



Edmonton, AB Canada

# imagery

December 2014/

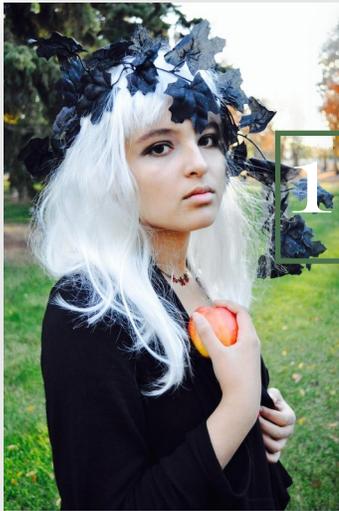
January 2015

Volume 39:04

Fairy Tales Theme: First Place Limited Colour Print  
"Snow White's Decision" © Michelle Foroud, New Member

# CONTENTS

DECEMBER 2014/JANUARY 2015



Calendar of Events ... 3

President's Message ... 4

Historian Highlights From the Past ... 5

Workshop: Sony ... 7

Outing: Coyote Lake ... 9

S & G: Showing and Glowing: Scott Henderson ... 11

S & G: Showing and Glowing: Lloyd Ropchan ... 11

S & G: Showing and Glowing: Chan Hawkins ... 12

S & G: Showing and Glowing: Linda Treleaven ... 13

S & G: Showing and Glowing: Rae Emogene ... 13

Workshop: Landscape Editing ... 14

A Big Thank You! ... 18

Competition Winners: Fairy Tales: 1st Place ... 19

Competition Winners: Fairy Tales: 2nd Place ... 20

Competition Winners: Fairy Tales: 3rd Place ... 21

Competition Winners: Open Unlimited Print ... 22

Workshop: Panoramas: October 2014 ... 23

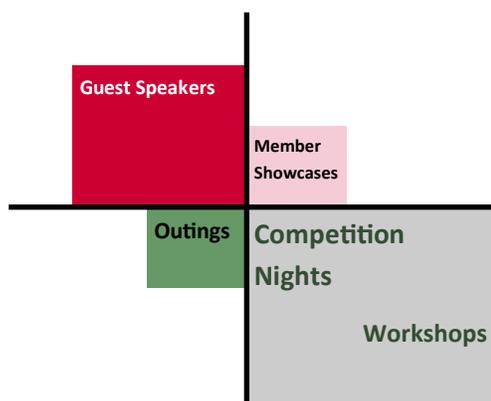
IACC Social: December 11, 2014 ... 24

IACC Social: December 11, 2014: Photo Booth ... 25

Board of Directors ... 28



# Calendar of Events



## January 2015

### January 8 (Thursday 7:30 p.m.)

*Guest Speaker:* Jason Symington, MFA:  
Visual Language and Creative Image Making  
*Member Showcase:* Vincent Morban: People,  
Places and the Nature of Things

### January 17 (Saturday 11:00 to 4:00 p.m.)

*Workshop:* Close-up and Macro Photography for  
Beginners: Linda Treleaven, Larry Holland, Ron Ross

### January 22 (Thursday 7:30 p.m.)

*Competition Night:* Portrait

### January 24 (Saturday 6:00 p.m.)

*Outing:* Ice on Whyte (End of Steel Park)

## February 2015

### February 12 (Thursday 7:30 p.m.)

*Guest Speaker:* Zoltan Kenwell: Alberta Aurora  
Photography—A Journey into the Night  
*Member Showcase:* Wendy Royer: Growing through  
Grouping: Why Make Images in Groups, or for  
a Theme or Project? Why Create a Collection?

### February 14 (Saturday TBD)

*Outing:* Ukrainian Cultural Heritage Village

### February 21 (Saturday 3:00 p.m.)

*Outing:* Silver Skate, Hawrelak Park

### February 26 (Thursday 7:30 p.m.)

*Competition Night:* Close-Up

## March 2015

### March 12 (Thursday 7:30 p.m.)

*Guest Speaker:* TBD  
*Member Showcase:* Clayton Reitzel

### March 15 (Sunday 2:00 to 8:00 p.m.)

*Outing:* Refinery Row (Edmonton and Fort  
Saskatchewan)

### March 21 (Saturday TBD)

*Outing:* Salisbury Greenhouse, Sherwood Park

### March 26 (Thursday 7:30 p.m.)

*Competition Night:* The Alberta Advantage

## April 2015

### April 9 (Thursday 7:30 p.m.)

*Social Event:* Celebrating Club's 40th Anniversary

### April 18 (Saturday 10:00 a.m. to 1:00 p.m.)

*Outing:* Orchid Fair, Enjoy Centre, St. Albert

### April 23 (Thursday 7:00 p.m.) PLEASE NOTE TIME CHANGE!

IACC Annual Competition. President's Challenge  
Theme: Seduction

## May 2015

### May 14 (Thursday 7:30 p.m.)

*Guest Speaker:* NAIT Scholarship Winner (2014–2015)  
*Member Showcase:* Ron Ross: I See

### May 16 (Saturday TBD)

*Outing:* Year-end Picnic and Scavenger Hunt

### May 28 (Thursday 6:30 p.m.) PLEASE NOTE TIME CHANGE!

**WE**   
**VOLUNTEERS**

If you are interested in one  
of the Board of Directors  
positions (listed on page 28),  
please contact David Aldana.  
Thank you.



# PRESIDENT'S MESSAGE

Happy

## "A THOUGHT ON TIME"

Time could be a difficult concept to grasp. It is used in mathematical calculations here on Earth (anything from predicting when a plane will arrive to its destination to instructing the shutter in our cameras on how long to stay open), but we know time could be bent and behaves in different ways in space. Nothing signals us that a New Year is, in fact, a "New Year," a different year: counting days is a human invention. Time couldn't care less about our tallying. It just leaves its marks in our faces and our bodies. But somehow, the world finds a way to feel a spirit of change every "New Year." As if an opportunity to improve, to be better, to leave behind bad habits and acquire new good ones suddenly appears out of nowhere. For some reason, the first day of the year brings back this feeling of hope and rejuvenation, and for once we believe that we can actually change things around and that destiny lies in our own hands.

The sad part is that, as soon as the daily routines set in, all those feelings start to fade away and, eventually, we succumb to our customary, "business-as-usual" everyday life. And "Time" triumphs again over our bright, but short-lived, spark of enthusiasm and hope.

I have been trying to change that and be more consistent throughout the year. One approach is making reasonable and reachable New Year's resolutions: fortunately I have been decently good at achieving my goals. I'm blessed by having a birthday just in the middle of the year, and that gives me an opportunity to review my resolutions half way through. But I know I could do better and I believe this spirit of change should be felt more than once or twice a year. A friend once told me that she tries to feel that every morning each day presents a new opportunity with a new blank page to write on. I tried that but the only thing I really look forward to every morning is a hot cup of strong coffee (or two or three). So the daily thing is a very romantic idea but it didn't work for me. This year, I have set quarterly alerts in my electronic calendar to remind me of my resolutions—let's see if that works.

Photography-wise, I want to improve my black and white technique, explore mirrorless cameras and try aerial photography with drones. I also want to be more involved with "give back" initiatives and volunteering. And, I want this to be a great year at the Club, as we celebrate our 40th Anniversary. What are your resolutions?

If you have ideas on how to keep motivated throughout the year in following your resolutions, or have any suggestion on how to make our Club better, please contact me and let me know. I am very interested in listening to your comments. In the meantime, let's make 2015 the best year in our lives and a great step ahead in our photographic journey. Happy New Year!

By the way, thanks again for your generosity at our Christmas Social evening. We donated **\$500** to the Christmas Bureau of Edmonton. Please keep giving back!

New Year



## HISTORIAN HIGHLIGHTS FROM THE PAST: 1985–1990

The first shock for the membership was that the annual fees went up to \$25. For those who complained, it was pointed out that it worked out to \$1.50 per meeting!!

Among the guest speakers during those years were Brian Keating (of Calgary Zoo fame), Tom Webb (amazing bird photographer), Con Boland (local portrait great), John Lucas (still working at the Edmonton Journal) and our own Daryl Benson who was still working as a mail carrier at the time.

Our presidents during those years were John Mawhinney, Pearl McGill and Mark Degner. Editors were Marvelyn Albert, Bill Hogg and Michael Plumb. New members during that time were Gerry Harris, Elaine and Drew Jeffries, Harry Meadows, Pearl McGill, and Guadalupe Buchwald.

Competitions were judged by three judges, all chosen from the membership on the night of the competition. The club bought, at great expense, three little hand-held devices that did the math and came up with the winners!

We had some amazing **Outings** during those five years; e.g., Stampede Wrestling, the Journal Indoor Games, Northlands Horse Show, Hobbema Rodeo; Oiler's practice (best and most popular).

Our **Workshops** were as varied; e.g., Introduction to Colour Darkroom, Cibachrome and Kodalith Film, Observing Halley's Comet, Pet Photography; Spirals (done by Gerry Harris for many years).

In order to increase our membership, we set up booths in malls in September and October to showcase the photography and the benefits of the Club. It worked! We got to 100 members for the first time.

We were rich indeed. Several year-end banquets were held at Fort Edmonton. We had a chance to photograph both before and afterwards in the park.

*Submitted by Mufty Mathewson, IACC Historian*

### **Imagery**, September 1984 (Volume 9:1)

"Images Alberta Camera Club was formed out of a need to provide a service to the photographers in the Edmonton area (be they professional or amateur). This service is the preservation of photography for all its enjoyment through increased knowledge and skill. Attainment of photographic knowledge is derived by many forms of communication:

- 1) Guest lecturers provide us with an awareness of the many different fields available for us to study.
- 2) Workshops let the photographer practice, under the supervision of others, the technical skills required for the improvement of the developing art within each of us.

- 3) Competitions allow us to get a different viewpoint on specific subjects. They provide the incentive to do and to see what, normally, we would not.
- 4) Social events like our scavenger hunts and Club outings help to increase the awareness of our surroundings. We realize that we do not have to travel half way around the world to find something to photograph."



---

## HISTORIAN HIGHLIGHTS FROM THE PAST: 1990–1995

Presidents of the club during those years were Sheila Nielsen, Mufty Mathewson and Steve Sutphen.

Editor of *Imagery* were Mufty Mathewson, Bill Hogg and Millie Lust. One of the tasks of the editor in those far-off days was to see to the distribution. We actually took copies to put on the counters of some major photo outlets in the city, like Carousel, (now Technicare). We occasionally had advertisements to help with the price of printing so many newsletters.

Our Club saw some new members—Leota Cummins, Frank Marsh, Marilyn McAra, Darwin Mulligan, Gerry Harris, Larry Louie, Darwin Wiggitt, Shelia Holzer, Gerry Horne, Derek Malin and Carol Rusinek.

In terms of ‘Giving Back,’ many members of the Club submitted their personal images to a collection of the Hope Foundation called IMAGES OF HOPE. The foundation was an organization begun to specifically study the subject of hope. As it is a rather nebulous concept, a call was put out to photographers to submit

images that meant ‘Hope’ to them, along with a little blurb to say why the image meant hope to that person.

A grand collection of 50 photographs, (many by our members) was hung at the McMullan Gallery at the University of Alberta with a grand opening on January 1995. The collection went on to hang in the Grey Nuns, General and Misericordia Hospitals and the Cross Cancer Institute.

Another project was to assist the Northern Alberta Brain Injury Society with its awareness campaign that year. Photographs were of several activities (a march on the Legislature, an Open House, and Dove Days) to use in future publicity.

In 1991, a most controversial slide show was shown by one of our members, Greg Krasichynski, at the Member Showcase. It was called Road Kill and created all kinds of uproar and healthy discussion about what photographs “should” be shown at our meetings.

*Submitted by Mufty Mathewson, IACC Historian*

---

### **Imagery**, September 1994 (Volume 19:2)

President’s Message by Mufty Mathewson

“When I was little, I thought I was the most creative wondrous artist. I loved to draw, sing, play music and make up little tunes. Similarly, I loved to write. Poems, stories, diaries and compositions flew out of my cramped little fingers. My parents encouraged me to do it, but when I got to high school things changed.

I had the same English teacher for four years. She was horrified at my ‘speling.’ She marked everything down ‘beecasue of my speling.’ She slashed, red marked, circled, and put terse little notes at the bottom saying “I take 4 marks off for each spelling mistake. This composition is 23 out of 100. This story is 41 out of 100. This paper is 33 out of 100.” All because of my spelling.

This woman destroyed my belief in my creativity.

She was a thin, inhibited, round shouldered woman dressed in colorless woolen skirts which hung crookedly above baggy brown stockings and sensible shoes. She never complimented anyone, but rather found fault. This intimidating woman had the power to squelch and squash my fledgling adolescent artistic beginnings.

It has taken me years to undo that destructive teaching. I know I am not alone. Many of you, too, must continually wage war on that inner voice which critiques your photography.

Here at Images, I have been nurtured and encouraged. Much of my development as a photographer has been nourished here. I would hope that all new members feel welcome and that their work is validated. When we dare to share, we can enthuse and encourage. We are appreciated and encouraged.

Welcome new members! Welcome to a great new season at Images. I hope that we will always encourage and appreciate you.”



## WORKSHOP: SONY By Lynne, IACC New Member

### Sony Mirrorless Test Shoot at Muttart

This event was perfect for those photographers who are tempted by the lure of a light weight mirrorless system. We had the opportunity to play with a variety of Sony mirrorless cameras within the protected climate of the Muttart. For many, the full format  $\alpha$ 7 series was the draw.

One of the more amusing aspects of the afternoon was taking a leap into a completely different system (Canon user here), and trying to find all the functions to instantly shoot manual. I first tested the 24 mp  $\alpha$ 7, and rather than using the viewfinder I tried the tilting LED display. I loved it: I could gain height by shooting with my arms fully extended above my head or get the camera to ground level and clearly see the display. The display instantly changed to reflect all ISO/aperture/shutter speed changes. That was really cool. I'm not sure whether the 380-frame battery life is based on viewfinder mode or LED mode. The Sony  $\alpha$ 7 II is expected by mid-December and is \$2,000 with the kit lens.

Through total serendipity, I next tried the RX10, which has a 20 mp 1-inch sensor (2.7X factor over full frame) and a fixed lens with an effective range of 24–200 mm. I was very surprised when the rep said that this was the camera he would choose as a travel camera, but I was pleasantly surprised and fascinated by this somewhat unusual camera. It is a 'do everything' camera that would be handy to have in your bag all the time to capture those spontaneous moments. It sells for \$1,320.

Weight is the primary draw for those of us who are tired of carrying a whole lot of glass and large DSLR bodies. Holding both my DSLR and the  $\alpha$ 7 with 24–70mm lenses, the contrast was remarkable. However, when one moves away from the kit lenses to longer zooms, the weight advantage can be lost. For example, a Canon L series 70–200mm F4 weighs 760 grams, and the comparable full format G Lens E-mount weighs 840 grams. The mirrorless lens market is rapidly evolving and that will inform many future choices.

If you plan to attend a similar event, and are serious about testing a particular model, here are some suggestions:

- bring a spare SD card and your current camera for comparison shots
- review/download the user manual so you can have a quick start on actual shooting
- ask the rep to "reset factory defaults" as many people have randomly played with the settings on these demo cameras.

Arrange a more serious test drive by borrowing your prospective Sony mirrorless for one week through Raneeta: [raneeta\\_savich@sony.ca](mailto:raneeta_savich@sony.ca).

If Sony is your choice, check out the Meet-Up Group: Sony Photography Workshops (Northern Alberta). Various shoots are organized with the opportunity to test cameras. Happy Shooting!



© Lynne



Sony RX10



Sony RX10



Sony RX10



Sony A7



Sony A7



Sony A7

Six photos on this page © Lynne



### Another Comment about the Sony Workshop:

“I think we were experimenting with the Sony A7R camera. I found this workshop worthwhile and it gave me more insight into the "mirrorless" camera systems. It was good to be able to operate one of the cameras and learn a bit about its functions. I was impressed by the clarity of the images and the camera seemed to handle dynamic range quite well. The Sony representatives presented the product well and were on hand to help during the workshop.

Thanks to David and Cyril for arranging this opportunity for us.”

Submitted by Carol Rusinek

## OUTING: COYOTE LAKE BY JANE CHESEBROUGH

On Saturday, November 22, 2014, the weather forecast was ominous, calling for colder temperatures, falling snow and poor road conditions. I set off anyway, joined our leader and was glad I made the trip. When we got to the parking lot in the Thorsby area south west of Edmonton there were seven of us who made the journey, including our guide, Kaitlin who works for the Canadian Nature Conservancy. Two of our group were new enthusiastic members, John and Sylvie, a married couple who farm in the area and had a lot to share about the history. The snowfall was heavy at first with little visibility but tapered off. It was a perfect setting for atmospheric photographs something only photographers would get excited about. Kaitlin led us along a short trail to an abandoned house, the former home of Doris and Ivan Hopkins who donated and lovingly cared for the land where they and the wildlife lived.

The Hopkins made a deal with the Conservancy to sell their house and land to the organization if the Conservancy would purchase the land on the other side of the lake. The next-door neighbours are also committed to taking care of the land, so it has been secured as a nature preserve. Kaitlin also showed

us the Memorial Grove and a portion of a couple of the many trails that go around the lake.

The Coyote Lake nature preserve consists of 800 acres, the nature sanctuary (320 acres) and the conservation area (480 acres). This area is a significant area, in the midst of a transitional zone between Dry Mixed Wood Boreal Forest and the Central Parkland Natural Region supporting 22 mammal species, 154 bird species (nine of which are imperiled) and 266 plant species, including rare orchids.

As a Club, we are committed to donating our photos to the Conservancy for promotional purposes, still owning our photos and getting credit for them. We did not see much wildlife this day, apart from chickadees, red squirrels, a woodpecker and crows, but there is a wealth of opportunity that lies in the seasons ahead.

As well as the shooting, we got to know each other and some of us went for a bite to eat at a family restaurant in Calmar and made a stop at the famous bakery. It was a good outing.



“Kaitlin” © Jane Chesebrough



© Jane Chesebrough



© Jane Chesebrough



© Jane Chesebrough



© Vincent Morban



© Vincent Morban



© Jane Chesebrough

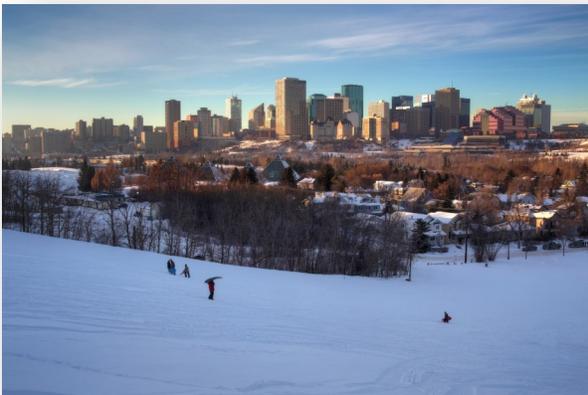
---

## Showing and Glowing

### Scott Henderson, IACC Member



These were both chosen for MLA Steve Young's Constituency Calendar for 2015. "The Last Picnic" (top photo) will be in the November issue, and "A Perfect Day for Sledding" (bottom photo) will be in the February issue.



### Lloyd Ropchan, IACC New Member



In MLA Steve Young's 2015 Constituency Calendar, Lloyd has three photos that won a place in the calendar. "Ready to Play" (top photo) will be in the May issue, "High Level Bridge" (middle photo) will be in the July issue, and "Old Road" (bottom photo) will be in the September issue.



---

# Showing and Glowing

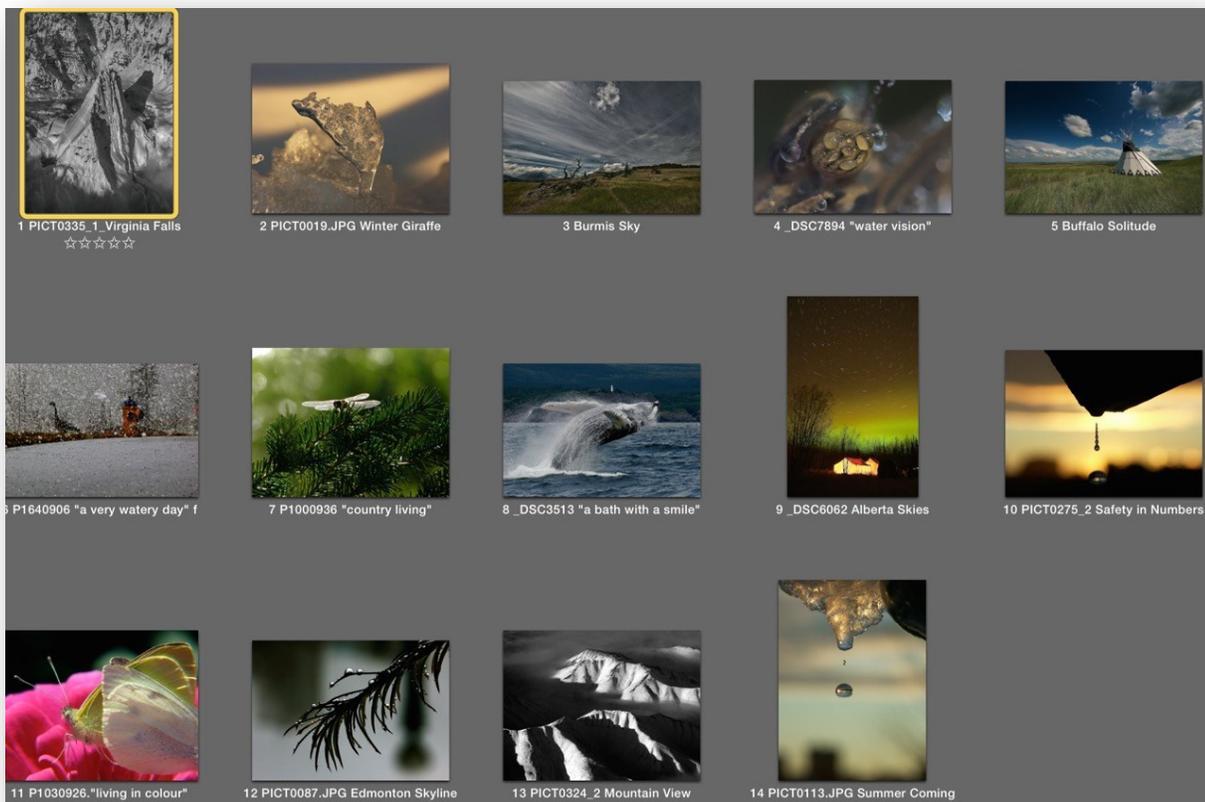
**Chan Hawkins, IACC Member**

**December 1 – December 30, 2014**



## *Water and Light*

Photographs by Chan Hawkins in the Gallery at Stanley Milner Library.



## Showing and Glowing

**Linda Treleven**  
**IACC Membership Chair**



### **"Dried Splendor"**

Linda entered the  
CAPA Fine Art  
Individual  
Competition



She came  
in 6th  
Place.

2nd Place



She also received a 2nd  
Place Certificate of  
Merit for the second  
highest scoring image  
in the competition.

27 points for  
Dried Splendor.



### **Rae Emogene, IACC Member**

Rae Emogene, along with nine other members from PSA's Digital Dialogue Study Groups, was invited to submit an image for the December Showcase. The showcase will be posted until mid-January 2015 at <http://psadigital.org/>.



"Handled" © Rae Emogene

---

## WORKSHOP: Landscape Editing By Brian Pearson

Bruce Smith presented a Landscape Editing Workshop on Sunday, November 9, 2014 from 1:00 to 5:00 p.m. at the Woodvale Community League to nine IACC members. The editor used for the workshop was Adobe's Lightroom, version 5. Participants were expected to be familiar with Lightroom, particularly the following: the use of camera raw files, importing and use of the Lightroom catalog, the Lightroom "Develop" module, basic image editing concepts and, above all, to have a passion for landscapes! Participants also benefitted from knowledge of HDR, Google Nik tools such as Silver Efex, Dfine and HDR Efex. Participants were expected to bring a laptop with Lightroom 5 installed. A free 30-day trial copy could be installed for Windows or the Mac from the Adobe website.

Workshop topics included Lightroom adjustments when importing and exporting (using presets), synchronizing settings in Lightroom and adjustments, such as white balance, crop, leveling, sensor spots, tone adjustments, clipped highlights/shadows, clarity, contrast, saturation, lens corrections, grad filters, sharpening, and vignetting. If time permitted, adjustments, such as noise reduction, bracketing of multiple exposures (HDR), conversion to monochrome, and pixel editing (Photoshop) using plug-ins/external editors would be covered.

The workshop was provided at no charge to IACC members. A BIG THANK YOU to Bruce for his time and effort. Attendees were required to purchase a meal at the Woodvale Community League restaurant, from a scrumptious selection of sandwiches, soup and delicious desserts! Coffee and tea were also provided in the workshop meeting room. Many thanks to the Woodvale Community League for the use of the meeting room, the coffee and tea and an excellent lunch!

Personally, I've been using Adobe's Lightroom since version 3, when I realized I needed a good method to catalog all my digital photos. Over time, I began to discover all of the additional features of Lightroom and, when I learned that Bruce was offering to share his tips on post-

processing landscape images with Lightroom, I signed up immediately. Bruce encouraged us to bring our own images but also supplied us with a set of raw image files which we could all work on together.

To view Bruce's excellent work, please visit [www.brucesmith.ca](http://www.brucesmith.ca).

Please note that throughout this article the author refers to the Windows ALT key which Mac users should interpret as the OPT key.

### **MAKING IMPORT WORK FOR YOU**

We started with a set of images from a recent photoshoot (or in the case of our workshop, the set of images provided by Bruce). The task was to catalog and edit them using Lightroom. We started with one image out of our set of images. We clicked on the "Import" button in the lower left corner of the Lightroom window and the "Import" dialog box replaced our current view of Lightroom. On the "Import" dialog box we saw where we could select the source of our images on the left panel; now we selected the drive (or device) and folder where our images resided. All the new images are displayed in the centre of the dialog box and each image has a little checkbox in its upper left corner indicating each image as a candidate for importing. We wanted to select only one image this time so we unchecked all except for one and then clicked the "Import" button in the lower right corner of the dialog box. Lightroom did its thing, the "Import" dialog box closed and we saw the image appear in the "Library" module. [A word of warning: Lightroom shows new imports in the "Previous Import" catalog collection as indicated on the left side of the "Library" module. It was important to remember this for future imports because that collection is cleared and replaced with newly imported images next time an import is done.]

With the newly imported image selected, we clicked on "Develop" as seen in the upper right corner of Lightroom (next to "Library") to begin preliminary adjustments to our first image. In the "Develop" module we saw on the right side various editing categories. To make these easier to identify, we right-clicked on one, say the

"Basic" category and checked the "Solo Mode." This caused all of the categories to collapse so we see from top to bottom the categories "Basic," "Tone Curve," "HSL/Color/B&W," "Split Toning," "Detail," "Lens Corrections," "Effects" and "Camera Calibration." In "Solo Mode," only one category at a time is expanded so it helped us to navigate between categories.

Bruce suggested that for this first image we do some adjustments that we would later apply across the board to all images. To accomplish this, we clicked on the "Lens Corrections" category, selected the "Basic" adjustments and checked the "Enable Profile Corrections" and "Remove Chromatic Aberration" checkboxes. Also in the "Lens Corrections" category we selected the "Profile" adjustments and selected the camera make. Since Bruce shoots with a Nikon, that's the choice we made for the images Bruce provided. The model and lens information was set automatically, so we accepted that information. We then clicked on the "Camera Calibration" category. Here, Bruce suggested that we select "Camera Landscape" as the "Profile" value and make sure the "Process" value was set to 2012 (Current). As a final preliminary adjustment we clicked on the "Basic" adjustment category and set the "Clarity" and "Vibrance" both to +20. Bruce suggested these adjustments because he recommended these as suitable enhancements to most landscape images.

We moved our attention to the panel on the left side of the "Develop" module to find the "Presets." Next to the label "Presets" there is a plus sign which we clicked. This displayed the "New Develop Preset" dialog. This dialog allowed us to create a preset that saves the adjustments we made thus far to the first image. Once created and saved, the preset could be used over and over again to make a quick adjustment to other images. To create our new preset, we gave it a name, say "Nikon Landscape" and selected a preset folder, typically the "User Presets" folder.

*Continued on next page ...*



We then clicked the “Uncheck All” button and checked only the “Clarity,” “Vibrance,” “Lens Correction,” “Process Version” and “Calibration” checkboxes and clicked the “Create” button to close the dialog. The new preset appeared in the “User Presets.” We right-clicked on the new preset and selected the “Apply on Import” item in the popup menu. The preset would be automatically applied to subsequent images we imported.

Bruce warned us that there may be some performance issues with certain corrections that are applied in a “batch” manner when using a preset. In particular, lens corrections may slow down the import process. Bruce sometimes leaves this correction to later when the final images are selected and adjusted.

Now we were ready to import the rest of our images. We returned to the “Library” module and clicked the “Import” button. On the right side of the “Import” dialog box we saw our “Nikon Landscape” preset as the value for “Develop Settings.” Lightroom will now apply this preset to all images we import.

All images will get the same corrections and adjustments, thereby saving us the extra work in doing these adjustments for each individual image. With the checkbox set for all images shown in the “Import” dialog box, we clicked the “Import” button. Lightroom took us back to the “Library” module where we saw all the newly imported images in the “Previous Import” collection. Remember the warning that our very first image will not appear in this newly updated “Previous Import” collection; this is a good time for us to right click on one of the images and select “Go To Folder in Library” from the popup menu. There we saw all of our images in one folder... the very first image, as well as the subsequently imported images.

Before we got into more Lightroom adjustments to our images, Bruce suggested one more step as part of the import workflow: set keywords and copyright information for all images. Keywords can be set individually for each image or set for all images selected. If we have a keyword we wish to apply to all images, we can set the keyword on one

image, then select all other images we want to sync-up and use the “Sync Metadata” button in the lower right corner of the “Library” module. A dialog will appear on which we choose which metadata we wish to synchronize.

### **EDITING OVERVIEW**

Editing is done in the “Develop” module. We had a preview of the “Develop” module when we made the initial corrections and adjustments to our first image. As a result we are familiar with the categories we see on the right side of the “Develop” module. The order of these categories is not accidental and Bruce pointed out that this is a recommended order for applying adjustments to our images. Adobe calls it the “top down” workflow. Bruce recommended we also follow this order but to keep in mind there is nothing wrong with going back and forth to fine tune our adjustments.

As we make adjustments to our images, Bruce pointed out that all “Develop” changes are recorded, in order (most recent at the top), in the “History” section of the left side panel of the “Develop” module. We can see the accumulative effect of these changes in the small “Navigator” window in the top left corner and we can move the mouse to each item in the “History” to review the changes to the image. If we wish to “undo” one or more changes, we can select any item in the “History” list and continue from there, effectively replacing subsequent changes with new ones. Bruce pointed out that individual “History” items cannot be removed or changed. The “Reset” button in the bottom right corner of the “Develop” module doesn't clear the “History,” instead it adds another step in the “History,” indicating that all the adjustments have been reset. Another way of temporarily removing adjustments to an image is the “Turn off” switches found at the top left corner of each adjustment category. Bruce pointed out that “Snapshots” and “Virtual Copies” each provide means of marking different versions of edits to an image. This is useful when we want to have a version for printing, for web, etc.

Bruce reminded us to keep watching the “Histogram” in the upper right corner of the “Develop” module. This graph shows

us the intensity of tonal values from dark to light. It can show us when adjustments are lop sided or too close to the edge, as happens with clipped (blown-out ) highlights and shadows.

The “Sync Settings” button in the lower right corner of the “Library” module is useful when we have more than one image shot under similar lighting conditions. Once we have made our adjustments to one image in the “Develop” module, we can return to the “Library” module, use the Shift or Control key to add to our selection of images and click the “Sync Settings” button to propagate the adjustments from the first-selected (and already adjusted) image to the other images.

### **BASIC ADJUSTMENTS**

Bruce pointed out that we have three alternatives for making a white balance adjustment: the eye dropper in conjunction with a known neutral gray point in our image (grey card if possible), Auto (or other WB settings), or even manually by tweaking color temperature and tint. Bruce recommended the grey card approach as it can provide a reliable means of adjusting the white balance of our image and then applying the same adjustment to all other images shot under the same lighting conditions.

“Exposure” and “Contrast” adjustment are fairly self-explanatory. “Highlights,” “Shadows,” “Whites” and “Blacks” give us more control when making fine adjustments. “Highlights” adjustment helps us to recover those over-exposed parts of our image (those clipped highlights) and “Shadows” adjustment helps us to recover shadow detail (those clipped shadows). Bruce pointed out that recovering shadow detail is easier than recovering our highlights and it is important to remember this when capturing our image ... expose for highlights and make adjustments for the shadows. “Whites” and “Blacks” adjustments help us to ensure we have a white and a black point in our image. Bruce recommended we use the Alt keys when doing “Highlights,” “Shadows,” “Whites” and “Blacks” adjustments.

*Continued on next page ...*



As an example, holding down the Alt key while adjusting “Highlights” shows us which parts of the image are blown out and could benefit from more adjustment to the left or right. Bruce reminded us that when making these adjustments, the eye can handle total blacks more easily than overexposed white highlights, and above all, keep in mind the mood we want for the final result.

The “Clarity” adjustment is like local contrast but we should be cautious in its use. Bruce sometimes tweaks “Clarity” using a grad filter or radial filter (to be discussed later) because it is needed only in a portion of the image; using it globally might be over-kill. The “Vibrance” adjustment is a ‘smarter’ saturation, only upping the lower saturated colors. It is also useful for darkening and saturating the blues (for example, sky). A combination of “Clarity” and “Vibrance” can bring out cloud structure in a beautiful blue sky.

#### **THE DEVELOP MODULE TOOLBAR**

The Toolbar got special mention from Bruce because tools found here give Lightroom added versatility. The Toolbar is found between the “Histogram” and the “Basic” adjustments panel and consists of the “Crop Overlay,” “Spot Removal,” “Red Eye Correction,” “Graduated Filter,” “Radial Filter” and “Adjustment Brush,” as represented by various icons on the Toolbar. When using these tools, Bruce suggested that we use the spacebar to zoom in and out and move around the image.

The “Crop Overlay” tool can be used to crop and level our image. The “Angle” tool is especially useful as it can be laid next to a horizon, building or post to find the vertical or horizontal adjustment. When cropping, Bruce recommended having the dimensions locked to the original (see the little padlock icon), unlocking only when we want a square or freeform crop. Bruce pointed out that the “Constrain to Warp” checkbox is useful to crop the image so that no gray areas appear on an image that have been adjusted or warped.

Bruce uses the “Healing” brush option in the “Spot Removal” tool and recommended being mindful of feathering as it can soften the spot removal effect. The brush can also be dragged across an area to remove unwanted objects, such as utility lines.

The tool attempts to find a suitable replacement automatically but we can adjust this ourselves by moving the sample spot to another location on the image. Bruce recommended using a more powerful editor, such as Photoshop, if unwanted objects or blemishes cannot be removed in Lightroom. The content-aware brush in Photoshop is particularly useful. Bruce made special mention of the healing brush as an effective way of removing sensor or dust spots from an image. Sensor spots are those spots in your camera sensor that may be flaws or electrical noise.

“Red Eye Correction” is accomplished by clicking or dragging in the eye. Bruce finds the Spacebar useful for zooming into a face and moving from eye to eye. When we hold down the Spacebar on our keyboard, the cursor reverts to the small hand icon and we can move to another part of the image. This technique can be used for all Toolbar tools.

The “Graduated Filter” is useful when our image has a clean horizon. It can be pulled from the sky downward to lighten or darken that portion of the image and likewise from the ground. The closer the graduated filter lines are together, the harsher the gradient. We can rotate the filter or resize the graduated zone. Once we have the filter in place, we can make adjustments (e.g., exposure, contrast, clarity, saturation). The color temperature and tint can also be adjusted. The color fill found near the bottom of the adjustment panel can be used to add a creative color cast to any portion of the image (like making a sunset look richer). Bruce warned us not to line up the graduated filter dots as it's hard to grab each one if they're over top of each other.

The “Radial Filter” is a circular or oval shaped filter with similar adjustments to the “Graduated Filter.” In addition, this filter also has feathering and its effects can be inverted.

The “Adjustment Brush” has similar adjustment to the “Graduated Filter” and “Radial Filter.” The “Adjustment Brush” is flexible because it provides us with three brushes: A, B and the Erase brush. In addition to size and feathering, the “Adjustment Brush” has a “Flow” setting so we can control the amount of brushing with each stroke. If we want to add a little adjustment at a time, we set the “Flow” to a

low setting. The “Adjustment Brush” has an “Auto Mask” checkbox. With “Auto Mask” on, the brush only affects similarly toned and coloured areas. We can use the “Auto Mask” feature to brush the sky but not the buildings or trees that intrude into the sky. The “Show Selected Mask Overlay” checkbox on the bottom of the display shows us where the brush has been applied; the brushed area is displayed as a light red overlay.

#### **TONE CURVE**

Because of the flexibility and versatility of the “Basic” adjustments, Bruce rarely sees a need for doing adjustments on the “Tone Curve.” (Some readers may be familiar with the classic S-curve adjustment on the “Tone Curve” that is useful for giving an image that extra punch.)

#### **HSL/Color/ B&W**

When “HSL” is selected from the “HSL/Color/B&W” choice, this section has individual tabs for “Hue,” “Saturation” and “Luminance”. Bruce pointed out that the “Target Adjustment” tool (little dot in the upper left corner) is particularly useful for selecting a spot on the image and making adjustments to the hue, saturation and luminance of that spot and all similar parts of the image. We did this by clicking on the “Target Adjustment” tool and dragging it over to a spot on the image we wanted to adjust; we released the mouse button and moved the mouse up and down on the image to increase or decrease the adjustment. As an example, we selected “Saturation,” clicked and dragged the “Target Adjustment” tool to a spot in the sky and released our mouse button; we moved the mouse up and we saw the Blue slider of the “Saturation” adjustment move to the left as well as the blues in the image became more saturated. We moved our mouse down and the blues became less saturated. Once we were happy with the adjustment, we clicked the “Done” button below the image and to the right. We could use the same technique to adjust the hue and luminance of any color on our image.

When “Color” is selected from the “HSL/Color/B&W” choice, we get a different way to adjust the hue, saturation and luminance. There is no “Target Adjustment” tool available for this choice. Bruce did not discuss the “B&W” choice because he uses Silver Efex for black and white. *Continued on next page ...*



### **SPLIT TONING**

Bruce doesn't use the "Split Toning" adjustment. (Some readers may be familiar with the "Split Toning" adjustment; it is useful for adding color cast in the highlights or shadows of an image.)

### **DETAIL**

Sharpening is indispensable for landscapes and Bruce recommended sharpening up to a setting of 50 or so. Bruce warned us to be careful not to over-sharpen as it can make the subject in the image look artificial. We can hold down the ALT key when adjusting the "Sharpening Amount" slide; this causes the image to appear in black and white and gives us a better idea of the effects of the adjustment, as an example, making it easier to see artifacts as we move the slider to the right.

Bruce recommended using the "Sharpening Masking" slider. To do so, we held down the ALT key while adjusting the "Sharpening Masking" slider ... the image appeared in black and white and as we moved the slider to the right, parts of the image that should have less sharpening began to turn a solid white. Masking helps us to avoid adding sharpening artifacts to parts of the image where they would really stand out ... as an example, a clear sky! Bruce moves the "Sharpening Masking" slider quite a bit to the right so that he is only sharpening stuff that is reasonably sharp already. Bruce has used the "Noise Reduction" slider but now he uses Google Nik Dfine.

### **LENS CORRECTIONS**

We have four selections available under "Lens Correction" ... "Basic," "Profile," "Color" and "Manual."

We started with "Basic"; Bruce recommended checking the "Enable Profile Corrections" and "Remove Chromatic Aberration" checkboxes.

We moved next to "Profile" and because we checked "Enable Profile Corrections," we can select our camera model and lens. Lens is especially important as it tells Lightroom how to correct distortion in our images that may have been introduced by the lens.

"Color" was next and because we checked "Remove Chromatic Aberration," we can further adjust chromatic aberration with the sliders provided. Chromatic aberration is the fringing we see around objects in an image; most commonly, this fringing is either purple or blueish. Adjusting for chromatic aberration can help landscape images appear sharper. Bruce warned us to be careful with chromatic aberration adjustment as they can leave artifacts.

Lastly was "Manual." Bruce uses the "Vertical" slider especially with a wide angle lens which has been pointed up or down. Using the "Vertical" adjustment can minimize the appearance of objects being tilted back. Bruce reminded us to always check the "Constrain Crop" checkbox which makes Lightroom crop out the gray portions that we introduced when using the "Manual" adjustments.

### **EFFECTS**

Under "Effects" we find the "Post-Crop Vignetting" slider, which we use to darken or lighten the edges of the image. The sliders available are "Amount," "Midpoint," "Roundness" and "Feather." The "Amount" slider controls the darkening or lightening of the vignette; once we move the "Amount" slider, the other sliders become enabled. Bruce recommended using vignetting although he vignettes mildly. Bruce suggested using the technique of 'over-vignetting' and then pulling back to the amount that gives the effect we want.

### **CAMERA CALIBRATION**

Under "Camera Calibration" we find "Process" and "Profile." "Process" should be set to "2012 (current)." We can use the "Profile" dropdown to select a different camera profile which behaves in a similar fashion to settings on our camera. The "Adobe Standard" profile is there to provide a rendering of our images as raw and unprocessed; this profile tends to make the image look dull. Bruce recommended we save the "Camera Calibration" settings as presets, especially if we find the results useful and attractive.

### **THE PREVIOUS BUTTON**

Bruce brought our attention to the "Previous" button which appears next to the "Reset" button in the lower right corner of the "Develop" module. The "Previous" button applies the exact edits of the previous image to the image we now have opened in the "Develop" module. Bruce warned us to be extra careful with the "Previous" button because it applies all previous edits including cropping, filters and brush adjustments!

### **PRESETS**

As previously mentioned, Bruce uses presets when importing to apply adjustments like lens calibration, process version, clarity and vibrance. Bruce also uses presets for different "Profiles" under the "Camera Calibration" section. Presets can also be used for exporting. Bruce has many presets for exporting. We can export either with the menu File, Export or right-click on an image and select "Export" from the popup menu; in either case, the "Export" dialog is displayed. We can select a preset from the list in the upper left corner of the "Export" dialog and we can change the various export options on the fly. These export options include things such as watermarking, size, format, quality and file location. We can also click on the "Add" button directly below the preset list, and save our own preset for reuse another time. When we click the "Export" button in the lower right corner of the dialog, our selected image is exported to a new file. Multiple files can be exported at once using one preset. Bruce pointed out that in the "Watermarking" section, we can create or change watermarks by clicking "Edit Watermarks..." Bruce always watermarks images that he e-mails or puts on Flickr.

*Continued on next page ...*



**OTHER TOOLS**

Other tools that Bruce has in his repertoire are Silver Efex and Dfine which are part of the Google Nik collections, Photomatix and Photoshop. All these products can be launched from Lightroom and once we have adjusted our image to obtain the effect we are after, we save and return to Lightroom for further processing. Most commonly, these products save the results as a new TIFF file which Lightroom imports and adds to its catalog.

Bruce recommended Silver Efex as a better alternative to the built-in black and white converter found in Lightroom. If we have Silver Efex installed, it appears in the Photo, Edit In menu. We select an image and launch Silver Efex. Presets are available in Silver Efex as well as manual adjustments. When we have the results we are happy with, we save and return to Lightroom where a new image has been imported.

Bruce also recommended Dfine for removing noise from images as a better alternative to the noise adjustment found in Lightroom. Dfine also appears in the Photo, Edit In menu. Once again, it is a simple matter of selecting an image and launching Dfine. Presets are also available in Dfine as well as manual adjustments. When we have the results we are happy with, we save and return to Lightroom where a new image has been imported.

Photomatix can be used to merge several images into an HDR image. HDR stands for "High Dynamic Range," which is a technique that allows us to expand the range of tones for a rendered image. It is useful for capturing a broad tonal range in a scene which might include interior and exterior elements, such as a room with a view out of a window. In such a case, we would make 3 (or more) exposures of the scene, bracketing the exposures so that we have a normal exposure and one or more over and under exposures. Once we have imported these into Lightroom, we select all images from a series of exposures and launch Photomatix from the Photo, Edit In menu. Photomatix combines all the exposures into one so as to render tonal range from all exposures. Photomatix has presets as well as manual adjustments. When we have the results we want, we save and return to Lightroom where the newly created image has been imported, awaiting more processing if we so desire.

Photoshop is a power-house of image editing. Bruce recommended Photoshop for those editing jobs not possible in Lightroom. As an example, Bruce suggested Photoshop as a great tool to add borders and drop shadows to an image. Photoshop also has a powerful alternative to the Lightroom "Spot Removal" tool; Photoshop's content-aware brush can be used to remove unwanted elements from an image or to expand the image beyond its original borders. Photoshop can also be used to create a panorama from multiple, overlapped exposures.

**WRAP-UP**

As you can see, in four hours Bruce covered a multitude of Lightroom post-processing topics and techniques. "Thank You" to Bruce for a very informative session, which helped to increase our knowledge and appreciation for Lightroom's capabilities. And once again, a "Thank You" to the Woodvale Community League for providing the wonderful facilities for our use and the delicious lunch!

**A BIG THANK YOU!**

**TO ALL THE IACC CLUB MEMBERS WHO HELP TO ENSURE EACH MEETING IS WELL-ORGANIZED, INTERESTING, FUN AND FULL OF CREATIVE MOMENTS.**

**This includes all the Board of Directors and all the members who:**

- **help to set up and put away the chairs and tables**
- **set up and put away the competition easels**
- **submit photographs to the monthly competitions**
- **make sure we have coffee and goodies at the meetings**
- **prepare slide presentations**
- **prepare Showcases**
- **participate in the meetings.**

**ALSO, A BIG THANK YOU TO ALL THE MEMBERS WHO HAVE OFFERED WORKSHOPS, MENTORED COLLEAGUES AND/OR ORGANIZED SPECIAL INTEREST GROUPS.**



**COMPETITION WINNERS: FAIRY TALES: 1ST PLACE**



Digital "I AM a Fairy!" © Leslie Stuart



Unlimited Print "A Snack for Snow White"  
© Kirby Price



Limited Colour Print "Snow White's  
Decision" © Michelle Froud



Unlimited Black and White Print "Night Visitor" © David Aldana

---

**COMPETITION WINNERS: FAIRY TALES: 2ND PLACE**



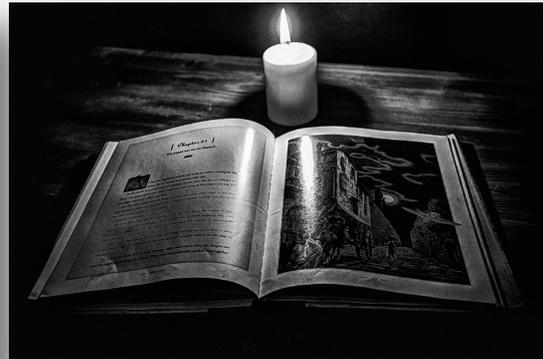
Digital "The Big Bad Wolf" © Bill Trout



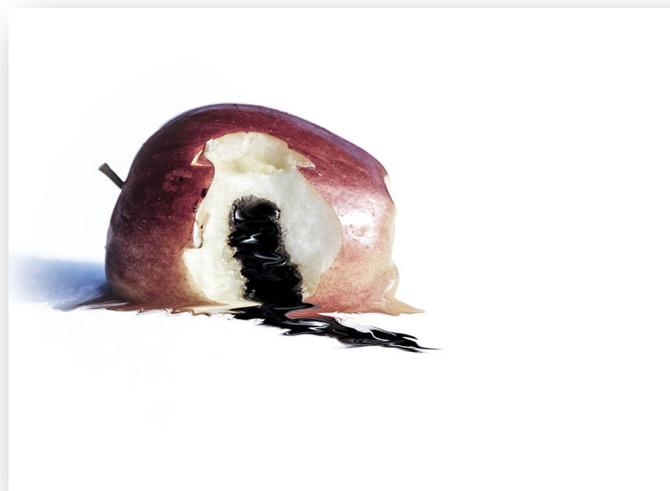
Limited Colour Print "Ancestral Dance"  
© Bill Trout



Limited Colour Print "Enchanted Forest" © Robert Burkholder



Unlimited Black & White Print "An Old Tale"  
© Bill Trout



Unlimited Print "The Apple" © Bill Trout

COMPETITION **WINNERS**: FAIRY TALES: **3RD PLACE**



Limited Colour Print "Goldilocks Was Here"  
© Sheila Holzer



Unlimited Black & White Print "Little Red Riding Hood"  
© Sheila Holzer



Unlimited Print "Poisoned" © David Aldana



Limited Colour Print "Revenge of the Wolf" © David Aldana



Digital "Where's my Gramma" © Wendy Royer

---

## COMPETITION WINNERS: OPEN UNLIMITED PRINT



Open Unlimited Print 1st Place "Home Town Station" © Robert Burkholder



Open Unlimited Print 2nd Place "The Gilded Cross"  
© Scott Henderson



Open Unlimited Print 3rd Place "Ruins"  
© Bruce Smith

---

## WORKSHOP: PANORAMAS: OCTOBER 2014

By Karen Albert



Michael Lavoie generously shared, with six enthusiastic participants, his secrets to panoramic photography.

His years of skill and research were distilled down to a simple 'how to' methodology along with his own stunning images (top and bottom photos) providing the visual explanation of the why and how the principles behind the method work.

I can attest that the methodology he shared really works, as each time I have shot panoramas I have had success far beyond what I would have thought I could achieve.

Mike's passion for photography and his lifelong attitude to give back and share what he loves is inspiring. I highly recommend this course, as he has promised to offer it again in the future.

## IACC SOCIAL: DECEMBER 11, 2014



A BIG THANK YOU TO GREG CAMPBELL FOR SETTING UP THE PHOTO BOOTH AND TAKING THE PHOTOS.

(Thank you to everyone else who also helped make the Photo Booth a success.)

Photos on this page  
© Gilles Simard

Top Left: David Aldana

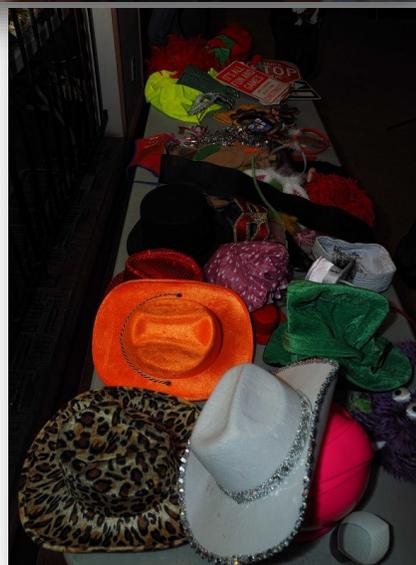
Middle Left: Mufty Mathewson

Bottom Left: Snacks

Top Right: Greg Campbell

Middle Right: Photo Booth Supplies

Bottom Right: Ron Ross



IACC SOCIAL: DECEMBER 11, 2014: PHOTO BOOTH



# IACC SOCIAL: DECEMBER 11, 2014 : PHOTO BOOTH



# IACC SOCIAL: DECEMBER 11, 2014: PHOTO BOOTH



## Executive 2014—2015

**President: David Aldana**

president@imagesalberta.ca

**Vice-President: Steve Ricketts**

vice-president@imagesalberta.ca

**Secretary: Heather Spratt**

secretary@imagesalberta.ca

**Treasurer: Vincent Morban**

treasurer@imagesalberta.ca

## Standing Committee Chairs

**Competitions: Larry Holland**

competitions@imagesalberta.ca

**Membership: Linda Treleaven**

memberships@imagesalberta.ca

**Program: Heather Kuchma**

program@imagesalberta.ca

**Outings: Bill Trout**

outings@imagesalberta.ca

**Workshops: Cyril Kopitin**

workshops@imagesalberta.ca

**Social: Bob Royer**

social@imagesalberta.ca

**Historian: Mufty Mathewson**

historian@imagesalberta.ca

**Equipment: Steve Sutphen**

equipment@imagesalberta.ca

**Webmaster: Barry Headrick**

webmaster@imagesalberta.ca

**Special Interest Groups: Ron Ross**

sig@imagesalberta.ca

**Newsletter Editor: Barbara Morban**

imagery@imagesalberta.ca  
Gilles Simard (Assistant Editor)

## Essential Ingredients

**IACC NEWSLETTER:** Please submit articles and photographs to: [imagery@imagesalberta.ca](mailto:imagery@imagesalberta.ca)

**DEADLINE** for the **FEBRUARY** edition is Sunday, **February 1, 2015.**

**IACC WEBSITE:** Members are encouraged to submit samples of their work for the website at [webmaster@imagesalberta.ca](mailto:webmaster@imagesalberta.ca).

**IACC FACEBOOK:** Join us on Facebook and receive the latest news on upcoming events: <http://www.facebook.com/groups/imagesalberta/>.

## ASSOCIATE MEMBERSHIPS:



**Canadian Association for Photographic Arts (CAPA)** [www.capacanada.ca](http://www.capacanada.ca)

**Photographic Society of America (PSA)** [www.psa-photo.org](http://www.psa-photo.org)

**CLUB MEETINGS:** Held at 7:30 p.m. on the 2nd and 4th Thursday of every month from September to May (except in December: 2nd Thursday only). Location: Pleasantview Community Hall: 10860–57 Avenue, Edmonton, AB. Visitors are welcome to attend two meetings to determine if they wish to join the Club. You must be a member to attend outings and workshops and/or to participate in competitions.

**NEW MAILING ADDRESS:** Images Alberta  
Camera Club PO Box 29015, Pleasantview PO,  
Edmonton, AB T6H 5Z6

