

WINTER 2024

# CANADIAN PHOTOGRAPHY CANADIENNE

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

WINTER 2024 • \$9.95



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- QUICK GUIDE: HOW TO FIND GOOD LIGHT FOR PORTRAITS AT MIDDAY
- BLACK AND WHITE LONG EXPOSURE WATERSCAPES NEAR TORONTO
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Canadian Mail Publication  
Agreement #40024649

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Printed in Canada by



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# CANADIAN PHOTOGRAPHY CANADIENNE

VOL. 2, NO. 4 • WINTER 2024

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the **COVER**  
PHOTOGRAPHER KYLE JACKSON



WE ARE PLEASED TO NOTE THAT THE PROTECTIVE WRAP THAT IS ALSO USED FOR  
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CANADIAN PHOTOGRAPHY - 1



## 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).

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



## Message from the President

Stella d'Entremont

As winter approaches and blankets our beautiful country from coast to coast, it brings with it countless opportunities to capture stunning and unique images. From the serene, snow-covered landscapes in the Rockies to the frost-kissed trees in the Maritimes, winter offers us a playground for creativity. Whether it's the soft glow of the morning light reflecting off icy rivers or the quiet beauty of wildlife braving the elements, there is so much to shoot during this season.

While not all of us are lucky enough - or even wish - to escape to warmer climates, winter is an incredible time for photography right here at home. Think of the frozen lakes of Ontario, the breathtaking northern lights in Yukon, or the majestic icebergs off the Newfoundland coast. Every corner of Canada has something special to offer during these colder months, so let's embrace what nature provides and push our creativity to new heights.

At CAPA, we're committed to delivering on our promise of providing more educational resources to our members. For those chilly days when you'd rather stay indoors, we've expanded our educational offerings to include a growing YouTube channel packed with informative content. Thanks to the efforts of our Education Director, Dan Sigouin, and his dedicated team, our website is bustling with new articles, presentations, and videos designed to inspire and educate. Additionally, we've introduced our first-ever **Critique Night** via Zoom, where members can receive personalized feedback on their work. The inaugural event was a great success, and we're excited to continue offering this valuable resource—so be sure to watch for upcoming dates!

And with all the winter inspiration around us, don't forget that our **Digital Salon** will open on **January 25th, 2025!** This is your chance to showcase your best work from this season, and we're eager to see what you create.

When I first stepped into the role of CAPA President, I was filled with ideas and aspirations for our community. It has been an absolute pleasure to work with such a dynamic and dedicated board who not only shares my vision but actively brings it to life. Together, we are continuing to evolve and provide even more value to you, our members, as we move forward into another exciting year.

Wishing you all a winter full of inspiration and creativity.

Warm regards. •

*Stella d'Entremont, President CAPA*

Alors que l'hiver approche et enveloppe notre beau pays d'un océan à l'autre, il nous offre d'innombrables occasions de capturer des images magnifiques et uniques. Des paysages sereins couverts de neige dans les Rocheuses aux arbres givrés dans les Maritimes, l'hiver nous offre un terrain de jeu pour la créativité. Qu'il s'agisse de la douce lueur du matin se reflétant sur les rivières glacées ou de la beauté silencieuse de la faune qui brave les éléments, il y a tant à photographier durant cette saison.

Lors de notre Conférence canadienne de la photographie, le conseil d'administration s'Bien que nous ne soyons pas tous assez chanceux - ou même que nous souhaitions - échapper vers des climats plus chauds, l'hiver est un moment incroyable pour la photographie ici même,

chez nous. Pensez aux lacs gelés de l'Ontario, aux magnifiques aurores boréales au Yukon, ou aux majestueux icebergs au large des côtes de Terre-Neuve. Chaque coin du Canada a quelque chose de spécial à offrir pendant ces mois plus froids, alors profitons de ce que la nature nous donne et poussons notre créativité à de nouveaux sommets.

Chez l'ACAP, nous nous engageons à tenir notre promesse de fournir plus de ressources éducatives à nos membres. Pour ces journées glaciales où vous préférez rester à l'intérieur, nous avons élargi nos offres éducatives avec une chaîne YouTube en pleine croissance remplie de contenu informatif. Grâce aux efforts de notre directeur de l'éducation, Dan Sigouin, et de son équipe dévouée, notre site web regorge de nouveaux articles, présentations et vidéos conçus pour inspirer et éduquer. De plus, nous avons introduit notre toute première **soirée critique** via Zoom, où les membres peuvent recevoir des commentaires personnalisés sur leur travail. Cet événement inaugural a été un grand succès, et nous sommes ravis de continuer à offrir cette ressource précieuse — alors surveillez les prochaines dates!

Et avec toute l'inspiration hivernale qui nous entoure, n'oubliez pas que notre **Salon Digitale** ouvrira ses portes le **25 janvier 2025!** C'est votre chance de présenter vos meilleures œuvres de cette saison, et nous avons hâte de voir ce que vous allez créer.

Lorsque j'ai pris mes fonctions de présidente de CAPA, j'étais pleine d'idées et d'aspirations pour notre communauté. Cela a été un véritable plaisir de travailler avec un conseil d'administration aussi dynamique et dévoué, qui non seulement partage ma vision, mais la concrétise activement. Ensemble, nous continuons à évoluer et à vous offrir encore plus de valeur, à vous, nos membres, alors que nous avançons vers une autre année excitante.

Je vous souhaite à tous un hiver rempli d'inspiration et de créativité.

Cordialement. •

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

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

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

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

I often hear people complain that they don't have the time to become serious about photography. They would like to be able to travel the world, visit amazing places, and create images that capture the wonder of faraway lands. They tell me they are frustrated because they are only able to visit places close to home, and after all, how many times can you take photos of the same landscape, the same people, the same sunset?

I think they are missing the point that photography isn't just about creating images, it is about learning to see.

I'll confess that sometimes I feel much the same way, and I'd venture a guess that there aren't too many photographers who can claim to never have experienced this mindset. Today though, I'm sitting on the back porch of the house my wife and I are watching for friends, and while I haven't changed my position much in the past hour, what I am looking at constantly changes.

The property has along its southern border the St. Lawrence River and at this juncture it is approximately 2.25 kilometres wide and the land mass on the other side is the United States, specifically New York State. There are lots of mature trees in the yard, most still holding their leaves, the sky is partly cloudy, and the sun keeps appearing and disappearing behind the clouds.

As I sit here, I don't think I've seen the same image twice.

Anyone with more than a passing interest in photography understands that light changes everything, but there are more than just the effects of light at play here. The surface of the water, with the west wind blowing across it, has a surface that is sometimes smooth, sometimes choppy. The dappled light that manages to find its way through the canopy combines with the leaves on the ground which are being blown about. Changing my field of view from wide to narrow changes what I capture, and if I throw into the mix any of the many forms of wildlife that traverse the property multiple times a day, then I am virtually guaranteed a different image each time I depress the shutter release, and this is all without even trying to control how the camera sees the world.

Would it be nice to be able to visit all the wonderful places I have read about and create images to my heart's content? It would, but for me and many others that just isn't practical. That doesn't mean however, that you can't find something special in your own back yard. All it takes is a little bit of time and an openness to the world we live in. What we see is limited only by our willingness to make the effort to look. •

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



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## 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-capac-club/](http://capacanada.ca/info-for-members-capac-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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# 90 years!



The London Camera Club (LCC) first opened its doors in 1934, with a membership of six. Now, 90 years later, it is not only one of the oldest continually operating photography clubs in Canada but also one of its largest. It has served as a meeting place for photographers, a social community of people with a common interest, and has been part of the evolution of the art of photography in Canada.

In 1934, members of the club pursued their hobby under different circumstances from those of today. They shot with black and white film and used a light meter. They developed and printed the film themselves, timing exposures with a stopwatch, and witnessed the magic of

the developer and fixer solutions under the glow of a red lamp... all this in a dark room in an upstairs unit on Dundas Street in downtown London, Ontario.

Those early members would hardly recognize the Club as it is today with meetings on Zoom, digital files and post processing software. Their physical print and slide competitions have transitioned to on-line competitions. A website ([londoncameraclub.ca](http://londoncameraclub.ca)) has all the details about club functions replacing the club newsletter. Over the 90 years, a gradual progression has taken place between these two worlds.

Members in 1934 established a Constitution stating that the club would be



open to all with an interest in photography. It would instruct, encourage improvement and run meetings. It also stated that the club would affiliate itself with 'other associations or societies devoted to the advancement of photography'. The current Constitution still includes much of the original one, and it has become apparent that a lot still applies in 2024. Today the club is affiliated with CAPA (Canadian Association of Photographic Arts) and PSA (Photographic Society of America). Also the LCC was a founding member of the London Arts Council. They have hosted the Camera Canada College in 1990 and the Canadian Camera Conference in 2011. The London Camera Club received two Trillium grants for \$10,000, one was used for a conference and the other for the purchase of equipment.

During those 90 years, the club has participated in many local exhibits and events. In the early years, the London Free Press covered the meetings and often printed photographs of club activities. The Western Fair Photography Salon soon became of International stature with the club providing not only the hanging committee and one third of the photographs for the show, but also the judges for the International competition; entries for which came from all over the world.

For the club, there was a silver lining to the tragedy of the Covid epidemic. With Zoom, LCC was able to welcome out of town members from across Canada and internationally. The on-line presentation format has allowed the club to access many speakers who would not have been available otherwise.

The club has evolved, however, it has never lost sight of its founding principles established 90 years ago. Its motto is "Camaraderie, community and creativity in photography". Looking to the future, the London Camera Club can build on these principles and maintain the flexibility to advance in new technologies and ideas. ●

**Maureen McCormack**



# 90 ans!





## CAMERA CANADA COLLEGE '90

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this **PHOTOGRAPHIC EVENT** of 1990 — then **REGISTER EARLY TO AVOID  
DISAPPOINTMENT!**

Le London Camera Club (LCC) a ouvert ses portes en 1934, avec six membres. Aujourd'hui, 90 ans plus tard, il est non seulement l'un des plus anciens clubs de photographie au Canada, mais aussi l'un de ses plus grands. Il a servi de lieu de rencontre pour les photographes, une communauté de personnes partageant un intérêt commun, et a participé à l'évolution de l'art de la photographie au Canada.

En 1934, les membres du club pratiquaient leur passe-temps dans des circonstances différentes de celles d'aujourd'hui. Ils photographiaient en noir et blanc avec des pellicules et utilisaient un posemètre. Ils développaient et imprimaient eux-mêmes les pellicules tout en chronométrant l'exposition. Sous la lueur d'une lampe rouge, ils étaient témoins de la magie du révélateur et du fixa-

teur ... tout cela dans une chambre noire au deuxième étage d'un édifice sur la rue Dundas, au centre-ville de London, Ontario.

Ces premiers membres auraient du mal à reconnaître le Club tel qu'il est aujourd'hui avec ses réunions sur Zoom, ses fichiers numériques et ses logiciels de retouche. Leurs concours de photographies et de diapositives sont devenus des concours en ligne. Un site web ([london-cameraclub.ca](http://london-cameraclub.ca)) contient tous les détails sur les fonctions du club, remplaçant le bulletin d'information. Au cours des 90 années, une progression graduelle a eu lieu entre ces deux mondes.

En 1934, les membres ont établi une constitution stipulant que le club serait ouvert à tous ceux qui s'intéressent à la photographie. Il instruirait, encourage-

rait l'amélioration et organiserait des réunions. Il stipulait également que le club s'affilierait à « d'autres associations ou sociétés vouées à l'avancement de la photographie ». La constitution actuelle comprend encore une grande partie de la constitution originale, et il est devenu évident que beaucoup s'applique encore en 2024. Aujourd'hui, le club est affilié à l'ACAP (Association canadienne pour l'art photographique) et à la PSA (Photographic Society of America). DE plus le LCC a été membre fondateur du London Arts Council. Il a accueilli le Camera Canada College en 1990 et la Canadian Camera Conference en 2011. Le London Camera Club a reçu deux subventions Trillium de 10 000 \$, l'une a été utilisée pour une conférence et l'autre pour l'achat d'équipement.

Pendant ces 90 années, le club a participé à de nombreuses expositions et événements locaux. Lors des premières années, le London Free Press couvrait les réunions et imprimait souvent des photographies des activités du club. Le Western Fair Photography Salon est rapidement devenu d'envergure internationale, le club fournissant non seulement le comité d'accrochage et un tiers des photographies pour l'exposition, mais aussi les juges du concours international, pour lequel les candidatures venaient du monde entier.

La tragédie de l'épidémie de Covid a eu un effet positif sur le club. Grâce à Zoom, le LCC a pu accueillir des membres de l'extérieur de la ville de partout au Canada et de l'étranger. De plus, le format de présentation en ligne a permis au club d'accéder à de nombreux conférenciers qui n'auraient pas été disponibles autrement.

Le club a évolué, mais il n'a jamais perdu de vue ses principes fondateurs établis il y a 90 ans. Sa devise est « Camaraderie, communauté et créativité en photographie ». Se basant sur ces principes, le London Camera Club a la souplesse nécessaire pour embrasser les nouvelles idées et technologies et continuer son épanouissement dans les années à venir. ●

**Maureen McCormack**  
**Traduction: Pia O'Leary**

## 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

#### 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

#### FALL 2025

Content Deadline – July 10  
 Advertising Deadline – July 30



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## Distinguishing features of the upcoming North Shore Challenge

The North Shore Photographic Society is delighted to be hosting its unique 40th North Shore Challenge on Zoom on Saturday, March 1st, 2025. Over the years, the North Shore Challenge has evolved into a premiere photographic competition in Western Canada. Photographic competitions occur around the world. What makes ours unique? Three characteristics do, a combination of club and individual images, two rounds of scoring for individuals and judges' comments.

The North Shore Challenge started as a club-only competition years ago but has evolved into a competition featuring the best images from clubs and individuals from around BC and the Yukon. This is the first distinguishing characteristic. Prizes are awarded for both individual and club submitted images with one image being chosen best in show. Each individual can put forward three images. Each club can submit up to six images from six different photographers. The club with the highest scoring images will win the North Shore Challenge trophy.

This brings us to the second distinguishing characteristic, two rounds of scoring for individuals. All individual images are scored by a panel of judges in round 1. Scores from round 1 are shared with the participants. Each individual's highest-scoring Round 1 image will advance to the second and final round which will be scored by a different panel of judges. Judges meet online to discuss images that have tied scores to determine which one from each participant becomes part of the North Shore Challenge gala show on March 1st, 2025.

By far, the biggest difference from other photographic competitions is a recent addition to the North Shore Challenge, judges' comments. Each of our judges will be commenting on three different images including all six of the winners. Apart from the six winners, judges get to choose which images they would like to comment on. Sometimes judges all want to comment on the same image but only one judge can.

This new feature of judges' comments is an incredibly popular hallmark to the North Shore Challenge. Photographers and non-photographers alike truly relish hearing from our panel of distinguished judges about what strikes them about particular images and in some cases how they can be improved. Judges may provide their comments live on the actual night of the North Shore Challenge or in a recorded format. If the comments are pre-recorded, sometimes the actual image is brought into a processing software and the suggested changes highlighted that way. Regardless of the format of their delivery, judges' comments are becoming the most popular portion of our evening.

Competition entries for the 2025 North Shore Challenge open on November 1st, 2024 and will close at midnight PST on January 12, 2025. British Columbia and Yukon individuals and photography clubs are encouraged to consider "taking the Challenge" and submitting images this year. The cost of participation includes free admission to the Zoom session on March 1st, 2025. Non-competitors from around the world are welcome to attend, for a small fee, the gala show which will begin at 7 pm PST on March 1, 2025. We invite you to witness for yourself why the North Shore Challenge is a celebration of excellence in photography. ●



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2024 Pacific Zone Individual



**Gold Medal-Advanced**, Leah Gray, *Three on the run*



**Gold Medal-Advanced**, John Lyon-Female, *Western Bluebirds*



**Gold Medal-Intermediate**, Victoria Low-Annas, *Hummingbird Feeding*



**Gold Medal-Novice**, Isobel Lamarche, *Chipmunk Dining*



**Silver Medal-Novice**, Kyle Jackson, *Arbutus in White*



**Silver Medal-Intermediate**, Dale Eurich, *Lunch is Served*

**2024 Pacific Zone Individual**

**Bronze Medal-Advanced**, Daniel Rondeau, *Duckling Drinking*



**Bronze Medal-Intermediate**, Kayla Stevenson, *Going Fishing in the Early Morning Mist*



**Bronze Medal-Novice**, Sen Yang, *Cruise*

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 Pacific Zone Club**



**Gold Medal-Advanced**, Victoria Camera Club, Jackye Mills, *Sharing a snack*



**Gold Medal-Intermediate**, Surrey Photography Club, Patricia Griesser, *Fungi*



**Gold Medal-Novice**, Chilliwack Camera Club, Tracy Friesen, *Into the Beyond*



2024 Pacific Zone Club



**Silver Medal-Advanced**, Victoria Camera Club, Ghristy Grinton (Martin)



**Silver Medal-Intermediate**, Chilliwack Camera Club, Nicole Diewold, *Juvenile Bald Eagle*



**Bronze Medal-Intermediate**, Surrey Photography Club,  
John Kalley, *Driftwood Dreams*



**Bronze Medal-Advanced**, Langley Camera Club, Lorna Scott,  
*Devastation of Forest Fires*

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.

# Cuba, a Photographer's Dream

By Lorna Scott



Cuba is a poverty stricken, gritty, raw, cigar smoking country that offers more photographic opportunities than you can imagine.

The Cuban people are a mixture of native, African and European influences and this gives the island a lively culture that is known around the world. The fluctuating government and the introduction of Communism in 1959 has had a big impact on the country, both good and bad.

Rather than take a photo tour of the country, we planned the trip ourselves and stayed in Casa Particulars, which are homes owned by Cuban People. This gave us a better insight into the country. We stayed in Central Havana and Trinidad. The cities vary greatly, but the people were friendly and helpful, even though we spoke no Spanish. One thing we found was that it was incredibly cheap. We paid \$46.00 US per night

for our room in Havana and \$31.00US for a whole house in Trinidad. The food was also very inexpensive and we feasted on lobster nearly every night for about \$8.00US.

Cuba is a photographer's dream, the gritty dirty streets, old classic cars (which frequently spewed pollution, grungy buildings, cigar smoking people and beautiful, happy people. The countryside is very beautiful and tropical.

When planning our trip to Cuba, we were lucky to have a few photoshoots arranged prior to arriving. One was with a couple of ballerinas trained in by the Cuban National Ballet School. I had met and photographed one of the ballerinas on a previous trip to Cuba.

As we were non Spanish speaking, we hired a couple of Cuban Photographers to take us to "Old Havana". They took us to a boxing ring, an African-Cuban dance performance (photo #4) and what they called the "underground", which was really for street photography. They also hired a Cuban model for us to shoot and arranged locations for us to shoot with her. I would highly recommend doing this if you are planning on a self-arranged photo tour.

The country is rich in history and the buildings reflect this, even though many are derelict. They were mainly manifested during the colonial period. It brought the culture of Spain with its Baroque influence to many sites. There are four cities that have World Heritage Sites by UNESCO, Havana, Camaguey, Cienfuegos and Trinidad. So if architecture is your genre these old





buildings and many houses feature traits of this period.

Churches and religion is based between the Catholics and the Santeria, which is a mixture of Catholic and African faiths, including a number of cults. We did witness an animal sacrifice (a chicken) being done by one of the cults. Frequently you see people, male and female, dressed in white. These are people training to become priests and priestesses in the Santeria faith.

When we were planning our trip to Cuba, we heard that there were food shortages. It was not evident at all, but we ate in restaurants. Some restaurants are privately owned and some are owned by the government. The private restaurants offered a variety of menu items, featuring chicken, pork, beef and fish. It seems the beef was not the same quality as North American







standards and was mostly tough and chewy. The seafood was plentiful and very inexpensive, as were the other items on the menu.

There are government stores in Cuba, however, they had very little for sale, other than alcohol. The shelves were basically empty, with only a few items for sale. We did purchase a couple of items and were surprised that they only accept Visa or Mastercard and you had to show a copy of your passport.

We thought that there were no dairy cows in the country, as the only milk available was powdered and we could not find any butter. Most fruits and vegetables were available at the many street vendor carts. Other items could be found for sale at most dwellings. Each apartment or living accommodation would have bars on the doors, but would be propped open to display what they were selling. This varied from clothing to cigarettes, eggs, crackers, toilet paper or whatever you could think of. Some people actually sold plastic bags.

The men and women entertain themselves every afternoon by playing dominos. It is a very fast moving game and the people playing take turns.





Their tables are often supported by the player's legs.

Medical supplies were non-existent. We searched for band aids everywhere. No one had them, nor did they have any pain killers (aspirin, Tylenol). When we were in Trinidad, our Air BNB host's wife was a doctor. Her wages per month was \$25.00US. He had high blood pressure and had been unable to get any medication for months. We were not sure what has caused this shortage. Although they have no medical supplies they do not suffer from lack of medical personnel. Challenges for medical personal include low wages, poor facilities, poor equipment and the absence of drugs.

When planning our trip to Cuba, as we were going to be there for two weeks, we decided to visit another city other than Havana. We picked Trinidad for our four day destination. As it is 4 ½ hours from Havana, we hired a private transfer. It was fairly expensive, but for two women travelling alone, it seemed like the safest way to get there. Our taxi was arranged by our Air BNB host and he guaranteed our safety.

The road, a six lane highway, was interesting to say the least. There were pot holes, no lines and a variety of vehicles ranging from a horse cart to transport truck and everything in between. Mostly, they all spewed pollution into the air. There were speed

limits but it seemed our driver knew where the police would be and only slowed down when he was approaching the area that they were patrolling. However, that being said, we arrived safely and were greeted by our wonderful host, who spoke English very well.

Trinidad was interesting and very different than Havana, less people, cobblestone streets, horse carts and at times NO ELECTRICITY. It seemed that the government controlled the power and turned it on and off on no particular schedule. As it was very hot there, no electricity meant no air conditioning and the restaurants did not have any power to cook food when the power was out. This made for an interesting dynamic; we showered one night by flashlight. The people were having protests against the government about these power outages, so the government shut down the internet for a few hours.

Trinidad is one of the best-preserved cities in the Caribbean from the time when the sugar trade was the main industry in the region. (photo #9)

I would highly recommend a trip to Cuba, even though they suffer from poverty we felt very safe there. ●

### Lorna Scott

Creative Portrait Photographer and  
Photographic Artist  
Instagram: @lorna2369



She has been a photographer for many years, is self-taught and has been the recipient of many CAPA and Club Awards. People photography is her passion, however she will shoot most any genre. She is past president of Langley Camera Club and is presently the Outside Competition Coordinator. She is also the Treasurer for CAPA and is currently the Honours Committee Chairperson.

# Black & White Long Exposure Waterscapes near Toronto







**Parry Sound at Dusk**, Camera: Sony A7R III, Lens: Tamron 11-20mm, Aperture f/11, Shutter speed: 497 seconds, Focal Length: 11 mm, ISO:50

**Navigation Buoy at Hanlan's Point Beach**, Camera: Sony A7R III, Lens: Sigma 35-150 mm, Aperture f/16, Shutter speed: 96 seconds, Focal Length: 150 mm, ISO:50

Black & white long exposure photography, especially in the context of waterscapes, is an artistic medium that transcends the limitations of color, embracing texture, contrast, and the fluid nature of time. Lake Ontario, with its vast shoreline and serene beauty, offers a magnificent canvas for photographers, particularly near Toronto, where the urban landscape meets natural tranquility. Toronto gives easy access to three lakes – Lake Ontario down south, Lake Huron towards the north, and Lake Erie on the southwest side.

Each lakeside town offers a different milieu and adds its own character. Capturing waterscapes in long exposure using this monochromatic approach can

evoke feelings of calm, timelessness, and drama.

The absence of color in black and white photography enhances contrast,

drawing attention to the interplay between light and shadow, shape, and texture. For waterscapes, this simplification of elements transforms the viewer's perception, emphasizing the fluidity of water and the permanence of the surrounding environment.

In black and white long exposure photography, the smooth water surface becomes almost glass-like, creating a dreamlike quality. The soft gradients of the sky, the reflection of the clouds, and the detailed textures of rocks, docks, or shorelines all become heightened without the distraction of color. This minimalist



**Pier at Abino Bay**, Camera: Sony A7R III, Lens: Tamron 11-20mm, Aperture f/16, Shutter speed: 149 seconds, Focal Length: 11mm, ISO:50

aesthetic encourages the photographer to focus on composition and storytelling through the play of light and form.

Long exposure photography captures a scene over an extended period, allowing the camera's sensor to absorb more light and movement. When applied to waterscapes, the technique can turn the natural motion of water, such as waves, into a misty, ethereal surface. This effect is particularly stunning on lakes, where the constant ebb and flow of the waves can be transformed into a soft, velvety texture, contrasting against the static elements at the shore.

To achieve this effect, I have also used neutral density (ND) filters, which limit the amount of light entering the camera, allowing for longer exposure times during

the day. For waterscapes, exposure times can range from a few seconds to several minutes, depending on the desired level of smoothness in the water. Using it after sunset has also helped to keep the camera open for even up to over 8 minutes.

Ultimately, long exposure photography is about patience and observation, allowing the photographer to slow down and truly see the world. When captured in black and white, waterscapes on these great lakes become something more: a serene, monochromatic world where light and time blend into one. ●

**Leuty Life Guard Station at Dusk**, Camera: Sony A7R III, Lens: Tamron 11-20mm, Aperture f/16, Shutter speed: 174 seconds, Focal Length: 13 mm, ISO:50







**Night lights at Billy Bishop Airport**, Camera: Sony A7R III, Lens: Tamron 11-20mm, Aperture f/16, Shutter speed: 310 seconds, Focal Length: 16 mm, ISO:50



### **Raju Alexis Bio**



I am a Design Manager with an IT company in Toronto. I have been a photography enthusiast for over 20 years and have participated in various art exhibitions and have had my images published in magazines in India, UAE, UK and Canada. I am currently a member of the Toronto Camera Club.

You can see more of my work at  
[www.rajualexis.com](http://www.rajualexis.com)  
[www.instagram.com/rajualexis](https://www.instagram.com/rajualexis)



# Quick Guide: How to Find Good Light for Portraits at Midday

By Darlene Hildebrandt

You've probably heard you need to have good light for portraits, right? Okay great, but what does that mean exactly, and how do you find that elusive good light?

In this article, you'll get some tips on how to recognize different kinds of light, and make choices based on the look you want for the final portrait. You'll also learn about open shade, quality of light, direction of light and how to bring it all together so that you can work faster, smarter, and with less gear.

Let's begin!



## Step 1: Quality of Light

You're likely familiar with quantity of light, which is simply how much light there is falling on your scene. But, how about the quality of light? This is where the discussion begins about good light.

Most portrait photographers prefer to work with soft light, which is more flattering for people photos. The alternative is hard light, but neither is right or wrong. They are just different. Knowing how to spot the difference, and which you want to use for your portrait, is where you want to start. Let's take a look at both hard and soft light.

## Hard Light

Hard light has sharp edged shadows, high contrast between light and dark, increased texture, and more drama in your image. That means if you want a portrait with lots of contrast and drama this is the type of lighting you want.



Example of hard light from direct sunlight. It's not very flattering and hard to maintain detail in both the highlights and shadows.

Hard light picks up every bump, wrinkle, pore, and imperfection in your subject's face. So it is not appropriate for portraits of ladies or babies. But a rock band singer, power

business portrait, or a dramatic character portrait of an old gentleman are all well suited to hard light.



A small light source, or one that is proportionally far from the subject creates this type of lighting. Meaning a bare lightbulb, your small on-camera flash, and the sun are all examples of hard light sources. Even though the sun is a large ball of fire, it is very far away. So, its relative size is still small.

### Soft Light



Example of soft light which is more flattering for the model. I just moved five feet toward the building into the shade.

Soft light has soft edged or almost non-existent shadows (think a heavily overcast day and looking for your own shadow on the ground), low contrast, decreased texture, and less drama.

Most often this is the lighting of choice for portraits because it is more flattering for people. It doesn't pick up all the flaws in the skin and is more even.

A large light source is what creates soft light. That includes umbrellas or soft boxes and large white reflectors (white specifically because silver and gold can create hard light), and the sky on a cloudy day.

### Get Out of the Sun

To sum up step one working with quality of light, simply get out of the sun and into the shade. There is always some shade somewhere, even at high noon when the sun is directly overhead. Look under large trees and around the shady side of large buildings.



In both of these examples, the subject was in a shady area next to a building.

Remember, if you want to make a more dramatic portrait, you may choose to work in the sun. Just know that it will give you a very different look. But for the purpose of this article we'll continue on the quest for "good light".



## Step 2: Find a Good Background

Once you're in the shade and have softer light, the next thing you want to do is consider the background. So often a great portrait is ruined by a busy or distracting background. Look behind your subject and do a test shot and review it on the camera.

This is what you want to avoid having in your background:

- Areas of high contrast.
- Blown out or super bright areas.
- Bright colours especially warm tones (red, orange, yellow, etc.).
- Everything sharp.



In the image above, 3 of the 4 things I recommend avoiding are going on in the background (bright spots, high contrast, bright colours). Notice how busy it is, and how it distracts from the subject. She's almost lost in the scene.

So how do you fix that? This is where "work smarter not harder" comes into play. Many photographers will plunk their subject down in front of a pretty background and try to fight with the lighting. They'll bring in a reflector or even multiple speedlights to try and overpower the lighting issues on the background. While you can do that, there is a much easier way!

This could be a game changer for you, are you ready for it? Here it comes - move the subject and the camera. That's it! Reposition the subject, or move yourself and the camera position, so that the background behind them isn't problematic.



That's much better! I just moved to the other side of the steps and turned the camera 180 degrees to get a different background. That's how simple it can be.

Usually within your photography location there will be more than one option for setting up and camera angles. So I recommend that you walk around your subject - literally!

Put them into position and physically walk all the way around them, having them turn their body and face to follow you. Watch how the light on their face changes and pay attention to the background.

You might find a much better angle in another direction so don't feel you need to stick with the first spot you pick. See step 5 below for more on this.

## Step 3: Direction of Light

Next, consider the direction of light. Go stand where you want your subject to be and look back toward the camera. Look for the brightest area around you (squint your eyes if you can't find it, that will help) - THAT is the direction of light.



Overhead light here made dark shadows on and under his eyes, which is not ideal.



Now, analyze how the light is falling on the subject. Is it coming from the camera angle straight at your model? Is it from the side, or overhead? Often the issue shooting at midday is overhead lighting which will cause dark eyes, especially on people with deep set eyes or raised brows.

So look for a subtractive lighting situation where there is something to help block the overhead light. That might be a large overhanging tree branch, eaves on a building, or a porch or doorway.

Ideally you want light from the side, which allows you to create nice portrait lighting patterns on the face. By moving the model or having them turn their face slightly, the lighting pattern will change. Overhead or direct lighting (from camera angle) does not give you those options.



This is direction light from the side. There is nice light in his eyes and you can see his irises clearly.

When you can see the light source reflected in the eyes that's called a catch-light - it's a good thing! If there is no light in the eyes they look dull and lifeless.

Let's look at the example of the girl again. In this image, there are two things working to create nice soft and directional light.

1. There is a large tree to camera right blocking much of the overhead light.
2. There is a 5-story white building across the street to camera right. It is essentially a giant reflector providing a large light source, and thus soft lighting, from the side. That's why it is one of my favourite portrait photography locations when I have to work at midday.

This scenario is referred to as subtractive lighting (part of the light is being blocked) or open shade. When you go scout a potential portrait location, take all these factors into consideration, and if you can find a spot that offers this type of situation you've struck gold!

Of course, keep in mind when scouting you must do so at the same time of day that you will be doing the photography, otherwise the light will be different. Scouting in the evening but going back to shoot at noon could give you some unwanted surprises, i.e. completely different light.



#### Step 4: Dial-In Your Camera Settings and Take a Test Shot



Only finding the best light and a good background it's time to consider your camera settings. Take a meter reading and set your exposure. I recommend using either Aperture Priority or Manual Mode.

Select an appropriate ISO, aperture, and let the shutter speed fall where it may. If it's too slow, increase your ISO or open the aperture. Usually for portraits a wider aperture like  $f/4$  (or larger) is desired to help blur the background.

Then, take a test shot and examine carefully to make sure you have all the following:

- Proper exposure (use the histogram and clipping warnings).
- The correct white balance.
- Good composition.
- Appropriate quality and direction of light on your subject.
- No distractions in the background.

## Step 5: Adjust as Necessary



This last step is actually the key to having more success on your portrait photo shoots. Photography is a journey, not a destination. Do NOT expect to get everything perfect on the first test shot - the pros don't!

Earlier I mentioned not being afraid of changing things up if it isn't working or you can't get the results you want. So take your time. Slow down and review your images. Refine any camera settings, lighting, and move to a new location if need be.



Your subject is likely way more patient than you think, and will be appreciative of a great final portrait by spending an extra few minutes refining things. You owe it to them to do the best job possible. Just explain you want to try something else because the light isn't working – and make sure to tell them it is NOT their fault.

Remember to build rapport with your subjects, and most of all - have fun. Now it's your turn to go try these tips and let me know how you make out. •

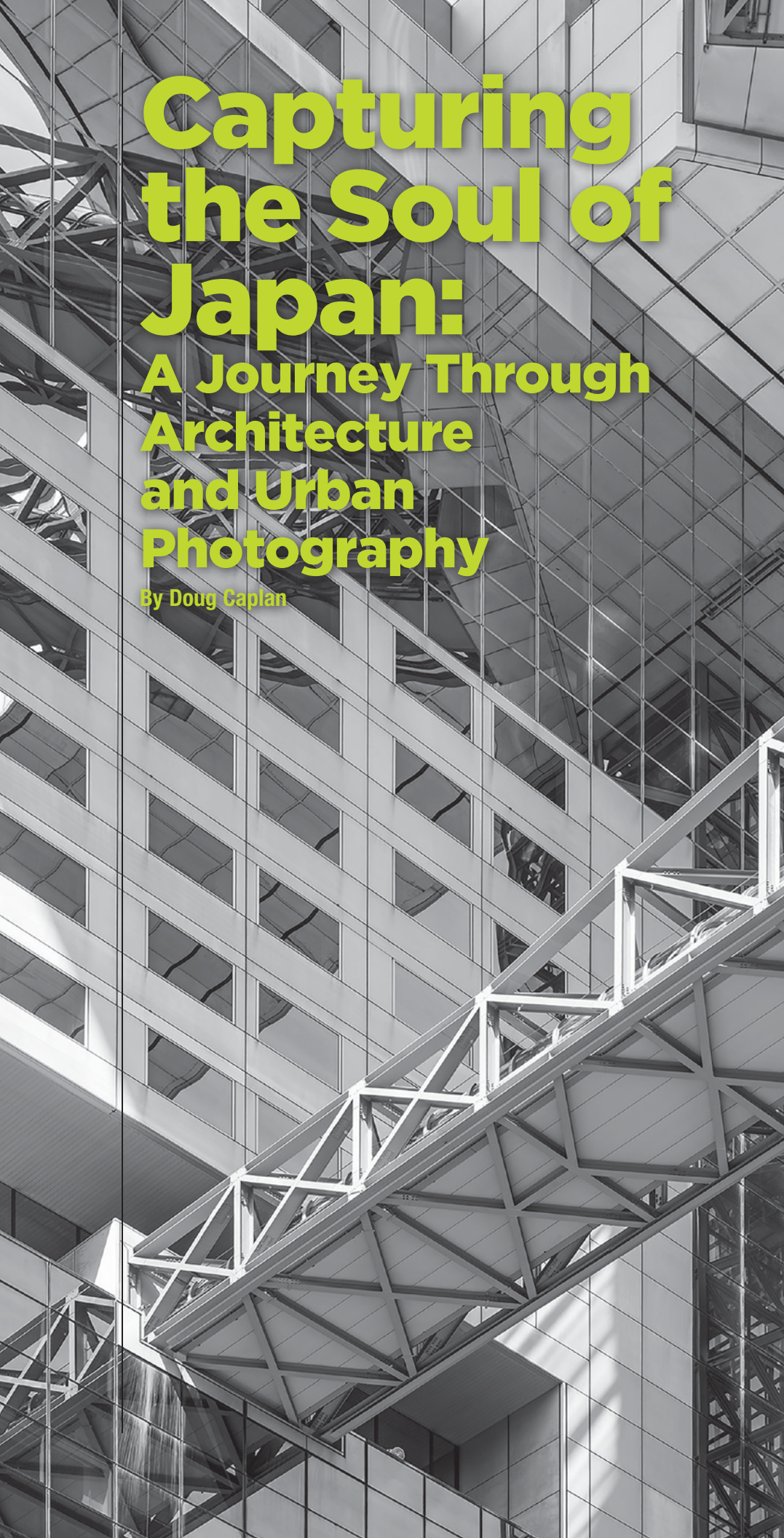
### Darlene Hildebrandt

Darlene Hildebrandt is a professional photographer with over 35 years of experience in portraits, weddings, and events. Currently she prefers doing street and travel photography, but still considers herself a people photographer first and foremost, which is where her portrait lighting skills and experience come in handy.

She's been sharing her skills and experiences with beginner and intermediate photographers since 2011 through articles on her website, Digital Photo Mentor, video tutorials on her YouTube channel, and online photography courses.

- Website <https://www.digitalphotomentor.com/>
- YouTube channel <http://youtube.com/digitalphotomentor>
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# Capturing the Soul of Japan: A Journey Through Architecture and Urban Photography

By Doug Caplan

Photography transcends the act of capturing images; it is an art form that allows one to explore and convey the essence of a place. In Japan, the spiritual aspect of photography, combined with its unique architectural styles and vibrant culture, offers a deeply enriching experience. This essay delves into the spiritual dimension of photographing Japan's architecture and urban environment, emphasizing the distinctive elements that make this practice both an artistic and meditative endeavor.

In Japanese culture, the spiritual aspect of photography can be closely related to the concepts of "Mono no Aware" and "Wabi-Sabi." Mono no Aware translates to the awareness of the impermanence of things, a sensitivity to the ephemeral. When applied to photography, this philosophy encourages the capturing of fleeting moments, and the transient beauty found in the everyday environment. It allows photographers to see beyond the surface, to recognize and preserve moments that might otherwise be overlooked. Similarly, Wabi-Sabi, the Japanese aesthetic that finds beauty in imperfection and the passage of time, encourages photographers to embrace the natural cycle of growth and decay, to find elegance in simplicity, and to appreciate the rustic and understated. The cracks in an old wall, the weathered wood of a shrine, or the changing colors of leaves can all become subjects that reflect this profound appreciation for imperfection.

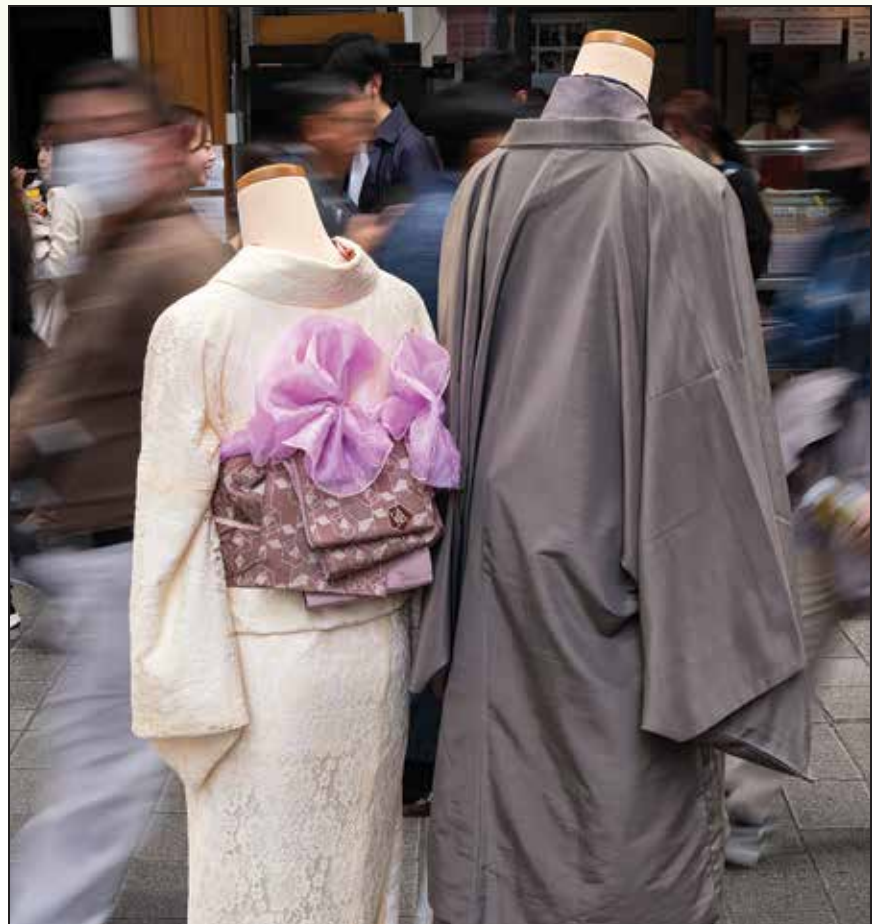
Japan's architecture is a harmonious blend of traditional and modern elements, each offering a unique perspective on the country's cultural and historical identity. This diverse architectural landscape provides a rich canvas for photographers. Japanese traditional architecture is characterized by its simplicity, natural materials, and integration with nature. Structures such





as temples and shrines, like Kyoto's Kinkaku-ji (Golden Pavilion) and Tokyo's Meiji Shrine, are imbued with spiritual significance. The serene gardens, intricate designs, and the interplay of natural light make these sites ideal for contemplative photography. The act of capturing these places can be a meditative experience, allowing photographers to connect with their spiritual essence.

In contrast to its traditional structures, Japan is also a hub of modern architectural innovation. Cities like Tokyo and Osaka are renowned for their cutting-edge buildings and dynamic urban landscapes. Tokyo's skyline, featuring landmarks such as the Tokyo Tower and Tokyo Skytree, provides dramatic subjects for urban photography. The contrast between the sleek, modern skyscrapers and the bustling street life below creates a dynamic environment for capturing the energy and complexity of contemporary Japan. Japan is home to some of the world's most innovative and avant-garde architecture. Buildings like the Abeno Harukas Tower in Osaka and the Mode Gakuen





Cocoon Tower in Tokyo showcase bold, futuristic designs. Photographing these structures challenges photographers to find new angles and perspectives, pushing the boundaries of traditional architectural photography. Japan's cities are also known for their efficient and thoughtful urban planning. Public spaces such as Tokyo's Shibuya Crossing and Osaka's Namba Parks offer unique opportunities to capture the intersection of architecture, nature, and human activity.

Japan's culture profoundly influences its urban environment and, consequently, the way it is photographed. While many photographers might focus on new and shiny structures, those who embrace Wabi-Sabi might find beauty in the aging buildings and the signs of wear and tear in the cityscape. These elements tell a story of time and change, offering a deeper, more poignant perspective on urban life.

Ma, the concept of negative space, emphasizes the importance of the space between objects, creating a sense of balance and harmony. In





photography, Ma can guide composition, encouraging photographers to use empty space effectively to highlight the subject and create a sense of calm and contemplation. By focusing on negative space, photographers can create minimalist compositions that reflect the simplicity and elegance of Japanese design. This approach can be particularly effective in capturing the clean lines and uncluttered aesthetics of modern Japanese architecture. Ma also encourages a focus on details.

By isolating small elements within a larger scene, photographers can draw attention to the beauty of individual components, such as the intricate patterns of a temple roof or the texture of a stone path.

Japan's urban environment is a dynamic blend of tradition and modernity, creating a unique atmosphere that is both vibrant and reflective. Cities like Tokyo, Kyoto, and Osaka offer a diverse range of photographic opportunities, each with its own character and charm.

Tokyo is a city of contrasts, where ancient temples stand alongside futuristic skyscrapers. It is a hub of technological innovation and modern design, making it a playground for urban photographers. Tokyo's diverse neighborhoods provide endless opportunities for street photography. From the fashionable streets of Harajuku to the traditional markets of Asakusa, photographers can capture the everyday life of

Tokyo's residents, revealing the human side of this sprawling metropolis. In Tokyo, places like the Imperial Palace and Senso-ji Temple offer historical contrast to the modern skyline. Capturing these juxtapositions highlights the unique blend of old and new that defines Tokyo.

Kyoto, with its well-preserved temples, traditional tea houses, and serene gardens, offers a more reflective and historical perspective. It is a city where the past is still very much alive, providing a rich tapestry of cultural and architectural subjects. Kyoto's numerous temples and shrines, such as Fushimi Inari, are iconic symbols of Japan's cultural heritage.

Kyoto is renowned for its seasonal beauty, from the cherry blossoms in spring to the vibrant foliage in autumn.

Photographers can capture the changing seasons, highlighting the transient beauty that is central to Japanese aesthetics.

Osaka is known for its lively atmosphere, modern architecture, and culinary delights (Osaka is often referred to as "the kitchen of Japan"). It offers a different urban experience, characterized by its energetic street life and contemporary design.

Osaka's skyline is dominated by modern structures like the Umeda Sky Building and the Abeno Harukas. These buildings provide striking subjects for architectural photography. The bustling streets of Osaka, particularly in areas like Dotonbori and Shinsekai / Tsutenkaku Tower are filled with vibrant colors, neon signs, and a plethora of street food vendors. Capturing these scenes can convey the lively, eclectic spirit of the city. Osaka's cultural hubs, such as the National Museum of Art and the



Osaka Science Museum, offer unique architectural designs and vibrant public spaces that are perfect for urban photography.

The use of black-and-white photography can emphasize the contrast, texture, and form of architectural subjects, highlighting their structural beauty and design elements. By removing the distraction of color, black-and-white images can focus attention on the lines, shapes, and patterns that define Japan's architectural landscape. Incorporating elements of Japanese culture and daily life can add context and depth to architectural photographs.

Including people, traditional clothing, or cultural artifacts in the frame can provide a richer, more immersive portrayal of the urban environment, showcasing the human element that animates these spaces.

Photographing Japan's architecture and urban environment is a deeply enriching experience that goes beyond the mere act of taking pictures. It is a spiritual journey that allows

photographers to connect with the essence of the place, to appreciate its beauty, and to communicate its cultural and historical significance. By embracing the philosophies of Mono no Aware and Wabi-Sabi, and by exploring the unique architectural styles and vibrant urban landscapes of Japan, photographers can create images that are not only visually stunning but also deeply meaningful.

Whether capturing the timeless elegance of traditional temples, the innovative designs of modern skyscrapers, or the dynamic energy of urban street life, photographing Japan is an endeavor that offers endless opportunities for artistic and spiritual growth.

I have been exploring Japan since 1990. With my wife being born in Japan, the country has become like a second home to me. Often, I embark on solo journeys to Japan as a form of spiritual exploration.

Photographing Japanese architecture and urban environments is an enlightening experience that I deeply cherish. ●

More of my work on Japan can be found on my website: [www.douglasedwardcaplan.com](http://www.douglasedwardcaplan.com)

### Doug Caplan



Doug is an artist born in Montreal (1965) and currently based in Langley, British Columbia, Canada.

Doug's work is heavily influenced by the energy and movement of the urban environment. He is particularly drawn to the geometric shapes and patterns found in the architecture and infrastructure of the city.



# Grizzly Bears of the Khutzeymateen

Story and Photos by Karoline Cullen







What first comes to your mind when I mention a grizzly bear? You might picture a growling fearsome predator with long claws. Yet the huge bear facing me is not like that at all. Slowly and serenely, it munches on sedge grass and steadily stares back at me.

I am in a zodiac with a naturalist from the Khutzeymateen Wilderness Lodge in the northern Great Bear Rainforest. The Khutzeymateen Inlet is a 25-minute flight from Prince Rupert, BC and the lodge floats at its mouth. Our group of nine bear enthusiasts is an eclectic mix of photographers and tourists from Canada, Australia, and the US. The Khutzeymateen Grizzly Bear Sanctuary, which is the only one of its kind in Canada, is home to about 60 grizzlies.

Each day features morning and afternoon zodiac tours. We stuff ourselves into our orange marine survival suits and lumber our way onto the boat. The suits are bulky, but they keep us warm. As we leisurely motor up the inlet, the guides teach us as much as they can about the grizzlies. The guides' passion for the bears is infectious and we eagerly anticipate the first sighting of a bear on the shore.

Before leaving the lodge, I prep my Canon 5d IV with a 100 - 400 f4.5-5.6 IS II zoom lens with a 1.4x III teleconverter. Even though the inlet is calm, we are in a bobbing zodiac,





Samuel checks if Blondie is interested in some romance but she is not at all receptive to his advances. She will decide if and when. Should they mate, implantation of the fertilized egg is delayed until the female has gained sufficient body fat during the summer and fall. Females might mate with multiple males and could carry cubs from different fathers. The cubs are born in January while the mother sleeps and she first meets her three-month-old offspring when she wakes in March. The cubs stay with the mother for two years or more.

I am disappointed that we do not see any cubs. The mothers keep them hidden until they are bigger as aggressive males are a threat. Through the summer, they will feast on bountiful berries and crab apples. During the fall, the bears move further into the estuary to capture spawning salmon. The more salmon a bear eats, the better its chance to survive the winter.

The long narrow inlet is rimmed by snowcapped mountains with lichen-festooned old growth trees and high waterfalls. Eagles perch on the trees

so I use a manual setting of 1/1600th to 1/2000th shutter speed, f7.1 - 9.0 aperture, and auto ISO. For shots around the lodge, I use my Fuji XT-30 with an 18 - 55mm f2.8-4.0 R LM OIS lens. On rainy days or when there is a lot of spray coming into the boat, I use a Think Tank rain cover.

As I photograph different bears, I learn their nicknames. Having only recently come out of hibernation, they are voraciously hungry. However, it is June, and their food choices are limited. Rocky and the other bears can eat up to

100 pounds of protein rich sedge grass and skunk cabbage in a day. Spruce, a younger bear, gathers mussels at the shoreline. Samuel digs for clams and Scout takes time out for a playful splash in the shallows. Joey slowly eases into the water and swims towards the zodiac. Some of my companions back up to the other side of the boat as he approaches. He totally ignores us and aims for the opposite bank where he perches on a log for a rest. Many of the bears who grew up here are accustomed to the zodiacs in their territory.



or soar on thermals and harbour seals cruise the waters. Wildflowers and bright green grasses rim the meandering waters of the estuary. When the clouds hang low and the skies are grey, it is moody but peaceful.

After each chilly return in the zodiac, we are welcomed with a warming lunch or a hearty dinner. The affable cook Neil amazes me daily as he produces a delicious array of food from a very basic kitchen. One of best meals is the steamed Dungeness crab caught earlier that day. West coast food at its finest.

With a bit of down time before the afternoon exploration, the Australians are determined to dive into the inlet. It must be cold! Their loud gasps as they surface tell me I am wise to stay on shore. Much better to have a paddle in one of the kayaks or stay warm in the floatation suit while sitting on the deck with something to toast the day.

As we await the float plane to take us back to Prince Rupert, I reflect on my time here. What a stellar experience seeing the magnificent Khutz grizzlies in their own serene, protected home.

## FYI:

The *Ursus arctos horribilis* is the second largest land carnivore in North America. A grizzly is 2 - 2.5 meters tall and weighs 150 - 400 kilograms. They are fast and can run up to 55 km/hour. The distinctive grizzly hump is a muscle mass which gives the bear additional strength for digging. They do not truly hibernate but go into a state of prolonged torpor. Many grizzlies in Canada are found in British Columbia, Alberta, and the Yukon.

The Khutzeymateen Wilderness Lodge: <https://www.grizzlytour.com/>

The Sanctuary, established in 1994 to protect the watershed of the Khutzeymateen and Kateen rivers, is in the traditional territory of the Gits'ans. The Khutzeymateen Inlet Conservancy was added in 2008 to protect the intertidal and foreshore habitats. The Rangers monitor all visitor and bear activity in the area.

<https://bcparks.ca/khutzeymateen-park-aka-khutzeymateen-ktzim-a-deen-grizzly-sanctuary/> •

## Karoline Cullen



Karoline Cullen is an award-winning photographer and writer from Tsawwassen, BC. Her interest in photography spans many genres but she is an avid wildlife/nature photographer and enjoys studio work with gymnasts or dancers. She donates her time and photos in support of groups such as Delta Gymnastics, the Raincoast Conservation Foundation, Delta Kidsport, and contributes orca observations to citizen science. She is a member, past president, and workshop committee chair of the Delta Photo Club.

[www.cullenphotos.ca](http://www.cullenphotos.ca)  
[www.cullenphotos.ca/KCullenPhotos/Khutzeymateen-Inlet-Grizzly-Bears](http://www.cullenphotos.ca/KCullenPhotos/Khutzeymateen-Inlet-Grizzly-Bears)



# No Coincidences

By Maureen Zacharki



Fashion photography has influenced me more than any other style of photography out there. Since early childhood, there was always a new *Elle* or *Vogue* in my home each month. The glossy periodicals never disappointed. Beauty and fashion magazines were piled high in the corner of my room and I always studied the pages... firstly, for the fashion. Which, later, helped me as a costume designer. And secondly, every once in while I would come across a fashion editorial or an ad campaign that were different than the others that would demand my attention.

There are no coincidences. We are bewitched by people, images and words that inevitably help us in life and keep us inspired. It's not that everything that has influenced me has come directly from photography itself... I have also been inspired by theatre, poetry, literature, art, history, music, films and personal experiences. Even photographers and artists themselves are little fragments of human art that you can take inspiration from.

Anton Corbijn, who was always there through my awkward teen years snapping photos of my favorite musicians... David Bowie, Björk, Morrissey and many more. He was also the creative director for Depeche Mode since 1986... directing most of their videos and designing many of their album covers... creating

the band's overall image. Corbijn directed Nirvana's very last video, *Heart-Shaped Box*, and was famously known for photographing Joy Division in 1979... six months before Ian Curtis' death. A photo shoot often hailed as haunting and poignant... Corbijn later went on to direct, *Control*, the film about Curtis' life. His trademark grainy black and white style... A very rock-n-roll gritty approach that encapsulated the essence of the music industry was a photographic method that I wanted to emulate. I soon found digital was too clean to replicate the look, whereas 35mm film worked the best for the genre. Adding post manipulation would often improve the image... bringing about a more grainier and overall darker and dramatic appearance.

When you first learn about the art of photography, you come upon Julia Margaret Cameron and her portraits of the Victorian era that injected allegorical themes from poetry and literature. Her soft-focus technique was a dream-like narrative. Regarded as the first close-up portrait photographer, the array of melancholy girls and sorrowful men that sat for Cameron included Charles Darwin, Henry Wadsworth Longfellow... even Alice Liddell, at the time, the now grown young lady that influenced Lewis Carroll years earlier. Characters with sad expressions in static scenes. Playing their parts in tragic poses under dramatic lighting, much like theatre. As if, we the audience... secretly interrupted them in mid performance of a backyard production of *King Lear*. A very familiar concept to me, coming from a theatrical background. Out of any photographic styles, tableau photography is an artistic technique in which I would love to master. And it's an art form that deeply resonates with me.

Fashion model turned fashion photographer, Sarah Moon, has inspired me immensely. When I was a young adult, I recall seeing her photo, *La Robe à Pois*, in the back of a copy of *Elle* and I was mesmerized by the model, the polka dot



dress and the brightly painted turquoise and yellow background. It was enchanting. It was my ambition to photograph as beautifully as Ms. Moon. Her work was a hectic blurred frenzy... in lavish jewel tones... with pale limbed models. I learned that many of her photos were created using Polaroid cameras. Most of these cameras and film are no longer made today. But, just recently, I've been experimenting with instant cameras and I have been playing around with the process.

Lewis Carroll, the author of *Alice's Adventures in Wonderland*, an amateur photographer, and by many modern neurologists, may have suffered Alice in Wonderland Syndrome. Assumed of having the syndrome, mainly because of the often referenced body, time and space shifts throughout his writings. Personally, I'm not sure if Carroll had the illness... but as an adult I discovered I have had syndrome since the age of 3. It is a perception disorder connected to migraines and seizures... My notion of reality and my perception of my body are sometimes distorted. And about 10 years ago, I was also diagnosed with Trigeminal Neuralgia. A painful nerve disorder that was localized to the left

side of my face. The Neuralgia was the catalyst which led me to start taking self-portraits. Maybe because of the Alice in Wonderland Syndrome... but I felt like I had two opposite halves in me. The good half and the bad half. Like I was cut in two... starting from the top of my head. The painful left side and the more normal right side. Art can help heal your wounds. And as I started taking pictures of myself... I almost transformed into a silent actor before the camera. Mary Pickford in her silent film *Fanchon the Cricket*, silent screen star Bebe Daniels as Dorothy in the 1910 version of *The Wizard of Oz*. All the charms of chorus-girls and pin-ups and doe-eyed Ziegfeld girls and flappers with animated faces. Even the spiritual loveliness of the more modest pin-up girls of the Victorian Pre-Raphaelites... Ophelia, Mariana and Pandora.

A camera is more like a tool to me... in which I can create a whole new version of the world that sometimes doesn't exist beyond my mind's imagination. I am still learning and experimenting. I prefer using post effects, but not always. In 1929, Man Ray's apprentice, model and photographer in her own right, Lee Miller, was instrumental in the

re-invention of solarization... discovered accidentally by Miller... a process known since the 1840's. A technique in which black and white hues are reversed. I'm a huge enthusiast of photo effects, filters and manipulation. Photography should be an evolving art and photographers need to be in the forefront of that advancement. Creative photography is an art form that can go in many directions and it has a potential to give rise to many possibilities. •

### Maureen Zacharki



My background is in theatre... I was educated and worked as an actor and in theatre design, as well as, in the visual arts. I have also written and directed for the theatre. I make my home in Saskatoon.





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## Z 6 III

