



# CANADIAN CAMERA

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



- 2018 CAPA ANNUAL PHOTO CHALLENGE • CAPA COMPETITIONS
- THE NIKON D850 IN A LOW LIGHT/HIGH ISO CHALLENGE • THE ROKINON 7.5MM F3.5 FISHEYE FOR M4/3
- THE SEKONIC FLASH MASTER L-358 • MY TRANSITION FROM A DSLR TO A MIRRORLESS CAMERA SYSTEM



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# CANADIAN CAMERA

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the**COVER**  
BY ROB STENNER





# 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

**ROD TRIDER**

This is a busy time of the year for photography enthusiasts, great fall images, local photography clubs are in full swing and of course the holidays are just around the corner. Like your local club, CAPA relies on the valued time our volunteers committed to promoting the photographic arts, working with member clubs to run competitions, updating the web site with current information and working to bring added benefits to all our members. I would like to thank them for their time and dedication.

I truly believe that the more one gets involved the more one gets out of it, whether at your local photography club, community service club or with a national group like CAPA. We are always looking for folks to become club representatives, district representative, or even zone directors. Your involvement depends on your time and commitment. Keep in mind that almost all the *Canada Camera* magazine articles are from members like yourself – 2018 is the time to publish your work!

In the coming year we are focused on several initiatives, the new CAPA web site, expanding our club and individual competitions, introducing a new and improved judging system, adding new benefits for individual members and club members and increasing the number of CAPA Judge Training courses to improve the consistency and commentary at club competitions. Upcoming courses are scheduled for Ottawa, Beijing China and London with others being finalized. If your club would like to host a course please contact our Director of Education or myself. Our course is highly recognized not only here in Canada, but it is becoming the standard internationally.

Hopefully you have logged in to the new web site and updated your contact information so we can inform you of all the new things happening with CAPA. Clubs now have the ability to have 3 contact names so we never lose touch. We have a new monthly (one page) email newsletter that goes out to all members. Clubs now have the ability to link their events to the "Club News" section of the web site as well as in the quarterly magazine. As an added benefit the magazine is now available in digital format on our website, for you to read anywhere.

Remember the best camera in the world – is the one you have with you.

Have a great holiday season from all of us at CAPA. ❄️

Regards,

**Rod Trider**, FCAPA

*President*

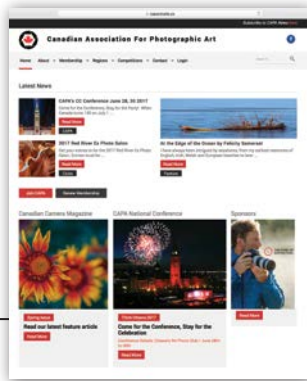
# 2018 CAPA Annual Challenge

This year marks the 14th anniversary of our annual CAPA member competition.

## Our theme this year is Landscape.

For the purposes of this competition, landscape images will include:

- environmental (pure natural scene with no human influence),
- urban (city scene with human activity), rural (little or no humans visible), and
- seascape (beach, seashore, bodies of water).



## Closing Date of Competition

May 31, 2018 at midnight Pacific Standard Time.

More information on the CAPA website at  
[www.capacanada.ca/2018-annual-photo-challenge/](http://www.capacanada.ca/2018-annual-photo-challenge/)



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## SUBMISSION OF STORY IDEAS, PORTFOLIOS AND NEWS ITEMS

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

### How to send material

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

### When to send it

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

- **SPRING ISSUE JAN. 10**
- **SUMMER ISSUE APRIL 10**
- **FALL ISSUE JULY 10**
- **WINTER ISSUE OCT. 1ST**

### Where to send it

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



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



## photo talk

**SHEENA WILKIE**, *Editor-in-chief*

Are you a gear person? Does a new photography gadget come out and you must have it? I think most people who are serious about their photography are usually serious about their gear as well.

Is there a particular type of gear you like? Some people like to embrace each new body that comes out, but you need to have deep pockets for that. My weakness has always been camera bags, none of the many I have are ever quite right. So, I keep shopping. And in the last few years my stable of Lensbaby has been growing. Just love them! Been looking at the new Twist Lensbaby.

Most people do a lot of research when considering a gear purchase. Photography equipment is not cheap. I always check online reviews, but I also like to back that up by talking to someone who has experience with the piece of equipment I am thinking of buying. For me it's one of the benefits of being a member of CAPA and a CAPA photography club. There is always someone around who is willing to share their experience with the gear I'm interested in. And nothing compares to voice of experience.

This issue we have some excellent photographers who are going to share with you their experiences with photography gear. The holidays are coming up and many of us are making our Christmas lists. This is a perfect time to get some insight into gear you might want. ✨

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



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Greg Bolger, St. John's, NL  
Ken Renton, Bedford, NS  
Carolynne Renton, Bedford, NS

### Quebec Zone

NJ Wight, Montreal, QC  
Laurel Anne Holmes, Montreal, QC  
Pierre R Gauthier, Gatineau, QC  
Ilana Block, Montreal, QC  
Carmen Carbone, Montreal, QC  
Sylvia Rourke, Westmount, QC  
Jean-Daniel Gagne, St-Hubert, QC  
Jean-Francois Menard, Boucherville, QC

### Ontario Zone

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Henry Fernando, Ottawa, ON  
Jim Crawford, Toronto, ON  
Barbara Marszalek, Toronto, ON  
Gavin Martin, Seeleys Bay, ON  
Sherry Wang, Richmond Hill, ON  
Wei Tian, Mississauga, ON  
Brad Denoon, Trenton, ON  
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Suliman Chadirji, Kanata, ON  
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Fang Zhen Wang, Scarborough, ON  
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Hong Zeng, Oakville, ON  
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Eckhardt Kriel, Oakville, ON  
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Bernardo Garcia, Kitchener, ON  
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Katherine Sigman, Napanee, ON  
Debra Farrer, Mount Brydges, ON  
Lynn Leavens, Ottawa, ON  
David Sigman, Napanee, ON  
Bruce Farrer, Mount Brydges, ON

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Homayoun Atarodifard, Edmonton, AB  
Shelly Priest, Calgary, AB  
Karen Albert, Edmonton, AB  
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Anthony Dolinsky, Winnipeg, MB  
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Kal Singh, Langley, BC

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Richard Kylo, Salmon Arm, BC  
Terry Conroy, Kamloops, BC  
Rick Hulbert, West Vancouver, BC  
Katherine Kitchen, Victoria, BC  
Violet Carroll, Qualicum Beach, BC  
Tanner S Tanner, White Rock, BC  
Rita Zamluk, Surrey, BC  
Dorian (Woods) Poloway, Penticton, BC  
Elizabeth Green, Surrey, BC  
Colin MacArthur, Vancouver, BC  
James Yang, Richmond, BC  
Omar Saad, North Vancouver, BC  
Robert Forbes, Victoria, BC  
Teri VanWell, North Saanich, BC  
Sheila Say, Vancouver, BC  
Pat Hutchins, Salmon Arm, BC  
Patricia Ellingson, Surrey, BC  
Vaughan Lewis, Victoria, BC  
David Egan, Delta, BC  
Stephanie Dea, Kelowna, BC  
Gloria Szabo, Maple Ridge, BC  
Michelle Fedosoff, Burnaby, BC  
Bob Kucheran, Vancouver, BC  
George Sandor, Vancouver, BC  
Brian Mohr, Grindrod, BC  
Penny Pitcher, Victoria, BC  
Beverly Bleasdale, Gridrod, BC  
William Pitcher, Victoria, BC  
Colleen Diggle, Surrey, BC  
Bea Carlson, Langley, BC  
Yi Xu, Coquitlam, BC  
Johanna Vanderpol, Duncan, BC  
Tsi'a Joseph Zoe-Martin, Yellowknife, NT

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Hong Zuo, West Roxbury, MA USA  
Yiming Hu, Mason, OH USA  
Shokoufeh Eghbal, Dubai  
Wenke Duan, Beijing, China  
- Birdnet.cn Club  
Duan Wenke, Beijing, China  
Duan Wenju, Beijing, China  
Long Chen, Daqing, China  
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- Shanghai Forever Photo Club



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## Capa Income Tax Receipts

Consider a donation to the CAPA General or Scholarship Fund. Donations can be made along with your Membership payment or forward directly to:

### CAPA Head Office

c/o Lee Smith, Box 357, Logan Lake, BC V0K 1W0  
An Income Tax Receipt will be issued for your donation.

## LEAVING A LEGACY

CAPA members may also wish to consider a bequest as part of their Will or Estate.

**L. E. (Len) Suchan, FCAPA**  
CAPA Treasurer

## What is a Legacy Gift?

- A gift made, after careful consideration and with professional advice, through your financial or estate plan.
- A gift that requires some type of legal documentation, for example, a Will, a life insurance policy, an annuity or trust.
- A gift that is made from your assets, not your current income.
  - A gift that has tax advantages under current laws.
  - A gift that is arranged now to provide funds to CAPA at some time in the future.

## Join CAPA

Whether you join CAPA as an individual/family member or as a CAPA club member, you will be joining a community of photographers who are passionate about their photographic art. We are a large and dynamic family of photographers from across Canada, into the USA and Internationally.

We are dedicated to promoting photography as an art form, and to providing educational information for photographers. In addition to belonging to a group whose members share your passion, you will receive many benefits including:

- Canadian Camera magazine showcasing members' artistic talents and educational information in a beautifully laid out full-colour quarterly publication. Print & digital available, depending on membership level.
- The opportunity to participate in many different national, international, regional and local competitions throughout the year, and to achieve public recognition
- Individual members are eligible for discounts on slideshow software, photo editing software, photo books and photographic equipment
- Individual members receive special rates to attend the biennial conference that brings photographers together for learning, camaraderie, photographic opportunities, friendship and most of all fun.

**Individual, Family & Youth • International Individual • Clubs • Libraries/Schools**

**Questions about your membership?** Send an email to our Membership Administrator Lee Smith [membership@capacanada.ca](mailto:membership@capacanada.ca) or phone her at 250-523-2378.

## CAPA JUDGING COURSE

**Saturday March 10, 2018 • RA Centre, Ottawa**  
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Register online at <http://capacanada.ca/judging-courses/>



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## All About the Gear

ROB STENNER

When I think of the topic “All About the Gear”, I think of the changes that have occurred in photography over the last 20 years. These changes are clearly seen with the progression from our film cameras to today’s digital cameras. I also think of my black and white darkroom that has been turned into a spray booth to spray canvas prints and the computer software that we now have at our finger tips. There seems to be no end to the latest and greatest gear that we absolutely need and cannot live without.

There are many excellent camera systems available. All of them have advantages and disadvantages. I currently use a Nikon D810 camera body because of the dynamic range, the 36 megapixels, and the low noise levels associated with higher ISO settings. All of which are helpful in landscape photography.

There are many factors to consider when choosing a new lens. These include the speed of the lens, the sharpness of a prime lens versus the flexibility of focal lengths in a zoom lens, the type of photog-



raphy it will be used for, the weight and the ease of carrying and, last but not least, the cost. The lenses that I most commonly use for landscape photography are a 105mm f 2.8 macro, a 24mm f 2.8 tilt shift, a 24-70mm f 2.8, and a 70-200mm VR f 2.8. All of these lenses are relatively fast, with good sharpness, and provide a broad range of focal lengths to work with.

As I get older, the weight and amount of equipment carried becomes more of a consideration. Therefore the type and size of camera bag has become increasing-

ly important. Like a lot of photographers, I have purchased many camera bags, a few of them are still brand new, all in the hopes that somehow the weight of the gear will feel lighter. There is an endless number of different camera bags to choose from. A good option is a relatively small camera bag from Think Tank called the 'Streetwalker Pro'. It is a very well designed bag that can handle more than enough gear.

Despite the rapid technological changes over the past 20 years, one thing that has

not changed over the years is the use of a tripod. There is no substitute for the tripod in composing excellent images. This is especially true when shooting landscape images. The carbon fiber tripods have good stability and are the lightest option, but more expensive. There are more stable tripods on the market, however they are usually heavier, which may pose problems when hiking or walking long distances.

In the days of film cameras, lens filters were used to create many of the artistic effects that are now done in the camera



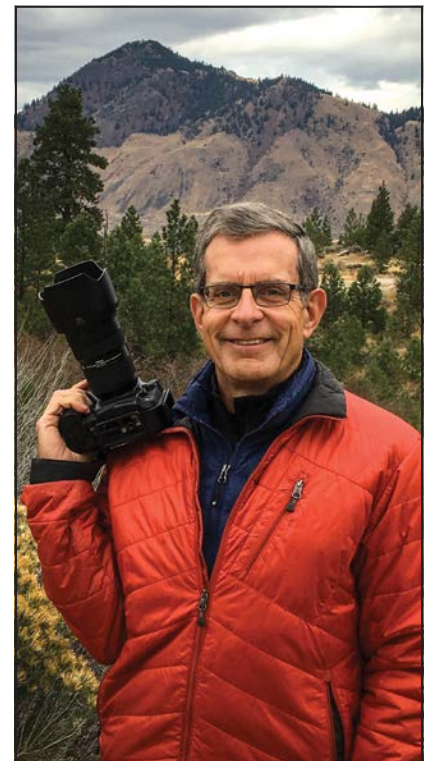
or afterwards with computer software. However, there are a couple of filters that still have a place in my camera bag. These are the circular polarizing filter, graduated ND filters, and ND filters. The polarizing filter is useful to decrease glare, intensify colors, and to slightly warm an image. The ND filters and the graduated ND filters allow us to control exposure by reducing the amount of light hitting the sensor. This allows creative possibilities such as proper exposure of a bright sky or a milky look to flowing water.

There have been many advances in photographic editing software. I use the current versions of Adobe's Lightroom and Photoshop, Nik software, and OnOne's resize module. I try to keep my workflow simple, as it is better to be out shooting images than sitting in front a computer working on images.

Photographic digital printing is another art form. I have always enjoyed printing images, perhaps a throw back from my black and white darkroom days. My current printer is an Epson 9890 which prints

excellent colour and black and white images, and enables the printing of large canvas images. There are many different types of photographic paper and canvas to choose from. The choice of media will be determined by the type of photography and the final look envisioned. Calibration of the computer screen and the printer with a colour calibrator is important. Proper calibration will save money with both ink and paper, and it will reduce frustration. Two popular calibrators on the market are the Spyder or Colormunki.

The modern gear and present day software we have at our disposal gives us great flexibility that simplifies our photography. These advances in technology have given us tremendous advantages over the photographers of past years. However some things never change and regardless of the camera gear you use, the most important part of a good photograph is still the ability to see and evaluate light. ✨



Rob Stenner resides in Kamloops B.C. His love for photography started as a hobby over 30 years ago in his dark-room developing black and white images of his growing family. Over time, he has developed a love for landscape and travel photography. He loves to capture natural light that is found in his backyard or in his travels to different areas in the world. To see more of his work visit his website at [www.stennerphotography.ca](http://www.stennerphotography.ca)

# The Nikon D850 in a Low Light / High ISO Challenge

By Craig Minielly



Having received one of the first Nikon D850s shortly after its release, I was excited to try it out and test its capabilities in the higher ISO ranges that I typically like to work with.

But first, a disclaimer of sorts... I am a Nikon Ambassador. I am biased of course, but that bias is built on decades of experience with a brand that has never let me down, and that I rely on under a variety of challenging conditions in delivering bankable results to my clients, every time and without excuses. Whether hanging over

a city at night, or crawling through blasted out caverns 1000' feet below ground in a rainstorm of wet grime and dust, I'm always pushing the boundaries of my gear and my personal expectations.

As a press photographer in the film days, we used to have all sorts of secret "soups" to stretch our Tri-X of 400 ISO

up to 1600, 3200 and even 6400 ISO. Now with my D5, I will comfortably shoot at 6400 -10,000 without giving it to much thought, and at settings upwards of 25K and 50,000 / 100,000 ISO as occasion demands. So needless to say, I was excited to see what the D850 might be able to do with such a large megapixel rating.

I decided to make use of nearby Granville Island Market in Vancouver, right after the 7 AM door opening, but well before the crowds show up and completely take over the marketplace.

*In general, I like to make use of the Aperture Preferred, Auto Exposure mode, and then adjust my exposure compensation control manually to optimize my image results based on the subject matter and lighting conditions.*

I love street shooting in this type of atmosphere, as people are busy doing their interesting things, but not too busy to stop and chat. I introduce myself when they ask, saying I'm having fun with a new camera, and then they carry on as I capture the fabulous moments. It's a friendly setting, with very cool pockets of light, and great image possibilities all around that I have all to myself with no crowds or distractions!

I wandered through the aisles, in and out of the pockets of light, as the market slowly came to life. Some early achievers had brightly lit areas, but mostly they were dim, and in some cases darkly shadowed interiors. It was the perfect opportunity to test the full range of ISO capabilities of the new camera.

In general, I like to make use of the Aperture Preferred, Auto Exposure mode, and then adjust my exposure compensation control manually to optimize my image results based on the subject matter and lighting conditions.

It's important to remember that when shooting in low light conditions, that you take care not to underexpose the image, especially in areas of preferred detail. Opening up shadows at higher ISO's, will always result in exaggerated noise elements, whereas creating a balanced exposure that's acceptable overall and then selectively darkening down the brighter areas will result in a much more acceptable final image.

In a few instances I made use of a range of ISOs on the same subject to see the camera's response, and was pleasantly surprised to see the image



Nikon D850 - 102,400 ISO, 1/250 sec. @ f10, Lens 70mm



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Nikon D850 - 20000 ISO, 1/60 sec. @ f8, Lens 70mm



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Nikon D850 - 10000 ISO, 1/60 sec. @ f6.3, Lens 70mm

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quality retained and the pleasing overall image tonality, along with better than expected details in highlight and shadow areas. I also found I was able to easily extract additional highlight details in the brightest areas of the images that initially fell out of the exposure threshold, with a simple highlight adjustment in the raw conversion that brought in effective highlight details & tonality, without greying out the area completely.

As with all low light images, it's important to ensure that the light, at whatever levels, is coming into the important areas of the subject or facial zones within the photograph. The images from this feature, were all created without opening up the shadows, and are a straight rendition of the tones represented in the subject, with some post-selective burning down of the surrounding areas. This is done to highlight the desired subject, and as a press photographer in my past life, a standard practice - old darkroom habits die hard!

Noise reduction was performed with the recently released ACR plugin for Photoshop and making use of the general settings & presets I already have. I would expect specialty plugins, such as Noise Ninja and Noiseless from MacPhun, to produce even more superior results.

In short, I was quite impressed with the beautiful tonality in the range & transition of colours at higher ISOs of 10,000 and 20,000, and how effective the camera was in its detail retention at those higher ISO speed's. There was noise of course, but it was able to be mitigated to a more than acceptable level with some basic adjustments.

The sample images on my Instagram showcase those results.

Attached, is a series of 10,000, 20,000 and 102,400 ISO images capturing the baker and the oven's flames. The use of 102K resulted in a lack of saturation overall and predictable lack of details in the highlights of the flames. This was totally expected as with most cameras in their highest ISO ranges, but I was quite surprised at the use-ability of the image at the cameras extreme ISO setting. The settings of 10-20K were very highly usable and presented a true to life representation of the environment and the subject working within it. ✨

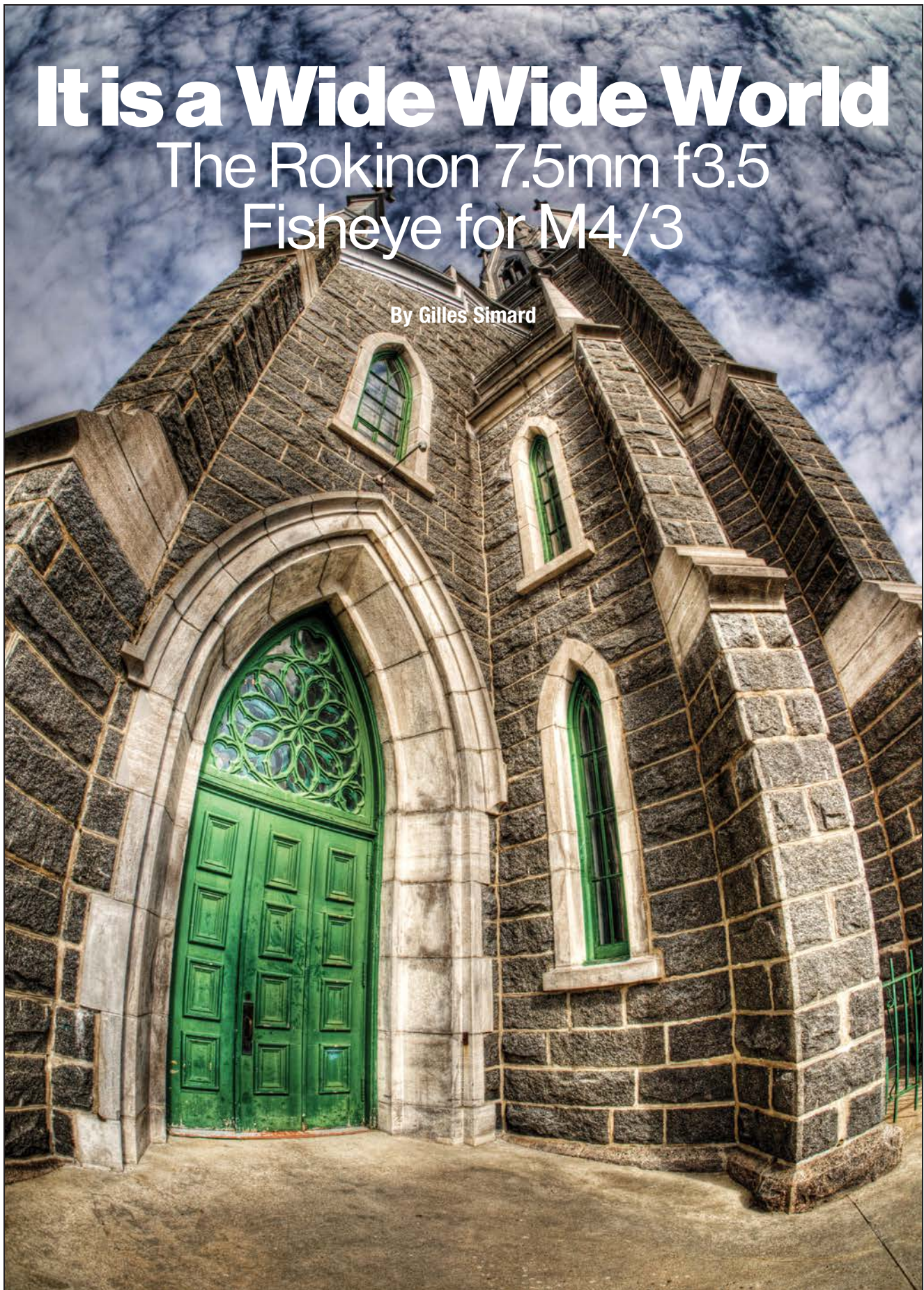
To see those and the full image series from this early-morning test session, please feel free to visit and follow along with my main Instagram at: [www.instagram.com/craigonassignment/](http://www.instagram.com/craigonassignment/)

New studio samples from my first D850 sessions are also being posted to that Instagram, along with fashion and underwater styles images at my other Instagram: [www.instagram.com/foxyartgallery/](http://www.instagram.com/foxyartgallery/)

# It is a Wide Wide World

The Rokinon 7.5mm f3.5  
Fisheye for M4/3

By Gilles Simard





This little lens opens the world to a wide perspective. With its 180°, you really need to watch where your feet and fingers are, otherwise they will end up in the frame. Obviously, the fisheye effect is not for everyone and I've found out that people either really like it, or hate it.

On M4/3 cameras, you will work with a Full Frame equivalent of 15mm (which makes it one of the widest lenses available on the market for that format).



For Olympus cameras, the first thing to do is to set the Internal Stabilisation (IS) to 8mm since there is no communication with the camera. Forgetting to do so (especially if you have used a long lens on manual mode before) will generate a lot of shake from

the sensor. You can also simply disable the Internal Stabilisation. I usually put the camera on Manual mode (M) but it is also possible to use the Aperture mode (A).

Unless you need a deeper depth of field, the best way to work with it is to

leave the aperture ring at  $f/3.5$  and just forget about it. Then, only the shutter speed and the ISO will be the decisive factors. To increase the fisheye effect, simply have anything on the side of the frame. The more centered your subject will be, the less fisheye effect you will get.

Its short focus distance also allows some interesting viewpoints and it is possible to take picture of people without them really noticing (if you don't mind some distortion)! On Olympus bodies (and others), you can also use the "Scenes" modes with the caveat to not forget to set your settings before moving to it. Some of those in-camera effects work fine with the fisheye (especially if you shoot JPG + RAW ... just in case). You can also remove or reduce the fisheye effect with the usual tools (Photoshop, Lightroom and others).

This lens is so small that you can basically carry it everywhere (which I do as it is nearly always in my bag). It



# The Sekonic Flash Master L-358

By Laura Lynn Mclean



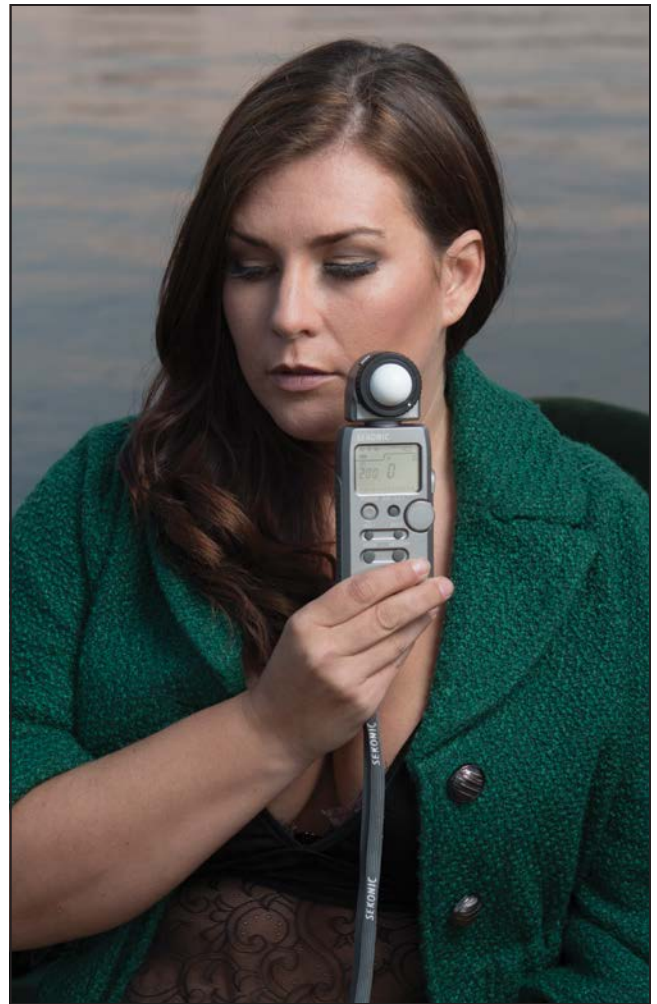
It was upon the instruction of my college night class photography instructor in the early 2000's when I purchased my trusty Sekonic L-358 light meter. It was in her opinion, that a light meter was something a photographer should always have at their disposal. So, with her advice I bought the best I could afford at the time. The model I have now is still being sold, but there are many others on the market with digital outputs and features that in my opinion, make the device seem more confusing.

The Sekonic Company has been producing light meters since 1951 with the release of the P-1. This was a very basic tool, most having a metal body and dials to establish the settings needed for proper exposure. In those early years the light meter only read reflective light and

needed a charted card to establish the proper settings. Today we are pampered with meters that are battery powered and have lumispheres that allow us to calibrate our cameras for both reflective and ambient lighting. Some models are even geared for underwater use.

The basic Sekonic L-358 is still my favorite model. It's not complex, with simple dip switches located in back to control its features; meter ambient light on or off, enable multiple flash reading and lastly allowing the user to set their own the preference on whether the shutter speed and aperture should be presented in  $\frac{1}{2}$  or  $\frac{1}{3}$  stops.

Along the side, is a port for a mini meter for smaller closed in spaces or detailed work. On the front of the case is the sync port to attach your lights directly if you do not have the ability to fire your flash remotely. A handy item, but a feature that I again have never used since I hate being tethered to anything that gets in the way of



my mobility. Besides who likes extra cables?

The one feature I really love about the Sekonic L-358 is its swivel head with retractable collar. With this I can point the lumisphere towards the camera at any angle and still read the LCD screen regardless of where my model is standing in relation to my lights.

Now some may ask is the screen visible in bright sunlight? The answer is yes. I've never encountered an instance where I was unable to read the screen. Remembering to turn up or down the retractable collar is more challenging for me. I'm a bit of a forgetful type who fails to check the smaller but notable feature that controls whether to allow ambient light to affect the metering. It's a simple twist of the ring, which is not removable so no missing parts to worry





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about. On the dial is a small white dot that points you in either the retracted or extended mode. I'm not sure it was necessary to put it on the meter, but it's there just the same.

On the LCD screen the different modes and measurements are displayed. To move around the features, or change settings on the fly you use the large easy to use dial. The meter can record and memorize multiple lights which is highly useful for setting up ratio lighting with various lighting situations. I could go into greater detail on setting up each of the various buttons and features but you can visit the Sekonic website to read their manual if you so choose; [http://www.sekonic.com/downloads/l-358\\_english.pdf](http://www.sekonic.com/downloads/l-358_english.pdf).



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Some photographers swear by the light meter, others cringe at the thought of using one partly because they do seem to be an old school tool. Taking the time to get acquainted with this practical tool is a worthy investment. Once you begin to use one, you come to depend upon it for accuracy in your work. It aids in speeding up lighting setups and maintaining a level of professionalism that may just set you apart from others.

My clients often are curious on what this little device is that I have them hold at the beginning of each session, and then again when I change up any strobe lights. They seem in awe that I can gather so much information by a press of a button, giving them absolutely beautiful images with perfectly set ratios for camera and lighting situations. It's all in how you approach the craft. Take it or leave it the light meter is here to stay. ✨

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Laura Lynn Mclean lives in Sarnia, Ontario with her family. She considers herself an eclectic photographer, not limiting herself to one genre. Her combination of portraiture, fine arts, and illustrative photography ranges from the subtle to the more adventurous. She works in her studio and on location, collaborating with others in designing creative styles. Currently she is attending part-time at Lambton College to enhance her photography skills.



Mack Feltz Photography Photo



# My Transition from a DSLR to a Mirrorless Camera System

By Rick Shapka

*Crocus In Lavender - Nikon*

Does size really matter? Some people think so. Research for my decision of an alternative camera and lens system included the feel of the camera, speed of the lens, and size of image sensor. These considerations each include an element related to weight and size.

I agree with those many photographers who believe the camera system being used is only a tool with which to be creative. It is neither the camera, nor lens attached that makes a compelling

image; rather it is the knowledge, hard work, and enthusiasm of the person behind the gear. It is the person who sees the picture, not the camera.

If not the camera system then, why did I consider switching to a mirrorless camera from a DSLR? What was my thinking?

During my research the majority of people with whom I spoke to about a mirrorless system almost invariably referred to the reduction of size and weight of the gear.

I have been making photos with Nikon camera gear for many years



*Pinkish Rose - Nikon*



*Tending the Flowers - Fuji*



*Chrome Island Lighthouse - Nikon*

beginning with my F2. It was a camera with a great feel. Since that camera, my photo journey with Nikon has taken me through a series of auto focus film cameras, each eventually to be replaced by my first digital one in 2000, and a D800E DSLR today.

With the change in gear over the years, I believe my photography has evolved to become more creative. Why? Courses and workshops, with much time and

energy invested to learn the craft, helped me to become a better photographer. The output quality of an image has become most important to me. Making thoughtfully composed, interesting images is one of my objectives. Perhaps not always accomplished but it is the important goal.

Over the years cameras and lens systems have added both bulk and weight. The F2 attached to a NIKKOR

80-200mm f/4 AI-s, weighed in at 1340 grams, whilst a Nikon D800, with NIKKOR 70-200mm f/2.8G lens, is just shy of 2540 grams. This is an incredible 90% increase in weight to handhold steady, not withstanding the assist of technology to provide VR, or much higher shutter speed and ISO combinations to manage the weight!

Most photographers who travel to make pictures know that air travel has



*Above London - Fuji*



*Gulls 2 - Nikon*



*Superior Horizon - Nikon*

become both a challenge and chore. Even well designed, dimensionally approved camera bags may now be weighed by an airline looking for extra fees. The weight of 2 full frame DSLR bodies with alternative lens combinations, a selection of ND and polarizer filters, some spare cards, batteries/chargers and laptop often exceed some airline's carry on weight restrictions.

My initial thoughts about researching a mirrorless system began because of comments from converts who indicated their system choices provided some relief to this increasing gear weight and carry on baggage issue. But ... what about the quality of the image from this system I asked? Could a mirrorless camera produce an equally acceptable quality of image compared with my full frame DSLR? Most photographers that

I quizzed accepted without question the mirrorless manufacturer's claims about great quality of image. Hmmm?

There are many companies making a good mirrorless system today. Initial research pointed me to the newer X mount model being introduced by Fuji. Although not entirely fair to compare the Fuji XT-2 image quality with a Nikon D800E, this was my comparison. The XT-2 is new technology, while the



*Hyacinths At Keukenhof - Fuji*



*Boats off Coupeille - Nikon*

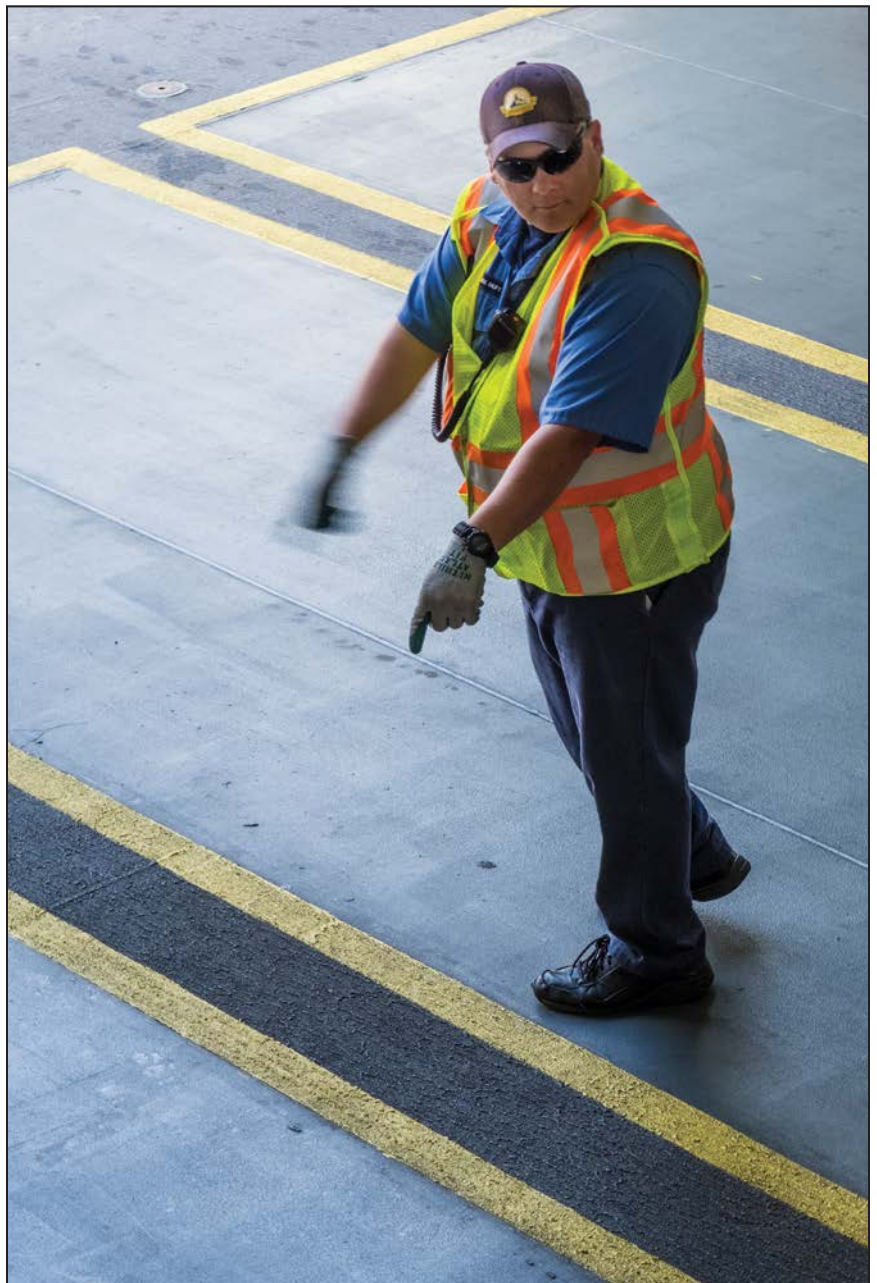
D800E is dated technology. Today, a fairer direct comparison is the XT-2 to a Nikon D500 both have APS-C size sensors.

While my comparison is anecdotal, it is based upon years of Nikon use, with one year of Fuji XT-2 experience. What I have discovered follows.

Image quality between the two cameras compares favorably in normal light situations, but in low light situations the D800 is much better. Its 2.3 times larger sensor size simply gathers more of the light, and produces less sensor noise. With low light, if I need to use flash, including simple fill flash, the Nikon options are much superior to Fuji.

As far as dynamic range (camera ability to capture detail in shadows and not blow the highlights) is concerned I do not notice much difference because both cameras allow me to easily manually adjust for scene exposure. For extended dynamic range or HDR, the Fuji will now bracket up to 9 frames. However changing the number of bracketed frames is buried deep in the menu system compared to the dedicated bracket button on the Nikon. On the other hand there is no mirror shake with Fuji, while shooting.

I really like the feel of the Fuji, which is smaller to hold. I have come to enjoy the electronic viewfinder of the Fuji, along with it's easy to maneuver toggle switch for adjusting focus points. For action and street photography I prefer to do my compositions through the viewfinder (old school) rather than on the LCD screen. When moving the eye to the viewfinder, the screen goes black and the scene comes



*Ferry Direction Coupeville - Fuji*



*Gulls in Flight - Nikon*



*Room with a View - Fuji*

up quickly in the viewfinder. I think focusing a landscape on the Fuji is simpler and results in a more precise focus on the LCD screen, compared to the live-view mode of the Nikon.

For wildlife and sports action photography my preference remains Nikon with its focus tracking system.

Nikon offers significantly more lens choice, most with excellent hand holding vibration reduction capability. However the overall lighter weight of the Fuji system, and the generally lower price point for high quality lenses makes it a very attractive alternative. It also shoots more frames per second than the D800E,

which is an important consideration for many wildlife situations.

My sense is Fuji listens more to customer feedback taking their input seriously. Fuji has improved the XT-2 through firmware often with user friendly downloadable upgrades a number of times after the camera's introduction. My personal experience communicating with Nikon has not provided many satisfactory results.

### **My summary thoughts:**

#### **Nikon D800E system, the pros are:**

Excellent quality of images with high scene detail. Better in low light, more lens choice, many more flash options, easier camera menus to follow, including bracketing for exposure and ISO, and in camera capability for multiple exposure, accessories (e.g. remote shutter release) usually well made, easy to focus manually.

**The cons are:** Bulkier and heavy to hand hold and carry for the street and a holiday by air.



Coffee Shop Amsterdam - Fuji

**Fuji XT-2 system, the pros are:** Excellent quality of image, great size for street photography, hiking, and travel, very comfortable feel in the hands and easy to adjust dials on top of camera, very good auto focus, including handy toggle to shift focus points, ability to shoot scenes using many Fuji film legacy simulations.

**The cons are:** Less apparent scene detail, just adequate in low light, many fewer lens options, requiring many different size filters to be purchased, difficult to focus manually, no GPS capability, menu items not intuitive and sometimes buried in submenus, some accessories (e.g. remote release) not built robustly.

I remain in the transition phase with the new camera gear. I think the Fuji XT-2 system is very good however, I am not prepared yet to give up my Nikon D800E with its lens quality and variety. But for everyday walking and travel, I much prefer the Fuji. ✨



RBS In Field

Rick is currently the CAPA District Representative for southern Vancouver Island, and a former member of the CAPA board. He earned photography and art history diplomas from Focal Point and UBC, and continues to be an avid student of photography. Photographic interests include making, processing and printing landscape, wildlife, travel/street, abstract, and HDR images. Rick is a member of the Victoria Camera Club where he is the workshop coordinator and the CAPA club rep. His website link is [www.rickshapka.smugmug.com](http://www.rickshapka.smugmug.com)

**Altered Reality  
Club Fall 2017**

Hosted by Crescent Beach  
Photography Club

**Gold Medal**

Richmond Hill Camera Club

**Silver Medal**

London Camera Club

**Bronze Medal**

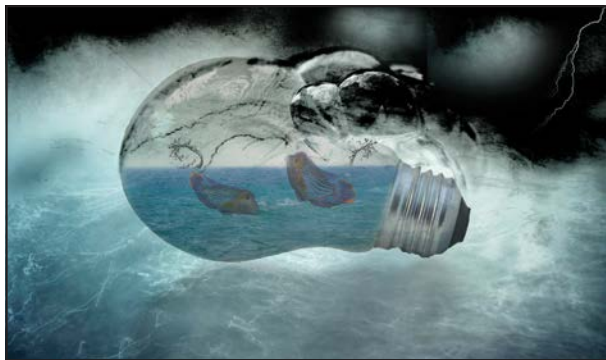
Langley Camera Club



**SILVER - LCC, Jiabi Yank, Peking Opera Mask**



**GOLD - RHCC, Dorothy Chan, Water Fairy**



**BRONZE - LCC, Lorna Scott, Caught in the Light**

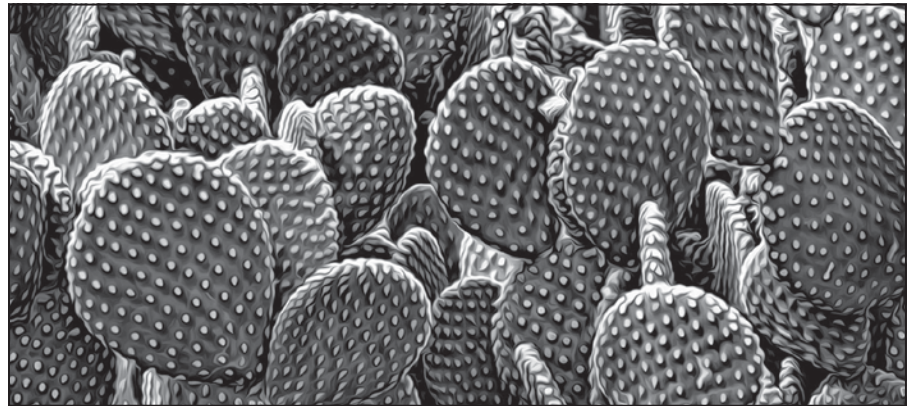
**Altered Reality  
Individual Fall 2017**

Hosted by Crescent Beach  
Photography Club

**Gold Medal,** Elizabeth Hak

**Silver Medal,** Isabel Kelly

**Bronze Medal,** Douglas Caplan



**BRONZE - Douglas Caplan, Anonymous**



**GOLD - Elizabeth Hak, The Arrival**



**SILVER - Isabel Kelly, Focusing On The Road Ahead**

**Digital Theme Club  
(Smart Phone or Tablet)  
Fall 2017**

Hosted by Kamloops Photo Arts Club

**Gold Medal**

Crescent Beach Photography Club

**Silver Medal**

Victoria Camera Club

**Bronze Medal**

Photographic Guild of Nova Scotia



**BRONZE** - PGNS, France Boutilier, *Sunsetting At Halong Bay*



**GOLD** - CBPC, Hafeez Mian, *Mosque Sheikh Zayed*



**SILVER** - VCC, Steve Smith, *Sleeping Maiden Beacon Hill*

**Digital Theme Individual  
(Smart Phone or Tablet)  
Fall 2017**

Hosted by Kamloops Photo Arts Club

**Gold Medal** – Ying Shi

**Silver Medal** – Hafeez Mian

**Bronze Medal** – Pamela Joe McFarlane



**GOLD** - Ying Shi, *Harvest season*



**Bronze** - Pamela Joe McFarlane, *Ful Medames*

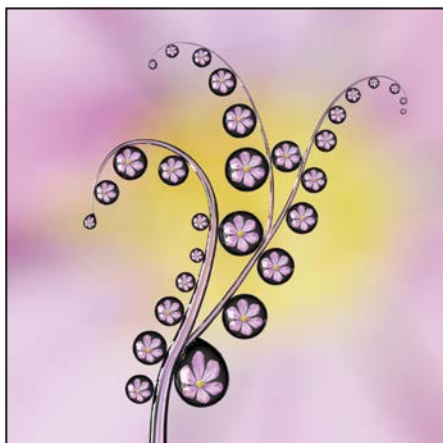


**Silver** - Hafeez Mian, *Forgotten Glory*

**Fine Art Club Fall 2017**

Hosted by Crescent Beach  
Photography Club

- Gold Medal** - Lions Gate Camera Club
- Silver Medal** - Richmond Hill Camera Club
- Bronze Medal** - Langley Camera Club



**Silver** - Llia Tyker, *Droplets*



**Gold** - Murray O'Neill, *Storm over the Palouse*



**Bronze** - Michele Broadfoot, *Alone*

**Fine Art Individual Fall 2017**

Hosted by Crescent Beach  
Photography Club

- Gold Medal** - Gary Zeng
- Silver Medal** - Robert Parker
- Bronze Medal** - Isabel Da Silva Kelly



**Silver** - Robert Parker, *Red Fox*



**Gold** - Gary Zeng, *Great Gray Owl*



**Bronze** - Isabel Da Silva, *Kelly Hannah And The Lion*

**Minimal Manipulation Club  
Fall 2017**

Hosted by Richmond Hill Camera Club

**Gold Medal** - Richmond Hill Camera Club

**Silver Medal** - Trillium Photographic Club

**Bronze Medal** - Toronto Camera Club



**GOLD** - RHCC, Luba Citrin, *Northern Lights At Georgian Bay*



**BRONZE** - TCC, Pat-Zuest, *Winter Morning In Tuscany*



**SILVER** - TPC, Robert Melnyk, *Almost Heaven*

**Minimal Manipulation  
Individual Fall 2017**

Hosted by Richmond Hill Camera Club

**Gold Medal** - Yun Wang

**Silver Medal** - Lance Gitter

**Bronze Medal** - Michael Winsor



**SILVER** - Lance Gitter, *Sunrise in Great Sand Dunes*



**GOLD** - Yun Wang, *Ice cascade*



**BRONZE** - Michael Winsor, *Iceberg Blue*

## Nature Club Fall 2017

Hosted by the RA Photo Club of Ottawa

**Gold Medal** - Jiahua Elite Photography Association

**Silver Medal** - Trillium Photographic Club

**Bronze Medal** - Toronto Camera Club



**Silver** - TPC, Sandy Barbour, *Red Fox 2*



**Gold** - JEPA, Rebecca Sun, *Destiny*



**Bronze** - TCC, Pat Zuest, *Female Grizzly Bear With Salmon*

## Nature Individual Fall 2017

Hosted by the Chilliwack Camera Club

**Gold Medal** - Missy Mandel

**Silver Medal** - Francis King

**Bronze Medal** - Robert Parker

**Botany Award** - Norman Dougan



**Botany** - Norman Dougan, *Milkweed Flowers*



**Bronze** - Robert Parker, *Bird Eating Snake*



**Gold** - Missy Mandel, *Hoary redpoll on frozen dogwood*



**Silver** - Francis King, *Grizzly Got Fresh Salmon*

**Print Club Fall 2017**

Hosted by the Manitoba Camera Club

**Gold Medal** - Langley Camera Club

**Silver Medal** - Crescent Beach Photography Club

**Bronze Medal** - London Camera Club



**Gold** - LCC1, Mel Baly, *Fancy Dancer*



**Bronze** - LCC, Don Rycroft, *Milky Way with Meteorite*



**Silver** - CBPC, Ron Kelman, *Country Chapel*

**Print Individual Fall 2017**

Hosted by the Manitoba Camera Club

**Gold Medal** - Ellie Schartner

**Silver Medal** - Rod Trider

**Bronze Medal** - Judy Berthman



**Gold** - Ellie Schartner, *Isabella*



**Silver** - Rod Trider, *Umbrellas in the Snow*



**Bronze** - Judy Berthman, *Pink*

**Wildlife Individual Fall 2017**

Hosted by Northshore Photographic Society

**Gold Medal** – Missy Mandel

**Silver Medal** – Rachel Schneiderman

**Bronze Medal** – Bert Sharp



**GOLD** - Missy Mandel, *Black capped chickadee on winterberry*



**BRONZE** - Bert Sharp, *Varied Thrush*



**SILVER** - Rachel Schneiderman, *Eastern Bluebird*

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