



Close-Up
VictoriaCameraClub.ca

Photographing Icebergs
Sports Photography
Photo Books: a Covid Project
Member Profile: Ian Faris
Seeing the Unseen
Topaz Studio 2: A Brief
Introduction
How I Did It
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Honouring Peggy Price
Beginner's Corner: Proper Hand-
Held and Tripod Technique

"Le Pont Sinistre" by Mark Sicherman

Victoria Camera Club

July-August 2021 Volume 74 Number 6

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Fall 2021 Photography Courses

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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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July - August 2021

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For additional information: please contact:

Membership: membership@victoriacameraclub.ca

Workshops: workshops@victoriacameraclub.ca

Field Trips: fieldtrips@victoriacameraclub.ca

Meetings: meetings@victoriacameraclub.ca

Website: vccweb@victoriacameraclub.ca

Close-Up: editor@victoriacameraclub.ca

President: vccpresident@victoriacameraclub.ca

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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](http://victoriacameraclub.ca/club/clubschedules.aspx).

Sept 9th: Competition Night. The September theme is “Humorous” (see April CU page 10).

Sept 16th: Presenter’s Night Program TBA

Sept 23rd: Member’s Night Program TBA

Workshop Highlights: My Photo: Your Edit, New Member Orientation, Introduction to Lightroom.

Field Trip Highlights: Sidney Waterfront and Sculptures, Duncan Forest Museum, Horticultural Centre of the Pacific, Dragonflies at Beaver Lake Ponds, Around the Inner Harbour. **All subject to Covid restrictions.**

Cover Image: “Le Pont Sinistre” by Mark Sicherman.

This image came about from my most recent passion, photo compositing. The main image is a two-shot composite. The subject is the Fisgard Lighthouse shot from Esquimalt Lagoon at full moon. The bridge and sky are a Milky Way shot from the Kinsol Trestle. The birds are Oystercatchers from Esquimalt Lagoon and the shadow people were photographed on the street in the UK.

The lighthouse and moon were laid out first and then the bridge was overlaid/masked and then warped/distorted/liquefied to line up aesthetically with the stairs. The Milky Way sky and the full moon sky were blended to match the colour and brightness.

The moon was resting on the tip of the lighthouse as shot. I cut it out, used content-aware fill to cover the hole and moved it higher in the sky. Then I cloned and brushed the areas around it. The orangey background was brush-enhanced in post-processing to hide the move and blend it into the Milky Way sky. Five or six blurred and masked curves layers make the beacon effect.

The shadow couple was cut out, filled with the colour of the bridge deck, darkened, distorted, flattened on to the deck and blurred. Finally, the birds were added as a finishing touch. All in all, there are nine images used in this composite.

President’s Message

As we move into the core summer months, I have started to reflect on what a year we have had. It really began in March 2020 when everything we knew shut down including all Club activities.

We were in limbo for a few months waiting to see if things would go back to normal, but that did not happen. Once we knew this our committee members jumped into high gear to create a new online version of the Club. I’d say that we did a pretty good job of it, too.

We now see a light at the end of the tunnel. We have some field trips happening in small groups and the two Tuesday groups continue to meet up. If all goes well over the summer and fall, we plan to be back to in-person meetings at Norway House by January 2022 but with the possibility of September 2021. We will be following the guidelines that are set out by the BC Ministry of Health.

What does that mean for the Club? What I have learned from speaking to members is that while some of you crave the socialization that in-person meetings have to offer, others enjoyed having the online meetings.

Many of these things will need to be looked at as we transition our way back to a “normal” situation. Already the Creative SIG has decided to continue to meet online as this works for them. Others may decide to do this as well. Either way we will keep you posted on what the plans will be moving forward. In the meantime, there are so many things to explore in and around Victoria this summer.

What better way to enjoy the summer than be a tourist in your own town?! Explore downtown with all its alleyways or head out to Butchart Gardens while it’s not crowded. As restrictions ease, more things will start to happen that you can take advantage of.

As you go through the summer months in Victoria, I’d like you to think about what you’d like to see for our upcoming season such as a new location you discovered for field trips or a new technique that you’d like to see in a workshop. The survey that we did in the spring provided a great deal of information for all committees, but we are always looking for something new.

Enjoy your summer and I will see you at our first meeting on September 9th.

Teri VanWell, President.

Icebergs of Ilulissat

by Garry Schaefer

In March 2021, Lee Nordbye presented his vision of bold landscape photography utilizing a series of high contrast B&W images. Many of those featured water, snow and ice, culminating in a set from Ilulissat, Greenland. They included the historic Zion Church, located on the shores of Disko Bay. Yes, I had taken a photo of that very church back in August 2003 but it was the iceberg images which made the bigger impact upon me.



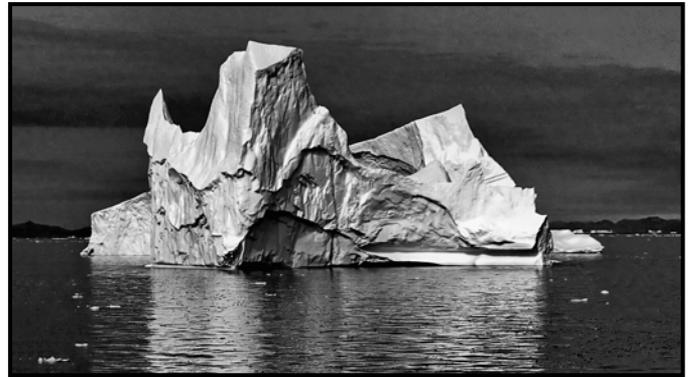
"Ice Mountain"

Margaret and I had traveled north along the west coast of Greenland aboard the 100-passenger, "Akademik Ioffe" during a High Arctic cruise with Adventure Canada. Among our targets were the icebergs of Disko Bay at Ilulissat. The ice-fjord located there was declared a UNESCO World Heritage Site a year after our visit.

At that site, the Greenland ice cap extrudes glacial ice to tide water at the rate of 35 km³ (20 billion tonnes) per year. Deeply-fractured tabular icebergs choke the lower fjord. Massive bergs gradually break off and make their way to open water. As melt occurs, they eventually roll over, revealing the striations of contact with the seabed and, over time, becoming less jagged, smoother and more sculpted by the elements.

Lee Nordbye's presentation led me to my digital archive to see if it might contain some candidates for re-processing in a bold B&W style. At the time I was shooting with a pioneering Olympus E-10 4MP, fixed zoom-lens camera. Perhaps a bit limited by today's standards.

One of those images, printed in colour at 9x14 inches, is framed and hanging on my wall so I was encouraged to continue. The original highest-quality jpeg files were re-processed using Paint Shop Pro 2021 Ultimate. Conversion to a high contrast B&W film profile favoured the red channel. That was followed by the use of curves to set the black and white points, sometimes right at the



"Fresh Ice"

edge or just over for this purpose. Adding a bit of mid-tone mapping and clarity finished the task, apart from some cropping to achieve a particular composition and, in one case, some vignetting to further accentuate the impact of the iceberg.

The three images I have selected demonstrate the post-calving evolution of icebergs. The first is a massive mountain of ice separated from the tabular forms closer to the mouth of the fjord. The second shows a jagged, fresh profile. The final image exhibits smooth, rounded surfaces, the product of some time in the water, tilting and likely rolling over, as differential melting occurred from both under and above the waterline.

Although these images were limited by the lower resolutions available in their day, I was pleased that this exercise left me with something "bolder" than what I had started with, thanks to Lee Nordbye's prompt. In fact, it has set me on a path to think more often of a conversion to B&W in my day-to-day photography.

Finally, I have been thinking back on this year. For me the opportunity to participate, via Zoom, in presentations by external speakers has been a real boon. This one on bold B&W imagery is top of my mind. Others dealing with the magic of macro photography, trends in wildlife photography, and following one's vision to produce photographs that work each add to that theme. All demonstrate the value of membership in the VCC.



"Old, Weathered Ice"

Sports Photography

by David Zussman

Sports photography is one of the lesser-known fields of photography yet it is passionately practiced around the world by many committed devotees. In its essence, sports photography documents an athletic event, from the lowest level of intramural competition to world-class championships and captures “people pursuing athletic achievement with a mix of competitive spirit”. This form of photography provides a great opportunity for the enthusiast to develop photographic skills by balancing shutter speed, focal length, and depth-of-field with hardware considerations of camera characteristics and the use of accessories such as tripods and lighting. All these factors are brought to bear on a target which is typically moving at a fast speed across the viewfinder under varied light conditions.

I was drawn to sports photography in an effort to follow the rugby career of our daughter who developed a serious interest in the sport as a grade nine athlete. In our role as supportive parents, my wife and I watched her transition away from soccer to rugby in her high school years as she steadily worked herself up the competitive ladder.

Over the course of 19 years, we tracked her progression through provincial competitions, the university sports system, the developmental and competitive programs within Rugby Canada, as a member of the Canadian national team and, finally, as an international Olympic referee. Along the way, we travelled to three Women’s World Cups (England, France and Ireland) and countless tournaments in Europe, Asia, and North America, as we watched her and her teammates develop from tentative teenagers into World Cup medallists and well grounded, mature adults.

As in all areas of photography, effective sports photography is first and foremost about telling a compelling story where the sporting event serves as the backdrop for the contest taking place on the playing field. In most cases, the photographer’s objective is to capture the elements of a contest where winning and losing is an essential part of the storyline but it need not be central to the task.

In reality, the outcome of the game or match is often less important to the viewer than other elements of the drama unfolding before the camera. As a consequence, the photographer’s task, in the case of rugby, is less often about capturing the exploits of the try scorers and more about the countless stories unfolding on and off the field.



“Emotions”

As a general rule, photographers need to approach the shoot as dispassionate observers with no stake in the outcome of the game. Since there is so much activity taking place in any sporting event (whether individual or team sports), it is crucial that the shoot is planned and scoped out in advance to ensure the camera is pointing at the subject at crucial moments during the game. By planning, I am referring to deciding, in advance of the shoot, to focus on specific aspects of the game such as scoring plays, the emotional expressions of the athletes, the individual performances of the most athletic players, the symmetry of team play, the posture of the coaches and staff, and the crowd’s reactions to the teams and players.

While the camera is usually drawn toward the centre of the action, it is important to remember that not all shoots are primarily designed to document scoring plays. In fact, some of the most effective photos focus on activities going on away from the ball. This includes, but is not limited to, the antics of the coaches and bench players, the officials and the fans who often provide colourful and innovative costumes at rugby sevens tournaments.

Given the myriad photo opportunities that occur during a game, it helps if the photographer has played the game



“Referee”

or, at least, understands the rules. The direction of the action on the field can then be anticipated in order to narrow down the possibilities.



"Fans"

One trap that is easy to fall into as a novice sports photographer is ignoring the impact backgrounds play in defining the effectiveness of a photo. There have been too many instances where I ruined a good shot by failing to see the visual distractions found in the background. For example, telephone poles, advertising signs, fences, parked cars and team tents have more than once ended up drawing the viewers' eyes away from the subject in some of my photos.

In my experience, finding a clean or uniform background is the best way to proceed, and if that is not possible, then using the widest aperture possible to blur out the distracting background is the next best option. Shooting from high above the action or low from the ground is another common technique that can be used to mitigate the impact of a busy background.

Since the photographer needs to get as close to the action as possible and has to work in low light levels in indoor or evening settings, the most important gear requirement is to have a good-size telephoto lens in your camera bag. A 200 mm lens is generally considered to be the minimum focal length. Combinations of shutter speeds of at least 1/500th of a second to stop the action, fast auto-focus, burst (continuous) shooting modes, and an ISO setting of 1600 are starting points when setting up to capture a sporting event. A tripod or a monopod is a most welcome addition to a sports photographer's kit because it will eliminate camera shake and also take the weight of a heavy telephoto lens off the weary photographer's shoulders.

Is sports photography worth trying as an expression of your interest in photography? The unpredictability of all



"Background Issue"

sports means that the photographer needs to be able to focus intensely on the unfolding game, have complete technical familiarity with the camera and lenses, and have a sense of timing which is honed by a familiarity with the game.



"World Cup Game"

Game venues can be found anywhere and athletes can vary from young and aspiring athletes to Olympic-bound stars so there are ample opportunities to experiment with this style of photography.

In the current environment it is always a good idea to ask permission to photograph a game, especially if children are involved and you are not known to the game organizers. In the end, few photographic endeavours present such a combination of drama, emotion and awe-inspiring performances.

Unfortunately, due to Covid-19 restrictions, my wife and I won't be in the stands this coming July for the Olympic Games in Tokyo to document our daughter's Tokyo Olympics debut as a referee for the women's rugby competition. If we are lucky, there will be an enterprising photographer on the sidelines who will see the value of capturing the moves of the game officials as well as those of the players on the field.

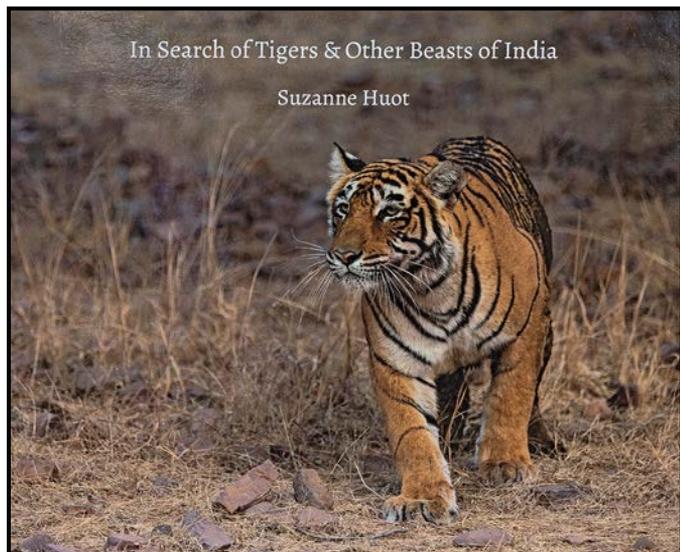
Photo Books: a Covid Project

by Suzanne Huot

Over the many years I spent pursuing my passion for wildlife and bird photography I was fortunate enough to have travelled to some really interesting places.

I recently realized it was time to share not only my images but some of the adventures I had with my family and grandchildren. This would be my photography legacy for them in book form.

We all know that in the end the gigabytes stored in our computers and backup drives will probably end up in a cyberspace graveyard. No one has much interest in plowing through a million photographs of similar-looking birds and animals that you had left behind. All to say, the only value in most of the images was to myself, alone.



"In Search of Tigers and Other Beasts of India"

During the dreary no-travel winter, thanks to Covid-19, it was time to start a new venture of a different sort and finally get to work on my book project. This was something I had wanted to do for a couple of years but had always felt intimidated by the idea. Would my photos be good enough? What could I write to make it interesting? Would I ever be able to figure it all out?

After advice from a fellow Club member who had published three books and seeing their quality, I decided to take the plunge. I opted to go with the BookWright downloadable software from Blurb. Their easy-to-use tools are very intuitive and included an easy starter template.

The biggest challenge was to decide which images to use in the book. This was a very time-consuming task



"In Search of Birds of India"

as there were so many similar images of any particular bird. On the good side, I was able to re-live my adventures and enjoy the trips once again.

My book finally had 198 pages, meaning a lot of images to process from Raw files. Even though some images had been processed earlier I found that over time my Photoshop and Lightroom skills had improved. I strove to have the best quality image I could muster for reproduction. It was well worth the effort.

Once I was satisfied with my preparation all I had to do was hit the Publish button and all was taken care of by Blurb. A few days of waiting with an eye out for an email message and, voila, my first book arrived! I would recommend that you wait for a Blurb sale to turn up before hitting that Publish button. You can save as much as 40% per book making it well worth the patience. Blurb regularly sends out sales notifications.

"In Search of Tigers and Other Beasts of India" took about three months to produce. I am now near completion of a second book, "In Search of Birds of India" and this is also taking about three months.

I did not want my books to be simply a series of images so I decided to add text with information about each image, the subject's environment and some of the adventures I had on these trips as I felt that this might add interest. Doing the necessary research became one of the most enjoyable aspects of describing what I saw. It turned out the photos were admired but the story was an added bonus.

My book project was not only very satisfying for me but is now a legacy for my family who can share in my passion and see my travels through my eyes.

External Competitions 2021-22

by Kathryn Delany

We would like to introduce the incoming External Competitions Committee for 2021-22: Mark Sicherman (chair), Peter Koelbleitner (staying on from 2020-21), Deb Thurlbeck, and Nick and Kathryn Delany. On behalf of ourselves and the Club collectively, we extend a loud shout-out to the outgoing team of Leah Gray (chair), Steve Smith, Rick Shapka, Mike Wooding, and Peter Koelbleitner. Thank you for curating and coordinating the submissions representing VCC.

Our most recent external competition success is having the images of two VCC members, Leah Gray and Ian Clay, selected by CAPA for their Annual Four Nations Competition. Leah's "Lead Mare" and Ian's "Hanging on Overhead" will represent VCC in this prestigious competition. We have been planning the 2021-22 season's external comps schedule and look forward to both increased member participation and to continuing our successes as a Club.



"Hanging on Overhead" by Ian Clay

One of our missions moving ahead is to encourage more members to submit their images for competition whether it be for internal or external competitions. We have a lot of exceptionally-talented photographers in our Club and wish to see you all participate more.

To encourage participation we will continue and expand, the image review group program in the 2021-22 season. These reviews are structured as constructive reviews of your photos and are designed to provide helpful input, tips and suggestions to help you improve your images. We hope this program will encourage more members to submit their work for all competitions.

July - August 2021



"Lead Mare" by Leah Gray, FCAPA, PPSA

For the 2021-22 season we are adding another external competition, the CAPA Smartphone competition. The last time we entered this competition was in 2017. We had very good member participation then and got good results. Smartphone photography is rapidly gaining popularity and editing tools and we feel that we have enough talent in our midst to try our hand at this again. So, we encourage you to get out your smartphones, take some photos and consider participating in this competition. We will organize an image review session of your photos prior to the deadline to help tweak your work for the competition.

Our Club entry deadline for this competition is November 15th, 2021. To find out more about the competition you can visit the CAPA website: capacanada.ca/2021-smartphone-telephone-intelligent. The rules are here: capacanada.ca/capa-competitions/capas-eligibility-criteria.

We would like to really encourage all members to consider entering competitions. Why? The main reason is that by entering a competition you give yourself a great chance to grow and develop your photographic skills. Competition gives you an opportunity to focus clearly on a direction you wish to take with your photography. A lot of contests have a clear theme, which our Club is very good at providing and, thus, you get a specific direction to home in on. Looking at technique, style, subject interpretation, composition, and light conditions, gives you new ideas that you can adapt to your work and use as a good way to improve your skills and expand your repertoire.

External competitions start in October. To refresh your memory of which competitions we participated in last season and our results, please visit the Comps results webpage: victoriacameraclub.ca/Competitions/CompetitionResults.aspx. Be sure to check your email and the website through the next months as we will be steadily updating the information for you. So, please get out there and shoot!

What's New for Internal Competitions

by Lorna Zaback

As VCC's 2020-2021 year winds down the Internal Competitions Committee has been looking towards the 2021-2022 year. Last year was a bit unusual, to say the least, with Covid-19 restrictions preventing members from gathering and socializing at Norway House, going on field trips and group shoots, attending face-to-face SIGs and workshops and viewing Competition results together on the "big screen".

Although frustrating it seems as if most of us took these restrictions in stride, thankful that we could keep in touch via Zoom. At this point, we will have to wait and see what the Fall holds in terms of our ability to get together in person. In the meantime, the Internal Competitions Committee has begun to discuss how the coming year might unfold and what, if any, changes we might make to the competition process. Our aim is to make it inspiring and fun, but also to be as supportive as possible for members wanting to take part in competitions.

We have looked at the results of the member survey completed earlier this year, specifically the Internal Competitions questions, including the comments. Our thanks go out to members who took the time to tell us what they liked or didn't like about competitions. Some of your suggestions should be fairly easy to implement, while others might not be as we are constrained by the competition management software that the Club uses, sometimes by Club finances, and occasionally by CAPA or PSA rules or guidelines, but we will do our best.

We are making one change to the Novice level competitions in the hope that this will encourage more new photographers to submit their work. We have reduced the number of categories to two, Open and Theme but are allowing two submissions per category. As well, Novices can still submit two images in the combined Intermediate/Novice Open Print category to be judged with Intermediate Prints this year. The committee will review the impact of these changes in December 2021.

We have also come up with a brand-new list of themes for 2021-2022. The Theme competition category is meant to inspire and challenge our creativity, encouraging us to play, to think outside the box, perhaps to come up with a unique way of depicting a concept. Deciding on themes is an interesting process for us. We look at lists of past years' themes from VCC and other camera clubs, as well as from past CAPA and PSA competitions and pick a few that have not been done too recently. Or someone

has a brainwave and throws out an idea that sounds fun and/or different. We put together a long-list and then, as a group, short-list six for the coming year. It is always a lively discussion.

The theme for September 2021 is "Humorous: Make us smile, laugh out loud, or just roll our eyes". Themes for the rest of 2021-2022 with brief descriptions are on the Club website. Go to [Competitions/Internal Competitions/Themes](#). A more detailed description of each theme is printed in *Close-Up* at least a month before the competition deadline (the September theme appeared in the April 2021 issue; October in the May/June issue and the September/October issue will have suggestions for the November theme). Have fun!

2021 Annual Competition Judges

We sincerely thank our four external judges for the 2020-2021 Year-End competitions: Tom Savage, Mitch Stringer, Gregg Eligh and Ed Moniz. The Victoria Camera Club appreciates all the time, effort and the expert knowledge that they provided. All the images are available on the website at: victoriacameraclub.ca/Competitions/CompetitionResults.aspx.

Tom Savage: Nature and Wildlife. Tom has much 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.

Mitch Stringer: Open and Theme. Mitch is a freelance photographer based in Victoria, BC who works in a variety of genres. He has led many workshops at destinations around the world. Mitch has over 30 years of experience teaching at Camosun College and at the former Western Academy of Photography. He has presented many workshops and presentations to groups and corporations.

Gregg Eligh: People and Altered Reality. 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.

Ed Moniz: Prints. Ed has studied black and white photography and darkroom printing and has completed a one-year mentorship program with George DeWolfe. He was a member of the Professional Photographers of Canada and earned an Accreditation in Night Photography and a designation as "Craftsman of Photographic Arts".

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Advanced Altered Reality - 1st

"Frog was Late. The Door was Locked." by Jim Fowler

Maker's Comments: In this composite image the door and windows are from Sarlat, France, the tree roots are from Beacon Hill Park, the frog is from the Beaver Lake ponds and the mushrooms are from the Gowlland Tod trail. The lampshade is from Butchart Gardens. The story about the frog evolved into a small children's book for my granddaughter illustrated with my photographs.



Advanced Nature - 1st

"Mother and Son" by Daniel Rondeau

Maker's Comments: In the Spring of 2020, a pair of American Kestrels nested in a dead tree on a steep cliff, giving photographers an advantageous eye-level view of the nest (a tree cavity previously dug by flickers or other woodpeckers) and of the remaining branches. I visited the nest five times over a two-week period. It was an amazing experience to observe five young birds emerge out of the nest, "branch", and finally fledge. On this day, the mother kestrel brought a european wall lizard to one of her male chicks.



Advanced Wildlife - 2nd

"Death Grip" by Dan Takahashi

Maker's Comments: The Osprey on the right was the resident male at Royal Athletic Park, the one on the left was an intruder. One day the resident pair was attacked by other intruding Ospreys. The male attacked the intruder and became entangled in the death grip but escaped. The following week he became entangled in fishing line and fell from the nest and did not survive. The female is now looking for a new mate.



Advanced Open Print - 1st

"Penguin Parade" by Steve Lustig

Maker's Comments: As our cruise ship approached the Falkland Islands I arranged for a local company to drive us to Volunteer Point where there is a large colony of King, Gentoo and Magellanic Penguins. After a harrowing two-hour drive, half of which was off-road, we arrived. Despite being summer it was freezing and extraordinarily windy. This group of penguins paraded on the beach. Months later, I saw a presentation on high key images and immediately thought of this photo. I re-processed the photo and had it printed on metallic paper.



Advanced Theme - 1st
“Friendship” by Cindy Stephenson

Maker’s Comments: This “slice of life” photo was taken in Venice in October 2019, a few weeks before the city experienced historic floods, the highest in fifty years. I felt privileged to be there. Given how over-touristed the city is, I will likely not return once international travel resumes but am grateful to have experienced it. I had left our hotel early that morning to capture some everyday scenes in the vicinity of the Rialto Market.



Advanced Nature Print - 1st
“Do You Need Something?”
by Christine Hutchins Gallagher

Maker’s Comments: This image was taken at the Anan Wildlife Observatory near Wrangell, Alaska. It is known for its pink salmon runs which attract black bears, grizzlies and eagles. Anan Creek has a large covered viewing area, other decks and a blind. The trees and creek bottom were filled with eagles competing for the salmon carcasses that the bears had finished with. This eagle decided to just observe the observers from a nearby tree.



Advanced Monochrome Print - 1st
“Eat-In, Take-Out” by Richard James

Maker’s Comments: This image was taken in July 2020 looking down from the walkway on Wharf Street. Initially, I was attracted by the bright orange umbrellas but decided that it would also work well in black-and-white. Black-and-white conversion was done using DxO/NIK Silver Efex Pro with a modified preset. Timing was important to get a suitable arrangement of people walking past. The image was taken with a Nikon D500 with the 16 to 80 mm kit lens as this is a little more discrete for street photography than my usual equipment.



Advanced People - 1st
“Rebelling” by Irene Morden

Maker’s Comments: This photo was taken in front of Carnegie Hall on the Corner of Hastings and Main in Vancouver, BC. It is in the Downtown East Side where my son did some Peer Counselling. I love his expression in the image and I felt it matched the poster behind him. Black and white gave the image more of that feel.



Advanced Open - 1st
"Quiet Sunset" by Leah Gray

Maker's Comments: As the isolated Covid summer days of 2020 wore on, we took solace by sitting on the beach in the evenings to watch the light fade from the sky. Our beach faces east so any late-day rays of light are reflected off the clouds. I bring a camera with me wherever I go to photograph any stray birds or dogs that appear. As the light fell, we would experiment with Intentional Camera Movement. The mood of a scene really comes alive with this technique of photography. (f16, 1/5th sec. ISO 100, 107 mm).



Intermediate Open - 1st
"The Ballerina" by Lorna Scott

Maker's Comments: This image portrays my love of dance. It was taken in my home studio with a talented ballerina as my model. The tutu was made by me and probably would not hold up in a stage show! The image was processed using a NIK pre-set with modifications. It has been printed on a large canvas and has hung in a gallery show. I had the canvas printed for the ballerina as well and she gifted it to her grandmother who supported her dance career.



Intermediate People - 1st
"Family in Myanmar" by Ian Clay

Maker's Comments: On our last day of a memorable 17-day trip around Myanmar in 2014, my wife Wendy and I took a 3.5 hour/46 km ride on the Yangon Circular Railway train around the perimeter of Yangon, the largest city in the country. The passenger trains were antiquated, poorly maintained and ran slowly along rickety tracks. However, it was a great way to observe everyday life for people in the city, small villages, on farms, and in markets lining the tracks. This photo of a family in a passing train was one of my favourite connections with others.



Intermediate Altered Reality - 1st
"The Dark Side" by Jason Frank

Maker's Comments: I started off taking photographs of something totally different. I wandered around, looked up and could see something but wasn't sure what it was at the time so grabbed a few shots planning to come back another day. Being new to Photoshop, I admit this was a "click and see what I can do" experiment. I changed the perspective and once the building shape looked right the final look just popped into my head. From there on there was some fine tuning, darkening the sky, highlight the building and then dropping in the moon. Funny how things turn out. I never did like the pictures I went to take as much as this one.



Intermediate Theme - 1st
“Royal Gala” by Gwen Long

Maker’s Comments: This photo was a challenge to shoot. I’d always wanted to photograph an apple with water drops. With limited camera gear and no macro lens, I decided to give it a try with my 16-50 mm lens. I used black poster board for the background, sprayed water on the apple, positioned it near a window for lighting, got in close and took multiple shots before getting the one I liked. It was then edited and cropped into the final image. This was a great exercise and a lot of fun to do.



Intermediate Open Print - 1st
“Morning Sunflower” by John Clarke

Maker’s Comments: This image was captured while I was on the Club’s September 2020 field trip to a sunflower field at dawn. I wanted to try something different by adding water droplets, so I brought along a spray bottle. I knew when I was in the field that a low-angle shot, back-light and close up would create the most dramatic impact. Wanting as much of the sunflower in focus and in sharp detail, I shot at 100 ISO and f11 with a tripod and remote release. Turning it into a black and white image came during post-production.



Intermediate Wildlife - 1st
“Where to Start?” by Frank Thirkettle

Maker’s Comments: I’m not a true birder but I do enjoy their beauty and sounds. I was sitting in the garden at a lodge in the highland area of Costa Rica when I noticed a few birds flying in and out of a tree laden with berries. I trained my camera on one of them, took a series of images and happened to catch the “right” pose. I believe it’s a female Long-tailed Silky Flycatcher. I had to do a severe crop to produce this image and, fortunately, the original RAW file had just enough resolution.



Intermediate Nature - 1st
“Tastes so Good” by Karen Towne

Maker’s Comments: This picture of an Orange Nectar Bat (*Lonchophylla robusta*) was taken during a trip to Costa Rica in January 2020. I attended a night photography session with bats coming in to feed on nectar. Strobe lights with remotes were used to freeze the bats in flight. Triggering the remote at the right time was like playing a video game. I tried to get a bat with its tongue out and was fortunate to get this shot.



Novice Nature - 2nd

“Malachite Kingfisher, Botswana” by Jane Williams

Maker’s Comments: I came across this beauty one magical morning in Botswana’s Chobe Park. I joined a tour boat with six seats which were set up with professional cameras and lenses on articulated arms. There were many highlights, including this small, colourful kingfisher which was feeding on tiny shrimp. I unsuccessfully tried to get an in-flight shot but they are so fast! It was a day to remember. I took 100’s of photos of birds, lions (dining on a kill), hippos, buffalo and much more.



Novice Wildlife - 1st

“Atlantic Puffins” by Merna Foster

Maker’s Comments: I photographed these Atlantic Puffins in the Farne Islands, off the Northumberland coast in England. I planned our trip to coincide with the peak breeding season for the puffins when about 37,000 pairs nest there. The islands are easy to reach by boat from Seahouses where my ancestor, William Walker, was born in 1790. He was a master mariner and sailed through these waters. While watching the puffins, I tried to imagine Captain Walker passing by centuries ago.



Novice Theme - 1st

“Eye of the Storm” by Maureen Reid

Maker’s Comments: I convinced my wary husband that spinning burning steel wool over his head, would be a really fun way to spend an evening. Less than convinced, he gamely accompanied me to the Pat Bay Beach. As we waited for the light to fade, the tide was coming in fast. I managed to squeeze in about three attempts before we called it quits. Even though the image didn’t fit my original vision, I thought this image was an interesting way to fill the frame.



Novice People - 1st

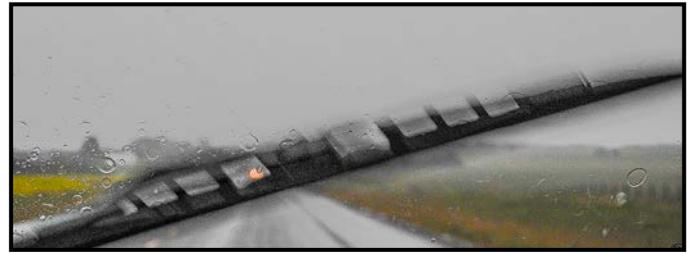
“Sharing Photos without Blasting Them All Over the Internet” by Joanne Couch

Maker’s Comments: While this was taken in a seaside park in Yokohama, the theme is universal. Sharing events of importance with trusted and decade-old friends. From the expression on their faces you can tell they are all actively engaged listening with care to the storyteller. Technically speaking, this was a “record shot” capturing a moment in time. No pre-planning, shot on auto, on the fly. Basic post-processing applied.



Novice Open Print - 3rd
"Utopia" by Robert Paterson

Maker's Comments: Early one Monday morning in late November the city landscape was relatively uncluttered. The camera was my cherished Fujifilm X70 with its fixed 18.5 mm wide-angle lens. This field of view framed three unique elements: the sculpture's red buds, the "Utopia" sign board with its complementary red and an obvious (albeit ambiguous) choice for the picture's title and the scribbly effect of the bare trees against the sky. The colour profile simulates Fuji's Velvia colour slide film.



Novice Open - 2nd

"Windshield" by Margaret McNay

Maker's Comments: The badlands of Alberta are one of the most unique and fascinating landscapes in Canada. On a visit to Calgary in 2016 I engaged Calgary nature photographer Robert Berdan to show me the area. During a long day in the sun, I captured images of weathered rock formations, canyons, plateaus, and long open roads. Encountering a sudden rainstorm as we travelled, I was fascinated by the size of the raindrops and the patterns they made on the windscreen of his Jeep. I made several shots on auto setting (ISO 400, 1/100th sec., f4), by sheer coincidence capturing the lights of on-coming traffic within the wiper blade.

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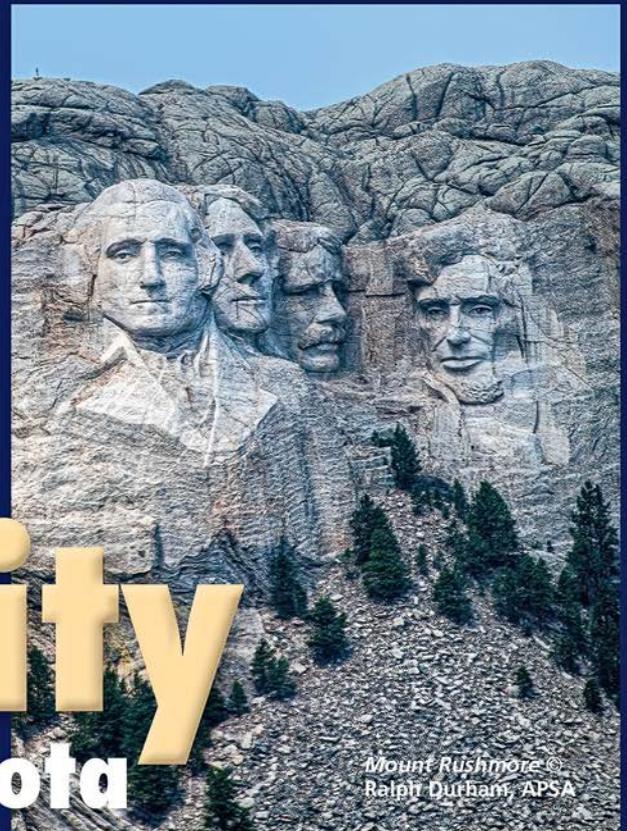
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*Mount Rushmore ©
Ralph Durham, APSA*

Member Profile: Ian Faris

Inauspicious beginnings. At eight, my first camera was a plastic Diana F, which I promptly left on the back shelf of the family car on a hot summer's day. I called the resulting modern art piece "Camera". A Kodak Instamatic 124, with flash cubes, came for my eleventh birthday. Albums of snapshots of friends and relatives standing at attention, telephone poles growing out of their heads, followed.

The next milestone on my photographic journey came when I was twenty-five, heading off to back-pack throughout Europe. At the last minute I purchased a used Canonet with a fixed 40 mm f2.8 lens. When I returned home, nine months later, I had boxes and boxes of, mostly overexposed, slides. The ASA switch had been left at 25 and I was shooting Kodachrome 64

It wasn't until years later, after I had married my dear wife, that things started to gel for me photographically. Lorraine graciously gave me my first SLR, a Minolta Maxxum 3xi with a 28-80 mm AF lens, and several other goodies since. I started getting "serious" and joined the Coquitlam Camera Club. Being the "fresh meat", I was quickly promoted to Slide Chair, in charge of Club, CAPA and other inter-club competition entries.



"Boy in Bubble"

Working full-time, I became something of a "binge" photographer. On our annual two-week vacations to the mountains in faraway exotic National Parks I would fire off two or three dozen rolls of Velvia 50 or Ektachrome 100VS getting shots of grand landscapes, wild mammals, and such. And then I pretty much put the gear away until the next time. My photographic heroes of the day were the likes of Galen Rowell and Frans Lanting. I dreamt of running halfway up Everest in shorts and tee-shirt with one camera, six rolls of Kodachrome 25 and a polarizer; and wading into gator-infested swamps loaded down with 500 lbs of lenses and strobe-lights. I eventu-

ally came back down to earth and started reading Freeman Patterson instead. And, for a change of pace, was second photographer at a couple of relatives' weddings.



"Mammoth Hot Springs"

I joined the VCC in 2003 after we moved from the Lower Mainland to Victoria. I was External Competitions Chair and am now Membership Manager. With competitions and critiques the learning continued.

After retiring five years ago I've devoted more time to my hobby and my interests have evolved. YouTube has replaced books and now, for inspiration, I follow more "contemplative" photographers such as Adam Gibbs, Simon Baxter, William Neill and others. I prefer to shoot forest scenes, waterfalls, seascapes, and intimate "abstracts".

I don't spend much time post-processing images but do strive to get the image in-camera shooting RAW and JPG. I'll review the JPGs (straighten, crop, exposure, contrast, saturation as necessary) and for those that show "potential" I'll save the RAW file for processing in LR later. I hope to build my own website someday.

I have always been a Minolta/Sony shooter. Fortunately for me, Sony retained the original Alpha mount. My kit has been upgraded over time progressing to a Maxxum 600si, a Maxxum 7D (my first DSLR), an A900, and an A99ii. Lenses now include: a Sony/Zeiss 16-35 mm f2.8 and 24-70 mm f2.8, a classic Minolta AF 80-200 mm f2.8, and a Sigma 300 mm f2.8 with matching 2x tele-converter. A Huawei P30 Lite goes with me everywhere for quick "grab" shots of rainbows and Elvis sightings.

My photo advice, especially for new photographers, is to read your camera's manual and check out every menu item (including the easy to overlook metering modes). Become familiar with your camera until its operation becomes second nature and the technical side of shooting doesn't get in the way of making your art.

Seeing the Unseen

by Roger Botting

Humans have eyes that respond to light and most humans respond to a variety of colours of light, but not to light outside of a limited range of colours, usually from a deep red colour to violet with a range of colours in between. Many creatures have the ability to see colours that we can't so let's do some exploring.



"White Light vs UV Florescence"

Looking at flowers under Ultraviolet (UV) light you will see that some are a uniform colour and a few are a mixture of drab with quite bright centers. This is where the flowers are fluorescing under UV light and is what we are revealing. Bees like nectar and the fluorescent areas are where the nectar is.

How can we photograph these fluorescing flowers? First you will need a UV flashlight. I bought mine at Capital Iron for about \$10. This type of light is used for checking counterfeit money. Looking at older (paper) bank notes you will see the coloured threads and the current model of passports are an explosion of colours. Not all UV-labelled lights emit a lot of UV light, for example the \$15 Canadian Tire UV Light.

You need a dark room. Just turning off the room light is sufficient. The UV effect is quite minimal, so you will need some help to make it work.

Any modern camera will do. A macro lens or screw-in closeup lens will work fine. I use my early 1980s macro lens. You need a tripod as the exposures will be about 20 seconds at f11 and ISO 200. You will also need a Yellow K2 (or Y2) filter to block blue light.

Next, you will need some flowers but there is a lot of variety in their UV response. If you notice bees on certain flowers that is a hint that they might be what you want. I hold my flowers using a Wimberley Plamp, an adjustable arm that I attach to the tripod or light-holder. The other end has a big soft clamp ideal for holding but not damaging plants.

Set up and frame your picture under white light and focus carefully. Stop the lens down to f11 or so as you will need the depth-of-field. Unlike infrared photography you won't need to do a focus shift because you will be photographing visible light.



"The Setup"

Now turn off the room lights and turn the UV light on. You might see some new colour around the centre of the flower. That's good. If not, move on to the next type of flower. Next, attach the yellow filter to the lens and you will notice that the exposure time will change markedly. The yellow filter blocks most of the blue light and now you are seeing what our nectar-seeking insect sees.

A couple of points about UV light. UV light is often considered long-wave or short-wave light depending on the light source. The currency checker light is long-wave UV and you will need a yellow filter with it. The short-wave UV light does not need a yellow filter, but the lights are harder to find, more expensive and unless you have a specific need, not necessary for this experiment.

Always keep the UV light away from your eyes as it is not good for them. After all, UV light causes sunburn and potentially worse. It is best to use UV protective glasses, available for about \$20 at good hardware stores.

Topaz Studio 2: A Brief Introduction

by Jackye Mills

Topaz Studio 2 is a photo-editing program that can be used either as a plug-in for Lightroom, Photoshop, Photoshop Elements and Luminar or, it can also be used as a stand-alone editor. It is a very powerful program that can handle most editing solutions, including exposure, sharpening, contrast and noise reduction but it's also a real work horse for crafting painterly images. You can choose from a large selection of presets, referred to as "looks" or you can take full control of editing the image your own way though adding and adjusting filters. Even the filters have presets to play around with. There are additional plug-ins or bundles you can purchase to work with in Studio that use Artificial Intelligence technology including AI Sharpening, AI Noise reduction, AI Masking, video enhancement and more. Topaz originally sold all their plug-ins individually but now most are incorporated into Studio 2 where all of the filters can be accessed in one location without travelling back and forth to a host editor.



"Amsterdam"

In this image I replaced a white sky using Photoshop and used Topaz to add an artistic feel, using the abstraction, edges and impression filters with some masking, then some added contrast.

After doing basic raw adjustments in Photoshop, I duplicate an image and open the duplicate file in Studio. I like to choose the split-view preview so that I can compare adjustments as I make them.

The filters tab opens with three collections of filters on the left side of the filter pane: essential, creative, and stylistic. On the right you can preview a large assortment of "looks" which create beautiful paintings with a single click. You can choose from grungy, dramatic, vintage, dreamy, monochrome and many more. The ef-

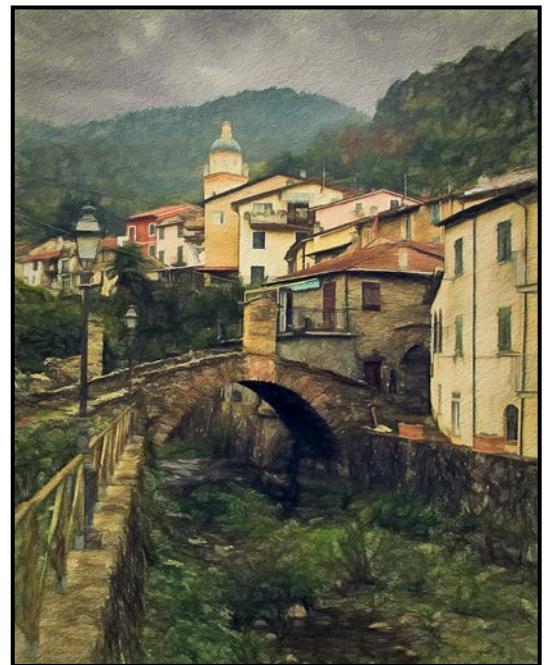


"Fisherman's Wharf"

This image also incorporates edges and the impression filter plus some masking and selective blurring.

fects are stored on their own non-destructive layer so it's easy to mix and match or stack them.

Essential filters give many options for noise reduction, sharpening and basic colour and exposure adjustments. If I know I am doing a creative rendering I do some basic noise reduction but don't worry about detail or sharpening. When I open any of the filters I have a look at its presets as that is often a good starting place for crafting an image. Any preset can be adjusted and tweaked and then saved as your own. Some can be quite garish, but the opacity slider is a good tool to tone them down.



"Italian Village"

This image is created from a "look" called Cave Dweller which has a rustic unpolished feel.

The creative filters are, well, more creative! There are options to add focal or motion blur, colour enhancements, split toning, vignettes, and glow. There are presets to use as a starting point for these as well. After adding a filter, you can mask areas out or delete them entirely. Stylistic filters are where the fun begins. You have a wide range of tools to choose from and it is worth exploring each option. There are many YouTube tutorials on different filters. The only way to become proficient is to experiment and then experiment some more. It's difficult to know when to stop but you can take advantage of the "eye ball" to hide that filter for the moment and then decide if you want to keep it, reduce the opacity or delete it.



"The Grand Canal"

I created this look with the impression filter, but it is very similar to a Topaz "look" called Turner Storm.

You can personalize your images using glow, edges, flare, remix, digital frame, smudge, abstraction, radiance, texture and impression. The abstraction filter is one of my favourites. It flattens an image, removing details. It is good for graphic art and cartoon looks. There are also masking tools and blend modes to experiment with here.

Impression, another personal favourite, is where you can create artistic or painterly looks for your image. You can experiment with different brush types, number of strokes, length and rotation of strokes, opacity and enough other choices to make your head swim. Within impression there is an additional colour, lighting and texture section to add even more effects to your digital painting.

There are no great words of wisdom here, especially as I am far from being an expert with Studio. Each image will have its own personality to draw out using combinations of these looks and filters. You can create many beautiful looks and feelings for the same image. It is seldom that I only use Topaz for editing an image. Once I have a painterly look that I like I will usually continue to add or subtract in Photoshop with watercolour

July - August 2021



"Golden Hour on the Canal"

I created this image with basic edits and the "Degas Dancers" "look" plus added contrast.

brushes and masks or make finishing adjustments with ON1 software.

Studio can be a bit overwhelming with all the choices it offers but it is a valuable program to have in your editing toolbox. It can help you develop a style that is uniquely your own. Free trials are available from Topaz Labs, as well as tutorials and videos to answer many more questions than I ever could so go and have some fun with it!



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How I Did It

Some Like it Hot

by Richard James

This image is a composite of three images shot in and around the summer market in Ganges on Salt Spring Island. There are a number of interesting shooting locations on Salt Spring and the market is one I've been to on several occasions.



I use DxO PhotoLab for my raw conversions and a “detail enhancement” plug-in for Photoshop which aids in further extracting detail, particularly in shadow areas, without making them appear to be muddy.

The base image is a counter at a food stand which includes the background, paper napkin dispenser and the two hot sauce bottles. The second image is the yellow daisies used as a texture on the background. The third image is the two pop bottles on the left.

The base image had the upper board cut off to the right of the middle word (hot) showing a more distant background which was distracting. This was fixed by copying the left portion of the board and moving it to the right on a new layer. This was then lightened by 50% to match the end of the adjacent board using an adjustment layer clipped to it. “Clipping” makes the adjustment only apply to the layer, or layer group, immediately below it.

The image of the daisies was overlaid and masked so that it did not appear on the sauce bottles or the napkin dispenser. The density of the right-hand part was reduced by 0.8 of a stop to darken them and the opacity was reduced to about 65% so the background boards clearly showed through.

The image of the two pop bottles was inserted on top of the daisy image and its background masked out. Masking rather than cutting means that you can go back later and adjust the image if required

This image placed second in the Altered Reality competition in March 2021.

Tulips

by Steve Smith

Taking this photograph was so simple that it could require just a single sentence. I laid two tulips down on the kitchen counter top, shone some light on them and pressed the shutter. There, I'm done. Say what? You want more?

Well, let me see. First, we have a big plain white quartz kitchen counter top. White quartz produces wonderfully soft reflections when a light is shone from above. Second, I moved all the washing-up away from the field of view. Next, I laid some tulips down on the counter, picked up a Lumahawk LED video light and started experimenting by holding the light in different positions. The great value of continuous lighting is that the photographer can see how shadows, highlights and reflections change with the position, intensity and colour temperature of the light. I also moved the tulips around, trying different groupings and orientations. Now I could visualize some possible images.

Then it was time to call in the COPS (Crafty Omniscient Pixel Snatcher), sometimes known as a camera. With a 70-200 mm zoom lens on my Canon 5D Mk IV I mounted it on a tripod. Using manual focus and manual camera settings and a remote shutter release, I experimented with different flower arrangements, camera settings and holding the light in different positions to produce an array of tulip shots.



Once you start playing like this you start to see a wide variety of possible images. One of those was the image that you see here.

In post-processing I set my black and white points, selectively sharpened the petals and added some saturation and vibrance. My camera settings were a shutter speed of 0.8 seconds, aperture of f16, ISO 100, and a focal length of 100 mm.

Shoots Around Victoria

Wildlife

by Nicci Tyndall

Yes, Victoria has birds and a few other treasures. You can find wildlife in Greater Victoria and the surrounding area all year round, but the best times are Spring and Fall. Since we are located on the Pacific Coast, songbirds, beautiful birds, birds of prey and very tiny birds make their home in this area.

Clover Point is best in the afternoon when you will find many ducks. It a good place for Harlequin Ducks and River Otters have been known to pop their heads up in the rocks as well. Cattle Point is a location to find shorebirds and ducks as well as the occasional otter. At Cadboro Bay or Willows Beach you can find shorebirds and ducks. There is also the Oak Bay Marina in the same general area where you can find seals, otters, shorebirds and ducks.



“Wood Duck” by Suzanne Huot

Beacon Hill Park is home to a large Great Blue Heron rookery and a Bald Eagle’s nest. The eagles knew what they were doing when they built their nest in the park with both the ducks and young herons for food. Kings Pond off Blenkinsop Road is one of the best places in town to photograph Wood Ducks as well as other ducks. There have been 51 different species sighted there including 20 different duck species. It has turtles and when the ducks quieten down at night you might hear the hoot of a barred owl, or the croaking of frogs.

Panama Flats is another area in Saanich which has a pond, a marshy area, wetlands, thickets, woodlands and the Colquitz River. The pond and marshy area around it is the winter home to many birds: Mallard, Ring-necked

Duck, Lesser Scaup, American Wigeon, Great Blue Heron, Red-winged Blackbird and Canada Geese. You may also see Bald Eagles, Peregrine Falcon, Olive-sided Flycatcher, Hawks, Kingfisher, Barn Owl, Turkey Vulture, Quail, as well as Anna’s and Rufus Hummingbirds, to name a few of the more than 164 bird species that were seen at Panama Flats in a two-year period.

Swan Lake is a wildlife sanctuary in Saanich consisting of two distinct ecosystems, a wetland around the lake and a rocky Garry-oak forest on Christmas Hill on the north side of McKenzie Avenue. There are not as many birds as at Panama Flats but it still has quite a diversity. Anna’s Hummingbirds nest here, Double-Crested Cormorants and a Sora were seen earlier in the spring. There are also a lot of songbirds and Marsh Wrens to photograph.

Rithet’s Bog is another Nature Sanctuary in Saanich and a major bird site. It is a peat bog and was previously a cranberry field. The birds calling it home are loons, gulls, thrushes, grebes, cormorants, waxwings, owls, hummingbirds, herons, wading birds, dabbling and diving ducks, warblers and songbirds to name a few. You also might get lucky and photograph a Bittern or Sora.

Martindale Flats is another rest area for birds on their long migrations during the winter and spring. Canada Geese, Snow Geese, Trumpeter Swans and a myriad of ducks can be found resting here and these bring the Bald Eagle, Red-Tailed and Cooper’s Hawks and occasionally a Golden Eagle, Rough-Legged Hawk or Northern Goshawk to hunt here.

Esquimalt Lagoon is part of the Victoria Harbour Migratory Bird Sanctuary and is another favourite spot for birds. The Lagoon’s shallow tidal waters support thousands of waterfowl from October through May as a resting place on their migration along the Pacific Coast. Hooded Merganser, Mallard, Northern Pintail, Scaup, Bufflehead (my favourite), Barrow’s and Common Goldeneye, American and sometimes Eurasian Wigeon. Occasionally Marbled Godwit, Double-Crested Cormorant, Green-Winged Teal, Canvasback, Red-necked Grebe, American Coot and feral Mute Swan can be seen. There are also Purple Martin in spring around the docks at Hatley Castle. Occasionally in the summer you may see a couple of Caspian Terns visiting from their breeding colony across the Strait on Dungeness Spit near Sequim, WA. Seventy-five species have been spotted here in a single day. If you feel like getting up really early, you can head farther out to the Lagoon at Albert Head, Witty’s Lagoon or Whiffin Spit in Sooke. Make sure you get there before the dogs turn up on the beach. Victoria’s position on the direct course of the northern flyaway and its mild climate, contribute to it being a gem for birding.

Honouring Peggy Price

by Gwyneth Kingham and Richard James

Peggy Price is our second longest-serving member, having joined the Victoria Camera Club in 1974 after she moved to Victoria from Langley, BC. We also believe that she is likely our oldest member. A Victoria native, she was born in 1930.



"Beargrass"

Peggy is a former vice president (1976) and president (1977 and 1978) of the Victoria Camera Club, the recipient of the Frank Turner Award for 1992-93 and a life member of the Club.

In preparation for this article our longest-serving member, Gwyneth Kingham, and Richard James, interviewed Peggy on a sunny day in April 2021 as she reminisced about her photographic journey. Additional material was gleaned from the Club's 50th anniversary book "A Celebration of Photography – 50 Years of Photography with the Victoria Camera Club", published in 1994 and of which she was the editor and chief organizer.

Peggy was introduced to photography by her father who amongst other things introduced her to printing at an early age using "sunlight paper", likely producing cyanotype prints. As she progressed with her work, she acquired a Pentax 35 mm film camera and later moved to Nikon equipment. While living in Langley in the 1960s she was one of the five founding members of the Langley Camera Club and was president from 1969 to 1971.

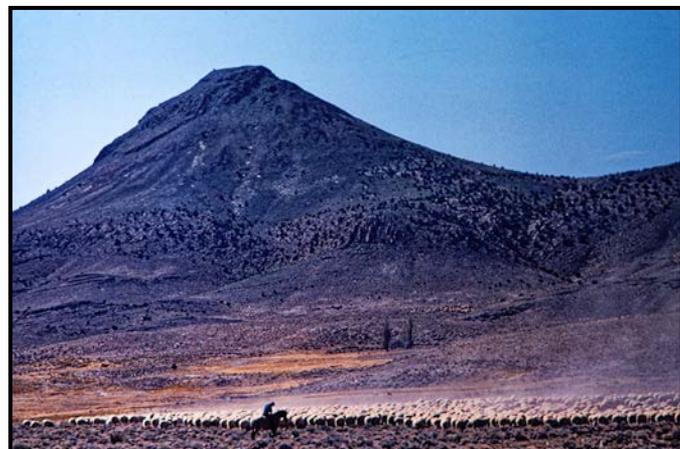
Peggy had two passions in her photographic life, nature and travel, which she craftily managed to combine! She was fascinated by photography and eager to learn new techniques and processes. She found nature everywhere: in zoos, wildlife parks, gardens and our vast natural areas. While nature was her passion, she did not ignore people who were often the focus of her travel photography. Her goal was always to interpret the scene before her and present it to her audience in the best possible way.



"I've Heard That One Before"

She travelled to many parts of the world including South-east Asia, Singapore, England, Germany, France, Switzerland, Italy, Russia as well as Mexico and the USA. Many of these travels are documented in her slide shows and in the 12 books that she produced and illustrated with her photographs.

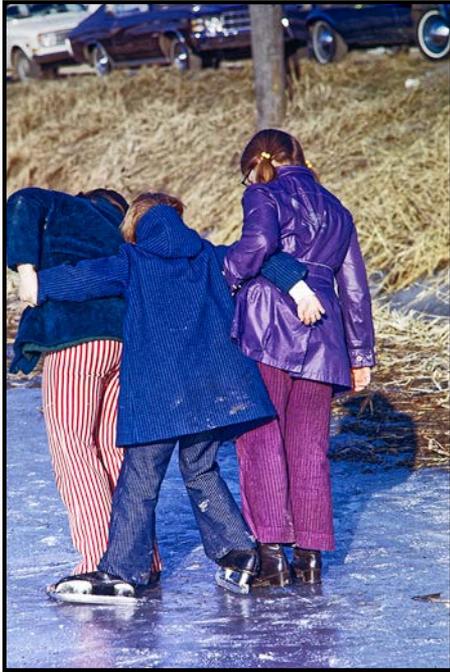
Peggy was not a "competitive" photographer preferring to produce documentaries of her travels and nature subjects. Many of these were shown to members at Club meetings. Yet she managed to accumulate a number of International Salon acceptances and Club competition awards which are represented in these images. [Ed.



"Lonely Shepherd"

Note: these images are all competition winners and are copied from slides some of which are 40-50 years old.]

Mentoring has always been a feature of the Victoria Camera Club. Peggy mentioned both Diana Lockyer and Bertha Gow as members from whom she gained a great insight into photography. During Peggy's time as Club president, she also fostered the role of mentoring and encouraged photographic diversity. Together with her best friend, Del Thyer, also a founding member of the Langley Club and later a member of VCC, Peggy explored the natural world.



"The First Lesson"

Most of Peggy's work was shot using Nikon film cameras including a Nikon FE 2. Her collection of lenses and accessories included a Tamron SP 500 mm f8 Catadioptric (mirror) lens capable of focusing at 1.5 m for a magnification of 1:3, quite an exotic lens. She also used a Marexar "Squintar" right angle adapter enabling her to shoot street scenes, etc. undetected. She also used soft focus/vignette filters, a Chromostar variable colour filter and a triple prism filter.

In later years she dabbled in the transition to digital photography but admitted that it was a bit of a challenge for her. Peggy's favourite equipment was, of course, her Nikon cameras, her favourite subjects, baby animals, unusual flowers and any sort of wildlife. She enjoyed many of the Club field trips and conferences and especially noted trips to the prairies with NAPA (now CAPA).

Not only was Peggy the editor of our 50th anniversary book, but several of her contributions are included in it. Commenting on "the gadget bag" she mentioned acces-



"Oyster Mushroom"

sories such as clothes pegs, string and twist ties, mirrors, beanbags and crumpled aluminum foil. And then there is the use of Vaseline on a filter to create a soft, diffused and abstract effect. Commenting on judges' remarks such as "That branch doesn't do a thing for the picture" she suggests you have a willing spouse or burro to carry accessories such as pruning shears and an axe!

Peggy was a gadget builder as well. She constructed a screen to back-project an image onto. You could superimpose text onto it using adhesive lettering and then photograph that as a composite. You could also create composites by projecting two slides together and add textured plastic or glass sheets. Another of Peggy's gadgets is a 44" x 18" slide sorter. On a trip to Egypt, whilst riding a camel to visit the pyramids, her flashgun managed to fall off her camera and break into many pieces. Being prepared, she had a roll of strapping tape with her and in short order the pieces were reassembled. It still worked to light the scene in the underground burial chamber!

We in the Victoria Camera Club are privileged to have had such a fine and dedicated photographer in our midst for so many years.



"Let There Be Light"

Beginner's Corner: Proper Hand-Held and Tripod Technique

by Joseph Finkleman

While photographing photographers in the wild, I have noticed that most of them do not know proper hand-held technique. Proper hand-held technique involves using your body mechanics to an advantage, plus learning how to breathe and listen to your heartbeat while releasing the shutter at the right moment with as gentle a touch as possible. I do not have steady hands. This was true even in my youth and as I have aged it has become worse. I practice hand-held technique several times a week and have done so for the last 50 years.

Begin by pressing both of your elbows hard into your body; elbows out are inherently unstable. With your left-hand palm up, your fingertips pointing towards your right shoulder, make a base to rest the bottom of the camera (or long lens) on. Your right hand has a grip on the camera and is also poised to release the shutter. Do not stab the shutter release; press it slowly. The hardest part of this is to breathe; do not hold your breath. This is important, but what is even more critical is to listen to your heartbeat and depress the shutter in between heartbeats.



"Hand-held Position"

The young man in this photo is an avid photographer. When I showed him the technique he could get razor sharp images at 1/30th of a second on his first try. With some practice he should be able to go below 1/20th of

a second. Where this becomes valuable is at moderate shutter durations. From 1/30th to 1/125th with good technique and image stabilization one might be able to rival a tripod in steadiness.

Good tripod technique is harder than most people think. Firstly, a three-section legged tripod is better than a four section. A tripod that weighs less than 2 kg without the head is probably too light to be effective. A good head should also weigh about one kilogram. That means a 3 kg tripod with a quick-release ball head should be the lightest you should consider. Even then this will not be steady in a moderate wind nor will it be steady in many busy cities. Cities vibrate a lot. Contrary to advice, coupled with a long lens you may need to keep your image stabilization on despite the camera being on a tripod.

I use a 3 kg tripod in ideal conditions or a 6 kg tripod in virtually all conditions. On a DSLR, I manually focus and then set up Live View. This locks the mirror up. Then I go into MENU and set up a five or ten second delay. Then I set the timer. Finally, I use a remote shutter release. For a mirrorless camera I just use the timer and, if I can, I use Electronic Front Curtain Shutter.

The amount of information a digital capture can achieve is affected by several factors. One is the maximum pixel count inherent in the sensor. However, proper exposure ensures a cleaner image, since it needs no exposure adjustment in post-processing and has the least amount of noise. Every lens has an optimally highest resolution aperture (f-number). For most short lenses this will be either f4 or f5.6. For lenses longer than 200 mm, the optimal f-number is f4, f5.6 or, more probably, f8 on the longest lenses exceeding 400 mm.

Finally, we come to the reason that good hand-held or tripod technique really matters. An optimal high-resolution f-number creates the tightest circle-of-confusion on the sensor. It matters a great deal how tight and distinct that circle of confusion is.

The slightest movement degrades the edge of the circle and thus degrades the "sharpness" of the image. Lenses, especially lenses longer than about 100 mm, are really easy to move just slightly. Your heartbeat will move the camera sufficiently to blur the image somewhat except at the highest shutter speeds, and even then, you may have problems. Depress the shutter between heartbeats.

Practice your hand-held and tripod techniques frequently so that when it matters, you can get the image you want as crisply as you want it.

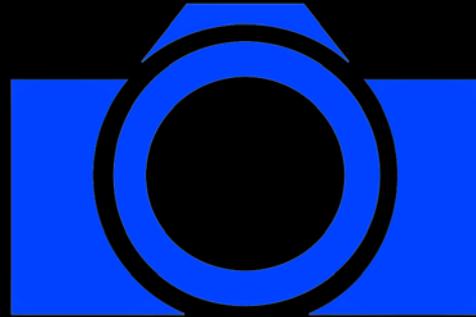
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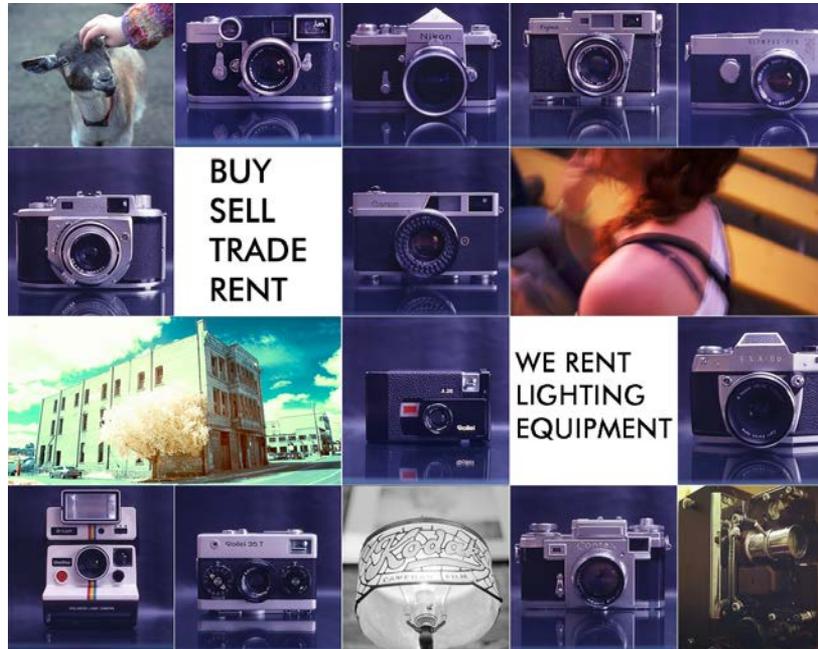
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