

CANADIAN CAMERA

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



- 2018 CAPA Annual Photo Challenge
- CAPA Competitions
- Photographing Sailing Regattas
- In Love With Trains!
- The Zoom and the Boom of the Show
- Capturing the Classics
- Shooting from Behind the Fence



CAMERON

IT'S A
LIFESTYLE

Try the stylish, lightweight, and sturdy **Cameron T310** Tripod
*Available exclusively at **Canada's Greatest Camera Store.***

HENRYS.COM/CAMERON





Sheena Wilkie
EDITOR-IN-CHIEF
14220 71 Ave.
Surrey BC V3W 2L1
E-mail: editor-in-chief@capacanada.ca

Rod Trider FCAPA
PUBLISHING EDITOR

Jozef VanVeenen
ART DIRECTOR

E-mail: tikitvisuals@gmail.com

Kevin McMillan
ADVERTISING MANAGER
E-mail: advertising@capacanada.ca

CANADIAN CAMERA (ISSN 1206-3401) is published quarterly by the Canadian Association for Photographic Art, Box 357, Logan Lake BC V0K 1W0. No part of this publication may be reproduced in whole or in part without prior written permission of the publisher and author. All photographic rights remain with the photographer. Opinions expressed are those of the individual contributors.

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

SUBSCRIPTIONS: CANADIAN CAMERA is distributed automatically to CAPA members. Individual copies are available for \$9.95. Library subscriptions cost \$35.00 for four issues.

For further information, contact
CAPA National Headquarters,
Box 357, Logan Lake BC V0K 1W0.
Tel.: 1-250-523-2378
E-mail: capa@capacanada.ca
Canadian Mail Publication
Agreement #1665081

All rights reserved.
Reproduction of any material appearing in this magazine in any form is forbidden without prior consent of the publisher. Copyright of photographs remain with photographer.



Printed in Canada by

the
LoweMartin
Group

CAPA is a FIAP-affiliated
organization.



www.capacanada.ca

CANADIAN CAMERA

Vol. 18, No. 3 • Fall 2017

Contents

<i>Larry Breitreutz</i>	2	Message from the President
	3	2018 CAPA Annual Photo Challenge
<i>Sheena Wilkie</i>	4	Phototalk
	6	Ottawa: CCC 2017
	8	CAPA/Club News
	9	CAPA Competitions
<i>Cim MacDonald</i>	12	Photographing Sailing Regattas
<i>Frederick Hore</i>	16	In Love With Trains!
<i>John Pingree</i>	22	The Zoom and the Boom of the Show
<i>Sue MacKenzie</i>	28	Capturing the Classics
<i>Suliman Chadirji</i>	34	Shooting from Behind the Fence

theCOVER

By Cim Macdonald





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).

CAPA OFFICERS

PRESIDENT

Rod Trider, FCAPA

VICE PRESIDENT

Carol Coleman

PAST PRESIDENT

Larry Breitkreutz, Hon. FCAPA

SECRETARY

Henry Schnell

TREASURER

Len Suchan, FCAPA

CAPA DIRECTORS

ATLANTIC ZONE

Michiko Nishijima, FCAPA

QUEBEC ZONE

Volunteer Opportunity

ONTARIO ZONE

Glen Bloodworth

PRAIRIE ZONE

David Thompson Ingoo

PACIFIC ZONE

Dennis Ducklow, ACAPA

DIRECTOR OF

PHOTOGRAPHIC IMAGING

Dr. Bob Ito, Hon. FCAPA

DIRECTOR OF COMPETITIONS

Sheldon Boles, FCAPA

DIRECTOR OF EDUCATION

Michael Breakey, FCAPA

DIRECTOR OF MEMBERSHIP

Kayla Stevenson, ACAPA

MEMBERSHIP COORDINATOR

CAPA Membership

phone 1.250.523.2378 c/o Lee Smith

Box 357, Logan Lake, BC V0K 1W0

E-mail: membership@capacanada.ca

Website: www.capacanada.ca



Message from the president

Rod Trider

If you were not able to make it to the CCC2017 Conference in Ottawa, you missed a great event. An opportunity to be with 200+ other photo enthusiasts, catch up with old friends and meet new people from across Canada & US. It's an awesome experience to be

with a large group that all has the same passion for the photographic arts. A big Thanks to the volunteer's from the RA Photo Club & CAPA that organized the conference. I hope you mark your calendars for July 2019 for the next CAPA conference in Calgary.

I'm Rod Trider, the new CAPA President, for those that do not know me I am a Photographic based artist and master digital printer. I have been the CAPA Ontario Zone Director & CAPA V-P, involved on the boards of my local camera club and a regional organization in Ontario. I teach our internationally recognized Judges training course and am an international photographic competition judge.

I look forward to working with what I consider a great group of people on the board to promote CAPA and continue to bring new services and benefits to our fellow members & associate clubs. Our new web site is rolling with even more new features coming this fall. Please make sure you have logged in to update your profile.

We look forward to expanding our national reach and will soon be setting out recommendations for standards on Club Projectors, On-line Judging and the use of Trained Judges for competitions to provide better comments & standardized scoring.

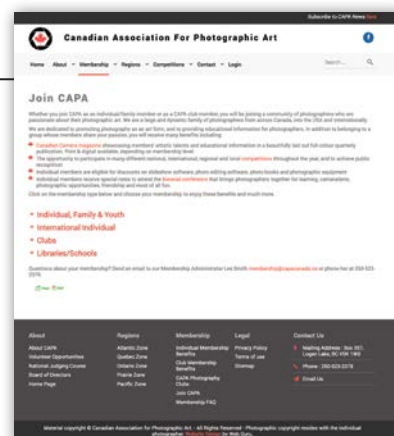
If you like that CAPA promotes the photographic arts, if you like the *Canadian Camera* Magazine, our Judging course and other benefits, invite a friend to join.

Remember, if you get involved, you get more out of it! ✨

Regards,
Rod Trider, FCAPA
President



capa@capacanada.ca
www.capacanada.ca



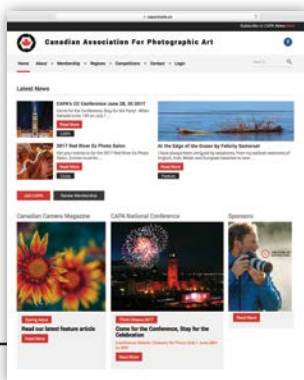
2018 CAPA Annual Challenge

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/



Capture It RAW



Canadian Camera Conference

July 16 - 18, 2019
Calgary, Alberta



FOOTHILLS
CAMERA CLUB

www.foothillscameraclub.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

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



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

phototalk

Sheena Wilkie, *Editor-in-chief*



I thoroughly enjoyed myself at the CAPA conference in Ottawa this past summer. The RA Photo Club did an outstanding job of hosting. The highlight of the weekend for me was Canada Wild - www.ccc2017.ca/canada-wild/ A spectacularly unique show, with live music set to a photographic slide show. The music was written specifically for the photographs. Kudos to Bill Pratt, Ian Douglas and the Rain Tree Earth Ensemble for an unforgettable finale.

It was a pleasure during the conference to connect with old friends and make new ones. That is one of the most important benefits of CAPA membership to me, a benefit that is often overlooked—being part of a group of people who share your passion. I can always find someone at a CAPA event willing to converse with me about the ins and outs of Intentional Camera Movement or the latest new gadget. I did fall in love with those tiny printers at the trade show! Can't wait to see what they come up with in Calgary 2019.

This issue's theme came from some late night tv viewing of the classic comedy "Planes, Trains and Automobiles". I've always been a car buff and the mother of a couple of drag racers so it seemed a natural choice!

It always amazes me that no what the topic, CAPA photographers, are out there shooting an incredibly diverse array of subject matter. This fall publication is a great example of that. So, buckle up, get your helmet on, and enjoy the ride.! ✨

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

Four Nations Photography Competition

Congratulations to us! CAPA has placed first overall. This is our third consecutive year winning this competition! CAPA also placed first in 3 of the 4 categories - the Nature, Open and the Our Country categories. In additional, individual members took first place in 3 of the 4 categories - the Nature, Open and the Our Country categories, as well as winning several of the Honorable Mention awards.

The Country Placings are:

Canada - CAPA	1st
Australia - APS	2nd
New Zealand - PSNZ	3rd
South Africa - PSSA	4th

The New SilverFast® ...is just amazing

SRD-X also
available as a
Photoshop PlugIn
for Mac!



SRDx-Revolutionary Dust and Scratch Removal Feature



without SilverFast Image Optimization



using SilverFast Image Optimization and SRDx

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

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



LaserSoft Imaging, Inc. • 7441 N. Tamiami Trail • Sarasota, FL 34243, USA • Phone: +1 941-351-9400 • Fax: +1 941-351-9402 • E-Mail: info@silverfast.net
LaserSoft Imaging AG • Luisenweg 6-8 • 24105 Kiel, Germany • Tel.: +49 431-560-09-0 • E-Mail: info@silverfast.de

Please visit SilverFast.com for more information

An Incredible Week in Ottawa: CCC2017



From left to right - Dave Haggarty, Co-Chair CCC2017, Larry Breikreutz, Past President, Richard Whitbread, Co-Chair CCC2017

Maybe what happens in Vegas stays in Vegas ... but what happened in Ottawa definitely has to be shared! This year's CAPA conference, hosted by Ottawa's RA Photo Club was, by all accounts, a big hit with attendees, speakers and general public alike.

The conference ran for three jam-packed days (June 28-30) followed by daytime and evening fireworks tours on Canada Day, and a further two days of field trips. If it weren't for the rain that arrived mid-conference and eventually morphed into a series of torrential downpours on Canada Day, the whole event would have been "picture perfect."

But even the rain added to the charm, if you go by the merry photos of the groups who ventured out in their ponchos with their volunteer guides, who used their city savvy to showcase Canada Day beyond Parliament Hill. "The 'guides' were terrific and everyone's positive attitude made it all a most pleasant experience," said one participant. "Our July 1st guide ... was fantastic!" wrote Suzanne McLaren. "He navigated our group so well that we were able to shoot images of the PM, GG, Royals, and First Nations' dancers by the flame. He then got us a table at Milestones within 5 minutes of lining up there. Please let him know how much we appreciated his time and guidance."

These Canada Day volunteers were among close to sixty (largely RA club members) whose months of planning, well-executed

delivery and attention to detail created what attendee Guillaume Bissonnette labelled "a magical three days." He went on to say that "all the presentations I attended [were] excellent and many were truly outstanding. The conference was well paced, and marked by an informal, friendly atmosphere. ... I came out energized, full of new photography ideas, feeling much more open to new paths of creation.....what greater compliment is there?"

Conference co-chair Dave Haggarty admits that the organizing team at times had doubts that everything would be pulled off so seamlessly and that people would actually come to the conference. Canada's 150th was intended to be an enticement; however, with hotel rooms going for a small fortune and practically unobtainable, they were worried that CAPA members might just decide to sit this one out.

The team's programming philosophy was to deliver a mix of speakers that would have appeal for both national and local audiences. They wanted to introduce attendees from outside the capital region to local "stars" like Michelle Valberg and Kingston's Richard Martin, as well as to incorporate elements

only available in the federal capital, such as the photographic collection and historical preservation done by Library and Archives Canada (LAC) and the National Gallery of Canada. Where but in Ottawa would you be able to tour the Gallery's special photographic exhibit, led by the curator of the exhibit herself? Or be invited to a wine and cheese reception honouring CAPA and hosted by LAC's senior executive?

On the other hand, about half the attendees came from the Ottawa region itself, attracted by opportunities to learn from external presenters such as PEI's David Brosha or LA resident, web-star Serge Ramelli. And then there were the truly odd leaps of faith in the programming – offering unique elements such as former travelling photographic model Fredau Wallace, whose "Insights from the Other Side of the Lens" probably created more positive buzz than any other talk delivered.

And this eclectic mix seems to have worked well. "We really had a great time at the conference. A wonderful experience like that comes together when the right people, at the right time, in the right place pull together," concluded Suzanne McLaren and Gerry Alger. Speaker Neil Ever Osborne noted that "the energy at the conference was great."

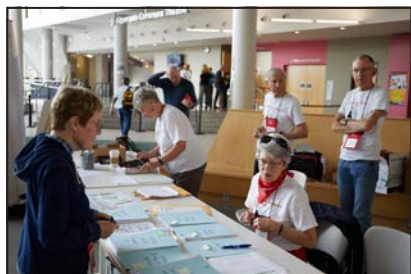
The other departure from the norm that worked well was to schedule only four speakers, coming from four quite different photographic approaches, on Day 1 in the Algonquin College Theatre. That same day, a Trade Show took place in the theatre lobby, free and open to the public. A steady stream of visitors – augmented by conference attendees during breaks between talks -- made the rounds of the booths of conference sponsors Fuji and Nikon, organizations offering photographic workshops and travel experiences, a drone exhibit, and even Costco, showcasing their printing expertise. A photo shoot with three lovely models allowed people to put into practice lessons garnered during the day.

And then there was the conference grand finale: Canada Wild in the state-of-the-art Algonquin Commons Theatre on the final evening. "CANADA WILD may have been the best program I have ever seen!" declared one attendee.

Canada Wild was a 90-minute program consisting of three A/V shows expertly crafted by the RA Club's Bill Pratt, naturalist and masterful photographer; choreographed to original music by pianist-composer Ian Douglas, who led the five-piece Raintree Earth Ensemble. Conference participants and guests were joined by some 300 paying members of the public, who had been enticed to the theatre by the slogan "start



From left to right, Larry Breikreutz, Past President, Michiko Nishijima, Atlantic Director, Val Davison, Past President, Jacques Mailloux, Past President, Dave Haggerty CCC2017 Co-Chair and Past President



Conference registration volunteers

your Canada 150 celebration a day early, and see parts of this country most Canadians have never seen." The spontaneous standing ovation tells you all you need to know about the show's impact.

Now that the dust has settled, the organizing committee is gathering feedback aimed at helping the next organizers – Calgary's Foothills Camera Club for CCC2019 – identify their best practices. The CCC2017 website will soon be retired, but now features a message from Co-Chair Rick Whitbread headed "It's a Wrap" that concludes: "On behalf of my Co-Chair, David Haggarty; Rod Trider, President of CAPA; and Glenn Bloodworth, Chair of the RA Photo Club, I would like to thank our ever energetic Planning Committee, our hard working volunteers, all of our speakers, our suppliers and sponsors, and most importantly you, our conference attendees, for making CCC2017 such a great event." ❄

All photos by Bill Young, Freeman Keats and Jamie Johnson.

JUDGING INITIATIVES

One of the mandates of the new executive is the expansion and promotion of clubs using CAPA Trained Judges to provide greater quality & consistency of results for our members. A CAPA Trained Judge is better able to provide quality, helpful comments along with consistent scoring. CAPA Clubs will be provided with a list of Certified / Trained Judges in their Zone. We are also putting together a national list of CAPA judges to do on-line judging for our member clubs.

All CAPA Judges are required to take a course every 5 years to ensure they are keeping up to date.

CAPA has implemented a new On-line Judging system that will make hosting a competition much simpler.

In order to increase the number of CAPA Trained Judges we will be increasing the number of course available across the country.

Confirmed Courses

October 28, 2017

Hosted by the Kingston Camera Club

November 4, 2017

Hosted by the Hamilton Camera Club

Course details and registration will be posted on the CAPA Canada website www.capacanada.ca

If your club would like to host a course in your region please contact
Mike Breakey - Director of Education, education@capacanada.ca
Or Rod Trider - President, president@capacanada.ca

elinchrom



Create your own outdoor studio.

NEW! Elinchrom ELB 1200
– the premier adventure light.

Strong, powerful, portable, lightweight and weather resistant. In the words of adventure photographer Michael Clark, "It's darn near perfect."

When you require a flash that's powerful enough to light up a waterfall from 100 feet away, that's fast enough to stop the cascade of water, and also versatile enough to light stunning portraits, the ELB 1200 is by far the most capable all-purpose battery-powered flash unit on the market.

Ideal for lifestyle, portrait and action, the ELB 1200 represents 1200 Ws packed into a portable lightweight battery pack, with 3 available flash heads: Action, Pro and Hi-Sync. Be sure to check it out at Vistek.

Vistek

The Visual Technology People

TORONTO • MISSISSAUGA • OTTAWA
CALGARY • EDMONTON • VISTEK.CA

Introducing CAPA's new Executive Officers

PRESIDENT - Rod Trider, FCAPA
VICE PRESIDENT - Carol Coleman
PAST PRESIDENT - Larry Breitzkreutz, FCAPA
SECRETARY - Henry Schnell

Please welcome Michael Breakey to his new position as Director of Education

Special thanks to outgoing board members,
Jacques Mailloux and Allen Borgen, for their contributions to CAPA

Editorial Calendar 2017/18/19

WINTER 2017

Content Deadline – October 1st
Advertising Deadline – October 30th
All About the Gear – *Photography equipment and software*

SPRING 2018

Content Deadline – January 10th
Advertising Deadline – January 30th
Photographers as Journalists and Conservationists – *Photography changing the world*

SUMMER 2018

Content Deadline – April 10th
Advertising Deadline – April 30th
Water, Water, Everywhere – *Photographs that include water – tips and tricks – water droplets – seascapes – waterfalls – lakeside – water sports*

FALL 2018

Content Deadline – July 10th
Advertising Deadline – July 30th
Creative Post Processing – *Creative tips and tutorials for post processing your photographs, including software types, tutorials, and reviews.*

WINTER 2018

Content Deadline – October 1st
Advertising Deadline – October 30th
Travel Photography – *best destinations, best equipment and best photos*

SPRING 2019

Content Deadline – January 10th
Advertising Deadline – January 30th
Special Effects in Camera – *Long Exposure, Multiple Exposure, Infrared, Motion Blur, Intentional Camera Movement*

CAPA HONOURS 2016 - 2017

These individual CAPA members were recommended to the Honours Committee for distinctions. They have received Honours Awards for their photographic accomplishments; service to the Canadian Association for Photographic Art and to Canadian photography.

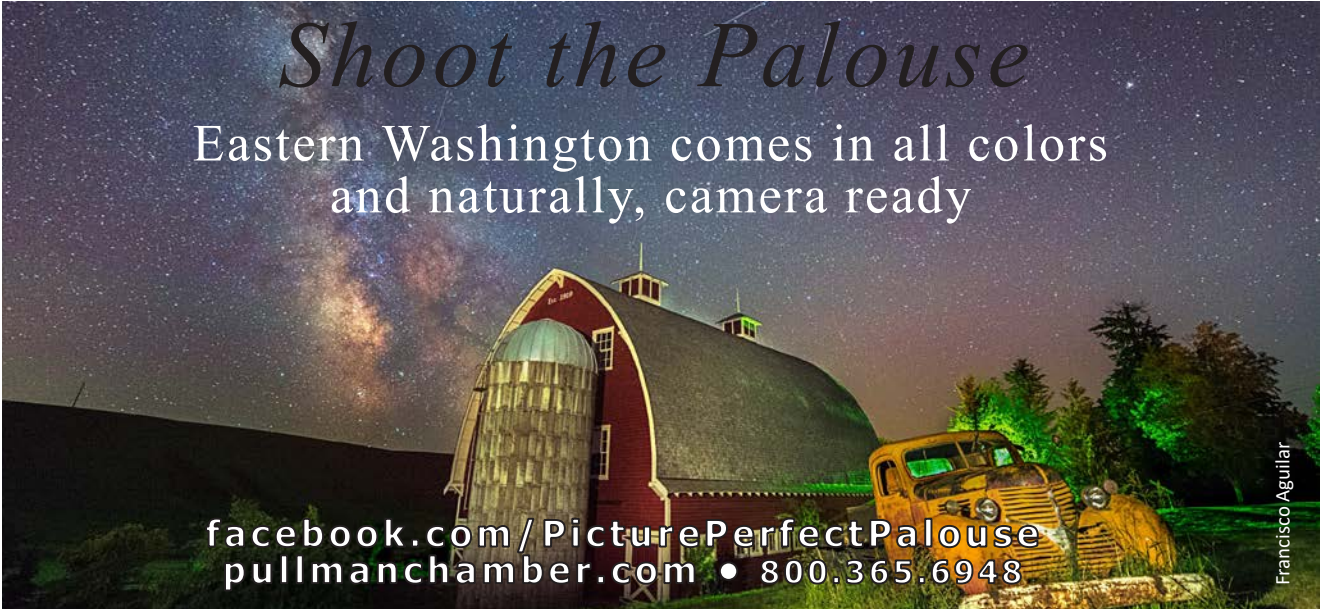
HONOURARY FELLOWSHIP, Hon. FCAPA

Larry Breitzkreutz
CAPA Past President

FELLOWSHIP HONOUR, FCAPA

Clifford Chow
- CAPA member
Detlef Klahm
- Pacific Zone Outings Leader
Sheldon Boles
- Director of Competitions
Michiko Nishijima
- Atlantic Zone Director

Members may refer candidates to the Honours Committee at HYPERLINK "mailto:honours@capacanada.ca" honours@capacanada.ca. Individual members are encouraged to self-refer when they have met the criteria for Maple Leaf, Associate Fellowship and/or Fellowship award designations. Qualifications are listed in the CAPA Member Handbook and on the website HYPERLINK "http://www.capacanada.ca" www.capacanada.ca. Applications forms are available online.



Shoot the Palouse

Eastern Washington comes in all colors
and naturally, camera ready

facebook.com/PicturePerfectPalouse
pullmanchamber.com • 800.365.6948

Francisco Aguilar

2017 Annual Photo Challenge Competition – Canada 150

Closing Date: May 31, 2017

Club Hosting: Canadian Association for Photographic Art

Judging: June 12, 2017 Camp Alexander Community Hall – Surrey, BC

JUDGES

Lynne Kelman – CAPA Judge • Hazel Breikreutz - Certified CAPA Judge • Derek Hayes – Certified CAPA Judge



Gold Medal Winner – Jim Hatch, *Canada 150 Years*

Canon Canada – Canon Powershot Camera G3-X

Epson Canada – Epson SureColor P800 17" Photographic Inkjet Printer

Adobe Corporation – one-year subscription of Adobe Creative Cloud

On1 Software Inc. – one-year subscription On1 Photo Raw Plus

Topaz Labs – Complete collection of Topaz Labs Collection

Daymen Canada – Lowepro – Pro Runner 450



Silver Medal Winner – Frederic Hore, *Celebrating Canada*

Canon Canada – Canon Powershot Camera G1-X Mark II

Epson Canada – Epson SureColor P600 13" Photographic Inkjet Printer

Adobe Corporation – one-year subscription of Adobe Creative Cloud

On1 Software Inc. – On1 Photo Raw Application

Daymen Canada – Lowepro – Flipside Trek 450



Bronze Medal Winner — Ted Akune, *Sky Celebration*

Canon Canada – Canon Powershot Camera SX60 HS

Epson Canada – Epson SureColor P400 13" Photographic Inkjet Printer

Adobe Corporation – one-year subscription of Adobe Creative Cloud

On1 Software Inc. – On1 Photo Raw Application

Topaz Labs – Denoise 6

Daymen Canada – Lowepro – Protactic 250

**Whatever's on your horizon,
we're looking out for you.**

**Contact us today for a quote, and to
learn more.**

HOME + AUTO INSURANCE 
1-800-563-0677 (Group ID Code: QB)

MEDOC® TRAVEL INSURANCE 
1-866-606-3362 (Group #037-31)

johnson.ca/capa

JOHNSON 
INSURANCE

If it happens to you, it happens to us.



Johnson Insurance is a tradename of Johnson Inc. ("Johnson"), a licensed insurance intermediary, and operates as Johnson Insurance Services in British Columbia. Home and auto policies underwritten by Royal & Sun Alliance Insurance Company of Canada ("RSA") in Quebec and primarily underwritten by Unifund Assurance Company ("Unifund") in the rest of Canada. Auto insurance not available in BC, SK or MB. Home and auto insurance not available in NU. Johnson, RSA and Unifund share common ownership. Eligibility requirements, limitations, exclusions or additional costs may apply, and/or may vary by province or territory. MEDOC® is a Registered Trademark of Johnson. This insurance product is underwritten by RSA and administered by Johnson. The eligibility requirements, terms, conditions, limitations and exclusions, which apply to the described coverage are as set out in the policy. Policy wordings prevail.

0351-0717

Club Altered Reality

Closing Date: February 28, 2017

Hosting Club: Crescent Beach Photography Club

Gold Medal Winner – Richmond Hill Camera Club

Highest Scoring: Luba Citrin, *Long Way Home*

Silver Medal Winner -- London Camera Club

Highest Scoring: Rafael Sanchez, *Cubism*

Bronze Medal Winner – Langley Camera Club

Highest Scoring: Janet Slate, *Submerged Vatican Staircase*



Gold, Luba Citrin, *Long Way Home*



Silver, Rafael Sanchez, *Cubism*



Bronze, Janet Slate, *Submerged Vatican Staircase*

Individual Altered Reality

Closing Date: February 28, 2017

Club Hosting: Crescent Beach Photography Club

Gold Medal Winner – Elizabeth Hak, *The Arrival*

Silver Medal Winner – Isabel Kelly, *Feeling Scattered*

Bronze Medal Winner – Douglas Caplan,
Opera of The Phantoms



Gold, Elizabeth Hak, *The Arrival*



Silver, Isabel Kelly, *Feeling Scattered*



Bronze, Douglas Caplan, *Opera of The Phantoms*

Club Digital Theme

Capture Single Image Using a Smart Phone or Tablet

Closing Date: 1st February 2017

Club Hosting: Kamloops Photo Arts Club

Gold Medal Winner – Crescent Beach Photography Club

Highest Scoring: A Hafeez Mian, *Mosque Sheikh Zayed*

Silver Medal Winner – Victoria Camera Club

Highest Scoring: Mohammadali Khashei, *Glass, Colour*

Bronze Medal Winner – Photographic Guild of Nova Scotia

Highest Scoring: VikiGaul, *Monument Valley*



Silver, Mohammadali Khashei, *Glass, Colour*



Bronze, VikiGaul, *Monument Valley*

Individual Digital Theme

Closing Date: 1st February 2017

Club Hosting: Kamloops Photo Arts Club

Gold Medal Winner – Ying Shi, *Dawn of the Village*

Silver Medal Winner – Hafeez Mian, *Sheikh Zayed Mosque*

Bronze Medal Winner – Pamela Joe McFarlane, *Ful Medames*



Gold, Ying Shi, *Dawn of the Village*



Silver, Hafeez Mian, *Sheikh Zayed Mosque*



Bronze, Pamela Joe McFarlane, *Ful Medames*



Photographing Sailing Regattas

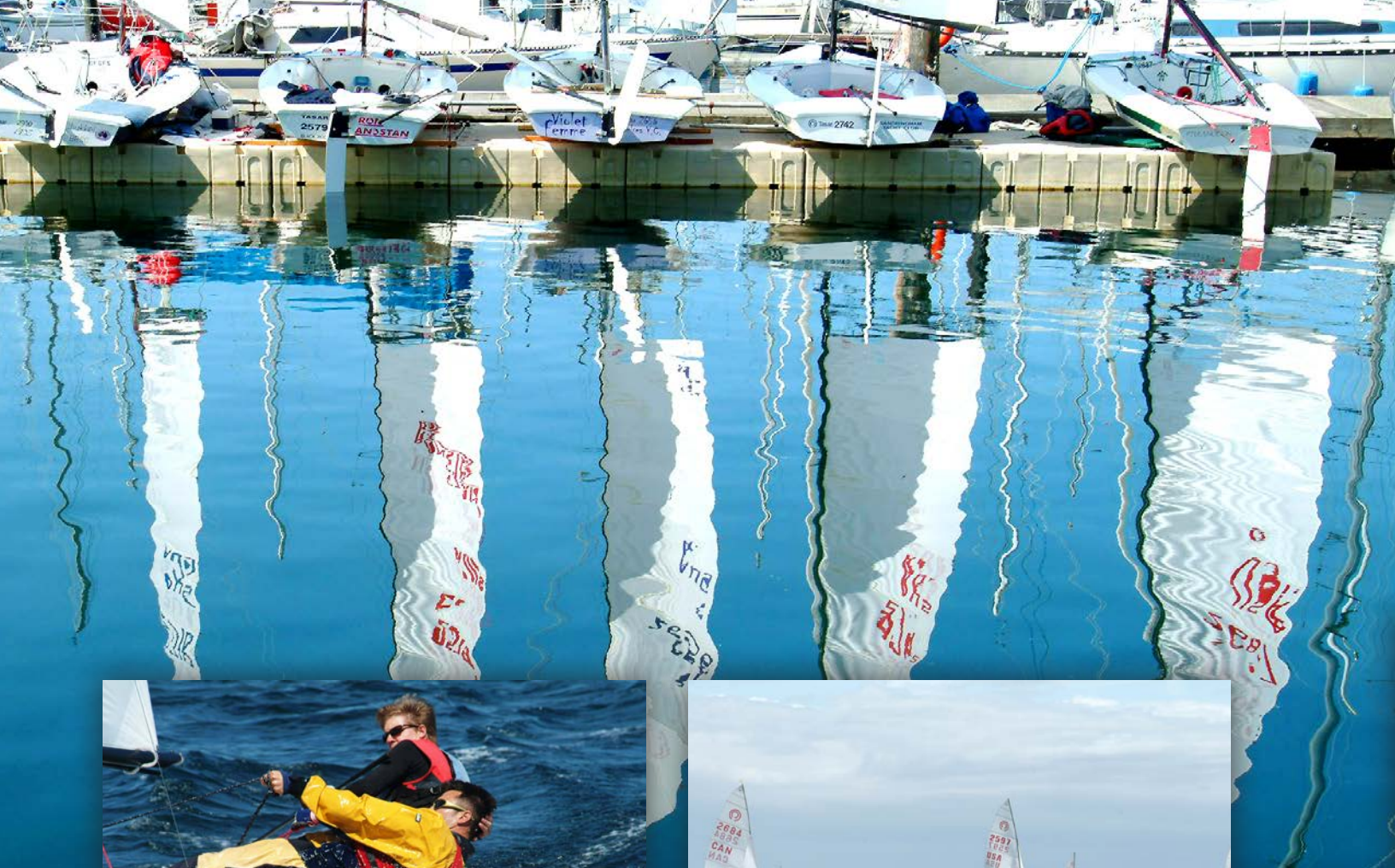
By Cim Macdonald



The first opportunity I had to take pictures at a sailing regatta came from the Nanaimo Yacht Club. My accountant's partner was an avid sailor and on the race committee. He had purchased some of my marine paintings and knew I used a camera, so he asked me if I would be the photographer for their annual event. I jumped at the chance and arrived early on race day with my Olympus OM2. I was dismayed when I found out he had asked another photographer too, he thought I was a little too green for the job. I stayed and was sent out on a power boat to see what I could do.

The next year, when asked again, they agreed to have me as their only photographer on viewing my previous years images.

On the day of the race my job was to get prints of the days shoot printed for the sailors to purchase. That meant tearing off to London Drugs and back as soon as the last race finished, for this I was treated to a bag lunch and the banquet dinner.



Most of the boats participated in several regattas and other clubs soon heard of my abilities, next I was asked to cover Cowichan Bay and Maple Bay club races.

Word reached the Victoria Yacht club and I was invited to send an application to participate in their annual Swiftsure race. I was accepted and was very excited to be one of their shooters.

I decided to upgrade my equipment and bought a Nikon F90X, an 80 to 400 mm lens and some rain gear for my camera and myself, I was never sure whether the boat I would be on had any cover, several times in an open boat, I and been soaked by crashing waves or pouring rain. After the race, I gave the committee a slide

presentation. After one of my shows the committee purchased two of my Swiftsure pictures to give to dignitaries. I had come a long way from selling 5 x 7s!

My camera gear has been upgraded to a Nikon D3 which is very fast, I still use it even though I have a D4. Now that everything is digital I took along my lap top and made CDs of the days shooting to show on a screen and sell.

My career lasted many years with regattas including Easter Seals, Women in Wind, Taser Worlds, T Bird International, Fireball Worlds, 360 Race Around Vancouver Island, Cal 20's, White Rock, Whitby Island, and ended with Schooner Cove. One other sailing event I had the pleasure of covering

was the Tall Ships, in Steveston and in Victoria.

All was not always fun and games, one race committee put me on a whale watching boat with a TV crew and a very new driver who stopped and started constantly, all who were aboard became sea sick. In another instance, I had changed lenses on my camera and didn't zip up my camera bag properly, someone picked it up too fast and I watched in dismay as my 24 - 120 lens sank before anyone could grab it.

The boats and people assigned to drive me varied between a home made open skiff to a very large cruiser. The best one was a 16' runabout with a top and at least a 50-horse motor on it and oh yes a driver that had some sailing experience.



The less experienced drivers didn't have the skill to get me in close to the action but I used my 80 - 400 mm lens for most of those times.

Some of the hardest shots to take were on bright sunny days with big waves, most boats had white sails except for their spinnakers. In order to avoid white out I generally focused on the whitest part of the sail and hoped for the best. As I was bounced along the other problem was how to keep the horizon line straight. For that I often did some post photo work if time permitted if not they were just displayed as shot.

The weather played a vital roll in the shots I took. If it was raining really hard races were cancelled.

Since I did the Schooner Cove regatta many times I had the same driver each year. When the water was flat calm with no wind the races would be postponed, instead of taking me to shore to wait for wind, he would take me to some of the small islands that were close by. On one of these side trips I snagged the best sequence of Eagle pictures I have ever taken.

When I looked back over the years covering regattas I realized I had made some great friendships and had some super times. ❄

Cim MacDonald, FCAPA, is currently Curator of the Chemainus Festival of Murals, a position she has held for 21 years. A signature member of the Professional Photographers of Canada and the Northwest Watercolour Society. She teaches classes on photography and painting in her home studio in Chemainus and with the Cowichan Community Center. www.CimMacDonald.ca





In Love with Trains!

By Frederic Hore

Passengers board the Chita Express, a destination on the Trans Siberia Railway, at Moscow's Yaroslavlsky Station. At 9,288km long, it takes eight days to complete the trans-continental journey, crossing eight time zones. To synchronize the train schedule, all stations run on Moscow time. Nikon F100, Nikkor 20-35 at 35mm, Fuji Velvia 50ASA film. Exposure n/a

"Don't go too far Freddie!"

The provonitsa gave me a stern look. After three days and nights on the Trans-Siberian Railway, the longest continuous rail line in the world, the carriage attendant had become wary of my photo exploits! I disembarked and dashed off with camera and tripod in hand.

The Chita Express had halted for a locomotive change, mechanical checks, and to refill its water tanks for the boilers that fed the showers, kitchen and heating system. The longer station stops, provided a superb opportunity to capture the hustle and bustle trackside, as merchants and local citizens displayed and sold their homemade meals, cooked fish, confectionaries, beer, and even vodka. Oh joy!

Travelling in kopek class, the small, comfortable, second-class cabins each

had four folding bunk beds, two per side. I always slept in the upper bunk, lest a roommate arriving in the middle of the night, should put a miss-placed foot in my face in error. Rarely did we have four passengers though; usually it was just two or three. Here, my affable Russian travelers and I ate our meals, chatted, read, snoozed, or gazed out the window at the ever-changing landscape of the Siberian taiga. Sometimes, I would repose to the mostly empty bar and resto car, talking with the staff, of whom quite

a few spoke good English. Sharing more vodka... became a happy pastime!

The romantic clickity-clack of yore seen in old films, is now mostly a thing of the past, replaced by seamless welded ribbons of steel. However, the older coaches, with their guillotine style opening windows, were a delight. With no air-conditioning, they provided fresh air on hot days, or to poke a camera out for different views, something that's hardly possible on today's modern trains.

Unlike most railways, the Trans-Siberian has a distance marker every kilometer next to the track. Looking out the window, you can monitor your progress and where you are on the 9,288km route between Moscow and Vladivostok. These are not the fastest trains. Even the express service barely reaches 100 km an hour, as they share the



A Dutch Inter-City commuter train pulls into the tidy and orderly Zaandam Kogerveld station north of Amsterdam. Reaching speeds of 120km/hr, the efficient and timely commuter trains link towns across the Netherlands.
Nikon D700, Nikkor 24-70 @ 70mm, 1/800sec @ f/9, ISO 1600



With its soft tones and LED lighting, the Thalys train's spacious and welcoming bar car, is a great place to get a true sense of the 300km/hr speed, as the Dutch countryside races past the long sleek windows.
Nikon D700, Nikkor 14mm prime, 1/100sec @ f/8, ISO 500



With its distinctive red upholstery and styling, passengers relax on the Thalys high-speed train, running from Amsterdam to Antwerp and Paris. Wifi is readily available. With elevated security across Europe, police mount regular onboard patrols.
Nikon D700, Nikkor 24-70 @ 24mm, 1/40sec @ f/8, ISO 1600

double-track line with rumbling freight trains. However, I was so enamored by them, I travelled the route twice, first for two weeks in 2002, then returned in 2008, on a three-week excursion from Irkutsk, the Paris of Siberia, to the Pacific port at Vladivostok, then backtracked to Ulan Ude.

Another trip, on a small spur line called the Circum Baikal, runs along the south-west shore of Lake Baikal from Slyudyanka to Port Baykal. It provided remarkable views of dachas, children's camps and small farms next to the largest fresh water lake in the world. Most amazing, was being able to take

photos right at the front of the engine, above the cowcatcher, as the train slowly meandered through numerous tunnels skirting the craggy shore. Here I met another equally adventurous Canadian. Truly a memorable and unique experience!



The Chita Express restaurant car on the Trans-Siberian Railway. With meals too pricey for most Russians, it was usually empty, though still a great place to socialize, with plenty of rounds of vodka! Nikon F100, Nikkor 35-105 at 50mm, Fuji Velvia 50ASA film. Exposure n/a



Passengers prepare to board the Trans-Mongolian at Ulaanbaatar, the capitol of Mongolia. The rolling stock is mostly Russian, a holdover from when it was part of the former USSR. The friendly Mongolian carriage attendants, sport a distinctive bright blue uniform. Nikon D300, Nikkor 12-24 @12mm, 1/200sec @ f/8, ISO 200.



Passengers prepare to board a Thalys high-speed train at Paris's Gare du Nord station. The stream-lined, snub-nosed trains are easily recognized by their colourful red exterior. The network runs through the Netherlands, Belgium, northern France and part of western Germany to Cologne. Part of the TGV family, the trains were built by Alstom in France. Nikon D700, Nikkor 24-70 @ 26mm, 1/400sec @ f/8, ISO 200

Rocketing down the tracks

One of the joys of travelling in Europe, is traversing the continent on any of the growing number of high speed trains, the most famous of which is France's TGV - Train à Grande Vitesse. Specially designed train sets with interconnected

coaches, are pulled by a massive electric locomotive, which streaks down the track at 320 km an hour, more than three times the legal speed limit on most Canadian highways!

One of the most majestic odysseys, is the 862km long SNCF Méditerranée TGV line between Paris, and the

Mediterranean coastal city of Marseilles. Opened in 2001, it's notable for long tunnels, stunning bridges and superb views, as it laces through the beautiful Provence countryside, and the nearby mountains of Luberon National Park.

Departing the Gare de Lyons station in southern Paris, the train rapidly picks



On a hot June night, passengers scurry about the platform of the beautifully lit, classical architecture of the Khabarovsk station on the Trans Siberian Railway. The city, renowned for having some of the best museums east of Moscow, is named for the famous Russian explorer, Yerofey Khabarov. Nikon D200, Nikkor 12-24DX at 19mm, 1/2 sec @ f/11, ISO 800

With its soft tones and LED lighting, the Thalys train's spacious and welcoming bar car, is a great place to get a true sense of the 300km/hr speed, as the Dutch countryside races past the long sleek windows. Nikon D700, Nikkor 14mm prime, 1/100sec @ f/8, ISO 500



The elaborate cockpit of a Thalys locomotive. The blue odometer screen (centre) indicates a maximum speed of 400km per hour, though the norm is 300km, still very fast! The network runs through the Netherlands, Belgium, northern France and part of western Germany to Cologne. Part of the TGV family, the trains were built by Alstom in France. Nikon D700, Nikkor 24-70 @ 24mm, 1/50sec @ f/8, ISO 500

up speed, the electric motors revving up to a soft, but audible, high pitch whine. At one point, just north of Moulins, the track parallels the N7 autoroute. The train is racing so fast, the cars seem to be parked on the highway. Passing another speeding train inside the pitch-black tunnels, can be a jarring experience. The

pulse from an air pressure shock wave, creates a sonic boom, resembling a small canon blast!

Emerging from a long tunnel into bright daylight, I suddenly felt we had become airborne, as the train rocketed high above a valley, on the Ventabren viaduct. At 1730m, the bridge is the

longest on the route. Any traveller who's afraid of heights, definitely should not look out the large windows, as you can't see the bridge beneath the coach!

The line continues east from Marseilles, snaking at a slower pace along the picturesque Mediterranean coast to St Raphael, Cannes and Antibes,



"All clear!" After a station stop, a provonitsa on the Trans-Siberian Railway, signals the engineer everyone is onboard.
Nikon D200, Nikkor 12-24DX at 12mm, 1/50 sec @ f/8, ISO 200



The Trans-Siberian rounds a curve west towards Vladivostok, into a golden sunset. On the electrified line, a typical passenger train may have up to 30 coaches.
Nikon D300, Nikkor 28-70 @35mm, 1/800sec @ f/5.6, ISO 800.

terminating at the historic beach resort city of Nice.

Some may argue it's faster to travel by plane. However, I've found the slower pace, fabulous vistas, camaraderie, and friends you make along the way, not forgetting comfortable chairs and a large bar car; far exceeds the dubious benefits of the other mode, with its cramped seats and stuffed airports. To which I can only say... hail the rail!

Resources

The Canadian <http://www.viarail.ca/>
- This famous ViaRail train runs from Toronto to Vancouver via Winnipeg, Saskatoon, Edmonton, Jasper, and Kamloops. Glass dome cars, and coaches with large windows provide stunning views of the changing landscape. Price and service levels available for all budgets. Trains to the Maritimes are available too. A great way to see Canada!

The Man in Seat 61 <http://www.seat61.com/> An incredible resource for train connoisseurs and aficionados, with information, schedules, links to train services in most parts of the world!

Highly recommended.

Rail Europe <http://www.raileurope.ca/>
An excellent website to book European



Affectionately called the Newfie Bullet, the rather slow CN Caribou passenger steam train, chugged along some 883km of winding track from St John's to Port aux Basques in 23 hours. Retired in July 1969, today it sits on display just outside of Corner Brook, Newfoundland.
Nikon D700, Nikkor 24-70 @ 70mm, 1/60sec @ f/11, ISO 200

high-speed trains, including France's TGV – Train à Grand Vitesse. Buy before

you go for best pricing. Tickets may be purchased in Europe's railway stations,



At the Novosibirsk station, a major hub on the Trans-Siberian Railway some 3,335km east of Moscow, I dashed up the stairs of a pedestrian bridge, to capture the last vestiges of the day. The cross-star effect, is created by the aperture blades of an older lens, using a small aperture. On newer lenses with rounded aperture blades, the effect is less prominent. Nikon F100, Nikkor 20-35 at 20mm, Fuji Provia 400 pushed 1 stop to 800ASA. Exposure n/a



Argentina's Retiro Linea C station in Buenos Aires, sports a classic dome structural design with metal webbing, typically found in many European cities. This line runs north to Tigre, gateway to the rivers and wetlands of the vast Paraná River delta. The recently replaced train sets, are made in China.

Nikon D700, Nikkor 24-70 @ 70mm, 1/800sec @ f/9, ISO 1600



A young boy holds up a row of smoked Omsk fish, ready to eat, at a station stop on the Trans Siberian Railway. I was amused by the New York Mets ball cap and Mikey Mouse shirt. They fish were delicious!

Nikon F100, Nikkor 20-35 at 20mm, Fuji Provia 100ASA film. Exposure n/a

- Founded in 1983, this leading travel agency specializes in luxury trains around the world. It features the top 25 trains, from the infamous Venice Simplon-Orient Express, to Western Canada's amazing Rocky Mountaineer with Gold Leaf Service, running from Banff to Vancouver. ✱



Montrealer and CAPA member Frederic Hore is a passionate, globe-trotting, freelance writer, photographer, adventurer, lecturer, and NPPA member pursuing news, science, culture and travel stories world-wide. His love for trains was sparked by his father's gift of a Lionel model train set when he was 10. He developed an appreciation for vodka, travelling on the trains of Russia! His profile, imagery, and workshop offerings may be viewed at RemarkableImages.ca. He posts regularly to Facebook, Instagram, Google+ and Twitter @Voyageurfred.

however prices are higher during peak travel periods.

The Society of International Railway Travellers <http://www.irtsociety.com/>

The Zoom and the Boom of the Show

By John Pingree



It's a hot summer day, you're standing in a field with 10,000 people, there is noise and the smell of kerosene in the air; you must be at an air show! Whether this is your first event, or you're a seasoned enthusiast, there's a thrill and excitement that goes with being at an air show.

Before you go, check your equipment; make sure batteries are charged and you have plenty of memory cards. You will be standing in the sun all day with very little, if any, shelter so have lots of water. Take good sunscreen and wear a hat; my favorite is a nice big Tilley. These may seem like basic concepts, but at every show I see people needing medical attention due to heat related issues. And I freely admit to getting to a show and asking, "where are my batteries?".

Since you are generally in an open field with little in the way of protection, changing lenses can be a risky business. A lens change at one show ended up with a piece of grass stuck to my sensor; not a happy day. If absolutely necessary to switch lenses I try to hide under a coat or blanket to shield from wind blown grit. Rather than endure the hassles of lens changes, I go to a show armed with two cameras; one with a long lens (120-

400mm) for the flying and one with a shorter lens (18-70mm) for aircraft on the ground, crowd shots, etc. A tripod is pretty much useless; things just move too fast and there is no room for it with the crowds. Personally, I leave the monopod at home too. I prefer to hand hold and practice good panning techniques.

I suggest using a protective filter over the lens. I was at one show where a US Coast Guard Jayhawk helicopter made a hasty departure in a spectacular cloud of dust and dirt. It cost me a new filter, which was destroyed from the blast of rotor driven dirt, but others in the crowd had to replace equipment due to sandblasting of unprotected lenses.



I try to arrive at the show early to shoot static displays; aircraft on the ground. You will never completely eliminate people in the background, but arriving early can afford some good static shots before the bulk of the crowds arrive. Static aircraft is where the shorter lens comes in. Look for interesting angles, and features on the aircraft. Mechanical features and paint jobs can make interesting close-up or abstract shots. Shoot ground displays on aperture priority.

For the flying show I try to get as close to the flight line as possible. Everybody else has the same idea, so it often isn't possible to be right up front, but do get as close as possible to the front of the field. The flying portion of an air show typically runs from 11:30 to 3:30, so lighting can be unpredictable at best. Matrix metering works well on front lit subjects and clear skies. Cloudy bright skies will cause the camera to underexpose so plan to either add in

some exposure compensation or shoot in Manual mode to fine tune exposure. At shows where the aircraft are backlit, I tend to shoot with center weighted metering trying to balance shaded detail without overly blasting highlights. I shot one show in Atlantic City the day after a hurricane where the sky was almost white. You just have to work with whatever the day throws at you. Check the histogram often and adjust exposure as needed.



For shooting the flying part of the show there are really only two settings for shutter speeds; prop/rotor and jet. An easy way to switch between jet and prop shooting modes is to use aperture priority for jets and shutter priority for propeller and rotary wing aircraft.

Jet aircraft will look the same whether shot at 1/125 or 1/1500 second. Since jets are typically moving fast (a high-

speed pass can be upwards of 600 mph; just enough to create a sonic rumble but not a sonic boom), the higher the shutter speed the better for a sharp image, unless you want some blur which is fine too. It really depends on what your creative vision is for the day and the story you are telling. I try to keep shutter speeds as high as possible for jets, while maintaining a reasonable

depth of field. I find that F8 provides a pretty good shutter speed (1200-1500 sec), but treat this as a starting point and adjust as needed.

Propeller driven aircraft and helicopters need to be shot at much slower shutter speeds so that the blades aren't frozen in space. Nothing looks more unnatural than a propeller aircraft or helicopter hanging in the sky with its



prop not turning. For propeller driven aircraft I start with a shutter speed of 1/250 second and go from there. Helicopter rotors turn more slowly than propellers so a slower shutter speed is needed. I start at 1/125 second and adjust from there. For both planes and helicopters the direction of movement and aircraft speed will influence the choice of shutter speed; is the aircraft

moving towards you, away from you, at right angles to you, is the helo hovering? These factors all affect the optimum shutter speed. The important thing to remember is that there be some movement in the prop or rotor.

Panning skills become more important when shooting prop aircraft and helicopters. The slower shutter speeds used to show prop and rotor

movement also make it harder to get a sharp image. For props and rotors, I may use image stabilization due to the slower shutter speeds, but for jets I turn it off. Shutter speeds are high and, in my experience, the stabilization often can't react fast enough to keep up with the speed of the pan. For both fast and slow moving aircraft I use auto-tracking focus.



Shoot, particularly jets, in rapid burst mode. An F-15 moving across the field at 650mph (that's 950 feet per second folks) is not an easy thing to frame well. You will need every bit of burst speed your camera can provide. If you have the memory card space and your camera's buffer can keep up, I would shoot RAW/JPG. This provides the most post processing options.

Although the main attractions are aircraft and flying demonstrations, don't forget to look around the crowd too. There is always something going on that makes an interesting capture, and contributes to the story of the day.

Often an air show will open with a parachute performance. These can be quite spectacular, so don't miss the opening ceremonies.

There are often aircraft of many vintages at a show too, so look for interesting juxtapositions of new and old; the Wright Flyer beside a line of Harrier jets or a "heritage flight" with a WWII and modern front-line fighter.

It is always a good idea to talk to pilots as well. Flight crews are there as ambassadors for their organization and are more than happy to talk about their

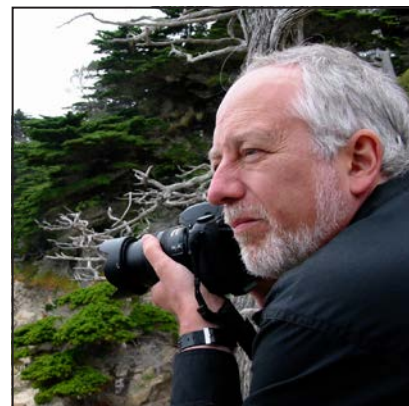


profession, aircraft and adventures. At one show near San Francisco my son got friendly with a couple of US Navy Sea Hawk pilots who let him in on a little secret they had planned for the flight home. Fast forward a few hours and we are standing at the Golden Gate Bridge watching the Sea Hawks fly under it! Through event organizers I was able to send my image of the

flight under the bridge to the pilots, who in turn sent some pictures from the cockpit back to us.

As with any photographic outing, not all your shots will be "keepers", but with a little planning and some practice you will come home with images to be proud of and that tell the story of your day. ✨

Above all, enjoy the zoom and boom of the show.



John resides in Waterdown Ontario and is a 15-year member of Latow Photographers Guild at the Art Gallery of Burlington. Air shows are but one of his passions. John's other work focuses on abstraction of the world around us; seeing in ordinary everyday things, places and events scenes which others do not. The world is before us and it is glorious; we have but to slow down and see it.

John holds certificates in Applied and Art Photography from Mohawk College, and has studied visual design with Freeman Patterson, Andre Gallant and Tony Sweet. John's work is on exhibit throughout the year at various locations in the Burlington/Hamilton/Oakville area.

More of John's work can be found at: www.jpjngreephphotography.wordpress.com and www.flickr.com/jpjngree



Capturing the Classics

The art of car show photography

By Sue MacKenzie



As a classic Thunderbird owner, I enjoy the summer car show season and you can find me wandering between the rows with camera and notebook in hand, checking out the unique rides and interviewing people about the history of their prized possessions.

Of all the different subjects I have photographed over the years as an active member of my photography club, cars have proven to be one of the most difficult. What makes a great car photograph as opposed to just an

average one? Sometimes it's obvious, like the composition or technical qualities, other times the difference is subtle but the impact is strong.

When first arriving at a show, I am often overwhelmed by the quantity

of cars so I start by making notes of interesting vehicles or background scenery as well as grabbing a few shots along the way. While each car can have its own charm, I try and shoot only the ones that capture my eye or have something unique about them. Pixels may be cheap, but coming home with hundreds of shots makes for a lot of time wasted on the computer.

Several factors come into play during a show and using them to your best



advantage or adjusting for the challenging ones can create some great shots. Most of these factors can't be changed so it's up to you and your creativity to work around it.

- **Weather** – cloudy or sunny? Cloudy or a light overcast is preferable. Fine swirls or scratches in the paint disappear and glare is reduced in soft light. If I see a car I like but the lighting at the time is poor, I take a few grab shots then

make a note to come back later when the conditions have changed. Often just a different angle of the sun can make for a better photo.

- **Venue** – Each venue has its own charm as well as drawbacks. Parking lots offer many cars to choose from but being crowded too close means you can't get a clean shot of just one car. Parks are beautiful with trees, but shadows on the car and tree trunks growing out of

the top are an issue. Small towns are my favorite setting with angle parking and quaint storefronts. Move around to find the best angle and background, or kneel down to hide distracting elements behind the car. Use a fill flash if needed for splotchy shade.

- **People** – often hard to take photos with all the bystanders so patience is a virtue. Have your camera ready and shoot fast when a clear shot appears. If



you want subjects in your photo, great, but I find people wandering around with drink cups in hand or pushing strollers distract the eye from the car.

• **Reflections** – Vintage cars are famous for an incredible amount of chrome. While beautiful and shiny, it is notorious for reflecting everything, including the photographer, so wear a neutral coloured outfit, like beige or grey. I once wore an

orchid purple shirt only to find later all the chrome had bright purple reflections in it. Thank goodness for Lightroom and the selective colour desaturation feature!

What to do when all else fails and the environment is against you? Move in close. I take one photo as more of a memory shot so I can remember what the car looked like then I focus on the

details. Funky hood ornaments, badges, taillights, hubcaps, push button radios, whitewall tires, old park stickers on the windows, rocket ship hood ornaments and enormous fins on the back are visually interesting.

Often owners are most obliging and are proud to show off the interiors as well; two-tone vinyl seats, push button transmissions, radio knobs, and shiny wooden steering wheels. Laminated



signs describing the car are often nearby so grab a shot of the ones you are intrigued by to help with identification once you get home and download the photos.

Not many interesting cars? Some of my best shots are from the surrounding area. At a show in Swift Current I discovered a beautiful motorcycle and matching sidecar, and while worthy of a photo, the best shot came later

when a dog wearing goggles sat in the sidecar posing for photos. Most fun shot of the day.

I pack a basic kit; a heavy pack takes its toll when walking around all day. All I use is a Canon T6s with a 17-85mm f/4.0 lens (the zoom is great for composing the right shot), polarizer filter for glare, two extra memory cards, a spare battery, and a lightweight tripod, but that usually stays in the trunk as it becomes





cumbersome to use when people are all around and I have to move to compose a shot. Manual mode is difficult to adjust for each shot as lighting and reflections change, so I shoot on AV and auto ISO. My kit also contains notebook, pen, sunscreen, water, and a portable phone charger, as shows often run over 6 hours and since I'm usually a participant as well, up to 10 hours including travel time.

Once downloaded, I use a combo of Lightroom and Photoshop to do the basics, which are often enough. Cropping for better framing of the main subject, then sharpening, cloning to remove candy wrappers or oil stains on the ground, a bit of clarity, contrast, and saturation adjustments, a colour-coordinated border and then it's done.

Car show season is short so take the time to appreciate the rolling sculptures before they go back in storage. You may just get that award-winning shot. ✨





Sue MacKenzie is a freelance writer and photographer who is very active in the classic car scene in Calgary. She is a member of the Foothills Camera Club, and when she is not behind the wheel of my car or the viewfinder, she enjoys putting in the garden, making jewelry, collecting fountain pens, writing the next great novel, and listening to music.





Shooting from Behind the Fence

By Suliman Chadirji

I've been coming to F1 in Montreal for 28 years, first with a Nikon FE manual focus in 1989 and now with a Canon 6D. Much has changed throughout the years, even my photography style. In 1989, I shot 27 rolls of film that day. The speed of the cars was incredible and the sound was ear piercing; you blink and can't see the colour of the car that passed by. But you know they've passed just from the sound and the vibration they left behind. I've been hooked on photographing F1 racing ever since. I love the being part of the action and the challenge of shooting these cars going at incredible speeds.

Every Montreal race is different. Sure, the circuit may be the same but everything that's happening behind the fence — in the stands and grounds that are beyond the pit lanes and the track and the media — is where I've spent some of my most memorable moments shooting F1. The Gilles Villeneuve Circuit on Notre Dame Island is an amazing place to shoot. Surrounded by the Casino de Montreal and a beautiful park on the St. Lawrence



River with a view of the city's skyline, you're given so many opportunities to photograph the action on the track and the passion of the fans on the stands. I love the festive atmosphere; fans come from all over the world with their cameras for the race weekend. I've met people from Vermont, Sweden and even Australia.

From the technical photography side; I mainly use 100-400 mm with a monopod. The starting setup that works for me is 1/1000 shutter, f 8.0 with ISO on auto. The auto focus is set for tracking (AI servo) or I pre-focus on a spot on the track and follow the car to that spot to shoot. That allows me to freeze the motion and keep the wheels turning! For panning, I lower the shutter speed to blur the background. After I get my good shots, I start experimenting with slow shutter speeds 1/30 or less and zooming as I take the shot to create this abstract look of colourful lines and hope that they are visually appealing. ✨



Suliman Chadirji is a new CAPA member, he is a creative photographer based in Ottawa. Suliman loves creating beautiful images of food – people and everything in between.

He is third generation photographer, who grew up watching his grandfather photographing and developing his own negatives in his darkroom. Suliman has been clicking shutters for the past 40 years in many parts of the world.

You can visit his website at www.scrumptiousimages.ca



FUJIFILM
X

CAMERA: X-PRO2 LENS: XF18-55MMF2.8-4 LM OIS SHOT AT 55MM EXPOSURE: 1/125 SEC AT F4, ISO 400



“IT ALWAYS AMAZES
ME HOW THE
FUJIFILM X-PRO2
AND FUJIFILM GLASS CAN HELP
ME SEE IN OVERCAST WEATHER
LIKE NO OTHER CAMERA.”

John Davidson, X-PHOTOGRAPHER
johndavidsonphotography.com



X-Pro2

XF18-55mmF2.8-4 R LM OIS

A PREMIUM MIRRORLESS RANGEFINDER-STYLE CAMERA THAT LETS YOU CAPTURE STUNNING
IMAGES THROUGH ITS HYBRID VIEWFINDER THAT INCORPORATES BOTH OPTICAL AND
ELECTRIC VIEWFINDERS. WEATHER SEALED SO YOU CAN DO IT ANYWHERE.

LEARN MORE AT: WWW.FUJIFILM.CA/X-PRO2

ProFusion2017

PRO IMAGING EXPO

CANADIAN PROFESSIONAL IMAGING TECHNOLOGY EXPO

TUES. NOV. 7 & WED. NOV. 8, 2017 | METRO TORONTO CONVENTION CENTRE



ProFusion is a must-see event.

It's been a banner year for new product introductions. From January on, manufacturers have unleashed wave after wave of new cameras and camera stabilization devices. Come and see incredible advances in drones, live production gear, lighting and more.

The excitement continues and culminates at ProFusion.

ProFusion is famous for showcasing first-in-Canada product launches. So get ready to see more new gear under one roof than you ever thought possible!

And it's not just about new gear. What sets ProFusion apart from any other trade show is the way you get to experience the new gear, along with the industry's most celebrated speakers, in an intimate, interactive environment.

There is a lot to see and do this year:

- Explore ProFusion's massive showroom
- Meet the world's leading photo & video manufacturers
- Enjoy one-of-a-kind product demonstrations, including the DJI drone experience
- Enjoy presentations from internationally-renowned photographers
- Witness demonstrations by trailblazing filmmakers
- Be there to see exciting new imaging products in Canada for the first time
- Network with industry professionals at the event
- Take advantage of unbeatable Show Specials, and more!

TUES. NOV. 7 & WED. NOV. 8, 2017 | METRO TORONTO CONVENTION CENTRE

• REGISTER FREE: www.profusionexpo.com

Presented by  **Vistek**