

Close-Up

VictoriaCameraClub.ca

Backcountry Photography
Still Life Photography
Sky Replacement
Tech Tips: Image Workflow
Underwater Photography
Frank Turner Award: Jacqui James
The Best Colour Match
African Big Game
How I Did It
Shoots Around Victoria
Intentional Camera Movement
Beginner's Corner: Rules: Love Them or Break Them?

"Reno and Taeha" by Maureen Reid

Victoria Camera Club

May-June 2021 Volume 74 Number 5



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“The Wave” by Lorna Zaback

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 7:00 PM, all meetings, workshops and SIG’s are currently on-line only.

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, \$107; Student, \$36.

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*.

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May-June 2021

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



VICTORIA ARTS COUNCIL



Calendar

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

All meetings and workshops are on-line only, until further notice. Please check the calendar for updates.
Victoriacameraclub.ca/club/clubschedules.aspx.

May 6th: Competition Night. Annual competition results. The next competition night is in September. The September theme is "Humorous" (see April CU page 10).

Our three monthly meetings will resume in September 2021.

Workshop Highlights: George Barr, BC/Yukon Series, Why Photography Works and Don Komarechka, Macro Photography: The World at Your Feet

Field Trip Highlights: Cancelled until further notice.

Cover Image: "Reno and Taeha" by Maureen Reid. I met Taeha three years ago. I was in need of some self-care and learned she was a skilled eye-lash technician. I knew she lived nearby on a property with several horses. One horse in particular caught my eye. A pure white horse with a glorious white flowing mane.

The white horse belonged to Taeha. Having ridden horses from a young age, she knew the moment she rode him that she had to have him. Unfortunately, a time came when she had to leave the property and part ways with her beloved Reno. As time passed, she missed him so much that she found a way to be reunited with him again. There was something special about their relationship and Taeha's affection for him was moving. I really wanted to see if I could capture their bond in a photograph.

We met early one morning and I hoped for sunshine but it was not to be. It was overcast and the light was rather flat. We started photographing using trees as a backdrop but I was not getting the results I was hoping for. We moved him into his stall and the light was suddenly perfect. I was excited about how the camera was capturing the horse and trainer. I didn't have to direct Taeha very much as their relationship was very natural. I asked her to give him a kiss on the nose and I captured the image.

This image received 1st place in the March 2021 Novice People competition.

President's Message

As we bring the 2020/21 season to a close and head into the summer months, it is time to reflect on the past year. Improvement is never ending and you should always work to improve at whatever you do, be it photography or just life. With the Club not able to meet in person, members rose to the challenge and developed most of our meetings, workshops and presentations on Zoom. These are just a few highlights from the past year.

Throughout our season we had 1,288 images submitted by Novice, Intermediate and Advanced photographers in our internal competitions. The numbers were down from previous years, mostly in novice and prints. For external competitions we entered 19 events as a Club with PSA, CAPA and a few others. The highlights are in the President's Year-end Report and we did very well.

Our field trip and workshop committees really stepped up again this year and provided us with some great opportunities to improve our photographic skills, including bringing in some outside presenters and fun new workshops. Our ever-evolving website continues to be award winning (in my opinion) thanks to our webmaster and his hard-working crew. It really shows off how much we do as a Club. *Close-Up* is the other way we get the word out about the Club and the editor and his crew have created an award-winning magazine of which we are very proud.

The AGM took place on April 15th and the board members for the 2021/22 year are: Teri VanWell (President), Maureen Reid (Vice President), Steve Sproston (Vice President), Bob Law (Treasurer), Susan McRae (Secretary), Kim Smith and James Dies (Members at-large)

I would like to thank the outgoing executive members Dan Takahashi, Penny Authier and Jill Turyk for their contributions and dedicated work during their time as Vice-Presidents' and Member at-large. I am looking forward to working with our new executive team in bringing fresh ideas to the table this year. As always, we are an open executive and are always receptive to members bringing ideas of their own to us to help improve our Club.

Lastly, I would like to thank all of you, our members. Without the dedication of your time and talents we would not be as successful as we are. It is the reason that I continue on the executive. We have achieved a lot this past year and I am looking forward to our continued success in the coming year of successes.

Teri VanWell, President.

Backcountry Photography

by Clive Townley

Here on Vancouver Island we are extraordinarily blessed on with numerous back-country trails, many of which are accessible year-round. The diversity of the landscape from world class coastal hikes to the more than 50 peaks over 1,800 metres (6,000 feet), numerous glaciers, ice fields and 800 year-old old-growth forests. Most hikes are trailhead accessible within a few hours of Victoria.



“Near Mt. Albert Edward”

Backcountry day-hiking doesn't require much preparation but there are some essentials. Water tops the list, followed by dry clothing, food, emergency blanket, bear spray, poles, ankle supporting boots, insect repellent and technology to help get you out of trouble. For day-long hikes all of the above should comfortably fit in a 20 to 30 litre backpack. There are many choices but my preference is a pack that has a built-in 2-3 litre water reservoir and rain jacket, waist and chest straps, lots of pockets and a ventilated back frame.

For dry clothing I usually pack heavier merino wool sleeved top and a wool base layer top and bottoms. I find the merino performs well, doesn't take much space and is lightweight. Don't depend on cell phone coverage but have some good mapping software, and remember to turn WiFi and Bluetooth off to preserve battery life.

You don't need to be seriously fit but must be prepared to get wet and cover lots of stumbly terrain. I prefer to hike on my own but, for safety, it is prudent to hike with at least one other. Picking the summer months to hike increases the likelihood of returning home alive. At higher elevations you can expect to see snow in May and even June.

May-June 2021

Winter requires extra care and, in addition to the above items, a set of slip-on studded grips can provide extra traction when needed and don't forget to take the baskets for your hiking poles.

You can take your DSLR, but even with one lens your camera can be really heavy so my preference is the small weatherproof Olympus OM-D E-M1 at half the weight, hanging on a quick-release shoulder strap clip. This puts the camera instantly in your hands, and you won't miss that awesome shot of a cougar bearing down on you at great speed. Just having one zoom lens reduces the likelihood of dust etc. getting into the camera body. Take a polarizing filter to capture the clouds. A lightweight tripod is useful if you want to try astrophotography or time-delayed motion pictures. Weatherproof equipment is important on the “wet” coast especially during the swing seasons and always put the regular camera strap around your neck as a precaution in case the camera slips. Keep your spare batteries close to your body as cold can limit their lifespan.

For multi-day hiking all of the above applies but you will likely need at least a 65-litre pack and will probably carry water on the sides. Do not drink any untreated water. I use a UV Steripen to treat stream water, and this saves carrying extra water. It seems that many hikers often make the mistake of carrying too much, so trim your weight as much as possible. A battery bank for your phone should be a must.



“Alpine Flowers, Olympic Mountains”

Victoria has several good outdoor shops with staff who have been to many island locations and can give good supplemental advice about your gear. I recommend that you spend a little extra to get the better-quality gear. Less expensive equipment can fail, be heavy and can become a burden.

Are you ready yet? Hiking in the backcountry can be enormously satisfying achievement and is an absolutely exhilarating experience.

Still Life Photography

by Lorna Scott ACAPA

You do not need expensive lenses or lighting to get into still life photography. Your studio might be a table by the window. A single flower in a vase lit with window light might be a subject for a simple still life arrangement. Try it and see if it is pleasing. Need more light on the opposite side to the window? Add a piece of white paper to bounce the light onto the subject. All of this can be accomplished with the gear you already own.

Still life is a unique style of photography that focuses on inanimate subjects. The images can cover a wide variety of objects and are often not very interesting in themselves. It is up to the photographer to make the items compelling by way of shape, colour, composition or lighting.



“Lilacs”

You may relate still life to art. Often a vase of flowers or a dish of fruit is used and you will see this type of art in galleries, often in a painted medium, but if you study them you will notice the beautiful light on these objects.

You have the freedom to change the objects to please yourself and the arrangement to make it more pleasing. The success of your image will depend on framing, composition and lighting. You can also change the lighting setups and try different types of light.

There are different types of still life photography including tabletop, product, food and found objects.

Tabletop is probably the most common type of still life, so the objects need to be small enough to fit on a small space, any number of different objects may be used.

Product photography is more of a commercial type of photography and is usually just a matter of providing a clear background featuring a product.



“Fresh Baked Cookies”

Food photography is another type of still life that could be related to products, however it can be much more artistic, and many types of food lend themselves to creative artistry. Arranging the food in an artistic manner combined with other non-food elements can make a lovely subject.

Flat-lay composition is a fun technique. Just lay objects on a black background, black fleece works well. Shooting from above can make your subject look like it is floating in a black void.

Found-object photography is simply that, objects that have been found and not rearranged. It is a natural or everyday object such as a stack of papers or some trash left on the street or maybe something that is found in your yard.

Lighting: This is particularly important to add mood or interest to your photos. Study the “old masters” and see how they light their art. In a home studio, window light is always available but an off-camera flash unit will become a valuable tool to create some desirable looks.

You will need to master using a flash in manual mode to control the amount of light that is appealing and learn how to bounce that light to wrap around your subjects. The flash gives you more freedom to light your subject from many different angles. Low-key lighting is often used in still life setups.

A light reflector is one of the easiest ways to manipulate light in your scene. If you don’t want to purchase

a reflector one can be made with cardboard or tinfoil. Soft-boxes can diffuse light from your flash and create a soft, even, light. They also reduce spill light and help you direct the light on your subject.

Another type of lighting that creates beautiful results is light painting. It often takes several attempts to achieve the look you want, but it can be done with a small flash-light covered with some kind of diffusion material.



"Child's Dream" (Light Painted Image)

Lenses: A macro or close-up lens works well and with a wide aperture, makes it easier for soft low-light work. A telephoto lens allows you to fill the frame with your subject. An extremely shallow depth of field will let you create a specific point of focus.



"Grandma's Photo"

Still Life Tips: Plan your shoot. Find the items you want to photograph. Look at Pinterest and other image websites for inspiration and ideas. You should be able to find many items in or around your house that will work for your photographs. Be flexible with the items and ideas. Gather many things, arrange them, rearrange, and re-

arrange again until you are pleased with the composition. Try lots of setups exchanging different items. When planning objects to photograph, try to choose things that go together visually. If you have chosen antique items, pick all items that are antique, or maybe chose complementary colours.

Think about how you want to light your subject. If you are planning on using window light, plan on shooting on an overcast day or, if the day is sunny, don't choose a window with direct sunlight. If the day is too bright hang a sheer curtain in front of the window to diffuse the light. Lighting from the side tends to make a more pleasing result.

Use a tripod. It will leave your hands free to rearrange the objects and lighting. Also, if you are shooting in low light a longer shutter speed will be required and a tripod is needed to attain sharpness.

Backgrounds: The last thing you want in a still life is a distracting background, so choose neutral or subtle colours that will not overpower your subjects. Usually white, grey, brown, dark green or blue and black work well.

I have found that old shower curtains or tablecloths work well and, if you are using a shallow depth-of-field, the background will be muted. Bright colours or loud patterns don't work well.



"The Old Typewriter"

Inspiration: Here are few ideas:

- Old objects, maybe an old fishing reel, some fish-hooks, weights and a float.
- Books and glasses.
- Keys and locks.
- An old typewriter, a candle, books, a pocket watch.
- Cowboy boots, a horseshoe, a curry comb.
- Flowers and a vase.

Have fun and be creative with these concepts, there is a whole world to be discovered when shooting still life.

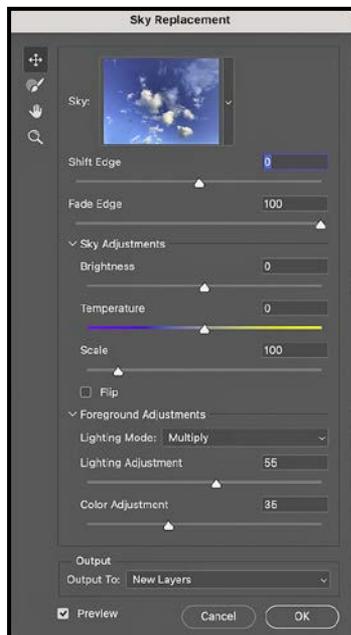
Sky Replacement

by Jennifer Carlstrom

We have no control over the weather so sometimes we capture great images with skies lacking in interest. Post-processing now gives us the ability to change the sky. While both Photoshop and Skylum offer sky replacement functionality I will focus on Photoshop as it provides far more adjustment options after you replace your sky due to its use of layers.

While in Iceland I captured the Hallgrímskirkja Church in Reykjavik. It wasn't a terribly blown-out sky but it could use more interest as a backdrop to such a grand church.

First, complete any adjustments or corrections that you need to the scene and sky images. Then open the adjusted image in Photoshop and under Edit select "Sky Replacement" and this menu will appear.



"Sky Replacement Panel"

The biggest part is picking the right sky to match the image. After that, there are multiple sliders to work with that select and blend your sky into the image.

In the top left section "Refine Brush" allows you to add to or subtract from the pre-selected area. "Shift Edge" moves the edge away from, or towards the foreground, the lower the number the further from the foreground, higher allows it to move into the foreground. "Fade Edge", once you have the edge positioned, sets how much you want the edge of the sky to blend into the foreground. Photoshop is really good with this; zero is no blending while the higher the number you go, the more blend.



"Original"

"Image with Sky Replaced"

In the "Sky Adjustment" section "Scale" will enlarge or shrink the sky. Be aware of how much noise is created with large scale increases. "Brightness", if you have a bright foreground and less-bright sky you can adjust this to match, left is lighter, right darker. Click the preview on and off to see how it matches. "Temperature" warms up or cools down the sky while "Flip" adjusts where the light is coming from, you may need to flip the sky to match the foreground lighting.

The "Foreground Adjustment" adjusts the overall feel of your image. If it is sunset you generally want it darker so select Multiply. If you want to brighten the sky you select Screen. Most of the time Multiply seems to work.

The "Lighting Mode" adjusts opacity; from zero you can increase it to darken the edges of your image. "Colour Adjustment" will intensify the colour of the sky. You will want to use it more for colourful skies.

For "Output" it is best to select new layers. This will give you a layer group showing what Photoshop has done and allows you to manipulate the output. Otherwise, you will get a single flattened layer which does not allow for later adjustments.

At this time neither Photoshop nor Skylum generate reflections. To make a reflection, copy the sky layer and, as they are linked, unlink the sky from the mask then delete the mask. Next, under Edit, select "Transform" and "Flip Vertical". Use the Move tool match up the reflection to the sky. Then fade the reflection (reduce opacity) to make it look realistic. Colour adjustment is important here; you need the whole photo to take on the colour of the sky, e.g., warm clouds for sunsets. This may take extra selection, masking and overall toning to keep your image cohesive.

Good luck and just have fun experimenting with this new editing function.

Tech Tips: Image Workflow

by Richard James

An issue that crops up periodically when I request images for use in *Close-Up* is, “I can’t find the large, processed file”. The reason may be, “I only saved the JPG file I uploaded”, “I don’t know where I saved that version”, “Lightroom lost it,” or even, “It seems that I have deleted it”.

So, I am going to cover several key phases of a robust image workflow that will address these issues. Firstly, RAW processing, then image adjustments, the “Master File”, output files and a filing system structure that makes it easy to find your files.

There are important differences between working exclusively in Lightroom vs. using multiple editors. In Lightroom all your edits are stored in a database as “do this” instructions and only applied to the original image to create the preview that you see on your screen and to produce a final output file for printing or exported to be uploaded to a website.

Whether you are using Lightroom or Photoshop these edits comprise a “Master File” that you can then use to create different export versions. These versions should include any cropping and be “saved” as virtual copies in Lightroom or TIF/PSD files in Photoshop so that you can go back to the master file to create a different crop. This is important if the Editor says, “Oh, I need a vertical version for the cover”.

Raw conversion is embedded in Lightroom using Adobe Camera Raw (ACR), the same process that is used in Photoshop. Other raw file editors use their own processes. As much work on the image as possible should be done at this stage including the global adjustment of colour balance, exposure, straightening, artifact removal, noise reduction and local spot removal. Notice that I didn’t include cropping. That is because you want to retain the full image size as you work through all the adjustments so that if you need a different crop, you have the full original file to work from.

After these steps you can progress to adjustments including refinement of local colours, exposure, contrast/levels, etc. If you are working in Photoshop, these should all be made on adjustment layers, not the base image, so that you can continue to refine them as you work on the file. It is good practice to save your work in Photoshop as a new file before any major changes to the image. This means that you can go back to that step if the next one

does not work out the way you thought it should. Also, do not flatten images as this means you can’t go back and change some adjustment later.

Now that you have your master file you can use it to make any number of variations such as different crops, black-and-white conversion and resizing before doing your final output sharpening and saving that as an output file.

Now, how do you find all these files? There are three key things that you should do. Firstly, have an organized filing system where each original image has a unique identifier. Mine is based on the sequence number assigned by the camera with a prefix that identifies the camera and bumps the number of digits up to six because the four used by most cameras are not enough! All derivatives of any image have additional abbreviated descriptions added to this unique identifier. In my case these include: “DxO” indicating raw conversion in DxO PhotoLab, “Adj” meaning I’ve done some adjustment to the file, BW which means it’s black-and-white, crop and the ratio (i.e. Crop 8X10), “Print” meaning it has been resized and sharpened for printing and if it’s a reduced size JPG the size is indicated as in “1400” for our competition image size. Then there are sidecar files such as the XMP and DOP files. All files for a specific shoot are stored in the same folder which identifies the date (in YYYY-MM-DD format, which is sortable) and location or content.



“File Naming”

Secondly, use some sort of Digital Asset Management (DAM) software. Lightroom is more than adequate for this. With this structured file system and the third key item, which is to use keywords, you can easily find any image. Keywords are the key to finding images with the same content from different shoots and should be used in a hierarchical structure. For example, I have a top level of “Birds” followed by a group such as “Ducks”, which is then broken down by species.

And finally, it is absolutely critical to keep duplicate copies of all your images and, most importantly, the Lightroom catalogue, on a separate physical hard drive because you know that a single hard drive will ultimately fail. Or, you will accidentally delete that critical file.

October Theme Competition

by Lorna Zaback

The internal competition theme for October 2021 is either Reflections or Shadows. You choose.

Reflections: Reflective surfaces such as mirrors, still water, windows, puddles and wet pavement, even sunglasses, can be used to frame beautiful landscapes, still life, or abstracts. Effectively capturing reflections involves seeing what's around us from a slightly different perspective. From reflections of mountains in lakes, to glass-clad buildings reflecting their urban surroundings, to a runner passing beside a small puddle, there are plenty of ways we can use reflections to create unique compositions. Neon lights reflected in wet pavement can produce a compelling image.

Although a windless day might make for a stunning reflection in still water, movement and the colours reflected in ripples can result in unique abstract shots.

Tips: Using a flash for mirror shots can create glare from the surface. Also, be careful you don't catch yourself in the reflective surface when taking a shot.



"Shadow Play"

Shadows: Although shadows are often used as leading lines to draw the viewers' attention to a point of interest, try making shadows the focal point of an image this month. Shadow shots that typically work well are those of people, animals, trees, shrubs, bikes, objects that are easily recognizable. Use interesting shadows to distort an image or to produce abstract shots. In a portrait, try using a shadow to overlay a pattern on an area of the face.

Tips: Often shadow images work well in monochrome. Set your camera in manual mode to avoid shadows being too washed out and light areas being overexposed. If you find interesting shadows that already exist, great, otherwise try manipulating existing shadows to satisfy your creative vision.

March 2021 Competition Judges

We sincerely thank our external judges for the March Intermediate and Advanced level competitions Tom Savage, Karen Stoyles, Dan Jones, Gregg Eligh, Larry Brietkreutz and Mike Byrne. We also extend thanks to our in-house judges for all novice competitions and intermediate prints: Pam Irvine, Lorna Zaback, Leah Gray, Richard Webber, Nicci Tyndall and Mark Sichertman. Images and judges' comments are available at: victoriacameraclub.ca/Competitions/CompetitionResults.aspx.

Tom Savage: Wildlife. Tom has a great deal of experience in Nature and Photojournalism photography, winning a variety of medals in 11 different countries. In 2006, one of his images was "Most Honored" in Nature's Best Photography Magazine and displayed in the Smithsonian Museum of Natural History in Washington, D.C.

Karen Stoyles: Open. Karen lives in Brantford, Ontario where she is an active member of the Brant Camera Club. Her main photographic interests lie with wildflower, macro and creative photography. Karen has been judging photography for over 10 years for camera clubs, local organizations, and fairs.

Dan Jones: Theme: Night Photography. Dan has been a member of the Camera Club of Ottawa for 23 years and has achieved the level of Master Photographer. As a part-time professional photographer his work includes stock photo fine-art prints. He also enjoys judging for a variety of photo clubs.

Gregg Eligh: People. Gregg is a good friend to the 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.

Larry Brietkreutz: Altered Reality. Larry has been an avid photo enthusiast for over 35 years. He enjoys the inspiration and challenge of all types of artistic images, whether created with the camera, with software, or with brush and paint. Larry is a Certified CAPA Judge and teaches Photography Courses for Surrey Recreation.

Mike Byrne: Advanced Prints. Mike is one of the co-founders of Clock Tower Images in Victoria. Mike grew up in Alberta's Rocky Mountains and has always pursued outdoor activities and he has started to produce outdoor adventure films and videos. Mike leads international photography workshops with an emphasis on wildlife.

CONTINUING STUDIES@UVIC

Fall 2021 Photography Courses

We are currently planning our community education program for the Fall term. We anticipate that we will continue to offer the majority of these courses online, along with a limited number of in-person courses with small maximum enrolments.

Here are just a few of the courses we hope to offer:

- Introduction to Digital Photography
- Cashing In on Your Photography
- Photography Plus: Understand Your Camera and Improve Your Photos
- Composition and Light

Please visit our website in July for complete details about our fall courses.

continuingstudies.uvic.ca/photography

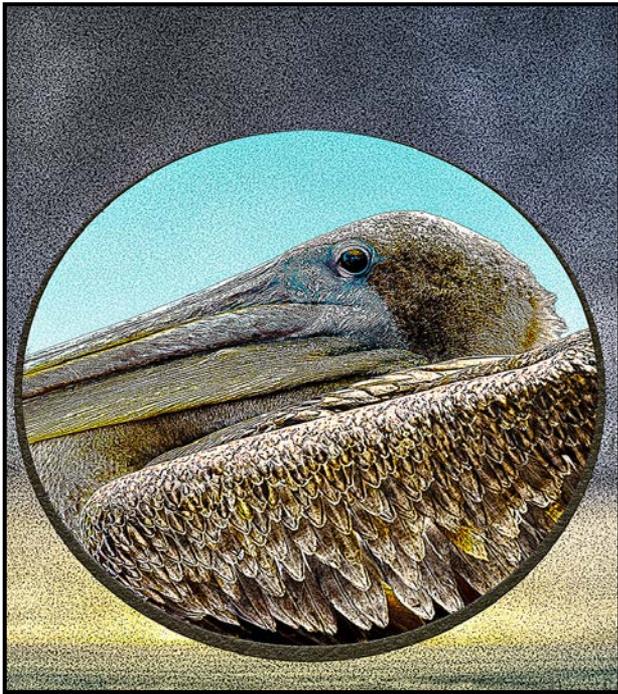


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Advanced Altered Reality - 1st
"Pelican Bead" by Anna McCarthy

Judge's Comments: A clear artistic vision.



Advanced Open - 1st
"The Early Bird" by Mark Sicherman

Judge's Comments: Wow, this image is stunning from the sharpness of the bird to the position of the worm and the softness and colour of the background. Kudos to the maker!



Advanced Wildlife - 1st
"Bald Eagles Mating" by Jill Turyk

Judge's Comments: I have seen lots of critters mating but never eagles. Good work. Nicely exposed and sharp. Strong nature story!



Advanced People - 1st
"Rebelling" by Irene Morden

Judge's Comments: Excellent portrait effectively using the environment for reference. The lighting appears to be available but works perfectly. Well done.



Advanced Theme - 1st

"Night at the Trestle" by Daniel Rondeau

Judge's Comments: This image is an amazing capture of a comet that is perfectly positioned in the thirds at the blue hour. The beautifully-lit trestle bridge provides an ideal foreground and leads the viewer's eye through the lower half of the image. The timing and vantage point for this image are masterful! Congratulations for a well deserved 1st place finish.



Advanced Nature Print - 1st

"Pygmy Owl" by Steve Lustig

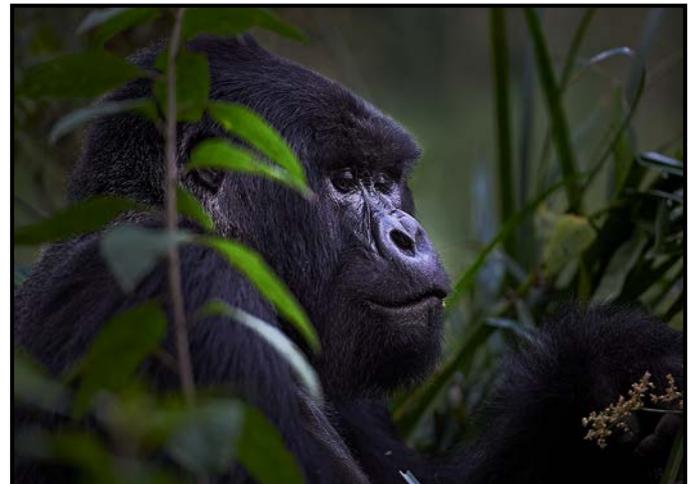
Judge's Comments: This is a beautiful, sharp capture of a small, hard-to-find owl, made all the more dramatic by the nicely blurred background. Nice pose, nice composition, great shot!



Advanced Monochrome Print - 1st

"Guardian in the Bay" by Tim Agoston

Judge's Comments: This image absolutely stands out because of a photographer seeking, and taking advantage of, the unique light. The composition, with its panoramic aspect ratio, is good and the choice of paper to print on works well. I think this is a great example of how light can transform fairly ordinary subject matter into something quite impactful.



Advanced Open Print - 2nd

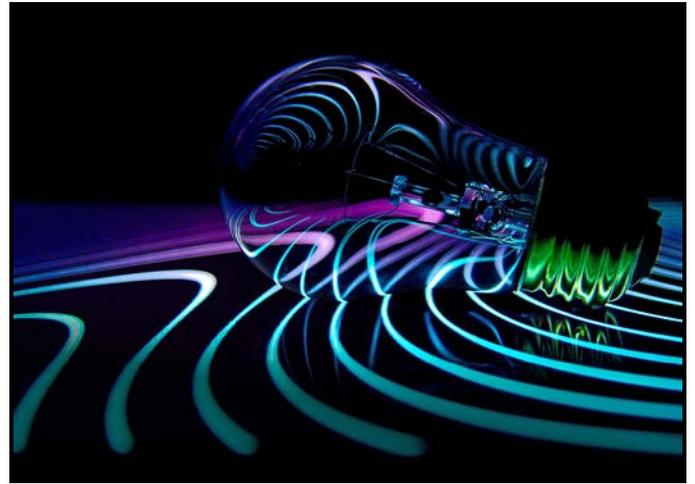
*"Contemplating Nature"
by Christine Hutchins Gallagher*

Judge's Comments: This is a good, sharp image with high appeal made possible by the beautiful splashes of light on the gorilla's head. The background is nicely blurred and contrasts well with the animal.



Intermediate Altered Reality - 1st
"Evenings End" by Deb Thurlbeck

Judge's Comments: A very "dark" image. Conveys a strong story.



Intermediate Open - 2nd
"Edison's Electric Dreams" by Ken McLean

Judge's Comments: Wow! The maker has given us such an enjoyable image with colour, lines, reflections, and impact. The technical elements are handled effectively for the subject matter and lighting. Very nicely done.



Intermediate Wildlife - 1st
"Where to Start" by Frank Thirkettle

Judge's Comments: Very good nature story. The huge amount of fruit makes the story that the bird is in food heaven. Well exposed and all are in focus.



Intermediate People - 2nd
"Who are You" by Karen Towne

Judge's Comments: The image is nicely composed and framed. This feels like his attitude is 'real', not composed or contrived.



Intermediate Theme - 1st

“Budapest Chain Bridge” by Kashia Hartwell

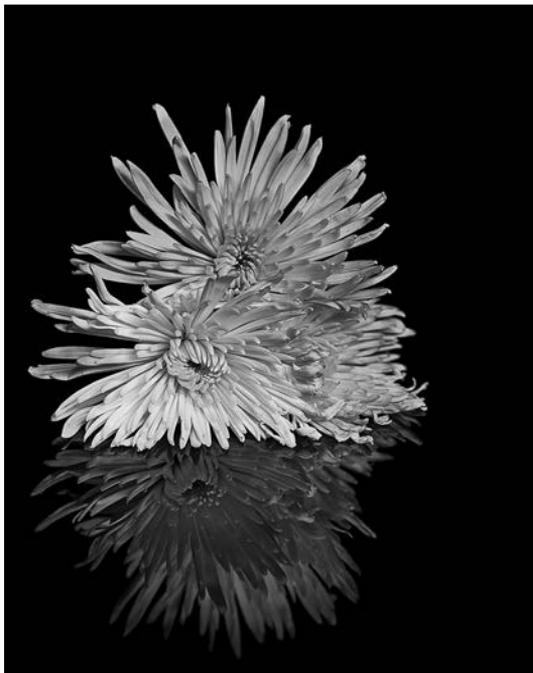
Judge’s Comments: A dynamic representation of the liveliness and movement of a city at night. Good choice of a long exposure to create the light trails that convey the sense of movement. The traffic provides a beautiful leading line, as well as an eye-catching shape that draws the viewer into the picture. A great effort and well-chosen vantage point. Congratulations on your 1st place finish.



Novice Wildlife

“Cardinal” by Margaret McNay

Judge’s Comments: Photographing a bird in its natural habitat helps create a story about the subject. The colour of the female Northern Cardinal’s back and body appear to be natural. The image is well exposed allowing the viewer to appreciate the fine feather details of this beautiful bird.



Intermediate Open Print - 1st

“Daisy Reflection” by Gita McCormick

Judge’s Comments: Great reflection of this beautiful flower. A well-done print that is nicely composed. The high contrast adds a lot of visual impact.



Novice Open - 2nd

“Atlantic Puffin” by Merna Forster

Judge’s Comments: What a cute Puffin. You’ve captured an adorable colourful image. The background is clean and nicely out-of-focus. The bird is nicely in-focus and we can see good detail in the feathers along the back and head.



Novice People - 1st
"Reno and Tacha" by Maureen Reid

Judge's Comments: A nicely caught moment of a majestic horse with its owner. Good sharpness throughout and the dark background pulls the viewer into the center of the image nicely. Well done!



Novice Print - 1st
"Daises in Bloom" by Robert Paterson

Judge's Comments: Nice photo of daisies by the road. Good use of colours and light.



Novice Theme - 2nd
"Harvest Moon: a Rare Moment" by Joanne Couch

Judge's Comments: A very challenging subject. The colours and reflection are pleasant. A good attempt at a difficult subject matter.

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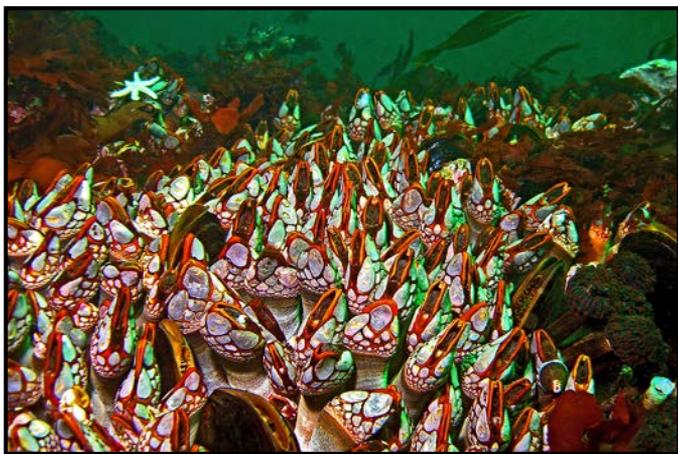
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Underwater Photography

by Carole Valkenier

The coast of British Columbia is one of the richest areas in the world for the assortment of invertebrate marine life. Spectacular diving is experienced at slack water in areas of high current, accessible only by boat.

Here are three photos taken with the same camera, lens, and strobe. The camera was an Olympus SP-350 (eight-megapixel) in an underwater housing. An Inon UWL-105AD Wide Conversion Lens was attached to the outside of the housing. The flash on the camera was used to fire a Nikonos SB105 strobe. The Nikonos has TTL metering, full, 1/4, or 1/16 power settings (1/4 or 1/16 power was used). The strobe arm, equipped with a quick release, is easily detached to point at the subject from various angles to avoid backscatter. These are older images as I “hung up my fins” (temporarily?) at age 70 due to medical issues.



“Gooseneck Barnacles (*Pollicipes polymerus*)”

Turret Rock (Tremble Island) is a tiny island in the middle of Nakwakto Rapids in Slingsby Channel near Port Hardy. Diving here or in Sechelt Rapids on the Sunshine Coast must be restricted to slack water, that fleeting period of time when tidal currents briefly slow down and change direction. On a big tide, the peak velocity is 16 knots (30 kph) making these areas two of the fastest navigable salt-water rapids in the world. The key to a successful dive here is simple: follow, to the letter, the dive plan.

Huge clusters of gooseneck barnacles survive quite happily in this harsh environment by capturing the copious amounts of plankton brought by the currents.

Skookumchuck Narrows is in the Sechelt Rapids. As the current picked up after its slack interval, my dive was nearing its end. I drifted along with the current,



“Purple Stars (*Pisaster ochraceus*)”

enjoying the passing scenes. I spied a boulder coming up that looked like it could be a place where I could get one last photo. As the current bought me to it, up and over, I quickly dropped down on the lee side for one more minute.

Here, sheltered from the current above my head, I took the Purple Star photo, shooting up into the sun-lit background. Time to leave my retreat, I lifted myself into the current drifted again, faster, slowly rising to the surface where the dive boat was drifting, patiently waiting for me.

Agamemnon Channel is near Egmont on the Sunshine Coast. It is a deep 25-metre dive, needing more planning than usual, with a slow ascent and a long safety stop to prevent decompression sickness. Clinging to the vertical rock wall of this fjord, magnificent glass cloud sponges descend into abyssal depths, and provide habitat for a wide range of species.

I like the photo because of the mystery that the diver's lights create, coming towards me out of the blackness. It was too dark to reveal the diver as he was too far away and time was quickly running out but the two lights are like the “eyes” of the scene.



“Cloud Sponge (*Aphrocallistes vastus*)”

Frank Turner Award: Jacqui James

by Bobbie Carey

The Victoria Camera Club is one of the best photographic groups in Canada. It has been going strong since 1944, adding up to 77 years of dedicated work by those who volunteer to help keep the Club vibrant, interesting and educational.

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

We are proud to announce that this year's recipient of the Frank Turner Trophy is Jacqui James.

Before Covid forced us to meet virtually, we met at Norway House and had the wonderful opportunity to mingle and chat with other Club members. Jacqui was always present, quiet, not in the foreground, but always readily available for a good chat.

She originally joined the Club in the 1970s but let her membership lapse after a few years while other priorities took precedence in her life. At the prompting of her husband, Richard, she rejoined the Club in 2009. In 2015 she volunteered for the position of Club Secretary, a position she held for four years. She kept meticulous minutes, calling upon her skills as a careful detailer, skills honed as a Chartered Accountant.



"Old Barrell"



"Thornton Creek Black Bear"

Jacqui's photography is a tribute to her love of the outdoors. In the past she has canoed, hiked, backpacked and camped in many of the provincial and national parks of the Pacific Northwest, and further afield, and often participates in Club field trips.

Out of her many wilderness forays come landscapes and some pretty special wildlife images, most especially those of big animals such a bison, bear, elk and of course moose, her favourite animal, and many other forms of wildlife, including large birds such as osprey, eagles and herons. Wildlife is the competition category she enters most often, but usually enters most of them.



"Eyeball"

Jacqui represents the best our Club has to offer. A member who has given her time, energy and skills for the benefit of the entire Club, as well as a photographer who has worked diligently over time to improve her skills. Well done, Jacqui! Congratulations!

The Best Colour Match

by Roger Botting

In the late 70s and early 80s, the New York based photographer, Joel Meyerowitz, would spend the summer on Cape Cod. While there, Joel would take photos of the quaint towns and interesting people who lived there. That is before the lower Cape became one giant strip mall. (My in-laws lived there. I saw the mess.)

Joel, being a perfectionist, would set up his 8x10 Dear-dorf view camera and carefully photograph the sights. He would make sure that everything was just so by carefully noting the colours. Joel would raid his local paint store, liberate some paint chips and then eyeball the various colours in the scene. When it came time to print he would try to get a faithful colour match.

Anyone who has done colour printing will know that it is difficult to get one colour to match, let alone a range of colours, assuming you have a good sense of colour.

In the digital world, it is easier to colour match. Calibrate your monitor, profile your printer and camera, use high Colour Rendering Index (CRI) lights, expose properly, and then take proper reference photos. Then take a trip through Photoshop, select and adjust various colours hoping you don't send the photo into a death spiral of strange colours.

But why would you care? If you are into cat videos, you probably don't. If you do bridal shoots or corporate photography, you should.

Wedding gowns used to be very difficult to get the correct colour in them. The UV sensitized dyes used to make them look whiter than white would often photograph as blue or magenta or yellow and anything less than a lot of effort would result in a rainbow of strange colours. That problem is now fixed by using an UV filter on your lens and UV coated electronic flash. This is one reason that people use UV filters on their lenses.

Corporate and advertising work is a whole other issue. Most corporations have identities tied to specific colours. Two examples of this are shown below with their respective colour values in four colour systems.

	Coca Cola	John Deere
Hex Colour	#F40009	#367C2B
RGB	244 0 0	54 124 43
CMYK	4 100 95 0	65 0 100 42
Pantone	Coke Red	PMS 364 C

Corporate clients expect colours to look the same in different publications. For offset printing, the printer would use one pass just for the corporate colours.

What about situations where there are no published or defined colours? Suppose you are photographing a house and the client painted it in Dying Pine and Budworm Spruce. There are no such colours in the sample book and the paint store says "Budworm Spruce" is three squirts of black, two of blue and four of green. That doesn't help.

That is where you use a colour densitometer (colourimeter). You accurately measure the colours so that you know what the actual colours are, not some guess or matching colour swatches.

The first colour densitometer that I used was in the late 70s, back when I was doing colour printing. It was a MacBeth and would have cost at least \$1000. (Think Hasselblad or Leica prices.) I used it for monitoring the processing chemicals. It was about the size of a big city phone book and had to be re-calibrated on occasion. Obviously, not a tool to take on a location photoshoot.

But wait, today there is a colour densitometer that can be taken with you to location photo shoots. A Canadian company, Nix, has a small pocket size device made just for this purpose (nixsensor.com).

About the size of the back cap for your lens, the Nix Colour Sensor Mini 2 can be easily placed on the colour sample and will take a colour reading. Using its smart-phone app, the Nix device will illuminate the sample and take colour readings. It can do RGB, CMYK, Pantone, and a variety of commercial paint colours.

Once you have your colour readings you can then easily make corrections in Photoshop to match the colours.

Unless you have some very specific needs, the lowest priced one, \$139, is more than satisfactory. That's less than you might pay for a lens filter. Sign up for their newsletter before buying and you might get a discount.

The punchline is, suppose, post COVID, that you are at a friend's place. Your special someone adores the colour your friends have painted their living room. They spent too much money getting a "designer" in to "read" their colours and the new paint job is the result. You sneak the Nix Mini out of your pocket, discretely take a reading and now you know what the exact colour is. You go to the paint store then go home and paint the downstairs bathroom that colour. That is how you NIX your neighbour.

African Big Game

by Steve Smith

There are many species of big animals in Africa. The term “Big Five” refers to the lion, leopard, rhinoceros, elephant and buffalo. The term was coined by big-game hunters and refers to the five most difficult animals in Africa to hunt on foot. In our less serious modern world, the term is now also widely used by safari tour operators in the tourism industry. For the purposes of this article a big animal is cheetah size and up. Today, very little of a photography safari is spent on foot: it is mostly spent inside a motor vehicle.

Safari vehicles have side windows that slide open and many also have a lifting roof so that you can photograph through the space between the roof and the vehicle body. To do this, you stand on the seats and it is good form to wear slip-on shoes so that you stand on the upholstery in your socks, not in dirty shoes. It is also polite to avoid blocking the shots of your vehicular co-habitants. Do not be a seat princess like “Front Seat Freddy” or “Same Seat Suzy”. Common courtesy requires genuinely sharing the best and the second-best seats.



“Line of Wildebeeste”

Photographing animals from a truck demands a strategy. First, recognize zones. There are four, front, middle, rear, and vertical height from the vehicle floor. Second, acknowledge dust. In the tropics, red laterite soils are widespread and produce a fine dust that finds its way into every body and equipment crevice. Push-Pull zoom lenses, in particular, will be invaded and damaged by dust. Dust bags for cameras and lenses are essential.

Once in the truck you must analyze the opportunities there are and what are not there. In the front you can shoot forward and to your side but not backwards because there are three or four people behind you block-



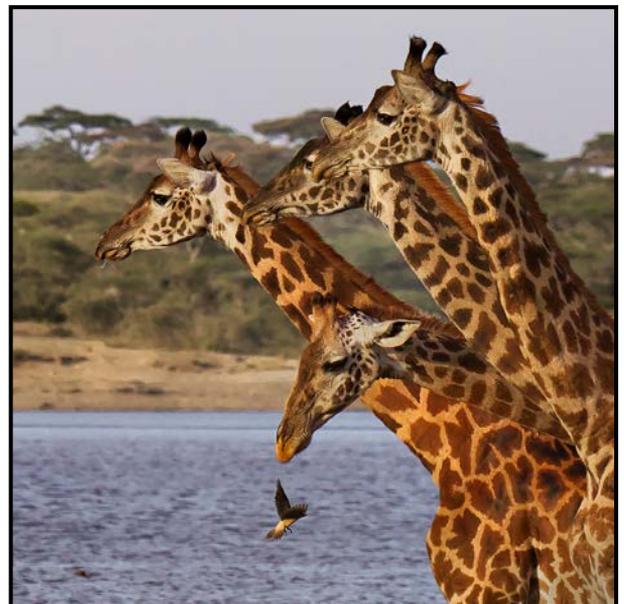
“Old Lion”

ing your view. Likewise, there are free and shared zones in the middle and rear truck positions.

In every zone you can shoot through your side window or from the top (standing on the seat without shoes). Make sure that your window will slide open as dust can jam them.

The truck will be parked when you are actually shooting. Look for animals in your viewing zones. Look for their behaviour. Anticipate by seeing in which direction the animals are moving. The very knowledgeable drivers are a big help here. For example, if you see a line of wildebeeste moving toward you anticipate where you want to capture the shot. In this photo I decided to go for a segment of a long line of wildebeeste.

In the Ndutu area of the Serengeti we were watching an old male lion. At first, he was barely visible in the thick, tall grass but he started to move slowly. As we watched we could see a wound on his forehead, probably from



“A Little Bird Told Me”

the wildly kicking hoof of a recent kill. We could also see some muscle wastage from aging. My goal was to get a shot of him in his natural environment that clearly showed the wound and his age but also showed the force that he still was.

Later, we came across some closely-grouped giraffes by a shallow lake. Their necks were moving about in very interesting patterns. The resident Oxpecker birds were also moving about from one giraffe to the next.

Wondering if this would produce any kind of a moment, we saw that an Oxpecker was in the face of one giraffe who bent its neck as if having a conversation with the bird. That moment is caught in this shot.



"Listen to Mother"

Motherly duties are also worth observing. In the elephant image, a female elephant is either shooing her baby in the right direction or she is flapping her ears aggressively at our vehicle. We never found out which it was. Once again, this is a moment that is more interesting than a static shot of a placidly standing mother and child.

For female cheetahs, motherhood includes parking her baby in a safe spot where the cub can observe an attempted kill. If successful, the cub joins the mother for dinner. In this case we arrived after the kill had been made and waited for the cub to join its mother.

The behaviour of the cub was an interesting mixture of curiosity and simple hunger. The last shot shows the cub playing with the gazelle carcass before it settled down to eat.

Which is the better lens for photographing large African animals, a big prime lens or a zoom? I would say the answer is both. For long shots with a soft background and a tack sharp result you can't beat a 500 or 600 mm prime lens on a full-frame sensor.

Many times, opportunities appear that you can't take with a big prime lens because the subjects are so close; they will not fit into the frame. In these cases, a good zoom lens is invaluable. However, depending on the photographer's skill, physical strength, and mental ability to deal with a big prime lens and the nightmare of modern airline "service", an APS-C sensor with a wide-range zoom lens may be best for many people.

I have successfully used a zoom lens on a Canon APS-C crop-sensor camera for long range shots but there are situations where it cannot compete with a big prime on a full-frame sensor camera.

Many times you will hear someone say, "But with my cropped sensor, 300 mm is really 600 mm". Yes, the 300 mm may have the same reach as a 600 mm but the image quality will be reduced simply because you have far fewer pixels on your subject.

The goal in wildlife photography is to get as many pixels as you can on your subject. Compare a big crop on an image from a m4/3 sensor at 300 mm with the same crop from a full-frame sensor. The m4/3 sensor may give you half the number of pixels on your subject than the full-frame gives you, assuming that the pixel density is the same. Another factor is that bigger sensors have better quality pixels to give you better quality images.

On my trips I have taken two camera bodies, each with a different lens attached, one for long shots and one for near shots. In the vehicle they each live in their own dust bag. When swapping cameras, one goes into its dust bag and the other comes out of its dust bag.

Finally, in the heat of an African day, atmospheric shimmer and harsh light really interfere with image quality. It is imperative to shoot in the early morning and late afternoon when the animals are active and the light is good. Save the middle part of the day for lounging or thinking deep thoughts.



"Supertime"

How I Did It

Guardian on the Bay

by Tim Agoston

While enjoying some time away at Kingfisher Ocean Resort near Courtney, a day trip landed me at Seal Bay Regional Park near Comox. This image was taken with my Fuji X-T2 XF with a 16-55 mm f2.8 lens at 47 mm, ISO 250 for 17 seconds at f11. I used a six-stop neutral density filter to get the smooth effect on the water.

I found the colour version rather flat and boring but, converting it to black and white suddenly added texture and emotion. I followed my usual Lightroom workflow of setting the white and black points, dropping down the exposure, and adding dehaze. A quick drop into Photoshop for some cleaning up, a custom crop for the panorama look, along with some levels and curves adjustments and I was done. Or, so I thought, until I attended Cole Thompson's recent presentation.

This presentation completely influenced my vision for the final image. The longer I stared at it, the more I came to believe the picture needed to be dark and to have the rock stand out on its own.



Using the adjustment brush in Lightroom to select the sky and the water, I erased the areas where I did not want the image to be affected; the rock itself and its highlight in the water.

Exposure and contrast played the major roles in this edit. The B&W panel in Lightroom allowed me to darken the blues in the sky and the water. I did a fair amount of burning the areas where I needed darkness and dodging of the areas that needed to be lightened. I believe that the highlighted areas on the far shoreline and tree line on the left really make the image stand out and the rock itself put a smile on my face.

Creation of this image was a good lesson for me in painting with light. Don't be afraid to try something new; it could work out very well indeed.

Fractured

by Mary Weir

This image is part of a six-image series I created for a Fine Art Photography course given by Rick Hulbert. The series was called, "Our Fractured World" and was inspired by two very different influences: the global pandemic and the artistry of the Catalan photographer, Pep Ventosa.

Pep creates impressionist-like images by photographing up to 100 images of his subject and combining them into one composite. I thought that by using this method I could create a sense of brokenness reflective of the world around us.

I decided to use playground equipment because of the joy and happiness it brings to children. I used six of the images that I took at Willows Beach to create the image "Fractured".



In Lightroom, I corrected the images for camera calibration, blown highlights and clipped shadows. I then loaded the images as a layer stack into Photoshop. I played with opacity, blending modes and curves adjustment layers.

I started with the first layer being at 100% opacity and reduced the opacity of each subsequent layer by about 15%. I used the soft-light blending mode on each layer except for the top layer when I used the screen blending mode. I then flattened the image and played with a curves adjustment layer to adjust the colours to get the effect that I was after. I then brought the image back into Lightroom. My goal was to create an image that conveys fun and to twist it just slightly so that the viewer's response shifts.

Shoots Around Victoria

Hatley Castle

by James Dies

Serendipity is the best word to describe photographing at Royal Roads University. I have spent hours there and not run out of things to photograph. I discover something new and interesting every time I walk along the many hidden pathways situated throughout the grounds. I like how tranquil and serene the grounds are; they are so therapeutic and very Zen-like.



“Archway”

Hatley Castle is situated on the grounds of Hatley Park National Historic Site. The castle is an example of the Neo-Baroque Edwardian architecture style popular in the British Empire circa 1901 to 1910. I love the contrasts and the subtle colours of this building and the 100-year-old architecture. I like the beautiful stone windows and heavy oak doors with ornate stone archways hanging with ivy. Inside are oak and rosewood panelled rooms, baronial fireplaces, teak floors, and specially-made lighting fixtures. Explore the websites; hatleycastle.com or hatleypark.ca.

The fog sometimes rolls in from Esquimalt Lagoon and creates a moody surreal atmosphere around the castle and park grounds. The lagoon is also a Migratory Bird Sanctuary. Black Oystercatcher, Black-bellied Plover, Western Sandpiper, and many, many others are there for you to shoot. Bring your best telephoto lens because there is also a majestic view of the sometimes

snow-peaked Olympic mountains across the Strait of Juan de Fuca to use as a backdrop. Explore the web-site at esquimaltlagoon.com.



“Japanese Garden Bridge”

The Japanese Garden borders a pond and is bisected by streams. It is an oasis of calm. A narrow path leads to an elegant, curved bridge which leads to an island with 100-year-old rhododendrons and a pavilion extending out over a tranquil pond with waterlilies blooming and ducks swimming.

The Rose Garden is a series of concentric rings of roses surrounding a sundial on a pedestal. Enjoy the fragrance and soft pastel colours of the rose garden in the spring.

The Italian Garden is the most formal garden with a symmetrical layout, straight brick pathways and straight box hedges defining the space. There are Italianate statues, marble urns and vases. There are also stone gazebos, stone walls and stone archways with lots of straight lines to shoot. Be sure to check out Neptune’s Stairs behind the castle with a picturesque stairway and a statue of King Neptune in a fountain at the top.

Charlie’s Trail is along the east side of University Drive. Listen to the sound of babbling water flowing over falls as you walk along this trail. The vegetation appears to be every shade of green as the dappling sunlight shines through old-growth Douglas Firs.

The former West Shore Rowing and Paddling Centre by the lagoon was once used by the military college for various marine projects. Its buildings are now used for indigenous education services as well as meetings and events. The docks are in disrepair and not used anymore.

Lastly, there is the on-campus Habitat Café and if you need a break, stop in here. Get a coffee or a snack and relax after a day of shooting.

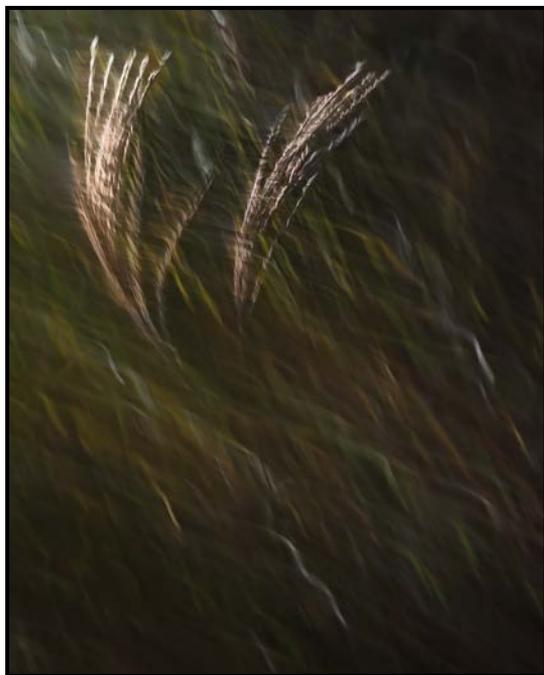
I’ve never had a bad day shooting here and neither will you. It will become a favourite of yours. There are a million photos just waiting to be taken here.

Intentional Camera Movement

by Normand Marcotte

Fast aperture lenses, optical image stabilization and high ISO shooting are just some of the technologies we use to avoid motion blur in our images. But sometimes, camera shake is something we actively seek out for the effects that it can create.

Intentional Camera Movement (ICM) is the art of creating blurred images by purposely moving the camera in any direction while the shutter is open. The results are often abstract and totally unpredictable. In “Wispy Grass” I simply pointed the camera at tall grasses against a dark background and panned the camera upward in a diagonal motion.



“Wispy Grass”

Camera Settings: Shutter speed is probably the most important element to control what you want to see in your photos. Start between 1/20th and ½ a second in shutter-speed priority (“AE” on Canon, “S” on Nikon and Fuji cameras). In order to achieve good results at these relatively-slow shutter speeds, you need to move the camera quickly with a strong follow through. You can start with longer exposures to practice moving the camera and observing how different movement patterns affect your results.

Set the ISO to the lowest normal, or “Base” ISO on your camera. For most cameras it will be ISO 100 (64 or 200 on some cameras). This reduces the light sensitivity of your camera sensor and allows you longer shut-

ter speeds. I set the aperture last to get the exposure I want.

If the ambient light conditions are just too bright to achieve the slow shutter speed you want you can add a neutral density (ND) filter to the lens. An ND filter reduces the incoming light and therefore allows longer exposure and more time to pan/move/wiggle your camera. Try a slight ND filter first (three-stop filter). If you have to use a very dark ND filter (six-stops and above), you may need to pre-focus (focusing before putting the ND filter on the lens) and use manual focus. No ND filter in your kit, but you have a polarizing filter? Try it, it will reduce light by a factor of one to three stops depending on how much of the light is polarized at the filter angle selected.



“Sunset Panning”

Panning: The simplest panning technique is moving the camera in a smooth motion in one direction during the exposure. See “Sunset Panning”. I used the two-second self-timer function to eliminate any unwanted camera shake caused by pressing down on the shutter-release button. I started moving the camera before I pressed the shutter button and the aperture opened



“Solemn Statue”



“Roadside Panning”

and continued the motion after the exposure was completed. This technique provides a very smooth blurring across the whole image. It does take a bit of practice to make sure that the main subject stays in the right place in the frame but after a few shots you will get the timing just right.

A longer shutter speed with a slight delay or pause just at the start of the exposure causes the subject to be somewhat sharp, depending on how steady you are, with streaks following it. In “Solemn Statue” I put the head of the statue in the centre of my frame, triggered the shutter and waited a fraction of a second before moving the camera sideways from left to right. This image was a single shot at 0.7 second, f20, ISO 80, with no self-timer or ND filters.

Imagine panning while travelling in a train, bus or car (obviously while in the passenger seat!). Aim the camera at a subject and keep pointing the camera at it while you are moving. The camera is set at a shutter speed that is fast enough to keep the target as sharp as possible while still obtaining a blurry background. You will get incredible sweeping blurred lines and shapes all around your main subject. In “Roadside Panning” I was travelling in a bus and kept my camera pointed at a poplar tree (approximately placed on the left vertical rule-of-third line) and followed that in my viewfinder in a smooth sideways motion. I used a shutter speed of 1/6th second.

Sometimes the subject you want to capture is moving too fast to focus on it. You can use manual focus and pre-focus your lens at a distance where you believe your subject will be during the exposure. In the example of the “Gallop Horse” I pre-focused the camera at a distance of 1¾ metres where I knew the horse would be as it kept going around in a circle in its corral. As I panned the camera, I kept aiming at the eye of the horse and was hoping for a relatively-sharp head with a blurry background. I had the camera set at f22, ISO 100 and the shutter speed at 1/13th second.

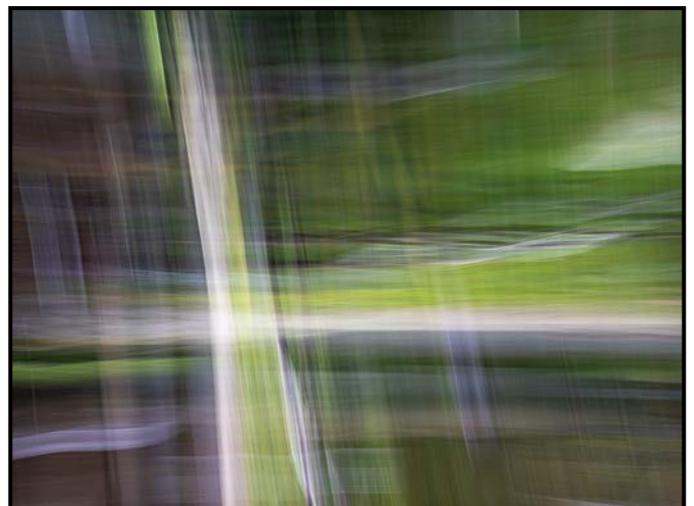


“Gallop Horse”

Multiple Exposure: Most cameras have the ability to shoot multiple exposures (combining two or more exposures into a single image). The number varies from brand to brand and even between specific models. Typically, three exposures are possible with Fuji cameras and up to nine with my Canon 6D.

Why limit yourself to moving the camera in only one direction? You can combine two techniques, panning the camera in different directions and multiple exposures. “Multiple Exposure Panning” is a combination of one horizontal and one vertical panned image of the same scene using the “additive” blend mode in my Canon 6D. Your camera may have several built-in image blend modes; check your manual and experiment.

Conclusion: Finally, experiment, experiment and experiment! Find inspiration in photographers you admire who take ICM images and have fun with it. Experimenting with ICM will help you, as a photographer, to find your own style, your own way of working with this approach to photography. Be inspired by others. You might find that you have a very unique vision just waiting to emerge.



“Multiple Exposure Panning”

Beginner's Corner: Rules: Love Them or Break Them

by Joseph Finkleman

In the beginning of your photographic journey rules help improve not just the story itself but also the way that we tell our story but, at a certain point, these self-same rules hold us back.

One rule that is good to learn is the rule of thirds. It is however an overused tool of composition. There are other tools that are just as valuable. One is a square or rectangular image with a static subject dead center and symmetrical in all respects. It can have just as much power or even more than a suggestion of thirds can have. Do remember all of these composition rules are simply a way to add power to your image.

Another strong technique, although difficult to learn, is a composition that is all on the edges of an image with a lot of negative space in the center.

One other rule that has initial value is to not split the horizon equally top to bottom, or vertically left to right, but to leave some asymmetry in the image. It is important to really investigate how to have scads of image power and still make this supposed faux pas. It is not easy, but it can be more powerful than a symmetrical image.

Another rule is having plenty of depth-of-field, or its cousin, having virtually none. I know too many beginners who believe that f16 is the best choice of f-stop for its compromise between depth-of-field and sharpness. I equally know a different group of beginners who have fallen in love with very fast lenses and their resulting very shallow depth-of-field.



"Static Composition - Centred"



"Static Composition - Symmetry"

Lenses of f0.95 have been around for some time. Usually, they are not very sharp but Fuji recently released a 50 mm f1 lens that is very sharp wide open, a tremendous accomplishment. I believe that Nikon will release a similar lens for their Z series full-frame cameras. There are uses for excessively long and short depth-of-field.

Generally speaking, a selective depth-of-field tells a better story when the background is cluttered. So, f2, 2.8, 4 and 5.6 are all better choices for most images in that they isolate the subject and de-emphasize the background or make it somewhat blurry.

As for the excessive depth-of-field brought about by using f-stops between f16 and f32, you lose some to a lot of resolution because of diffraction. More importantly, you should use just the amount of depth-of-field that you need.

Another rule is to under-expose lest you blow out your highlights. I cannot emphasize strongly enough that this is not just sloppy and amateurish but, additionally, except at the lowest of ISO settings, you will be adding more noise than need be. Properly-exposed, modern cameras can easily handle ISO 6400 with just the slightest noise reduction.

There are some inviolate rules that should always be followed. One is always cram as much light into the capture as you can. Expose hard to the right means on your histogram the graph should just touch the far-right wall and even climb up it a bit. Inexperienced photographers tend to be afraid of over-exposure and as a result unnecessarily under-expose instead.

Secondly, it used to be that filling the frame was necessary, with the munificence of mega-pixels today learn to shoot a bit looser. It will allow more cropping options later.

What is very important is to learn how to tell a story and to tell that story well and, most importantly, have fun.

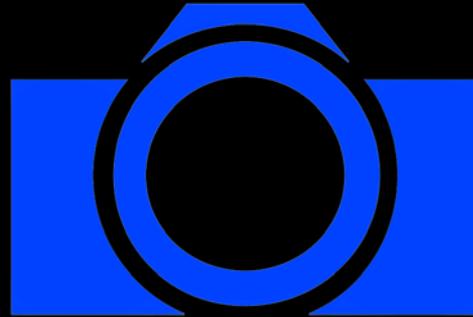
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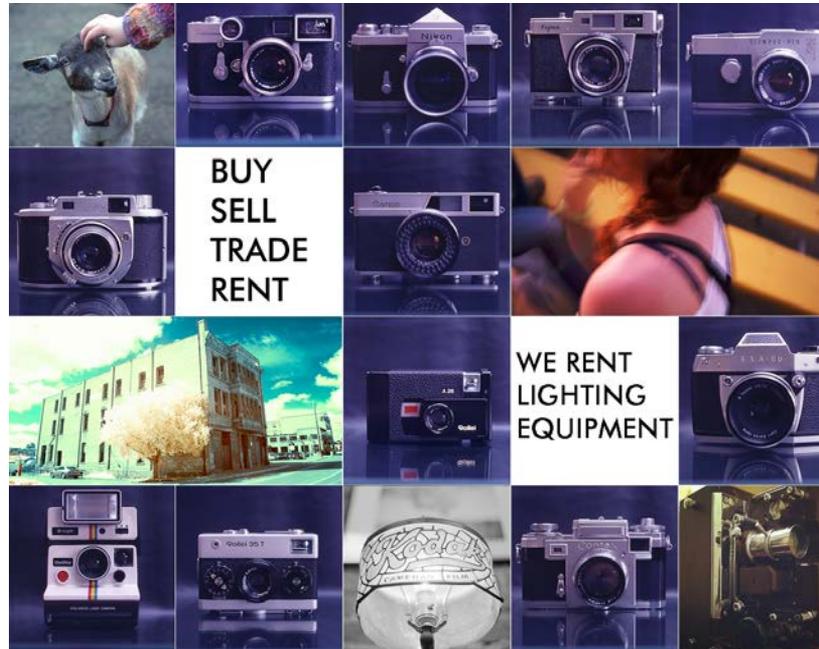
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