

1st Place **DAVID LIM**

Took 50 clicks just to get the right parameters from soap solution, setup to everything manual focusing included. After more than 500 mind bubbling photos, choose this photo for composition and color.

Bubbles and Balloons

Open Category August 2021

2nd Place **KEISIE MARFIL**

During a trip to Bagan, Myanmar 2016, I organized a shoot with monks. My guide had brought bubble makers and I eagerly shot photos of the monks blowing bubbles.

This represents the innocence and joy of childhood. The fact that these monks are called to a higher purpose does not negate that they are still filled with childish joy and wonder. Ultimately, they are still children.



3rd Place **JED SANTOS**

Submerged an apple over sparkling soda, and enveloped the aquarium with aluminum foil to give the lighting a subtle yet crisp look. Single flash over head. Simple but effective.

President's Message

Greetings once again, everyone... it seems that it is been awhile since we last met... and it has... and it appears that we are still stuck in the same old covid rut.

We start the month of September as the month of Jose Mari Chan and September 1 is said to be the JMC day, lol.

We also begin to think of the election of our club new board, the Thanksgiving and holidays. The ZVCC is looking at these things as well. Lots of things are in play and we will continue to monitor safety concerns, restrictions and availability as our planning continues.

The good news is that we are making progress on the activities for the remaining months this year and an exciting new chapter in the ZVCC journey is on its way before our term end. Almost all the projects for the year are already accomplished.

Thank you for the 2021 board and to the members who are always been so supportive since the pandemic started last year.

As we have grown so accustomed to in the past year, we will diligently monitor any restrictions that we'll have to deal with as we watched the disappointing resurgence of the covid virus.



Let us all enjoy the remaining top-down days of the year 2021. Stay safe and healthy and I hope to see you, my fellow members, the zombies, real soon. My sincerest thank you.

Zoom-zoom!

Cha Pagdilao
2021 President
Zone V Camera Club

August Meeting

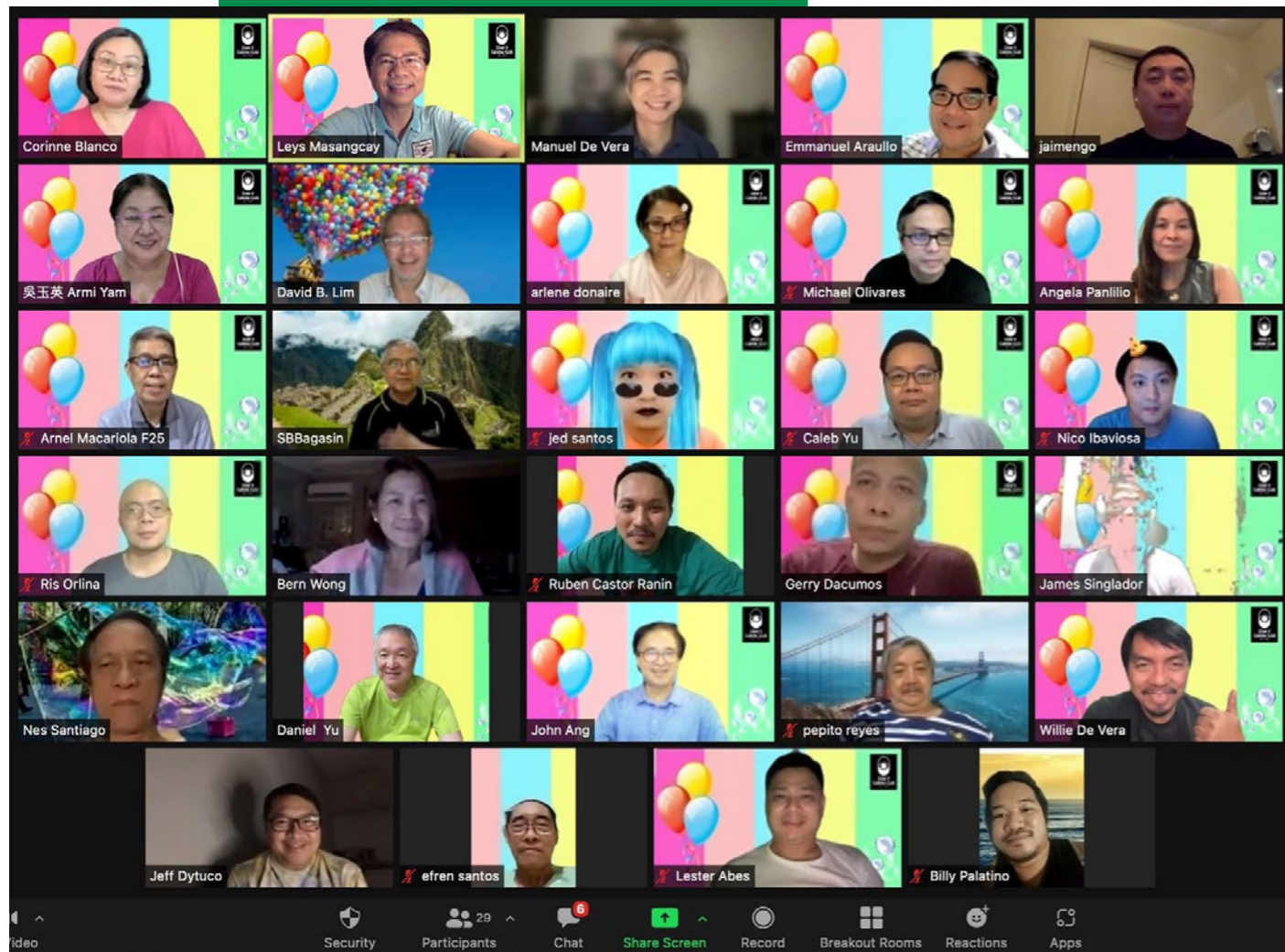


Plate to Pixels

Food Photography webinar by Ricky Ladia

What makes a good food photo? It should make the audience feel "takam", hungry, and want to buy the food! It is a photo that is visually appealing.

Ricky Ladia, one of the country's foremost commercial photographers, did a webinar with the Zone V members last 19 August, giving us a peek into his workflow and the fundamentals upon which his discipline is anchored on. Simplifying things into bite-sized morsels of insights and lessons, Ricky made it seem easy enough for us to understand what it takes to transport the food from "plate to pixel" without losing its appeal for the intended audience.

Commercial food photography, as turns out, is as much a work of art by the photographer as it is for the invisible crew that makes things fall into place. The behind-the-scenes creative team, who performs their as-

signed roles, long before the photographer even begins his magic – the chef, who transforms the ingredients into the palatable delight we see as edible food; the stylist, who arranges the "foodscape" into a delightfully photogenic subject; and the directors – layout / art who, at the start of the process, put together the concept and "look" of the food, consistent with the preferences of the client. This complete cast of creators, who have individual standards of excellence, are the critics/judges of sorts, that the photographer deals with in the minutely demanding process of "plate to pixel" photography. And, then finally, there is the client, who is the ultimate decision-maker of what goes into print.

For his part, the photographer is aware that his main role is to give justice to the food by producing a photograph that makes the intended audience want to buy and eat

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A pleasant night with Shaira Luna

The Z academy session for the first week of September featured fashion and celebrity photographer Shaira Luna. The child prodigy heralded by a popular milk commercial in the 1990s, has metamorphosed into an evenly prodigious photographer. Ever gracious and self-effacing, Shaira Luna shared her accidental journey into photography as a high-school student dabbling into TV production at the age of 12. Starting from a point-and-shoot camera that she practiced on during her stint in a local TV network, learning the craft for her was a process of hit and miss. "This was really just a hobby...I had no inkling; I had no idea that I wanted to be a photographer. I didn't know any photographer...no one influenced me to take pictures...I just wanted to take pictures." she explained.

Her affair with the point-and-shoot camera brought her to snap photos of bands playing in the metro's water-

ing holes where she was noticed and eventually invited by other bands to tag along in their gigs and take their pictures. She would post these in various social media channels, and little did she realize that this experience was leading her to serious photography. But as the hobby became paid work, she was also taking valuable lessons along the way with the advice of fellow photographers: from the use of a monopod in fashion shows to the value of investing in a good camera flash. Learning the ropes of how images can communicate stories, Shaira took photography into her own challenge as a career – schooled herself on how to manipulate the camera which also involved rummaging through old magazines to bookmark pictures that would teach her how great photos are taken.

Within the commercial advertising spectrum of fashion editorials, product billboards, magazine covers,

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the food. He would of course prefer to work in an ideal spacious studio with a well-designed and well-lit kitchen, with all the trappings of studio strobes and backdrops but the reality is, especially now with limited mobility due to the COVID-19 lockdown, the second-best location to shoot is a table near a window. In this situation the photographer must figure out how to execute his lighting setup, in a way that best achieves the desired "look" of the foodscape. Ricky is no stranger to effective use of lights, whether ambient/natural or strobe as this is his bread and butter as a professional photographer. It is one of his strongest points, his mastery of the use of lights in "sculpting" and "painting" any subject.

Some Quick Tips in Food Photography:

Camera Settings:

- Aperture - Use f/2.8 to f/22, depending on desired DOF. It is easier to blur than to sharpen/reveal details. Usual is f/8, which gives a good balance of details and bokeh; just be aware of distance of subject to background and to the lens. This also depends on final use of the photo: for advertising, large aperture; for magazines & editorials, small aperture.
- Set shutter speed between 1/125 to 1/250.
- ISO can be anywhere from 100 to 800.

- Customize your white balance based on the quality of light used.
 - Be sure to synch the flash/speedlight to your camera.
- Equipment:** Use a tripod to ensure stability and sharpness of the image. Ideal lenses to use are macro and wide focal lengths.
- Study your lighting:**
- There are numerous ways to light the subject. But bear in mind that in food photography, the light is opposite of the camera and the reflector is always opposite of the main light.
 - One has a choice of what to use – natural /window, ambient, strobes/ flash. Generally, flash is better than continuous lighting. Whatever light source is chosen, be aware of the way the light casts shadows and highlights and the quality of light that is focusing on the food – its color and intensity.
 - Explore angles of approach for the light, bearing in mind that the light must fall upon the most essential part of the foodscape, highlighting texture and details. The light can be directed on top, side, front, cross each other, depending on how you want



the subject or what part of it you want to emphasize.

Composition:

- Compose freely and remember that the usual suspects in composition are just as applicable in food photography!
- Explore the aesthetic possibilities of rule of thirds, triangle; D/C/S Curve; leading lines; negative space; angle of view – top, flat lay, eye level, 45 degrees, tilted.
- Food photography can be made more dynamic by incorporating

movement or the illusion of it. Elements like smoke, droplets, splashes, splatters are examples. These can be done within same shot with the foodscape or added as composite layer in post-processing. Shutter speed selection is essential when incorporating these elements.

- Play with colors! Hot colors like red draw the eye's attention. Cool colors like blue are best for backgrounds. Color arrangement then becomes part of the artistic

- details in the foodscape.
- Rule of Odds – there is a more pleasant "harmony" to counting 1,3,5. In photography, this enables the viewer to "see with rhythm".
- Using only freshly prepared food adds to the appeal of the image.

Post Processing:

- Shoot with an end-goal of minimal editing.
- Some essential adjustments are crop, dodge and burn, curves, sharpening, hue & saturation, cleaning, levels.
- Shadows, midtones, and highlights – these create dimension in the photo. Don't down the photo in shadows; make sure white is white; and bring out the colors.
- Create composites only when necessary.

Ricky's parting shot: Food photography, as with other genres, requires some amount of planning and preparation of equipment, and artistic choices. From plate to pixels, a good photograph is done with a pre-conceived vision.

Story by **Arlene Donaire**



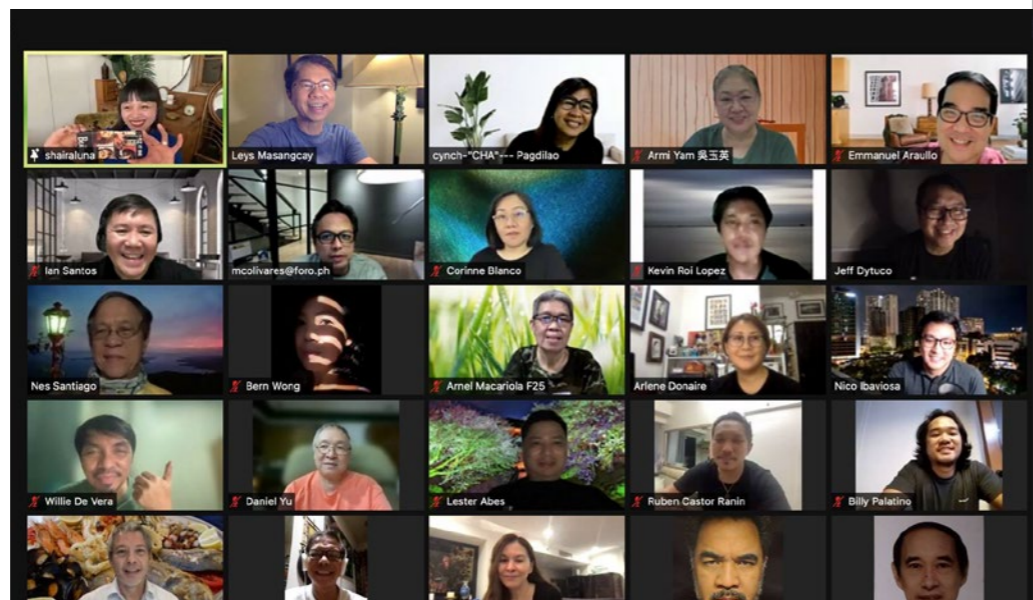
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postcards to weddings, and celebrity portraits, Shaira would admit to shooting at 'everything' to broaden her experience in the field of photography and build her confidence in shooting aided by her own DIY hacks (foils as reflectors) as part of her toolkit. In time, Shaira would be owning the passion to take pictures that illustrate what is personal to her as seen from her carved niche in fashion editorials, lifestyle campaigns and advertising for major brands and label. From her evolution as a self-taught photographer with her eclectic compilation of images since 2006, an interesting feature of her body of work now is her attraction to anything vintage that is specific to the mood, look and feel of the 1960s and early 1970s. Shaira uses warm tones to capture the era's temperament and being an avid collector of vintage clothes and props from ukay-ukay (thrift stores), she can recreate the period 60s-70s look with precise cos-

tume and artifact details. This would also involve blurring the pictures by making it grainier and with more flare and glare. Though this concept was frowned upon by her colleagues with her earlier work, "Lo and behold, fifteen years later, I'm trying my

hardest to make my pictures more blurry, trying to put more flare," she chuckled.

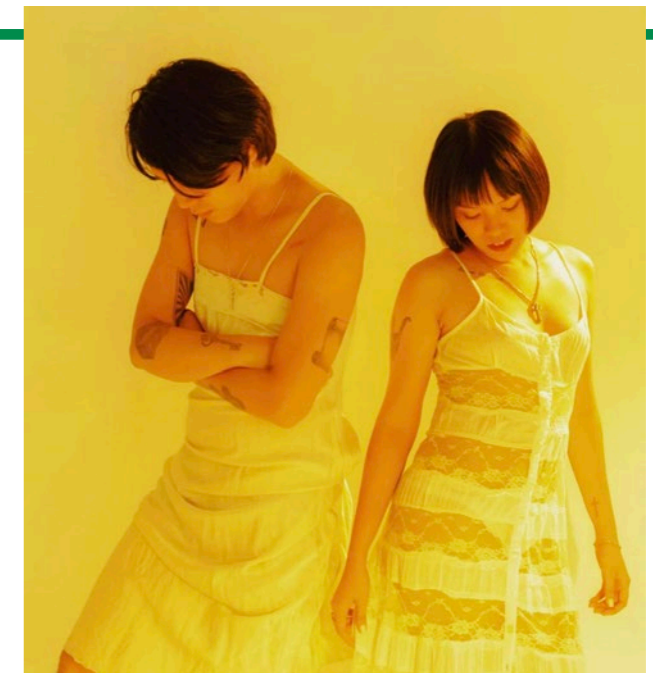
She does not admit though that this is her personal style in photography but as of now, she is drawn to shoot anything that looks old and dated, either of people, places or things.



Another point of interest on Shaira's current forays is translating the 1960s Playboy look for some of her work. In finding the color grade of said dated look, she explained that she uses NH in her Fuji system and 9000 for the white balance to achieve the yellowish, warm tone.

Shaira also shared her portfolio from her Instagram account where she has classified her work based on color themes, for which she also emphasized the use of natural light which plays well with her fondness for the ethereal and delicate look often employed for celebrity shoots. This was also evident in her work on videos and admitting that she is not a technical videographer, Shaira's work registers as both organic and fuzzy but no doubt evenly communicates honesty and realism.

In closing, Shaira shared the value of good lighting as she is not a great fan of post-processing. Learning how to employ light, prayers and a good



amount of luck, she happily admits is her formula for delivering good pictures. Her venture also in the 'zoom' photography given the current restrictions of the pandemic was an interesting challenge for Shaira as the creative process was limited with interactions via the computer screen.

Asked about what aperture she employs for indoor shoots, she shared that she uses f/1 of Fuji's 50mm, and for billboard shoots, she employs f/15 or f/16, or as long as it does not go below f/11.

Story by **Manny de Vera**



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Bubbles and Balloons

Open Category - August 2021

4th Place **JED SANTOS**

Bubble produced with a simple concoction of dish-washing liquid, water and vegetable glycerin. Taken with a single flash diffused over a large surface and a macro lens.

5th Place **RUBEN CASTOR RANIN**

Bubble Wrapped Hope and Happiness. My artistic interpretation of “Bubbles and Balloons” is to layered my subjects with a bubble wrap to give texture and patterns. The photo represents happiness and hope to my subjects that somehow tried to show many emotions and misery.

Canon EOS 6D Mark II
ISO 500 1/15 sec. f/2.8



Photographer Of The Year August Scores and Rankings

Photographer of the Month:
Jed Santos
Members' Cup:
David Lim

RANK	MEMBER NAME	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	TOTAL
1	Ruben Castor Ranin	7.947	7.973	9.141	8.631	8.763	8.483	7.816	8.74	67.495
2	Angela Panlilio	7.740	8.622	9.432	9.386	8.161	7.416	8.522	7.854	67.133
3	Jeff Dytoco	7.753	8.161	8.799	9.055	8.361	8.062	8.328	8.152	66.671
4	David Lim	7.203	8.779	9.589	9.036	7.106	7.853	7.51	9.211	66.288
5	Jed Santos	7.285	7.773	9.034	8.898	7.584	8.516	7.757	9.243	66.091
6	Danny Yu	7.585	8.246	8.592	8.670	8.144	8.436	7.811	8.407	65.890
7	Willie de Vera	7.263	7.777	9.237	9.364	8.631	7.851	7.951	7.803	65.877
8	Ian Santos	7.433	7.806	8.896	9.253	8.013	7.910	8.37	7.389	65.069
9	Arlene Donaire	7.569	7.837	8.700	8.853	8.000	7.044	7.937	8.855	64.795
10	Bern Wong	7.454	8.450	8.970	8.903	7.200	7.798	7.867	8.137	64.779
11	Gerry Dacumos	7.207	8.406	8.661	8.598	7.306	8.067	7.948	8.367	64.558
12	Keisie Marfil	7.563	7.774	8.020	9.030	7.372	7.857	8.121	8.733	64.471
13	Lester Abes	7.269	7.830	9.007	8.714	7.478	7.448	8.273	7.974	63.993
14	Corinne Blanco	7.601	7.808	8.392	8.725	7.539	7.501	7.41	7.759	62.736
15	Leys Masangcay	7.414	7.624	8.869	8.703	8.400	7.063	8.161	5.003	61.237
16	Billy Palatino	7.275	7.282	7.996	9.248	7.067	6.742	7.876	7.517	61.002
17	Kevin Lopez	7.731	8.050	8.516	8.820	8.446	7.061	7.704	4.809	60.936
18	Armi Yam	7.348	8.046	8.011	8.898	7.516	4.644	7.596	5.647	57.705
19	Mike Lee	6.743	8.809	9.052	8.853	7.852	7.444	7.922	0	56.677
20	Efren Santos	6.833	7.247	7.622	8.136	7.022	6.852	7.659	4.535	55.907

21	Emmanuel Araullo				8.098	8.324	8.598	7.664	5.210	7.79	6.909	52.593
22	Nico Ibaivosia				7.979	8.894	8.759	7.422	6.474	7.707	4.712	51.948
23	Henry Tan	7.556	7.531	7.693	8.575	0.000	6.500	8.202	5.521			51.579
24	Jian Choa 2	7.041	7.053	8.213	8.448	7.156	3.000	7.431	3			51.341
25	Pepito Reyes		8.028	7.942	8.225	7.497	7.092	7.832	0			46.616
26	Michael Olivares	6.654	7.916	9.311	8.525	0.000	6.673	7.31	0			46.389
27	Nes Santiago	7.293			8.625	6.989	7.887	7.841	7.72			46.355
28	Manny Devera	7.405	6.696	7.010		6.867	3.000	6.83	3			40.807
29	Arnel Macariola	6.849	7.606			0.000	3.000	7.32	4.652			29.427
30	Dodie Legaspi	7.211	8.818	8.169		0.000	0.000	0	0			24.198
31	Marlo Roxas	7.133	7.937	8.656		0.000	0.000	0	0			23.725
32	Tony Rivera	6.938	6.880			8.303	0.000	0.000	0			22.121
33	Jimmy Ngo	7.018					0.000	6.709	7.319	0		21.045
34	Christian Orlina		8.056			8.698	0.000	0.000	0			16.753
35	Cocoy Lopez							7.268	8.242	0		15.510
36	Boy Kaw						0.000	6.856	8.114	0		14.970
37	Butch Cruz				7.603		0.000	0.000	0			7.603

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

This publication is produced by the 2021 ZVCC Communications Committee: Willie de Vera, Arlene Donaire, Ris Orlina, Tony Rivera and Kevin Roi Lopez. Contributing writer: Manny de Vera. Adviser: Cynch Pagdilao.