

SUMMER 2024

# CANADIAN PHOTOGRAPHY CANADIENNE

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART  
PUBLICATION OFFICIELLE DE L'ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE  
SUMMER 2024 • \$9.95



- CAPA COMPETITIONS
- ARCTIC AURA: EXPLORING THE PRISTINE WILDERNESS OF SVALBARD AND GREENLAND
- ADDING AN AIR OF UNSEEN MYSTERY THROUGH INFRARED PHOTOGRAPHY
- MY WORLD PHOTOGRAPHIC CUP ADVENTURE
- THE TRIP OF A LIFETIME
- PRAIRIE PHOTOGRAPHY: GRAIN ELEVATORS PLUS

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# CANADIAN PHOTOGRAPHY CANADIENNE

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## Contents

Stella d'Entremont	<b>2</b>	Message from the President
Terry Tinkess	<b>4</b>	From the Editor's desk
	<b>5</b>	CAPA/Club News
	<b>12</b>	CAPA Competitions
Roshan Panjwani	<b>22</b>	Arctic Aura: Exploring the Pristine Wilderness of Svalbard and Greenland
Jeet Kumar	<b>26</b>	Adding an Air of Unseen Mystery Through Infrared Photography
Kathryn McGarvey	<b>30</b>	My World Photographic Cup Adventure
Cathy Swain	<b>32</b>	The Trip of a Lifetime
Bob St. Cyr	<b>36</b>	Prairie Photography: Grain Elevators Plus

the **COVER**  
PHOTOGRAPHER ROSHAN PANJWANI



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



## CAPA CAPA Officers

Founded in 1968, CAPA is a non-profit organization for photographers, including amateurs, professionals, camera clubs and anyone interested in photography. CAPA aims 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 Canadian Photography quarterly. CAPA also sponsors Canadian Photography Conference, a biennial summer weekend of field trips and seminars in a different city. CAPA is a member of the Fédération Internationale de l'Art Photographique (FIAP).

### CAPA OFFICERS PRESIDENT

Stella d'Entremont

### VICE PRESIDENT

Shiree Jetha

### 2nd VICE PRESIDENT

Carla Hamilton

### PAST PRESIDENT

Henry Schnell, FCAPA

### SECRETARY

Jocelyne Gagnon

### TREASURER

Lorna Scott, FCAPA

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David Boutin

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#### PRAIRIE ZONE

Volunteer Opportunity

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#### PHOTOGRAPHIC IMAGING

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Glenn Bloodworth, FCAPA

#### DIRECTOR OF MEMBERSHIP

Kayla Stevenson, FCAPA

#### DIRECTOR OF EDUCATION

Dan Sigouin

#### DIRECTOR OF COMMUNICATIONS

Parvez Khatib

### MEMBERSHIP COORDINATOR

CAPA Head Office

PO Box 231,

Salmon Arm, BC V1E 4N3

E-mail: [membership@capacanada.ca](mailto:membership@capacanada.ca)

Website: [www.capacanada.ca](http://www.capacanada.ca)



## Message from the President

Stella d'Entremont

We are in full planning motion for the Canadian Photography Conference to be held in Kelowna. We are excited to meet all of you and we look forward to all the great presenters, engaging in lively discussions, and sharing invaluable insights. We all know, in a digital age, the

importance of face-to-face interaction cannot be overstated. Also, this is a great opportunity for you to meet your Board of Directors and share your thoughts and suggestions. We cannot wait to meet you all and share some time together.

As the president of CAPA, I would like to take this opportunity to thank the committee members, led by Henry Schnell. The committee have been working tirelessly the past 12 months putting this conference together. They have crafted an exceptional agenda, and we are confident that you will share our enthusiasm upon seeing it.

Our first CAPA Salon, organized by Shiree Jetha, is now closed, and we cannot wait to share the winners with you at the conference. We are very happy with the number of participants from many different countries. The CAPA Salon will evolve into an eagerly anticipated annual tradition, and we are fully dedicated to elevating it to new heights of excellence.

Entering my second year as president of CAPA, I'm filled with optimism and excitement for the journey ahead. I look forward to collaborating with the board members, whose fresh perspective and unwavering enthusiasm will be invaluable assets to our organization. Together, we are poised to propel CAPA forward, advancing our mission and serving our members with excellence. Let's continue championing our cause, fostering innovation, and creating a nurturing environment where ideas flourish and dreams thrive.

Thank you for the unwavering support and dedication. With your continued commitment, I'm confident we'll reach new heights for success to make a lasting impact in photography community in Canada. ●

*Stella d'Entremont, President CAPA*

Nous sommes en pleine planification de la Conférence canadienne de la photographie qui se tiendra à Kelowna. Nous sommes impatients de vous rencontrer tous et nous avons hâte d'entendre les excellents conférenciers, de participer à des discussions animées et de partager des connaissances inestimables. Nous savons tous qu'à l'ère du numérique, on ne saurait trop insister sur l'importance de l'interaction en personne. C'est également une excellente occasion pour vous de rencontrer votre conseil d'administration et de lui faire part de vos réflexions et suggestions. Nous sommes impatients de vous rencontrer et de passer du temps ensemble.

En tant que président de la CAPA, j'aimerais profiter de cette occasion pour remercier les membres du comité, sous la direction d'Henry Schnell. Le comité a travaillé sans relâche au cours des 12 derniers mois pour préparer cette conférence. Ils ont élaboré un programme exceptionnel et nous sommes convaincus que vous partagerez notre enthousiasme en le découvrant.

Notre premier Salon CAPA, organisé par Shiree Jetha, est maintenant terminé, et nous sommes impatients de partager les gagnants avec vous lors de la conférence. Nous sommes très heureux du nombre de participants venus de nombreux pays. Le Salon CAPA deviendra une tradition annuelle très attendue, et nous nous engageons pleinement à l'élever à de nouveaux sommets d'excellence.

En entrant dans ma deuxième année en tant que président de la CAPA, je suis rempli d'optimisme et d'excitation pour le voyage à venir. J'ai hâte de collaborer avec les membres du conseil d'administration, dont le regard neuf et l'enthousiasme inébranlable seront des atouts inestimables pour notre organisation. Ensemble, nous sommes prêts à propulser la CAPA vers l'avant, à faire progresser notre mission et à servir nos membres avec excellence. Continuons à défendre notre cause, à encourager l'innovation et à créer un environnement propice à l'épanouissement des idées et des rêves.

Je vous remercie pour votre soutien et votre dévouement inébranlables. Grâce à votre engagement continu, je suis persuadé que nous atteindrons de nouveaux sommets et que nous aurons un impact durable sur la communauté des photographes au Canada. •

**Stella d'Entremont**, *Président de l'ACAP*

## 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](http://www.capacanada.ca)

If your club would like to host a course in your region please contact  
**Glenn Bloodworth** - *Director of Judging*  
[judgingdirector@capacanada.ca](mailto:judgingdirector@capacanada.ca)

A black rectangular graphic with white and red text. On the left, 'CAPA DIGITAL SALON' is written in large white letters, with a small circular logo containing a red maple leaf. To the right, 'FOR YOUR PARTICIPATION' is written in white, and 'THANK YOU' is written in large red letters. At the bottom left, it says 'STAY TUNED FOR COMPETITION RESULTS' and provides contact information: 'Vice-Pres@CapaCanada.ca' and 'CapaSalon.ca'. At the bottom right, it says 'FOR YOUR PATRONAGE'.

[www.capacanada.ca](http://www.capacanada.ca)



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## SUBMISSION OF STORY IDEAS, PORTFOLIOS AND NEWS ITEMS

CAPA Members... We need submissions for upcoming issues. Canadian Photography 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 Photography  
c/o Terry Tinkess, Editor-in-Chief  
Email: Editor-in-chief@capacanada.ca

Please include your phone number and e-mail address.



[www.capacanada.ca](http://www.capacanada.ca)



## From the Editor's desk

**Terry Tinkess, Editor-in-chief**

Every now and then the world seems to be filled with nothing but problems without solutions, but even as you ask yourself if this is really all there is, the universe steps up and throws you a curve that makes you open your eyes (again) and see just what an amazing opportunity this life really is.

The curveball I'm speaking of is, of course, the total solar eclipse which occurred on Monday, April 8.

I was looking forward to the event, but I will admit that all the commercial hype that developed was a bit disturbing. I mean, declaring a state of emergency for such things as being prepared in case of an infrastructure failure didn't seem to add-up for me. Friends don't invite friends to come join them if they anticipate their visit could cause an infrastructure failure.

Even in the small community where I live near Ingleside, Ontario things were happening. The St. Lawrence Parks Commission wouldn't open many of the parks that we are blessed with, but they did agree to charge for parking at Upper Canada Village and include a pair of eclipse glasses along with your parking pass. They did sell out of parking passes, approximately 1,000 I'm told, but many other sky watchers discovered that there were a multitude of open sky areas where they could park for free, and they managed to find their own glasses elsewhere.

It was nice, for a change, to see an event that occurred naturally, and which could be enjoyed for a relatively low cost. It was nice to see children discovering home-made viewing instruments (pinhole cameras) like ones that their parents or grandparents may have constructed themselves many years earlier.

It was nice to see so many people get excited about something, and to have something they could discuss with the people they knew as well as the people they didn't. It was nice to forget about all that was wrong with the world for an afternoon and appreciate what was amazing.

I teach a general education photography class at a local community college. GENED's as they are called, are the courses you are required to take in addition to your core courses and for many students they are a necessary evil, something they usually tolerate. It was wonderful to see so many smiling faces so eager to show the professor what they had managed to capture and to see the pure joy of discovery on their faces.

We who enjoy photography know that feeling very well, and it is so rewarding to watch others experience the joy of learning to see and to understand that a picture is often more than just a picture. I can't begin to imagine how many people experienced that feeling on April 8, but I am eternally grateful that they did. I hope it is something they seek out again and again. ●

**Terry Tinkess, Editor-in-Chief, Canadian Camera Magazine**

## Are you a Member of a CAPA Club?

We have an exciting new opportunity for members of CAPA Clubs. As a member of a CAPA Club you may register for a no-cost limited membership. It is offered to you as an extra benefit of belonging to a CAPA Club.

As a member of a CAPA Club, you have direct access to a digital copy of Canadian Photography Magazine, and the ability to submit an article to our CAPA magazine, Canadian Photography. Although you are not able to enter CAPA Competitions for Individuals, you do have the option of submitting an image for consideration as part of your club's submission to a CAPA Competitions for Clubs, and we encourage you to do that.

We hope also that you enjoy a closer connection to our nation-wide photographic community. CAPA is the only national organization representing photographers at all levels, from beginner to expert.

For more information and to register as a member of a CAPA Club please visit our website: [capacanada.ca/info-for-members-cap-club/](http://capacanada.ca/info-for-members-cap-club/)

*Please note this limited membership is not the same as a paid Individual Membership and if you are a paid Individual member please do not register as a member of a CAPA Club as you will cancel your paid membership.*

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### 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.

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### LEAVING A LEGACY

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

**Lorna Scott**  
CAPA Treasurer [treasurer@capacanada.ca](mailto:treasurer@capacanada.ca)

---

### 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.



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[WWW.CAPACANADA.CA](http://WWW.CAPACANADA.CA)




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### 2024 Quebec Zone Gold Medal Winners

From (left)  
 Amir El Etr, Tank Plane - Gatineau Quebec, Second Place Merit Award;  
 Phillip Shapiro, Ice Canoe Challenge - Montreal Quebec;  
 Lyne Brissette, Silver and Bronze - Laurentians;  
 Michael Folinsbee, Lumière d'automne dans les Laurentides;  
 Absent from the picture: Guy Larin, Pleine lune sur Montréal.



### 2024 Etobicoke Camera Artistic Club Gold Medal

Left to right are: Jocelyn Ubaldino (President Etobicoke Camera Club), Mandy Samarzija, Sam Elogio, Michel Gagnon, Jonathan Ward (CAPA Rep who make the presentation to the club), Doris Woudenberg, Penny Rintoul and Leanne Hay.



capa@capacanada.ca • www.capacanada.ca

## A note about new and returning members lists

Dear readers: We will no longer be publishing lists of new and returning members in each magazine. There are so many members in CAPA now that it is impossible to include everyone. For the past few years, we have published only those new and returning members from the previous quarter, but that has caused confusion with members whose name was not listed. Please know that we value all our members and are very pleased with the continuing membership growth. Sincerely,  
**Kayla Stevenson**, FCAPA, *Director of Membership*

## Canadian Photography Editorial Calendar 2024-2025

### FALL 2024

Content Deadline – July 10  
 Advertising Deadline – July 30

### Winter 2024

Content Deadline – October 10  
 Advertising Deadline – October 30

### SPRING 2025

Content Deadline – January 10  
 Advertising Deadline – January 30

### SUMMER 2025

Content Deadline – April 10  
 Advertising Deadline – April 30



[www.facebook.com/CAPACanada](http://www.facebook.com/CAPACanada)





## Notice of Achievement: Congratulations Shiree!



It is said that if you undertake the practice of photography simply for the pleasure of the activity rather than worrying about the accolades and financial rewards it may bring, then you will never be disappointed. Still, being recognized for your efforts is seldom a bad thing.

Recently, one of our current Board members, First Vice-President Shiree Jetha was recognized both for her photographic achievement and her

service to CAPA, and was awarded the Honour of Distinction of Maple Leaf-MCAPA.

“I am deeply honored and grateful to the Honors Committee for recognizing my photographic contributions, and ongoing dedication to photographic communities worldwide, with a special emphasis on my ongoing work within Canada,” said Jetha.

“Receiving the prestigious Maple Leaf Honors Distinction, last awarded three years ago, is immensely heart warming for me. I am truly proud and humbled by this recognition, as I continue to serve you as best I can.”

Congratulations Shiree, on behalf of all members of CAPA. Your skill as a photographic artist and your efforts on behalf of our association are greatly appreciated.

**Terry Tinkess, Editor-in-Chief**

# Meet your new insurance sweetheart.

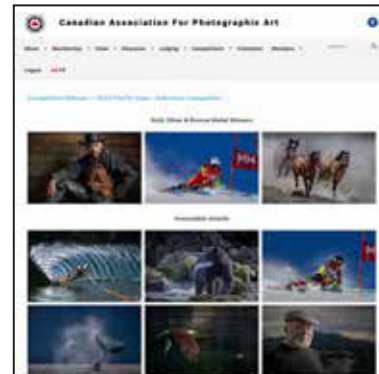
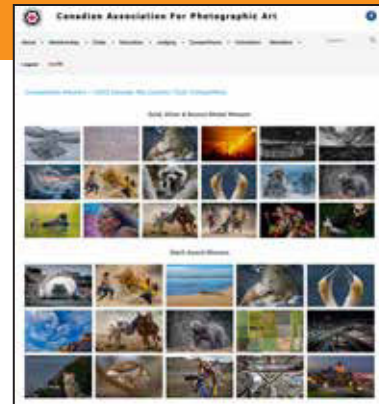
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Certain conditions, eligibility requirements, limitations and exclusions apply to all offers. Visit [belairdirect.com](http://belairdirect.com) for more details. Offers may change without notice. We offer car insurance and home insurance in Alberta, Ontario, Quebec, New Brunswick, Nova Scotia, Newfoundland and Labrador and Prince Edward Island and home insurance only in British Columbia. © 2023, Belair Insurance Company Inc. All rights reserved.

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# Canadian Association For Photographic Art L'association Canadienne D'art Photographique

**Balance Sheet For the Year Ended December 31, 2023**  
**Unaudited**

		ASSETS	
<b>CURRENT ASSETS</b>			
	Bank - General Account	\$ 61,544	\$ 60,180
	Bank - Savings Account	\$ 41,544	40,549
	Accounts Receivable	\$ 13,482	8,552
	Petty Cash - Zones	\$ 45,148	-
	<b>Total Current Assets</b>	<u>\$ 161,718</u>	<u>\$ 109,281</u>
<b>FIXED ASSETS</b>			
	Office Equipment	\$ 3,435	\$ 3,794
	<b>Total Fixed Assets</b>	<u>\$ 3,435</u>	<u>\$ 3,794</u>
<b>OTHER ASSETS</b>			
	Scholarship Fund - G.I.C.	\$ 16,540	\$ 16,296
	Reserve Fund - G.I.C.	\$ 27,567	\$ 27,159
	Education Fund - G.I.C.	\$ 20,500	\$ 20,000
	<b>Total Other Assets</b>	<u>\$ 64,607</u>	<u>\$ 63,455</u>
<b>TOTAL ASSETS</b>		<u><u>\$ 229,760</u></u>	<u><u>\$ 176,530</u></u>
		<b>LIABILITIES</b>	
<b>CURRENT LIABILITIES</b>			
	Accounts Payable	\$ 1,936	\$ 3,161
	GST / HST Payable	(6,479)	(6,463)
	Zone Monies Payable	45,148	
	Prepaid Memberships	\$ -	1,650
	Prepaid - Workshops & Events	\$ -	-
	Prepaid Judging Course	\$ -	625
	<b>Total Current Liabilities</b>	<u>\$ 40,605</u>	<u>\$ (1,027)</u>
<b>SCHOLARSHIP AND EDUCATION FUND</b>		\$ 1,500	\$ 5,760
<b>MEMORIAL FUND</b>		\$ 22,092	\$ 20,000
<b>EDUCATION FUND</b>		\$ 20,000	\$ 20,000
		<u>\$ 43,592</u>	<u>\$ 45,760</u>
<b>EQUITY</b>			
<b>Retained Earnings</b>			
	Balance, Beginning of Year	\$ 131,801	\$ 150,801
	Income (Loss) for Year	\$ 13,762	(19,000)
	<b>Balance, End of Year</b>	<u>\$ 145,563</u>	<u>\$ 131,801</u>
<b>TOTAL LIABILITIES, SCHOLARSHIP FUND AND EQUITY</b>		<u><u>\$ 229,760</u></u>	<u><u>\$ 176,534</u></u>

**Approved by Board: Lorna Scott, FCAPA, Treasurer**  
**Stella d'Entremont, President**

# Canadian Association For Photographic Art L'association Canadienne D'art Photographique

## Income Statement For the Year Ended December 31, 2023 Unaudited

	2023	2022
<b>Income</b>		
<b>Memberships</b>		
Individuals	\$ 75,910	\$ 70,004
Family	6,070	6,240
Clubs	9,835	10,435
Library & Subscriptions	1,050	540
	\$ 92,865	\$ 87,219
Advertising Sales	13,535	10,823
Other Income	3,383	3,225
Donations	65	50
Education Programs	1,501	2,848
Insurance Commissions	952	1,032
	\$ 19,436	\$ 17,978
Judging Course	\$ 29,775	\$ 15,979
<b>Total Income</b>	\$ 142,076	\$ 121,176
<b>Operating Expenses</b>		
CC Magazine	\$ 45,996	\$ 62,206
GST Adjustment	\$ 2,845	\$ 1,577
Advertising	\$ 613	\$ 84
Office -Accounting, Fees, Supplies, Telephone	18,731	16,718
Directors' & Officers' Expenses	12,831	12,889
Divisions - Member Services	5,854	7,149
Web Site	15,867	14,066
Dues to Zones	3,888	3,815
FIAP Dues	652	638
Promotions	-	-
Education Program Costs	2,168	3,049
Insurance Expense	1,627	1,589
Judging Course	13,774	10,879
Write Off for Fixed Assets and Account Receivable	1,523	981
Conferences, Workshops and Events	1,945	4,536
<b>Total Operating Expenses</b>	\$ 128,314	\$ 140,176
<b>OPERATING INCOME (LOSS)</b>	\$ 13,762	\$ (19,000)
<b>NET INCOME (LOSS) for year</b>	\$ 13,762	\$ (19,000)



Canadian Association For Photographic Art  
L'association Canadienne D'art Photographique

**CAPA's AGM will be held on June 26, 2024 at 4:00 PM Pacific Daylight Time at the Canadian Photography Conference in Kelowna, B.C.**

*Please note that we are returning to an in-person format and the meeting will not be held through video conferencing such as Zoom.*

All current **CAPA Individual** and **Family Members** are welcome to attend and can register by sending their name by email to the Secretary of CAPA (secretary@capacanada.ca) or can register in person before the AGM meeting in Kelowna.

**CAPA Clubs:** All current **CAPA** clubs can designate one representative to vote on behalf of the club. The club representative must register by sending their name to the Secretary of CAPA (secretary@capacanada.ca) no later than 24 hours before the start of the AGM.

Those members not able to attend in person may complete a Proxy form giving their voting rights to the CAPA Secretary (secretary@capacanada.ca) who will record their vote accordingly at the AGM Meeting. The Proxy form will be available on the AGM page of the CAPA website in due course.

The Election Slate will comprise the five Zone Director and six Program Director positions for the 2024-2026 term.

In case of postponement an official notice will be posted on the CAPA Website.

### **Notice of Election of CAPA Directors: Term 2024-2026**

#### **POSITION**

Director of Competitions  
Director of Communications  
Director of Education  
Director of Judging  
Director of Membership  
Director of Photographic Imaging  
Atlantic Zone Director  
Quebec Zone Director  
Ontario Zone Director  
Prairie Zone Director  
Pacific Zone Director

**David Laronde, FCAPA**  
Chair, CAPA Nominating Committee



Canadian Association For Photographic Art  
L'association Canadienne D'art Photographique

**L'AGA de l'ACAP aura lieu le 26 juin 2024 à 16 h 00, Heure Avancée du Pacifique à la Conférence canadienne de la photographie à Kelowna en C.B.**

*Veillez noter que nous retournons au format en personne pour l'AGA et que la réunion ne se tiendra pas par vidéoconférence tel que Zoom.*

Tous les **membres en règle individuels et familiaux de l'ACAP** sont bienvenus et peuvent s'inscrire en envoyant leur nom par courriel à la secrétaire de l'ACAP (secretary@capacanada.ca) ou en s'inscrivant en personne avant l'AGA à Kelowna.

**Les clubs de l'ACAP:** Tous les clubs de l'ACAP peuvent désigner un représentant pour voter au nom du club. Le représentant d'un club doit s'inscrire en envoyant son nom à la secrétaire de l'ACAP (secretary@capacanada.ca) au moins 24 heures avant le début de l'AGA.

Les membres qui n'ont pas la possibilité d'y assister en personne et qui souhaitent voter devront soumettre un formulaire de procuration ('Proxy') à la secrétaire de l'ACAP (secretary@capacanada.ca) qui enregistra leur vote à l'AGA. Le formulaire ('Proxy') sera disponible en temps voulu sur la page 'AGA (AGM)' du site Web de l'ACAP.

La liste électorale comprendra les cinq postes de directeur de zone et les six postes de directeur de programme.

En cas de report, un avis officiel sera affiché sur le site Web de l'ACAP.

### **Avis d'élection des administrateurs membres de la direction-Terme de 2024-2026**

#### **POSTE**

Directeur des concours  
Directeur des communications  
Directeur de l'éducation  
Directeur de l'évaluation  
Directeur des adhésions  
Directeur de l'imagerie photographique  
Directeur de la zone Atlantique  
Directeur de la zone Québec  
Directeur de la zone Ontario  
Directeur de la zone des Prairies  
Directeur de la zone Pacifique

**David Laronde, FCAPA**  
Président du comité de nomination de l'ACAP

# CANADIAN PHOTOGRAPHY CONFERENCE

ELEVATING ART IN PHOTOGRAPHY **JUNE 25-27, 2024**

CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART

# CONFÉRENCE CANADIENNE DE LA PHOTOGRAPHIE

ÉLÈVE L'ART EN PHOTOGRAPHIE **25-27 JUIN 2024**

ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE



## KELOWNA 2024

BRITISH COLUMBIA  
JUNE 25-27, 2024

## ELEVATING ART IN PHOTOGRAPHY

### RECEPTION

Monday June 24, 2024 — 6 PM to 9 PM

### GALA EVENING & AWARDS CEREMONY

Thursday June 27, 2024 — 5 PM to 9 PM

Photo Op's at KE Centre of Excellence, Top Salon Awards Presentation, Dinner & Entertainment.

### JUDGING COURSE

Friday June 28, 2024 — 9 AM to 5 PM

Register at [CapaCanada.ca](https://CapaCanada.ca)

### ACCOMMODATION

UBC (Okanagan campus) offers a variety of room types for individuals, couples, families and groups at a reasonable price. Reserve your room or suite online. [CanadianPhotographyConference.ca](https://CanadianPhotographyConference.ca)



Unleash your creativity, refine your skills, and connect with like-minded individuals who share your passion for the art of capturing moments.

Follow CAPA CANADA  
[CapaCanada.ca](https://CapaCanada.ca)



**2024 Artistic Club**  
Gold Medal – Etobicoke Camera Club



**GOLD MEDAL**, Etobicoke Camera Club, Sam Elogio, *The Portal*



**GOLD MEDAL**, Etobicoke Camera Club, Michel Gagnon, *Smooooking....!*



**GOLD MEDAL**, Etobicoke Camera Club, Leanne Hay, *Heaven'S Sunrise*



**GOLD MEDAL**, Etobicoke Camera Club, Penny Rintoul, *The Legacy Of The Explorers*



**GOLD MEDAL**, Etobicoke Camera Club, Mandy Samarzija, *Rebirth*



**GOLDMEDAL**, Etobicoke Camera Club, Doris Woudenberg, *Docking*

**2024 Artistic Individual**  
Gold Medal – Etobicoke Camera Club



**GOLD MEDAL**, Bob Friesen, *Spa Day*



**GOLD MEDAL**, Bob Friesen, *Prairie*



**OLD MEDAL**, Bob Friesen, *Air Traffic Control*



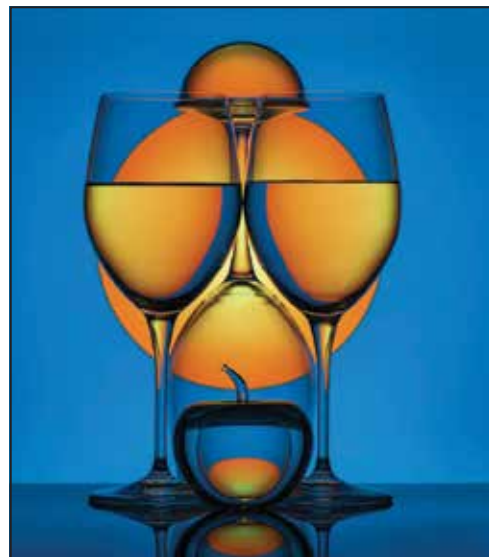
[capa@capacanada.ca](mailto:capa@capacanada.ca) • [www.capacanada.ca](http://www.capacanada.ca)

Following a period of 2 weeks after the competition's closing date, you can access the final competition report by logging into the CAPA website and navigating to the 'Competition Reports' under the 'Competitions' dropdown menu.

**2024 Colour Open**  
Gold Medal – RA Photo Club of Ottawa



**GOLD MEDAL**, RA Photo Club of Ottawa, Robert Matyas, *Bat Out Of Here*



**GOLD MEDAL**, RA Photo Club of Ottawa, Guy St Jean, *Sunrise*



**GOLD MEDAL**, RA Photo Club of Ottawa, David Clow, *Surfing At Jaws*



**GOLD MEDAL**, RA Photo Club of Ottawa, Daniel Parent, *Grey-Breasted Sabrewing*



**GOLD MEDAL**, RA Photo Club of Ottawa, Allan Cameron, *Waning Tulip 2023 #2*



**GOLD MEDAL**, RA Photo Club of Ottawa, Cajo Brando, *Tightrope*



**2024 Colour Individual**  
Gold Medal – RA Photo Club of Ottawa



**GOLD MEDAL**, Kathryn Delany, *Mother Bear And Shy Cub*



**GOLD MEDAL**, Kathryn Delany, *Mamma Did You Hear That?*



**GOLDMEDAL**, Kathryn Delany, *The White Rose*



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Following a period of 2 weeks after the competition's closing date, you can access the final competition report by logging into the CAPA website and navigating to the 'Competition Reports' under the 'Competitions' dropdown menu.

**2024 Music Club**  
Gold Medal – RA Photo Club of Ottawa



**Gold Medal**, RA Photo Club of Ottawa, Cajo Brando, *Guitar City*



**Gold Medal**, RA Photo Club of Ottawa, Peter Janna, *Pianist in Solitude*



**Gold Medal**, RA Photo Club of Ottawa, Ann Westell, *Guitar Lines*



**Gold Medal**, RA Photo Club of Ottawa, Mary Lee, *Cuban Musician Playing the Trumpet*



**Gold Medal**, RA Photo Club of Ottawa, Marianne Pethke, *Teigan Gayse in Concert*



**Gold Medal**, RA Photo Club of Ottawa, John Elliott, *BB King at the NAC*

**2024 Music Individual**  
Gold Medal – RA Photo Club of Ottawa



**Gold Medal**, Louie Luo, *Rock and Roll in Snow*



**Gold Medal**, Louie Luo, *Angelic*



**Gold Medal**, Louie Luo, *Violinist*



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[facebook.com/TheCanadianAssociationForPhotographicArt](https://facebook.com/TheCanadianAssociationForPhotographicArt)

Following a period of 2 weeks after the competition's closing date, you can access the final competition report by logging into the CAPA website and navigating to the 'Competition Reports' under the 'Competitions' dropdown menu.

**2024 Ontario Zone Club**  
Gold Medal – Richmond Hill Camera Club



**Gold Medal**, Richmond Hill Camera Club, Barry Green, *Toronto Skyline*



**Gold Medal**, Richmond Hill Camera Club, Ben Liu, *Romantic Stave*



**Gold Medal**, Richmond Hill Camera Club, Isabel daSilva, *Symphony in Waves*



**Gold Medal**, Richmond Hill Camera Club, Emma Zhao, *Farm in Winter*



**Gold Medal**, Richmond Hill Camera Club, Jenny Allen, *Morning Mist*

**2024 Ontario Zone Individual**  
Gold Medal – Richmond Hill Camera Club



**Gold Medal,** Steven Zhou, *The Last Autumn Leaves*



**Gold Medal,** Steven Zhou, *Ismaili Centre*

Following a period of 2 weeks after the competition's closing date, you can access the final competition report by logging into the CAPA website and navigating to the 'Competition Reports' under the 'Competitions' dropdown menu.

**2024 Quebec Zone Club**  
Gold Medal – Montreal Camera Club



**Médaille d'or**, Montreal Camera Club, Michael Folinsbee,  
*Lumiere d'automne dans les Laurentides*



**Médaille d'or**, Montreal Camera Club, Lyne Brissette,  
*Silver and Bronze Laurentians*



**Médaille d'or**, Montreal Camera Club, Guy Larin, *Pleine lune sur Montréal*



**Médaille d'or**, Montreal Camera Club, Amir El Etr-Tank Plane Gatineau Quebec



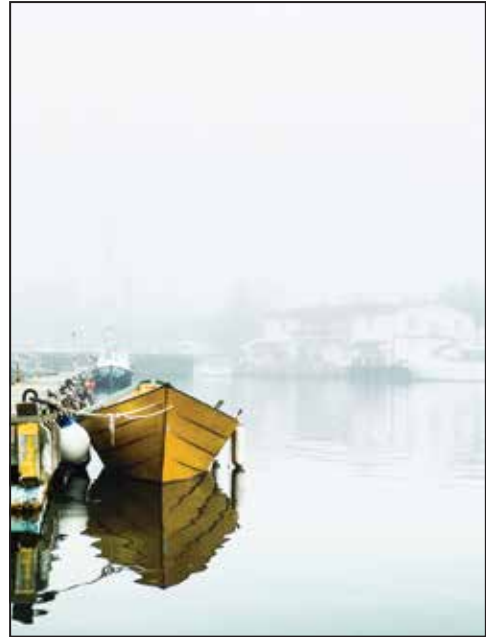
**Médaille d'or**, Montreal Camera Club, Phillip Shapiro, *Ice Canoe Challenge Montreal Quebec*

Following a period of 2 weeks after the competition's closing date, you can access the final competition report by logging into the CAPA website and navigating to the 'Competition Reports' under the 'Competitions' dropdown menu.

**2024 Quebec Zone Individual Novice**  
Gold Medal – Montreal Camera Club



**Médaille d'or-Novice**, Geneviève Bureau, Québec, *capitale de l'amour*



**Médaille d'or-Novice**, Geneviève Bureau, *Au quai des brumes*

**2024 Quebec Zone Individual Intermediate**  
Gold Medal – Montreal Camera Club



**Médaille d'or-Intermédiaire**, Sylvia Rourke, *Polaris The Arctic Fox*



**Médaille d'or-Intermédiaire**, Sylvia Rourke, *Grand Jardins National Park Charlevo*

# Arctic Aura

## Exploring the Pristine Wilderness of Svalbard and Greenland

Roshan Panjwani



Emerging from a swim





Reindeer on our day out snowmobiling around the island of Spitsberge

There is a certain allure about visiting remote places on the planet - the pristine habitats, the unique wildlife, otherworldly landscapes and, probably the most underrated, the sheer sense of adventure. I made two trips to the High Arctic regions of Svalbard (May 2017) and Greenland (Sep 2018) to photograph nature and wildlife. I visited as part of photography focused expeditions, organized by Wild Focus Expeditions, led by accomplished photographers - Theo Allofs and Jami Tarris.

Through this photo essay, I hope to ignite a sense of inspiration and foster a deeper understanding and admiration for these awe-inspiring yet delicate ecosystems on our planet, which are particularly vulnerable to the effects of climate change.

## Svalbard

Svalbard is an archipelago in the Arctic Ocean, north of mainland Europe, almost midway between the northern coast of Norway and the North Pole (ranging from 74° to 81° latitude). The largest island is Spitsbergen, which is home to Longyearbyen - the northernmost human settlement on the planet (of >1000 people). Svalbard is also home to the Global Seed Vault, which safeguards over 1.2M seed samples from almost every country in the world, with room for millions more, to secure the foundation of our future food supply.

We took the flight from Oslo to Svalbard (via Tromsø) arriving a day prior to the start of our expedition. On

our first day out, we rode snowmobiles for 100+ km on the ice sheets, with some close reindeer encounters. They are curious creatures and can walk up close to you. Day 2 marked the start of our expedition on M/S Origo, our base for the next 8 days. We would get down from the ship into inflatable motorized boats called 'zodiacs' to get close to wildlife and icebergs. We were fortunate to get up close to walrus, who are majestic beasts, and seals who are the polar bear's favourite meal. The main attraction for all of us was, of course, encountering the apex predator,

The Beast and the Blue - a walrus resting on sea ice





A ringed seal pup resting on an ice floe. Seals are the primary food for polar bears

the majestic polar bear (also known as isbjørn (ice bear) in Norse), in one of its prime habitats.

Days passed and while we did spot polar bears, we could do so only from a large distance. As a result, they would be so tiny in our frames, that we started referring to them as “1-pixel bears” We of course witnessed some great landscapes and brilliant patterns on ice, but the wait for the king of ice continued.

Almost halfway into our expedition, as we entered one of the fjords one afternoon, we saw a male polar bear sleeping on the ice, not very far from where we were. We kept waiting for it to wake up and walk, but all it did was turn around and go to sleep again. The crew decided to anchor the ship in the fjord for the night, in case the bear moved. We finished dinner and our expedition guides asked us to get some sleep with

the promise that they would wake us up when the bear started to move. Around 2:15 AM, I heard a knock on my cabin door with the guide saying, “the bear is walking, let’s go!” I was in my base layers in anticipation, so didn’t take much to get ready and descend into our zodiacs. The next couple of hours were spent photographing this large male, from fairly close but very safe distances, as it walked the land and swam across the fjord waters.

We got back to our ship after 6 AM, quite cold from being out in the elements for so long - to be welcomed by our chef on board who had some hot chocolate and an early semi-breakfast ready to warm us up. If you’ve been wondering how we managed to take photographs in the middle of the night, it was the time of the midnight sun in Svalbard - where the sun stays above the horizon 24 hours a day (from mid-Apr

to late Aug). We saw one more polar bear from up close on the trip, while we were getting close to a walrus. I was quite proud to have spotted the bear in the distance, against a fully white background (not easy, trust me!).

## Greenland

If Svalbard was about finding the majestic polar bear in its habitat, the trip to Greenland was about seeing the magnificent icebergs - the largest outside of Antarctica, and hopefully getting to witness the Aurora Borealis (aka the Northern Lights). We started our journey in our expedition vessel from Akureyri, a port in northern Iceland. Took us over 36 hours to get to Scoresby Sund (a large fjord system on the east coast of Greenland), which we spent the next few days exploring. Similar to Svalbard, we would get down into the inflatable zodiac boats from the ship, to get close to the icebergs and wildlife.

Because the local community is allowed to hunt wildlife, including the polar bear, they are much harder to spot, when compared to the islands of Svalbard. We were super fortunate to not just see a polar bear on our first outing but witness it rolling over atop an iceberg in beautiful evening light - what more can a photographer ask for?!

After that stunning sighting, we did not see even a trace of a polar bear on the rest of our trip, but that one was worth many - especially when our chances were so slim!

Greenland is home to some massive icebergs, and we couldn’t tire witnessing them from up close. The light at those altitudes is magical and adds to the raw, pristine beauty of the place in photographs.

Part of our expedition group in the zodiac which got us close to wildlife and icebergs





Massive and Minuscule

The final frontier on the Greenland expedition was witnessing the splendid Northern Lights and we were lucky to see them on a couple of nights. The lights are a spectacle to watch, but what was surreal for me was when they danced, moving around in the night sky - truly feel fortunate to have been even a bystander to this spectacle of nature.

On both these photography focused expeditions, one of the best parts for me was being in the company of like-minded travellers, some of whom I am still in touch with and, hopefully, will go on more trips together with. Having competent, local guides is central to the experience, as is the overall crew - from the Captain to the Chef and all onboard staff. You spend a lot of time onboard the ship over multiple days, and a sense of camaraderie elevates the experience.

Polar bear portrait, in a snow studio



## Preparation

The operator you choose to go with on such trips is the most critical part of the preparation - I would highly recommend working with a single company who can manage all parts of the trip for you, as it will involve working with multiple local providers. Traveling to remote locations can be unnerving and is usually fairly expensive, so please do not hesitate from asking the operator all the questions you have. I have a physical disability, which limits my mobility, so I had additional questions around accessibility, which Theo and Jami very patiently answered before I committed to going on the trip. Make sure you have good travel insurance coverage, which includes high risk activities (your operator should be able to advise options) and definitely consult your doctor for any medical conditions that might pose a risk with

being on the sea for extended periods and any adverse reactions to sea sickness medication. Pay special attention to the gear requirements your operator provides you with - you may be outside in extreme conditions for 3-4 hours at a stretch, and it's not fun being cold and miserable when witnessing the majestic polar bear from close quarters. Personally, I like to research about the behaviour of wildlife I am expecting to encounter - the extent of this is a very individual preference, so I'd suggest doing what works best for you. Most importantly, go with an open mind full of curiosity, anticipation, and gratitude for being able to witness the splendour of life and landscapes in these pristine parts of our planet! ●

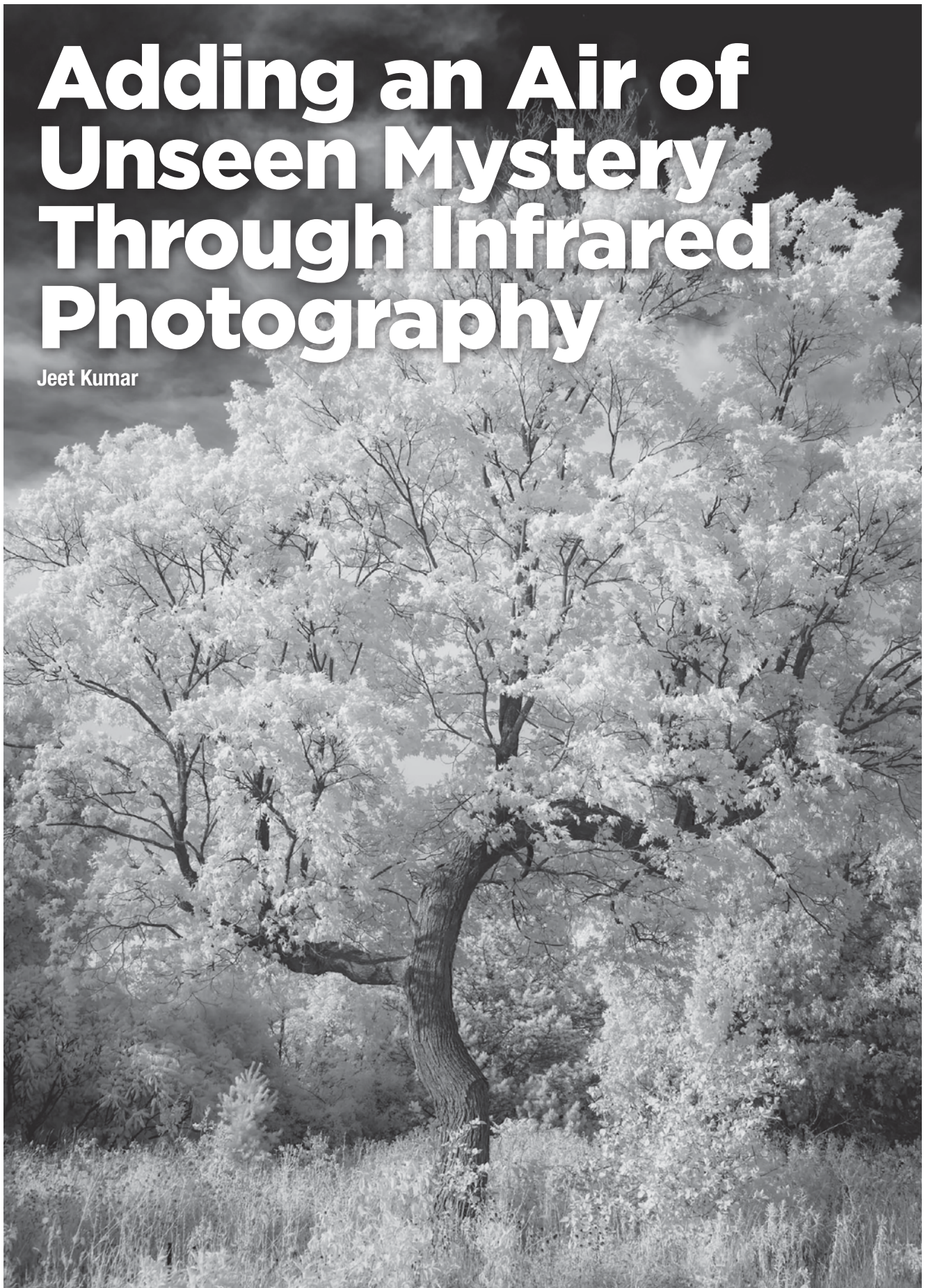


### Roshan Panjwani: About me

I was born in India and have lived most of my life there, before moving to Toronto, which has been home for over 3 years now. My enthusiasm for and skills in photography grew alongside my interest in spending time in the beautiful jungles of India. Outside India, I have photographed nature and wildlife in Maasai Mara, Botswana, Nepal, Bhutan, the High Arctic, and parts of US and Canada. I have been fortunate to get opportunities to learn photography from stalwarts like Theo Allofs and the late Aditya 'Dicky' Singh, in addition to observing the works of many others. Over a decade or so, I have become primarily focused on wildlife and landscape photography, although I do enjoy dabbling in street and architecture photography occasionally. If you'd like to see more of my work, you can do so at [www.roshanpanjwani.com](http://www.roshanpanjwani.com) and Instagram @roshanpanjwani.

# Adding an Air of Unseen Mystery Through Infrared Photography

Jeet Kumar





Taking photographs is my way of disengaging from the constant demands of schedules, emails, and the bombardment of grim news stories from around the world. Our working lives have made time itself a commodity, just like money and possessions, only fit to be sliced and apportioned in the most soulless manner. We have forgotten that time itself is our master, and that we are subject to its rhythms just as surely as the birds, the animals, and the trees. Each of these photographs is my attempt to break this spell and remind us of the inexorable cycle of day and night, and of the passing of the seasons.

I use light and shadow to reveal how time has moved forward. In “The sun’s embrace”, the high summer sun sits

directly overhead and casts its full and focused glare over the oak tree; the tree responds by fanning out its branches to

receive its bounty from the sun. In “The low winter sun”, the weak and diffused light can only briefly illuminate the weathered bark, and the tree must grab at any nourishment it can derive from it. We too are beholden to these shifting patterns in the seasons, try as we might to disregard them.

I photograph in monochrome because I find it easier to draw the viewer’s eye to areas of contrast within the image. The bright, saturated colours that you see so often online have no interest for me because they muddle my vision and prevent me from fully appreciating the



quality of the light. Grey tones force you to look harder, and to think harder. You begin to learn that light does not travel in straight lines: it is diffused by high cirrus clouds; it wraps around trees and branches and releases its hold when the wind blows clouds across the sun's path; it collects in pools on the ground when it finds gaps in the foliage. A successful photograph captures light in this unseen motion, alternately concealing and revealing its path. I think that these photographs can be taken from any location, provided you are willing to return there at different times of day, and

at different times in the season. Much of the satisfaction I gain from taking them comes from recording light that no one else sees fit to notice in places that no one would bother to stay in for too long.

I began photographing in infrared because of my interest in astrophotography. Unlike "normal" DSLRs, astronomy cameras do not have a built-in UV/IR cut filter covering the sensor. This modification makes these camera more sensitive to the full spectrum of light from deep space objects. My daytime camera has been modified in the same way, and under normal circumstances this makes

any photograph taken during daytime appear very red - an effect of infrared light. However an infrared filter placed on the lens can limit the infrared light to very specific wavelengths, some of which are better suited to colour infrared photography, and others that are better suited to black and white.

Under infrared light, any organic material such as leaves, grasses, and flowers glows white under bright sunlight. The blue sky, which does not reflect infrared light, appears black. If you're unused to looking at infrared photographs, you can end up confusing day



for night and night for day. I photograph in infrared light because it provides me with a wider range of grey tones, which I can then brighten or darken to accentuate parts of the image. I think any good photograph should have an air of unseen mystery about it, and this is particularly challenging for black and white photographs where light and contrast are the only tools available to us. Infrared light draws the viewer's eye to parts of a scene that would not normally attract attention, which is why it appeals to me so much. For example, since the blue sky turns black, clouds take on much

greater prominence. High cirrus clouds suggest wistfulness; low brooding cumulus clouds suggest melancholy. Using the sky as a canvas for the landscape, I can evoke these moods and use them to complement the foreground of the image.

I think great photographs are built in layers: not just in the sense of having well-composed foreground and background elements, but also in the sense of additionally being able to kindle emotion and feeling in the viewer. There are many visually stunning photographs available to look at online, but if they don't trigger something in the

viewer then they won't stay long in the memory. What use is a photograph that is glanced at and forgotten about all in a fraction of a second? I have strived to fix the viewer's gaze, and then gently guide them through the image. If the viewer takes something from the image, either emotionally or aesthetically, then that is all I can ask. •



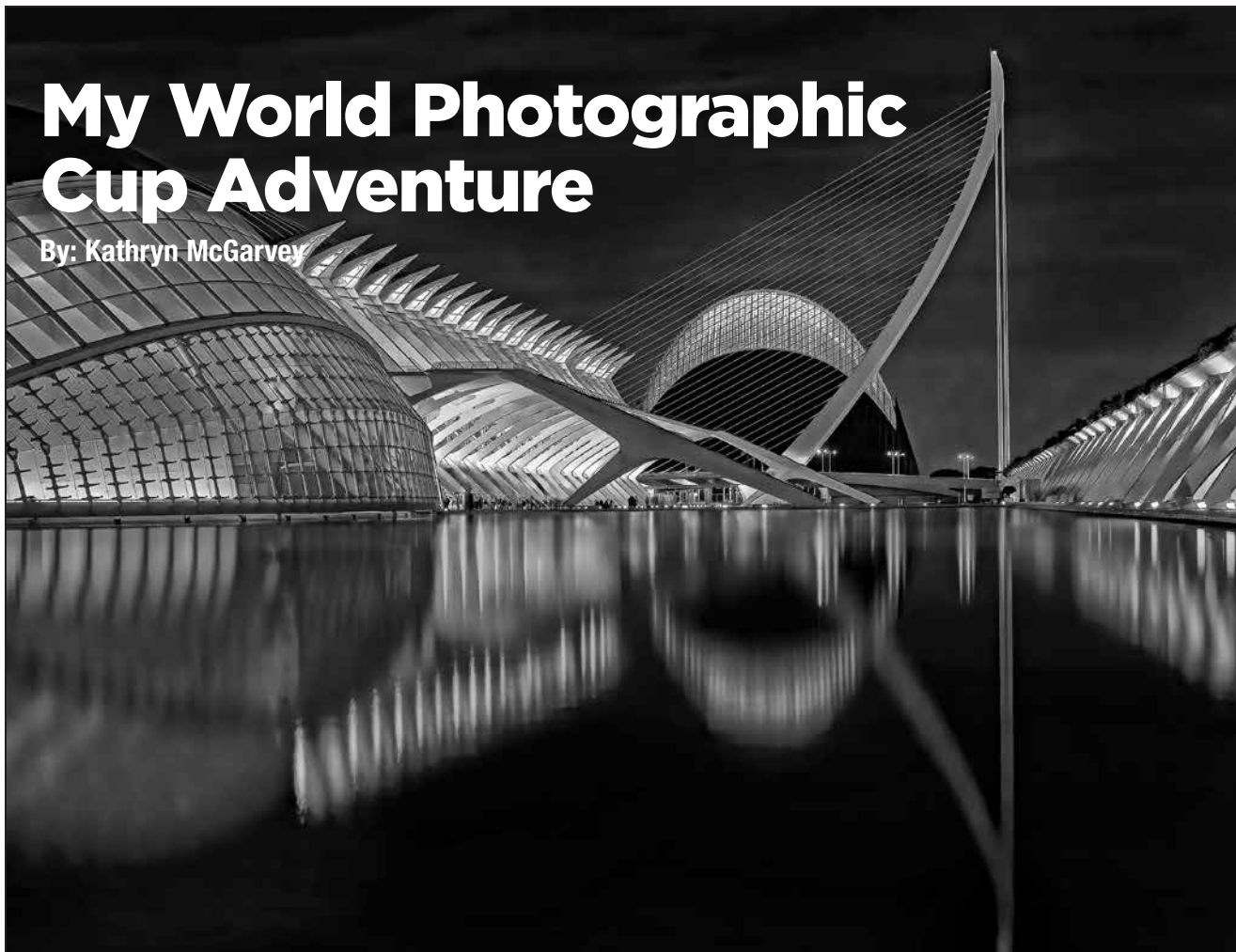
### **Jeet Kumar**

Jeet Kumar is a landscape photographer based in Oakville, Ontario. After several years as an astrophotographer, he began experimenting with DSLR cameras that are modified to make them more sensitive to the full spectrum of light. All of his monochrome landscape photographs are taken with infrared filters. Jeet's work has been exhibited in Canada and the United States, and he has also won an award for his monochrome work from Oakville Camera Club.

"I find that taking photographs is an ideal way of slowing down the pace of modern life. I think each of us craves a moment to stop and reflect, to engage in a period of introspection and think about our place in the world. In my mind there is no better way of doing this than recording the change in the contours of the landscape during the sun's passage across the sky. The summer sun at its zenith puts trees and branches into sharp relief; the low winter sun as it skirts the horizon softens and broadens tones and textures. Each form of light can reveal something different about its subject, no matter how unremarkable that subject would appear to be. Each of these photographs is my attempt to capture this essence, and to perhaps reveal something about ourselves. I hope they cause you to stop and reflect, just as they have for me."

# My World Photographic Cup Adventure

By: Kathryn McGarvey



I first learned about the World Photographic Cup (WPC) in early 2023. It sounded extremely intriguing to me and I decided that I wanted to participate in the process. Little did I know what magic lay ahead.

Right from the beginning, I realized that this was a very different kind of competition. I had a few images that I was unsure on what category to put them in, so I sent an email. I did not expect to hear back for a few days but I had a response very promptly and was extremely impressed with the comment that if it was a strong image but in the wrong category, it could be reassigned by the curators. I thought that was very refreshing.

There are three rounds of curation to select the 30 images that represent Canada at the WPC. Two of my seven submitted images were selected to advance to Round two where images are reviewed and critiqued by several curators

and written suggestions for improvement are provided to each participant. I was not expecting that to be part of this process. What a privilege to have my two images professionally critiqued.

I was delighted when one of my commercial images (a photo of the stunning Santiago Calatrava architecture in Valencia) was chosen to advance to Round three. What I was unaware of when I started this whole process, is that images selected to advance to Round three have an opportunity to be edited and resubmitted. What competition allows you to do that? The curator feedback I received was very detailed and hoping for some clarification, I reached out to the Team Canada

coordinators who instantly put me in touch with a curator. That half-hour Zoom session with curator, Michael Cooper, was unlike anything I have ever experienced. I thought I knew my image intimately, but Michael saw many areas for improvement, some major, some minor. It was always made clear that the feedback was for my benefit and the image was mine, therefore all editing decisions were mine to make if I chose to. Following are the suggested edits, along with my before and after images:

- 1) Crop in from the right-hand side to eliminate distracting elements such as trees and miscellaneous equipment. It was felt that this crop would then direct the viewer's attention to the more interesting architecture on the left-hand side of the image.
- 2) Tone down the reflections in the water so they do not compete with the actual





buildings. Especially the brightness of the bridge which was too bright and drew the viewers eye out of the image. Focus on the real buildings, not the illusions.

- 3) Clean up what appeared to be a rough line across the water with very smooth water behind. I had never noticed that before. Michael wanted to know what that was all about. My image was a 60 second exposure and I believe a stand-up motorized boat motored through my photo as I was taking it leaving a wake behind. Michael strongly suggested that I smooth out all the water so that it had a uniform look to it.
- 4) Tone down the white patches in the water especially near the walls.
- 5) the floating Hemispheric sign in the water. Another detail that I had previously missed in my image. That took a great deal of time, painstakingly removing it in Photoshop as there were columns behind that had to be recreated.
- 6) Clean up several small areas throughout the image so that they would not stand out upon close examination of the image. Again, many of these I had never noticed - that is the benefit of having a professional set of eyes on your image.

I was very touched that Michael asked to see my edited image before I

resubmitted it as it showed that he really cared. It was a very good thing that he did, as he picked up on something that I had done in Topaz Denoise that produced some very unusual colour artefacts and I was able to correct it.

Another benefit of being a Team Canada finalist was an invitation to attend a two-hour Zoom presentation by Photoshop educator Rosalind Guder. It was a fascinating session where I learned a great deal about improving images in post. Afterwards Rosalind offered to help me with my image which was very sweet of her. She had some suggestions for blurring more of the reflections in the water as she felt the reflections took too much away from the sharpness of the actual buildings. Rosalind also had some other suggestions for me but some were beyond my editing capabilities.

After several hours of incorporating most of the suggested edits from Michael and Rosalind, I resubmitted my image for Round three and crossed my fingers. I had no expectation of my photo making it on the team. I would have been alright with that as the World Photographic Cup experience that I had received up to then was way beyond my expectations.

A few weeks later, I was absolutely delighted to receive an email advising me that my image had been selected to represent Canada! You could have pushed me over with a feather! What an unexpected thrill. Then more fun ensued. I was asked to provide a bio, a head shot and a detailed story about

the image for inclusion on the Team Canada website. Never had to do that before.

I was subsequently invited to an unveiling of the 2024 Team Canada photos and a chance to meet the other Team Canada members and hear the stories behind their images. I was in awe to be on the same Zoom as several well-known Canadian professional photographers.

Even though I am an amateur photographer with not much experience, I have felt very supported and encouraged throughout this World Photographic Cup adventure. I could never have imagined when I started where my journey would take me. Now I own a fabulous Team Canada jacket too. Thank you to Jillian and Gerald and all the other wonderful people who volunteer with Team Canada. It is a true honour to be a Team Canada member. Go Team Canada go! •



### **Kathryn McGarvey**

While confined to a wheelchair nine summers ago, Kathryn decided to take an introductory photography course to help pass the time. At the end of that course, Kathryn joined North Shore Photographic Society and CAPA and never looked back. Kathryn loves taking photos of anything other than living things with eyes! Getting critical feedback at her club and with mentors, taking courses and workshops and entering competitions has helped Kathryn improve her photography. Kathryn is a self-employed professional accountant and appreciates any opportunity to be creative. If Kathryn was creative at her work, she would be in jail! Kathryn is loving her photographic journey and the incredible people she is meeting along the way.

# The Trip of a Lifetime

By Cathy Swain



My husband, Bill & I dreamed of a camping getaway to Ojibway Provincial Park, but multiple events transpired that could have ruined it. Instead, the kindness of strangers transformed potential disaster into an extraordinary experience of a lifetime.

At the beginning of August, we started having issues with the headlights on our truck. We needed a new module for the lighting system which was out of stock until



October. We were scheduled to leave on August 10 and return on August 27th. Ojibway Provincial Park is 1,855 km – 19 hours from our home. We planned out a 2 ½ day drive, no night or dusk hours.

Bill's brother Bob was diagnosed with cancer in early summer. He had surgery but then developed pneumonia and was put into hospital. On August 9th we got the call that Bob was moving to palliative care but before they sedated Bob, he wanted to see Bill.

We were ready to call off the trip and stay home. We spent 7 hours at the hospital, shared some memories, some laughs, and some tears. Bob told us to get in the truck and drive. He knew he would be gone in the next 24 hours. Bob said, 'I won't have a service but please take me fishing...'

When we left for the hospital, our lights were out. When we got back home, they were working.

In the morning, we checked in with the hospital. It wouldn't be much longer, and his kids wanted to be alone with their dad, so we headed out. We had just passed the turnoff on the highway for the hospital when we got the call Bob had passed. Bob was on the road again.

The next day, Aug 11th our truck started throwing a new code.... A





different module: the NOX sensor was done and unless we found a Dodge dealer our engine would shut down to 6 km per hour. Going through the rocky region of Northern Ontario at 6 km per hour pulling a 25' trailer would not be safe. In the small town of Schreiber, we found a full-service campground ironically called 'Stop along the Way' and we pulled off the road. We were 6 hours short of Ojibway Provincial Park.

The next morning Bill went with the truck for the 210 km tow to Thunder Bay, and I stayed in Schreiber with the trailer. The dealer knew we were coming and why but sent Bill away when he got there saying they couldn't fix it and didn't have the module. 3 stops later Bill found a place that had the module and could fix the truck, but not till the following week. It was now 3:30 on a Friday afternoon. Bill was in Thunder Bay, and I was in Schreiber – 2 hours away. All hotels and rental cars were booked.

The next week would make an impression on us we will never forget.

Norm at Lakeside Injection heard Bill on the phone trying to get to Schreiber. Bill with only his wallet and an almost dead cell phone was going to hitch hike, but Norm wouldn't have that. Norm put Bill in his Bunkie on the shores of



Lake Superior and then he drove him back to Schreiber on Saturday morning. That was a 4.5 hour round trip.

The couple that owns the campsite took great care of us. Connor came by on Monday afternoon to say, 'my wife tells me I need to take you fishing'. We had never told them what had happened before we left. Bill and Connor spend a great day on Lake Superior fishing. Connor got some fish and Bill had a great story about the one that got away. A few days later Erica drove us into Thunder Bay and waited for a couple of hours while we went back into the dealership to get the dealer code cleared. It took 6 hours to complete the trip.

I had been talking to the Park Warden at Ojibway while we waited for the truck to be fixed. We had canceled off the 1st week of our 2 weeks stay but wanted to extend the trip. The staff at Ojibway moved our reservation to the most amazing campsite we have ever stayed at. The site was closed due to downed trees early in the season. We extended our trip till Sept 5. Bill got to do a lot of fishing and I got to photograph the park at my leisure.

On Aug 31st I had packed up my camera for the night because it was too cloudy. The wind picked up, blew the clouds away and the Milky Way was so clear I pulled my camera back out. I was getting a weird glow/light in the corner of the photos. Bill and I headed down to the dock at our campsite and

there were these greenish/white filmy clouds. I set up my camera and took a shot – it would be the 1st photo I had ever taken of the Aurora Borealis. It was a short show that night, but I was hoping for another chance. Saturday night, Sept 3rd we had the most magnificent Aurora display. It lasted longer than I did! It started at 9:30 and at 12:00 it was still going strong, but I had lost feeling in my hands and toes. September 4th the display didn't start till midnight and was short, but it lit up the entire sky.

We still had light sensor issues with the truck on the drive home, but nothing that involved a tow truck. The 2nd day we should have made it back into Sudbury but hit fog in the morning. I knew the small town of McKerrow was just outside of Sudbury and we would be there by 7:30 pm. When I was working, I would frequently hear from John's Flowershop, so I gave them a call. A short conversation later had us staying in their parking lot overnight. When we arrived, they had a bonfire going and Bill had a cold beer in his hand before he could turn off the truck. In the morning, we had a full country breakfast before heading out.

I will never forget our trip to Ojibway Provincial Park. We have all experienced small acts of kindness, but I have never had a stranger offer us lodging or offer to take 6 hours of their day to ensure we were safe and

sound & together. To see the campsite and know that the 3 ladies that run the park moved our site and gave us the best they had was amazing. We had a true Canadian bonfire on the last night with people I had only talked to previously on the phone and were served a breakfast fit for kings. The kindness of strangers left both of us humbled.

We never told any of these wonderful people of the days leading up to the trip. You just don't know what people are going through so when in doubt; just be kind. Waldo Emerson said, 'Life is about the Journey', this trip was the journey of a lifetime. ●



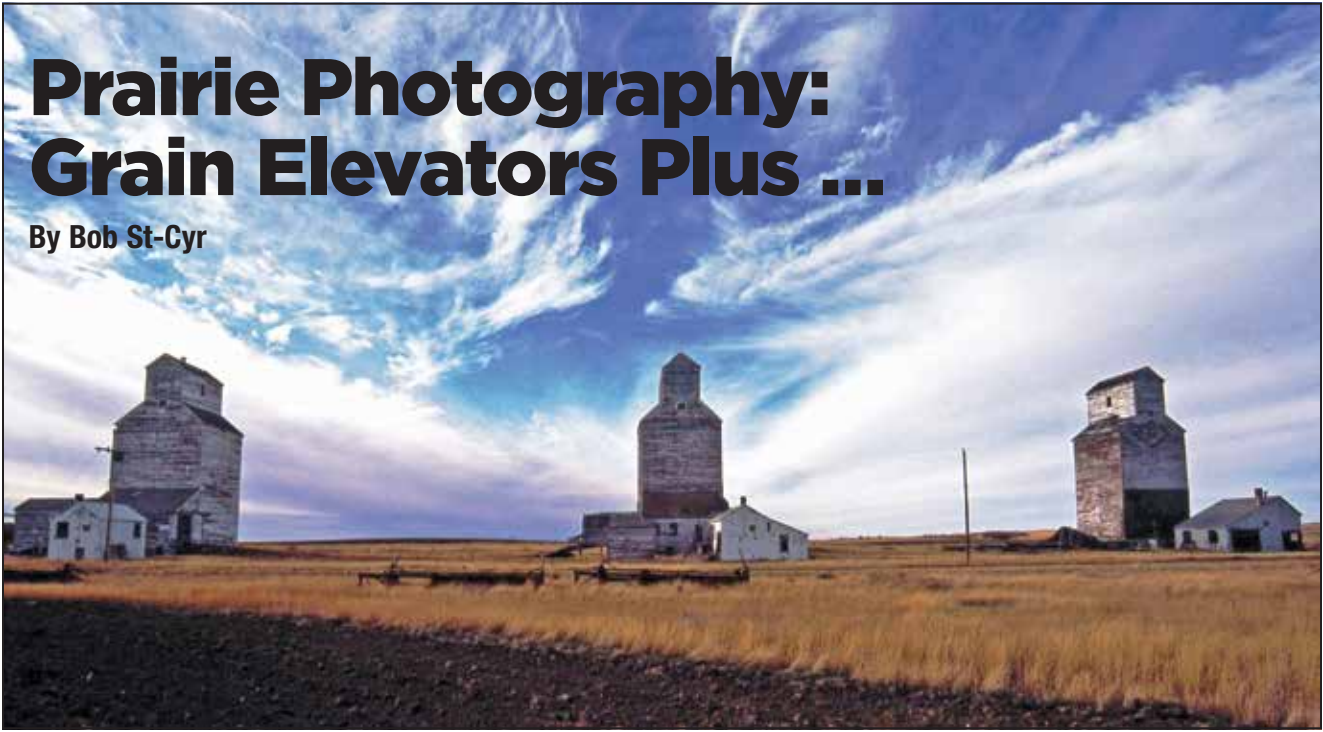
Cathy asked for her 1st camera at age 9. At age 11 she received a Kodak 110 camera for her birthday. She would ride her bike to the Fotomat a few blocks away and eagerly await her photo results. By 13 she had saved enough money to buy her 1st SLR film camera - a Praktica L2 which she still has. In 2000 she embraced digital photography and all that new world brought with it. 4 Nikon cameras later she bought her 1st Olympus camera, the M5ii, then the M1iii. It was like holding an old friend and renewed her love of photography all over again. She now shoots with the Olympus OM1.



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# Prairie Photography: Grain Elevators Plus ...

By Bob St-Cyr

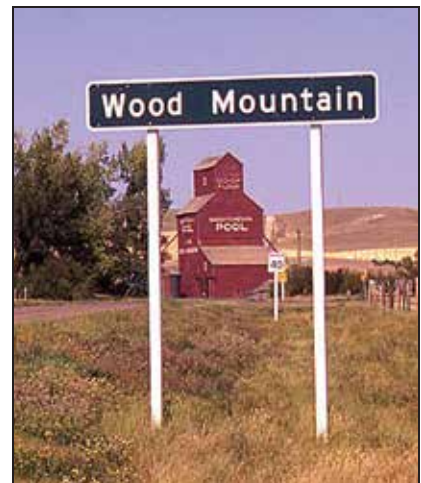


The wooden grain elevators that were once quite a common site as you traversed the provinces of Saskatchewan, Alberta, Manitoba, and others now seem like a blip on the timeline of Canadian history. The first ones started appearing in the late 19th century and here we are in the 21st century and most of them are gone --- replaced by fewer, more widely spread out, gargantuan concrete terminals employing the latest technological efficiencies and increased capacity; economic progress marches on. Nevertheless, I have for most of my photographic practice saw wooden grain elevators as a valuable photographic/architectural prairie subject, one that I think deserves remembrance for its part in prairie heritage. Thus, it has been a goal of mine to record as many grain elevators and other symbols of prairie life as possible when I have the opportunity to do so.

I began this endeavour whilst still in high school, in fact I have a copy of a cheque stub for one of my very first published photos called Threshing Days. Although not specifically an elevator photograph, it dealt with prairie heritage. I do not plan to delve much into the statistics and detailed information on grain elevators, which I'm sure one could quickly find through an internet search if that is what one wanted. Rather I would like to briefly share with you some of my experiences photographing on the prairie, a place I love to return to, capturing the expansive interplay between the prairie light and signs of communities within

the landscape. One of my goals is to photograph some of the unique beauty in the present as a reflection of its past.

Because I live in British Columbia now, it isn't often that I get to travel home to Saskatchewan to visit family and drive around parts of the province to photograph. But when I do, it has been my custom to work with my medium format camera – a Mamiya 645 Pro TL, more often than not loaded with 120 film such as Provia 100F. I have also found Velvia to provide excellent renderings of the landscapes. Provia and Velvia are reversal films, so they are not as forgiving of exposure miscalculations as regular C41



colour film or black & white films. Nevertheless, the high acutance and colour fidelity of reversal films make them ideal for the large buildings, vast landscapes and expansive skies that are characteristic of the prairies.

My other medium format camera, a Mamiya C330 Professional S, is usually reserved for regular black and white or infrared black & white film. I've recently discovered that although there isn't the lush green vegetation typical of a west coast region, infrared photography on the prairie really works well for the rare stands of deciduous vegetation and makes for quite dramatic skies.



The reason why I've delegated the 645 to reversal film is because the image size is a bit smaller than the C330 which gives me more images per roll. However, with a 6cm X 6cm image from the C330, my biggest challenge is how much of the negative gets cropped when I'm printing in the darkroom, but this may be partially mitigated through my composition in the viewfinder.

Nevertheless, it isn't just the importance of documenting disappearing symbols of prairie life that appeals to me, it is also a real joy and privilege to travel to isolated communities, many of them now ghost towns or bordering on that

designation. I enjoy the opportunity to meet interesting people if possible and see different perspectives of prairie geography. For instance, the Great Sandhills near Leader, Saskatchewan are an interesting feature (you can see my photograph of it in the Saskatchewan Encyclopædia on page 414), as are the Conglomerate Cliffs in the Cypress Hills region.

Since my time is quite limited and I need to cover a lot of kilometres, I tend not to stay in any one place for too long unless it really intrigues me. Sometimes you just have a feeling for a particular location where all the elements appear to be in the right places according to

how the natural light falls upon them. I often look for context to include when photographing elevators such as an old farm implement or other items that define the milieu.

Finally, despite the changes facing the prairies, I find photographing in this vast expansive region of Canada to be peaceful. Quiet and peaceful away from the stressful grind of urban life, where there is time to rest and practice photography meeting no one's expectations but my own as I continue to follow the light. ●



### Bob St-Cyr Bio

Bob became interested in photography while a junior high school student in a small Saskatchewan prairie town. Since that time however, there has been a revolution in photography. Now, most people take pictures digitally, but despite the new visual plethora, Bob has remained true to his roots as a fine-art film photographer.

In the early 21st century, Bob was grateful to be granted the Canadian Association of Photographic Arts Maple Leaf and Associate Fellowship Awards for photographic achievement, service, and exceptional contributions to photography. He has also had the pleasure of exhibiting and winning national & international awards with his fine-art images. Bob is a multi-format photographer working in small, medium, and large film formats with lens and pinhole cameras and enjoys the challenge of constantly working to better himself as a photographer and a darkroom craftsman from processing film to printing silver gelatin fibre black and white prints for optimum permanence.

Finally, one of Bob's other passions is to teach photography and explore alternative imaging processes when the opportunity arises.



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