@victoriacameraclub.org
Close-Up: newsletter@victoriacameraclub.org
or call Pam Irvine, President at 250-479-8152

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Meeting refreshments are sponsored by:



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



Calendar

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

Thursday, February 7th; Competition Night

Presentation of the results of the January competition and submission of February entries. The theme subject is "Artificial Light." One of the judges will present a review of selected images.

Thursday, February 14th; Presentation Night

Doug Gilbert will make a presentation on "Vision, The Brain and Photography". Inspired by the book "The Age of Insight", Doug will help us to understand what we see, what the camera records, and how to come closer to fulfilling our creative experience.

Doug will share what he has learned about the way our eyes see, and how our brain interprets visual information. He will then discuss how we can use this knowledge to increase the impact of our photographs, and how we can make the experience of viewing a photograph more accurately match the photographer's memory of the moment the photograph was taken.

Doug grew up on the west coast of Canada in Victoria. He is a self-taught photo-based artist and well-known member of the Victoria Camera Club. He avoids competitions, but luckily he is now sharing his stunning imagery on his new web site at www.douggilbert.com.

Thursday, February 21st; Members' Night

Presentation of members' and field trip slides, prints or short technical topics.

Featured workshops:

Nature and Creative SIG's

Studio lighting techniques: editing studio images.

Featured field trips:

Tuesday's downtown: subjects, are "Abandoned" and "Couples".

Boundary Bay for Owls and Hawks (subject to weather).

Meeting, field trip and workshop visitor policy: visitors are welcome to attend any three events in a 30 day period subject to the availability of space and a \$20 per session fee for workshops.

Presidents' Message

After going to see the "Wildlife Photographer of the Year" exhibit at the Royal BC Museum (until April 1st) I came away inspired and full of wishful thinking. Perhaps I need a Photo Bucket List: a list of some of the photos I hope to one day capture, no matter how cliché and overdone some of them are, I don't care, I want them.

Sunrise over water: I am not a morning person so this is particularly difficult. Just the right colours and some mist rising off the water would be perfect.

Under the Pier Shot: This is tougher than it looks. On a recent trip to Southern California I tried to get some interesting shots under a few different piers. You won't be seeing any of them in competitions.

Foggy tree-lined street: This sounds like a good excuse to visit London, England. Then all I need to do is find a tree-lined street and some fog the day that I am there.

Panning: I enjoy trying. Practice, practice, practice.

A lone tree in a field: I've seen so many different versions of this photo that I like, especially ones that are black and white or ones that are snow-covered. Now, if I could just find a field with one lone tree in it.

A group jumping shot: Maybe we can do a camera club shot someday with all of us jumping.

A silhouette of a couple kissing: How do you do this without being perceived as a voyeur or a pervert?

Black & White portraits of my children: The difficulty here is getting them to stay in the house long enough when they are in town. First I need some studio lighting workshops, then some strong rope to tie them down.

The good news is, while I haven't been able to cross many of these photos off of this list yet, I know that the photos that I have taken are all getting me one step closer to being able to get these "dream shots" of mine.

So, what's on your photo bucket list?

Our member Wendi Donaldson has a six page article plus a great cover photo in the winter edition of Camera Canada, CAPA's magazine. Looks like she gets to cross a few things off her bucket list.

Pam Irvine, President

by Lloyd Houghton

The impressionist painters were radicals in their time, breaking all the rules of academic painting. Their spontaneous reactions to the everyday scenes before them produced works that harsh critics considered to be unfinished sketches. Portrayal of the overall visual effects rather than the recording of details, and presenting perceptions of the everyday world rather than exact representations, were the strongest interests of these artists.

While the art fraternity of the day disapproved of the style, the public slowly came to realize that this style presented a fresh vision of their life.



ICM, and other techniques not traditionally regarded as being conducive to producing good photographic images, can be regarded by many today as being in the same boat as the impressionist painting techniques in their early days of development.

But ICM is not new - panning of moving subject matter has been around for a long time. One of the earliest colour exponents of this was Ernst Haas in the 1950's. The slow speeds of Kodachrome film of the day, ISO 12 and 16, were coped with by using slow shutter speeds. The blurred motion created by allowing the subject matter to move during the exposure produced evocative and metaphorical works. Haas became interested in, as he put it, "transforming an object from what it is to what you want it to be." Have a look at www.ernst-haas.com/colorGallery03.html.

The transformation of the observed subject matter into something else can be achieved by taking long

exposures of moving objects. Capturing the rhythmic movements of the human body can create images of beauty. Movements that allow the creation of shapes and colours that the eye cannot see. The body becomes the artists' brush. Gliding On, in the Shows Gallery of the January *Close-Up*, is an example of this. The captured image is not what the eye saw, but it is the creation that was pre-visualized. Something as mundane as a figure walking across a polished stone floor has been used to create this graceful image. An image that, for some, evokes feelings of lightness, confidence, and being free from the cares of the world.

The Fan Tan Alley diptych (at left) is an example of longer hand held exposures. A two second exposure for the left image allowed plenty of time to move the camera through a series of small up and down movements. This kind of movement repetition resulted in exposure for all parts of the image being close to the same as the camera meter saw it, but with a soft focus look to the Fan Tan Bike. The right image was a four second exposure while panning the figure walking past the same bike. This look seems to suit images of an area that was once the home of opium dens, gambling parlors, and brothels.



ICM can be used to create negative space by painting with the overexposed parts of the subject matter. The overexposed parts of the subject matter paint away the lesser-exposed parts. A complete circle movement during a ½ second exposure was used to create the flame effect at the top of the Fall on Fire image (above),

Close-Up

adding to the fire idea.

A long exposure, 3.2 seconds, has allowed plenty of time for movement of the camera in a number of complete small circular motions to create the rambling garden look in *Roses on the Green* (below).

The fundamentals of ICM are simple and they do not require a lot of equipment. There are really only two requirements; the ability to select your shutter speed, and to increase or decrease exposure. In some light



Intentional Camera Movement - ICM

levels this may require the use of very small apertures and/or some means of reducing the light even further. You don't need brilliant optics for this, so you don't have to use neutral density filters. Anything dark or that blocks some light can do the job: sunglasses, dark glass, or even the bottom of the proverbial beer bottle.

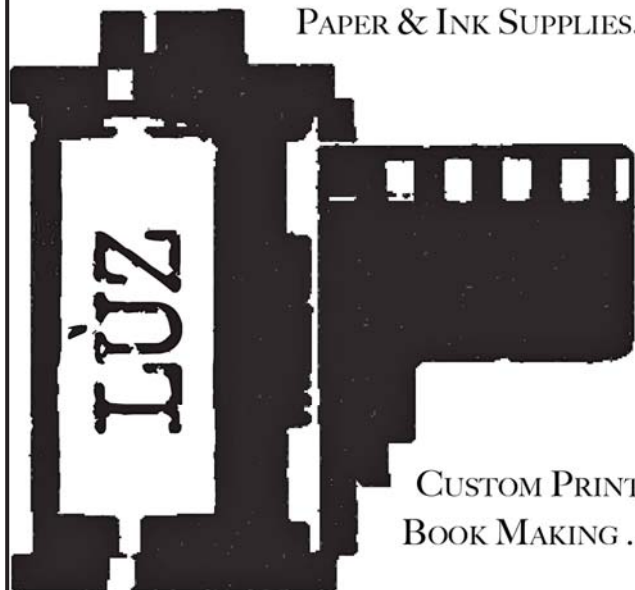
Holding the camera still for part of the exposure and then adding a movement can be used to create an image with a mixture of semi-sharpness and blur. This is the technique used for *Winter Stillness*, also in the *Shows Gallery* in the January *Close-Up*. The subject matter was some scrubby trees and their reflection during sunrise over a shallow estuary. The image has been flipped upside down from the way it was taken. The camera was held still for the first half of the 1.6 second exposure and then moved upwards and to the right during the second half.

So, what's stopping you? Don't have an expectation of being able to produce something the same as you see here, that almost inevitably leads to frustration and disappointment. Rather, have an expectancy that you will create something of your own that you like, something that is 'you'.

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by Richard James

To start this off, this is an “opinion piece” which throws some challenges towards photographers and artists. So, to make sure we were on a level playing field, let’s start with two definitions:

Visual Art: the expression or application of human creative skill and imagination, in a visual form such as painting, photography or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Nature: refers to the phenomena of the physical world, and also to life in general. It relates to the intrinsic characteristics that plants, animals, and other features of the world develop of their own accord.

So, we see that art is the depiction of an object rather than the object itself which in photography means the creation of an image of the subject. Similarly we see that nature is something in the world that occurs in the course of evolution.

If we take these definitions literally, then any image of a natural object can be termed art without any further description. Perhaps this is taking things a little too literally since “good art”, a very subjective term, is generally taken to be a pleasing and interesting interpretation of the subject. Nowhere in the various definitions of art is it restricted in the subject that can be depicted. If we add the variable of time then what is considered to be “good art” in one era may be superseded by different interpretations at later times. Nevertheless some interpretations remain as “good art” for a very long time.

Is art bounded by rules? I believe that there are some features of artistic interpretation that can be described and codified, and that we can create what may be considered “good art” in any given era using these descriptors. However, that does not mean that these features should be considered as rules and never challenged. It is quite easy to identify very good images where one or more of these features have been violated yet the image viewed as an entity is still considered good art.

Now, let us move on to another type of rule which is artificially constructed to limit the content or the way in which the subject is interpreted. To do this it is useful to define two other terms:

Documentary: the accurate rendition of a scene without change as might be used in forensic or journalistic photography.

Interpretive: the rendition of a scene as imagined by the creator of the image.

In historic times, before the advent of photography, it could be said that all art was interpretive because there was no means of making an exact image such as is done in photography. Since its inception in the 19th century, photography has been a medium of both documentation and art with many well-known photographers using extensive manipulation to create their images whether they be realistic or verge on extremely creative interpretation.

Can the term “art” be applied to a purely documentary image such as might be described by rules that say “nothing can be added or removed from the scene as captured by the camera”, or, “cannot show the hand of man (meaning anything that is not naturally occurring)”? In my opinion these arbitrary rules severely constrain the artist’s ability to stress the important features of a scene and de-emphasize that which is less important. Conversely, the interpretive rendition of a scene as imagined by its creator clearly can be included under the term art with the caveat that to be considered “good art” it needs to address those concepts of good art that are currently in vogue.

Let us consider some examples. Take an image of a natural subject, you can either show the subject in its immediate environment or, you can show the subject in sharp focus and a background that is blurred and thus de-emphasized. Which is the better art? Of course this is a very subjective question and there is no clear answer other than to examine the detailed (documentary) image and decide whether the detail in the background interferes with the interpretation of the subject. Another aspect of the same question is that the traditional painter only adds to his interpretation those components that he sees in front of him which he wishes the viewer to perceive. The equivalent in photography would be to physically remove the components of the subject that you do not wish to record before making the image, or to remove them later in image editing. Which is the better art?

The purpose of this comparison of course is that for the purpose of some photographic competitions we have the arbitrary “nothing added/nothing removed” and “no hand of man” rules. Which begs the question: “do these rules inhibit, or enhance, the artistic value of the image or are they sufficiently constraining that by complying with them the presentation of a “good artistic image” is significantly inhibited.”

March Theme: “Time”

by Richard Webber

If you are looking for inspiration and an opportunity to explore your creative potential, then challenge yourself by participating in the March theme “Time”. It sounds simple enough until you start thinking about it, and that’s where the fun begins. There are potentially unlimited ways you can demonstrate “Time” so feel free to interpret the theme in any way you like. It can be as simple as an image that depicts the time of day such as a moonrise, a sunset or a time piece. You can also include situations that show how fast or slow time is passing. How about creating an image that incorporates two or more elements of time? For example a waterfall scene in winter, moving lights at night, multiple exposures in a single image, or a composite image showing fast and slow waves or other movements.

The shutter speed that you use to photograph a scene plays a key role in capturing motion in your image. The faster the shutter speed, the sharper the focus on your subject, but a slower shutter speed will blur a moving object. When attempting to “freeze” the action: say a dog running, a bird in flight or a car speeding by, shutter speeds of $\frac{1}{500}$ sec or $\frac{1}{2000}$ sec will freeze most activities. The shutter speed you choose depends on how fast the subject(s) are moving, how far away they are, and their direction, so check your LCD to ensure you achieve the desired effect. I recommend shooting in Aperture priority mode to control the depth of field. To freeze movement, I suggest choosing a large aperture (lowest f/number) as this will result in the fastest shutter speed for the given light and ISO. With very fast moving objects it’s helpful to set your camera to continuous shooting mode to increase your chances of getting that prime shot.

Slow shutter speeds can produce some beautiful blurred motion images. This is certainly true for water, ocean surf, rivers and streams. With long exposures, you get the “cotton-candy” effect: the soft and silky smoothness of flowing motion. Any moving object can be turned into an expressive scene with a slow shutter speed. The best shutter speeds for capturing blurred movement depend on the speed at which your subject is moving and how far away they are. One rule of thumb might be between $\frac{1}{4}$ sec or $\frac{1}{8}$ sec and 2 seconds for cascading water. Don’t be afraid to experiment. Check out digital-photography-school.com/a-beginners-to-capturing-motion-in-your-photography and weburbanist.com/2008/10/16/the-motion-blur-and-time-lapse-photography-of-12-fascinating-photographers for more information.

The only limitation is your imagination, so try something different and you might be surprised with your end result.

November 2012 Competition Judges

We would like to thank our November Competition judges: Bob Hewitt, Judy Higham and Anna Lameache, plus our three Novice category judges, Mike Wooding, Don Peterson and Doug McLean.

Bob Hewitt (Victoria - Prints): Hewitt Photographic Ltd. evolved from over 30 years of experience in creating images for both personal and corporate clients. Hewitt’s diverse client list ranges North America from Fortune 500 companies to publications and personal portrait assignments. His former studio, Mathieson & Hewitt Photographers Ltd., was a leader in the transition to digital technology and continues to flourish in Calgary, AB. Hewitt has now chosen to pursue his craft and reside in Victoria.

Desire for a more personal interaction with clients led Bob to develop a boutique approach to his business. Drawing on years of innovative experience and consultation Hewitt Photographic is able to deliver images that will tell your story. www.hewittphotographic.com.

Judy Higham, MCAPA (Coquitlam - Nature and Creative): She has been photographing seriously since the late 1990’s and has been a Canadian Association for Photographic Arts (CAPA) judge since 2006. She has a traditional wet darkroom (B&W and colour film).

Judy is an American Orchid Society Awards photographer for 5 BC orchid societies. Her images are published in orchid society newsletters in the US and Canada.

She served CAPA Pacific Zone (4 years) as Club Services Chair and District Rep, and CAPA National (3 years) as Director of Competitions. In 2011 Judy stepped back from those positions to pursue her photographic interests and create more images.

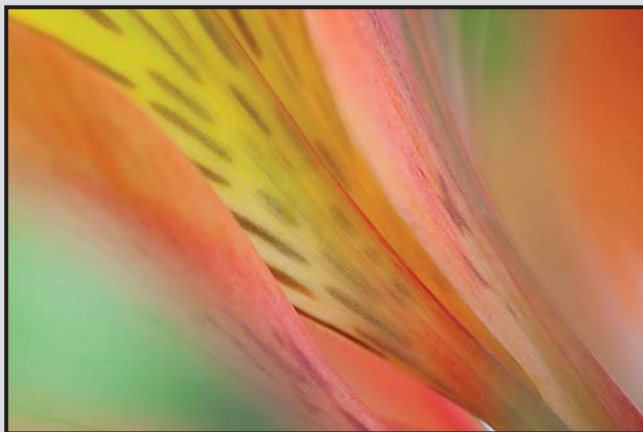
Judy started the “Darkroom Group”, a CAPA club with 14 members in December 2009. higham@shaw.ca.

Anna Lamarche (Kingsville, ON - Open & Theme) Anna’s photography captures the unusual and interesting aspects of everyday life in Essex County, ON, and overseas. She brings us a better understanding of the beauty in ordinary things, or the joy of the moment. She enjoys pinhole, landscape, and travel photography, and alternative technology, such as iPad apps, Lensbaby, and the Lytro camera. In 2009, Anna helped to co-found Shooters Photography Club in Kingsville, ON. The emphasis is on sharing and participation and events are held all year to foster a feeling of camaraderie and fun. You can find tips on her Facebook page at: facebook.com/pages/Photography-Framing-by-Anna-Boudreau/6904683748.



*Advanced Open Digital - 1st “Shy Maasai”
by Elaine Freedman*

Judge’s comments: A very sad subject contrasted with his bright colourful environment. Good exposure under difficult lighting conditions. It’s a powerful image.



*Advanced Open Print - 2nd “Alstremeria”
by Hanna Cowpe*

Judge’s comments: Beautiful flow and texture to the image, well handled and designed.



*Advanced Digital Theme - 1st “Marathon Runners”
by Richard James*

Judge’s comments: Great feeling of motion. Almost ethereal. Colours great. A fun shot.



*Advanced Monochrome Print - 1st
“Graceful Dancers” by Barbara Burns*

Judge’s comments: Beautifully controlled low key portrait. Wonderful shadow/highlight detail in the print, well executed theatrical lighting with well placed kickers for separation.



Intermediate Digital Theme - 1st "Little Surfer"
by Scott Green

Judge's comments: Great capture! The composition is great and the subject's intensity is evident. The surfer is highlighted splendidly by the white water behind and the big swirling loop to the right is pleasing. Great job!



Intermediate Digital Nature - 1st "Great Kiskadee"
by Don Peterson

Judge's comments: Beautifully sharp bird: eye, beak, breast feathers, wing. Far background nicely out of focus, colours in near background are nice too. Great composition, good depth of field only on the bird, great job. Obviously well exposed, giving the bird's colouring great impact against the muted background. Well done!



Intermediate Digital Open - 3rd "Colourful Runner"
by Jacqui James

Judge's comments: Great stop action shot. Fabulous colours and unobtrusive background. Nice definition of the muscles on the legs.



Intermediate Mono Print - 1st "Seaweed"
by Gail Takahashi

Judge's comments: Fascinating subject well captured.



Novice Digital Theme - 1st "Steer Wrestling"
by Ian Pope

Judge's comments: Nice action in this tough sport. Good shutter speed control shows motion only in the quickest of movements. This image has crisp focus, ground level perspective with a clean background avoiding distractions.



Novice Open Print "Kibashi (Wooden Bridge)"
by Andrew Kerr

Judge's comments: Focus is tack sharp, exposure is very good with beautifully saturated colours and details evident throughout the tonal range. Composition is also beautifully handled with the bridge off-centre and framed by the overhanging branches of the maple in fall colours. The lines of the bridge lead the viewers eye into the back of the frame. It was a real pleasure spending time with this image, very well done indeed!



Novice Digital Open - 1st "Marina Morning"
by Doug Ambridge

Judge's comments: In photography, the "golden hour" is the first and last hour of sunlight during the day, when stunning photographic effects can be achieved thanks to the very high quality of the light available. This image is a perfect example of how early morning can bring magic to a scene.



Novice Digital Nature
"River Otter Family Portrait" by Doug McLean

Judge's comments: This is a fine image. The fact that it was taken from a low point of view tells me that the photographer is attempting to establish a connection with this group of otters. Getting all of the heads visible really helps this image and the eye contact adds a great deal. The otter on the left positioned laterally breaks the pattern and adds interest. Great work, I wish it were mine.

From taking the perfect shot...



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Partners



by Dan Takahashi

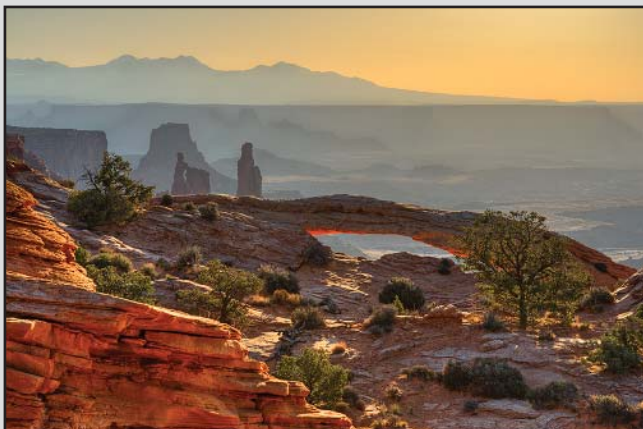
To me, the process of HDR imagery has brought my photography into an art form that turns my vision of what I see into reality. I was finding out that I had some good skills to see a shot, compose that shot, and expose that shot but it still was not as awesome or stunning as I saw it. My teacher and mentor was a photographer that I met on a Nikonian ANPAT week-long workshop.

We would be out taking photos and where I thought we were all doing some bracketing to get the best exposures, a few of them were bracketing for HDR. I would look at my viewfinder and look at theirs and some were similar. I was doing well. Back at the hotel, the laptops would come out and my photos were coming out OK.

Well, that is where it usually ended for the night. By the end of the week some of them had processed previous shots and I could not believe the results! The depth, the contrast of lights and darks, the reality, wow! Mine looked flat and lifeless.

Even though I was learning in leaps and bounds and my photography was getting better, it was one of the Nikonians, Larry, from Minnesota who helped me the most. I contacted him and planned a trip to meet the following spring. I came from California and he came from Minnesota and we met in Moab, UT. We were going to photograph in Arches and Canyonlands National Parks.

From 4 am early mornings to drive out and get set up to catch the sunrise, to finding the best sunsets and evening alpenglow, we were always on the go. At midday we would work on our computers and process some shots. I did not know how to auto bracket back then so everything was done manually. This is one of my first sunrise HDR shots taken in Canyonlands National Park. I was hooked, I became a bracketing junkie.



It got worse when I found out about auto bracketing and high speed burst mode. I went overboard and thought that everything I shot would turn out better. Just shoot more of everything and everything would be better. Wrong! I was losing focus on other things such as composition and details. I was not concentrating on the beauty of the moment. I was not spending the time for a bit of meditation to reflect the love and pure enjoyment of why I was there. This was back in 2008 and I sure have learned a lot since then. Here is a shot of Sedona, Arizona.



This image involved a few local inquiries, a bit of luck finding the starting point, a longer hike than expected, a lake that was mostly drying out, a persistent ripple of wind on the water, the sun that was threatening to disappear behind incoming clouds and a lot of patience once I set up. The wind died for just a moment and clouds held off. Bingo, one moment in time was perfect. Landscapes and Sun shots are naturals for the Art of HDR.

I Love Bridges. Last month's cover picture of the Selkirk Trestle is one that is an HDR image with a twist. It was a combination of multiple long exposures with ND filters and then blended in with Photomatix. The image (next page) of the Big Sur Bridge on the Pacific Coast Hwy in California, really brings out a feeling of depth and distance as well as blending the tonal ranges.

My most recent endeavors have been to integrate Real Estate photography with the Art of the HDR process. It takes longer to process but it creates outstanding photos of ordinary subjects. Interior shots have a feeling of depth and richness. The exposure between an outside window, a dark brown couch, rugs, tapestries and different types of inside lighting, HDR blends it all



together to make the room simply awesome. I have had my photos on the front cover of the Victoria Real Estate book twice in 6 months.

HDR has certainly had a large impact on my photography. I am better able to take the beauty of what I see, and produce a reflection of my soul. It has taken my photography as art (and work) and enhanced it to

maximize the beauty and effect it has on the viewer. It takes some photos from "nice picture" to "Wow, how did you do that." I love HDR and have so much more to show and so much more to learn. There are times to use it and times not to. There is a never ending trial and error when processing and the software has more to offer than I have had time to experiment with.

It is all about having fun and enjoying what you do. The satisfaction and joy that I get in return makes my photography all worthwhile.



Fine Art Cyanotype
March 20th

Photoshop for Photographers
March 19th

Advanced Lighting
March 19th

Photo by: Georgia Johnson Grad 2010

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Treasure

by Vicky Vint

This image developed in stages, some technical, others more personal. There was no recipe, just exploration.

Inspiration didn't start with a predetermined vision, but was instead sparked by a Gothic Arch. I found this antique escutcheon plate online and needed to tell stories with it. It was beautiful and elemental, but also in Latvia, so I waited in anticipation.

The shape reminded me of Medieval icons, which people once believed were actual portals to the Divine. As I wondered about the distant lost key-holders from another era, and beside another sea, this little treasure grew in mystery. It became a transit to ideas and feelings which I could explore through imagery.



On the technical side, I keep my point-and-shoot Canon S95 camera with me always, since it's portability allows spontaneity. Images are downloaded to iPhoto, where I can review whole events with one sweep of the mouse. I shoot in Raw format and process the images with Adobe Camera Raw.

The next phase happens in Adobe Photoshop CS5. Tools used include: Layers, Selections, Masks, Adjustment Layers, Brushes and Filters, with Edge Refinement in Masks, plus Blend Modes and Opacity in Layers.

Learning these digital tools is ongoing. I started out by simply trying one aspect at a time. Photoshop fascinated me and drew me back after each epic frustration. The software was a mirror to my imagination, but it's complexity felt oppressive. However, that tension is part of learning Photoshop.

Don't take setbacks personally. Instead try seeking help in tutorials or from club members. Find a secure starting point and then learn one small thing every day. Try to play with each aspect and befriend it.

While I integrated those technical tools into my memory, I also focused on creativity with books, art, workshops, exploring dreams etc. Daily enriching of the Humanities, exploration of personal understanding and promoting playfulness is vital. This relationship is by far the greater tool.

When the technical finally melds together with this attention to the Psyche, pictures develop like darkroom prints, gradually emerging from a deep tray of experience and revealing a surprise. As Photoshop allows this capture of inner life to be visible, we ourselves become the darkroom.



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Tuesday Shoots

by Caspar Davis

The theme for the February 5th Tuesday shoot will be “Abandoned”. Not for the first time, I obtained the idea from the Digital Photography School’s website

The DPS website says of Abandoned, “This can cover a wide range of subjects. Abandoned could be actual or symbolic. Just remember, whatever you choose, try to make it interesting. Why should I give a second look at your shot? How does it hold my attention? It is one thing to take a shot of an abandoned piece of trash on the roadside and quite another to make me stare at it and wonder about it’s story. Try to be really critical of your image. If the lighting was off, retake it. Shoot from a number of different angles; climb up on something or lie flat on the ground and get dirty. Check out abandoned buildings, check around your yard and house, take time to brainstorm what “abandoned” can mean, is it just things, or people as well?”

This one might be tricky, but the purpose as always is to try to shoot outside your comfort zone. Can you make litter interesting? Or can you find more interesting subjects that convey Abandoned?

On February 19th, in honour of Valentines Day, the theme will be “Couples.” This can be people, birds, or anything else you feel conveys a sense of strong connection between two things. Can inanimate objects form couples? How can you show the ties that turn two things into a couple? I’m sure you’ll find some things I’d never have thought of, and perhaps evoke some laughs as well.

As always, the shoots will be subject to the weather but will go ahead unless it is really bad.



Native Flower Photography Around Victoria

by David McLean

Victoria, known as the “City of Gardens”, also has many natural areas with native flowers and plants. February through to June is the best time of year for photographing native flowers here. Flowers and the various insects that visit them make terrific subjects for not only a “normal” lens, but also your macro and long lenses. Other items that may be required, or helpful, are: reflector/diffuser (to add light, shade from harsh light, or shelter your subject from breezes), flash(es), tripod, perhaps a right-angle viewer and knee pads (to save your knees and back) and a plastic sheet to lie on.

Some of the best places I’ve found around Victoria are:

Beacon Hill Park: away from the manicured gardens are natural Garry Oak woodlands and the flowers that thrive in the area. Camas can be found along the sloping meadow facing Dallas Road.

Uplands Park: park at Cattle Point and cross Beach Drive to the largest area of the park. There are several trails in the park, but if you get off the beaten path, you will be rewarded. You should consider wearing waterproof boots, as there are a few “mud-puddles” that are more than ankle-deep. Keep an eye out here for humming-birds, as February is generally when they nest.

Francis King Park: access from Munns Road. The trail is rather steep in places, but you will be rewarded for your hike by Fawn Lily and Calypso Orchids.

Mill Hill Regional Park: access from Atkins Avenue. The trail is relatively steep and rocky and good footwear is recommended, but the hike is worth it with a great variety of woodland and meadow flowers.

Thetis Lake Park: park at the end of Six Mile Road, great trails throughout the park with many woodland and meadow flowers, especially on the Lewis Clark trail.

Mount Douglas: after 12 pm you can drive to the top of Mount Douglas, but the more adventurous will park in the parking lot on Cordova Bay Road and hike to the top. There are a large number of trails that can be explored.

Knockan Hill Park: can be accessed from Helmcken Road, Burnside Road W or Wilkinson Road. This small park has a variety of Garry Oak meadow flowers.

Beginners' Corner: In Search of (ISO) Light Sensitivity

by Nancy MacNab

ISO actually stands for “International Organisation of Standardization”, which sets the standards for commercial and industrial products and specifications, including film speed. In photography “ISO” is used to refer to the sensitivity of your film or digital sensor.

Along with aperture and shutter speed, ISO is part of the triumvirate that controls your exposure, or how much light reaches your sensor. A slow ISO, such as ISO 100 or lower (if your camera will go lower), allows you to use a slower shutter speed to saturate colours in your landscapes and create that lovely, silky water. It also results in little to no noise or grain.

On the other hand, a high ISO of 800 or higher lets you use a higher shutter speed for the same aperture, which will let you freeze the action when photographing sports, or birds in flight, or moving animals. You will also need a higher ISO when photographing indoors or in low light. Taking photos without using a tripod is also easier if you increase the ISO (and so the shutter speed) as camera movement will not be recorded to the same degree.

Some cameras can use an ISO as high as 204,800, so black cats in coal mines won't have a chance of hiding; however the results will be noisy. These cameras can produce very usable results up to ISO 3200 or 6400, especially if you are not making a large print and can reduce noise in Lightroom, Photoshop, or specialist software such as Noise Ninja.

What is noise and what causes it? It appears in your photograph as speckles caused by pixels that are the wrong colour or too dark or too light. Each pixel on your sensor has to capture enough light to tell it what colour to produce in the photograph. If insufficient light is available, sometimes the pixels record the wrong colour or brightness. When you choose to use a higher ISO, the noise is amplified together with the image data, particularly in the dark (shadow) areas or colours of your photograph.

The next time you have set up your camera, chosen your aperture and shutter speed, only to find that you cannot get a fast enough shutter speed to do the trick (correct exposure or freezing motion), remember that you can increase your ISO in order to increase your shutter speed. Now go out and practice!

Live View

by John Coenraads

Live View is not a new idea. Johannes Vermeer, composing a painting with his camera obscura, or Henry Fox Talbot, framing an image on the ground glass of his view camera, would feel instantly at home with Live View on a digital camera, although they would be curious as to why the image is not inverted. When small LCD screens first appeared on the backs of digital cameras, the instant feedback they provided was quickly accepted as a boon by all photographers, although “serious” photographers looked with disdain at the arm's-length stance “point and shooters” adopted when taking a picture. Until recently, only P&S (Point and Shoot) cameras had Live View allowing one to preview the scene before pressing the shutter. The reason for its late appearance on DSLR (Digital Single-Lens Reflex) cameras was due to differences in sensor technology.

Sensor Technologies Compared

P&S cameras have almost exclusively used CMOS (Complementary Metal-Oxide Semiconductor) sensors. Besides being inexpensive and easy to manufacture, CMOS sensors can operate with electronic shutters making the optics of a P&S camera rather simple. Light collected by a lens passes through an aperture and is focussed directly onto the CMOS sensor as shown in figure 1. As long as the lens cover is off, the sensor is being exposed.

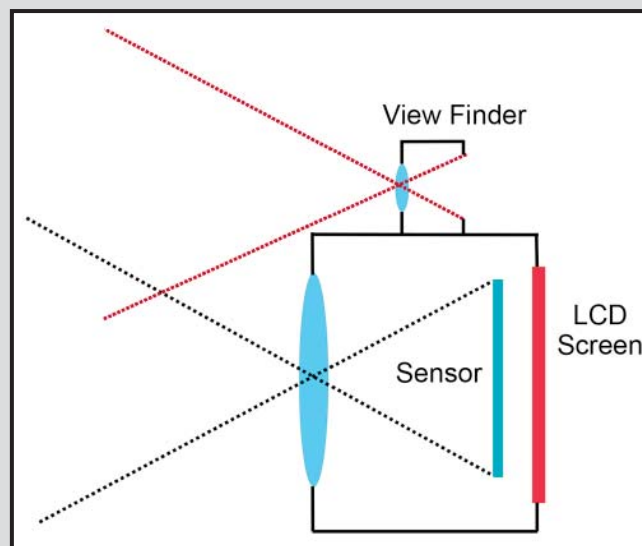


Figure 1: Optical simplicity of a P&S camera. The parallax introduced by a (now rare) view finder is avoided with the use of Live View..

Shutter action is achieved by what is called a rolling shutter: a pulse of activity passing electronically over the sensor that clears it, followed by the exposure and then by a final pulse that reads the sensor content. These results can be sent to a memory card thus capturing the image, or the process can be repeated over and over in rapid succession with the results being sent directly to the LCD screen thus achieving Live View.

By contrast, DSLR cameras have traditionally used CCD (Charge-Coupled Device) sensors due to their superior sensitivity and lower noise. But a CCD sensor behaves much like film in that it must be briefly exposed using a mechanical (focal-plane) shutter after which, like film being advanced onto the take-up spool, it must be kept in the dark as the electric charges (released by the photons) are transferred, bucket-brigade fashion, to the edge of the sensor for readout. Thus DSLR cameras continue to use the familiar, and now sixty-years old, technology pictured in figure 2.

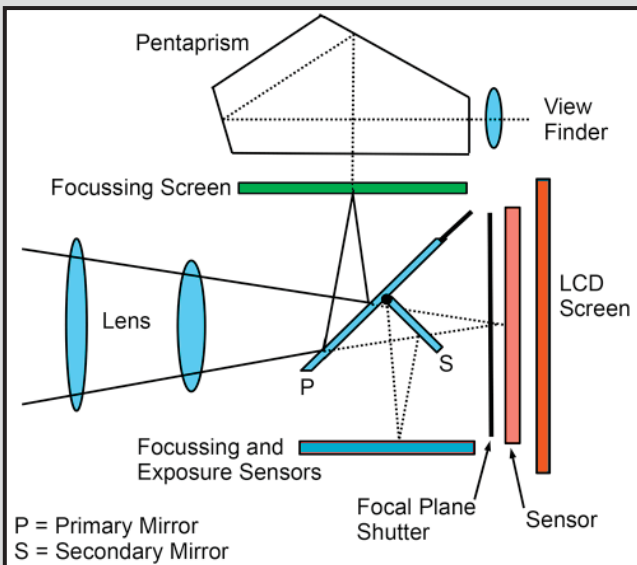


Figure 2: Optical complexity of a DSLR camera. Note the secondary mirror that reflects light onto the focussing and exposure mechanism.

While this technology gives the DSLR camera its professional capabilities such as fast shutter, rapid and accurate phase-detection autofocus, and sophisticated autoexposure with features such as spot metering, the technology is unfortunately fundamentally incompatible with Live View.

Enter the New CMOS

Recently, CMOS sensor manufacturers have made

great strides in developing sensors that combine the desirable characteristics of both CCD and CMOS sensors. Their almost universal use in the latest DSLR cameras means that they can now offer more modes of operation ranging from traditional TTL (through-the-lens) shooting, to quiet P&S stealth mode, to HD video.

But the main advantage is that CMOS sensors make true image preview possible. Simply by opening the focal-plane shutter and flipping the mirror up, out of the way, the sensor is exposed continuously and like a P&S camera can provide Live View. Instead of checking the image and its histogram after shooting and re-shooting if necessary, with true preview, a synthesized (JPEG) image and its histogram can continually be seen as the image is being composed.

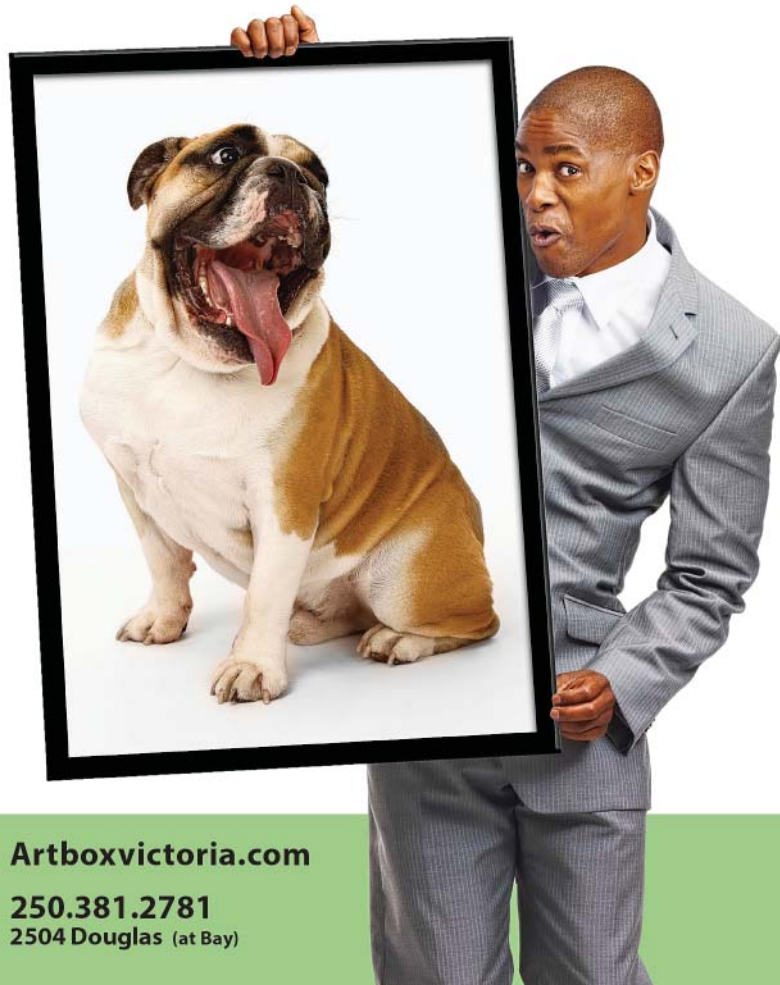
Obviously, Live View is useful when you can't put your eye to the viewfinder, e.g., when shooting at ground level or overhead, especially if the LCD screen swivels and rotates. But other uses, especially when using a tripod, include:

- **Manually Adjusting Exposure:** With a live histogram, the effect of changes to aperture, shutter, or ISO become immediately visible making ETTR (exposing to the right) quick and easy.
- **Checking Depth-of-Field:** Whereas the optical viewfinder goes dark when using the DOF preview button, the Live View image retains its brightness making it easier to judge if the chosen aperture gives the proper depth of field.
- **Precise Manual Focussing:** Scroll to, and magnify, that part of the scene where the critical focus point is located and accurate focussing becomes easy to judge.
- **Avoiding Motion Blur:** Sometimes when shooting a subject such as a spider in a web, the slightest air movement can result in blur. Scroll to, and magnify, the subject and any motion will be immediately obvious and so will the instant when you should release the shutter.

John and Barbara Gerlach (featured presenters at the APAC 2012 show), are great fans of Live View. For more ideas, see their website at: gerlachnaturephoto.com/Articles/Article11.html.

So dust off your camera manual, learn how to use the features of Live View, and it may well change how you approach your photography. It will improve your success in situations where you really need it.

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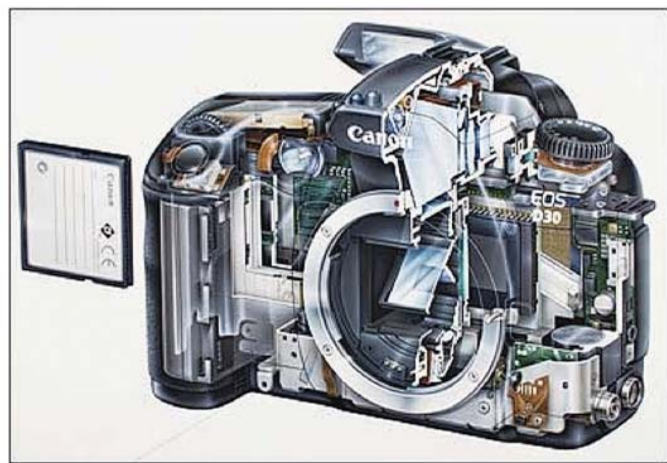


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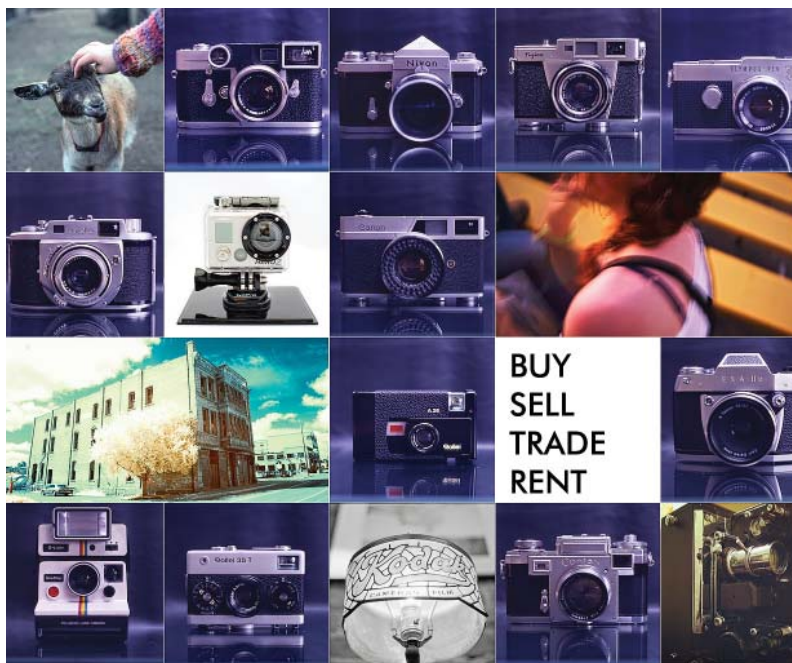
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