



CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
PUBLICATION OFFICIELLE DE L'ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE

SUMMER 2021 • \$9.95



- CREATIVE PORTRAITS
- REFLECTOGRAPHY
- STREET PHOTOGRAPHY
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- CAPA COMPETITIONS

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CANADIAN CAMERA (ISSN1206-3401) is published quarterly by the Canadian Association for Photographic Art, 241 Alexander Street NE, Salmon Arm, BC V1E 4N3. No part of this publication may be reproduced in whole or in part without prior written permission of the publisher and author. All photographic rights remain with the photographer. Opinions expressed are those of the individual contributors.

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. 22, NO. 2 • SUMMER 2021

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the**COVER** PHOTOGRAPH LORNA SCOTT



WE ARE PLEASED TO NOTE THAT THE PROTECTIVE WRAP THAT IS ALSO USED FOR THE IMPRINT OF THE MAILING ADDRESS IS BIODEGRADABLE.



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 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

By now, the vast majority of us will have had our first COVID vaccine shot, with some having had their second. Exciting times!

Soon we will be able to do more of the things we love and be with those we cherish the most. Summer and a positive outlook for the future are a great combination.

Speaking of the future, I write this with mixed feelings as my second, two-year term as CAPA president is coming to an end as of the AGM on June 26. I will be transitioning to the roll of past-president, but will still be active on the executive board and offering support to the new president.

It has been an honour to serve as the president for the past four years and work with a great group of directors and board members. I would like to thank them for their support and dedication. Although we have accomplished a lot, there is never enough time to complete everything on the to-do list.

I am pleased to say that the organization has weathered COVID well. Our membership continues to be strong, participation in competitions is up more than 200 percent, we continue to publish our quarterly *Canada Camera* magazine, we are working our way to becoming bilingual and have had great support from the Quebec zone and francophones across Canada.

Our programs continue to grow and our financial position is stable. We have a bright future.

As guidelines open up we expect there will be increased in-person meetings, but with a continuation of online events. Keep an eye on the CAPA website and social media for events and courses as we go forward.

I would like to thank all our members for your support of CAPA as the national voice for the promotion of the photographic arts. Together we can make a difference in the world.

Be Safe – Be Creative.

Regards. ✨

Rod Trider, FCAPA

President CAPA

capa@capacanada.ca • www.capacanada.ca



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

Visit Us Online

The screenshot shows the CAPA website with a navigation bar including Home, About, Join, Clubs, Zones, Judges, Competitions, Login, and Members. A search bar is also present. The main content area features 'Latest News' with a list of recent events and a featured article titled 'Black and White Photography - Finding Your Focus' by Doug Caplan. Below this are sections for 'Canadian Camera Magazine', 'Judging Courses', 'CAPA Speaker Series', and 'Sponsors'. At the bottom, there are links to 'Join CAPA', 'Find A Local Club', 'Competitions', and 'Donations'.

WHY YOU SHOULD CONSIDER CAPA

DEVELOP YOUR CREATIVE EDGE.
BECOME A MEMBER OF CAPA.

Submit to one of eleven national competitions for members. Receive discounts on registration for selected conferences, workshops and judging courses. Apply for the annual scholarships sponsored by CAPA. Join online digital groups. Participate in our popular competitions. Receive a quarterly copy of Canadian Camera. Submit your work to Canadian Camera and our online publication. Be recognized for your efforts through CAPA honours: Maple Leaf, Associateship or Fellowship. Publish your photography and meet other members nationwide. Contribute directly to the support of Canada's only association for photographic art for amateurs and professionals.

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JUDGING INITIATIVES

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

Course details and registration will be posted on the CAPA Canada website www.capacanada.ca. If your club would like to host a course in your region please contact **Mike Breakey** - Director of Education, education@capacanada.ca or **Rod Trider** - President, president@capacanada.ca.



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You can reach new customers with your ad in Canadian Camera. Your message will be seen by serious photographers across Canada at a reduced

'Members Only' price of \$50.00 (B&W) per issue.

Contact:

capa@capacanada.ca

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:

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

Where to send it

Canadian Camera
c/o Ralph Bridgland, Editor-in-Chief
Email: editor-in-chief@capacanada.ca

Please include your phone number and e-mail address.



www.capacanada.ca



photo talk

RALPH BRIDGLAND, *Editor-in-chief*

The COVID-19 pandemic has been a learning experience for all of us.

Unfortunately, many of the lessons learned have resulted from personal suffering and tragedy, reminding us how fragile and precious life

really is.

I'm sure the pandemic has hit close to home for most of us through the loss of friends and loved ones. There are no words to express the sympathy we feel for those who have suffered such tragic loss.

At times such as these, recreational pastimes such as photography tend to take a back seat to the truly important issues such as health and social responsibility.

Yet, at the same time, "diversions" such as photography take on an even greater importance. The ability to "get lost" in an indoor or outdoor photo shoot, taking online courses or spending hours editing images has played an important role in an attempt to keep us all sane.

While by no means an expert on any of the subjects, isolation has allowed me to broaden my knowledge in processing software such as Lightroom, Photoshop and Topaz.

I have also tried my hand, with varying degrees of success, at light painting, macro, still life, infrared and artistic floral photography – all of which I may not have pursued in "normal" times.

Even if not completely comfortable with the platform, I'm sure most of us have come in contact with and can now find our way with Zoom. In many cases, it has been the only way photographers have managed to stay in contact with each other.

Zoom has also been a blessing to camera clubs worldwide, providing the means to stay in contact with members and allowing presentations from around the globe to be shared with their memberships.

The London (Ont.) Camera Club, of which I am a member, has decided to remain virtual for its 2021-2022 season.

"It was kind of an easy decision," LCC president Harry Cartner says. "Because of COVID, we don't know the status of vaccinations."

LCC's membership has actually grown from 224 in 2019-2020 to 230 this season, including five American members from as far away as Alaska.

Virtual meetings have also allowed the club to expand its list of presenters.

"We have expanded our speakers' list," Cartner says. "Virtual meetings have been very advantageous in that respect. We have had speakers from Europe."

However, there is a major challenge presented by the online world.

"The social aspect is the biggest roadblock," Cartner says. "How do you integrate new members?"

He is optimistic that by early next year the club will be able to hold "small outings outdoors."

While we wait for those better days to arrive, the photographic community needs to stand together by staying apart.

Stay Healthy. Stay Safe.✳

Ralph Bridgland, *Editor-in-Chief, Canadian Camera Magazine*



WPC
WORLD PHOTOGRAPHIC CUP
TEAM CANADA / ÉQUIPE CANADA

World Photographic Cup



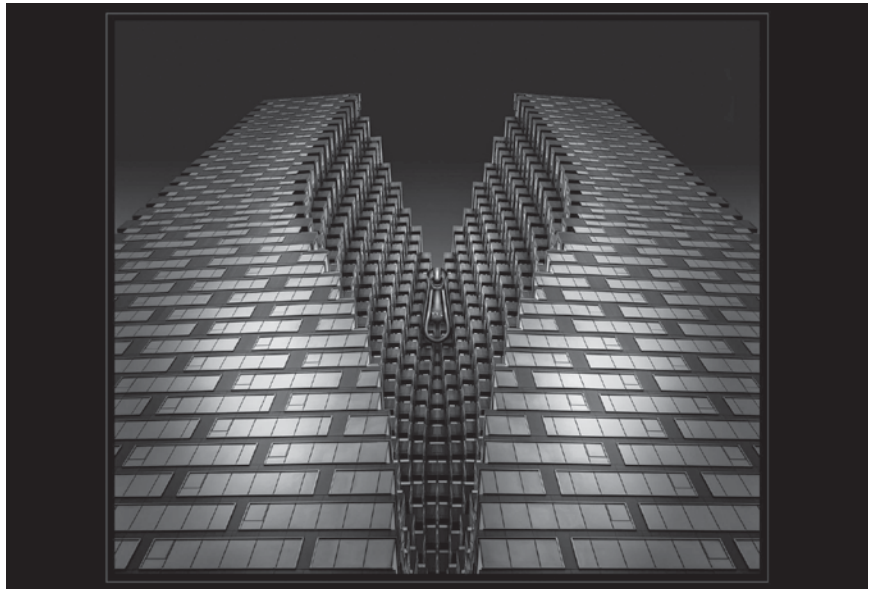
Louis-Philippe Provost



Stephanie Lachance



Ammara Sadiq



Jacque Matechuk

Canada needs your photographic talent!

Every year Canada and 40 other countries enter their best images in the World Photographic Cup – an international team photo competition. During the past few years we have had many images achieve Top 10 recognition and go on to win world medals.

Our goal is to showcase our photographic talent to the world and keep Canada on

the podium. We know Canada has some of the most skilled photographers in the world and we need your exceptional creativity to succeed.

The WPC Team Canada committee creates our country's submission. Volunteer curators from supporting photographic associations are tasked with reviewing images submitted by Canadian photographers to find the 18 exceptional images that will represent Canada in the World Photographic Cup.

All Canadian photographers, professional and amateur, are invited to submit images for consideration. Entries will be accepted through the WPC Team Canada website during July and August 2021.

Submit your images for consideration. 18 images and as many as 18 photographers become Team Canada.

<https://www.wpcteamcanada.com>



MEET THE VOLUNTEERS



VIRGINIA STRANAGHAN

Position(s): CAPA Niagara District Rep since 2009. I also held the position of Director of Competitions for two years. I am currently the president of the Hamilton Camera Club, president of the Niagara Frontier Regional of Camera Club and the webmaster for the St. Catharines Photography Club.

Best aspect of your position: There are several aspects of my position which are equally fantastic. Meeting other like-minded photographers at clubs, sharing a common interest, visiting the different clubs in my area and passing on information and promoting CAPA as an organization.

What originally attracted you to photography and when: I can't remember when I first became interested in photography as I was quite young and loved getting my hands on my parents' camera and taking pictures. In those days film was an expense that my parents considered a luxury, so the opportunities were scarce.

**Your favourite subject to photograph:**

There are several genres of photography that I really enjoy and over the years as I have grown in my photography my favourite has changed from time to time. As I like many genres one as much as the other, here are a few I gravitate to most: nature, night photography and creative, whether that be in camera or post-processing. Currently, partially due to the recent restrictions, I feel my favourite has become still life.

Your favourite photograph:

The photo I included does not have a special story to it. I experiment with different objects in different arrangements, under different lighting conditions. Some I feel work for me and others not so much. This particular arrangement I was not thrilled with while shooting, but later on my computer I saw potential I had not seen as clearly when shooting. With a few post-processing enhancements, it turned out to be my favourite image.



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Reminder Notice of Annual General Meeting 2021

Due to the current Covid restrictions and to ensure the health and safety of our members, CAPA will hold its 2021 AGM on Zoom. We encourage all members to join the meeting. The Zoom link will be posted on the CAPA website, login and go to the member / club benefits. Clubs should designate one person to vote on their behalf. Notices have been posted in the previous magazine & Monthly Newsletters.

Saturday June 26, 2021 – 2pm PST, 5pm EST. Please check your local time zone.

2020 / 2021 Year review

Election of new Executive members

To ensure good governance, CAPA elects the Executive and Directors on alternative years.

Executive positions up for election this year:

President, Vice-President, 2nd Vice-President, Secretary & Treasurer.

Larry Breitreutz, FCAPA, Hon. FCAPA

Chair, CAPA Nominating Committee

Past-pres@capacanada.ca

Rappel de l'assemblée générale annuelle (AGA) de 2021

À cause des restrictions dictées par la Covid et pour assurer le bien-être et la sécurité de nos membres, l'AGA 2021 de l'ACAP se tiendra sur Zoom. Nous invitons tous les membres à y participer. Pour accéder au lien vers l'assemblée Zoom qui apparaîtra sur le site web de l'ACAP, ouvrez une session et allez à la section membre/bénéfices. Les clubs doivent nommer une personne pour voter en leur nom. Des rappels ont été publiés dans la plus récente parution de la revue et des nouvelles du mois.

**Le samedi 26 juin, 2021 à 14 h (heure du Pacifique), 17 h (heure de l'Est),
ou selon votre propre fuseau horaire.**

Revue de l'année 2020/2021

Élections des membres du comité exécutif

Pour assurer une saine gouvernance, les élections des membres du comité exécutif et des directeurs de l'ACAP ont lieu en alternance.

Les postes du comité exécutif à combler cette année :

Président, vice-président, 2e vice-président, secrétaire & trésorier.

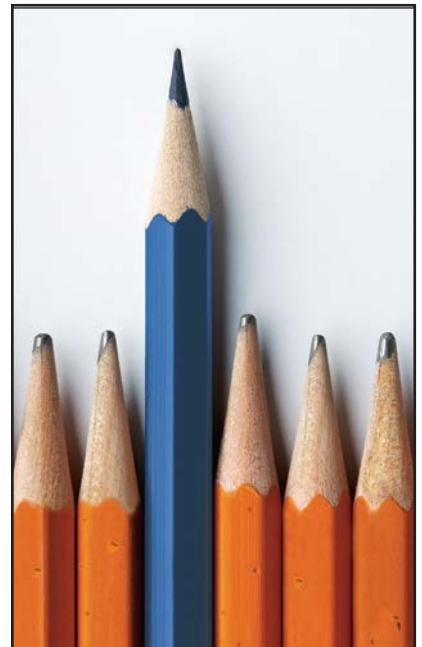
Larry Breitreutz, FCAPA, Hon. FCAPA

Directeur, comité des nominations de l'ACAP

Past-pres@capacanada.ca



CAPA District Representative for Lower Mainland Carol Jackson, right, presents Janet Slater with an FCAPA award.



Let's get to the point

Uncertain times demand decisive action. When shopping suddenly became a challenge for everyone not long ago, Vistek saw an opportunity to make it better than ever, starting with our recently launched solutions-oriented webchat feature staffed by knowledgeable live agents eager to help however they can. Whether you're shopping online, by phone or in person, we'll assess your needs upfront to ensure that you're getting the level of service you require and dealing with the right person every time. Our range of products – from entry level to professional – has never been more diversified, and we've established benchmarks to make sure our new standards of customer service are always maintained. To find out more, give us a call or go to vistek.ca and let's chat.



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Summer 2021 NEW AND RETURNING CAPA MEMBERS AND CLUBS

Atlantic

Scotsburn Northumberland Amateur Photography Society, Scotsburn NS
Halifax Public Libraries, Halifax NS
Margaret Boothroyd, Fredericton NB
Mike Byrne, Trenton NS
Terry Carroll, Bedford NS
Virginia Caul-Gallant, Pictou NS
Terri Churchill, Portugal Cove NL
Tom Gallant, Pictou NS
Fred Greene, Halifax NS
Jannah MacKenzie, Memramcook NB
Maurice Melanson, Richibouctou-Village NB
Michiko Nishijima, Taymouth NB
Tina O'Rourke, Conception Bay South NL
Rejean Pitre, Fredericton NB
Laszlo Podor, Windsor Jct NS
Darryl Robertson, Prospect NS
Lesleyanne Ryan, St. John's NL
Robyn Shortt, Fredericton NB
Daniel Squire, St. Philips NL
Amy Stackhouse, Lewis Lake NS
Dakota Staples, Zealand NB

Ontario

Fergus & District Camera Club, Elora
Lanark County Camera Club, Perth
Napanee Photo Club, Napanee
RA Photo Club of Ottawa, Ottawa
St. Catharines Photographic Club, Niagara-On-The-Lake
The Chinese Canadian Photographic Society Of Toronto, Markham
Chris Alexander, Belleville
Harvey Ash, Thornhill
David Bichan, Toronto
William Bickle, Roslin
Glenn Bloodworth, Ottawa
Lori Bozian, Pontypool
Cajo Brando, Ottawa
Stephen Bridgett, Wasaga Beach
Alayne Brisson, Ingersoll
Leigh Brown, London
Tony Crocker, Campbellford
Grant Dale, Richmond Hill
Susan Dayboll, Ridgeway
Julian Delf, Annan
Ronald Dewar, Nunavut NWT
Vanessa Dewson, Ottawa
Brian Dougherty, Ajax
Sylvie Dube, Ottawa
Paul Elgie, London
Robert FeDuke, Perth
Murray Fenner, Toronto
Norm Fortin, Russell
Mark Girard, Thornhill
Moshe Gordon, London
Kaitlyn Gore, Iona Station
Abigail Gossage, Ottawa
Ralph Grose, Toronto
Colin Haig, Milton
Bill and Deb Hall, Kitchener
Jeff Hurd, Whitby
Rob Jemmett, Toronto
Shaun Jennings, Unit 603
Kathy Jia, Richmond Hill
Stephen Just, Puslinch
Bruna Kherlakian, Toronto
Jean King, Toronto
Francis King, Toronto
Jenny Kirkpatrick, Huntsville
Lisa Kirton, Oakville
Darlene Kutty, Blue Mountains
Laurette Lafleur, Almonte
Paule Larouche, Ottawa
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Brenda Lawlor, Cambridge
Diane Laws, Brampton

Larry Liu, Markham
Sandra Milena Lopez Zamora, Melbourne
Charles Low, Brockville
Lesley Mapstone, Parry Sound
Lily Markovic, North York
William McCloskey, Ottawa
Rick McKenzie, Dundas
Laurie Menard, Kitchener
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Bharat Mistry, North York
Linda Monteith, Toronto
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Jim and Susan Nagy, London
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Randy Nickerson, Courtice
Douglas Norton, Toronto
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Catalin Sandu, Toronto
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Scott Udle, Ottawa
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Jan Venclik, Sarnia
Rita Vilis, London
Salim Virani, Toronto
Nicolette Wain-Lowe, Ancaster
Ira Weiss, Toronto
Brian Whitestone, Perth
Gerda J Walker, Burlington
Tom Yates, Aurora

Pacific

Burnaby Photographic Society, Burnaby
Chilliwack Camera Club, Chilliwack
Chung Ai Photographic Society, Burnaby
Crescent Beach Photography Club, White Rock
Gabriola Photo Club, Gabriola
Harbour City Photography Club, Nanaimo
Kamloops Photo Arts Club, Kamloops
New Westminster Photography Club, New Westminster
Shuswap Photo Arts Club, Salmon Arm
Sidney Shutterbugs Camera Club, Sidney
Sunshine Coast Camera Club, Halfmoon Bay
Terrace Photography Club, Terrace
Vernon Photography Club, Lake Country
Jonathan Adams, Victoria
Doug Ambridge, Victoria
Penny Authier, Victoria
Mel Baly, Langley

Raymond Barnard, Vernon
Derek Belsham, Prince George
Jeff Belza, Rossland
Bob Boxall, Salmon Arm
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David Bromley, New Westminster
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Nancy Caldwell, Vancouver
Jacques Carriou, Vernon
Barbara Charlton, Kelowna
Sid and Heather Clarke, Abbotsford
Jacqueline A Clayton, Lions Bay
Carol Coleman, North Vancouver
Robert Conchie, Kelowna
Norah Corbet, West Vancouver
David Cox, Victoria
Ian Crawford, Victoria
Rod Cryderman, Prince George
Viktor Davare, Courtenay
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Nicholas and Kathryn Delany, Brentwood Bay
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Michael Easton, West Vancouver
Wendy Eby, Whitehorse YK
Sheldon Felske, Kimberley
James Fowler, Brentwood Bay
Don Frood, Nanaimo
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Anita Watts, Prince George
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David Williams, Kamloops
David Wood, Salmon Arm
James Xiang, Langley
Sen Yang, Richmond

Prairie

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Central Alberta Photographic Society, Red Deer AB
Foothills Camera Club, Calgary AB
Image West Photographic Association, Swift Current SK
Regina Photo Club, Regina SK
Tracey Adams, Calgary AB
Helen Anderson, Saskatoon SK
Hans Arnold, Winnipeg MB
Robert Arthur, Saskatoon SK
Robert Bisson, Winnipeg MB
Lea Dalmeida, Regina SK
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Roger Waterhouse, Wetaskiwin AB
Amy Wildeman, Lanigan SK

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Club photo Riviere-des-Prairies, Repentigny
Club Photo Saint-Hyacinthe, Saint-Hyacinthe
Lakeshore Camera Club, Dorval QC
Passion Photo Laurentides, Sainte-Sophie
Henry Bartlett, Lachine
Claude Belanger, Lasalle
Jean Belanger, Waterloo
Micheline Brule, Saint-Hyacinthe
Steven Dwayne Bryk, Montreal
Cynthia Canavan, Montreal
Richard Chan Yu Tin, Lasalle
Ginette Coutu, Anjou
Marcel Cristofcea, Montreal
Theres Frenette, Beaconsfield
Stephan Germain, Terrebonne
Mike Goldyn, St-Bruno
Joan Guoin, Outremont
Sandra Greenberg, Saint-Laurent
Mario Guay, St-Hyacinthe
Joel Halou, Boucherville
Graham, James and Christopher Hebert, Beaconsfield
Florence Jean, Westmount
Jeanneotte, Saint-Hyacinthe
Jocelyn Jeffrey, Quebec
Philippe Lalande, Montr
Danielle Lareau, Magog
Roch Martineau, Montreal
Perry Mastrovito, Laval
Kathy McDevitt, Cete Saint-Luc
Guy Paquin, Montreal
Pierre Pomerleau, Granby
Melanie Read, Beaconsfield
Arnaldo Ronca, Montreal
Jean-Francois Savoie, Varennes
Ezra Soiferman, Montreal
Jacques Szuke, Sainte-Julie
Jean-Francois Tardif, Saint-Hyacinthe
Pierre Vezina, Quebec
Chentian Zhang, Verdun

International

Shaikh Amin, FCAPA, FPSA, GMPSA, EFIAP/s, Islamabad IS
Hong Chen, Hong Kong
Richard Li, Hong Kong
John Simpson, Olympia WA

Thanks to all new and returning members Jan. 15 to April 15. While we strive to include everyone who renewed or joined during this period, please let us know if we missed you at membershipdirector@capacanada.ca.

Gwyneth Leona Smith



CAPA vice-president Henry Schnell presents a certificate of appreciation to Lee Smith after her retirement last year.

We note with great sadness the passing of Gwyneth Leona Smith, affectionately known as Lee, on Feb. 27, 2021 after a brief bout with COVID.

She retired from working for CAPA in May 2020 after 13 years as Bookkeeper, Membership Administrator and Office Coordinator.

Lee was always upbeat and positive in approaching her work for CAPA. One of the things she enjoyed most was talking with our members over the phone, and she never hesitated to pick up the phone to

help a member with their membership purchase. She was the voice of the CAPA office to all who called.

"Lee welcomed me to her home when I first became the Director of Membership and visited her in Logan Lake for two days to train her on the new membership system," says Kayla Stevenson, Director of Membership. "And we enjoyed our lunches together whenever she and her husband were in Vancouver visiting family. I will miss her."

Lee provided Bookkeeping Services to CAPA over those years. She was very conscientious and detailed in the recording of the CAPA Bookkeeping activities. Lee also had a close working relationship with CAPA Treasurer Len Suchan, always providing up-to-date and timely reporting of the CAPA monthly Financial Reports.

Lee's pride and joy was her family. Her door was always open to everyone who came to visit her. In addition to her work for CAPA, she volunteered at schools and in the community wherever she lived.

Former CAPA VP passes



Former CAPA vice-president Bill Lloyd passed away at age 83 in April in London, Ont., following a lengthy illness.

Lloyd was also president of the London Camera Club for eight years and was chairperson of the 2011 CAPA Conference held in London. He was also one of the founders of the South Western Ontario Photographers Association (SWOPA).

Current London Camera Club president Harry Cartner said Lloyd "ushered in a new era for the LCC by helping to get a Trillium Foundation grant to fund our new technology."

Born in Stellarton, N.S., Lloyd discovered his passion for photography in retirement. Through photography, he and his wife Marg of 59 years forged many friendships, enjoyed worldwide travels and accumulated thousands of pictures.

"Bill spent his life in active service to communities and continued to do so as long as health permitted," said longtime friend and photographic compatriot Rosemarie Culver. "Bill will be missed by all those who knew and loved him. Thank you, Bill, for all the service and memories."

"Bill said once that if one could leave this life a better place than you had lived well. He did!"

Lloyd is survived by his wife, two sons and two grandchildren.

CAPA Competitions

One of the primary benefits in joining CAPA is participating in one of our competitions. These competitions are designed to:

- provide you a wide range of competitions to consider entering
- challenge and push you out of your comfort zone for the purposes of improving and expanding your photographic skills
- emphasize the importance of reading and complying with all the competition details – for it is these details which your images will be judged
- compete with other photographers across Canada
- identify and acknowledge outstanding photography

Most of our competitions are open to both CAPA individual members and 94 camera clubs associated to CAPA.

Les Concours de l'ACAP

L'un des principaux avantages de s'associer à l'ACAP est de pouvoir participer à l'un de nos concours. Ces concours sont conçus pour :

- vous offrir une grande variété de concours
- vous présenter des défis et vous amener hors de votre zone de confort et ainsi vous permettre de vous améliorer et d'augmenter vos habiletés en photographie
- insister sur l'importance de lire et de vous conformer à l'ensemble des détails des concours car c'est sur ces détails que vos images seront jugées
- Compétitionner avec les autres photographes à travers le Canada
- Identifier et reconnaître l'excellence en photographie

La plupart de nos concours sont ouverts aux membres individuels de l'ACAP et aux 94 clubs de photographie associés à l'ACAP.



50 Years of Learning and Fellowship



James Elliott Photo

As the Latow Photographers Guild Celebrates its 50th anniversary, we peer back into the past and take pride in where we are today.

We know we've progressed quite a bit since the first founders' meeting in 1971 in the change room of an outdoor swimming pool in Burlington, Ont.

To mark the occasion, we have a new logo and updated website.

The "Latow 71" members knew that increased membership was essential for success so they worked hard to become integral members of the community.

An early initiative certainly got them noticed when members created a large float for the popular Burlington Santa Claus parade. They earned first prize with a giant bellows camera aimed at a Christmas tree hung with apples with a simulated camera flash made by tossing out periodic bursts of powder.

More conventional recruiting efforts were a shopping mall exhibition and even cable television shows. More recently, Latow invited the community to get involved in "One Day in the Life of Burlington," an annual event that sent dozens of citizens to every corner of our city to shoot during a 24-hour period. Participants' images were later displayed in a gallery and celebrated in an evening AV show.

Latow gained more profile when it left the change room and joined with other arts and craft guilds under the umbrella of Arts Burlington to form the Burlington Cultural Centre in 1975. With great effort from all guilds, a dedicated building was built and occupied in 1978, to become known as the Burlington Art Centre.

Happily, this new facility provided Latow not only space for meeting and regular opportunities for exhibitions and sales, but also a large well-equipped studio and darkroom. These are well used today and the darkroom has become one of the last in the region.

One of the newer exhibitions, annual since 2018, is a tribute to founding member Bill Warren, who was an enthusiastic volunteer and booster of black and white photography. The Art Gallery of Burlington, as the building has been known since 2014, provides a uniquely suitable home for a camera club.

For the past 41 years, Latow has staged an annual seminar, drawing photo enthusiasts from across southern Ontario to learn from a renowned professional. Since 2010, a second day of workshops has

LATOW
PHOTOGRAPHERS GUILD / 50 YEARS

been offered and the event is now known as the Latow Photography Weekend. This April Weekend includes the International AV Festival, a showcase of audiovisual storytelling that has grown to include shows from several countries on diverse topics.

Situated in downtown Burlington, Latow is close to many reminders of the life of Mohawk (Haudenosaunee) leader Joseph Brant (Thayendanegea), including his home (now a museum) and St. Luke's Anglican Church (1834) that sits on land donated by his daughter.

We happily acknowledge that our hometown is rich in the history and modern traditions of many First Nations. Our territory is covered by the "Dish with One Spoon Wampum Covenant," an agreement to peaceably share and care for the resources around the Great Lakes. We strive to be mindful of this on our photo outings around the shores of Lake Ontario and to the nearby Niagara Escarpment.

Our name "Latow" means *wings of the sun* or *sunbeam* in the Zuni language – very appropriate for a camera club.

Latow's approximately 100 members are known for a warm welcome when a curious photographer visits, so please come by when you are in the Burlington area. The founding members' vision lives on as we celebrate our 50 years "having fun and learning more about photography."

Marguerite Botting and
Tom Stephens



CAPA District Representative for Lower Mainland Carol Jackson, right, presents a CAPA Maple Leaf Award to Michelle Broadfoot of the Langley Photo Club.

Canadian Camera Editorial Calendar 2021 - 2022

FALL 2021

Content Deadline – July 10
Advertising Deadline – July 30

WINTER 2021

Content Deadline – October 10
Advertising Deadline – October 30

SPRING 2022

Content Deadline – January 10
Advertising Deadline – January 30

SUMMER 2022

Content Deadline – April 10
Advertising Deadline – April 30



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ASSOCIATIONFORPHOTOGRAPHICART

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:
PO Box 231, Salmon Arm, BC V1E 4N3
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.

CAPA COMPETITIONS

Audio Visual Presentation Individual Competition

Gold Medal: Marianna Armata
Silver Medal: John Lyon
Bronze Medal: Francis Lachaine

Audio Visual Presentation Club Competition

Gold Medal: Toronto Camera Club
Silver Medal: Grand River Imaging & Photographic Society
Bronze Medal: Club Photo Impression

capa@capacanada.ca • www.capacanada.ca



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Monochrome Individual Competition

Gold Medal: Rick McKenzie

Silver Medal: Virginia Stranaghan

Bronze Medal: Steve Donnelly



1st Merit Award (landscape): Francis Lachaine, *Feux d'artifice*



3rd Merit Award (landscape): Jill Lam, *Abandoned Old Grist Mill*



3rd Merit Award (man made): Maureen McCormack, *At the Spanish Riding School*



1st Merit Award (animal): David Guscott, *Birds of a Feather*



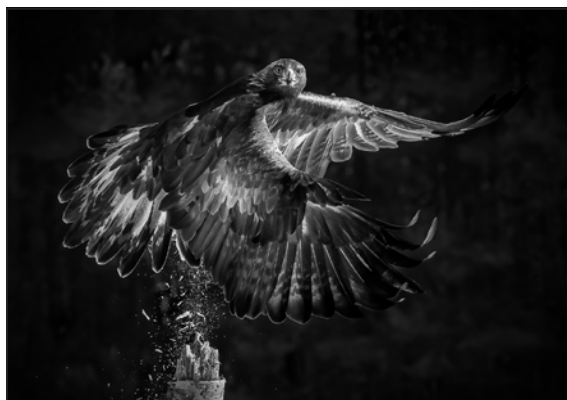
2nd Merit Award (landscape): Rick McKenzie, *Steps and Swirls*



1st Merit Award (man made): Leonard Modderman, *In the Spotlight*



2nd Merit Award (man made): Steve Donnelly, *Bluewater Bridge*



2nd Merit Award (animal): Jill Lam, *Golden Eagle Taking Off*



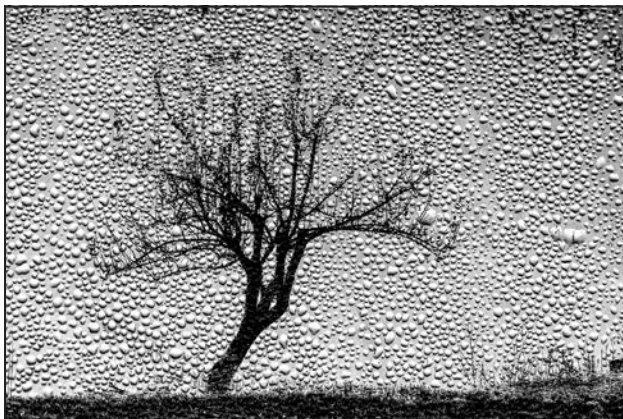
3rd Merit Award (animal): David Guscott, *Dawn Patrol*



1st Merit Award (double exposure): Ying Shi, *Skater*



3rd Merit Award (double exposure): Stephanie Alexandra, *Someday My Love*



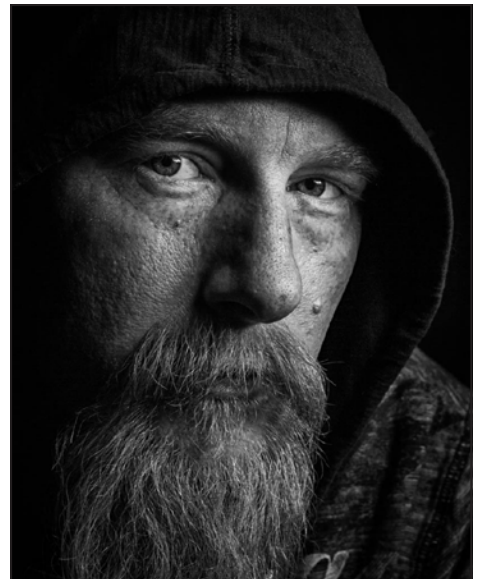
2nd Merit Award (double exposure): Christophe Potworowski, *Tree Silhouette*



1st Merit Award (portrait): Ann Alimi, *Fighter*



3rd Merit Award (portrait): Gail Stephan, *En Vogue*



2nd Merit Award (portrait): Rae McLeod, *Duane*

Monochrome Club Competition

Gold Medal: Etobicoke Camera Club

Silver Medal: London Camera Club

Bronze Medal: Montreal Camera Club



1st Merit Award (landscape): Lorna Scott, *Solitary*



1st Merit Award (man made): Yves L'Italien, *Stairs going to the Black Madonna*



3rd Merit Award (man made): Jean Louis Rouselle, *Lower Manhattan*



1st Merit Award (animal): Leah Gray, *Lead Mare*



2nd Merit Award (landscape): Ji Guo, *Wave*



3rd Merit Award (landscape): Geoffrey Pierpoint, *Skeleton*



2nd Merit Award (man made): Judith Ponti-Sgargi, *Corn Revealed*



2nd Merit Award (animal): Michael Pollak, *Icarus*



3rd Merit Award (animal): Mary Chambers, *Zimbabwe Herd*



2nd Merit Award (portrait): Richard Li, *Gaze*



1st Merit Award (double exposure): Karen Abrahamson, *Fading Away*



3rd Merit Award (double exposure): Don Taylor, *Piano Music*



1st Merit Award (portrait): Mandy Smarzija, *Joanna*



3rd Merit Award (portrait): Lynn Fulton, *Henry*



2nd Merit Award (double exposure): Janet Slater, *Twirl and Whirl*

Series of Four Photos Individual Competition



Gold Medal: Marianna Armata, *Milk Drop Aliens*



Silver Medal: Mike Wooding, *The Colour of Dragonflies*

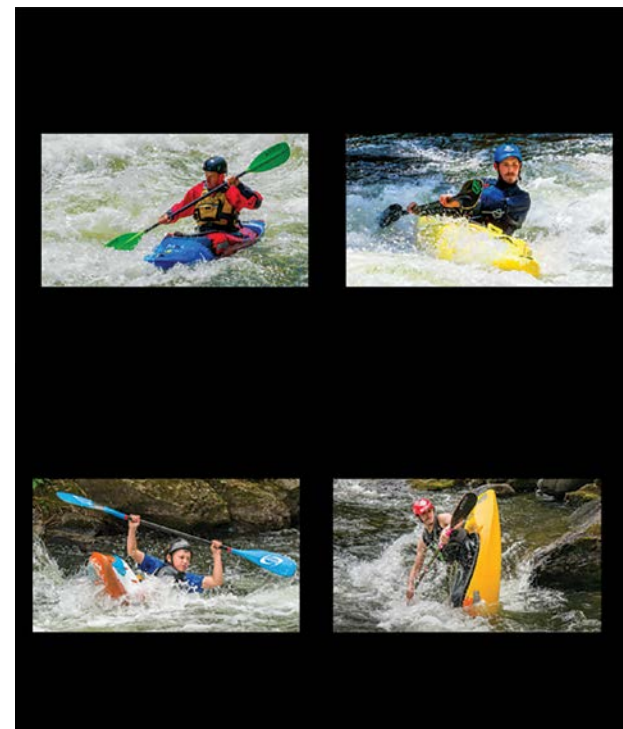


Bronze Medal: Randall Epp, *Old Fashioned Comforts*

Series of Four Photos Club Competition



Gold Medal: Jiahua Elite Photography Association, *Lake Magadi*



Silver Medal: Richmond Hill Camera Club, *Go with the Flow*



Bronze Medal: Surrey Photography Club, *Home on the Range*

Curves & Lines Individual Competition

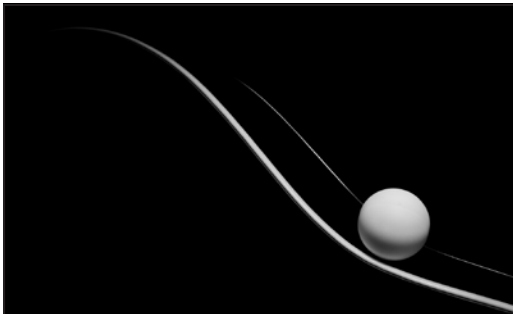
Gold Medal: Danielle LaPointe

Silver Medal: Louie Luo

Bronze Medal: Fortunato Rizza



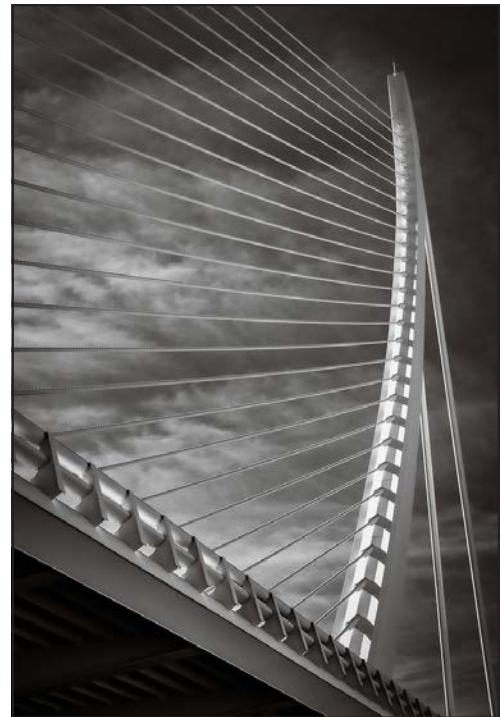
1st Merit Award (monochrome): Louie Luo, *Modern City*



3rd Merit Award (monochrome): Danielle LaPointe, *Guitar curves and lines*



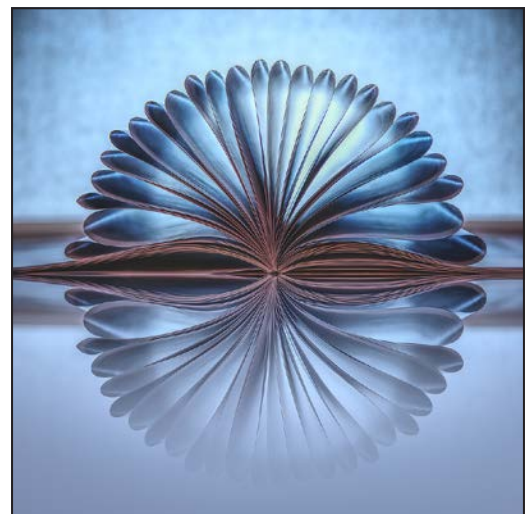
2nd Merit Award (colour): Philip Wong, *Polygon abstract*



2nd Merit Award (monochrome): Danielle LaPointe, *erreria Bridge, Valencia, Spain*



1st Merit Award (colour): Bob Hawkins, *Humber River Bridge*



3rd Merit Award (colour): Fortunato Rizza, *Ferris Wheel*

Fine Art Individual Competition

Gold Medal: Laura Ranallo

Silver Medal: Rachel Bilodeau

Bronze Medal: Richard Adams



1st Merit Award (monochrome): Laura Ranallo, *Creature of the Night*



2nd Merit Award (monochrome): Judith Kennedy, *Alice Finally Escapes Wonderland*



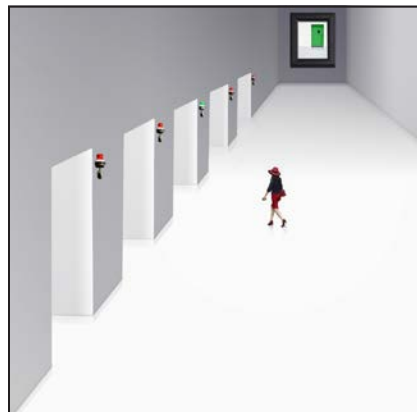
2nd Merit Award (colour): Joe Pate, *Golden Sunset, Angels and Swans*



3rd Merit Award (monochrome): David Guscott, *She Rises*



1st Merit Award (colour): Llaesa North, *Woman on a Train*



3rd Merit Award (colour): Richard Adams, *The Green Way Out*

Fine Art Club Competition

Gold Medal: R. A. Photo Club

Silver Medal: London Camera Club

Bronze Medal: Club Photo Impression



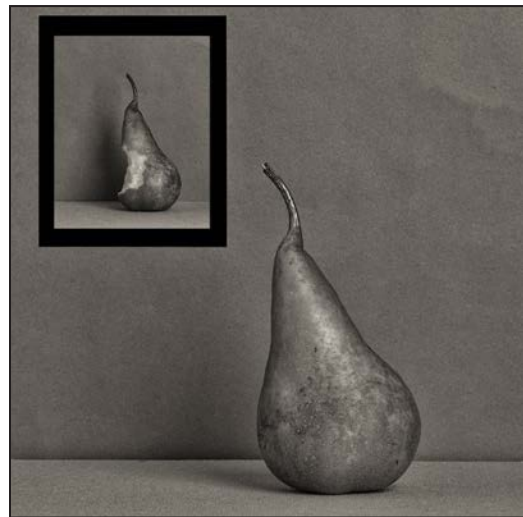
1st Merit Award (monochrome): Rachel Bilodeau, *Once Upon A Dream*



3rd Merit Award (monochrome): Lori Davy, *Under Siege*



2nd Merit Award (colour): Phil Strong, *Alter Ego*



2nd Merit Award (monochrome): Ed Espin, *Pear Destiny*



1st Merit Award (colour): Janet Slater, *Beautiful After Life*

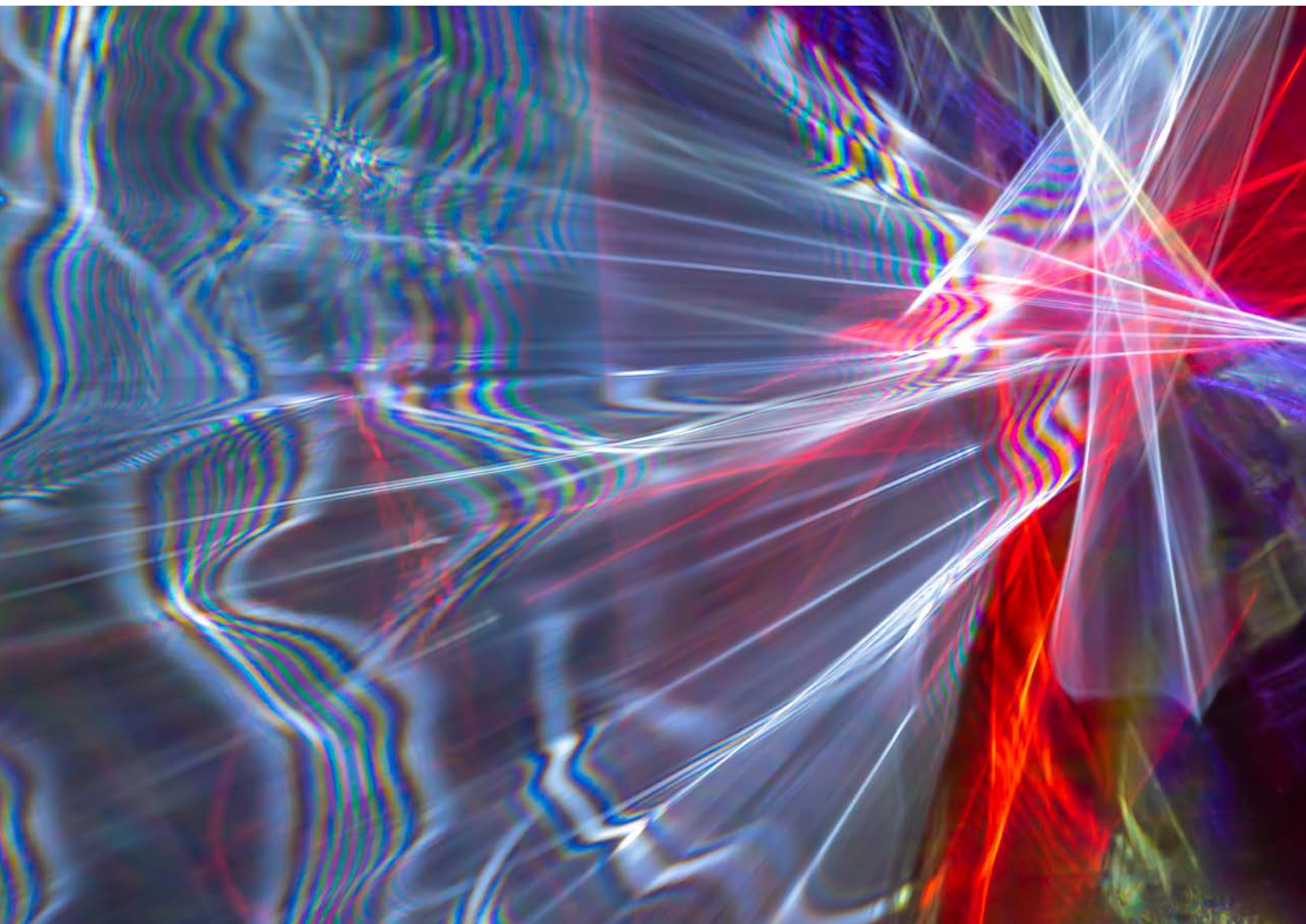


3rd Merit Award (colour): Margaret Krzepkowski, *All That Fancy Feathers*

The background of the page is a dark, abstract composition featuring a dense network of thin, glowing lines in white, red, and blue. These lines radiate from various points, creating a sense of depth and movement, reminiscent of fiber-optic cables or light trails in a long-exposure photograph. The lines are most concentrated in the upper half of the image, where they form a complex, star-like pattern. The lower half is dominated by the large, bold title text.

La réflectographie : images organiques et spatiales

Par Isabelle Levesque



Mon premier amour comme photographe a été la macrophotographie. J'y ai expérimenté plusieurs aspects: de bulles de savon givrées, d'ailes de papillons, d'insectes, de fleurs, de mouches à pêcher, etc... Étant donné que j'aime apprendre et essayer de nouvelles techniques, l'an passé je me suis amusé avec la réfraction de fleurs sur des gouttes d'eau.

Donc cette année, je me suis lancé un autre défi! J'ai toujours été intrigué par les formes que la lumière crée lorsqu'elle passe au travers d'un objet en verre. J'ai donc décidé d'étudier le procédé de la réflectographie et d'en créer une série de photos.

En pleine pandémie et même si on a connu un hiver très doux et que j'ai l'habitude de me trouver en forêt pour capturer la vie sauvage, je me suis

enfermé dans mon petit studio dans la noirceur complète pour accomplir cette mission.

Je n'ai pas trouvé beaucoup de tutoriels dans Internet ou YouTube sur le sujet. Ceux que j'ai trouvés ne donnent que des informations générales. Il y a donc eu beaucoup d'essais et d'erreurs.

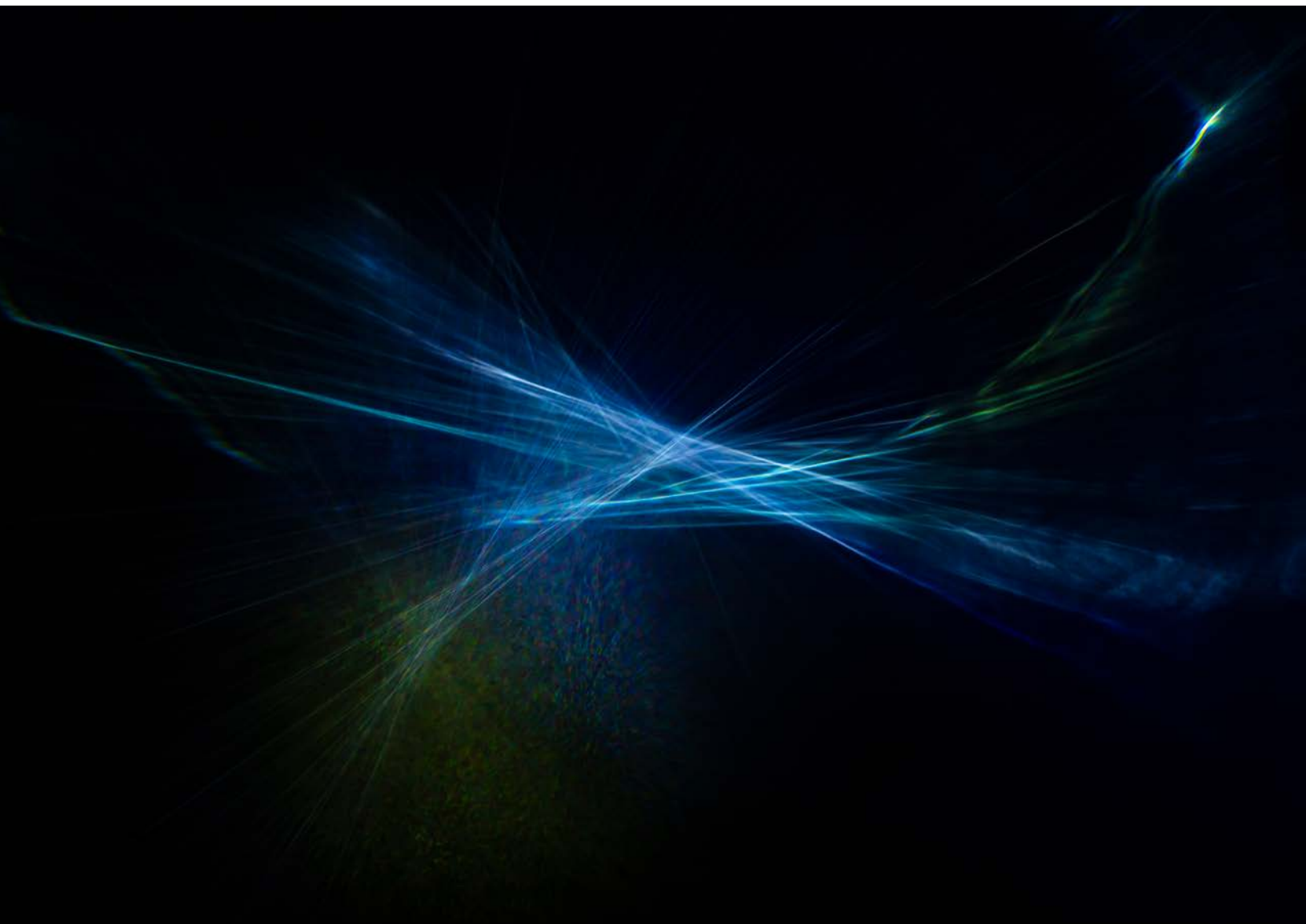
J'ai appris que la réflectographie est la photographie sans objectif, appar-

entée à camera obscura ou " pinhole camera ".

La réflectographie signifie que la lumière traverse un objet translucide en ligne droite et que cette lumière se déforme pendant son trajet vers le capteur de l'appareil photo.

On parle de réflectographie lorsque la lumière est réfléchi en traversant un objet translucide selon un certain angle, puis directement sur le capteur de l'appareil photo.

J'ai appris que lorsque l'on mentionne réflectographie, on pense souvent à réfractographie. Toutes les deux sont basées sur la photographie sans lentille, le point lumineux photographique, la caméra obscure ou encore la caméra à trou d'épingle.



Pour mieux comprendre la différence entre réfractographie et réflectographie voici les définitions selon “The Experimental Photographer”.

La réfractographie signifie que la lumière passe au travers d'un objet translucide en ligne droite et celle-ci se déforme durant son trajet vers le capteur de l'appareil photo.

La réflectographie, c'est lorsque la lumière est réfléchi en passant au travers d'un objet translucide dans un angle puis directement sur le capteur de l'appareil photo.

Les deux créent des formes organiques, spatiales, extrêmement intéressantes que nous nous devons de capturer.

Ces procédés se font sans lentille sur la caméra. Voulez-vous savoir la rai-

son? Et bien, la lentille réorganise la lumière en un point lorsque la mise au point est bonne. Lorsque la mise au point n'est pas bonne, la lumière est éparpillée et crée des bokeh. Donc on élève la lentille pour capturer les vagues de lumières à l'état pur.

Pour notre expérimentation en réflectographie, nous avons besoin comme équipement:

- des objets translucides comme un vase, un verre à vin, un bibelot, etc.;
- d'une lampe de poche (1000 Lumens minimum) couverte avec un ruban adhésif où l'on a au préalable, percé un petit trou au centre pour laisser passer la lumière;
- ruban adhésif et/ou des bandes élastiques;

- un câble de déclenchement de l'obturateur;
- un morceau de tissu pour installer l'objet translucide, ou si vous avez un bras magique, c'est plus pratique;
- un support comme une table et couvrir toute surface pour éviter les réflexions;
- un support pour attacher votre lampe de poche;
- une caméra sans lentille;
- un trépied.

Une fois tout l'équipement en main, on peut maintenant s'afférer à débiter l'expérience de la réflectographie.

Il est recommandé que l'espace entre l'objet choisi et la caméra soit d'environ 12 pouces et celle de la lampe de poche et l'objet choisi de 12 à 15 pieds. Ces



chiffres sont relatifs à la grosseur de l'objet et de l'intensité de la lumière. Beaucoup d'essais et erreurs sont nécessaires pour accomplir les résultats voulus. Lorsque vous êtes prêt, que la caméra est sur son trépied, que la lumière est bien sécurisé et que votre objet translucide est en place sur une table, on bouge ce dernier jusqu'à ce que l'on trouve une forme qui nous plaît et on presse sur le câble de l'obturateur. Utiliser le "live view" pour vous aider à faire la mise au point.

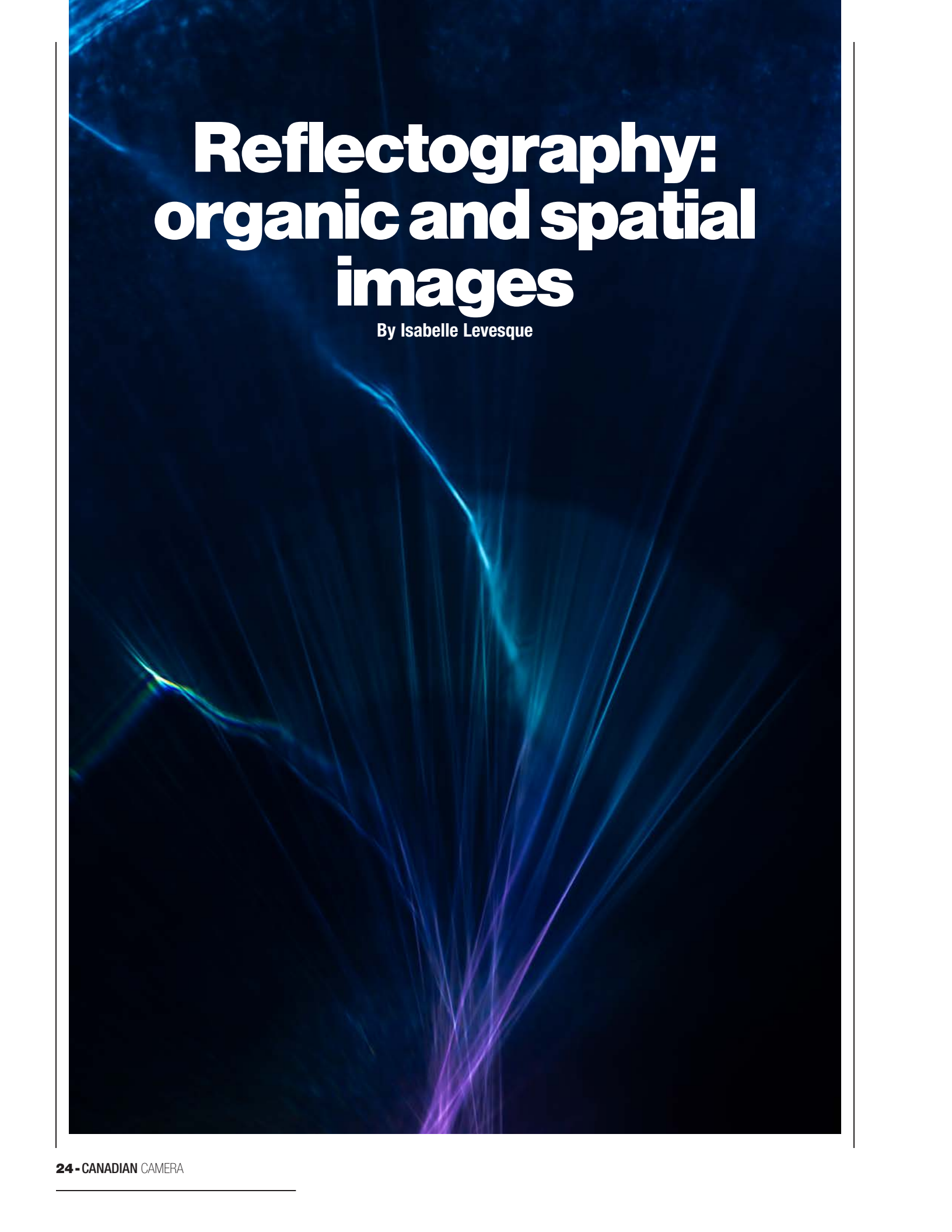
Par expérience, faite attention! On procède avec une longue exposition. Lorsqu'on manipule l'objet et que l'on a trouvé la forme voulue à photographier, on doit donc lâcher l'objet parce que si l'on le tient, il risque de

bouger et le résultat sera flou. C'est à ce moment que le bras magique nous vient en aide. Il assurera la stabilité de l'objet et de sa position.

Vous pouvez utiliser des filtres de gel de couleur pour ajouter de la couleur dans les reflets. On peut aussi s'amuser à y ajouter un arrière-plan ou essayer avec une double exposition et même faire une vidéo.

Il faut dire que j'ai eu des hauts et des bas avec cette expérience. Il ne faut surtout pas lâcher! Les résultats vont vous surprendre et surtout vous émerveiller. ✱

Isabelle Levesque est une membre de CAPA depuis 2011, représentante CAPA de district depuis 2017 et aussi représentante CAPA pour mon club de photo durant quelques années. Je débute ma troisième année comme juge au Club Focus Caméra de Moncton et suis juge certifié CAPA depuis février 2021. En 2019, j'ai reçu un prix d'honneur « Fellowship (ACAPA) » de CAPA .



Reflectography: organic and spatial images

By Isabelle Levesque



My first love as a photographer was macro photography. I experimented with many aspects of it: frosted soap bubbles, butterfly wings, insects, flowers, fishing flies, etc. Since I like to learn and try new techniques, last year I had fun with the refraction of flowers on water droplets.

This year, I'm taking on another challenge. I have always been intrigued by the shapes that light creates when it passes through a glass object. I decided to study the process of reflectography and create a series of photos.

In the midst of a pandemic and even though it was a mild winter and I am used to being in the forest to capture wildlife, I locked myself in my small studio in complete darkness to accomplish this mission.

I didn't find many tutorials on the Internet or YouTube on the subject. The ones I found only gave general information. There was a lot of trial and error.

I have learned that reflectography is photography without a lens, related to the camera obscura or the pinhole camera reference.

Refractography means that the light passes through a translucent object in a straight line and this light deforms during its path to the camera's sensor.

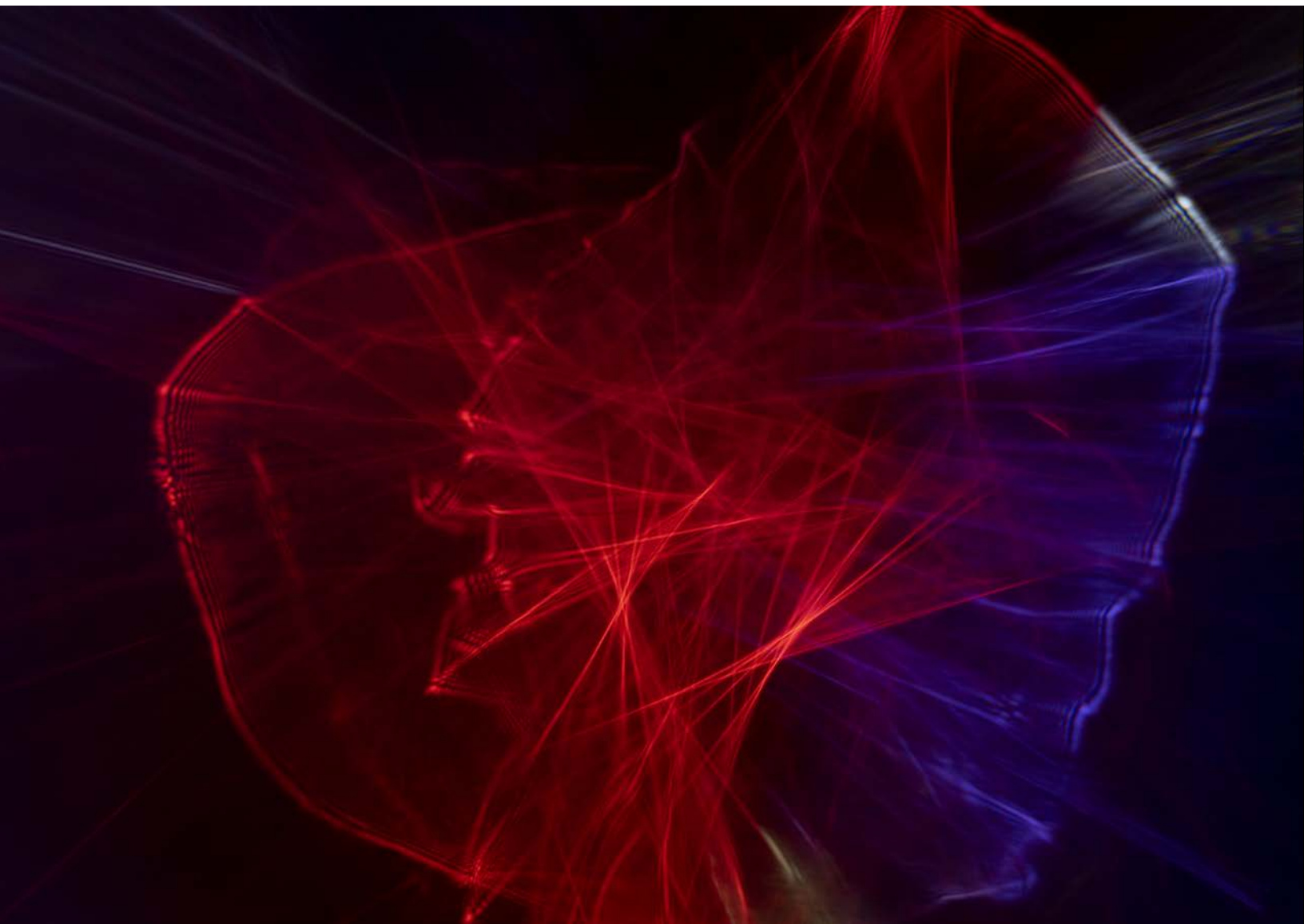
Reflectography is when light is reflected by passing through a translucent object at an angle and then directly onto the camera's sensor.

Both are based on photography without a lens, the camera obscura or the pinhole camera.

To better understand the difference between refractography and reflectography, here are the definitions according to "The Experimental Photographer."

Refractography means the light passes through a translucent object in a straight line and this light deforms during its path to the camera's sensor.

Reflectography is when light is reflected by passing through a trans-



lucent object at an angle and then directly onto the camera's sensor.

Both create organic, spatial, extremely interesting shapes that we have to capture.

These processes are done without a lens on the camera because the lens rearranges the light into a point when the focus is right. When the focus is not good, the light is scattered and creates bokeh so we raise the lens to capture the waves of light in a pure state.

For our experiment in reflectography, we need as equipment:

- translucent objects like a vase, a wine glass, a trinket, etc.;
- a flashlight (1,000 Lumens min-

imum) covered with adhesive tape where a small hole has been drilled in the center to let the light pass through;

- adhesive tape and/or elastic bands;
- a piece of fabric to install the translucent object, or if you have a magic arm, it is more practical;
- a support like a table and cover any surface to avoid reflections;
- a support to attach your flashlight;
- a camera without lens;
- a tripod.

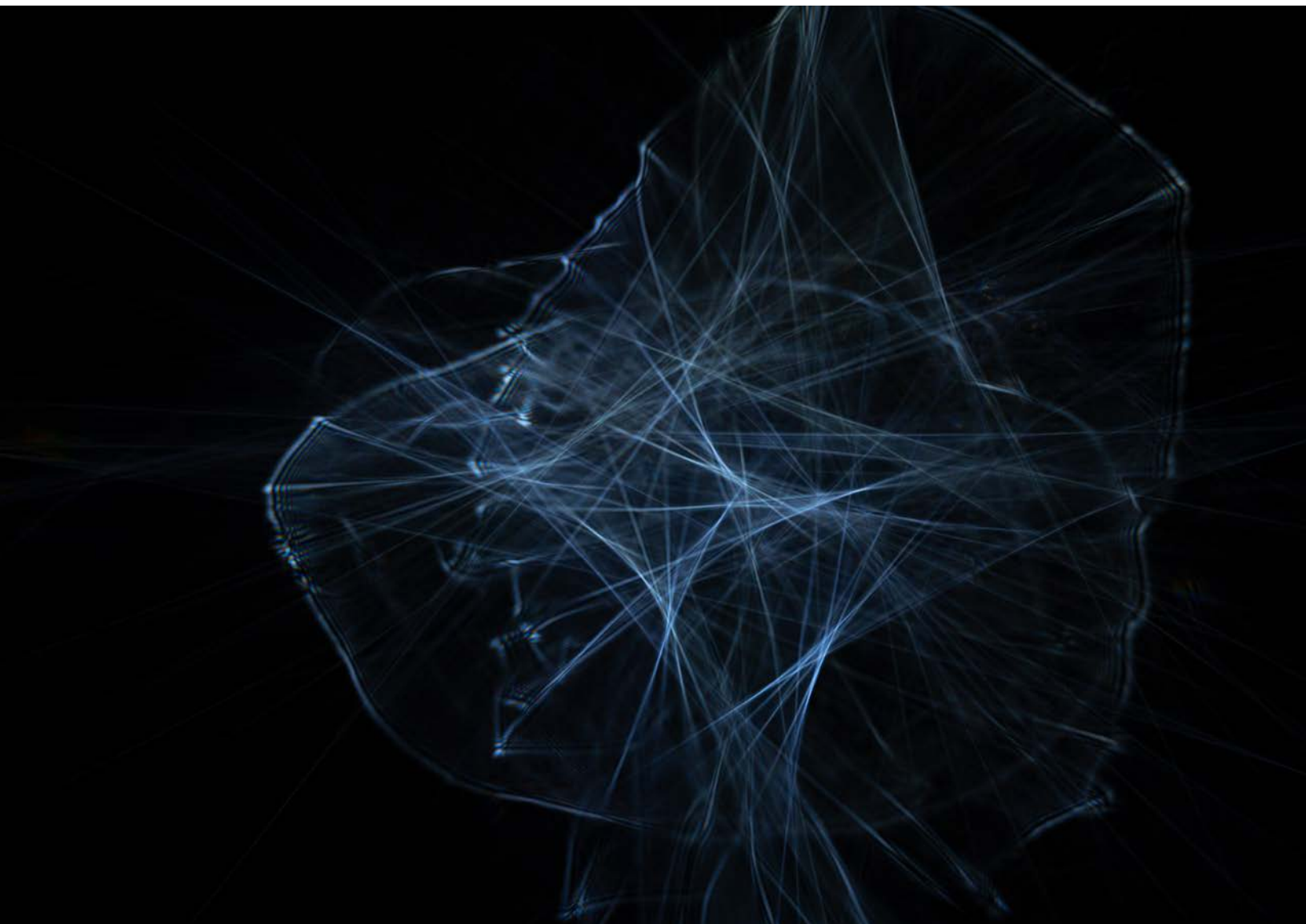
Once you have all the equipment in hand, you can begin the reflectography experience.

It is recommended that the space between the chosen object and the

camera be about 12 inches and the space between the flashlight and the chosen object be 12 to 15 feet. These figures are relative to the size of the object and the intensity of the light. A lot of trial and error is required to achieve the desired results.

When you are ready (the camera is on a tripod, the light is well secured and your translucent object is in place on a table), move the object until you find a shape you like and press on the shutter cable. Use the "live view" to help you focus.

By experience, be careful! Proceed with a long exposure. When you manipulate the object and have found the shape you want to photograph, let go of the object because if you hold



it, it may move and the result will be blurred. It is at this moment that the magic arm comes to our aid. It will ensure the stability of the object and its position.

You can use colour gel filters to add colour to the reflections. You can also have fun adding a background or try with a double exposure and even make a video.

I have had ups and downs with this experience. Don't give up! The results will surprise and amaze you. ✨

Isabelle Levesque has been a member of CAPA since 2011, district CAPA representative since 2017 and also CAPA representative



for her photo club for a few years. She is entering her third year as a judge at the Focus Camera Club in Moncton and has been a certified

CAPA judge since February 2021. In 2019, she received a CAPA Fellowship (ACAPA) Award of Honour.

Creative Portraits

By Lorna Scott





In 1839, American photographer Robert Cornelius took the first portrait photograph of a person. He removed the lens cap, ran into the frame and stood still for 10 minutes, before returning the cap to its position.

We have come a long way since then and instead of running into the frame, usually a model is used. However, self-portraits can be very creative.

Portraiture in photography is defined as the art of capturing the personality of the subject by using effective lighting, backdrops and poses. But these days, it doesn't always take expert staging and framing to produce a winning shot.

My first foray into portraiture was in 2016. The initial hurdle in portraiture is finding someone who will pose for you. I met a girl at a "Time Travellers Bazaar" who had a very interesting look and not being shy, I asked her if she would be interested in posing for me. She said she had never done it before, but was game to give it a try.

We met up in my basement with one flash and no diffuser. She brought

some costumes and we proceeded to have a lot of fun. From there, we moved outside and again with my one flash and very little knowledge we did some more shots. They were creative and reasonably good.

From there, she asked me if I was interested in doing a mermaid shoot as she had heard of a magazine that was interested in images for publication. We were successful and got published on our first try.

Discovering a keen creative streak has been helpful in advancing to becoming a creative portrait photographer.

When doing creative work, there are many factors to be taken into consider-



ation. The first and most important is a concept or vision. A model or subject is next. After connecting with a few individuals that were like-minded and an increasing portfolio it became easier to connect with models.

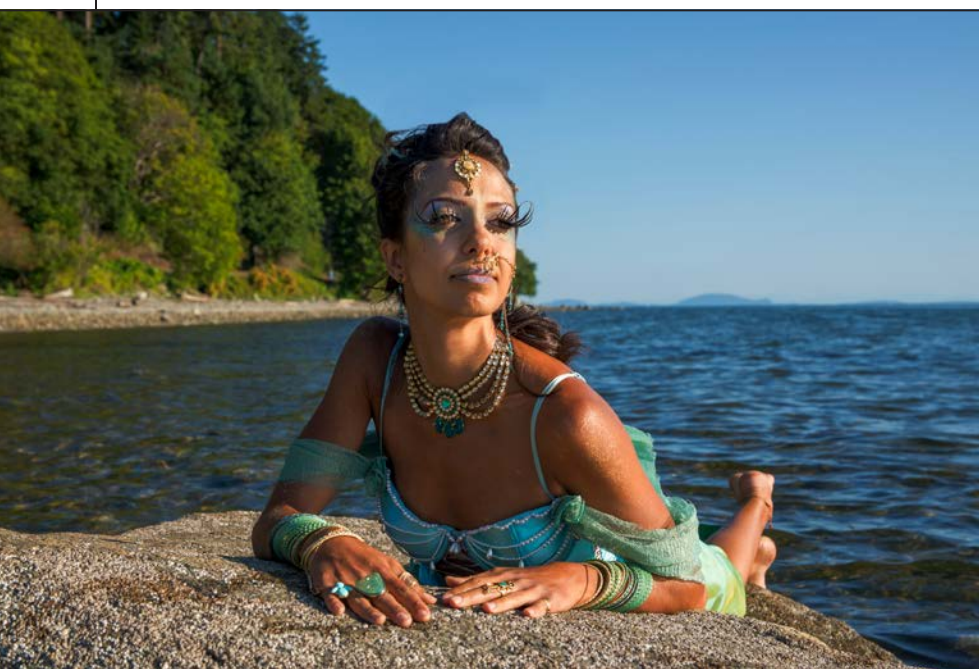
The model is transformed into your vision with the help of a makeup artist, often a hair stylist, and sometimes a clothing stylist or designer. If there is no stylist or designer, finding the right look or clothing often requires several trips to a thrift store. Skirts have been made from old curtains and couch covers have been made into capes. A cloth napkin was once combined with some beads to make a top and the list goes on and on. Often dresses or “outfits” are stashed in my closet for an upcoming look.

Shoots often take months to plan and get all the “pieces” in place. Sometimes a plan is foiled when one of the participants cancels, especially if it’s short notice and a replacement cannot be found. A “Fifties” shoot was planned for months, two models, a fifties diner, a fifties car, a makeup artist, a hairdresser and a stylist were all assembled.

The stylist cancelled a week before the shoot and a replacement could not be found with suitable clothing, so the whole plan collapsed. Fortunately, this doesn’t happen often, but it’s very frustrating. It’s important to work with reliable people.

Props are sometimes needed for a certain look and again, the thrift store often offers many options. For a forest or green concept, harvesting ferns, twigs, ivy and wild leaves from a wooded area is all that is required. They can be hung from a backdrop to create a forest look.

Location is another factor when shooting creatively. This is extremely



important to convey the concept you are trying to express. The mermaid shoot was done at the beach, a wolf-hound shoot was done on location at the dog breeder's farm, but a lot is done in my small home studio.

The studio has three strobe lights, three external flashes and various other continuous lights. Backdrops are also extremely valuable and four roll-down drops are a life saver. The flooring can be easily changed from white to black or a wood look.

Most publications require three or four looks that involve changing makeup, hair and wardrobe. It is a time-consuming proposition and some shoots take more than eight hours. Many hours of post-production are usually required to achieve the desired looks.

Another focus on creative shooting can be achieved by photographing models on a plain background, extracting them in Photoshop and adding in backgrounds and other elements.

Since starting on my creative journey in portraits, I have been published in 40 magazines and publications and won several photography awards and competitions. More than 100 photo-shoots have been completed and I look forward to getting back to it, when we can safely meet in person again. ✨

Lorna Scott is an active member of the Langley Camera Club and has been treasurer for eight years. Lorna is also the treasurer for the Pacific Zone Division of CAPA. She was awarded her ACPA designation in 2019. You can follow Lorna on Instagram: @lorna2369







Street Photography

By Joseph Finkleman

Fast candid work in public places is only one aspect of street photography. It can also be deliberative and slow. It can include humans or it can reveal humanness through our leavings.

It is the story we wish to tell that matters most in our artistic endeavours.

Window reflections are replete with subject matter. The reflections are often very small, but by isolating the reflection we can eliminate scale and create a story. Once context is eliminated, the imagination takes over.

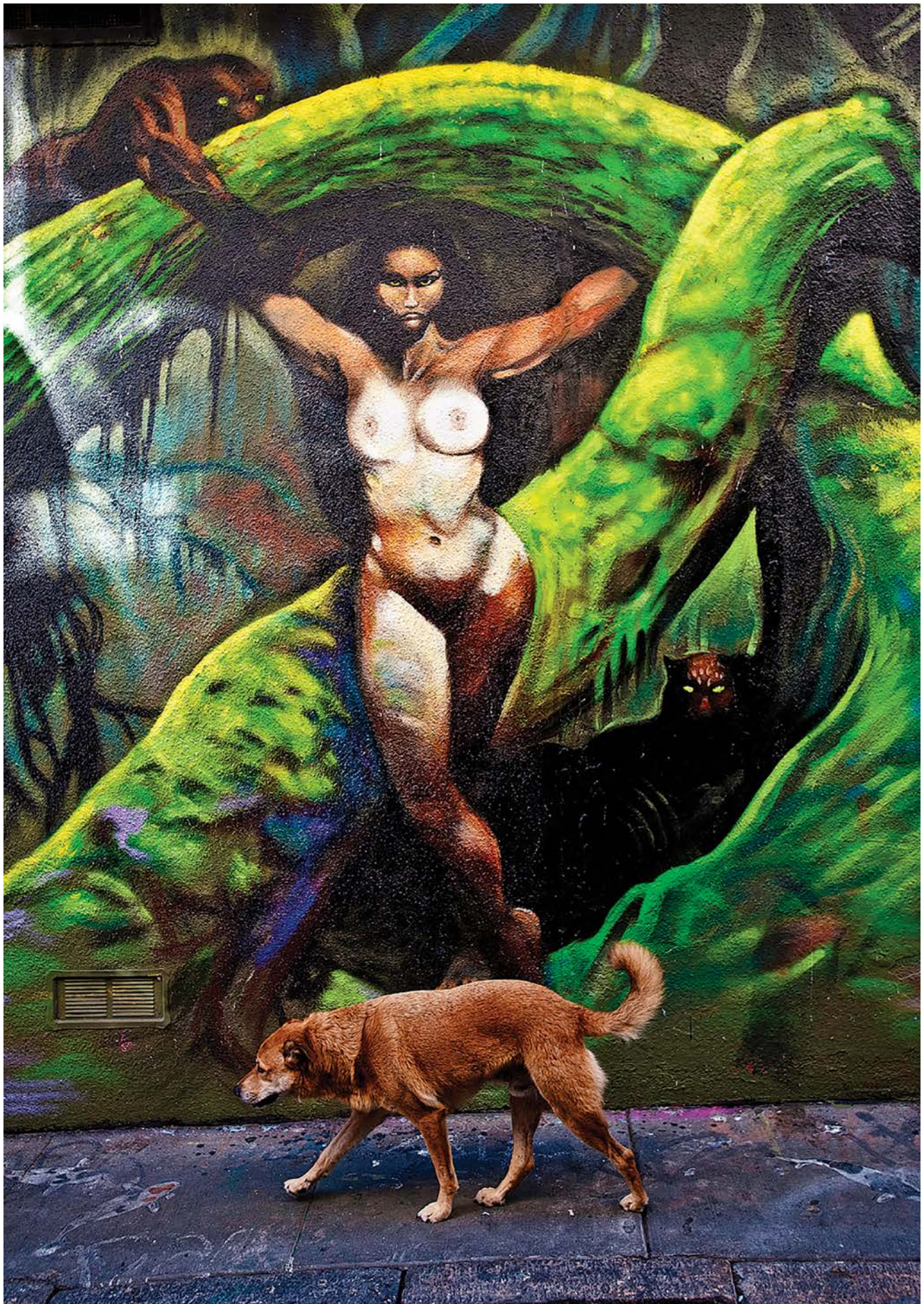
Making small things bigger is one way to destroy context. Another is to

find big things and make them smaller. The reflections of big glass and steel building are delicious in their patterns. They can almost look like some obscure written language. In a way, they are, for they are the language of our dreams and ambitions.

Oddly, we walk past them all the time but rarely imagine what they could be as opposed to what they are.

To produce images like this, it is necessary to utilize a long lens -- at least a 200mm on an APS sensor, even better a 400mm. Other than keeping the camera still, there is no trick to shooting the images. However, you must move your head around to get just the right image, since the reflection changes dramatically as you change point of view. There is a fair amount of skill in processing an image like this. A raw capture is crucial, as is processing specifically for middle tone contrast.

Most people think of street photography as people oriented. There





are several specific approaches for this kind of street work. The first is to find a scene that is going to become your stage. It might not have the right actors yet, but find your stage and wait a while. The actor will come and not all of them are human.

The other approach is to find a target-rich environment such as a beach, a tourist spot or a fair.

The most crucial factor is to be clear what story you are looking for. The more aware you are of the story, the easier it is to find the right venue and, more importantly, the right specifics.

The story I look for is: "What delicious human expression is evident around me?"

Be open-minded and ready for whatever occurs within your field of view. Sometimes, you will be lucky. More often, you will get nothing beyond an occasional good image. The timing of a good candid image is measured in a fraction of a second.

Unless you are clear what you are looking for and are ready for it, you will rarely react quickly enough to get a good candid shot.

There are two ways to tell a story: up close and personal and at a distance

with no interaction between you and subject. Neither is better, just different in approach. In the end, success will be dependent on what the story is and how well you tell it. If you are not clear about the story, you cannot know how you wish to tell it. If you don't know how you wish to tell the story, there is no possible way you will know what your equipment needs are going to be.

When I work up close and personal, I use either a wide-angle lens or a short normal. A friend of mine prefers a moderate wide angle. On an APS camera, that would be a 14mm, a 16-55,



an 18mm or a 27mm lens. The specific brand of camera is irrelevant. The lens choices are based on what will tell the story the best and you must know your equipment so well that there is not a scintilla of fussing with the gear.

For the longest time I worked with a Nikon. I looked at my scene, measured the light in whatever possibilities there were and then manually set the camera up and varied the aperture when I shifted from sunlight to shadow.

When I transitioned to Fuji, the centre-weighted metering was so accurate I could just set my aperture and ISO and let the shutter speed float. I only use two ISO settings for the most part in my Fuji work: 400 outside or 6400 inside. I have found that outdoors 400 ISO,

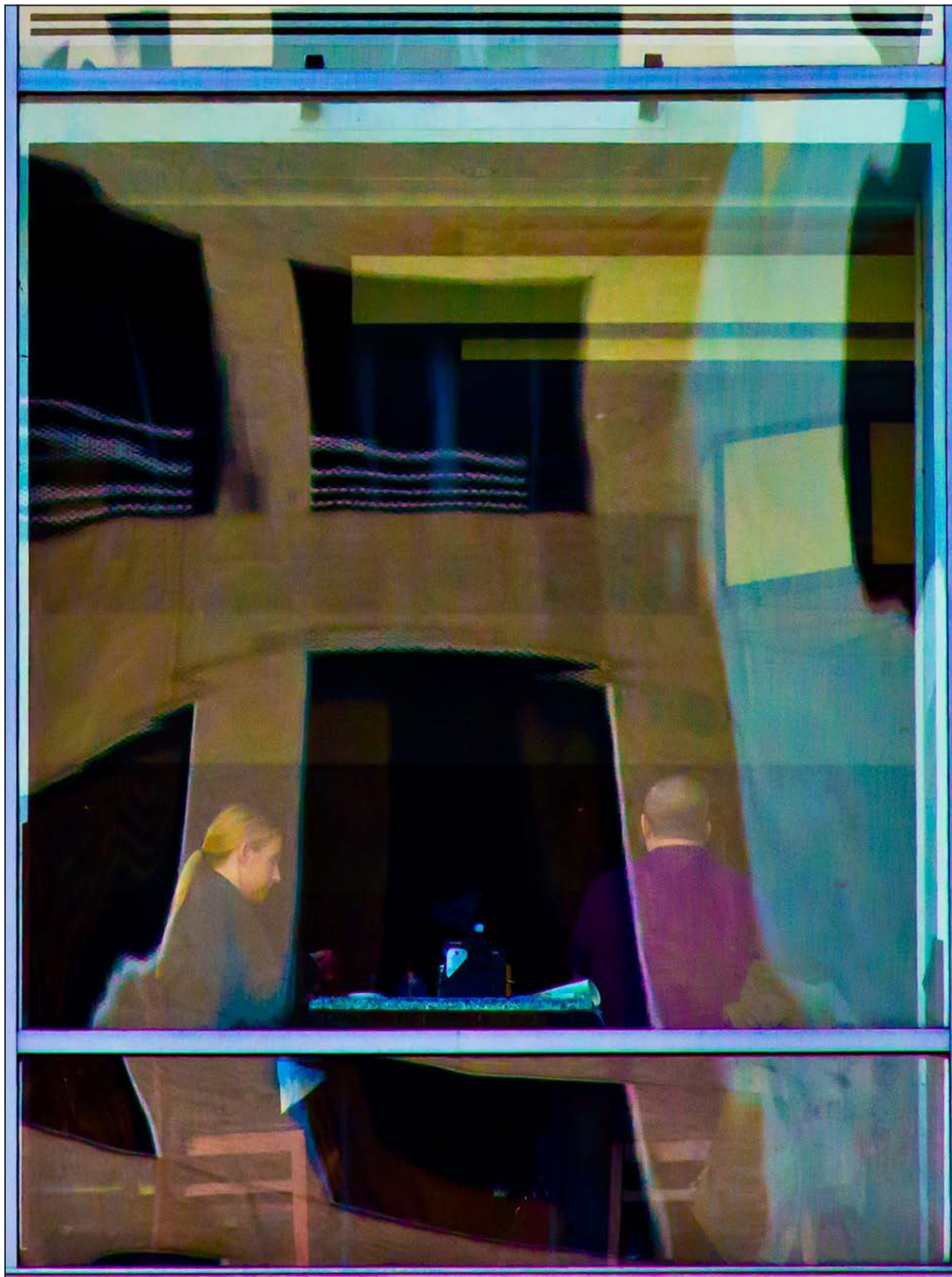
at either $f4$ or $f5.6$, depending on the lens, gives me more than enough shutter speed regardless of sun or shade. Even with the 14mm lens, those apertures give me some selective focus. The best part is that these apertures are the most optimal settings for resolution.

The most important thing is to time the shot perfectly. You must see an establishing shot, which is a wide point of view, then switch your brain to a medium POV, then close-proximity.

That is why I use two cameras on a chest harness which distributes the weight evenly. I shoot with two XH1 Fuji cameras, usually one with a 14mm or 27mm lens and the other with a 55-200mm or a 100-400mm lens. I have never found a two-camera rig to be intrusive.

People see me as a serious photographer. In 60-plus years, I have not had anyone be negative. If you approach this in a serious and respectful way, people are more than happy to co-operate. ✱

Joseph Finkleman is an international CAPA member who has been a serious photographer for more than 65 years. He has both a BFA and an MFA in art from the San Francisco Art Institute. He and his wife reside in Woodland, Calif.





You can say wow now.

If you've been impressed by Canon's ever-growing R system of full-frame mirrorless cameras and amazing RF lineup of lenses so far, wait till you see what you can do with the powerful **EOS R5** and its lighter sibling, the **R6**. These welcome additions to the series both deliver the kind of heavy-duty DSLR performance you expect from a camera of this calibre, but without the heft. The only dilemma now is deciding which one to pick.

Fortunately, they both share some enviable traits, including the same dependable five-axis sensor-shift system that works so beautifully with the built-in IS system of the RF lenses. Both cameras can also shoot continuously at healthy 12 fps clip, and up to 20 fps in e-shutter mode. And they both feature the latest Dual Pixel AF system with eye-, face- and head-detection modes for both humans and animals.

The biggest difference – and this will tip the balance for many photographers – is the level of resolution the sensor delivers: 45MP for the R5 vs. 20MP for the R6, enabling the R5 to capture 8K video at up to 30p, and 4K at up to 60p for the R6. There are other notable distinctions, too, but the best way to clinch the deal is to compare them side by side. Visit your nearest Vistek and see for yourself.