



### "Become Better Acquainted with the Art of Photography"

## Notes from the President - Brent Parkin

Well this is the first time I have written something to you all, not just in an e-mail. I'm grateful to those that have been helping me step into this job. I have some awful big shoes to fill replacing DJ. She has been pushing me along though and I think I will have the hang of things real soon.

It's a new year and a nearly new Executive and with that comes new ideas and changes that we hope will be for the better. Our program has been set and it is one based on sharing and learning. There will be a lot more hands on things happening in the club meetings this year. We ran an online survey at the beginning of the summer and have taken the answers to those questions in hand, and have begun to revamp things to suit what members are doing and wanting to do. You will hear more about these things at the first meeting in September.

We are hoping for personal growth as well as club growth this year. There is a lot to do in a short time so hold on and let's see where we can get to this year.

*Brent joined the Regina Photo Club in the fall of 2004*

## Member in Profile

### Brent Parkin

My introduction to photography came in 1976. I was 12 ½ years old living in Cincinnati, Ohio and my parents thought it would be nice for me to come back to Canada and visit my oldest brother living in the Toronto area. As an impressionable kid I was swept up by my brother's obsession with photography as I watched him taking pictures. When we went to the CNE, he let me carry his Nikon F around (little did I know I was just a mule) and showed me how to use it. I was hooked. Heck I was even thrilled that his Nikon F had taken my baby pictures.

When I returned home to Ohio in the fall, I was determined to have my own Nikon as soon as I could buy one. Unfortunately, I could only scrounge enough money together to buy a Konica C35 rangefinder. But it was a fine starter camera and I used it as often as I could afford to. Luckily,

school provided a B&W darkroom and I pretty much spent all my spare time in there learning to develop and print.

In 1978 we moved to Birmingham, Alabama and I finally saved enough money to buy a Nikon SLR of my own. It was a Nikon EM. For those old enough to remember the commercials, it was the camera that went "Beep Beep". The camera only had Aperture priority, but it was mine and it was a Nikon. That's all that mattered. Again, I took up residence in my new school's darkroom and shot



and printed thousands of photos. That year, probably 90% of the pictures in our year book were taken by me. I had permanent stains on my hands from darkroom chemicals and I loved it.

In 1980 we moved back to Canada and took up residence in Mississauga. That was also the year I got a job at Black's Cameras. Way back then, Black's was only an Ontario chain and the Black family still owned the company. It was a great job. Most employees were serious about photography and the bulk of the part timers were college students in photography programs. It was a great place to learn. I was also able to replace my Nikon EM with an FE2

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A member of the  
 Canadian  
 Association for  
 Photographic Art



## THE EDITORS ~~WORD~~ LAST

As I write this article, twenty eight days from now, we will be having the first club meeting for the new season 2006/2007. As usual the summers seem too short, with so much to do yet. I am finding it difficult to get focused on this issue of the f-16. Less than two weeks ago we were kayaking the Broken Island Group along the Pacific Rim off Vancouver Island.

We can look forward to an exciting new program year with Brent Parkin as the incoming President. Your executive have been very busy with the program taylored to much of the response from the member on-line survey a few weeks ago.

You will note the f-16 has only four pages from the usual 8 pages, so as to allow room for the 2006/07 program and membership registration form. The entire membership will receive a mail out. Those that normally get the f-16 electronically, still can as it will be posted in the members area on our web site.



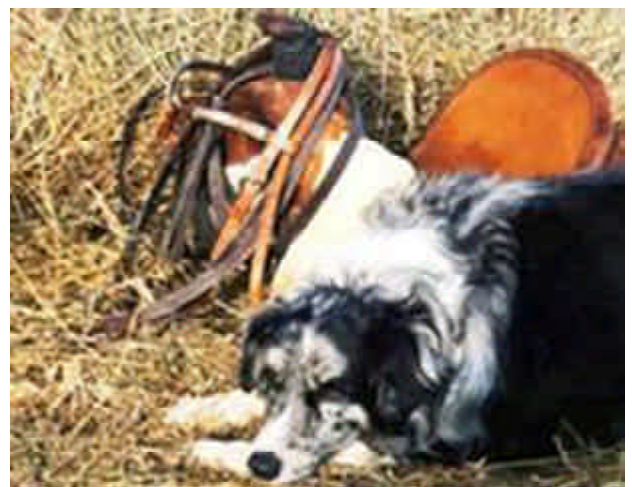
Misty Morning on the Pacific Rim

## More Wins at the Group of Ten Photography Club 2006 Photo Competition



**1st Place**  
**Digitally Manipulated**  
**"Dream Horse"**  
**Wilma Olmsted**

Club member, Wilma Olmsted entered the Group of Ten Photography club photo competition in Assiniboia in April, 2006. Her two winning entries how ever were missed from the June issue of the F-16.



**1st Place**  
**Animals**  
**"He's Gone"**  
**Wilma Olmsted**

## Grasslands Workshop by Bill Armstrong

June 15 to 18, I participated in a photo workshop in Grasslands National Park, deep in southwestern Saskatchewan. It's the first workshop of this kind that I've participated in, and I'm glad I did. The landscapes (and skiescapes) in the park are breathtaking, as was the wind for much of the four days.

Home base was the Convent Inn B&B, a former convent and school in Val Marie, just north of the park entrance. After settling in on the 15<sup>th</sup> workshop, leader James R. Page took us (nine participants, including three from the Limerick and Rock Glen areas, and the remainder from B.C.) out to one of the prairie dog colonies near one of the entrances to the park, where we shot till sundown. We could see some of the bison recently introduced in the park in the far distance, but couldn't get closer because a rain had made the road iffy in the low spots. By the following day the roads were good, and we explored several areas, including old ranch buildings along the Frenchman River Valley and 70 Mile Butte, the highest point in the park. However, we were never able to spot the bison again.

James led us on early morning (4:30 am) trips to the park on the Friday and Saturday, then back to the Inn for breakfast. During the day we took trips organized by consensus, grabbed some rest or reviewed photos. Several participants had laptops for reviewing and organizing their photos. I was the only one still shooting film (on Minolta equipment), so I got to see the results from 14 rolls when I returned to Regina. Evenings were also spent out in the park, or along a picturesque part of the river valley north and a bit west of Val Marie. As the sun dropped below the horizon I heard one pack of coyotes

howling, followed by a reply from another pack a few moments later.

Ironically, one of my best shots came on the final morning. I had gone alone to get some wildflower shots that I was too tired to get at the end of a hike the previous day. On my way back, a short distance south of Val Marie, I spotted a hawk having "breakfast" on



photo by: Bill Armstrong

a fence post beside the road. I put on my 100-300 mm lens and walked closer, aware that I had only a few frames left on the roll in my camera. With my last shot, as I got closer, the hawk lifted from the post.

If you like rugged prairie landscapes, you'll love shooting in Grasslands National Park. I'd love to go again. Two workshops in the park, led by different leaders, had been advertised this year, but the first – over the May long weekend – was canceled because of a lack of registrations. It may be offered again next year. James R. Page is an able workshop leader. He is a gifted photographer, and he knows the park well, having lived in Val Marie and worked as a contract photographer for Parks Canada for two years. Check out Saskatchewan's other national park!

### A Two Bit Joke

#### She's new to Football

**A guy took his girlfriend to her first football game. Afterward he asked her how she liked the game. "I liked it, but I couldn't understand why they were killing each other for 25 cents," she said. "What do you mean?" He asked. "Well, everyone kept yelling, 'Get the quarter back!'"**

(continued from page 1)

model and quickly added an FM as a second body after a year or so. As employees, we received a substantial discount on Black's own film which was made by Fuji. People encouraged me to switch to shooting slides, so with rolls of 36 slides costing me \$5.40, processing included, it was an easy switch. It also marked a turning point in my photography where I think it began to have an artistic bent.

No longer was I shooting school kids or school events. I moved on to doing scapes of various types. Shooting with slides, I learned that I had to have my exposure bang on, since nobody in a darkroom was correcting things. Framing had to be perfect in the viewfinder. No cropping was possible either. These restrictions in shooting slides, helped me to grow quickly. I moved from being happy with 1 or 2 nice shots on a roll of 36 to being angry if I wasted more than 2 or 3 on a roll. I'm thankful for the push the Black's people gave me to move into slides. I doubt I would be as good a photographer as I am today had I not moved in that direction. I would guess that I have now shot somewhere in the neighborhood of 30,000 slides. I stayed working at Black's for many years just for the access to information and better pricing on equipment.

In 1984 I purchased my dream. It was a brand new Nikon F3. It was the pro camera. It was the top of the heap with nowhere higher to go camera. With it came the sudden realization that I had to relearn how to shoot photos. The F3, had an extremely heavy centre weighted meter and learning to use it was a challenge. I pretty much learned to spot meter areas and expose for the hot spots. It was different than the 60/40 weighting that most cameras had. Once mastered though, it was a snap and even now my digital camera is always set to spot meter. For me it was just the better way to go.

As the years rolled by, I added more and more Nikon glass to my camera bag. Soon I needed two Lowe Pro Magnum 35 bags just to hold everything. It was becoming ridiculous

and finally this hardware junkie had nothing else left to add! So again, I concentrated on actually shooting better photos and not adding new hardware. I managed to sell some equipment and learned to do more with less. I stayed this way until 1996 when an exciting vacation made me even more serious about what I shot. I bought a VIA Rail pass and traveled from Toronto to Halifax and then rode the rails West as far as Jasper. I shot 15 rolls of film on that vacation and threw away maybe ten shots. How could it be any better?

Well it could. In 2005 I bought a Nikon D100 at an auction. I wasn't planning on trying digital yet, but it seemed like a nice little camera and I thought why not. I had not made any equipment changes since 1996 so it was time. My daughter Jennifer was also interested in photography so we joined the Regina Photo Club and meeting other photographers again was like going back to my high school days at Black's. I love having other photographers to talk to close at hand.

The D100 changed everything in photography for me. I had promised my wife that shooting digital would lower the cost of my photography habit. After all, no film costs sounded really appealing. Wow, have I paid for making that claim again and again. I was spending more than ever on photography, but the pictures were becoming so much better. I think that taking control of the whole process has given me the final push I needed to start selling my photos. This past year I have been really successful at places like Bazzart and The Cathedral Arts Festival. My enjoyment has doubled and is still growing. What a slippery slope and a wild ride this has been.

I can't imagine not having photography in my life. I love shooting still and always will. My older brother still has his Nikon F but has moved into digital as well. We compete against each other all the time. He is a fine photographer and also sells a lot of his work. But I keep telling him that I'm just a little better than him.

## How was it Done?

Don Mathieson was travelling as a passenger of a car when a Western Meadowlark was spotted on a fence post beside the rode. Knowing that just stopping, the Meadowlark may take flight, he quickly hand held with the motor running and the lens resting on the partially rolled down window, getting off only one exposure when the bird flew away.

Image 1 is the digitally captured Raw Image 14.6" x 9.733" x 240 ppi (pixels per inch). Don's camera system is a Canon 20D with Canon L Series 100 - 400 mm IS USM lens. The image was shot at 800 ISO, 1/1500 sec at f - 8 with "image stabilization" on and focal length zoomed to 400mm.

Image 2 is the final image cropped to 4" x 6 x 240 ppi". Don used Adobe Photoshop "ImageRaw" to adjust contrast, exposure, and saturation before saving the image as a tiff file. From the tiff image Don reduced the small amount of noise. (Digital noise at higher ISO's in images is similar to film grain with higher ISO films). (At ISO 800 the Canon 20D doesn't produce much noise, but used noise reduction software (Neat Image), to reduce what little noise there was. Next he used Photoshop CS-2 "Smart Sharpen", Am't ...100% and radius ... 1,.1 pixels, lens blur to enhance sharpness.



Image 1



Image 2