



# Close-Up

VictoriaCameraClub.ca



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- Phone and Tablet Image Processing**
- Black and White Workshops**
- Optimal Lens Aperture**
- Colour as a Mood Changer**
- Member Profile: Rilla Ballantyne**
- The Second Camera**
- Street Photography**
- How I Did It**
- Tuesday Shoots**
- Beginner's Corner: How to Use Flash**

"Swan Lake Walk" by Jackye Mills

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# Victoria Camera Club



“Black Oystercatchers” by Alec Lee

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, \$70; Family, \$107; Student, \$36 until Feb 28<sup>th</sup>).

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

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2011, 2012, 2013, 2014, 2016, 2017,  
2018, 2019 and 2020

### CAPA Award-winning Newsletter 2015

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**February 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](http://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](http://Victoriacameraclub.ca/club/clubschedules.aspx).

**February 4<sup>th</sup>: Competition Night.** January competition results. The Theme for February is “You Gotta Love It!”

**February 11<sup>th</sup>: Presentation Night.** Professional documentary photographer Jim Holmes will present “Humanitarian Vision”, a selection of his images from projects around the world.

**February 18<sup>th</sup>: Members’ Night.** Presentations of members’ images, field trip slide shows, prints or short technical presentations.

**Workshop Highlights:** Fundamentals of Black and White, Why Black-and-White? Open (All levels) and Novice Image Review.

**Field Trip Highlights: Cancelled until further notice.**

**Cover Image: “Swan Lake Walk” by Jackye Mills**

This is a composite image. The first image was taken at Swan Lake Nature Sanctuary some years ago. The second image of the child was taken in the summer of 2020 at Beacon Hill Park.

I always liked the bridge over Swan Lake but felt it was a bit boring. It needed more of a focal point and would look better as a more painterly image. After placing the child I added shadows to ground her in the image.

I then used Topaz Impression to simplify it and make it more like a watercolour painting. I unlocked the background and made a layer below it filled with a soft paper colour and sandstone texture from the filter gallery.

I grouped the layers above the background and applied a mask while holding down the alt key. This concealed all of the image which I revealed with a variety of low opacity brushes, building up layers while making the focal point the sharpest and fading the strokes out toward the edges. Once I was satisfied with the look, I added a vibrance adjustment layer to brighten it up and some splatter brushes to resemble some messy watercolour splashes.

## President’s Message

We are now two-thirds of the way through the current Club season and what a season it has been so far. Although it seems like we still have some time to go, our AGM will be coming up before you know it and this means we need to start thinking about the executive for the upcoming year.

Some of us may decide we would like to continue for another year while others will step aside to allow new members to step forward. All of the positions are available for members who would like to take one on for a one-year term. If there is more than one member who would like to be, say, President, then there would be a member vote. Wouldn’t that be most exciting!

When I joined the Board almost three years ago, someone said to me that the President sets the tone for the Club. That really made me think. Was I ready to handle that responsibility? Would Club members be okay with how I handled Club matters? Well, as I do with most things, I jumped in with both feet! There was a learning curve and a few bumps along the way but I have loved every minute of my time as a Director. Working with the other executive members and interacting with Club members has been so rewarding. I am glad I jumped.

Now it’s time for other members to join the executive to make their mark on our fantastic Club. If you are interested and would like to know more about what it entails, then please ask any of the current, or past, executive about their experiences. I know they would be happy to share them with you. For reference, our elected positions are President, two Vice-Presidents, two Members-at-Large, Treasurer and Secretary.

Looking at the calendar for February I am reminded of how much our Club does. Along with our monthly meetings, SIGs and Tuesday field trip groups, we have many workshops going on. There are several image reviews that are an excellent way to get feedback for your images and possibilities to improve them.

Ed Moniz is presenting another Fundamentals of B&W Photography workshop. If you’ve not had the opportunity to take this workshop, I would highly recommend you do. Also, at the end of the month, Cole Thompson will present his workshop “Why Black and White?” Both workshops will be a great starting point for you to try something new.

*Teri VanWell, President.*

# Mobile Photography SIG

by Graham Budd

Unlike the average mobile phone user, the typical VCC member leans towards being a photography enthusiast and many have invested in a DSLR or Mirrorless camera system to express their creative vision. Using these tools, members have produced many award-winning images and see little reason to use their mobile phone for anything but snapshots.

It is not my intent to suggest that you set aside your big girl/boy camera and replace it with a phone camera. However, there are many reasons why you might add one of the newer devices to your bag.

Despite their small size and sensors, recent Android and Apple phones are capable of doing things that even the best DSLR cannot. Let's take a brief tour of some of the new and exciting features offered by smart phone cameras.



*"Inspiration" by Tony Bounsell*

Aside from the advantage of size, portability and ease of use, mobile phones offer three other distinct benefits over larger camera systems. As newer devices they make extensive use of cutting-edge in-camera multi-shot blending and stitching, done seamlessly with no user involvement beyond pressing the shutter. Despite their relatively small sensors this technology allows the cameras to shoot in low light and easily create special effects like motion blur. Cameras with both wide-angle and telephoto lenses can take two images with different depths of field and blend them together to create portraits with blurred backgrounds.

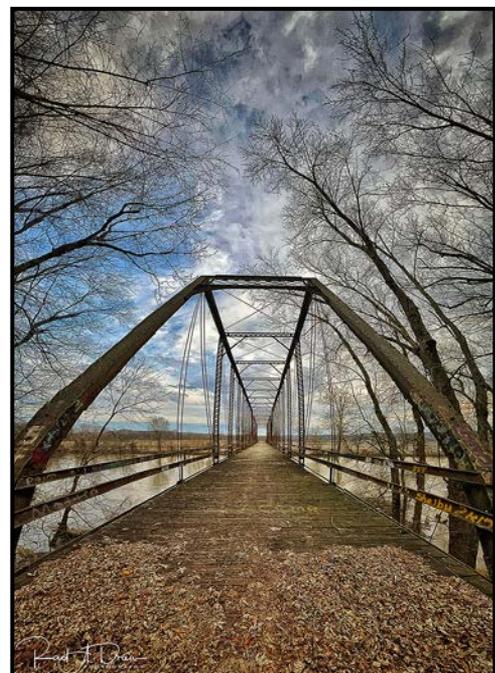
**February 2021**

Almost everyone carries a smart phone now and standardization has become widespread despite two competing operating systems. Many accessories are not system linked so add on lenses, for example, can easily be swapped between phones or systems, unlike using a Canon lens on a Nikon camera. Large jpgs replace the myriad of proprietary RAW files offered by each DSLR manufacturer, often producing stunning results as good as a processed RAW file.

Whether you prefer to take and process images in a traditional way or to exercise your artistic flair with textures, painting and special effects, there is a camera app for you. Many of them are free, cross-platform and easy to learn and use or can be purchased for as little as \$0.99. All of the processing can be done on the device. The creative possibilities are endless.

If you are considering adding a mobile phone to your photo quiver and would like to learn how to get professional-looking results and discover some helpful apps along the way, I would encourage you to add your name to the Mobile Photography SIG on the VCC website to receive updates.

On February 17<sup>th</sup> Rad Drew will make a presentation on "The Magic Mobile: Creating with the Camera in the Palm of Your Hand". Rad will share some of what he's learned in his 11 years of making images with the iPhone. This webinar is designed to demonstrate that the iPhone and Androids are truly worthy of our camera bag! Rad uses mobile devices to create stunning images many of which make use of texture and colour.



*"Vallonia Iron Bridge, Vallonia, IN" by Rad Drew*

# Phone and Tablet Image Processing

by Kathryn Delany

This month I will talk about some useful apps for the iPad/iPhone which can be used to achieve different effects such as a painterly version of your photo or a double exposure. Although I am discussing apps for Apple devices, I have listed similar Android apps where possible but in some cases I am not aware of any comparable apps. A search may reveal some.

I use multiple apps to achieve certain compositions and looks. I always consider composition when starting a piece. Will it be in portrait or landscape orientation? A square or skinny composition? Where is the centre of interest and are the negative spaces pleasing?

I would like to point out that image size matters when using your phone/tablet to edit/process your photos. What goes in is what comes out. Use the largest image you have. The larger your image the better quality your output will be and, if printing, more pixels allows you to print at larger sizes. Some apps will reduce the output size so be aware of that. Make sure that you frequently backup your images to your desktop.

I have noticed that Creative SIG members like to add painted effects and textures to their photos for more painterly or impressionistic results. There are many apps that use built-in preset looks that you can apply. The next level of manipulation is to use apps that give you greater control over the art effect outcome.

To get a painted photo look, and when I want control of the effect, I use Metabrush, a painting app (iOS only). This is a great app for painting over your image with more control in your hands including brush choices, layers, painting styles, using images as your brush, colour fills, etc. Then there are the automated style paint apps like Adobe Paint Can (Android and iOS), Paint Pro Art Filters (Android and iOS), IC Painter (iOS) or effects found in Brushstroke (iOS) among others.



*“Painterly Widgeon”*

The image of the Widgeon shows the original photo (left) and the Metabrush/Snapseed version (right). My original photo was imported to the iPad Photos app at 3300 x 3300 px giving a 10.89 mp file. Metabrush gives more control over the result and allows you to work non-destructively in layers. Once happy with my edits I saved the image to Photos as a PNG file.

The final step was to import the edited photo into Snapseed and create a vintage look with more muted tones. In Snapseed you have the option to choose built-in “looks” and then go into deeper edits like adding texture layers, frames, adjust curves, adjust perspective, double exposure, add text and more. Snapseed saves a flattened JPEG unless you save it as a copy, which allows you to re-open it in Snapseed and continue editing, which is super-handly.



*“Abstracted Azaleas”*

A popular photo-editing app for iOS is iColorama which does image editing, masking, blending images, adding textures, converting to painted looks, adding painted elements, adding text, distortions and more (iOS only, there are two versions, for the iPad and for the iPhone). The closest thing for Android is the Photoshop suite of apps or perhaps Photo Studio and Blend Photo Editor’s Artful Double Exposure filter. I am not aware of anything else that has such a comprehensive list of choices for edits and manipulations as iColorama.

iColorama does not use layers but will save the “steps” of your edits. When you make an edit you “apply” the edit and that step is saved in the Steps menu. You can save all the step edits to the camera roll. Each applied step is a new iteration and is saved in sequence in the Steps menu.

I recommend that as you progress you apply your edits and save them to your camera roll as you go as all your steps will be overwritten when you start your next project. You end up with many iterations but it’s interesting to have that record. By doing this you can re-import them to the app and start from that point or blend it in over a later edit. Make sure to set the app to save as PNG in Settings. The image of an azalea was created

in iColorama and shows how you can distort in a painterly way, enhance colour, and create total abstractions (original on left, distorted on right).

This app allows you to create masks and save them to your camera roll so you can import them and re-apply them as you work on your edits. You can apply any number of adjustments, painted styles, gradients, colour look-up tables (LUTS), brush strokes, distortions, textures and more, as well as record your process.

You can create double exposures and background overlays using PhotoFox Photo Editor, iColorama (iOS), and Superimpose X (iOS and Android). The double exposure silhouette is a popular look right now. I am not sure how long-lived this trend will be but, as an artistic interpretation, it is current.

You can also drop in clouds, night skies, create collages, and fine-tune some of the apps' automated creations. PhotoFox saves a flattened image but Superimpose will allow you to save as PSD, JPEG, HEIC and PNG files. iColorama saves as a PNG as long as you specify that in Settings.



*"Great Blue Heron"*

For this image of the Great Blue Heron (original on left, after on right) I used PhotoFox's built-in preset for double exposures. It automatically creates the mask to block out the background. You have a number of options of pre-loaded background images to select as a choice for the cut-out. You can adjust the mask, too.

The built-in presets in this app are fun and there are enough options for you to make interesting art. Once done with the automated process you can choose to further edit the image under the Advanced tab.

The following is a brief list of mobile platform apps that will allow you to manipulate your photos creatively and fairly easily.

**Texture overlays:** use Snapseed (iOS, Android, free), Distressed FX, Fused, Formulas, Brushstroke (all iOS). Some are free but some have in-app purchases to get more effects or remove ads and watermarks. Similar

Android apps are Galaxy Overlay Photo App, Overlay, and Pixlr.

**Painting/fine art apps with layers:** Procreate (iOS only). Similar apps are Infinite Painter (iOS and Android) and Art Rage (iOS and Android).

**Automatic painting effects:** Waterlogue (watercolour, iOS), Brushstroke (iOS), IColorama (iOS), PhotoFox (iOS) or LightX Photo Editor and Photo effects (Android).

**For multiple exposure and layers, layer adjustments:** Superimpose X (iOS and Android), Photoshop Mix (iOS and Android), Procreate (more of a painting app, iOS), PhotoFox (iOS) Enlighten and LightX (Android).

**For general photo edits, etc.:** Photoshop (iOS, Android), Photoshop Express (iOS, Android) and Affinity (iOS, Android).

**Apps that open RAW files:** Pixelmator Photo, Lightroom, Photoshop Express (iOS, Android, free), Snapseed (iOS, Android, free) and Camera+2 (iOS).

**Resizing your images:** Big Photo, Snapseed and some of the apps above allow you to resize images.

**Adding your own watermark:** iWatermark, iColorama or Photoshop and any app that allows layers and text.

A final image for you, the Zebra. This image was transformed by using a difference blend mode after masking out the background of the zebra and dropping in a painted abstract background that I created in the paint app ArtSet. You can try this in iColorama, Superimpose, or Photoshop Mix.

I hope that you find inspiration with these examples and will venture out to explore them.



*"Zebra"*

# Black and White Workshops

by Jim Fowler

When the days are short and light is low, and the world outside seems almost drained of colour, what could be more appropriate than learning more about monochrome photography? The Workshop Committee has three workshops in the coming months that explore the world of black and white photography. In a four-part Saturday morning course, Ed Moniz returns with his intensive workshop February 6 through 27, 2021. On February 23, Cole Thompson talks about “Why Black and White”, and then on April 19, Marc Koegel explores his favourite subjects of Fine Art, Long Exposure and Black and White.

I took Ed Moniz’s course a couple of years ago. While principally about black and white, Ed teaches techniques that are useful in photography in general including such topics as exposing for good data capture, raw conversion, editing and preparation for print. His favourite teacher and mentor is George DeWolfe. DeWolfe is in the tradition of such heavyweights as Minor White, Ansel Adams, George Weston and Alfred Stieglitz.

Ed is serious about photography. He will not only explain why you should “expose to the right”, but he will help you analyze when ETTR is crucial, how to map tonal separation when looking at colour, and why a little black clipping is alright. You can get a good sense of Ed’s approach by going into the *Close-Up* archives. See his articles in the January and April 2016 issues. In the January article, he mentioned that a lesson he learned from DeWolfe that “really resonated” with him was to start learning more about photography by studying the master painters. I liked his approach as soon as I read that!

While some instructors tend to talk while you listen Ed believes in engaging his students in actual work. Have you ever hand drawn the negative space around a subject? How about creating a sketch and then creating a photograph to fulfil your vision contained in the sketch? Ed will give you homework. The more you engage, the more you will learn. It is, of course, a two-way street: he gives more than he asks.

In this workshop, capturing a raw image is just the beginning. While Ed preferred to do as much work as he could in Lightroom (valued for its non-destructive processing) he did turn to the Photoshop History Brush for very fine or difficult local work. The ability to see and correct imperfections in greyscale is what separates

good photographers from the mediocre, in his opinion. Learning to see the little things that cause discomfort in the viewer is one of the hardest skills to learn, drawing heavily on the realm of the intuitive. The recent expansion of choices in black and white conversion in Lightroom is probably a reflection of just how popular black and white photography has become in recent years. With limited space, this workshop is always a sellout.

Somewhat in the same tradition Cole Thompson saw his own destiny in the dark black and white images of Ansel Adams, George Weston, Wynn Bullock and others. As he says on his website, [colethompsonphotography.com](http://colethompsonphotography.com), “I grew up in a black and white world.” For him, “Colour records the image, but black and white captures the feelings that lie beneath the surface.”

Don’t look for a long resume for Cole Thompson; his images, he says, are his resume. He believes that images are all around us. We just have to learn to see them. Listen to his explanation of his photo “The Angel Gabriel” and how he found his subject and later treated him to dinner in a fine restaurant. (The restaurant was reluctant to allow the barefoot Gabriel in but eventually relented.) Listen to his explanation of how he created the “Old Car Interior” composite of a junked 1934 Chrysler rotting in his neighbour’s yard. His stories will give you a sense of who Cole Thompson is. He is not your average photographer.

Closer to home, Marc Koegel came to Canada from Germany to obtain a degree in economics but before he finished his degree he fell in love with photography. He took a one-year photography diploma course, worked a bit in real estate photography, and became a director of Vancouver Photo Workshops Ltd. in 2004. He particularly enjoys fine-art long-exposure images done in black and white. He tells a story about how he saw an old cabin at Britannia Beach but, whenever he tried to photograph it, there were too many distractions behind it to make a good photo. Then, one day, there was just the right amount of fog to obscure the distractions, and he got the picture that recorded “what it felt like”. On a later trip, he noted that the cabin was gone; it had collapsed into Howe Sound. Life is ephemeral but the photograph endures.

Marc’s catalogues include Prairie Patterns, Metropolis in Flux, The Waterfall Series and The Spomenici Series. I think of his work as monochrome long-exposure meets architecture and wide-open spaces. He likes the drama of contrast. (Think Rembrandt here.) You can find his galleries and course offerings at [marckoegel.com](http://marckoegel.com). Kudos to the Workshop Committee for their vision and hard work bringing us access to photographers who would normally be beyond the Club’s financial capacity.

# Optimal Lens Aperture

by Richard James

Last month in the “tech tips” column I mentioned that “F8, or f11, are at the sweet spot in the aperture range for most lenses.” I’ve been asked to expand upon this. So, at the risk of opening a can of worms, here it is.

First of all, you have to understand what your imaging objectives are and to realize that there is not a single unique solution that will give you what you want. Furthermore, whatever test results say about a particular lens, or small sample of lenses, any measured parameter for an individual lens will fall within the tolerance range specified by the manufacturer. Higher quality lenses will generally have tighter tolerances, therefore less variability, at the penalty of higher cost.

One way of defining optimal aperture is the aperture that gives the highest lens resolution (measured in line pairs per millimetre). However even this is a compromise, as you will see below; there are many factors to consider.

**Lens aberrations:** Every lens has aberrations such as distortion, chromatic aberration, coma, etc., which tend to be worse with the lens aperture wide open and towards the edges of the image. Zoom lenses tend to be worse than prime lenses as it is much more difficult to correct for aberrations across the zoom range than at a single focal length.

**Diffraction:** When light passes through a very small aperture (or past a sharp edge) then the light rays get bent out from the edges of the aperture. Thus, at very small lens apertures the resolution will be lower.

**Curvature of field:** A simple, one element, lens has a curved focus plane but the sensor plane is flat. Lens designers try to correct for this (and other factors) by using multiple lens elements, but some residual curvature is likely. Some lenses are specifically designed with very flat fields such as for copying documents or a true macro lens.

**Depth-of-field:** All practical lenses will focus an infinitely small point source of light as a slightly blurred circle. This is known as the “Circle of Confusion” and is dependent on lens aperture for any given lens. A point source is considered “in-focus” when its circle of confusion is smaller than a defined value. Unfortunately, this value is dependent on the degree of enlargement and viewing medium (screen or print) of the final image

plus its viewing distance both of which are usually unknown and variable. Depth-of-field is greatest at small apertures and shallowest at wide apertures.

All these are directly related to resolution with the result that the highest resolution for a given lens is generally near the middle of its aperture range and near the middle of the image. “Near the middle” can be anywhere from about f5.6 to about f11 depending upon the particular lens design and focal length. Below f5.6 lens aberrations may reduce the resolution and, above f11 the culprit is diffraction. In reality there is no one absolute sharpest aperture, rather a range within which the image may be judged to be acceptably sharp, within a stated tolerance, over the most important part of the image. Some lenses, generally the higher quality ones, may be acceptable outside this range.

But is the best resolution the only parameter for setting an optimal aperture for a particular image? There are other things to consider. For example, do you require a very narrow or large depth-of-field? If you require a very shallow depth-of-field with the intention of throwing the foreground and background out-of-focus you need to use a wider aperture and possibly accept a slight loss in resolution. Conversely, if you are shooting a landscape and want a very large depth-of-field so that both the horizon and near ground are in focus you may choose a smaller aperture and accept some loss of resolution.

So far, this has all been about lens aperture but there are other factors to getting the exposure right: shutter speed and subject illumination. So, in attempting to optimize all three of these parameters it is most likely that some compromise is required. The question then becomes which is the most important? Is it getting the highest resolution over the largest area of the image (aperture), freeze subject motion (shutter speed) or, the need to adjust the subject lighting?

So why did I say f8 or f11 is the “sweet spot”? As a generality they are near the smaller aperture end of the range of best resolution and so provide the greatest depth-of-field within that range. This is generally what you need if you want to get the most detail in your image. If you want more depth-of-field then you either use a smaller aperture or use the focus stacking technique which allows you to keep the aperture in the highest resolution range but still increase the depth-of-field. If your objective is to lower the depth-of-field then you would go towards the wider aperture end of the range, f4 to f5.6 for most lenses. But if you want to minimize depth-of-field to better separate the subject from its surroundings you go below that and accept a slight loss in resolution.

## March Theme: Night Photography

by Jill Turyk

If you have not yet explored night photography, don't let this theme daunt you. It can be as simple or as complex as you like. While night photography may bring to mind images of star trails, comets, or painting with light, you can achieve great results in other ways. For example, the blue hour, just after sunset, can provide beautiful results as evidenced in this image by Richard Letourneau. There is a magical quality to images taken during this time.



*"Blue Hour" by Richard Letourneau*

If this genre is new to you, it may help to know some basics that apply to both the simplest and most complex of night photography. Unless you are trying to achieve a blur, you will achieve best results using a tripod as your exposures will be longer. Remember to lock the mirror up as camera movement may cause blurring. You will need to focus manually as most cameras have difficulty auto-focusing without adequate light. Use the lowest ISO you can to reduce noise. Shoot in RAW as you will have the most information to post-process. Take your time and check each shot so that you can make any wanted adjustments.

Even if you do not have experience in night photography there is no end of creative and inspiring ideas that can be employed. Landscapes, portraits, street photography and wildlife can all be captured at night. Take what you know about your preferred subject and apply it with what you know about night photography, and see what happens.

Whether you are an experienced astrophotographer, or you have never taken a shot before sundown, there is something for everyone when exploring the theme of "Night Photography".

## November Competition Judges

We sincerely thank our external judges for the November Intermediate and Advanced level competitions, Dan Jones, Rick Leche, Karen Stoyles, Ed Moniz, Larry Brietkreutz and Gregg Eligh. We also extend thanks to our in-house judges of all novice competitions and intermediate prints: Pam Irvine, Lorna Zaback, Leah Gray, Nicci Tyndall and Richard Webber. Images and judges' comments are available at: [victoriacameraclub.ca/Competitions/CompetitionResults.aspx](http://victoriacameraclub.ca/Competitions/CompetitionResults.aspx).

**Dan Jones: Nature.** 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, and he enjoys judging for a variety of photo clubs.

**Rick Leche: Open.** Rick currently lives in Black Creek, BC and is an avid photographer of anything or everything. He never leaves home without his Canon gear, whether it is traveling around the world or around the Comox Valley.

**Karen Stoyles: Theme (Still Life).** 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. You can find some of her beautiful images on Flickr.

**Ed Moniz: People.** Ed studied black and white photography and printing and completed a one-year mentorship program with George DeWolfe. As a Professional Photographers of Canada member, he earned Accreditation in Night Photography and designation as "Craftsman of Photographic Arts". Ed is a former VCC member and presented workshops for 10 years.

**Larry Brietkreutz: Altered Reality.** Larry has enjoyed the inspiration and challenge of all types of artistic images, whether created with the camera, software, or brush and paint for over 35 years. He is a Certified CAPA Judge and teaches photography courses for Surrey Recreation. He is currently the Past-President of CAPA.

**Gregg Eligh: Prints.** 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.



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*Advanced Altered Reality - 1<sup>st</sup>*

*“Remembering the Fallen” by Cindy Stephenson*

**Judge’s Comments:** A well-designed image with a powerful storyline. Many layers of meaning here.



*Advanced Open - 1<sup>st</sup>*

*“The Last Bonsai” by Tim Agoston*

**Judge’s Comments:** Thank you for submitting this! It portrays a wonderful sense of zen and tranquility. Love the motion in the water and really enjoy the hazy mood captured here. There is a natural softness that adds to the harmony.



*Advanced Nature - 1<sup>st</sup>*

*“Dancing a Duet” by Nick Delany*

**Judge’s Comments:** This is an amazingly well-timed image, both for the photographer and the dolphins. It displays the “wow” factor in spades. The perpendicular orientation of the dolphins to each other as they leap from the water, one over top of the other, is spectacular. The falling water greatly enhances the action, while the dark background, combined with the softly illuminated dolphins, isolates the animals from any distractions. I can hear the oos and ahhs from the spectators as I view this image. Congratulations to the photographer for a much deserved first place.



*Advanced People - 1<sup>st</sup> (tie)*

*“Musical Intervention” by Normand Marcotte*

**Judge’s Comments:** Anybody who has been around Victoria for a while has seen this gentleman. I really like the way you have captured it so that the light spot is on the subject’s eye.



*Advanced Theme - 1<sup>st</sup>*  
*"Autumn Still Life" by Lorna Zaback*

**Judge's Comments:** This image conveys a good story. An exquisitely-lit image with the subjects placed effectively within the frame. The image is sharp and very nicely done.



*Advanced Nature Print - 1<sup>st</sup>*  
*"Great Blue Heron Dance" by Richard James*

**Judge's Comments:** This is an excellent animated image. Tight focus, well composed, great timing. Clean background with no intrusions.



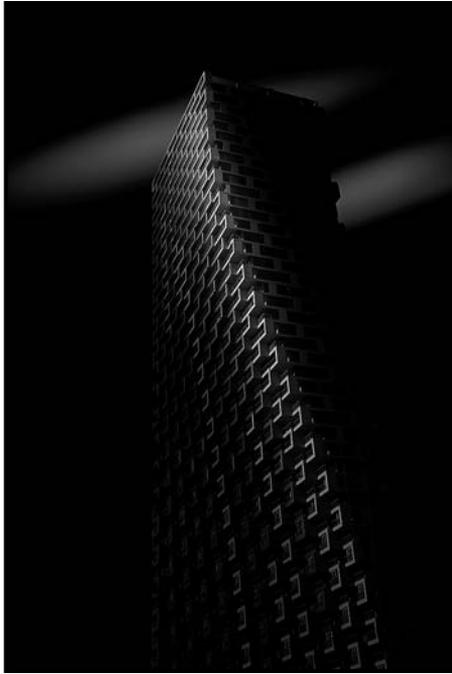
*Advanced Monochrome Print - 1<sup>st</sup>*  
*"Merida, Yucatan" by Steve Barber*

**Judge's Comments:** This is a clean, crisp print with very good grey scale. I appreciate the spontaneous moment with the environmental detail. "Leading" your subject in the direction he is going to exit the frame adds energy. Well done.



*Advanced Open Print - 1<sup>st</sup>*  
*"We are Very Fierce" by Steve Smith*

**Judge's Comments:** This is a lovely moment. Good timing for this pose, makes this a rich portrait.



*Intermediate Altered Reality - 1<sup>st</sup>*  
*"Twisted" by Kashia Hartwell*

**Judge's Comments:** A subtle abstract. The line of high-light running up the image hints at a gentle S curve. Contrast is great. Image is simple, but that is its strength. The two patches of light near the top add a lot of interest. A well designed and executed idea.



*Intermediate Open - 1<sup>st</sup>*  
*"Tis' but a Scratch" by Jason Frank*

**Judge's Comments:** Beautiful B&W photo. Wonderful contrast. Tack sharp where it needs to be, pleasantly blurred in other areas. The fisheye effect is pleasing. Nothing more? Oh, I know, this image scores a 20!



*Intermediate Nature - 1<sup>st</sup>*  
*"Good Morning" by Teri Van Well*

**Judge's Comments:** This magnificent image was created at just the right time and place when the sunrise was at its peak. Great lighting and texture in the clouds and the rocks in the foreground. Good sense of balance between right and left sides and the symmetry of the top and bottom halves of the image. The lightest area nicely encapsulates the horizon, drawing our eye to it. The low angle of view strengthens the rocky foreground. Congratulations to the photographer for creating such a stunning landscape and taking first place.



*Intermediate People - 1<sup>st</sup>*  
*"Chenai" by Lorna Scott*

**Judge's Comments:** Great image with good lighting and lovely colour contrast.



*Intermediate Theme - 1<sup>st</sup>*  
*“Royal Gala” by Gwen Long*

**Judge’s Comments:** The image conveys a good story. The maker has done an excellent job of cropping to create this image. The lighting and water drops enhance the subject. Nicely done.



*Novice Nature - 1<sup>st</sup>*  
*“Malachite Kingfisher, Chobe National Park, Botswana”*  
*by Jane Williams*

**Judge’s Comments:** A nice moment caught of this Kingfisher. The bird is well placed in the frame and there are no distracting elements. The background is clear, and the bird is quite sharp.



*Intermediate Open Print - 1<sup>st</sup>*  
*“Morning Sunflower” by John Clarke*

**Judge’s Comments:** Intense close-up of the sunflower. The image has sharp focus throughout which adds to the impact of the image. The water droplets are well distributed along the petals. The flower is nicely positioned in the frame with the lighter exposure given more space on the left and the darker exposure on the right occupying less space. Choosing to use black and white instead of colour intensifies attention to the lines and shapes. Well done.



*Novice Open - 1<sup>st</sup>*  
*“Free Spirit” by Maureen Reid*

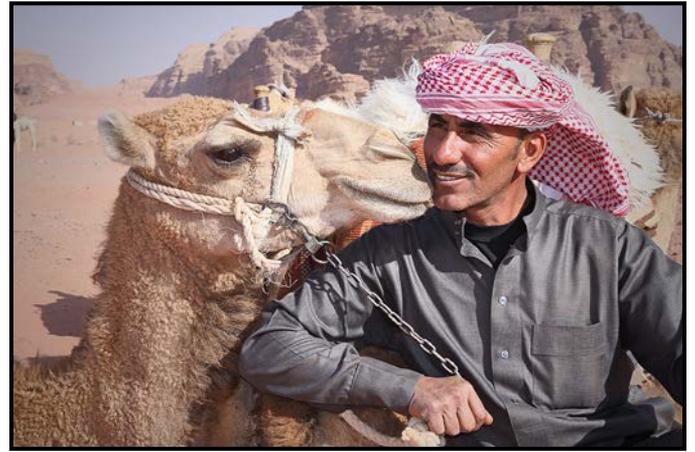
**Judge’s Comments:** An effective double exposure giving us a nice treatment to the subject. The dahlia’s lines draw us into the face.



*Novice People - 1<sup>st</sup>*

*"Eyes of Experience, Bhaktapur" by Merna Foster*

**Judge's Comments:** Great eye contact with your subject. Her face is slightly tilted and well placed in the frame. The subject's expression is captivating.



*Novice Open Print - 1<sup>st</sup>*

*"Desert Friends" by Joanne Couch*

**Judge's Comments:** Great close-up image of a camel and its handler, showing the close relationship between them. Bright sunlight is well handled. The camel and handler are in focus and fill the frame. The background is softly out of focus. Good job getting in close.



*Novice Theme*

*"A Sign of Fall" by Rilla Ballantyne*

**Judge's Comments:** Beautiful light on this leaf showcases it in front of the black background. That, along with slightly desaturated colour gives the image a feeling of simple elegance. Good sharpness on the subject draws the viewer's eye to and around the lines on the surface of the leaf. Well done!

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# Colour as a Mood Changer

by Bobbie Carey

It's been a year since the world has not had much to celebrate. It seems that, as photographers, we have a not-always-obvious means at our fingertips that is a possible source of joy. We each have our camera and therein lies great potential. We're almost always on the lookout for scenes or objects or people that we have the ability to translate into something pleasurable. We're attracted to a certain curve, a diagonal line, an unusual angle, a striking pattern and, importantly, a prominent colour.



*"Leaves and Water"*

Composition and light count for a lot in a photograph but if the colours are "blah" and add nothing to the image's value and impact, that image may be lost. Colour can either make or break a photo. Pale colours can have a real impact when they occur in a somewhat monochromatic or fairly colourless image, but nothing draws the eye as effectively as strong, vivid colours.

Colours help us communicate with our viewers on an emotional level and can be one of the most important elements in a photo, responsible for making it feel exciting and lively. Of course, some colours may evoke feelings of melancholy, gloom and even sorrow but for our purpose, in this piece, we'll focus on the feelings of happiness we can elicit in our viewers.

Oftentimes, colour can be such an enticing element that people will not be too concerned with how the image is composed or even, how technically correct it is, but they will definitely respond to an image that makes them feel something. Colour can have a big effect on our mood.



*"Light Tunnel"*

A positive, happy mood is generally created by warm colours while a more relaxing effect can be created by cool colours.

The intensity of a colour also contributes to the overall effect of an image. Boosting the saturation and vibrance level can make the image more lively and cheerful but it's essential, of course, to temper the levels or the image may become a little cartoonish.

The golden leaves hanging over the rushing water seem to warm it, in contrast to the feeling of cold and danger elicited by the dark rocks and water below. The multiple colours in the light tunnel contain all hues but, all-in-all, serve to convey excitement. Finally, the colour of the tiny colourful succulents is likely seen before the details in the image. All of these images were taken with an iPhone 11Pro.

Photographers can lift moods, make viewers smile and maybe, even, change the mood of the day.



*"Succulents"*

## Member Profile: Rilla Ballantyne

I purchased my first camera, a Kodak Brownie, when I was twelve by saving money from helping a senior neighbour with chores, and what great excitement a year later when I bought a flash attachment.

I used that camera for many years taking photos of my friends and landscape shots of the world around me. Then life took over with marriage, kids and work, and photography had to take a break. A few years later I was given a Kodak Instamatic.

In 1990 I bought a Canon 35 mm point and shoot camera. My husband and I travelled around Western Canada and the United States, and I shot a lot of landscapes of places we were visiting. At this time I also became interested in close-ups of flowers.



*"Trillium"*

We moved to Victoria in 1995 and I got very enthused about shooting the beauty of Vancouver Island. I became more focused on shooting landscapes, seascapes and flowers. I shot many rolls of film on weekly trips to Butchart Gardens. With walks along the shores around Victoria I was able to create some interesting seascapes with the crashing waves and rocks.

I purchased my first digital camera, a Canon Elf 1200, in 2009 and I took some classes at Lens and Shutter learning how to use a digital camera. Later, I upgraded to a Canon SX30 bridge camera which I used for several years on trips to Alaska, Hawaii, and a Caribbean cruise. When travelling I take a lot of photos as they are the best souvenirs.

In September 2014 I picked up an issue of *Close-Up* at Lens and Shutter and found it remarkably interesting, so I attended a Members' Night meeting. I was blown away by the fantastic photos I saw that evening.



*"Flora Islet"*

I joined the Club in October of that year and soon discovered that I had a lot to learn. I signed up for workshops and field trips, became involved and got to know fellow members. I also started entering the Club's internal competitions and the judge's comments pointing out what is good about a photo and how it could be improved helped me learn.

I now use a Canon Rebel SL1 DSLR and mainly shoot landscapes, seascapes, and macro. I am also interested in night photography and have taken some great Club workshops. I have also tried street photography, and attended some workshops, but I am not very comfortable with that yet.

A project that I have done for about five years is to take a photo every day. I call it Project 365. It makes me think about what I am going to shoot each day and it gets me out to look for different compositions and subjects.

Last year I joined the field trips committee to help plan and organize field trips and, this past fall, I took over as the chair of the committee. I love being part of such a great organization.

For anyone who is interested in photography I would highly recommend the Victoria Camera Club. It is a great club!



*"Tofino Inlet Sunrise"*

# The Second Camera

*by Roger Botting*

Somehow a new camera has come into your life. Let's skip the details and just say congratulations. And let's assume it's to not replace a damaged or lost camera. That's another tale.

Many a serious photographer has, or wants to have, a second camera and if you have any thoughts about earning a living at photography you should have at least two. Just in case.

But what of the older camera? Do you trade it in? Sell it? For years I used to cycle my older cameras to my daughter. I would give her an old camera and my inventory would be low so I had to buy a new camera. Then she started buying better cameras for herself than I had so, scratch that idea.

The older camera probably has lots of life left in it but you probably found limitations in it, so let's make those limitations work for you. Repurpose your old camera, give it a role that you could only wish you had done earlier.

We have all wanted to do a longer-term project that requires fixing a camera in one place to record some passing event. Spring flowers growing, your garden over a year, and the construction site across the street. Try a time-lapse or two, a perfect use for your older camera. The ordinary time-lapse is hundreds or thousands of shots all put into a video file.

Every still camera, at least the more advanced types, has a shutter, a mechanical device for controlling exposure time. And like any mechanical device it is built to do a certain amount of work and then it doesn't. Your old camera is perfect for this role. Unless you are a very busy wedding or news photographer you are unlikely to ever wear out the shutter in your camera. Most camera shutters are built to last at least 250,000 shots and many cameras are never used anywhere near that much before they are retired. So, rather than wear out your shiny new camera, use your old camera until it gives up the ghost.

Time-lapses don't need fast autofocus as they are usually shot on manual focus. Likewise, they don't need sophisticated metering or fast frame rates rather, time-lapses are pretty easy on your camera. Also, they don't need large file sizes. My 15 year old Nikon D200 will create files big enough for 4K video. In fact, that model of camera did a number of time-lapses for a ma-

lor film release a few years back. This is also a perfect use of an older lens. It makes a space in your camera bag that needs to be filled.

So, let's do a rainy winter time-lapse. Go to the supermarket, get a pot of bulbs. Set the pot up in some spot where it will not be disturbed. Get a grow light and attach it to a timer, set for 12 hours of light per day. Because grow lights have a weird colour balance, use a flash. I use a Neewer flash. It screws into an ordinary light bulb socket and puts out enough light to easily light a small plant and doesn't mind being turned on for weeks on end. You will need a sync cord to connect the flash to your camera.

Set your camera up for the correct exposure and framing, leaving lots of space at the top because your plant will grow, some have grown out the top of my frame. Manual focus and manual exposure and set the intervalometer for every five minutes. Twelve shots per hour times 24 hours times however many days you want. Let it rip!

Change your camera battery every couple of days or use a power cord for your camera. If your camera does not have a built in intervalometer, use an external one, available online for \$20-50. Or, if you have a Canon, try Magic Lantern, a way of hacking your camera that doesn't affect your camera's firmware, it just temporarily overrides it.

After a couple of weeks when the flowers have fully grown, load the files into Photoshop or any other program, and create a video. There are a lot of tutorials on YouTube. Some cameras will compile the photos into a time-lapse.

You could get fancy and put the flowerpot on a turntable and rotate it during the time it grows. Miops has them but I haven't tried one. Or you could just make one from a household lazy-susan and a clock motor but you would need to take your photos at closer intervals. Don't worry about blur as the flash will stop the action. One thing you will notice from the resulting time-lapse is the way the bulbs grow. The stalks and flowers rise and fall based upon the light, and while you might think that plants don't move, they certainly do.

What have we accomplished? With a time-lapse you have found a use and rationale for having a second camera, and you have some fresh blooms around the house. What better way to take photos during a rainy Victoria winter?

Last note. One of the funniest time-lapses I have seen involves garden slugs, all busy squirming their way around and any Victoria gardener knows where to find banana slugs.

# Street Photography

by Marilyn Callahan

Street photography demands that I pay attention to what I often ignore. Instead of hurrying along on my next errand, lost in my own thoughts, I stop to look where everyone else is going and what they are doing. I begin to imagine the lives of people around me, often so different than my own. All of this is taking place amidst backgrounds that often go unnoticed as well: sidewalks, storefronts, tall buildings, signs, beaches, boats, trees, all with their own textures, colours and angles. It's the joy of people watching with a purpose using "the camera's gift of momentary scrutiny".

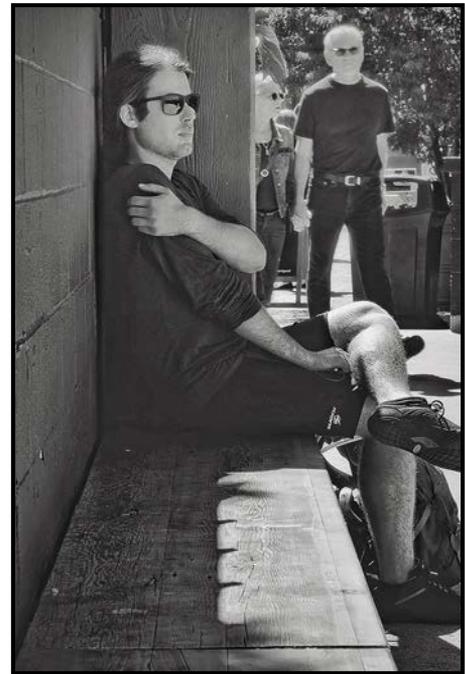
I came to street photography by accident through travel. While others returned with photos of fantastic landscapes, the flora and fauna of exotic locations and architectural wonders, my images were out of step. They featured strangers in the foreground: army cadets gathering, outside the Hermitage in St Petersburg, a society woman and her poodle looking very much alike on the avenue in Helsinki, men dealing contraband outside a café in the Costa Rica countryside. I had no name for my fascination until photography began to consume my thoughts after retirement. I was a nascent street photographer at heart.



*"On Martinique"*

I was delighted when members of VCC offered workshops on street photography this fall. At last, a chance to find new comrades and learn from them about what has become my passion.

While all photography is an adventure, street photography adds some additional layers of anxiety, even a bit



*"Waiting"*

of danger. Nature photographers share some of the same challenges often in much less comfortable circumstances, including the fact that the subjects may catch on to their intentions and fight or flee. I have had similar reactions on occasion and have learned some valuable lessons. The telephoto lens and the flip-up viewer and shutter silencer on my small Fujifilm XT20 are invaluable. I have taken some of my best shots with my iPhone 8s using Camera+2 and the button on my headphone cable.



*"At the Skate Park"*

But I have had people say, "Hey, did you just take my picture?" Best answer has been to fess up and tell them something complementary but truthful, my amateur status and my commitment to not use the photo for any commercial purpose. If they want it erased, I do so. These instances are few. I have also asked people in advance if they mind my taking their photo as part of the scene. Unfortunately, many then pose but if I hang around long enough, they may forget I am there. The

skateboarders at a nearby park loved the fact I was there to take their photos and began to show off some pretty hair-raising feats but after a while, they forgot about me and I caught them at play, just as I had intended.

Underneath these anxieties is the question of ethics. In a world where much of our privacy has been compromised without our permission, does street photography simply add to the invasion? While it is legal in Canada to take photos of people in public spaces without their permission, given no commercial connection, we should use common sense. Who we photograph, where we show our images, the use of shadows, silhouettes, and distant shots all come to mind.

At the heart of street photography is the desire to create our art giving consideration to all of the features of a great photo, often while scurrying after someone in a fabulous hat or lingering too long by a group of rowdy partygoers. One comforting feature of great street photographers is their attention to the story while forgiving some technical shortcomings. The hand may be blurred but the face is unforgettable! Some of my favourite street photographers, including Fred Herzog from Vancouver, have also left an historic account of their town with photos over many years, documenting changing styles and landscapes. I have more modest ambitions and less time.



*"The Carver"*

While the many subsets of street photography include a focus on portraiture, architecture, abstractions, social justice and others it is, at essence, simply candid images that include people in public spaces going about their daily lives while revealing the universality of our human experience. I am hooked.

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## How I Did It

### Lines

by Steve Smith

The first part of making this image was tabletop photography. I put a soft cover book in a big metal clamp and let the book curl over to one side. This produced a set of curved lines and shapes from the page edges.

Next, I placed a blue gel over one speedlight and a yellow gel over the second one. A set of 20 coloured gels in a pouch with three attachment bands costs about \$30. They can be used to adjust the colour temperature of a flash so that it corresponds to various types of artificial light. In this case I was going for strong colours. I placed a light on each side of the book and slightly in front.

Then I experimented with manual flash settings, light positions and angles until I had a set of images showing multi-coloured lines and shapes against a black background. The opposing-coloured lights produced interesting colour combinations when fired simultaneously.

The second part of making this image was processing in Affinity Photo. I chose a RAW image to import into Affinity as the base background layer. This image showed the pages curving over to the viewer's right. Then I processed a duplicate layer using my standard workflow.



*"Lines"*

Next, on a new layer I resized the image to leave space on the left, filling in the vacant space with a solid black fill. Then I copied this resized layer, flipped the image horizontally and pasted this flipped image into a new layer. After moving the two objects around a bit on the two layers I had my preferred image that is shown here.

This image placed 3<sup>rd</sup> in the November 2020 Advanced Altered Reality competition.

## Spiritual Life

by Kevin Keliher

This image started with a photo of a statue of a nun in Ross Bay Cemetery. I added a photo of a relative's eyes, and then transferred the printed image onto a surface of drywall compound. I then hand-coloured it and scanned it. Using Photoshop, I placed her in a landscape photo of Rithet's Bog with a separate photo of clouds. I darkened/coloured the sky and drew in stars and a colourful line. I drew a path and added a moon image blended with another pastel drawing. Using the Photoshop liquify filter I then added a slight smile. The brooch is a scanned pastel sketch of a heart.



*"Spiritual Life"*

Over a period of months I periodically re-visited this image and tried different compositions and introduced different objects. Somehow, this statue spoke to me and I wanted to find a way of expressing this meaning through art.

I was taught by nuns in grades 1 and 2. As I started this creative project I initially recalled memories of that time period. However, over time, I found my focus turned toward the present and my own meditation practice. I came to see the nun as a dedicated practitioner. In the original image of the stone statue she was holding a bell. I added a photo of a more detailed bell. To me it represents a symbol of her constructive engagement with her community.

This image placed 2<sup>nd</sup> in the November 2020 Advanced Altered Reality competition.

# Shoots Around Victoria

## Kinsol Trestle

by Nicci Tyndall

The Kinsol Trestle is one of eight trestles along the Cowichan Valley Trail. It was completed in 1920 and is one of the highest wooden railway trestles in the world. It was designed by engineers but built by farmers and loggers and named after the King Solomon Copper Mines on the Island. It is 44 metres high, spans 190 metres, and is a photographer's architectural dream.



*"It's a Long Way Down"*

The line was started in 1911 to transport the region's huge old-growth timber from Vancouver Island's forests to Victoria. The original high-level Howe truss deck was later replaced by timber frames. A carpenter carved a unique number into each post of the timber frames to identify its position in the trestle.

It was part of the Galloping Goose rail line and the last train passed over it in 1979. Between 1922-25 the line was also used for passenger service. In 1931-36 it fell into disrepair from flooding. Repairs were completed by the CNR in 1973-84. In 1999-2010 it again fell into disrepair from neglect and vandalism. Then, in 2011, the Cowichan Valley Regional District (CVRD) began to rebuild it once again as a trail bridge.

The trestle is located 47 km north of Victoria off of the Trans Canada Highway. Turn left off the Highway at Mill Bay onto Shawnigan Lake/Mill Bay Road. Then turn left onto West Shawnigan Lake Road then left onto Renfrew Road and then right onto Glen Eagles Road. It is about a 15-minute walk from the parking lot to the trestle.

In the fall it can be shrouded in fog or a light mist and the deciduous trees pop bright yellows, reds and oranges amongst the green fir. The trestle has a seven-degree

curve and spans the salmon-bearing Kokasilah River. The trestle's leading lines, triangles and curves can be shot from numerous angles.



*"Old Growth Sticks"*

The best time to shoot is early in the morning or later in the afternoon so that you capture the golden hour. You can also shoot the spawning salmon in the fall and maybe the occasional deer might appear.



*"Ride to Infinity"*

The Kinsol Trestle is now used by bikers, hikers, photographers, and equestrian riders. However, when you set up your camera and tripod at the beginning of the trestle to shoot its expanse, one's eye imagines a steam locomotive chugging across the old rail line towards you. The engineering feat as depicted in the photos is intricate and eye-catching.

Don Piper took these photos using his Nikon Z7 Camera with a 24-70 mm f4 lens. In the first and second photos, he used an ISO of 400 at 1/200<sup>th</sup> second and 1/160<sup>th</sup> second respectively, both at f4, and 70 mm focal length. For the third photo he changed the exposure to 1/320<sup>th</sup> second at f6.3, ISO 100, and 25 mm focal length. The camera was handheld for all three photos.

## Tuesday Shoots

by Garry Schaefer

On March 25<sup>th</sup>, 2010, Don Peterson presented the results of his venture into street photography in New York City soon followed by a shoot in downtown Victoria. Members were impressed, among them, Jack Copland. It occurred to Jack that there was a gap in the Club's program mid-week. A small number of members were recruited to gather for some street shooting in the vicinity of Centennial Square. Blair Ross and Gordon Simpson participated. Satisfaction expressed over the outing led to others joining in subsequent weeks. Thus, the Tuesday Group was born.

Since those early days a decade ago, Tuesdays have been paramount on my calendar. In the years prior to that, the Victoria Camera Club had established its routine of evening meetings at Norway House, workshops on Kings Road and weekend field trips. But there was still that weekday gap, particularly for those without daytime jobs. There were many retired members with plenty of time to spend on the avid pursuit of their photographic hobbies.



*"Jack and Gordon Step Out"*

We soon came to expect an e-mail from Jack days prior to the second and fourth Tuesday of each month featuring details on the theme and local venue for the week's shoot. Those invariably concluded with the disclaimer "weather permitting" given Jack's avowed status as a "fair weather shooter". Coffee at a local restaurant would start the morning. A two-hour shoot followed. From the beginning, lunch, along with a pint or a glass of one's fa-

vorite beverage, became part of the established routine. A good lunch after a shoot cemented group cohesion, allowed us to compare notes on techniques, equipment and results, and prompted us to solve the problems of the world then at the forefront.

On two notable occasions Jack led us astray and we ventured across the strait to shoots in his former home city of Vancouver. Beyond the ferry terminal, Vancouver's extensive transit system did the job. The city's Waterfront and Gastown areas were covered. The accompanying photo, "Jack and Gordon Step Out", was taken there. The sea bus enabled a visit as far afield as Lynn Canyon. An exhibition of the works of famed Vancouver street photographer Fred Herzog was the focus of one of those trips.

During the controversial decommissioning and replacement of Victoria's iconic Blue Bridge, the Tuesday Group kept pace, collecting a considerable portfolio of pertinent images. Those are yet to be mined for their full potential, an opportunity, perhaps, for someone with a historical bent to exploit.

At one point, in the evolution of the activities of the Tuesday Group, Jack secured complementary use of a room on the second floor of a Douglas Street day-care centre with a large TV. It was the ideal venue for participants to display photos captured on the previous Tuesday along with commentary on post-processing steps taken to produce the final results. That left the door open to consider editing software and the various art filters found in many current cameras. "The Iconic Empress" is an out-of-camera image featuring a sepia tone plus a selected border, somewhat of a postcard from the past.



*"Iconic Empress"*

On Tuesday, January 19<sup>th</sup>, 2016, Pearson Morey and Dan Roy headed out for a shoot at the Goldstream Boat-house. That arose out of their desire to broaden their

horizons, take in some new scenery and to take photos of something new and different. Later that week Pearson posted a few photos on the Club website titled, "Alternate Tuesdays". This caught the attention of others in the Tuesday Group. On February 2<sup>nd</sup> the first scheduled Alternate Tuesday shoot took place at the Victoria Breakwater, with Pearson leading the charge!



*"Kinsol Trestle in IR"*

The new rhythm soon became well established; one week downtown focused on the theme of the day and the next traveling beyond to locales offering a variety of subject matter for individual attention. It was a healthy mix. In May that year the group went up-island to the Kinsol Trestle. I took advantage of that opportunity to do some shooting with my converted infrared rig.

Over time, changes took place in the leadership of our groups. Blair Ross took on the Tuesday Group. Doug Ambridge was guiding us to the best spots for lunch. That was to continue for several years. Deb Thurlbeck stepped forward to assist Pearson. Soon thereafter, John Scratchley took up the reins for the Alternate Tuesday Group and Deb, the Tuesday Group. Penny Authier stands by to handle affairs when Deb is away. Subsequently, Jim Fowler replaced John leading the Alternate Tuesday Group. "To Kiss a Llama", featuring John Scratchley, shows just how far we are willing to go!

This spring Covid-19 changed everything. Group shoots and lunches together were off the table. Ride sharing was no longer an option. For a time Deb posted themes for solo Tuesday shoots and website galleries were opened to receive our offerings. When it was established that Zoom meetings offered an alternative to in-person gatherings, Deb put those on our agenda. During the summer, when pandemic cases were relatively low on Vancouver Island, Jim posted opportunities to gather, safely distanced in the parking lot, and then to set off in our own directions and without our traditional lunches.



*"To Kiss a Llama"*

These measures have provided ongoing contact and opportunities to share in our photographic and social pursuits. Several members have taken good advantage of on-line learning options. We have also remained well integrated with overall VCC activities as those have pivoted to Zoom.



*"Sharing a Pint"*

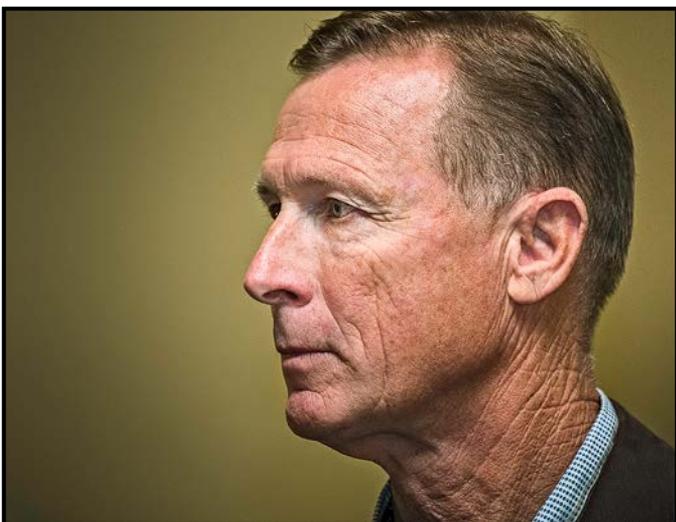
With the roll-out of Covid vaccines, we all eagerly anticipate a resumption of the full range of activities that we enjoyed before the pandemic engulfed us. Zoom offers a very helpful stopgap. Postings to the Club's website and to our Flickr Photo Share groups provide outlets for our photographic energy. I, and I'm sure my fellow members, look forward to the days ahead when we can once again share a pint over lunch after a stimulating Tuesday or Alternate Tuesday shoot.

## Beginner's Corner: How to Use Flash

by Joseph Finkleman

Today's modern flashes are magical. The TTL (Through The Lens) function allows the camera and flash to adjust the exposure so that it is correct. It is fairly difficult to have a poor exposure with the TTL function.

However, this does bring up the issue of proprietary flashguns as opposed to third party flashguns, some of which work in TTL while others do not. Research this before you purchase one however, all of them work in manual mode.



*"Indoors Bounce Flash"*

Manual mode for flash takes some learned skill level. I like manual mode but it does mean one more facet of awareness about technical requirements when shooting. Using either the TTL function or manual mode, I prefer bounce flash for just about everything, except where an outdoors fill flash is called for.

Bounce flash means that, in an indoor setting, the flash head is pointed either at a nearby wall or at the ceiling. The wall or ceiling acts like a really big reflector. One drawback is that a lot of light is lost doing this, generally two stops worth. The advantage is that the light is pretty and diffused enough to be well worth the effort.

Let's say you are in a big room, 300-400 square meters, and you want to photograph either close up or across the room. A bounced flash on the ceiling fills the entire room evenly. I have found even a small tilt-head flash unit will fill a 350 square meter room sufficiently that at ISO 6400 and at f4 each capture is fully illuminated. The shutter speed is relevant only in the sense that the shutter speed must synchronize with the

flash. In many modern cameras that can be as high as 1/250<sup>th</sup> of a second. That also means one can shoot at ISO 1600 at f2.

Outside I have bounced flash off of big walls and had no issue with full exposure at ISO 6400 and at distances of 7-10 meters from the wall.

Direct flash can be very harsh; avoid it unless you have no other option. There is one exception, fill flash. In photographing outside, you either have to work with raw, harsh sunlight or with light that is in shade. Closed shade means that something is covering the sky above. Only indirect light reflected or diffused from somewhere nearby is filling the space.

That light is usually contaminated with a colourcast. The same problem occurs, to a lesser extent, in open shade. Usually, it is greenery that causes a colourcast, subtle to the human eye but not so subtle to a capture. Direct light is cleaner in colour but much harsher in highlights and shadows.



*"Outdoors Fill Flash"*

Fill flash is a magical solution if used properly. A fill flash is daylight in colour temperature and, as such, it will clean up all of the shadow colourcast in the above scenarios. It will also fill in the harsh shadows. In fact, it will make the direct daylight look beautiful if, and a big if, you carefully balanced the intensity of the flash to the ambient light.

It is not possible to explain the precise techniques in a short article such as this. In future articles I will explain in detail every one of these on-camera flash techniques.

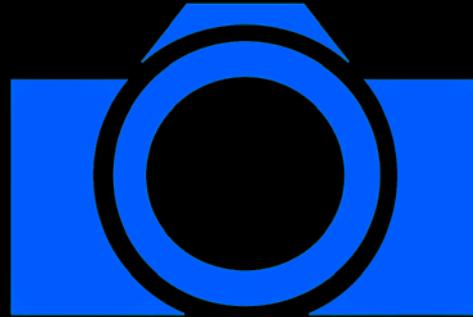
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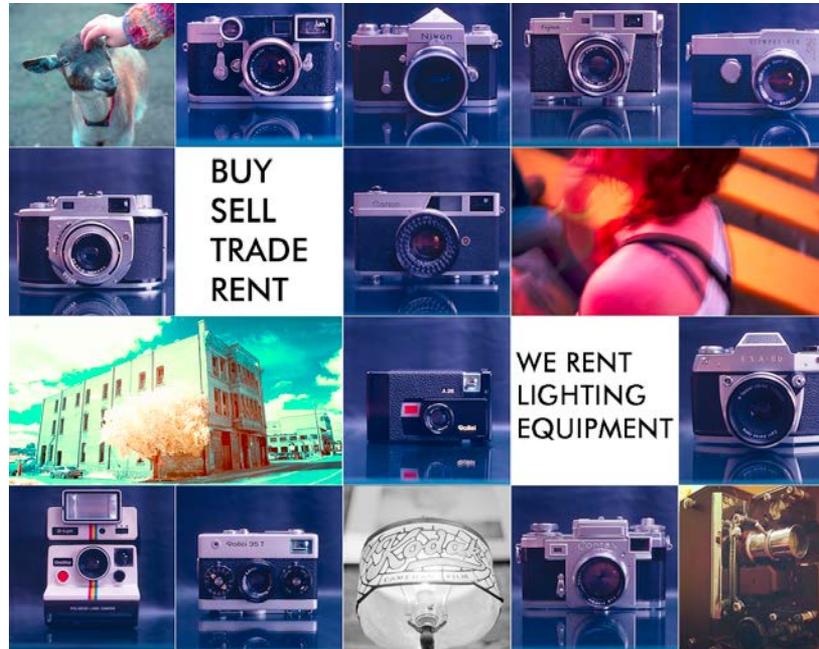
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