



Close-Up

**Honesty in Photography
Colour Palettes
The Software Conundrum
High Speed and Slow Speed Sync
Lensbaby's Sweet Spot Lenses
Seeing in a Different Way
Beginners' Corner: On Location We Go
... and more**

Victoria Camera Club

"Purple Dreams" by Richard Letourneau

July/August 2017 Volume 70 Number 6

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Victoria Camera Club



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*.

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

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July/August 2017

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 Thursday Night meeting program will resume in September. Workshops, and Field Trips will continue through the Summer. Please see the website for details (www.victoriacameraclub.ca).

Workshop and Field Trip Highlights

Please check the calendar for summer workshops.

Tuesday field trips: Witty's Lagoon, Island View Beach, Victoria Distillers, Fisherman's Wharf.

Weekend field trips: Victoria Lavender Farm, Unsworth Vinyards, Dragonflies at Beaver Lake.

Cover Image: "Purple Dreams" by Richard Letourneau. In 2017 I attended a 'Milk Bath' workshop, led by photographer, Von McKnelly, an internationally known photographer who has been creating images in the fashion industry worldwide for over two decades and is now working on fine art portraits in Victoria. www.vonmcknelly.com

Von supplied the venue and lighting, and a couple of experienced models. The lighting set-up was quite simple: a strobe was positioned adjacent to the tub and was directed toward the ceiling in a small bathroom to provide reflected light into the tub below. Secondary light came through a window. A wireless transmitter, mounted on my camera, triggered the flash. Powdered milk was dissolved in water heated to a comfortable temperature. I had the opportunity to shoot multiple photographs, positioning the model (Danae Russell) and adding or repositioning props between takes. I cautiously straddled the tub above her and shot several RAW photos, all the while hoping a slip of a socked foot on porcelain wouldn't suddenly result in an unexpected bath for two! The settings used on a Canon 7D Mark II with a 24-70 mm lens were ISO 400, f 8, @ 29 mm, 1/125th sec.

As far as post-production work, the RAW files were converted in Lightroom for lens correction, sharpening, and other basic adjustments. In Photoshop I added a couple of composite layers of another one of my photos (fluffy clouds on a blue sky) and adjusted the hue/saturation sliders to achieve the overall purple tinge. The image placed 1st in the intermediate open print category in the 2016-17 year-end competition.

President's Message

Stonehenge marks the march of the sun towards its most northerly position at the summer solstice. As an early riser, my personal 'Stonehenge' is the dome of the Delta Victoria Ocean Pointe Resort. From the vantage of my condo balcony, I particularly enjoy the days in June when the sun rises exactly behind that dome. Did the ancient Druids use this as a time to take stock and reflect on things both personal and collective? Perhaps. For me, it serves as a time to consider how things have been and are unfolding within the Victoria Camera Club at the mid-point of my two-year stint as president.

As was affirmed at our AGM in April and our Awards Night in May, the big picture for the Club remains bright. The VCC continues to stand out for the scope of its programs and activities which provide many opportunities for members to enjoy and broaden and deepen their photographic pursuits. Membership numbers and the funds needed for our operations remain stable. Core programs have been maintained and are expected to continue in the year ahead. One might say, "Steady as she goes." One might ask, though, what of the mass of the iceberg below the surface?

A truism, which I have frequently stressed, is the vital role played by volunteers at all levels in the success of our joint ventures. Without them, there would be none. I deeply appreciate those who have continued to dedicate time and resources to our common ends even when experiencing deep personal loss and difficulty. I take great pleasure when I see volunteers stepping into roles new to them, which either serve to maintain or to expand upon our multi-faceted programs. It behooves each of you to look to those exemplars and to consider what you can give back to the Club in return for all that it offers.

On a couple of specific instances there is good news and bad news. Under Steve Smith's leadership, the Lighting SIG will be back with a focus on hands-on exploration and learning. An important venture given that photography is, above all, about capturing the light, either ambient or enhanced. On the other side of the coin, the Creative SIG, at this time of writing, lacks the leadership of one or more individuals to carry the torch forward. My hope is that a common desire among those who have enjoyed its activities will stimulate a positive response.

Whatever the challenges and opportunities we face in the fall, I offer my best wishes for your ongoing photo-fun during the summer months ahead.

Garry Schaefer, President

Honesty in Photography

by Leah Gray

Photography has long been thought of as a representation of reality. With the introduction of digital cameras and Photoshop, the general populous has begun to question what is real and what is not. The idea of photographs representing an altered reality seems to be common. Even seasoned judges have questions. Perhaps this is more prevalent than one knows?

I recently had a judge question one of my images entered into a local photography club competition. Apparently the judge felt that there was a “wire” securing my “stuffed” Northern Harrier to his driftwood perch. Northern Harriers rarely pose so favourably. The idea that someone would interpret my image as a “fake” was horrifying to me; it brought my integrity into question.



“Harrier Hawk at Boundary Bay”

I am frequently asked about the “Photoshopping” I do to an image. It is difficult to explain to someone that light really is everything. You can help an image with processing, but a really fantastic image is a result of hard work and observation of the light.

This incident brought to mind many of the comments and questions that I have heard over the years about digital photography. “What application did you use?” was a recent comment on an image in Flickr. “Snow” was the answer. The image had been taken during a recent storm and I had managed to photograph the image with a lovely 45 degree angle of snow/sleet across the scene. Yes, it

was real snow and I trudged through it to make my image. Unfortunately, the idea of someone actually capturing this scene naturally seemed to be foreign.



“Snow Dream”

I had an image graded quite low in a “minimal manipulation” competition. The judge explained that images they felt had been “over manipulated” had been marked lower. It’s too bad they did not recognize the extraordinary light that I had experienced on my scene or simply asked to see the RAW image.



“Industrial”

Another area of controversy is the use of baiting to photograph animals. The public has become aware of this and I am told that any owl that comes towards the camera has been baited. This is too bad for the honest photographer who happens to be in the right place at the right time to capture an amazing image.

I have always strived to capture honest images. I have never baited and do not add elements. I do not like having my reputation questioned and it seems to me that we need honesty in our photography.

Oh, and my Northern Harrier? I happened to be standing with two other photographers who both had images of the “specimen” moving and flying away. No stuffed Northern Harriers here. I garnered a first place for that image.

Colour Palettes

by Craig Harris

This article is about colour palettes in photography rather than the software “palettes” in Photoshop. With this subject it is essential to cover some basic principles about how colour operates with our vision and visual cortex. These principles take account of past knowledge and incorporate developments evolving from the absolute paradigm shift of digital photography.

Photographers are visual artists who “interpret” reality from lens to print or in post-production: every image is composed. Photographs depend upon the talents of the photographer to express the sublime and exquisite nature of existence. Post-capture includes the choice of print medium to the framing method, all artistic decisions.

Black and white is the original photographic “interpretation.” A paint artist can slop colour about with abandon but until about 25 years ago there seemed little point in photographers learning how to mix and use colour. Now we have millions of colours available in high definition over a host of relatively cheap tools that respond instantly to a herd of modifications. While digital photography has annihilated this barricade there is little reference to palettes in bookshop material.

A recent check of dozens of photography books on bookstore shelves revealed no palette references. Checking the index for colour yielded results but nothing regarding palettes. However web-surfing reveals numerous links to palettes and digital photography. But wait, the subject has a thick layer on paint art and the same applies for graphic art but there is only a dusting on photo-graphics. The technical side of colour management is plentiful but very little is invested in palettes. Why not?

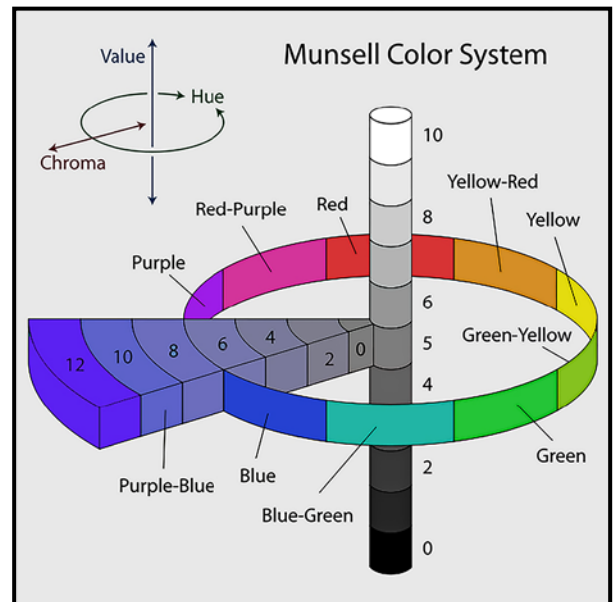
Well, for starters, paint and graphic art start from blank surfaces of canvas, paper, foam-core, metal, even a concrete wall. For example, from website design to business card to portfolio, graphic art palettes drive brand recognition, send specific messages, and sell viewers your goods and services.

Photography turns this around as it (mostly) captures the immediately available visual information. The objective is to “tune” the existing image rather than create the “tune” from nothing. Tuning the image is at the discretion of the photographer, from composition to completion. Capturing great images requires both self-awareness and technical skill. Both of these come from learning and experience.

The first lesson of colour palettes regards subjective interpretation. We interpret colour from within black and white images even if we cannot objectively “see” it. Colour, combined with symbols, carries meaning. Knowing cultural and social mores means deliberately choosing colour palettes that enhance the message of the image.

The second lesson of colour palettes regards the hard science. Josef Albers asserts, “We do not see what we see.” (Interaction of Color, 1963) Colour “deceptions” result from one phenomenon, the after image. The after image is affected by available light and adjacent colours and created by the way our eyes “burn-out” electro-chemically and the “burn-outs” structure the colour wheel. Our eye chemistry and physics determine what we consider pleasant and unpleasant about colour palettes. For more on the science see <https://pdb101.rcsb.org/motm/147>.

Things to Keep in Mind



“Munsell Colour Wheel”

The colour wheel integrates easily into second nature for reference. It is fairly easy to spot colour clashes, however, trial and error is used to shift the matrix of possibilities around in post-processing. Photography is like “found object” art in that much is natural and does not require “staging” of the compositional elements other than how they are “found.” The palette is provided by the subject matter but that does not stop upgrading. Compositional efforts can be made post-capture (if required) and as a result can be wildly manipulated (if desired). Post-production makes photography more democratic due to low cost and high flexibility. Cameras are exquisitely capable at releasing constraints on capture and “fix it later in post” has unfolded like a trade show tent.

The honour in representational photography is equivalent to that accorded classical music. The best has never been loved more or better produced. Jazz is improvisational photography where it is mostly about post-production but it can start with the lens or in-camera. Colour, as the most relative medium in art thus has innumerable faces or appearances. This is never more relevant than when linked with the fact that light in the natural world is almost never pure. Understanding some of the mechanics of this can provide surprising outcomes.

The mood you want decides the colour palette you use. Whether the finished product is modified or not, warm will always seem cozier than cool. A historic image using sepia and its pals (feminine palettes?) may be effective, if a bit stereotypical, but evocative of a period of time and delivers interest.

Colour value information from the colour picker provides consistency and accuracy when colour matching and can be replicated across a range of software resources. Once a base colour is settled there are programs that can generate the palette including free, on-line, trial, and full purchase. Paletton is an example of an available palette generator (<http://paletton.com>).

Dominant (or Analogous) and Recessive Colour

Analogous colours (also called Dominance Harmony) are adjacent to each other on the colour wheel, with one being dominant, which tends to be a primary or secondary colour, and two on either side complementing, which tend to be tertiary. Dominant colour holds its hue despite its surroundings. Primary hues of red, blue, and yellow are the most dominant because they cannot be created by mixing other colours. A dominant colour creates a focal point that increases with the intensity of the hue.



“Yellow dominant (flower; left) + Green recessive: when inverted is Blue dominant (right) + Magenta recessive”

Recessive colours, cool blue sky and green rolling hills, for example, help other colours stand out. For more about this see: <https://designshack.net/articles/graphics/understanding-color-dominant-vs-recessive-colors>.

Advancing Colours

The same images also inform us as to the nature of advancing colours. While green is dominant it does not advance; it holds the middle ground. Yellow on the other hand, as a warm tone, advances. Warm colours in the red, orange and yellow segment stand out or advance within a frame. Knowing this assists in composing when the photographer understands how an advancing colour can draw attention away from the intended subject. Yellow is a primary colour as was pointed out above and can easily hold its own in this composition. Inverted, the primary colour blue holds its hue and advances in a tertiary colour environment.

Colour Isolation

Telephoto or macro lenses can isolate scene elements for interesting single or multiple colour elements. Angle of view changes enable isolation. The wide colour range pops the green leaf out against the multitude. It is also about “live” versus “dead” colour contrast in this context.



“Colour Isolation”

Quentin Decaillet said, “Any proper colouring of an image starts by a good choice of colours. Understanding the meaning and connotation of colours is crucial when we want to create a successful picture. A simple mistake in the choice of your colours and you are going to set an entirely different mood for your picture. Knowing what emotion, feeling, or vibe you want to give your view will pretty much define your toning and colouring.”

Lastly, there is an excellent visual resource at facweb.cs.depaul.edu/sgrais/ColorSchemes.htm.



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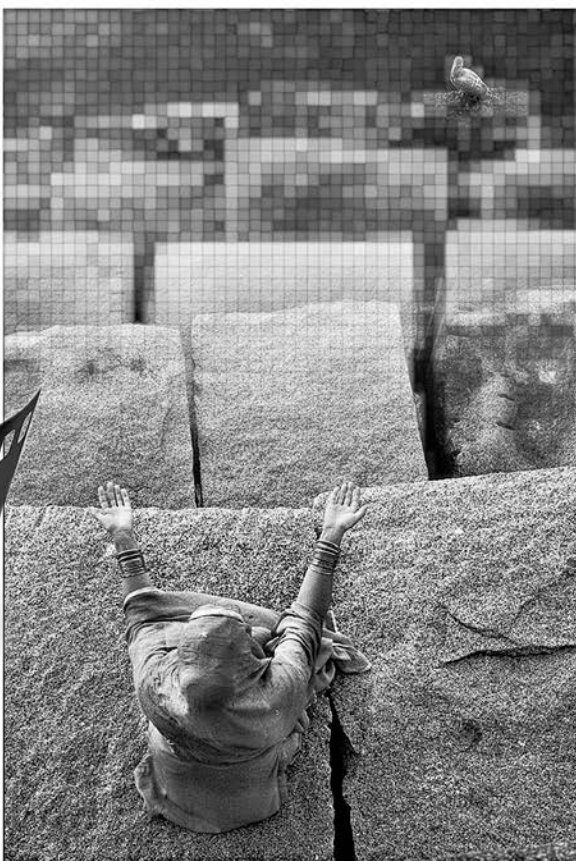
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The Software Conundrum

by Richard James

In previous articles I discussed "The Creative Box" and "The Technology Trap." This month I will move on to post-processing your images.

Let's set things straight to start with: all digital images have been "edited" by the camera either by the way you composed it, the aperture and shutter speed settings, the parameters of the sensor, or by the JPEG settings that you chose. All of these change what your eye perceived.

The next consideration is whether your objective is strictly documentary or an artistic interpretation. Remember that all artistic interpretation means is changing reality. Apart from some competitions where there are "rules that must not be broken," and strict documentary images, it should be clear that editing is a key component of the photographic process. In that respect, it is no different from any other artistic media where the artist chooses what goes into the image (or sculpture etc.) and it's colours.

Basic editing would be to simply make the image, from the raw file, represent what you saw when you made the image. This would include contrast and levels adjustment, colour balance and saturation, cropping and removing minor defects such as sensor dust spots.

After that, your editing becomes more interpretive. Do you want to modify the background, possibly blurring it, stress particular parts of the image by creative sharpening (which is really the opposite of blurring), change the relative luminance or colour of parts of the image to emphasise, or deemphasise them, add an "artistic effect" or maybe convert it to monochrome? Beyond that, the sky is the limit with what you can do by compositing. You can add image components, objects, people, animals, change the background, add textures and blend them together to create a particular effect.

This leads us to the software that is most appropriate for the work at hand. The major differences are between basic raw converter and editing packages, Lightroom (which allows you to do a considerable amount of editing, but not compositing), and Photoshop or PS Elements that allow you to work with layers and thus do compositing.

Some techniques such as focus stacking, panoramas and HDR images are better done with specialist software. Although Photoshop can handle some of these there are generally fewer options or it cannot handle more difficult images as well as software that is designed for the task.

There are several software packages dedicated to enhancing an image that has already been processed. These would include the Google/Nic collection which includes Silver Efex, Color Efex, Analog Efex etc., On1 Effects, Filter Forge, Topaz and more.

Like your photographic hardware, new versions of software with new or improved features become available. You may ask, "Is it worth upgrading?" My approach to this used to be (and still is for some software), "Is the new or improved feature something I would use that will improve the images I produce?" Many times the answer is yes which solves the problem.

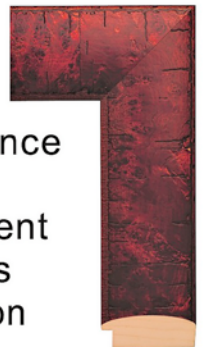
There are alternatives to these Adobe products. Some supplement them, for example, I use DXO Optics Pro for my raw conversion as some of its features work better for me than ACR does. Camera manufacturers produce basic raw converters for their files but you will generally want to go beyond their output to enhance your images. An alternative to Photoshop is the open source software GIMP. It has many of Photoshop's features but not all. Similarly, there are alternatives to Lightroom that also include image cataloguing such as ACDSee Ultimate.

Disclaimer: mention of any product in this article does not imply endorsement by the author or the VCC.



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September Theme: Boats & Ships

We are lucky to live in one of the most photogenic areas in the world, especially when it comes to boats. You have the opportunity to shoot everything from radio-controlled model boats in the pond on Dallas Road to ocean liners at the Ogden Point dock. Check out the Royal Victoria Yacht Club website for a list of regattas and races, or at the Navy Base in Esquimalt. The Maritime Museum of B.C. is now located at 634 Humboldt St.

Some points to consider when planning your shoot.

Light: Photography is always about light and boat photography is no exception. Boat hulls typically taper toward the waterline and the early morning and late day sunlight will illuminate the deeper recesses of the boat's hull. As the sun climbs upward, contrast builds and these recesses fall into shadow. You may want to revisit the same boat at different times of the day to try all the possibilities.

Wind and Weather: A windy day is good for sailboats and wave action but the wind will often quieten down at sunrise and sunset, resulting in still waters and better-defined reflections. However, stormy weather and angry clouds can add drama to a nautical image.

Shutter Speed: Boats tend to move even when tied up so shoot at faster shutter speeds if you want to freeze the action. Conversely, you can pan with a moving boat at slower shutter speeds to keep the boat sharp while blurring the water. The latter technique is easier toward sunrise and sunset when light levels are lower.

Colour: Most boats are white and skies are blue, sometimes with white clouds. Water is usually, although not always, blue. A polarizing filter can help eliminate the glare and give you whiter whites and bluer blues. Glare is not something that can be fixed in post-processing.

Details: Get in close and don't forget the details. You don't need to include the whole boat for a great image.

Composition and Background: Light is the heart of every photograph but the composition is equally important. Pay attention to your background by avoiding distractions behind the boat or along the horizon. Try positioning yourself so the horizon does not cut through the boat.

When shooting around water protect your gear. If salt water gets into your camera, it will be a write-off. A camera raincoat or a plastic bag can protect your camera.

And, most of all, enjoy getting outside this summer and happy shooting.

2016-17 Year-End Competition

Our Year-End Competition images were judged by a team of three judges on April 22nd. There was a total of 379 images to view and consider. Due to the large number of images, they were not given scores or comments, but placements (1st, 2nd, 3rd, and HM). Our volunteers, who were present to watch the judging, found it an enjoyable and informative experience.

We extend our sincere thanks to the judges for the Year-End competition: Gregg Eligh, Kelsey Goodwin and Wes Bergen. We would also like to thank our volunteers who worked on organizing the competition, before, during and after the day of the judging: Richard Webber, Doug Ambridge, Dan and Gail Takahashi, Normand Marcotte, Judy Plummer, Richard Letourneau, Jill Turyk, Kim Smith and Pam Irvine. All images and placements are available for viewing at: victoriacameraclub.ca/Competitions/CompetitionResults.aspx.

Wes Bergen: Wes is a Canadian Association of Photographic Arts (CAPA) Certified Judge who traveled over from Vancouver to judge for us. He has been a member of the Lions Gate Camera Club for over 44 years and has held many executive positions including two terms as President. He has also been a member of NAPA and CAPA for almost as long.

Wes has taught Photoshop courses at school board continuing education departments for about 10 years. He has written columns on digital photography and Photoshop in the Lions Gate Camera Club's Photolog and in CAPA's Canadian Camera magazine. Wes is a frequent judge and presents workshops at local photography clubs and seminars.

Gregg Eligh: Gregg is a good friend to our Club and well known around the Club for his judging over the years and his interesting workshops. He currently teaches continuing education photography courses at Camosun College. Gregg has worked across North America and the Caribbean doing corporate, editorial, catalogue and advertising photography. Gregg's work can also be seen in several gallery shows every year. gregg@eligh-photo.com.

Kelsey Goodwin: Kelsey is a professional photographer in Victoria. For the past six years she has specialized in International Wedding photography. She has been working professionally with photography since she was 16 and shot her first wedding at 18. She has won numerous awards for her work and was chosen as one of the 30 Most Inspiring Canadian Wedding Photographers in 2015. kgoodphoto.com.

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Advanced Monochrome Print - 1st
"The Cannery Loft" by Normand Marcotte

Maker's comments: This photo was taken at the Tallheo Cannery in Bella Coola, BC. The early morning sun provided a strong light pattern inside the building loft. I bracketed five exposures to keep details in the deep shadows and still capture details in the mountain visible through the open door. The images were merged in Nik HDR Efex Pro 2; sharpening, noise reduction and tinting (to enhance the 'old' building feeling) were done in Lightroom 6. Images shot on Canon EOS 6D with a 24-105mm f4L IS USM lens. Exposure: RAW, ISO: 200, f/16, 1/30 to 0.5 sec.



Advanced Digital Natural World - 1st
"Cold as Ice" by Leah Gray

Maker's comments: Sometimes you come across images unexpectedly. This ball of ice was not my primary focus on this particular day. I was concentrating more on keeping warm, and getting my camera sorted in the howling wind. Wind, however, can present some interesting options when photographing. This image was taken with a slow shutter speed, to allow the capture of the blowing snow.



Advanced Digital Open - 1st
"Down at the Slough" by Richard Webber

Maker's comments: This image was taken at Finn Slough, Richmond, BC. It is the oldest fishing community in BC. A Panasonic G3 camera that has been converted for infra-red photography was used. The RAW image was initially processed in Lightroom to correct white balance (to remove the typical magenta colour cast) and produce the best "faux" coloured image (i.e. widest tonal range). The image was then converted to B&W in Photoshop using the channel mixer. After applying a number of curve adjustments and selective dodging and burning to render specific details, a selective halo effect and vignetting adjustments were applied in On1.



Advanced Digital Wildlife - 1st
"Blue Jay" by Elaine Freedman

Maker's comments: This Blue Jay was shot in my backyard in Medicine Hat, AB. I spent two weeks trying to get a good shot of this elusive bird. Shot with a 700 mm equivalent lens from my back deck. Blue Jays are very vocal so I would set up my camera and go out when I heard his calls.



Advanced Nature Print - 2nd
"Marsh Wren" by Ian Crawford

Maker's comments: The Marsh Wren is a diminutive bird about 12 cm in length, most of that being its tail. They are flighty, noisy birds which some indigenous people call the "little bird with the big mouth." In spring many make their nests among the reeds around the edge of Swan Lake. Sometimes a male will fly to the tops of the reeds to declare his territory. This one stayed still long enough for me to take several shots.



Advanced Digital Creative - 1st
"Dancing on a Cloud" by Barbara Burns

Maker's comments: This image was inspired by the almost otherworldly grace and mystery of the beautiful dancer. Shot in the studio using three strobes with two PLMs and a Beauty Dish as modifiers. She was layered onto an image of sunset clouds in Photoshop. Her dress was textured with a fractal pattern created using "Frax." Her headdress was composited from moth wings and flowers. The globe, scratches and lines for texture were added. The image was finished with Levels, Curves and Selective Colour Adjustment Layers.

July/August 2017



Advanced Open Print - 1st
"Montefabbri for Sale" by Steve Lustig

Maker's comments: Montefabbri is a town of 39 people in Le Marche, Italy. It sits between the Apennine Mountains and the Adriatic Sea. The town once boasted 200 inhabitants and is on Italy's list of the most beautiful villages in Italy. Walking around this hilltop village, we encountered an elderly woman who gave us a tour in Italian. Although we missed much of her meaning, we understood that the town was dying as inhabitants moved away to pursue work. This house near the entrance was for sale, and seemed to symbolize the slow death of a lifestyle.



Advanced Digital Theme - 1st
"Workshop for Disappearing Technology"
by Don Peterson

Maker's comments: We live in an age where "new technology" becomes "old technology" overnight. Photographers who chase the latest and greatest in camera gear know this full well! However, not everyone has bought into the new technology trend. Tim Biggin's workshop on Hornby Island, BC, is a workshop for disappearing technology. Need a part for that old water pump or your rusted-out wood stove? Or your vintage chainsaw or motorcycle needs repair? Just see Tim, he has old technology and if he doesn't have the part he will make one. Nikon D800E, 16 mm Lens, ISO 200, F11, 4 sec. exposure.



Intermediate Digital Natural World - 1st
"Shadows on the Snow, Collingwood, Ontario"
 by Hilary Goeller

Maker's comments: This image was taken when snow-shoeing on the Bruce Trail in Ontario on a very cold day. It was a hand-held shot with little time for adjustment. There is not much underbrush in this deciduous forest and the snow blows into these smooth mounds. Late afternoon winter sun cast the well-defined shadows. There was minimal processing on this photo. It is just as we saw it.



Intermediate/Novice Open Print - 2nd
"Boardwalk Clover" by Gerry Thompson

Maker's comments: I found this solitary clover leaf in the gaps of the boardwalk along the Songhees Walkway by Sailors Cove Marina in Esquimalt. The bright green of the clover was so vivid against the slightly wet boardwalk I knew I had to try to capture that moment. This was shot with Nikon D7200 with a Sigma 28-55 mm f2.8 lens. Some minor touch-ups and cropping in Photoshop and it was good to go.



Intermediate Digital Theme - 1st
"Patagonian Style" by Tony Knowler

Maker's comments: The hotel Tierra Patagonia is a masterpiece of imaginative and thoughtful architecture: curved to the contours of the land, long and low, mostly wood clad inside and out, and from a distance almost invisible in the landscape. This photo of the corridor in the accommodation wing was made at night using ambient light.



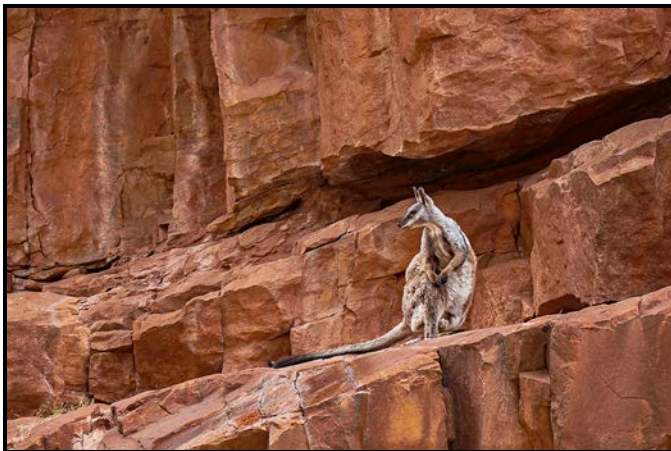
Intermediate Digital Open - 1st
"Selling Memories" by Mohammadali Khashei

Maker's comments: This image was taken in the "Mercat dels Encants" flea market in Barcelona, Spain. Each of these artifacts was a piece of memory to someone, therefore all of them were valuable to me, and I had to focus to them. What about the salesman? Should I show his face in the picture? I didn't think so. For me, he was important, but just as a salesman waiting for a customer. The real subjects were the artifacts for sale.



Intermediate Digital Creative - 1st
"Now That's Fast!" by Richard Letourneau

Maker's comments: This is a creative image that has been enhanced in Photoshop. The hummingbird was photographed near a backyard feeder on a cloudy day. The very fast shutter speed (1/6400 sec.) stopped all wing motion. The RAW file was first processed in Lightroom and then transferred into Photoshop. A plug-in called "Sandstorm" was used. By selecting the areas of the image on which the action would be applied, the dispersion was achieved and the final artistic piece was pleasingly effective to the judges' eyes!



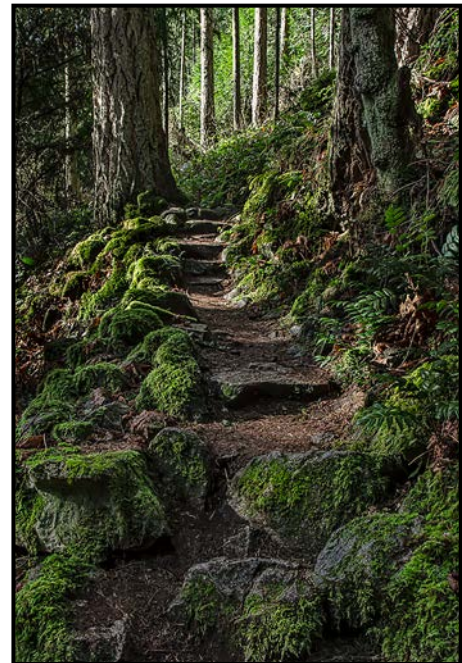
Novice Digital Wildlife - 2nd
"On Guard" by Kim Smith

Maker's comments: This photo was taken while hiking through a dry creek bed surrounded by towering red rock walls in the Ormiston Gorge of the Australian Outback. The male Euro kangaroo was photographed as he majestically stood on watch for his mate, their joey and a juvenile. They all stayed within range for several minutes while we made connection with our first wild kangaroos.



Intermediate Digital Wildlife - 1st
"I am Ignoring You" by Nicci Tyndall

Maker's comments: This photo was taken in the National Grizzly Reserve in the Khutzmateen. The tide was just coming in, so the flats with the sledge grass were not yet covered with water. Our zodiac was lower than the flats, so I was looking up at this Grizzly and tried to incorporate the colours on the rocks in the background.



Novice Digital Open - 1st
"Stairway to Heaven" by Jill Turyk

Maker's comments: This is one of the many stone staircases in John Dean Park, in North Saanich. I took the shot on a spring morning so that I could shoot into the light, and take advantage of the colour saturation in the moss. I also hoped the light at the top of the stairs would inspire the viewer to want to take the stairs and find out what is around the corner.



Novice Digital Natural World - 2nd
"Summer's Last Goodbye" by Ben Nieuwland

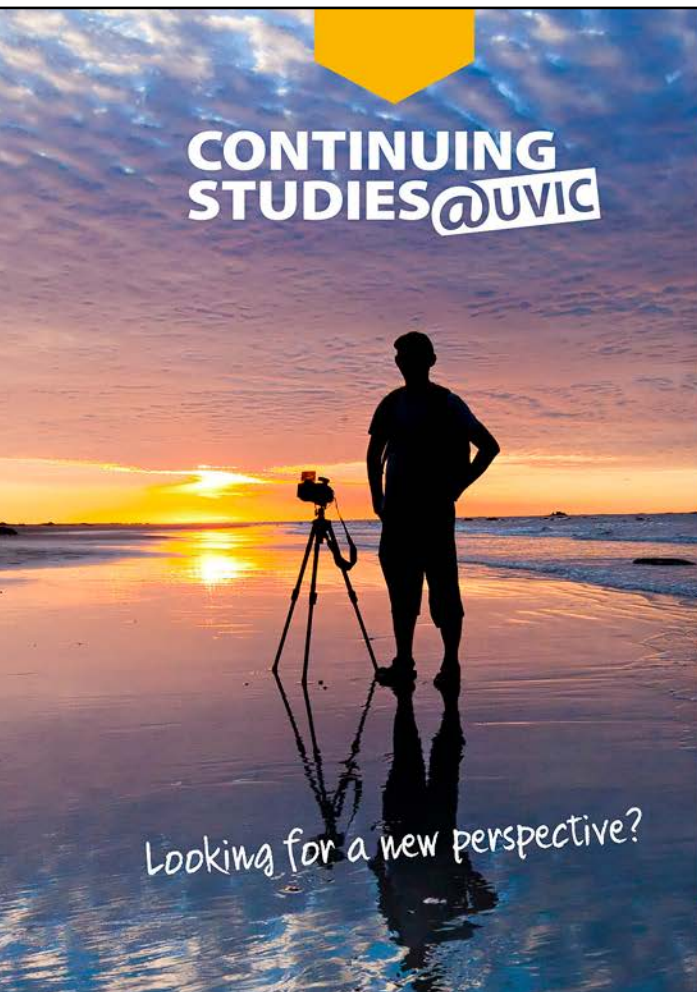
Maker's comments: It was the last day of summer. It was a summer full adventures followed by beautiful sunsets to wish away my days with a sweet goodbye. I had finished my hike down 90 meter cliffs at Palouse Falls,

WA, and back. I walked around on the plateau and came across this bush. It was a dying flower, but still with enough beauty to frame the sunset with elegance and grace. So beautiful in the twilight, I could not help but think this was summer wishing me its last goodbye.



Novice Digital Theme - 1st
"Just Another Brick in the Wall" by Sharon Moysey

Maker's comments: On a downtown photo shoot with fellow VCC members Judy and Jill on the "monochrome architecture" theme, we meandered through the narrow alleyways of Chinatown. Being a Pink Floyd fan, this poster in a window on a brick wall caught my eye.



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High Speed and Slow Speed Sync

by John Roberts

I was recently reminded why I love High Speed Sync for flash photography so much. I think that it has been a while since we discussed flash photography, so here we go. I seem to remember that I may have touched on High Speed Sync (HSS) before, but today I am going to talk about what I think are two of the most useful modes for flash photography.

Depending on the camera manufacturer, they may call High Speed Sync something different, HSS, FP Sync, Auto FP, etc. but they all refer to the same thing. To allow you to use a shutter speed faster than the Sync Speed, the flash output duration is decreased, allowing you to use a faster shutter speed to help match the artificial light you are adding in with the flash to the ambient light. This is super handy on days where it is sunny out and the background and/or foreground is blowing out so that you are losing detail there. In addition to that, you generally have harsh shadows on your subject with bright sunlight.

Because the shutter is never fully open at speeds above the Sync Speed, the flash output has to be decreased by reducing the duration (power) and then firing multiple short bursts as the shutter curtain crosses the sensor. The net effect is a shorter effective duration as well as lower light output (wider aperture for the same exposure).

With this image, I first took a test shot to show me what aperture, shutter speed and ISO I needed to get the



background exposure right. I then added a flash in a soft-box (Lastolite EzyBox 54 cm) and took the image again in HSS mode. I also added a translucent reflector that prevented the direct sunlight from hitting the model's face and boom, you see the image I was able to take with the help of HSS.

Now with the help of the HSS, as well as some Colour Temperature filters for the flash, and manually changing the White Balance of your camera, you can start to get very creative. I once set the White Balance to Tungsten and added a Colour Temperature Orange (CTO) flash filter. The result was a very surreal blueish world where the main subject looks normal, in a very 'Pitch Black' (Chronicles of Riddick) kind of way. This can be very expressive in the right situation, but for daily use, not so much.

Now the other Mode. Slow Speed Sync is something that I have used a lot of over the years. This is where the shutter speed is slower than the usual flash sync speed, 1/30th second or slower, and allows you to get more ambient light in the background/foreground and then the flash goes off before the shutter closes. This can also be referred to as Rear Sync, depending on the manufacturer.

This technique has been super helpful over the years for photographing weddings! At every wedding dance that I have been to, the lighting has been lowered to make it look all dramatic and beautiful, but when you sync the flash at normal shutter speed, you get a lovely couple properly exposed, and a black void behind them. So, by slowing the shutter speed down significantly, I have gone as low as 1/4 second with rear shutter sync, the flash stops the couple nicely, and the lights from the edge of the frame still show up as this lovely warm glow.

To be dramatic, I have even done some images at 1 second and have purposefully started the camera at a tilt and straightened it during the exposure. The rear sync again made the couple sharp and in focus, but there was this cool swirl of the surrounding lights that highlighted the couple in the center of it.

Flash photography is nothing to be afraid of, in fact it can be a lot of fun, but it does take some practice to get the technique right. This is your license to go forth and be creative with your images. Try to do things you have not done before with flash, and work outside of your comfort zone, the end result can be excellent, and I think you will be very happy with yourself for doing so.

If you have any questions or thoughts on this topic, please feel free to email me, jphotographybc@icloud.com.

Lensbaby's Sweet Spot Lenses

by Lloyd Houghton

Lensbaby is the name of a range of creative lenses developed by a Portland, OR, company of the same name. If corner-to-corner sharpness is your thing, then skip a couple of pages as this is probably not of interest to you.

The objective of developing the original lens was to create one for digital cameras that would replicate some of the soft look produced by Holga and Diana film cameras. The first prototype used some vacuum cleaner hose to connect an old Speed Graphic lens to a Nikon F mount body.

The initial Lensbaby was launched at the 2004 Wedding and Portrait Photographers International conference. That 50 mm equivalent focal length lens had a 'sweet spot' of sharp focus in a flexible lens that enabled the spot to be moved around the field of view.



"Out of Focus, Against the Light"

A normal lens has a flat plane of focus, whereas the Lensbaby lenses discussed here have a curved plane of focus. For all non-tilt lenses, the plane of focus is parallel to the camera's sensor and everything along that plane will be in focus with the lens blurring the background and foreground, the areas behind and in front of the plane of focus. The Lensbaby's curved plane of focus produces a 'sweet spot' of focus with blur all round that spot. The further away from the 'sweet spot', the more the blur increases. As with traditional lenses, the amount of blur created is proportional to the aperture size.

In the first version of the lens, moving the 'sweet spot' from its default center of the image position involved bending the flexible tubular bellows off center and holding it in place while composing the shot. Release of the user's pressure on the bellows allowed the lens to re-

sume its default position with the 'sweet spot' back in the center of the image. Focusing the lens was achieved by compressing the flexible bellows with the fingers towards the camera body. Moving the 'sweet spot' and focusing was not easy and it was especially difficult to produce repeat shots. The lens came with a range of interchangeable plastic aperture disks that were held in place by rubber O-rings, changing them was a fiddly operation. Points of light in out-of-focus areas take on the shape of the aperture opening. Use of disks with different shaped apertures can be used for creative effects. Star shapes, heart shapes, and multiple holes are available, or blanks can be purchased and have their own shapes created for your own unique effects.



"Sweet Spot Tilted Left"

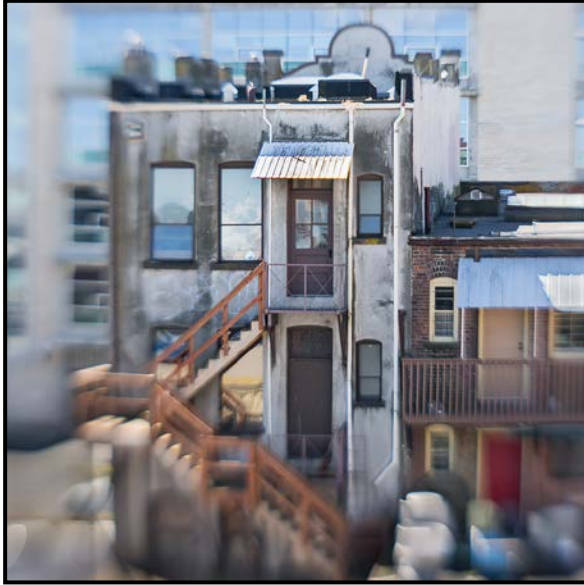
Lensbaby 2.0 was released a year later. An aperture tool (with storage for aperture disks) had a magnetic wand for placing and removing the metalized plastic aperture disks. The disks were now held in place by small magnets built into the lens body. The same flexible bellows construction continued until the launch of a significantly different model, the Composer, in 2008.

The Composer introduced a completely new look lens that was much easier to use and had a choice of four interchangeable optics. The bellows arrangement for moving the 'sweet spot' was replaced by a plastic ball-and-socket tilt mechanism which was able to be locked to keep the 'sweet spot' in the same location for repeat shots. Focusing now used a conventional focusing ring, but changing apertures still used the interchangeable aperture rings. The newly introduced interchangeable optics were: Double Glass with sharp center spot, Single Glass with a vintage camera look, Plastic for a toy camera look, and Pinhole.



"Landscape Flyover Look, Lensbaby on iPhone"

The Composer Pro, released in 2011, upgraded the ball-and-socket from plastic to metal to give a smoother tilt mechanism and improved the focus mechanism to provide professional performance. When the Composer Pro II (higher build quality) was released in 2015, two new interchangeable 'sweet spot' optics were launched: the Sweet 35, and the Sweet 50. The big advancement on these over the earlier optics is that they now have built-in conventional aperture controls. Apart from their focal length, the lenses have the same functionality.



"Sweet Spot Central"

These lenses are now available in a number of mounts, including; Canon EF, Nikon F, Sony Alpha A and E, Pentax K, Fuji X, Micro 4/3^{rds}, and Samsung NX. A bonus for Nikon users is that, as the focusing mechanism is connected to the tilt mechanism by way of a Nikon 35 mm F mount, any Nikkor or Nikon compatible lens can be mounted to use the tilt function.

All the models of these lenses have no electronics, so focus and aperture selection are manually controlled, with aperture not being reported to the camera and so not in the EXIF data.

Lensbaby also have a lens for smartphones, iPhone or Android, their LM10. The 17 mm equivalent focal length lens comes with a pair of end caps joined together with a rubber loop to hold them on, with the whole setup small enough to attach to your key ring. On this lens, the 'sweet spot' is surrounded by extreme blur, much stronger blur than the optics on the Composer. The lens will work for both stills and video. Best use of the lens is obtained by installing the free app on the phone that gives some exposure controls, white balance and still/video selection. The Landscape Flyover image in this article was taken with the LM10 on an iPhone; all the others were with a Double Glass optic on the first model of Composer.

It takes some experimenting and experience to be able to preconceive the look of the blur achieved by any given f-stop. The amount of blur that looks acceptable in the camera can often be too much when you get to see it during your editing.

There is no end to the creative combinations of tilt and aperture that can be applied to your choices of subject matter. For those with a penchant for pushing creative boundaries, try deliberate use of out-of-focus. This can create interesting forms, with the technique being most effective when shooting against the light, and works particularly well for figures as shown by a couple of examples here. There are no rules for this; it is very experimental. You can create shapes that the unaided eye cannot see, but which are immediately recognizable.

Space does not permit the review of four other Lensbaby selective focus lenses, Edge 50 and 80, Velvet 56, Twist 60, and Trio. The difference between the Edge and Sweet lenses is that the Edge field-of-focus is flat.

The Velvet 56 is a high-end manual portrait lens. The optics give a velvety, glowing, impressionistic look at wide apertures. As you stop down the image gets sharper, but still maintains the velvety look.

The Twist 60 surrounds the central subject area in a swirly blur and adds a soft vignette, producing great separation of the central subject and background. The inspiration for this lens was the 1840 portrait lens designed by Joseph Petzval.

The Trio combines three of Lensbaby's selective focus optics in one body. The three are Twist, Velvet and Sweet. The 28 mm, fixed f3.5 aperture lens is designed specifically for Sony E, Fuji X, and micro 4/3^{rds} mirrorless cameras. Rotating a dial on the front of the lens chooses which of the three optics you wish to use.



"Aperture Disks, LM10 on Keyring, Double Glass, Composer"

How I Did It

The Cannery Loft

by Normand Marcotte

I took this image during a one-week workshop (Develop your Creative Vision) with Dennis Ducklow and Chris Harris in June 2016. The workshop was held at the Tallheo Cannery near Bella Coola on the BC coast

Each day we had an image review, creative photography lectures, assignments and free shooting time. Evenings were busy with processing images for the next mornings review. The Cannery ceased to operate decades ago, but the main building, built on stilts over the beach, remains open and is filled with fishing and boat repair artifacts.



Half of the loft was mostly empty and the other half contained old fishing nets hanging from the roof beams. I knew that the early morning sun would clear the mountains to the east and would illuminate the slopes across the bay visible through the open door and windows at the end of the loft. The light coming through the decaying roof slats created interesting shadow lines and light patterns. I did a couple of test shots to check the exposure and used the LCD screen to review and make sure that all the elements within the frame were in focus.

Due to the wide deep shadows and bright highlights I bracketed 5 exposures 1 f-stop apart. In post-processing I first merged the images in Nik HDR Efex Pro2, using the 'default' preset. I then converted it to Black & White in Nik Silver Efex Pro 2. Lastly, I used Lightroom for final cropping, noise reduction, sharpening and tinting (cream tone, to enhance the 'old building' feeling).

Canon 6D with a 24-105 mm f4L IS lens set at 24 mm. Exposure: RAW capture, ISO 200, f16, 1/30 to 1/2 sec.

Plasma Cutter

by Ian Crawford

I was in the studio playing scales and arpeggios. My practice was periodically interrupted by the cycling of the workshop air compressor, an obnoxious sound coming through the floor. I knew what was going on. I could have continued my practice but I wanted to see her progress in making pieces for Victoria's "Out of Hand" art show.

Grabbing my Canon 7D camera and Sigma 24-105 mm lens I made my way down to the noise. I watched her for a while, cutting Cormorants from the steel sheet. She was steady as a rock with only slow movements of the cutter tip burning out the lines of the bird.

I took some pictures at various shutter speeds and liked the spark patterns at about 1/10 second, f4, ISO 400. It looked as if she was almost finished making multiple cuttings of that particular shape so, I went back to my music.

I was intrigued by the shop pictures of the plasma cutter. Choosing one with a pleasing spark shower pattern, I processed the colour image in Lightroom for range, clarity, noise and sharpness while cropping and darkening to minimize shop clutter.

I used the Nik Silver Efex Pro 2 'fine art' filter to increase contrast and add vignetting. The picture was printed with an Epson R 3000 printer on Epson premium glossy photo paper. The framed image was hung at the show and many visitors appreciated seeing this photo of Judy Kujundzic, the artist at work. She did not accept my offer to play music at her booth. I need more practice.



Tuesday Shoots

by Daniel A. Roy

“Summertime, and the livin’ is easy” (George Gershwin score). Now that the tune has begun swimming around in your head, this might be a good time to consider joining the Tuesday Shooters for a variety of hot topics and locations in and around Victoria during “Those Lazy-Hazy-Crazy Days of Summer.” (Nat King Cole)

Note: All “Summer Draw” topics for the Tuesday Shoots will be drawn from a hat just prior to departure. These topics have been collected from participating members at a previous shoot.

July 4th: Witty’s Lagoon, Metchosin. This Regional Park provides a variety of photographic opportunities. According to the CRD website, “Witty’s Lagoon is a birder’s paradise. Over 160 species have been documented in the park.” Consider bringing a telephoto lens to capture such birds as the belted kingfisher, an orange-crowned warbler, or a dark-eyed junco.

July 11th: Summer Draw.

July 18th: Island View Beach. This is another excellent location to bring all your gear because of the proximity of parking and subjects. We officially meet at 10 am, however, this beach has a panoramic view with an eastern exposure, so you may want to arrive early and catch the sunrise. There are no rules for Tuesday shoots.

July 25th: Summer Draw.

August 1st: Victoria Distillers. Considered a destination, the Victoria Distillers’ waterfront location in picturesque Sidney promises to be an excellent backdrop for any enthusiastic photographer. Two gleaming copper pot stills will be the feature attractions during this well anticipated tour of spirit production.

August 8th: Summer Draw.

August 15th: Fisherman’s Wharf. This is another one of my favourite shooting locations in Victoria. Vibrant colours, classic houseboats, seagulls, harbour seals, seaplanes, harbour ferries, and water reflections come to mind as only a small sampling of the many photographic subjects here.

August 22nd: Summer Draw.

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

July/August 2017

Weekend Shoots

by Teri VanWell

July 8th: Victoria Lavender Farm. The Victoria Lavender Farm is a treat to visit. It features 10,000 lavender bushes, strolling gardens, a rare bird display and a breeding herd of Nigerian Dwarf Goats. The flowers bloom June through August with the first week of July being the best time. Oh, and did I mention that they have lavender products for sale at the farm as well? The field trip starts at 10:00 am at 1899 John Road, North Saanich.



July 22nd: Unsworth Vineyards. Unsworth Vineyards, in the Cowichan Valley is a family-owned vineyard and winery. Join us exploring the vineyard and all it has to offer. We can treat ourselves to a tasting of some of their wines as well as lunch at the Unsworth Restaurant.

There is much to photograph at the vineyard. We will tour the winery building and the fenced vineyard, complete with a flock of photogenic chickens! There is also a lovely pond with a small waterfall. The tasting room is finished with nice bottle displays and a cozy outdoor sitting area. The winery building is full of steel tanks, hoses and barrels and the restaurant occupies an old turn-of-the-century farmhouse with plenty of charm and heritage including a panoramic view overlooking the acreage. We will spend our morning on the winery tour and also wandering around the grounds. Following this we will head to the tasting facility (optional with a \$5 charge) following by lunch in the restaurant. You may bring your lunch and sit there for the cost of a glass of wine if you wish. After lunch you can wander some more if you wish or head back to Victoria.

August 10th: Dragonflies at Beaver Lake. As a follow up on his workshops in April, Mike Wooding will host a field trip to Beaver Lake in search of dragonflies. This field trip is weather dependant. See the calendar for more details.

Seeing in a Different Way

by Rea Casey

Unlike many people, I love viewing other people's photographs. The world seen through "other eyes" is intriguing and enlightening. Photographers bring their own perception, perspective and emotional interpretation to the photos they take. Isn't it amazing that ten photographers sent out to photograph the same object will come back with ten totally different photos? While some of these shots may be cliché, others will take your breath away with their poignancy, creativity and technical merit. A truly great photo is original, elicits an emotional response and most importantly, allows us to see things in a different way. For nearly everyone, seeing differently is an acquired skill; it requires that we step away from photographic preconceptions and instead practice observation. It requires patience and taking time with our craft and being completely in the moment.

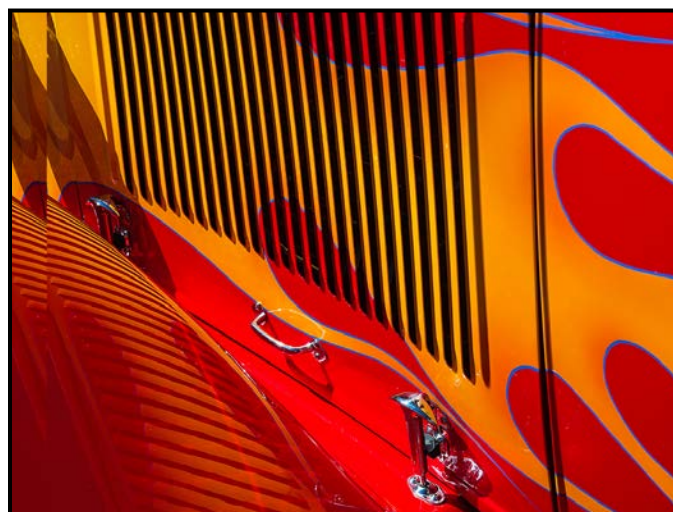
In my view, there are two important things a photographer must do once they have opened the camera box and read the manual. The first is to become conversant with the basics of photography (aperture, shutter speed and ISO). The ability to use these fundamentals will help you interpret what you are seeing in different ways. The second is to read Freeman Patterson's book, 'Photography and the Art of Seeing' (freemanpatterson.com), which will encourage you to see the world around you in a different way and provide techniques to help you practice observing. Through the knowledge gleaned from this book, you may develop the skills that will help you to see differently.

Beginning from the premise that "the art of seeing is the art of photography," Patterson encourages the photographer to become an observer, to notice. He discourages preconception of the photographic moment and instead encourages us to lose ourselves in the place, to observe light, pattern and situation and to experiment with perspective. He encourages us to know photographic rules and then to get creative by breaking them. He asks us to think creatively but to create an image using concrete design information to assist in expressing a theme. Finally, he encourages us to "document the expressive nature of the subject so that you express something of yourself." (ibid., pages 6, 66)

It is absolutely imperative to me that I be alone when I am shooting as this allows me to be observant and in tune with my emotional response to the scene. I can be in the moment and experiment without the distraction of someone else's observations. Allowing oneself to be

attentive to one's surroundings is critical to observation and feeling. I always walk around the venue first before I take my camera out of my camera bag. I am looking at light, perspectives, and new ideas, getting a feel for the place. As many instructors and workshop hosts have said, one of the most important attributes of a great photographer is patience. In order to see things differently and to capture a shot that adheres to good design principles, one must take time to see and then choose the design elements that best represent the theme.

I had been shooting the Deuce Coupe rally for most of a morning when I saw this car. It had the characteristic Deuce lines and lots of sass. What intrigued me most, though, was the reflection in the perfectly shined fender. To get the shot, I got down low, and used the line of the bumper to lead the eye through the reflection. When I printed the image I used metallic paper to bring forward the shine of this well-loved vehicle.



"Reflections on the Deuce"

Perspective is one of the keys to seeing things differently. Very early in my photographic journey, one of my community college instructors, Mike Sroka, offered a workshop on photographing from the perspective of a worm. It was a highly engaging afternoon that found us lying around in the underbrush shooting things from a totally new perspective. Freeman Patterson observes that, "One huge barrier to visual perception is falling into the habit of viewing the world only from the height to which we have grown." Eminent bird photographer (and Club member), Mike Wooding, carries a chunk of carpet around in the trunk of his car so that he can interact with his subjects eye to eye. He is convinced that seeing from that perspective creates a relationship with the subject that is transferred to the photo and elicits a response from the viewer. If you wish to see things differently, try a new perspective, get your belly on the ground, imagine what it would be like to see things from a toddler's height or climb up high and see what the world looks like from up there.

Dandelion fluff fascinates me because of its delicacy, resilience and form. When I saw this dandelion, I noticed the first parachute leaving and the tension this created. Again, I got down low and took the shot. Its name, Please Release Me, says it all.



"Please Release Me"

Last spring I attended a workshop in Venice, Italy, hosted by Camosun College instructor, Mitch Stringer. We were up very early, standing at the edge of the Grand Canal taking photos of the line-up of gondolas with a beautiful sunrise in the background. I was getting some lovely, pretty standard images but then Mitch came along and showed me one of his images which had been intentionally over-exposed. The gondolas were there but there was an ethereal quality to them that evoked another emotion entirely. Suddenly my eyes were opened to the possibilities of being creative with the quintessential Venice shot. I started moving my camera to create motion blur. I overexposed and I shot at low shutter speeds to highlight and blur the movement of the gondolas in the evening light. Attending a workshop, given by Club member Lloyd Houghton, provided still more information on shooting photos with intentional blur. Having this one technique in my arsenal has opened my eyes to the possibility of breaking the rules and once again seeing in a different way.



"Early Morning Gondolas"

Of course, with digital photography and post-production tools like Lightroom and Photoshop, the opportunities for creativity are endless. It is great fun to make a shot that has good bones but doesn't quite convey the emotion you were hoping for into something spectacular through post-production. About a year ago, I was down in Chinatown photographing neon signs. I was getting the shots okay but when I got home and looked at them, nothing really stood out. Months later, I popped one of the photos into a Topaz filter called 'Impressions' and came out with an edgy photo that suited the sign's geometry perfectly. Sometimes if we can see in our mind's eye where we might take a photo but don't have the tools at hand in the moment, it is worthwhile to check out the opportunities within post-production to create a new visual experience.



"Chinese Takeaway"

There are many techniques one can employ to begin seeing things differently. Of course, you should take courses and read. Observe others as they are shooting. Copy some of the things they do and ask questions. Look at other people's photos and observe how they have used design elements of line, shape, texture, perspective and tone to convey their message. Have your own photos critiqued by an accomplished photographer. The critique may open your eyes to other ways of looking at the scene. Finally, no one becomes a great photographer without lots of practice. Get out there and shoot whatever captures your senses. Be observant. Above all, if you wish to see things differently, take time to be in the moment with your subject and allow it to fully reveal its potential.

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Beginners' Corner

On Location We Go

by Josée Ménard

By the time you read this article, you will have already taken a look at the images. You may have wondered where these were taken or you may even have recognized where. In your mind you, may have chosen your favourite out of the three images. Each time I go by or in, I wish I would stop to take a few photos of the bicycles just outside. So, this time, I did. Come along with me as I compose my image.

The bicycles would surely be photographed amongst other subjects of interest. As part of the preparation, a camera was equipped with a 24-70 mm zoom lens and a polarizer filter for the sunny conditions that day. In this case, I chose to travel light without a telephoto zoom lens. Thinking about the location and its character, I had some idea of what I wished to achieve. The overall message was to capture the nostalgic feeling and if nothing else, at least the bicycles. Since it was not a professional shot, this was sufficient. Once on location, composition possibilities and previous ideas would join forces to assist me. Of course, the first destination is the bakery.



In this image, the overall front window-scape captured a lot of what I like. Many nostalgic pieces are at play. The word “handcrafted” and even the “nic” bit leads you to think “organic.” There is also the wood siding left natural, a blue, thoughtfully placed, the pet water bowl and the old wood door open with the re-used spring. The creative bread round, made to be shared by the tearing of the bun joints, and the cottage-look window panes invite you in. The old rusty bicycle I liked so much still is still perfectly placed. Even the colour combinations invite the eye to

circulate around the image from one nostalgic item to another. Brown tones and blues with a spark of yellow, complement perfectly. Then again, is there too much in this composition? Can you find the subject I focused on? Good old times yes, however, my bicycle impact gets lost.

I can simplify this by eliminating some nostalgic elements and focusing more on the bicycle. The main subject of my image becomes far more prominent while maintaining the nostalgic feeling. The rustic blue of the old bicycle is repeated in the pet's water bowl and the store's handmade sign. Our mind completes the old wood door that is opened while the bread round informs us of the handcrafted nature of the store's staples.



Then again, is what I wish to express prominent enough? Is the message to be about the bakery or the bicycle? At the moment, it is about both. How can this composition focus more on the bicycle? Zoom in more, move. Don't stay so flat, facing the subject straight on. Change your angle. Use the sharp shadows to your advantage as the crank wheel even emphasizes again that it is a CCM! The good old bike many had in their youth. The rustic blue of the frame brings it to life while the old browns warm you in. Both colours guide you along.

The whole storefront or bicycle was not needed after all. An inner feeling of achievement brings a smile to your face. Got it! Happy, you walk away.



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