



HCPC In Focus

Newsletter of the Harbour City Photography Club

April, 2021

President's Message

by Bill Saffin

Why you should shoot raw and post-process your images

Modern digital cameras are amazing pieces of technology, capable of capturing amazing image in breathtaking detail. Their low light performance and dynamic range are incredibly advanced over cameras of just a few years ago.

The camera plays an essential part in the creation of photographic art, but capturing the image with a camera is only the first part of the process. You carefully compose the image in your mind, set the camera to capture the composition, finalize the camera settings, then open the shutter. Done, right?

Here is where there is a major divide between photographers. There are those of the "get it right in camera" camp, who believe that you should set up the composition and all camera settings so that once you click the shutter the image is complete. The image is "right" and ready to be printed or shared.

The other camp is the "post-processing is an essential part of the image-making process." Those photographers are of the opinion that once they have made the exposure, they have the raw material for making an image, and now they apply their creativity to finalize the image.

Post-processing begins immediately after the shutter closes, within the camera. How much processing, and what type, depends on what

type of file you have told your camera to save. You have two choices: jpeg (or jpg) and raw (not RAW - it's not an acronym.) If you are serious about your photographic art, you should be capturing raw files and post-processing them yourself.

When you have your camera capture jpeg (Joint Photographic Experts Group) images, your camera does the post-processing automatically, before it saves the file to the memory card. All the decisions about what to do with the image have been determined by the engineers and coders who designed and manufactured your camera, as selected by your camera settings. You have effectively given artistic control of your image over to others.

You can process jpeg images, of course, but you will have limited ability to change many

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things. The camera will have thrown away many (maybe even the majority) of the pixels originally captured during the exposure, and you will have a much-reduced ability to make changes as if you had a raw file.

A raw file contains all the data that the sensor was able to capture during the exposure. The camera is a passionless observer, simply capturing the light you make available to it. It is incapable of artistic interpretation - that part of the photographic process is uniquely human. Editing the raw file to produce a finished image is necessary to develop the photographer's artistic sense.

Colour and brightness are two of the factors that can draw the viewer's eye in an image. If you want to be an artist, you need to be able to manipulate colour and brightness (along with other parts of the image) to determine the path the viewer's eye will take on its journey through your image. The camera's processing to render a jpeg image

has no idea about the content of the image, and is unable to do this. Only a human editor has this control over the finished product.

With the large number of pixels in an image, and the low cost of storage, there is really no economic argument to be made against capturing raw files. Inexpensive, or free, software for editing raw files, makes this available to everyone.

Your HCPC in Focus newsletter team:

Don Clark
Rooney Dumler
Trish Hanna
Judy Hancock Holland
Sue Nurmi

Volunteers are needed to write articles and contribute in other ways. Please contact newsletter@hcpclub.ca if you can help or to submit suggestions.

Internal HCPC Challenges, 2021

Spring Challenge - Theme - New Beginnings - Due Date May 13 - Show May 18

Year End Showcase - Theme - Shoes - Due Date June 9 - Show June 15

Year End Awards - Black & White Portrait - Due Date June 8 - Show June 15

Year End Awards - Abstract - Due Date June 8 - Show June 15

Year End Awards - Humour - Due Date June 8 - Show June 15

Full details for all challenges and competitions will be on our club website calendar.

External Competitions, 2021

Members are encouraged to submit their best images for all external competitions we enter as a club. Upcoming themes and deadlines for submissions to HCPC are:

April 8, 2021 - CAPA Canada: My Country

Winning images from past competitions are posted on the [CAPA website](#). Click on Winners, in the Competitions drop down menu.

Full details for all challenges and competitions will be on our [club website](#) calendar.

Photo Salon: To Be or Not To Be?

by Rooney Dumler

Who would have guessed that Photo Salon 2019 would be the last in a long run of successful and ever improving photography exhibitions?

Plans were well underway in March 2020. The Salon had a history for photographers in the area of central Vancouver Island. Submissions had been juried and photographers were beginning to plan the style and manner in which they would exhibit their images for the gallery show in June. Judges were waiting in the wings and the gala had been planned. But then, the pandemic struck and the entire world shifted. In response, Salon 2020 did go forward but it was revamped into a virtual gallery.

There has been much debate about the concept of the Salon but one recurring thread is the need to preserve the integrity of a physical exhibition. There is a huge difference between a digital image and its concrete replication and it's the print image that the Photo Salon was designed to celebrate.

The restrictions imposed by current Public Health orders and the continuing risks coupled with a dearth of suitable venues made it impossible to plan for an exhibition in 2021. Despite some limitations, The View Gallery at Malaspina remains the best venue for an exhibition of this sort: hanging expertise, lighting, security, and costs.

On Jan 26th, 2021, the HCPC executive moved that HCPC skip a virtual salon this year and plan for a physical show in 2022. The 2022 exhibition is "pencilled" into the View Gallery during the month of June. As the HCPC owns the platform for the virtual gallery, it will be used to supplement and

promote the physical exhibition. There will be 1st, 2nd, and 3rd place winners (cash awards) in each of three or four categories and a People's Choice award. "Save the Date" information will be circulated in coming months so that potential exhibitors may prepare.

If you are interested in working on the Photo Salon 2022 committee, please contact Rooney Dumler.



Missed a Club Meeting?

Did you know most of our club meetings are recorded? So if you missed a meeting or just want to review something you heard in that meeting you can request a copy by emailing Sue at sue_nurmi@me.com. Recordings are saved for one month after the meeting date and will be shared with our members upon request.

Meetings are recorded with the permission of the presenters and on the rare occasion that permission is not granted it will be noted on our website.

Our presenters have approved the recording their presentations with the understanding that they are to be shared with our club members only and not published.

"...if you have the tools but do not have the visual concept, the tools do not work"
- Betty Poluk

Dorothea Lange

born 1895, Hoboken, NJ; died 1965, San Francisco, CA

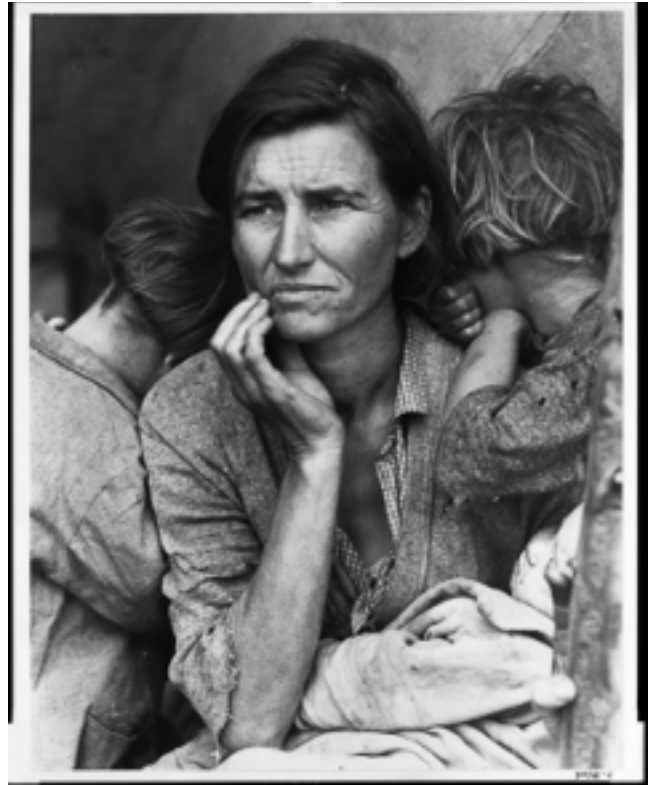
by Trish Hanna

Dorothea Lange made this picture in 1936. She did not own the rights and never profited from it. She was not credited for it at publication. It belongs to the United States government. Now an icon of the Great Depression, the image is known as Migrant Mother.

Portrait studio entrepreneur, founder of the social realist photography genre, co-founder of Aperture photo magazine, first woman awarded a Guggenheim Fellowship, given first solo retrospective of a woman photographer at the Museum of Modern Art, lifelong friend of Imogen Cunningham, Ansel Adams, Edward Weston, Frieda Kahlo, and many other well known figures of the time, Lange was ambitious, charming, headstrong, hard working, outspoken, and an environmentalist and civil rights advocate. She was also a polio survivor and the child of a single parent. In 1912, aged 17, she declared her intention to be a photographer, although she did not own a camera and had never taken a photograph.

Lange was 40 years old in 1935. Mid-life. Mid-career. In that pivotal year, she shifted away from her work as a studio portrait photographer of San Francisco's wealthy. A successful entrepreneur, she had supported her family financially for 15 years, including subsidizing her husband's artistic endeavours; by the end of 1935 she was a government employee living on the road, documenting the poorest and most underprivileged of workers and married to a professor of economics. The transition wasn't instantaneous or smooth.

The stock market crash that ended the Roaring Twenties, that decade of recovery from WWI and a pandemic, left the USA



with millions unemployed and/or homeless. Artists suffered near complete loss of their livelihood. Neither Lange nor her then husband, the painter Maynard Dixon, had an income that could support their family. With the marriage under severe strain, they separated, first living in their respective studios, their children "placed out" into the care of other families, while they struggled to find work. It was the end of their marriage.

The federal government, under President Franklin Roosevelt, began a financial recovery plan creating various agencies. One was the Federal Farm Security Administration (FSA). Paul Taylor, a professor of economics at the University of California, Berkeley, had been studying agricultural labour throughout his career. On a leave, he was hired by the FSA to study farm workers. Having seen an exhibit of

Lange's photographs of San Francisco's dispossessed, he hired her to the team. By the end of 1935 they married, working together and individually for the FSA for the next five years, although Lange, a woman seemingly equal parts committed and demanding, was laid off several times.

While documenting farm workers, a new wave of migrants arrived in California. Americans, displaced by the environmental disaster known as the "Dust Bowl." Entire families abandoned their farms to find work. Lange and Taylor sent reports back to DC showing the desperate circumstances of the "Okies" living conditions. Their reports led to assistance for the migrants, including the camp where Migrant Mother was taken. Within a few weeks of publication of the photo, \$200,000 worth of aid was directed to the camp to provide basic necessities.

Lange continued her social documentary work for the remainder of her life. She died three months before the opening her exhibit at the Museum of Modern Art.

Much has been written about her, including the comprehensive biography *Dorothea Lange: A Life Beyond Limits* by Linda Gordon.

Documentary film: *Grab a Hunk of Lightning* (on Kanopy, free access through VIRL)

[Podcasts](#)

Her work can be viewed at the [Library of Congress](#) and [Oakland Museum of California](#).

Help Wanted

If you would like to learn to do newsletter layout and eventually become an editor of our newsletter, please email [Judy Hancock Holland](mailto:judy.hancock@holland.com).

Member Galleries

Do you want your images on our web site? We have continued with the members gallery on our updated website. You, too, can have your photos on our site. Send up to 12 images to Sue (sue_nurmi@me.com) via WeTransfer and a page will be created for you on our site. You can also include a brief biography and links to any other websites you are associated with. If you would like to see a sample of some of the work already posted, check out the [Members' Galleries](#) on our web site.

"We must shift the language away from what is or is not good and instead talk about whether an image expresses our vision, satisfies us creatively, and creates a desired experience for the reader, and—importantly—we must talk about how it does this. There are many ways for an image to be "good," just as there are many ways an image might be "bad." If we can learn to talk about those things, we will be much closer to a conversation that is both meaningful and helpful, at least in terms of getting us to the second and much larger conversation...: What are the things to which we respond in a photograph? If we can know that, then we are closer to being able to put those things into our photographs and choose from among them those that best do the job."

- David duChemin in
The Heart of the Photograph



Image by Sucha Ollek

Member Profile: Q & A with Sucha Ollek

Q: Do you remember the first picture you ever took and if so what was it?

A: My first memory of taking a picture was using a Kodak box camera, a Brownie. I came from India when I was about 8 ½ years old. I had seen photos of family members - they were the type we associate with the old studio photos where everyone has a very stiff pose, in black and white with the same backdrop since the studio probably only had one or two backdrops. Everyone had the same look to them. A few photos had been coloured in. I must have been close to 10 when I took that first photo. The “awe” was when the photos came back and I could see how things – a memory – had been recorded. It was just a picture of some family members but to me it opened up a different world.

Q: What was your first camera?

A: I got my first camera when I was in grade 8. It was a Ricoh – a Pentax knock off. It would take the same lenses as a Pentax. I bought it at the Kamloops Camera store; it was run by a retired photographer who was always happy to talk to you. Over the years, I spent a lot of time at the store getting film developed. The owner gave me a lot of tips and advice. We remained friends until he passed away in the early 80’s when the shop was taken over by his widow and eventually her new husband, whom I stayed in touch with well into 2000. From the Ricoh, I moved onto a Fujica. I remember that I would save up money from my summer jobs, and then import a lens from the Pentax factory in Japan. I bought about 3 lenses that way, one of which I still have. The old lenses were well built, solid, and very good. I still use that at times on the Fujica 35mm camera I kept.

Q: What you like about the photography club?

A: I enjoy talking to other photographers to hear about their experiences, how they relate to their photography, and what challenges they are overcoming. It is through meeting challenges that you improve your skills. An old and very good lawyer asked a young lawyer at the local library what he did. The young lawyer boasted how he had won 10 cases in a row in his chosen field of defending impaired drivers. The old lawyer said “That is because you have not tried the hard cases yet.” I still remember that story after some 30 years: you have to find something to challenge you if you want to see your limits. The same applies to photography. It is always interesting to hear how another photographer has learned a new skill, solved a problem, or discovered something to change their photographs. The same goes for speakers; those who discuss a skill or technique that improved their photography are of interest to me.

Q: What is your favourite photograph right now? Will you give us a soft copy?

A: Several years ago I was fascinated with a long exposure image by Michael Kenna. That started a 7-8 year learning curve for me. At first, my images were very contrasty – blacks and whites with limited tonality in between. The images seemed graphic in their



contrast. Slowly I moved away from the styles I was picking up from the instructors as I became more comfortable with what I was doing. In time I started to look for different images, and started to try out different “looks” to the image. I now have a better idea of what I want my images to look like so I can better communicate the feeling or emotion I saw at the time I took the image. I am not there yet and I still have a long ways to go. However, a photo I took of a gull on a piling in Mill Bay is one I particularly like. I hope the copy shows what I mean.

Q: The “photo that got away”: What is the photograph that you most regret missing?

A: There are lots of photos that “got away”, either because I did not have my camera with me, or I thought the light was not right, or because I was not sure of myself at the time in that place. Later I realized what happened and would vow to not let it happen again. Amazing how often I have to retake that vow. But one I particularly remember is on the coast just south of Campbell River. It was the typical winter storm sky: dark steel gray/blue, a fierce wind whipping up the waves and the water taking on the dark colour of the clouds overhead. It was frightfully cold so I decided to leave the camera in the car until I was sure there was something worth photographing; I had been stopping at different spots along the coast from Black Creek onwards. As I stood at the beach, I saw that as the waves neared the shore, they would break creating a very white luminous crest. The contrast between the wave crest and the water and sky created a very strong emotion. I rushed up to the car to grab the camera, down to the beach again to set up, and looked up to check the conditions so I could compose the image. It was gone; the conditions had changed. I have gone back several times

with no luck over the last couple of years.

Q: Where is your favourite place to photograph?



A: If I had to pick one place, it would be Pipers Lagoon Park just 5 minutes from the house. No matter when or how often you go to the park, there is always something interesting. Of the photographs I like, more are from Pipers Lagoon than any other place. Some sample images over the years are included.

Q: What is your weirdest photo experience?

A: Not sure what would be the weirdest but I have done lots of “what the...” things. The most recent was with my Mamiya 645 camera which I have had since about 1984, and have picked up again. Cannot count the number of rolls I have put through the camera. On a 9 day trip to Bhutan in the Himalayas, I remember I carried 36 rolls of film to give you an idea of how much I used the camera. With excitement and anxiety, I opened the camera the other day to develop the most recent roll I had taken as a test to make sure all was well. Everything worked perfectly! except for one thing: I had put the roll into the camera backwards!! All the “exposures” I was recording on the paper backing for the film.

Q: What excites you most about photography?

A: Photography allows me to escape. I have a wonderful life and feel privileged. But once I get outside with the camera -whether in the woods or on the shore – everything is left behind. My mind shuts out the daily routines and headaches; I “see” what is around me and become immersed in it. With the camera, I start to see things I might otherwise walk by; it forces me to look around me: see the colours, shapes, relationships, light and dark. I find it very peaceful and calming.

Q: Black and white or colour and why?



A: Black and white for sure. It shows the drama; it reveals what is there, and eliminates distractions. I find that colour (and I do lots in colour) tends to distract the eye. There are two photographs from almost the same spot at Piper’s Lagoon that to me show the value of black and white over colour.



Q: How do you handle criticism?

A: It depends on the source. There are a number of photographers in the club who I admire and respect for their skills and approach to life. I listen carefully to feedback from these individuals: I always learn something from them. Even if it is something I thought I knew, I learn something different and new when I listen to these individuals.



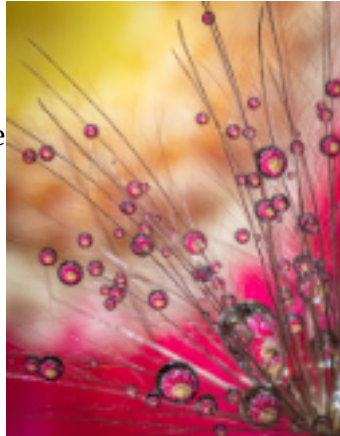
Q: Tell us a story about your photographic life.

A: After I got my first camera, I became incredibly immersed in photography. I did the photos for the school journals, the yearbooks and everything in between. I spent 6 years as a photographer with the university newspaper. I won several competitions and had published a few images in photography magazines. Early on I wanted to become a professional photographer and spent a lot of time with the local professional photographer in Kamloops. I was looking into different schools to take the next big step to become a professional. One day the photographer (who was a bit of a mentor) pulled me aside and told me to go to university first, and then if I wanted to, I could try to become a professional photographer. I realize now he saved me. Photography is a passion that brings me lots of joy and big credit card statements. But I do not want to do what it would take to make a living from it; turning it into a business would rob the joy. So I have gone from doing what I could to become a professional to having a real passion for what I do.

Macro Photography

article and images by Sue Nurmi

Macro photography is all about making small items look larger than life. There is often some confusion about the difference between close up, macro and micro photography. Close up photography is getting closer to your subject such as flowers, and filling the frame with the subject. Macro photography is capturing something small and making it look larger than life size. Micro photography is capturing a subject at least twenty times bigger that it actually is.



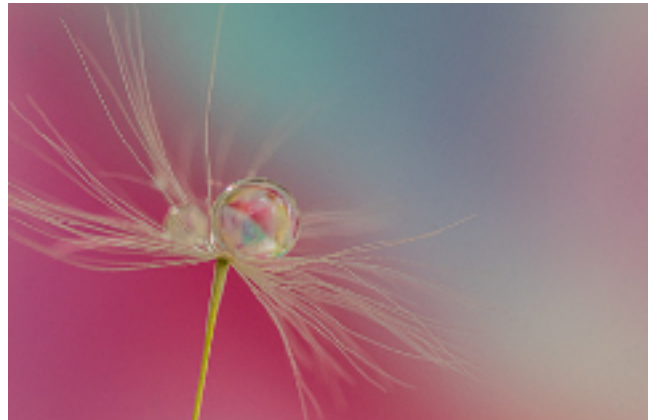
The most popular macro subjects are insects and flowers, but there are many subjects that will work for a macro photograph. As long as the subject has a texture or shape that will create an interest to the viewer it can be used in macro photography. Some examples of things that may make interesting macro subjects are back lit fruit, ice, jewellery, and the list is endless.



The equipment needed for macro photography can vary from the basic to the extreme. The basic equipment is a camera, a tripod and lens that will let you get close enough to the subject to capture a focused

macro shot. Although a macro lens is a good option, they are expensive so an inexpensive alternative is a set of extension tubes.

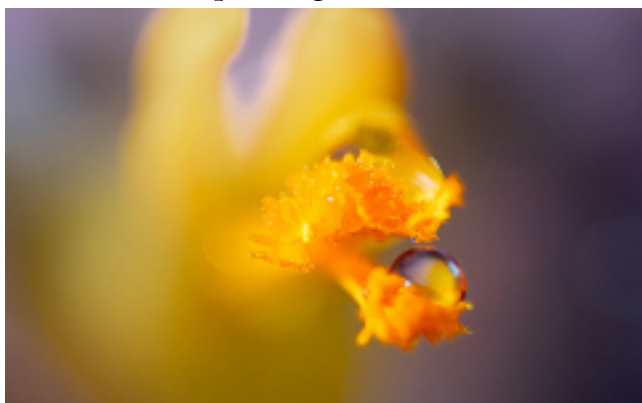
A dedicated macro lens will allow you to focus close enough to achieve a one-to-one image size without additional attachments. One word of caution when you are purchasing a macro lens: make sure that the lens is a 'true' macro and says it will give you 1:1 magnification. Some lenses are marked macro but do not give the true magnification. All true macro lenses are prime lenses (fixed focal length).



Extension tubes are attachments that fit between your camera and lens to move your lens farther away from the sensor to produce a larger sharp image. The tubes will come in a variety of sizes, such as 12, 20 or 36mm and are often sold in sets of 3. These tubes can be used separately or stacked together. The rule for using extension tubes is the size of the tube should not exceed the focal length of your lens; for example if you are using a 35mm lens you should keep your extension tubes at 35 mm or less.

The two big challenges with macro photography are focusing and depth of field, because you are so close to your subject any movement will show and impact your focus. I would suggest that if you are interested in macro to start with a still subject indoors or

in a very sheltered area outside. This is where a sturdy tripod is required and a remote trigger or delayed shutter will also be beneficial. Sometime it is easier to move your subject back and forth to find the best focusing spot rather than trying to reposition your camera with the tripod. Cameras today have many focusing aids, such as magnification and focus peaking. Use them all!



The other challenge is depth of field, which is the amount of the scene you place in focus. Being as close to the subject as you are with macro photography, this becomes critical.

It is your aperture setting that will control this, so the smaller your aperture (larger number setting), the larger the in focus area will be. I usually shoot my images at an aperture of f16 or higher, to ensure that as much of my subject is in focus as possible. Depth of field is a subjective choice; your decision about how much of the image you want in focus, whether it is the complete flower or only the water droplet at the end of the petal, will determine your aperture setting.

Some additional equipment you may want to consider once you develop an interest in



macro photography are:

Focusing Rail - this is an attachment that goes between your camera and tripod and allows to move your camera in small increments to get a better focus or to play with focus bracketing. (Some newer cameras have focus bracketing built in.)

Plamp or plant clamp - this is a double ended clamp that can be attached to your tripod and to a flower or plant outside to keep it stable when photographing it or it can be used indoors to hold your subject.

Helping Hands - this is a soldering tool but it come in very handy when you are trying to hold two subjects at the same time or just one smaller item.

Macro photography is a challenging and rewarding type of photography which opens up a new aspect of photography. You can try it with a minimum amount of additional equipment, as long as you have a camera, a sturdy tripod and a lens that will allow you to get close to a subject you are set to go.

Recommended links: [Don Komarechka](#) (Canadian Photographer), [Elizabeth Root Blackmer](#), and [Judy Hancock Holland](#).

(All images in this article by Sue Nurmi, except the one below, by Judy Hancock Holland.)



Survey Suggests HCPC Has Its Own Superheroes

by Rooney Dumlér

Our recent survey suggests that the Harbour City Photography Club has its own set of superheroes and forty-eight respondents (72% return) gave leadership efforts, to date, a good report. Furthermore, the survey gave the executive direction for moving forward in the coming year.

Overall, trends suggest that respondents have been satisfied to “exceeding expectations” on programs including presenters and educational opportunities.

- 86% indicated that programs and presentations were excellent to exceeding expectations.
- General satisfaction with educational opportunities which included SIGs saw 33% as satisfied, 46% as excellent and 17% as exceeding expectations.

A year ago, very few people knew about Zoom but results on this survey demonstrate its wide acceptance and members’ growing proficiency. Of 44 responses, overall satisfaction ranged from satisfactory (30%), excellent (54%) to exceeding expectations (16%). Additional personal comments endorsed the benefits of Zoom including the access to an excellent quality of presenters and expertise. Virtual meetings also provide, for the faint of heart, a great alternative to driving at night or, for that matter, even getting dressed.

One of the most challenging aspects of maintaining a well-rounded club has been to organize photography outings. Plans set in February of 2020 have been constantly revised to accommodate public health orders and members’ safety. During the more relaxed summer months, small groups enjoyed local shoots but unfortunately, as

risk has increased and guidelines became more restrictive, outings have become “self-directed” challenges, (“Ch-Outings”) generally shared on our Facebook page. Of 42 responses:

- 4.8% of respondents rated satisfaction as poor
- 41% respondents were satisfied
- 48% rated outings as excellent and 7% felt they exceeded expectations.

The survey further indicated that most people, 48 respondents (78%), still rely on email to receive information about the club. The second most common source of information is Facebook (15%). A goal for the future is to see our new and improved website, currently rated as 5%, become the more useful and the common source of information for all members. The survey also indicated that only 35% of respondents are interested in club competitions, whereas 65% are not.

It is interesting to note that 81% of club members participate on the Harbour City Photography Club Facebook page. While not perfect, the FB page is easily accessible and offers each member a forum to post, comment and receive feedback on the images they post.

The last four questions shed light on what the Harbour City Photography Club may look like in the coming year(s). When our community hits 75% vaccination rates and thereby reducing risk and restrictions from Public Health:

- 55% of respondents preferred a model whereby one meeting a month would be by Zoom and the second would be face-to-face.

- 27.5% of respondents preferred a Zoom only model.
- 17.5% of respondents preferred to return to the face-to-face model as it was.

Based on 45 respondents, the survey indicated a change of venue even though it may mean changing our meeting nights. (84.2%). Only two respondents (5%) made the change in venues conditional on being a Tuesday. Four respondents (10.53%) indicated they would be interested in returning to the church.

The results of this survey suggest that our club has weathered the challenges of Pandemic 2020. There have been good

opportunities to hear and see some of photography's best, to refine personal skills and to challenge oneself, and to benefit a social context, albeit at six feet or virtually. The Executive will continue talks with Beban Park to procure a new site for our meetings that include storage while at the same time, planning a program that includes a once-a-month Zoom.

Many thanks to the HCPC superheroes for working to make 2020 + 6 a success story - and to the many the respondents who plan to join again next year.

The entire survey including results are posted on our website: HCPClub.ca

Punographs

by Don Clark

This month's punograph is a popular meme from the internet.

Last issue: Birds of a feather flock together.



Start a Critique SIG

by Judy Hancock Holland

Of all the many things I've been involved with at our photography club, chairing a couple of critiquing special interest groups (SIGs) is one of the most rewarding and educational. The opportunity to give and receive encouragement and respectful feedback and to experiment with different refinements to our work is invaluable. The participants all grow together, and the improvements we see in everyone's work over time are clear and exciting to see.

You don't have to be an "expert" photographer to start and coordinate a critiquing SIG; you just have to be willing. Someone in the group will have to act as the Zoom administrator (at least for the foreseeable future). Someone needs to gather the images that are submitted for each session and have some way of sharing them on the screen. I use a folder in Lightroom for each person's work, but that's just one way to do it.

continued on p. 14...

Long Exposure Photography

by Sue Nurmi



Image by Brad Powell

What long exposure photography is drives a lot of discussion. Some photographers feel that an image must have an exposure of one minute or more before it can be called long exposure. Wikipedia has this to say: “Long-exposure photography involves using a long-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. Long-exposure photography captures one element that conventional photography does not: an extended period of time.” For the purposes of this article we are going to follow this description.

A common feature of long exposure photography is movement or the passing of time, whether it is the smoothing of waterfalls and waves, the streaking of clouds, the star circles in the night sky, or tail lights moving down the road.



Image by Sue Nurmi

Basic equipment needed for long exposure photography are a camera with manual and bulb mode, a sturdy tripod, a remote shutter release, neutral density (ND) or polarizing filter, a timer, full batteries, long exposure calculator application, and most important, patience.

Patience applies to not only the time you are waiting for your camera to expose the images, it is the time to find the subject and learning how to make a long exposure image that fits your style. Take the time to look at scenes; don't just walk to a spot and drop your tripod. I have found that once my tripod is planted, so am I. Look around first; walk the beach, check out the light, look at the scene. Are there stationary elements that will ground your image while you still have clear access to the movement?



Image by Sue Nurmi

Once you find your spot, set up your tripod and take a test shot at a normal exposure to have a baseline for calculating your long exposure and to confirm your composition. Using your long exposure calculator to determine your exposure, fix your settings on your camera, change your camera or lens to manual focus, add your ND filter, and take your image. A couple of things to be aware of: if you do not change to manual focus before adding your filter, the camera will try to refocus in the lower light. Ensure your tripod is stable and will not shake due

to the elements, as the slightest movement will impact your image.

If you are interested in long exposure photography, the club currently has a long exposure special interest group where we practice individually at making long exposure images and then discuss problems and successes during the meetings.



Image by Brad Powell

The images in this article should give you an idea of the scope long exposure photography. My thanks to Brad Powell, who has been practicing long exposure for some time and who has contributed to this article. [Brad's website](#) has many more examples of long exposure.

If you are interested in long exposure photography, a couple of photographers to check out are [Marc Koegel](#) and [Michael Kenna](#).

Critique SIG... Continued from page 12

Each time we meet, each member submits 2 or 3 images they'd like some help with. We begin by asking the photographer to say something about why they took the photo and what they want to communicate with it; basically we want to know what their vision for the piece is.

Then the others in the group comment on what they think works well and contributes to achieving the vision and what could be improved. Specific suggestions are offered, and we may try different suggested crops and adjustments, with the permission of the originator. It's always "artist's choice" as to which (if any) suggestions they want to act on.

It can be a bit intimidating to put your work out for critique, but I really don't know of any better way to improve. We all get too close to our own work to see it objectively, and having a few more pairs of eyes on it really helps. We establish a group norm of respectful but honest communication, and encourage each other to follow our best instincts to make the highest quality images we can.

The groups I lead meet at regular intervals, usually every 2 to 4 weeks, all year long. Members seldom miss a session, because they value the experience so highly.

If you would like to start a critiquing SIG, I'd be happy to help you get started. Both my groups are full and rarely have openings, but we are happy to invite a visitor to observe a session if they want to set up their own SIG. Just drop me an [email](#).

"The moment one gives close attention to anything, even a blade of grass, it becomes a mysterious, awesome, indescribably magnificent world in itself."

- Henry Miller

Upcoming Outings

by Don Clark

Spring is definitely in the air as we continue our photographic outings in 2021. As we are still under Covid 19 protocols, nothing much has changed in regards to club outings.

Hopefully by this summer most of us will have received our first shot of the vaccine. It will be great if and when we can get together in a group for photo outings or for training sessions. However, even after we all get the first shot of the vaccine, we may still not be able to get together in groups. With that in mind, we are still planning two events per month to keep you shooting.

The posting dates will be the Tuesday after our regular meeting and as in the past, images will be posted on the HCPC Facebook page. We are going to continue to post images from outings on Facebook, as that is the easiest platform to share and more importantly, to comment on images. I am one of the worst for just "liking" a post. Facebook makes it so easy, but I would ask you to leave a comment; I know I really appreciate comments on images I have shared.

One outing each month will be to a set location or on a single photographic subject. You can use your skills and experiment with different techniques you may have learned from some of our wonderful guest speakers. We have had a great turn out for this type of event in the past, the Bare Branches was a highlight as were the Duke Point Cranes. The subject for April will be "Rhododendrons", and it will be due on Facebook on the 27th of April.

The other outing each month will be more of a learning event on a central theme or element of photography. This is to stretch your imagination and try things that may be out of your comfort zone. You may want to

research the assigned concept on the internet or just try it on your own. The projects may go against much of what you were taught about photography, but I hope you find them interesting and challenging. They say you have to know the rules before you break them; this is because you have to know when and more so, why you break them. Then go ahead and break away! This outing is going to be a real challenge: it is "Symmetry vs Asymmetry", that will be due on the 13th of April.

For those of you who like to plan ahead, the outings for May will be "May Flowers", due on the 11th of May and "Frame It", due on the 25th of May.

As always, we are looking for ideas and suggestions. The movie and song themes generated quite a few fantastic shots, as did the Christmas Scavenger hunt. If you have an idea for a theme, please let us know. If you have been out and saw an interesting location, please pass it on. Maybe add a location to your postings on Facebook.

Have fun and stay safe!

Remember: Shaw TV is showcasing our members' images province-wide every month.

Submit no more than 6 images to imagesforbarrytucker@shaw.ca promptly.

Watch for Barry's emails in your inbox!

Don't have Shaw cable?
View ["Life Captured"](#) on YouTube.