

New Normal

Color Category
May 2021



1st Place **KEVIN ROI LOPEZ**

Education is one the main sectors greatly affected by the Covid-19 pandemic. Here in the Philippines, where not every Filipino household has the means to acquire basic technological equipment and connectivity to adapt to online learning, the traditional room classes for primary to secondary learning institutions has shifted to the current modular learning system which utilizes Self-Learning Modules (SLM) instead of relying on online learning platforms.

2nd Place **RUBEN CASTOR RANIN**

Two New Normal World. These two panoramic photos in one frame is my interpretation of new normal in these extraordinary times of pandemic. First photo was taken in EDSA in the new public transport system while the second one was taken in Sampalok Lake in Laguna. Both photos highlight the use of face masks and implementation of social distancing. With the help of timing and positioning of subjects, i.e., men in between the signage of “distancia amigo, amiga” and the shadow of the running man, the photos were made more appealing and reminded us of safe distancing. Fuji Film XT2, 1/250 sec. f/8; Canon EOS 6D Mark II, 1/1250 sec. f/8



3rd Place **IAN SANTOS**

Virtual Consult. The pandemic has changed the way we work. For some doctors, to reduce exposure to covid, they have to resort to online consultation with their patients using the technology available to them in their homes.

President's Message

Good day, my ZV family.

Welcome June...It seems that we say this often. But MAY was another month. We accomplished a lot even we had the ECQ, MECQ and now back to GCQ again. This is an important month because we are now in the first half of the year 2021 and I would like to congratulate everyone for your continued support and I am so proud to have you part of all our online activities.

Online meetings are a fixture now as clubs invite guests nowadays to ensure the safest and most appropriate actions are taken for our members....on how the

Covid-19 outbreak is impacting our club activities.

Thank you for the membership committee because we have probed. We experienced nimble, adaptable and creative things.

The next step is not to go back to the way things were before the pandemic. We must move forward.

All of us worked hard for the accomplishment and I truly appreciate your dedication.

With the help of the 2021 board, there are more activities lined-up despite the situation.



Please take time to peruse our monthly club newsletter for updates and mark your calendar on JUNE 24, 2021.

Again, thank you very much.

Cha Pagdilao
2021 President
Zone V Camera Club

Zombies Bask in Sunshine

We set out at dawn hoping to catch a glimpse of the beautiful sunrise, that usually emerges behind rain clouds at Bayanan, Muntinlupa. In all my years of shooting in this part of the metropolis, I've always considered a rainy previous night as indicator of an epic sunrise.

The morning didn't disappoint the Zombies that trooped there - Gov Danny, Jeff, Willie, Ian, Lester, Billy, Kevin, and myself. As anticipated, there it was, a mini-crepuscular sunrise that greeted our day. We were spread out, positioned ourselves in various parts of the bamboo footbridges, that had been built by the city's lakeside management office, so we had varied POVs but for sure, we all got what we came for.

And because we're Zombies, who aren't scared to be drenched in sunshine, we roamed the place, wearing our face masks, of course, shooting the Laguna de Bai and the human interest subjects that pervaded the place. When Ian's two filters fell into the murky bay water, it was pure good vibes, that fishermen in the area had the net and cheerful disposition to help him recover them! The most memorable scene of the day was when



all the guys were aiming their cameras 90 degrees below, hilariously trying to shoot a bird's eye view of the fishermen looking for the filters!

We capped off the fun-shoot with breakfast in outdoor seating at nearby Filinvest. It was such a treat to shoot again with the Zombies! Thank you Kevin for arranging our access to the footbridges!

- By Arlene Donaire



Billy Palatino



Arlene Donaire



Ian Santos



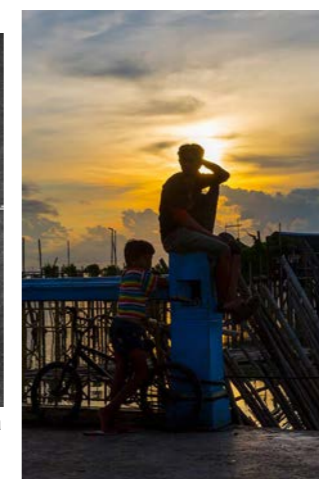
Lester Abes



Jeff Dytuco



Willie de Vera



Danny Yu



Kevin Roi Lopez



May Meeting

Cocoy Lopez

By Bern Wong

The first time I met Cocoy was at Malarayat Golf last April 2021. We became flight mates with a couple of common friends. Off-hand, Cocoy looks like a serious class A golfer. He was quiet and reserved and laser-focused on his game. Trying to strike a conversation, I asked Cocoy what his other 'passions' were. His

face lighted up when he mentioned photography. Upon learning that Jeff and I are part of Zone V Camera Club, Cocoy expressed much enthusiasm in joining since the last camera club he joined was dissolved. He started shooting 18 years ago and has been eager to find a group where he can be encouraged to get into photography again. Cocoy currently shoots with a Nikon Z6 and enjoys landscape and portrait photography.





Z ACADEMY

Pixels, Dots and Paper

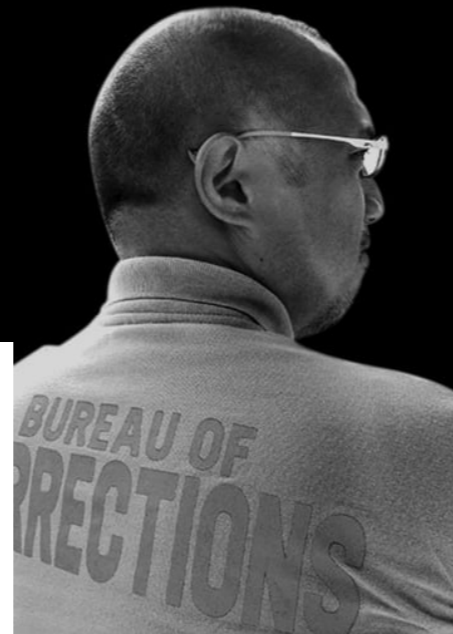
A talk on Color Management by Jo Avila

Our guest speaker for the Z Academy event held last May 20, 2021, was none other than the veteran printer extraordinaire, Jo Avila. He spoke about the complexities and nuances of migrating one's photographs from the digital realm on to physical prints, which for those of us who have tried it, isn't as straightforward as one might think. Brew some coffee, sit back, relax and allow me to take you on a brief tour of pixels, dots, and paper.

Let's start from that moment when you click the shutter. How did your

camera "see" the image or more accurately, how did it capture that moment? It starts with light, and an object that light has to bounce off of. It is this bounced off light that we see with our eyes, which is recorded on the camera's sensor. All the color information recorded by the camera's sensor is then represented in a digital file.

Now this is where things get dicey. The camera speaks color in its own native language, which is depicted by what is called a "color gamut". Since this is device dependent it doesn't



necessarily translate exactly the same across different devices like on the monitor or printer. In fact, all of these devices may see in red, green or blue (RGB) or Cyan, Magenta and Yellow (CMY+K-kelvin) but each device represents a specific color

in its own way. Device-specific color values are then saved in a digital file using either sRGB (s for standard) or Adobe RGB.. Think of sRGB and Adobe RGB as Chinese characters, different dialects may pronounce them differently, but they will always be written consistently. This is an important concept to keep in mind. sRGB and Adobe RGB allows the camera to describe color in a language that everyone (every device) may universally understand.

The process of working with color across devices that describe color differently in a consistent and reliable way is what is called "color management" and the topic of Jo Avila's talk. He recommends the following key steps to make consistent prints as close to what you, the artist have envisioned.



Tip no. 1: Calibrate your monitor

Take the time to calibrate your monitor using devices like the Spyder. The Spyder is a device you attach to your monitor while running a dedicated software. This will create a color profile specific to your monitor, that will allow it to translate color information from a digital file (your image) and display it on screen. Reading the sRGB or Adobe RGB information from your image, the color profile maps the camera's image to that of your monitor. The color profile that the spider creates acts as a translator – mapping camera colors to what your monitor is able to display. WYSIWYG -what you see is what you get; what is in the image is what you see on the monitor.

Tip no. 2: Lighting is key in post-processing

Related to monitor calibration in tip no. 1, keep the lighting in the room where you calibrated your monitor as consistent as possible. Do not calibrate near a window or in changing light conditions as this will alter the color profile. It would be best to calibrate under consistent light, the same light you will use when you're editing your images night or day.

Tip no. 3: Brightness and contrast before color

In post processing images, before working with color start with brightness and contrast first. Adjust the global brightness and contrast to your taste before you start tweaking color in your images.

Tip no. 4: Ask the printer for their color profile

Don't be afraid to ask your printer for their device's color profile. Remem-

ber, the color profile maps color from one device to another! But note that your printer's device also represents color in a proprietary manner. So, ask for their printer's color profile so that your computer monitor can be configured to represent color the way the printer will be able to print it. A monitor is inherently brighter than most prints and needs to use the printer's color profile so that it can tame color on the display. This will allow you to effectively edit - see on screen how it will look like when it's printed. To enable this, you will be soft proofing in Adobe Lightroom or Photoshop. One last thing, you will need multiple color profiles if you intend to use different paper types. The color profile is different when printing on matte paper versus canvas versus glossy paper even when using the same printer!

Tip no. 5: Quality printing to preserve your images

Pigment ink on archival paper is recommended to get the longest lasting prints. Pigment ink tends to resist color shifts when exposed to the elements and light versus dye-based ink. Using archival paper ensures that your prints last a very long time with little fading and shifting in color.

At the end of the day, your image is your artwork and it deserves to be seen the way you, as the artist, have envisioned it. Not the way some technician or a software thinks it should look. Special thanks to Jo Avila for a very informative talk and sharing his expertise with all of us.

- By Antonio Rivera



Z ACADEMY

Basic Astrophotography

A talk by Noli Gabilo



Tips and techniques in shooting the Milky Way's galactic core - By Arlene Donaie

Zone V's resident Astro-photographer and travel photographer par excellence, Noli Gabilo, shared his unique takes of the Milky Way, shot with bright city lights and familiar or iconic subjects as foreground elements. We've condensed his tips and techniques as follows:

1. *Planning:* Know the time and direction where the MW will rise and set.
2. *Timing:* Choose your time for shooting.
 - Try to shoot at dawn and dusk when twilight hues add color to the sky.
 - Shooting the galactic core even during full moon (or any other phase) is possible. From

June onwards, you can shoot the core at moonrise. From January to May shoot as the moon sets.

3. *Composition:* In laying out the shot, try to include a foreground element. Also, plan ahead if you are creating a single or composite image.
4. *Exposure:* Expose for the well-lit part; then recover the star details in post processing.
5. *Camera settings:* It all boils down to knowing your exposure triangle! The right mix of lens opening, exposure time, and ambient light is determined onsite.
 - *Aperture:* Use the largest available opening for the lens but one can use up to f/6.4, with a full moon.
 - *Shutter speed (SS):* Generally do long exposure, from 15 to 20 seconds but can also shoot at 5-10 seconds, with high ISO or with bright ambient light (like on a full moon night)
 - *ISO:* 800 to higher, depends on quality of ambient light and choice of lens aperture, & SS/time. One can also do "light painting" – use of flashlight or other light sources to intermit-



tently light up a desired element in the scene.

- *Raw format is advantageous for recovery of details in post-processing.*
- *Gear matters but knowing how to use it and what it produces matters more! Many modern cameras now are ISO invariant, so they can shoot with low ISOs. However, capturing the core can also be done equally well with older cameras equipped with CCD sensors. Noli's older units - Nikon D70 and Pentax 645D medium format cameras have given him excellent results despite having a maximum ISO of only 1600.*

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4th Place **JEFF DYTUCO**

Online Schooling. One of the most common effects of this pandemic. I just thought the diptych format worked well in showing a student and teacher doing online learning and just dressing up to what the camera can capture.



5th Place **WILLIE DE VERA**

These are the new normal scenes that we are getting accustomed to seeing. They have become part of our daily lives that not practicing them feel uncomfortable already. These shots are outtakes from a project for a client.



Photographer Of The Year May Scores and Rankings

Photographer of the Month:
Ruben Castor Ranin
Members' Cup:
Angela Enrile Panlilio

Exposure Five is the official newsletter of Zone V Camera Club.

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