



CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
SPRING 2020 • \$9.95

- THE MASKS OF VENICE
- A FLOWERING PASSION
- SASKATCHEWAN'S NORTH
- BLACK AND WHITE
PHOTOGRAPHY
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PHOTOGRAPH BY LINDA BRISKIN





CAPA

Officers & National Council Members

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

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

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

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Message from the president

ROD TRIDER

As I write this, a sizable part of the world is challenged with a virus that has changed a lot of lives. Others are fighting fires and natural disasters.

Outside of checking the news more often, most of us here in Canada have been fortunate to have very little that has changed in our day-to-day routines. Others are not so fortunate. I am friends and work with photographers from around the world and a good number are in China. CAPA competes in the annual 4 Nations competition that includes photographers from South Africa, New Zealand and Australia.

I am always amazed at the camaraderie of fellow photographers around the world. Always willing to help each other, share information, techniques and favorite locations. It matters not where you are from or what you do for a living or your age or gender. We are a community with one passion – photography.

It's important to use photography for our personal pleasure, but it is also vital to use it to help educate others in what we experience and see. How can we use our gift to make changes – to try to make our little part of the world a better place?

With all the challenges out there, I expect we will be seeing a lot of eye-opening images in 2020.

If you are in central Canada drop in to see the My Country Salon displayed at the Musée National de la Photographie (National Museum of Photography) in Drummondville, PQ. The 39 large format prints representing each Canadian province and territory will be on display until March 29.

Regards. ✨

Rod Trider, FCAPA

President



www.capacanada.ca
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Certification as a CAPA Judge

CAPA offers a distinction to individuals who meet the CAPA high quality standard for Judging. To receive certification and addition to the CAPA Certified Judges list and be allowed to use the designation "CAPA Certified Judge" an individual must be a current individual member of CAPA in good standing and:

- Have recently taken the current CAPA Judging course and have expressed a willingness to serve as a judge at competitions by allowing their name to be listed on the National CAPA Judges registry and have participated as a judge at six or more competitions in 18 months, at least four of which have been observed and rated satisfactory by a certified CAPA judge.
- Indicate your willingness to become a Certified CAPA Judge by e-mailing your CAPA Judging Course Certificate along with your contact information to be added to the Trained List (name, e-mail, phone number, town, CAPA individual member number). Updated lists will be sent to regional (Atlantic, Ontario, Prairie, Pacific, Quebec) CAPA clubs.
- Check the CAPA web site for current CAPA clubs in your area and contact to let them know that you are a Trained (but not yet certified) Judge and would like to be included on their list of judges or to act as a fourth judge, to gain experience.
- Whenever you judge at a club, please note the name of any CAPA certified judge that you are working with.

E-mail the following info to Michael Breakey at the address below for follow up. Club name, category you judged, name of other certified CAPA judge(s). CAPA will follow up with the certified judge to provide feedback on your judging, both scoring and comments. The goal is to ensure that you are able to provide fair scores along with encouraging and relevant comments. In some cases it can take time to gain the experience to become certified.

- Once certified all judges must keep their membership up to date as well it is required to take the Judging course as a refresher, once every five years.

If you have any questions, do not hesitate to contact me. We look forward to having you become a Certified CAPA Judge.

Regards.

Michael Breakey, Director of Education / CAPA Certified Judge
CAPA Canada, education@capacanada.ca

PS: Please indicate CAPA Judge in the e-mail header.

JUDGING INITIATIVES

One of the mandates of the executive is the expansion and promotion of clubs using CAPA trained Judges to provide greater quality and consistency of results for our members. A CAPA trained judge is better able to provide quality, helpful comments along with consistent scoring. CAPA clubs can request a list of certified / trained judges in their zone. A national list of CAPA judges to do online judging is available to our member clubs. All CAPA Judges are required to take a course every five years to ensure they are up to date. CAPA has implemented an online judging system that will make hosting a competition much simpler.

Confirmed Courses:

March 14

White Rock, B.C.

Hosted by Crescent Beach Camera Club

April 6-9 (Postponed)

Beijing, China

Hosted by Birdnet

Sold Out

April 24

Niagara Falls, Ont.

Hosted by NFRCC as part of the Can/Am Convention

May 9-10

Richmond Hill, Ont.

Hosted by JEPA Photo Club

Sold Out

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

WHY YOU SHOULD CONSIDER CAPA

DEVELOP YOUR CREATIVE EDGE.

BECOME A MEMBER OF CAPA.

Submit to one of eleven national competitions for members.

Receive discounts on registration for selected conferences, workshops and judging courses. Apply for the annual scholarships sponsored by CAPA.

Join online digital groups. Participate in our popular competitions. Receive a quarterly copy of Canadian Camera. Submit your work to Canadian Camera and our online publication. Be recognized for your efforts through CAPA honours: Maple Leaf, Associateship or Fellowship.

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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 high-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 and e-mail.

When to send it

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

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

Where to send it

Canadian Camera
c/o Ralph Bridgland, Editor-in-Chief
Please include your phone number and e-mail address.



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photo talk

RALPH BRIDGLAND, *Editor-in-chief*

Quebec Zone Director Alain Dubeau referred to the words of astronaut Neil Armstrong when

describing the effects of CAPA's first French-language judging course.

"It was a small step for CAPA, but a giant leap for the Quebec Zone," Dubeau says.

Club photo l'Oeil qui voit de Saint-Hubert, which joined CAPA last year, was the host club of CAPA's first French-language judging course, attracting 39 participants.

"The course went very well," Dubeau says. "The feedback has been extremely positive."

Robert Laramée was the lead instructor and was assisted by Pierre Gauthier.

"I was afraid we were going to fail," Dubeau says. "If you fail, it doesn't take long for the word to spread that it isn't a good course."

"But the word of mouth is all positive," he says, adding that new clubs and members were added to the CAPA family at the course.

Providing the CAPA judging course in French has long been a goal of Dubeau.

"Eight years ago, I took the course in Mississauga," he says, adding that supplying the course in French was a priority from that point on.

"The course is the type we need in Quebec. There was no standard of judging in Quebec."

The biggest task was translating the 122-page English judging manual into French. It took Dubeau and Marc Dufour five months to complete the project.

"The book is not perfect," Dubeau says. "There were some minor errors, but they will be updated."

"But the feedback was that it was good enough."

Riding the success of the first French judging course, Dubeau hopes that at least two more courses will be held in 2020.

Ralph Bridgland

Editor-in-Chief, Canadian Camera Magazine

Le directeur de la zone du Québec, Alain Dubeau, a fait référence aux paroles de l'astronaute Neil Armstrong lorsqu'il a décrit l'impact du premier cours de juge en Français de l'ACAP.

"C'était un petit pas pour l'ACAP, mais un pas de géant pour la zone du Québec," dit Dubeau.

Le club photo l'Oeil qui voit de Saint-Hubert, qui s'est joint à l'ACAP l'an dernier, fut le club hôte du premier cours de jugement en Français de l'ACAP, attirant 39 participants.

"Le cours s'est très bien passé," dit Dubeau. "Les commentaires reçus furent extrêmement positifs."

Robert Laramée était l'instructeur principal et était assisté de Pierre Gauthier.

"J'avais peur que nous échouions," dit Dubeau. "Si vous échouez, il ne faut que peu de temps pour que le mot se répande que ce n'est pas un bon cours."

"Mais le bouche à oreille est positif," dit-il, ajoutant que de nouveaux clubset membres se sont joints à la famille de l'ACAP lors du cours.

Offrir le cours de juge de l'ACAP en Français a longtemps été un objectif de Dubeau. "Il y a huit ans, j'ai suivi le cours à Mississauga," dit-il, ajoutant que La disponibilité du cours en Français était une priorité à partir de ce moment-là. "Le cours est le type de formation dont nous avons besoin au Québec. Il n'y avait pas de norme de jugement au Québec.

La tâche la plus importante a été de traduire le manuel de jugement anglais de 122 pages en Français. Il a fallu cinq mois à Dubeau et Marc Dufour pour mener à bien le projet. "Le livre n'est pas parfait," dit Dubeau. "Il y a quelques erreurs mineures, mais elles seront corrigées."

"Mais la rétroaction était qu'il était acceptable" Bâtissant sur le succès du premier cours de juge en Français, Dubeau espère qu'au moins deux autres cours auront lieu en 2020. ❁

Traduit par le directeur de la zone Quebec Alain Dubeau.



The 2020 Annual Photo Challenge will mark the 16th anniversary of this CAPA member competition.

The theme of the 2020 competition is **Minimalism**

For the purposes of this competition, minimalism is an effort to provoke emotional response or convey a unique visual experience. Distractions are kept to a minimum and one is left with the essential details to convey the intended focus or emphasis by the photographer. Simplicity is a key principle of minimalism. The Competition is only open to Individual CAPA members, CAPA Life Members and CAPA Family Members.

The closing date of the competition is
Midnight Eastern Standard Time (Ontario) on April 30, 2020

This competition is being hosted by CAPA and will be co-ordinated by the CAPA Director of Competitions. Questions about the competition should be directed to the competition co-ordinator at competitions@capacanada.ca



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Debbie Gottkender, a member of Richmond Hill Camera Club's CAPA selection team, awards club president Harvey Rogers with the Silver Medal in the 2019 My Country Club Competition.



Richmond Hill Camera Club Silver Medalists in the 2019 CAPA Portraits Club competition display their certificates. From left are Debbie Gottkender, Lance Gitter, AnnaLena Seeman, Rhonda Starr, Chuck Rowe and Harvey Rogers.



Langley Camera Club received an Honourable Mention in the Lines and Curves Club competition. From left are Kayla Stevenson, Ken Stratychuk, Jim Hatch, Marlene Lewis and Katia Stanos. Denise Decloux was absent.



Toronto Camera Club President Christopher Siou presents Lily Markovic with a CAPA Gold Medal for her Mermaid image in the 2019 Four Nations Competition.



Toronto Camera Club won the Silver Medal in the 2019 CAPA Curves and Lines Club Competition. Contributing members, left to right, are Christopher Siou, Catalin Sandu, Jonathan Ward (Toronto CAPA District Representative), Pat Zuest, Kevin Dawson, Yves L'Italien and James Cuthbert.



CAPA Northern Alberta District Representative Robert Royer presents Ruth Ball with the 2nd Colour Merit Award and an Honourable Mention Ribbon in the 2019 Curves & Lines Individual Competition. Both are members of the Images Alberta Camera Club.



Montreal Camera Club members receive the Gold Medal Award for the 2019 Curves & Lines Club Competition. From left are Lorraine Deslauriers (CAPA District Representative), Amir El Etr, John Surridge, Fortunato Rizza, Lyne Brissette and Club CAPA Competition Co-ordinator Carole Pelletier. Ann Pearson and Pam Forgarty were absent from the presentation.



CAPA Niagara Region District Representative Virginia Stranaghan, left, presents Nicolette Wain-Lowe of Hamilton Camera Club with her 3rd Merit Award for the monochrome theme in the CAPA 2019 Curves and Lines Club Competition.



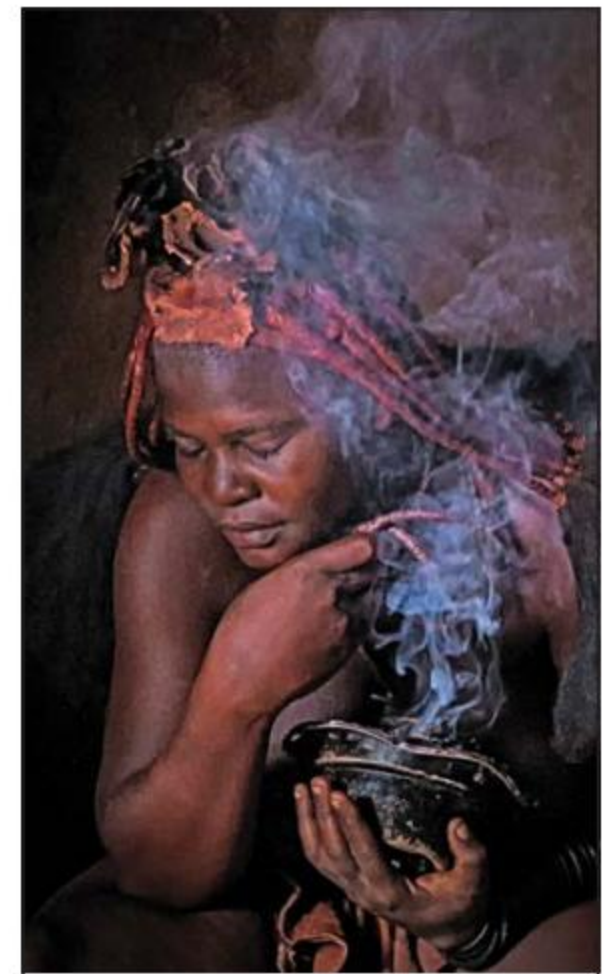
Hamilton Camera Club past president Paul Kiely presents Virginia Stranaghan with her Silver Medal in the CAPA 2019 Nature-Wildlife Individual Competition.



CAPA Niagara Region District Representative Virginia Stranaghan, left, presents Leonie Holmes of the Hamilton Camera Club with a Fellow CAPA designation certificate, awarded in recognition of Holmes being a past CAPA Director of Competitions, longtime CAPA Judge and recognized photographer.

CAPA EXCELLENCE MEDAL

Steve Donnelly receives a CAPA Excellence in Photography medal from CAPA Southwestern Ontario District Representative Gerry Alger at the London Camera Club. Donnelly's entry Himba Woman Smoke Bath won the Best in Show Award at the annual Western Fair photographic competition. Judges selected Donnelly's image the best from more than 800 images, the third year in a row one of his images has collected the honour.



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Mary Chambers receives her 2nd Merit Award and an Honorable Mention for her four-photo portfolio in the 2019 CAPA Nature Individual Competition from CAPA Southwestern Ontario District Representative Gerry Alger at the London Camera Club.



Pia O'Leary receives an Honourable Mention for her four-image portfolio in the 2019 CAPA Nature Individual Competition from CAPA Southwestern Ontario District Representative Gerry Alger at the London Camera Club.



Dave Peel receives the 3rd Merit Award for the 2019 CAPA Nature Individual Competition from CAPA Southwestern Ontario District Representative Gerry Alger at the London Camera Club.



Verona Jungling of the Langley Camera Club holds her 2019 Annual Photo Challenge Honourable Mention ribbon for her image Within The Fog.



David Snider is the new District Representative for the Central Interior District of CAPA's Pacific Zone. Snider was born in B.C. and has lived most of his life there. He is a member of the Kamloops Photo Arts Club and has filled various executive positions from 2013 to 2019. He is also a member of the Kamloops Arts Council and has become a CAPA Certified Judge. His main subjects in photography are landscape and floral and he can often be found tramping the hills around Kamloops with camera in hand. He also gives introductory photography courses to the public through the City of Kamloops as well as offering editing tutorials.



Toronto Camera Club president Christopher Siou receives the 3rd Merit certificate for the 2019 Curves and Lines Individual Competition from GTA District Representative and CAPA Secretary Jonathan Ward.



Toronto Camera Club CAPA Representative Gareth Jones receives the Silver Medal in the 2019 Curves and Lines Individual Competition from GTA District Representative and CAPA Secretary Jonathan Ward.



Toronto Camera Club president Christopher Siou receives the Silver Medal for the 2019 Curves and Lines Club Competition from GTA District Representative and CAPA Secretary Jonathan Ward.



CAPA CERTIFIED JUDGES

CAPA President Rod Trider, left, presents CAPA Certified Judge Certificates to Ottawa RA Photo Club members Michael Vuckovic, Mario Cerroni and Bill McCloskey. RAPC member Manfred Muller also received a certificate but was not in attendance.



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St. Catharines Camera Club president Stephen Hops presents Virginia Stranaghan with her FCAPA certificate and pin.



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For full particulars, entry form and on-line entry form
 available at:
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2019 Best of Show
 Steve Smith "The Wrestlers"
 Sidney BC.



Canadian Camera Editorial Calendar 2020/2021

SUMMER 2020

Content Deadline – April 10
Advertising Deadline – April 30

FALL 2020

Content Deadline – July 10
Advertising Deadline – July 30

WINTER 2020

Content Deadline – October 10
Advertising Deadline – October 30

SPRING 2021

Content Deadline – January 10
Advertising Deadline – January 30



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

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c/o Lee Smith, Box 357, Logan Lake, B.C. V0K 1W0
An income tax receipt will be issued for your donation.

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CAPA members may also wish to consider a bequest as part of their will or estate.
L. E. (Len) Suchan, FCAPA
CAPA Treasurer

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Greg Bolger NL
Margaret Boothroyd NB
Guy Brun NB
DavidbCorkett NB
Mario Croteau NS
Richard Goodick NB
Remi Levesque NB
David Lilly NB
Peter Maclean NB
Anne Madden NL
Andre Poirier NB
Cliff Sandeson NS
Peter Sinclair NL
Claire Smith NS
Renee Turcotte NB

Ontario

Lanark County Camera Club ON
Latow Photographers Guild ON
Photography Club of Bayfield ON
Richmond Hill Camera Club ON
The Oakville Camera Club ON
Toronto Digital Photography Club ON
Trillium Photographic Club ON
Aurora Public Library ON
London Public Library ON
National Gallery of Canada Library ON
University of Ottawa Library System ON
York University Libraries ON
Michele Badd
Ralph Bridgland ON
Jeff Brown ON
Allan Cameron ON
Gary Carr ON
Dennis W. Cartwright ON
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Malaspina Camera Club BC
North Shore Photographic Society BC
The Kelowna Lightroom BC
Tri-City Photography Club BC

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Wilfred Lach BC
G. Scott Laird BC
Leo Le Couteur BC
Bill Locke BC
Glenn Marcus BC
Frank Metcalf BC
Gillian Mills BC
Melody Moore BC
Irene Morden BC
Sue Nurmi BC
Ross Outerbridge BC
Sharon Palmer-Hunt BC
Kelly Pape BC
Robert Paterson BC
Elfi Redpath BC

Peter Riben BC
Paolo Rubini BC
Derek Rundell BC
Igor Sainchuk BC
George Sandor BC
Richard Shapka BC
William Sheridan BC
Michael Sinclair BC
Randy Singer BC
Jon Slater BC
Jessie-Ann Sled BC
Pat Stephenson BC
John Stewart BC
Ed Taje BC
Donna Topham BC
Tom Truss BC
Jill Turyk BC
Leonard Vallie BC
Beatrice Van Winden BC
Christina Varro BC
David Voth BC
Colleen Walden BC
Dale Watkins BC
Carol Whetter BC
Doreen Yasui BC

Prairie

Andrea Belcher AB
Don Berthman MB
Robert Bisson MB
Jon Brehaut AB
Larry Easton SK
Valerie Ellis SK
Gail Foster AB
Hugh Fraser MB
Heather Fryer AB
Peter Gancer AB
Zbigniew W Gortel AB
Stephen Jeffrey AB
George Love MB
Susan MacKenzie AB
Linda Marion AB
Jacquie Matechuk AB
Daniel Ostzyznik AB
Vaibhav Pandey AB
David Pavlich MB
Robert Royer AB
Wendy Royer AB
Audrey Schaapman AB
John Schaapman AB
Michael Squance AB
Marlyn Toderan SK
Marion Woodman AB

Quebec

Club de Photo de Sherbrooke QC
Club Photo Drummond QC

Club Photo St-Hyacinthe QC
Liliane Audet QC
Jean-Simon Begin QC
Claude Belanger QC
Claude Beauchemin QC
Daniel Benn QC
Daniel Bienvenue QC
Rachel Bilodeau QC
Jean-Marc Brunet QC
Frances Cable QC
Cynthia Canavan QC
Peter Clarke QC
Peter Clarke QC
Alain Cote QC
Ginette Coutu QC
Carmin Cristofaro QC
Gilles Desjardins QC
Emmanuelle Dion QC
Jacques-Andre Dupont QC
Amir El Etr QC
Christian Fritschi QC
Sylvie Gagne QC
Yves Geoffrion QC
Stephan Germain QC
Ron Gesser QC
Mike Goldyn QC
Michel Groleau QC
Philippe Laporta QC
Guy P. Larin QC
Marcelle Lemieux QC
George Liberman QC
Dandan Liu QC
Marlene Lucas QC
Gail Mager QC
Audrey Mainguy QC
Elizabeth Maunsell QC
Catherine McCuaig QC
Jacques Nantel QC
Jocelyne Nantel QC
Michiko Otomo QC
France Paradis QC
Carole Pelletier QC
Marek Pleszczynski QC
Francine Raymond QC
Michel Souverain QC
John Surridge QC
Robert Sylvestre QC
Andre Paul Therrien QC
Evelyn Young QC

International

Stefano Bianchi Carini, IT
Larry Tho Dao, US
Siu King Lau, HK
Bin Li, US
Richard Li, HK
Shokoufeh Malekiani, US
Jerry William, US

Thanks to all new and returning CAPA members Nov. 1, 2019 to Jan. 31, 2020. While we strive to include everyone who renewed or joined during this period, please let us know if we have missed you at membershipdirector@capacanada.ca.



Wyman Lee photo

The Victoria Camera Club has a long and distinguished history and 2019-2020 marks its 75th anniversary.

The Club was established in 1944 when the Victoria Photographic Society and the Civil Service Camera Club merged to create the Victoria Camera Club. A primary driver of this merger was the desire to facilitate running PSA (Photographic Society of America) accredited international salons that were held for about 24 years.

Initially, there were about 40 members in the club. Membership reached 100 in 1962 and continued to hover in that range until about 2010, when it suddenly doubled. In 2019-20, membership stands at more than 260.

The Victoria Camera Club is one of the oldest, largest and most active camera clubs in British Columbia and Canada. Meetings are held three times a month (competition, presentation and members' nights) from September to April. There are six monthly competitions and an annual competition for prints and projected images in 19 categories and levels, averaging more than 200 submissions a month. The club also provides workshops and field trips.

The club's magazine, *Close-Up*, has been published since 1946 and, together with the

website (victoriacameraclub.ca), are consistent winners of PSA awards in the Large Club category for websites and newsletters. Both printed and web-based editions of *Close-Up* are produced with printing costs covered by advertising revenue.

The club enters CAPA and PSA inter-club competitions as well as several regional and international competitions, including Lions Gate, North Shore (Vancouver) George W. Glennie Memorial Nature Salon (Merrimack Valley Camera Club) and the Club's own friendly competition with the Eastwood Photographic Society (Glasgow, Scotland). Members actively participate as individuals in many CAPA, PSA and other competitions and salons. Recent competition images are available on the club website.

Most club events are led by members with the objective of "members helping members." Members take pride in the art they create and from the time of the club's formation, they have been willing to share their expertise with one another. It is one of the principles on which the club was founded and it prevails today.

Workshops and field trips cover the gamut of members' interests and include

both technical and creative workshops, local field trips and several multi-day trips to Tofino (Pacific Rim National Park Reserve) and Hornby Island for landscapes, wildlife, flowers, bears and winter storms.

The club's members have diverse backgrounds and interests. Abilities range from novice to working or retired professional photographers. Interest is particularly strong in nature photography and in producing "creative" images where reality is not presented in a documentary manner.

One of the strongest assets of the Victoria Camera Club is the enthusiasm demonstrated by the members and by those who assume leadership roles. Enthusiasm is contagious, energizing, inspiring and motivating and has been a key element in the growth of the club.



FACEBOOK.COM/THCANADIAN
ASSOCIATIONFORPHOTOGRAPHICART



MEET THE VOLUNTEERS



Kayla Stevenson

Position(s): Director of Membership 2017 to present; Galleries Manager 2013-2017; Communications Committee and Conference Volunteer 2015 Canadian Camera Conference.

Best aspect of your position: All the members and fellow photographers I get to meet, both online and in person.

What originally attracted you to photography and when: I started taking pictures as a teen with a little Kodak Brownie Camera when my family took a cross-country road trip in the United States. I still have the square prints of the Grand Canyon from that trip, all faded and discoloured. From those early family travels, I got hooked on travel. Photography was always a part of that because I could relive my travels going through and editing my photos from each trip. Travel and photography have been my passions ever since.

Your favourite subject to photograph: Landscapes, wildlife, people and places. I am drawn to beautiful subjects wherever I am, at home and when traveling. And I love photographing my family, including four wonderful grandsons who receive a photo book from me on their 5th, 10th and 15th birthdays.

Your favourite photograph: Last April, my husband and I traveled to Patagonia for a week hiking in the mountains, then to join a photo tour group. I am not normally an early morning person, except when traveling on a photo tour, which forces me out of bed with the rest of the group to capture early morning sunrises. On one particular morning, it was freezing and dark at 4 a.m. when our group hiked four kilometres to get to a special place at a waterfall to wait for sunrise. Patagonia is known for erratic weather, high winds and spectacular clouds that obscure the mountains on most days. However, this morning there were no clouds and we were stunned by a spectacular sunrise on Mount Fitzroy in the distance. The early start, trudge up the trail in the dark and frozen fingers and toes were all forgotten in that magical moment.





**CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
L'ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE**

FINANCIAL STATEMENT
For the Year Ended December 31, 2019

BALANCE SHEET		INCOME STATEMENT	
ASSETS		2019	2018
CURRENT ASSETS		INCOME	
Bank - Accounts	\$ 118,389	Memberships	
Scholarship Fund - G.I.C.	\$ 15,000	Individuals	\$ 60,950
Reserve Fund - G.I.C.	\$ 25,000	Family	\$ 7,065
Accounts Receivable	\$ 4,694	Clubs	\$ 10,440
		Library & Subscriptions	\$ 720
Total Current Assets	\$ 163,083		
			\$ 79,175
FIXED ASSETS			\$ 68,230
Office Equipment	\$ 4,523		
Total Fixed Assets	\$ 4,523	Advertising Sales	\$ 9,643
		Other Income	\$ 3,689
		Donations	\$ 185
		Insurance Commissions	\$ 494
TOTAL ASSETS	\$ 167,606		\$ 14,011
			\$ 15,527
		Judging Course Income	\$ 24,578
LIABILITIES, SCHOLARSHIP FUND AND EQUITY		TOTAL INCOME	\$ 124,181
Accounts Payable	\$ 1,730		
GST / HST Payable	\$ 2,923	OPERATING EXPENSES	
Prepaid Memberships	\$ 1,505	CC Magazine	\$ 49,157
Prepaid - Workshops, Events	\$ 2,200	Office Expense	\$ 16,384
		Directors & Officers Expense	\$ 21,154
Total Liabilities	\$ 8,358	Divisions - Member Services	\$ 4,856
		Web Site	\$ 9,599
Scholarships & Education Fund	\$ 12,808	Dues to Zones	\$ 3,380
		FIAP Dues	\$ 658
EQUITY		Insurance Expense	\$ 1,558
Balance, Beginning of Year	\$ 118,922	Promotions Membership	\$ 1,158
Income (Loss) for the year	\$ 27,518	Judging Course Expense	\$ 11,538
Balance, End of Year	\$ 146,440		
		TOTAL OPERATING EXPENSES	\$ 119,442
TOTAL LIABILITIES, SCHOLARSHIP FUND AND EQUITY	\$ 167,606	CCC2019 Calgary, AB - Net	\$ 29,196
		NET INCOME (LOSS) for the YEAR	\$ 15,806

Approved by Board of Directors: L. E. (Len) Suchan, FCAPA, Treasurer
Larry Breitreutz, FCAPA, Hon. FCAPA, Past President

Note: The Income Position of CAPA was assisted by an increase in Memberships, the Judging Courses Revenue and the shared Income from the CCC2019 held in Calgary, AB. Noted Expense increases for additional CC Magazine, upgrade of Office programs and additional expenses for Directors and Officers programs and meetings in Calgary, AB. The executive continues with overall emphasis on prudent expense management.

capa@capacanada.ca • www.capacanada.ca

2019 Fine Art Individual Competition

Gold Medal: Richard Adams
Silver Medal: Marianna Armata
Bronze Medal: He Zhao



1st Merit Award: Carmin Cristofaro, *Stripes*



2nd Merit Award: Llaesa North, *Tulip in Pewter*



3rd Merit Award:
 Richard Adams,
The Way Out

2019 Fine Art Club Competition

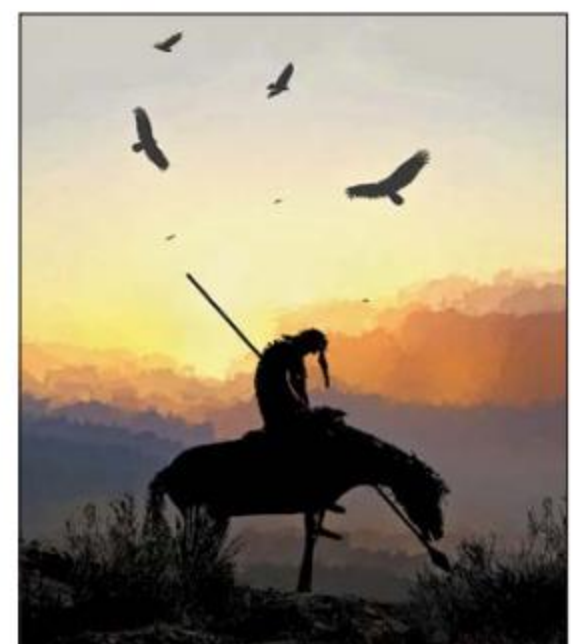
Gold Medal: Trillium Photographic Club
Silver Medal: Grand River Imaging and Photographic Society
Bronze Medal: Toronto Camera Club



1st Merit Award:
 Bela Acs,
Global Warming



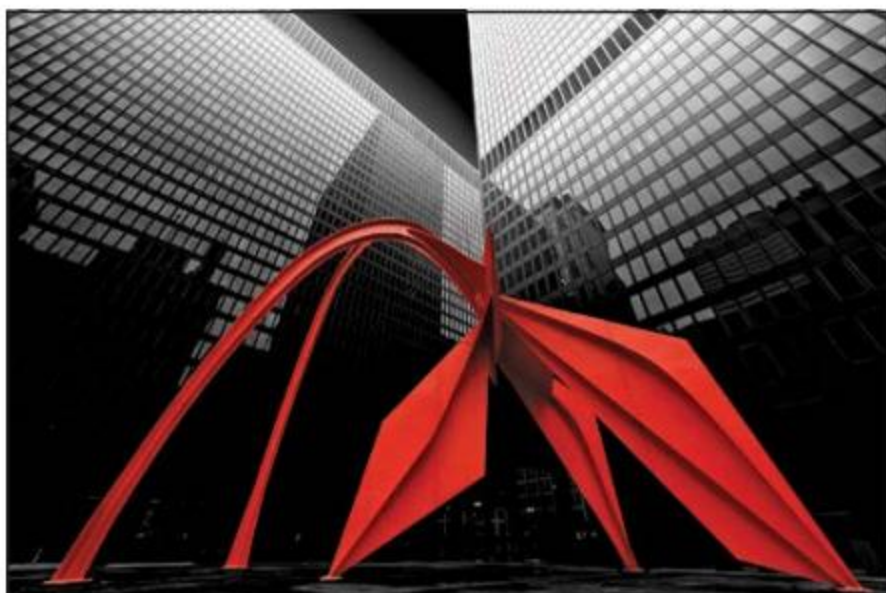
2nd Merit Award:
 Dana Wamsley,
Little Girl
- Big Dreams



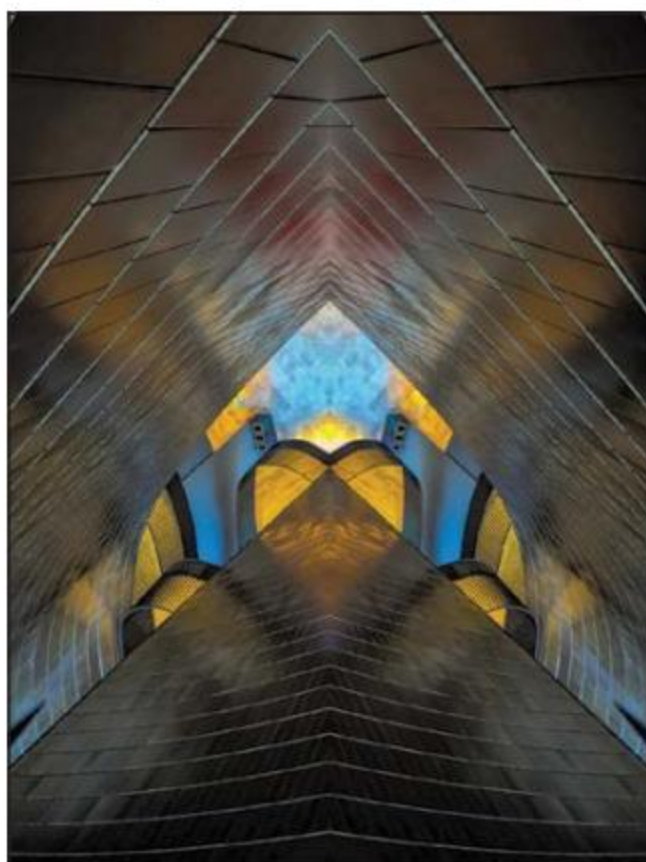
3rd Merit Award:
 Rozanne Pate,
End of the Trail

2019 Curves and Lines Individual Competition

Gold Medal: Yun Wang
Silver Medal: Gareth Jones
Bronze Medal: He Zhao



1st Merit Award (colour): He Zhao, *Chicago Flamingo Sculpture*



2nd Merit Award (colour): Ruth Ball, *Annals of Music*



3rd Merit Award (colour): Yun Wang,
Flamingo Flying into a Whirlpool



1st Merit Award (monochrome): Liliane Audet, *Violin Lesson*



2nd Merit Award (monochrome): Byron Robb,
Studio Bell Staircase #2



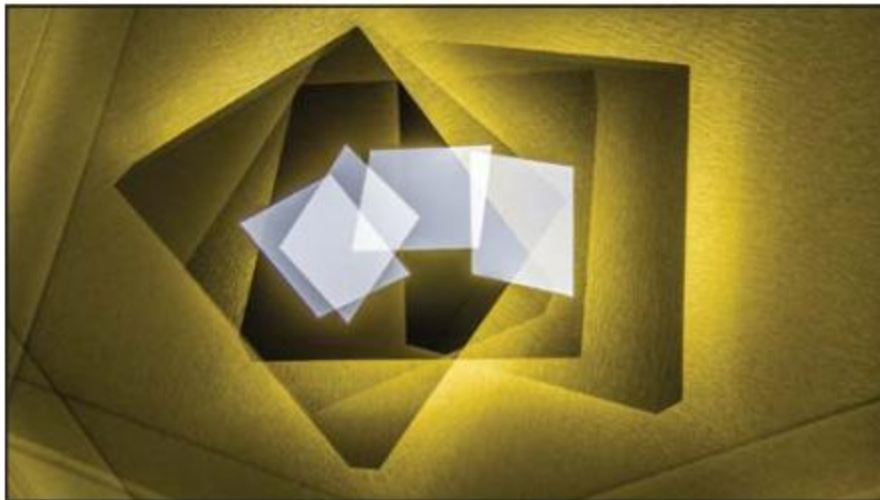
3rd Merit Award (monochrome): Francine Raymond,
Praise The Lord

2019 Curves and Lines Club Competition

Gold Medal: Montreal Camera Club
Silver Medal: Toronto Camera Club
Bronze Medal: Richmond Hill Camera Club



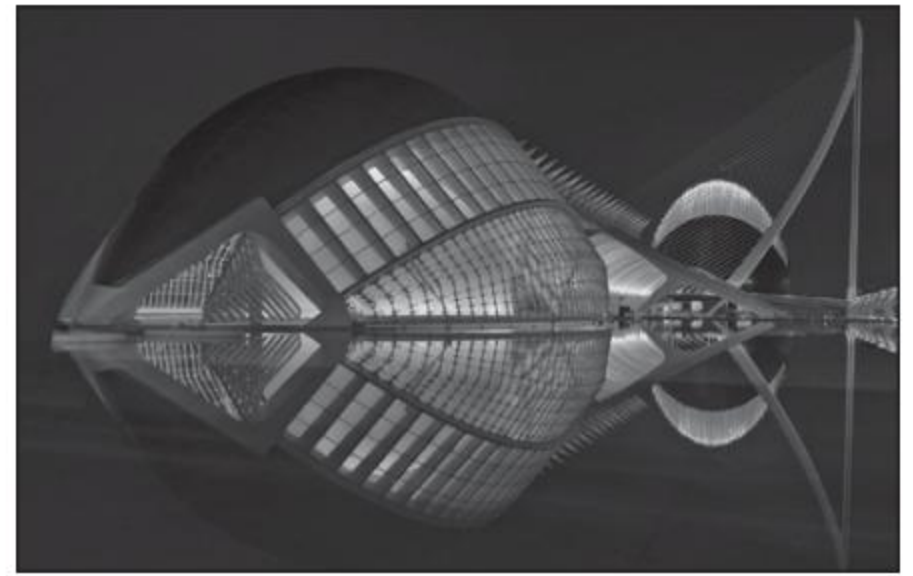
1st Merit Award (colour): Lyne Brissette, *The Rookery Building*



2nd Merit Award (colour): John Surridge, *Square Dance*



3rd Merit Award (colour): Christopher Siou, *Galleria Pattern*



1st Merit Award (monochrome): Kathryn McGarvey, *Space Traveller*



2nd Merit Award (monochrome): Peter Coombes, *The Tower*



3rd Merit Award (monochrome): Nicolette Wain-Lowe, *The London Eye*

2019 Nature Individual Competition

Gold Medal: Maurice Melanson
Silver Medal: Virginia Stranaghan
Bronze Medal: Natalya Gunde



1st Merit Award (botany): Lance Gitter, *Bracket Fungus*



1st Merit Award (landscape): Daniel Benn, *Icelandic Ice, Vatnajökull National Park*



2nd Merit Award (botany): Maurice Melanson, *Pine Drop*



2nd Merit Award (landscape): Francine Duquette, *Au dessus des nuages!*



3rd Merit Award (botany): Sylvia Rourke, *Dryad Saddle Mushroom*



3rd Merit Award (landscape): Tony Roberts, *Glacier Bay*



1st Merit Award (nature): Robert Parker, *Snowy Owl*



1st Merit Award (wildlife): Paule Hjertaas, *On the Move*



2nd Merit Award (nature): Mary Chambers, *Hanging Bat*



2nd Merit Award (wildlife): Bruce Raby, *Nesting Time*



3rd Merit Award (nature): David Peel, *Eurasian Eagle Owl*



3rd Merit Award (wildlife): David Laronde, *Battle Between Zebras*

2019 Fall Open Individual Competition

Gold Medal: Marianna Armata

Silver Medal: Lois Burton

Bronze medal: Ilana Block



1st Merit Award (animal): Lois Burton, *Summer Hummer*



2nd Merit Award (animal): Yun Wang, *Stork Fighting with Heron*



3rd Merit Award (animal): Norman Dougan, *Running Takeoff*



1st Merit Award (closeup): Heather Loewenhardt, *Dragonfly in Amber*



2nd Merit Award (closeup): Marianna Armata, *Mushroom Caps*



3rd Merit Award (closeup): Julie Hay, *Frog on Flower*



1st Merit Award (landscape): Daniel Benn, *Namibian Night Sky*



2nd Merit Award (landscape): Lois Burton, *Autumn Impressions*



3rd Merit Award (landscape): Peter Coombes, *Amble Harbour Light*



1st Merit Award (person): Jim Hatch, *Chenia*



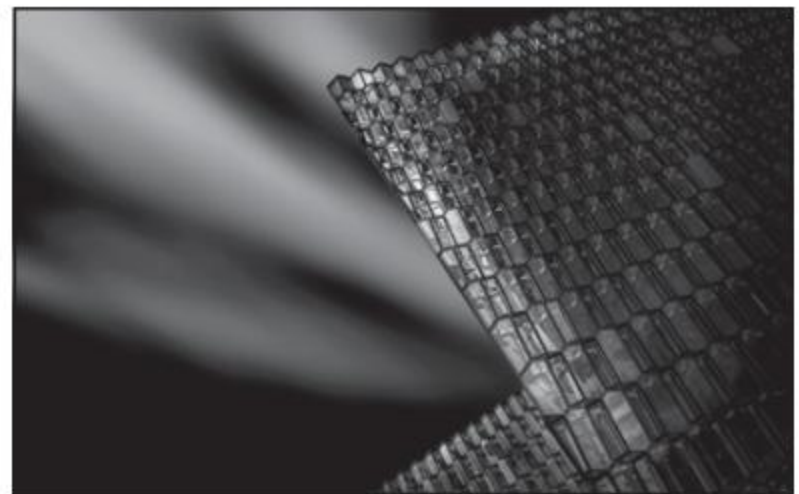
2nd Merit Award (person): Olivia Dolinsky, *Nobody Can Force My Beauty to Hide*



3rd Merit Award (person): David Laronde, *Digging by the Light*



1st Merit Award (urban): Marcelle Lemieux, *Lueurs dans la Citerne Basilique*



2nd Merit Award (urban): Dandan Liu, *Dialogue*



3rd Merit Award (urban): Randall Epp, *The Orpheum*

2019 Fall Open Club Competition

Gold Medal: Grand River Imaging and Photographic Society

Silver Medal: London Camera Club

Bronze Medal: The Chinese Canadian Photographic Society of Toronto



1st Merit Award (animal): Grant Gallant, *American Kestrel Feeds*



2nd Merit Award (animal): Yun Wang, *European Roller Catching a Snake*



3rd Merit Award (animal): Katherine Waybrant, *A Pine Marten Moment*



1st Merit Award (close-up): Karen von Knobloch, *Ruby Throated Hummingbird*



2nd Merit Award (close-up): Bill Niessen, *Red Eyes Tree Frog*



3rd Merit Award (close-up): George Mitchell, *Bee in Daisy*



1st Merit Award (landscape): Peter Lau, *Retreat in Yunnan Rice Terraces*



2nd Merit Award (landscape): Lynn Fulton,
Beneath the Northern Sky



3rd Merit Award (landscape): Philip Chang, *Light cove*



1st Merit Award (person): Heather Fryer, *Voices of Change*



2nd Merit Award (person): Steve Donnelly, *Himba Mother*



3rd Merit Award (person): Robert Conchie,
Long Way from Home



1st Merit Award (urban): Marg Foley, *Looking Up*



2nd Merit Award (urban): Mike Hirak, *Chicago*



3rd Merit Award (urban): Carole Duhaime, *Molson Brewery*

Liminal Animism: The Masks Of Venice

By Linda Briskin



During a recent visit to Venice, I was riveted by the plethora of masks. Even the cheap knock-offs from China were compelling. Hand-made masks tucked away in small ateliers were lush, captivating and seductive. I took hundreds of photos.

The culture of masks in Venice is intriguing with a rich history dating back to the 13th century. Although associated with Carnival, in the 17th century, Venetians wore masks in public for six months of the year. The wearing of masks was associated with disguise.

"Secrecy was prized and self-revelation not always prudent."

But in the rigid social hierarchy of Venice, masks also created "an appearance

of equality, eased the interaction of social classes, permitted women to go out unescorted and allowed beggars to conceal their shame."

Venetian masks are a sophisticated and quintessential form of art and artifice. They harken back to the original meaning of artifice—a skilled piece of workmanship—and also speak to the contemporary understanding of artifice as fakery, deception and trickery.

In Liminal Animism, Venetian masks are layered within photographs of nature. Photo-collage, then, is used to construct unique and painterly images rich with nuance which both embrace and displace the original photographs. These photo-collages involve physical and metaphoric layering.

They re-imagine nature and the human experience, generate ethereal realities and inspire suggestive narratives.

Revisiting nature photographs

Like many photographers, I have a passion for nature, seeking light, lines,



shadows, texture, reflections and images that last only a breath. Despite the delights of nature photography, the ubiquitous images of nature on Instagram, flickr and Facebook,

many of them splendid, can be overwhelming.

This series offered an alternative and unconventional use for nature photographs. I looked with fresh eyes

at my extensive collection, seeking those that would bring a Venetian mask to life.

After much trial and error, it was a pleasure to find the right fit.



Despite how stylized they are, masks have an uncanny way of echoing a human face.

In this project, I wanted to deepen this human-like character. Inserting a mask into a nature image had an eerie way of bringing the masks to life.

The combination of mask and nature also unexpectedly illuminated



the animating spirits of nature, deepening my appreciation of the nuance and subtlety in nature. A delightful symbiosis of masks and nature.

Counter intuitively, then, in Liminal Animism, the masks became a vehicle to unearth and make visible some inner truths about the essence of nature.

From a black sand beach

Readers might be interested in the specific nature photographs which were used.

A shell on the black sand of a beach in San Diego became the backdrop and inspiration for the music mask.

In other photo-collages, the backgrounds are the curly white filaments on an agave plant in Palm Springs (California), bracken on a tree log in Northern Ontario, reeds floating on the Seguin River in Ontario, tropical greens growing on Cayman Brac off the coast of Grand Cayman, a rose under a tree in a park in Wales, the edge of a fallen palm tree in Indian Canyons (California) and greenery on Hornby Island, a gulf island off the coast of British Columbia.

Techniques

Despite years of using Photoshop, the program continues to amaze. The capacity of its tools are limitless and I am always discovering new possibilities.



For Liminal Animism, I used layers, various blending techniques, the eraser tool and transform. Lots of trial and error. Once I found a fit between a nature photograph and mask, the process was painstaking and required patience and persistence.

A Liminal space

The title—Liminal Animism—highlights both liminality, a place of transition with an unstable border, and animism, which speaks to the attribution of a soul to plants, inanimate objects, and natural phenomena.

These layered photographs suggest a fluid crossover between the imagined and the real, the natural and the constructed, the authentic and the fabricated. The artificial is made natural and the natural artificial, challenging the nature of both the natural and the constructed.

The series embraces ambiguity and invents an alternative reality. Via a lim-

inal space, the viewer is encouraged to look twice, look again, wonder, puzzle, and to embrace, at one and the same time, conflicting, often contradictory layers of interpretation, vision, and reality.

Similar to Alice's wonderland, in Liminal Animism everything is slightly off and nothing is what it seems. A strange anthropomorphism illuminates what is real, human, natural and constructed. Through illusions, then, some truths are revealed.

Conclusion

Rather than the acquisitive amassing of images as a way "to collect the world" (Susan Sontag), these works seek to re-imagine Venetian masks and nature itself, not through what is seen, but through what is imagined.

Perhaps this approach is in the tradition of what some have called post-photography.

Liminal Animism, then, is not about capturing images but inventing them. The series offers an imagined reality which is fictive rather than representational.

Liminal Animism suggests an intriguing approach to and unconventional use for nature images.

Hopefully, it also invites fanciful dreaming about combining various kinds of photographs and inspiration to move from the compelling representational to imaginary and imagined projects. ✱

Linda Briskin is a fine art photographer living in Toronto. More examples of her collage work can be viewed at www.lindabriskinphotography.com.

A flowering passion

By Teresa Walker



After retiring and living in Waterloo, Ont., for 38 years, my husband, Mark, and I moved to Port Moody, B.C., in 2014. The natural beauty of this area inspired me to take photos using my iPhone.

The positive responses I received prompted me to join a number of photography-based Facebook groups to obtain feedback on how I could improve my skills. It was an honour to have many of my submitted photos selected as banners and “photos of the day.”

Before long, some of my online photography friends asked what camera I used and I sheepishly responded, “My iPhone.” They convinced me that I had an eye for composition and with some

basic equipment and post-processing practice, I could really push myself into becoming a good photographer.

In December 2014, Mark bought me a Nikon D7200 that came with an 18-140mm kit lens. I’ll never forget the frustration of that first week saying, “Everything is out of focus, it’s all fuzzed out.”

However, with constant support from him and advice from my new camera buddies, I started to learn more



about my camera and my passion for photography exploded!

Whenever possible, we would travel to B.C.’s coastline, walk trails or visit the many gardens in and around Vancouver taking photos and diving deeper into the world of post-processing.

My main subject areas at this point included landscapes and nature, but my real interest started to centre on floral photography. I became fascinated with the incredible detail and beauty of the plants and flowers I saw and began to read more about macro photography.



Helpful critiques and suggestions from other photographers were instrumental in my decision to purchase a Nikkor 105mm lens. This is now my primary “go to” lens for much of my work and provides the sharpness and bokeh I want to achieve in my images.

Capturing my images from different perspectives is something I enjoy as I feel it enables the viewer to appreciate the overall beauty of the subject. I want you to look closer and come into the picture.

After two years in BC, Mark retired and the pull to be closer to family brought us back to Kitchener, Ont. Photography has become more than a past-time as I now participate in juried gallery exhibitions and craft shows, selling my blank 5x7 greeting cards and framed photo enlargements.

The observations and comments by customers are the most rewarding aspect of moving to the retail side of photography. Putting my name on my work acts as a constant reminder that striving to produce a quality image is never-ending.

With this in mind, I have taken the opportunity to attend workshops led by professional photographers. I’ve had the privilege to work with some inspiring workshop leaders in Victoria, B.C., and Cleveland, OH. In 2020, I plan to attend workshops in Chicago, IL, Jackson Hole, WY, Skagit, WA, and at the Royal Botanical Gardens in Burlington, Ont.

The incredible creativity and mentorship these workshops offer drives me to try even more ways to approach my



subjects, evaluate the image and finally process the raw file.

Like so many of us, the urge to try different equipment and software can be a constant call. I have been experimenting with a Lensbaby 45mm, a Raynox macro lens and I finally purchased a tripod. Most of my post-processing is done with Lightroom and Photoshop along with Topaz and Nik.

I believe if you are passionate about your photography, it is so important to get involved with like-minded people. That was the primary reason I joined some local art groups and a camera club. The exchange of ideas and mutual support are helping me become a better photographer.

I am honoured to have my portfolio seen in places I never imagined. I joined CAPA in 2019 and the level of talent and resources available is outstanding. The competitions are an excellent way to have my work evaluated by trained judges and my scores become a measuring stick of my progress as a photographer.

My first submission received middle-of-the-pack scores and seeing the winning photos helped me to evaluate my entries in a different way. My second set of four images were judged higher and I was pleasantly surprised to receive an honourable mention.

My future goals are to keep challenging myself to produce even higher-quality images which have a flair for creativity while still appealing to a wide audience.

Another challenge will be the launching of a website to go along with my

Facebook and Instagram accounts. Currently my photo cards are sold at a variety of local retailers along with a botanical garden. My enlargements have been showcased at several local cafes and an art house cinema.

Two of my pieces were selected for a juried show at the University of Waterloo’s Art in the Library Exhibit “Begin.” In October of 2019, I was selected to show a number of my limited-edition enlargements at an Annual Juried Show and Sale in Kitchener.

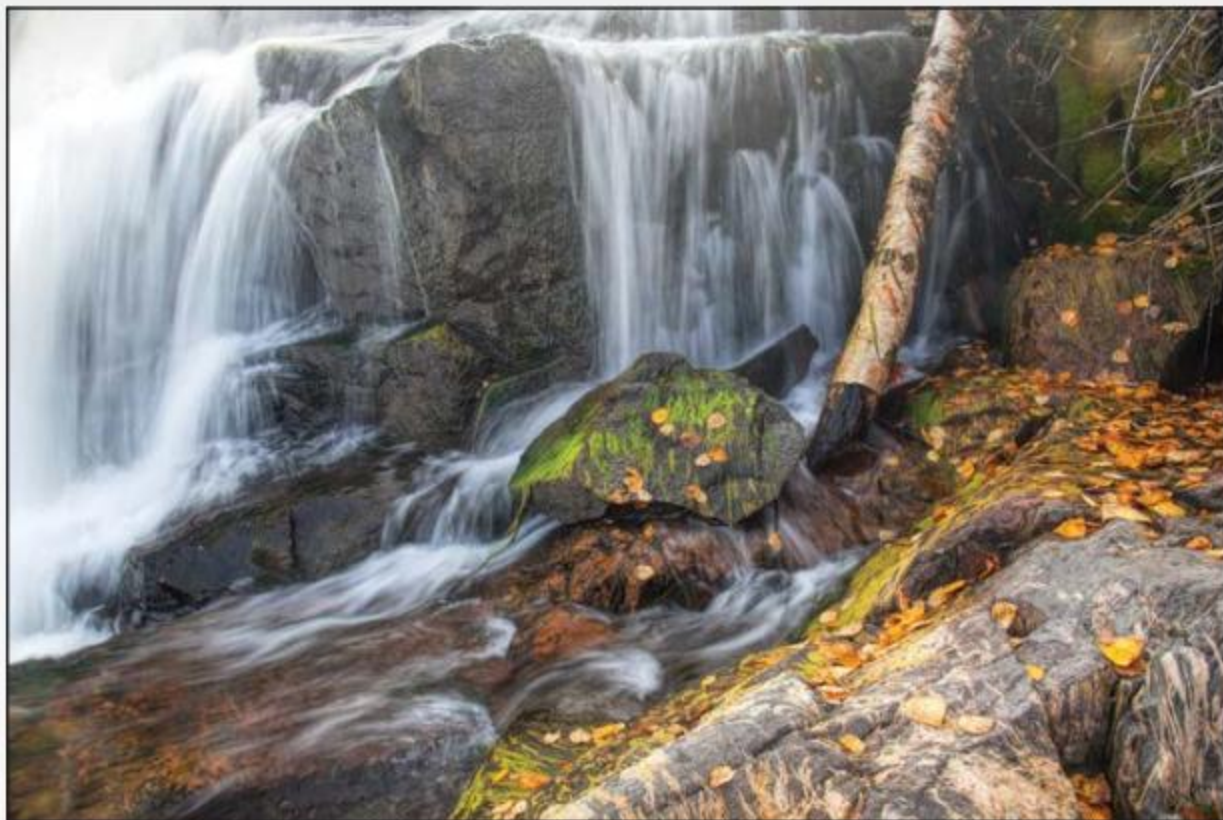
Being relatively new to this wonderful world of photography, my advice to others would be to find mentors who are willing to assist and coach you along your path of development. Social Media has been instrumental in connecting me with a number of mentors, who have offered critiques, assisted me with equipment and software issues and also are there to encourage me.

Be open to suggestions, stay passionate and don’t worry if an image is “all fuzzed out.” Just take more pictures! ❄️

Teresa Walker lives in Kitchener, Ont., and is a member of the Grand River Imaging and Photographic Society. Her work can be viewed at <https://www.facebook.com/TeresaWalkerPhotography/> and <https://www.instagram.com/teresa21walker/>.

A Weekend in Saskatchewan's North

By Larry Easton



Saskatchewan is often referred to as the Land of Living Skies, but if you journey to the northern half of the province and beyond, it is also a land of boreal forest and 100,000 lakes.

You can also be treated to some spectacular sunsets and sunrises in this province of Living Skies. To fully experience the north, a person can go on one of the many canoe or kayak trips on pristine lakes, gentle rivers or

some of the greatest whitewater rivers anywhere.

A great introduction to experiencing the north in a three-day weekend is a trip between LaRonge, Missinipe and Stanley Mission.



If it is the first trip north of Prince Albert National Park, you will pass a point that is the approximate geographical centre of Saskatchewan in the Montreal Lake area along Highway 2.

One must stop is the Nipekamew Sandstone cliffs, 27 kilometres east of the junction of highways 2 and 165, toward Nipekamew River. Follow the road south on the west side of the river for about 1.2 kilometres to the parking area. From there, hike the 1.5-kilometre trail to the edge of the Nipekamew River.

The journey continues to LaRonge. A hotel or motel room should be arranged for two nights. On Day 2, the morning journey will continue along Highway 102. The landscape is now in the Canadian Shield and forests and lakes. There are a few small lakes along the road with pull outs to get some scenic views.

Continue to the village of Missinipe. There is also accommodation, a store and Churchill River Canoe Outfitters to check out if you want to try some canoeing. Just a few kilometres north of Missinipe are the Churchill River and camp grounds with some good



views of Otter Rapids from the bridge spanning the Churchill River. Planning for this part of the trip should be for the morning.

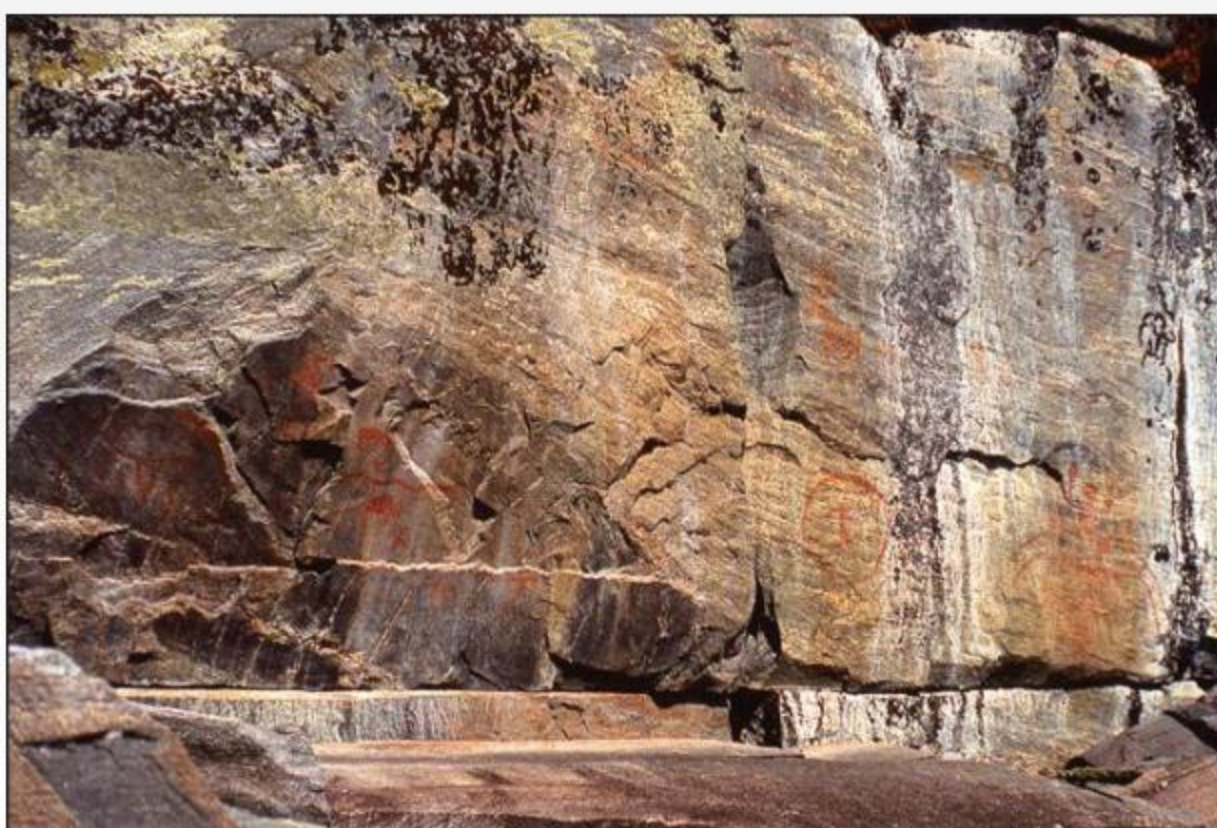
By noon, continue to Stanley Mission from the junction of highways 102 and 915 for 36 kilometres. Across the river at the original site of Stanley Mission is Holy Trinity Anglican Church, built between 1854 and 1860. It is the oldest standing building in Saskatchewan and a National and Provincial Heritage site. The community of Stanley Mission has a current population of about 1,630.

One highlight of this trip is a visit to Nistowiak Falls, 20 kilometres east of Stanley Mission on the Churchill River. The falls are one of the highest in Saskatchewan and is about a half-kilometre hike along a well-used portage trail to the falls from the Churchill River.

Nistowiak Falls is part of the Rapid River, a drainage system of Lac LaRonge. The falls are accessible from the Churchill River by a boat tour from an operator in Stanley Mission and must be pre-arranged. The falls are accessible by canoe/kayak and floatplane.

Don't forget to ask the tour guide to stop above the North Stanley Rapids to view the indigenous rock painting (pictographs) on a granite rock face. ❄

Larry Easton (FCAPA) resides in Regina and is an active member with the Regina Photo Club, The Prairie Region of Photographic Arts and CAPA.



A Family of Great Blue Herons

By John Stewart



Great Blue herons (*Ardea herodias*), the largest of all herons, are found widely in North America, although their distribution varies from common to scanty.

In coastal British Columbia, there is a subspecies that, unlike other Canadian Blues, does not migrate south in the winter, it is possible to observe them year-round.

This towering bird stands about 1.3 metres and has a wingspan of just more than two metres. Despite its size, it is relatively light (2.5 kilograms). It flies with ease at speeds of much as 55 km/h.

In spite of its name, these birds often look more grey than blue, depending on their age and the season. They are often greyer in the winter and bluer in the summer. Unless one sees a male and female adult side-by-side, it is difficult to tell them apart: the female is slightly smaller and the beak

a little shorter, but these are subtle differences.

Living in West Vancouver close to Ambleside Park, the Capilano River, streams and marshland are all favoured habitats for Great Blues. Fish make up the bulk of their diet and they are frequently seen standing motionless or slowly stalking the sea, river or pond shallow waters and then, with lightning speed, thrusting their heads into the water.

Small fish are swallowed immediately. Larger ones are often speared, then taken to the shore and repeatedly speared and flopped against rocks making them soft enough to get down the bird's gullet. Great Blues are omnivorous and can



switch to land-based hunting, eating insects, worms, grubs, frogs and small mammals.

During the winter, increasing numbers of Great Blues congregate in trees near the Ambleside pond and sometimes huddle in nearby wet or snowy marshes. They do very little other than just sit ("loafing" is the ornithological term), sleep and occasionally preen. When they hunt is unclear. They seldom seem to do so during the day, but they are known to hunt nocturnally.

During the spring, they usually disappear. Where do they go? Great Blues usually nest in colonies called heronries. In Vancouver's Stanley Park there is a large one (as many as 170 nests high in a cluster of trees).

Occasionally, a pair will establish a solitary nest. This happened last summer in a pine tree on the edge of the Ambleside Park pond, providing the opportunity to observe and photograph the saga of nest building, incubating, raising the chicks and then their fledging (leaving the nest) and learning to fend for themselves.

Equipment was a Nikon 7100 with a Sigma 150-600 lens and a tripod.

Nest building is a combined effort. The male brings twigs and small branches, while the female gradually constructs a saucer-shaped structure about one metre wide and 10 centimetres



deep. The centre hollow is lined soft vegetation. The nest I watched took about three weeks to build and was maintained during its use.

I then observed a parent, presumably the female, huddled down and obviously laying and incubating. The average clutch size is three to five eggs produced sequentially. The male incubates during the day and the female at night.

This lasted for just more than three weeks and then a white fuzzy head appeared over the rim of the nest. Three others made their entrance during the next 10 days as the parents continued to brood the remaining eggs and the protect the young, keeping them all warm.

While the chicks were small, the parents kept close watch over them, but then left them unguarded for longer times while they hunted for food. Chicks are in danger from predators such as eagles, owls and racoons.

Feeding is chaotic and noisy. The parent perches nearby while the chicks shriek and scramble for the best position to get at the source of the food. The adult enters the nest then to regurgitate predigested food into it. However, the strongest chick often forces open the adult's beak to catch the food first.

Early on, the parents delivered food many times during the day. The chicks grow rapidly and it is a major effort

for the parents to keep up with the youngsters' metabolic demands as well as their own. Sometimes the youngest and smallest do not survive, although all did in this family.

The chicks were soon strutting around the edge of the nest and then followed with much flapping of their wings as their feathers grew. The next phase was for the older ones (the foursome was divided into two larger and two smaller chicks) to venture out onto nearby limbs where they would hop and beat their wings, clearly preparing for their initial flight.

By this time their plumage was a richly patterned brown, quite unlike the adult colouration. Meanwhile, the parents came to feed them less often. Perhaps they were exhausted and malnourished, but also signalling to their chicks it was time to fledge.

Watching the fledging was fascinating. As each chick grew bigger it would spend days hopping up and down on branches, furiously beating its wings. One day it would take off, flying competently. Each would return to the nest during their first week "out," but then stopped doing that. How did they learn to forage and feed? Adult Great Blues are known not to mentor their families in these skills.

The young skulked around the edge of the pond, apparently looking for easy pickings such as insects and grubs and trying to catch small fish. However, within a couple of weeks, they seemed guided to join various adults where the fishing was presumably better in the sea at low tide.

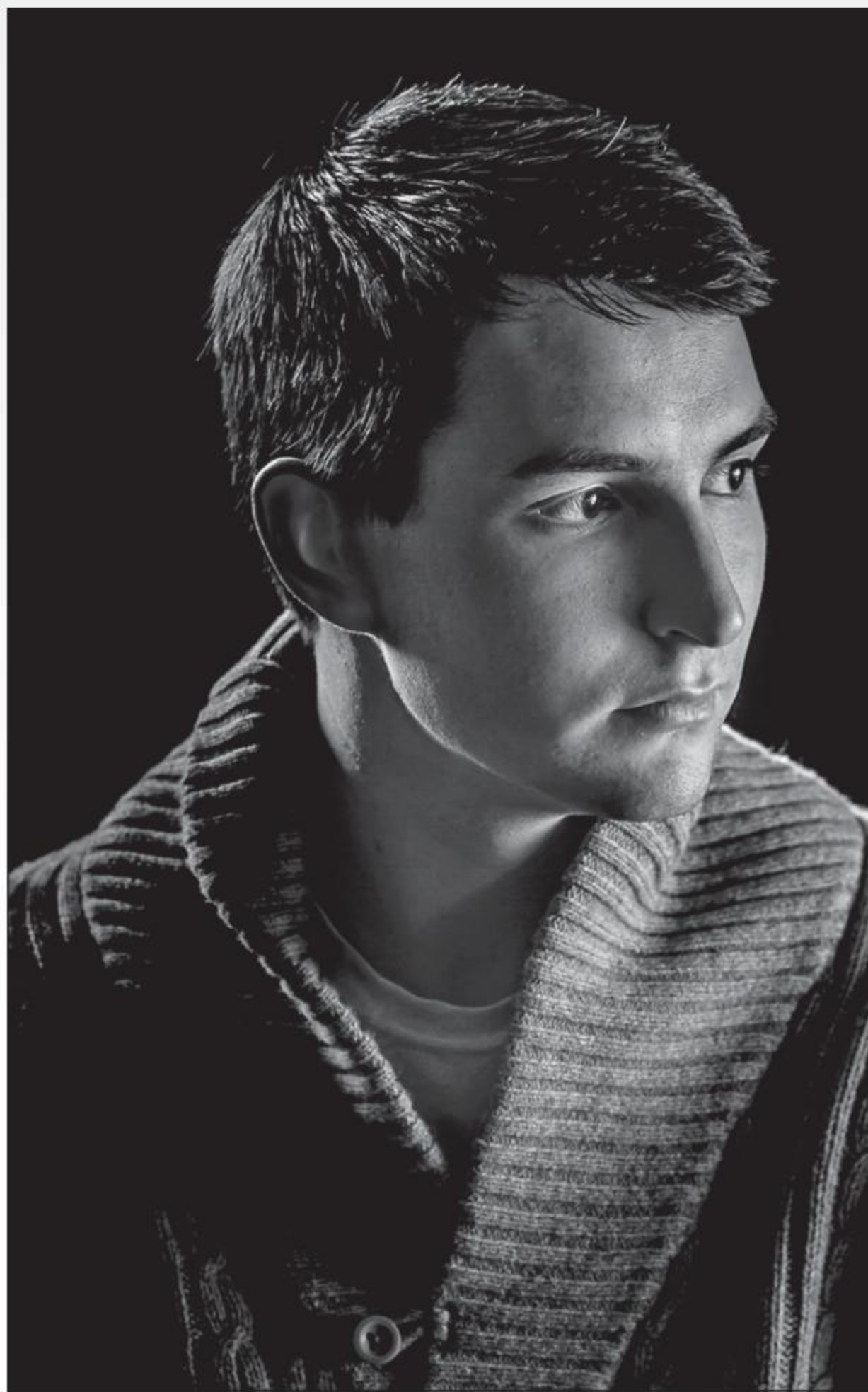
Interesting facts about Great Blues:

- They are not monogamous and choose a new mate each year.
- Life span is about 15 years.
- Usually two chicks from the average of four will survive to fledging and only one will survive the first winter.
- Can Great Blues swim? They don't have webbed feet but, if caught in deep water, can paddle their way to safety using their wings. ❄

John Stewart resides in West Vancouver.

Black and White Photography

By Leah Gray



Click on the Black and White button in Lightroom to convert your image. Sounds simple, doesn't it?

Photoshop, Lightroom and other programs make it easy to convert from colour to black and white or monochrome. Is that all there is to it? Well - maybe a few tweaks would make it better.

What to do? Make those reds a bit darker, maybe the blues. As you will discover, there is more to creating an image than a simple conversion.

Black and white photography gives a timeless romantic quality to an image. This type of photography can convey a strong message which works well for portraits and other subjects. Not everything looks good in black and white, but many images lend themselves to this medium which emphasizes the composition of the subject by removing distractions.

Composition

Black and white photography accentuates composition, creating a powerful image. Leading lines become more noticeable and can be enhanced by dodging and burning, embracing shape and textures.

Before the creation of colour film, photography was restricted to black and white. Photographers would study their subjects, check their settings and shoot with care. The darkroom we use today is not the same. Digital software such as Adobe Lightroom and Photoshop can give us many more options. Let's examine what we should look for when capturing a decent black and white image.

Shooting

To begin to see black and white images, try shooting with the LED screen on the back of your digital camera set to Black and White. This is accomplished by setting the picture type on your camera to monochrome. If you are shooting in raw, you will still have all of the colour information available should you choose to revert back to colour. As you capture each image, examine the tones that each colour renders. Some colours become very similar tones. When you survey your intended subject

in front of your camera, try to see the scene in tones instead of colour.

Look for light or dark backgrounds and choose a subject that will stand out against that background – light against dark or dark against light. This is a good first step in starting to see good black and white subjects.

Experiment with shooting silhouettes. Look for patterns. Shoot buildings and architecture. Against a plain sky, the shape and texture of a building lends itself to black and white photography. If you happen to be out shooting on a foggy, misty day, try shooting in black and white. The results can be very pleasing.

Investigate this genre by shooting in different types of light and different subjects. Objects may become very busy or very simple when shooting in black and white. Different elements stand out. Look for strong blacks and whites. Too many medium grey tones will make your image look bland and flat.

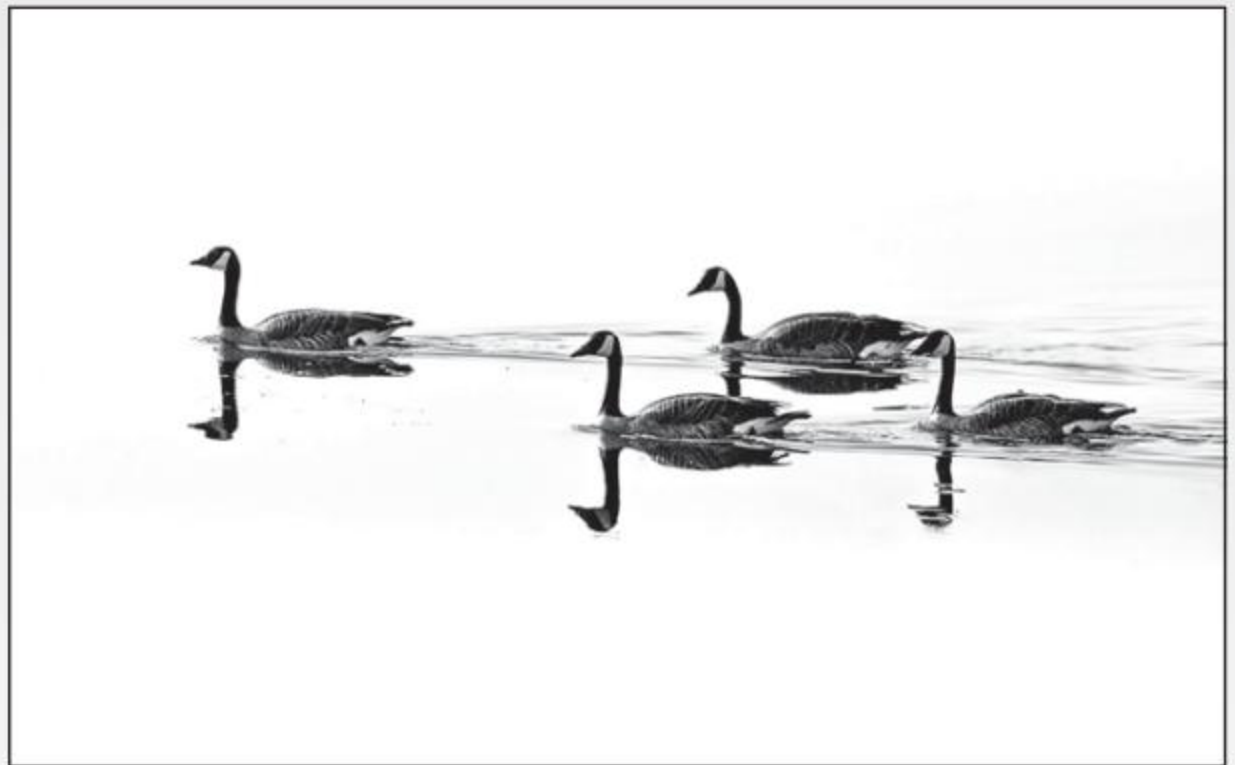
Try shooting motion blurs to make your backgrounds less dominant. Long exposures in black and white can produce lovely soft shades of light. Look for leading lines and vanishing points. Think of roads or railway tracks disappearing into the distance. These strong visual elements can make a powerful image.

Another possibility for shooting black and white is to try infrared. You must have a camera professionally modified by replacing the filter over the sensor. Skies and water turn black, foliage goes white and you get a punchy high contrast image. Haze disappears and your image will be quite crisp.

Light and Shadow

Look for strong light. You will find that light and composition stand out with black and white images. These elements become prominent when the colour is stripped away.

Some distractions may disappear, but others may become more conspicuous. Look for strong compositions, uncluttered images and good tonal range. Watch your histogram to ensure you are capturing the best digital information





possible. Don't blow your highlights, but shoot as close to the right-hand side of your histogram as you can.

Look for images with tone from full black to just about white, while retaining detail at both ends of the histogram. There are always exceptions to the rule. Many fabulous images are created with "high-key" lighting where there is strong light and some objects are purposefully "blown out" creating dynamic pictures.

Processing

Strong shadows will make the image stand out. Consider shape, contrast, tone, shadow and texture in capture and post-processing. Set your white and black points. There should be a little black in your image, but the whites should not extend to the right-hand edge of your histogram. Contrast is your friend.

Colour tones can be altered in post-processing. Darken the blues in an image to bring out a dramatic sky. If the original blue was soft, the conversion may look uneven. Capturing a clear image to work with is important.

The three-dimensional aspects of an image can be enhanced through

dodging and burning. Dimension can be added to an image to bring out detail, enhance shapes and alter lighting. Subtle details can be added to create pathways, leading lines and dimension to flat objects. Small and large areas can be brightened or darkened to add to the story.

Take your time with the post-processing to bring out the detail, composition and light to make the image.

Monochrome

A monochrome image made up of one colour. Instead of tones of black and white, it may be tones of brown or blue, for example. The image may still look like it has black and white, but everything in between will be tones of a single colour. Often images are converted to sepia or brown tones to enhance a particular mood.

Inspiration

Look for inspiration from images by Ansel Adams, Henri Cartier-Bresson, Nick Brandt, Alfred Stieglitz and Yousuf Karsh. There are many fabulous images to research and admire for

motivation. In the end, remember to enjoy the journey into the world of black and white photography. ✨

"The single most important component of a camera is the 12 inches behind it." – Ansel Adams

Leah Gray is CAPA Web Manager. This article originally appeared in the Victoria Camera Club publication Close Up.

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Stop action in its tracks

With the new D780, Nikon has gone to some interesting lengths to ensure you never miss a shot: they've borrowed some cutting-edge technology developed for its premier mirrorless lineup and planted it in the long-awaited successor to a legendary full-frame DSLR model.

That's why you'll find the same 273-point hybrid autofocus system for Live View shooting as the Z6 but in a body that takes its cues from the popular D750. The result is AF coverage across more than 90% of the image sensor; phase-detection AF in Live View – a first for a Nikon DSLR – delivering reliably fast, smooth performance; as well as face- and eye-detection autofocus.

You can also shoot via the optical viewfinder with the same 51-point AF system as in the D750 but now with an AF algorithm adapted from the flagship D5 that detects, locks onto and tracks fast-moving subjects more tenaciously than ever.

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D780

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