



CANADIAN CAMERA

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SPRING 2016 • \$9.95



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2016 Annual Digital Competition
A Creative Workshop Experience with Eddie Soloway
Exploring Our Imaginations
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CANADIAN CAMERA

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the**COVER**
River of Gold by Sue Ferguson





CAPA

Officers & National Council Members

Founded in 1968, CAPA is a non-profit organization for photographers, including amateurs, professionals, camera clubs, and anyone interested in photography. The aims of CAPA are to promote good photography as an art form in Canada, and to provide useful information for photographers.

CAPA accomplishes this through interaction with individuals and member camera clubs and by distributing slide sets, evaluating photographs, running competitions, and publishing the quarterly *Canadian Camera*. CAPA also sponsors Canadian Camera Conference, a biennial summer weekend of field trips and seminars held in a different city every other year.

CAPA is a member of the Fédération Internationale de l'Art Photographique (FIAP).

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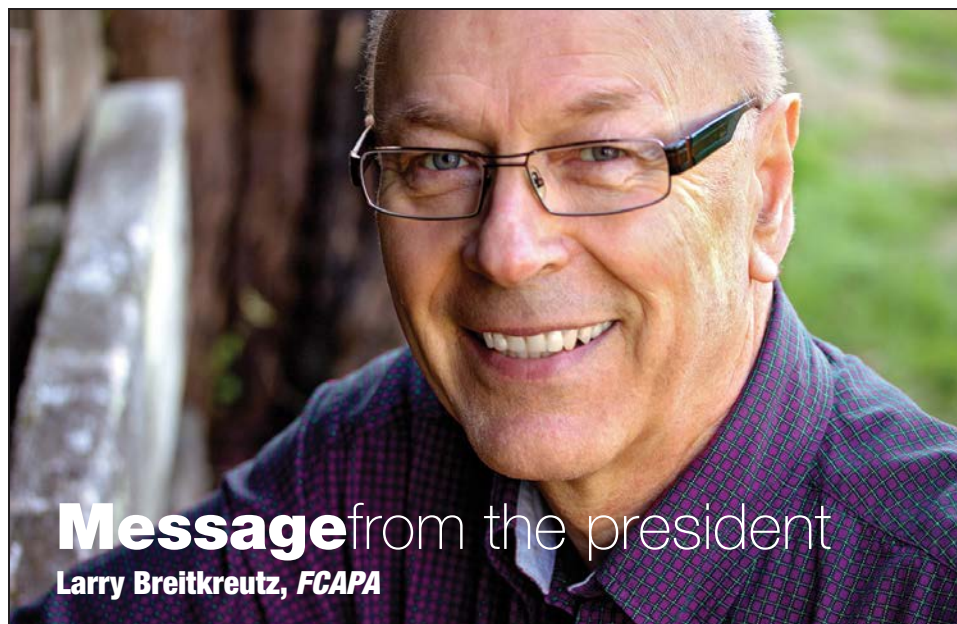
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Message from the president

Larry Breitkreutz, FCAPA

It's easy to point a cell phone, a point-and-shoot camera, or even a DSLR, at an interesting subject and press the shutter button. Millions of these "record shots" are uploaded to Facebook every day to announce where we've been, what we've seen, or even to document our presence with the ubiquitous selfie. While all of these may have some personal significance, they are quickly buried in the digital blizzard of common, everyday photographs. Producing an image with wide audience appeal and lasting value usually requires a bit more effort.

The necessary ingredient in any creative endeavour is an engaged imagination; to see beyond the surface and tease forth a deeper meaning with our images. According to the psychologist, Carl Jung, "Without the playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable." As photographers, we can easily get focused on the latest equipment, an exciting new camera, a longer, faster lens, or even a drone or some other technological marvel. Although useful, these devices by themselves do not create the images. It requires an inspired and creative imagination to produce art that captivates and hold the viewer's attention.

Before going on a photo shoot it may be helpful to ask ourselves questions such as;

- What topics do I feel passionate about?
- What message do I want to convey?
- What subjects do I like to photograph?
- What is it about those subjects that appeals to me?
- How can I present that message more clearly?
- What technique can I use?
- Does my image point to something beyond itself?
- Does it interpret or reveal some deeper meaning?

Answers to these questions are not found in new equipment, but rather in a rich and fertile imagination. To feed my mind and stimulate creativity I find it helpful to do a number of things on an ongoing basis, such as: visit art galleries at every opportunity, read creative photography books, attend shows of photography and other art forms, subscribe to creative art magazines, etc. Our brain is a fantastic instrument, but we need to feed it for it to flourish. In the words of Paul Caponigro, "The key is to not let the camera, which depicts nature in so much detail, reveal just what the eye picks up, but what the heart picks up as well." Images created from the heart are more likely to express a message and inspire the viewer.

As always, I welcome any questions or comments at: president@capacanada.ca ✉

Sincerely,

Larry Breitkreutz, FCAPA

President

CAPA 2016 Annual Digital Competition

“Your Best Image”

This year's theme is aimed at profiling the outstanding photographic work of our CAPA members. You are encouraged to submit one or two of your best images for this competition.

The Annual Digital Competition is the one CAPA competition that awards merchandise prizes. There will be 1st, 2nd, and 3rd winning image and 10 CAPA Honour Awards will also be given. Winning images will be profiled in a forthcoming Canadian Camera magazine and on our Association website.

Rules of the Competition:

CAPA is a family-orientated Association and as such – submitted competition images must be suitable for viewing by any age group. Submitting photographer must be the author of all images contained within a final image.

Competition participant must be a member in good standing within CAPA and a resident of Canada.

Each CAPA member can enter one or two of their best images. However, the images cannot have been previously entered in a CAPA competition. *NOTE: Prizes will be awarded on individual images not the total score of two images submitted.*

This is an **open competition** where all components of a post-processing application are permitted such as: tone adjustment, colour adjustment, sharpening, pre-sets and blending (provided they are created by yourself and not provided by a third party), plugin applications, stacking, and High Dynamic Range (HDR).

The submitted image can be - colour, black and white or a combination thereof. Images submitted can contain black or white digital frame but it is not a requirement.

Size of image to be submitted - maximum size: 1400 (horizontal) x 1050 (vertical) pixels. Square images are acceptable and should be 1050 x 1050 pixels. File size – no larger than 1.8 MB.

Naming Format – Photographer'sName-Name of Image.jpg (name to be no longer than 4 words).

Submissions - All entries must be submitted electronically no later than mid-night (Pacific Standard Time: GMT- 8:00) September 30, 2016, through our online submission system on the CAPA website. Your CAPA member number and a valid e-mail address are required to login and register. All participants will be confirmed as members in good standing and living in Canada with our database, before their entries are accepted and judged. E-mail and regular mail entries will not be accepted and will not be returned.

By participating in this competition, you agree to permit CAPA to publish your image in the Canadian Camera Magazine, on the CAPA website or use the images any time for a CAPA exhibition, publication, promotion or educational purpose. Photographers will be credited for their work. Winning images containing a portrait will be asked to provide a signed release document by the individual in the photograph.

Questions about this competition can be directed to the Competition Chair. Sponsors for this competition are in the process of being confirmed.

This is an excellent opportunity between now and September 30, 2016 to: capture an ideal image and prepare the image for the competition. We are excited in seeing your images.

Competition Chair: Sheldon Boles

Email: capa-adc@capacanada.ca



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SUBMISSION OF STORY IDEAS, PORTFOLIOS AND NEWS ITEMS

CAPA Members... We need submissions for upcoming issues. *Canadian Camera* is YOUR magazine! We welcome your story ideas, news items, portfolios and reviews. We do reserve the right to accept or reject material as we see fit. We make every effort to achieve a balance of views, subject matter and geographical representation of our members.

How to send material

- Please write your story idea as a paragraph or outline of what you would like to write an article about and send it with several low res photos to editor-in-chief@capacanada.ca;
- Photos must be JPG format;
- If photos are scanned CMYK is preferable to RGB;
- Photos must have simple descriptive filenames and include the photographer's name, e.g. Susan_Brown_barn_swallow.jpg;
- Please include your phone number, e-mail address and CAPA membership number.

When to send it

You may submit a story idea any time but for time sensitive material our submissions deadlines are:

- **Summer Issue April 10**
- **Fall Issue July 10**
- **Winter Issue Oct. 1st**
- **Spring Issue Jan. 10**

Where to send it

Canadian Camera
c/o Sheena Wilkie, Editor-in-Chief
E-mail:
editor-in-chief@capacanada.ca



www.capacanada.ca
Tel. 250-523-2378



phototalk

Sheena Wilkie, *Editor-in-chief*

I'm sitting here trying to think of something creative to write about creativity and drawing a blank. Oh the many times I have held my camera in my hands with the exact same feeling. But as with any artistic endeavour sometimes you just have to start – type a few words, paint a few strokes, shoot a few frames. Eventually you find your groove.

I think of all the attributes photographers desire and admire creativity is high on the list. However, being creative often involves risk, we worry, we hesitate, what if no one gets it? Be brave – photograph for yourself! Check out my list of tips to get your creativity flowing!

In this issue we have seven CAPA photographers sharing their creative ideas and photography. With the good spring weather around the corner I hope you are inspired to get out there and find your own creative path! ✨

Sheena Wilkie, FCAPA
Editor-in-Chief, Canadian Camera Magazine



Don't forget to keep your email and mailing address up to date! We wouldn't want you to miss your Canadian Camera magazine! You can login to your member account at capacanada.ca and update your personal information there.

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CREATIVITY TIPS

WWW.SHEENA.CA

- ✿ Make an inspiration board
Write ideas down
- 🎵 Listen to music
Borrow ideas
- View an art show
- Unplug
- Learn a new skill
- Break your routine
- 123 Doodle, paint, and draw
Practise your art
- Watch a movie
- Change your perspective
- Get rid of distractions
- 🐦 Look to nature
Meditate
Avoid disruptions
- Be curious
- Socialize
- Move
- ★ Make a list
Be a kid again
- Visit a museum
- Construct the right environment
- Be observant
- ♥ Just start

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Latow Photographer's Guild is hosting an all-day seminar.

David duChemin can help you learn to make, not take, photos: Burlington, ON; April 16-17, 2016.

Spend a day or two with creative and personable David duChemin at the 37th annual seminar of the Latow Photographers Guild in Burlington, ON. All-day seminar on Saturday, April 16, and 3 mini-seminars on Sunday, April 17. Info and tickets available online at latowseminar.com.



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LEARN HOW, FROM
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Atlantic Zone Director Appointment

We are pleased to announce the appointment of Michiko Nishijima to the position of Director for the CAPA Atlantic Zone. This position became vacant when Leo Allain resigned due to illness. Special thanks are extended to Leo for his many year of service to CAPA.

Michiko has been a very active and effective District Representative in New Brunswick for several years, and will bring an exciting new energy to this position. We wish her the best of success in this important role as she serves photographers in the Atlantic Provinces. Please see her bio following.



Michiko Nishijima

I was born and grew up in Yokohama, the second biggest city in Japan. I immigrated to Canada in 1994 and started to teach Japanese culture and language in Fredericton, New Brunswick.

Although I became interested in photography through my father, it was not until 1998 that I was drawn to serious involvement in photography when I participated in a workshop by Freeman Patterson and André Gallant. This led me to participate in a workshop in Namaqualand, South Africa in 2001, followed in 2007 by a two week tour to the Atlantic Coast of South Africa and Richtersveld with Freeman Patterson.

I became a CAPA member in 2000, and the District Representative for Fredericton area in 2010. Also, I am an active member of Photo Fredericton, and I chaired the CCC2013 when the club hosted this conference. It was great and inspiring that we had such enthusiastic energy filled by the participating photographers.

Spring 2016 CAPA NEW MEMBERS

Atlantic Zone

Denise Puget Ferreira NB
Denise Trask NB

Quebec Zone

Nhu Thanh Nguyen QC
Nick Ruxandu QC

Ontario Zone

Ralph Bridgland ON
Jeff Brown ON
Teh Fu Chow ON
David Corkett ON
Judith Coulter ON

Christen Currie ON
William Ducklow ON
Christine Gibson ON
Shiree Jetha ON
Bill Milward ON
Leyla Mohammadi ON
Jane Seifried ON
Audrey Sherry ON
Arwen Smith ON
John Stevenson ON
Michael Todd ON
Luc Tran ON

Prairie Zone

Ellen Scott AB
Bradley Walker AB

Pacific Zone

Karen Bateson BC
Marjorie Cahill BC
Mary-Anne Dades BC
Sue Ferguson BC
Richard Groome BC
Chris Harris BC
Wendy Kwan
Phriends of Foto Phriday BC
Paul Ross BC
Randy Singer BC
Steve Wright BC



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Canadian Camera Magazine Themes 2016

Summer: It's a Small World – Macro and Close up Photography

Submission Deadline: April 10

Fall: The Absence of Colour – Black and White Photography

Submission Deadline: July 10

Winter: Animals – Wild, tame and everything in between

Submission Deadline: October 1

2016 CAPA Scholarship

Individual and family CAPA members may apply for the annual \$500.00 scholarship to assist members in furthering their knowledge of photography. Your application must include information describing how the funds will be used and the expected benefits from the scholarship. Send a letter to the CAPA President, or email to president@capacanada.ca.

Applications must be received no later than May 31, 2016.

Please write a short photographic biography; include a list of service to CAPA and/or Canadian photography and details regarding the proposed use of the funds accompanied by a portfolio of six of your own images. Scans 1400 x 1050 pixels up to 2 MB are preferred.

There will be a
CAPA Atlantic Zone Conference on
June 25 & 26, 2016
at Mount Allison University
in Sackville, N.B.

Please check the details on
the CAPA website
(www.capacanada.ca)
or contact Michiko Nishijima
at atlantic@capacanada.ca

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CONTINUING STUDIES

"PHOTOS ARE
MADE,
NOT TAKEN."



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INSPIRATION
& CREATIVITY

DAVID DUCHEMIN

APRIL 16-17, 2016

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WHY YOU SHOULD CONSIDER CAPA

DEVELOP YOUR CREATIVE EDGE. BECOME A MEMBER OF CAPA.

Exhibit your images on CAPA's exciting Web gallery. Receive a \$25 discount on registration for selected conferences. Apply for the annual scholarship sponsored by CAPA and KODAK. Join the cyber-creative Digital circuits. Participate in our popular competitions. Receive a quarterly copy of *Canadian Camera*. Submit your work to this publication and to our exhibitions. Be recognized for your efforts through CAPA Honours: Maple Leaf, Associateship or Fellowship. Publish your photographic business ventures. Meet other members nation-wide through CAPA's Print and Slide circuits. Contribute directly to the support of Canada's one and only association for photographic art for amateurs and professionals.



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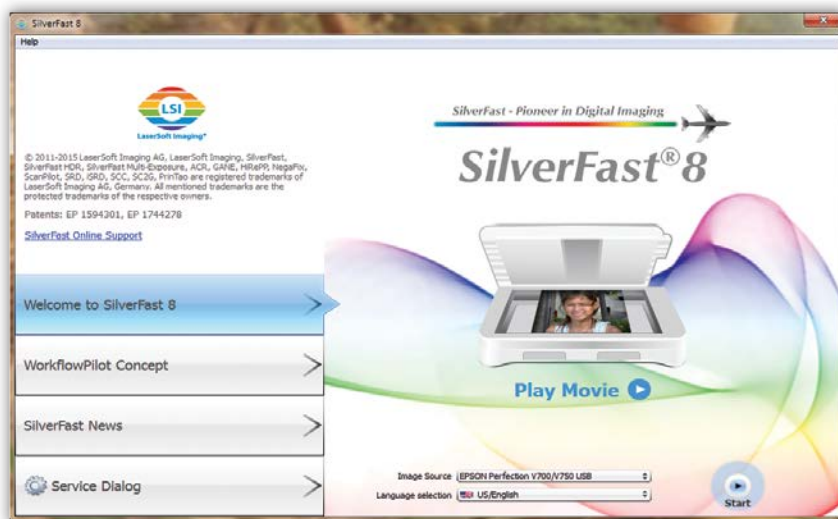
Come see how much faster and easier removing dust and scratches from your old film can be.

SilverFast's iSRD is the benchmark for precision and efficiency for dust and scratch removal on color slides and negatives using the scanner's infrared source, however, black and white film still remains a challenge, until now. SilverFast 8.8 presents SRDx, the revolutionary new Dust and Scratch Removal Feature providing specific tools and masking capabilities for precise control, making it the most effective way to clean up your black and white scans while maintaining the finest image details and quality.



SilverFast Ai Studio 8.5 by LaserSoft Imaging

Review by Jacques S. Mailloux, FCAPA, Hon. FCAPA



Part 2

In *Part 1* of this review, we have seen that *SilverFast Scanner Software* (SF) is an elaborate scanning program that can be used in automatic or semi-automatic mode, based on pre-set functions determined by the type of material to be scanned and the ultimate end-use of the scan.

In manual mode, the capabilities of the software can be exploited to their fullest, making it possible to quickly scan a large number of images for either archiving purposes or other uses, including further editing.

Because SF can create RAW files and save them as DNG, these archiving capabilities are a godsend. RAW files cannot be overwritten, which means any changes made to the image must be saved in a different format, preserving the original file.

The following details a routine to produce high quality scans saved in DNG format, with a dual objective: creating archival files as close to the original slides as possible, with a view to edit one of those files in order to produce a high quality printable image.

In manual mode, in the *Controls Dock*, I first select **Transparency** for the medium to be scanned, then **Positive** for the type of material, and finally the **Output Color Format and**

Bit Depth, in this case **64 Bit HDRi RAW**. Next, I click on **Frame, Find frames**, and **Slide 35mm holder**. From this, SF knows I am using a 12-slide holder and does a good job of finding all 12 frames automatically.

Using the **Navigator** tool, I go to each image and make some minor adjustments to the frames where needed. Selecting the first image, I open the **Scan dimensions** tool, where I select the file format and confirm that my resolution is pre-set at 1600ppi.

As I want a high quality RAW image, I am not really concerned with the size of the resulting file, which will be about 24MB. I click on the **ME (Multiple Exposure)** tool to activate it.

My next step is clicking on the **Job Manager** icon, also in the specialized tools down the side of the preview window. This step is a huge time saver. An undocked window opens up in the preview pane, and shows me all 12 slides to be scanned. There are two stacked blue folders in each slide. Clicking on this icon in the first slide allows me to copy and paste the selected actions to the rest of the slides. Without this, I would need to repeat the steps above for all 12 slides.

Finally, I select all 12 slides and click on the big **Play** button at the top of the **Job Manager** window. This opens up a *Save as* window where I can specify

the name of the file, the numbering sequence and checkmark **Process in Job Manager selected entries**. To proceed, I click on the **Scan** button: the first scan is followed by the infrared scan, and then the third (**ME**) scan. The results of all three scans are combined and saved into a single DNG file. The **Job Manager** repeats the action for each slide. Scanning 12 slides will take some 40 minutes, so I can work on something else while the job proceeds unattended. Scanning and creating high quality files for archival purposes is a time consuming activity that requires making a careful selection of the images to be processed.

When done, there is a small icon that looks like an eye in each slide in the **Job Manager**. Clicking on this icon opens the newly created file.

My next steps will take place in *SilverFast HDR Studio*.

First, I select one of the DNG files I have just created. *Capture-01* shows the original pre-scan of this image, which is dark and moody, with a sepia cast and dust aplenty. The Carcassonne fortress, in southern France, was originally photographed on *Fujichrome Velvia 100*, and the original image I remember was much more vibrant and colourful. Let's see what SF HDR can do with it.

Recall that the first step was to create a RAW file from a three-scan process in SF: a first scan, followed by an infrared scan, and finally a third deeper scan with the **ME** option activated. The resulting file size was 24.7MB.

When SF HDR opens, it's familiar territory, with nearly all the same tool icons across the top and down the side of the preview window, but with two notable exceptions: the **Prescan** icon has been replaced by the **VLT** (Virtual Light Table) icon, and the **Scan** icon is now the **Process** icon.

Just like in SF, I have the option of working with the *Workflow Pilot*, but instead I opt for full manual mode.

Clicking on the **VLT** icon opens up a navigable preview pane below the preview window, somewhat similar to *Lightroom* (Lr), but with larger images. There I select the DNG file

I want and double click to open it in the preview pane. The first thing I do is click and hold the **Automatic Image Optimization** tool at top, and select **Auto CCR** from the drop-down list. Instantly, the image is brighter with better colours overall (*capture-02*).

Next, I go into the *Edit* pull-down menu and select *Preferences*, where I want to make a few adjustments to make it easier to print this image. I increase the *Highlight Offset* from 2 to 5%, and decrease the *Shadow Offset* from 98 to 95%. This will help retain details in both the highlights and shadows. While in this screen, I also increase the *Auto Adjust Brighter* slider from a default of 30 to 35 (*capture-03*). The result is instantly visible in the preview window.

Having done this, I return to the preview window, and using the **Densitometer** tool (similar to the *Info* tool in *Photoshop* [Ps]), I click on the **Black Point** and then the **White Point** icons to find the blackest black and whitest white in the image. Just below those two icons are two additional icons with a pipette and a small black or white square. Clicking on these places a dot with RGB values at the black and white points in the image.

I also need a neutral point, and look for an 18% gray on the image with RGB values close to 118 in all three channels. Moving my pointer while keeping both the left click and the Shift key depressed, I keep watch on the RGB values displayed in the **Densitometer** tool to find a neutral point. Because of the stone work, I can't find a true neutral point and opt for as close a value as I can find (*capture-04*).

To complete this correction, I use the **Manual Pipette** tool in the specialized tool stack, down the side of the preview window. I click on the tool and select the **White Point**. I then go to the white point found by the **Densitometer** in my image and click precisely in the middle of the small circle. I repeat the procedure for the **Black Point**, and then the **Neutral Point**. I could also fine-tune the adjustment using the **Gradation**

tool (similar to *Tools* in Ps), but I decide to leave this for later on.

At this point, I notice that there is a slight magenta cast to my image. To correct this, I open the **Histogram** (similar to *Levels* in Ps), and select the green channel, where I manually adjust the Shadow slider to eliminate the magenta, while being careful not to overcorrect (*capture-05*).

Next, I want SF HDR to identify and remove the dust spots. To this end, I select the **iSRD** tool. In the tool dialog, I click on the **1:1** icon to activate the *exact preview*, and select **Mark** from the **Display** sub-menu. I now have a movable frame within the floating **Navigator** window, showing me in red in the preview pane where the dust spots and scratches have been identified (*capture-06*).

Lastly, I select **Correct** from the **Display** sub-menu and click on the **HQ** icon. This automatically calculates the effect of all the changes I have applied to this entire image and shows me the results in a **1:1** zoom window I can move around, using the **Navigator** tool (*capture-07*). Note that hovering the pointer over any of the icons or adjustable sliders in a tool dialog window displays information on what that adjustment will do.

To save the results, I click on **Process**, click and hold, and select *Batch Process* in the top row of icons. A *Save as* dialog opens up, and asks me to name the file and select where

to save it. To complete the save, I click on the *Process* button and I'm done.

I now want to check the results of my work. To do this, I click on the little file icon that now shows in the **Process status** window at the bottom of the *Controls Dock*. Because I selected a TIF format to save, the file opens in *Photoshop*. The results are quite good, but I decide on a final adjustment: I click on *Image* and *Auto Color*. This increases the saturation and makes the greens pop-up (*capture-08*). I could have done this in SF HDR, using the **Selective CC** tool, in the top row, where it is possible to manually adjust the *Hue*, *Saturation* and *Luminance*, using the vertical sliders incorporated into the tool dialog. There is even an **ACR** (*Adaptive Color Restoration*) icon to do this automatically.

Overall, the **SilverFast Archive Suite** is an extremely capable workflow, which once you become familiar with all it is capable of, can save you valuable time in archiving your old slides, negatives and prints you hardly even take out of storage. You will have high quality RAW files available for whatever purpose you need them in future, without fear of further deterioration.

There is much more this suite can do, but space is limited. To learn more, I highly recommend the tutorial "*Scanning with SilverFast*" with Taz Tally, available at www.Lynda.com. ❄



Annual Digital Competition

Date: Sep 30, 2015
 Host: President CAPA Canada

Gold
 Dany Chan, Toronto, ON
Love Nuzzles
Splash and Dash

Silver
 Jim Hatch, Surrey, BC
Captured Dove
Stay Lit

Bronze
 Andrew Mostowski, Ottawa, ON
In Step

Certificates of Merit
1st Dany Chan, *Splash and Dash*
2nd Kelly Pape, *Love is in the Air*
3rd Dany Chan, *Love Nuzzles*



2nd CM, Kelly Pape, *Love is in the Air*



Gold, Dany Chan, *Love Nuzzles*



Gold, Dany Chan, Dany Chan, *Splash and Dash*



Silver, Jim Hatch, *Stay Lit*



Silver, Jim Hatch, *Captured Dove*



Bronze, Andrew Mostowski, *In Step*



Bronze, Andrew Mostowski, *Fluorescent Gallery*

Open Print Individual Competition

Date: Oct 30, 2015
Host: Photographic Guild of Nova Scotia, Halifax, NS

Gold

Wendy Carey, Crofton, BC, wins a copy of Laser soft PrinTao 8
On Guard

Silver

Jim Ainslie, Edmonton, AB
Elevator

Bronze

Theodore Lo, (London Camera Club), London, ON
Snowy Owl

Certificates of Merit

1st Wendy Carey, *Clowning Around*

2nd Carol Coleman, *Short Eared Owl*

3rd Theodore Lo, *Kestrel*



Gold, Wendy Carey, *On Guard*



3rd CM, Theodore Lo, *Kestrel*



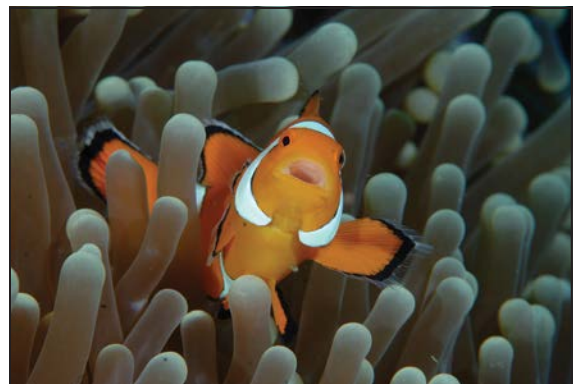
Silver, Jim Ainslie, *Elevator*



Bronze, Theodore Lo, *Snowy Owl*



2nd CM, Carol Coleman, *Short Eared Owl*



1st CM, Wendy Carey, *Clowning Around*

Digital Fine Art Club

Date: Oct 30, 2015

Host: Crescent Beach Photography Club, Surrey, BC

Gold Certificate

Trillium Photographic Club, Burlington, ON
Sandy Barbour, *Smoke Art*

Silver Certificate

Lions Gate Camera Club, Vancouver, BC
Andrew Pugh, *Stretching a Little*

Bronze Certificate

Abbotsford Photo Arts Club, Abbotsford, BC
Ellie Schartner, *Melodramatic Display*

Certificates of Merit

1st Meherzad Romer, Victoria Camera Club, *Intricacy in Simplicity*

2nd Debbie Gabe, Trillium Photographic Club, *Soul Revealed*

3rd Scott Dimond, Fothills Camera Club, *Thunderous Awakening*



Silver, Andrew Pugh, *Stretching a Little*



Gold, Sandy Barbour, *Smoke Art*



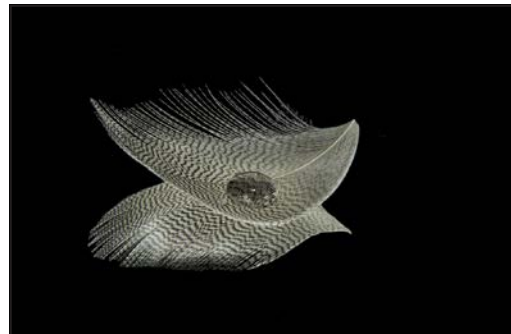
Bronze, Ellie Schartner, *Melodramatic Display*



2nd CM, Debbie Garbie, *Soul Revealed*



3rd CM, Scott Dimond, *Thunderous Awakening*



1st CM, Meherzad Romer, *Intricacy in Simplicity*

Digital Fine Art Individual

Date: Oct 30, 2015

Host: Crescent Beach Photography Club, Surrey, BC

Gold wins DXO Optics Pro v10 Elite Edition

Pamela Joe McFarlane, (Lions Gate Camera Club) N. Vancouver, BC
No More Tears

Silver

Elizabeth Hak, (Foothills Camera Club) Calgary, AB
The Pelican

Bronze

Jean-Marc Beaudoin, Brossard, QC
Paris At Another Time

Certificates of Merit

1st Jean-Marc Beaudoin, *The Cathedral*

2nd Pamela Joe McFarlane, *Anonymous*

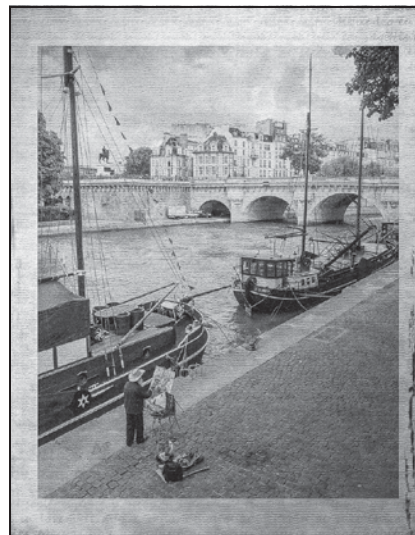
3rd Pamela Joe McFarlane, *Soda Addiction*



Silver, Elizabeth Hak, *The Pelican*



Gold, Pamela Joe McFarlane, *No More Tears, Only Dreams Now*



Bronze, Jean-Marc Beaudoin, *Paris, at another time*



2nd CM, Pamela Joe McFarlane, *Anonymous*



3rd CM, Pamela Joe McFarlane, *Soda Addiction*



1st CM, Jean-Marc Beaudoin, *The Cathedral*

Digital Minimal Manipulation Club Competition

Date: Nov 30, 2015

Host: Richmond Hill Camera Club, Richmond Hill, ON

Gold Certificate

Richmond Hill Camera Club, Richmond Hill, On
Ron Goodlin, *Fishing Grizzly Alaska*

Silver Certificate

Manitoba Camera Club, Winnipeg, MB
Nancy Tardiff, *Geometric Labyrinth*

Bronze Certificate

Abbotsford Photo Arts Club, Abbotsford, BC
Paul Nichol, *Imperial Beach*

Certificates of Merit

1st Paul Yi, Richmond Hill Camera Club, *Northern Lights at Killarney*

2nd B Dass, Richmond Hill Camera Club, *Zebra with Foal and Wattled Starling*

3rd Karen Chapelle, Camera 35 St. John's, *Protected*



Silver, Nancy Tardiff, *Geometric Labyrinth*



Bronze, Paul Nicol, *Imperial Beach*



Gold, Ron Goodlin, *Fishing Grizzly Alaska 2013*



1st CM, Paul Yi, *Northern Lights at Killarney*



2nd CM, B Dass, *Zebra with Foal and Wattled Starling*



3rd CM, Karen Chappell, *Protected*

Digital Minimal Manipulation Individual Competition

Date: Nov 30, 2015
Host: Richmond Hill Camera Club, Richmond Hill, ON

Gold wins ON1 Photo 10
Robert Parker, (St. Catharines Photographic Club), St. Catharines, On
Hummingbird

Silver
Theodore Lo, (London Camera Club), London, On
Flying away with it's Trophy

Bronze
Lance Gitter, (Richmond Hill Camera Club), Richmond Hill, On
Jellyfish

Certificates of Merit
1st Robert Parker, *Eastern Meadowlark*
2nd Theodore Lo, *Taking off with its food*
3rd Lance Gitter, *Smooth*



Gold, Robert Parker, *Humming Bird*



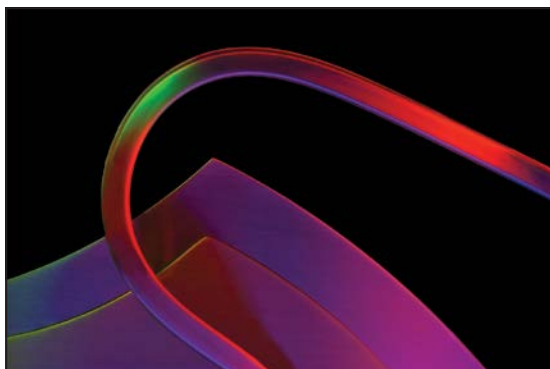
Silver, Theodore Lo, *Flying away with its trophy*



Bronze, Lance Gitter, *Jellyfish*



1st CM, Robert Parker, *Eastern Meadowlark*



3rd CM, Lance Gitter, *Smooth*



2nd CM, Theodore Lo, *Taking off with its food*

Nature Club

Date: Oct 30, 2015
Host: Trillium Photographic Club, Burlington, On,

Gold Certificate

Toronto Camera Club, Toronto, ON
Missy Mandel, *Red Winged Blackbird Argument*

Silver Certificate

St. Catharines Photographic Club, St. Catharines, ON
Rob Parker, *Pine Martin*

Bronze Certificate

Lions Gate Camera Club, Vancouver, BC
Roberta Olenick, *Easter Cottontail Drinking*

Certificates of Merit

1st Marion Buccella, London Camera Club, *Damselfly*
2nd Jeff Wu, Toronto Camera Club, *Bald Eagles Fighting for Fish*
3rd Harry Johnson, Manitoba Camera Club, *Bad Feather Day Egret*

Botany Award

Christopher Siou, Toronto Camera Club, Toronto, ON, *Red Clover*



Gold, Missy Mandel, *Red Winged Blackbird Argument*



Bronze, Roberta Olenick, *Eastern Cottontail Drinking*



Silver, Rob Parker, *pine martin*



2nd CM, Jeff Wu, *Bald eagles fighting for fish*



Botany, Christopher Siou, *Red clover*



3rd CM, Harry Johnson, *Bad Feather Day Egret*



1st CM, Marion Buccella, *Damselfly*

Nature Individual Competition

Date: Oct 30, 2015

Host: Kimberley Camera Club, Kimberley, BC

Gold wins a large LowePro Camera Bag
Robert Parker. (St. Catharines Photographic Club)
Short Eared Owl with Prey

Silver

Don Berthman, (Manitoba Camera Club)
Peregrine Falcon

Bronze

Missy Mandel, Toronto, On. (Toronto Camera Club)
Common Loon and Chick

Certificates of Merit

1st Norman Dougan, *Young Grizzly*

2nd Gary Slingerland, *Sticky Landing*

3rd Don Berthman, Manitoba Camera Club, *Yellow Throated Marten*

Botany

David Evans, Trillium Camera Club, *Wild Columbine*



Bronze, Missy Mandel, *Common Loon and chick*



Botany Certificate, David Evans,
Wild Columbine



Silver, Don Berthman, *Peregrine Falcon*



Gold, Robert Parker, *Short Eared Owl With Prey*



1st CM, Norm Dougan, *Young Grizzly*



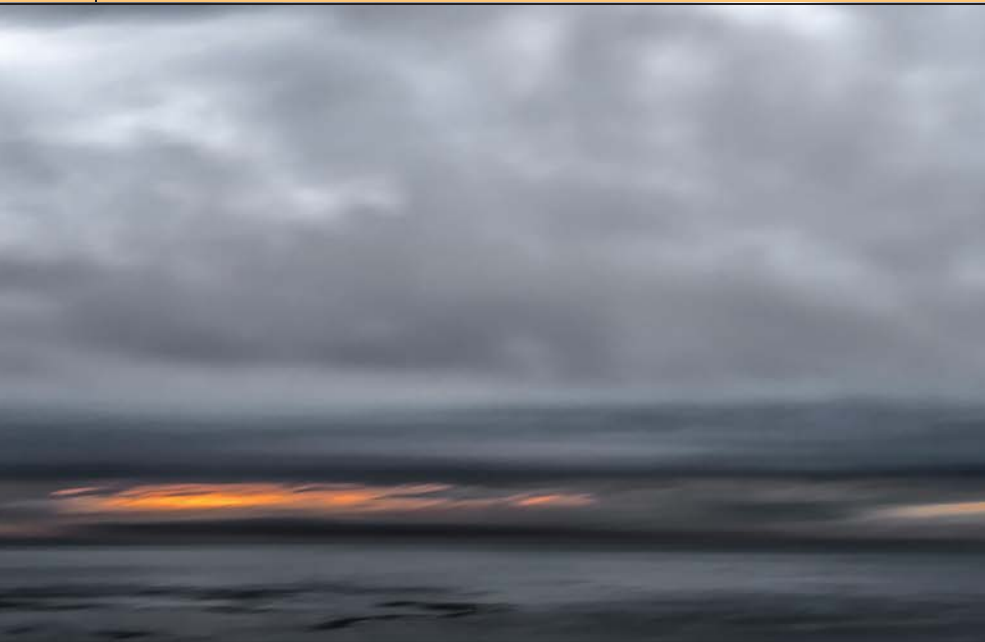
2nd CM, Gary Slingerland, *Sticky landing*



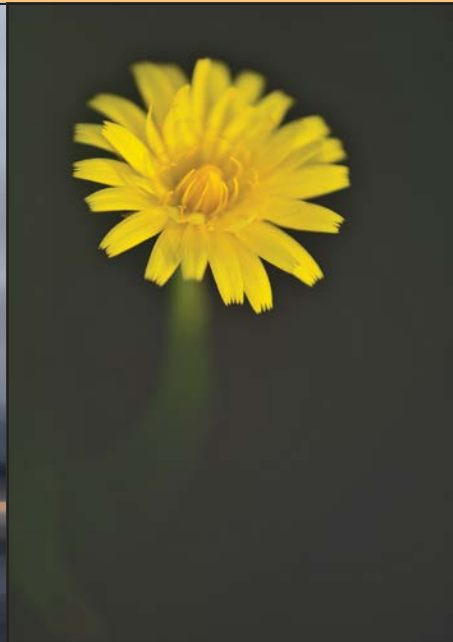
3rd CM, Don Berthman, *Yellow Throated Marten*

A Creative Workshop Experience with Eddie Soloway

By Rick Shapka and Rob Stenner



Rob Stenner Photo



Rick Shapka Photo

We recently attended “A Natural Eye” photography workshop conducted by Eddie Soloway. The Pacific Northwest Art School in Coupeville, Washington hosted the workshop. Eddie, an excellent photographer, instructor and master printer is based in Santa Fe, New Mexico.

Why do a workshop focused on ‘creative photography’? What makes a successful workshop where one can learn something more about being creative?

Most often people take a workshop to rejuvenate feelings and emotions about photography ... or expand their creative vision to continue learning as a photographer. Occasionally a workshop will offer the promise of a new technical skill, but as one becomes more skilled this becomes a secondary consideration to enhancing creativity.

An adventure in ‘creative photography’ should tempt us to explore the world through the viewfinder differently than it is presented in actuality. If our attempts are successful, the result will be some fresh images that are more interesting than normally made. Trying to picture the world a little differently requires a more thoughtful approach to photography.

One of the best ways to look at the world differently is to do just that! At this Eddie Soloway workshop in Coupeville, Eddie challenged the participants to take a different perspective, first



Rob Stenner Photo

WITHOUT a camera. Some props were provided for the purpose of changing viewpoint both literally and figuratively. Whether it was taking a 4 X 6 mirror into the woods to look up, by looking down, or to see beneath something. Or taking a small paper condiment container to gather, and then mix some different forest plant vegetation to stimulate a sense of smell and manipulate texture ... WHY? Eddie’s premise and props provide a challenge to explore the natural world around me differently than one normally would do. His intent is for to build some alternative thinking into photography. “Seeing the



Rick Shapka Photo

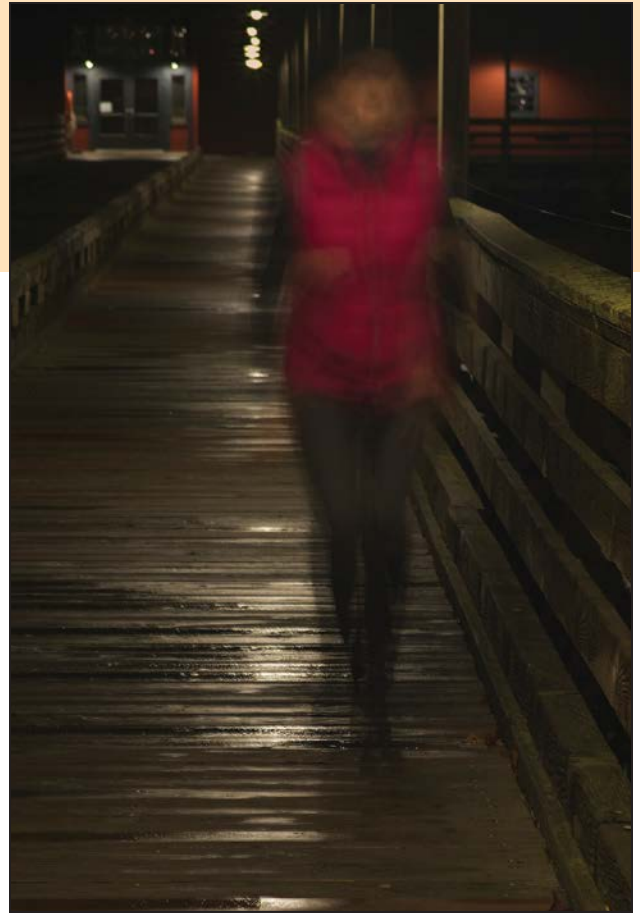


Rob Stenner Photo

natural world with fresh eyes”, or taking a different perspective is the essence of the workshop.

Eddie encouraged us to slowdown, open our senses and to break out of our box. Most of us need time to open our senses. It often takes many images to become totally engaged with the scene and to be in the moment.

Through a series of lecturettes, some imaginative shooting assignments, followed by discussions and encouraging critiques, Eddie moves through the first day, and subsequently through to the end of week providing enjoyment with some creative



Rick Shapka Photo

challenges. There is a personal session with Eddie to discuss photographic directions, or perhaps a next project. What do we want our photographs to say to us, or to those people who see the result? The lectures help us to think about these questions, and the discussion with Eddie helps to explore our thoughts about the possibilities of a next series of photographs.

Becoming more creative is learning how to see some everyday object or scene then using photographic skills including multiple exposure, motion blur, perhaps shutter lag, or out of focus to experiment ... and make an image that is very much our own. No one wants their photos to look like someone else's!

With common sense reinforcement at the workshop about “reading the light, controlling focus, or moving my viewpoint, lower or higher”, we work to create some fresh images. This is a more personal photographic journey than some other workshops. We did not attend this workshop to produce images that will be entered into any competition. Any judge who looks for a center of interest of these images will not find one. The week's journey is filled with personal reflection, learning and exploration. The goal to produce images for some prints, perhaps using a metallic paper or canvass, not simply to remain on a hard drive.

Eddie's style facilitates a great workshop experience. Please check Eddie's website for his work, philosophy and details about his future workshop's at eddiesoloway.com. ❄

Exploring Our Imaginations

By Denise Trask

I joined my local photography club in 2008. Attending the first few meetings was overwhelming. With other members' encouragement, and a few meetings under my belt, I submitted my first projected image for the monthly competition. I sat nervously for the judges and other's comments which came with each image. Finally, my image is on the screen; the wait is over, and the verdict is coming. I was crushed. The score is low and the comments, although constructive, destroyed me.

Right then, I could have taken the criticism and walked out and never come back. Instead, I was determined to raise the bar and grow as a photographer and artist. Now, members come to me before meetings saying they can't wait to see what I have created.

Those who know me could say I am slightly competitive. Each summer I impatiently await the club's list of themes for the season. The wheels start turning as soon as I see the list. I force myself to create new images for each theme; very seldom will I use an image from my library. I usually start by looking up the definition for the theme. I then browse images that could fit the theme discarding the obvious choices and dig until I find unique and different twists on words. I take notes of images that inspire me and that will most likely be different than the majority of submissions to my club's monthly competitions.

For example for the competition theme "Snow", the obvious choices are snowy scenes or snow flakes so I scratch those idea and start looking for something else. While browsing for "Snow" images, the Disney character Snow White appeared! I know right then that is the image I want to create. After searching for a photo of Snow White I know I need to include the red apple and Snow White's fair skin. I start looking for a model to play the part and shop for a red apple. As a double play on word, I will photograph Snow White in a snow scene to create a unique "Snow" image.



For the theme "Light", I think sun, nicely lit scenery, a model with backlight or flash photography but I want something different so I begin browsing for fresh ideas that excite me and I see a few light painting images. That's it; I want to paint with light. I grab a pocket size flashlight and start thinking of what image I could create. I notice the keychain hole on the flashlight and wondered what would happen if I tied a

string to it and attach it to the ceiling. I was thrilled to see the images produced by swinging the flashlight in different direction while capturing the motion with a long exposure. I was having fun, and I wanted to try something else with this flashlight. I wanted to try pouring liquid light into the glass. I tried different glasses and different light motion and knew I had the image I wanted using the spiral look. There was just one thing missing. I didn't like the white color of the light so I tried again by placing a small green filter at the end of the flashlight! Success!

I love to have fun when I create my images. For the theme "New Perspective" I went to my trusted dictionary to read the definition "way of regarding something" or "a point of view" so I started thinking about different ways to look at things. I thought of an ant's view but it didn't really excite me. Nothing I saw while browsing worked for me either. The idea for this image came to me when I gave some peanut butter to my dog as a treat. I thought it would be unusual to see my dog enjoying her treat from the bottom of the jar. I ended up emptying a large jar of peanut butter leaving some on the edges, cutting the bottom out of the jar then throwing it in the freezer. Once frozen, I had my Spaniel Chloe help me out. As I setup my flash with a snoot and my camera on a tripod, I held the jar, now opened at both ends and captured Chloe having a feast from the bottom of the jar!

Sometimes the images I create are set in my mind before I start, sometimes I have a basic idea and the image just happens. The risk and challenge in trying alternate perception and being creative is that sometimes people don't get what you tried to create. One could get discouraged and avoid being creative and play it safe but for me, it just fuels my creativity and sense of competition for the next meeting. ❄️

Explorer notre imagination

- la réalisation de photographies créatives

J'ai joint mon club de photographie en 2008. À ma première réunion je me demandais vraiment si j'étais à ma place. Comme l'intérêt était là, j'y suis toujours.

Après quelques réunions et suite aux encouragements des autres membres présents je soumettais finalement ma première image projetée pour le concours mensuel du club. Je me suis assise nerveusement en attendant les commentaires des juges et membres. Finalement, mon image est sur l'écran; l'attente est terminée et, quand les commentaires arrivent, je suis démolie. Le pointage est faible et les commentaires, bien que constructifs, me détruisent.

J'aurais pu laisser les commentaires me décourager et quitter le club mais j'ai décidé de me relever les manches et de grandir en tant que photographe et artiste. Aujourd'hui, les membres viennent me voir avant les réunions en disant qu'ils ne peuvent pas attendre de voir ce que j'ai créé.

Ceux qui me connaissent pourraient dire que je suis un peu compétitive. À chaque fois, j'attends avec impatience qu'on nous présente la liste de thèmes qu'on aura à travailler pour la saison. Les roues commencent alors à tourner dès que je vois la liste. Je me force à créer de nouvelles images pour chaque thème; très rarement, j'utilise une image de ma bibliothèque. Je commence habituellement en cherchant une définition pour le thème. Ensuite je fouille dans internet pour des images qui correspondent au thème tout en ignorant les choix évidents jusqu'à ce que je trouve quelques idées uniques qui m'inspirent et qui seront différentes de la majorité des soumissions au concours.

Par exemple, pour le thème du concours «Neige», selon moi, les choix les plus évidents seraient des scènes de neige ou des flocons alors je cherche autre chose. En faisant ma recherche avec le mot « Neige » le personnage de Disney, Blanche Neige est apparu! Je sais immédiatement ce que je veux créer. Après avoir trouvé quelques images de Blanche Neige, je sais que je dois inclure une pomme rouge et trouver un modèle à la peau

blanche de Blanche-Neige. Je débute la recherche d'un modèle et d'une pomme rouge. Comme un double jeu sur le mot, je vais photographier Blanche Neige dans une scène de neige pour créer une image unique.

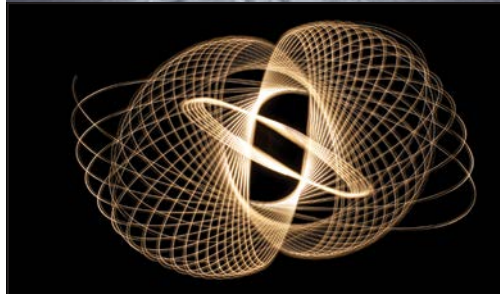
Pour le thème "Lumière", je pense au soleil, aux paysages joliment éclairés, la photographie utilisant un flash, mais je veux encore quelque chose de différent. Ma recherche me

permet de voir quelques images qui utilisent la lumière comme peinture. Voilà, je veux peindre avec la lumière. Que pourrais-je bien faire avec une lampe de poche? Que se passerait-il si je l'attachais au plafond avec une ficelle. Je suis ravie de voir les images produites en poussant la lampe pour produire des cercles lumineux tout en capturant le mouvement avec une longue exposition. C'était satisfaisant. Maintenant, si je pouvais verser la lumière liquide dans un verre. Après différents verres et différents mouvements avec la lampe de poche j'ai tout de suite su que l'image avec la peinture en spirale était celle que je voulais. Il ne manquait qu'une chose. Je n'avais pas la couleur blanche de la lumière alors j'ai ajouté un petit filtre vert sur la lampe de poche! Succès!

J'aime avoir du plaisir lorsque je crée mes images. Pour le thème «Nouvelle perspective» je retourne à mon dictionnaire voir la définition et je trouve: «façon de considérer quelque chose» ou « point de vue ». Je commence à réfléchir à différentes façons de voir les choses. Le point de vue d'une fourmi? Cela ne m'inspire pas suffisamment. Je ne trouve rien non plus en naviguant pour des idées. Le concept de cette

image m'est venu par hasard en donnant une gâterie à mon chien, un peu de beurre d'arachides qu'il adore. Apercevoir mon chien apprécier son délice du fond du pot serait définitivement une nouvelle perspective. Je vide donc un gros pot de beurre d'arachides en laissant les rebords couverts de beurre, coupe le fond du pot, puis le met au congélateur. Une fois le pot congelé, mon épagneul français, Chloé, m'aide avec mon image. Je configure mon flash et mon appareil photo sur un trépied, je tiens le pot, (maintenant ouvert aux deux extrémités) et je capture Chloé se délectant vue du fond du pot!

Parfois, les images que je crée sont déjà conçues dans ma tête avant que je commence. Parfois j'ai une idée de base et l'image se construit au fur et à mesure. Le risque et le défi d'essayer d'être créatif sont que parfois, les gens ne captent pas ce que vous avez eu envie de créer. Certains pourraient alors se décourager et éviter d'être créatifs en réalisant une image assurée, mais pour moi, ma créativité et mon sens de la compétition alimentent ma prochaine photo. ✨



Painting in the Night

By Sue Ferguson and Kris Foot



It's often the case when photographers get together, the topic of "seeing everything as art" arises. As we progress into the world of photography, there is a shift in our vision; suddenly the environment around us appears with a new kind of focus. I often feel I have to literally force my brain to "stop" because my senses become so stimulated. When the photographic eye starts to see, everything has potential to become art.

This past year, Prince George photographer, Kris Foot and I began a photographic partnership. Creatively driven but with differing artistic styles; we set out on a journey which has produced some interesting results. Working together as a night photography team, we've covered over a thousand kilometers in the dark, seeking out interesting locations to feed our creative appetites; whether it be crawling under abandoned buildings or shooting the night sky – if it draws us, we will create there. It's been a wild adventure, sometimes terrifying, other times serene; but as two creative minds working together, there is no lack of enthusiasm and the artistic bar is constantly being raised.

Night photography has been surging in popularity over the past year. Primarily through social media and the ability to share and view creations, people have become increasingly exposed to the otherworldly wonders of the night. We are seeing land and seascapes from a new perspective.

Low-light and astrophotography – although beautiful forms in their own right, they are only two of the many genres of night photography.

Many of us are familiar with long exposure photography and creating light trails from moving objects such as vehicle lights, airplanes and stars. Another fun style is drawing or writing on walls with a flashlight. Creative use of exposing light

has also evolved into a wonderful form of art called "Light Painting".

Light painting is actually recorded as far back in history as 1889. In 1949 Pablo Picasso was inspired after being shown photographs of skaters with lights attached to their blades.

With the availability of affordable DSLR's, light sources such as LEDs, and also the growing number of social media sites, light painting's popularity has risen over the past few years.

Painting can be broken down into different forms and styles;

1. Lighting an object or foreground subject.

Painting the foreground with a flashlight or light source is frequently used in astrophotography and other types of night landscapes. Exposing the foreground adds an element of interest and helps to create texture and symmetry to the photo. Stars or distant lights (aurora, milky way) are often the primary subject of these types of



photos. Foreground painting serves to balance the picture. This style of painting is done very quickly (depending on the environmental conditions and level of darkness). For painting large areas (such as a shoreline on a bay) a high powered flashlight is best. For painting foreground which is fairly close to the camera, a weaker light is always better, and painting times can be extended. I find that the light on my cell phone emits a nice warm light vs the bright LED's which can burn out a foreground shot very quickly. A headlamp will often suffice for foreground painting. Remember to keep the light moving to avoid overexposing any one area.

2. Spinning.

Spinning with steel wool is an extremely popular form of light painting. It requires very little to set up, it's dynamic, and exciting...well, it's fire. Pretty exciting stuff. A word of caution; always use a UV filter and think safety first (this includes

everyone present and of your surroundings as well).

Spinning is instant gratification and requires only a simple kitchen whisk, steel wool, length of cord and an igniter to get started. By putting some forethought into the location and set up, spinning becomes an art form on its own. Patterns, orbs and vortices can be created by manipulating the spin. Locations such as under (steel and concrete) bridges, along creeks, near graffiti walls etc. enhance the mood. Spinning in water or on wet sand can create incredibly beautiful reflections. Various additives can be mixed in with the steel wool to change the colours of the sparks. LED tubes and lights can be added to the cord to add further colour to the center of the cord. It is a lot of fun. Exposures are generally always under 30 seconds at ISO 100 – 200 and around F5 up to F11.

3. Painting with LEDs

Light painting with LEDs is its own art form and can be the most complex

style of creative night photography. It requires a lot of forethought and planning. It helps if the painter is somewhat spatially coordinated (if drawing an orb or patterns). It can often involve a fair amount of equipment (which has to be packed into the shooting locations). Not always, but the tool inventory does tend to grow as creative ideas expand.

There are huge light painting contests around the world. The artistry and degree of skill is astonishing and incredibly inspiring.

There are number tools one can start with. Christmas is a good time to pick up battery operated strands of lights. Coloured beam flashlights, tubes, fiber optics, EL wires, laser pens, glow sticks, sparklers, etc. Anything that will hold light in the dark can be used to create art. You can start by spinning a strand of battery operated Christmas lights or create orbs with a flashlight on a string.

There are a number of online stores to purchase tools. Light Painting Brushes.com is a great resource. They offer excel-



lent customer service, fast shipping and provide tutorials and ideas.

There are many DIY online tutorials. Just look up light painting and go from there. We have made most of our own tools, including light sticks, tubes, orb and half-orb makers.

There is a great deal of satisfaction which comes from building your own light tools and then, creating beautiful art with them.

We also use smoke emitters and fiber optics in a lot of our compositions. Smoke reflects light as well as creates a moody atmosphere. We received excellent service from Dragon Impact in Victoria as well as Rocket Fireworks online.

Some Technical Tipsos:

Camera settings vary for each type of shooting, but for light painting with LED's exposure time can run into the minutes. Low ISO and apertures in the F8 range are a good starting point depending on the degree of darkness in that particular environment.

Remember to shoot in RAW, and always with a tripod and cable release. White balance settings vary by choice but we shoot in auto or tungsten.

Remember to keep all other light sources turned off. Headlamps should never be "worn" (during any night session); a miscast beam will ruin a shot that may have taken 20 minutes or more to set up. Red lights are popular as they save your night vision, but a miscast red light is equally as damaging. It is best to know how to operate your camera and systems in the dark.

In Summary

These are just a few of the many ways to be creative with your camera. Night photography is alluring, ethereal and addictive. There is just something about being out in the night that quiets the mind and gives you a sense of peace and connection to the earth. The finished product is often magical. People are drawn to the unique nature of night photography and its various forms. For the photographer, darkness is challenging,

but the rewards are well worth it. In the end, it is about our love of creating and our passion as artists and photographers which unite us, no matter the arena we are in. We are always learning from and inspiring each other. ✨

Good luck and have fun out there.

Sue Ferguson is a Victoria based photographer and owner of Outer Limits Digital Photography. She specializes in event and lifestyle photography and also works as a freelance photojournalist.

Kris Foot of K.Foot Photography is based in Prince George and is an event and lifestyle photographer as well as being an award winning light painter and night photographer.

The two friends, obsessed with night photography and light painting, often collaborate for multi-day creative shooting marathons. Their collaborative work can be viewed on Facebook at: <https://www.facebook.com/DowntherabbitholeLP>

Imagination and the Creative Journey

By Chris Harris

Art illuminates our creative journey through life. Considered useless by many, it has revealed the cultural history of past civilizations. Art is who we are and what we do. It is how we communicate.

One of the present day visual arts is photography, and it is photography that is my language of expression; the way by which I share my adventurous search for beauty along with feelings and ideas. Allow me to share some with you.

Study of the Arts:

Along my creative journey, the study of photography as an art form has paid large dividends. The various 'movements' that express new ways of seeing and communicating have provided me with a more informed sense of imaginative observation.

When Rita arrived home with a new bike, decorated with shiny lines and flashy colours, I excitedly asked her if I could photograph it. "Sure" Rita answered.

Standing the bike upside-down in the garden allowed me to spin the wheels, turn the crankshaft, and easily change my perspective. Everything I had studied about art, photography, and visual design, immediately came into play.

While making these images I used technical knowledge to express the geometry and abstract qualities of the bike. I used f-2.8 to capture 'circles of confusion' and/or shallow depths of field, and I used slow shutter speeds of 1/4 sec. to capture the movement of tires, spokes, and chains. My approach to this exploratory assignment was to combine 'inner vision' with 'outer reality'. The result was abstract subjective expression.

The Search:

Once, while storm bound in Shearwater, BC, I entered an old shipyard with an open mind. My photographic philosophy centers on the 'Creative Journey', not the award-winning image. I prefer my photographs to convey how happy I am within the journey of creative living. In my workshops I emphasize this jour-

ney, not the euphoria or disappointment in making the ultimate image.

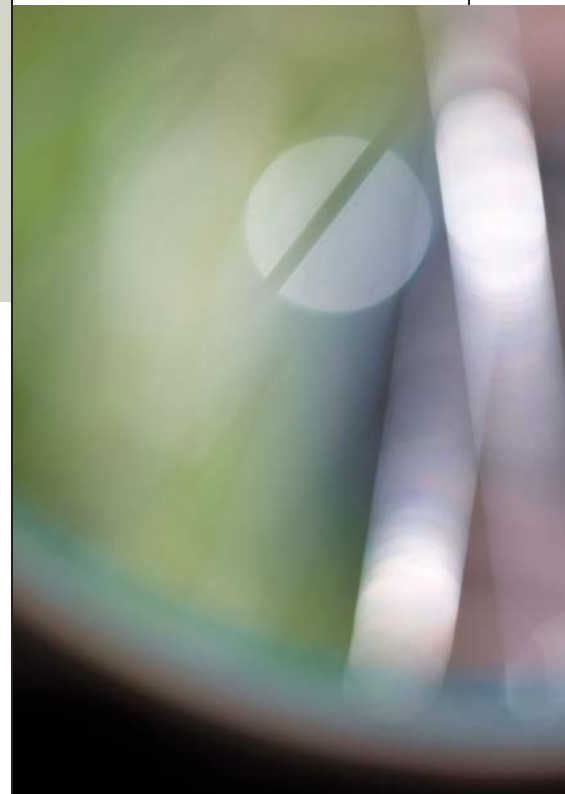
To convey my visual search through the shipyard, I'll start with the obvious, the 'big picture' visual of two boats in dry dock; a documentary image that gives context to where I was.

My next image emphasizes detail. The texture of the barnacle covered propeller compared to the sheen and curvature of the hull, captured my imagination. Perspective and tonal contrast played a role in making this composition.



Eventually I found an old painted hull that had been painted many times over the years. I was examining the colours

and textures when I realized I was looking at what could have been oil paintings by one of Ireland's most famous painters, Tony O'Malley. Studying his art enabled me to see abstract beauty in an old rotting ship.



Having found one, I soon found others. In reality, these images represent areas about one-metre wide, but I envisioned them as huge five-metre Tony O'Malley paintings hanging in Dublin at the National Gallery of Ireland. In real life they hang in British Columbia's Chris Harris Gallery at 105 Mile!

The joyful search in Shearwater's shipyard took me from documentary to expressive abstraction; it's the course I usually take while searching for beauty.



Imagination and Vision:

The Tallheo cannery is one of the few canneries still standing on BC's central coast. Everything you see there is as it was left in the mid 1940's when refrigeration brought an end to the industry. Now operating as a B&B, I went to photograph authentic British Columbia history.

One of the photographic highlights was the net loft where coloured nets were hung to dry. Some lie on the floor in heaps as ropes rot and break. (sm5DA4249a)

While shooting, one of my visual interpretations centered around a relationship. I noticed a string of windows, obviously used for ventilation and drying the nets. (5DE3175) Once I made the connection, I used my imagination to visualize an image to express this relationship.

I tried a double exposure; one of the windows and one of the nets. It didn't work that well, but I saw the potential.

I continued experimenting until I captured the relationship in a meaningful and artistic way. (5DE3261)

This was not the result of an image search such as in *Shearwater*, but rather a visualization from my imagination. It is another creative approach to image making.

Creative Expression:

It was first light and stormy when I headed out to Walker Valley with my dog Duggan. Wind storms evoke emotions within most of us, and that morning was no exception; Duggan felt it, and so did I.

While walking amidst aspen groves, I noticed how gusts of wind sent leaves flying into the air. I stopped to watch the drama; the ominous sky felt scary, but the scattering leaves gave me a sense of freedom.

If I was to verbally describe that moment, I would let my imagination

pull words from my vocabulary and arrange them to best express my feelings. However, with photography being my language of expression, how was I to use my camera to express this excitement?

These visual relationships, such as between the blowing leaves and my inner feelings of joyous freedom, are a mystery to me - a mysterious connection. I doubt I could describe them in words. Using a 24-105mm lens, an aperture of f-16, and a shutter speed around 2 seconds, I went to work.

What I have learned over the years, is if I am going to try and articulate a connection between myself and a subject, I must throw all fears of experimentation aside, and just embark on the photographic process. I just START!

I made several attempts. Each failed to communicate my feelings. I started with single captures, but soon switched over to multiple exposures of two, combined with various camera movements. I got closer. I kept at it. Eventually, I saw



an image on my LCD screen that spoke to me. "That's it", I said. The image expressed how I felt about what I was seeing and experiencing. I felt I had communicated it well, just as I might have in a verbal sentence or written paragraph. It's something you just know.

I walked on into Walker Valley feeling good about my creation. My only hope was that it might speak to someone else as well; that it had some communication in it.

Once we go beyond making images that reproduce the world as we see it, the possibilities are endless. I enjoy the process of trying to understand the mystery of self expression. It keeps us forever interested in our creative endeavor to create photographic art.

Chris Harris is a professional freelance photographer. Harris dedicates his photography to bringing awareness and reverence to the value of nature, biodiversity, and the beauty of his home region of British Columbia, the Cariboo Chilcotin Coast.

On May 29 2016 photographers Chris Harris and Dennis Ducklow will be hosting a one-week intensive photographic ("Develop Your Creative Vision") workshop in Bella Coola, British Columbia. For more information and to register please visit Chris's website at chrisharris.com



Photography . . .

Live it, breathe it, create it

By Quincey Deters

I crave creativity. My camera allows me to feed this need. Whether I am taking a photo of a grand landscape, a bouquet of flowers, or a rusty car, I always try to find a new way of seeing. Making the photograph in the camera is only the beginning of the fun. I love to sit down at the computer and edit my images. I use Adobe Bridge, Camera Raw and Photoshop, along with the Nik Collection of software, for my workflow. During my creative journey, I get to know my images more intimately. I play with the images by moving various sliders, applying adjustment layers and blend modes, and experimenting with filters and plug-ins. In addition to being a great way to learn, this process of discovery has resulted in some exciting artistic creations.

Recently, I learned a technique that turns an ordinary photo into a stunning abstract image in a few steps. I call my creations “Twirl Art”. The recipe for success includes a photo, a little imagination, a combination of filters and layers blended together, a slight tweak here and there, and Voila! You have it. You can use Photoshop or Photoshop Elements (Expert/Full Edit Mode) to achieve this effect. The first few steps are consistent for every image; after that, it is entirely up to you. There is no right or wrong way when you are creating, so have fun.

This twirling effect is quite popular in the photographic community. There are various social media groups dedicated to the art of “Twirling”, many of whose members have taken this effect to a whole other level. It does not have to be overly complicated (unless you want it to be). There are countless ways to achieve amazing results with this simple process, and create one-of-a-kind images.

While playing with this effect, I have learned a few things that you should keep in mind on your creative journey:

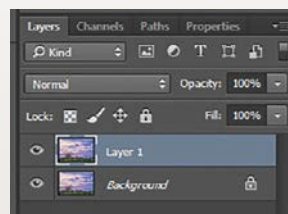
- The colours that are in the image when you begin may not be the same ones in the end.
- The filters and blend modes used may alter the colours.
- Recognize that lighter hues become even lighter.
- Add more saturation to the original image to maintain higher saturation.
- If you have a specific colour scheme in mind for the final image, alter the hue/saturation of individual layers or the entire image.
- Crop the image square prior to processing to create a more symmetrical image.
- Adding duplicate layers, all rotated and flipped in different directions, is simple. You can get carried away. Grouping the layers together is a good way to keep organized.
- Grouping Twirl sets makes it easier to transform and blend the layers. Rename each group to depict what is in it.
- The number of layers used affects the file size. Merging layers together or flattening the image may be required. I have had instance where I failed to do so, and I was unable to save the image because the file was too large.
- Save your file often.
- Renaming the layers, according to what you have done, allows you to better understand what makes the image work or not work.
- Radial Blur defaults to Center. It can be adjusted to create interesting twirls.
- If you know what Twirl angles you will be using when you begin, you can copy the Base layer and rename all the layers in advance of applying the Twirl filter.
- If you find a recipe you like, and you are able to recreate it, you can create an Action Set in Photoshop that will duplicate all the steps for you.

Twirl Art Instructions

- Select an image from your library and open it in Photoshop.
- Create a duplicate layer of the background by pressing CTRL +J. Select Layer 1.

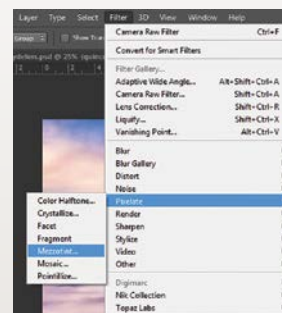


Original Image

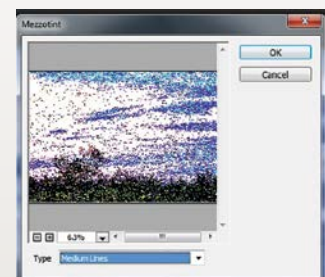


CTRL +J Duplicate Layer

- In the top menu select Filter -> Pixelate -> Mezzotint.
- Select Medium Lines from the Type pull-down menu.



Filter -> Pixelate -> Mezzotint

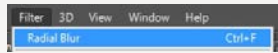


Medium Lines

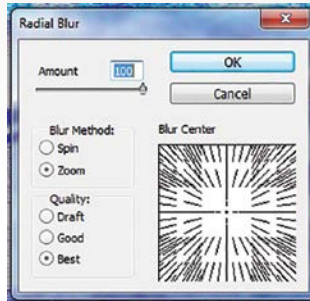
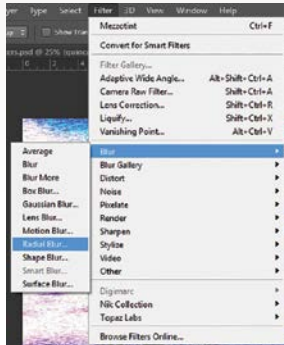
- In the top menu, select Filter ->Blur -> Radial Blur.
- Set the Radial Blur amount to 100%, the Blur Method to Zoom and the Quality to Best.



- It is suggested that the Radial Blur filter be applied three to five times.
- CTRL +F is the shortcut to redo the prior Filter. The amount of times you apply this filter is a personal preference.
- Note that some of these processes can take time if you are using high resolution photos.



CTRL +F



Amount - 100%
Blur Method - Zoom
Quality-Best

Filter ->Blur -> Radial Blur



Radial Blur x 1

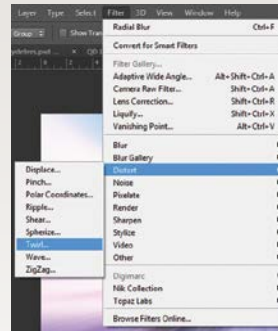


Radial Blur x 3



Layer renamed
BASE-Mezzotint
Radialx3

- Rename Layer 1 as the Base layer. Indicate which filters were used (i.e. BASE-Mezzotint Radialx3), in case you want to recreate the recipe.
- Duplicate the Base layer, CTRL +J.
- In the top menu select Filter ->Distort -> Twirl.
- Select a desired Twirl Angle degree. It is suggested that you use angles between 80° (-80°) and 200° (-200°). I encourage playing with different combinations.
- Zoom out of the preview window to see the effect on the whole image.
- Rename the Twirl layer, indicating the angle selected (i.e. Twirl01 120).
- Select the Base layer and add a duplicate layer (CTRL +J) with the opposing angle, the positive or negative equivalent (120° and -120°). This will create a symmetrical image.
- Rename that Twirl layer accordingly (i.e. Twirl01 -120).
- The number of Twirl layers you create and the angles you use is entirely up to you. There is no right or wrong way to do this!



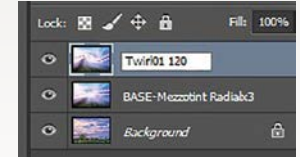
Filter ->Distort -> Twirl



Select desired angle



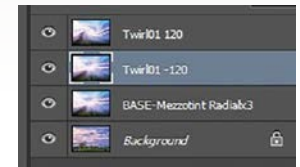
Twirl 120°



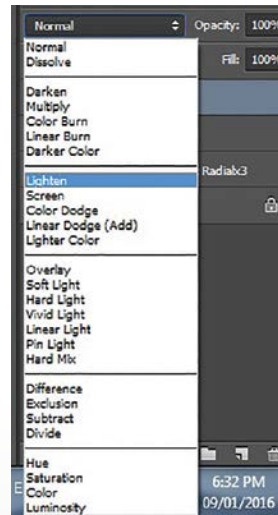
Layer renamed Twirl01 120



Twirl -120°

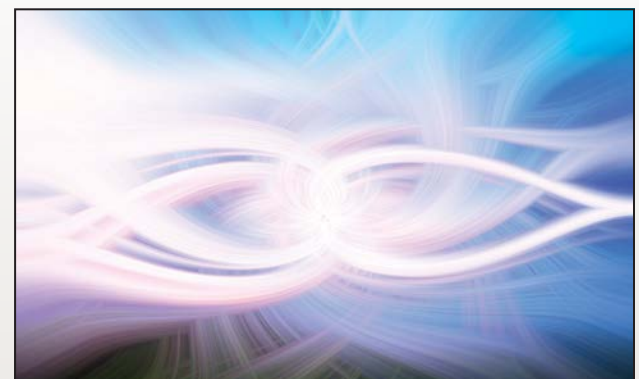


Layer renamed Twirl01 -120



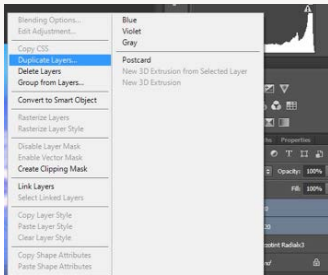
Blend Mode - Lighten

- Activate the top Twirl layer and select the Lighten blend mode. Lighten is the mode most often used in this process.
- Scroll through the other blend modes to see the effect it has on the image.

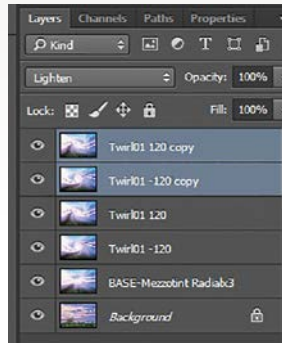


Twirl Angles -120 (-120)
Blend Mode - Lighten

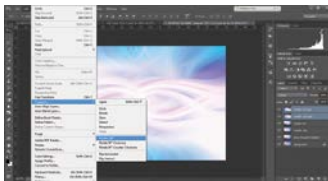
- Layers of varying angles and transformations can be added to create a more complex image.
- Select both the Twirl layers and duplicate them by pressing CTRL +J, or right click and select Duplicate layers from the menu.
- With both layers still activated, select the Lighten blend mode to apply it to both those layers.
- Transform those two layers. In the top menu select Edit -> Transform -> Rotate 180°.
- CTRL +T will also open the Free Transform tool.
- Rename both those layers to include the transformation information (i.e. Twirl 01 120 copy-rotate 180°).
- Voila!
- Tweak the image to your liking by adding adjustment layers, filters, etc.



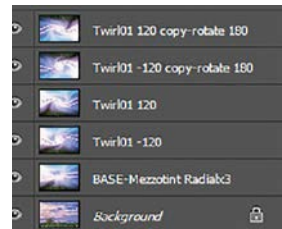
CTRL +J Duplicate Layers



Blend Mode – Lighten



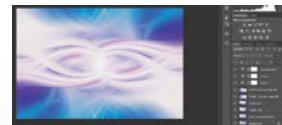
Edit -> Transform -> Rotate 180°



Layer renamed Twirl 01 120 copy-rotate 180



Twirl Angles –120 (-120)
Blend Mode – Lighten
Layer Copy – Rotate 180°



Adjustment Layers – Levels (Luminosity), Curves (Medium Contrast), Saturation (Increased)



Final image

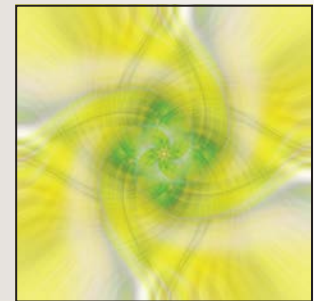
Twirl Art Recipes



Original Image. Crop - Square



Twirl Angles - Increments of 40
80 (-80) 120 (-120) 160 (-160)
200 (-200) 240 (-240)
Blend Modes – Various - Lighten,
Multiply, Linear Burn, Hard Light,
Saturation



Layer Copies - Rotated 90° clock-
wise, 90° counter clockwise, 180°
Blend Mode - Lighten



Original Image
High Key with minimal colours



Twirl Angles – Increments of 100
100 (-100) 200 (-200) 300 (-300)
Blend Mode – Lighten



Blend Mode – Colour



Blend Mode – Pinhole



Blend Mode - Darken



Blend Mode - Darken
Layer Copies - Rotate and
Transform (Flip Horizontal)



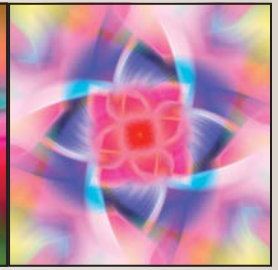
Original Image
Multi-coloured with dark and light areas



Twirl Angles – Increments of 30
80 (-80) 110 (-110) 140 (-140)
Blend Mode - Lighten



Adjustment Layer - Selective Colour
– Changed white to blue



Layer Copies - Rotated 90° clockwise, 90° counter clockwise, 180°
Blend Mode - Lighten
Crop - Square



Original Image
Low Key with minimal colours



Twirl Angles – Increments of 45
45 (-45) to 270 (-270)
Blend Mode - Lighten

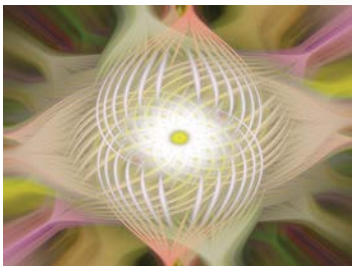


Original Image
High Key with minimal colours



Original Image
High Key with minimal colours

Twirl Angles
- Increments of 20
- 80 (-80) to 160 (-160)
Blend Mode - Lighten

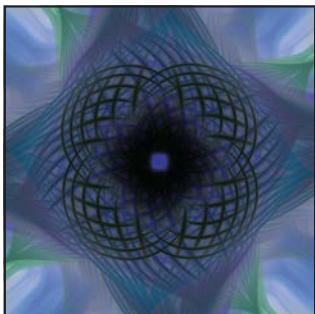


Layer Copy – Rotate 180
Blend Mode - Lighten

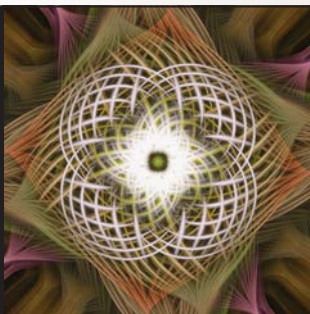


Layer Copy – Rotate 180, 90 clockwise, 90 counter clockwise
Blend Mode – Lighten
Crop - Square

- Use Adjustment Layers such as Hue/Saturation, Curves, Levels, Brightness/Contrast, etc. to enhance the images.
- Use additional Plug-ins, such as the Nik Collection, for added effects.



Adjustment Layers – Curves - Negative



Color Efex – Dark Contrasts - Saturated & Detailed



Original Image



Twirl Angles - Increments of 10 – 100 (-100) to 200 (-200)

Blend Mode – Lighten

Layer Copies - Transform – Flip Horizontal and Vertical

Blend Mode - Darken

FIAT LUX

“Let There Be Light”



By Paul Sparrow

The term photography is taken from the Greek *photos* meaning “light” and *graphé* meaning “representation by means of lines” or “drawing.” In other words, photography is drawing or painting with light.

As photographers we use light to make our photographs. We look for that right time of day, how light plays on different subjects and how it gets reflected back to the camera to highlight a surface. But what if we decided to make light itself the subject of our photographs. This can be done in many ways but one technique that gets closest to this concept is to capture how light can be painted directly onto the sensor without any subject present. My source is simple multi-coloured Christmas lights.

I first do something that most photographers would never think of... take the lens off the camera. The reason cameras have lenses is to focus

the light reflecting off objects to create a well defined subject. My technique does away with the lens altogether so there is no direct focusing of the light coming into the camera. But I still need something to direct the light into the camera body as without the lens any light entering would just be a diffuse exposure with no defined shape. For this I use a simple rectangular magnifying glass that is held about 6 inches in front of the open camera body and turned or tilted at an angle to direct the light rays coming off the lights onto the sensor when the shutter is tripped.

I’m not trying to use the magnifier to focus the light sources but in essence

I’m creating out of focus highlights that are then smeared into different shapes. By adjusting the angle and the distance from the camera body I can warp the shapes into an infinite number of patterns.

This is all done hand held with the camera body in one hand and the magnifier in another so I can quickly alter the relationship between the two and see the result as they happen through the viewfinder. Then when I see a pattern I like I press the shutter. In fact, with no lens on the camera, the only thing controlling exposure is shutter speed and ISO so with the light flooding into the camera the exposure times are usually easily hand-holdable.

Being creative in photography sometimes means thinking outside the camera – FIAT LUX, “Let there be Light.” ❄️



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DISTINCTION.



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Mother Nature, where have you been all my life?



Everything about the new D500 – Nikon's new DX flagship – makes it ideally suited to nature and wildlife photography.

First off, the D500, with its rugged weather-proof housing, is a camera you want to go into the wilderness with. And, with its super lightweight design, the D500 is a camera you'll never get tired of hiking, climbing and crawling with.

Beyond its strapping exterior is a camera with remarkable guts. The D500's EXPEED 5 processor, the very same engine that powers the full-frame D5, delivers lightning fast (10fps) speed. And a phenomenal new 153-point autofocus system means that small subjects moving at high speed, even in low light, can be tracked with remarkable precision.

You'll find that shooting with the D500 offers a whole new experience. The newly developed Nikon 20.9 CMOS sensor captures colours and

details with such breathtaking clarity, it's like seeing Mother Nature for the very first time. You'll definitely see more of her many creatures. Especially if you pair your D500 with a lightweight NIKKOR DX lens, such as the new AF-S NIKKOR 200-500mm f/5.6E ED VR lens, which offers an amazing 350-750mm zoom equivalent.

Quite simply, the D500 is outstanding in the field. From its super-convenient tilted LCD screen that makes shooting in odd angles and from a tripod easier. To an easier way to share your photos with Nikon SnapBridge connectivity capability.

Your next outing? Take a hike to a Vistek showroom, where we can set you up with a D500 and an unforgettable date with Mother Nature.



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