

SPRING 2025

CANADIAN PHOTOGRAPHY CANADIENNE

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
PUBLICATION OFFICIELLE DE L'ASSOCIATION CANADIENNE D'ART PHOTOGRAPHIQUE
SPRING 2025 • \$9.95



- CAPA AGM
- CAPA CLUB NEWS
- CAPA COMPETITIONS
- TRAVEL PHOTOGRAPHY: THE ART OF COMPROMISE
- WILDLIFE IN THE CITY
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Terry Tinkess

Editor-in-Chief

E-mail: editor-in-chief@capacanada.ca

Stella d'Entremont

Publishing Editor

E-mail: president@capacanada.ca

Lyle Wetsch

Communications Director

E-mail: communicationsdirector@capacanada.ca

Jozef VanVeenen

Art Director

E-mail: tikitvisuals@gmail.com

CANADIAN PHOTOGRAPHY (ISSN1206-3401) is published quarterly by the Canadian Association for Photographic Art, 241 Alexander Street NE, Salmon Arm, BC V1E 4N3. No part of this publication may be reproduced in whole or in part without prior written permission of the publisher and author. All photographic rights remain with the photographer. Opinions expressed are those of the individual contributors. Contributions are welcomed from all individual CAPA members. Story ideas and high-resolution photographs may be submitted to the Editor-in-Chief at editor-in-chief@capacanada.ca. CANADIAN PHOTOGRAPHY reserves the unrestricted right to edit, crop and comment editorially on all submitted material. SUBSCRIPTIONS: CANADIAN PHOTOGRAPHY is distributed automatically to CAPA members. Individual copies are available for \$9.95. Library subscriptions cost \$50.00 for four issues.

For further information, contact

CAPA Head Office

PO Box 231,

Salmon Arm, BC V1E 4N3

E-mail: capaoffice@capacanada.ca

Website: www.capacanada.ca

Canadian Mail Publication

Agreement #40024649

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CAPA is a FIAP-affiliated organization.

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CANADIAN PHOTOGRAPHY CANADIENNE

VOL. 3, NO. 1 • SPRING 2025

Contents

Stella d'Entremont	2	Message from the President
	3	CAPA welcomes Interim Co-Director of Communications Lyle Wetsch
Terry Tinkess	4	From the Editor's desk
	4	CAPA Club News
	10	CAPA Competitions
Vanessa Dewson	18	Travel Photography: The Art of Compromise
Lutz Fullgraf	24	Wildlife in the City
James Gilbert	28	The Rolling Hills of Saskatchewan
Andrew Collett	32	Creating Depth: Building the Illusion of Space
	37	CAPA AGM-L'AGA de l'ACAP

the **COVER**
PHOTOGRAPHER STEVE DONNELLY



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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MEMBERSHIP ADMINISTRATOR

CAPA Head Office

PO Box 231,

Salmon Arm, BC V1E 4N3

E-mail: membership@capacanada.ca

Website: www.capacanada.ca



Message from the President

Stella d'Entremont

As the chill of winter fades and the world awakens to the vibrant colors of spring, a sense of renewal inspires us all. For photographers, this is an especially magical time—a chance to explore fresh perspectives, experiment with new techniques, and immerse ourselves in nature's unfolding beauty. Whether you're capturing the delicate blossoms of early spring, the soft glow of golden-hour landscapes, or the lively energy of wildlife, this season offers endless opportunities to create and connect.

At CAPA, we're excited to announce that we're in the process of enhancing our communication channels to better serve you. With changes coming to our social media, newsletters, and other platforms, we aim to keep you informed and inspired. Be sure to keep an eye on these channels for updates on our programs, events, and educational opportunities.

This spring, let your creativity bloom. Challenge yourself to capture the essence of renewal, explore a technique you've always wanted to try, or simply enjoy the process of discovery. Photography is all about evolving and embracing the joy it brings.

Thank you for being a valued member of the CAPA family. We're here to support your passion, celebrate your accomplishments, and help you achieve new heights. Happy shooting this spring—I can't wait to see the incredible images you create! ●

Stella d'Entremont, *President CAPA*

Alors que le froid de l'hiver s'estompe et que le monde s'éveille aux couleurs vibrantes du printemps, un sentiment de renouveau nous inspire tous. Pour les photographes, c'est une période particulièrement magique — une occasion d'explorer de nouvelles perspectives, d'expérimenter de nouvelles techniques et de s'immerger dans la beauté éclatante de la nature. Que vous captiriez la délicatesse des premières fleurs printanières, la douce lumière dorée des paysages à l'heure dorée ou l'énergie vivante de la faune, cette saison offre des possibilités infinies pour créer et se connecter.

Chez l'ACAP, nous sommes ravis d'annoncer que nous travaillons à améliorer nos canaux de communication pour mieux vous servir. Avec des changements à venir dans nos réseaux sociaux, nos bulletins et d'autres plateformes, nous souhaitons vous tenir informés et inspirés. Restez à l'affût sur ces canaux pour suivre les mises à jour concernant nos programmes, événements et opportunités éducatives.

Ce printemps, laissez fleurir votre créativité. Mettez-vous au défi de capturer l'essence du renouveau, explorez une technique que vous avez toujours voulu essayer ou savourez simplement le processus de découverte. La photographie consiste à évoluer et à embrasser la joie qu'elle procure.

Merci d'être un membre précieux de la famille CAPA. Nous sommes là pour soutenir votre passion, célébrer vos réalisations et vous aider à atteindre de nouveaux sommets. Passez un merveilleux printemps photographique — j'ai hâte de découvrir les images incroyables que vous allez créer! ●

Avec mes chaleureuses salutations,
Stella d'Entremont, *Président de l'ACAP*

CAPA welcomes Interim Co-Director of Communications Lyle Wetsch



Lyle Wetsch has recently accepted a role as the Interim Co-Director of Communications, a role he will be sharing with Kayla Stevenson, the CAPA Membership Director.

Lyle brings an extensive background teaching, working and consulting with organizations in the digital and social media space since 1998 so he has seen the evolution from the early days of the Internet and web-sites, to the emergence of social media platforms, and their growth over the years. During this time, he has worked with several organizations from small businesses to large corporations as well as provincial and federal governments assisting them with understanding the capabilities and the importance of an organizations digital deployment to connect and engage with its members.

His photography background spans over 45 years, evolving from having a colour dark-room in the late 70s to training underwater photography students and instructors for over 20 years at locations throughout the Caribbean and the South Pacific back in the 'film' days. His photographic interests cover a wide range of subjects including wildlife, landscape, travel, astro and of course, underwater.

Over the coming months there are several updates that you will see across the CAPA website and social media channels to provide an enhanced experience for the CAPA members as he and Kayla work closely with all the areas of CAPA including education, judging and competitions. Make sure that you are connected to the CAPA social media channels to follow their evolution and enhanced content and watch for updates through the CAPA email communication!

Lyle can be reached at CommunicationsDirector@CAPACanada.ca.

The Surrey Photo club did well recently in the 2024 Pacific Zone 'Club' Competition



Gold Medal - Intermediate was awarded to Patricia Griesser, while the Bronze Medal - Intermediate was awarded to John Kalley. Photo submitted by Carol Jackson. CAPA District Area Rep Lower Mainland.



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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:

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



From the Editor's desk

Terry Tinkess, Editor-in-Chief

Looking back while moving forward.

I always find this time of the year confusing, mainly because I am trying to look in two different directions at the same time.

As 2024 wrapped up, I found myself reviewing the year that was and regretting that I did not devote enough time to improving as a photographer and hopefully, in the process, continue to build my business. Time, it seems managed to slip away.

At the same time, I find myself now just a step or two into 2025, making plans so that I don't find myself in the same place a year from now. I don't anticipate this year being any less busy than 2024.

One thing I did manage to do, however, was see an incredible number of amazing images and review some amazing articles submitted for publication in Canadian Photography, and I would be remiss if I didn't take a moment to comment on what an incredible group of people we have in the CAPA family.

When I assumed the role of editor-in-chief in the fall of 2023, I didn't really know what to expect. In my previous experience as editor of member-driven publications I had frequently been forced to deal with every editor's biggest fear, that of having insufficient content to fit in the space between the ads and notices. I am happy to report, this has not been a problem with Canadian Photography. In all issues I have had enough member created content, and in most I have had a surplus that carried over to the subsequent issue.

The stories highlight several different things, the most obvious being that our membership have very diverse photographic interests that they pursue with enthusiasm, and which they are quite willing to share with the world. We learn by doing, but we can also be inspired to learn from seeing what others have done.

As for the images, I often find myself at a loss for words (never a good thing for a writer) and think about the time and dedication it takes to see what others do not and then capture that moment for others to share. I can only imagine what goes through the minds of the group of judges who regularly sift through a multitude of submissions in order to award the recognition that is so richly deserved.

As you are reading this, work has already begun on the summer 2025 issue, and while the cupboard is not quite bare, it is time to start collecting submissions for the summer, fall, and winter issues. You do not need to be a prolific writer to see your work published in Canadian Photography, but you do need to get your words on the page. If you have an idea for an article, feel free to email me at editor-in-chief@capacanada.ca.

Submissions can be short, 200-300 words, or long, 1,000 words or more and the number of high-resolution images ranges between one or two up to seven or eight depending on story length. I don't like creating artificial boundaries, so my answer to the question "How many words?" will always be "Enough to tell the story."



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CAPAOffice@CAPACanada.ca

Feel free to send me an email telling me about your story idea before you sit down to write. I might be able to suggest a thing or two to help you along the way. Same with images; if you're not sure about them, send a few lower res versions for review.

My only criticism is directed to those who think they have nothing to say, which I believe is nonsense. We all have a story to tell, but sometimes we are too close to it to realize it. Give it a try, you might be surprised at how much you have to share.

Our deadlines for submissions in 2025 are April 10, July 10, and October 10. I look forward to seeing and reading about what you have been up to. •

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

CAPA Judging Program

The CAPA Judging Program provides training and support to judges in order to promote consistency in the judging process by ensuring judges are familiar with and meet the CAPA Judging Standards. A CAPA trained judge is better able to provide quality, helpful comments along with consistent scoring.

CAPA publishes a National Judges List quarterly. This gives CAPA Clubs access to judges experienced in several genres of photography and trained in good judging techniques. It contains names of all active CAPA Certified Judges and Apprentice Judges. CAPA clubs can download the latest version by logging-in to the CAPA website with their club account or by contacting the Director of the Judging Program.

The CAPA Judging Course is currently undergoing updating and will be offered again in the fall of 2025.

If you would like further information about the Judging Program, please contact Bill Hall, Director of the Judging Program
judgingdirector@capacanada.ca.

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:

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An income tax receipt will be issued for your donation.

LEAVING A LEGACY

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

Lorna Scott
CAPA Treasurer treasurer@capacanada.ca

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- A gift that is arranged now to provide funds to CAPA at some time in the future.



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On November 21, 2024 Richard Letourneau, CAPA District Representative (Lower Vancouver Island) presented a GOLD MEDAL to Leah Gray, a member of the Sidney Camera Club. Her image, "Three on the run", scored 25.5 points in the CAPA - Gold - Individual - Advanced - Pacific Zone Competition.



From left: Leah Gray and Richard Letourneau (Photo Courtesy of Steve Smith)



CAPA Toronto Rep Jonathan Ward (left) presenting Yun Wang (Vice President for Jiahua Elite Photography Association) with the 2024 Gold Medal 'Club' category of the Nature Competition.



www.capacanada.ca



2024 Nature "Club" competition Silver Medal Winners

Trillium Photographic Club were the winners of the Silver medal in the 2024 Nature "Club" competition. From left: Jon Dun, Geoff Dunn, Debbie Garbe, and Gred Alderson. (Missing – Bob Cote and Geoffrey Skirrow). Submitted photo.

Members of The Toronto Camera Club have recently received a couple awards.



The 2024 Silver Medal in the Audio Visual Presentation "Club" category was received by Kiril Rusev. The presentation was made by Gareth Jones, and Kathy Moore, Toronto Camera Club President (left to right - Gareth Jones, Kathy Moore, and Kiril Rusev).



As well, the 2024 Bronze Medal Canada My Country 'Club' Award was presented by Gareth Jones (left) to Kathy Moore.

Courtice Service Award Presented to Past-President Rick Horte



President Bob Christopher (left) awarding the Dave Courtice Service Award to Rick Horte (centre) along with Gail Courtice (right.) Photo by Vivian Christopher.

The Oceanside Photography Society on Vancouver Island recently gave its Dave Courtice Service Award to Past-President Rick Horte. The Dave Courtice Service Award is granted to those members who exhibit the dedication and service to Oceanside Photography Society that Dave Courtice gave. This means not only many years of membership and Executive service, but also dedication and service to the Society outside of this. It will not just recognize the visual things a person does, but also the support a member gives to project work and administrative functions.

Rick Horte is a long-term member of the group and has been the President, replaced a President who had passed away, and during Covid times managed to keep the club intact. Currently, in the Past-President role he is providing a steadying support role and actively assists Bob Christopher in keeping the club functioning at a high level. He is an avid photographer and diligently assists less proficient members of the group to improve their work.



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Recognizing Graham Brown, Windsor Camera Club President



Recently, Graham Brown, President of the Windsor Camera Club was recognized for his support and service to his club over several years. The following is the speech made by Ontario Director Brent Groh in recognizing Brown.

The Canadian Association for Photographic Art (CAPA) is a national organization of Canadian camera clubs and individual memberships. The organization represents over 90 clubs and 1,300 individual members.

On an annual basis, the association recognizes individuals who have provided significant support and service to their member club. As the Ontario Director, I am pleased to announce that this year's winner is Graham Brown. Graham was born and raised in Ottawa by his loving parents. He was raised mostly by his mom, as she became a widow when Graham was just four years old. His love for photography began as a young man when his mother bought him a small camera for a job at the National Harbor Board in Churchill, Manitoba. After developing his first roll of

film he was shocked that there wasn't much difference between his pictures and that his friends had taken with a much more expensive camera. He was hooked!

At the age of twenty-one, Graham was hired by Imperial Oil. It wasn't too long before he was promoted to sales representative with his own territory to manage. After being transferred to several different cities in Ontario, Graham finally settled with his family in Windsor. He raised a beautiful family with his wife Helen and had three wonderful children.

His passion for photography grew stronger and, in his forties, he decided to take a Wedding Photography course from a local wedding photographer. He began photographing weddings and taking portraits of anyone that would pose for him! He often photographed his children and their friends



but always took pictures of his lovely wife. A proud grandfather, Graham always took joy in photographing his six cherished grandchildren, using the basement, otherwise known as the dark room, to develop his black and white photos.

He was lucky to retire when he was fifty-five and had much more time to dedicate to photography and continued to do weddings and family portraits.

In 2002, at the young age of 66, he joined the Windsor Camera Club. He has been a very active member, always welcoming & recognizing new members at meetings, producing many of the club's event flyers, and being a mentor to many. Known as Mr. Warbler, he has made it his mandate to organize the club's annual bus trip to Point Pelee to capture images of the bird migration. He has served as club president on three different occasions and is currently the acting President at Large.

Graham passed his love for photography on to his grandson Derek and they have been able to enjoy recent adventures together to Antarctica and Africa.

Most days you can find him walking trails in search of wildflowers to photograph, a love of flowers and nature he inherited from his mother.

It is my pleasure to present this award. ●



Spring 2025 ECCGroup 2024 fine art Gold.jpg

The Etobicoke Camera Club were the gold medal winners in the 2024 fine art club competition. From left: Jocelyn Ubaldino (Club President), Mandy Samarzija, Sam Elogio, Michel Gagnon, Jonathan Ward (CAPA Rep making presentation), Doris Woudenberg, Penny Rintoul and Leanne Hay. Submitted photo.

CANADIAN PHOTOGRAPHY CANADIENNE

Editorial Calendar 2025-2026

SUMMER 2025

Content Deadline – April 10
Advertising Deadline – April 30

FALL 2025

Content Deadline – July 10
Advertising Deadline – July 30

Winter 2025

Content Deadline – October 10
Advertising Deadline – October 30

SPRING 2026

Content Deadline – January 10
Advertising Deadline – January 30



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2024 Black And White Club

Richmond Hill Camera Club - Gold Medal • Victoria Camera Club - Silver Medal • Trillium Photographic Club - Bronze Medal



Gold Medal Dramatic, Richmond Hill Camera Club, Rosemarie Cseff, *Worn Out*



Gold Medal Dramatic, Richmond Hill Camera Club, Jordan Cait, *Panning Motorcycle*



Gold Medal Natural, Richmond Hill Camera Club, Katherine Wong, *Train To Trump Tower*



Silver Medal Candid Person, Victoria Camera Club, Bill Cubitt, *Candid Byron*



Gold Medal Dramatic, Richmond Hill Camera Club, Kala Lakhani, *The Opposites*



Gold Medal Dramatic, Richmond Hill Camera Club, Harvey Rogers, *Eduardo The Bodyguard*



Silver Medal Candid Person, Victoria Camera Club, Richard Letourneau, *Making His Point*



Gold Medal Candid Person, Richmond Hill Camera Club, Betty Chan, *Danger At The Rodeo*



Silver Medal Candid Person, Victoria Camera Club, Steve Barber, *This Parade Is Boring*

2024 Black And White Club

Richmond Hill Camera Club - Gold Medal • Victoria Camera Club - Silver Medal • Trillium Photographic Club - Bronze Medal



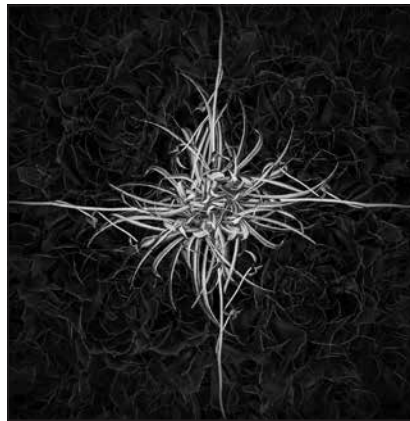
Silver Medal Dramatic, Victoria Camera Club, Kim Smith, *Return To Earth*



Silver Medal Dramatic, Victoria Camera Club, Lori Moilanen, *Elegance At Full Speed*



Silver Medal Candid Person, Victoria Camera Club, Christy Grinton (Martin), *Go Forth And Be Fierce*



Bronze Medal Dramatic, Trillium Photographic Club, Kathryn Martin, *Floral Abstract*



Bronze Medal Candid Person, Trillium Photographic Club, Bob Cote, *Flying Wakeboarder*



Bronze Medal Candid Person, Trillium Photographic Club, Ted Buck, *Kathleen Edwards*



Bronze Medal Dramatic, Trillium Photographic Club, Geoff Dunn, *Full Moon Over The Pier*



Bronze Medal Dramatic, Trillium Photographic Club, John Lamont, *A Feather With A Story To Tell.jpg*



Bronze Medal Candid Person, Trillium Photographic Club, Clara Parsons, *CNE Swing Ride*

2024 Nature Club

Jiahua Elite Photography Association- Gold Medal • Trillium Photographic Club- Silver Medal
Toronto Camera Club-Bronze Medal



Gold Medal Wildlife-Vie Sauvage, Jiahua Elite Photography Association, Xuejun Long, *Taking A Break*



Gold Medal Nature-Le Nature, Jiahua Elite Photography Association, Jian Wang-Black, Winged Kite Hunting Chipmunk



Gold Medal Nature-Le Nature, Jiahua Elite Photography Association, Jia Chen, Red-Necked Grebe



Silver Medal Insects-Insectes, Trillium Photographic Club, Debbie Garbe, *Hornworm Doomed By Parasitic Wasps*



Gold Medal Landscape-Paysages, Jiahua Elite Photography Association, Phillip Chang, *Thunderstorm In The Grand Canyon*



Gold Medal Wildlife-Vie Sauvage, Jiahua Elite Photography Association, Min Li, *Attack*



Gold Medal Landscape-Paysages, Jiahua Elite Photography Association, Hua Shang, *Earth Dragon (Aerial Tidal Waves)*



SILVER MEDAL Wildlife-Vie sauvage, Trillium Photographic Club, Greg Alderson, *Rock Pigeons Mourn Their Loss*

2024 Nature Club

Jiahua Elite Photography Association- Gold Medal • Trillium Photographic Club- Silver Medal
Toronto Camera Club-Bronze Medal



Silver Medal Wildlife-Vie Sauvage, Trillium Photographic Club, Geoff Dunn, *Silver Fox Kits Waiting For Dad*



Silver Medal Wildlife-Vie Sauvage, Trillium Photographic Club, Bob Cote, *Peek-A-Boo Swan*



Bronze Medal Wildlife-Vie Sauvage, Toronto Camera Club, Janna Cheng, *Snow Monkeys - Mom And Infant*



Silver Medal Landscape-Paysages, Trillium Photographic Club, Jon Dun, *2024 Eclipse Ending Totality*



Bronze Medal Wildlife-Vie Sauvage, Toronto Camera Club, Pat Zuest, *Keel-Billed Toucan In A Rain Storm*



Bronze Medal Botanical-Botanique, Toronto Camera Club, Felix Rivero, *Egyptian Lotus*



Silver Medal Wildlife-Vie Sauvage, Trillium Photographic Club, Geoffrey Skirrow, *Great Grey Owl Watching For Prey*



Bronze Medal Insects-Insectes, Toronto Camera Club, Ron Pearson, *Jagged Ambush Bug Killing Prey*



Bronze Medal Wildlife-Vie Sauvage, Toronto Camera Club, Carlier Morejon, *Bull Elk Call*



Bronze Medal Landscape-Paysages, Toronto Camera Club, Rob Jemmett, Robert H. Treman, *State Park Waterfall*

2024 Black And White Individual

Sherry McLean-Gold Medal
David Laronde-Silver Medal
Louie Lou-Bronze Medal



Gold Medal Natural, Sherry Mclean, *Icy Reflection*



Gold Medal Nostalgia, Sherry Mclean, *Never Forgotten 911*



Gold Medal Dramatic, Sherry Mclean, *On Silken Wings*



Silver Medal Candid Person, David Laronde, *A Deep Stare*



Silver Medal Candid Person, David Laronde, *Steer Wrestling Close Up*

2024 Black And White Individual

Sherry McLean-Gold Medal

David Laronde-Silver Medal

Louie Lou-Bronze Medal



Silver Medal Nostalgia, David Laronde, *At The Edge Of The Trees*



Bronze Medal Dramatic, Louie Luo, *Shadow*



Bronze Medal Dramatic, Louie Luo, *Curves*



Bronze Medal Dramatic, Louie Luo, *Reflection*

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 Nature Individual

Steve Donnelly-Gold medal
Marianna Armata (Quebec)-Silver medal
Adrienne Zoe-Bronze medal



Gold Medal Nature-Le Nature, Steve Donnelly, *Eastern Bluebird*



Gold Medal Wildlife-Vie Sauvage, Steve Donnelly, *Kiskadee Preparing His Food*



Silver Medal Nature-Le Nature, Marianna Armata, *Jumping Spider With Prey*



Gold Medal Nature-Le Nature, Steve Donnelly, *Pileated Woodpecker And Chicks*



Silver Medal Botanical-Botanique, Marianna Armata, *Trillium Grandiflorum*

2024 Nature Individual

Steve Donnelly-Gold medal

Marianna Armata (Quebec)-Silver medal

Adrienne Zoe-Bronze medal



Silver Medal Insects-Insectes, Marianna Armata,
Helina Reversio Fly Blowing A Bubble



Bronze Medal Nature-Le Nature, Adrienne Zoe, *Wind On The Bluebird*



Bronze Medal Nature-Le Nature, Adrienne Zoe, *Two Of Us*



Bronze Medal Wildlife-Vie Sauvage, Adrienne Zoe, *Out On A Limb*



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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.

Travel Photography: The Art of Compromise

By Vanessa Dewson

One of the biggest challenges of travel photography is what gear to bring. Unless you are doing a roadtrip with tons of room in the trunk, you are going to have to make some hard choices and compromise. I've been lucky enough to visit all seven continents and take some great photos along the way while learning, often the hard way, how and what to pack. As I get older, my back is also dictating my choices but thankfully, technology is ever evolving and making it easier to travel lighter and smaller and NOT break the bank OR your back.



Choosing a Camera Bag

Comfort and safety are what I look for the most in a camera bag. When I'm carrying a lot of gear, a rolling case that fits the carry-on dimensions and is easy to lock is a must. I've owned Think Tank and LowePro versions and both are great. When I want to travel light, I bring a sturdy backpack with a waistbelt, rain cover, adjustable compartments and room for my Laptop. The LowePro FastPack has been my go to for many years. Find a bag that fits well - both your gear and your body.

All-In-One Zoom

When I started shooting weddings and portraits, I invested in fast (and expensive) zoom lenses but they were heavy for travel. I compromised and

bought an all-in-one zoom lens, the 28-300mm Nikkor f3.5-5.6. While I missed the Bokeh of my 70-200mm f2.8, I could walk around with just one lens and get some great wide angle shots as well as zoom into great details. This lens is also perfect for places where sand or sea spray might make you think twice about changing lenses. I always bring a rain cover when I know I'm going near the ocean or to a desert. If I travel to a place where wildlife is not my focus, then this is the main lens I use, along with a small prime like the 60mm macro (much smaller and lighter than my 105mm).

Going Mirrorless

I loved the idea of a smaller body but I was slow to switch because the electronic viewfinders often had a lag I just couldn't get used to. I finally





bit when they had gotten better and appreciate the more compact size. The other big plus for me is being able to shoot silently, especially around wildlife but also travelling in places where I want to be more discreet and shoot from the hip.

Micro-Four-Thirds

When a professional photographer friend of mine started shooting with the Panasonic Lumix system and I saw the results, I was intrigued. I also started seeing big names switch to Olympus (the other micro four thirds brand) and rave about the size and still able to take great bird and wildlife photos. I ended up getting the Lumix G9 and several Leica lenses equivalent to my other gear. Everything was smaller and lighter - sometimes by more than half the size and weight. The

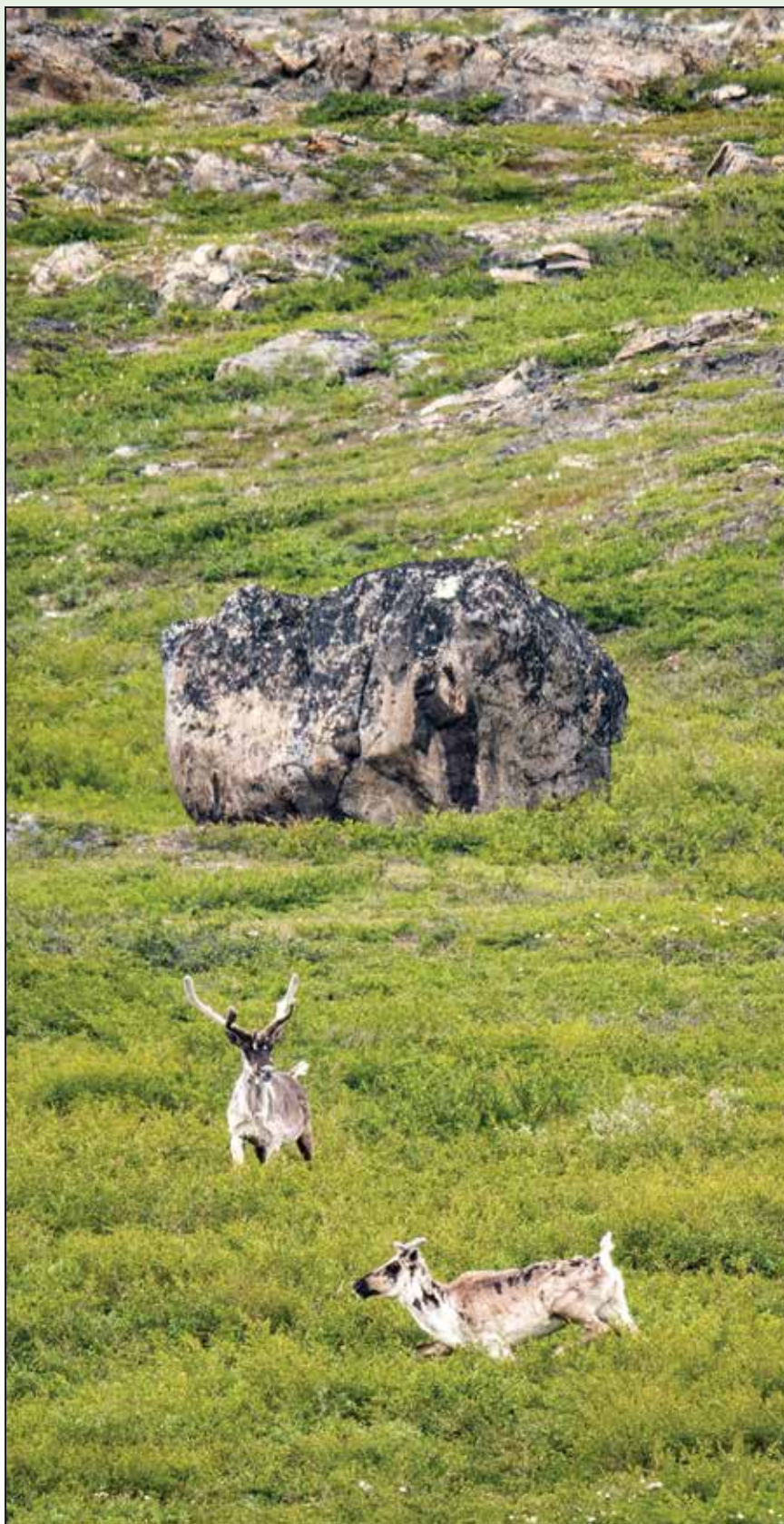


price was also much more attractive. I have loved being able to travel with a kit that fits in the bottom half of a Lowepro Fastpack with lots of room in the top compartment for other travel essentials. Paired with software like Topaz AI, the downsides of this system - noisier in low light and not quite as sharp - can be dealt with in post with impressive results. If you are dreaming of having lighter gear, including being able to handhold the equivalent of an 800mm lens, then test these out.

Letting Go of Ego

As a professional and an award-winning photographer, I felt it was important to have the best gear. Since I moved away from weddings and into the travel space as a travel advisor, tour leader and travel writer, I have had to let go of my ego and challenge myself





to make the best images with the gear I have, even if it's not the top of the line body or lens. I first learned this lesson when the power circuit board

of my DSLR died in the middle of a family trip to France. At first, I tried to just use my phone but a visit to the Valensole Plateau during lavender

season made me really sad not to have proper gear, so I turned to the internet and found a rental place an hour's drive away. I rented the cheapest Nikon DSLR they had and my husband drove me back to catch the lavender fields at sunset. One of the images I took won an award, making it worth the hassle but also making me realize that I didn't need a pro level camera to take a great, award-winning photo.

When to Go Big

For a trip of a lifetime to Antarctica last February, I turned back to my trusty full-frame Nikon gear and also borrowed a Nikon Z8 and the new 180-600mm f5.6-6.3 VR. I wanted 2 bodies just in case I had an issue with one and I heard the Z8 has fast autofocus. It did not disappoint and I could handhold it but the combo is definitely heavy. I bought a Pelican dry bag with backpack straps since in Antarctica, you cannot put anything down on the ground other than the bottom of your loaner boots (disinfected to protect wildlife). It was harder to try and change lenses or even bring 2 bodies so I mostly used the longer zoom lens for the penguins, seals and other birds and my phone to take wider landscape shots. From the ship, I could swap lenses easily and get great landscape photos. I still love my Nikon gear when I know I can handle the weight and I want the best quality.

When to Lighten the Load

On an expedition cruise up the Labrador coast with Adventure Canada in July, I really wanted to keep things light and brought my Lumix gear. I brought 5 lenses with focal lengths ranging from 9mm-400mm (18mm-800mm full-frame equivalent). I still put everything in a dry bag for the zodiac rides over and used a rain cover when my camera was out to protect it from any splash but on land, I could put my bag down and easily swap lenses when I wanted. The new Lumix G9II has really good autofocus



tracking and I managed some great bird shots with the Leica 100-400mm f4-6.3 and got in closer than most to the polar bear we spotted on shore while on the ship.

Develop your eye and find the joy in the capture

What I've learned in all my years is that I absolutely love to find beauty and capture moments with a camera but I'm less and less hung up on what kind of camera that is. Photography is a way for me to slow down and really be in the moment, observe the world around me and find stories I want to share. If you have gear that allows you to do that without frustration, then you can focus on seeing the light and making great compositions. If you can afford the newest and best gear, amazing! If you can carry it around tirelessly, fantastic! But don't beat yourself up if

you can't do either. There are so many great options now and software that can help denoise, sharpen and enlarge

images in such a way that what gear you have matters less and what your eye sees matter more. ●

Vanessa Dewson



Vanessa Dewson is an award-winning photographer based in Ottawa. She also organizes and hosts photography tours with her travel agency, Focus on Photography Tours. She received a Bachelor of Applied Arts in Image Arts: Film Studies from Toronto Metropolitan University in 1998. She received her Craftsman of Photographic Arts (CPA) from the Professional Photographers of Canada (PPOC) 2015 and the prestigious designation of Master of Photographic Arts in 2017. Along with membership with the Canadian Association of Photographic Arts (CAPA) she is also a member of the Society of American Travel Writers (SATW) and has been published in places like BBC Travel and the Toronto Star among others.

You can follow Vanessa on Instagram @vanessadewson and @focusonphototours or visit her website at vanessadewson.com

Wildlife in the City

Lutz Fullgraf



I love wildlife. That was one of the reasons we decided to move from Singapore back to Toronto. People who consider that a contradiction, just have not been out enough locally, have not found the right places or have not been very observant. When photos are presented and stories are told about turtles in the Galapagos and marsupials in Australia, there is often a surprised look when the question of turtle species in Toronto and even encounters with a local marsupial is raised. Many turtle species can be observed in Toronto. With patience and some good fortune visitors of Tommy Thompson Park at the shore of Lake Ontario can discover a Virginia Possum, our marsupial.

Finding a photogenic animal and getting a good photograph of it are two very different challenges. Finding them often requires familiarity with the terrain, knowledge about the animal species, including their food and habitat preferences. When attempting to photograph animals in action, it is also very helpful to have observed the behavior of the targeted animal or others of its species on previous occasions. These photo preparations are often covered by a knowledgeable



guide on safari or during a trip to Antarctica. This is not meant to be a critical comment on photo travel. These arrangements are a consequence of restrictions encountered on a photo excursion. Time limits and lack of familiarity with the terrain and wildlife make the hiring of a local guide essential for successfully capturing the amazing images we love to look at when reading exotic wildlife stories.

It is quite possible to become your own wildlife tour guide at home. All it takes is time, dedication, and patience. Once you have discovered a Fox, a Red Cardinal's nest or a Robin feeding its young close to home, few things are more rewarding than the results of your own photographic efforts capturing the animals at the right time in the right light from the right angle. Local encounters have the advantage that animals can be observed over a longer period and photo attempts can be repeated. Patient observations create the chance to capture a special



moment. It is difficult but very exciting when our local wild neighbours can

be photographed in motion. Portraits can be captivating. Frozen motion of a



moment when animals go about their business of trotting, hopping, flying, hiding, nesting, mating, feeding, and raising their young takes viewers by surprise. Watching the creatures, recognizing their routines and behavior also creates a fabulous opportunity to

learn about your camera and lens. Additionally, it allows testing and upgrading your own ability to apply the preferred settings fast. Constant practice will make the next guided wildlife photo safari even more rewarding.

In the spring of 2025, I was fortunate to discover some opportunities in Toronto to test the capabilities of my new long lens and camera and compare the results with the ones achieved earlier. Some people can read a manual and pick up some new equipment with perfect ease. I am not one of them. It always takes a few attempts, a few outings, and some evaluation time until the results of new high-tech equipment match my expectations. Eventually, the use of the camera becomes intuitive. Over time, the observations of a Red-necked Grebe family nesting on the shore of Lake Ontario just a stone throw from a high-density housing development generated the desired images of the adults resurfacing with a fish, feeding the chicks, and taxiing an offspring on their back. High-strung city dwellers never saw the birds' preparations and the raising of the young. Many joggers, speed



walkers, and dog walkers were intensely focused on their activity or were listening to headphone distractions.

One of the two young Red-necked Grebes grew into adolescence. The season moved on and so did my attention. I was drawn to an area close to Toronto's Don River. A nesting tunnel in a sand cliff was occupied by two young Belted Kingfishers. The parents were busy feeding them. I was fortunate to observe the chicks surveying the world from within their cave on the day before their maiden flights. The lighting contrast between the young birds in the dark nesting tunnel and the well-lit sand cliff presented a formidable photographic challenge for the equipment at capture and at post-processing.

Nearby, Snapping Turtles had been spotted in a pond for several years. I found them again in May. The neighbourhood conservation efforts protecting the turtle nests suffered a severe setback in July 2025, when forceful flood waves pushed down the Don and its narrow valley in July. Water levels rose by 2.5 meters and even more at bends or at obstacles. The Snapping Turtles might have been swept away by the current. I never saw them afterwards. The flood and

the disappearance of Snapping Turtles might have had a positive effect on the Wood Duck family at the pond. The reduction from ten to four chicks following their mother on the pond stopped. The remaining four chicks reached adolescence. Observing them, my camera caught one of the juvenile Wood Ducks lifting its head out of the water with one of the many Green Frog tadpoles in its beak. A moment later the tadpole had been swallowed. I did not know that Tadpoles are part of the Wood Ducks' diet. Photographing local wildlife is sometimes very educational.

A similarly unexpected learning opportunity presented itself when checking my photos of a Great Blue Heron. The bird had kindly allowed observation of capturing and swallowing another pond inhabitant. The heron had captured something other than a fish, but there was no time for an immediate screen check. Reviews at home revealed the reason for the heron's lengthy struggle to position the prey head first in its beak and swallow. I had seen Great Blue Herons eat voles, toads, and frogs. This was the first time I witnessed a heron catch and swallow a young muskrat before it flew off. •



Lutz Fullgraf

Lutz was born in Hamburg, Germany. His Master degree and PhD have no connection with photography. His greatest passion for him and his wife is the family with three children, their spouses and four grandchildren. Wildlife observation has become a close second. After a 30-year career with company postings in Munich, Los Angeles, Toronto and Singapore, the family is now settled in Toronto.

Lutz has been a volunteer photograph for the Toronto and Region Conservation Authority for many years. Since 2021 he is a member of the Toronto Digital Photo Club with a focus on wildlife photography close to home. His articles and photos have been published in Canadian and German newspapers and magazines. At <https://www.lufuphotography.com> additional Images, publications and information are available.



www.capacanada.ca



CAPAoffice@CAPACanada.ca

The Rolling Hills of Saskatchewan

By James Gilbert



For most of us, Saskatchewan brings to our mind images of endless wheat filled plains dotted with the occasional grain elevator and a small prairie town. Where passing a car on the road rarely requires accelerating because of the long views and lack of oncoming traffic. Saskatchewan holds a wonderful surprise for those who are willing to venture north to explore the rolling hills and forests of the province's northern half.

My story begins strangely enough in Terra Nova National Park, NL, where I ran into a couple of Parks Canada staff that call Prince Albert National Park their home. They extolled the virtues of their park and the vast selection of wildlife to be found there. I was intrigued.

January is not a time that most people think of visiting the summer resort town of Waskesiu (Wass-ka-soo) located on

the southeast corner of Prince Albert National Park. Winter days are shorter, temperatures lower and seasonal facilities are limited. This time of year does bring about some wonderful lighting opportunities not found in the summer with longer shadows and fantastic colours.

Since flight options to Saskatoon weren't to my liking, I decided to take

VIA Rail's "Canadian" train service out of Toronto which brought me to Saskatoon over three wonderful days of travel. The trek north and east from Saskatoon took me through typical flat prairie terrain until I approached the city of Prince Albert where hills and valleys began to appear.

A sign along the highway offered a scenic route into the park on Hwy. 263. This was the obvious choice. As you enter the park, the terrain makes a dramatic change. Here the hills become more pronounced, creating endless vistas through the of aspens and birches. The late day sun to my left painted a pallet of violets and mauves throughout the forest. To my right, the intense sun beautifully reflected hues of yellow and



orange off of the paper white birches lining the hills above.

Suddenly, there he was, my first sighting. A grand bull elk foraging for sustenance in the snow near the road. I stopped to get a few shots from the safety of my vehicle and was on my way. Prospects of seeing more wildlife were already promising.

The Narrows was reportedly the place to find wolves crossing the lake as well as otters appearing from the open water. At -25 degrees the lake was fully frozen, and the otters chose to hide in their winter dens around the Narrows Marina. A joyful moment was had as group of friendly Canada Jays appeared in abundance showing off their fluffy winter plumage in the bright morning sun.



Next stop was Tate Spring Trail where I was greeted by a Black Backed Woodpecker busily working a dead tree for some winter treats. In the deep silence of the forest, the little bird made a surprising racket filling the whole area with its delightful pecking noises. The climb up the trail ends at a rust coloured pond fed by a spring where the moving water keeps the pond open and its little waterfall fed all year. The peaceful

surroundings invite you to stay and take in the tranquil sound of trickling water while the early morning sun rises slowly casting its warmth into this watery little paradise.

Spring River Highlands Trail elevates you to wonderful views of the river valley below. I was alone as usual with only a set of animal tracks marking the trail ahead of me. As I reached the valley viewpoint and the animal tracks also ended. I found



a burrow in the snow which appeared to be full of pine needles but on further investigation, it turned out to be the back end of a porcupine that wanted nothing to do with me or the winter



temperatures that were currently on offer.

Throughout my hiking adventure, it was the incredible silence of the park I enjoyed the most. I ran into

only one other hiker in my four day trip. There are no snowmobiles or ATVs to be heard leaving only the sound of wind sweeping through the forest, an occasional loud crack of a



swaying tree or a squirrel popping open a pine cone.

I ran into two other photographers that weekend driving around and trying their luck at getting some wildlife shots

but they had few reported sightings and things were looking a bit grim. I read about a herd of wild bison residing in the southwest corner of the park. I discovered that Sturgeon River Ranch offered horseback tours of the area and decided to give them a call. The ranch was officially closed for the season but they would see what could be done. Soon a text arrived saying I had a ten o'clock appointment for a trail ride the next morning.

I arrived at the ranch at the appointed hour where I met my guide Marie and a Clydesdale mare named Shine. We soon got on our way plodding through forested hills of the Sturgeon River Valley. Shine wasn't particularly fast but she enjoyed showing off her magnificent strength, trudging up the steep hills sometimes travelling faster uphill than on the flats. We arrived at the park entrance without seeing any bison but enjoyed the wonderful valley scenery, fresh, crisp air. At the empty parking lot we decided to head back to the ranch. I was getting quite cold not having expended any energy like I did when I was hiking.

As I left the ranch somewhat disappointed, a big bull moose ran



James Gilbert

right in front of me. With my heart still pounding, I stopped and got some shots of him deep in the forest and felt quite exhilarated with the whole experience. It was time to head home but not before I got a shot of the beautiful wooden grain elevator in the village of Canwood, an absolute gem. Saskatchewan, if you think it's all prairies, you're flat wrong. ●



Creating Depth: Building the Illusion of Space

Andrew Collett

My Place Of Power: This image demonstrates the power of layering by clearly separating the scene into foreground (rocky terrain and pine trees), midground (the shimmering lake), and background (distant mountains and sky). The visual progression naturally pulls the viewer's eye deeper into the frame. Additionally, subtle leading lines, such as the edge of the rock, path of the shore, and the positioning of the tree branches, guide the viewer's gaze toward the lake and horizon, reinforcing the illusion of depth.

As professional photographers, we constantly strive to go beyond capturing a scene and aim to create images that evoke a visceral response. The key to achieving this lies in understanding how to guide the viewer's eye, use tone and atmosphere effectively, and build depth into your compositions. In this article, we'll delve into advanced techniques to create immersive, dynamic images that captivate.

Creating Depth: Building the Illusion of Space

One of the greatest challenges in photography is translating the three-dimensional world onto a two-dimensional medium. Depth isn't just about the physical space in the scene—

it's a psychological effect we craft through thoughtful composition.

- **Layering:** Divide your scene into distinct zones: foreground, midground, and background. The foreground anchors the viewer and sets the tone, while the midground transitions them

deeper into the scene. The background serves as the context or “payoff” that completes the visual journey. For example, a strong foreground element like a rock or flowers leads into rolling hills in the midground and dramatic mountains in the background.

- **Perspective:** Utilize leading lines such as paths, rivers, or fences to pull the viewer into the frame. Wide-angle lenses emphasize perspective, exaggerating the distance between elements for a more pronounced sense of depth.

- **Aperture Control:** Your depth of field impacts how layers interact. A shallow depth of field isolates subjects, creating



Winter Blues: In this image, a shallow depth of field isolates the foreground trees, keeping them crisp and detailed while allowing the background to recede into a soft blur. This selective focus creates a sense of depth and separation, emphasizing the spatial relationship between the foreground and the background elements. The atmospheric effect of the misty, snowy background further enhances the mood and adds dimensionality to the composition.

separation, while a deep focus brings all layers into sharp detail, enhancing the feeling of space.

Visual Rhythm: Guiding the Viewer's Journey

Photography is a visual dance. Your goal is to choreograph how the viewer's eye moves through your image, maintaining interest without overwhelming them.

- **Flow:** Arrange elements to mimic the natural movement of the eye, such as sweeping curves or zigzag patterns. A river that snakes through the scene or a road leading into the horizon naturally invites exploration.

- **Balance:** Distribute points of interest evenly across the frame. While asymmetry can be powerful, too much weight on one side can feel unresolved. Use subtle elements, like scattered leaves or distant clouds, to counterbalance.



Algonquin: This image showcases the concept of flow and balance through its intricate interplay of light, texture, and layers. The silhouetted trees in the foreground provide a frame that directs the viewer's gaze across the misty midground and towards the softly illuminated background. The visual balance between the foreground tree on the right and background trees on the left, ensures that the composition feels cohesive without overwhelming the eye. The play of light and shadows emphasizes the rhythm, keeping the viewer engaged.

- **Negative Space:** Don't crowd your image. Negative space gives the eye a

place to rest, enhancing the impact of your focal points.



Morning Rain: The image utilizes negative space to its fullest extent, allowing the eye to rest on the central subject—a lone rock and scattered reeds—while appreciating the expansive, misty lake in the background. This minimalist approach creates a calm, contemplative rhythm, inviting the viewer to pause and reflect. The empty space surrounding the subject enhances its prominence, reinforcing the idea that simplicity can be powerful in visual storytelling.



Into The Mystic: This black-and-white image showcases the transformative effect of atmospheric elements such as mist and fog. The softened edges and diffused light create a dreamy, ethereal quality, enhancing the depth and mystery of the scene. The interplay of light and shadow in the mist adds tonal separation, making the image feel layered and inviting the viewer to explore its moody ambience.

Tone and Atmosphere: The Power of Light

Light is the true storyteller in photography, and its interplay with tone and atmosphere creates mood and depth. Mastering light transforms a good image into an unforgettable one.

- **Golden and Blue Hours:** These times offer a soft, directional light that emphasizes textures and contrasts. Use them to create tonal separation between layers, adding dimension.
- **Atmospheric Elements:** Mist, fog, or rain softens distant objects, enhancing depth by creating natural tonal gradients. These conditions can infuse your images with an ethereal quality.
- **Post-Processing:** Subtle adjustments can heighten tonal separation. Dodge and burn selectively to guide attention and be mindful not to overprocess—natural-looking tones resonate more with viewers.



Transformation: This image demonstrates the magic of golden hour light, which bathes the frosted landscape in warm, soft hues. The contrast between the glowing trees and the cool shadows creates a dynamic tonal range, enhancing depth and texture. The golden tones elevate the mood of the scene, evoking warmth and serenity while emphasizing the dimensionality of the frosted forest.



Resilience: This image perfectly illustrates the interplay between a compelling foreground and a striking background. The vibrant green foliage and orange lichen on the rocks in the foreground immediately draw the viewer's attention, anchoring the composition. The eye then transitions to the serene, reflective water and the glowing sunset in the background, creating a dialogue between the two planes. The connection between the textured, colorful foreground and the soft, expansive background enhances the depth and balance of the scene, making the composition cohesive and engaging.

Foreground and Background Relationships

A compelling foreground not only anchors the image but also establishes a dialogue with the background. Look for elements that complement each other—a textured rock leading to smooth water, or colourful wildflowers against a dramatic, muted sky. Scouting locations for these natural layers can make all the difference.

The Role of Atmosphere in Mood and Depth

Atmosphere doesn't just enhance depth—it transforms mood. A sunlit meadow feels vastly different from the same meadow shrouded in fog. Experiment with different weather conditions and embrace their unpredictability. In post-production, subtle tweaks to highlights and shadows can amplify this mood without betraying the authenticity of the scene.



Between Day and Night: This image captures the transformative power of atmosphere in shaping mood and creating depth. The rising mist adds a sense of mystery and softness, diffusing the vibrant colours of the sunrise while enhancing the tonal separation between foreground, midground, and background. The interplay of cool tones in the water and warm hues in the sky evokes a tranquil yet dynamic mood. The atmospheric conditions make the scene feel expansive, inviting viewers to linger and explore the transitions between light, colour, and texture.

Avoiding Flatness: Elevate with Light and Composition

Flat images lack the tonal variety and compositional strength to engage the viewer. Avoiding flatness begins with recognizing the role of light:

- **Directionality:** Side or backlighting enhances textures and casts shadows, creating dimension. Avoid harsh overhead light, which flattens subjects and reduces contrast.
- **Simplification:** Busy scenes can overwhelm. By eliminating distractions and focusing on key elements, you give your composition breathing room.
- **Exposure:** Be mindful of overexposure, which can wash out details and reduce depth. Use bracketing or graduated filters to preserve the full tonal range.

Tying it Together: Depth as a Narrative Tool

Every great image tells a story, and depth is the foundation of that narrative. Consider how layers, tone, and atmosphere work together to guide the viewer emotionally and visually through the scene. Analyzing your favourite images—both your own and those of others—can offer insights into how these elements interact.

Conclusion: Elevate Your Vision

Landscape photography is as much about intention as it is about technical execution. By mastering depth, rhythm, and mood, you elevate your images from static reproductions to immersive experiences. Embrace the unpredictability of light and weather, experiment with layering, and, most importantly, see each scene with new intent. The more you connect with your subject, the more powerful your images will become. ●



Andrew Collett

Andrew Collett is a professional landscape photographer with over 20 years of experience capturing the beauty and depth of the natural world. He is the founder and owner of Print Partner Inc., a premier photo and fine art printing company located in Toronto. In addition to his work behind the camera, Andrew is a sought-after speaker and educator, inspiring photographers with his passion for storytelling and teaching advanced techniques in photography and printmaking.

www.andrewcollett.com



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CAPA AGM • L'AGA de l'ACAP

CAPA's AGM will be held on May 7th, 2025 at 1:00 PM Mountain Daylight Time (12:00 PM PDT, 3:00 PM EDT, 4:00 PM ADT) in Calgary, Alberta.

All current CAPA Individual and Family Members are welcome to attend in person or via a live broadcast. Members attending in person 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 Calgary Alberta. CAPA Clubs and other member organizations: All current CAPA clubs and member organizations 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 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 Officer positions for the 2025-2027 term. If you have experience, are interested in serving on the CAPA Board and would like more details, please contact the Nominating Committee Chair by e-mail at nominations@capacanada.ca. Nominations close on April 1, 2025.

Please note that if you will be attending via a live broadcast, you must register with the Secretary of CAPA (secretary@capacanada.ca) no later than May 1, 2025. Instructions will be sent in the week before the AGM. In case of postponement an official notice will be posted on the CAPA Website.

Notice of Election of CAPA Officers: Term 2025-2027

POSITIONS:

President, 1st Vice-President, 2nd Vice-President,
Secretary and Treasurer

Stella d'Entremont

President Canadian Association for Photographic Art

L'AGA de l'ACAP aura lieu le 7 mai 2025 à 13 h 00, Heure Avancée des Rocheuses, (12h00 Heure avancée du Pacifique, 15 h 00 Heure avancée de l'Est, 16 h 00 Heure avancée de l'Atlantique).

Tous les membres en règle individuels et familiaux de l'ACAP sont bienvenus et peuvent assister en personne ou par diffusion en direct. Les membres qui assistent en personne doivent 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 Calgary, Alberta. Les clubs de l'ACAP et organisations membres: Tous les clubs de l'ACAP et organisations membres 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 enregistrera leur vote à l'AGA. Le formulaire ('Proxy') sera disponible en temps voulu sur la page AGA du site Web de l'ACAP. La liste électorale comprendra les cinq postes d'officier. Si vous avez de l'expérience, que vous souhaitez siéger au conseil d'administration de l'ACAP et que vous voulez plus de détails, veuillez communiquer avec le président du comité des candidatures par courriel à nominations@capacanada.ca. Les mises en candidatures se terminent le 1 avril 2025.

Veuillez noter que si vous assistez à l'AGA par diffusion en direct, vous devez vous inscrire avec la Secrétaire de l'ACAP (secretary@capacanada.ca) au plus tard le 1 mai 2025. Les instructions seront envoyées durant la semaine qui précède la réunion. En cas de report, un avis officiel sera affiché sur le site Web de l'ACAP.

Avis d'élection des officiers: Terme de 2025-2027

POSTES :

Président, 1ier Vice-Président, 2ième Vice-Président,
Secrétaire et Trésorier.

Stella d'Entremont

Présidente de l'Association canadienne d'art photographique

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for Sony E-mount and
Nikon Z mount



35-150mm
F/2-2.8 Di III VXD

[model A058] FAST ALL-IN-ONE ZOOM LENS
for Sony E-mount and
Nikon Z mount



70-180mm
F/2.8 Di III VC VXD G2

[model A065] TELEPHOTO ZOOM LENS
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