

# CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART  
SUMMER 2016 • \$9.95



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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](mailto:editor-in-chief@capacanada.ca). CANADIAN CAMERA reserves the unrestricted right to edit, crop and and comment editorially on all submitted material.

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# CANADIAN CAMERA

Vol. 17, No. 2 • Summer 2016

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### the**COVER**

By Kassandra Sproson





# 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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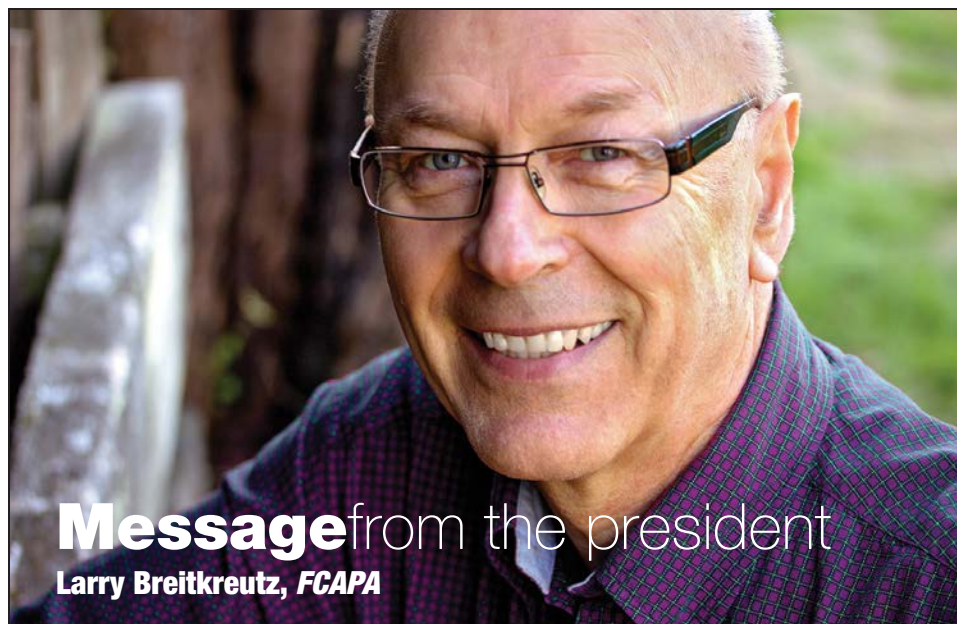
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## Message from the president

Larry Breitkreutz, FCAPA

The Canadian Association for Photographic Art, or CAPA, as we commonly know it, is the only organization of its kind in Canada. It connects amateur and professional photographers, along with photography clubs and organizations across Canada into an exciting network of photography. Through learning, competing and sharing, our members are able to grow and develop in this exciting process of image making. Much has changed in how we “do” photography in the past decade, but what hasn’t changed is that CAPA is an organization of committed volunteers who give significantly of their time and talent to keep this organization alive and healthy, committed to providing exciting growing opportunities for its members.

It takes a cadre of devoted people to continue all the services CAPA offers. It’s a wonderful group of people working behind the scenes, often in isolation, to keep it going.

I want to take this opportunity to give a huge shout out of THANKS to all the volunteers across this great nation and into the United States, as well as other parts of the world. The Zone Directors, the District Representatives, the CAPA Club Representatives, the Competitions Chairs, those who assist with keeping the website functioning, the Librarian, those who liaise with foreign societies, the USA and International District Representatives, FIAP liaison, Hong Kong, China and Macao Ambassador, Exhibition Standards, Archivist, Honour Committee, Nominating Committee, Liaison with the Chinese community, those planning the Canadian CAPA Conference, those who serve on ad hoc committees, the board of directors, and those involved in the publication of this great magazine. If I’ve missed anyone, please accept my apologies, and know that we appreciate your work. CAPA simply could not function without your support. Thank you ever so much

Speaking of this magazine, you might be surprised to learn that all the articles herein are written by volunteers; an excellent job indeed. You deserve a big round of thanks. Our Editor, Sheena, is always looking for new and interesting articles that might be of interest to our members. If you have an idea for an article, feel free to contact the editor to see if it will work in one of our future issues.

Our summer issue focuses on macro photography. Looking at the world through a macro lens can be quite intoxicating, for it reveals a magical world so often missed by the unaided eye. Here we can see an entire landscape revealed on the petal of a flower, or the intricate details of the tiniest insect. Elements of the amazing world of nature disclosed by the camera’s lens. I can hardly wait to read the articles and see the pictures. Hope you enjoy them as well. ✨

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](mailto:capa-adc@capacanada.ca)

**1st  
PRIZE**

### CAPA Gold Medal

- Canon PowerShot Camera G3-X - \$1,199.99
- Epson SureColor P600 Wide Format Inkjet Printer - \$639.00
- \$150 Gift Certificate towards a Blurb Print Product
- Lowepro Photo Hatchback BP 150 AW II Black - \$89.95
- 1 year subscription to Adobe Creative Cloud - \$159.08
- 12 Month ON1 Plus Membership Subscription (ON1 Photo 10 as well as version 11 coming out this fall) - \$199.04
- One Topaz Complete Collection of 17 products - \$1,000

**2nd  
PRIZE**

### CAPA Silver Medal

- Canon PowerShot Camera G1-X Mark II - \$849.99
- NEW - Epson SureColor P400 Wide Format Inkjet Printer - \$594.99
- \$100 Gift Certificate toward a Blurb Print Product
- Lowepro Tahoe BP 150 Black - \$69.95
- 1 year subscription to Adobe Creative Cloud - \$159.08
- On1 Photo 10 photo editing application - \$159.23
- One Topaz Labs DeNoise application - \$106.15

**3rd  
PRIZE**

### CAPA Bronze Medal

- Canon PowerShot Camera S120 - \$449.99
- NEW - Epson Expression Photo XP-960 Small-in-One® All-in-One Printer - \$299.99
- \$75 Gift Certificate toward a Blurb Print Product
- Lowepro Backpack 150 Black - \$49.95
- 1 year subscription to Adobe Creative Cloud - \$159.08
- On1 Photo 10 photo editing application - \$159.23
- One Topaz Labs Texture Effects application – \$92.88

### Ten Next Highest Scoring Winners

CAPA Honour Ribbon - \$50 Gift Certificate toward a Blurb Print Product

## 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:

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

### Where to send it

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



[www.capacanada.ca](http://www.capacanada.ca)  
Tel. 250-523-2378



# phototalk

**Sheena Wilkie**, *Editor-in-chief*

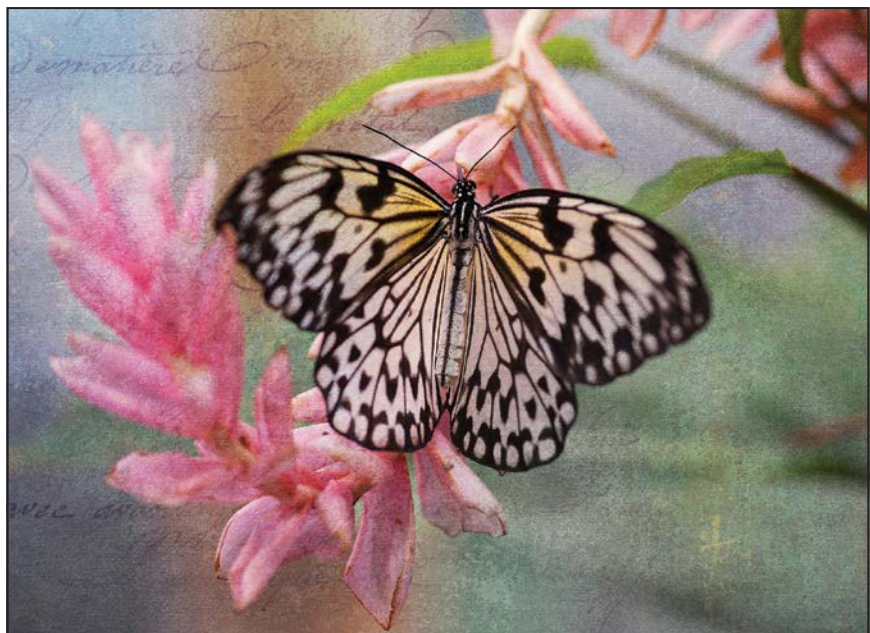
One of the greatest appeals of photographs to viewers is an opportunity to see the world from a different perspective. Never is this truer than in macro photography. Macro photographs are not just pleasing lines, elements, and colours but are images that intrigue us, that ignite our curiosity, that show us what we cannot see with the naked eye. What kind of bug

is that? Is that hair growing on that leaf? What is that? Oh that's what that looks like up close!

Getting up close and personal with your subject requires special equipment and techniques. Our summer issue, "It's a Small World," is dedicated to just that. We have six photographers instructing us in everything from which lens to use to how to photograph a frozen bubble in -15°C weather. Expert macro photographer Kasandra Sproson gives us some great help in getting started in macro photography. This is an issue you'll want to stick in your camera bag next time you're out trying macro work.

While I have dabbled in close up filters before, this past year I went whole hog and bought a 105mm macro lens. And just like Alice, I've fallen through the looking glass and discovered a new world. I love embellishing photos of this new world in Photoshop—combining photos, textures, paint and text—creating my own wonderland. I hope you get the chance to discover your own photo wonderland this summer! ✨

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



Unretouched image shot with the Olympus PEN-F and M.Zuiko 25mm f1.8 using Color Profile 2 by Olympus Visionary John Sterling Ruth.



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## Message from the Vice-President

**Rod Trider FCAPA**

As my past role as Ontario Zone Director, I was active throughout the province speaking to local camera clubs, doing presentations and seminars. Having been a trained photographic competition judge for 12 years, I am always busy at the club, regional, national and international level. Many in Ontario also know me as a CAPA national trainer along with Allen Bargen, of the CAPA Judges Course, usually teaching in the eastern half of Canada.

On April 2nd & 3rd CAPA broke new ground with the first ever Judges Training course with live translation into Chinese. In conjunction with the Jiahua Elite Photography Association in Toronto we ran the course over a 2-day period with 28 enthusiastic photographers. The feedback was overwhelming in the success of the course.

CAPA is pleased to also announce that we have been invited to take the CAPA Judges Training course to China to teach the first group of photographers. The course will be run over 4 days in Beijing in May of this year. CAPA is pleased to be able to work with the Chinese photographic community to promote the education and professionalism of competition judging and expand the relationship between our two communities.

We look forward to expanding our programs not only in our own country but also to others in the photographic world.



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## Rick Shapka, FCAPA

On behalf of the Officers, Board of Directors and Membership, CAPA would like to express our appreciation to Rick Shapka for the contribution he made to CAPA in his various positions as Vice President and President. During Rick's tenure and leadership, CAPA saw a business approach to running the organization. Rick conducted a number of member surveys in which members had an opportunity to provide input and concerns to better improve the organization. Rick assisted in formulating the planning for the CAPA Photo Expo 2015 in Vancouver. In conjunction with our Editor of Canadian Camera, themes were provided for each magazine issue.

As a CAPA member Rick continues to support CAPA as a CAPA Certified Judge and provides articles of photographic interest to the Canadian Camera magazine.

Best wishes.

## Correction Notice

The 2015 Nature Individual competition was hosted by the North Shore Photographic Society. Our apologies to the NSPS for the error.

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## Summer 2016 CAPA NEW MEMBERS

### Atlantic Zone

Leona Arsenault, PE  
Anne Babin, NB  
Erin Brosha, PE  
Hazel Dean, NB  
Melanie Geoghegan, NS  
Jacinthe Leblanc, NB  
Pamela Matthews, NS  
Jeffrey Morrison, NS  
Carol Mulholland, NB

### Quebec Zone

Jean-Claude Cajolet  
Denis Duchesne

### Ontario Zone

Bruce Carmody  
William Dai  
Larry Deng  
Mark Girard  
Wei He  
Sarah Hei  
Stella Hua  
Carmen Huang  
Brenda Johnson  
Jean King  
Zhiwen Li  
Yung Niem  
Sophie Pan  
Richard Quesnel  
Nancy Shen  
Ying Shi

Peter Smith  
Hailey Su  
Rebecca Sun  
Jasmine Suo  
Wayne Turcotte  
Yanchun Wang  
Yun Wang  
Steve Xia  
Jing Xie  
Ben Yuan  
Daniel Zeng  
Harvey Zhang  
He (Henry) Zhao  
Hong Zhou  
Qun Zhou

### Prairie Zone

Marlene Andrew, SK  
Jill Apshkrum, SK  
Debbie Butler, SK  
Bill Compton, SK  
Larry Doucet, AB  
Brian Easton, SK  
Susan Easton, SK  
Wayne Gemmell, SK  
Garett Harnish, SK  
Anna Hergert, SK  
Gerry Kerr, SK  
Canmore Photography Club,  
AB

### BC Yukon Zone

Brian Beevers  
Dave Bennewith  
Judith Bromley  
Shirles Burton  
Amedeo Catallo  
Carol Christensen  
Ove Christensen  
Helga Gotthardt  
Carla Hamilton  
Gemma Hebron  
Toni Horncastle  
Jari Juvonen  
Herb LeRoy  
Barbara Lohnes  
Normand Marcotte  
Zosia Miller  
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A N N O U N C E M E N T

Director of Competitions

For the past three years Virginia Stranaghan has served CAPA, and photographers across Canada, as the Director of Competitions. This is a huge job which requires, among other things, obtaining host clubs for each event, finding chairpersons to manage the events and generally addressing a whole host of issues that arise regarding competitions on a daily basis. This past year Virginia also undertook a complete rewrite of the CAPA Members Manual which required devoted attention to detail and many rewrites before it was ready to be posted on the website. Virginia also implemented the on-line submission system, which resulted in a flurry of emails from frustrated entrants as we worked through the submission process. Throughout all of this time, Virginia has also provided valuable insight and support to the CAPA Board of Directors. She carried out all of her responsibilities with grace, patience and competence, which we greatly appreciate.

However, Virginia has expressed the need for a break, and as such, has resigned from this position effective June 30, 2016. She plans to continue her involvement in photography and CAPA as she will continue to serve as a CAPA District Representative in the Niagara region in Ontario.

She will be missed on the Board of Directors, but we're very thankful that she remains a part of the CAPA family, and we wish her the best of success for the days ahead.

New Director of Competitions



We are pleased to announce that Sheldon Boles of the Crescent Beach Photography Club in Surrey, BC has agreed to assume this important position. Sheldon comes to us with a strong background in the RCMP

where he served for over 35 years. He was trained in managing computer systems and was instrumental in setting up extensive computer management systems in several RCMP centres. He served as the Provincial President of the Network Engineering Association in Saskatchewan, and was nominated for the Lt. Governor's Medal for Outstanding Public Service.

Sheldon is also a writer. He has written articles in four different magazines and local newspapers and, in addition, has written about sixty historical articles. He also wrote a six part article about squadron members who served in Russia during the Russian Revolution in 1918-1919. Presently, he serves as the Director of Communications and Outreach Initiatives for the RCMP Veterans' Association – Vancouver. Sheldon is competent in developing and managing websites and serves on the CAPA website redevelopment committee. He has studied photography extensively and has done an in-depth study of photo-editing applications. Sheldon, of course, is also an experienced and competent photographer.

Welcome to the team, Sheldon. We wish you the best of success in this important and exciting role.

Larry Breitreutz, FCAPA President

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## Don Corby



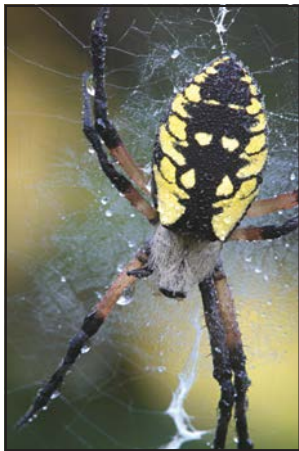
I've been photographing for over 30 years and my main interest has always been nature — initially with landscapes but I moved into macro photography very early on in my photographic journey.

Every spring I venture into nearby woods and swamps searching out native wildflowers and insects. There are two local swampy areas that are my favourites, they offer everything from native orchids to common wildflowers. They also offer dragonflies, damselflies and butterflies and the fields near by host many caterpillars and spiders.

My favorite macro subject is the native hepatica. It's a small wildflower, first to bloom in the spring and very low lying. It's the most challenging to photograph because it's so low to the ground. As well, it blooms when it's still very cold in the mornings and there are no leaves on the trees to provide filtered light, making it a further challenge.

With macro photography I enjoy the detail that can be captured — making an interesting, balanced photo that is more creative and easy to look at rather than a documentary image. The challenge is to use

## Don Corby



the natural background to enhance the subject and isolate the subject from the background. The critical elements of the subject must be sharp and the background must be adequately blurred to effectively isolate the subject.

It is important to know the capabilities of your lens and be intimate with the depth of field preview button. It's all about using DOF optimally. There are two important factors to balance to attain this. One is where to focus and the second is how much DOF is required to obtain the desired range of sharpness.

Along with my Nikon F2 film camera, I use a 200mm Nikon micro lens. This lens allows me to create interesting macro images. I always use a tripod and polarizing filter to optimize the depth of field for every shot.

*Long time photographer Don Corby belongs to both the Trillium Photographic Club and the Latow Photo Guild, both in Burlington, Ontario.*

## Pacific Zone Print Challenge

February 2016 - Hosted by The Darkroom Group, Coquitlam BC

### Club Awards

Gold Certificate - Chung Ai Photographic Society  
Silver Certificate - Cowichan Valley Camera Club  
Bronze Certificate - West Vancouver Seniors Photo Club

### High Scoring Medal Awards

(The highest score in the competition was 26 points out of 30 points)

**Gold Medal** - *Man in the Net*, 26 Points,  
Philip Tan, Chung Ai Photographic Society

**Silver Medal** - *Waxwing Juggler*, 26 Points  
Lenora Shier, West Van Seniors Photo Club

**Bronze Medal** - *Frozen Beach*, 25 Points  
Kai Zhang, Vancouver Photo Arts Club

### Honour Awards

(9 prints scored 25 points, 7 were chosen for HA)

*Timeless Story on the River*, David Friederich, Delta Photo Club

*Staring*, John Dang, Chung Ai Photographic Society

*Kingfisher*, Simon Wong, Chung Ai Photographic Society

*Fall Leaves*, Judith Higham, The Darkroom Group

*The Way Under Moul Falls*, Bob Steventon, Prince George Photo Society

*Flying High*, John Wei, Chung Ai Photographic Society

*Mandarin Duck*, Cim MacDonald, Cowichan Valley Camera Club



**Bronze Medal** - Philip Tan, *Man in the Net*



**HA** - Bob Steventon, *The Way Under Moul Falls*



**Bronze Medal** - Kai Zhang, *Frozen Beach*



**Silver Medal** - Lenora Shier, *Waxwing Juggler*



HA - Simon Wong, *Kingfisher*



HA - John Dang, *Staring*



HA - Judith Higham, *Fall Leaves*



HA - David Friederich, *Timeless Story on the River*



HA - Cim MacDonald, *Mandarin Duck*



HA - John Wei, *Flying High*

## Digital Altered Reality Club Competition

Date: Feb 28, 2016 Host: Woodstock Camera Club

### Gold

Richmond Hill Camera Club, Richmond Hill, On  
 Chuck Rowe, *4 of a Kind*, 26 points  
 Grant Dale, *Self Ironing Shirt*, 28 points  
 Josie Stauffer, *Spring Time*, 23 points  
 Luba Citrin, *Climate Change*, 23 points  
 Marie Algieri Goldgrub, *Smoke Mom and Baby 2*, 25 points  
 Yung Niem, *Ballet Dancer in Action*, 22 points  
 Total Score: 147 points

### Silver

Foothills Camera Club, Calgary, Alberta  
 Bill Cubitt, *Batman in Malaysia*, 23 points  
 Scott Dimond, *Dove Chase*, 25 points  
 Jacky Dormaar, *Spirit of the North*, 21 points  
 Sieg Koslowski, *Look Up*, 23 points  
 Byron Robb, *All My Eggs*, 26 points  
 Craig Taylor, *The Book of Words*, 22 points  
 Total Score: 140 points

### Bronze

Sarnia Photographic Club, Sarnia, ON  
 Allan Aylard, *Mirror Image*, 25 points  
 Alex Kapteyn, *Umm Umm Good*, 20 points  
 Laura McLean, *Hope*, 24 points  
 Nancy McRae, *Hang On*, 23 points  
 Kieron Nelson, *Three Little Pigs*, 27 points  
 Michelle Rondeau, *Canatara Sailboat*, 20 points  
 Total Score: 139 points

### Certificates of Merit

**1st** Grant Dale, Richmond Hill Camera Club, *Self Ironing Shirt*, 28 points  
**2nd** Kieron Nelson, Sarnia Photographic Club, *Three Little Pigs*, 27 points  
**3rd** Chuck Rowe, Richmond Hill Camera Club, *4 of a Kind*, 26 points

### Honorable Mention

4th – Langley Camera Club 138 points  
 5th – Etobicoke Camera Club 137 points  
 6th – Victoria Camera Club 136 points



**GOLD**, *Smoke Mom and Baby 2*, Marie Algieri Goldgrub



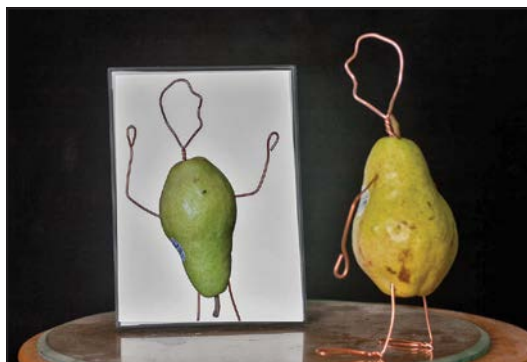
**SILVER**, *All my Eggs*, Byron Robb



**CM**, *Self Ironing Shirt*, Grant Dale



**CM**, *Three Little Pigs*, Kieron Nelson



**BRONZE**, *Mirror Image*, Allan Aylard



**CM**, *4 of a Kind*, Chuck Rowe

## Digital Altered Reality Individual Competition

Date: Feb 28, 2016 Host: Woodstock Camera Club

**Gold** – Winning a copy of ProShow Gold  
 Jim Hatch, (Langley Camera Club), Langley, BC  
*The World is Round* – 24 points  
*The Forest Has Eyes* – 24 points  
*Identity Theft* – 26 points  
*Learning to Play* – 25 points  
 Total Score: 99

**Silver**  
 Elizabeth Hak, (Foothills Camera Club), Calgary, AB  
*Big Horned Blue Bird* – 22 points  
*Beauty in Colour* – 26 points  
*A Tree in a Hawk* – 25 points  
*Misty Morning Bath* - 24 points  
 Total Score: 97

**Bronze**  
 Lorna Scott, (Langley Camera Club), Langley, BC  
*Old Purple Ford* – 22 points  
*Old Sugar Cane Factory* – 23 points  
*The Watcher* - 24 points  
*Up in Smoke* – 23 points  
 Total Score: 93

**Certificates of Merit**  
**1st** Jim Hatch, *Identity Theft* - 26 points  
**2nd** Elizabeth Hak, *Beauty in Colour* - 26 points  
**3rd** Pia O'Leary, *Red Haven* - 25 points

**Honorable Mention**  
 4th – Doug Gibbons – 92  
 5th – Ann Alimi – 91  
 6th – Sheldon Boles – 91  
 7th – Lydia Dagg – 90  
 8th – Mark Girard - 90



**GOLD**, *Learning to Play*, Jim Hatch



**BRONZE**, *The Watcher*, Lorna Scott



**SILVER**, *A Tree in a Hawk*, Elizabeth Hak



**CM**, *Beauty in Colour*, Elizabeth Hak



**CM**, *Identity Theft*, Jim Hatch



**CM**, *Red Haven*, Pia O'Leary

## Digital Theme Club Competition - *Create Motion in a Still Image*

Date: Feb 1, 2016 Host: Abbotsford Photo Arts Club, Abbotsford, BC

### Gold

London Camera Club, London, ON  
 Bill Boswell, *Liquid Heart*, 27 points  
 Steve Donnelly, *The Leap*, 26 points  
 Paul Armstrong, *Eagle Hunter with Horse*, 25 points  
 Rita Vilis, *Oh For the Thrill*, 23 points  
 Mary Chambers, *The Dive*, 21 points  
 Gary Molenkamp, *Bi-Plane*, 21 points  
 Total Score: 143 points

### Silver

Richmond Hill Camera Club, Richmond Hill, Ontario  
 Luba Citrin, *Eagle Skimming the Water*, 26 points  
 Rhonda Starr, *Ribbon Dance*, 25 points  
 Dorothy Chan, *Motocross*, 24 points  
 Bruce Carmody, *Carmody At The Rodeo*, 22 points  
 Lance Gitter, *Snowbirds*, 22 points  
 Chuck Rowe, *Injured Bronco Rider*, 20 points  
 Total Score: 139 points

### Bronze Certificate

Central Okanagan Photographic Society, Kelowna, BC  
 Dawn Meier, 26 points  
 Ron Peace, *Parker 425*, 26 points  
 Joan Dolson, *Happy Cyclist*, 23 points  
 Cheryl Bramble, *Needle Motion*, 21 points  
 Bev Hamilton, *Tunnel Vision*, 20 points  
 Carly Slater, *Inner Demons*, 21 points  
 Total Score: 137 points

### Certificates of Merit

**1st** Bela Acs, Trillium Photographic Club, *Walker By* 27 points  
**2nd** Bill Boswell, London Camera Club, *Liquid Heart* 27 points  
**3rd** Lois Burton, Victoria Camera Club, *The Passion of Dance* 26 points

### Honorable Mention

**4th** – Kamloops Photo Arts Club 136 points  
**5th** – Photographic Guild of Nova Scotia 134 points



**GOLD**, *The Leap*, Steve Donnelly



**SILVER**, *Eagle Skimming the Water*, Luba Citrin



**CM**, *Liquid Heart*, Bill Boswell



**CM**, *Walker By*, Bela Acs



**Bronze**, *Milk and Cookies*, Dawn Meier



**CM**, *The Passion of Dance*, Lois Burton

## Digital Theme Individual Competition - Create Motion in a Still Image

Date: Feb 1, 2016 Host: Abbotsford Photo Arts Club, Abbotsford, BC

### Gold - Winning a copy of LaserSoft HDR Studio

Harvey Ash, Thornhill, ON  
*A Drop In The Bucket* – 23 points  
*Tahquitz Canyon Waterfall* – 23 points  
*The Juggler* – 22 points  
*What Puddle* – 22 points  
 Total Score: 90

### Silver

Norman Dougan, Logan Lake, BC  
*Hunting Great Grey Owl* – 26 points  
*Male Kestrel* – 22 points  
*Dipper Explosion* – 21 points  
*Grizzly Wrestling* – 19 points  
 Total Score: 88

### Bronze

Jason Duncan, Vancouver, BC  
*Life Blood of Venice* – 25 points  
*Amsterdam Boat Tour* – 21 points  
*Burrard Bridge Blue* – 21 points  
*55 Plus B.C. Games Swimming* - 20 points  
 Total Score: 87

### Certificates of Merit

**1st** Angeline Haslett, *B25 Mitchell Bomber* - 26 points  
**2nd** Norman Dougan, *Hunting Great Gray Owl* - 26 points  
**3rd** Pia O'Leary, *CP8800* - 25 points

### Honorable Mention

**4th** – Don Berthman – 86 points  
**5th** – Natlaya Gunde – 85 points  
**6th** – Leah Gray – 85 points  
**7th** – Fern Gitter – 85 points  
**8th** – Angeline Haslett – 85 points



**GOLD**, *A Drop in the Bucket*, Harvey Ash



**Silver**, *Male Kestrel*, Norman Dougan



**CM**, *Mitchell Bomber*, Angeline Haslett



**Bronze**, *Life Blood of Venice*, Jason Duncan



**CM**, *Hunting Great Gray Owl*, Norm Dougan



**CM**, *CP8800*, Pia O'Leary



# My Macro Addiction

By Kasandra Sproson ACAPA



Little did I realize just how addictive macro photography would be when I bought my first macro lens. It opened up a whole new world. Textures, shapes, colours and designs the naked eye could not see became the subject of my attention. A mysterious world awaited and all I had to do was venture into it but therein laid my problem. I wanted to get closer, and closer, and closer to see what magic could be found in my subjects.

In deciding the best macro lens for me, I reviewed the three most common focal lengths. A 60mm was the least expensive and had a minimum focus distance of approximately 7.2 inches which didn't leave much working room for creative lighting. The 180mm had a minimum focus distance of 12 inches and provided enough distance to lessen the impact on insects that could spook easily but that was not my primary interest.

My choice was a Nikon 105mm with a minimum focus distance of 12 inches and it has proven to be extremely versatile. By adding a high quality teleconverter (a Nikon 1.7x) my lens



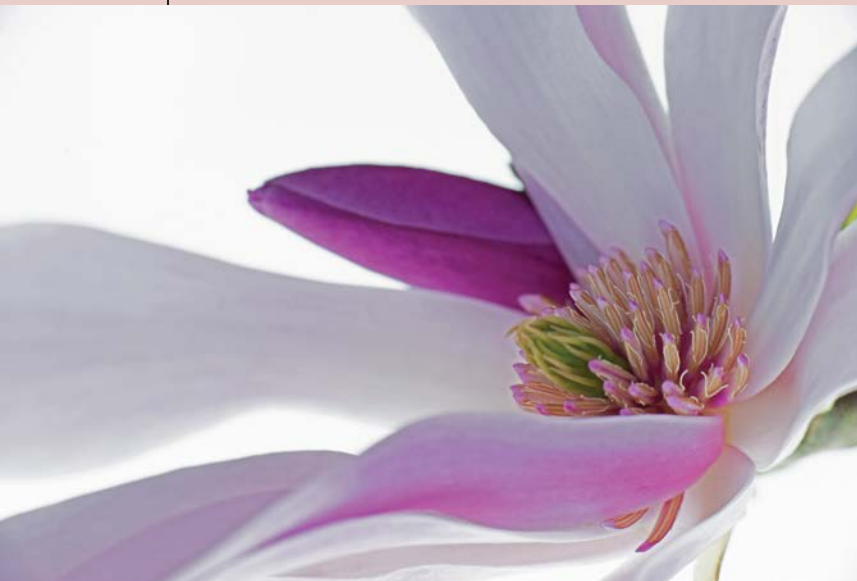


becomes the equivalent of a 180mm. I can get those detailed images of spiders and other creepy crawlers without fear of them attacking me or I can capture an image of a flower that is not accessible enough to get up close.

Because my passion lies with getting very close to my subjects, a set of Kenko extension tubes is my favourite accessory. Using the 12mm, 20mm, and 36mm tubes individually or stacked, I can increase my magnification by up to 1:7! With each increase, I become aware of the amazing beauty hidden in my subjects. Occasionally I will add a Canon 500D Close Up filter to my macro for more magnification and have even added it to a stack of extension tubes. There is no end to my desire to get closer!

The depth of field decreases with each addition which provides wonderful opportunities for creativity using selective focus. Using a very shallow depth of field, I can isolate the specific segment of my image that I feel will best help tell my story and force the viewer's attention there. Shallow depths of field create some wonderful blurred backgrounds that contrast sharply with the focus point, creating impact to the image. I will also take blurred images specifically for homemade backgrounds and textures.

For those times I want to capture an image in full detail from front to back, I take a number of images using a high



f stop ( $f/26$  or  $f/32$  on my Nikon) to capture more depth and process them in stacking software, my preference being Zerene Stacker. As a creative choice, I may bring only a select few of these images into Photoshop in order to construct an image where I can override the restrictions of a camera to place sharp focus points only where I want them, leaving the rest blurred.

I am compelled to photograph flowers and each one speaks to me in a unique way. Before I press the shutter, I examine my subject from all angles, front and back, above and below, side to side, looking for the composition that helps me capture the essence or soul of that flower. This may be reflective of an emotion such as serenity, joy, or sadness. Some seem to dance with glee while others hold on to life with determination. During this search, I sometimes encounter an unexpected element such as a slight aberration of colour or shape which adds interest to the image.

Some of my images are needing only minor adjustments before they are ready to share. I always shoot in RAW which gives me many options in post processing. I use Photoshop for many of my images, often enhancing them with luminosity masks or adding home made textures. While I am not a heavy user of software plug ins, I do use some Topaz, Fractalius, and Redfield software at times.





I am currently creating images using a light pad. My process is to take a number of images ranging from over exposed to slightly under exposed. These six to either images are then layered in Photoshop where I use masks to brush in the elements I want, creating a sense of transparency in the final image. Some images I will convert to LAB colour and use an inversion process to create a different kind of magic.

In addition to developing more patience, slowing down to carefully examine my subjects has given me a greater appreciation for details, details that would be missed if I moved quickly. In macro photography, lines, shapes, textures and colour contrasts become the main elements of the composition, especially where limited focus comes into play. The compositional skills I've developed are readily applied to my other photographic genres.

My macro lens is my most coveted piece of equipment. I can take it anywhere—junk yards, grocery stores, on landscape excursions. There is always something to photograph. Rust, peeling paint and weathered boards have a beauty in pattern and colour. While waiting in a line up, time will pass very quickly once you start noticing the patterns and textures on clothing, sidewalks, etc. When the weather is too inclement to be

outdoors, there is a huge selection of subjects indoors, limited only by your imagination. (Think dust bunnies, oil on water, soap bubbles...)

For anyone thinking about starting a journey in macro photography I have these few tips to help you capture sharp images:

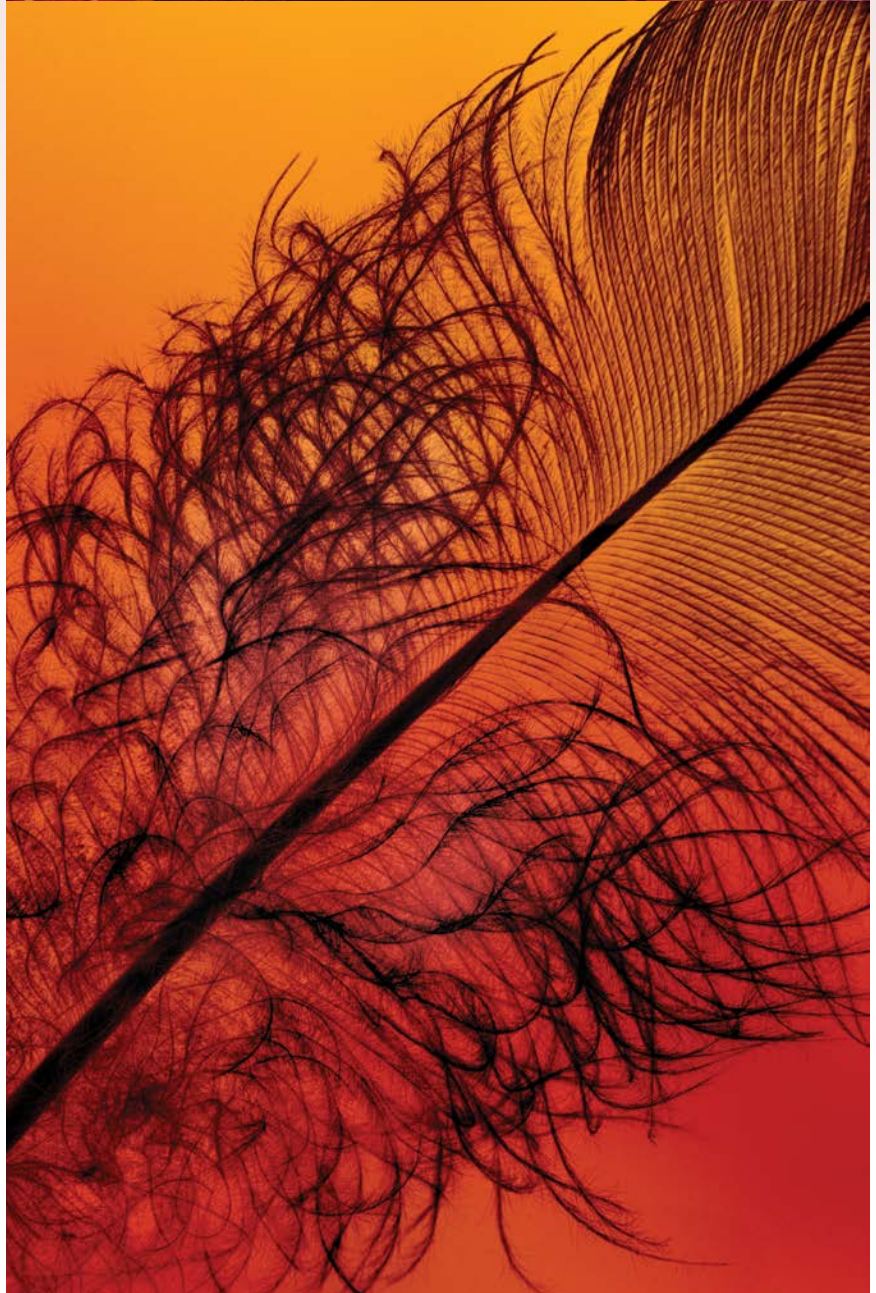
- Use a tripod
- Set your camera to mirror lock up and use a cable or remote release
- Take time and examine your subject from all angles. For every subject there may be numerous photo opportunities when examined up close.

Please be warned! Seeing the mysteries of our small world through a macro lens is definitely addictive but so very rewarding!

Kasandra Sproson is an accomplished fine art photographer with a special passion for floral and macro photography. She has received numerous awards and recognition for her images and has been published in several magazines, including British Columbia Magazine.

An active member of CAPA and her local photography club (Langley, BC), Kasandra shares her knowledge and enthusiasm through club presentations on floral, close up and macro photography. She also teaches an intensive two-day workshop on macro photography. ❄️

Some of Kasandra's work can be viewed on her website: [kasandrasproson.com](http://kasandrasproson.com) and you can contact her at [kasandrasproson@shaw.ca](mailto:kasandrasproson@shaw.ca)





# Frosted Bubbles

By Isabelle Levesque

I find macro photography very interesting with lots of challenges and surprises. It is definitely one of my favorite things to do in photography.

One day I saw a video of frosted bubbles. A couple of friends and I thought, “How much fun would it be to create a photo like that?”

Our first and second attempt did not produce anything close to what we had seen on the Internet. For me, the adventure did not stop there. I challenged myself and could not accept failure as the outcome.

Here are some of the challenges I encountered: reflections, temperature, wind and bubbles bursting before I was able to capture the image. The background, soap quality, focus and the speed with which the frost was growing, not to mention bubbles busting after they were full of frost.

**Reflection-** I first tried early morning, noticing the light was better and the reflection was less of an issue.

**Temperature-** I needed the temperature to be at the least  $-10^{\circ}\text{C}$  but found it much better at  $-15^{\circ}\text{C}$ . Important to choose a day where there was no wind as well.

**Bubbles bursting-** after I blew the bubble, it still drifted away even without wind and I was unable to attain my goal. So I thought... what if I lay the bubble on something before taking the picture? We have a wooden bench in the backyard, it worked once in a while but most of the time the

bubbles burst as soon as it touched it. I then tried it on the snow; it did the same, the bubbles needed to land on a smooth surface. I placed a plate with a bit of snow in front to give a more natural winter look “et voila!”

**Focus -** camera on a tripod, plate with snow in front, I blew my first bubble and let it land on the plate, focus... no way could I use auto focus! The contrast was too low and the camera could not understand what to focus on, I had to settle for manual focus. Oh darn, I forgot my remote release cord... now I am ready... or so I thought. When the frost started to grow on the bubble it grew so fast filling the bubble that it burst. I tried to be faster, try, try and try some more. Well I was able to capture a few images that I liked.



**Soap quality-** after freezing myself for several hours it became obvious. I needed to find a soap recipe that would hold the bubbles longer or create stronger bubbles; I found a recipe on the Internet with lots of corn syrup, sugar and dish soap. Wow, working so much better, the soap was creating a more robust and thicker bubble plus it gave it a whole new look with interesting transparency. I am now happy with the result.

**Background-** as much as I like the monochrome effect of the bubbles against the sky, I thought that more contrast was needed to give the image more punch. Using different colored crumbled silk paper placed at a distance with a high aperture to give it more softness was the solution.

**Speed-** now the only challenge left was to be fast enough to capture the frost on the bubble before it burst.

I fell in love with the results and macro photography allowed me to see and capture a magical moment and the only way out... success! I am delighted to share my little project with you!

I like winter and photography in wintertime is something quite different, the light, the shadow and contrast, the frost and the snow, the effect of the wind on the snow, everything about winter is magical. Even as a child I liked winter, it is not surprising that I prefer taking photographs in the wintertime.

This is my first collection and it has travelled in several galleries in New Brunswick. I hope that it will have the opportunity to travel further away.



At a very young age Isabelle demonstrated an interest in visual arts. "Life brought me in different directions but I always had a special place for creativity in my life." When Isabelle received her first DSLR, there was no turning back, it became the extension of her right hand. In 2014 she presented her first collection, Frosted Bubbles, displayed in several galleries in NB. In 2015, she came out with her second collection, Papillusion.

To see more of Isabelle's work, please visit her websites at [www.isabellelevesque.com](http://www.isabellelevesque.com) <http://isabelle029.wix.com/isabellelevesque>



# Givre En Bulles

Je trouve la macro photographie très intéressante car elle m'apporte beaucoup de défi et de surprises. C'est certainement une de mes techniques préférées en photographie.

Un jour, j'ai vu une vidéo de bulles givrées et avec des amies, nous avons pensé, " Ce serait intéressant de créer des photos comme celles-là !".

Notre première et deuxième essais n'ont pas produit l'effet escompté.

Pour moi, l'aventure n'allait pas s'arrêter là ! Je me devais de réussir à tout prix.

Voici les obstacles rencontrés : réflexion, température, vent et bulles qui crèvent avant que je puisse prendre une photo... l'arrière plan, la qualité du savon, la mise au point, la vitesse avec laquelle la givre se créait sur la bulle et sans oublier que celle-ci éclatait lorsqu'elle était pleine de givre.

- **Réflexion**:-J'ai pensé essayer tôt le matin car la lumière est meilleure et la réflexion me semblait moins apparente.

- **Température**: J'avais besoin d'une température d'au moins  $-10^{\circ}\text{C}$  mais ça fonctionnait mieux à  $-15^{\circ}\text{C}$ . Il est aussi important de choisir une journée sans vent!

- **Éclatement des bulles**: Après avoir soufflé quelques bulles, elles s'envolaient même sans vent et je ne pouvais pas atteindre mon but. J'ai pensé de la déposer sur un banc de bois que nous avons dans le jardin. Lorsque je réussissais à y déposer une bulle plus souvent qu'autrement elle éclatait aus-

sitôt qu'elle y touchait. Par la suite, j'ai essayé sur la neige et j'avais le même résultat... Je me rends vite à l'évidence que je devais déposer la bulle sur une surface douce. Une assiette sera ma solution et en plaçant un peu de neige en avant donna un "look" plus naturel « et voilà! »

- **Mise au point** : La caméra sur le trépied, l'assiette devant moi, je souffle ma première bulle, la laisse atterrir sur l'assiette, fait la mise au point. Oups... non, la mise au point automatique ne fonctionnera pas! Le contraste est trop faible et l'appareil ne comprend pas où faire la mise au point. Je devais donc utiliser la manuelle. Oups! j'ai oublié ma corde pour actionner ma caméra... Ok maintenant je suis prête... que je pensais! Lorsque la givre commençait à monter sur la bulle, elle montait si rapidement que la bulle explosait avant



que je puisse prendre une photo. J'ai essayé d'aller plus vite et j'ai réussi à capturer quelques images que j'aimais.

• **Qualité du savon** : Après avoir gelé pour plusieurs heures, j'étais maintenant certaine. J'avais besoin d'une recette de savon qui serait plus résistante. J'ai trouvé dans Internet une recette qui demande du sirop de maïs, du sucre et du savon à vaisselle. Wow, cette recette fonctionne vraiment mieux! Les bulles sont plus robustes, épaisses et donnent un autre look à la bulle. Je suis maintenant plus heureuse avec le résultat.

• **L'arrière plan**: Autant que j'aime l'effet monochrome des bulles contre le ciel, j'ai pensé que plus de contrastes seraient intéressants. L'utilisation de papier de soie de différentes couleurs placé à une certaine distance serait la réponse. En utilisant une grande ouver-

ture de foyer, j'obtiens plus de douceur à l'image.

• **Vitesse**: Maintenant le dernier défi à relever était de capturer la givre sur la bulle avant que celle-ci n'éclate.

Je suis tombée en amour avec les résultats et comme je vous ai dit au début « Je me devais de réussir à tout prix ». La macro photographie m'a permis de voir et de capturer un moment magique et ma seule porte de sortie était le succès. Je suis donc enchanté de partager mon projet avec vous.

J'aime faire de la photographie l'hiver car la lumière est différente, les ombres, les contrastes, la givre, les effets du vent sur la neige... enfin tout en hiver est magique.

Givre en bulles est ma première collection et elle a voyagé dans plusieurs galeries du Nouveau-Brunswick.

J'espère qu'elle voyagera encore plus loin. ❄️

Très jeune, Isabelle manifeste un grand intérêt pour les arts visuels. La vie l'a emporté dans toute sorte de direction mais Isabelle a toujours gardé un espace spécial pour la création ». Lorsqu'elle reçoit sa première caméra numérique, une passion est née, «celle-ci devient une extension de sa main». En 2014, elle se voit offrir une occasion de présenter une première collection au publique qui depuis s'est transportée à plusieurs endroits au NB «Givre en bulles». En 2015, sa 2ième collection « Papillusion », débute tout juste son voyage dans des galeries du NB.

[www.isabellelevesque.com](http://www.isabellelevesque.com)  
<http://isabelle029.wix.com/isabellelevesque>



# Macro Photography

By Margaret Boothroyd



Our local photo club competition nights are fun – an opportunity to share, to receive feedback, to become inspired, to try new approaches.

One evening recently, I was struck by the number of photos that had been taken in far away places. It seemed that each photo was from a more exotic locale than the previous one. And then there was mine, shot in my own backyard. My feelings of inadequacy rose to the point of wanting to run out of the meeting. No exotic places for me, just a macro shot of a fly.

When I calmed down enough to analyze the situation, I realized that I, too, had shot the exotic. It just happened to be at home. And the subject was so common that most of us don't pay any attention to it, except to shoo it away. Macro or close-up photographers, on the other hand, actively seek out the ordinary objects or beings of our everyday lives.

How many things do we see every single day that we don't pay attention to? That we don't even notice? The other day a friend scoffed at the idea of finding anything to photograph at this time of the year (late winter in the Maritimes)—no snow, no green anything, just yucky leftover debris from winter.

So, I took my camera and macro lens and headed outside. At first, my heart sank. I couldn't see anything even remotely interesting. But then I glanced down at my feet. Moss growing between the walkway bricks! How many times a



day have I walked over this bright green moss and not noticed it? And have I ever looked at the bricks closely, seen the many bits and pieces that go together to form the bricks? I was in macro heaven, just seven steps from my front door.

That little exercise reinforced my belief that “seeing” is a real effort. Our busy

lives mean that we often have neither time nor energy to spend on carefully viewing our immediate environment. So, we have to make an effort to see beyond what we usually ignore.

My introduction to macro photography was courtesy of my son, a few decades ago. With the wonder of only the very young, he picked up a grasshopper and examined it closely. Asking question after question, it was clear that he thought this tiny creature was fascinating. So, I took a closer look and thought, “This would make an interesting photograph.” I was hooked!

Macro or close-up photography can be challenging in many ways. Although there are many opportunities to photograph at home, there are several challenges to overcome. With close focusing comes such a very shallow depth of field that composition can

be quite the exercise in frustration, no matter how much that macro lens is stopped down. And it can lead to having to delete an entire shoot, trust me.

Lighting is another critical part of close-up photography. The soft, diffuse light that produces pleasing images is often insufficient for macro shots. Enter the tripod to stabilize the camera, an off-camera flash with diffuser to provide needed light and you have a nice setup. Ah, but impractical if you happen to prefer chasing an insect. High ISOs tend to yield a lot of noise but low ISOs can quickly reduce shutter speeds to blur levels. How to balance the two can be a difficult decision.

Did I mention the wind? Even a gentle breeze can wreak havoc with macro photography due to the high magnification involved. And, yes, our hands shake a lot more than we realize



they do. In the absence of a tripod, a shutter speed high enough to combat both wind and hand-shake is essential for blur-free photos.

Perhaps you're thinking that this macro photography thing sounds way too difficult. Not so! Macro or close-up photography is far more interesting, far more stimulating than any other kind of photography, in my opinion. It definitely isn't point-and-shoot "taking" a photo. Without a doubt, macro photography is "making" a photo in the true sense of the word. Careful planning and thought are required but a little luck comes in handy, too.

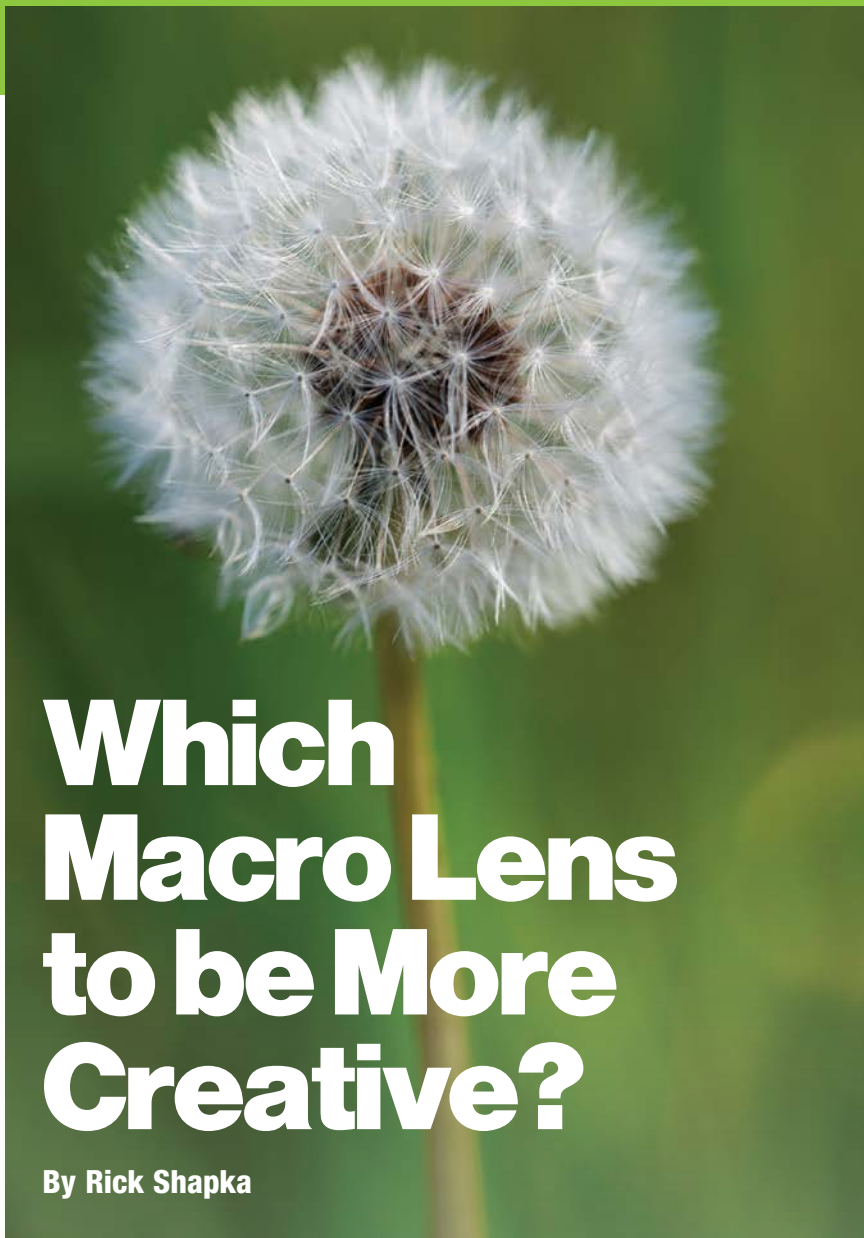
While I have chosen to hone in on plant and insect life, others might choose household items. What about the eye of a potato, the weave in your tablecloth, the texture of the envelope that came in the mail, the swirl of water

going down the drain? Take a close look through a macro lens and you will have a different perspective.

There is an incredible world of wonder all around us, wherever we might be. All we have to do is look, really look. And see. The ordinary is not nearly as ordinary as we tend to think. And it is certainly incredibly beautiful, sometimes surprisingly strange, to see the ordinary up close. Try it. Odds are you'll love it. No travel required! \*

Margaret Boothroyd is happily retired and living in Fredericton, New Brunswick. A former freelance photographer and dark-room technician, she finds joy in the chemical-free world of digital photography. Neighbours often see her prowling (and sometimes crawling) about her yard, camera in hand, in search of "new" things and perspectives.





# Which Macro Lens to be More Creative?

By Rick Shapka

200mm @ f6.3

Much of what I like to do with my photography is creative. One thoughtful, enjoyable way is to use a macro or, in Nikon lexicon, a micro lens with which to make photographs. I use a macro lens to get very close to the subject to either show detail, or alternatively to suggest or disguise detail. Macro photography allows me to look at, into, or through an object from close distance.

If you are new to macro or micro photography, do an Internet search for some the concepts and definition.

I often carry more than one macro lens in my equipment bag. Why? If you like to do macro, or close up photography of flowers, insects or

other objects, isn't one macro lens sufficient? This is both a practical cost consideration, and aesthetic question. I will discuss some uses and advantages for a 60 mm, a 105 mm and a 200 mm, all of which are Nikon (Nikkor) lenses.



105mm @ f11

Note that with each of these lenses there is a difference between focus distance, and working distance from a subject.

If I wish to be very close to my subject, using a micro Nikkor 60 mm 1:2.8 G ED with its minimum focus distance of 7 inches, I can get a 1:1 or life size image. This lens is very sharp. From experience, I do not always want to be this close to my subject. However, it can be a very useful lens if using backlight to make pictures of very small wild flowers, or a section of spider web. A 7-inch focus distance is often too close for subjects, e.g. insects, because it is difficult to get proper front light on the subject. At this distance the auto focus does not work as well as it should (it hunts). Since I mostly use manual focus this is more an inconvenience than a problem.

For more interesting macro work I find the micro Nikkor 105 mm 1:2.8 D to be an excellent lens. Mine is the older version, which does not have vibration reduction. VR is not necessary with macro photography because I use a tripod most of the time. For documentary macro photography for example, to obtain a 1:1 image of a flower, a depth of field, of f22 is critical. For more creative macro images, when showing only a portion of an object at a more wide-open aperture, f5.6 works well. This lens works with a minimum 12-inch focus distance.

I use this lens for small flowers images, as well as close ups of colored water in different containers, or water



200mm @ f6.3

droplets into a splash. It is easy to use with manual focus. Because any subject position will be further away than with the 60mm lens, using available light is more of an option. The 105mm is an excellent lens if one chooses to use a flash unit(s) to even the light or bring out subject detail.

For more seriously creative image making, I use the AF Micro Nikkor 200mm 1:4 D. It is an extremely sharp lens, which has a minimum focus distance of 1.6 feet. So this allows a comfortable working distance to your subject including nervous insects. While this lens is heavier and longer than either the 60mm or 105mm, it has a lens collar that can be connected directly to a tripod plate. This provides better camera/lens balance and shooting flexibility. This lens has been made for many years, which makes them available on the used market.

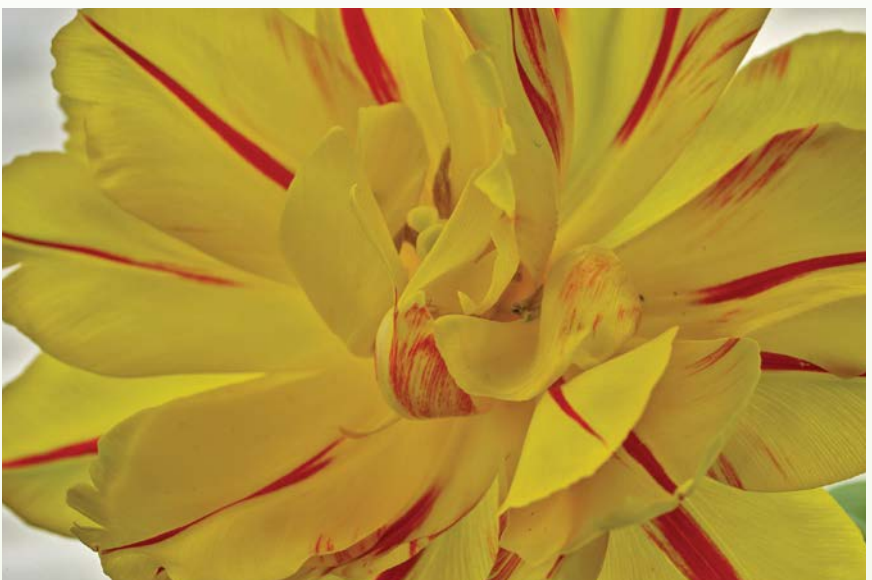
I want my photographic images to be distinct from other photographers. Macro photography is a way to bring about this distinction. Macro photography forces me simplify my picture making. I take more time to think about subject composition; whether to show detail or not, whether to show a portion or the whole subject. I think more about focus, and exposure alternatives. A sharp macro lens allows me the time to quietly reflect on showing simplicity. It forces me to bring a totally different perspective to my photography, including lying on my stomach to make an image. ✨



60mm @ f22



105mm @ f5.6



105mm @ f22



# So Close You Can Taste It

By Christina Varro

Macro photography commonly explores natural themes, but for me, food is the best place to explore the world up close. The colours and vivid textures of food come alive, and tantalize the viewer to imagine its taste. Crystals of sugar on the rim of a glass make you crave a rich, sweet, dessert coffee, while layers of curled lettuce, stacked tomatoes, and crispy bacon hint at the tactile intricacies of a delicious hamburger. Macro photography is the perfect way to appreciate food - it lets the flavours and stories come alive in the frame and in the viewer's mind.

My interest in macro photography started almost a decade ago when I first entered the realm of professional photography, but it wasn't until I started taking photos of food that things really clicked. While working as a graphic designer for a cupcake bakery in Toronto, I began photographing their sumptuous and delicately swirled cupcakes as product shots for their website. I was immediately captivated by the experience of working with food; I loved experimenting with angles, lighting, and props in a tabletop environment, focusing on the tiny details and making micro adjustments to make the shot enticingly perfect and delicious.



Over the years of working with the bakery, we have planned increasingly complex shoots, put together elaborate sets, used props, incorporated fresh ingredients, and even worked with models. In late 2014, I spent 10 days photographing a full cookbook for them, which was incredibly rewarding. Using a combination of studio lighting plus tilt-shift and macro lenses, really allowed me to get creative and capture the details of their beautiful desserts. As with other close-up photography, the use of bokeh and depth-of-field was critical in creating a focal point and bringing colours and textures to life.

I love macro studio work because I am able to create the entire scene, right down to the smallest detail. Focusing on a tiny garnish can help tie all the flavours together and tell a story about a mouth-watering meal, or a special occasion. Since the cookbook release, I have continued to explore macro food photography with other clients and for personal projects, and am currently planning my own cookbook and food blog to post my work. For me, the essence of food is in the tiny details, the bubbles, granules, and luscious morsels you only notice when you look 'so close you can taste it.' ✨



To see more of Christina's work visit her website at [www.varrocreative.com](http://www.varrocreative.com)





## *Come for the Conference, Stay for the Celebration*

BY LYNN HAGGARTY

What can be more fun than a birthday party? How about three days of interaction with some of Canada's best photographers followed by Canada's biggest birthday bash in years?

When Canada turns 150 on July 1 2017, participants at CAPA's Canadian Camera Conference 2017 will be poised to take part in the festivities in Ottawa. The conference is scheduled for June 28th to 30th, with workshops and field trips before and after. But Canada Day will be kept free so everyone can don their red and white togs and head to Parliament Hill for what's sure to be an over-the-top celebration.

The host organization is Ottawa's RA Photo Club, which hosted very successful and popular conferences in 1998 and again in 2003. In keeping with the Canadian anniversary theme, the roster of presenters will be primarily Canadian. Many speakers will have been confirmed by the time this article is published, so check the website (see below) and subscribe to the conference Facebook page to be among the first to hear as more details are announced.

Organizers stress that, with all that is planned for Ottawa next year, it is best to move fast with travel, registration and accommodation. They hope to open conference registration several months earlier than is usual for these CAPA conferences. An early-bird conference rate will be available until spring 2017, but you may as well book your accommodation early while rooms are still available. (A low-risk proposition, since you can cancel the room if your plans change.)

Algonquin College, featuring comfortable and well-equipped lecture theatres, indoor commons areas and outdoor greens to invite mingling, is just a 20-minute express bus ride to Parliament Hill. Hotel rooms in Ottawa are already a scarce commodity for 2017, so Algonquin College is shaping up to be the best hotel deal in town. A large block of suites in the college residence is being held for the conference. Two-room suites sharing a bathroom and kitchenette are \$120 per night – just \$60 each for individuals or couples willing to share. The campus offers everything you may need, including an on-site coffee shop, cafeterias and shops for groceries and supplies, plus a brief walk to off-campus restaurants, liquor stores and pharmacies.

Conference presentations are being organized along three main themes, starting with the mainstay of CAPA conferences, photographers whose "Nature and Creative" images convey the wow factor to both inspire and instruct. Another track involves "Hands-on" presentations in computer labs and on-site facilities for studio-photography and lighting instruction. "Yesterday and Tomorrow" is the third track. "Yesterday" is represented primarily through sponsorships by the National Gallery of Canada and Library and Archives Canada. You'll hear from curators of featured exhibits, conservators, and even have the rare opportunity to view some of the millions of images housed here from Canada's photographic greats. On the flip side, "Tomorrow" will provide insights into where photographic technologies are heading and what that may mean for your photography in the near future.

All in all, it's shaping up to be quite the Party! Learn more by visiting the conference website: [www.ccc2017.ca](http://www.ccc2017.ca)  
*Book now and get ready to "Come for the Conference, and Stay for the Celebration."*



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