



Close-Up



Inside:

**Lightroom's Map Module
Landscapes of Utah and Arizona
Member Profile: Willie Waddell
Advantages of an Optical Viewfinder
Photoshop Selections and Masks
Photographic Exploration
Beginners' Corner: Selective Focus
... and more**

Red Dancer: Barbara Burns

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Victoria Camera Club

Close-Up is the magazine of the Victoria Camera Club,
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 Editor, Richard James, e-mail to newsletter@victoriacameraclub.ca
 for submissions or to advertise in *Close-Up*.



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

Events

We hold a number of events including:

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

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

Membership

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

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

For additional information: please contact:

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

What's Inside

| | |
|---|----|
| Club Calendar and President's Message | 4 |
| Orientation to Lightroom's Map Module..... | 5 |
| Landscapes of Utah and Arizona: Part 2..... | 6 |
| Competitions | 9 |
| Member Profile: Willie Waddell..... | 17 |
| Advantages of an Optical Viewfinder..... | 19 |
| Selections and Masks: Opening Creative Choice ... | 20 |
| How I Did It..... | 22 |
| Shoots Around Victoria..... | 23 |
| Photographic Exploration: Part 2..... | 24 |
| Beginners' Corner: Selective Focus | 26 |

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



Calendar

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

Our competition and meeting program will resume in September. Our workshops and field trip programs continue throughout the summer, please check the calendar for details: victoriacameraclub.ca/club/club-schedules.aspx.

Workshop and Field Trip Highlights

Basic Lightroom Workshop in July.

Tuesday Field Trips in July and August, see page 23.

Cover image: “Red Dancer” by Barbara Burns. This is a composite image comprised of many layers put together in Photoshop.

The base layer is a fully-edited studio shot of a lovely Victoria Dancer, Selina. It was shot with two strobes, a main light and a fill light with rectangular softboxes and a third strobe with a red gelled reflector positioned behind the dancer’s head. The set had black walls and smoke was introduced to enhance the red lighting. The white tutu combined with the coloured scarf added to the overall exotic look. I used my Canon 5D Mk II camera with a 24-70 mm L lens. The camera settings were 1/160, f11, ISO 100 and partial metering.

As the image was already very mysterious I decided to further add to this impression in Photoshop. I began by layering in clouds on a dark sky, with appropriate masking, to further enhance the smoky texture. I added a rough red and yellow texture layer from one of my acrylic paintings that I had scanned.

Then I added a layer of golden brush strokes to warm the piece and add an artistic flavour. I layered in the images of three black and white butterflies that I changed to blue tones. With each layer I experimented with different blend modes to get the look I was after.

Next, I added a darker heavily “grunged” layer with a layer mask and created a dark textured vignette around the dancer. Lastly to bring it all together and complete the slightly aged or distressed look of the piece, I added a texture layer of random scratches on metal, inverted to produce white markings.

President’s Message

Club, clique or cabal, what flavour do you taste as you contemplate the nature of the group that you just joined, or have belonged to for a number of years? In our distant hunter-gatherer past, nine stalwart individuals made up a viable hunting party. Immediate one-on-one communications proved effective in the hunt. A group of 30-50 around a communal fire provided both comfort and safety from predators. Today we mostly hunt light using our digital cameras. We also come together in larger groups, in excess of 200 in our case, to pursue our passions collectively rather than in isolation. My question is, what determines the flavour of that experience for each of you?

How does one “join” a group? My experience might provide a glimpse. In September 2005, I stepped into Norway House, a refugee from the Prairies. There was a test. “Do you shoot Canon or Nikon?” My answer, “Olympus.” Oops, would I be accepted or rejected? Unbowed, I plunged ahead. Tried to overcome my innate ineptitude in group chat. Entered a competition, damn the torpedoes. Ultimately, I found a task that needed doing. That has proved to be just the ticket for me. Volunteer!

Walking along a beach, casting an eye here and there, shiny treasures are often discovered. The Victoria Camera Club is such a beach, offering a wide spectrum of activities. Does one walk just the broad expanse of monthly meetings at Norway House? What of the SIGs, the workshops, the field trips? Smaller groups. Are they welcoming? Ultimately, each of you will choose your own path as you sample the flavours of available Club experiences. I believe that there are, in fact, treasures to be found across the beach that the VCC places in front of you.

Working with my camera in the field is truly “shutter therapy”. Field trips, including Tuesday shoots, are a priority on my agenda. However, on this, my tenth year with the VCC, new horizons continue to open up. With the Lighting SIG, Scott Laird demonstrated how to destroy light bulbs and create magic in his camera. At the Creative SIG, Lois Burton provided an enlightening glimpse into her skill and artistry as photographs were transformed into water-colour art. Treasures found!

During the summer, I wish each of you plenty of “shutter therapy,” a chance to participate in those activities of the Club which do continue, albeit at a reduced frequency, and plenty of time to ponder some of what I have attempted to convey. Your personal contributions will determine both the well-being of the Club and the flavour of your experience with us. *Garry Schaefer, President.*

by Cindy Stephenson

Lightroom's Map Module makes it very easy for you to search for photos taken at a particular location. The Map Module relies on Google Maps, so it will only work while you have an Internet connection active.

If you have photos that have embedded GPS coordinates in them, Lightroom will automatically take those photos and add them to its world map. Even if your camera does not record GPS data, photos you have taken with your cell phone likely will.

To see how this works, (assuming that you have at least a few GPS-embedded images already in Lightroom), go to the Catalog panel and click on "All Photographs." Then head over to the Map Module and you'll see an orange pin marking the locations where each photo was taken. To move around on the map, click and drag, use the plus and minus buttons, the slider, or the scroll wheel on your mouse.

If your camera does not have GPS capability, you can place the photos on the map yourself. In the Library module, go to Folders, and highlight a folder in which all of your images are from one place. Then click on the Map module (top right corner of your screen) to bring that up.

In Search Map (top right), type in the location where the photos were taken and a yellow pin will appear on the map. (If you don't see the Search field, press Control/Command + F.) With your cursor inside the thumbnail of one of the photos highlighted in the filmstrip, drag and drop the photos onto the yellow pin. If you now click on that yellow pin, your thumbnails will appear.

You can also move a set of photos that are already pinned on the map to another location. To do that, click on the pin. This will select the photos in the filmstrip. Then click and drag from the thumbnails to reposition them on the map. You can't click on the pin to drag a group of photos to a different location however, you can click on the pin to drag individual photos, as long as the padlock is unlocked.

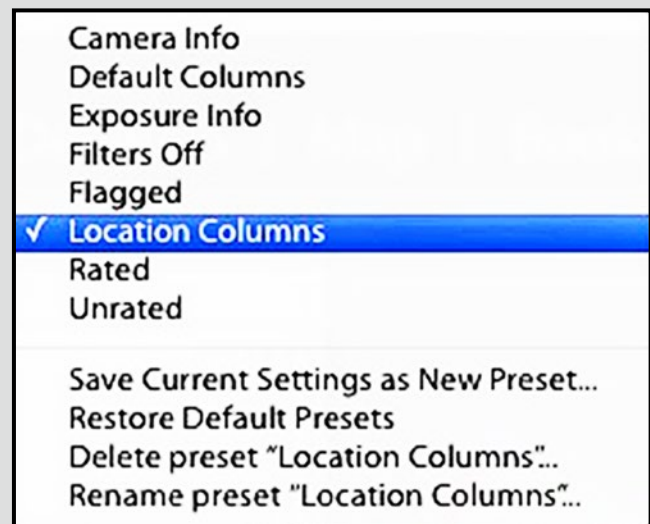
There are different map views. The default map view is Hybrid, which puts street names over a satellite view of the map, but you can also switch to Road Map, Satellite or Terrain views.

What is the benefit of using this mapping tool, besides being able to see your photos on the map? It makes it

a lot easier to search for photos based on location. You no longer have to keyword your locations manually.

Once you have added locations to a few of your photos you can try it out. Go to the Catalog panel in the Library module and click on "All Photographs" to search your entire Catalog; then bring up the Library module filter bar by typing "\" or going to View/Show Filter Bar. The filter bar will display at the top of the centre Preview Window.

Normally you search for images based on date, camera, lens, or label, but there are some additional presets. Click on "no filter" to see what these are. Then choose the location columns preset. That then gives you country, state/province, city and location. Now you can choose any location you want to get to. Click on that location and all of the photos you have taken there will appear in the centre Preview Window. You can now go and do whatever other work you want to do with these photos. To turn off the Location Column preset, click on "Filters Off."



One thing to note when working with the Map Module is that in order for photos to appear on the map, you have to have selected the folder that contains those photos. For that reason I find it's a good idea to select "All Photographs" in the Catalog panel before I open the Map Module.

Also, any photos with GPS coordinates will have a GPS badge when you look at them in the Library module's Grid view. If you click on the badge, it will take you to that photo's position on the map.

Adobe's Julieanne Kost has produced a number of videos on the Map Module.

by Ove Christensen

This is the conclusion of the article published in the May/June 2016 issue.

Page, Arizona

Page, Arizona, is just a mile or two south of the Utah border. This quiet, small town is the center for some wonderful photographic sites. These include Horseshoe Bend, the famous Upper and Lower Antelope slot canyons, and Glen Canyon dam which holds back the waters of Lake Powell. Lake Powell forms a large part of Glen Canyon National Recreation Area encompassing 486,000 hectares (1.25 mil acres). This area offers opportunities for water-based and backcountry recreation.

Horseshoe Bend



Horseshoe Bend is located a few miles south of Page. It is a short, three-quarter mile hike from the parking lot to the rim. Viewed from the rim of the canyon the Colorado River is 300 m (1000 ft.) below and completes a tight horseshoe-shaped turn. Do some research before you go to determine the time of day you want to photograph this famous site. The shadows will move in and out of the canyon during the day changing the colours of the rock. You will see various sparkles and shines in the river and changing colours, depending on the light, of shades of green and blue.

Check out more Horseshoe Bend photography tips at: horseshoebend.com/category/photographing-horseshoe-bend/#.

Slot Canyons

The highlight of our trip was our visits to the slot canyons. They are accessible from Page. Since the tragedy of 1997 when rain 15 miles away from Lower Antelope

Canyon swept 12 hikers to their deaths, individual access to the main slot canyons is by guided tour only. Many tour companies are set up in Page to take guided tours. The most famous slot canyon, and the easiest to traverse, is the Upper Antelope Canyon.



Because photography within the canyons is difficult due to the wide exposure range (often 10 EV or more) made by light reflecting off the canyon walls, it is advisable to book a photo tour. The standard tours are extremely crowded and do not offer much opportunity for unobstructed views of the canyon walls. Plus, only the photo tours allow tripods in the canyon. None of the tour companies in the town of Page offer photo tours. These tours must be booked through the Navajo Nation. For photo tours we booked with Adventurous Antelope Canyon Tours located east of Page on Highway 98 at mile marker 203. Check out their web site at www.navajoantelopecanyon.com/tours.html.

I was able to get on a photo tour of both Rattlesnake Slot Canyon and Upper Antelope Canyon. This tour was 3.5 hours with one hour in Rattlesnake Canyon, 1.5 hours in Upper Antelope and then a half hour travelling each way. The guide was able to ensure we were set up in the right locations for shafts of light which come in only at certain times of the day. The guide also held back crowds of other visitors from spoiling our shots. It was crowded with 12 photographers lined up with tripods in the small cramped spaces. If you have a small footprint tripod bring it along. A wide-angle zoom lens is recommended for the close quarters that you will be shooting in. Make sure you use a UV filter to protect your lens and bring a bulb blow-

er to clean the sand from your lens. A good rain cover to protect your camera and lens from the dust will save your camera a trip to the shop for cleaning. Changing lenses in the slot canyons is definitely a no-no. You will get a lot of sand blowing around whether from the guide throwing it into the light beam or just the wind at the top of the canyon. If not shooting RAW, set your WB to cloudy to get the most vibrant colours out of the sandstone. Other shooting tips can be found on many websites as this is a very popular photo stop. Check out other tips at: www.fototripper.com/antelope-canyon-photo-guide-part1.

Monument Valley Navajo Tribal Park



The Monument Valley Park is located in Utah on the border with Arizona. It is entirely within the Navajo Nation lands. This collection of sandstone structures, some towering 300 m (1000 ft.) above the desert floor, are familiar to people who watched movies of John Wayne riding off into the sunset. Much of the park is accessible only through tours operated by the Navajo Nation. Taking the tour will provide access to opportunities for pictures of the buttes, mesas and pinnacles which may not be as famous but are just as majestic.

The Wave

Until a few decades ago only a handful of people knew about The Wave in North Coyote Buttes of the Paria Canyon Wilderness on the border of Utah and Arizona. Today there is a lottery to determine who gets in to take photographs. Phenomenal is the word. Nothing else does it justice.

Wind and water erosion have carved these smooth and revealing layers of sand left here in great dunes and then compacted and mineralized (colours) into stone. While the Wave is a smooth, polished bowl of striped wind-swept sandstone, the same exotic rock is

displayed in numerous forms, shapes, colours, on the hike to the Wave in North Coyote Buttes.

You will be treated to one of the world's most photographed, visually surreal, and world-renowned geologic formations if you are fortunate enough to:

1. Win the lottery for one of the 20 daily passes to this photographic gem. 10 passes are draw from on-line requests four months in advance and 10 additional passes are drawn each morning at Grand Staircase-Escalante National Monument Visitor Center in Kanab, Utah, from the applicants in attendance. As many as 150 people can be looking for the 10 per day passes so chances are not high. Check out this website: www.blm.gov/az/st/en/aro/rls/main/paria/coyote_butttes/permits.html.

2. Have the physical stamina and health to withstand the difficult hiking conditions to "The Wave."

Lastly, a few general tips which cover all of the parks.

1. The most important of which, is to get up before the sun every day. Utah receives more than the average amount of sunshine. Take advantage of the Golden Hour's morning light on the sandstone by rising well before sunrise. Not only is the light best but this could also be the coolest part of the day depending on the time of year.
2. When shooting in the desert, reflection of sunlight off the sand can cause a similar effect as snow on your shots, watch for over, or under, exposure.
3. Canyon walls can create too many dark shadows so be prepared to use your HDR skills for some shots.
4. To avoid extreme temperatures it is recommended that you go in early spring or late fall, when temperatures will not be too hot in the lower elevations like Zion 1300 m (4000 feet) and snow will not be present in the higher elevations in Bryce 2700m (9000 ft.) and Grand Canyon South Rim at 2140 m (7000 ft.). Grand Canyon's North Rim (2440 m, 8000 ft.) was still closed for the winter on our trip in early April.
5. And be warned, this area is a rugged, harsh environment. While there are paved roads and campsites with amenities, even some paved hiking trails, always carry plenty of water and personal supplies, especially sunblock and a good hat. In summer the temperatures will regularly top 38° C (100° F).

Many websites will give you more insight into the "Breathtaking Landscapes of Utah and Arizona" to help plan your limited time for maximum enjoyment. Enjoy.



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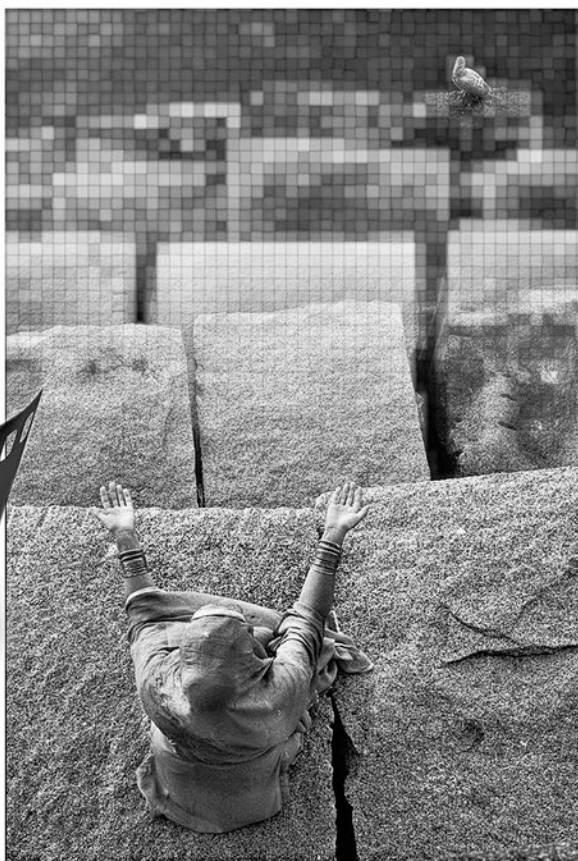
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Photographing Auto-Details

by Pam Irvine

The theme for the September competition is "Auto-Details." This topic is wide open for your artistic interpretation and can include cars, trucks or motorcycles. We are looking for more than just a static photo of a car. Get close to the vehicles and shoot interior or exterior details; shoot from the ground, or up above.

Check out the Ford and Friends Car Show (early Ford V8s) on July 17th at Heritage Acres in Central Saanich and the Northwest Deuce Days (Deuce Coupes) on July 22nd - 24th at the Inner Harbour (see also page 23).

When you find an interesting subject, walk all around it and look for unique details or angles. Try a new technique and see what you can come up with. A shiny car is like a mirror. Be careful of your shooting angle to avoid unwanted or distracting reflections. Have a look around you and look closely at the car to see what reflects on its surface. Try to avoid shooting with buildings or trees behind you. Also, be very careful not to have your own

reflection in the image. It may be best to put the camera on a tripod, set the timer and move out of the shot. Wearing dark clothes may help to reduce your own reflection. Don't forget to take your polarizing filter with you to reduce some of the glare.

The golden hours (sunrise and sunset) are always good. Different types and colours of paint will react differently at different times of the day. Try shooting at night with the city lights in the background. Try painting with light by using a flashlight to highlight the interesting features of the car.

One very easy way to get a cool image is to shoot a moving car out of another moving car, but please have a careful driver in both cars while you do this. You can also try standing beside the road and panning (moving your camera) to follow the car. Check out the Millstream Speedway this summer for some great action shots.

One car, two car, red car, blue car, black car, blue car, old car, new car ... as Dr. Seuss would say, "What a lot of cars there are." There is no shortage of subjects out there so fire up your imagination and get going!

Make Plans to Attend the 2016 PSA Annual Conference San Antonio Texas September 10 - 17, 2016

The Photographic Society of America is excited to announce its 2016 Conference in San Antonio, Texas. This weeklong Conference features world-class speakers, divisional presentations, and the opportunity to photograph historic San Antonio with its beautiful missions and surrounding areas.

For more information on scheduled outings and programs, visit the PSA Website:

<http://www.psa-photo.org>



Textures and Patterns

by Pam Irvine

The theme for the October competition is “Textures and Patterns.” Textures and patterns surround us in our everyday world but sometimes it is difficult to see them with all the distractions. Finding unique, beautiful and eye-catching textures and patterns may require you to slow down and narrow your field of view.

Texture is the surface detail of an object. The texture should appear to leap out and look as if one could touch it. Strong textures make the subject in an image tactile and tangible.

Shadows communicate the depth and dimension of a texture. Without shadows, your texture will look like something drawn on a piece of paper. Textures become most visible when they are illuminated from a side light source. A close-up setting or macro lens may be necessary to capture a texture, otherwise you can always crop out distracting elements in post processing. Usually you will want everything to be in focus so you will need a higher aperture number such as f8 or greater.

Pattern is the repetition of an element in a photograph. Interesting patterns occur when strong graphic elements like colours, tones, shapes, forms or lines are repeated.

The key to emphasizing patterns is to isolate them from their surroundings. Filling your frame with a repetitive pattern makes the repetition seem as though it extends beyond the frame. Telephoto and longer zoom lenses are excellent tools for isolating patterns by enabling you to exclude unwanted elements.

A common use of repetition in photography is to capture the interruption of the flow of a pattern. For example you might photograph hundreds of red M&Ms with one blue one. You may find these broken patterns naturally or you might need to manipulate the situation a little and interrupt a pattern yourself. Broken repetition might include adding a contrasting object (colour, shape, texture) or removing one of the repeating objects. Pay particular attention to where in your frame the pattern breaks. Maybe the “rule of thirds” comes in to play here.

The natural world offers an endless range of possible patterns and textures. Patterns in nature tend to be irregular, but there are some subjects such as plants, that provide more symmetrical patterns when seen in close-up detail.

Annual Competition Judges

We would like to extend our thanks to the great photographers who judged our Annual Competition.

Gregg Eligh: Gregg is well known around the club for his judging over the years (both monthly and year-end) and his interesting workshops. Gregg was a teacher with the former Western Academy of Photography. He currently teaches continuing education photography courses at Camosun College. Gregg’s comments on himself: “I’m a working professional photographer, as well as teaching Advertising Photography at a post-secondary level. I have worked across North America and the Caribbean doing corporate, editorial, catalogue and advertising photography. gregg@elighphoto.com

Tracey Harper: From being recognized by her peers as being one of the best photographers in Canada, Tracey Harper’s career has spanned the globe. The multiple award-winning photographer has been in business since 2000. In 2008 she was awarded “Photographic Artist of the Year” by the Professional Photographers of Canada (PPOC). Tracey is recognized as a National and Provincial Judge and has earned her Masters of Photographic Arts. She has also been named the BC Photographer of the Year, National Portrait Artist of the Year, and has won the Kodak Gallery Award, Nikon Excellence Award and numerous Judges’ Choice awards. www.fusionartistry.com

Michael Lambe: Michael is a former member of VCC and an award-winning nature photographer who specializes in capturing images of animals in their environment. This interest has taken him to over 35 different countries on all seven continents where he has documented the life and behaviours of both prolific and, more importantly, endangered species. Michael’s photographs have been displayed in the British Natural History Museum in London, England, and around the world as part of the Wildlife Photographer of the Year image collection and at the Smithsonian Natural History Museum in Washington DC, as a part of their “Nature’s Best” photography presentation. Whenever possible, Michael assists wildlife causes through direct assistance, donations, and by making imagery available for fund raising to organizations assisting wildlife so that they may continue their work. Michael’s contributions have raised thousands of dollars for groups such as the SPCA/Wild Arc (www.WildArc.com), and the Galapagos Conservancy. You can find a selection of Michael’s images online at www.500px.com/mlambie.

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Advanced Monochrome Print - 1st
"Finn Slough" by Richard Webber

Finn Slough is an "off-grid" urban fishing village consisting of floating homes, houses on stilts, and both active and retired fishing boats. Shot with a Panasonic Lumix G1 converted for IR photography. Processed in Lightroom CC with the Enfuse plugin. Monochrome conversion and other adjustments in Photoshop and On1 Photo 10.



Advanced Nature Print - 2nd
"Steller's Jay" by Mike Wooding

Shot from a blind at a backyard set-up on an overcast day. The perch is a piece of Garry Oak that I picked up off the ground that was covered with lichen. I always try to use a perch from a tree/plant that is native to our area and that is appropriate for the bird.



Advanced Digital Nature - 1st
"Steller's Jay" by Jonathan Adams

This image was taken at the Taylor River pullout on Highway 4 where I stopped to take some photos of the hoarfrost on the trees. This Jay was perched in the tree right beside where I stopped my car. I suspect he was used to getting handouts and he was loudly protesting my failure to produce a treat.



Advanced Digital Creative - 2nd
"Meet me at Midnight" by Barbara Burns

I started with a monochrome image of trees in fog that I painted with watercolours and photographed. The painting had a haunting look so I built on that by layering some of my darker images including a shadowy gazebo, bare trees, the full moon and three black crows. I added various texture layers and the brown toning to ground it.



Advanced Digital Theme - 1st
"Perlan in Rejkjavik" by Neil Boyle

Perlan, Icelandic for pearl, is a 25 metre high building in Reykjavik, Iceland designed by Ingimundur Sveinsson. It covers a geothermal hot water storage area, and contains a huge exhibition space. The image was made on a cloudy day and converted to B&W in Silver Effects Pro 2, with further processing in Photoshop in the style of Julia Anna Gospodarou and Joel Tjintjelaar.



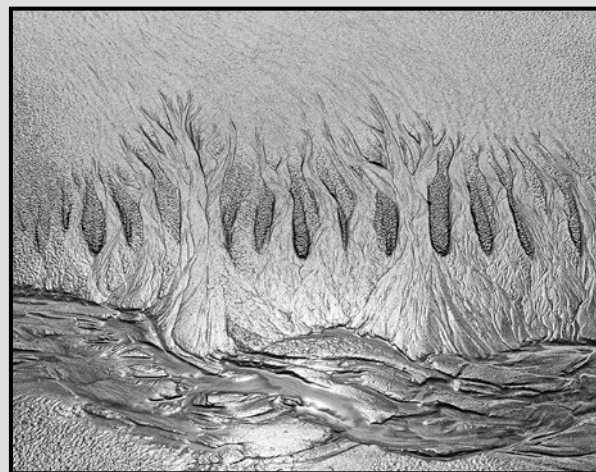
Advanced Open Print - 2nd
"Nosey" by Leah Gray

My mare lifted her head up in the air as I stood before her. She was trying to figure out what we were up to, running around with lights and cameras. Horses are naturally curious animals and she was trying to get a better look at what I was up to. I was able to capture this unusual angle before she settled back into normal horse posture.



Advanced Digital Open - 1st
"Under the Dome" by Rene Pauze

There are so many variables when photographing small subjects such as: lighting, depth of field, aperture, ISO, shutter speed, lens and, of course, your subject. A lot of this will be your own personal choice. At the end of the day, it doesn't matter what anyone else thinks about it. All that matters is that it means something to you.



Intermediate Nature Print - 1st
"Sand Pattern on South Beach"
by Normand Marcotte

I took this image during a Victoria Camera Club trip to Tofino in April 2015. Walking on South Beach, I noticed a "forest" pattern on the sand at low tide. Due of the lack of colours and the strong shadow lines, I converted the image to Black & White in Lightroom 6.



Intermediate Digital Open - 2nd
"Times Square" by Richard Marshall

We entered the theatre on a sunny afternoon, and emerged to a downpour. Umbrellas and people everywhere. The sky was dark, however, the bright advertising lights caught the rain and reflections along 7th Avenue. I took ten shots as the advertising lights changed in hopes one image would look reasonable. Post-processed in Lightroom and with Nik HDR Efex Pro 2.



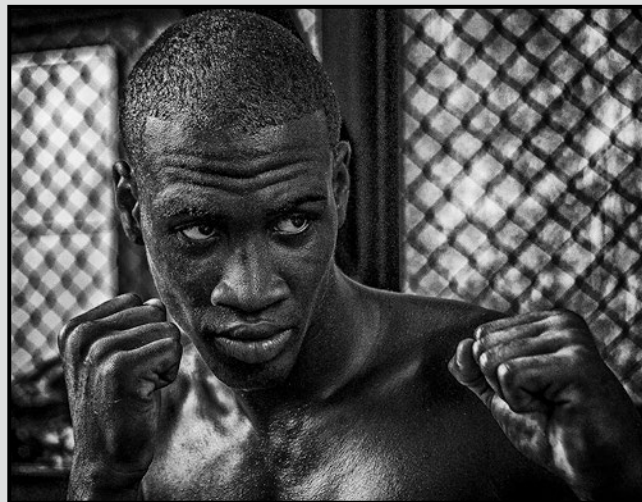
Intermediate Open Print - 2nd
"Face into the Wind" by Steve Smith

This image was taken in Whitby, Yorkshire, UK. On a hilltop near Whitby Abbey a group of shaggy moorland ponies were facing into the cold late fall wind coming off the North Sea. This particular pony had a longer coat than the others and seemed to me to have a more steadfast mien.



Intermediate Digital Nature - 1st
"Barn Swallows: I said fries not flies!"
by Meherzad Romer

I came across this baby bank swallow that was being fed by its parents who were also defending it from the predatory cats, crows, gulls and other creatures circling around. I kept nearby, prepared to step in if one of the predators got too close. After a while I decided that the adult birds were doing a good enough job so I went to get my camera and returned to take this shot.



Intermediate Monochrome Print - 1st
"Boxer - Havana" by Steve Barber

Shot at a boxing school in Havana, Cuba, in January 2016. The boxer agreed to pose for us in a classic boxer's stance. It was processed in Lightroom and Nik's Silver Efex Pro 2 software which emphasized the blacks and the contrast. We were fortunate to be in an outside area containing the boxing ring, so we had natural diffuse light from an overcast, rainy day.



Intermediate Digital Theme - 2nd
"City Birds" by Peter Koelbleitner

It was one of those rare sunny December afternoons in Vancouver. The shadows were long, the pigeons were darting between the pedestrians and I had a camera at the ready. People kept crossing into the shadows, but finally, one shot worked. The colour original did not convey the mood of the scene, so I used a Lightroom monochrome preset to give me the effect I wanted.



Novice Digital Theme - 2nd
"March of the Tulips" by Nigel Bailey

This magnificent display appears every Spring on Beach Drive across from Willows Beach Park. This year it included a new tulip varietal called "Sun Chaser." I thought the subject matter would work well with our April "shallow depth of field" theme competition. I waited until late in the day, with the sun behind me.



Intermediate Creative Digital - 1st
"Hostas Transformed" by Bobbie Carey

This photo was taken in November, long after the hostas had seen their better days. But there was some beauty in their faded state so I played around with several filters and ended up inverting the colours in Picasa. I then worked the image with brightness and contrast in Photoshop and cropped liberally.



Novice Digital Theme - 1st
"Ice Queen" by Jill Turyk

Taken at Jökulsárlón Lagoon in south-east Iceland, just prior to midnight with the sun low in the sky. A commercial film crew had taken a model to the floe and was getting ready to shoot. I had to use a long shutter speed because of the low light of the dusk.



Novice Open Digital - 2nd

"Sri Lanka Wedding Photos" by Anne McCarthy

I was lucky enough to be in Galle, Sri Lanka, on an auspicious day for weddings. This shot, with the juxtaposition of the elegantly posed bride, and the frank stare of her bridesmaid was the most compelling one. I like the way it forces your eye to jump between the bride and her attendant.



Novice Open Digital - 1st

"Ice Caves at Giant's Tomb"

by Mark van Arragon

Giant's Tomb is an island on Georgian Bay in Ontario. Winter storms push waves up on the shore where they freeze in large, fantastical structures, often in the form of caves. Occasionally the winters are cold enough to allow a snowmobile trip over the ice to view (and photograph) this natural phenomenon.

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A look back on 70 years of taking pictures... I got my first camera when I was 10, a Kodak Brownie that used 18-exposure film. My first subject was my dog Nipper. I was hooked! A square format Kodak camera followed in the 1950s. My subjects were many and eclectic: places, people and family. Meeting and photographing Marilyn Monroe on a movie location in Jasper in 1952 was a milestone moment.

In the 1960s I upgraded to a Kodak Instamatic which used cartridge film and disposable flash bulbs, the camera cost \$15.95. Cameras were becoming automatic in film advancement and settings. I used Polaroid and Super 8 Video cameras. The thing for me was to just shoot!

In the 70s I took up Underwater Photography and photographed in the Red Sea, Micronesia and the Great Barrier Reef as well as in BC coastal waters using Nikonos cameras, Kodachrome 64 slide film and underwater flash systems. Diving and photographing among sunken Japanese ships in Truk Lagoon, Micronesia, which had been heavily bombed by the Americans following Pearl Harbour, was an unforgettable experience. One of my favourite shots is of a diver sitting in the cockpit of a submerged Spitfire.



"Boatman on the Ganges"

My first SLR was a Minolta in the early 1970s. After meeting its demise in a canoe incident I changed to Nikon and interchangeable lenses with an F3. My first digital camera was a Nikon CoolPix. In the 1990s I bought my first Digital SLR with one 128 MB memory card for a trip to Antarctica. The Nikon D70, then a D90 with fast lenses followed. I used the D90 for many years and trips, including four months in India. It was always a favourite camera of mine. In 2013 I bought a Nikon D800 with a 36 mp sensor for a 4 month camping trip, before coming to the realization that I needed to down-size for solo travel before I went back to India. By 2014 I had sold all my Nikon

gear and switched to the Olympus Micro 4/3 mirrorless system, first the OMD E-M5, then the OMD E M-1 after converting the M5 to Infrared. It was very liberating to get all my gear in one manageable pack.

Travel is my passion. Working for nine years on cruise ships and spending many months in India, Nepal, Africa and China I have been afforded many opportunities to photograph. I especially like photographing Indigenous people. I've tried to match cameras with types of travel, sometimes carrying two. For a solo 800 km trek on the Camino de Santiago in Spain in the 1980s I used only a Panasonic Point-and-Shoot. For a solo trek to the Mt. Everest base camp in 1996 I hired a Sherpa and a porter so I could take two cameras.



"Rainy Day in Habana"

I was fortunate to have maintained a home on Saltspring Island for the many years I spent working in the Arctic, the NWT, Australia and on ships. I moved to Victoria in 2008 and joined the Victoria Camera Club. The best photographic advice I ever got was, "The best camera is the one you have in your hand when the shot appears." This served me well when camping in Mali, West Africa en-route to Timbuktu. My DSLR was in my camera bag on the small riverboat. As I headed for the river I turned to look back and was rewarded with a remarkable sight, an African sunrise with thousands of birds swirling around. I grabbed my Canon point and shoot and started shooting! That image "African Dawn" was my first entry into club competitions and it won Nature Image of the Year.

I have continued to enjoy entering competitions and taking on volunteer positions in the Club. My present goals are to catalogue my photos, travel, do photography and keep learning.

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by John Roberts

One of the things that I love about my job, is getting to see all the latest and greatest stuff that comes in and, if I am lucky, get to test it out with a reps loaner gear. For a gearhead like me, it is a blessing and a curse at the same time. I am always looking at something shiny, that I want to buy!

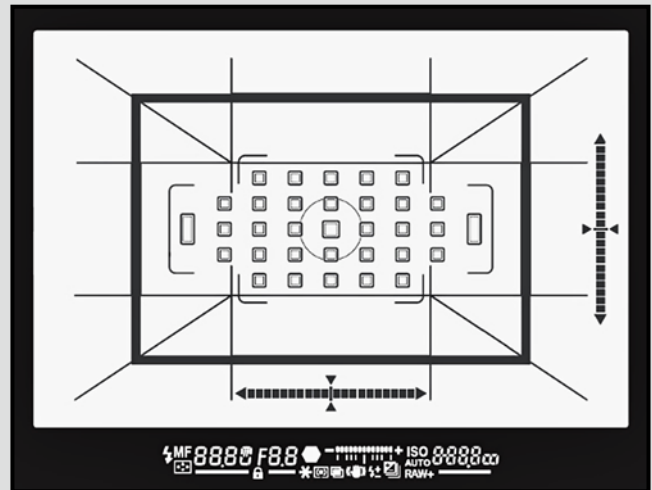
One of the more recent things that has come in, and has me completely smitten, is the new Pentax K-1. This is their brand new flagship camera, which has a full-frame sensor. Pentax, after a long wait, has finally joined the world of full frame DSLR's, and there are a lot of really cool features to this camera. I am not really going to talk much about them at all, save for the one feature that has me blown away, and that is the Optical Viewfinder (OVF), and all the information that it displays.

And you are asking yourself, how much more information can we put into the OVF? All the viewfinders are so dark nowadays, it has all been downhill ever since the Nikon F3 HP! OK, maybe I am being a little over the top there, but the reality is, how much more information can we put into the OVF of a camera? I am sure we have all seen a lot of cool information pop up on our LCD screens during live view that can be turned on and off on a whim, and it does seem a little daunting at times. The live level is one of my favourites on my cameras, as an aid to show whether the camera is level or not. Great for making sure that the water line is not draining or whatever need you find for the level.

But in this new K-1, we can now see that level in our OVF. It appears as an overlaid display, and can be turned on and off just as easily as we would with the "rule of thirds" grid, which is in many cameras nowadays.

It seems so simple but yet so mind-blowing at the same time. I mean the mirrorless users have it all, they can customize the display of their Electronic Viewfinders (EVF) to their hearts content, but DSLR users have been limited to Frame counter, AF points, Grid, Shutter Speed, Aperture, Metering and Exposure Compensation as the main information displayed, for about as long as I can remember. Sure, they have also crammed in some little icons that show if you are shooting in JPG/RAW, whether or not the flash fired, or is needed, but the core information displayed has changed very little from the late 1990s onwards. So for the people at Pentax to suddenly give us something new in an OVF,

that is as amazing like the live level of the camera. It is huge in my mind.



So, now this has me thinking, what else can we find on the back of an LCD display that would be just as useful to see in the OVF? What about a live histogram? For me and many other people, the histogram gives valuable information on the exposure that allows us to adjust it as needed. With a live histogram now an option in many of the compact point-and-shoots or mirrorless cameras on the LCD or even in the EVF, it is only natural that the DSLR crowd is going to be looking for that to be added to the OVF in the near future.

What about Focus Peaking, or Zebra Patterns? If they are already overlaying information on our screens with a heads-up display like the grid screen, or the AF points that move, how much harder would it be to give us something else that would help focus the cameras? To be honest, I am not sure how hard that would be; the technology is there to overlay the information but getting the info from the sensor which would be blocked by the mirror into the OVF, there lies the problem. I should have thought that one through a bit more first. But still, how amazing would that be, if while looking through the OVF of a DSLR with an old lens mounted and seeing some focus peeking show up as you are manual focusing.

I am sure someone is out there, thinking up a solution to my problem already, and if not, then someone in this group knows of someone who could make this a reality.

If there is a topic you would like to see me cover, then feel free to drop me a line, jrphotographybc@icloud.com, or if there is anything you would like to know further about this article or any of the previous ones, you can reach me the same way.

by Mark Ammen

Our eyes adjust thousands of times a second to tonal values and focus planes. The camera has but one opportunity to render the scene. Without dynamic adaptability a camera renders a machine-view, which often lacks the nuances that humans respond to. To compensate master photographers have traditionally spent upwards of 50% of their creative time in the darkroom. The tools may have changed, but the image development commitment has not.

As creativity is exploration and often entails risk, a flexible workflow is vital. In developing the full potential of an image, explore personal, local interpretation to create something outstanding. Local editing is where the expressive hand of the artist is realized.

To develop local editing in specific image areas employ Selections. Always working from a copy, the Photoshop Tools palette offers Rectangular and Elliptical Marquees, Lasso, Quick Selection, and Magic Wand tools to make a selection. Quick Selection is most often used. Once a selection is made, indicated by “marching ants” in Figure 1, then either Copy and Paste to a new layer (press the shortcut keys Ctrl+J (PC) or Cmd+J (Mac)) or invert the selection and create a Mask to hide the background. By masking the selection you can edit it later to further refine it. Additionally, under the Selection pull down there is Select by Color Range. This is a rough tool, but worth exploring. There are also options to Refine Edge, Modify, or Transform the selection. These are worth exploring as they will invariably be needed at some point. One thing to keep in mind is that selections are only a starting place. Over-selection is often better as stray features can be masked out, whereas missing features are missing.

With the new layer active, Adjustment Layers can be used to perform non-destructive edits to the image content. An Adjustment Layer affects all layers beneath it. To limit the adjustment to only the immediate underlying layer click the “Clip to Layer” button at the bottom of the Adjustment Layer dialogue box (indicated by a left and down pointing arrow). Alternatively, once features are selected, an Adjustment Layer can be activated directly. The command will generate a new Adjustment Layer that automatically creates a mask of your selected area (not the content, just a mask). Adjustments will reside in the Adjustment Layer and do not alter the underlying image data. The adjustments can be fine-tuned and the mask modified as needed. In this example a simple Curves Adjustment Layer was used to build contrast from the poorly lit original shot in a museum case in Figure 2.

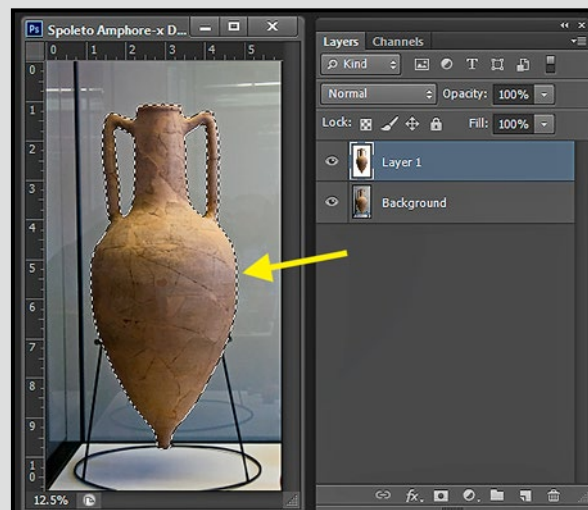


Figure 1

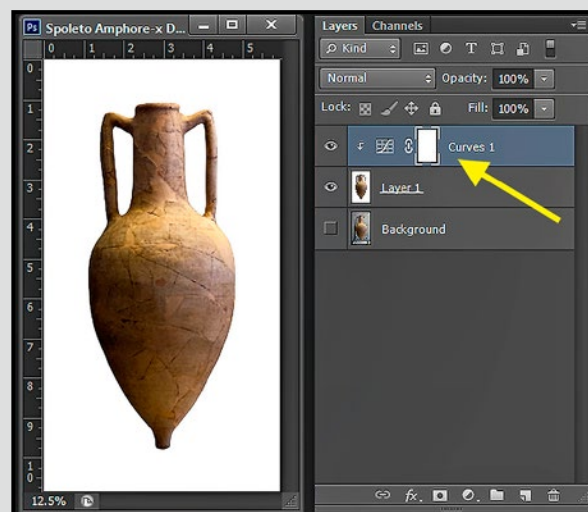


Figure 2

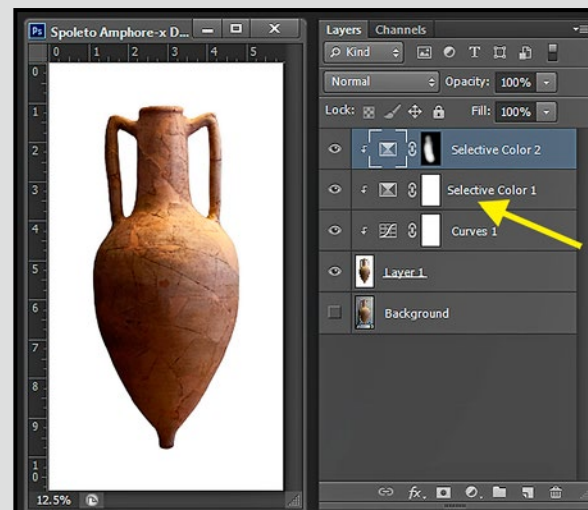


Figure 3

In working with an independent layer all manner of Adjustments, Filters, Textures, and Blending Modes can be freely explored. In this case Selective Colour Adjustment Layers in Figure 3 were employed to warm the right side and cool the left side. The Selective Colour Adjustment Layer used for cooling had its mask filled with black to block the effect of the Adjustment Layer in Figure 4. Then, white was selected from the color picker and a soft-edged brush. With the mask active white was painted on the mask to allow the Adjustment Layer edits to come through selectively. Remember, white reveals whereas black blocks. Changing the opacity of the brush controls the amount of effect let through with each stroke.

Note; Before filling or painting a mask, be certain that the Mask is active by clicking on it so as not to paint directly on your underlying image data.

To create a mysterious atmosphere, a separate image of clouds was brought in and placed under the selected image layer as Layer 2 in Figure 5. This offered an opportunity to explore Blending Modes. The selected image layer was made active and the Blending Mode was set to Overlay. This allowed a mixing of the two image layers. To reduce how much the cloud layer interacted a mask was employed (bottom of Layers Palette). Selecting black in the Colour Picker, a soft edged brush set to 25% opacity and with the mask Active selectively painted out some of the cloud detail to reveal more of the amphorae vessel.

To further explore the image, a new layer was created at the top of the layer stack in which to Stamp or compact all visible layers into one new layer. Press the Alt key while selecting Merge Visible from the Layer palette drop-down menu (upper right) to Stamp Visible to the new layer as Merge Vis 1 in Figure 6. To this layer a Curves Adjustment Layer was used to alter the tonal temperament. Lastly, double clicking the Curves Adjustment Layer brought up the Layer Style palette. From this the Gradient Overlay was selected and set to a vertical, Reflected Gradient Overlay to focus the light as in Figure 6. This allowed much of the negative space to recede bringing the lighted shoulder of the amphorae forward.

The strength in image-processing software is built on layers and local editing. Each adjustment layer, filter, texture, separate image element, or layer blending can be masked with as much subtlety as we elect to express. The crucial point is “elect.” It is our expressive hand in our work that gives the work life.

This is what artists do.

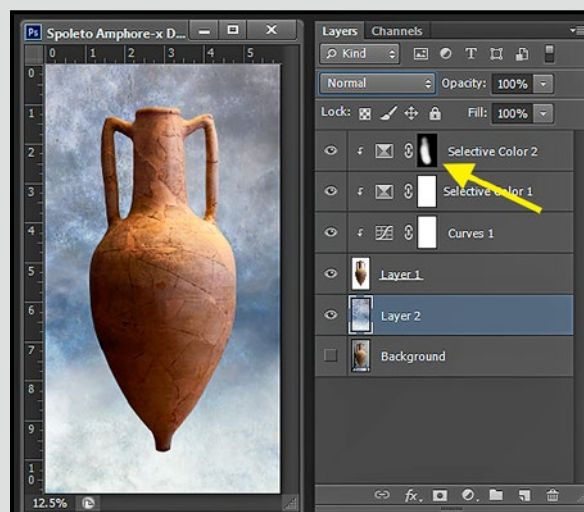


Figure 4

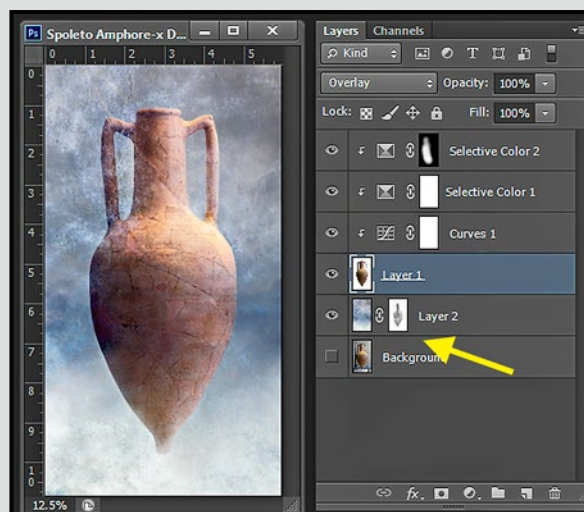


Figure 5

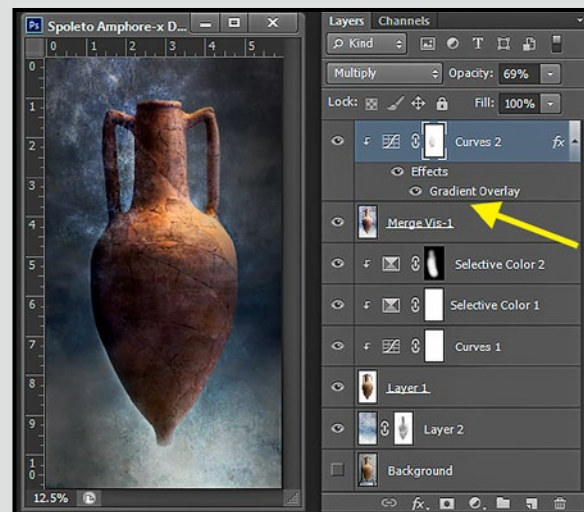


Figure 6

Baboon with Infant

by Suzanne Huot

While waiting at the entrance to the Masai Mara National Reserve, Kenya, for my driver to get our park permits and paperwork approved, I decided to scan the area for a possible lion or elephant to photograph. Finding nothing, I decided to look a little closer for maybe a bird or two.

To my surprise, right under my nose, I found a troop of baboons. They were an excellent photo opportunity as there is always lots of action around baboons such as playing, squabbling, eating or just plain grooming.

For baboons and monkeys, grooming is an integral part of their social life helping to strengthen troop bonds and social positioning within the troop. The higher the position, the more grooming one gets from more members of the troop.

Grooming is very important for the health of a baboon as it can have ticks, fleas and parasites removed from its fur and skin. Another benefit is the groomer gets a little protein snack. Yucky? Yes, but an important part of baboon life as having a pest-free coat is vital as is enjoying the touch of another member of the troop.

While watching all this activity I spotted a mother baboon with her young infant sitting on a grassy slope and was drawn to how tenderly she was grooming her little one. This photo was my attempt to capture the moment with my camera.

Canon EOS-1D MkIV, 500 mm Lens and 1.4x extender, evaluative metering, f8, 1/400 sec., ISO 640, cloudy sky.



The Passion of Dance

by Lois Burton

This image was created for the CAPA Theme Competition, "Creating Motion in a Still Image" and was awarded a Certificate of Merit. I have long been inspired by the imagery of dancers who capture movement in a very emotional and dynamic way. They are a pleasure to photograph, allowing me to capture and freeze the beauty of their exquisite form and the art of their body movements.



My image library had several images of dancers representing movement, but the figures were static and appeared frozen in time. I wanted to convey the elegance of the dancers' bodies, have the dancers appear powerful and full of energy and create a feeling of motion.

I chose three images representing a cross-section of unique dance positions. All were studio shots using strobe lights taken with a Canon 5D Mark III in manual mode, 24-70 mm lens, f6.3, 1/125 sec., at ISO 100.

The dancers were extracted from the images using the selection and refine edge tools and placed in separate layers on a new canvas with a transparent background. Each layer was duplicated and scaled up significantly and a radial blur applied to each to create the illusion of movement, and moved behind the original figure layers. A solid white adjustment layer was created and dragged to the bottom of the layer palette to create the background for the image. A texture layer of torn paper was added above this and blended with a soft blending mode and, finally, a blue hue and saturation adjustment layer was added directly above the blurred layers of the dancers to push them farther back in the composition and allow the main figures to stand out.

Tuesday Shoots

by Wayne Swanson

For years, Blair Ross has provided the themes for the Tuesday Shoots but wants a break for July and August. For those months, it's up to you. When coming to a shoot, bring along fun theme suggestions for the day that Blair can draw from his hat. In place of theme descriptions, here is an introduction to the Tuesday shooter.

The Tuesday Shooter

Do you really think photography is a solitary hobby, that guys spend hours in a blind waiting for a rare bird to strike the perfect pose, or that gals hunch over a computer for hours massaging an image to create a work of art? Obviously, there are some like that, but these are not the Tuesday shooters or at least that is not how they behave on Tuesday. Let me introduce you to them.

Sure, the calendar says meet at 10 for a 10:30 shoot, but by that time the group is already chatting: Garry is showing various options on his Olympus camera, Penny is talking about her trip to Argentina, and Pearson is telling us about the latest project with his Sony. As you approach, the group shifts to welcome you to the table and asks about your photographic interests. About 10:30, Blair reminds the group of the topic and, more importantly, Doug, our lunch master, announces where to meet for lunch.

As the photographers rise, they suggest some cool spots that may yield some awesome images. They form informal splinter groups and head out the door. Whatever group you join, you can share ideas on techniques and locations or watch more experienced photographers as they set up some shots, or chat about last night's hockey game. You can rest assured that even though the whole group may be in a small area with a limited array of subjects, there will be an enormous range of images.

Now the important part: lunch. Not only can Steve advise you on what beer to order, he can also tell you how to upload your images to the website. Don't be reticent. Post some. No one is expecting award-winning photos, although some have come out of these events. All that is really wanted is evidence that you had fun. After all, this is the social side of photography, a time to relax, to chat, and to laugh with people who share an interest in pictures.

Great shots are a bonus, not a goal, on Tuesday shoots.

Weekend Shoots

by Teri VanWell and Ove Christensen

As there are no organized field trips planned for the summer we have compiled a short list of activities you may wish to attend on your own. Keeping in mind our September Competition Theme "Auto Details" we have added some automobile opportunities to our potential shoots list for July and August.

July 1st: There will be many photo opportunities at the Canada Day celebrations with a great lineup of family-friendly events, two performance stages, and the annual fireworks display over the Inner Harbour.

July 15th - 24th: The Victoria Buskers Festival features professional street performers from our region as well as from across Canada, Europe, Sweden, Australia, South America and the US who will perform at many downtown locations on mostly outdoor stages.

Shooting cars is always a challenge and Pam Irvine gives some tips on page 9 of this issue of *Close-Up*. As always, remember to watch your exposure and use the histogram to check for over-exposure. Play with depth-of-field (aperture) to control how much of the subject and background are in focus.

July 16th: Challenge yourself shooting cars at the Sooke Fall Fair's Show and Shine, Swap and Shop, Classic Car Show. 10:00 am - 2:00 pm at the Sooke River Campground, 2259 Phillips Road.

July 17th: Early Ford V8 Club's Vancouver Island Show and Shine, 9:00 am - 3:00 pm at Heritage Acres, 7321 Lochside Dr. Victoria, BC. Come and make images of the engineering, quality, style and detail of early Ford motor products.

August 7th: The Oak Bay Collector Car Festival opens at 8:00 am on Oak Bay Avenue. The avenue is transformed into a pedestrian walkway as 250 to 300 cars are showcased for you to shoot.

August 13th - 14th: Shoot the colourful participants in the annual Dragon Boat Festival that takes place in the Inner Harbour. Get there early to pick your viewpoint. Bring a telephoto lens and challenge yourself with "close-ups" of the paddlers. The Paddlers' Village and all other Festival activities are located at Ship's Point, at 900 Wharf Street.

by Edward Moniz

In the first part of this series (April, 2016) we focused on the different techniques for creating more drama in your images by the use of dodging and burning. In this article we will focus on the use of selective colouring to add interest and drama to your image. Prior to colour film being universally available, some photographers would colourize their images by printing a black and white image and then painting it with different colours. The colouring in this style tended to be subtle and almost pastel looking. With the advent of colour photography few people developed the skills to carry on this tradition. In this article we will not be discussing the full colourization of a black and white image but rather the selective colour of areas of the image either by physical areas or by selecting some colours to be used but not others. As with all artistic editing we assume that you have completed all your basic editing of the RAW file and now have a rendered image that you are happy with. This should be saved as a PSD/TIF file or a Virtual Copy in Lightroom as your “Master File.” In this article we are going to discuss techniques using both Adobe Lightroom and Adobe Camera Raw. If you use other editing software you should be able to use the features in these programs to achieve similar results.

Selective Colour Saturation

There are many techniques for creating a black and white photographic image. Using Lightroom you can select the mode to view your image. This feature is available in the library module in the Quick Develop panel and is labelled “Treatment” or in the Develop Module’s Basic panel. These two viewing modes will allow you to see your image in monochrome and when you export the image the resulting file will be a black and white image.

In this example we will use the HSL panel in Lightroom and select saturation. This will show us a list of eight sliders with red at the top and magenta at the bottom. Sliding each of these sliders to the left will desaturate all the colours leaving, in effect, a monochrome image. Once this is completed, decide which colour you want to retain and then increase the saturation for that colour. When you adjust the colour slider, bring the colour in slowly and stop when you have reached the look that you want. You may wish to use a lower saturation for subtle effect or excessive saturation for a more dramatic effect.

You may notice when you increase the colour in a single colour saturation that some colour appears in areas of the image that you may wish to retain as monochrome.

This occurs because the saturation slider in this panel is a global control and affects all areas of the colour in the image equally. To counteract this, select the local adjustment brush and neutralize all sliders in the brush except for the saturation slider that you can bring to -100 and then brush over the areas that you do not want to have the colour showing. This will desaturate all the colour in the areas that you wish to remain monochrome.



“Selective Colour Saturation” The HSL panel was used to desaturate all colours and then the green and blue sliders were used to bring back some of those colours. This creates the subtle negative space colourization with the model remaining in monochrome. The slight amount of blue in the flower next to her face gives a highlight that contrasts nicely with the tones of her face and clothing.

Multiple Colour Desaturation

In the previous technique we worked with an individual colour (we could also have re-saturated another colour(s) as well) and the colour in all places of the image was saturated. In this method we are going to work with areas of the image and desaturate and re-saturate all colours in a given area. For this technique we are going to use the local adjustment brush in Lightroom and from the “Effect” menu at the top of the brush panel select the saturation slider. You have two ways to use this slider.

First you can set the saturation to -100, use a large brush and brush over the entire image at a flow rate of 100 and density set for 100. This will desaturate all

colours in your image and make it monochrome. Once you have this you can select the erase brush, set the flow to 10 and then erase out the desaturation which will gradually bring back the colour in areas of your choice. Do this slowly and in as much of the image as you like. You can choose to have some areas more saturated and some less. Subtle use of the technique will most closely match the old style of colourizing a monochrome image as was done in the darkroom era.

The second method you can use with this technique is to initially set the saturation slider to -100, the flow rate to 10 and density to 100. As you brush the image with these settings you will gradually remove the colour. Once again keep brushing until you have reached the balance of colour and monochrome that you feel brings the most impact to your image.



“Multiple Colour Saturation” All the colour was removed with the saturation slider. Using the eraser brush we gradually brought some colour across the entire image to create the subtle effect. This image represents that subtle colorization look reminiscent of older style darkroom colourized images.

Graduated Filter Colour Saturation

If you would like to desaturate a large area of your image you can use the graduated or radial filters in Lightroom to desaturate select areas of the image. To use this technique, select the filter of your choosing and neutralize all the sliders, then select the saturation slider and set it to -100. As you apply the filter to the image the trail-

ing area of the image will become monochrome. Then gradually increase the saturation so that the area beyond the filter will be in full colour. You can adjust the filter by moving the graduation boundaries until the desired effect has been realized.



Original full-colour image.

In the images we demonstrate two of the techniques presented in this article along with an original image that you can use for comparison. Those who are reading the printed version of *Close-Up* will see all three images in monochrome, therefore you will not be able to see the subtle effects. The colour version of *Close-Up* is on the Victoria Camera Club’s website (victoriacameraclub.ca and select News/Close-Up Magazine).

Photographers who use Photoshop will be able to easily reproduce these effects through the use of masks and filters in combination with the B/W filter. To create the “Multiple Colour Saturation” load the image in Photoshop, duplicate the layer and apply a black and white filter to the top layer in the layer stack. The resulting image, after applying the filter will be monochrome. Then by adjusting the opacity of the black and white layer you can bring back the colour until the desired look is reached. Those who use other editing software should be able to duplicate these techniques with the features available in those programs.

If you have any feedback on these or other Lightroom techniques, or if you have discovered some techniques of your own, please contact me at emoniz@shaw.ca.

Selective Focus

by Nancy MacNab

You've spotted the perfect bloom, hanging just so, but the background is a maze of twigs and stems that is very distracting. Where will the focus of attention be? Or, in another situation, is the performer in front of a crowd that you want your viewers to focus on?

What can you do to direct attention to your chosen subject in the image? One way of doing so is to ensure that your subject is sharp while the rest of the image is softly out of focus, a gentle wash of colour. Taking control of your camera's aperture is the key to doing so.

The camera's lens contains a series of overlapping, moveable blades that open to allow light to enter the camera and reach the sensor. The size of the hole created by these blades, or the aperture, is the main factor in determining how much of the photograph is in focus.

The size of the lens aperture is known as the f-stop: f2, f2.8, up to f22, or more. The smaller the number, the less the depth-of-field will be, and the less in-focus parts of the image in front and behind your focal point will be.

Other factors that influence your depth-of-field are the lens focal length and the distance from your subject. A 20 mm wide-angle lens used at f4 will have more in focus and a greater depth-of-field than the same subject photographed with a 300 mm telephoto lens at f4.

The closer you are to your subject, the shallower the depth-of-field will be when using the same lens aperture. This means that photographing the flower from 15 cm (6") away at f4 will have much less of the background in focus than photographing the same flower from 45 cm (18") away at the same f4 aperture.

To learn how the lens aperture, focal length and subject distance interact, take a series of photographs and review them. For the first series, put your camera on a tripod at a set distance from your subject and vary your aperture from widest (f2.8 or f4), to your smallest aperture f16, f22, or higher). How does the depth-of-field change with each photo? What about the background?

For the next series, the size of your subject will change as you change the focal length of the lens you are using. If you have more than one lens, you may want to change lenses. Again, put your camera on a tripod at a set dis-

tance from your subject, set your aperture to the widest that will stay consistent throughout the focal length range of the lens (usually f2.8, f4 or f5.6), and this time change the focal length of the lens as you take a series of photos. This will change how much of the subject is visible in the image, but concentrate more on the depth-of-field. Does the same amount of foreground and background remain in focus?

For the final series of photos, change your distance from your subject. If you want to be super-precise, you can even measure the distance, but that is not essential. Keeping the camera at its widest aperture and the lens at the same focal length throughout, start as close as the camera can focus and take several photographs as you move the camera and tripod backwards.



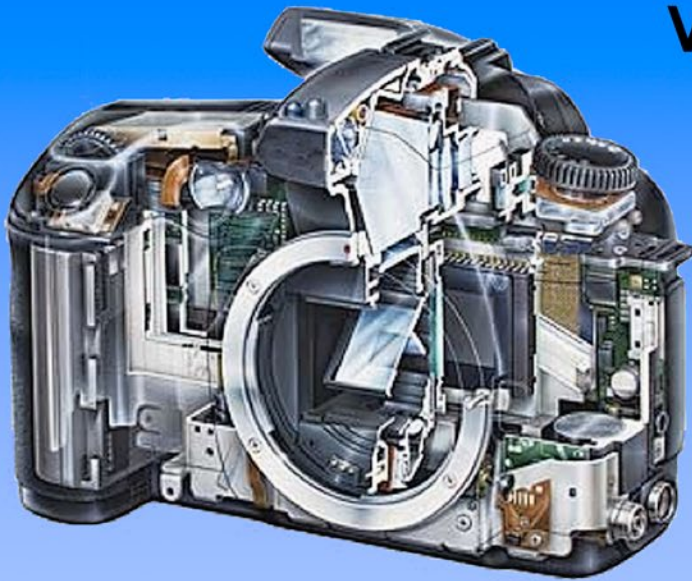
Now that you have the photos, you need to compare them to see how the changes made a difference to how much of the photo that was in-focus and just how blurred the out-of-focus elements were. Which setting did you have to change: lens aperture, focal length or subject distance? If you are out in the field, which elements can you change, a cliff or ocean may be in your way when you want to change the distance, so what can you do instead?

Through deliberate practice and comparison, you will develop an automatic "feel" for what you need to do to make the photo you want when you see that perfect bloom, hanging just so, in front of a distracting background of twigs and stems.

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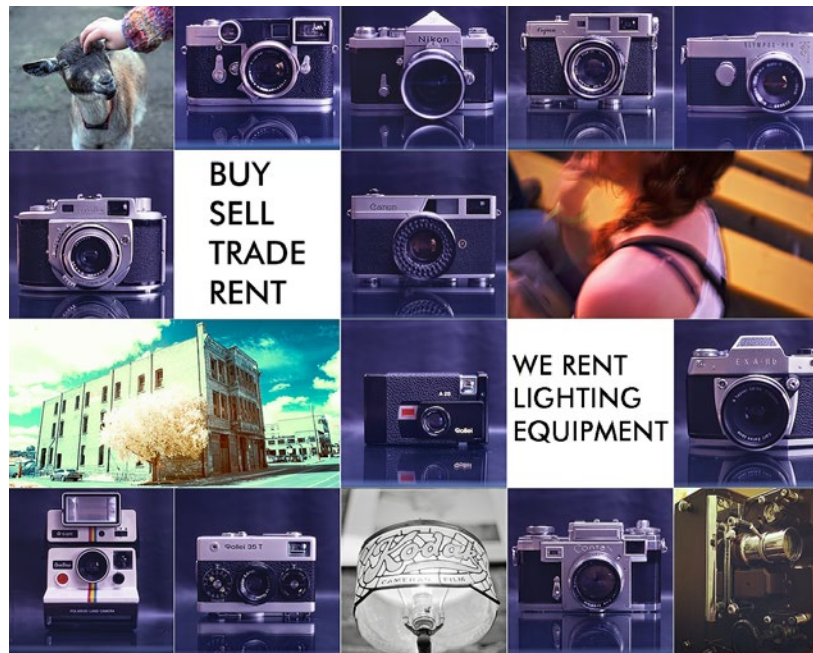
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