



CANADIAN CAMERA

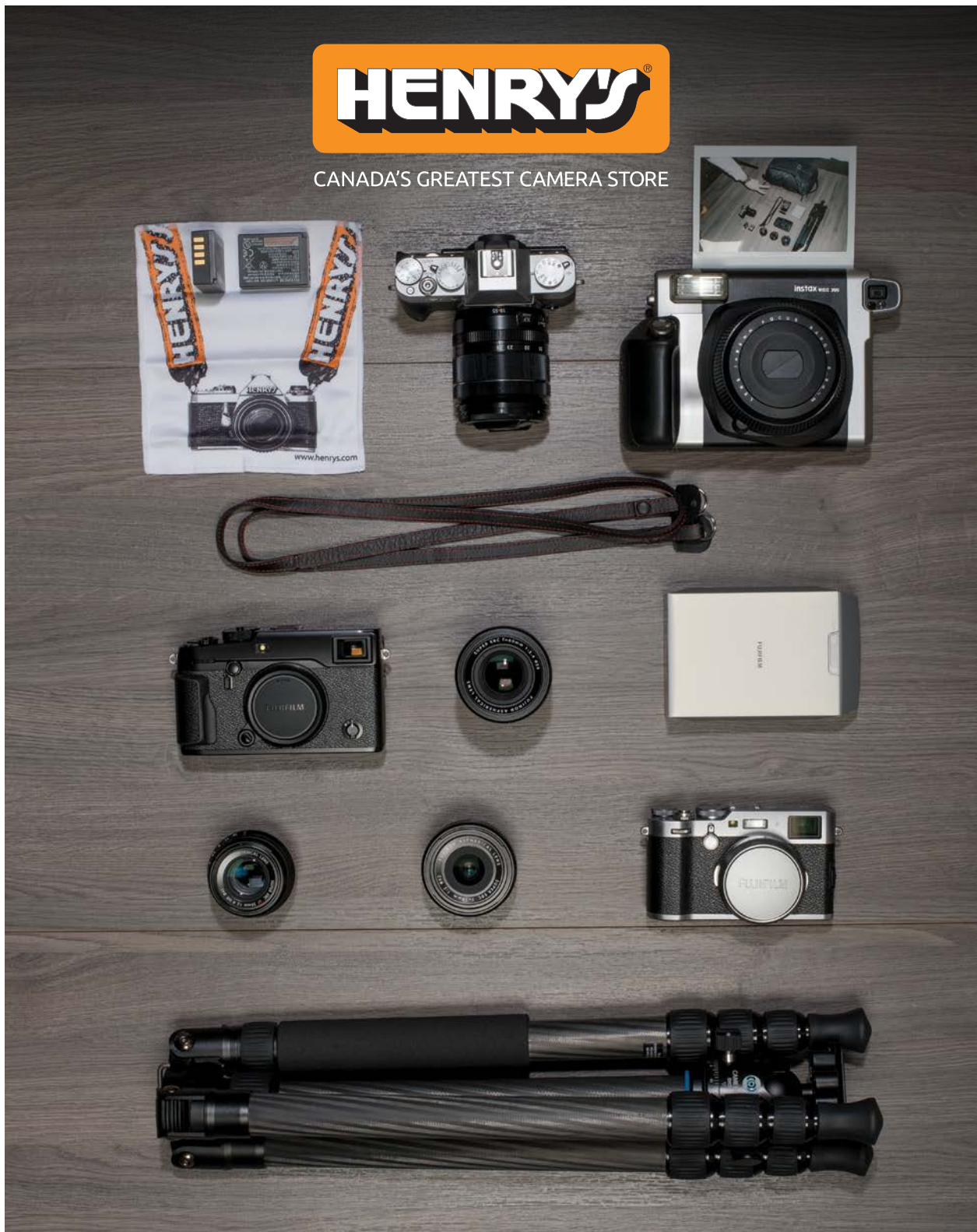
OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
SPRING 2017 • \$9.95

CCC2017 Ottawa
- There's Still Time to Act
Photographing Live Theatre
So You Think You Know Ballet?
Fantastic Gymnastics
Pow Wow Photography
The Thrill and Challenges
of Sport Photography



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Contributions are welcomed from all CAPA members. Story ideas and low resolution photographs may be submitted to the Editor-in-Chief at editor-in-chief@capacanada.ca. CANADIAN CAMERA reserves the unrestricted right to edit, crop and comment editorially on all submitted material.

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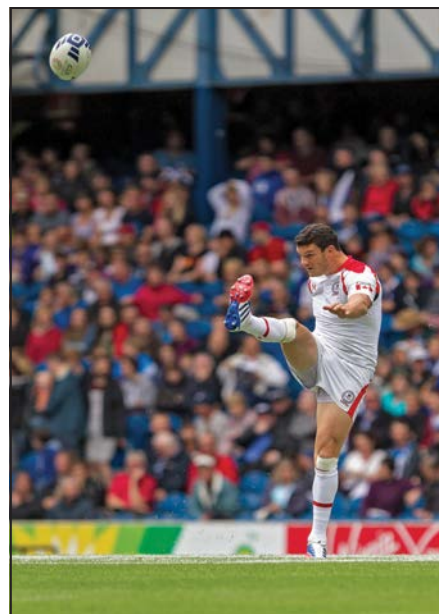
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theCOVER

By Paul Lengyell





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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Message from the president

Larry Breitreutz, FCAPA

Event and sports photography are two of the most difficult types of image making. With subjects constantly in motion, and with light that can be extreme and of various color temperatures, those who excel in these fields certainly are to be commended. With the very fast shutter speeds required, it's best to have a camera with a high ISO rating. Fortunately, camera manufacturers, regardless of the brand, are continuously improving their systems to shoot at higher and higher ISO's, thus providing photographers with better tools.

But, as in all photography, tools don't take the pictures. They are only tools the creative artist can use to express personal vision. The better the tools, the easier it may be for the photographer. But, in the end, it's the photographer's skill and expertise that will produce the exciting result.

To capture a fast-moving subject requires pre-visualization along with fast reflexes. By pre-visualizing where the action is about to happen the photographer can get to the location where a great photo is possible. This is undoubtedly the hardest part, and will only improve with hard work and experience. Generally, in sports photography, you're working with a long lens that may require stabilization. A tripod can be cumbersome in a fast-paced situation, so photographers often opt for a monopod to help stabilize the camera, but which still allows for fast movement and adjustment. The new image-stabilized lenses and cameras are also a great asset as they allow for more hand holding of the camera.

When shooting indoors, the use of artificial light becomes the challenge. While a flash or studio strobe can be helpful in many situations, in venues such as clubs or rock concerts a flash is usually ineffective, if even allowed at all. In this case the high ISO camera is very useful. Fortunately, in the digital age the colour temperature of various lights is not as huge a problem as it was in the age of film, as significant adjustments are possible in post-processing. However, adjusting the white balance in the camera using the Kelvin scale can make this job a lot easier.

Having said all of this, I "take my hat off" to all the event and sports photographers who continuously record great events for us all to enjoy. I look forward to see what our members have created and shared in this issue.

On another note, we are planning for a great event in June 2017. Our Canadian Camera Conference (CCC) is sure to provide many occasions for learning, fellowship, and also photography. This will be a rare opportunity to see our nation's capital as Ottawa celebrates Canada's 150th birthday on July 1, 2017. If you haven't already done so, check it out at www.ccc2017.ca. Join us for a great time. ✨

Sincerely,

Larry Breitreutz, FCAPA

President



CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
L'association canadienne d'art photographique
FINANCIAL STATEMENT
For the Year Ended December 31, 2016

BALANCE SHEET		INCOME STATEMENT	
ASSETS		2016	2015
CURRENT ASSETS		INCOME	
Bank - Accounts	\$ 91,994	Memberships	
Scholarship Fund - G.I.C.	\$ 14,753	Individuals	\$ 45,156 \$ 42,957
Accounts Receivable	\$ 14,413	Family	\$ 4,950 \$ 4,664
Total Current Assets	\$ 121,160	Clubs	\$ 9,044 \$ 9,594
		Library & Subscriptions	\$ 720 \$ 810
FIXED ASSETS			\$ 59,870 \$ 58,025
Office Equipment	\$ 3,542		
Total Fixed Assets	\$ 3,542	Advertising Sales	\$ 19,550 \$ 19,893
		Other Income	\$ 2,886 \$ 2,178
		Clothing Sales	\$ - \$ 1,062
TOTAL ASSETS	\$ 124,702	Donations	\$ 588 \$ 364
		Insurance Commissions	\$ 212 \$ 359
			\$ 23,236 \$ 23,856
		Judging Course Income	\$ 17,654 \$ 20,527
LIABILITIES, SCHOLARSHIP FUND AND EQUITY		TOTAL INCOME	\$ 100,760 \$ 102,408
Accounts Payable	\$ 3,597	OPERATING EXPENSES	
GST / HST Payable	\$ 50	CC Magazine	\$ 51,438 \$ 47,859
Prepaid Memberships	\$ 10,638	Office Expense	\$ 13,452 \$ 14,514
Prepaid - Workshops, Events	\$ 3,310	Directors & Officers Expense	\$ 10,342 \$ 7,088
Total Liabilities	\$ 17,595	Divisions - Member Services	\$ 6,390 \$ 1,809
Scholarships & Education Fund	\$ 12,823	Web Site	\$ 6,430 \$ 1,571
EQUITY		Dues to Zones	\$ 2,937 \$ 3,022
Balance, Beginning of Year	\$ 95,954	FIAP Dues	\$ 665 \$ 606
Income (Loss) for the year	\$ (1,670)	Insurance Expense	\$ 1,603 \$ -
Balance, End of Year	\$ 94,284	Promotions Membership	\$ 1,346 \$ 607
		Judging Course Expense	\$ 7,827 \$ 6,013
TOTAL LIABILITIES, SCHOLARSHIP FUND AND EQUITY	\$ 124,702	TOTAL OPERATING EXPENSES	\$ 102,430 \$ 83,089
		Conferences & Workshops	\$ - \$ 10,436
		NET INCOME (LOSS) for the YEAR	\$ (1,670) \$ 29,755

Approved by Board of Directors: L. E. (Len) Suchan, FCAPA, Treasurer
 Larry Breitreutz, FCAPA, President

Note: The overall Financial Position of CAPA was assisted by the continuing Income generated by the Judging Course. A further note on Expenses, there were increases in Directors and Officers to attend the quarterly board meeting and AGM in Calgary. Along with additional expense for Member Services and development of the new Web Site. The executive continues with overall emphasis on prudent expense management.

capa@capacanada.ca • www.capacanada.ca • Tel.(250) 523-2378

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*



Each year I dream up the magazine themes for the coming year. The magazine changed to a theme based publication several years ago, when we realized the subject matter was becoming repetitive.

But themes are not without their challenges, I try to keep them fresh but not so esoteric that people won't submit photos and articles. Each time I ask for submissions I cross my fingers and hope a few good CAPA members will answer the call. You guys never let me down! Every issue you send me the most amazing photographs and stories. And this issue is no exception, I am blown away by the

photos in this issue - Performance and Sport Photography – *Photographing people on the stage or on the field – what it takes to get the shot.* You've given us exactly that!

Our next issue is going to be published right around the time our country celebrates its one hundred and fiftieth birthday. In honour of this occasion Canadian Camera Magazine will produce a special commemorative edition, *Canadian Camera 150*. This issue will be a pictorial featuring one hundred and fifty photographs of Canadian culture from CAPA members from across the country. Starting March 1st, I will be accepting submission of your photos – please let us see your CANADA!

I think our Canadian Camera 150 edition will get you right in the mood for our Canadian Camera Conference 2017 in Ottawa from June 28-30, 2017 – Come for the Conference, Stay for the Celebrations. Hope to see you there! ✨

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



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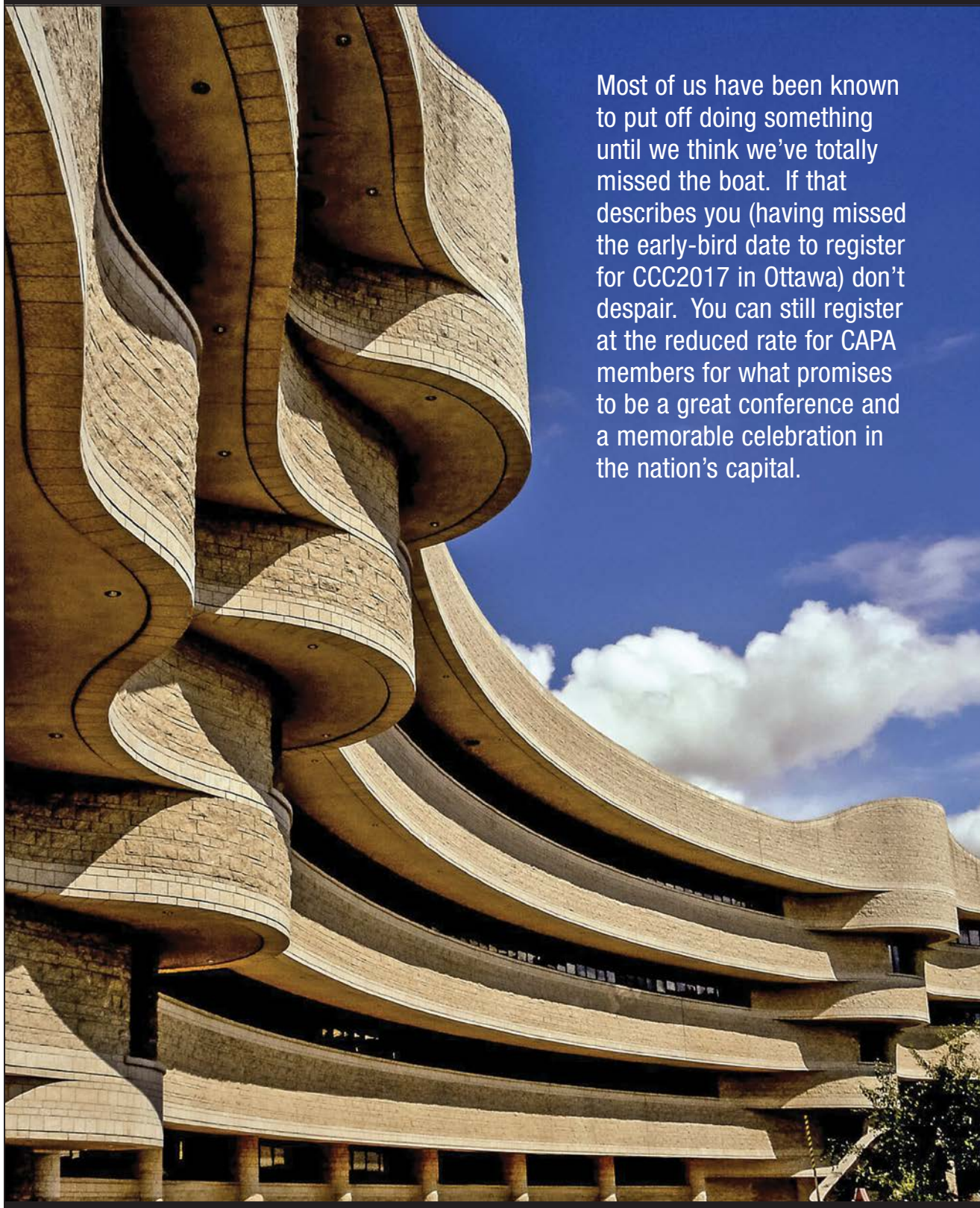
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CANADIAN CAMERA CONFERENCE 2017

There's Still Time to Act



Most of us have been known to put off doing something until we think we've totally missed the boat. If that describes you (having missed the early-bird date to register for CCC2017 in Ottawa) don't despair. You can still register at the reduced rate for CAPA members for what promises to be a great conference and a memorable celebration in the nation's capital.

Conference Highlights

For the many CAPA members who have already registered, this year's Canadian Camera Conference clearly offers something for virtually every interest. Those who have attended past CCCs know that the variety and quality of presentations you'll be exposed to far outpaces the annual offerings by any single camera club. As a bonus, you'll have opportunities to interact with other committed photographers from across the nation for stimulating exchanges of viewpoints and ideas. Toss in social events such as a BBQ lunch and the final night's Banquet followed by the "Canada Wild" musical finale, and you'll be sure to come away satisfied and enriched in ways that will last long after the conference.

Prepare to be swept away. You'll have the opportunity to interact with, learn from and be inspired by some of Canada's most outstanding photographers, demonstrating a wide range of styles and creative approaches: Richard Martin, Michelle Valberg, Neil Ever Osborne (Michelle and Neil were recently named Canadian Geographic's first photographers-in-residence), Jeffrey Wu, Henry Fernando and Bill Pratt. From photojournalists Jason Ransom and Frank Gunn you'll learn how to tell a story in a single image and will learn how they are adapting to cultural and technological changes.

Organizers are pleased to welcome popular Lightroom/Photoshop expert Serge Ramelli. Through topics ranging from "Workflow for Landscapes or Cityscapes" to "Black and White Yesterday and Today" to "Photography as a Business" you'll understand why he has close to 400,000 subscribers to his YouTube channel.

A conference provides scope for many points of view. Take the area of portraiture. On Day One, Dave Brosha will do a live demonstration of ways to work with professional versus non-professional models. The next day, international travelling model, Fredau Wallace, will flip the topic around, giving her "View from the Other Side of the Lens." Then

aboriginal photographer Rosalie Favell will look at self-portraiture and what it can reveal. Finally, Paul Couvrette will provide insights from his early experience with the master of all portraitists, Yousuf Karsh.

Another unique element to this conference involves the close relationship with two key government cultural agencies. A team from Libraries and Archives Canada (LAC) will be showing how they are photographically preserving this nation's history and culture. On the Thursday evening, the Chief Archivist has proudly extended an invitation to all attendees to a special reception at LAC. An alternative that evening is to take a guided tour with Andrea Kunard, curator of "Photography in Canada 1960-2000" — the special exhibit at the National Gallery of Canada.

See www.ccc2017.ca for updated schedules, speaker bios and images, details of field trips and workshops, plus quick links to registration. With something to entice virtually every photographer, we urge you to register now and to spread the word about CCC2017. See you in June in Ottawa! ✨

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Groupe SocioFoto

Jacinthe Leblanc



In May 2015, my brother André and I joined a group called Groupe SocioFoto on a three year project called “Du monde de par che nous” which roughly translates to “People from our neck of the woods”. This is a great new photography challenge for us that also showcases the interesting individuals who represent the heart of our community.

Each year we document individuals, businesses and community events that preserve and contribute to the social, cultural and economic development of our Acadian community. Each September we hold a month-long photo exhibit featuring 80 images (eight per subject). During the opening we show audiovisual presentations with original music composed by Daniele Losier. To show our gratitude to our participants we present them a photobook from our year long photoshoots.

In order to ensure the success of “Du monde de par che nous”, we enlisted the help of Don Martel, a professional photographer, who guides us along the way. I co-chair the project with Remi Lévesque, this gives me an extra challenge and gives the others the ability to focus solely on photography.

We use Lynda.com for online training on Lightroom, Photoshop and shooting photo essays. We process all our photos in black and white as this is better suited for doc-

umentary photography. We had business cards printed to give to the participants and other interested individuals.

We chose subjects who are involved in interesting activities. At first, we were afraid to ask, but much to our surprise everyone we approached accepted and were extremely flattered to be chosen.

We conducted interviews with the participants and devised a plan to shoot everything necessary to tell their unique story. We obtained signed releases since we use their images in exhibits, social media, news, etc.

We were lucky enough to get funding from Beaubassin-East Rural Community and the “Société culturelle Sud-Acadie”. The images were graciously printed by Ivan’s Camera of Moncton, NB. This permitted us to focus on photography and not worry about fundraising.



I also created a website and we put up a Facebook page to heighten our visibility. Our main tool within the group has been the use of a private group Facebook page. We use it to communicate between ourselves, set up meetings and post the best photos in albums. It made it easier for me to ensure the project stays on track. Final copies of each image are stored and backed up using Dropbox.

My brother and I covered four subjects: three generations of the Landry's fishing family who live off the fruits of the sea; The Grand-Barachois Senior Centre who make and sell "Poutine Rapées", an Acadian Delicacy made of potatoes stuffed with salted pork; Gagnon Packers, a local fish plant, who process crab and lobster; Paul Gallant, the son of a fisherman, who carves buoys out of cedar logs using 100-year-old techniques.

There were quite a few challenges throughout the year such as very low light, small spaces, and even rocking boats; outings on the fishing boat to cover our three fishermen in action meant several 12 hour shoots for my brother. Equipment was sometimes a hindrance, but we shared lenses, flashes and even cameras. André and I both work full time, so it often required



team work or vacation time in order to cover daytime events.

We shoot from different angles, close up, wide, creatively and we go back and re-shoot if need be. We do multiple sessions with each subject to give us more options. We find the subjects that have a greater variety of images, seem to have better results in their photo storyboards. We process our images as we shoot them and share them with the rest of the group. As group leader, it gives me a better the ability to track the project progress and identify problems before they become issues.

We meet regularly as a group to: bounce ideas, provide feedback, report on the progress and what work is still remaining. It gives us a chance to connect as a group.

Even if it is challenging at times, the rewards totally outweigh the challenges. The friendships that we are building between each other as photographers, and with our participants will last a lifetime. We are now one big family.

We complete all shooting two months prior to the exhibit which gives us ample time to react to unforeseen situations and to finalize the last-minute details before the opening.



The response from the community to our project was truly amazing. Strangers literally bent over backwards for us. At our grand opening, we were showered with compliments. Many were brought to tears while watching the audiovisual presentations, this was more that we could have ever asked for. We gained a lot of respect from our community, who now view us as photographers.

Our skills as photographers and photo editors grew tremendously. We are now comfortable approaching and guiding our subjects. We are now able to put them at ease in front of the camera, and we feel confident in our ability to shoot in any type of situation and setting. We know how to mount an exhibit, publicize it, set up for the opening, and use social media to promote a project.

What an amazing journey it has been for André and I. We encourage every photography club to undertake a similar project. We would be willing to share our experiences with anyone thinking of a project like this. We both think that this has been a very rewarding experience. We invite you to visit our website at www.groupephotosocio.com to find out more about our adventure. ✨

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Ken Carper, carper.wsu@gmail.com

13th Annual CAPA Challenge "Canadian Life"



In honour of Canada's 150 birthday our CAPA Challenge theme this year is "Canadian Life" - photography that celebrates being Canadian. This is an opportunity to show the world what being a Canadian means to you as well as celebrate the 150 anniversary of Canadian Confederation.

This competition is only open to CAPA individual and family members who are permanent Canadian residents. Entrants can enter 1 or 2 images. Prizes will be awarded on individual images not the total score of two images submitted.

Entry Deadline: May 31, 2017

Open Editing: All in-camera, on-camera and post-processing techniques are permitted. However, all components of the images must have been created or captured by the entrant.

Entries are not limited to any one photographic genre and may be abstract, landscape, low light, macro, nature, portrait, still life, street, wildlife, etc

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- Silver Medal** - Canon Powershot Camera G1-X Mark II (\$849.99)
- Bronze Medal** - Canon Powershot Camera S120 (\$449.99)

Topaz labs:

- Gold Medal** - Complete collection of Topaz Labs Collection - (\$500)
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- Bronze Medal** - Denoise 6 - (\$80)

Adobe:

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- Bronze Medal** - one year subscriptions for Adobe Creative Cloud

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Director of Membership **Kayla Stevenson, ACAPA**

By Larry Breitreutz, President



We are pleased to announce that Kayla Stevenson has been appointed to the position of Director of Membership. Kayla's role includes developing a strategy for membership growth in CAPA, and to communicate with Zone Directors and the membership secretary to oversee all aspects of membership. Kayla joins us with broad experience as a senior management

professional in the charitable sector, leading departments with comprehensive fundraising programs, marketing, and communication. Her more than 25 years of experience comes from work with organizations such as, the Canadian Cancer Society, the Heart and Stroke Foundation, the United Way, the Vancouver Symphony, the Edmonton Symphony, and with various community service organizations.

Kayla is also an excellent photographer, and has been intimately involved in leadership positions in various photography clubs and organizations in BC's Lower Mainland.

We look forward to Kayla's participation on the national board, and we wish her the best of success in this very important position.

Spring 2017 **CAPA** **NEW MEMBERS**

Atlantic Region
Kennebecasis Valley
Camera Club NB

Quebec Region
Claude Gauthier

Ontario Region
David Seldon
Isabel Kelly
Julie Brocca
Raluca Boros
Mike Gaudaur
Stephen Hops
Gerald Lachapelle
Susan Leite
William (Bill) Lloyd
Czesia Lowman
Hugh Mcgilchrist
Patrick Mohide
Greg O'Leary-Hartwick

Laura-Lynn Petrick
Jennifer Shoniker
Krysia Spirydowicz
Glenn Springer
Michael Vuckovic
Micheal Yates

Prairie Region
Alan Dyer
Gail Foster

Pacific Region
Malaspina Camera
Club
Canada International
Photographers
Association
Gordon Cornwall
Joseph Facey
Malou Facey
Kevin Farrell

Adam Gibbs
Dave Goodridge
Jim Govett
Kevin Krueger
G.Scott Laird
Maria Lehmann
Mary Madden
Melody Moore
Ross Outerbridge
Brad Powell
Rachel Schneiderman
Molly Sladden
Enrique Waizel



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Fine Art Club

Hosting Club - Crescent Beach Photography Club

- Gold** – Camera 35 St. Johns
Eric Bartlett, *The Pose*
- Silver** – Lions Gate Camera Club
West Bergen, *Marmara Church*
- Bronze** – Etobicoke Camera Club
Theresa Bryson, *From My Garden*



Gold, Eric Bartlett, *The Pose*



Silver, West Bergen, *Marmara Church*



Bronze, Theresa Bryson, *From My Garden*

Fine Art Individual

Hosting Club - Crescent Beach Photography Club

- Gold Medal Winner** – Jim Hatch, *Rainy Alley*
- Silver Medal Winner** – Ellie Schartner, *The Rain Sweeper*
- Bronze Medal Winner** – Robert Parker,
Amongst The Dried Ferns



Gold, Jim Hatch, *Rainy Alley*



Silver, Ellie Schartner, *The Rain Sweeper*



Bronze, Robert Parker, *Amongst The Dried Ferns*

Fall Nature Club

Hosting Club - RA Photo Club of Ottawa

Gold – Jiahua Elite Photography Association
Cheng Chang, *It's Mine*

Silver – Trillium Photographic Club
Pat Wintemute, *Golden Eagle*

Bronze – Toronto Camera Club
Doug Morris, *Herron and Catfish*

Botany Certificate - Kingston Photographic Club
Carolina Rojas, *Red Rhus Typhina*



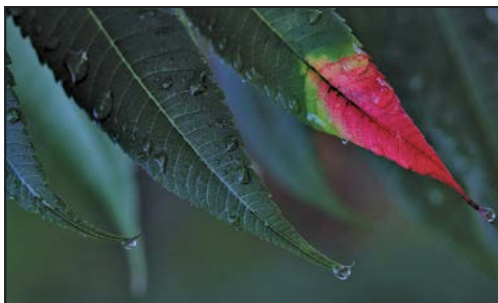
Gold, Cheng Chang, *It's Mine*



Silver, Pat Wintemute, *Golden Eagle*



Bronze, Doug Morris, *Herron and Catfish*



Botany Certificate, Carolina Rojas, *Red Rhus Typhina*

Fall Nature Individual

Hosting Club - Chilliwack Camera Club

Gold – Missy Mandel, *Gold - Red necked grebe family*

Silver – Francis King, *Golden-hooded Tanager In Rain*

Bronze – Robert Parker, *Bird Eating Snake*

Botany Certificate - Norman Dougan, *Milkweed Flowers*



Gold, Missy Mandel, *Gold - Red necked grebe family*



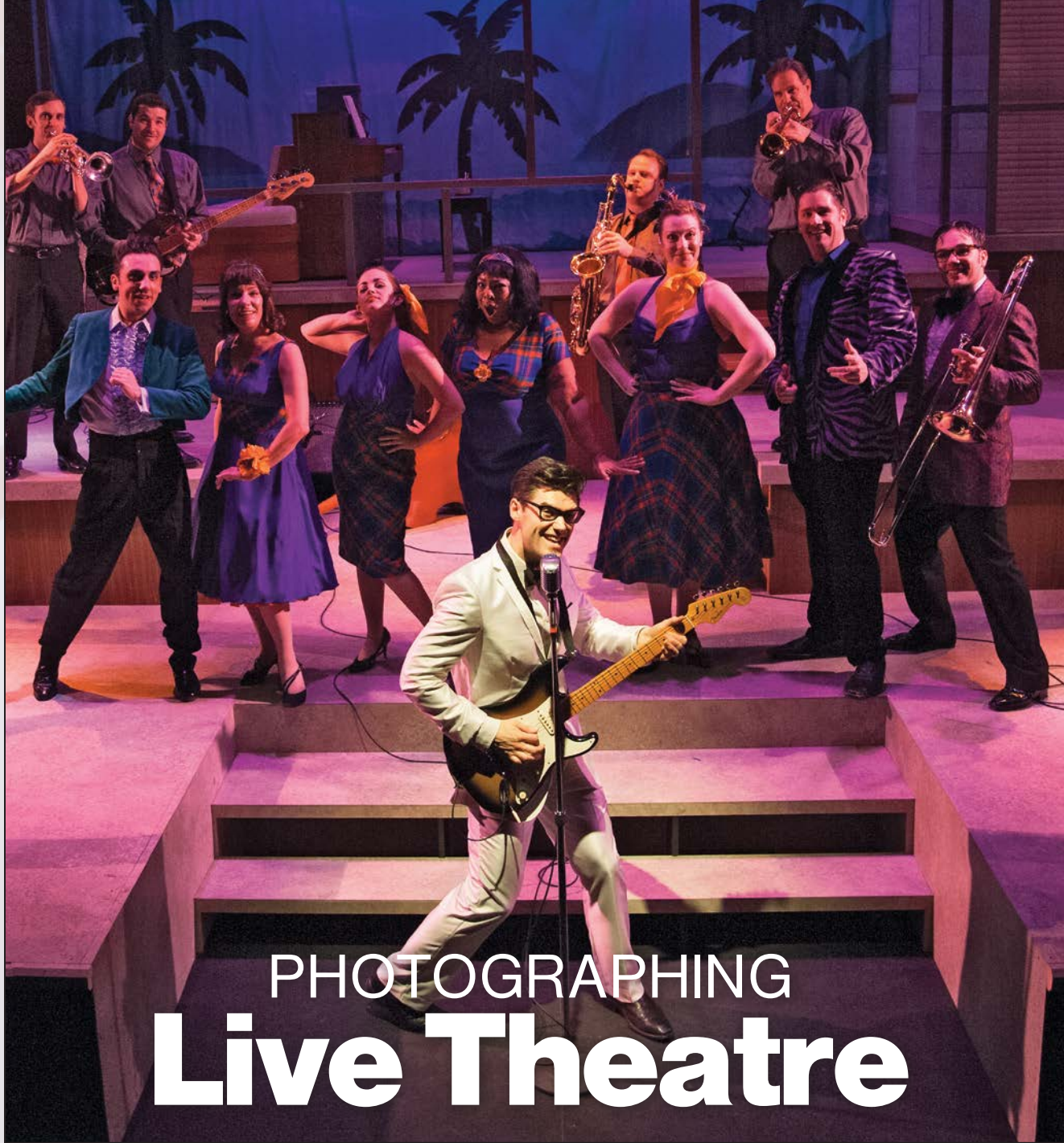
Francis King, *Golden-hooded Tanager In Rain*



Robert Parker, *Bird Eating Snake*



Botany Certificate, Norman Dougan, *Milkweed Flowers*



PHOTOGRAPHING **Live Theatre**

BY CIM MACDONALD - FCAPA

In 2009 I was offered the position of official photographer for the Chemainus Theatre Festival. A professional company located in the heart of down town Chemainus, B.C. that will celebrate it's 25th anniversary this year.

My job description: take photos of each play the night of the full-dress rehearsal, photos suitable for use in advertising, on social media and for archival purposes. Instructions: wear dark clothing to be less distracting and no flash photography, there will be enough available light.

How little did I know.

Before the first show I went through a check list; take two lenses, a 24 - 120 and a 70 to 200, make sure each are clean, check the sensor for dust spots, carry a fully charged battery as well as the one in the camera. I decided

that two 16GB cards would probably fit the bill.

My excitement mounted as my first shoot approached. To my utter dismay, it was *The Woman in Black*, a show I hadn't seen before. The title said it all, not only were the actors dressed in black but the set was almost



devoid of light creating a focusing nightmare. In panic mode, I had the sinking feeling of impending doom.

My camera, a Nikon D3, had reasonable clarity at high ISOs; I turned it up, regrouped and shot away hoping for something usable.

By intermission, feeling quite shell shocked, I conveyed my fear to the Artistic Director that few of the shots would be usable. The reply was no problem the Stage Manager will set up another photo shoot for you with more light. Disaster averted, pressure

off, I could now relax and do my best for the rest of the play. To my surprise many of the shots were ok, another separate shoot averted.

Seven years later, I attend a pre-rehearsal enabling me to decide where and when the best shots might



be taken and the kind of lighting to expect. The second and third rows from the stage are kept clear for my use. My camera, now a Nikon D4, is great in low light.

Over the years, I have been called upon to take pictures of children's shows, fund raising events and the Playbill Dining Room buffet. For a 50's event, I made 7 poodle skirts for the waitresses after someone let the cat out of the bag that I could sew.

I have been quite amazed by the fantastic sets this theatre creates. A photograph is taken of the stage at the start of each rehearsal and at the end a group shot with all involved.

It has taken time for the theatre group to feel confident that I will take the best possible shots of them, and to my delight many are now good friends, including the Managing Director, Randal Huber.

The opportunity to work in such a creative passionate world of live theatre with such professionalism has been a wonderful gift. ❄




Heather McGuigan, Sara Alexander and Cailin Stadnyk in *Twist and Shout the British Invasion*. Cast of *Buddy: The Buddy Holly Story*. Leora Joy Goodman and Samantha Currie in *Snow White*. Sylvia Mira Zaradic with cast, *Fiddler on the Roof*. The cast of *Joseph and the Amazing Technicolor Dreamcoat* Jess Amy Shead and Mark. The cast of *Singing in the Rain*. Martin Sims and Bernard Cuffling in *Amadeus*. Alexander Baesg in *Million Dollar Quartet*. Chemainus Theatre Festival.

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¹ Sequential shooting speed as of September 2016, when using Silent Sequential Shooting H Mode S-AF.

² With M.Zuiko Digital ED 12-100mm f4.0 IS PRO lens, as of September 2016.

So You Think You Know Ballet?

By Dan and Gail Takahashi

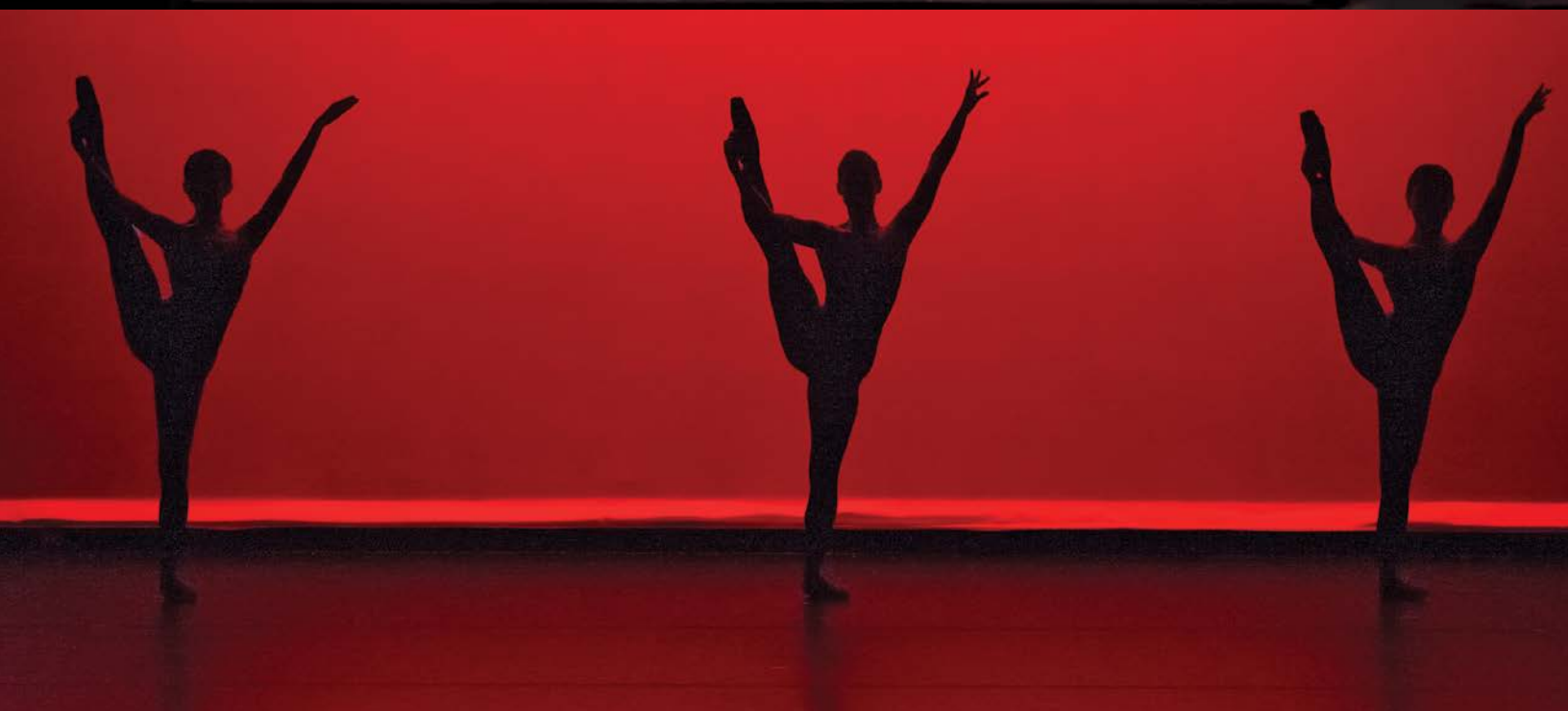


The house lights fade into darkness and the dancers take the stage.
The music starts and the magic begins to happen.....

Our venture into the world of dance photography began three years ago. We were asked if we would like to participate in the Dance Art Program with Ballet Victoria. We had both tried various aspects of photography including wildlife, landscape, studio, figure, abstract, street photography and birds but dance was totally new to us. This would be a new challenge. We shoot birds in flight so it can't be that much harder, right? Or so we thought.

The Dance Art Program consists of three components for each of Ballet Victoria's productions. The first component is three sessions in the studio with the dancers from Ballet Victoria. For three consecutive Thursdays a small group usually consisting of six photographers goes into the studio to photograph the dancers. This gives us a chance to learn the choreography and the music. Each photographer submits 15-30 images from each shoot. Paul

Destrooper, the Artistic Director and a few dancers review them in an informal sit-down session. We discuss whether the photographer has captured the essence of the movement or what could have been done better. We are taught to look for the small moves or tempo in music in order to anticipate when the dancer will be at the peak of their move. It's all in the timing. The dancers are very conscious of every position right down to the placement of their fingers. While we



may think we have a good photograph, there is a big difference between the photographer's artistic perspective and the dancers technical perspective.

The second component is the Tea For Tutu. Ballet Victoria strongly believes in giving back to the community. Ballet Victoria performs a mini performance of their production for seniors in the community. A stage and lighting are set up in a hall in the same building that houses their studio. They invite

community seniors in at no charge to watch a few selected numbers. After the performance the seniors are served tea and cookies and have a chance to mingle with the dancers. The photographers are present and it gives us a chance to shoot the dancers in costume with stage lighting.

The third and final component is a full dress rehearsal in the theater sometimes with the Victoria Symphony accompanying the Ballet. We arrive half

an hour early to pick our location in the theatre and get our camera settings ready. We take a few test shots and wait with anticipation and excitement. This is the culmination of the weeks of preparation in the studio. We usually leave the theatre with 600 – 800 shots to review. We narrow this down to around 25 of our best, which is not an easy task and start the processing.

We both shoot with Nikon cameras – Gail with the D800 and Dan with



the D810. Our lens of choice in the studio is the 24-120mm f4. It is a very sharp lens and has the range we need to either get close-up or across the studio. The light in the studio is a challenge. There are fluorescent lights on the ceiling and daylight from three beautiful arch windows that can give wonderful backlight on the dancers.

In the theatre we both tend to use the 70-200mm f2.8. You need a bright, fast lens. We use a tripod. We usually shoot in manual with a

shutter speed of 320th. If you shoot with a slower shutter you run the risk of a blurry foot or hand. In order to maintain that shutter speed we find we need to boost our ISO to 6400 and above! Yikes! Upon occasion we have referred to ourselves as the 6400 club. Thank goodness for the technology of today's cameras. With the constantly changing stage lights we have experimented with using Auto ISO maximum sensitivity setting of 6400. When we reviewed our images

later we found it didn't make that much difference – the cameras were defaulting to 6400 in almost all images.

We both use Photoshop CC for processing our images. There are adjustment to highlights and shadows in Camera Raw. A good program to process and de noise is essential.

Once we have finished with our photography we have the opportunity to see the actual performance. It's such a thrill so see the whole performance without looking at it through our lens.



We can appreciate everything that is happening on the stage. When we are photographing we tend to focus so much on the dancer and peak movements that we miss everything else.

Photographing and processing the images is very time consuming but what a rewarding experience! We challenge ourselves every time we pick up the camera to catch the dancer in the moment, at the peak of their move. The amount of time, effort and practice, practice, practice of the dancers to perfect

their art is something we truly appreciate.

Ballet Victoria is a very contemporary ballet company yet still performs very classic pieces. We have photographed them performing dances to the music of The Eagles, Jimi Hendrix, Pink Floyd in Ballet Rocks to the music of Tchaikovsky performing The Gift based on The Nutcracker.

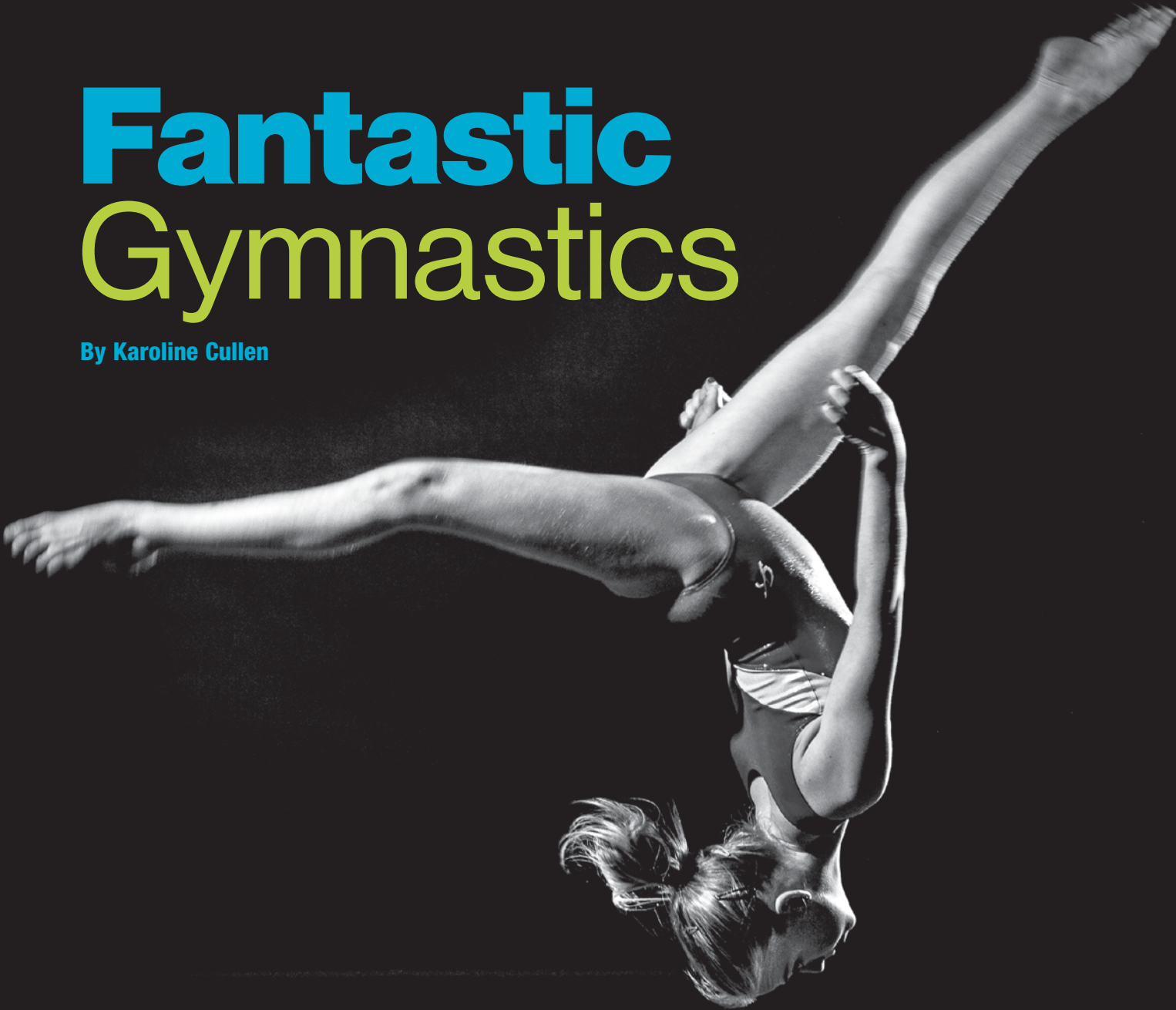
Our images have been used by the Ballet to promote their upcoming performances in newspapers, TV, magazines and social media. ❄️

Dan has led the Dance Art Program for the past two years.

Dan started photography in 1969. Gail started in 2008. We are very active members of the Victoria Camera Club. We met on a club field trip and were married shortly after. Dan is currently a Vice President and we both teach and lead Special Interest Groups within the Club. Dan is a professional photographer in Victoria doing Real Estate, Product and Landscape photography.

Fantastic Gymnastics

By Karoline Cullen



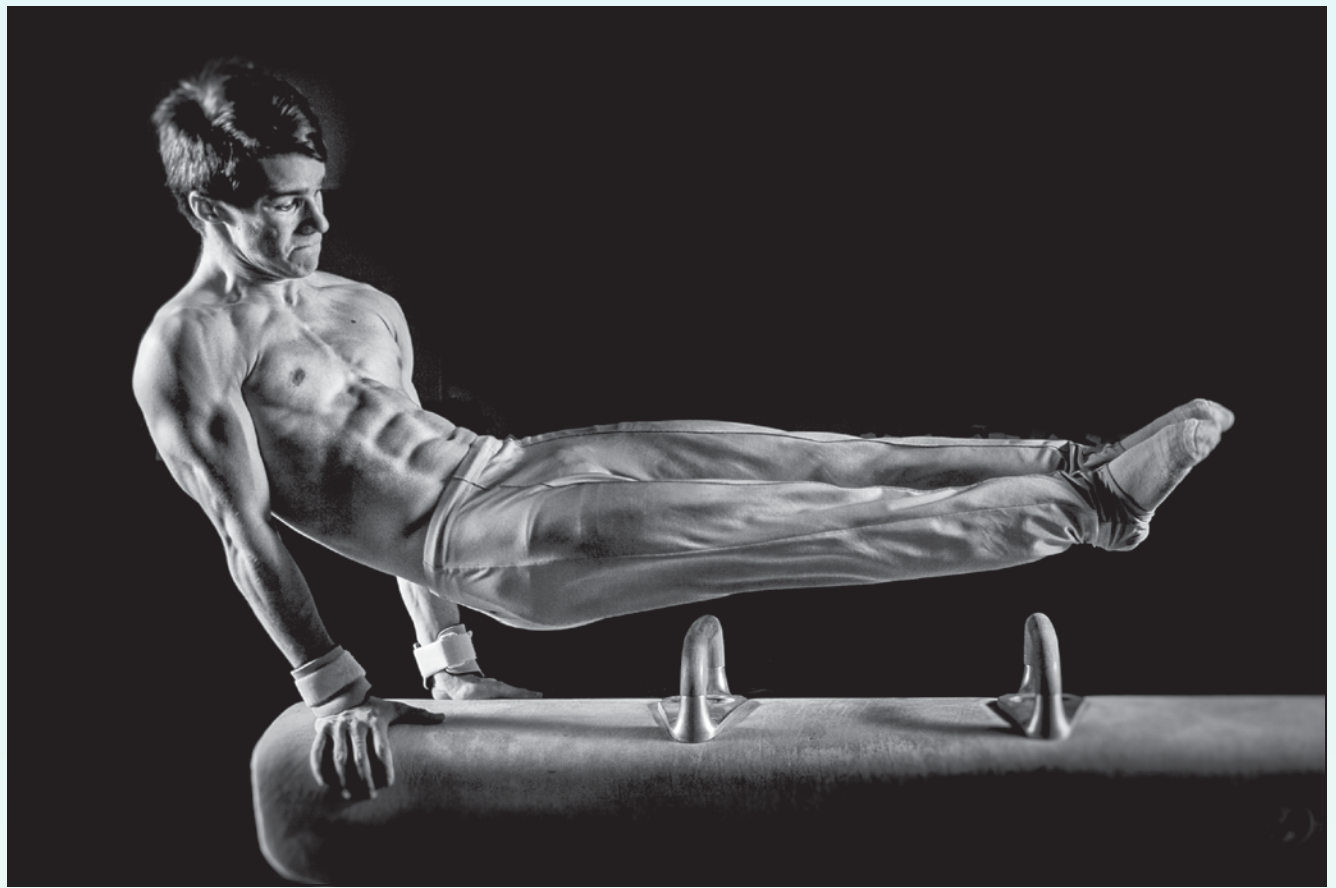
In no time at all, the gymnast tumbles and somersaults from one end of the floor mat to the other. Taking barely a moment to catch her breath, she is off again in a series of leaps and turns with perfect form.

Standing at the floor's edge and photographing her performance combines two of my life-long passions: photography and gymnastics. I embraced photography as a teenager and continue

to do so to this day. I was a competitive gymnast in high school and university which led me to founding, some forty years ago, Delta Gymnastics. Based in South Delta, British Columbia, it has

grown into one of Canada's premier gym clubs. I retired from coaching after twenty-six years but stay involved by volunteering to photograph its gymnasts in both competition and studio settings. Each approach has its own set of parameters and challenges.

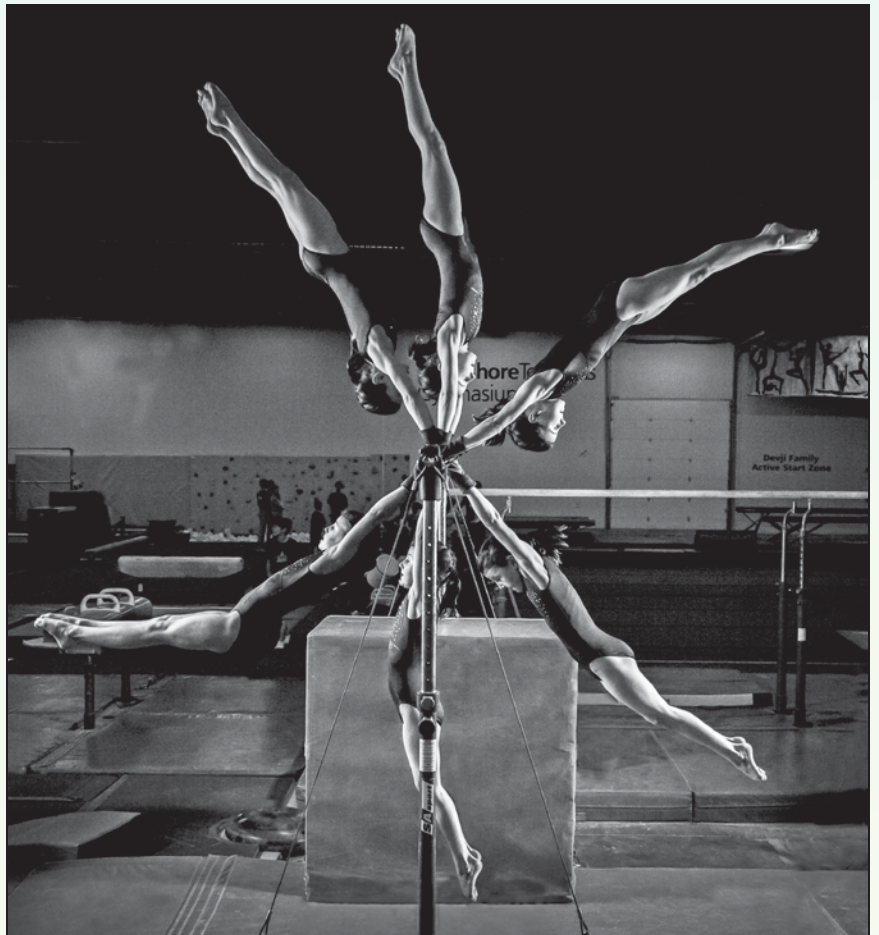
Competition arenas or gymnasiums have notoriously awful lighting. I set or calibrate the appropriate white balance before the event begins and select a high



ISO. I have made peace with either embracing some noise in my images or becoming proficient with noise reduction software in post-processing. My Sony A7ii performs reasonably well at higher ISO but I only like using my Canon 5Dii to ISO 1600. A shutter speed of at least 1/250th freezes most motion. A shallower depth of field allows more light in and reduces background details. Depending on where the apparatus is located and the general light levels, I use shutter priority with auto ISO or go completely manual. Flash is never used during a competition.

Multiple or high speed frame mode is helpful when shooting a series of moves. I use a single centre focus point. Sometimes pre-focusing on a certain area of the apparatus and waiting for the athlete to get there is more successful than tracking focus all the way across a floor.

If shooting from the stands, a telephoto lens is needed. When given access to the competition floor, shooting angles and lens choices vary. Fast primes are ideal but the versatility of zooms makes them





my first choice. I am very careful not to block the view of the judges or shoot from anywhere on an athlete's direct sight line. I definitely do not want to be a distraction for the athlete.

Competition is not only a time to capture athletic prowess but emotions as well. My shooting for Delta Gymnastics concentrates as much on the interaction between coaches and athletes or amongst athletes as it does

on the routines themselves. March ins and podium presentations are not to be forgotten either.

For showcasing the form, grace and strength of the athletes, I bring my studio gear to the gymnasium. With permission from the coaches and cooperation from the athletes, training is disrupted to work on controlled lighting captures of the gymnasts. The gym club uses them on their website,

in promotional material, and in prints decorating the facility entrance.

I use a black backdrop along with my studio strobes, either with softboxes or with grids to focus the light more. Other times, I use speedlights in a photo pal's huge umbrellas. The lighting setup varies from direct side lighting to 45-degree angled lighting. A hair light to separate the athlete from the background is added into the mix. I fire the flashes to

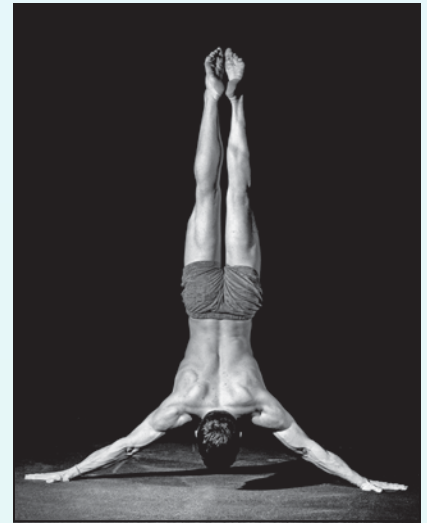


familiarize the gymnast with the lighting, especially if they are on equipment. Their safety is paramount and if they are prepared for the flashes, hopefully their concentration is maintained. Adding weights on the light stands for stability is necessary. The floor exercise mat is very springy and around the equipment, mats can be spongy.

My years of coaching help me anticipate the peak of a leap or a jump

although I certainly miss my fair share too. Having coached also helps me speak in gymnastics terminology so that giving direction to the athletes is more efficient. I have a general idea how much space they need for the approach to a move and know if I or the lights are in the way. Asking the athlete to showcase a favourite pose or move is fun too.

Being able to shoot and reshoot certain moves allows for more experimentation.



I enjoy combining a slow shutter speed with rear curtain flash sync to capture both motion blur and a sharp finish in a shot. Close-up shots of the grips worn when on the bars adds another aspect to the portfolio. I would do more chalk cloud shots if they were not so messy.

Gymnastics is a challenging sport to shoot but give it a try should you have the opportunity. It is well worth the effort not only for the photography skills honed but also for the fantastic results. ✨

Karoline Cullen is the founder of Delta Gymnastics, a photographer, travel writer and the current President of the Delta Photo Club. She can still do a handstand and thanks the gymnasts, coaches, and staff of Delta Gymnastics for the many photographic opportunities.



www.cullenphotos.ca/KCullenPhotos/Gymnastics/

www.deltagymnastics.com

BY LORNA SCOTT



POW WOW

P H O T O G R A P H Y

A few years ago, I saw a slide show of a POW wow that one of my fellow photographers had attended in Kamloops, and decided it was something that I was interested in and wanted to attend.

Finding one that wasn't too far away logistically was my next challenge. Discovering a Facebook site called "B.C. Pow Wow Listings", gave me the information that was needed. It lists the upcoming Pow Wows in the form of posters that are posted on the site and covers the Pow Wows in

B.C. The posters give the dates and locations (including addresses) and a contact number of the organizer. I research additional information on the Internet.

I felt that some investigation as to the protocol to attend was needed.

Things to Know About Pow Wows

A Pow Wow is a social gathering held by many different Aboriginal communities. A modern Pow Wow is a specific type of event for First Nations people to meet and dance, drum, sing, socialize and honor their cultures. Usually a dance competition makes up a large part of the celebration, where prizes are awarded, typically in the form of money.



Important People to know and recognize at a Pow Wow

Emcee: He or she is the Master of Ceremonies and the keeper of all information that is important.

Drum: The group that is responsible for the beautiful music heard at the Pow Wow site. There will be a host drum group, but there may be several

other groups as well. This presents a great photographic opportunity, as the drummers and singers have very intense expressions on their faces.

Head Male and Female Dancers: These highly revered dancers will be the ones to start each song or set of songs.

Sponsoring Group: This is the Tribal group responsible for the Pow Wow.

Proper Pow Wow Etiquette

Listen to the Emcee: The Emcee will let you know the protocol for each dance, keep you entertained, and be the go to person for any questions. He or she will be the person to announce when you can or cannot take photographs.

Drugs and alcohol are forbidden.

Don't sit on the benches or chairs around the Pow Wow space (unless, of course, you are given permission by



the staff or Emcee). These are typically reserved for performers.

Be polite and aware of where you sit or stand, so that you are not blocking someone's view.

Show respect for special songs: It is customary to stand quietly and remove your hat when special songs are played – these songs include the Grand Entry, Flag Songs, Veteran Songs, Memorial Songs and Prayer Songs. Again, listen to the Emcee, he will advise if photographs are allowed at this time.

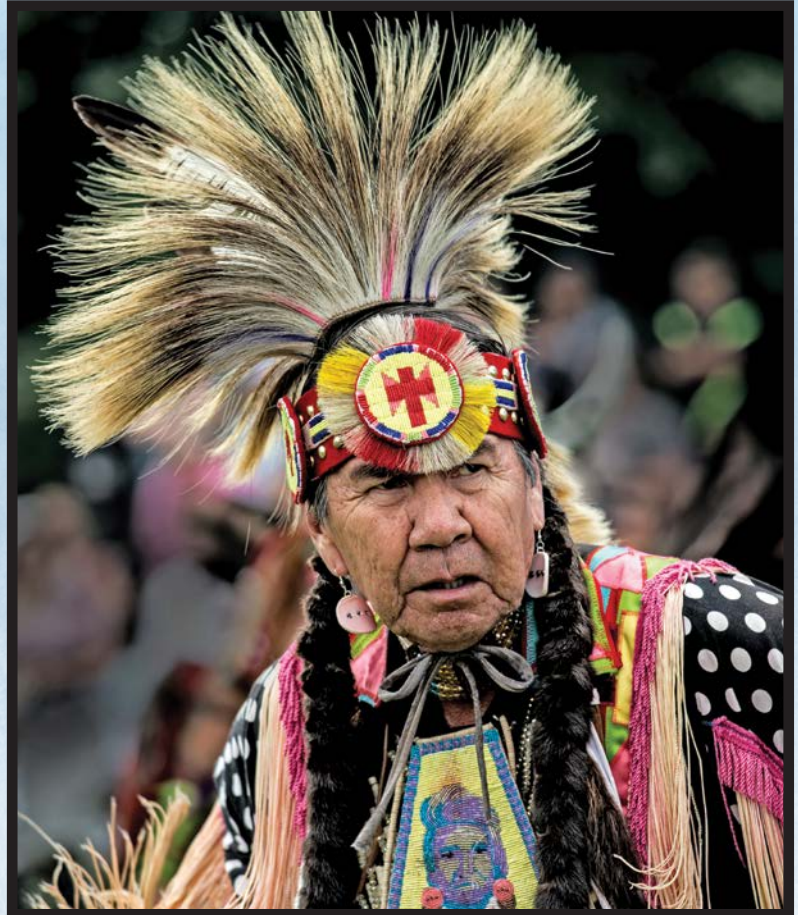
Get the okay to take a dancer's photograph if zeroing in on a single dancer. For group dances it is usually okay to shoot away.

If you find an Eagle Feather on the ground, **DO NOT PICK IT UP**: if you find a fallen Eagle Feather, do not touch it or pick it up – a special ceremony will need to be performed. What you can do is stand next to the feather and guard it while notifying a member of the Pow Wow staff. The photographing or recording the

ceremony for recovering a fallen Eagle Feather is strictly forbidden.

Show respect for the dancer's regalia: I made the mistake of telling one dancer that I loved her costume, she told me it was regalia, not a costume. From their clothing to their jewelry and accessories, many of the items may be ancient family heirlooms. They are fragile, sacred and irreplaceable. Don't feel that you can touch them.

Do not point: Pointing at people is impolite. Use your eyes to direct



attention to a specific person or area or give a nod of the head. Make respect your guiding light!

Beside the dancing and speeches, the Pow Wow offers a variety of foods, including barbequed salmon, baked on an open fire, bannock and a favorite called “Indian Tacos”. They also offer smoked salmon and the popular salmon candy, as well as a few old fashioned Canadian treats such as hot dogs, hamburgers, pop and chips. You need not eat before attending.

There are also vendors offering hand beaded goods, jewelry, dream weavers, regalia and many other items that pertain to the Native culture.

The first Pow Wow I attended touched me deeply as the speakers spoke of the time that they had spent in residential schools, the alcoholism and domestic abuse that plagues their community. However the Pow Wows are colorful, fast moving, exciting events and most of the participants are



willing to be photographed. I found the 70-200mm lens worked best so that you do not need to get as close and can still see facial expressions.

Pow Wows are colorful high energy events and present a wonderful

opportunity for photographers. As a spectator it is common courtesy to follow a certain protocol and always remember that the dancers are not entertainers, but dance for many reasons. ❄️

The Thrill and Challenges of Sport Photography

By Paul Lengyell

The rush of adrenaline was instantaneous. It happened on my first track & field event called Mt. Sac Relays in Southern California. Getting the accreditation took a little doing but it was well worth the effort. After two years of doing that event I began looking for something closer to home. I needed a way of fine-tuning the skills needed to create good images in the sport photography world. That was going to take a little time.

I knew I was on the right track when National Geographic recognized my winter Olympic image of the 3 track skaters that I captured as a spectator during the 2010 Vancouver Olympics. At the time their category was called Top 10 images of the Week. The image was shot at ISO 800, 200mm 2.8, 1/2000. The image of the curlers was shot at ISO 320, 200mm 4.5, 1/250. A little slow for my liking but it worked.



My local sporting connections had me traveling to various locations in the province and even into Alberta where I have done 5 Canadian Track & Field championships and 2 Olympic trials. Damian Warner, Canada's Decathlon champion is captured going over the high jump. For this 2011 shot I was off the side sitting on the ground in order to get Damian with the Canadian flag in the background. ISO 320, 140mm 5.0, 1/1600. The shot of Andre De Grasse at the 2016 Olympic Trials is the Canadian phenomenon 100 & 200 meter track star. ISO 500, 140mm 4.0, 1/1000. Here I was using the 70-200 with a 1.4x multiplier.





My image of Michelle Stilwell, with 7 Olympic medals and 2 world records, is definitely a wheel chair champion for BC and Canada. This image was taken during the 2016 Olympic Trials on a wet track as she was racing to another win. ISO 800, 175mm 3.5, 1/1600.



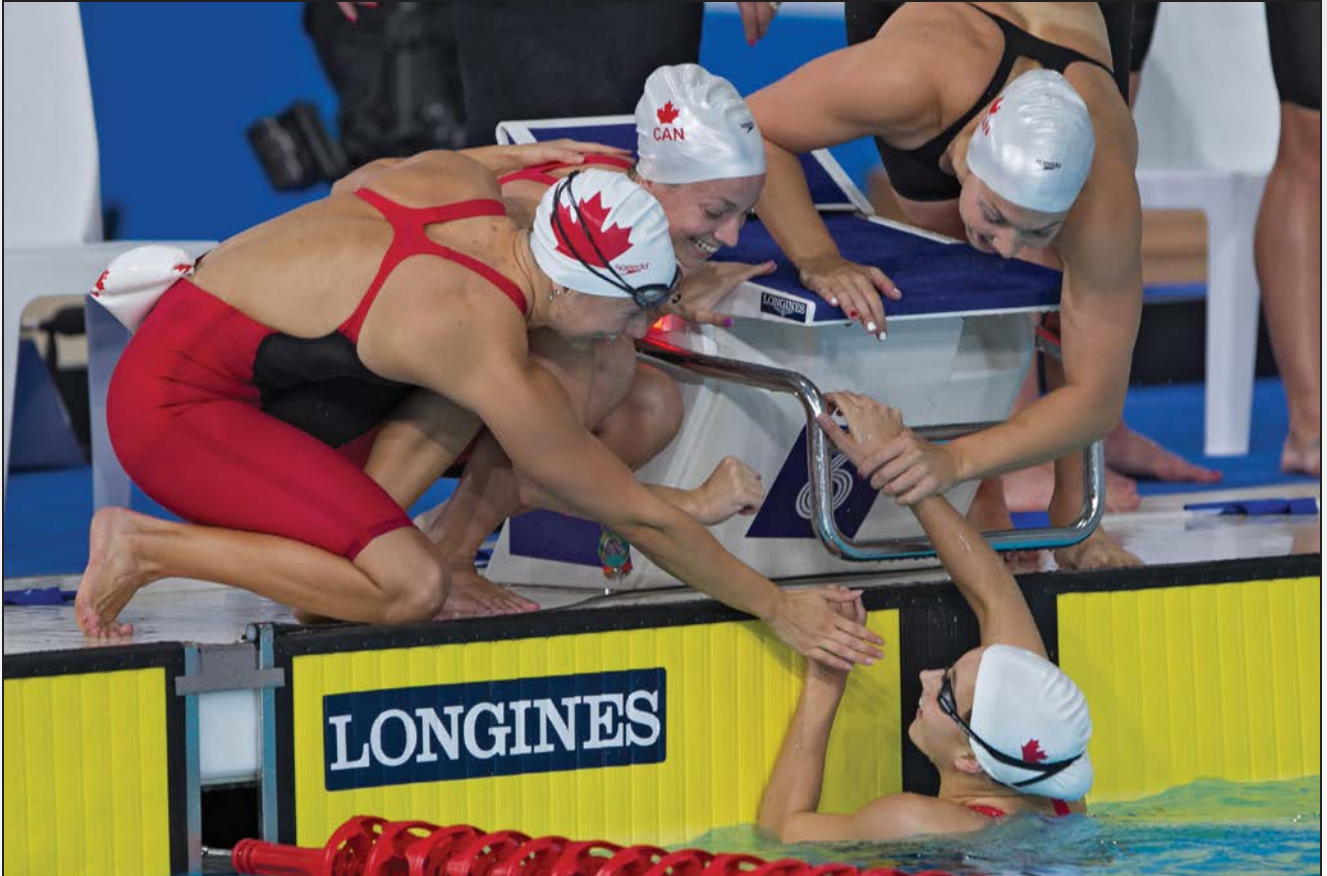
The remaining images were all taken during the Commonwealth Games of 2014 in Glasgow Scotland. The indoor lighting for these events was excellent, however, that doesn't mean low ISO was available to me. Shadows or dark backgrounds can get in the way when people are moving, especially if using spot metering, which I sometimes like to use. For me, playing it safe with a good shutter speed is better than having a lower shutter speed or ISO and having too much movement in the image. I like to go for tack sharp.



One of my favourite images is the Velodrome cyclists. This event is super fast and exciting to photograph. The image is sharp and the crop is perfect for what I like to do. ISO 1000, 300mm 4.0, 1/500. The track is so steep at each end that with just the right position of cyclists you can have them looking down at cyclists below.

Table Tennis is a fast moving sport, fun to watch and with limited end positions to shoot from I was happy to get this image of the play as it began. The other fast paced game of Badminton had me court side and using my 70-200 lens. Image is ISO 1600, 70mm 3.5, 1/800.







The final image of a Canadian Athlete is Christabel Netty in the long jump. Although my preferred position for long jump is at the end of the pit, in a competition like the Commonwealth Games, you must request field access which is limited to only a few. That being said, I think this image from the side shows well. ISO 1250, 175mm 3.5, 1/1600 panning. Christabel has 4 National Championships in this event.

Normally, sport photographers like shooting from a low position. When it comes to swimming, this can be a challenge because the athletes are also low in the water. It does, however, provide a very different view like this shot of a Canadian girl. Focus can play a trick here with the water splashing up but I just love the way it dances around the swimmers. ISO 1000, 300mm 3.5, 1/800. Women's 4x200 freestyle winning Silver. ISO 1000, 300mm 3.5, 1/400.

Besides seeing some of the world's top athletes like Usain Bolt, I love the challenge of getting good images with natural and artificial light on a moving target. The temptation is to go with a higher ISO but the quality of the image can be degraded. I would not consider myself a professional sports photographer, however, I have many images I'm proud to have captured.*





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On a scale of one to ten, it's an eleven.

There's a lot to like about Nikon's new DX flagship, the D500. And that, very likely, is the understatement of the year.

With its rugged weatherproof housing and super lightweight design, the D500 is a camera you never get tired of carrying. Which is really important. Especially since this is a camera bursting with new technology and exciting innovations.

The EXPEED 5 processor – the processing powerhouse that the D500 shares with the full-frame D5 – processes images at a lightning-fast 10fps. Equally impressive is the D500's phenomenal new 153-point autofocus system, which could quickly render 'out of focus' out-of-date.

As for its extraordinary imaging capability, the D500's newly developed Nikon 20.9 CMOS sensor captures colours, textures and details with breathtaking clarity.

And in cases when there is little to no light – such as at night – the D500, with an ISO of 100-51200, demonstrates that the difference between night and day isn't that different.

Add to that, cinematic 4K UHD video capture, a new super-convenient tilt touch-screen, and Nikon's amazing new SnapBridge connectivity feature that makes it easier than ever to share ... it becomes abundantly clear that the D500 offers everything any photographer would want.

If the Nikon D500 is something you might want, visit a Vistek showroom, where you can enjoy a helpful demonstration from an extremely capable, highly informed Vistek camera specialist.



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