



CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
WINTER 2019 • \$9.95



- CCC2021 HEADED TO MONCTON • CLUB/CAPA NEWS
- IN SEARCH OF SPIRIT BEARS • VALENCIA: A HIDDEN GEM
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Contributions are welcomed from all individual 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.

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CANADIAN CAMERA

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PHOTOGRAPH BY LYNDA MILLER





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

What inspires us as photographers?

At some point, we all struggle with our photography, looking for the spark, story or location that excites us in our art.

I am fortunate to be a CAPA Certified competition judge. Whenever I judge a competition, I am inspired by the great images presented for us to evaluate.

During the past three months, I have had the privilege to judge three international competitions with images from dozens of countries totalling more than 16,000 submissions.

Judging, teaching and exhibiting my own works means I have a lot of opportunity to be inspired. But still, like most photographers, I need to set aside time to pick up my camera and just shoot.

With the arrival of colder weather, it is easy to put off going out, but these are the times we need to force ourselves outside. I can't over stress the importance of blocking some time to just go out and shoot. Sure, some days nothing will inspire you, but that's OK. Other days there will be things that catch your eye – that inspire you. By creating the opportunity, you open the door for inspiration.

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, Que. The 39 large format prints representing each Canadian province and territory will be on display from Jan. 7 until March 29, 2020.

Another holiday season is just around the corner, a time to be with family and friends. From all of us at CAPA, have a wonderful holiday season. Spread the cheer with a CAPA membership for the other photographers in your life.

Regards. ❄️

Rod Trider, FCAPA

President



www.capacanada.ca
Tel.(250) 523-2333

Moncton site of CCC2021

By Ralph Bridgland

The Focus Camera Club in Moncton will be playing host to the Canadian Camera Conference in 2021.

"We're very excited," says Stella d'Entremont, CCC2021 co-chairperson and Focus Club president.

d'Entremont said the agreement to be the event host wasn't signed until the end of September and no firm plans have been finalized for venues, excursions or speakers, but the gathering will be held the last week of June or the first week of July.

"We don't feel under the gun," says d'Entremont, who is co-chairing the event with Remi Levesque. "I believe we can organize this event and I believe we'll be able to put on a great event."

She says enlisting volunteers from the 160-member club is "the least of our worries. It's exciting to see the enthusiastic volunteers in the membership. I think we're going to have a really good group."

Ralph Bridgland is Canadian Camera editor-in-chief.

Moncton hôte du CCC2021

Par Ralph Bridgland

Le club photo Focus de Moncton sera l'hôte de la Canadian Camera Conference in 2021.

"Nous sommes très enthousiastes", déclare Stella d'Entremont, co-présidente du CCC2021 et présidente du Club Focus.

d'Entremont a déclaré, en date de la fin de Septembre, l'accord pour être l'hôte de l'événement n'a pas été signé et aucun plan ferme n'a été finalisé pour les lieux, les excursions ou les conférenciers, mais le rassemblement aura lieu la dernière semaine de Juin ou la première semaine de Juillet.

"Nous ne nous sentons pas de pression," dit d'Entremont, qui co-préside

d'Entremont says renowned photographer Andre Gallant is the first presenter to agree to appear at the conference. Gallant will have presentations in French and English, which she says is important in recognition of the bilingual nature of the region. She also says Gallant will attempt to make himself available for a pre- or post-conference excursion.

She says photographic legend Freeman Patterson has verbally agreed to be one of the presenters and the organizers will be looking for speakers from across Canada.

d'Entremont says the committee is aiming for 10 events, including pre- and post-conference excursions and workshops.

"New Brunswick has so many places we can go."

While a conference logo is pending and no website has been set up, d'Entremont's message is clear.

Stay tuned. The best is yet to come.

sance de la nature bilingue de la région. Elle dit aussi que Gallant tentera de se rendre disponible pour une excursion avant ou après la conférence.

Elle affirme que le légendaire photographe Freeman Patterson a verbalement accepté d'être l'un des conférenciers et les organisateurs seront à la recherche de conférenciers de partout au Canada.

d'Entremont indique que le comité vise 10 événements, y compris des excursions et des ateliers avant et après la conférence.

"Le Nouveau-Brunswick a tellement d'endroits où nous pouvons visiter."

Bien qu'un logo de conférence soit en développement et qu'aucun site Web n'ait été mis en place, le message de d'Entremont est clair.

Restez à l'écoute. Le meilleur est encore à venir.

Ralph Bridgland est rédacteur en chef de Canadian Camera. Traduit par le directeur de la zone Québec Alain Dubeau.



Stella d'Entremont



Remi Levesque

l'événement avec Rémi Lévesque. "Je crois que nous pouvons organiser cet événement et je crois que nous serons en mesure d'offrir un événement mémorable."

Elle dit que le recrutement de bénévoles du club de 160 membres est "le moindre de nos soucis. C'est excitant de voir l'enthousiasme de nos bénévoles et de nos membres. Je pense que nous allons avoir un groupe hors-pair."

d'Entremont affirme que le célèbre photographe André Gallant est le premier conférencier à accepter de participer à la conférence. Gallant fera des présentations en français et en anglais, ce qui, selon elle, est important en reconnais-

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 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.



www.capacanada.ca
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photo talk

RALPH BRIDGLAND, *Editor-in-chief*

**It has been said that
hindsight is 20/20.**

For Canadian Camera magazine, the vision in 2020 will be set squarely on the future.

CAPA's member/club survey this year focused on many aspects of the association, including this publication.

Thank you to those who responded to the survey. Your comments – positive and suggestions for improvement – are greatly appreciated. Your input is the key to improving our products and services.

But their greatest importance is they indicate that you care and are invested in helping CAPA and Canadian Camera better serve your needs.

The suggestions from survey respondents about this publication were many and varied.

The overall consensus was that readers would like to see a broader range of articles.

Among the suggestions were:

- in-depth technical articles
- post-processing reviews and instruction
- profiles of CAPA member clubs
- articles for beginner photographers
- cellphone photography
- fine art photography and the techniques associated with it
- preparing images for CAPA/club competitions
- CAPA certified judges providing input on what they look for in images
- black and white photography
- legal and copyright advice

You will find the first instalment of Club Focus on Page 12 of this issue, featuring Club photo Evasion de St-Bruno. We will attempt to begin providing other articles you have requested in future issues, but please continue to provide material such as travel articles and photos.

Our key to success is you. We need your help. Only individual CAPA members can contribute to the magazine so only you can enable us to reach our goals.

If you're not an individual member, but would like your work published in the magazine, go to the CAPA website and explore all the advantages of membership.

Please e-mail me with any questions or story ideas.

Only together can we achieve future success.

Canadian Camera publishes quarterly. The content deadline for each issue is:

Spring: January 10

Summer: April 10

Fall: July 10

Winter: October 10 ✨

Ralph Bridgland

Editor-in-Chief, Canadian Camera Magazine

2019 4 PHOTOS SERIES



CAPA Toronto District Representative Jonathan Ward, second from right, The Chinese Canadian Photographic Society of Toronto president Edwin Ho, far right, and CAPA club representative Frankie Chan (CAPA representative), present certificates to the gold medal winners in the 2019 CAPA Series of 4 Photos Club Competition: Daniel Tang, second from left, Irene Law and Kaisun Law.

2019 OPEN BRONZE



CAPA Toronto District Representative Jonathan Ward, second from right, and The Chinese Canadian Photographic Society of Toronto CAPA representative Frankie Chan, far right, present certificates to the bronze medal winners in the 2019 CAPA Open Theme Club Competition. From left are Edwin Ho (club president), Anita Lee, Irene Law, Kaisun Law and Kathy Mak.



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showcase@bpsphoto.ca or 604-318-9369

In January, the Burnaby Photographic Society will celebrate 24 years of presenting the public with its high-quality slide shows put to music.

The 24th Annual Showcase will take you around the world on Jan. 25 with an evening of slide shows set to music at the James Cowan Theatre in the Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby. Showcase will sweep you off to exotic places and cultures and bring you up close to wildlife, fine art and visual surprises. Tickets (\$20) come with a chance to win valuable door prizes.

Also, the free print display in the Shadbolt Centre lobby will run Jan. 20-25.

A short video of last January's Showcase is available at <https://vimeo.com/316134569>.

More information is available at bpsphoto.ca.



Langley Camera Club's Lorna Scott accepts a CAPA Associate Fellowship in recognition of her photographic achievement and service to the association from LCC member Jim Hatch, who put forward her nomination.



Mary Lore - 1921-2019

Mary Lore, a CAPA Lifetime member who was passionate about photography and saw many changes, including the introduction of colour film, passed away in August at the age of 98.

Born in Brooks, Alta., in 1921, Lore first took photographs with her mother's eight-exposure film box camera.

In her autobiography, written in 2004 at the request of the Foothills Camera Club in Calgary, Lore said it took her nine years to save \$99 to buy a Konica 35mm camera in 1949, from there advancing to a second-hand Exacta and then to a new Leica SLR.

Lore joined the Calgary Colour Photo Club in 1949 and filled several executive positions, including president from 1984 to 1989.

She was a zone representative for the National Association of Photographic Art (NAPA) before becoming president in 1979-1980.

She was awarded an honorary CAPA life membership during the 1980s.

Lore said she was fortunate to be able to travel to many countries, but still found the foothills and mountains "on our back-door step" to be her favourite.

Her professional career began as a clerk and secretary with Shell Oil, later advancing to an executive secretary in Shell's exploration department. From there, she became a high school business teacher for 20 years.

She is survived by two sisters-in-law, 17 nephews and nieces and 25 great-nephews and nieces. She was predeceased by four brothers and two sisters-in-law.



CAPA Competitions Director Sheldon Boles presents Llaesa North with her Bronze Medal for the 2019 Annual Photo Challenge and an Honourable Mention Ribbon at the Crescent Beach Photography Club in Surrey, B.C.

NIAGARA REGION REPRESENTATIVE



Virginia Stranaghan has again taken up the gauntlet of District Representative for the Niagara Region in the Ontario Zone.

Stranaghan has held numerous positions in several camera clubs, including competitions chair, treasurer and board director with the Latow Photographers Guild; webmaster for the Trillium Photographic Club; website assistant with the St. Catharines Photographic Club; and program chair, external liaison, secretary, vice-president and currently president of the Hamilton Camera Club. She is currently vice-president of the Niagara Frontier Regional Camera Club.

Stranaghan also has an extensive history with CAPA, including being the Niagara District Representative 2007-2018, during which time she simultaneously held the position of CAPA's competitions director. A CAPA certified judge since 2008, she is also an Ontario Council of Camera Clubs certified judge.

CAPA MEMBER WINS PSA AWARD



Vancouver Camera Club member Leah Gray has been awarded the 2018 Nature Image of the Year by the Photographic Society of America (PSA) for her image "Siblings," which shows two Grizzly bear cubs tussling.

Each year, PSA invites its members who have been awarded gold, silver or bronze medals in PSA recognized international competitions in Nature and/or Wildlife to submit their winning images to the Nature Image of the Year competition. For 2018, 740 images were submitted from 175 entrants representing 51 countries. The judges selected the best image from Nature and Wildlife and then selected the Image of the Year Gold medal recipient from those two images.

Gray, who is CAPA web manager, has been competing internationally since October 2017 and has collected more than 400 acceptances, including a number of medals in Nature, Wildlife, Open and Monochrome categories.



Francine Raymond, Représentante du District de la Montérégie, et Alain Dubeau, Directeur de la Zone du Québec, présentent la médaille d'or à Liliane Audet pour son résultat lors du concours du Défi Annuel photographique 2019 de l'ACAP.

Francine Raymond, District Representative for the Montérégie District, and Alain Dubeau, Quebec Zone Director, present Liliane Audet with the gold medal for the CAPA 2019 Annual Photo Challenge.

SCHOLARSHIP

Daniel Curren receives the CAPA Scholarship cheque from Halifax District Representative Joyce Chew at the Photographic Guild of Nova Scotia. Curren says he began pursuing photography as a hobby in late 2018 and it has quickly grown to become an obsession and a craft that he hopes one day may be his vocation. He has completed an Introduction to Digital Photography program at the Nova Scotia College for Art and Design and become an active member of the Nova Scotia Photo Guild and Dartmouth Photography Society.





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Canadian Camera Editorial Calendar 2020

SPRING 2020

Content Deadline – January 10
Advertising Deadline – January 30

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



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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
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V0K 1W0

An income tax receipt will be issued for your donation.

LEAVING A LEGACY

CAPA members may also wish to consider a bequest as part of their will or estate.

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

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- A gift that requires some type of legal documentation, for example, a will, a life insurance policy, an annuity or trust.
- A gift that is made from your assets, not your current income.
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- A gift that is arranged now to provide funds to CAPA at some time in the future.


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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 com-

ments. 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.

CORRECTION



Evelyn Young, *Still life with pears*



Evelyn Young, *Still life with 8 eggs*

Evelyn Young won the gold medal in the CAPA 2019 A Series of 4 Photos Individual Competition. The captions under her award-winning photos in the Fall issue were incorrect.



Evelyn Young, *Still life with copper pot*



Evelyn Young, *Still life with red jug*

*They should have read:
Evelyn Young, Still life with pears
Evelyn Young, Still life with copper pot
Evelyn Young, Still life with 8 eggs
Evelyn Young, Still life with red jug*



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Winter 2019 NEW AND RETURNING CAPA MEMBERS AND CLUBS

Atlantic

Atlantic Lighthouse Photo Group,
Halifax, NS
Camera 35 St Johns, St. John's NL
Focus Camera Club, Portage NB
St. Croix Click, St. Stephen NB
Jeannette Arseneault Moncton NB
Erin Brosha, New Dominion PE
David Brosha, New Dominion PE
Lila Donovan, Allison NB
Ginette Gagn, Dieppe NB
Viki Gaul, Lawrencetown NS
Peter Gergely, Moncton NB
Fran Harris, Fredericton NB
Dean Hirtle, Halifax NS
Robert Imeson, Fredericton NB
Daniel Landry, Moncton NB
Claire LeBlanc, Moncton NB
Isabelle Levesque, Dieppe NB
Catherine McLaughlin, Fredericton NB
Carol Mulholland, Fredericton NB
Rejean Pitre, Fredericton NB
Stephan Reeb, Moncton NB
Patrick Richards, Saint John NB
Ralph Rosere, Wellington NS
Carol Ann Ryan, Torbay NL
Jane Smith, Burton NB
Michael Winsor, St. John's NL

Ontario

Camera Club of Ottawa, Ottawa
Etobicoke Camera Club, Toronto
Grand River Imaging and Photographic
Society, Kitchener
Hamilton Camera Club, Beamsville
Jiahua Elite Photography Association,
Toronto
London Camera Club, London
Owen Sound Camera Club, Owen Sound
Photo Arts Club of Newmarket,
Newmarket
Port Franks Camera Club, RR1
Dashwood
Samia Photographic Club, Samia
Toronto Camera Club, Toronto
Woodstock Camera Club, Woodstock
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Richard Dewey, Wasaga Beach
Vanessa Dewson, Ottawa
Steve Donnelly, London
Bruce Farrer, Mount Brydges
Stan Fisher, Minden
Margaret Frazer, Toronto
Debbie Garbe, Dundas
Bill Gorham, Kingston
Gerda Grice, Toronto
Carm Griffin, Toronto
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Cowichan Valley Camera Club, Duncan
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The Darkroom Group, Abbotsford
Vancouver Art Photo Club, Richmond
Vernon Camera Club, Vernon
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Mary Anthes, Westbank
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Diane Belyk, Victoria
Robert Belyk, Victoria
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Beverly Bleasdale, Grindrod
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Lloydminster, AB
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Sterling Bjorn Dahl, Regina, SK
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Bary Jennings, Calgary, AB
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Barb Larson, RR#1 Okotoks, AB
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Don Mathieson, Regina, SK
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Diane McKinnon, Swift Current, SK
Cathleen Mewis, Saskatoon, SK
Mary Lou Milhausen, Winnipeg, MB
Tracy Miller, Herbert, SK
Tom Mitchell, Saskatoon, SK
Vincent Morban, Edmonton, AB
Bev Anne Moynham, Okotoks, AB
Jannik Plaetner, Saskatoon, SK
Cynthia Poulin, Sherwood Park, AB
Steve Ricketts, Sherwood Park, AB
Pat Roque, Calgary, AB
Neil Rutherford, Calgary, AB
Gayle Rutherford, Calgary, AB
Colleen Sayer, Edmonton, AB
Gilles Simard, Edmonton, AB

Lal Straub, Calgary, AB
Tracy Stupak, Saskatoon, SK
Bradley Walker, Edmonton, AB
Angela Wasylow, Saskatoon, SK
David Wiebe, Swift Current, SK

Quebec

Club l'oeil du photographe, St Eustache
Club photo de Boucherville, Boucherville
Club photo l'Oeil qui voit de Saint-Hubert,
Saint-Hubert
Marianna Armata, Pierrefonds
Catherine B, Quebec
Anne-Josée Beaudoin, Sherbrooke
Maurice Boudreault, St-Augustin-de-
Desmaures
Jacques Breton, Quebec
Emmanuelle Briere, Beloeil
Richard Brouillet, Ogden
Carmen Carbone, Montreal
Michel Dorais, Gatineau
Michel Doyon, Drummondville
Alain Dubeau, St-Bruno
Marc Dufour, Boucherville
Francine Duquette, Montreal
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Mike Streicher, Lasalle
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Huguette Vezina, Boucherville
Gilles Vezina, Gatineau
NJ Wight, Montreal
John Zimmerman, Montreal West

International

Masoumeh Abbassi Dalouei, Mashhad IR
Mazyar Asadi, Tehran IR
Yichong Cai, Qingdao CN
Wenke Duan, Beijing 31 CN
Chen Long, Daping 11 CN
Esthe Pretorius, Johannesburg GT ZA
Wenju Wu, Beijing 11 CN
Hua Yang, Suzhou CN

Thanks to all new and returning CAPA
members July 24-Nov. 1, 2019. While we
strive to include everyone, please let us
know if we have missed you at member-
shipdirector@capacanada.ca.



MEET THE VOLUNTEERS



Joyce Chew

Current Position(s): I have been the Halifax District CAPA Representative since 2009 and the CAPA club representative for the Photographic Guild of Nova Scotia since 2007.

Past Position(s): Member of the CAPA Nomination Committee in 2008-2009 and 2010-2011. I was part of the organizing committee for the two-day Camera Conference

(ACC) in the Atlantic Zone in 2016 and a member of the 2016-2017 CAPA Website Development Committee.

At the club level, I served on the Halifax CCC2002 Organizing Committee and was the co-ordinator for the 2008 Nature Film Club and Individual, 2011 Theme Club and Individual, 2011 Nature Digital Club, 2012 Print Club and Individual, 2014 Nature Film Club and Individual and 2015 Print Club and Individual competitions held at the Photographic Guild of Nova Scotia.

Best aspect of your position: Meeting photographers from across Canada and being inspired by their work.

What originally attracted you to photography and when: When I was a teenager, my father would have a camera in his hand during our family vacations. My journey into photography truly started when I bought myself a Pentax K1000 in university and set out to try to capture what caught my eye.

Your favourite subject to photograph: I like to challenge myself to capture and convey what I see no matter what the subject, but I love to photograph macro and biology.

Your favourite photograph: This summer I was fortunate enough to go backcountry camping in the magnificent Rockies with friends. On our last night at the Egypt Lake Campground, there was gorgeous storm light from a fast-approaching storm. The skies darkened and I was finally able to get an image of forked lightning (sheet lightning seems to be more common during thunderstorms in my area) when it lit up Whistling Valley Pass. As the thunder echoed down the mountain range, I made it back to my tent safely before the heavens opened up.



Club photo Evasion de St-Bruno

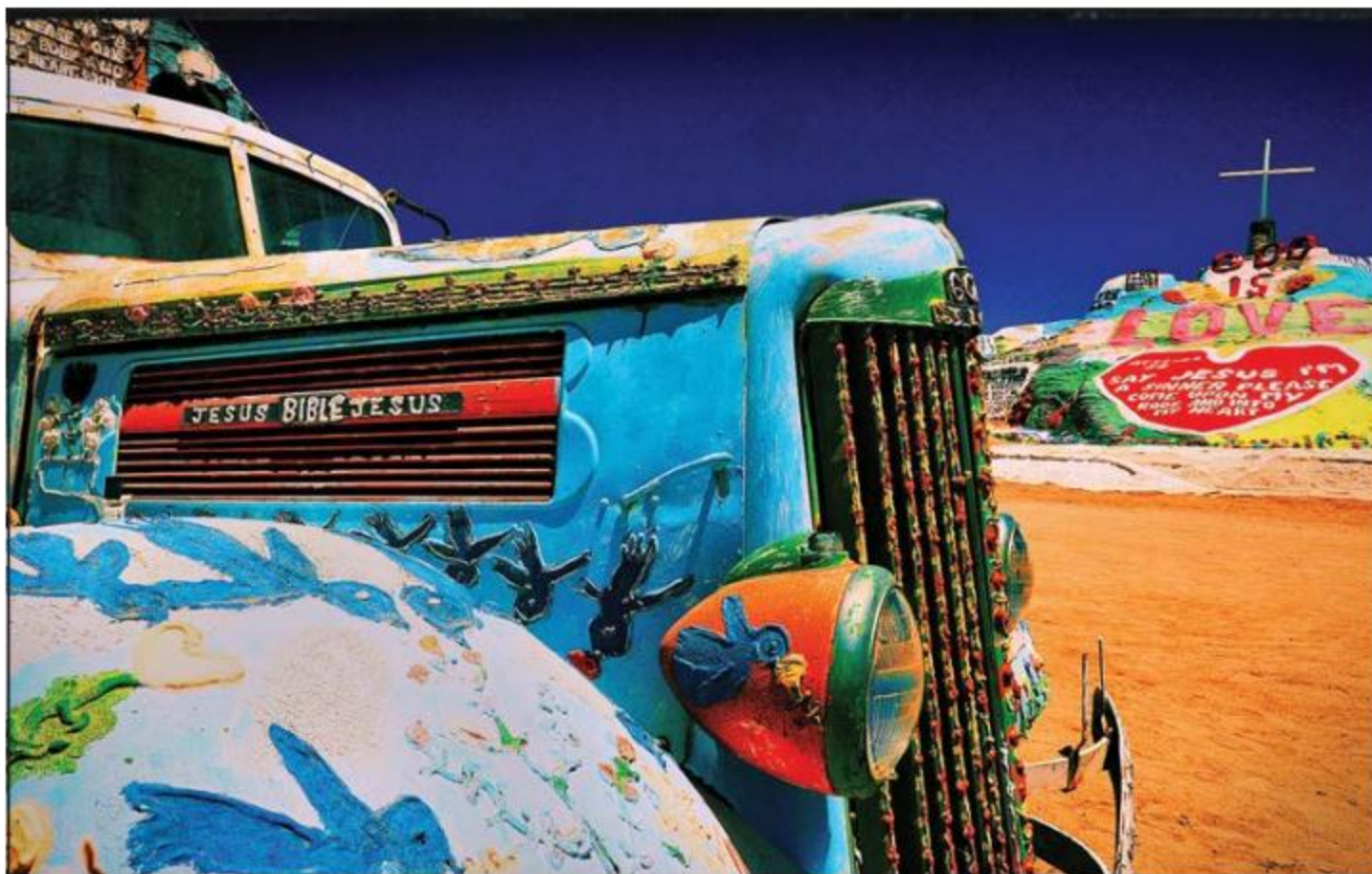


Photo Philippe Quesnel - Jesus

Founded in 1985 by three amateur photographers from the area, Club photo Evasion de St-Bruno is based in St-Bruno de Montarville on the south shore of the St-Lawrence River, 20 minutes from downtown Montreal.

The club has more than 90 members, including one of its founders, Philippe Quesnel.

The club's mission is to contribute to the cultural and artistic expression of its amateur photographers by allowing them to share a common passion, offering them access to the resources and the knowledge needed to improve their craft, as well as initiating communication with similar groups. The club is also committed to promoting all forms of photographic art.

Through weekly meetings as well as other activities, the club encourages its members to practise their art and eventually foster better communication between generations as well as novice and expert practitioners, no matter their field of photographic expertise. Members are always encouraged to share their passion and their experience.

The club also promotes the art of photography within the community. Each May, in collaboration with the City of St-Bruno, the

club organizes an exhibition to showcase the talent of its photographers to the public.

Regular Monday meetings include a variety of activities: monthly photo evaluations, guest speakers, practical workshops, technical and artistic presentations from members and outings of all kinds.

The club offers no internal competitions. However, it has participated in competitions at the provincial level and has consistently distinguished itself.

As a result, its directors considered it time to offer members new challenges and in 2018, the club became a CAPA member. It seemed appropriate to allow its members

the ability to compete at a national level and gain access to new opportunities.

Becoming a CAPA member club allows members to participate in higher-level competitions and promote Quebec photographers.

Club Photo Évasion de St-Bruno has already made its mark in Quebec and is ready to do the same in Canada.

More information about the club, can be viewed at clubphotoevasion.com.

Francine Raymond
President

Club photo Évasion de Saint-Bruno

Fondé en 1985 par trois photographes amateurs de la région, le Club Photo Évasion de Saint-Bruno est situé à Saint-Bruno de Montarville, sur la rive sud du fleuve Saint-Laurent à une vingtaine de minutes du centre-ville de Montréal.

Il regroupe plus de 90 membres incluant l'un de ses membres fondateurs, Philippe Quesnel.

La mission du club est de contribuer à l'émancipation culturelle et artistique des photographes amateurs en leur permet-

tant de partager une passion commune, en favorisant l'accès aux ressources et aux connaissances qui soutiennent leur perfectionnement, ainsi qu'en bâtissant des ponts vers d'autres groupes semblables. De plus, le club s'engage à promouvoir tout type d'art photographique.

Par des rencontres hebdomadaires et plusieurs autres activités, le club encourage ses membres à pratiquer la photographie et à en faire le prétexte idéal pour l'établissement d'une camaraderie intergénérationnelle où novices et experts, quel que soit leur champ d'intérêt photographique, partagent leur passion et leurs connaissances.

Le club vise aussi à mettre en valeur la photographie auprès de la communauté locale. En mai de chaque année, avec la collaboration de la ville de Saint-Bruno, le club organise une exposition permettant au grand public d'apprécier le talent de ses photographes.

Lors de rencontres régulières du lundi, plusieurs types d'activités sont proposées aux membres : évaluations de photos mensuelles, conférenciers de renom, ateliers pratiques, présentations techniques et artistiques de membres, sorties variées.

À l'interne, le club se veut non compétitif. Il propose néanmoins à ses membres de participer à des concours au niveau provincial et s'est toujours démarqué lors de ces événements. Pour cette raison, les administrateurs ont jugé opportun de proposer un plus grand challenge à ses membres en se joignant à l'ACAP et ainsi d'offrir à ses membres la possibilité de participer à des compétitions de niveau national et de s'ouvrir à de nouvelles possibilités.

Faire partie de l'ACAP permettra aux membres de s'initier à la compétition de haut niveau et de faire rayonner les photographes québécois.

Le Club photo Évasion de Saint-Bruno a fait sa marque au Québec. Il s'engage maintenant à faire de même au Canada.

Pour de plus amples renseignements sur le club, voir clubphotoevasion.com

Francine Raymond
Présidente

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. Publish your photographic business ventures. Meet other members nationwide. Contribute directly to the support of Canada's only association for photographic art for amateurs and professionals.



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In Search of Spirit Bears

By Bruce Raby



I hope my grandchildren and their grandchildren will be able to see the Great Bear Rain Forest (GBRF) as I have seen it.

That thought kept running through my mind as our boat approached the dock at Bela Bela in October 2016, ending my first visit to the GBRF.

The GBRF is an area of 32,000 square kilometres, about the same size as Vancouver Island, and stretches along the central coast of British Columbia as far north as the Alaska border.

It is the largest temperate rain forest in the world. Largely uninhabited, it is still possible to sail for hours without seeing any obvious signs of human presence.

It is truly one of the largest jewels in Canada's wildlife crown.

The GBRF is home to 1,000-year-old western red cedars, 300-foot Sitka spruce, more than 1,800 salmon streams and rivers and countless numbers of flora and fauna.

Humpback and fin whales and orcas visit its waters along with stellar sea lions, harbour seals and five species of Pacific salmon. Bald eagles cruise the towering cliffs that line the shorelines and islands that make up the GBRF. It is also home

to the rare Kermode bear and even rarer 'spirit bear.'

The Kermode bear is a subspecies of the American black bear. Its range is more or less limited to the area of the GBRF, so it is uniquely Canadian. It can have a unique and very conspicuous genetic trait. When this genetic trait appears as a recessive gene, the bear will have a white coat.

The presence of a "white" bear in coastal B.C. has been known to coastal First Nations' peoples for many generations. When snow and ice covered the world, legend has it that Raven, creator of the world, chose to make



the land lush and green. Raven then turned every 10th black bear white so people would remember the time of ice and snow.

In the Tismishian language, the name for this animal is “moksgm’ol” meaning white bear. Today, a white coated Kermode bear is more simply known as a “spirit” bear.

The estimated number of Kermode bears is about 1,200 with spirit bears totalling perhaps 175 to 400. No one knows exactly how many exist, but it is known the greatest concentration of spirit bears is on Gribbell and Princess Royal islands in the GBRF. It was the

chance to photograph a spirit bear that first took me there.

The chances of seeing a spirit bear are much improved in the fall season during the salmon runs. Bears, both black and grizzly, congregate along the salmon streams in the GBRF for their annual salmon feast.

For the average traveller, there are only two ways to experience the GBRF and search for the rare and elusive spirit bear. One is through a small number of cruise-based adventure companies. The other is through land-based Spirit Bear Lodge.

I chose a Bluewaters Adventures’ trip that included two days of land-based bear

viewing on Gribbell Island. We were led by Gitg’ata people who live in nearby Hartley Bay. I returned to the GBRF in late summer 2017 staying at Spirit Bear Lodge in Klemtu on Swindle Island, home to the Kitassoo Xai’xais people.

As an amateur photographer, I had two amazing trips.

Remember, you are on foot in an area about the same size as Vancouver Island hoping to see one of perhaps only 200 spirit bears. On my two trips, I was lucky enough to catch glimpses of four different spirit bears. Two sightings were only for a few brief seconds, not even long enough for a single photo. But in



2016, I had one in my camera lens on Gribbell Island for almost three hours and in 2017 another one on Princess Royal Island for more than an hour.

It's hard to put into words my feelings when a spirit bear appeared. We were at a bear viewing station on Gribbell Island. Our Gitg'ata guides were tracking its movement as it headed upstream toward us. About 20 photographers from two cruise-based adventure trips lined the stream edge.

Suddenly, it appeared several hundred yards downstream, a spirit-like white figure against the green forest background. For about three hours, the spirit bear slowly fished salmon as it made its way toward and past our

viewing station. At one point, it was less than 10 feet from us as it walked upstream in search of salmon.

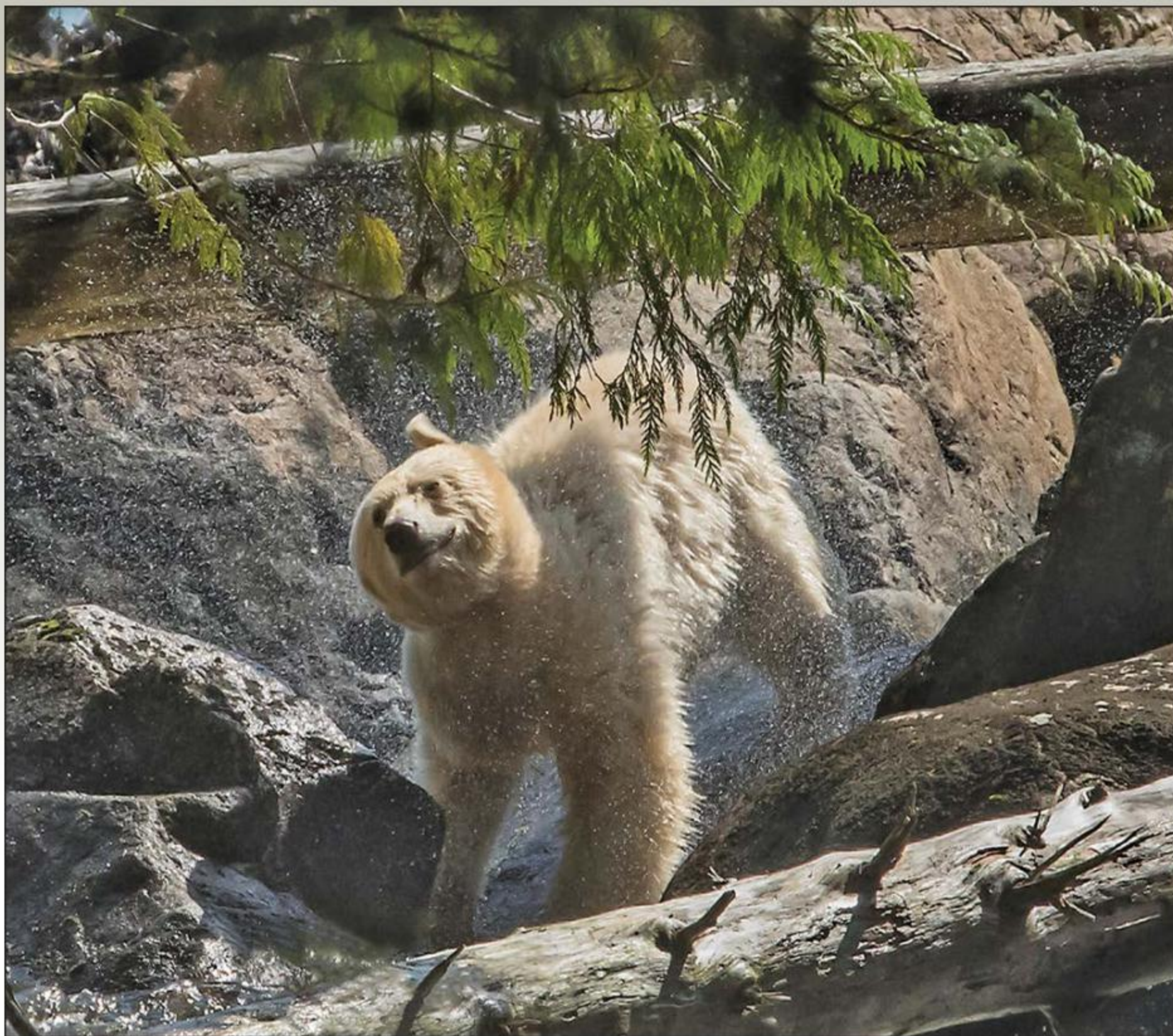
At this time of year, Kermode bears are accustomed to humans along salmon streams being used for ecotourism. They seem to just go about their normal feeding activities without any undue stress. Our guides never carried any firearms. They did carry bear spray, which was never used.

During my second trip to the GBRF in 2017, each day guests went out in high-powered aluminum boats to pre-assigned viewing areas on the many salmon streams on Kitassoo Xai'xais lands. We would travel as much as 90 minutes to our assigned area, looking for humpback

whales along the way. We did see some amazing breeches and their unique bubble net feeding technique.

On our first day out, we were taken to a stream on Princess Royal Island. We disembarked directly on the rocky coastline and then hiked a short distance along the stream edge through a rain-soaked forest.

With our camera equipment safely stowed in backpacks and a knotted rope as a guide, we struggled down a rather steep cliff about 50 feet to a tiny viewing area about 10 feet above the stream. Below us was a fairly large pool, a rocky cliff opposite us and several fallen trees spanning the stream as natural bridges.



The rain had stopped and sunlight began to poke through the clouds and openings in the forest canopy. Dappled light created high-contrast light and dark areas along the stream, making photography difficult. Meringue-like gobs of foam rushed down the stream or got stranded in the many back eddies along the shoreline.

After about an hour of patient waiting, our Kitassoo Xai'xasi boat driver radioed that a spirit bear was on the shore at the mouth of the stream. There, in the distance, a spirit bear was fishing pink salmon.

Our guide hoped the bear would work its way upstream to us, but after catching and devouring a couple of salmon, it dis-

appeared from view on the same side of the stream as we were on.

Minutes began to seem like hours. As I looked up, the bear suddenly appeared on the same trail we had used to get to our viewing area. It was above us and about 50 feet away, its white coat standing out against the green of the forest.

It was one of those magic, almost fairytale type of moments you dream of as a photographer. After pausing for a few seconds, it made its way down the steep slope to the stream, passing right below us. For about an hour, the spirit bear feasted on pink salmon along the edges of the pool, crossing back and forth on fallen tree bridges.

Several of the coastal First Nations peoples are beginning to reap the benefits of ecotourism. On my two trips to the GBRF, I met visitors from 10 countries. Like me, all had come to experience the wonders and magic of the GBRF. It will be interesting to see how this shift to ecotourism will affect the area.

But at least for now, it is a place to experience the magic surrounding Canada's unique spirit bear. ❄

Bruce Raby is a resident of Perth, Ont., and a member of the Lanark County Camera Club.

Valencia, Spain

A Photographer's Hidden Gem

By Kathryn McGarvey



Everyone has heard of magical Madrid and Barcelona. How many have heard about the wonders of Spain's third-largest city, Valencia? It is rarely showcased as a must-see in Spain. However, Valencia, a seaside city of 800,000 on Spain's east coast, founded by the Romans in 138 BC, is not only a fascinating city, but is an absolute photographer's mecca.

Valencia has a long and proud history and remnants of that history can be discovered all around the city. Valencia's name came from the word valour as Roman soldiers received land in Valencia in recognition of their valour in fighting wars. Well-preserved Roman ruins can be found all over the city. In a later era

of history, the Moors' 500-year influence on Valencia was in the areas of agriculture, water management, silk and other textiles. Unfortunately, most of their incredible architecture was destroyed after the Moors were conquered. One famous remnant though is Spain's famous baked rice dish, paella, which originated

in Valencia during Moorish times. The original fields where the bomba rice is grown can still be seen south of the city in the beautiful Albufera area.

In the 15th century, Valencia was the richest and biggest city in the Kingdom of Aragon. This was Valencia's Golden Age. The most unbelievable architecture was built during this time and can be gazed upon especially in the oldest part of the city. Cathedrals, museums, churches, residences and public buildings all grace Valencia. The city was also an important part of the silk route and its silk exchange building is exceptional.

Valencia is currently the leading economic centre in Spain surpassing

its two big brothers. It is also home to the biggest indoor food market in Europe with almost 1,000 stalls under one enormous roof in a spectacular 100-year-old Art Nouveau building. The

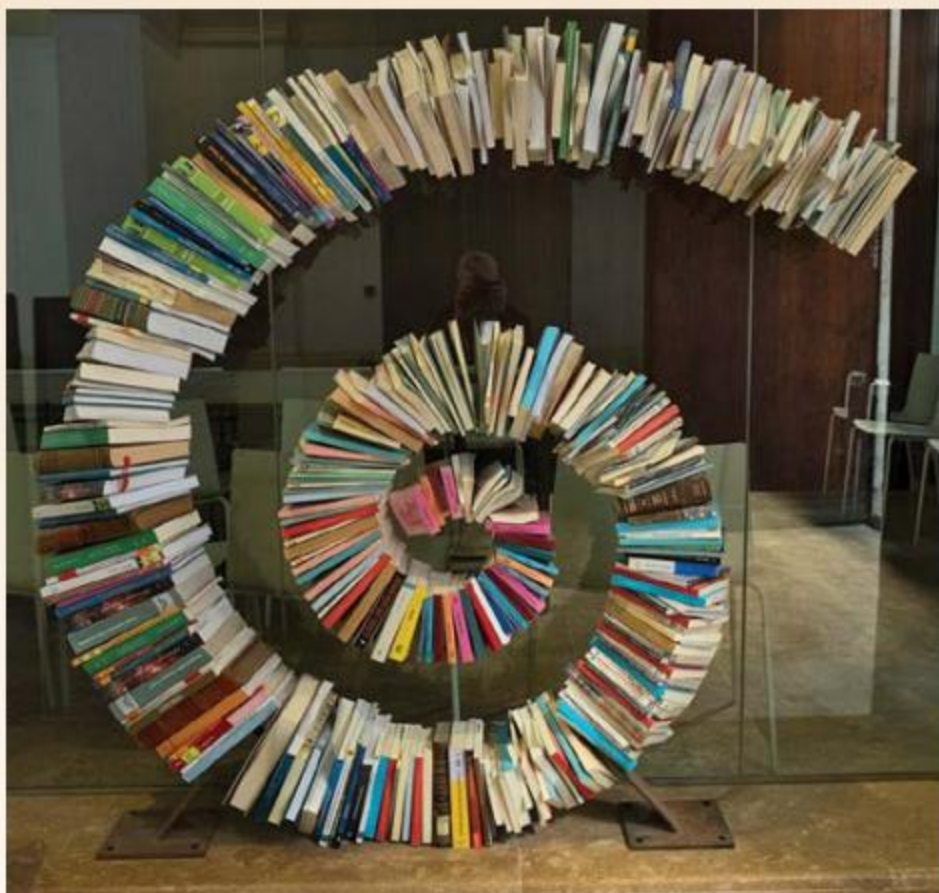


selection of seafood, cheese and produce is mouth-watering. There are numerous photo opportunities in and around the market, especially if you are into food photography.

Valencia has several varied and vibrant neighbourhoods which all have fascinating architecture and unusual public artwork. In addition, there are dozens of museums (some free, but all free on Sundays, and photography is allowed everywhere) covering subjects from rice to military history to ceramics to silk-making. Wonderful and unusual photo opps abound!

Valencia is home to the incredibly quirky and colourful festival in mid-March called las Fallas, which is included in UNESCO's cultural heritage list. Originating in the 18th century, las Fallas is a five-day spring ritual where colourful effigies several stories tall are displayed and then burned as part of a symbolic cleansing rite. The effigies made of wood, plaster or papier-mache represent sarcastic or comedic characters (called Ninots) and take a whole year to build but just a



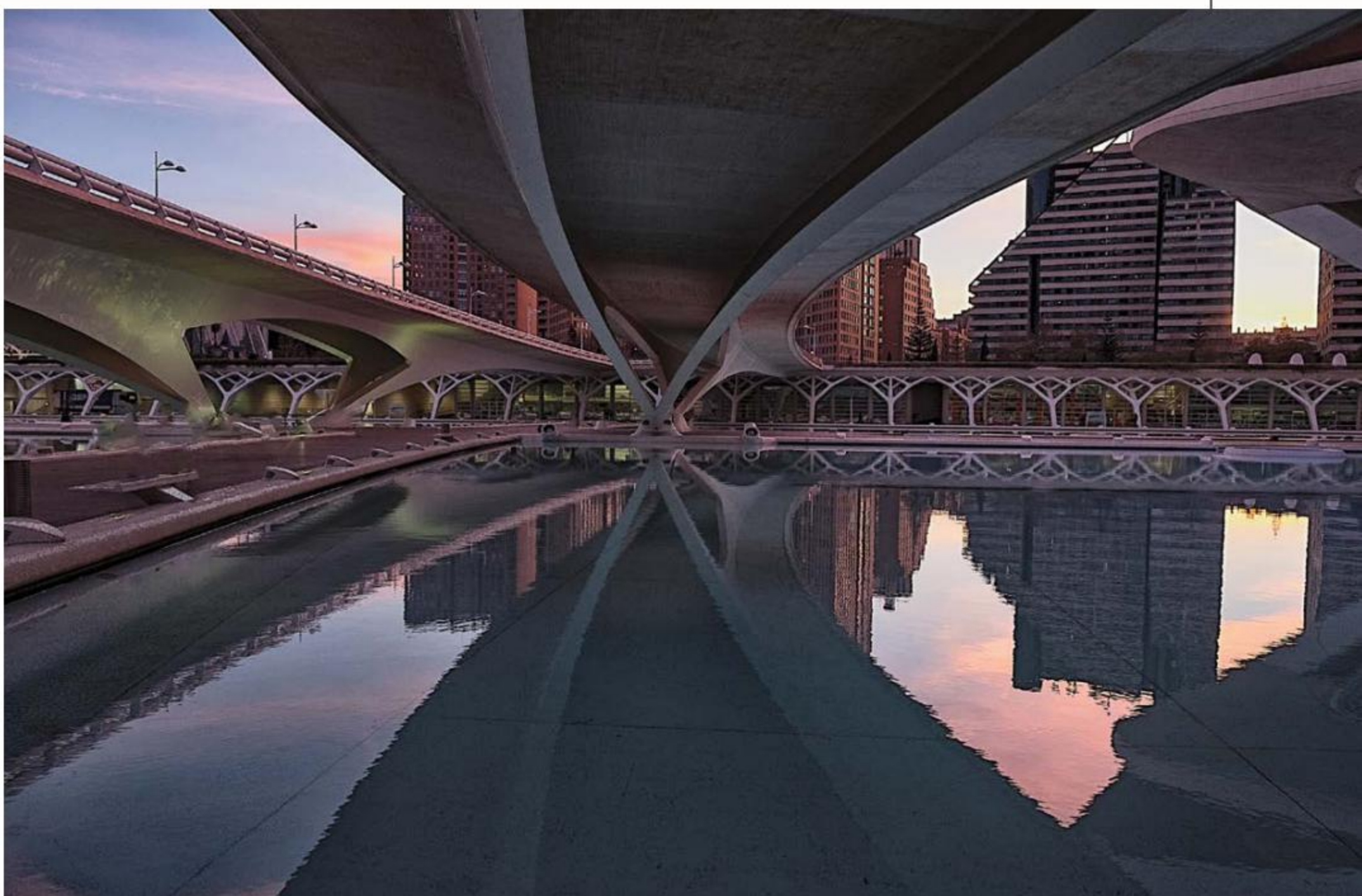


few moments to completely burn to the ground amidst much celebration.

There are whole blocks of the city where the fallas builders work year-

round in this very competitive industry. Valencianos vote on their favourite ninot (which truly are works of art) and that ninot gets "pardoned" and is spared the

burning. The fallas-maker earns much acclaim for having built the chosen one. Pardoned ninots get to spend the rest of their lives in a museum with all the other





pardoned ninots from previous years. Where else in the world can you go to two museums devoted to pardoned giant cartoon characters (one museum voted on by the public, one museum by the fallas-makers themselves) where photography is allowed?

While all of these are very interesting things to spend your time photographing, what truly makes Valencia a photographer's hidden gem is how Valencia handled a tragic natural disaster. The Turia River which runs through Valencia had over the city's history flooded periodically. However, the 1957 flood caused disastrous property damage and killed almost 100 people. The town leaders said "No Mas," "Never again."

An ambitious engineering program was undertaken and the river was diverted three kilometres away from the city. General Franco wanted to use the dry riverbed to build freeways. Valencianos had other dreams for their new-found land and went on strike demanding that the riverbed be turned into green space. They fortunately got their way. The nine-kilometre Turia riverbed is

the largest urban park in Europe and embraces continuous walking and bike paths, soccer fields, playgrounds as well as the most unusual public buildings ever.

Santiago Calatrava, a Valenciano architect, designed several big-scale, super modern buildings that are breath-taking during the day but are simply magical at dawn, dusk and night. It was so exciting for me that I had trouble breathing. These architecturally-stunning buildings are in real contrast to the historical buildings in Valencia.

It was not a photography trip for me so I didn't have most of my photography gear with me when I was there. These magical photos of the Calatrava-designed buildings at dusk were hand held or on my little gorilla pod and with just my small Fujifilm XT-2 with 18-55 mm and 10-24 lenses. It just goes to show that you don't always need fancy equipment, you just have to get in front of more interesting scenes!

All the photographers I encountered were Europeans. North Americans don't seem to have discovered Valencia yet. One Spanish gentleman took pity on me with my little gorilla pod one night

and kindly offered me the use of his tripod. Unfortunately, none of those shots worked out as I was so flustered and nervous due to the rapidly changing light and how much time I was taking.

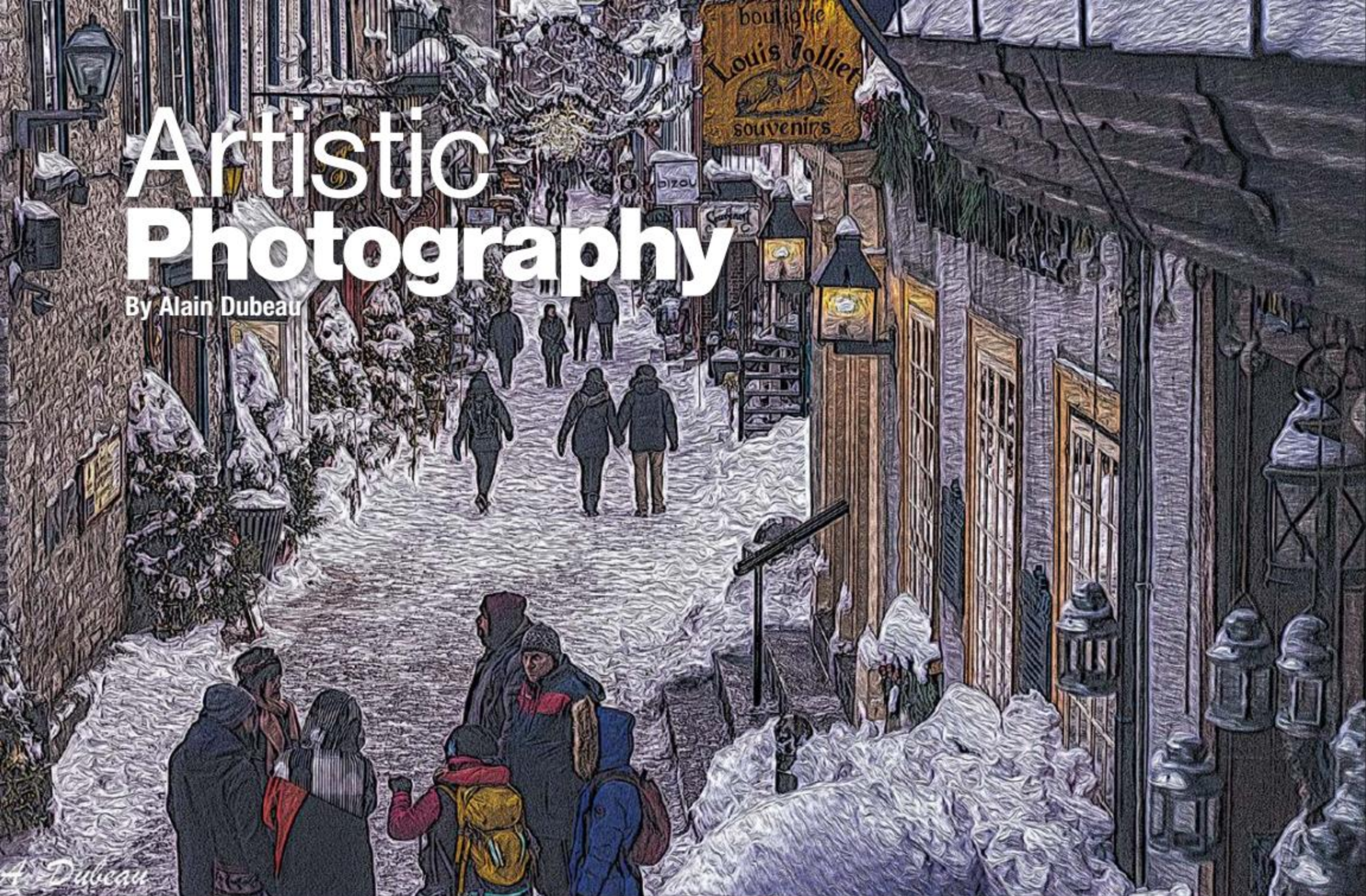
Everywhere you turn in Valencia, there are great photo opportunities. It could be a unique door or door handle. It could be the detail on the side of a building. It could be ladies dressed in their very expensive fallera dresses or interesting food displays. It could be macro shots from the gardens found in the numerous green spaces. ✱

Kathryn McGarvey resides in North Vancouver and is a member of the North Shore Photographic Society.



Artistic Photography

By Alain Dubéau



Photography is much more than a cliché. It includes the creation of an image that represents faithfully a subject or an artistic vision of a subject.

Today's photography is functional. Every day we can see thousands of images either through newspapers, via our computer or social networks. We are at a time when we are flooded with images.

Emile Zola wrote "the paw" of an artist is the fragments of his personality that he puts in his works, it is "a corner of creation seen through a temperament." Creativity also has an identity: an artist's work is recognizable among hundreds of other productions. He integrates his technique, his style, his universe . . .

The origin of an artistic image begins with the vision of the image. The source of inspiration for it can be



multiple: photographic exhibitions, museums, books, art history courses, personal reflection. For me, the courses in art history and visiting museums have pushed me to create images that are different from what the eye sees.

There is no doubt that Van Gogh influenced my approach.

The main challenge for the photographer is to develop a process using the camera and eventually using post-processing software in a sequence



As with any photograph, a well-framed and well-exposed shot is the starting point. All that's left is post-processing to create the desired image.

Photography can be more than a click. It can be a creative process consisting of a series of images expressing an artistic vision. The process for creating a series

of images can be as much as about two years of work.

The benefits are enormous: a sense of accomplishment, increased knowledge of post-processing software, a series of unique images and development of a better vision in the search for subjects. ✱

Alain Dubeau, FCAPA, is CAPA Quebec Zone Director.

that will produce the image that matches our vision.

The most difficult is the development of a technique using post-processing software that corresponds to his vision. A period I would call research and development. I use Lightroom and Photoshop to create my images. Other post-processing software also offers the same possibilities.

Lightroom allows me to generate the negative through the initial processing and at the very end, the final touch to create the image. Photoshop is used for the artistic creation of the image.

A tip, take notes during the development period of the steps and the sequence of these, because if you get an acceptable result that requires a series of steps in a specific sequence, your notes will often be a great help to reproduce the results.

Before taking the pictures, I give myself a theme. The photos taken and the images will represent this theme. The accompanying photographs are part of the theme A Look at Quebec City. The Old Quebec City is one of my favourite playgrounds and the subjects lend themselves well to the development of the desired results.



Photographie artistique

Par Alain Dubeau



La photographie est bien plus qu'un cliché. Elle comprend la création d'une image qui représente fidèlement un sujet ou une vision artistique d'un sujet.

La photographie d'aujourd'hui est fonctionnelle. Chaque jour, nous pouvons voir des milliers d'images soit à travers les journaux, via notre ordinateur ou les réseaux sociaux. Nous sommes à un moment où nous sommes inondés d'images.

Emile Zola, écrit, "la patte" d'un artiste "est les fragments de sa personnalité qu'il met dans ses œuvres, c'est un coin de création vu à travers un tempérament."

La créativité a aussi une identité: l'œuvre d'un artiste est reconnaissable parmi des centaines d'autres productions. Il intègre sa technique, son style, son univers . . .

L'origine d'une image artistique commence par une vision de l'image. La source d'inspiration pour elle peut être multiple: expositions photographiques,



musées, livres, cours d'histoire de l'art, réflexion personnelle. Pour moi, les cours d'histoire de l'art et la visite des musées m'ont poussé à créer des images différentes de ce que l'œil voit. Il ne fait aucun doute que Van Gogh a influencé mon approche.

Le principal défi pour le photographe est de développer un processus à l'aide de

la caméra et éventuellement en utilisant les logiciels de post-traitement dans une séquence qui produira l'image qui correspond à sa vision.

Le plus difficile est le développement d'une technique utilisant les logiciels de post-traitement qui correspond à sa vision. Une période que j'appellerais la recherche et le développement. J'utilise

Lightroom et Photoshop pour créer mes images. D'autres logiciels de post-traitement offrent également les mêmes possibilités.

Lightroom me permet de générer le négatif par le traitement initial et à la toute fin, la touche finale pour la création de l'image. Photoshop est utilisé pour la création artistique de l'image.

Un conseil, prenez des notes au cours de la période de développement

des étapes et la séquence de celles-ci, parce que si vous obtenez un résultat acceptable qui nécessite une série d'étapes dans une séquence spécifique, vos notes seront souvent d'une grande aide pour reproduire les résultats.

Avant de prendre les photos, je me donne un thème. Les photos prises et les images représenteront ce thème. Les photographies qui l'accompagnent font partie d'un thème, Un Regard sur

Québec. Le Vieux-Québec est l'un de mes terrains de jeux préférés et les sujets se prêtent bien au développement des résultats souhaités.

Comme pour toute photographie, un sujet bien cadré et bien exposé est le point de départ. Il ne reste plus que le post-traitement pour créer l'image désirée.

La photographie peut être plus qu'un déclic. Il peut s'agir d'un processus créatif composé d'une série d'images exprimant une vision artistique. Le processus de création d'une série d'images peut représenter jusqu'à deux ans de travail.

Les avantages sont énormes: un sentiment d'accomplissement, une connaissance accrue des logiciels de post-traitement, une série d'images uniques et le développement d'une meilleure vision dans la recherche de sujets. ✱

Alain Dubeau, FCAPA, est le Directeur de la Zone du Québec.



Japanese Vending Machines

By Doug Caplan

Japan has 5.52 million vending machines spread across the country. With a population of 127 million people, that's about 23 people for each vending machine. Each year 6.95 trillion yen (\$65 billion US) is spent on vending machine purchases in Japan.

Japan is one of those countries that leave most people thoroughly perplexed. The culture values tradition and is obsessed with conformity, efficiency and precision. Vending machines continue to thrive and serve as emblematic reminders of these cultural ideologies.

My introduction to Japanese culture began with my marriage in 1990. The changes I've witnessed during the past 30 years have been breathtaking, but the ubiquitous Japanese vending machine faithfully continues to serve its loyal patrons and evolve in lock-step with the culture.

The next generation of Japanese vending machines incorporates large LED screens that display the products as digital images. Documenting Japanese vending machines is important because during the next 10 to 20 years, the digital versions will force the extinction of the analog versions of these cultural icons of convenience.





Vending machines can be found just about everywhere in Japan. From the moment you arrive in the country until you leave you will be flanked by vending machines. Most accept either cash or Japanese IC cards.

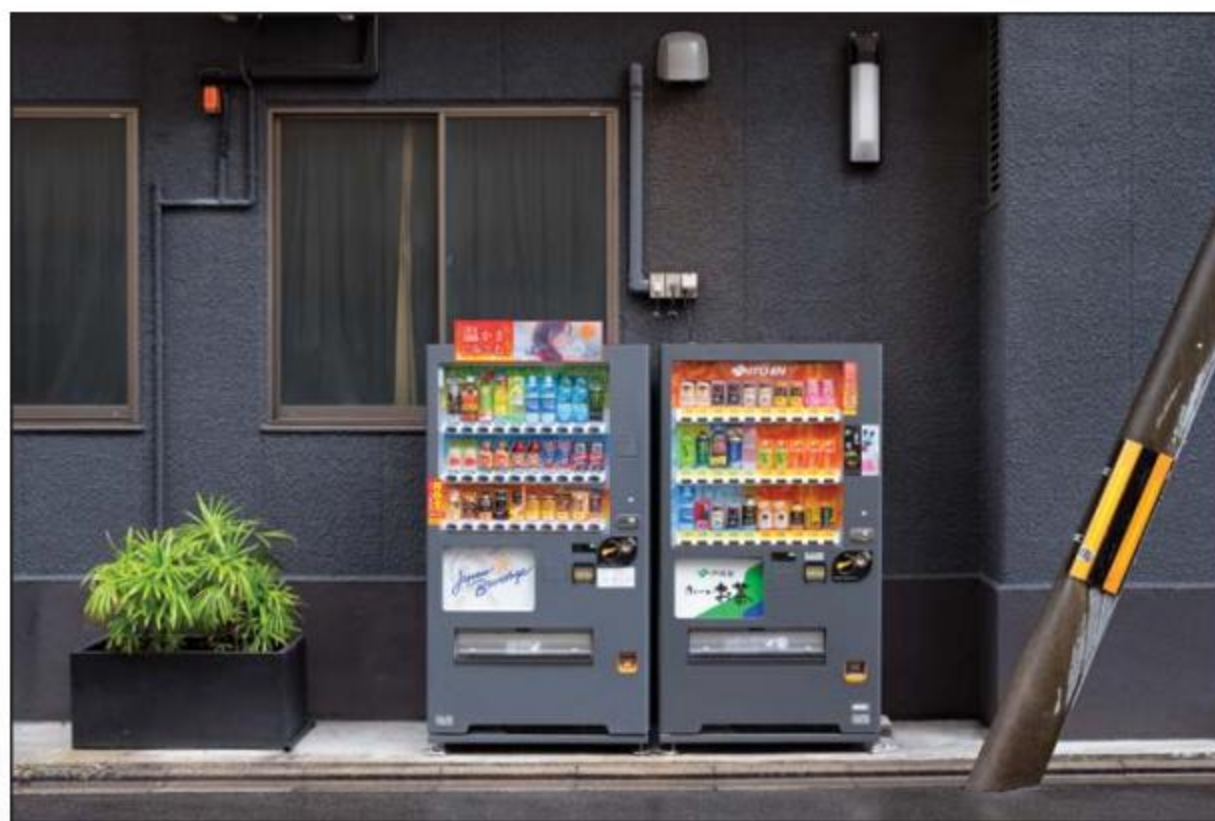
Drinks (hot and cold) are the most common products available with cigarettes a close second (must be at least 20 years old and have a Taspo ID/IC card to purchase tobacco from a vending machine in Japan).

Liquor (beer, whiskey, sake, etc.) is still available from vending machines, but is not common thanks to social conscience.

One would think this concept would also apply to cigarettes, but Japan is a land of contradictions -- where tradition and modernity exist in harmony.

My favourite cities in Japan to photograph vending machines are Kyoto, Osaka and Tokyo. Each city has many wards, which are broken down into districts or neighbourhoods.

Tokyo (Greater Tokyo Area), for example, has 23 wards that are home to about 35 million people. Each ward and its composition of districts has



its own unique architectural and urban personality so the scope and variety of Japanese vending machines (and almost everything else) is monumental.

Despite the saturation of Japanese vending machines, the ingredients

for capturing the "flavour" of Japan are not easy to find. For my style of photography, the key ingredients of composition are the urban environments and the surrounding architectural features. There needs to be a "play" between these elements for



the Japanese vending machine(s) to have a presence or context of purpose.

Walking is the only way to explore Japan. Invest in a good pair of walking shoes and start walking. In Japan, the most convenient way of getting around is to walk once you get to

your destination. Trains and buses are a staple of Japanese transportation, but to get to the train or bus station you must walk, often quite a distance to get to the train platform from the station entry point at some of the larger train stations. Search “Shinjuku

Train Station” or “Kyoto Train Station” in YouTube to get a feel for what it’s like to navigate a major train station in Japan. One of the best locations to scout for Japanese vending machines, as well as unique urban experiences, are the alleyways between the main streets. You need to go deep, however. There are main alleyways and secondary alleyways.

The alleyways in Japan are very safe. The country is one of the safest on the planet and it’s where life unfolds. The main streets are where people work and where the tourists go. Rarely have I come across a tourist in an “off the beaten path” alleyway.

To get a basic idea of what alleyways are all about in Japan, try Googling a specific area (“Japan alleyways”, “Tokyo alleyways”). Another great way to explore Japan and its alleyways is to use Google Maps street view. Simply walk around and explore.

Main streets can offer some amazing photographic opportunities to capture Japanese vending machines as well

as the local architecture and urban surroundings, but the main streets are crowded and photographs can appear a bit generic in how Japan is commonly perceived.

Be patient when photographing Japanese vending machines. They are used frequently and it's quite likely someone will need to purchase something while you ponder your composition. When photographing vending machines in Tokyo you'll probably be ignored, but in Kyoto or Osaka you will be made to feel that you're the one who was inconvenienced and will be offered a very heartfelt apology for interruption of your photo session.

Politeness and courtesy are the hallmarks of Japanese culture. Tolerance of others is the norm in Japan, so it is important to acknowledge the courtesy of others while in Japan. A simple nod of the head is considered a polite way to say a casual "thank you" without speaking.

You will be surprised to know that many in Japan can speak some English, but are hesitant to speak because of the inherent nature of Japanese culture. They fear looking disrespectful by not speaking English well. It's a quirk of Japanese culture, but the younger generations seem to be more willing to communicate in English – to test their communication skills.

If you have never been to Japan, you owe it to yourself to experience one of the most unique places on Earth. Japanese vending machines are only one of many fascinating aspects of Japanese culture. The more you explore, the more you learn about yourself and the common connections we all have.

My current camera gear is a Fujifilm XT2 camera with Fujinon 18-55 and 55-200 lenses. All images are captured in raw format and processed using Adobe Photoshop, NIK and Topaz. ✽

Doug Caplan's photography is a study of the dynamics of architecture and urban environments. He resides in Langley, B.C. His work can be seen at www.douglasedwardcaplan.com.



Nature's Delights and Disappointments

By Frank Pali

Photographing an osprey family of three chicks in Maple Ridge, B.C., over the course of a few weeks provided a reminder of the delight and disappointment Mother Nature brings us.

Ospreys mate for life and lay eggs in late April. Novice ospreys will lay two or three eggs and an experienced pair can produce more. The reddish-brown eggs are similar in size to hen's eggs. After a 30-day incubation period, if the chicks survive the next 60 days, they can start to fly.

The adult ospreys have to protect the youngsters from nest predators, raccoons and snakes. But the worst are eagles.

Another photographer informed me that two eagles had apparently snatched two chicks from the nest. The story was that both adult ospreys went after one of the eagles, leaving their nest wide open for the other one to zoom in and grab two of their chicks.

Deciding to see for myself, I called up a few of my photography friends to join me in a beautiful early morning drive to Maple Ridge. We arrived at 7 a.m. to find the park already full of cars,

boat trailers and photographers who had staked out the prime positions to photograph the nest.

One of the photographers told me she had been there more than an hour and had not seen the chicks. Despite the seemingly empty nest, she had witnessed one of the adults drop in a fish.

For the next 90 minutes, I viewed the adult peering into the nest. Maybe I was imagining it, but I felt the osprey looked sad. I was hopeful that it perhaps was shading its chicks from the morning sun.

I watched it fly away, circle the lake, return and land on the nest edge. In pre-





vious weeks, I observed that the osprey would land and settle into the middle of the nest. Not this time. Once again, it took up a position on the edge.

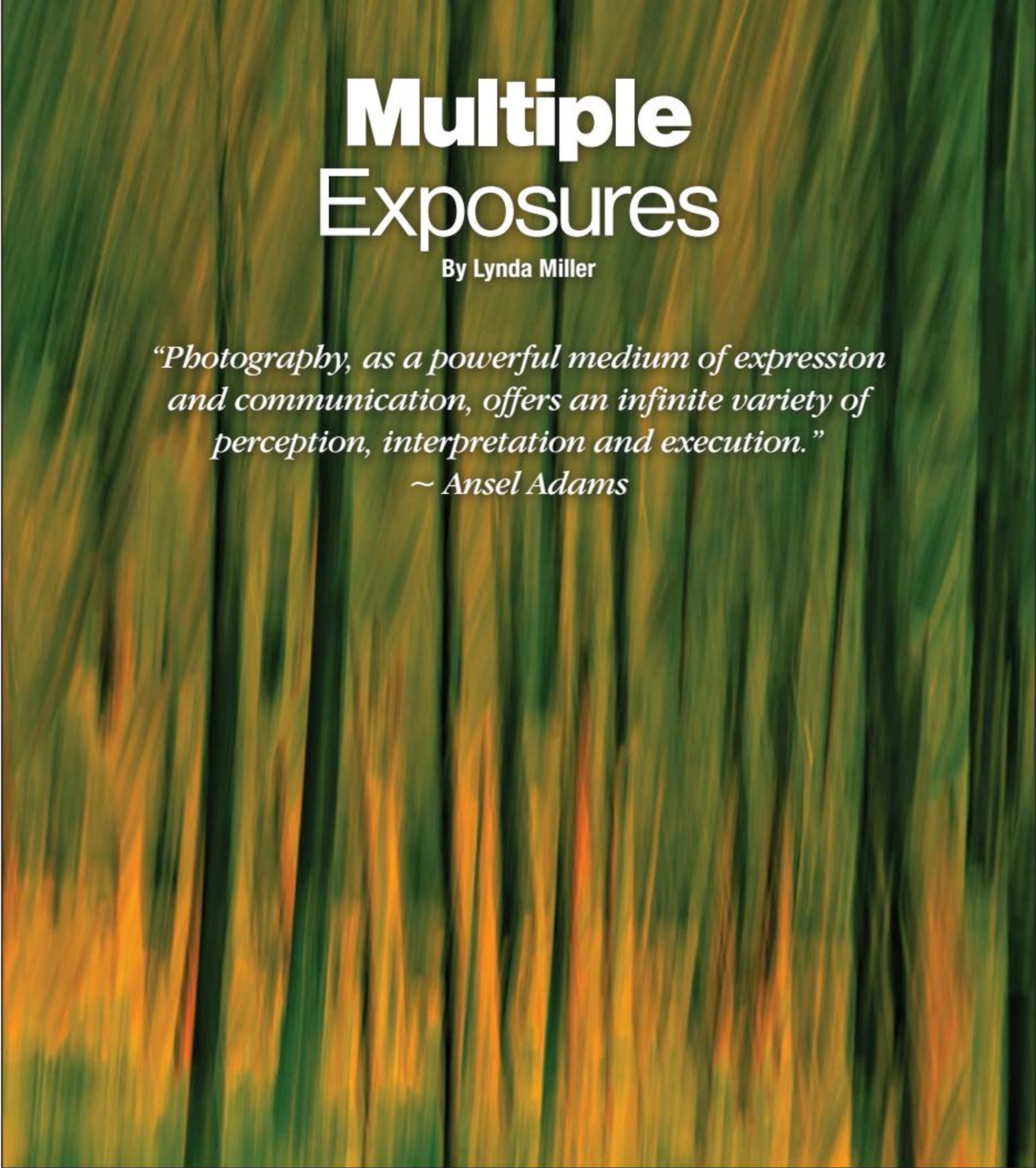
We waited and waited for the chicks to appear. However, there was only disappointment.

Eagles are lazy in terms of getting their meals. They will snatch from wherever they can and an open nest with three unprotected chicks is a free and easy meal to be taken.

The strong will always survive in nature, but at the cost others. ✱

Frank Pali is a professional wildlife photographer based in Richmond, B.C. His work can be seen at www.frankpaliphotography.com.





Multiple Exposures

By Lynda Miller

“Photography, as a powerful medium of expression and communication, offers an infinite variety of perception, interpretation and execution.”

~ Ansel Adams

Putting brushes and paint to canvas has never enabled me to be artistic.

However, creating a composite image on my computer with my digital photographs, software and imagination has always intrigued me. I wanted to learn more, dig deeper and create with my camera.

Encouraged by a friend at our camera club, in June 2018 I travelled to Bella

Coola, B.C., to join nine other photographers in the Develop Your Creative Vision workshop run by Chris Harris and Dennis Ducklow.

If you can imagine the excitement of a duckling that has just been shown water, you will understand how I felt.

The experience of the environment, its beauty, colour, sounds, smells and feelings influence me when I start to make these images. I don't look at them intellectually, that is, for things, centre of interest, etc.,

but I do check my emotional response.

Do I see something that makes me feel cold, warm, happy or confused? Regardless of technique, the concepts of line, shape, texture, colour and balance still contribute to a great image.

When someone views my photographs, I hope to convey a sense of what I felt, maybe stir a memory or invite questions.

Many modern digital cameras have the ability to shoot multiple exposures.



Check your camera's manual or do a Google search if you don't know whether your camera has multiple exposure ability.

Some will allow just one frame to be overlaid on top of another (double exposure), while others will allow up to 10 frames to be combined. Some Nikon, Canon and other camera bodies have multiple exposure ability. These cameras have the added bonus of four blend modes that make the pixels in

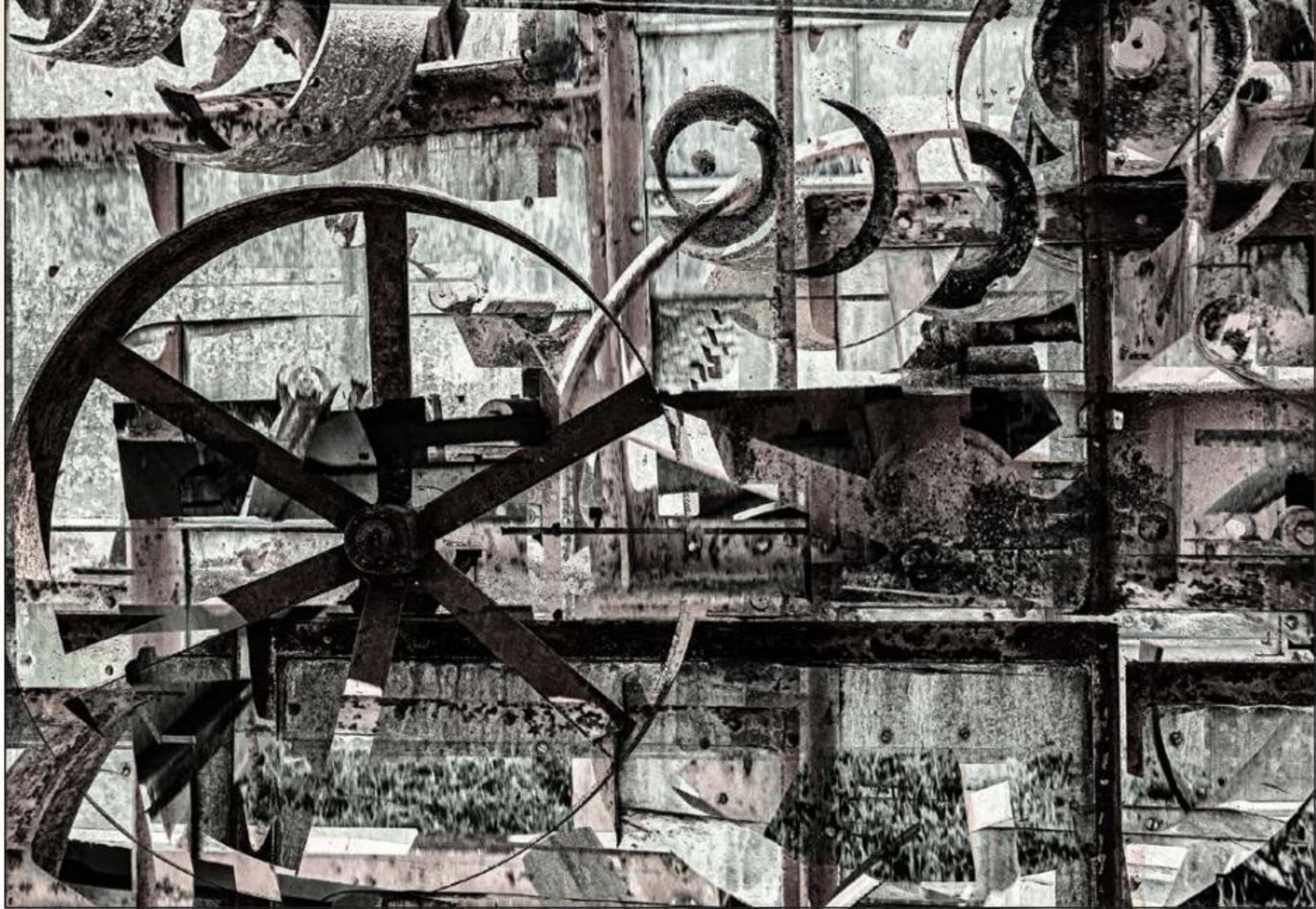
each frame directly beneath them interact differently.

I often use Live View to see where the next image is sitting over the previous one. The new capabilities of the Canon and Nikon mirrorless cameras enable you to view how the blend mode looks as you keep adding images to your frame.

This type of photography is experimental. Persistence pays, as it might take 50 or more experiments before an image works. Many of the variables I use might

include motion blur in one or more of my exposures, changing white balance to shift colours between exposures, slight camera movement to give an impressionist look, rotating the camera and/or zooming in or out while taking multiple exposures and an in-camera Orton effect using the dark blend mode.

In fact, I can start with an image already on my SD card. It might even be an already completed ME image in one mode and I could start again using



another mode for even different effects. The options make my head swirl and life with my camera becomes full of possibilities!

What I choose to try is limited only by my imagination and what my camera can do. I am constantly experimenting with different ideas. There are so many techniques and ideas waiting to be tried.

What if you don't have a camera that makes ME photographs? I have found a marvelous app for my Android phone and tablet. The "Multiple Exposure Camera" is available from the App store. I suspect there would be a similar app for iPhones. The possibilities of ME on my mobile device amaze me.

Even with my newly discovered options for creative photography, I still return to Photoshop, digging up old files and blending them using the program's blend mode options.

Photo files can be dragged into one document creating layers. There are two methods you can use to create a multiple exposure with each layer:

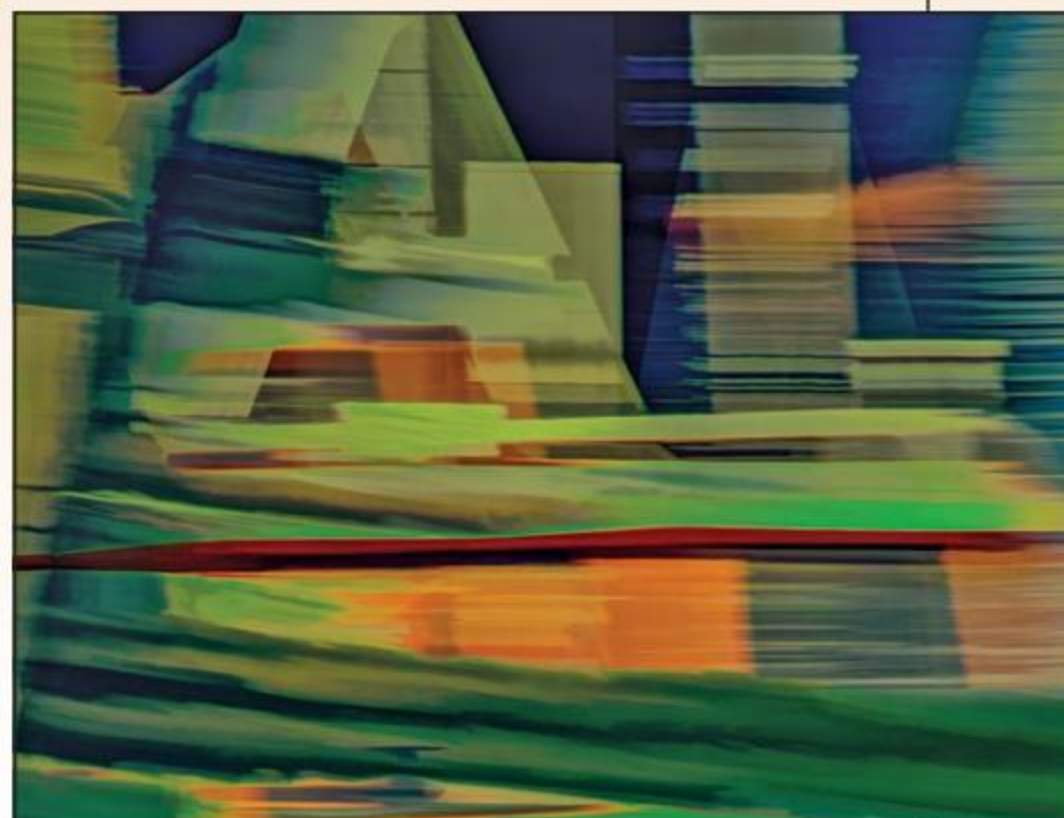
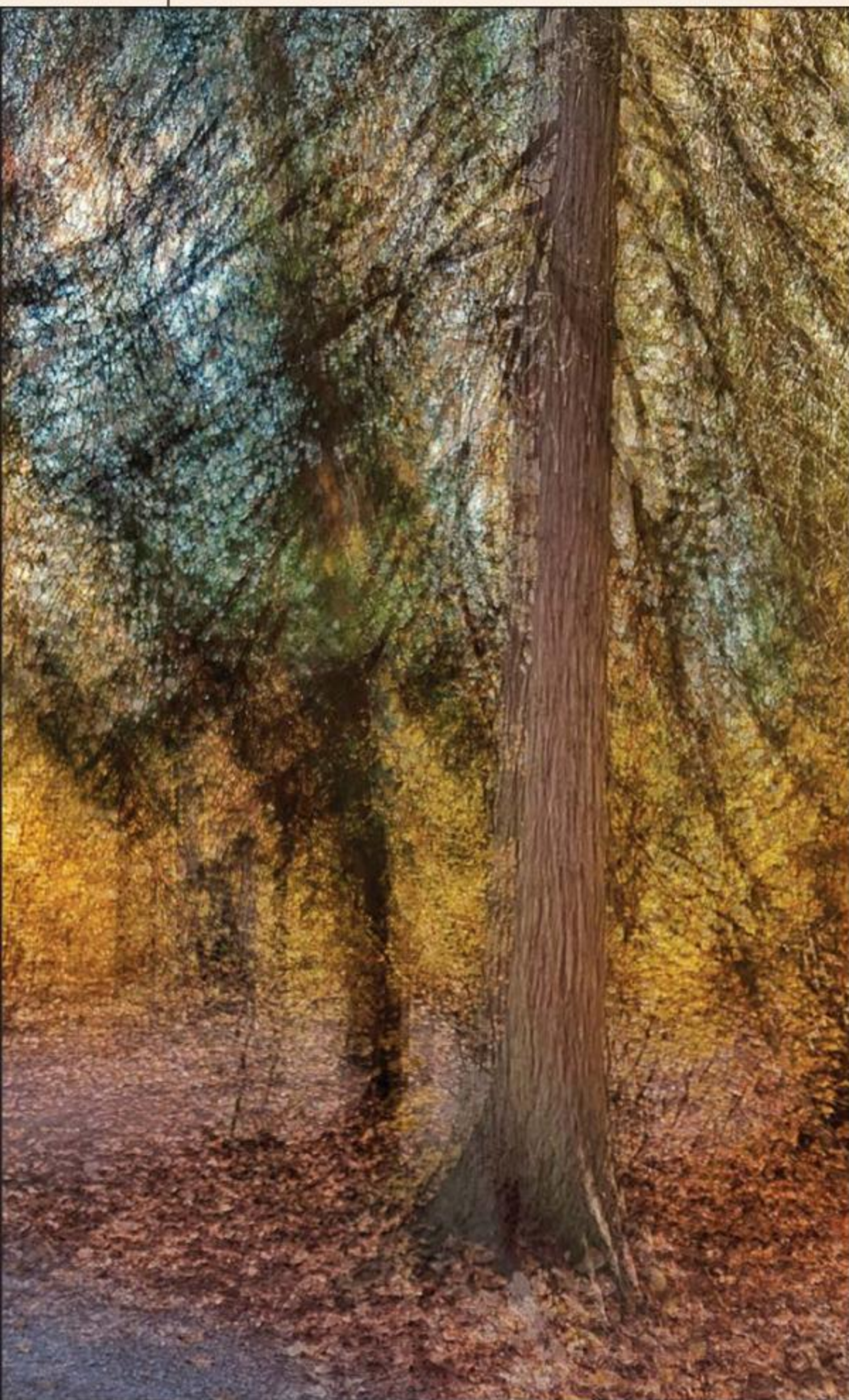
- Changing the opacity of each layer, making the top layer lowest and each lower layer a bit higher opacity;



- Changing the blend mode of each layer. The two modes that are similar to our cameras are: Darken or Darker Colour, or Lighten or Lighter Colour. You can also try other blend modes such as Multiply, Overlay, Soft Light or others. Experiment with Blend modes,

the Layer Opacity or Fill Opacity (Photoshop only) of your added layers to get different effects of one layer blending with the next.

There are many paths in a photographer's creative journey. Here I have shared some of the ideas and experiences



of mine, and hope I have encouraged you to become engaged with your creative life through your camera's lens.

If you are looking to expand your creative vision give Multiple Exposure photography a try.

"With increasing skill and artistry came a vision to not only share the wilderness for enjoyment and adventure, but to embark

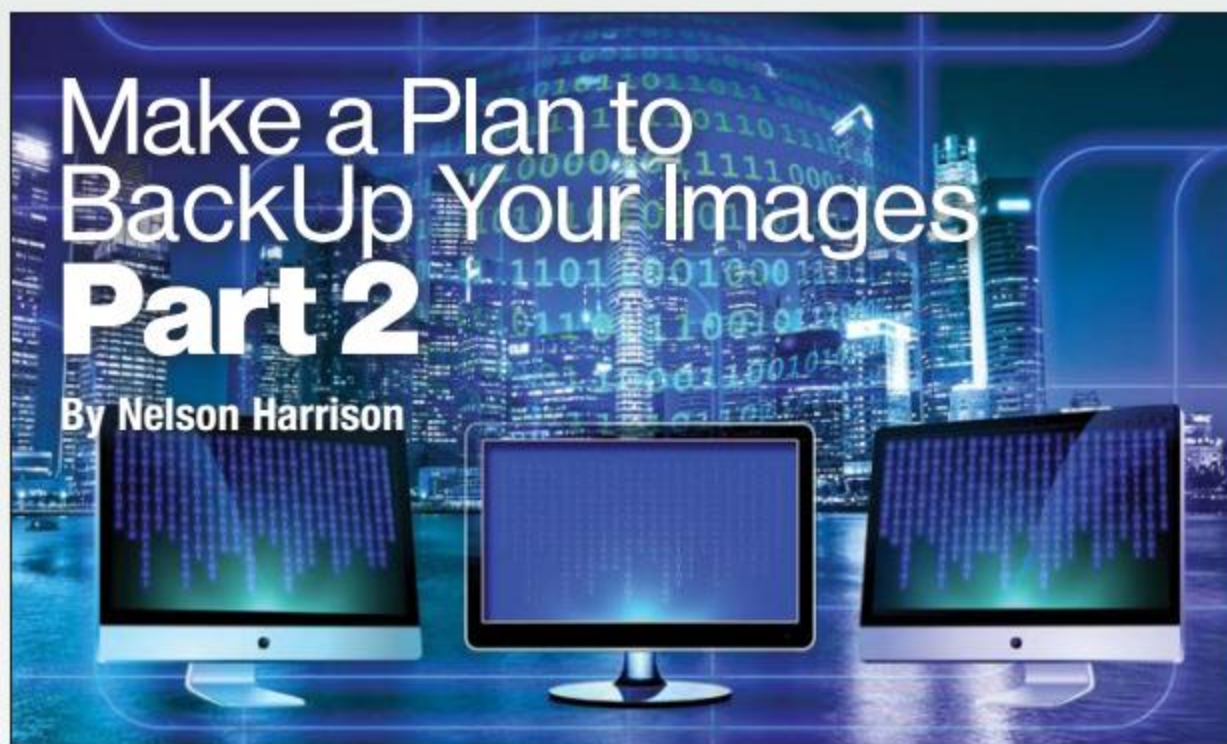
on a path of intention and consciousness and of sharing that vision through the art of photography."

– Chris Harris

There are many photographers making creative images in their cameras and there are examples in their books, workshops and images on line. Here are a few: Chris Harris, www.chrisharris.com

and www.developyourcreativevision.ca, Dennis Ducklow, doubleexposure-photography.ca, Valada Bailey, www.valadabailey.com and Doug Chinnery, www.dougchinnery.com, and Stephanie Jung, www.stephaniejung-photography.com. ✨

Lynda Miller resides in Kelowna, B.C., and is CAPA Pacific Zone Director.



Backup Software

Find out what other photographers use. There are free programs available that work surprisingly well, such as SyncBackFree. Choose your backup software wisely. There are different types and some software does all the types and others only one or two. The most important backup types are the mirror (copy from primary to backup) and synchronization (search for differences between primary and backup, then copy the differences to both). The operating systems that come with your computer also have backup software included.

My Method: The Good, the Bad and the Ugly

During an average year, about 750GB of image data is added to my PC. On top of this there are other files on my computer that are also important and need to be saved and protected. My overall backup strategy is designed to minimize the loss of any important file, whether that is an image or a document and that if stolen the images/documents can't be accessed easily. To satisfy the 3-2-1+ strategy, my current backup workflow uses two external portable drives plus the PC hard drive.

This is my workflow routine:

- memory card(s) -- PC -- copy in proper directory -- (Backup #2 off site) -- memory card(s) can be formatted
- rename files if needed rolling backup/

disaster (do not delete any files from this backup)

- at a later time -- PC -- edited/delete images -- update (Backup #2 off site) in which any new/updated files will be copied. No files are deleted from this backup
- every month -- PC -- update (Backup #3) in which any new/updated files are copied and deleted images from PC are deleted from portable drive disaster recovery backup
- Note: both backup copies and the PC are password protected. With the workflow above, if the PC hard drive fails, the most that will be lost will be any files edited or deleted before being updated to Backup #2.

Other Things to Think About/Tips

- Don't put all your eggs in one basket: multiple copies in different locations.
- More than just your images need to be backed up, but not necessarily all the time.
- Do you need to prevent someone from viewing certain files?
- You might need different strategies for different types of shoots at different locations.
- Having a backup that is "behind" is not always a bad thing. Think disaster recovery.
- Have a plan for when you are on photography trips and will be away for long periods of time. Never store your memory cards in the same suitcase as your portable hard drive/laptop.
- Have good virus protection on your computer and make sure it is always up to date.

- Never buy all external drives at the same time or from the same place. They could have same batch numbers and could potentially fail at about the same time.

- Think about replacing your external drives about every three years. Your mileage may vary depending on how much you use them, the brand and how you treat them.

- External drive should be plugged into a different surge protector than your computer.

- Having data well organized will save frustration in locating and tracking files and can make backing up easier and faster.

To determine how much external hard drive space you need, determine how much you have to backup now and then determine on average how much data do you shoot each year and multiply that number by three.

Make backing up routine. It should be part of your workflow that can be scheduled and automated depending on the devices and software you use. How often you backup should be based on how often your data changes and how much you are willing to lose in the event of a failure.

Plan your offsite storage whether it is your work, a family member's house or an online backup service. There is a saying among IT professionals that a backup is not a backup until you have done a restore. To ensure your backup is working, periodically test it by attempting to restore files to another location. This will bring out any flaws or corrupt data.

Remember that some software you use to organize your images, Lightroom for example, has files to track your catalogs and if you don't copy those files as well, your catalogs could get messed up if you have to restore.

If you don't already have a backup plan in place, get started. For those with a backup plan, review it to make sure it covers as many threats as possible and that you are backing up everything you should be and at the proper time intervals. ✱

Nelson Harrison, MCAPA, is a photographer based in Chatham, Ont. His work can be seen at www.pbase.com/nelsonh. Part 1 of this article appeared in the Fall edition of Canadian Camera.

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