



# HCPC In Focus

Newsletter of the Harbour City Photography Club

January, 2023



*Anemones by Ricarda Brusegard*

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## President's Message

*by Sue Nurmi*

I hope everyone had a great Festive Season and that you are all looking forward to making 2023 a photographically creative year.

As I look back on the past couple of years, I can't help but recognize how much our club has changed. Thanks to the leadership of Bill Saffin and Rooney Dumler, we not only survived the pandemic but became a stronger, more modern camera club and I hope, as I take over from them, I can meet the same level of excellence.

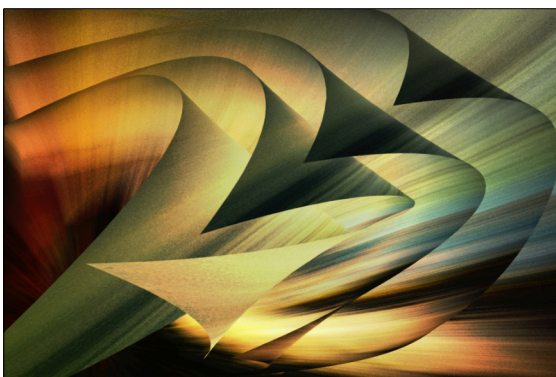
Before we head into 2023 with camera clicking, let's look back at what we have accomplished so far this year. We started with a kickoff picnic in September and from there we have been going strong. There have been some great speakers and presentations on a variety of photographic topics such as portrait photography, light painting and still life. Thanks to Don Clark we have had some interesting and fun outings to different places including the Parksville Museum at night where we got to practice light painting. Working with the Nanaimo Bulletin we created another pictorial, Day in the Life of Nanaimo, and this year we got to do it in the sunshine! Many of us also participated in the Special Interest Groups (SIGs) that we started this fall. Thank you to Rooney, Judy, Don, John, and Sucha for leading these and we can look forward to these continuing or new ones in the new year.

So, after a great first half of the year, we are ready to head into new experiences for 2023 and I am sure it will be a blast. In addition to great presentations over the upcoming months, we are working on new SIGs and interesting outings and field trips which will be announced over the next couple of months.

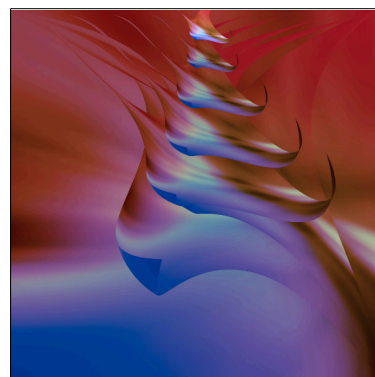
At this time, I would like to thank the executive and SIG leaders for their support this year. Thank you, as well, to all the members that have participated in the meetings and other activities. As I have stated before and will again, an organization can only survive through the participation of the members. The executive is there to lend a hand, but it is you, the members, who steer the ship. Your opinion is important and if you have a suggestion about how we could be a stronger club, please share it either by reaching out to a board member or attending a board meeting.

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Many Club Members were inspired by Phil Dyer's presentation on creating abstracts. Here are just a few examples.



*Spinnaker by David Tyler*



*Stairway by Wade Longmore*

## Diving In - A Success Story

by Rooney Dumler

Photography, like any creative hobby, has a dark side. The results can be a lot of “stuff” that may overwhelm walls, bookcases, and computers. As a photographer, only too often we have a million precious photo files tucked away in our eight TB external hard drives: eight trillion bytes to be exact. How can we bring them into the light?



Sue Nurmi (left) saw a notification from the Photo ED magazine; a random email or perhaps Facebook and decided to send in some of the high-key floral images she had been working on. Sue submitted three of her favorite images from a collection to Photo ED magazine. Recently, she received notification that the magazine is going to publish *Botanical* #2 in the Winter 2023 digital edition. It will be published on January 1, 2023.

In Sue’s words, she had two reasons for doing this. One is curiosity. “I was interested to see if the magazine would publish one of my images. And secondly, I wanted to support a Canadian photography magazine”.

Here are the links for the magazine:

Website: <https://www.photoed.ca/>

Article: <https://www.photoed.ca/digital-issue> (available after Jan 1)

Instagram: @photoedmagazine - <https://www.instagram.com/photoedmagazine/>

Facebook: @photoedmagazine - <https://www.facebook.com/photoedmagazine/>

Ironically, the image chosen by the magazine is one that Sue submitted to CAPA for the Monochrome Competition. While the magazine felt the image was worthy to print, CAPA judges scored it as a 18.5.



*Botanical #2 by Sue Nurmi*

So as Aesop would say, the moral in this story is follow your passion and vision, dive in, take a chance, and share your craft.

Sincere congratulations to Sue for her success.

*If you, or other club members have enjoyed a success like Sue’s, please let the newsletter know. It’s always wonderful to know how and when we can make the art of photography shine.*

### Your HCPC In Focus Newsletter Team

Areef Abraham  
Kate Farrell

Don Clark  
Linda McBride

Steve Corscadden  
Kate Rutherford

Rooney Dumler  
Nick Zoltay

Are you interested in joining the HCPC newsletter team? If you are interested in getting involved or have suggestions for articles you would like to see, please contact [newsletter@hcpclub.ca](mailto:newsletter@hcpclub.ca).



## Meet Philip Hall

by Rooney Dumler

Philip Hall, a retired librarian, and his partner Jodi were long-time residents of Vancouver before moving to Nanaimo about eighteen months ago. He was a member of Photo Club Vancouver but now looks forward to a connection with HCPC.



Philip has always enjoyed photography. He remembers his father building a dark room in the basement of their home in the early 1970's and in turn, providing Philip with his first camera, a 1950's 35 mm folding Baldwinette. He became very serious about photography after his undergrad and considered photography school but recognized the merits of being a professional librarian who can follow his own creative interests in photography.

Philip's interests have shifted. For many years, the early 2000's, he considered himself a street photographer. His work in downtown Vancouver provided him the opportunity to spend lunch hours chasing images. He was part of a collective called Exposure Gallery. But in his words, "Street photography started to become stale". His knowledge of hiking and mountaineering and his appreciation of nature have shifted his interest, now, to landscape photography. Philip is also keen on learning the in's and out's of printing one's own images.

Philip shoots primarily with Olympus M4/3 cameras and Olympus and Panasonic/Leica lenses. That being said, he still has a range of cameras that get occasional use: Mamiya RB67 and Olympus OM-1 film cameras and also an "old" 'Canon 5D' he uses with old manual lenses.

Philip shared two images, 1979 and 2021.



*Jane and Jean on Garibaldi Mtn 1979*

In 1978, Philip's sister-in-law gave him her old Praktica camera, the first camera he called his own. His brother told him to go buy a good lens for it so he bought a used Pentax "Super-Takumar" 50mm 1.4 and used that combo exclusively for the next five years. It went everywhere, including mountain climbs and several months backpacking around Europe. He still has the lens. This picture is one of his favourites though, in his words, "I didn't develop it very

cleanly and the scan is pretty dirty too!". The original print was on the wall of his office for twenty years or so.

*Pipers Lagoon Dog Walker 2021*

This was taken last year as Philip and Jodi went out every few days for a walk in a new part of Nanaimo. In his words, "I like the contrasting colour of the person's jacket and the sparse impression of the trees on the spit. The picture only works if you view it large. This seems to be one of the (unconscious) trends in my shooting style, as of late".





# Why Use A Tripod?

by Don Clark



This is the first of three reposts from an earlier article on tripods. You may find it of interest and helpful in your photography.

The suggestions and comments in this article are my personal opinions. The equipment we each use must meet our own needs, preferences, and budget. Over the years I have tried many types of tripods, tripod heads and other types of camera supports. Some I continue to use and others I have left behind.

There are many reasons to use a tripod, some obvious and some not so. There is a rule of thumb that you “should” be able to hand hold a camera if the shutter speed is as fast or faster than the focal length of your lens. If you have a 50mm lens you should be able to hand hold at 1/50 of a second. If you have a 400mm lens you would need 1/400 of a second and that may not be possible without increasing your ISO. The solution is to use a tripod to keep the camera steady. If you want to shoot a long exposure to show movement or to blur water, you really do need a tripod to make sure the camera does not move\*.

In portrait photography, unless you are doing an action portrait with a lot of movement, I really recommend a tripod. Having your camera on a tripod allows you to have the freedom of movement to adjust lights or reflectors, rearrange props or clothing and interact with your subject. I have always found that eye contact is extremely important in portrait sessions to get the expression I want. And I have found that if you smile at your subject they will often smile back. Not many people are able to look at a camera lens and smile. One thing in portraiture is to have your eye as close to the camera as you can so it appears that your subject is looking right into the lens when they are in fact looking at you.

Another reason to use a tripod is to hold your camera so you don't have to! It's so much easier while you are waiting for that special moment when the light is just right. So why not make life as easy as you possibly can. And finally, the main reason to use a tripod. IT WILL SLOW YOU DOWN! You have taken the time to find that perfect location, now you want to STOP. Take your time, set up the tripod, get the camera mounted. Look around. Do you see a better angle? Higher, lower? Is there a better vantage point? You are free to walk around the area to see it from more than one location. Would two feet to the left and six inches higher make all the difference to the final image? A tripod can help you stay grounded!

*\* One thing to remember in long exposure is to turn off your camera's image stabilization feature. (In a Sony, called the Balanced Optical Steadyshot.) The effort to keep the lens stable may actually cause small movements that actually shake your camera ever so slightly.*

**Stay up to date by regularly checking the club [website](#)**

The website posts the Calendar of Events, links to all the In Focus Newsletters, Club and Members Galleries, links to Life Captured, and more!

# How to Remove Dust Spots From a Photograph Using Lightroom

by Sue Nurmi

Are you like me and forget to clean your sensor and take what you think will be a wonderful landscape only to get it home and find it full of dust spots? If so, here are a couple of tips on removing spots from your picture using Lightroom.

Sensor spots usually happen when you change lenses on your camera so a couple of tips to reduce them are:

- Turn your camera off before changing lenses
- Only change your lenses in the open air when necessary
- Clean your sensor often using the cleaning mode in your camera (some cameras do this automatically)
- Use a blower to blow persistent dust from the sensor

To remove spots in Lightroom:

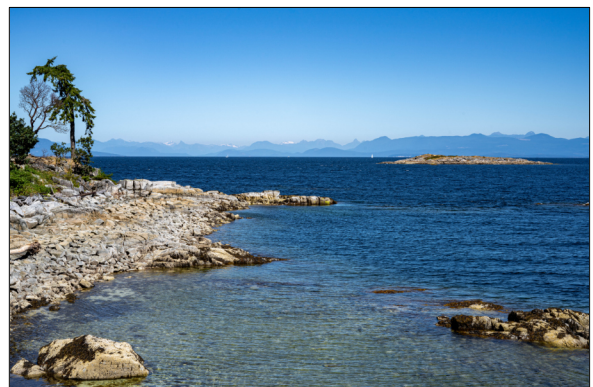
1. In Develop select the band-aid in the Selective Adjustments Panel directly below your histogram
2. From the healing panel select:
  - a. Select Heal - Band-aid ICON in the center
  - b. Brush size will depend on the size of the spot, it should encircle the full spot (use the square brackets to adjust your brush size, right to reduce and left to enlarge)
  - c. Feather - 50
  - d. Opacity – 100
3. Click on the spot

Hints:

- If the spot removal tool copies from the wrong area, move the overlaying circle to the correct spot or click the refresh button and see if the system will do it.
- Click on Visualize Spot box in the tool bar, this will change your image to a high contrast black & white version, and you can see the spots better.
- If you have a spot close to another object change your feather to 0 to get close to that other object.
- If you have two spots close together change the Tool Overlay selection in the tool bar to Never. If you don't see your tool bar at the bottom of the screen the short cut to bring it back is the letter t.



*Before spot removal*



*After spot removal*

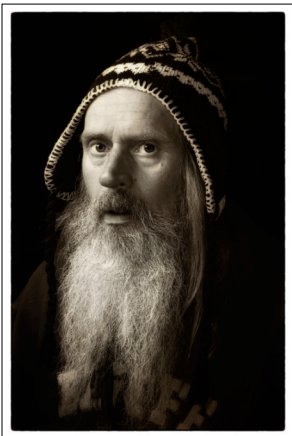
# The Quarterly Screed

by Nick Zoltay

Before the Great Pestilence put an end to various noteworthy endeavours, I would be the portrait photographer at the annual Project Connect Health Fair in Parksville. The clients were the poor and the homeless. They were often addicts and many of them had mental health issues. There were booths staffed by service providers from various organizations. The Salvation Army had a booth as did the Province of British Columbia and maybe a local barber, a podiatrist, an optician. Addiction and mental health counsellors would be on hand. There were coffee and pizza booths. There was also a photographer to take their portrait after they had showered, been given a haircut, something to eat and perhaps clean clothes. The job of the photographer was to remind them, by way of a five by seven, that they were human beings and not bums or clowns. The task was to make them look not so much handsome or glamorous—which in most cases would have been a formidable challenge and arguably disrespectful—but rather to appear presentable and worthy of self respect.

To simplify and to make the setup less intimidating, my kit had only two lights. The key, a speedlight, was attached to an umbrella which was in turn, mounted on a light stand while the fill was a ring flash attached to my camera. It is vital to engage your subject in portrait work. If you show interest then your subject is much more likely to relax and open up and perhaps reveal a bit of their true nature. Portraits will look less posed, less affected, less of an artifice. I find it easier to do this if I am mobile and not hiding behind a tripod. The arrangement also made it easier to quickly change camera/subject/main light angles. I made a concerted effort to not take more gear to the venue than I could comfortably carry from the parking lot in one trip. I shot low-key. This was for two reasons. First: low key can be pared down to require a minimal amount of gear. Second: it is far easier to create drama, gravitas and dignity with low-key than for example, with either high-key or the traditional four-point setup (for example, Sears portrait lighting back in the day when Sears existed). Also, it is more difficult to shoot high key without a background and multiple light sources.

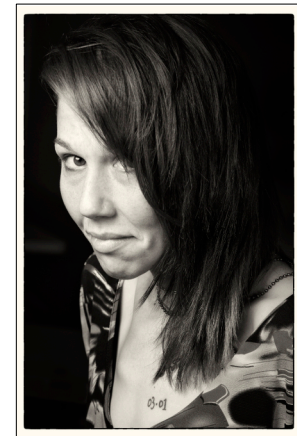
I would bring along a friend to be the official Test Subject. His job was to gamely sit there while I checked my lighting ratios and other variables. After a couple of hours of moving around, my settings might drift off somewhat and my friend might be called upon to play his role again. Note that I try to have a clear idea beforehand of what I want, and I practice the lighting by shooting selfies at home.



Mark



The Gang



Tiffany



It would not be unreasonable for Rooney to ask, “Why is this fellow blathering on about his adventures in assembly line portraiture when he told me that he would be writing about macro work?” The answer is that I find this pared down approach very convenient for close-ups. I replace the umbrella with a gridded snoot and forgo the light stand. The kit is easily portable. I hold the camera (with ring flash attached) in my right hand and the speedlight in my left. I usually shoot at f/22 with 100 ISO. Even speedlights can provide plenty of light at these close distances and I can often dial down to 1/32 power or lower. At low power levels, a flash will fire at 1/10,000<sup>th</sup> of a second or less and subject movement is rarely a problem. Since I like to be able to quickly recompose, I almost always shoot hand-held. Since my fill light is attached to my camera, I do not have to concern myself with its positioning. While I occasionally need to change the power levels on my flashes, my basic camera setting—1/250, f/22 and ISO 100—rarely needs to be changed. This setting will almost always guarantee a black or at least a very dark background, even on a sunny day.

Now I must elucidate, add some caveats if you will. If I was younger, friskier and more patient or perhaps if I had an able-bodied assistant, I might bring more gear by way of lights, background paper, stands and so forth to a portrait job. Many of my shots could have used a hair light or a kicker. At my age, however, simple and easy to carry are desirable in a kit. Also, a ring light, while very portable, is not always the best solution for fill. It can, for example cause doughnut-shaped catchlights in eyes and often doughnut shaped specular highlights on wet vegetation necessitating spotting afterward. Although by shining straight down the lens axis, it eliminates awkward shadows on faces, it can create a dark outline around your subject if you are not careful.



*Table Toppers*



*Doughboy and Lunch*



*The Drip*

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## A Reminder!

Last Spring, and on behalf of all members, the club ordered a portable “Studio Lighting” kit that includes two Godox lights, two stands, a softbox, umbrella and transmitter. The club also owns a portable “backdrop” that can be used alongside the lighting kit. Two “Studio Lighting” sessions have been held to familiarize members with the equipment and more are planned. Our hope is that anyone interested in using the equipment would first go through an “orientation” session.

If you are interested in borrowing either the backdrop, the lighting kit, or both, please contact Sue Nurmi or Don Clark.

## A Review - Tips from Jane Lazenby: Altered Reality

by Rooney Dumler

If you are interested in using your photographs in new and unique ways and at the same time refining your Photoshop skills, Janey Lazenby's "Challenges" are worth looking into.

Janey Lazenby is an English painter turned master photographer who shares, twice a year, a free series that focuses on post processing. Her live demonstrations are taped and shared through social media. Of course, her "freebies" are part of a larger and expensive marketing plan but that can be ignored. Janey's "thing" is equine, portrait, and fine art photography with a fantastical twist. As a person keen to learn the tools of Photoshop and post processing, I have found her free presentations to be extremely informative and helpful.



*Photo from challenge completed by R. Dumler*

Her recent presentation, "Altered Reality", offered some very useful tips for a photographer using Photoshop to create compilations beginning with the workflow.

Step 1 - Inspiration – get a vision!

Step 2 - In her words, "Plan, prepare your image, enhance and correct the background". This would be the stage where the photograph, using either Lightroom or PS's Photo Raw would have all the initial edits: straightening, initial colour correction, removal of distractors, adding blur, etc. Collect any other photographs and correct so they may be useful to add at the next stage.

Step 3 - The third step would be to "Add Elements". This may be the step where using outside images and varied techniques and layers, new elements are applied to the initial image.

Step 4 - Colour grade the new image

Step 5 - Refine image: last minute mood makers such as lighting, vignettes, etc.

Janey offered five techniques for Colour Grading which could be added to one's "to-do" list. It is interesting and important to experiment as the usefulness of each is determined by personal vision and taste.

1) Using Adjustments – Hue and Saturation

Non-destructive, global/master or by specific colour, experiment with sliders

2) Using Adjustments – Selective Colour

Non-destructive and similar to Hue and Saturation, experiment with sliders

### 3) Using Adjustments – Solid Colour

Non-destructive. “Take a deep breath!” because when you first apply “solid”, it covers the entire image. But Solid Colour may offer a subtle “filter” that can be applied to an image. It can also be combined with other “solids”. *Control the effect* using opacity slider and blending mode.

### 4) Using Adjustments – LUT or Colour Look Up

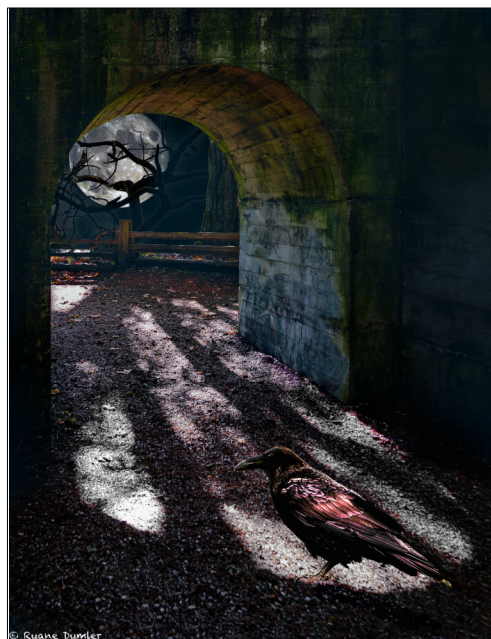
Non-destructive. *Amazing*. This adjustment offers a range of effects that can be used on images. Photoshop has a dropdown plus additional LUTs can be added to the collection from other sources.

### 5) Using Filters – Camera Raw Filter

Destructive. Changes become permanent and therefore, an “original” backup image should be duplicated and kept locked on the bottom of the layer stack preventing any adjustments and alterations. There are two Camera Raw dropdowns to consider: Colour Grading and Colour Mixer. Again, experiment and adjust according to personal vision.

In closing, if you are interested in learning more about Photoshop to enhance your post-processing, I would recommend Janey’s “challenges” when the opportunity arises. She teaches in a slow, bite-sized manner and allows for practice time. Some would say it’s too slow – but you can fold the laundry at the same time. The ability to “replay” for the nuggets of information is worthwhile. Watch the club website, our Facebook and club announcements for information about upcoming workshops which may happen in the Spring.

For further information about Jane Lazenby and her work, refer to her website: [www.ejlazenby.com](http://www.ejlazenby.com)



*The Raven by R. Dumler. Using new techniques learned during the challenge.*



## BC - Yukon Speakers Series

*by Sue Nurmi*

Our club is once again participating in the BC-Yukon Speakers Series this year. This is a group of photography clubs from around BC and the Yukon that have come together to sponsor speakers that would not normally be affordable to a single club. The cost is covered by the clubs, so all presentations are free to the participating clubs' members.

This year we hosted the first presentation by Bryan Peterson on November 18<sup>th</sup>, in which we broke a few records. Not only did we have more attendees than any of Bryan's previous Zoom presentations, but we also had more attendees than the BC – Yukon Series has ever had (but I must admit it was due to our speaker). I hope you all got a chance to watch Bryan's presentation where he talked about different ways to take our photography from being a 'nice' picture to a WOW!!!!

Speaking of WOW photographs, thank you to everyone that submitted photographs to Lynda for the slideshow that played between 6:30 – 7:00 as people joined the presentation and a special thanks to Lynda for pulling it all together in an artistic way. If you would like to see the images one more time a version of the slideshow is available on the club [YouTube channel](#).

Here are the details for the two remaining presentations.

February 24 – Dianne Bos – Alternative Photography Techniques – Dianne Bos is a Canadian photographer who has worked with different devices such as pinhole, file, camera obscura, photogram, installation, and cyanotype to create new visual hybrids. You can view Dianne's work on her [website](#).

April 14 – Craig Blacklock – Light Waves – Craig specializes in photographing the interface of land and water in wilderness areas, most often Lake Superior. For his latest project, Light Waves, Craig travelled by kayak gathering images that unlock a portal into an astonishing universe where light dances with water, creating the illusion of three-dimensional objects and spaces. You can view Craig's work on his [website](#).

Because these presentations are using another club's Zoom account you **must register** for each of them. The link to each presentation is on our website calendar by the date. At the end of each presentation there is a draw for door prizes, and to win you must be in attendance when the name is drawn.



*Varied Thrush by George Bowron*



*Goslings by Linda McBride*

## Book Review - Richard Harrington: Canadian Photographer

By Steve Corscadden

I visit Literacy Nanaimo occasionally to see what they have and on a recent visit there I looked at the photography section which was disappointingly small. I did find one book that was of interest mostly because the photographer was Canadian and the book was a high quality printing in excellent condition and was very reasonably priced.

Richard Harrington was born in 1911 in Hamburg, Germany. He immigrated to Canada in the mid 1920s and went on to become one of our most respected photographers. His career led him to over 100 countries, and

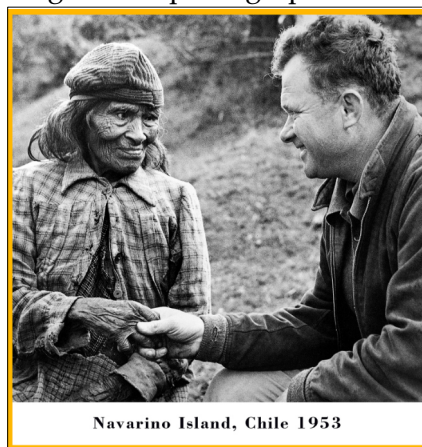
more than 2400 of his photographic stories were published in numerous magazines and books.



Padlei, Northwest Territories 1950

He was awarded the Order of Canada Award in 2001 with the entry reading "An internationally acclaimed photographer, he is best known for his work in the Canadian Arctic. In particular, the photo essay of the time he spent with the nomadic Padleimiut people in what is now Nunavut showed Canada and the world the harsh reality of the Canadian North. He also captured the rich simplicity of a way of life that has disappeared. His work has appeared in numerous magazines, books and exhibitions, notably *The Family of Men*. It is preserved at the National Archives of Canada, the Smithsonian Institute in Washington D.C. and the Museum of Modern Art in New York."

During his forty years as a working photographer his photographs have been published in *Life*, *Look*, *National Geographic*, *Paris Match*, *Der Stern* and *Parade* magazine. His photographs have appeared in 24 books, including *Family of Man*; *The Inuit: Life as it Was*; *Richard Harrington's Antarctic* and *Richard Harrington's Yukon*. He was always prepared to endure hardships to get significant photographs and frequently stayed with his subjects and lived with them as they lived. He commented that : "On my Arctic trips, I found that my own body heat could Keep the Leica Warm, although it could be used for only a couple of minutes in 40 to 60 degrees below zero Fahrenheit weather. The shutter would slow, the diaphragm would stick, the film itself became brittle. Also the metal parts would pull off my eyebrows and lashes, with my fingertips freezing on contact, so often the best moments I could not record. I slept with the camera in my caribou fur bag. Film changing I could only do in an igloo. On other worldwide and remote trips, I carried up to two Leicas and two Rolleiflexes – always a spare should one give out." After reading that comment I found the term "always prepared to endure hardships" a bit of an understatement. I also wonder if today's digital cameras would stand up to such extremes.



Navarino Island, Chile 1953

Harrington makes the comment that many of his friends told him his life was a continuous holiday (a proposition which the tax people apparently agreed with) as he travelled all over the world taking his

photographs and meeting an amazing variety of people in their native lands. A life many photographers may wish they had.

All the photographs in this book are black and white. Each one is excellent and includes a short story about the photograph. In an article like this it is difficult to choose a few photos that say something about the artist and his work. I have included one of an old woman in the Northwest Territories who froze to death right after he filled her pipe, to a woman who, at 80 years of age, was the last surviving Yaghan Indian having outlived her entire race.

It pains me to admit that I had never heard of this excellent Canadian photographer before I discovered this book.

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## Filters

*by Linda McBride*

A general rule in photography is to have as few pieces of glass in front of your lens as possible. However, filters do help in certain situations. Listed below are some new filters and their recommended purpose.

### UV (Ultra Violet) Filter

Hoya has a HD Nano MK II UV filter. These make your image sharper and clearer and skies look more natural. K&F Concept UV filter ultra slim allows 99% transmission with optimum clarity.

### Protection

Hoya has a Fusion Antistatic filter to help with controlling dust. The lens can eliminate reflections on the surface glass and yield ultra-clear transmission rates. It has a low-profile form for wide angle lenses.

### ND (Neutral Density) Filter

These filters are good for waterfalls and landscapes. A variable or circular one is considered to be versatile. Shop around as prices vary a lot. Breakthrough Photography's X4 Dark CPL 6 stop filter will cut glare and intensify colors.

### Polarizer

I believe this filter is an essential tool for landscape. I have a circular one that I can turn to adjust as needed. Some of the benefits of this filter is that it reduces glare and enhances colors.

### Infrared

This is something I want to try. And an infrared filter can provide some very creative effects and colours.

### New combo lens - Hoya HRT CIR-PL UV

This is a new polarizing film and like the latest HD LCD TVs. Polarpro makes a 10 stop ND 1000/PL lens.

### Fun

Sparkle and Starscape lenses for night photography.

Often you can get multi-pack of lenses at your camera store.



# Taking it Up a Notch: Upcoming Opportunities to Exhibit Your WorkUpcoming

## Mini-Salon

May 9<sup>th</sup> – June 27<sup>th</sup>

Prints are due to Gallery staff by May 6<sup>th</sup>.

Nanaimo Museum Gallery

Dimensions: no smaller than 8"x10" up to 16"x20" (including frames)

Theme: Open

Hanging Fee: \$10.00

All Harbour City Photography Club members are invited to enter one image to this public exhibition. As there are only a maximum of thirty spaces in this gallery, the club will reserve the right to select those images that will be hung. Further announcements and details will be circulated in the coming month.

## Heritage Art Exhibition

July 1<sup>st</sup> – August 31

Prints are due to Gallery staff by June 30<sup>th</sup>

Nanaimo Museum Gallery

Dimensions: no smaller than 8"x10" up to 16"x20" (including frames)

Theme: Windows and Doorways

Contact: [jordan@nanaimomuseum.ca](mailto:jordan@nanaimomuseum.ca) to reserve your spot

This exhibition is open to all and a variety of medium. This is perfect opportunity to showcase your photography skills and imagination. All the details are on the HCPClub.ca website.

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## CAPA Competitions 2022-2023

*by Ricarda Brusegard*

A reminder and deadlines for the remaining CAPA competitions:

### **Competitions for 2022-2023**

Artistic - HCPC due date January 25

Photo Journalism - HCPC due date February 10

Fall / Winter - HCPC due date February 24

Audio Visual Presentation - HCPC due date March 10

Canada: My Country - HCPC due date April 10

I encourage all of you to enter these competitions as our club hopes to submit the maximum of 6 images per contest. The 'Audio Visual' competition is the only one where only one club submission is accepted.

# Why Bother With Flash?

by Judy Hancock Holland

I remember when I used to call myself a “natural light photographer”. The truth was, I was scared of flash. I had lots of excuses for not learning about it, and so I was stuck with whatever light happened to be available. Some of my excuses:

- *It's too complicated, too hard to learn.* Nope. A couple of hours of good instruction and practice is all you need to get started.
- *It's too expensive.* Nope again. Third party flashes such as Godox, Flashpoint, Yongnuo, and Neewer cost a fraction of the “big” names and work just fine. Modifiers like umbrellas are cheap and effective, and there are some you can build yourself. Yes, you can spend a fortune on lighting, but you don't need to. ([StrobePro](#) in Calgary is one good source for equipment.)



• *Light from a flash is ugly. Natural light is better.* Absolutely true if you don't know what you're doing and keep the flash on top of the camera, pointed at your subject. Yuck. (Scott Kelby calls this “revenge flash”.) But with a bit of practice and some simple modifiers, you can create flash photos that look very natural, or you can create harsh, gritty, directional light or various other effects.

• *Flash is only for people photos.* Again, no. Most classes about flash do concentrate on portraits, but I use flash a lot for flowers, macro, and still life. You can even use it outdoors in the garden.

• *We have LED constant lights now. I don't need flash.* Constant lights are light panels that are really intended for video, and can be useful in some situations, but they are far less powerful than flash, and less versatile.

## Why I Now Love Flash

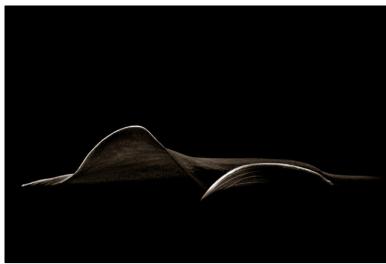
• Instead of shooting with high ISO at events like parties, I can use my flash to add light and avoid noise.



• Flash lets me use faster shutter speeds and still keep my ISO low... great for insects, flowers in wind, moving toddlers, etc.



• Flash lets me be far more creative. I get to choose the character, direction, shape, and colour of the light. I can shoot images any time of the day or night that look like they were lit by gorgeous window light on an overcast day, or by a narrow beam of light streaming through a stained glass window. The possibilities are endless, and all in my small, dark-ish dining room. It's fun to explore!



## How To Get Started

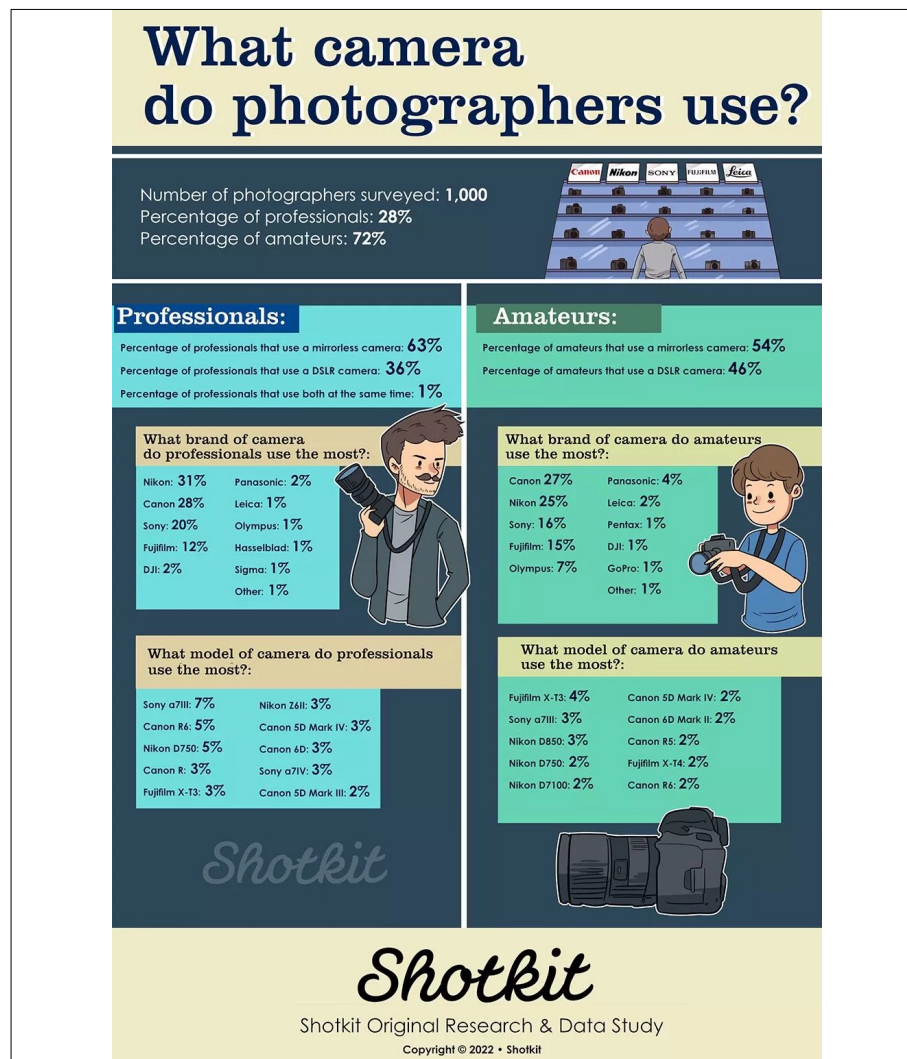
Once I taught myself to use flash effectively, I wanted to share that knowledge with others. Pre-COVID, I ran a 5 hour introductory lighting workshop, half of it on natural light and half on flash. When COVID hit, I wanted a way to continue to teach about lighting. I turned to Zoom and delivered my presentation called “Flash for the Scared Stiff” to clubs in Canada, the US, and the UK.

I’ve since put that flash tutorial on [my Youtube channel](#). Viewing it will give you specific suggestions on how to choose your equipment and will teach you to use it effectively. If you’re a club member and you still have questions after viewing it, drop me an email at [jhnanaimo@gmail.com](mailto:jhnanaimo@gmail.com).

Flash isn’t so hard. You can do this, and you’ll love the freedom to be more creative.



*Note: all the photos that accompany this article were shot with flash. All are ©Judy Hancock Holland.*



Source:

[Shotkit survey](#)



## Our Contributors

We asked the contributors to this issue to give us three words that best describe their feelings about their photography.

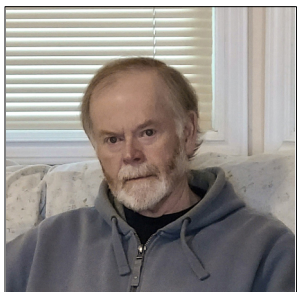
Ricarda Brusegard

*Sine qua non*



Don Clark

*A learning experience*



Steve Corscadden

*Finding my vision*



Rooney Dumler

*Mindful, Opportunity, Creative*

Judy Hancock Holland

*Passionate, Reverent, Sensual*



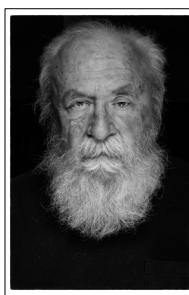
Linda McBride

*Intuitive Nature Photographer*



Sue Nurmi

*Learning, Expanding, Changing*



Nick Zoltay

*Work in progress*