



Pacific *Zone* News



The Newsletter for Photographers



OOPS!

John Lowman

Featuring: CAPA and Photo Club News,
Workshop and Technical Info and more

Fall 2007

www.capapc.org

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Nov 1, 2007

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Feb 1, May 1, Aug 1, 2008

Editorial View

Ursula Easterbrook



The Pacific Zone News is slowly being completed as I write this. Slowly, because of the shocking news of Chris' leaving us. Completed, because life does go on.

The last challenge that Chris completed with us is the publishing of the PZNews on the web – thanks to Sheena Wilkie this will happen now; on the web, the Zone content can be enlarged without extra printing costs; the photos will be in colour! the mailing costs reduced – a big cost-savings for the PZone. For this issue (only), we will still print and mail all the required copies. A copy of the newsletter will be put on the *capapac.org* site, initially hidden for testing and when it passes with flying colours, the link will be made to you.

In future, we will still print the (condensed?) newsletters to be distributed to our advertisers, to be sent to the clubs and to members who are not on e-mail.

Note: Please **notify us of your e-mail** if we don't have it –send it to the CAPA office *membership@capacanada.ca*. If we don't have it, we can't notify you when the Winter issue hits the web in early December!

After all the brouhaha about judging, I thought that a column on why/how we photograph might be interesting – maybe we'll be able to put ourselves into other peoples viewfinder! *What do I Photograph?* requires **you** to send in a photo (small jpeg) with your explanation of the why, how and interpretation. I'm looking forward to your viewpoint!

An issue that has been on the forefront of many peoples' minds is the question of compensating judges and workshop leaders when they come to the clubs. With the price of gas going up and up, and expected to hit \$2/l next year, the last few clubs who do not provide an honorarium might reconsider their decision not to compensate our ever dwindling # of judges with hard cash.

Have a great Fall – and when you photograph nature, try to be a naturalist first and a photographer second!

Letter to the Editor

I am one of the damned – a camera club judge. I am also one of many who make a continued effort to learn about visual design, photography in general, new techniques, and effective, constructive critiquing. We judges are not always right, or perfect, especially after the 150th image of the evening, but the majority of us try to do the best we can as objectively as possible, when invited to judge. *Judy Daniels*



Cover Story:

The same little Pygmy Owl graced the PZNews cover of the Summer 2005 issue. Only there it looked totally elegant and serious. As John mentioned in the article, he only got a few shots – never to be repeated? – and our cover star this time is just so comical – but

still elegant and certainly serious/embarrassed – Who me? ❁

Remembering Chris Sheffield

Chris was a man of many passions: computers, sailing, managing people, and photography – and he combined them all into one hobby!

Chris was born in England and arrived in Canada via the US in 1961. He was the Electrical Technologist in charge of computers and the communication interface at UBC until 1998.

His grandfather had an interest in photography and that started Chris taking photos. In California, following his passion for sailing, he became more serious about photography, realizing the sailings one - chance - shot - urgency required practice and good technique. To improve, he took courses at Langara and Focal Point. His cameras: a Contax 35mm, then a Canon EOS 3 and also a Digital Canon. When digital photography came along, he could combine 2 passions: photography and computers – an obvious winner! Chris was a sometime, mostly travel and abstract photographer.

Chris's "career" in photography started in '92 when he joined the Lions Gate Camera Club. He started competing and became Vice President within a short time, putting to use his experiences with other groups and his passion for managing groups. He went on to CAPA as the Pacific Zone Director – a position he held for over 10 years. He recently turned down a promotion to Vice President/CAPA as he didn't want to take that much more time away from his home life with his wife Antoinette and their 2 cats, as ProShow Gold and Photoshop were already eating up most of his (spare) time. Most recently, he belonged to the Cornerstone, Langley and the Pacific Digital Camera Clubs. Over the years, he presented courses in basic photography for Lion's Gate, the White Rock Arts Council and others. He was one of the presenters of the CAPA's "Learn to Judge" and a frequent judge throughout the year, both at club and international competitions and salons. Thro' his position as Pacific Zone Director, he was involved in organizing many international judging panels.

Chris' accomplishments include: sailing to Fiji and Hawaii; finishing the Maui Sailing Race, being a life-member of the Youth Hostel Association, member of the Coast Guard Auxiliary, and life-member of the Power Squadron. He was recently hired by his church to be the 2nd soundman – have you seen one of those soundboards? "Oh, that's easy."

His steadfastness, reliability and patience have helped CAPA and the Pacific Zone grow – at this time we are one of the most active and vibrant zones in CAPA. He will be missed.

A service celebrating his life was held at White Rock Baptist Church at 1657 - 140th Street, Surrey on Friday, July 20th at 2PM.





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Club Information

The Victoria Camera Club

Linda Baker, johncandlindab@shaw.ca

This is a large club (about 85 members), with many excellent photographers. It has been in operation for over sixty years. Meetings are held the 2nd, 3rd, and 4th Thursday evenings of the month from September to May, and there is one photo outing per month. Visitors from the beginner to the professional level are welcome. For more information and to view some of the club's photography: www.victoriacameraclub.org

Langley Camera Club

Rick Church

In recognition of the passing of Langley Camera Club member and CAPA Pacific Zone Director, Chris Sheffield, the Langley Camera Club has elected to re-name our "Member of the Year Award" to the "**Chris Sheffield Member of the Year Award**". This is an award that was created to recognize above and beyond contributions by a member to the club during the year, other than just photographic excellence. It takes into account attendance and contributions to the club meetings, the executive decision making process, involvement in committees, participation in events and outings, member recruitment, and promotion of the club and CAPA, and all the many other things that help make the club enjoyable and run smoothly. We felt that these areas epitomize what Chris was all about. He was a tireless promoter of photographic excellence, clubs in general and CAPA in particular. We sincerely hope that this will help to continue his hard work and devotion to local clubs and to CAPA for a long time to come.



7th Annual Summer Camping Trip

Rick Church, rchurch@telus.net

Jun 30-Jul 2 We actually switched the trip to Osprey Lake near Princeton. We couldn't find any

available campsites on the Sunshine Coast. You can see some images from the trip on the LCC website at www.langleycameraclub.com.

Western Canadian Content Required

Joy McDonell <joy@capacanada.ca>

For the next issue of Canadian Camera magazine, I would like articles with Canadian content – specifically travels in this great country of ours. I know there is a ton of stuff coming from Ottawa people but I don't get as much from across the country. So go get me some western Canadian stuff, girl.

Calling on all BC/Yukon photographers (Individual CAPA members) to submit articles on photographic journeys in BC, the NWT and Yukon!

12th Annual Showcase

Proudly presented by the Burnaby Photographic Society at the Shadbolt Centre in Burnaby. Reservations: www.shadboltcentre.com or 604-205-3000
Print Exhibit: Jan 20-26 Digital Show: Jan 26, 7-10:30pm
For more info: Gina Botelho – cliafoto@gmail.com

Lower Mainland: District Representative Positions

Allen Bargaen, INTERIM Pacific Zone Director

I am very pleased to inform you that Judy Higham (Lions Gate Camera Club) will be sharing the Lower Mainland DR position to CAPA Clubs with me.

Judy Higham: 604-939-7002, higham@shaw.ca

- *Abbotsford Photo Arts Club
- *Chilliwack Camera Club
- *Coquitlam Camera Club
- *New Westminster Photo Club
- *Richmond Photo Club
- *Tri-City Photography Club
- *Burnaby Photographic Society
- *Clear Focus Camera Club
- *Langley Camera Club
- *Pacific Digital Photo Club
- *Surrey Photography Club

Allen Bargaen: 604-270-1137, a23297@shaw.ca

- *Aperture Photographic Society of North America
- *Chung Ai Photography Club
- *Crescent Beach Photography Club
- *Friends of Photo Art
- *North Shore Photographic Society
- *Underwater British Columbia
- *West Vancouver Seniors Photo Club
- *Art Photo Club
- *Cornerstone Print Group
- *Delta Photo Guild
- *Lion's Gate Camera Club
- *Photo Club Vancouver
- *West End Photographic Society of Vcr

Definition of Photography

(From somewhere on the web)

Photography is the process of making pictures by means of capturing light on a medium. Light patterns reflected or emitted from objects (subjects) are recorded onto a sensitive medium (or storage chip) through a timed exposure. The process is done through mechanical, chemical or digital devices known as cameras.

The word comes from the Greek words *phos* ("light"), and *graphis* ("stylus", "paintbrush") or *graphê*, together meaning, "drawing with light" or "representation by means of lines" or "drawing." Traditionally the product of photography has been called a photograph. The term *photo* is an abbreviation; many people also call them *pictures*. In digital photography, the term *image* has begun to replace *photograph*. (The term *image* is traditional in geometric optics.)



ICE: In your cell phone, store the #s of your contact persons to be alerted during emergencies as **ICE** (In Case of Emergency) .

Competitions



ArtShots – A Juried Exhibition of Photographic Art.

Photographic artists living in BC are invited to submit their **original photographic prints** for a juried exhibition. Entry forms: www.deltaartscouncil.com (604-943-9787) or an Arts Council near you.

Submission deadline: The submissions must be at the Tsawwassen Arts Centre, 1172 - 56th Ave, Delta, on or before **Friday, October 5, 2007**.

Categories for entry:

1. Monochromatic Photographic Prints
2. Colour Photographic Prints
3. Creative works that use photography as the base of their art. For example: *altered images, collages, manipulated images, Polaroid work, abstracts, etc.*
4. Youth - Grade 12 and under (new this year)

Prizes and Awards: Each category will have a 1st, 2nd, & 3rd Award and several Honourable Mentions. The Best in the Show will be awarded a CAPA Medal. Top winners will also receive monetary prizes.

23rd Annual Canadian Geographic Photo Contest

www.canadiangeographic.ca

Send us your photos that capture the beauty of our country and you could have them published in *Canadian Geographic*, win a trip for two to cruise the Canadian Arctic, and other fabulous prizes! Entry deadline: Sept 28, 2007



A Judge's Advice: How to Win

Mark Carwardine, chairman of the judging panel for Shell Wildlife Photographer of the Year

Imagine you are a judge looking at thousands and thousands of photographs. Many are technically flawless - well exposed, perfectly sharp and pleasantly composed. After a while you take these key ingredients for granted. You become desperate for something **really creative, fresh and surprising** to leap out from the screen, something that stops you in your tracks. The pictures that do that are the ones that win. So just repeat the mantra 'originality, originality, originality' first thing every morning and last thing at night and you'll be on the road to success.

There are no hard and fast rules to explain why one photograph wins a competition and another doesn't, but there is one key ingredient - originality.' Being placed in this competition is something that wildlife photographers, worldwide, aspire to. Professionals win many of the prizes, but amateurs succeed, too. And that's because achieving the perfect picture is down to a mixture of **skill, vision, originality, knowledge of nature and luck.**

To see the photos from the latest contest:

www.mnh.si.edu/exhibits/natures_best_2006/gallery/index.html

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Photographic Places



Mountain Loop Magic –Day-trip or more

South of Mt Baker, a loop from Darrington to Granite Falls, fabulous fall scenery – perfect for the nature photographer – from car-side to hiking.

Merritt, Nicola Valley in October anyone?

A favourite with the Lower Mainland photographers' crowd - check it out!

Red Salmon Rivers

Adams River is the big one; Weaver Creek and Capilano Canyon in the Lower Mainland are others; just follow your nose and the eagles! You'll find them.

Fall Fairs

Check the web for Fall Fairs – they are all over the place; the Rock Creek Fall Fair is on the 2nd weekend of September, for sure.



Fraser Valley Bald Eagle Festival

This takes place on the 3rd (?) weekend of November around Kilby, Harrison Lake, etc. A nice alternative to Brackendale – google for details.

Advertisement

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Nov 7 – Dec 12

Level 2, 7pm-9pm
Nov 6 – Dec 11

Level 3, 7pm-9pm
Jan 31 - Mar 7

Photoshop Elements

Level 1, 7pm-9pm
Sept 17 – Oct 29

Level 2, 7pm-9pm
Nov 5 - Dec 17

Course topics: everything you need to know about either program to use it successfully; for each course, the previous level is a pre-requisite

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https://ceregister.sd36.bc.ca/cgi-bin/prp_pgr.exe?act=search

or (604) 587-2302

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Questions? Contact Ken Teghtmeyer at: kentec@shaw.ca

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Abbotsford Photo Arts Club
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André Gallant

Saturday, October 20, 2007

M.E.I., Abbotsford

Sunday, October 21, 2007

at Michael J. Fox Theatre, Burnaby

Andre Gallant
Sunday, Oct 21, 2007-07-22
Dreamscapes & Destinations
Michael J Fox Theatre, Burnaby
www.apac.ca



How Far Will You Go

to Get a Picture?

**When the animal reacts, you're too close. *Take only pictures, leave only footprints. *No photograph is worth sacrificing the subject.*

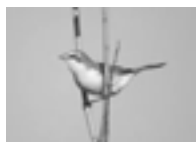
We see/hear them, but many of us seem to be ignoring these statements.

More and more of us (uneducated/thoughtless) are going into the wilderness to practice nature photography. The problem is compounded as we **all go after the same subjects in the same places**. In future, we might face drastic restrictions made by park wardens, if we don't help to educate each other about what really does constitute damaging stress to wildlife and destruction of floral habitat (our footprints and "gardening"). Only to get the "perfect" photo?

While the places where wildlife becomes "habituated" to people make it easier to get closer without stressing them, those places are also harder to control when you are the resource manager trying to keep the "harassing-the-wildlife-twits" from ruining the experience for all. Isn't it our responsibility to learn not only the rules, but also something about the species that we seek to photograph?

Wouldn't that help us to get better photographs without interfering and perhaps being wrongly condemned for what we are doing?

Honestly answer the question: ***How far will you go to get a picture?***



A Wildlife Photographer?

Roberta Olenick

A Lower Mainland-based bird photographer photographed a yellow-breasted chat nest in the South Okanagan Wildlife Management Area near Osoyoos this year. The Okanagan population is highly endangered (only some 50 breeding pairs left). Yellow-breasted chats nest in tall, impenetrable rose thickets. ***He cleared a 5 ft square area***, totally exposing the nest. The habitat disturbance, plus his 3-day presence kept the distressed female from feeding the chicks as often as she normally would - a poor prognosis for successfully fledging. ***How often would the chicks get fed if we were not there?***

A CWS biologist was able to document that these chicks were underweight based on age-weight correlations (years of research). We as bird/nature photographers should be aware that approaching any nest will likely make the birds desert their nests before the eggs hatch and when the young are ***near fledging can cause them to jump out of the nest early.***

I don't know if **CAPA** has a Code of Ethics for photographing wildlife (as does NANPA), but if not it is something worth discussing. Nest photography is discouraged by at least one club (Lions Gate CC in Vancouver) unless the nests are high up and/or far away. We need to be sensitive to any negative impacts we may be having - and to the sorts of people we tell about the location of birds and especially nests.

Ed Note: The photographer was reported and the RCMP has confiscated his computers, etc to get evidence to charge him under the Endangered Species act.



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Creative Techniques

Chris Harris (from his newsletter series *What I see and How I photograph* - www.ChrisHarris.com)



Let's take a deep breath of country air and look at the wonderful world around us with new eyes and new vision. This is where photography gets exciting! It's easy to just snap a photograph, (and that's fine for some people or certain situations) but why don't we try and take our photography to a new, a different, or a higher level. Let's experiment and try new techniques. Ever jump up and down while you press the shutter button?? I know, we were always told to keep the camera steady while photographing, but why not try? You may be surprised with the result!

This is what I do. I carry a small piece of paper (plasticized for rain) in my photo vest pocket with a list of possible creative techniques. After I have photographed a subject and I think to myself "I've got it", I reach for my 'creative techniques' sheet and study it while looking at the subject. These are reminders of some of the different ways in which I can express my subject and myself. I'll study my subject more closely and I'll try to evaluate how I am responding to it. When I take the time to do this, I almost always discover that I have only scratched the surface in how I have photographed my subject thus far. With digital photography there is no cost to experimentation. So, no excuses!

Here is my list. It changes as I learn and grow as a photographer. They may not all make sense to you right now, but I will go through them all and give examples from images I've taken in the past (sign up for his newsletter!). Try making up your own list. You'll find that your list will grow too. It's exciting!

(Some) Creative Techniques:

Wide, medium & long lenses	Macro	Mosaics
Big sky, little sky	Photo montage	Panoramas
Pan, zoom or rotate lens	Lie down - shoot up	Framing
Climb high - shoot down	Turn day into night	Silhouettes
Long exposures	Multiple exposures	Paint with light
Filter combinations	Misty images	Paint with light
Abstract	Impressionistic	

Shows

Nov 12, 8pm Spirit in the Grass – Chris Harris: slide presentation based on the new book at Cammidge House, Boundary Bay Rd, Tsawwassen

CAPA 2007 AV Digital Show Competition Exhibition

Date and location TBA Photographers in the Lower Mainland will be able to view the winning and a selection of top scoring entries shows of the essay and travel essay competition in early in the fall. Watch for details on the CAPA Website. www.capacanada.ca or contact capa@capacanada.ca. Admission to the evening exhibition will be by donation. CAPA members and guests are welcome.



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THE OKANAGAN

Natalie Chapman, CAPA Okanagan DR

Sept 28-30 The OMPC (Okanagan Mainline Photographic Council) annual outing will take place in **Clearwater**. All Photographers are invited to attend - no cost other than accommodation and food. Lots of fun and friendly fellowship, exchanging the latest photographic challenges and ideas, plus discussing the days' shoot!

The following two resorts are actually one big complex so you can stay in either and mingle with the other. Make your own reservations:

Rooms - Clearwater Valley Resort www.clearwatervalley.com, 1-888-837-1161, info@clearwatervalley.com.

Camping - Clearwater Wells Gray KOA www.clearwaterbckoa.com 1-800-562-3239,

The big attraction is Wells Gray Park with its waterfalls and trails. Contact John Pickard for info at jpickard@sunwave.net or 250-833-0527.

COPS (Central Okanagan Photographic Society), Kelowna, has changed their meetings from the Rotary Performing Arts Centre, to the KELOWNA YACHT CLUB on Water Street. They meet the 1st, 2nd and 4th Tuesday at 7:30pm, starting mid-September. www.copsphoto.ca - events and programs. Many club members have been actively involved in photographing several fun-filled community events and offering beginning Photo workshops at Mission Creek Park. COPS continues to enjoy their successful OPAW, and this past event was even more so, hosting CAPA's AGM in addition to a Special Day with Courtney Milne.

The Salmon Arm Photo Club will have its first meeting on **Sept 24** at 7:00pm, at the Seniors Drop In Centre, 31 Hudson Ave. NE in Salmon Arm. Thereafter they will meet most Second and Fourth Mondays, until next May. This active and enthusiastic group organizes the photography section of the Salmon Arm Fall Fair, for Sept. 7, 8 & 9th, accepting entries, organizing and arranging for independent judging, hanging the entries and providing security during the entire time the Fair is open to the public (No small fete!) For more information about forthcoming activities contact John Pickard at 250-833-0527 or jpickard@sunwave.net

Osoyoos Photo Club - the Okanagan's newest Photo Club and CAPA Member has been gathering momentum these past few months in the southern-most part of the Okanagan. They meet on the 1st and 3rd Tuesday at the Osoyoos Art Gallery; www.osoyoosarts.com - by this fall. Main contact for the club is Becky Wolfe at 250-495-0430, bwolfephotography@yahoo.ca Currently the club has about 15 active members but always welcomes newcomers and visitors. They meet throughout the summer months because more members are in the area, and not flying away as the proverbial snowbirds in winter. Join them anytime you're in the area! *>cont'd*

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CELEBRATION OF NATURE PHOTOGRAPHY 2007



Lions Gate Camera Club invites all BC & Yukon camera clubs to participate in our annual competition.

Theme: Nature – wildlife, flora, landscape

Rules: Digital images only

Images must not show "the hand of man", No domestic animals or cultivated plants. One image per photographer. An image may be entered with only one club.

New Awards Structure!

Birds: First-Second-Third-Honourable Mention

Mammals: First-Second-Third-Honourable Mention

General: First-Second-Third-Honourable Mention

Best Image: Over all, Club Aggregate: First-Second-Third

Submission Deadline: October 12, 2007

Award Announcement: November 2007

Club Entry Fee: \$15 – 10 images per club

Please indicate your plan to participate as early as possible, but not later than September 30, 2007. File specifications regarding size, format, and naming will be sent to clubs with your invitation.



Contact: Murray O'Neill, oneill@nucleus.com
LGCC Competitions Chair

**LIONS GATE
CAMERA CLUB**

More Categories and Awards! In each category there will be a first, second, third and one honourable mention and there will be a first prize ribbon for the highest scoring image overall.

In the club portion of the competition there will be a first, second and third place based on aggregate scores by the individual club members.



Summerland Camera Club Celebrates 50 Years!

This year the Summerland Camera Club celebrates its' 50th year. The club's photographic archives are housed in the Summerland Museum for posterity. From time to time a historical "set" is shown to the current membership, bringing back many fond memories of those historical events or scenes, and of course by the many wonderful and talented photographer members, many of whom have now passed away.



The evolution of photographic technology has affected many changes over the years causing membership to fluctuate. The digital revolution has had the most impact in recent years, but the membership embraced the idea of moving into this new era of photography and purchased a digital projector to enhance the opportunities for showing digital images, as well as Slides.

Beginning this September, SCC will now only meet **once** a month. That meeting will be held the **FOURTH** Wednesday, at 7:30pm. Meetings will be more informal, consisting of sharing photographs in whatever style one wishes to show, sharing information about new technology, socializing and refreshments. The membership has decided that there will be no judging or competitions for the next two years, although the club will retain it's CAPA Membership.

Anyone is welcome to join in the fellowship of the **Summerland Camera Club** if they find themselves in the area the **fourth Wednesday of any month between September and June. They meet at the Art Gallery. For information please call Carol Davis at (250)492-0211. The first meeting this fall is September 26th,2007.**

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Honey,
have you ever seen my brush?



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A Guide to Composing Classic and Contemporary Portraits (Part 2)

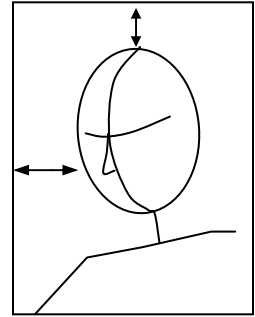
André Cabuché, AFIAP © 2006 www.andrecabuche.com

Ed Note: Watch for Part 3 of this series of articles in the next issue of the PZN!

Always remember, that when composing the image in your viewfinder make sure you leave a little extra space all around the subject for minor cropping in your post-production work, i.e., when you work in Photoshop or the darkroom.

Head & Shoulders (*Traditional*)

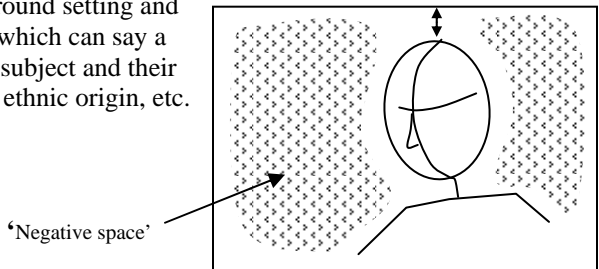
- Head & shoulder cropping can be used for business, informal or familiar subjects - it's ideal for character studies. The cropping can include all or part of any legitimate headwear as part of the subject's story. One or two hands may also be included if they're near the subject's face, and reveal a distinct or unique quality about the subject.
- Leave some space above the head, and crop the bottom of the image just above the far armpit or just below the top of the near breast pocket.
- It is preferable to leave a little more space in front of the subject compared to behind the subject.



Head & Shoulders
(*Traditional*)


Head & Shoulders (*Contemporary*)

- Head & shoulder horizontal cropping can be very exciting, especially as the '*negative space*' offers more opportunity to be creative.
- Try including one or two hands holding a tool or instrument, etc; or include part of an interesting background or foreground to lend a strong design element to the image.
- This cropping is ideal for 'on location' portraits where you can show more of the background setting and foreground props, which can say a lot more about the subject and their profession, hobby, ethnic origin, etc.



Head & Shoulders (*Contemporary*)

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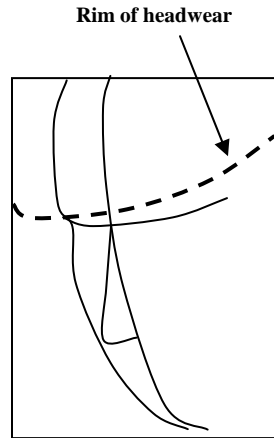


9 - 5 Mon. to Fri. 10 - 5 Sat.



Close-up (*Traditional*)

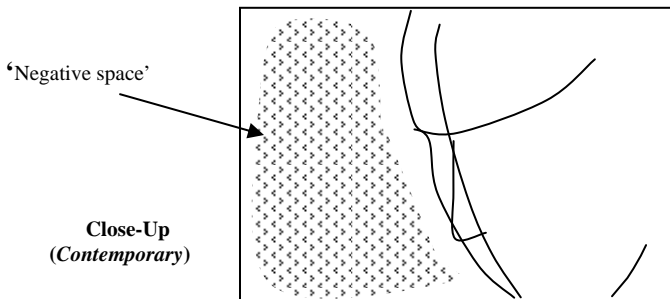
- Cropping tightly to the face is ideally suited to studies of unique beauty; weathered or unusual facial character.
- Precise exposure, and lighting (and shadows) on the face are vital to a successful close-up.
- Focus and depth of field are critical - both eyes should be in focus, particularly the eye closest to the camera!
- A good sized 'catch-light' in each eye is also very important in close-cropped portraits.
- If a subject wears their normal ('legitimate') headwear, it is usually best to show just a part of it - such as part of the rim and/or the front of the hat.
- If the subject does have headwear on, use the diagonal line of the rim of the headwear (if there is one) as a strong design element.



Close-Up (*Traditional*)

Close-up (*Contemporary*)

- Close-up 'horizontal' cropping can be very exciting. The shape, size and tonal quality of the '*negative space*' can lend great strength to this composition.
- Appropriate lighting needs to be used - e.g., glamour lighting for youthful beauty; cross lighting for a weathered, older face; etc.
- Low-key lighting is highly suited to this type of cropping especially if the subject is male. It is usually best if the near side of the head and ear are in deep shadow, e.g., using Rembrandt lighting.



Close-Up
(*Contemporary*)

Part 3 in this series of articles on Composing Portraits will cover 'Lens Position and Focal Lengths', and 'Composing the Subject' (Body Language).

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Birds of a Feather

Oct 9 Esquimalt Lagoon – all day field workshop with James R Page; many migratory birds and residents; 300mm lens an asset! Learn how to use short and long lenses to get birds in flight, landing, feeding, etc. #participants: max 6, \$95
Info: pageworld@sasktel.net, 250-474-5328



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Friday, Oct 26, 7:00 pm Develop and hone your presentation skills. Learn to enjoy presenting and become more effective in front of a group of people in an evening workshop with Sheena Wilkie. Your path to enlightenment will include: creating

compelling content, conquering your fears and understanding demographics.

- * Build confidence in yourself and a relationship with your audience.
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- * Develop inviting, engaging and informative presentations.

Sheena Wilkie is a professional photographer who teaches Communications in the Digital Arts Program/BCIT. She has extensive experience in speaking. She is the President of the Surrey Camera Club.

The Richmond Arts Centre, Lecture Hall, 7700 Minoru Gate, Richmond, BC.
CAPA members \$20, non-members \$25. Pre-register mfellmann@shaw.ca or after Aug. 14, 2007, (604) 755-8810. refer to *Tao*, your name, CAPA ID#.



ArtShots Photography Sessions

November the month will be full of many sessions: seminars, shows, workshops, lectures, etc. www.deltaartscouncil.com

Focus on the Rockies

www.fairmont.com/jasper/HotelPackages/Discovery/FocusontheRockies.htm

Sep 7-9 The Fairmont Jasper Park Lodge...in the heart of the spectacular Canadian Rockies! Seminars targeted towards novice to intermediate

Communicating With Light: Darwin Wiggett, Natural Moments Photography

Designing the image: Mike Grandmaison, Grandmaison Photography

Wildlife tips, techniques and trade secrets: Kelly Funk, Natural Wonders Photography

Turn moments...into money!: Roy Ramsay, Publisher

Intimate Rockies: Mark and Leslie Degner, Wilderness Light



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What do I Photograph?



Spirit of the Grass

© *Chris Harris, www.chrisharris.com*

The book is an environmental book about a subject few people know about, so I knew I needed an image that would intrigue them, capture their imaginations, and make them curious enough to want to open the book to

find out more. I could think of no documentary image that would do all that, so I went to a more abstract photograph - an image of grass set against the setting sun. As soon as I saw this image I knew immediately it was the cover shot. One might say that it represents a portal through which people can enter the grasslands for the very first time - even those who have been there before. It is designed to put you right into the grass at ground level, so you can feel the essence and sense the spirit in the grass.

I made this photograph with a 100 mm macro lens at a wide-open aperture to have a shallow depth of field, and to enlarge the sun by throwing it completely out of focus. This is an example of an image that requires pre-visualization, a very important ingredient in expressive photography.

To learn more about the book and Chris, check out his website.



Ghost Story

© *Justin Ball, www.redcoatphoto.com*

This is a staged photograph. The photographer chose to use a particular place, models and props. He also chose to print it in black and white to make it feel old and used a double exposure technique to make a ghost. This was a popular genre

of photography in the Victorian era (1837 to 1901).

To Tell a Story of Loss: The man is bent over a new gravestone. He has a handkerchief in his coat pocket that looks like he has just used it. A ghost is a spirit without a solid body - that is why we can see through her.

“A wife dies. Her husband grieves beside her grave a few months later. They are separated by death. His love for her, and her love for him, has brought her back as a ghost. She wants to console him and let him know she loves and misses him also.”

CAPA Theme Competitions for 2007-2008

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Trains

February 15

Children

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An interview with
John Lowman

Allen Bargaen



Some people take a long time to achieve outstanding success with their photography. John Lowman, through hard work, intensive dedication to his love of birds and nature, and extensive research and practice, has made the journey in an amazingly short time.

His first experience with a camera was in public school. Since his money was tight, John was only able to shoot a roll each month. This made him take the time to clearly understand the principles of photography, and the patience to wait for the right moment. He worked with a 35mm Minolta with a 50mm and a 200mm zoom lens during those formative years. Nature was his first interest, fostered by trips to places his parents took him. Birds captivated his attention.

One significant day in 1995, John noticed lots of human activity at the Maplewood Conservation Area, which he can see from his front room window, and decided to investigate. On this first visit to Maplewood, he joined the Wild Bird Trust of BC. He started observing owls, particularly Pygmy Owls. To celebrate his 50th birthday, he bought a Canon EOS3 and a 300mm lens, determined to become a serious bird photographer. The high quality of his images quickly became obvious, resulting in John's work being published in various newspapers and books. The WBT adopted John as its photographer in 2001, a relationship that is ongoing today. John donates many of his best images to the WBC for their promotional use, and credits Maplewood for his inspiration to become a bird photographer.

John views his photography as a combination of Art and Science. His extensive field notes have recorded the birds that inhabit the Maplewood Marsh area, thus helping to establish the importance of the marsh. Over several years, he photographed a new colony of Purple Martins and has done the same with Ospreys that came back in the early 90's.

John met Ed Dubois and Ken Atkinson in 2003. They convinced him to join their camera club, and he became a member of Lion's Gate that year. He says much of what he learned at the LGCC came from competition critiques and mentors.

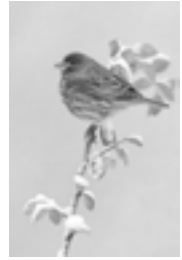
John's camera bag now contains Canon 1DS and 1D MKIII cameras and a few lenses: 500mm/4.0, 300mm, 180 macro, 17-35mm, and 1.4 & 2X extenders, a Gitzo tripod with a Wimberley head, etc. That's serious equipment for a serious photographer.

He has a total camouflage outfit for himself and his equipment and is not afraid to get on his belly and get wet to take those fantastic shots – but his main attribute is his patience.

The year that the Snowy Owls came, he discovered his heaven on earth: Brunswick Point - Snowy Owls, Short-eared Owls, American Bitterns and many more birds inhabit the area – and a few fellow photographers! *Cont'd>*

What more could he need to relax from a very stressful job? John works at SFU as a Professor of Criminology, a post he has held since 1982. He holds a Masters degree from York University, and earned his PhD at UBC.

If you've been to one of John's workshops, you will have been captivated and amazed by his photographs and his special techniques to get those great shots. He is always happy to come to clubs and give presentations on his work, and has been a speaker at Birds on the Bay, and many other area events. This fall, if you would like to spend some time in John's visual world, make time to go to APAC and take in John's presentation on "Passion, Patience & the Art of Bird Photography".



On Judging

Fred Chapman

Learn from a judge's comments, but forget about the number given to any photograph you present - remember the number is subjective, but the judge's comments are quite valuable as one of your learning tools.

Art

Art is an experience, not the formulation of a problem.

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