



CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART

SPRING 2019 • \$9.95



- 2019 CAPA ANNUAL PHOTO CHALLENGE • CAPA COMPETITIONS
- STAMP OF APPROVAL • PAPUA NEW GUINEA • A ROOKIE'S TRIP TO KRUGER
- VISITING GHOSTS • THE FARAWAY NEARBY • PHOTOGRAPHING PANAMA



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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 comment editorially on all submitted material.

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

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Canadian Mail Publication
Agreement #40024649

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Printed in Canada by

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CANADIAN CAMERA

VOL. 20, NO. 1 • SPRING 2019

Contents

<i>Rod Trider</i>	2	Message from the President
<i>Ralph Bridgland</i>	4	Phototalk
	5	2019 Annual Challenge
	6	CAPA/Club News
	11	Meet the Volunteers
	12	CAPA 2018 Financial Statement
<i>Ralph Bridgland</i>	13	Stamp of Approval
	14	CAPA Competitions 2019
<i>Ottmar Philipp</i>	18	Papua New Guinea
<i>Kathryn McGarvey</i>	22	A Rookie's Trip to Kruger
<i>Susan MacKenzie</i>	26	Visiting Ghosts
<i>Carol Behan-Sokolow</i>	30	Photographing Panama
<i>Valerie Rampone</i>	34	The Faraway Nearby

theCOVER

PHOTOGRAPH BY OTTMAR PHILIPP





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

The joy of travel photography!

I have been fortunate to have travelled to many countries around the world, visiting six of the seven continents. The only missing "piece" is Australia, but that's on "The List."

If you are like me, I started off lugging a ton of gear – two or three camera bodies, several prime lenses, filters, tripod, laptop, etc. Times and gear change. On a long trip, I still take an extra body and a small laptop for backup, but once on location I carry the minimum. That generally means one body with a zoom lens, a spare battery and cards in my camera strap, a lens cleaning pen and a small white balance card.

Yes, I sometimes miss the quality of the prime lens, but with a quality zoom, I know I'll get the image and I can carry my gear all day. I am a huge fan of in-camera stabilization, which makes a world of difference.

Travel is about the opportunity to be immersed in other cultures, the traditions, the tastes, the smells and, of course, the food. I am rarely without a camera in hand, but I am always reminding myself to lower the camera and take in what is happening around me.

Experiencing the moment and being able to tell the story that goes with the image is my goal.

Some of my best images are from when I have "travelled" close to home. The moment you step out your door, you are travelling. One does not need to go around the world to have great experiences. Sometimes it is just down the street.

Photography is all about observing and experiencing new things. We are fortunate to live in a vast country with a large variety of landscapes and cultural diversity to be enjoyed. Just step out the door.

I hope to meet up with you in Calgary for CCC2019 in July. ❄

Regards,

Rod Trider, FCAPA

President



www.capacanada.ca

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[FACEBOOK.COM/THECANADIAN
ASSOCIATIONFORPHOTOGRAPHICART](https://www.facebook.com/thecanadianassociationforphotographicart)



PHOTOGRAPHED BY
Lindsay Adler

LOCATION
Randall's Island, New York
90° / 12:35AM / LED Tube Lights

LENS
RF 28-70mm F2 L USM
1/100sec; f/2.0; ISO 800

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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 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:

- **SUMMER ISSUE APRIL 10**
- **FALL ISSUE JULY 10**
- **WINTER ISSUE OCT. 10**
- **SPRING ISSUE JAN. 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
Tel. 250-523-2378



photo talk

RALPH BRIDGLAND, *Editor-in-chief*

Expectation is one of the biggest obstacles to photographers reaching their creative potential.

"We want to eliminate the barriers to seeing because people have expectations as to what it should be," says Darwin Wiggett, who along with life and business partner Samantha Chrysanthou will be among the presenters and excursion leaders at the Canadian Camera Conference in Calgary July 16-18.

Wiggett says someone anticipating the chance to photograph reflections in the Rockies shouldn't despair if that opportunity fails to materialize. Instead, they need to refocus and appreciate the other scenarios that present themselves.

"The biggest thing is the evolution of people's personal way of nature and landscape photography," Wiggett says. "We're trying to get people to go beyond the pure documentary photograph."

"You need to know yourself and what your motivations are."

Wiggett and Chrysanthou, based in Cochrane, Alta., are the founders of oopoomoo.com, a photography website "that teaches original creative expression."

Wiggett says he and Chrysanthou met about 12 years ago.

"She went on one of my workshops and took home the instructor," he says. "We both had our own photo business. We were both kind of nature, outdoor and landscape photographers."

He says starting their business "was easy because we were doing the same kind of thing and had the same kind of concepts."

The difficult part was coming up with a name for the business.

Oopoomoo?

"We were trying to think of something to call the new business," Wiggett says, "but every name we thought of was already taken. So we started making up nonsense words. It was an empty vessel and we could fill it with what we wanted." (www.oopoomoo.com)

Wiggett and Chrysanthou have also created League Magazine (www.leaguelandscapes.com), which promotes excellence in photography and a love of nature as an ethical value.

Wiggett has also had 13 books published ranging from photographing the Canadian Rockies, Niagara Falls and dogs.

Wiggett's and Chrysanthou's presentation, *The Confident Artist and the Art of Visual Perception*, is scheduled for Day 1 (Tuesday, July 16) of the conference. They are to lead an excursion to the Turner Valley Gas Plant on Friday, July 19.

"It connects with all the things we discuss," Wiggett says of the excursion. "It's full of all sorts of visual designs."

More information on the Canadian Camera Conference presentation lineup and excursions can be found at www.ccc2019.ca. ❄

Ralph Bridgland
Editor-in-Chief,
Canadian Camera Magazine

2019 Annual Challenge

The 2019 Annual Photo Challenge will mark the 15th anniversary of the CAPA member competition.

The theme of the 2019 competition is **Reflections**

For the purposes of this competition, reflections can be of anything and on any reflecting surface such as water, glass, metal, etc. Images can include natural, architectural, surreal, abstract, etc.

The closing date of the competition is
Midnight Pacific Standard Time on May 31, 2019.

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EVENT SPONSORS



Visit www.capacanada.ca/2019-annual-photo-challenge

LONDON CAMERA CLUB AWARDS



CAPA District Representative Gerry Alger, centre, presents Club Service Medals to London Camera Club members John and Jytte McKittrick. For 38 consecutive years, the McKittricks have single-handedly devised and published the competition themes, assembled and categorized the prints, organized judging sessions, set up the exhibits and displayed the images at Southwestern Ontario's Western Fair.



Steve Donnelly, left, of the London Camera Club, is congratulated by CAPA District Representative Gerry Alger on being awarded an Excellence in Photography Medal after earning "Best of Show – Western Fair 2018." A total of 840 prints were entered in the competition and it marks the second year in a row that Donnelly has won the trophy.



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MONTREAL CAMERA CLUB AWARDS



Montreal Camera Club competition co-ordinator Marlene Hornstein, left, presents the Gold Medal in the Fine Art Club Competition to Claude Belanger, Lorraine Deslauriers, Rachel Bilodeau, Ellie McCrea, Ann Pearson and Kathy McDevitt.



Montreal Camera Club competition co-ordinator Marlene Hornstein, second from left, presents the sixth-place Honorable Mention ribbon for the Club Nature Competition. From left are David Suliteanu, Hornstein, Cindy Morantz, Sylvia Rourke and Ron Gesser. Guy P. Larin was absent.

Montreal Camera Club competition co-ordinator Marlene Hornstein, right, presents Lorraine Deslauriers with an eighth-place Honorable Mention ribbon for the CAPA Fine Art Individual Competition.



LAKESHORE CAMERA CLUB**A Visual Storytelling Workshop with Neil Ever Osborne****Sunday, March 31, 8:45 a.m.-5 p.m.
Stewart Hall, Pointe Claire, Que.**

From swimming with grizzly bears in the Pacific Northwest, to dropping a \$6 million robotic submersible to the Gulf of St. Lawrence seafloor, to sitting with an Inuit in the Canadian Arctic wind at -50C, Neil Ever Osborne is a visual storyteller working on conservation campaigns that express the important link between people and planet.

Ever Osborne is a fellow of the Royal Canadian Geographic Society and Explorer's Club and was formerly a Nikon Ambassador and a photography editor for Canadian Wildlife Magazine. He was mentored by and spent several years working with famous National Geographic photographer Frans Lanting.

Represented by National Geographic Image Collection and regularly published by Smithsonian and Canadian Geographic Magazines, Ever Osborne will be offering an all-day workshop on how to use images, single or multiple, to tell a story and make your photography more purposeful.

Contact: Peter Clarke at events@lccphoto.org**Cost of seminar: \$85****For more information:****www.neileverosborne.com and www.lccphoto.org****We make saving on insurance a walk in the park.***"Did someone say walk?"***Does your insurance provider put you first?**

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**Canadian Camera Conference****July 16 - 18, 2019 Calgary, Alberta**

Feature Presentation by **Patrick Jarvis** and **Dave Holland** ("The Power of the Games: Perspectives of Olympic and Paralympic Insiders").

Keynote Presentations by Nikon Ambassador **Michelle Valberg** ("Wild Creatures. Extreme Conditions") and **John Marriott**, author and wildlife photographer ("The One Hour Workflow").

And many other keynote presentations and breakout sessions from our 15 talented speakers and photographers.

*Patrick Jarvis and Dave Holland**Michelle Valberg**John Marriott*Go to www.ccc2019.ca for more information

Editorial Calendar 2018-2019

SUMMER 2019

Content Deadline – April 10

Advertising Deadline – April 30

Flying high – With the fall air show season on the horizon, tips and tutorials on how to capture images from the high- and fast-flying aircraft. Also the best equipment to get optimum results.

FALL 2019

Content Deadline – July 10

Advertising Deadline – July 30

Happy Holidays Photography – Creative festive holiday photographs. Tips and tutorials for photographing the colourful lights of the festive season. Plus post-processing tips.

WINTER 2019

Content Deadline – October 10

Advertising Deadline – October 30

Portrait Photography – Tips and tutorials from studio setup to post-processing techniques.

SPRING 2020

Content Deadline – January 10

Advertising Deadline – January 30

Bird Photography – Tips and tutorials on photographing those elusive feathered friends.

CAPA INCOME TAX RECEIPTS

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

CAPA Head Office
c/o Lee Smith, Box 357
Logan Lake, B.C.
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

WHAT IS A LEGACY GIFT?

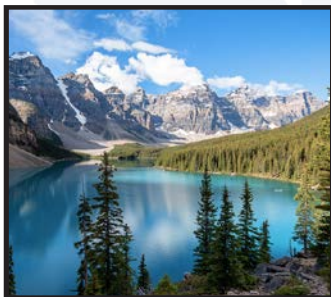
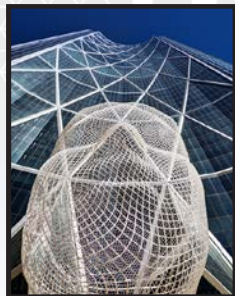
- A gift made, after careful consideration and with professional advice, through your financial or estate plan.
- A gift that requires some type of legal documentation, for example, a will, a life insurance policy, an annuity or trust.
- A gift that is made from your assets, not your current income.
- 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.

Canadian Camera Conference

July 16 - 18, 2019 Calgary, Alberta

We have photo excursions to suit everyone!

Wildlife, mountains, urban/street, golf, cultural and natural history and more!



One, two and three day field trips are available as well as evening walks.

Pre- and post-conference trips are available.

Go to www.ccc2019.ca for more information.

Certification as a CAPA Judge

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

- Have recently taken the current CAPA Judging course and have expressed a willingness to serve as a judge at competitions by allowing their name to be listed on the National CAPA Judges registry and have participated as a judge at six or more competitions in 18 months, at least four of which have been observed and rated satisfactory by a certified CAPA judge.
- Indicate your willingness to become a Certified CAPA Judge by e-mailing your CAPA Judging Course Certificate along with your contact information to be added to the Trained List (name, e-mail, phone number, town, CAPA individual member number). Updated lists will be sent to regional (Atlantic, Ontario, Prairie, Pacific, Quebec) CAPA clubs.
- Check the CAPA web site for current CAPA clubs in your area and contact to let them know that you are a Trained (but not yet certified) Judge and would like to be included on their list of judges or to act as a fourth judge, to gain experience.
- Whenever you judge at a club, please note the name of any CAPA certified judge that you are working with. E-mail the following info to Michael Breakey at the address below for follow up. Club name, category you judged, name of other certified CAPA judge(s). CAPA will follow up with the certified judge to provide feedback on your judging, both scoring and comments. The goal is to ensure that you are able to provide fair scores along with encouraging and relevant comments. In some cases it can take time to gain the experience to become certified.
- Once certified all judges must keep their membership up to date as well it is required to take the Judging course as a refresher, once every five years.

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

Regards.

Michael Breakey, Director of Education / CAPA Certified Judge
CAPA Canada, education@capacanada.ca
PS: Please indicate CAPA Judge in the e-mail header.

JUDGING INITIATIVES

One of the mandates of the executive is the expansion and promotion of clubs using CAPA trained judges to provide greater quality and consistency of results for our members. A CAPA trained judge is better able to provide quality, helpful comments along with consistent scoring. CAPA clubs can request a list of certified / trained judges in their zone. We also have a national list of CAPA judges available to our member clubs.

All CAPA Judges are required to take a course every five years to ensure they are up to date. CAPA has implemented an online judging system that will make hosting a competition much simpler.

Confirmed Courses

March 23, 2019

Victoria, B.C.

Co-hosted by the Victoria Camera Club and Cowichan Valley Camera Club
Juan de Fuca 55 Plus Activity Centre,
1767 Island Highway - Building 3,
Victoria, B.C.

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

If your club would like to host a course in your region please contact:

Mike Breakey - Director of Education,
education@capacanada.ca
or Rod Trider - President,
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Spring 2019 NEW AND RETURNING CAPA MEMBERS AND CLUBS

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Terry Carroll
David Corkett
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St. Catharines Photographic
Club
The Oakville Camera Club
Toronto Digital Photography
Club
Trillium Photographic Club
Aurora Public Library
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Pat Zuest

Pacific

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Burnaby Photographic
Society/Canada International
Photographers Association
Chilliwack Camera Club
Gabriola Photo Club
Kimberley Camera Club
Langley Camera Club
Lions Gate Camera Club
Malaspina Camera Club
New Westminster
Photography Club
North Shore Photographic
Society
Oceanside Photography
Society
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Prairie

Calgary Camera Club
Central Alberta Photographic
Society
Marilyn Anne Nimegeers
Robert Bisson
Jon Brehaut
Jon D Brehaut
Matthew Cawso
Lea Dalmeida
Larry Doucet
Larry Easton
Valerie Ellis
Gail Foster
Peter Gancer
Zbigniew W Gortel
Sandra Graham
Paule Hjertaas
David Ingoe
Stephen Jeffrey
Gerry Kerr
Saskatoon Public Library
Jeff Locke
George Love
Susan MacKenzie
Jacquie Matechuk
Susan McGillivray
Allan Nearing
David Pavlich
Janice Petrich
Steve Ricketts
Terri Ross
Robert Royer
Wendy Royer
John Schaaupman
Barry Singer
Kerry Smith
Lindsay Sullivan
Marlyn Toderan
Michael Turner
Bradley Walker

Quebec

Club Photo Drummond
Les Photo Capteurs
Liliane Audet
Claude Bélanger
Claude Beauchemin
Jean Belanger
Daniel Benn
Rachel Bilodeau
Diana Bruno
Frances Cable
Cynthia Canavan
Peter Clarke
Ginette Coutu
Carmin Cristofaro
Bashar Dahabra
Csaba Demzse
Gilles Desjardins
Laura Dumitriu
Amir El Etr
Jocelyne Feizo
Pam Fogarty
Margaret Foley
Christian Fritsch
Bryan Fritz
Ron Gesser
Michel Groleau
Marlene Hornstein
Giorgio Iorio
Yves Keroack
Philippe Lalonde
Philippe Laporta
Robert Laramée
Guy P. Larin
George Liberman
Marnie Linder
Dandan Liu
Matt Lynch
Gail Mager
Jacques Nantel
Ann Pearson

Carole Pelletier
Pierre Pomerleau
Karen Poulsen
Francine Raymond
Mireille Rondeau
Michel Souverain
John Surridge
Zoe Yalden
judy yelon
Evelyn Young
John Zimmerman

International

China Birdnet
International Photography
Club
Stefano Bianchi Carini
Changyin Cai
Hong Chen
Mimi Chen
Larry Tho Dao
Wenke Duan
Hong Guo
Ping He
Yan Jiang
Wenjun Jin
Richard Li
Ji Li
Yi Liu
Jingmin Liu
Xuejun Long
Chen Long
Shuguo Sang
Hua Shang
Liquan Sheng
Guangbin Shi
Baoyu Shi
Jianguo Su
Baofu Sun
Rui Wang
Jinglu Wang
Haocheng Wang
Li Wei
Yongkun Wu
Wenju Wu
Zhiheng Xie
Jingshui Xu
Bo Xu
Huidong Yang
Dapeng Yao
Coko Matt Yu
Xiaolong Zhang
Fujiang Zhang

Thanks to all new and returning CAPA members August 1 to October 23, 2018. While we strive to include everyone who joined or renewed during these dates, please let us know if we have missed you at membershipdirector@capacanada.ca.





MEET THE VOLUNTEERS



Alain Dubeau

Position(s): I joined CAPA as an individual member in 2005. In 2017, at the Canadian Camera Conference in Ottawa, I felt that I could help to develop CAPA within the province of Quebec. I offered my services and initiated a plan to improve CAPA presence in Quebec. I was appointed Quebec Zone Director in March 2018.

Best aspect of your position: It is a privilege to be able to help the photographers within the Quebec Zone. It is also rewarding to share and be part of team of dedicated people helping the development of photographers in Canada.

What originally attracted you to photography and when: I bought my first camera when I was about 12 years old. At the time, to take a picture was to freeze an important moment for a souvenir. I learned rapidly that to take a picture is more than pressing a shutter button. Photography became important in my personal development and taught me to see my environment from all angles and be able to focus on details. Photography also helped me appreciate the beauty around us.

Your favourite subject to photograph: Portrait is probably my favorite subject. I always enjoyed looking at portraits, mainly the ones from Yousuf Karsh. People are important to me and I found that to capture a portrait is a communication exercise between the model and the photographer.

Your favourite photograph: During a trip to Bangalore, India, in 2004 following a visit to a temple, I saw a lady sitting on the ground and begging. Eye contact was established between us and gave her some roupies and asked if I could take her picture. She agreed to my request and took the same pose as when I first saw her. While I was taking a few pictures, I had the strange feeling that I could see her soul. I will never forget that moment and that lady.

Alain Dubeau

Position(s): J'ai joint l'ACAP comme membre individuel en 2005. En 2017, lors de la Canadian Camera Conference à Ottawa, j'ai senti que je pouvais aider à développer l'ACAP dans la province de Québec. J'ai offert mes services et développé un plan visant à améliorer la présence l'ACAP au Québec. J'ai été nommé directeur de la Zone Québec en mars 2018.

Meilleur aspect de votre poste: C'est un privilège de pouvoir aider les photographes dans la Zone de Québec. Il est aussi gratifiant de partager et de faire partie d'une équipe de personnes dévouées, aidant au développement des photographes au Canada.



Ce qui vous a initialement attiré à la photographie et quand: J'ai acheté mon premier appareil photo quand j'avais environ 12 ans. À l'époque, prendre une photo consistait à geler un moment important comme souvenir. J'ai appris rapidement que prendre une photo est plus qu'appuyer sur le bouton de l'obturateur. La photographie est devenue importante dans mon développement personnel et m'a appris à voir mon environnement sous tous ses angles et de pouvoir me concentrer sur les détails. La photographie m'a aussi aidé à apprécier la beauté qui nous entoure.

Votre sujet favori en photographie: Le portrait est probablement mon sujet préféré. J'ai toujours aimé regarder les portraits, principalement ceux de Yousuf Karsh. Les gens sont importants pour moi et j'ai trouvé que pour capturer un portrait c'est un exercice de communication entre le modèle et le photographe.

Votre photo préférée: Lors d'un voyage à Bangalore, en Inde, en 2004, après une visite à un temple, j'ai vu une dame assise sur le sol qui mendiait. Nos regards se sont croisés et lui ai donné quelques roupies et lui ai demandé si je pouvais prendre quelques photos d'elle. Elle a accédé à ma demande et a pris la même pose quand je l'ai vu. Alors que je prenais quelques photos, j'ai eu le sentiment étrange que j'ai pu voir son âme. Je n'oublierai jamais ce moment et cette dame.

CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
L'association canadienne d'art photographique
FINANCIAL STATEMENT
For the Year Ended December 31, 2018

BALANCE SHEET		INCOME STATEMENT	
ASSETS		2018	2017
CURRENT ASSETS		INCOME	
Bank - Accounts	\$ 112,271	Memberships	
Scholarship Fund - G.I.C.	\$ 14,902	Individuals	\$ 51,694 \$ 46,339
Accounts Receivable	<u>\$ 11,447</u>	Family	\$ 5,546 \$ 5,313
Total Current Assets	\$ 138,620	Clubs	\$ 10,315 \$ 9,317
		Library & Subscriptions	\$ 675 \$ 135
FIXED ASSETS			<u>\$ 68,230 \$ 61,104</u>
Office Equipment	\$ 4,523	Advertising Sales	\$ 10,978 \$ 19,671
Total Fixed Assets	<u>\$ 4,523</u>	Other Income	\$ 3,864 \$ 4,826
		Donations	\$ 365 \$ 157
TOTAL ASSETS	<u><u>\$ 143,143</u></u>	Insurance Commissions	\$ 320 \$ -
			<u>\$ 15,527 \$ 24,654</u>
LIABILITIES, SCHOLARSHIP FUND AND EQUITY		Judging Course Income	<u>\$ 40,424 \$ 16,733</u>
Accounts Payable	\$ 4,865	TOTAL INCOME	<u>\$ 124,181 \$ 102,491</u>
GST / HST Payable	\$ 3,829	OPERATING EXPENSES	
Prepaid Memberships	\$ 2,924	CC Magazine	\$ 44,537 \$ 46,237
Prepaid - Workshops, Events	<u>\$ -</u>	Office Expense	\$ 14,688 \$ 11,937
Total Liabilities	\$ 11,618	Directors & Officers Expense	\$ 13,146 \$ 15,195
Scholarships & Education Fund	\$ 12,603	Divisions - Member Services	\$ 5,272 \$ 3,576
EQUITY		Web Site	\$ 9,999 \$ 18,138
Balance, Beginning of Year	\$ 103,116	Dues to Zones	\$ 2,885 \$ 2,997
Income (Loss) for the year	<u>\$ 15,806</u>	FIAP Dues	\$ 628 \$ 615
Balance, End of Year	<u><u>\$ 118,922</u></u>	Insurance Expense	\$ 1,582 \$ 1,603
		Promotions Membership	\$ 1,074 \$ 580
TOTAL LIABILITIES, SCHOLARSHIP FUND AND EQUITY	<u><u>\$ 143,143</u></u>	Judging Course Expense	<u>\$ 14,564 \$ 6,793</u>
		TOTAL OPERATING EXPENSES	<u>\$ 108,375 \$ 107,671</u>
		Conferences & Workshops	\$ - \$ 14,011
		NET INCOME (LOSS) for the YEAR	<u><u>\$ 15,806 \$ 8,831</u></u>

Approved by Board of Directors: L. E. (Len) Suchan, FCAPA, Treasurer
 Rod Trider, FCAPA, President

Note: The overall Financial Position of CAPA was assisted by the continuing Income generated by the eleven Judging Courses held in 2018.
 On going Expenses were for Directors and Officers to attend the board meeting and AGM in Saskatoon, along with the continued development and maintenance of the new Web Site.
 The executive continues with overall emphasis on prudent expense management.



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

Stamp of Approval

By Ralph Bridgland



When an iceberg appeared beside Ferryland, N.L., in April 2017, it made headlines worldwide and attracted flocks of visitors to the town of about 500 people.



Among those rushing to take in the spectacle was St. John's photographer and CAPA member Michael Winsor, who captured the iceberg framed behind two homes and a docked fishing boat just after sunset.

Winsor's photograph will again be seen worldwide thanks to Canada Post's decision to include his image on an international stamp as part of its "From Far and Wide" series.

"It's great recognition," says Winsor, 44. "It will be seen all over the world. It's pretty cool."

Winsor says he heard about the towering iceberg and joined the crowds heading to Ferryland.

"I wanted to get there for the 'blue hour,' hoping the iceberg was still in that location. The street lights in front provided contrast between the cold and warm colours."

Canada Post informed Winsor of its intention to feature his image on a stamp last March. He had to keep it a secret for the next 10 months until the stamp was unveiled on Jan. 14.

"I told my wife and my parents," Winsor says. "It was tough for them, too, but I knew they can keep a secret."

He did receive remuneration from Canada Post, but not enough to retire on.

"I wish," says Winsor, who did retain copyright on the image.

Winsor, a member of the Camera 35 Camera Club in St. John's and a CAPA member for about four years, has been a professional photographer for about the past 10 years.

But he has only treated photography as a full-time profession for about the past two years after leaving an IT position at Memorial University of Newfoundland.

"If you do something you love, it's not work anymore," says Winsor, a self-taught photographer.

"You make mistakes and learn from them," he says. "Trial and error."

Winsor freelances for Newfoundland and Labrador Tourism, runs his own excursion business (www.newfoundlandphototours.com) and conducts workshops and photography classes.

"My business is usually from the United States and across Canada," he says. "But different opportunities are opening up."

"I'm getting e-mails pretty much every day. It (stamp) is generating interest in the area and me. Lots of weekends are booked along with cruise ship business."

Praise and congratulations are pouring in from many and varied sources.

David Blackwood, a renowned Canadian artist best known for his historical scenes of Newfoundland, sent him a congratulatory e-mail.

"When it comes from someone such as him, it's pretty cool."

He has even received an invitation to appear at a St. John's Philatelic Society meeting.

Winsor says he has competed in and medaled in several CAPA competitions over the years, but provides words of wisdom for all photographers.

"Winning is cool," he says, "but it really comes down to what you want to do and what looks good to you."

"You have to please yourself."

Ralph Bridgland is Canadian Camera editor-in-chief.



FACEBOOK.COM/THECANADIAN
ASSOCIATIONFORPHOTOGRAPHICART

2018 Fine Art Individual Competition

Hosted by Derek Hayes & Associates

Gold Medal: Richard Adams

Silver Medal: Llaesa North

Bronze Medal: Adrienne Zore



1st Place Merit Award: Leah Gray, *Wild Dance*



3rd Place Merit Award: Adrienne Zore, *Daahlia Dazzle*



2nd Place Merit Award: Yves Keroack, *Happy Halloween*



2nd Place Merit Award: Geoff Dunn, *A Melange of Colour*



3rd Place Merit Award: Theresa Bryson, *Dance of Galaxies*

2018 Fine Art Club Competition

Hosted by Derek Hayes & Associates

Gold Medal: Montreal Camera Club

Silver Medal: Lions Gate Camera Club

Bronze Medal: Images Alberta Camera Club



1st Place Merit Award: Muffy Mathewson, *Redress on Crown Land*

Photojournalism Individual Competition

Hosted by Hamilton Camera Club

Gold Medal: Lance Gitter

Silver Medal: Yung Niem

Bronze Medal: Jim Hatch



3rd Place Merit Award: Rhonda Starr, *First Out of the Gate*



1st Place Merit Award: Mazyar Asadi, *Spurge of Mud Over Their Bodies on Ashura Ceremony*



2nd Place Merit Award: Jim Hatch, *Up to My Knees*

Photojournalism Club Competition

Hosted by Hamilton Camera Club

Gold Medal: The Chinese Canadian Photographic Society of Toronto

Silver Medal: Montreal Camera Club

Bronze Medal: Toronto Digital Photography Club

2nd Place Merit

Award: Neal Weisenberg, *Bareback Riding*



1st Place Merit Award: Andrew Mielzynski, *Women's World Cup Skiing - Kranjska Gora*



3rd Place Merit Award: Bryan Fritz, *A Leap of Faith*

2018 Nature Individual Competition

Hosted by Richmond Hill Camera Club

Gold Medal: Ilana Block

Silver Medal: Norman Dougan

Bronze Medal: Anthony Bucci



1st Merit Award: Ilana Block, *Five muddy lions and a wildebeest*



3rd Merit Award: Missy Mandel, *Red-necked Grebes Mating*



BOTANY AWARDS

3rd Place: Martin Ross, *Shooting Star*



2nd Merit Award: Mike Wooding, *Emma's Dancers Mating*



2nd Place: Bruce Shapka, *Poppy*



1st Place: Bruce Gunion, *Fungi Family*

2018 Nature Club Competition

Hosted by Richmond Hill Camera Club

Gold Medal: Chinese Canadian Photo Society of Toronto

Silver Medal: London Camera Club

Bronze Medal: Trillium Photographic Club



1st Place Merit Award: Nick Shearman, *Anhinga with Prey*



2nd Place Merit Award: Evan Guengerich, *Sibling Rivalry*



3rd Place Merit Award: Kathryn Martin, *Northern Gannet Pair*

BOTANY AWARDS



1st Place: Fred Greene, *Showy Ladyslippers*



2nd Place: Bruce Gunion, *Mycena_Fungi_Group*



3rd Place: Dale Eurich, *Fairy_Houses*



Papua New Guinea

Masks, bows and arrows and smartphones

By Ottmar Philipp

Is there a place on Earth where civilization is uncoupled from the digital age?

Is there a place on Earth where tribal people appear out of the rainforest fog in exotic colors and outfits? Where primitive huts give shelter and roads would be more like gravel paths?

In my mind, it would be Papua New Guinea.

With more than 800 different languages and dialects, Papua New Guinea is the third-largest island-country in the world. The many different tribes coexist side by side, mainly isolated by natural mountain barriers. Past territory breaches led to violent conflicts.

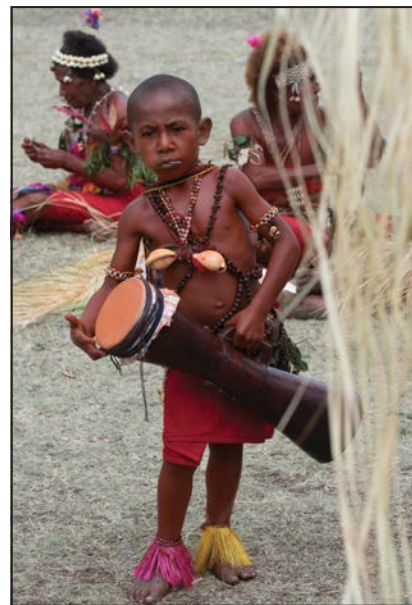
Unexpected while flying from Port Moresby into Mount Hagen were the small defined agricultural fields below, which have produced crops such as yams, taro, vegetables and fruits for the past 9,000 years (yes you are reading it right) to produce root crops like yams, taro, vegetables and fruits. The few old

irrigation systems, UNESCO world heritage sites, are witness to the early highly developed agriculture at this end of the world.

The small bus picking us up at Mount Hagen was diving from pothole to pothole. Our local guide, Pym, suggested a stop at a mini market to give us the opportunity to fill up on water and drinks. There are few opportunities to shop, so planning ahead was imperative.

Passing through small villages, markets along the road, muddy from the last rain, offered basic needs from live pigs to CocaCola. Other than one person who hammered his fists against our minibus, we encountered only genuinely friendly people during the two-week trip.

Besides Pym, we were accompanied by two more local guides who originat-



ed from two different clans to give us security when crossing from one clan territory to the next. During our trip, these two “support guides” changed as we moved through different clan areas.



Our small group was guided by Christian, a German Ethnologist, who had lived for two years with a tribe in the rainforests of Borneo and had been to PNG before.

We set off to the small village of Paiya, meeting some clans during their preparation and rehearsal to celebrate PNG's Independence Day. For a few days, they exchanged their T-shirts, jeans, baseball caps and smartphones for traditional costumes their parents and grandparents had worn.

The clock was turned back several hundred years when locals painted their bodies and faces, unpacked family heirlooms in the form of Paradise Bird feathers, strings of seashells, used as currency in earlier days, carved ivory teeth, wicks made from men's hair and more decorative items based on natural products.

BASF synthetic colours replaced minerals, plant extracts, earth and mud from the past. Creativity in designing face and body paintings combined with freshly folded banana leaves, grass and feather decorations created an explosion of colourful styles, identifying different clans.

Only the Azara Mudmen, covering their bodies with whitish clay and

wearing heavy clay masks, came out as monochrome.

Pym proved to be an authority, asking the groups to get to the village square and perform to his imaginary protocol. This was his home village and everybody followed his directions. Clans from other villages also took the opportunity to have their last rehearsal before the Independence Festival.

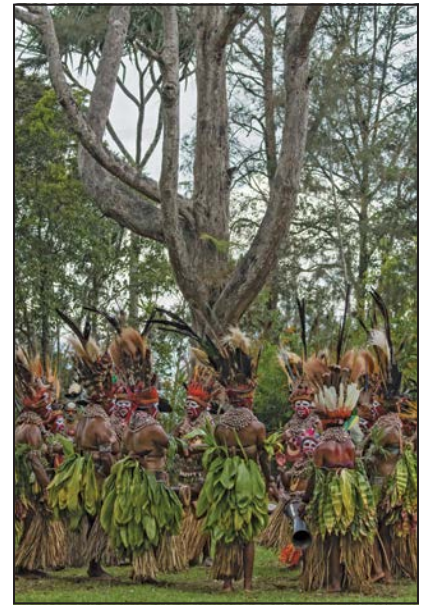
A perfect setting. Short Bermuda grass surrounded by large trees giving some shade for recovery after exhausting dances. Assembled clans drumming, stomping in rhythm, singing and mumbling unrecognizable lyrics.

The Sili-Muli girls from the province of Enga were the showstopper. Grass skirts, brown clay body makeup and minimal face paint created attractive attributes with good rhythm and co-ordination to their drums and singing.

The next group followed with military precision, marching with red, yellow and black face paints. Spears, bows and arrows ready, they added war cries creating a scary package.

The women from the Waghi Valley decorated their heads with crowns made of hundreds of feathers.





People with body painted skeletons tried to get in contact with their forefathers and the Asari Mudmen appeared mysteriously out of the forest with clicking noises made by hitting their extended bamboo fingers against each other.

The sun gave way to clouds and it started to rain with all the colours running into each other, creating abstract paintings on faces and bodies. The heirlooms were taken off and packaged in old newspaper and the colours washed down.

Everyone was then treated to a local meal consisting of chicken, yams, eggs, french fries for the tourists. Fried

bananas and other starchy foods finished off the day.

The next stop was the Goroka “Sing-Sing,” established by the Australians as a friendly get-together of clans in 1957 in an effort to create friendships and discourage common violent clashes.

The two-day celebration involved thousands of locals, performing groups, youth with contemporary bands and a market to buy local handcrafts, stone axes, bows and arrows, feather decorations and many more souvenirs.

Like seemingly everywhere on the planet, many locals and dancers always had their smartphone ready to photo-

graph each other and a picture with a tourist was well prized.

We then moved on to the area of the Sepic River in the north by plane from Madang to Wewag. The trip overland to the river and by boat to Pagwi proved to be more difficult than expected as we had to pay \$500 toll to cross a small bridge. The locals had taken the wooden planks into their homes and only money convinced them to put them back on the metal structure.

On our way back the deal seemed binding only to some. Many missing planks stacked away in some distant huts made it quite an adventurous



crossing, 30 inches at a time and rotating planks from behind to the front.

The Sepic River tribes hold the crocodile as part of their cultural beliefs and traditions. Young men still get the skin on their back pierced to achieve similarity to a crocodile skin.

Papua New Guinea is a country and a people in transition from an old to a digital new world. Resources such as oil, gas, gold, copper and timber are being exported. Many low paying jobs are being created as big palm oil plantations are replacing secondary forests. Rainforests are being illegally cut down with wood being transported mainly to China.

Back at home, many of the performers during the “Sing-Sings” slipped back into jeans and T-shirts. They would be waiting for a new road to be built or repaired, maybe even a hospital financed from resource income. The slippery trails to their villages will pass by small fields for cultivation of yams, and sweet potatoes.

But the knowledge of edible wild plants, the ability to make fire without matches and to cook a pig with hot stones underground will remain

an integral part of their daily life for at least a few years to come. ✨

Ottmar Philipp was born and educated in Germany and has a Ph.D. in Agricultural Biology. He is an award-winning member of the Professional Photographers of Canada and CAPA. He resides in Canmore, Alta.



A Rookie's Trip to Kruger

By Kathryn McGarvey

Booking a safari in Kruger National Park, South Africa – Exciting!

Photographing wild animals and birds when I am not a wildlife photographer – Terrifying!

I was invited to go on an African safari last May with my brother and his family. Although seeing wild animals in their natural habitat had always been on my bucket list, as a relatively new photographer, I had never imagined photographing them.

In my short photography life, I found it daunting to shoot animals as it seemed extremely complicated. Belonging to a photography club renowned for its wildlife and bird photographers and seeing the quality of their images week after week was intimidating.

My photographic preferences are landscapes, flowers and long exposures with subjects that are relatively static.

Even though fellow club member and friend Victoria Low, an expert bird photographer, kindly took me on bird shooting and showed me some of her techniques, I still didn't feel prepared for such a photographic undertaking.

How to get ready and quickly? Take lessons from a wildlife and travel photography expert and practise.

Fortunately, Frank Pali, a wildlife photographer and a recent judge at



my photography club, agreed to be my mentor.

His first step was to review my gear. At the urging of one of my photography mentors, Marc Koegel, I recently had purchased a Fujifilm XT-2 with several lenses. Frank reviewed my seven lenses and narrowed down my choices to my wide angle 10-24 and my telephoto 100-400.

Frank also discovered that Fuji made a macro lens and a teleconvert-

er compatible with my telephoto so I ended up taking four lenses, a 10-24, an 18-55, a 100-400 with a 1.4 teleconverter and a macro.

The 1.4 teleconverter was especially useful as it made my 100-400 into a 140-560. The extra reach was invaluable. The macro lens was useful for my non-safari time.

The best advice Frank gave me was taking two camera bodies so I had a backup camera if the first one failed

and to always keep two lenses fixed. He recommended not changing lenses on the fly. I rented my identical camera body for the trip.

Every day while on safari I had both cameras ready beside me, one with my wide angle and one with my telephoto/teleconverter. I would never have got most of my shots if I had been trying to change lenses all the time. Things happen too quickly when you are on safari with some





shots in the distance and some up close.

Frank took me on a few field trips to get me used to shooting wildlife and birds in particular. He talked about settings, being ready and being patient. We also practised shooting macro and flash photography. These outings gave me the confidence that I might get some decent shots.

In addition to having lots of extra batteries and digital cards, Frank

recommended I take a laptop with an external drive to transfer all my photos every night. He also suggested that I check my photos every day to see if there were any issues that needed correcting the next day.

I took my tripod and flash with me, but never used them. In hindsight, I could have used the tripod for long exposures when we were out of the Land Rover on a break. Flashes were not allowed on the night drives.

Our tour guide was not only an incredibly knowledgeable bush guide, but an amazing photographer. I did not realize how crucial it would be to have a tour guide who is a photographer. His knowledge of the wildlife and photography made the trip.

Every bush drive was a unique adventure. You never knew what you were going to witness. One day, we saw the most beautiful bird I have ever seen, a lilac-breasted roller. On





another, we saw teenage elephants playing. Another day, we saw rhinos waking up to the most gorgeous sunrise. We saw a leopard after a kill and a family of giraffes frolicking across the plains. Every day I had to pinch myself.

I took more than 2,000 photographs on my trip. Thank goodness I planned ahead, took the time to prepare and sought help. However, I am still ruing the shots I missed

due to my inexperience, things like forgetting to bracket with difficult lighting conditions or to use continuous shooting when birds suddenly take off.

However, those just provide more reasons to return, hopefully with fellow photographers, to share a truly magical photographic experience. ✨

Kathryn McGarvey of North Vancouver, B.C., took up photography seriously a few years ago while convalescing in a wheelchair for a few months. She is a member of the North Shore Photographic Society.



Visiting ghosts

By Susan MacKenzie



As we grow older, we expect certain elements of our youth to disappear and become only a memory. While expected, it is painful to actually see it in person.

Such was the case when I returned to my home province of Saskatchewan after being away for more than three decades.

Heading east on the TransCanada Highway, the blue sky provided a beautiful backdrop to the grain fields that stretched to the horizon. Road signs with names of towns I hadn't seen in a long time passed by and I grabbed a few shots so I wouldn't forget how lucky I was to see them again.

A few wild antelope started to appear in the fields and as I had never seen

them. It was a treat to see more than 50 during the trip.

As we drew nearer the border, my excitement grew and I watched intently for the marker, but was somewhat underwhelmed as I saw it by the side of the road. I seemed to remember a larger "Welcome to Saskatchewan" sign. Although this one was weathered and faded, it was still a welcome sight.

I didn't complain about the seemingly endless highway as I once did

and the turnoff at Gull Lake soon appeared so we headed south until we concluded the day's drive in the town of Shaunavon.

A large modern hotel, bustling with crews of oil field workers coming and going, stood out in contrast to the faded grain elevators in the background.

Next were the towns of Climax, Bracken, Orkney, and Val-Marie – once bustling, now almost empty. The latest census shows Bracken with 25 residents and Orkney with just 13.

I had never seen these, but had heard that many of them were becoming ghost towns. However, I wasn't prepared for what I saw.



At the entrance to Climax was a sign advertising “Good food, family dining experience” at the local tavern. My friend had mentioned it once was a good place to eat so we were glad it was still open for business. But the plumbing didn’t work, there was no food or coffee, just a cooler with a few kinds of pop and beer.

The building that impacted me most was a decaying church in Orkney. Although it needed paint and the steeple was leaning, it was still beautiful. Opening the sticky door revealed its sad contents. Most of the ceiling plaster had fallen off and covered the faded wooden pews and floor. A piano sat in the corner, fortunately protected by a large cover, but most likely hadn’t been played in decades.

As I slowly walked to take a photo of the stained glass windows at the altar, my eye was caught by a small solitary hymn book balancing precariously on the back of one of the pews. How it got there and managed to sit without falling I wasn’t sure, so I picked it up and dusted it off. It had no cover and was missing the first few pages. Subsequent research revealed it was the 1908 edition. I carefully placed it in the bottom





of my camera bag to save it from the inevitable wrecking ball.

I took one last look around before we left. Once filled with farmers talking business and comparing harvests, the tavern sat empty. The abandoned grocery store held only memories of women buying their supplies and kids spending their pennies for candy.

Now these towns and adjoining empty highways were like something out of a western movie, with the occasional tumbleweed rolling by on the

highway as we drove and embedding itself in the grill of the car.

Regina was the next stop, going to the street near Taylor Field stadium where my grandparents, parents and aunt and uncle lived – three little once picture-perfect houses in a row, now taken over by squatters.

My grandparents' beautiful turquoise and white house with the window boxes full of bright flowers was now painted a drab grey with an overgrown lawn and leaning fence. My aunt and

uncle's house was boarded up, a plywood sheet over the door opening just wide enough to let a few people out as I watched, then it was replaced.

So sad to see.

Each summer while visiting my grandparents, I would wander across the street to the stadium on game day to listen to the cheering crowd and the booming voice on the loudspeaker calling the plays. We never got tickets, so all I had seen of the stadium in person were the grey exterior walls.



An avid football fan, I watched the games on TV and saw the interior only through the eyes of the television camera. This time, I walked over to the entrance and discovered the gate was open, so I went in for the first time and stood on the sidelines. High above me on the tops of the stands were large banners with the names of my childhood heroes – Ron Lancaster and George Reed.

I posed for a photo in front of the stadium, eyes misty, clutching my bags

of souvenirs purchased at the Rider store, my heart filled with sadness and joy at the same time. Taylor Field has now been demolished for area revitalization and the houses will soon follow.

Even though I've lived in Calgary most of my life, Saskatchewan is still home. Standing inside Taylor Field and in front of those three little houses touched a place in my heart and I felt the connection.

The memories of the love and laughter shared each time my family and I

were there washed over me and while it brought tears, it also brought a sense of comfort.

I was home. ✨

Susan MacKenzie is a Calgary-based freelance writer and photographer who is also very active in the classic car scene.



Photographing Panama

By Carol Behan-Sokolow

Carol Behan-Sokolow photo

Panamanians refer to their country as “The Bridge of the World,” where North and South America come together in one direction and the Atlantic and Pacific oceans in another.

It combines colonial cities and modern skylines with quaint mountain towns where Ngabe-Bugle people in colourful clothing live alongside Western expatriots.

A narrow country with a mountainous backbone, Panama enjoys endless sandy beaches on the wild Pacific coast and calmer, more laid-back Caribbean resorts on the other, with coffee plantations and cloud forests on the hills in between.

As a tropical destination, this small country offers a multitude of subject matter for photographers.

Panama City

Flights from Canada arrive at Panama City’s Tocumen airport. A few days in the city is worthwhile, either at

the beginning or end of your tour. Hotels and restaurants are plentiful and affordable.

Panama’s main interests for photographers are the colonial city, known as Casco Viejo, and the spectacular views of the modern, Manhattan-like skyline from the coastal promenade. Fortunately, both are located within walking distance of each other.

The best place to shoot the skyline is from the park near the famous fish market, itself a short taxi or metro ride from the downtown core. From this location, the curve of the bay presents the compact cluster of highrises face on, with the colourful old fishing boats in the foreground.

Overcast skies are often a feature of the city, with the clouds forming a dramatic backdrop to the scene.



Alex Sokolow photo

A 15-minute walk will take you to Casco Viejo (take it slowly – the humidity is oppressive). This compact city within a city dates from the 17th century and was designated a UNESCO heritage site for its elegant historic museums and churches.



Carol Behan-Sokolow photo



Alex Sokolow photo

If you enjoy architectural photography, you'll love to walk its narrow cobbled streets with their pastel facades, flower decorated balconies and a church on almost every corner. Turning down a side street leads to the unexpected – a wide-open square

with the broad facade of a cathedral or a row of tiny coffee shops with doors open and ceiling fans slowly spinning and the aroma of Geisha coffee, Panama's prized brew, inviting you in for a break.

Alex Sokolow photo





Carol Behan-Sokolow photo

Boquete

One of Panama's most popular destinations for photographers is the mountain town of Boquete in Chiriqui province.

It sits about 1,200 metres above sea level on the eastern slopes of the dormant Baru volcano. It enjoys a perpetual spring-like climate and is set in a valley against a background of deep green forested hills.

It's a place where coffee plantations provide the local cafes with award-winning world-class coffee, as well as great opportunities for photographing the beans in various stages and colours of ripening.

In the town square, the traditional and the modern exist side-by-side,

where native Ngabe-Bugle people wait patiently for the local bus and tourists and expats browse the souvenir shops or enjoy a coffee on an outdoor patio.

Join them and find endless subject matter for street photography in the variety of faces and clothing you see passing by.

If you take a walk around town, you'll see that Boquete's flowers are literally everywhere – from cascading bougainvillea on practically every garden fence to lilies, hibiscus and bromeliads in the exhibition gardens by the bridge downtown. Those who enjoy floral photography will find plenty to occupy many hours putting a macro lens to good use.

Take a taxi up into the cloud forests and coffee plantations. The misty drizzle that falls here provides an ever-changing pattern of swirling mists and clouds that lend "atmosphere" to your photos. Get up close to the hummingbirds in the Finca Lerida plantation or stop at the San Ramon waterfall and Caldera River for some dramatic water shots.

If exotic birds are your interest, arrange a guided tour from a travel agent downtown to the forests where quetzal birds can be found. For the more adventurous, a tour by jeep to the summit of Volcan Baru to experience sunrise with a view of both the Caribbean Sea and the Pacific Ocean is another alternative.

Carol Behan-Sokolow photo





Carol Behan-Sokolow photo

Boquete is situated in western Panama, 40 kilometres north of the provincial capital, David. To get there, take a flight from Panama City to David, followed by a 35- to 40-minute drive along a modern highway. Alternatively, it can be reached by a seven- to eight-hour drive from Panama City along the Pan-American Highway.

Beaches

With coasts on both the Pacific and the Caribbean, Panama has wonderful sandy beaches, which are for the most part deserted and unspoiled. A popular beach resort, not far from Boquete, is Las Lajas, where for \$10 you can buy a day pass to the hotel and use the restaurant, the pool and the sunbeds under the huge palm umbrellas.

If you enjoy shooting powerful crashing waves, catching them as they break, head down to the water's edge and capture them as they froth and foam, dwarfing the surfers who paddle out to challenge them.

Alternatively, head over the mountains to the Caribbean coast to the laidback archipelago of Bocas del Toro, where a water taxi will take you out to the island on which Bocas Town is located. Check into a hotel built out over the water, explore the town where reggae music is king and capture the golden light of a spectacular sunrise the next morning.

Take a water taxi to Red Frog Island, named for its tiny red namesakes, and wander through the tropical jungle and nature reserve on the island. If you have underwater camera equip-



Alex Sokolow photo



Carol Behan-Sokolow photo

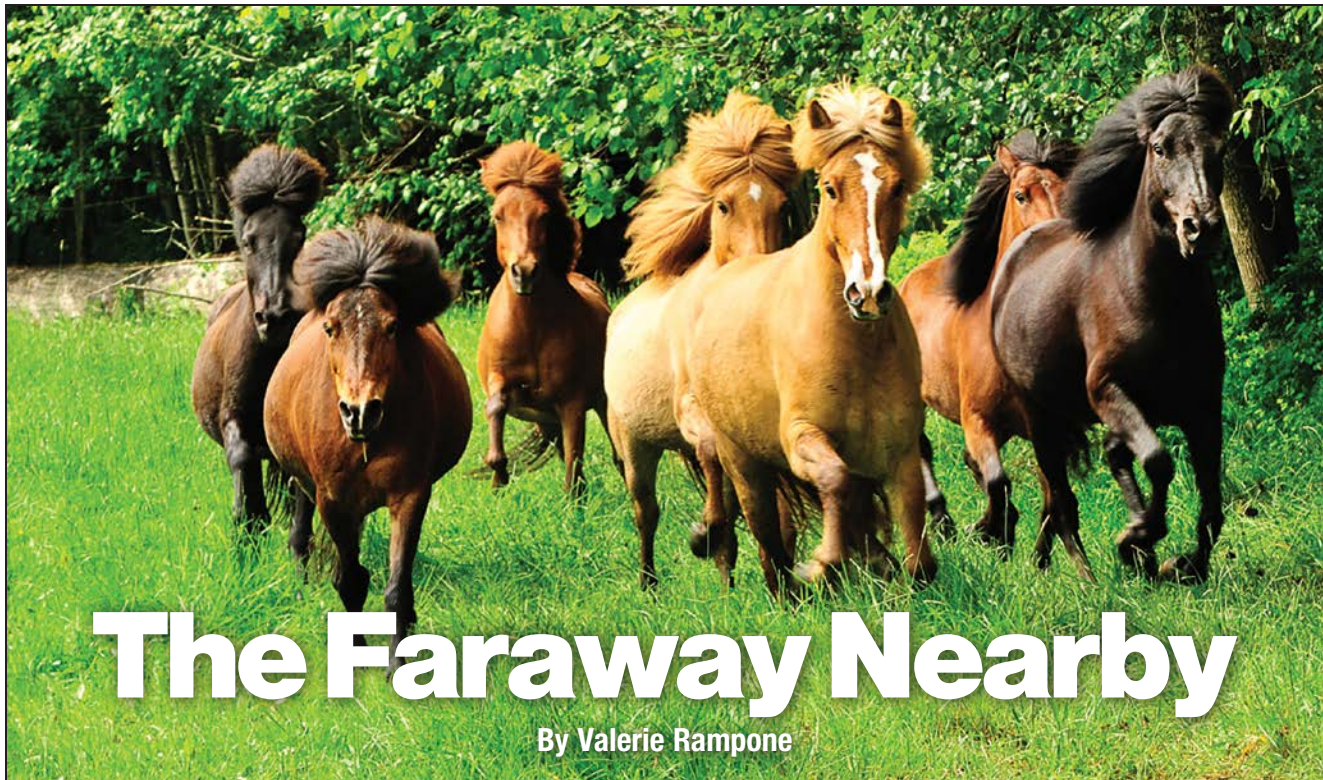
ment, Bocas is also a great location for snorkeling and scuba diving among the mangrove roots and corals in the clear turquoise water of Almirante Bay.

Bocas can be reached by air from Panama City or by road from Boquete.

Panama is well worth a visit for its culture, biodiversity and spectacular

scenery. For photographers, it's a treasure to discover. ✨

Carol Behan-Sokolow lives in St. Stephen, N.B., with her husband Alex, who also contributed photographs to this article.



The Faraway Nearby

By Valerie Rampone

Robert Nowland photo

“The artist Georgia O’Keeffe moved to rural New Mexico, from which she would sign her letters to the people she loved “from the faraway nearby.” It was a way to measure physical and psychic geography together . . .”

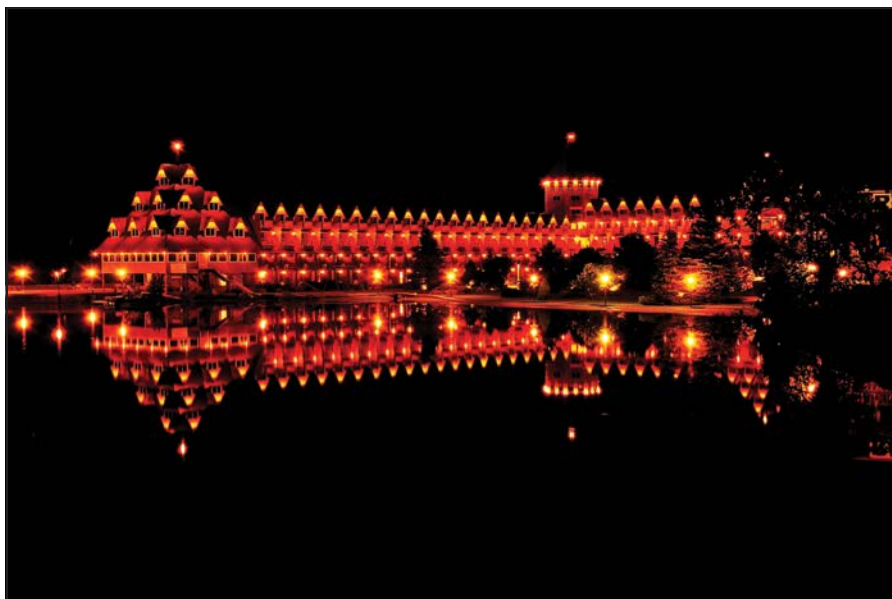
Rebecca Solnit, author

How far do you have to go to be a ‘traveler’?

What’s the distance needed to find exotic, stimulating vistas that set your shutter finger vibrating?

Not far, is the answer for the Kamloops Photo Arts Club (KPAC). Each year, the club selects a location within a few hours’ driving distance of home for their ‘Weekend Away.’

It’s usually a place people drive right through, but for the three days it is



Robert Nowland photo

on-the-ground exploration with cameras, cellphones and tripods.

Destinations have included places such as the Hat Creek Historical Ranch, a stop on the 1858 Gold Rush trail and

the garish Three Valley Gap Resort with its private village of relocated buildings saved from the flooding of the Columbia River Valley. Three Valley has railroad stock with stories such as the car from which Pierre Elliot Trudeau gave his infamous middle finger salute. There is also a round-

house with a hardwood floor.

Foregoing passports, malaria shots, airline schedules and weight restrictions the group sets off. Carpooling is encouraged, for the journey itself is half the fun. There

is something about sitting side-by-side passing through a novel landscape and hearing . . . Stop! 'Did you see that?' The shout usually causes everyone to bail out for a photoshoot which creates deep friendships, a sharing of expertise, sometimes equipment and the all-important art of seeing. It's a good thing the whole weekend is basically free form and arrival time is flexible.

On a recent jaunt to Hope, B.C., the initial group got waylaid at the Laurie Guichon wetlands on 5A and had to hot-foot it to c. 1913 Baillie House in Merritt for the noon picnic and meet-up with more members. Volunteers at the tourist info centre on the heritage property served us fresh coffee right at the picnic tables and also threw in an impromptu tour of the house.

There is always these add-on, serendipitous, unplanned happenings on KPAC's Weekends Away. Packing a sense of adventure is definitely a must.

Setting out to photograph the awesome geology of Farwell Canyon, members spent hours capturing abstracts of melted glass and charred fenders where the 2017 wildfires had torched a nearby auto wrecker's yard, but spared his house.

Another year, before leaving Enderby with a full quota of waterfall pictures, the group got to mingle in the midst of galloping Icelandic horses at Toltaway Farm.

At Lillooet, it was a rail ride on the two-car Kaosham Shuttle along the edge of Seton Lake to explore the remote village of Seton Passage.

These extraneous photo ops are often the highlight of the weekend.

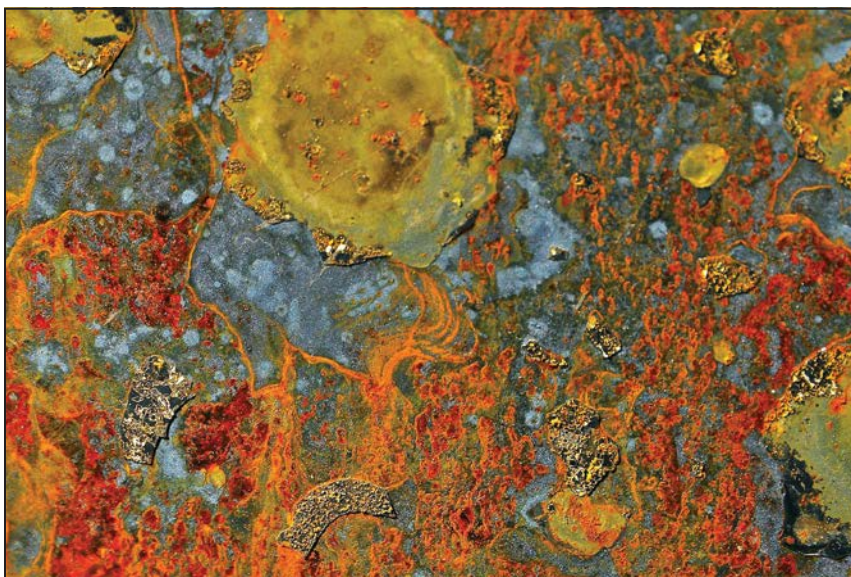
Our Weekends Away are always fun. We share a Saturday night meal, stories of the one that got away, give our cameras a workout, try different equipment and learn on our feet. All this shared experience for a nominal cost. We chip in for gas, some camp or use their RV, others share a room.

But all share the good memories that each "Faraway Nearby" photo recalls. ✨

Valerie Rampone, ACAPA, is a member of the Kamloops Photo Arts Club.



Al Fedorak photo



Barb Klie photo



Robert Nowland photo



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Jimmy Chin

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