



CANADIAN CAMERA

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



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the **COVER**

By Ann Alimi





CAPA

Officers & National Council Members

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

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

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

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Message from the president

Larry Breitreutz, FCAPA

In 1967, the centennial year for Canada, a small group of leading Canadian photographers met to discuss the need for a Canadian photographic society that would embrace all branches of photography. The late Frank Royal, a well-known professional at the time, put it this way, "Apart from pride in the establishment of a national organization, isn't there something much bigger at stake? There's a real need for the kind of leadership and environment where the art of photography flourishes – where new ideas, concepts and imaginative thinking are recognized, encouraged and assisted." From these early beginnings, the National Association for Photographic Art – NAPA, was founded, which in 1998 merged with the Colour Photographic Association of Canada – CPAC, to form the Canadian Association for Photographic Art – CAPA. The names and acronyms have changed over the years, but what has not changed is the objective, to promote the art of photography in all its forms.

Over the past decade we have seen a tsunami of change in photography; how images are created, stored and shared. From cell phones to the latest medium format digital camera, ink-jet printers, Facebook, Flickr, Instagram, drones, etc. Almost everyday we hear of new inventions designed to help us make photographs more easily and of better quality. But what hasn't changed is the need for vision, of learning to see, of expressing the deepest emotions of the heart.

One of the huge drawbacks to the latest technologies is that they can make image-making so easy that it never moves beyond the superficial cultural artifact. A quick look, a yawn, and it gets buried in the on-going blizzard of similar shots. CAPA, meanwhile, exists for those who want more, who want to grow and develop in their art, who want to move beyond simple record shots to create images of arresting and lasting beauty. In the various competitions throughout the season, and in each issue of *Canadian Camera*, we consistently see the amazing work of Canada's current photo artists.

As Canada prepares to celebrate its sesquicentennial, (its 150th anniversary), next year, CAPA is preparing to host its biennial conference in Ottawa, on June 28-30, 2017. It's going to be a great event, and will allow us to be in Ottawa to celebrate with Canada on July 1st. This will be an exciting place to be next summer. We'd love to have you join us. You can check out all the details at www.ccc2017.ca ✨

Sincerely,

Larry Breitreutz, FCAPA

President

Canadian Association of Professional Photographers
L'Association canadienne des artistes photographiques

CAPA 2016 Annual Digital Competition

Thank you to the 122 CAPA members who entered 228 outstanding images.
And a special thanks to our CAPA judges: Derek Hayes, Judy Higham and Lynn Kelman.

Many outstanding images were submitted and represents the high caliber of photograph skill and abilities of our CAPA members.
We are pleased to announce the winners:



Gold Medal Winner

Robert Parker for the Hunt is On
Is awarded a:

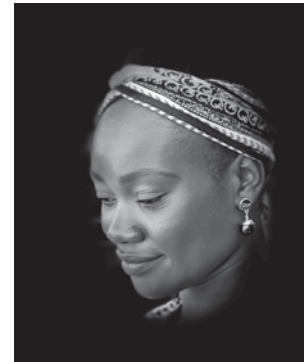
- CAPA Gold Medal
- Canon PowerShot Camera G3-X - \$1,199.99
- Epson SureColor P600 Wide Format Inkjet Printer - \$639.00
- \$150 Gift Certificate towards a Blurb Print Product
- Lowepro Photo Hatchback BP 150 AW II Black - \$89.85
- 1 year subscription to Adobe Creative Cloud - \$159.08
- 12 month On1 Plus Membership Subscription (On1 Photo 10 as well as the new version of On1 Raw) - \$199.04
- One Topaz Complete Collection of 17 products - \$1,000 value



Silver Medal Winner

Ann Alimi for Dance Passion
Is awarded a:

- CAPA Silver Medal
- Canon PowerShot Camera G1-X Mark II - \$849.99
- Epson SureColor P400 Wide Format Inkjet Printer - \$594.99
- \$100 Gift Certificate toward a Blurb Print Product
- Lowepro Tahoe BP 150 Black - \$69.95
- 1 year subscription to Adobe Creative Cloud - \$159.08
- On1 Photo 10 - photo editing application - \$159.23
- One Topaz Labs DeNoise application - \$106.15



Bronze Medal Winner

Ted Akune for Lost in Thought
Is awarded a:

- CAPA Bronze Medal
- Canon PowerShot Camera S120 - \$449.99
- Epson Expression Photo XP-960 Small-in-One All-in-One Printer - \$299.99
- \$75 Gift Certificate toward a Blurb Print Product
- Lowepro Backpack 150 Black - \$49.95
- 1 year subscription to Adobe Creative Cloud - \$159.08
- On1 Photo 10 – photo editing application - \$159.23
- One Topaz Labs Texture Effects application - \$92.88

Sheldon Boles - CAPA Director of Competitions



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SUBMISSION OF STORY IDEAS, PORTFOLIOS AND NEWS ITEMS

CAPA Members... We need submissions for upcoming issues. *Canadian Camera* is YOUR magazine! We welcome your story ideas, news items, portfolios and reviews. We do reserve the right to accept or reject material as we see fit. We make every effort to achieve a balance of views, subject matter and geographical representation of our members.

How to send material

- Please write your story idea as a paragraph or outline of what you would like to write an article about and send it with several low res photos to editor-in-chief@capacanada.ca;
- Photos must be JPG format;
- If photos are scanned CMYK is preferable to RGB;
- Photos must have simple descriptive filenames and include the photographer's name, e.g. Susan_Brown_barn_swallow.jpg;
- Please include your phone number, e-mail address and CAPA membership number.

When to send it

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

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

Where to send it

Canadian Camera
c/o Sheena Wilkie, Editor-in-Chief
E-mail:
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phototalk

Sheena Wilkie, *Editor-in-chief*

Our fascination with animals is solidly entrenched in our biology. It is no wonder animals, both wild and domestic, are a very popular photographic subject. In this issue, our CAPA photographers share not just their spectacular photos of animals, but also their insights into how to photograph animals. It's a jam-packed issue – from wild to tame – hope you enjoy it.

You'll see a few notices in this issue about keeping your contact information up to date. I can't stress how important it is that we have not only your correct mailing address, but also your current email address on file. Receiving your copy of this magazine, as well as emails about your membership, including changes, benefits, and discounts, is very important to us.

If you have not updated your account information, now is the time to do so. With the launch of our new website coming very soon we want to make sure you receive all the pertinent information you will need to access it. Please update your CAPA account information at www.karelo.com

The 2017 themes for Canadian Camera have been announced in this issue. We will be having a special issue this summer in honour of Canada's 150 years of Confederation. The issue will be a pictorial by CAPA members from across the country featuring one hundred and fifty photographs of Canadian culture. So please start thinking about what photo you are going to submit to Canadian Camera that represents Canada to you. The submission deadline for these photos is April 10th 2017. ✨

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

Canadian Camera Magazine Themes

SPRING 2017

Performance and Sport Photography – Photographing people on the stage or on the field – what it takes to get the shot
– Submission deadline: January 10th

SUMMER 2017 (Special Edition)

Canada 150 – Pictorial by CAPA members from across the country featuring one hundred and fifty photographs of Canadian culture
– Submission deadline: April 10th

FALL 2017

Transportation – Planes, trains and automobiles
– Submission deadline: July 10th

WINTER 2017

All About the Gear – Photography equipment and software
– Submission deadline: October 30th





*Come for the Conference
Stay for the Celebration*
OTTAWA, JUNE 28-30, 2017

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Canadian Camera Conference,
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COMPETITION NEWS

2017 CAPA Challenge - Let's Celebrate Canada 150

Scope of Competition: In honour of Canada's 150th Anniversary of Confederation, the theme for 2017 is "Canadian Life".

This is an opportunity to show the world what being a Canadian means to you. For more inspiration check this out: <http://news.gc.ca/web/article-en.do?nid=1070919>

This competition is only open to CAPA individual and family members who are permanent Canadian residents. Entrants can enter 1 or 2 images. Prizes will be awarded on individual images not the total score of two images submitted.

Entry Deadline: May 31, 2017

Open Editing: All in-camera, on-camera and post-processing techniques are permitted. However, all components of the images must have been created or captured by the entrant.

Please note that we have changed the name of the Annual Digital Competition to the CAPA Challenge. In addition, be aware that the deadline for entries is changing from September 30 to May 31, 2017.

Attention CAPA CLUBS Don't Miss Important Benefits and Information

Is your club's contact information with CAPA up to date? Have you changed your email address? What about your mailing address? We know that your contact information may change from year to year, that is why it is critical that you maintain current information on file.

To ensure your club's information is current please log into Karelo (where your registration is stored) www.karelo.com and update your information. If you have chosen to unsubscribe from CAPA's emails, please be aware that you will be missing out on important benefits and information.

If you have any problems updating your information, please contact Sheena at editor-in-chief@capacanada.ca

IMPORTANT!

Have you unsubscribed from CAPA emails?

In the next couple months, an email will be sent out to CAPA members and clubs providing access to the member and club area of our new website. This is the area of the website where resources for CAPA members and clubs can be found, it is also where the entries for competition will be uploaded and downloaded. Please ensure you have answered YES to allowing CAPA emails. If you have marked it no, you can change it back to YES from your registration account here: www.karelo.com

If you have any questions, please contact Sheena at editor-in-chief@capacanada.ca



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Ontario Zone Director Announcement

By Larry Breitzkreutz, President

Upon Rod Trider accepting the Vice-President's position the Ontario Zone Directors position became vacant. I am pleased to announce that Glenn Bloodworth has accepted this position. His bio follows:

A photo-based visual artist working with medium-format film and composite digital media Glenn has been an Ottawa resident since 1971. A retired Canadian Federal Public Service senior executive after a 33-year career, Glenn is presently the President & CEO of a Canadian strategic management and public policy consulting firm. He has a Bachelor of Arts (Honours) in Political Science and Economics, a Diploma in Public Administration, and a M.A. in Public Law and Policy.

Glenn graduated in 2015 from the School of the Photographic Arts Ottawa [SPA0] in its two-year full-time Photographic Arts and Production Diploma program, and from Algonquin College, in 2008, with Honours Distinction in its Photographic Techniques Program. Since 2009 he has been a 'Masters' student at SPA0 and is currently an Artist-in-Residence there. He has pursued additional studies with several local and internationally noted photographers, including Justin Wonnacott, Freeman Patterson, David duChemin, George DeWolfe, Tim Grey, Steve Simon, Tony Sweet, and John Paul Caponigro, as well as the photographic printmaker Jon Cone and the photographer/printmaker Clyde Butcher.

A founding member in 2011 of Ottawa's photographic collective Studio Zone V, Glenn exhibits as a solo artist and as part of the group. His works are held in a number of public and private collections in Canada and abroad, including the City

of Ottawa Art Collection. Recent exhibits include Ottawa's Exposure Gallery, 2016, the Karsh-Mason Gallery, 2014 and 2015, and the Toronto Arta Gallery as part of the 2016 ScotiaBank CONTACT Photography Festival. He has an exhibit opening at the Shenkman Centre AOE Gallery this August, will be part of an exhibit in September at Ottawa's Trinity Gallery, and in January 2017 at Ottawa's Exposure Gallery with his Studio Zone V colleagues.

Actively engaged in the arts community Glenn was the Chair, Board of Directors, SPA0 (2012-2015). He is presently the Vice-Chair, the RA Photo Club [RAPC], its CAPA Representative, Group Leader of its Fine Arts Photography Group, member of the analogue Darkroom Group, and the Competitions and Program Committees. He is also a member of the Canada Camera Conference 2017 Organizing Committee. Glenn was accorded in 2012 the RAPC's Outstanding Contribution Award and in 2016 the Alice Gillies Award for significant contributions to the life of the RAPC. He is a member of the Canadian Artists Representation/Le Font Des Artistes Canadiens [CARFAC - Ontario], the Canadian Association for Photographic Art [CAPA], the AOE Arts Council, and the Ottawa West Arts Association. He is a certified CAPA competition judge since 2011 and has assisted in conducting CAPA's Judging course on several occasions.



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CAPA Head Office

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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

What is a Legacy Gift?

- A gift made, after careful consideration and with professional advice, through your financial or estate plan.
- 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.
- A gift that has tax advantages under current laws.
- A gift that is arranged now to provide funds to CAPA at some time in the future.

Attention CAPA Members Don't Miss Important Benefits and Information

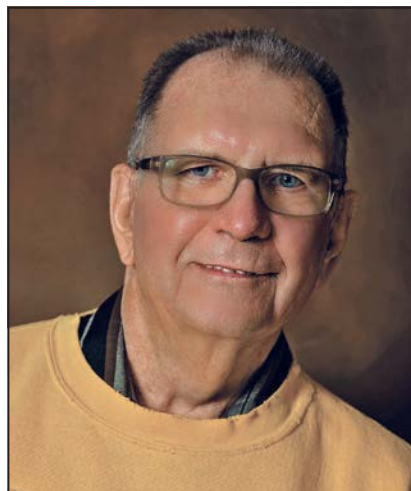
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If you have any problems updating your information, please contact Sheena at editor-in-chief@capacanada.ca

Prairie Zone Director Announcement

By Larry Breikreutz, President



After several years as Prairie Zone Director, Harvey Brink found that with his work schedule increasing it became necessary for him to resign as Zone Director. A big thank you to Harvey for the work he did on behalf of CAPA and photographers of the three prairie provinces. You will be missed. We wish you much success in the days ahead.

I am pleased to announce that David Thompson Ingoe, of Calgary, has accepted the appointment as Prairie Zone Director. David is a passionate and experienced photographer, and is looking forward to serve the Prairie Zone. His bio follows:

After a 25+ year career in data processing with the Oil and Gas industry, being a bit of an A personality I became bored with early retirement, I decided to convert my photographic hobby to a higher level. I turned to the schools with outreach programs and achieved certificates in Photography. At that time, I also became involved with the Foothills Camera Club in Calgary. From that point on photography became an important interest in my life.

My ongoing interest in Nature and concern for animals at risk in Canada, lead me to use these ecological concerns, to make images to show the beauty and diversity in Southern Alberta, Canada. The imaging of the relationship between habitat and life forms residing there, with the concepts of

being able to portray the emotions of the area as well as those felt by me when the image is made.

My goal in ecological photography becomes the method to use photographic images to assist in the understanding of our natural environment and make it accessible through photography.

I attended a CAPA judging course hosted by the Foothills Camera Club. Allen Bargin was the presenter and held a second day session on his own presentation to take better images. I enjoyed both these days and was inspired to want to achieve the certified CAPA Judge designation. After study and judging competitions for Foothills, Calgary and Lethbridge clubs I have attained this designation.

It is also my belief, that if one has been blessed in a community then one should pay back through helping others. In this manner I have set-up a tutoring and teaching program. I have four photographers I am working with at present and am preparing three free workshops for the Calgary Camera Club. My being a CAPA volunteer also falls under this train of thought as clubs and photographers can benefit greatly through participation.

Alberta is blessed with some of the most scenic views and virile wildlife in our unique ecology created by the Rocky Mountains meeting the prairies. Tragically, encroachment, climate change, urban sprawl, and pollution are resulting in rapid decline of habitat that supports our diversity in species.

As photographers, our images of Nature are all the more important to promote education and understanding in the government to promote desire for the protection of our wilderness diversity. Membership Associations include: Calgary Camera Club, Canadian Association of Photographic Arts, Foothills Camera Club, Prairie Region of Photographic Arts, Royal Photographic Society of Canada.

Bayfield Fall Foto Fest

By Jack Pal & Bill Hall



A few years ago when the Photography Club of Bayfield was formed, the members decided they wanted to host some kind of event that would promote both photography and their community. The initial thought was for a one-day seminar that would bring photographers to this picturesque village on Lake Huron. They partnered with James Cowie of Photo Tour Trekkers; a London Ontario based Tour Company specializing in photographic adventure tours. While discussing all the possibilities with their new sponsor, it soon became apparent that a weekend workshop event was the way to go and Fall Foto Fest was born. Since its conception, hands-on learning in small-group settings has been the hallmark of this weekend photo event.

This year, the fourth annual Bayfield Fall Foto Fest was held on the weekend of Oct. 1-2, 2016.

The event has grown each year and this year there were 168 photographers registered over the two days. Participants came from as far away as Ottawa and Kingston. Over thirty of this year's participants have attended all four years, which is a great testament to the quality of the event.

Eight workshops were held at a number of locations throughout the village of Bayfield, Ontario and in the surrounding area. They included macro photography, studio and portrait lighting, Adobe Elements, Adobe Photoshop, digital video editing, Photography 101 and a very popular Windmill Lake workshop. There was also a Raptors and Birds of Prey workshop, which showed its popularity by selling out quickly. It was a great chance to see these beautiful birds up close and get to photograph them in flight!"

As well, the organizing committee added a bonus Saturday evening workshop: Night Photography. The overwhelming interest in this workshop made it necessary to use six different locations. This kept each group to about 15 participants, so as not to compromise the individual learning experience.

Also new this year was the participation of twenty students from H.B. Beal Secondary School in London. Their participation has sparked interest within additional schools throughout the region. In response to this new interest, the committee is looking to adding an extra 'student day' to the program next year on the Friday preceding the Fall Foto Fest weekend. This fits in well with the club's vision of developing and spreading the intergenerational reach and appeal of photography. There are also plans to add a Master Class to the event next year to meet the needs of the more advanced photographer.

A wine and cheese event closed out each of the two days giving all attendees a chance to mingle.

Another aspect of Fall Foto Fest is the photo print exhibition and contest. This year there were over 160 submissions from all across Ontario and the Great Lakes states including 22 images from the H.B. Beal Secondary School students who attended Fall Foto Fest.

The three contest categories were: Landscapes, Wildlife and People. Three judges were selected from among the workshop instructors and included a CAPA Certified Judge. All winners were announced at the closing reception on Sunday, Oct. 2. There were prizes in each category with the Grand Prize of a trip to Amsterdam in 2017 with Photo Tour Trekkers.

All submissions were on display to the general public at the Bayfield Town Hall during the weekend. Visitors were given an opportunity to vote for their favourite image, which received the Ashwood People's Choice Award: a weekend for two at the Ashwood Inn in Bayfield.

The Photography Club of Bayfield members put in a lot of volunteer hours to make this event a success. Fall Foto Fest is a great example of what a small club (35 to 40 members) can do working with local businesses to provide a rewarding and educational experience for the participants while involving and promoting their community.

Be sure to join us next year on September 30 and October 1, 2017 for the 5th annual Bayfield Fall Foto Fest.

For further information visit us at <https://www.facebook.com/FallFotoFest/> or <http://phototourtremmers.com/tours/bayfield-fall-foto-fest-october-2016/>

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ADC 2016



CAPA President Larry Breikreutz making the bronze medal presentation to Ted Akune for his winning image in the 2016 Annual Digital Competition on October 5th at the Crescent Beach Camera Club.

Post Card Competition

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

The following people have won awards in the competition:

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

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

- Isabelle Levesque, NB for *Cedar Waxwing*
- Theodore Lo, ON for *Ready to Strike*
- Theodore Lo, ON for *Are you Looking at me?*
- Lorna Scott, BC for *Wisteria*
- Lorna Scott, BC for *Whytecliffe Park*
- Kas Stone, NS for *Fog Forest*
- Carol Coleman, BC for *City Colours*
- Les Raskewicz, BC for *Three Shots to the Wind*
- Les Raskewicz, for *Prehistoric*

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

Carol Coleman, Exhibition-Standards, CAPA

The North Shore Photographic Society

The 33rd Annual North Shore Photographic Challenge — described as “the premier photographic event in Western Canada” — will take place March 4th, 2017. The competition will again be open to individuals as well as CAPA-member photo clubs from BC and the Yukon.

Individual photographers can submit entries to the Challenge by registering on-line for a nominal fee and uploading 1–3 images. A panel of qualified judges will pre-screen these entries and select at most one image from each photographer to be entered in the Challenge. Up to 120 photographs from individual photographers will be chosen as Challenge entries, to compete for prestigious CAPA medals awarded to the top three images in the show.

CAPA-member photo clubs from BC and the Yukon will also participate in the Challenge. Each club can submit 6 images. Approximately 180 images submitted by clubs will be included in the competition.

The Challenge, hosted by the North Shore Photographic Society, will take place March 4, 2017 at West Vancouver’s Kay Meek Centre for the Performing Arts. Watch for details about Challenge 2017 to be posted on the NSPS website at www.nspc.ca.

Winter 2016 CAPA NEW MEMBERS

Atlantic Zone

- Shawna Doucette, NB
- Mylene Frenette, NB
- Fran Harris, NB
- Kate Krug, NS
- Nadia Sappier, NB
- Michael Winsor, NL

Quebec Zone

- Marc Philip

Ontario Zone

- David Bichan
- Marc Carasco
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- Helena Chu
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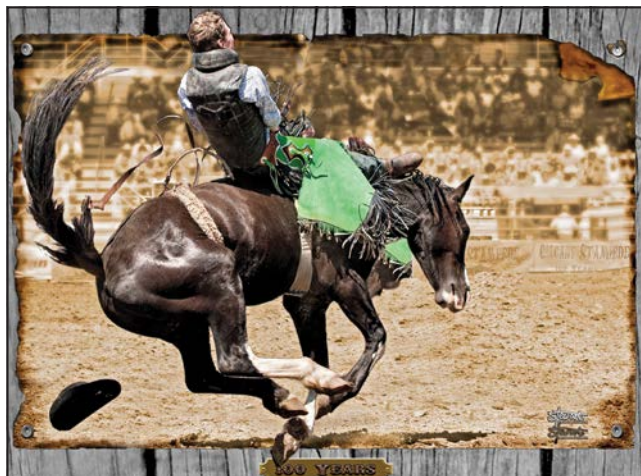
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Stewart McLeish



"Life is not measured by the number of breathes we take, but by the number of moments that take our breath away" Anon

When I first saw this quote it had a profound effect on me.

It sums up my feelings about my world. For me, photography is all about my emotional responses. I take pictures of moments in time when my breath is taken away. I enjoy photographing nature and people. Each photograph I take has a story

behind it and I share my photographs with other people to evoke unique emotional responses for them.

I started learning photography in my mid twenties. I used a Canon FTB with black and white film. Our apartment bathroom was my makeshift, evening dark room. I photographed my children a lot and enjoyed "manipulating" those photos in my darkroom. This part of my life lasted about two years and then the children

became old enough to use the bathroom in my "darkroom" time. I concentrated on other things for many years.

In 2005, I was introduced to digital photography and my interest in photography was re-sparked. I re-started by photographing sunrises and other landscapes while I learned to use my digital camera and darkroom. My next learning experience was flower photography. I photographed wild flowers and exhibition flowers:

Stewart McLeish



At this point in my photo journey, I decided to photograph wildlife - starting with bears. To train for a planned trip to Alaska I went to a doggy daycare for a few hours a week for nearly a year. There I learned how to shoot unpredictable movement in unpredictable lighting!

The "Running Bear" photo was a challenge for me as the original shot was very

<http://stewartmcleish.com/blog/2014/1/running-bear>

During my quest for wildlife photos I travelled to a raptor sanctuary on Vancouver Island. 2015 was the 100th anniversary of The Calgary Stampede. I won an award for my stamped cowboy composite photograph.

poor. I looked at it several times and discarded it. One day, I looked again and thought that with my increased knowledge of Photoshop, I might be able to resurrect it. I eventually wrote a blog about my adventure in Alaska

My favorite trip was to the Galapagos Islands and the Ecuadorian Jungle (in the Amazon basin). Lots of wildlife there!

I am increasingly interested in composite photography and have experimented with it a bit. I have a dream that I hope to turn into reality one day. It's all about people, it's all about emotions, it's all about photography!



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Canadian Camera Conference 2017

Plan to Get Out and About

Field Trips - *before and after CCC2017*

Those who have attended past Canadian Camera Conferences will usually advise you to “stay and play” – that is, take advantage of the add-ons before and after the conference proper. Ottawa is no exception. If you’re heading there for CCC2017 in June, be sure to check out the field trips and workshops being offered.

This is the third time since 1998 that the RA Photo Club (RAPC) has hosted these events, and the third time Pierre Gauthier has been involved in planning field trips. As they say: “Third time’s the charm.”

Pierre, who has led the RA Club’s Nature Group for years, has made careful note of what has received rave reviews at past conferences, as well as outings that



RAPC members flock to whenever they’re offered. The field trips team has also gotten creative, developing some offbeat tours to attract guests who may know and have already photographed formal Ottawa, but would appreciate the insiders’ guidance that locals can provide.

Several of the full- or half-day trips combine opportunities to capture images of the

region’s natural bounty combined with historic features. You’ll travel to Gatineau Park, for instance, to enjoy lake-shore reflections under the early morning light, impressive waterfalls and wild columbines and orchids. Or, you may enjoy the stately architecture of the lovely town of Perth plus a nearby wetland which supports a spectacular colony of Showy Lady Slippers. Then there’s

“Wild in the City” featuring a 7-hectare oasis in the middle of Ottawa plus the nearby Arboretum and Experimental Farm alongside the World-Heritage Rideau Canal. Tours include transportation and local volunteers as guides. They typically include meal stops (not covered in the trip fee) to enhance your enjoyment. And you can be sure that, as photo tours planned by



photographers, they are designed to take advantage of ideal light and viewpoints.

Of special note is the three-day outing to Algonquin Park, a 258 km one way trip -- one of the RA Club's biggest draws every year. There's no guarantee that you'll get up close and personal with a moose, but there's a high likelihood of seeing one, if past trips are a reliable indicator. Accommodation for this trip is in tents. Small groups will travel by van and can rent canoes and gear in the Park.

For people with a more urban bent, conference partner Library and Archives Canada is offering archivist-guided tours of the vaults at the Gatineau Archives Building alternating with a tour of the digitization lab in their Preservation Centre. Architectural fans may



be interested in "Grunge Photography" at an abandoned paper mill.

In addition to field trips, there will be workshops, including one by confer-

ence presenter Richard Martin, whose Vision and Discovery workshops are often held in exotic locales around the world. Here's your opportunity to participate right here in Canada.

And don't even think of sleeping in on Canada Day! Tours are planned that day -- free of charge, thanks to RA volunteers who are sure to become your new best friends by guiding you to key vantage points for street photography, the fireworks and Parliament Hill.

Only those attending the conference can book a workshop or field trip. You can register for as many as will fit your schedule; however, most

have a minimum and maximum number of participants, and it's best to book well in advance of the June 1 deadline. You'll be notified if a tour must be cancelled and will receive a full refund should that occur. For updates, details and fees for any of the field trips or workshops, check www.ccc2017.ca. Don't risk disappointment; act now. And that goes for all elements of the conference: it's booking fast, as are rooms in the residence. Early-bird conference rates end January 31 and the residence special ends May 1. ✱

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The Ethereal World of Antarctica

By Frederic Hore



An exciting close encounter as a Humpback whale surfaces near passengers cruising in a zodiac at Graham Passage, Graham Land, Antarctic Peninsula. Nikon D700 Nikkor 70-200 @ 125mm, 1/500sec @ f/11, ISO 500, 10h59



A zodiac cruise through a massive iceberg field revealed this magnificent blue ice bridge, at Gourdin Island, at the tip of the Antarctic Peninsula. Blue ice is created by the compression of snow that falls on a glacier over time, squeezing out the air bubbles, making the ice appear blue. Nikon D700, Nikkor 80-200 @ 200mm, 1/1250 sec @ f/10, ISO 640, 16h52



Two black-capped Adelle penguins trumpet and sway in an elaborate mating ritual during a snow squall, at the enormous and raucous colony at Brown Bluff, Antarctic Peninsula. Reaching 70cm in height, the adults weight up to 5kg.

“Orcas at 10 o’clock!”

The excitement was palpable as the announcement boomed through the ship sound system. We were steaming slowly through the Bransfield Strait on the Akademik Sergey Vavilov, a Russian polar research ship, when a spotter high on the bridge, located a pod of large killer whales.

One hundred pairs of eyes scanned the port (left) side of our ship, and watched in amazement, as two large orcas and a small calf, chased a diminutive chinstrap penguin. Highly adapted for living in the

ocean, these flightless birds have a black body and white face, with a distinctive thin black feathery line under its chin. Lunging ever closer in hot pursuit, the penguin porpoised furiously through

the waters, to avoid being lunch for the hungry mammals.

After five minutes, the game was up. The black and white Type B orcas, which live in the Antarctic feeding mostly on Humpback and Minke whales, suddenly stopped, tired from the pursuit. The sleek and slippery chinstrap, which was just a tad faster, had escaped. The dramatic scene repeated itself a couple of more times, much to the passenger’s amusement, as the whales frenetically chased more penguins.



With flaming red-orange beaks, a distinctive white feathery slash from the eye to the crown, and peach coloured feet, these three adult Gentoo penguins resemble three amigos off for lunch, as they march down to sea, at Port Charcot, Booth Island, Antarctica. Nikon D800, Nikkor 80-200 @ 200mm, 1/100sec @ f/5.6, ISO 200, 10h19



A Chinstrap penguin warms its three-week old chicks, at Half Moon Island, South Shetland Islands, Antarctica. Nikon D800, Nikkor 200-500 @ 270mm, 1/160 sec @ f/8, ISO 400, 18h26.

That night, as if announcing the results of a hockey match, the ship's Ocean Notes newsletter blared: PENGUIN VS ORCAS 2-1!

A rock for you darling!

One of the joys of approaching and observing penguins, is watching the amusing and sometimes hilarious mating rituals. Gentoo penguins, with black bodies and white bellies, are identified by a distinctive white feathery slash from the eye to the crown and flaming red-orange beaks and peach coloured feet. Mating season can be very noisy, the males pointing their heads skyward, as they trumpet loudly while weaving back and forth. The female will join in, and soon you see each other rubbing their necks together, like two swooning couples!

These flightless birds then start building a donut-shaped nest of stones and pebbles, usually on open ground, to drain any accumulated moisture. As the female rests on the crèche preparing to lay two eggs, the male continues building the perimeter, stone by stone. He usually carries it uphill from the water's edge, looks at his partner, then will drop the stone in front of her, as if to say, "Here's another rock for you, darling!"

Sometimes though, the male will steal pebbles from a neighbour's nest, and a noisy fight ensues, the victim squawking loudly, trying to peck at the offending intruder.



A breaching humpback whale gives a regal salute in the French Passage, Antarctic Peninsula. The spectacular and rare leaping mating rituals lasted more than an hour and a half! Nikon D800, Nikkor 80-200 + TC20 E11 @ 400mm, 1/800 sec @ f/5.6 ISO 4000, 22h15



A colony with thousands of Adelie penguins, crowd the hills and ice-choked shoreline of Brown Bluff, Antarctic Peninsula. Nikon D700, Nikkor 70-200 @ 200mm, 1/250sec @ f/11, ISO 500, 18h07



A molting Southern Elephant seal bellows loudly to the touching by another seal, at Cape Lookout, Elephant Island, South Atlantic Ocean. The thigmotactic touching is part of the social interaction that occurs during molting season. Nikon D800, Nikkor 70-200 @ 195mm, 1/320 sec @ f/8 ISO 640, 16h47



A fiery sunset at French Passage, enroute to the Antarctic Circle. Magic hour sometimes lasts for two hours or more! Nikon D800, Nikkor 70-200 @ 200mm, 1/500 sec @ f/5.6 ISO 1000, 23h31



Chinstrap penguins preen and groom themselves atop a volcanic rocky outcrop in early morning light at Half Moon Island, South Shetland Islands, Antarctica. Nikon D700 Nikkor 24-70 @ 70mm, 1/1000sec @ f/8, ISO 200, 09h20

The colonies can vary from hundreds to even thousands of roosts. The cacophony and odour can be quite overpowering! When the chicks are born, both parents take turn feeding them, by regurgitating mostly krill, directly into their open beaks. They grow quickly, covered in a soft, fluffy, grey and white down coat. Several months later they molt, acquiring their adult plumage.

Soon junior leaves the nest and starts running about, much to the consternation of fellow nesters, who squawk and peck at the rambunctious teenagers. In the short Antarctic summer, they will have to learn how to hunt and fish from the adults, before they fledge and head to sea before winter returns.

Tips and techniques

If the trip of a lifetime to Antarctica is on your bucket list, having the right gear and clothing will make for an exceptional experience. All voyages occur during the Antarctic spring and summer, typically starting in mid November and ending by late March. Temperatures may vary from -8C to +1C. Occasionally, on a windless, sunny day, even +7C!

Humidity, though, can be a challenge for both the human body and your camera! Dressing in layers is important, like dressing for a cold Canadian winter. My preference is merino wool socks, underwear and turtleneck sweaters, with another layer of polar fleece sweat pants and a fleece sweater, plus a down filled vest, before putting on the waterproof wet skins and Wellington boots supplied by most reputable companies. Don't forget a warm hat, with several pairs of warm gloves. Neoprene rubber gloves used by kayakers work very well too, providing a good grip for your camera

A small, waterproof backpack or camera bag is highly recommended to protect your gear, especially when traversing rough water under windy conditions to visit penguin rookeries. While some expedition companies do rent waterproof bags, they may be insufficient, or not large enough for a DSLR with big glass attached.

The salty dampness and cold temperatures can cause some camera models to fail too. Test yours outdoors during the winter to be sure it's up for the challenge... before you go.

Whether shooting birdlife from the ship's decks or the daily excursions ashore by zodiac, cleaning and wiping down your gear every evening with a clean towel moistened with water, is very important to prevent long term damage. This includes lens seizures and camera failures!

Best lenses you ask? The latest super zooms on the market are very good to excellent, notably the new Nikon 200-500 f/5.6 E AFS VR and the Canon EF 100-400mm f/4.5-5.6L IS II. Tamron and Sigma zooms are popular too. They're great for shooting wildlife from zodiacs or when visiting penguin colonies. Big prime glass though, can be heavy and bulky to use, a pain to carry on flights, and bust your luggage weight limits too! Best left at home. Wide angles are superb, for those dramatic landscapes you will want to capture! And don't forget lots of memory cards and a minimum of two spare camera batteries – you'll need them! ✨

Montrealer and CAPA member Frederic Hore is a passionate, globe-trotting, freelance photographer, writer, adventurer, lecturer, techie and NPPA member pursuing news, science, culture and travel stories world-wide. From 2014 to 2016, he went on seven expeditions to Antarctica, working as the staff photographer, workshop instructor and zodiac driver with British Columbia based One Ocean Expeditions. His imagery, workshop offerings, and profile may be viewed at RemarkableImages.ca, on Facebook, Instagram and on Twitter @Voyageurfred



A Cape Petrel glides across the surface of Drake Passage looking for food. A unique and common seabird of the Southern Ocean, its wingspan can reach 86cm. Photographed looking straight down from the ship's top deck. Nikon D700 Nikkor 80-200 + TC20 E111 @ 380mm, 1/1600sec @ f/9, ISO 1000, 10h23



A family of chinstrap penguins swim behind a zodiac cruising in front of large, wind-sculpted iceberg at Cierva Cove, Antarctic Peninsula, Antarctica. D700 Nikkor 70-200 @ 200mm, 1/200 sec @ f/16, ISO 200, 10h05



A Weddell seal rests on an ice floe. They can be quite cute and endearing with their large imploring eyes, short mouth line resembling a smile, and whiskers on its snout. Living mostly on shore fast ice or floating ice floes along the Antarctic coastline, they were discovered and named during the 1820's by sealing captain James Weddell. These mammals grow from to 2.5-3.5m and weight up to 600kg. Nikon D800, Nikkor 70-200 @ 200mm, 1/3200sec @ f/4.5, ISO 200, 11h28

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In Awe of Orcas

By Karoline Cullen

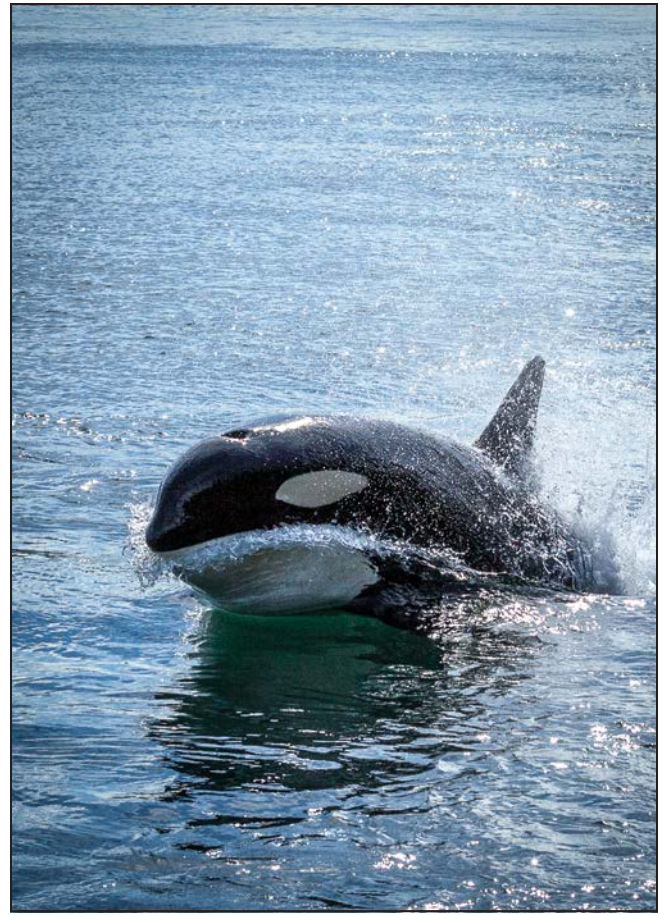
My pulse races when I look out my Galiano Island cabin window to the far end of Active Pass and see “spoofs”. They are the mist from whales’ exhalations and seeing them means orcas are heading my way! I grab my camera, scamper down our cliff side path to the water’s edge, and eagerly await their arrival. This time will they, as they have done in the past, come within a meter of where I stand?

The approaching whales are most often a pod from the Southern Resident Killer Whales, a highly endangered population of fewer than ninety orcas.

They are formidable and magnificent creatures at the top of the ocean’s food chain, powerful and fast, with a complex matriarchal society. The leader of J pod is

Granny, an estimated 103 years old and still going strong.

Sometimes they seem playful -- breaching, spy hopping, cartwheeling, and tail slapping. Other times they travel in a languid resting line or blitz past with porpoise-like lunges on the fast-moving tide. Mothers and calves often swim in tandem, almost touching. In the early evenings, their backlit spoofs are like sparkly halos and the whales look ethereal in the blue hour. When all else



is calm and there are no boats or ferries motoring, the sound of their breathing echoes down the Pass. Those are magical moments for me.

Not knowing where they will surface and what they will do is the greatest challenge to capturing images of orcas. I most often use my trusty Canon 5d II with a 70-200mm L 1:4 IS lens, handheld. Shooting aperture priority at f10 with an ISO of 640 gives me ample depth of field and on sunny days, a high

enough shutter speed to freeze water splashes or the apex of a breach. Overcast days, or evening light, call for an ISO of 1600 or higher. I use the centre point for my auto focus and select the multiple frame shooting mode. While that may result in more frames for editing later, it is worthwhile when I catch a calf surfacing a split second after its mother has surfaced. The multiple frames may also combine in a fine series capturing a particular behavior.

A polarizing filter would certainly help with the glare from the water but the angle and direction I shoot from changes so rapidly that I do not use one. Exposure compensation of up to +1.5 is called for when the whales are backlit in the middle of the day. In the evening, the silhouettes of dorsal fins look wonderful against water tinged with orange from the setting sun.

I stand on a slanted, uneven, narrow rocky outcrop right at the water's edge



so I do not use a tripod. Also, I need to move quickly along the edge of the rock as the whales pass by and moving a tripod would take too much time. I have not tried using a monopod but will at some point. An image stabilized lens or camera body is a definite asset while a spare battery and memory card are musts. There is nothing more frustrating than madly clearing space on your card while whales merrily spy hop and breach in front of you. Trust me.

A DSLR is not mandatory for photographing whales. A tourist recently showed me a very fine breach photo taken on his mobile phone. A point and shoot also works quite nicely and my husband uses one to shoot his orca videos. Although using digital zoom might be tempting, image quality is much better with optical zoom. If you are on a zodiac tour, be prepared to protect your camera from splashes or spray.

The whales' behavior is extremely difficult to predict so I take a moment to study what mode of travel they are in. If it looks like they are fishing, they may stay in one area for awhile. When they surface regularly, I try to anticipate where they will pop up next. Focusing on where they were last seen is not of much use. Sometimes they fool me by staying under the water a long time and then surprise me by surfacing right in front of me. Often breaching or tail



slapping happens in a series and it is so much fun watching a calf breach many times in a row.

As great as taking photos of the whales is, I also try to put my camera down and savor the experience. When seen up close, their massive size, grace, and power are awe inspiring. The dorsal fin on a mature whale can be almost two meters tall. If you are lucky enough to be in the presence of orcas, have fun taking photos but pause to enjoy the magic too. ❄️



Karoline Cullen is a photographer, travel writer and the current President of the Delta Photo Club. She eagerly waits for whales when on Galiano Island and hopes to increase the awareness and appreciation of orcas with her photographs. <http://www.cullenphotos.ca/KCullenPhotos/Orcas/> Orca videos by Gary Cullen: https://www.youtube.com/playlist?list=PL8_3K3Eg1RjAelhVzUF3QiOSAehPBGT



Grace, Beauty and Spirit

By Leah Gray



I have photographed both wild and domestic horses, and they are very different. With domestic horses we can line them up to pleasing backgrounds. Have them stand quietly for us to compose our shots and run them past the same spot for several shots. Wild horses, on the other hand, tend to go where they want, do what they want, and disappear when they want.

Horse Portraits

To take a good standard photo of a horse – one that most owners would appreciate – is to take one that shows

off their conformation (the way they are put together). Different breed registries prefer legs together, or legs apart. The neck being arched with ears

pricked is an absolute necessity, and some breeds do this to the extreme (Arabians). Having an assistant with a squeaky toy, a plastic bag, or bucket or something is prudent. The assistant can rattle the bucket at just the right time to get the horses ears pricked, and hopefully the neck extends or arches.

As always, it's best to shoot at that golden hour (early or late), but this is not always possible. One solution is to use a flash to fill in the shadows,



especially in the barrel or mid-section of the horse. If you are a particularly tall person, you'll want to lower and center yourself to the horse's heart (low and directly behind the front legs when facing the side of the horse). Otherwise, the horse will appear to have short legs and look out-of-proportion. Do some research on the stance that certain breeds of horses take, and you'll get an idea of the sort of photo an owner may want.

Of course, the best part of photographing domestic horses, is that we can experiment with the lighting and posing. Dramatic lighting is fun, as long as your subject doesn't object. Different angles can appear humorous and unusual. Just be aware that a horse owner may not want a photo of this nature.

Horses running loose are always fun to photograph, but you must be quick and ready to catch the action. You can

ask to have them run again, and some will do so willingly, but you will always get something slightly different.

Horses Under Saddle

Another area of interest is shooting at horse shows. Try to eliminate distracting backgrounds, and line yourself up at a spot that allows for pleasant lighting. Riders at shows repeat patterns, so you can often just wait for the next rider.





You'll want a speed of at least 1/1000 sec, and possibly faster depending upon the class. Experiment with blur, which can be quite interesting and try to time the placement of the horse's legs.

If you're shooting horses over fences, try to catch the apex of the jump. Riders will want a photo where the horse's knees are tight and high. I try to get photos that are not only pleasing, but tell a story. Western shows, dressage show and other types of shows offer different challenges. Study the performances, the light and decide what is the best position to capture these things.

Wild horses, I think, are the most interesting to shoot. You never quite know what they're going to do, or where they're going to go. It's very satisfying to capture that unique behavior that we don't get from domestic horses. There are often more stallions than mares turned back out after a culling, so there is often a lot of play, squabbling and fighting among the stallions. It is unique to see





stallions with foals, mares with foals, a yearling, and perhaps also her two-year-old trailing along. These horses will also move and run for long distances.

When you own a horse, and are busy brushing, riding and showing, it's difficult to find time to photograph them. It's only now that my mares have retired, that I can spend more time looking for photographs that show off the grace, beauty and spirit of horses. ✨

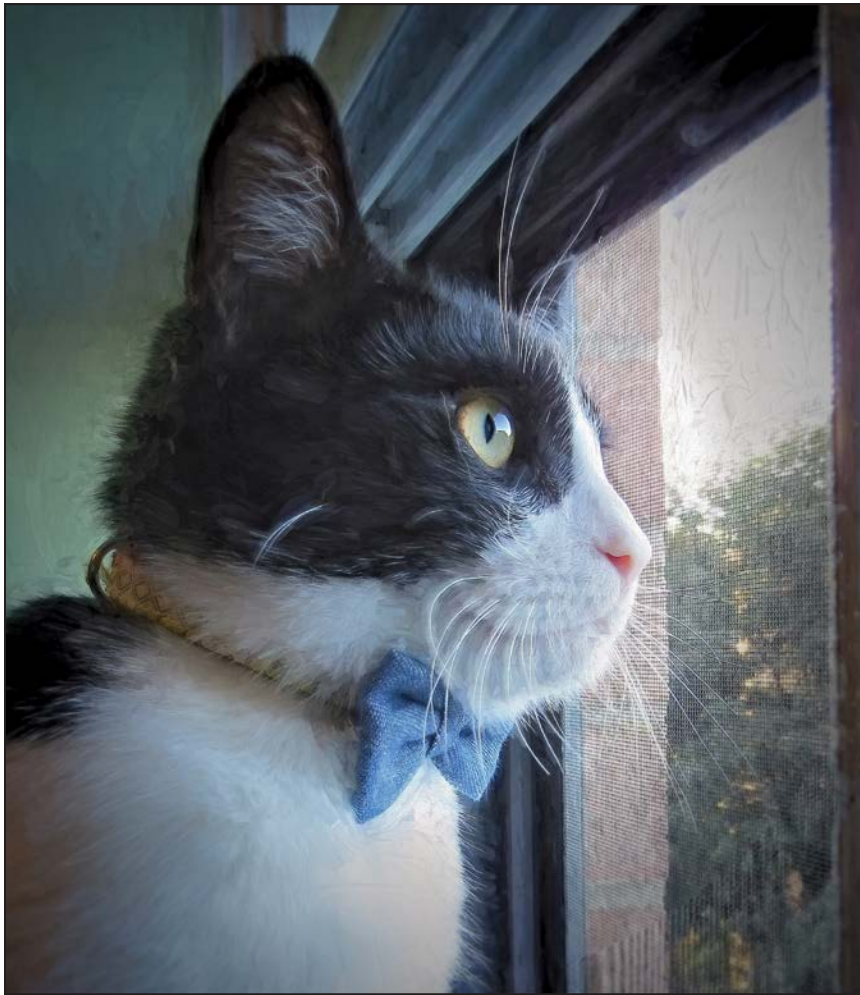
Leah Gray has been chasing the light and looking for photography opportunities with her husband Bob for years. Horses are a natural subject and hold a special place in Leah's life, as she has raised, owned, ridden and shown horses since childhood. Other photographic subjects include sports (football), wildlife, landscapes, architecture and studio photography.

Leah recently began showing her work this past year with CAPA and the Victoria Camera Club, winning numerous awards.



Pet Photography

By Ann Alimi



Pets play an important role in many people's lives. Some are not only working animals and/or play therapeutic roles in different working environments, but they also are valued companions that affect the quality of our lives. Many of us keep a picture of our special companion on our desk or wall – but taking these photographs is often not easy. This is because pets will not usually pose for you.

Four things to prepare for before shooting:

First and foremost is safety. As a photographer, you must understand that any animal can become aggressive under unfamiliar conditions. I make sure the owner is always present.

Second, it is of great importance when photographing pets to have an assistant

on site. An assistant plays a crucial role as they can be instrumental in keeping your subject in position (e.g. making noises and waving toys to get it to look in the direction of the camera).

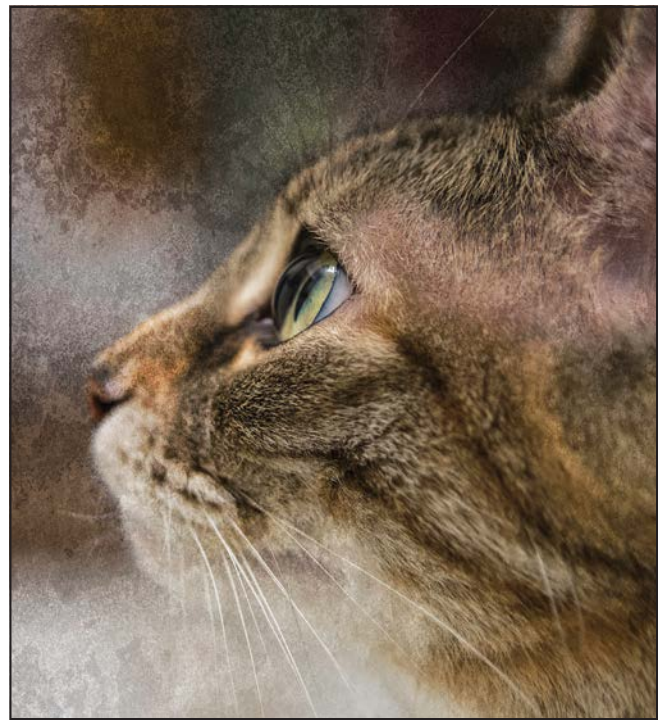
Get to know the pet's personality and what sets it apart from others. Is it social, or is it shy? Is it wild-spirited or people oriented? It is important as a photographer to learn a little about each pet before going to photograph it so you

are non-threatening. Some dog breeds, for example, don't like eye contact, and some pets - especially smaller ones (frogs, lizards, etc.) - do not like flash; in fact, in some cases their eyes are so sensitive that a flash should not be used at all.

Thirdly, have the location ready. This should be chosen according to the pet's type and personality and the owner's preference. A cat, for example, most likely would prefer to be photographed in the comfort of its home, although some have been successfully photographed outside on leash or in their backyards. If you have a bird or a lizard, or even a fish or a snake, then your choices may be much more limited.

Last, you must know what kind of lighting you will use and what the lighting conditions will. I do not recommend using a direct on-camera flash, just as you wouldn't for people portraits. If you must use flash when lighting is insufficient (indoors or out), take the picture when the pet is not looking directly into the flash.

When using studio lighting always make sure the pet is comfortable and safe with any strobes going off; this includes



ensuring studio doors are shut if you are unsure of how the pet will react, or securing the pet with a leash.

Technique:

1. Focus on the eyes

Keep the eyes sharp. Making eye contact with the camera creates a compelling shot with pets as it does with people. F8/f11 will keep both eyes sharp when the background is plain or for studio shoots. Larger apertures are better for blurring

the background when it is busy, but be extra careful to keep the camera focused on the eyes.

2. Freeze, pan, and blur the action

Capturing pets in action requires all the skills of sports photography: use the fastest shutter speed that your camera will allow, while taking other factors into consideration such as aperture, ISO and how noise levels will be affected. Today's cameras can handle noise well as high as 1000 ISO, often more. Make sure

you also use 'continuous AF' mode; this ensures the camera keeps refocusing on your subject as it moves. Set your camera in burst mode to ensure the exact moment you wanted is captured. Try also panning your shots to show motion and energy.

3. Use different points of view

Pets, typically being smaller than humans, tend to end up getting lost in photos. Go down to their level when shooting, or even get below them



and shoot upwards (e.g. how a ball or biscuit would see your pet). Capture the detail and personality of the pet up close, for example his paws and his ball, his food dish while eating, a cat slurping milk, etc.

4. Capture emotions

Pets have emotions too, and you need to capture them well in order to have a photo with impact.

5. Posing pets

Here is where an assistant can be most useful. They can help keep the subject in position and use noise or a toy to have the pet face the camera. Have the assistant stand directly behind the camera and keep the session brief.



6. Equipment

Any good camera can be used for pet photography, but a camera where you can control the exposure, speed and depth of field is best. A telephoto lens is useful if you cannot get close to your subject, and one with image stabilization is best. A 50mm, or standard zoom, works well for portraits. For tiny pets, like reptiles, birds, newborns etc., try a good prime macro lens. It will let you focus in very tight, will produce good background blur and the sharpness will give great detail on the fur, whiskers and other features. ✨



Ann is a graduate of the New York Institute of Photography for both film and digital media. She is a Master level photographer at the Toronto Camera Club and a certified photography judge across Canada. Her work has been published in several magazines and currently she specializes in family, event and pet photography in Toronto.

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Dog Racing

By Allen Bargaen



A few years ago, I discovered the sport of dog racing was alive and well in British Columbia's Lower Mainland. It took no time for me to become involved in this wonderful sport.

Sight hounds are amazing creatures. The breed consists primarily of Whippets, Greyhounds and a variety of exotic specimens like Silken hounds. All have one trait in common, they love to chase things, it's in their genes. More

interestingly, they love to run fast, very, very fast actually.

Whippets sprint like a Cheetah, so to photograph them, one needs to learn a new set of skills. The first time I went to a racing event, my photos consisted

mostly of nice green grass, half dogs and many out of focus animals, the result of my estimating what settings were needed to get the action.

There are primarily three common ways to photograph race dogs. Exiting the starting box, fast panning shots as they race past on the track, and head on shots from behind the finish line. Here's how I do it. I use all Canon Pro gear for my photography and shoot always in manual mode.



At the starter box, either setup a camera on a tiny tripod, or lay on your stomach to the side with best light. Get downside of the box by about 4 feet, so you get head shots, and a full pack shot from the same location. Set your camera to f8, 1/1250th sec, ISO 200, multiple shots, instant focus if you have it. Otherwise pre-focus manually on the center of the starter box. A wide-angle lens will cover the entire 6 dogs that will burst out of the box. I use a 17-mm

prime lens. Use a remote or wireless trigger, and when the starter pulls the handle, you start shooting. The dogs will be past you and gone in less than a second from the time he pulls the lever, so you need to be shooting before the door opens.

Down the track, I look for a clear spot that has a good background without clutter or distracting objects. I use either a 70-200 mm or 100 to 400 mm telephoto. On a bright day, set the

camera to Auto ISO, or ISO 640, F11, 1/1250th sec shutter speed. Select instant focus if available, and center weighted average metering. I will take about 1/2 of all shots either kneeling down, or laying down using my elbows as a tripod, and shoot in rapid mode as the dogs race past your lens. Pre-set your distance to capture the entire track width in the shots. The rest of the time, I will shoot standing up, and pan all of my images to get the ones where the dog is captured right in



front of me as it races past. This delivers a fully sharp image with excellent detail. Ditto for side angle images. All handheld images in this case.

For the head-on shots, I use a tripod, my 600 mm IS lens, and 1.3 extender. Get back far enough to allow the dogs to run past you, after they pass the finish line. Use f4 for head only shots, sharp nose and face, or f18 for more of the animal in focus. ISO 640, Shutter speed 1/1250th s, burst mode on the shutter. ❄

Allen is a professional photographer, with a particular passion for nature and sports. He is a Past President of CAPA, and holds several major CAPA distinctions for his photography and dedication to the Art, including their highest honor for photographic achievement, FCAPA. He also holds the distinction of Hon FCAPA for his contributions to photography and the association.

He is the Director of Education and Chair of CAPA Learning courses. Allen is a CAPA Certified Judge, and teaches their judging course in cities across Canada and abroad. His interests include all genres of photography. He offers lectures and adventure shows across the country and presents his work and lectures internationally. His work can be seen on his website at www.allenbargen.com

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