



The "Palarong Pilipino" theme for the month of May was an exciting one. Everyone put their own styles and creativity in featuring Filipino inspired games. The top photos and photographers for this were Jake Lagonera, Bien Bautista & Javi Flores. These prestigious photographers shot their subjects using different methods, styles and cameras, however each of them took from their inspiration, creativity and good old photography techniques.



Bien Bautista shot an impressive Palo-Sebo game of which he says was one of luck as he was able to capture the shot from the top as opposed to the majority of these type of shots done from a far or from the bottom looking up. When asked about the techniques used in this shot, he simply referred me back to understanding the basics of

photography and getting it right the first time. It is important to truly enjoy the shot and look at capturing the moment.

Javi Flores capitalized on a "Dynamism of movement and color". To capture his intended lighting, he timed and took the photo during sunset and positioned the subject against it. A naked speedlight directly atop the subject was used to light up the foreground.

He experimented with a lot of ways the children interacted with the ball and the best one was being able to capture the feet of the sipa player were both off the ground. Javi used a Sigma Art 35mm lens that rendered this photo well. Timing is everything, "Since I was taking the shot from a very low angle, the child appears to have jumped higher than he actually did".

3 Masters take over April Contest

Jake Lagonera's photo shows his style in a integrating subjects that render well. We see these cement barrels everyday and the children playing provides the human aspect to such a mundane backdrop. His photo capitalized on the contrasts of black and white to the colored aspects of the children playing. The photo speaks of happiness in the moment and captures the human spirit who innately finds a



When I started taking up Landscape and Travel Photography 8 years ago, like many, I started off just taking photos of the scene in front of me. If I was given good weather and elements, then great. If not, then better luck next time. My photographic vision was limited to what was obvious. I shot what was there without putting much effort into maximizing the scene.



And so my photos then were nothing more than shallow snapshots. Cliché takes. But I've only been into photography for 2 years then and was a very eager shooter. I was very trigger happy. I went out to shoot as often as I could and then reviewed and processed my photos as soon

Elevate your Creativity

by Jijo de Guzman
(Part 1 of 3)

as I got the chance. In just a short amount of time, I gained experience and confidence in shooting. I started bending and even

breaking the rules and experimenting. I learned that most scenes can actually be designed to increase its potential. This was when I started to develop my photographic vision and voice. Photographic Vision and Voice for me is simply a foresight of the photos you can possibly create with the elements you are presented with. It's a creative cocktail of studying the scene carefully (as individual elements and also as a whole) and then using your skills and knowledge to

carefully and artistically craft a scene possibly to its full potential and in accordance to your photographic preference and individuality. It will feel mechanical and deliberate at first; but once you get used to it, the process will become automatic and will flow out of you naturally. On top is an example of a photo that was created with photographic vision

and voice

This was taken during a sunrise session in our recent OTS in Zambales. I saw this beautiful but ordinary coastal scene outside of our resort. As with my usual intention, I want to enhance and get the most out of the scene I am shooting. After a few minutes of observing, studying and taking test shots, I realized the output I wanted and knew what I had to do. First off, I set my tripod's height to get the right perspective. I made sure that it wasn't too high that I got a lot of negative space or too low that it will somewhat flatten the scene. Then I will have to wait for the light to illuminate the shoreline properly particularly because it was slanting away from the sunrise. That was surely bound to happen in a few minutes so it was already given. The next thing I wanted was for a wave to wash up on the shore in a way that will create leading lines to the mountains (middle ground). Leading lines enhance visual flow by guiding the viewer's eyes and also helps in adding depth to a photo. I didn't know when this wave will come; I just knew it will.

Next, after the wave that will create the leading lines on the left, I needed a wave that will wash up nicely and dynamically but not too high up on the shore that it will erase the lines on the sand. This wave should also create leading lines coming from the bottom right. Now, these 2 complimenting waves have to happen during that short amount of time where in the light is still soft and ideal. When all of the elements I wanted aligned, I was able to take 3 nice shots before some of the elements disappeared. Good thing luck was on my side too. After reviewing my photos, I saw that aside from rendering them in their natural color, I could also render them in BW and in Split-tone BW. The version you see above is the Split-tone BW. (This post-processing technique is not new; it's been around since the film days. Maybe we can talk about it in another article.)

Not all scenes require the same amount of visualization and creative effort. Sometimes you get a scene that requires a lot of work but sometimes (albeit rare) you also get a scene that can't get any

more perfect. You will never totally know what kind of scene you'll encounter but learning this visualization process and practicing it as often as you possibly can will definitely enhance your creativity and help you produce better outputs on a consistent basis. Furthermore, it will also help you maximize a scene to or near its full potential. **Remember, most great photos are not just simply taken, they are carefully created.**

Of course, this process can also be applied in other genres of photography, however I will use Landscape, Travel and maybe Sports and Action as anchors because these are the 3 genres that I am currently focusing on. Part 2 will come out next issue and part 3 in the issue after that. Thanks a lot for reading!

(Jijo de Guzman is a 2-time and back-to-back Master Photographer of the Camera Club of the Philippines (2015 and 2016). He is also a Canon Brand Ambassador and Crusader of Light and is a Photography Instructor at the Philippine Center for Creative Imaging.)

ART IN THE PARK!



During the April Meeting

CONTEST				
PALARONG PILIPINO				
SSCP				
RANK	NAME	ENTRY 1	ENTRY 2	TOTAL
1	Lagonera, Jake	4.2550	4.9222	9.1772
2	Flores, Javi	4.9162	4.1475	9.0637
3	Bautista, Bien	3.7250	4.6622	8.3872
4	Samson, Adel	4.0497	4.1250	8.1747
5	Chavez, Annabelle	4.3122	3.8572	8.1694
6	Antonio, Joey	3.9212	4.1907	8.1119
7	Gaite, Manny	4.1272	3.9097	8.0369
8	San Pedro, Paul	3.6625	4.3225	7.9850
9	Arroyo, Kakai	4.4435	3.5290	7.9725
10	Santos, Raffy	4.0185	3.8987	7.9172
11	Lagdameo, Dindin	4.0012	3.8272	7.8284
12	Montifar, Miko	4.2162	3.6022	7.8184
13	Ortiz, Rey	3.7387	3.9602	7.6989
14	Benitez, Manette	3.8810	3.7472	7.6282
15	Castillo, Quincy	4.0385	3.5790	7.6175
16	Riingen, Leo	3.6885	3.9010	7.5895
17	Littaua, Raoul	3.7935	3.7925	7.5860
18	Sison, Bob	3.9750	3.6040	7.5790
19	Montifar, Raul	4.0762	3.4897	7.5659
20	Balagtas, Kiko	3.9387	3.5872	7.5259
21	Aliling, Jan	3.7885	3.7010	7.4895
22	Apuya, Armand	3.7290	3.7165	7.4455
23	Ner, Rene	4.0260	3.3797	7.4057
24	Reyno, King	3.7622	3.5737	7.3359
25	De Guzman, Jijo	3.6100	3.6760	7.2860
26	Garbanzos, Gino	3.7400	3.4972	7.2372
27	Gutierrez, Gutch	3.5125	3.6885	7.2010
28	Fidelino, Boyet	3.6377	3.4787	7.1164
29	Camarillo, Sonny	3.8277	3.2510	7.0787
30	Cancio, Tony	3.6225	3.4510	7.0735
31	Yuson, Fred	3.1762	3.8947	7.0709
32	Dela Merced, Melissa	3.7415	3.3222	7.0637
33	Serrano, TG	3.2262	3.8260	7.0522
34	Quimel, Lito	3.4497	3.6012	7.0509
35	Samson, Juni	3.4650	3.5775	7.0425
36	Santos, Tito	3.5002	3.5010	7.0012
37	Venturina, Nap	3.4275	3.5510	6.9785
38	Viñas, Chito	3.3500	3.6262	6.9762
39	Garrido, Jun	3.1010	3.8350	6.9360
40	Montalban, Joey	3.4512	3.4760	6.9272
41	De Leon, Rudy	3.2260	3.6262	6.8522
42	Ocampo, Nesty	3.4747	3.3762	6.8509
43	Mondoñedo, Billy	3.9622	2.8762	6.8384
44	Del Rosario, Fred	3.3622	3.3237	6.6859
45	Chan, Rocky	3.2415	3.3510	6.5925
46	Lilles, Tony	3.5155	3.0760	6.5915
47	Villanueva, Val	3.6400	2.9350	6.5750
48	Buenaventura, Jorge	3.1637	3.3077	6.4714
49	Paraan, Renee	3.3125	3.1260	6.4385
50	Hermogenes, Jaime	3.0637	3.2472	6.3109
51	Ang, Garrick	3.1000	3.1985	6.2985
52	Valmonte, Charmaine	3.1622	3.0872	6.2494



Sofitel Exhibit



Feature Member: Louie Abiva

by Boyet Fidelino

It was my first time to have met our Lifetime member Luis Q. Abiva Jr. otherwise known as "Louie." He is a 70-ish gentleman who has a jolly and cheerful personality. You can feel that he spend his day with a smile, with positive outlook in life.

When we met on the morning of 2 May 2017 in his office building along G. Araneta Avenue, he toured me around his state-of-the art printing business, Abiva Publishing Company. He said that with the assistance of his eldest son, his business has transformed from analog to digital; and as a result, it flourished more. His manpower had been reduced from 150 to 30, with less spoilage and more production. He said that he inherited said business from his parents but he was the one who made it big and profitable.

Louie had been sponsored in 1980 by the late CCP past president Mr. Bobby Paterno when they were both active in their respective Rotary Club as president - Mr. Paterno in Pasig City; while Louie, in Sta. Mesa. After his probationary days, he became member of the Board and then by 1983, he became the Club President. Moreover, he was a member of the then "Leica-owner Group" led by another CCP lifetime member, Mr. Amang Jose. They treated said camera with love and care. It was a no-no or an insult to put it down on the floor if they were not using it. It should be placed on a chair or table if they were in a restaurant.

He shared many memories of CCP in those days when total membership was only 30. All members, including their wives, were very close. He said that the Club Founders when they were holding meetings in Aroma, wanted it this way - a tight-knit family get-together. All of them looked forward to CCP's monthly meetings at Bajia restaurant, Intercontinental. In fact, after the said meetings, they would go down to the lobby bar, the then Boulevardier, and stayed there till three in the morning.

Louie had a chance to be the President when the Club celebrated its 50th anniversary. He vividly recalls that when he was the Club President, he put up an exhibit at the Cultural Center of the Philippines that immensely impressed all the members and guests - the Club displayed a wide array of expensive vintage cameras at the lobby of the CCP.

He was telling me that in the 80s and 90s, Viewfinder newsletter was thick and magazine-like,

with caricatures drawn by no less than Mr. Amang Jose, unlike the four page Viewfinder we have now. He printed all of the issues free-of-charge so that the Club would have savings to fund its future projects and plans. He was instrumental in buying the condo unit at Cityland Tower where we house our present Club office. When he stepped down as Club President in 1984, it had about P300,000.00 cash in bank which the Club used as down payment to buy the said condo unit.

Louie fondly recalls the time when the Club encouraged its members to donate P50,000 in exchange for becoming a lifetime member. When



he learned about it, he immediately donated such amount. No one followed suit. Thus, for the record, Louie instantly became the youngest Lifetime member. He was only in his 30s.

Though Louie seldom attends our monthly meetings, he always joins our on-the-spot contest to meet his old Club buddies and new members. He said that he always goes to Powerplant every first Monday of the month to chat with Club members. However, he said that for the Rockwell meeting, he does not have the energy to stay up late.

Louie, we hope one of these days, we will see you at Rockwell Club. I'm sure all of us would like to meet you, being one of the respected and revered Lifetime members of the Club.

Mabuhay ka Louie and may God bless you more!