



CANADIAN CAMERA

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

A Conference Primer - CCC2017 Ottawa
The Epson Surecolor P600 Inkjet Photo Printer
Tones of Grace: A Personal Journey
Creating Black and White Landscape Photographs
CAPA Competitions

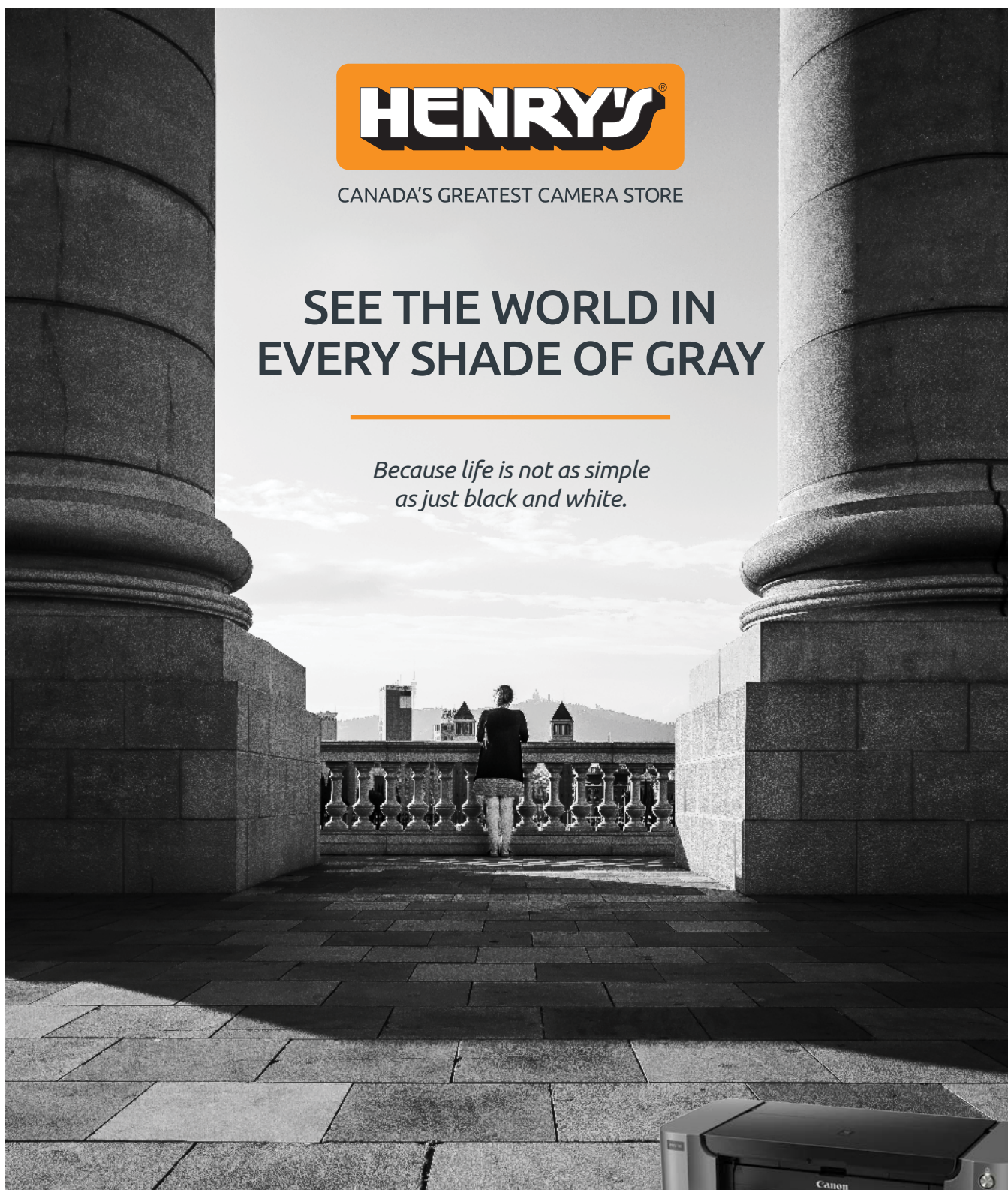




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CANADIAN CAMERA

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the **COVER**

By Dave Brosha





CAPA

Officers & National Council Members

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

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

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

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Message from the president

Larry Breitzkreutz, FCAPA

When we see the sophistication of contemporary cameras, whether it be a DSLR, a compact mirrorless system, or even a smartphone, it's difficult to relate to the fact that this exciting technology is less than two hundred years old. The first photographs, of course, were black and white. Beginning in the early 1800's a number of processes were invented to reproduce an image. One of the first being that of Joseph Nicéphore Niépce in 1826 or 1827. However, it was Louis Daguerre who invented the famous daguerreotype which was the first publicly announced photographic process and was commonly used for over twenty years. The use of photographic film was pioneered by George Eastman, who started manufacturing paper film in 1885 before switching to celluloid in 1888-1889. His first camera, which he called the "Kodak," was first offered for sale in 1888. Films and cameras progressed rapidly over the next decades; some of us can still remember the Kodak Brownie, often still found in antique shops. Many of us still remember that shoebox full of family photos found in our mother's or grandmother's closet. Or, for the more organized, a beautiful family album of relatives and ancestors recorded in monochrome splendour. Many careers were established with B&W film, notable among them were Ansel Adams, Alfred Stieglitz, and many others, too numerous to mention.

Beginning in the 1960s, Kodak's Kodachrome, along with other film brands, had begun to establish a presence in the market, but they were still much more expensive than standard black and white film. It wasn't until the 1970s that prices were able to decrease enough to make color photography accessible for the masses. And finally, by the 1980s, black and white film was no longer the dominant medium used for daily snapshots of life.

Today we are experiencing a resurgence of interest in the old technology of B&W. Darkrooms that were once silent are being brought back to new life along with digital processes to record and display images in this unique way. More recently the treasure trove find of the Vivian Maier collection of Chicago street photographs has come to our attention, and is documented in the film, *Finding Vivian Maier*. Black and white has been popularized by the long exposure seascapes and landscapes with roiling clouds and velvet water. It also holds popularity with portrait photographers as it highlights beauty and skin tones, and is effective in conveying emotion. A monochrome image lets you focus on form, texture, shape and composition. Without the distraction of colour you see light differently, and shadows take on a new message. It's very easy to get started in B&W photography with a digital camera set to monochrome. By shooting in RAW the file will be in colour while the LCD will display a B&W version. Most DSLRs also allow for two files to be created upon image capture. On the monochrome setting you can create a B&W Jpeg, while the RAW file will be in colour. This allows for comparative study of the tone value of different colours and can be a useful tool in training the eye to see in B&W. We trust that you enjoy the B&W images and ideas expressed in this issue. If you haven't done so recently, why not go out and shoot some images in B&W. You may find some new interest. ✨

Sincerely,

Larry Breitzkreutz, 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.

Our CAPA members have repeatedly excelled in capturing some amazing images from a wide range of locations and subjects. Clearly, our Association has some of the most accomplished photographers in Canada and they serve as an inspiration to all photographers.

I encourage all CAPA members to consider submitting one or two of their best images for our 2016 Annual Digital Competition. Our theme is “Your Best Image”.

We have many outstanding prizes for our winners:

1st PLACE

CAPA Gold Medal

- 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 PLACE

CAPA Silver Medal

- 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 PLACE

CAPA Bronze Medal

- 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

The closing date for the competition is September 30, 2016. Our CAPA online system has been configured so that you can commence submitting your images.

The details of the competition are outlined in our Summer 2016 Canadian Camera magazine (page 3).

If you have any questions or concerns about this competition, please do not hesitate in emailing me at capa-adc@capacanada.ca

Competition Chair: Sheldon Boles
Email: capa-adc@capacanada.ca

www.capacanada.ca

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:

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

Where to send it

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c/o Sheena Wilkie, Editor-in-Chief
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phototalk

Sheena Wilkie, *Editor-in-chief*

My favourite season of the year is fall. I think of fall as the most dramatic of the four seasons, when the skies turn grey, and ominous, when the lake reflects like stainless steel, and the light is that certain shade of white. I love a fall storm, full of bluster and bravado, intent on ending summer.

So while many Canadians think of fall as red, gold and orange, fall at the lake for me is often found in the tones of black and white.

In this issue of *Canadian Camera*, we focus entirely on black and white photography. Once the realm of film only, black and white photography is seeing a renaissance in the digital age. While some would argue nothing can compare to film, there are many who have turned to the digital darkroom to create high quality black and white photographs.

We have two fantastic Canadian photographers, Dave Brosha and Marc Koegel, contributing to our fall issue. Dave gives us some amazing examples of his black and white portraiture, while Marc shares his wonderful long exposure black and white work. So button up your sweater, get your slippers on, and enjoy your fall issue of *Canadian Camera*! ❄️

Sheena Wilkie, FCAPA

Editor-in-Chief, Canadian Camera Magazine



Fall Comes to Pressey Lake by Sheena Wilkie

"Color is descriptive. Black and white is interpretive."
— *Elliott Erwitt*

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



MYTH: Film is dead.

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CAPA Judging Course

Hosted by CAPS



Are you interested in learning how to evaluate and score photographic images or become a trained Judge?

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- Apply a fair and impartial score to an image
- Understand what judges look for in your photography
- Discover new ways to evaluate photography
- Know why it's ok to break rules for great photography
- Qualify to become a CAPA Certified Judge

Coming to Red Deer, Alberta, on October 8th, 2016

Course Fee for Individual CAPA Members and Members of the CAPS Photo club is \$135.00 plus tax.

For members of all other CAPA Clubs - \$150.00 plus tax

For all others - \$175.00 plus Tax

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For more information, please contact training@capacanada.ca

Newly revised discount at Henry's Canada

Months of follow-up have resulted in a newly revised discount on nearly everything you purchase in store or order from the Commercial Group at Henry's Canada. This is a major benefit that can result in savings equal to or exceeding the value of your CAPA membership. For instance, a set of nine ink cartridges for an Epson R3000 printer is more than \$400. How many cartridges do you use in a year? What about paper?

Ordering by phone or by e-mail is convenient, fast and easy. Henry's is the largest photo retailer in Canada, so you always get fresh supplies.

Large ticket items are best handled through the Commercial Group and will be quoted on a case by case basis. This includes cameras, lenses, printers, etc.

Once a quote has been prepared, you can take it into any one of Henry's 25 stores in Ontario, plus one in Manitoba, two in Nova Scotia and one in Newfoundland. But it's just as easy for them to ship out to you anywhere in Canada. Orders over \$99 generally ship for free, with some exceptions for over-sized goods. Therefore, members in those provinces where Henry's does not operate a store are not left out of this offer.

Commercial Group contact info: please to use the general mailbox info@henrys.com or call toll-free 1-800-461-7960. Henry's will assign one or two of their reps as needed to the CAPA account. That way you always speak to the same person when you call.

The easiest way for you to shop is to visit Henry's website and e-mail them the product sku's you are interested in. A quote will be sent to you by return e-mail.

The general 10% discount structure is active now.

Refresh! 2016

About 50 leaders of CAPA camera clubs from the Pacific Zone gathered in Fort Langley in early April to consider some of the challenges faced by their clubs and to share ideas to move forward. Led by facilitator Aura McKay, the participants worked hard to generate ideas for questions like "How can we improve the judging of images in our clubs?" to "How can learning be enhanced?" and "What can we do to attract younger members?"

Working in focus groups, there was much discussion about different solutions to these problems. While we could not hope to create 'solutions' to these complex questions, the participants left with the knowledge that their issues were not unique. Meeting and working with colleagues from other clubs provided valuable connections and networking potential. Also, a summary of the ideas generated was compiled and sent to each participant.

The day included a photo walk through historic Fort Langley with an assignment to create a photo describing our experience from the morning. Below is an image submitted by Sheldon Boles, which he says, "The image reflects massive information received by the collective group with opportunities to enhance leadership for club leaders."

Dennis Ducklow

Exciting news for CAPA members — The deadline for the free 2 month promo account from Zenfolio has been extended through November 30th, 2017. More information here: www.zenfolio.ca/capa

RA Photo Club “You STILL Have a Darkroom?”

David Elden



At Ottawa's RA Photo Club we hold an annual open house during which we welcome visitors to tour our facilities – including the Club darkroom. I can safely predict that at least one, usually more, of our guests will say something along the lines of “Oh, do you still have a darkroom?” Well, yes we do – and why not!

Although the predominant way of “drawing with light” for most utilitarian purposes now is to use digital technology, silver-based analogue methods are still there for those who want to try them. In fact, the current situation in the photo industry is that sales of almost all digital still cameras are falling year over year (2015 unit sales were about one third of the 2010

peak according to CIPA). Conversely, leading black and white film and paper maker HARMAN Technology Limited (Ilford products) reports that film sales – especially 120 format – are currently rising year over year.

As well, while there are now few makers of new film cameras, there is a large amount of high quality used gear available, including professional market cameras and lenses that few amateurs could afford in the past (thank you, digital!).

Another factor pointing to a healthy future for analogue photography as a medium of visual expression is the large number of younger photographers bringing their energy and enthusiasm to shooting with film. They may be digital natives, but this may give them an even greater appreciation of the analogue alternatives such as film.

The RA Photo Club's darkroom is a well-equipped facility with everything required to process film (35mm to 4x5 inch) and print (RC or fibre, up to 16x20 inch) in black and white. Darkroom users have the opportunity to enter their prints into Club competitions including our annual Bruce Wilson event where participants show a panel of five black and white photographs.

The Club also operates a print gallery in the RA Centre west lobby. The gallery gives RA Centre visitors the chance to look at prints produced and exhibited by Club members, including a regular group show of darkroom members' work.

The Club's darkroom users, with their focus on the photographic print, are among those eagerly anticipating CCC2017 in Ottawa next year. The conference will include the opportunity to view original prints by such masters as Yousuf Karsh and Roloff Beny at Library and Archives Canada as part of the programme.



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Phriends of Foto Phriday

info@NewMythographs.com



In 1999, the secret society Phriends was founded by Russ and Wendy Kwan in Vancouver, creating a forward-looking, non-competitive, non-judgemental, yet highly critical forum for thinking, art-minded photographers exploring their medium and expanding their personal vision. Phriends is a place to try out new ideas, refine existing ideas and seek counsel from a diverse group of experts. Meetings are informal and irregular, and membership is free. All prospective members are vetted by Russ and Wendy before being invited to join. All members are expected to continuously create new work, push boundaries, bring prints to meetings and be prepared to talk about their work. While expensive equipment and expertise are not requirements, we do require a daring explorer's spirit for photography. Our only rule: "No passengers, no spectators." Failure to positively participate in the sharing of pictures, expertise, advice and debate will result in dismissal from the group (this has never happened). Meetings are limited to 15 people and bookings are required. Phriends looks forward to helping host CAPA events and competitions – but will itself remain strictly non-competitive.

While it is impossible to select a single picture to represent all Phriends, this image

(made with a single exposure and minimal post-processing) from an extensive series by member Bob Hansen embodies many of our core values: working in series, highly evolved visual languages, and the ability to talk personally about photographs.

"Prayer flags or bolts of coloured cloth tied around the trunks of aspen trees are part of the religious traditions of the Blackfoot First Nations people of Alberta. With the Shaman and other images in the collection I am trying to impart a feeling of their tradition, emotion, dance and spirit. A rhythm of lens, camera and body motion along with lots of patience and repetition are part of creating the effect of each of these prayer flag images."

Bob Hansen
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CAPA Atlantic Camera Conference 2016



CAPA Atlantic Zone held a regional conference on June 25 & 26, 2016, at the beautiful campus of Mount Allison University in Sackville, New Brunswick. Over 65 photography enthusiasts gathered from all four Atlantic provinces and Massachusetts, US.



Dave Brosha of P.E.I., Rod Trider of Ottawa (CAPA Vice-President), and Alain Clavette of N.B. were great presenters. In addition to the presentations, Dave Brosha conducted a demonstration on model photography, and Alain Clavette led the group on a walking tour of the Waterfowl Park.

We were pleased to have Clarence Nowlan assist with the park tours, as well as our five lovely models for the session with Dave, and two student guides for the campus tour.

The participants also enjoyed meeting and talking with the presenters and other participants at the BBQ Social. The weather cooperated with us perfectly and we could not have expected any better turn out. Conference participants had great time for two days and returned home with plenty of inspirations. Rod Trider gave a presentation on CAPA membership and the CCC2017 in Ottawa. We have already received a good number of new memberships and hear people talking about going to Ottawa next year!

On behalf of the conference organizing team, I would like to thank all our supporters who made the conference such a success.

Michiko Nishijima
Atlantic Zone Director



facebook.com/TheCanadianAssociationForPhotographicArt

Photographic Guild of Nova Scotia

On May 25, 2016, the Photographic Guild of Nova Scotia held its Annual Awards Banquet at the Old Ashburn Golf Club.



Viki Gaul received the CAPA Excellence in Photography Medal for achieving the highest aggregate score in CAPA competitions throughout 2015-2016.

The Photographic Guild of Nova Scotia was also pleased to honour this year's Volunteer of the Year, Fred Greene with the CAPA Club Service's Medal.



Fred Greene, HonPSA, GMPSA, EFIAP, HonFCAPA has been an active member of the Photographic Guild of Nova Scotia since 1976. He has stalwartly served on the executive in many roles. Fred has promoted the art of photography not only through his many years of service at the club on its Executive, but he has also served nationally on CAPA's Board (28 years as Atlantic Zone Director) and internationally on the Photographic Society of America's (PSA) Executive. Also a member of PSA for almost 38 years, Fred has served many roles on its Executive. Fred is a renowned international exhibitor and international exhibition Judge.



Crescent Beach Photography Club's Annual Black and White Print Competition – Surrey BC



Crescent Beach Photography Club has held an annual black and white competition for so long that no one remembers exactly when it started. We do know that for the competition earlier this year, we had to get the hardwood base of the competition trophy enlarged to hold more brass plaques with the winning club's name engraved on them. There are 16 on the trophy now, so the competition has been running for at least that number of years, but no one knows if the trophy has been around from the beginning.

In recent years the club has found it has to promote the competition, which is open to all Lower Mainland photo clubs, because the interest in producing large black and white prints seems to be waning. Each club is allowed six prints, which have to be black and white only the prints have to be matted in a white 16 x 20 mat for ease of handling and standardization purposes. For our own club selection, we now allow bare prints to be submitted following concerns that members were not entering prints simply because of the hassle and cost of matting them.

Work on the event begins at least four months before the competition. Two print co- chairs and a webmaster plus many dedicated volunteers ensure that every detail is completed before the event, which is attended by about 120 people. An invitation, the rules, entry form and poster is sent out to the clubs. Continual follow-up is required to ensure participation from the clubs.

Three external judges are selected and in addition to a short presentation on expectations before the competition they also provide commentary on the winning images. CAPA gold, silver, and bronze medals and ribbons are presented to the winners and the club with the most points is awarded the famous trophy.

An important part of the event is a display a gallery of member's black and white or colour prints. Club members provide a wonderful selection of delicacies for the audience to enjoy. It has been reported that many people attend just for the food! An excellent selection of door prizes are awarded to attendees with the lucky tickets.

All of the above makes for a successful and entertaining evening of viewing quality black and white images.

Geoff Hayes



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**CANADIAN
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OTTAWA - JUNE 28-30, 2017

Sarnia Photographic Club



We enjoyed a wonderful evening of photography of trips and adventures to the Amazon River area, with stunning images by Kieron Nelson titled "Vanishing Cultures."

Afterwards Joyce DeMeester made three presentations. The SPC earned 3rd place in the 2016 Altered Reality Competition winning a bronze medal. Kieron Nelson earned a 2nd Certificate of Merit with his "Three Little Pigs." At the same time Joyce presented Nancy McRae with an award of 2nd Certificate of Merit in the March portrait competition with her image "Eyes of a Child." Seen here are the six SPC members – Kieron Nelson, Michelle Rondeau, Alex Kapteyn, Nancy McRae, Joyce DeMeester (CAPA volunteer and librarian), Christine Roenspies (President), Allan Ayland, and Laura McLean.

Fall 2016 CAPA NEW MEMBERS

Atlantic Zone

David Aldridge NS
Jeannette Arseneault NB
Daniel Beaudry NB
Rachelle Bourgue NB
Cassandra Carr NB
Don J. J. Carroll NB
Janet Crawford NB
Nick Devost NB
Lila Dorovan NB
James Ellison NS
Lynn Fergusson NS
H. Wayne Garland NS
Phyllis Holmes NB
Lynn Johnson NB
Lisa Justason NB
Andre Leblanc NB
Lisa Legere NB
Hannah McCormick NB
Melissa Miller NB
Shelby O'Donnell NB
Tricia Robinson NB
Vienna Sanipass NB
Jane Smith NB
Kali Strohm NB
Gary Tucker NB
Renee Turcotte NB

Ontario Zone

Stephen Bridgett ON
Sherry Butts ON
Gerald Hogan ON

Prairie Zone

Harv Emter AB
Rob Harden SK - Moose
Jaw Camera Club
Cameron Palmer AB
Florence Yeung AB

Pacific Zone

Vicki Aker BC
Marcos Alejandro Badra BC
Tracey Cameron BC
Clifford Chow BC
Arlene Hope BC
Molly Mcneice BC
Craig Roberts BC
Ken Willis BC
Nina Wood BC
Michele Wright BC

The Abbotsford Photo Arts Club's 39th Annual Seminar

Saturday, October 22nd
at the Michael J. Fox Theatre in Burnaby



Registration opens on May 1st with an early bird special rate that is available until Aug. 31st. This year APAC is pleased to host Darwin Wiggett and Samantha Chrysanthou whose presentation, "The Visionary Photographer" will be a full day seminar on photographic creativity and artistic discovery.

More information can be found on the
APAC website: www.apac.bc.ca.

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Darryl Robertson



I started to learn about photography in university, taking hours-long exposures through a telescope on Kodak glass plates. The observatory had a darkroom where the glass plates were developed. This was in the late 60's. I bought a 35mm camera and started taking B&W images, using the observatory darkroom to process the film and print my images. Over the years I have replaced darkrooms with Macs running Photoshop and replaced enlargers with ink-jet printers. My 35mm camera has become a DSLR while Kodachrome and Tri-X have morphed into a CMOS chip.

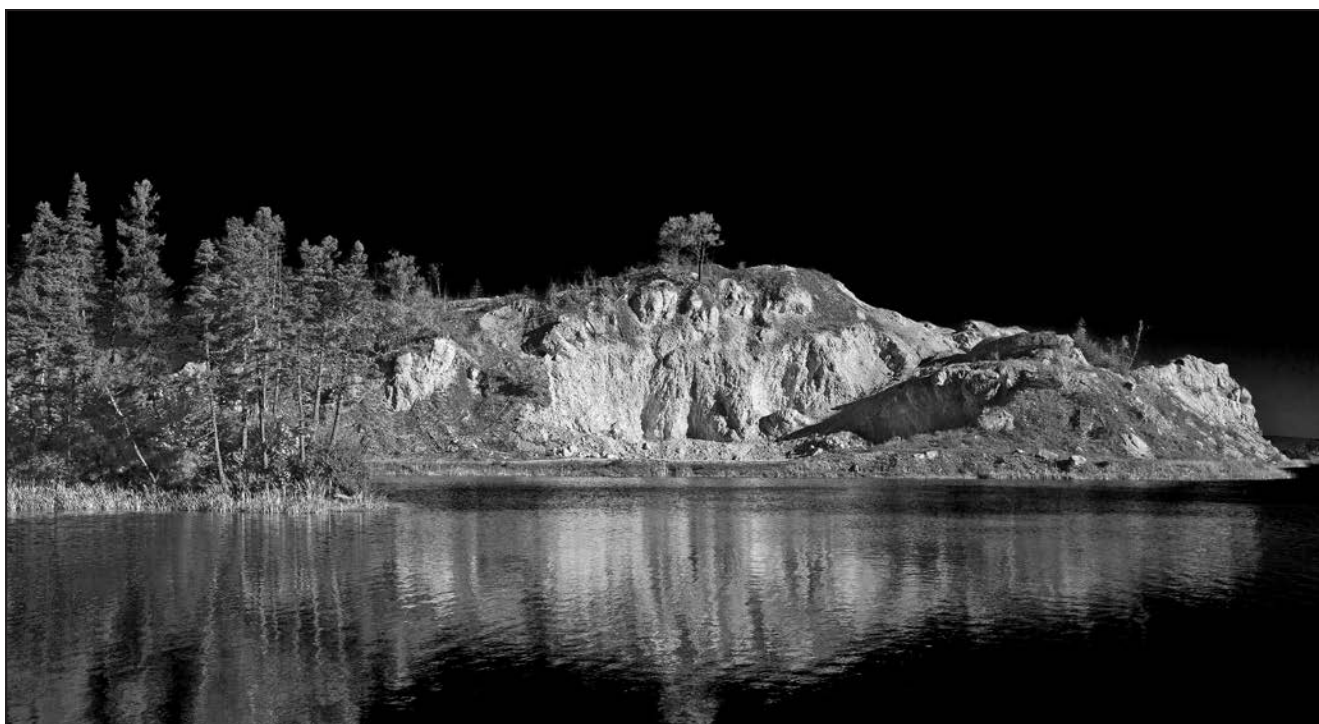
Most of my photography is in colour and I usually do not go out intending to shoot in monochrome. However, I do try to occasionally "see in B&W" wherever I am shooting. I also do a fair amount of infrared photography, and IR images are B&W by definition. Sometimes I discover a good B&W candidate photo only after viewing it in Lightroom.

When colour is eliminated from an image, shapes, textures and light quality become the primary elements of the composition. I like to produce high contrast images that simply are not possible with colour images. Unimportant details can be turned into

negative space, forced to either completely black or completely white. Pure white areas in an image that would look blown out when projected can be very effective when printed. Clouds can pop with structure while blue skies can be forced to black.

My workflow for a monochrome image can vary quite a bit depending on the image itself and what effect I want to produce. However, there are several steps that I almost always take in Photoshop. The first step is to use a noise removal filter. Even at ISO 100 noise can be quite noticeable in a B&W image. Then I apply a bit of sharpen-

Darryl Robertson



ing. Once I have a sharp, noise free layer I might use either Topaz BW Effects or Nik's Silver Efex Pro to convert the image to monochrome. Both of these plugins work well and have all the controls that you might need to adjust contrast and colour luminosity. I use Topaz Clarity to bring out hidden textures. If I am going to print the image, and I usually do, I might add a bit more sharpening as a last step.

I print my images with a Canon Pixma Pro-1 inkjet printer. This printer has five different shades of B&W pigment inks plus a chrome optimizer that eliminates bronzing.

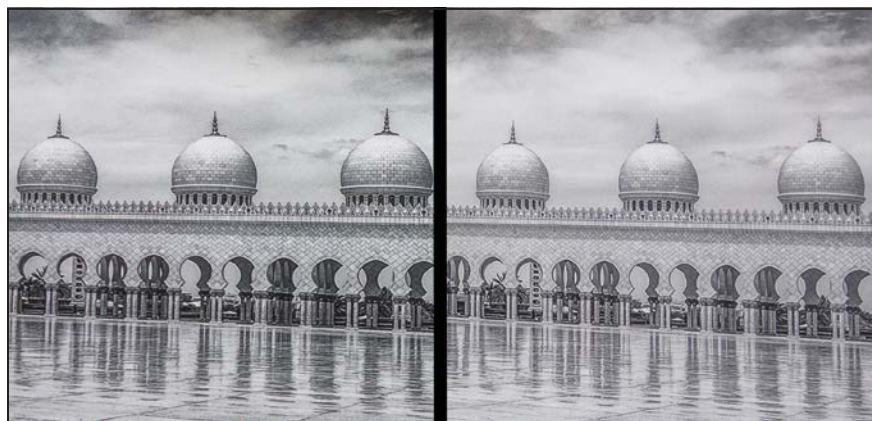
With the computer tools available and this printer, I can achieve B&W prints that far surpass anything I could ever have done in a darkroom.

For print control I use Canon's Print Studio Pro directly from Photoshop CC. The 27" monitor on my iMac is calibrated with X-Rite's Colormunki. I shoot with a Canon 5D Mark III and a Canon 40D (converted for infrared). I am Vice-President and Webmaster for the Photographic Guild of Nova Scotia, based in Halifax. More of my work can be viewed at <https://www.flickr.com/photos/microprojects/>.



The Epson Surecolor P600 Inkjet Photo Printer

A Review by Derek Hayes.



Using Epson Ultra Premium papers, the difference in “blackness” between the matte print on the left and the luster print on the right is quite noticeable. Both were printed from the same file with the same settings; only the papers, and their ICC profiles, were different.

The Epson Surecolor P600 is a 13 inch-wide printer introduced in March 2015, replacing the R3000. While outwardly very similar to the R3000, the P600 has an all-new pigment ink set called Epson UltraChrome HD.

This new ink is said by the manufacturer to have an ‘order of magnitude’ increase in longevity, and have blacks that are “blacker” and richer because of denser black particles in the chemistry, resulting in a higher D-max, or dynamic range. This increased “blackness” is said to increase the visual perception of contrast and sharpness. In particular, the matte black ink is improved after remaining the same for several iterations of printers and now looks blacker because it is less absorbable; the black particles are said to remain near the surface of the paper instead of soaking in, the process that tends to make matte or textured surface prints appear less contrasty than the same image print on glossy or luster paper. I have used an Epson R3000 printer for several years now, and so could test these statements by printing the same image on both printers.

The P600 uses nine ink cartridges, each 25.9 ml in size, though, like the R3000, it only uses eight at any one time as photo black or matte black has to be selected, and they use the same nozzles. This means that the ink lines have to be purged of ink every time you want to switch over, a process that has annoyed me with the R3000 and which has now been carried over to the P600. Not only does this take several minutes (though Epson have made much of the fact that it is now faster with the P600 than it was with the R3000) but uses a significant

amount of ink every time. With the P600 this is stated to be 4.6 ml matte to photo and 1.6 ml photo to matte, but is reducible with a “Save Ink Mode” to about 1 ml each way. Since the full cartridges are only 25.9 ml in size, this means that, even with ink saving, some 3.8 percent of the ink in the cartridge is wasted every time you switch. Since cartridges currently retail for \$41.89 (plus tax, so around \$47 total), this means it costs you about \$1.78 every time you change black inks, or \$3.56 for a switch and back again, definitely enough to make you think twice about printing that odd image on a different paper. I certainly don’t expect printing to be cheap, but I am annoyed at what I view as an egregious waste.

I cannot for the life of me understand why this ridiculous feature was not dispensed with years ago. Surely the cost saving in manufacturing cannot be very much, and many sales must be lost because of this. Epson have made this changeover automatic in the P600, but in practice this simply means that you are not asked for approval each time and, if anything, mistakes are less likely to be caught.

The printer as shipped contains starter ink cartridges that are lower in capacity than the refills. I got an “Its almost time to replace ink cartridges” notice after only 14 prints on 13 x 19 paper, all with considerable white margins. Internet sources tell me that the new printer uses about 25 percent of the starter inks to simply charge the heads and fill up the various pipes, and an Epson rep I spoke to agreed that was about right. It turned out, however, that the ink level indicators that show up on the screen every time you print

were wildly inaccurate, all the time telling me cartridges were almost empty long before they really were.

Quibbles aside, prints made with the P600, it must be said, are excellent. The new inks certainly do make themselves felt. With photo black ink on luster paper the difference between the R3000 and the P600 is minimal, though it is there, but with matte black ink on matte paper the difference is startling. The blacks are so much blacker that often an adjustment is necessary to reduce it, because it is producing a print with a different feel altogether. This, I’m sure, is simply a matter of getting used to it; I suspect that after a while the R3000 prints would begin to appear faded by comparison.

If you are looking for a printer capable of 13 x 19 prints you probably can’t do better than the Epson Surecolor P600, currently priced at about \$970 in Canada. It is aimed at what they term the “advanced amateur” market, and is priced and built accordingly; it should give you several years of service, particularly if you make a point of running a print through it every couple of months if you aren’t otherwise using it; the one bugbear of these types of printer is the tendency of the ink to dry out in the dryish atmosphere of an average house. While the printer has many redundant nozzles you will eventually get to the point where they all are irretrievably blocked, and at that point it typically becomes not worth fixing - time to buy a new one. That’s the point I’ve got to at the moment with my R3000, and why I’ll consider the P600 as a replacement, or maybe its sister, the p800, which has the same technology, but prints up to 17 inch wide.

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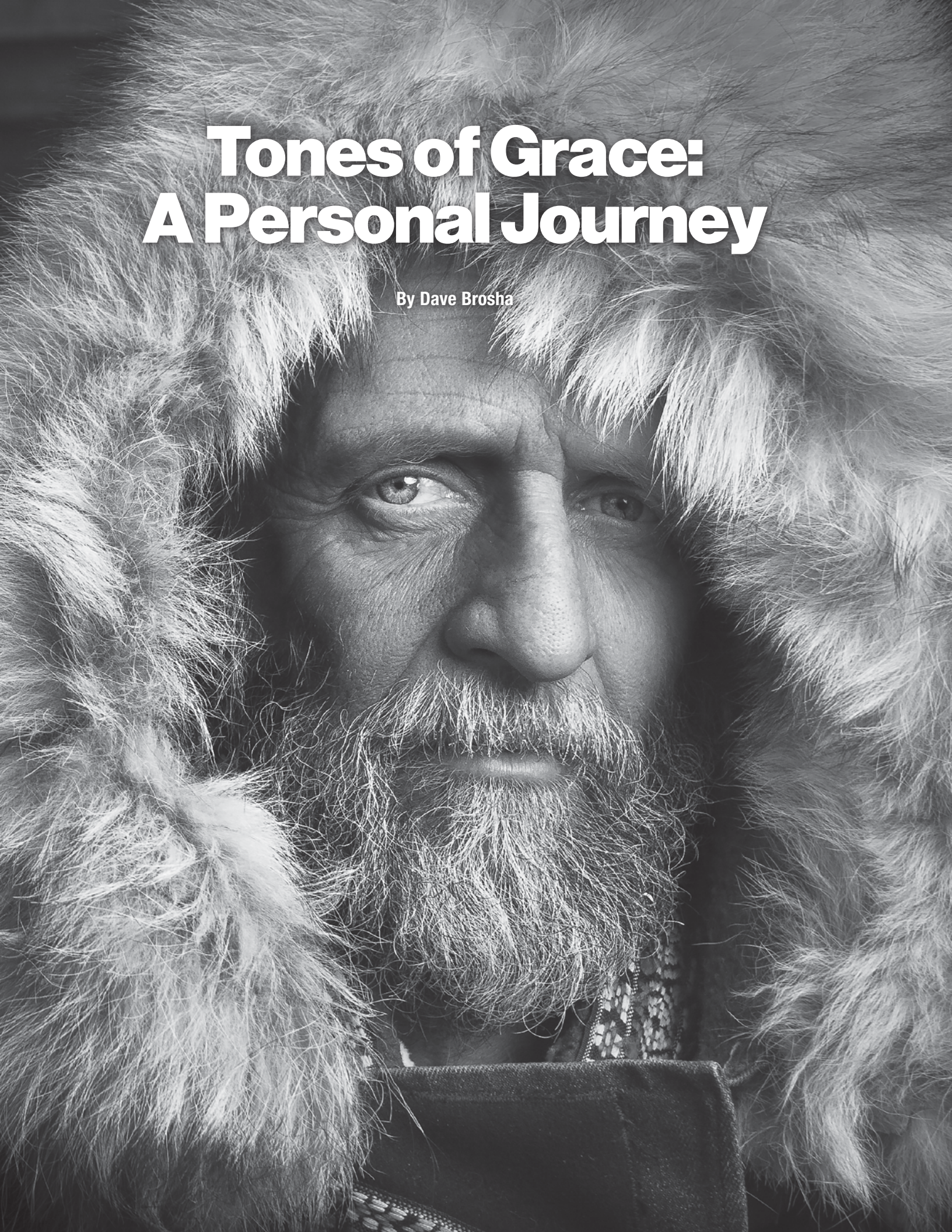
STEPHEN WILKES
PHOTOGRAPHED BY TIM MANTOANI

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Tones of Grace: A Personal Journey

By Dave Brosha





Black and white portraiture.

What is it about black and white photography that still holds the power to draw us in and captivate us, today, when colour film has been largely available to the public since the 1930s? Here we are, about 80 years later, still using a “technology” that could have - and in many ways should have - gone the way of Betamax. We, for the most part, don’t “see” in black and white (unless you have a specific type of colour blindness), and it’s simply not that accurate a depiction of reality - and reality is something that many photographers strive to capture in their work. That grass? It’s green. That rainbow, it’s hues of beautiful colours like indigo, orange, and violet...not shades of grey. Those eyes of my little girl? Well, they’re a magical blue that melt me with every stare.

Yet, still.

I’ll be the first to admit that I was one of those people who for many years rolled their eyes when people would wax nostalgic about black and white photography, speaking with language like “it’s more powerful”, or “it conveys emotion unlike colour,” or, the worst: “those were the days of real photography,” as if every image photographed in colour, or post-processed in a digital darkroom opposed to the romantic notion of a darkroom should be discarded and shunned.



But then something changed in me.

One of the catalysts for me was the impact and influence of two great black and white masters - one of the all-time greats along with a modern master - who seemingly teamed up to hit me with a one-two punch within months of each other, several years ago.

It started with a trip to my grandmother's. Like a diligent, good grandson, I usually try to make a point of seeing my grandmother whenever I go "home" to visit. I like my grandmother. A lot. So this is usually quite a win-win. Well, a few years back my visit was an especially large win for me. After I had a cup of tea, she said "one moment...I have something for you," and grabbed a bag on her shelf. In the bag were two giant, old coffee-table books by none other than Yousuf Karsh, the Canadian portrait legend (and black and white master). I had always heard

I appreciated black and white portraiture, but I was drawn to big, bold colour. Most of my own early environmental portraiture work revolved around photographing people in dramatic sunset scenes, full of vibrancy and splashes of explosively colourful light, in helping my subjects pick out

a wardrobe with "pop," with making sure that the colour of my studio backgrounds matched the colour tonality of the face I was about to photograph. Black and white, to me, was this historic component of photography I used to see in LIFE magazine: I appreciated it, of course, but it was the past.





his name and appreciated that he was known as a legend, but I had never really took the time to really look at, or study his work. That evening I opened one book and soon found myself mesmerized by almost every image on every page. The second book soon followed. I was hooked. *Strike one.*

Right around the same time, I noticed increasingly on social media mentions of the work of England-based photographer, Lee Jeffries. Jeffries work is largely based around photographing natural light portraits of the homeless that are incredibly emotional and gripping, the bulk of which are black and white





images. His work drew me in - and continues to draw me in - like almost no other photographer. He has such a style that when I see one of his images I know it's a Lee Jeffries before I read "photographed by Lee Jeffries." Such is the power of his voice. *Strike two.*

Being hit with the double whammy of Karsh and Jeffries in a relatively short period made me look more closely at the black and white medium, and think about the direction of my own work. Instead of rolling my eyes, I asked myself, "What was compelling about their work, why was I drawn into their work," and, most importantly, "Why did I *feel so much emotion* when viewing their portraiture?" It wasn't specifically because they are black and white masters. Rather, they're masters of light, emotion, and storytelling. Their use of black and white photography to tell their story, however, intrigued me enough to want to pursue a different manner of storytelling in my own work, one where the story wasn't so dependent on the colour "wow", and strip it back a few layers to the emotional core of the word, "portrait."

For me, personally, a portrait without colour means the photographer often has to concentrate more on expression, tonality, composition, and emotion. That's not to suggest for a second that colour photography doesn't have these components: my colour images are

remarkable. In some ways, it becomes more difficult photographing in black and white - we, as viewer, become harder to interest without the "wow factor" of colour. So we, as B+W photographers, often have to concentrate harder. Think stronger. Feel more.

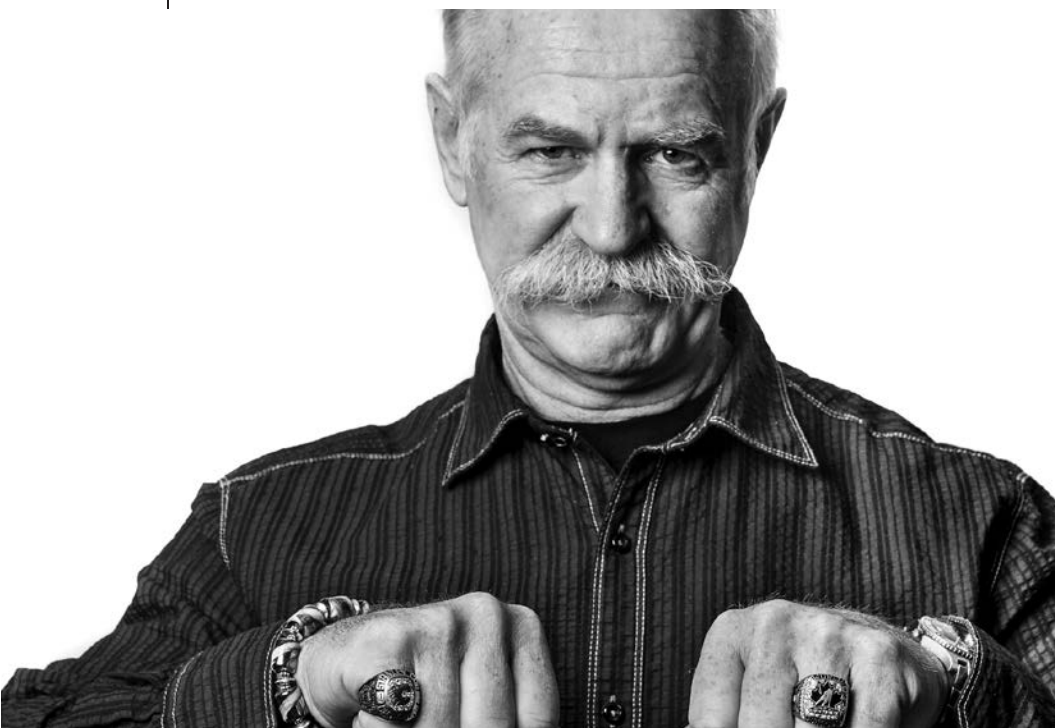




Over the course of the last three-to-four years that I've concentrated fairly heavily on growing and honing my black and white portraiture craft, I feel like I've made some large strides: I believe my images have gone from feeling "flat grey" to having some tonal punch. Larger than this technical component, however, I feel like I'm finally starting to use monochromatic portraiture to further emphasize feeling.

I still have a long way to go on my own personal journey into the world of black and white portraiture, but I

appreciate that fact, strongly. It's liberating to feel like a "newbie" again in photography when you have taken hundreds of thousands of images in your career and have started to feel knowledgeable in some of its other genres. Ultimately, my journey into this world of tone and grace isn't about becoming an expert in the field, but rather one about challenging myself to grow, and to expand my artistic vision. To create works that make me feel... and dream, too, that they may impact someone else. ✱



Holding a passion for the world and an eye for the beauty it contains, Long Creek, Prince Edward Island based, award-winning commercial, personal, and adventure photographer Dave Brosha is on a continual journey to seek out and capture the beauty of this world – whether it's the beauty of some of the most extreme and pristine environments in the world, or the beauty of humanity. In addition to living throughout northern Canada for much of his life, Dave – along with his beautiful wife, Erin, and three children – have also lived in Asia and have traveled extensively through both the many provinces and territories of their native country and numerous countries abroad.

Brosha has been published in countless media outlets around the globe - online and in print. He has taught photography around Canada and the globe. To view more of Brosha's photography visit www.davebrosha.com

Creating Black and White Landscape Photographs **With High Impact**

By Marc Koegel





My personal photographic journey started in the darkroom. When I get asked 'Why Black and White' I usually reply '...because that's what I could do in a home darkroom in my basement'.

Over the years I got to embrace the simplicity, beauty, and timelessness of black and white imagery. With the advent of digital photography, this appeal hasn't changed, but the tools certainly have.

Today, digital photographers no longer face the limitations of black and white film and dedicated darkrooms.

Despite and maybe even because of this 'new' freedom, the challenge to create black and white photographs with high impact remains as strong as ever. In this article, I'd like to share my approach to digital black and white landscape photography.

It is my hope that you'll pick up some inspirations and get out

there with your camera to make photographs!

Photographs are everywhere

I started photographing black and white landscapes and seascapes very close to home, which in my case is Vancouver, BC. The area provided the ideal 'training ground' to develop my skills.

Photographs don't have to be in beautiful, iconic locations. It's about paying attention to the small things



and details that can be found virtually anywhere including down the street from where you live. Everything may have been photographed before, but not with your own unique vision and style.

Composition is key

When I am out photographing I look for dominant, often singular subjects. Using my favourite wide-angle lens lets me include lots of environment, or I'll get close and low to the ground to exaggerate smaller subjects and details that often get overlooked. Lens choice and vantage point are just as important as camera technique and post production skills since I always strive to start off with a strong image and composition instead of trying to 'rescue' mediocre images in post. As Ansel Adams once said, ... "there is nothing worse than a sharp image of a fuzzy concept."

I look for strong foreground interest that attracts the viewer initially: and then I use leading lines, shapes, texture, and light and contrast to draw the eye further into my composition.

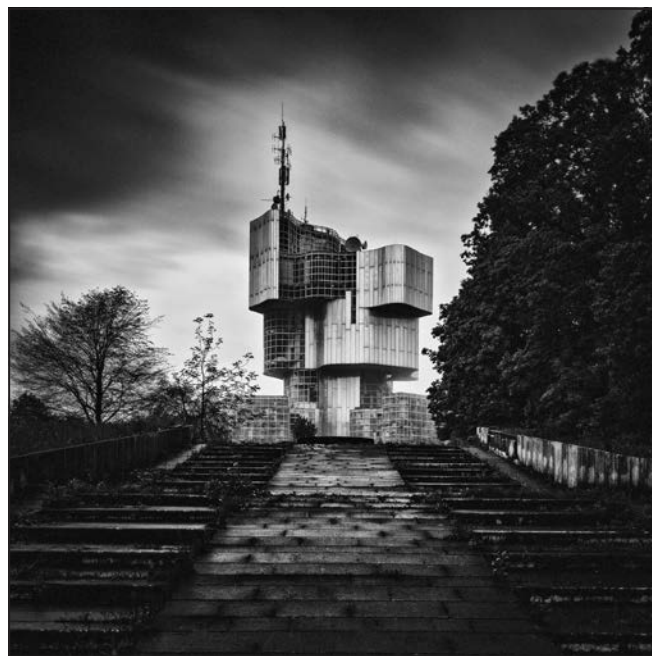
Negative Space and Long Exposures

Negative space is another one of my favourite compositional tools. Often what makes the image have impact is what you choose to exclude from your frame (rather than include). Negative space could be in the form of water or big expansive skies.

I also like using long exposures to simplify a scene, not only does it soften water and clouds, it can also remove distracting elements such as traffic and tourists from your photographs.

Don't be afraid of pure black!

Another important lesson I learned early on is to not be afraid of black. This realization applies to shooting in the field as well as post production after. Don't be afraid to over and under expose. Bracketing in camera can show you, in the field, the effect and impact exposure can have.



As a practical example, I often underexpose images when I wish to bring out the drama in the sky, and I routinely overexpose scenes I photograph in the snow or on foggy days. Obviously, you can adjust exposure in your RAW processor as well, but I prefer doing this in the field not just because I get higher image quality that way, but also because I get visual confirmation right when I am out with my camera.

A final practical advice for the field would be to set your camera to the

"Monochrome" or "B&W" image style the next time you go out to take black and white images. This lets you preview the scene in front of you in shades of grey. It might come as a small surprise, but colours can actually be a slight distraction - switching to monochrome lets you concentrate to see your composition focusing on tones, textures and lines instead.

You can even opt to shoot in both RAW and JPG and that way you will have a black and white JPG for quick

and easy review on the computer and the RAW file is there to provide you with the highest image quality once you get serious about editing.

What Light is best? Any!

When it comes to light and contrast, the good news is that good black and white photographs can be made in virtually any light. In my case, I prefer the soft light that can be had during sunrise and sunset, as well as on cloudy



and overcast days. Flat light has a lot to offer, and makes post production easy as the entire dynamic contrast range can be easily captured in a single exposure.

Going out on sunny days works also, but keep in mind that it is much easier to increase contrast than it is to soften it. In very contrasty light, consider bracketing your exposures so that you can merge images in software later.

Know what can be fixed in post!

I personally use Phase One's Capture One Pro Software, Adobe Photoshop and plugin's like

Silver Efex Pro 2 and Alien Skin's Exposure X.

Each of these tools have very specific 'jobs' within my workflow. Photoshop is by far the most important, as it is the only software to provide the precise

control and subtleties that make all the difference in the final photograph.

I focus my post production efforts on tonal control, adjusting contrast, shadows and highlights. Virtually all of these adjustments are localized. I do this to effectively lead the viewer's eye and enhance the impact of my composition. I also routinely flip the canvas horizontally (got this trick from a fellow photographer years ago). Plugin's like Silver Efex Pro are great for a 'quick preview' of the potential of the



image. It takes only minutes to evaluate several looks and once I am happy with a certain direction I will take my time and recreate it in Photoshop using the much increased precision that software offers.

As a final word of advice, I would like to encourage everyone to look at lots of black and white imagery. The intent is certainly not for you to copy but merely to develop your eye and understanding of the medium. And now get out there and make photographs! ✨

Marc Koegel is a proud father of two, an international award-winning photographer, educator, writer and the director of Vancouver Photo Workshops LTD (www.vpworkshops.com), one of Canada's premier photographic education establishments. His black and white long exposure landscapes, nudes and architectural photographs have been widely exhibited in Vancouver and internationally. Born in Germany, Marc first came to Canada in 1996. Marc's photography has won several international awards including the IPA (International Photo Awards), Spider

Awards and PX3 (Prix De La Photographie Paris). Marc's work has also been featured on numerous web sites and photography blogs and recently on the Phase One website. Marc teaches several in-person workshops as well as online courses, all through Vancouver Photo Workshops.

To see more of his work please visit his website at www.marckoegel.com

Digital Open Club Competition

Date: Mar 20 2016

Host: Langley Camera Club, Langley, BC

Gold Certificate

Richmond Hill Camera Club, Richmond Hill, ON
Larry Rezka, *Harvest*.

Silver Certificate

Trillium Photographic Club
John Strung, *Eileen Donan Castle*

Bronze Certificate

North Shore Photographic Society
Geoffrey Shuen, *That's Breakfast, Lunch and Dinner*

Certificates of Merit

1st Luba Citrin, Richmond Hill Camera Club, *Harmony*

2nd Yung Niem, Richmond Hill Camera Club, *Northern Lights in Yellowknife*

3rd Randy Lowden, Randy Lowden, *Kick*



SILVER, John Strung, *Eileen Donan Castle*



2nd CofM, Yung Niem, *Northern Lights in Yellowknife*



3rd CofM,
Randy Lowden, *Kick*



GOLD, Larry Rezka, *Harvest*



BRONZE, Geoffrey Shuen, *Thats Breakfast, Lunch And Dinner*



1st CofM, Luba Citrin, *Harmony*

Digital Open Individual Competition

Date: MAR 20 2016

Host: Langley Camera Club, Langley, BC

Gold

Prize ProShow Gold (Photodex)

Robert Parker, St. Catharines, ON, *Great Horned Owl*

Silver

Murray O'Neill, North Vancouver, BC, *Fall Colours*

Bronze

Leah Gray, Victoria, BC, *Nosey*

Certificates of Merit

1st Robert Parker, *After the Kill*

2nd Theodore Lo, *You Have to Listen to Me*

3rd Murray O'Neill, *Where's Goldilocks*



SILVER, Murray O'Neill, *Fall Colours*



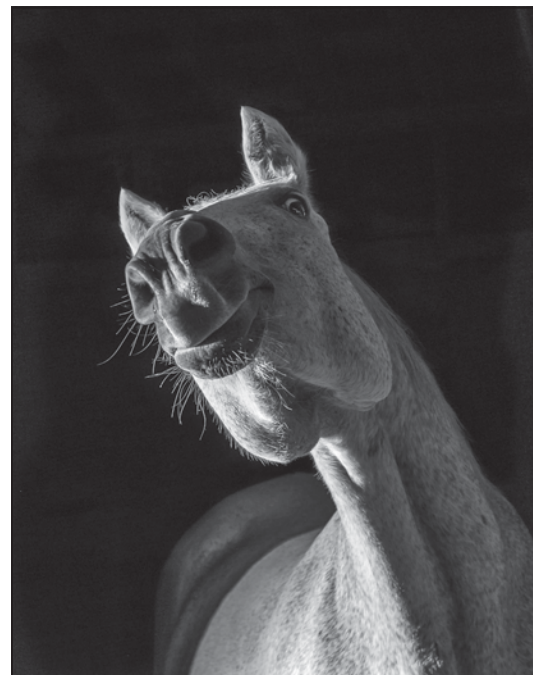
2nd CofM, Theodore Lo, *You Have To Listen To Me*



3rd CofM, Murray O'Neill, *Wheres Goldilocks*



GOLD, Robert Parker, *Great Horned Owl*



BRONZE, Leah Gray, *Nosey*



1st CofM, Robert Parker, *After the Kill*

Digital Portrait Club Competition

Date: Mar 20 2016

Host: Victoria Camera Club, Victoria, BC

Gold Certificate

London Camera Club, London, ON

Bill Boswell, *Dee*

Silver Certificate

Camera 35, St. John's, NFLD

Colette Phillips, *Todd*

Bronze Certificate

Richmond Camera Club, Richmond, ON

Larry Rezka, *Grizz*

Certificates of Merit

1st Eric Bartlett, Camera 35, *Focussed*

2nd Nancy McRae, Sarnia Photo Club, *Eyes of a Child*

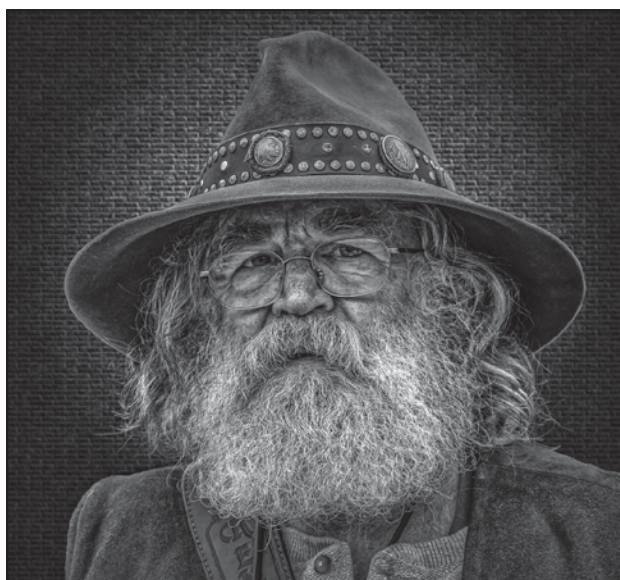
3rd Bela Acs, Trillium Photographic Club, *No Future*



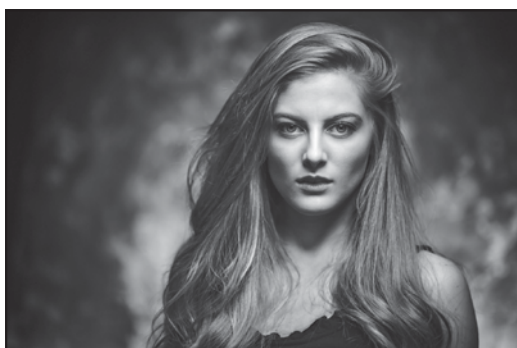
GOLD, Bill Boswell, *Dee*



SILVER, Colette Phillips, *Todd*



BRONZE, Larry Rezka, *Grizz*



1st CoFM, Eric Bartlett, *Focussed*



2nd CoFM, Nancy McRae, *Eyes of a child*



3rd CoFM, Bela Acs, *No Future*

Digital Portrait Individual Competition

Date: MAR 20 2016

Host: Victoria Camera Club, Victoria, BC

Gold

Prize ON1 Photo 10

Francis King, Toronto, ON, *Waiting For*

Silver

Beverly Jay, Regina SK, *Working Hard and Mischievous Malvinah*

Bronze

Elizabeth Hak, Calgary, AB, *Monsieur Tandeau*

Certificates of Merit

1st Francis King, *Young Lady of Hamer Village*

2nd Beverly Jay, *Hope*

3rd Francis King, *Old Woman in the Kitchen*



GOLD, Francis King, *Waiting For*



SILVER, Beverly Jay, *Hard Working and Mischievous Malvinah*



BRONZE, Elizabeth Hak, *Monsieur Tandeau*



1st CofM, Francis King, *Young Lady Of Hamer Village*



3rd CofM, Francis King, *Old Woman In The Kitchen*

Post Card Competition

The Annual Post Card Competition, deadline May 15, 2016 was judged near the end of the month. The competition was judged by Judy Higham, Ed Higham, Lauren Nichol and Len Grinke. Eleven photographers submitted a total of 44 images.

The following people have won awards in the competition:

Overall Winner to receive a Corel PaintShop Pro x8 software package was LES RASKEWICZ, of Maple Ridge, BC for his image *Upon Reflection*.

The following photographers received HMs (in no particular order) and will receive certificates.

Isabelle Levesque, NB for *Cedar Waxwing*

Theodore Lo, ON for *Ready to Strike*

Theodore Lo, ON for *Are you Looking at me?*

Lorna Scott, BC for *Wisteria*

Lorna Scott, BC for *Whytecliffe Park*

Kas Stone, NS for *Fog Forest*

Carol Coleman, BC for *City Colours*

Les Raskewicz, BC for *Three Shots to the Wind*

Les Raskewicz, for *Prehistoric*

This is a fun competition and I hope that more people will submit images next year. We have had images from BC, Ontario, New Brunswick and Nova Scotia but we need some images from Alberta and the Prairie provinces too.

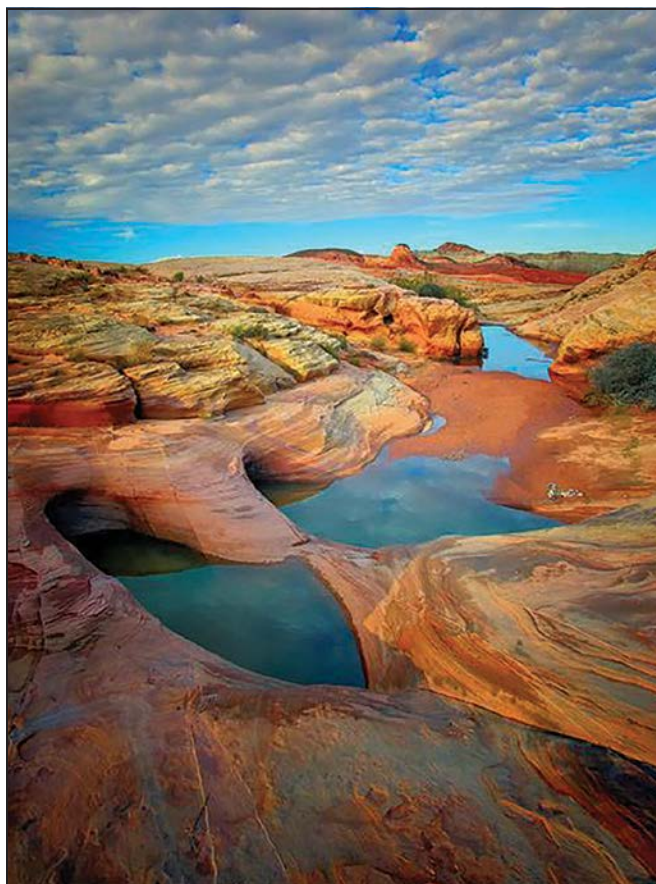
Carol Coleman, Exhibition-Standards, CAPA



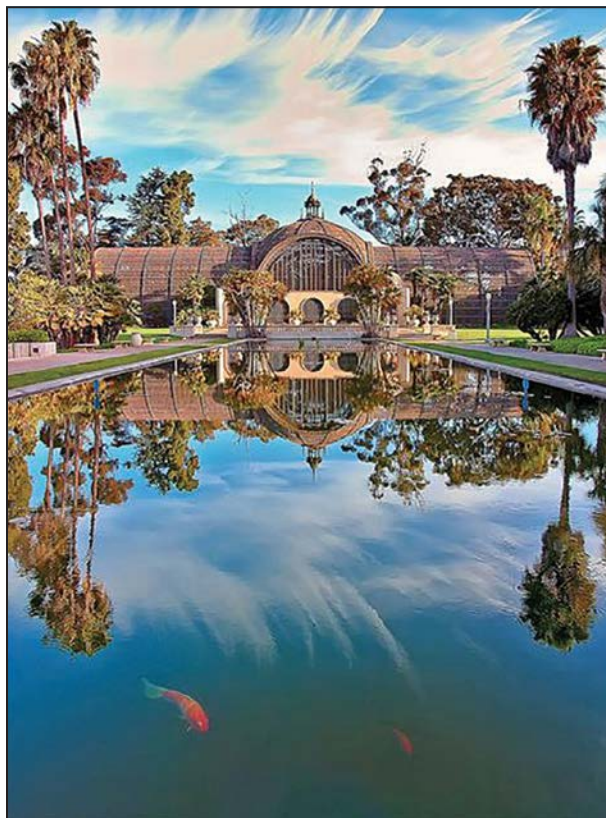
Theodore Lo, *Are You Looking At Me*



Lorna Scott, *Whitecliffe Park*



Les Raskewicz, *Prehistoric*



Les Raskewicz, *Upon Reflection*



Theodore Lo, *Ready To Strike*



Lorna Scott, *Wisteria*



Les Raskewicz, *Three Shots To The Wind*



Carol Coleman, *City Colours*



Kas Stone, *Fog Forest*



Isabelle Levesque, *Cedar Waxwing*

Wildlife Individual Competition

Date: Mar 20, 2016

Host: Kimberley Camera Club

Gold

Prize Large LowePro Camera Bag

Robert Parker, St. Catharines Photographic Club, *Mission Accomplished*

Silver

Theodore Lo, London Camera Club, *Fighting for Food*

Bronze

Francis King, Toronto, ON, *Got It By The Tail*

Certificates of Merit

1st Robert Parker, St. Catharines Photographic Club, *Assignment*

2nd Francis King, *Running To Safety*

3rd Robert Parker, St Catharines Photographic Club, *Feeding Time*

Botany Award

Judy Berthman, Manitoba Camera Club, *Nodding Trillium*



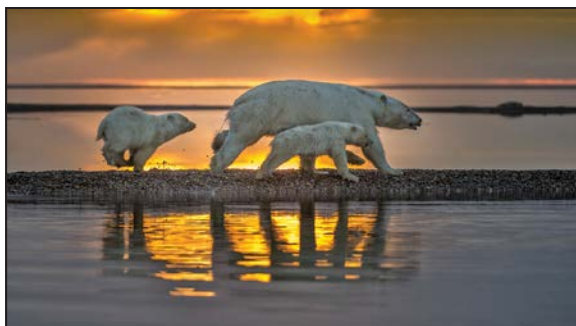
GOLD, Robert Parker, *Mission Accomplished*



SILVER, Theodore Lo, *Fighting For Food*



BRONZE, Francis King, *Got It By The Tail*



2nd CoFM, Francis King, *Running To Safety*



3rd CoFM, Robert Parker, *Feeding Time*



1st CoFM, Robert Parker, *Assignment*



Botany, Judy Berthman, *Nodding Trillium*

Creative Post Processing

By Sheena Wilkie FCAPA



There are many different techniques and tools photographers can use to creatively process their images in the digital dark room. I often use Adobe Photoshop to add texture to my photographs. I use this technique when I want to create an atmosphere, add depth, or embellish an element of my photograph.

Photoshop allows for layers to be blended together through blending modes. You can use blending modes to control and change the way layers interact. A layer's blending mode can be changed using the dropdown at the top of the layer's palette.

To see any effect of layer blending modes, you need two or more layers. The blending mode will react with the layer below it. If you have only a background layer, the blend mode popup will be greyed out, as these modes cannot be applied to backgrounds.

One of my favourite blending modes for textures is Screen. The Screen layer creates an effect similar to projecting multiple photographic slides on top of each other.

For example, using a photograph I took of a couple of trout, I've layered a photograph of concrete on top of the trout photograph, and set the layer mode to Screen. I also added a Curves Adjustment layer and increased the saturation for a little pop. I think the texture adds depth and richness to the final image. ✨

Sheena Wilkie is a passionate fine art photographer who enjoys sharing her knowledge and expertise with others. An award winning photographer, Wilkie is also an experienced and skilled public speaker, instructor and judge. Sheena has been giving presentations and teaching photography courses and related software for over fifteen years. To see more of her work and courses visit sheena.ca



Freeman Keats Photo

A Conference Primer CCC2017 Ottawa

Organizers of next June's Canadian Camera Conference in Ottawa are delighted at the way the programme is shaping up. Several eager attendees have already booked rooms in Algonquin College's Residence, recognizing a rare opportunity to see Ottawa at its best and learn from some of Canada's top photographers. For the rest of you, who may still require some coaxing (and who may know Ottawa by its bureaucratic reputation) we thought it prudent to provide a glossary of some key terms to help orient you to this once-in-a-lifetime event:

SOCMOP – Some of Canada's Most Outstanding Photographers

We have a sterling lineup of primarily Canadian presenters. Readers of major photographic and geographic magazines will be familiar with Michelle Valberg, Richard Martin and Neil Ever Osborne, along with equally impressive photographers such as Jeffrey Wu, Frank Gunn and Jason Ransom.

OCTQV – Optimal Comfort, Top-Quality Visuals

To showcase these talents, we will be using the large and comfortable, state-of-the-art Theatre at Algonquin College for many presentations and panel discussions.

BYOD – Bring Your Own Device

The computer labs and photo studios at Algonquin College provide ample opportunities for hands-on exploring. You're urged to bring your own devices – cameras, laptops, tablets, smart phones – to learn and practise new techniques, guided for example by Photoshop/Lightroom expert

COME FOR THE
CONFERENCE
STAY FOR THE
CELEBRATION

**CANADIAN
CAMERA
CONFERENCE**

OTTAWA - JUNE 28-30, 2017

David Cross or studio-lighting master Dave Brosha.

FCP – Federal-CAPA Partnership

Come see even a fraction of the photographic gems held by our conference partners the National Gallery of Canada and Library and Archives Canada. We're anticipating that many will want to travel to the Gallery for a rare opportunity to hear from the curator of the Gallery's 2017 special photo exhibit or take a guided tour of the exhibit.

GR4ARBS – Get Ready for a Really Big Show

On June 30, to bring the conference to an unforgettable conclusion – and set the mood for Canada Day's huge 150th anniversary celebration the next day on Parliament Hill and around town – we offer a special post-Banquet photo show and live concert. Host RA Club's Bill Pratt will team up with pianist/composer Ian Douglas and his quintet for a moving

showcase of the imagistic bounty of our northern nation.

DDAT – Don't Delay, Act Today!

Go to www.ccc2017.ca to see presenter bios, images and more, then register to take advantage of early-bird rates and available accommodation.



OTTAWA 2.0

Not sure why you'd want to come to Ottawa in 2017? After all, you've been there, taken the pictures, bought the T-shirt. Well, consider the massive face-lift Ottawa is getting in time for Canada's sesquicentennial. Half of downtown Ottawa seems to be under wraps this year as many landmarks get dressed up for the big event. As an example, the venerable National Arts Centre is getting a glittering glass tower that will have the ability to feature projected images. Across the Ottawa River, Gatineau's Jacques Cartier Park will feature up to forty giant plant sculptures. Combined with what's sure to be a spectacular Canada Day, with photo ops at every turn, Ottawa 2017 promises to be a photographer's dream come true. Check www.ottawa2017.ca for events and places of interest, as well as the link on www.CCC2017.ca to the annotated map where local photographers have posted favorite photo spots around the region.



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