



CANADIAN CAMERA

OFFICIAL PUBLICATION OF THE CANADIAN ASSOCIATION FOR PHOTOGRAPHIC ART
SUMMER 2018 • \$9.95



- BENEATH THE WAVES • RIDING THE WAVE • MAKING A SPLASH
- BAD WATER IN KENYA • WATER DULLS HARSH REALITY • CAPA COMPETITIONS

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We Are Celebrating!
125 Years of the
International Salon Of Photography

Toronto Camera Club proudly celebrates the 125th anniversary of the International Salon of Photography and invites you to enter your images.



PSA Gold Medal - Weidong Zhong (China) - elephant family

Salon will be open for entries July 1, 2018.
Closing day is November 9, 2018

www.salon.torontocameraclub.com
Email: salon@torontocameraclub.com

TCC IS A CAPA CLUB MEMEBER.



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Contributions are welcomed from all CAPA members. Story ideas and low resolution photographs may be submitted to the Editor-in-Chief at editor-in-chief@capacanada.ca. CANADIAN CAMERA reserves the unrestricted right to edit, crop and and comment editorially on all submitted material.

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CANADIAN CAMERA

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theCOVER

GIANT GROUPER WITH DIVER - BY MARK LACHOVSKY





CAPA

Officers & National Council Members

Founded in 1968, CAPA is a non-profit organization for photographers, including amateurs, professionals, camera clubs, and anyone interested in photography. The aims of CAPA are to promote good photography as an art form in Canada, and to provide useful information for photographers.

CAPA accomplishes this through interaction with individuals and member camera clubs and by distributing slide sets, evaluating photographs, running competitions, and publishing the quarterly *Canadian Camera*. CAPA also sponsors Canadian Camera Conference, a biennial summer weekend of field trips and seminars held in a different city every other year.

CAPA is a member of the Fédération Internationale de l'Art Photographique (FIAP).

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Message from the president

ROD TRIDER

As a photographic-based artist, I look forward to exhibiting my work at a number of summer outdoor art shows. Nothing beats presenting your photographic art to several thousand people and getting their feedback. Love it or not, the conversations are always interesting and hopefully they want to purchase one to take home.

Summer is also a great time to get out and explore this great country - local hideaways, cottage county or our fantastic coasts.

With most camera clubs winding down for the summer, it's a good time to recharge the artistic batteries (as well as the real ones).

Take a bit of time to think about your photography, where you are and where you want to take your artistic vision.

This would be a good time to learn a new technique, study a new genre or just have some fun with your photography. I always encourage people to shake things up - put on that old prime lens and only shoot with it for a week or reintroduce yourself to macro photography. Just try something different.

The fall will be busy with new challenges at local clubs, lots of CAPA national competitions to enter and a number of courses on how to make a better image/our national judging course.

Now would be a good time to think about planning a 2019 summer holiday in Calgary, where CAPA's Canadian Camera Conference is being held July 16-18. Make it a vacation, visit the world famous Calgary Stampede and stay for the conference. Meet other photo enthusiasts from across the country, attend seminars, lectures and photographic outings for the whole family.

If you have the chance to travel this summer, check our website for local camera clubs in the area where you will be. Contact them to meet up with local photographers to find the great "hidden" spots.

Have a great summer. *

Regards,

Rod Trider, FCAPA

President

JUDGING INITIATIVES

One of the mandates of the executive is the expansion and promotion of clubs using CAPA trained judges to provide greater quality and consistency of results for our members. A CAPA trained judge is better able to provide quality, helpful comments along with consistent scoring. CAPA clubs will be provided with a list of certified / trained judges in their zone. We are also putting together a national list of CAPA judges to do online judging for our member clubs.

All CAPA Judges are required to take a course every five years to ensure they are up to date. CAPA has implemented an online judging system that will make hosting a competition much simpler.

Confirmed Courses

Saturday, June 16

Moncton, N.B.

Curl Moncton

Hosted by Focus Camera Club and CAPA Atlantic Zone

9 a.m.-5 p.m. - Registration 8:30 a.m.

Register online at

www.capacanada.ca/judging-courses

Saturday, October 27

London, Ont.

Village Green Community Church

Hosted by the Southwestern Ontario Photographers Association

9 a.m.-5 p.m. - Registration 8:30 a.m.

Register online at

www.capacanada.ca/judging-courses

Saturday, November 17

Montreal

Westmount Park United Church,

4895 de Maisonneuve West,

Westmount, QC H3Z 1L9

Hosted by the Montreal Camera Club

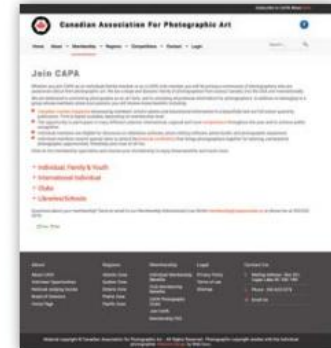
9 a.m.-5 p.m. - Registration 8:30 a.m.

Register online at

www.capacanada.ca/judging-courses

Course details and registration will be posted on the CAPA Canada website www.capacanada.ca

If your club would like to host a course in your region please contact Mike Breakey - Director of Education, education@capacanada.ca or Rod Trider - President, president@capacanada.ca



capa@capacanada.ca
www.capacanada.ca



See you at CCC in YYC in 2019!



Canadian Camera Conference

July 16 - 18, 2019
Calgary, Alberta



FOOTHILLS
CAMERA CLUB

www.foothillscameraclub.ca

SUBMISSION OF STORY IDEAS, PORTFOLIOS AND NEWS ITEMS

CAPA Members... We need submissions for upcoming issues. *Canadian Camera* is YOUR magazine! We welcome your story ideas, news items, portfolios and reviews. We do reserve the right to accept or reject material as we see fit. We make every effort to achieve a balance of views, subject matter and geographical representation of our members.

How to send material

- Please write your story idea as a paragraph or outline of what you would like to write an article about and send it with several low res photos to editor-in-chief@capacanada.ca;
- Photos must be JPG format;
- If photos are scanned CMYK is preferable to RGB;
- Photos must have simple descriptive filenames and include the photographer's name, e.g. Susan_Brown_barn_swallow.jpg;
- Please include your phone number and e-mail.

When to send it

You may submit a story idea any time but for time sensitive material our submissions deadlines are:

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

Where to send it

Canadian Camera
c/o Ralph Bridgland, Editor-in-Chief
Please include your phone number and e-mail address.



www.capacanada.ca
Tel. 250-523-2378



photo talk

RALPH BRIDGLAND, *Editor-in-chief*

If you are reading this publication, the odds are that photography is an important part of your life. However, writing may be something you've never done or even considered doing.

As the new editor-in-chief of Canadian Camera, my goal is get as many CAPA members

as possible contributing to the magazine.

I don't believe photographs pose a major challenge when it comes to submissions to the publication since most of us are comfortable sharing our images with others. However, putting words to paper can be a daunting task and a major hurdle to CAPA members who might otherwise contribute to this magazine.

Having been a journalist for many years, I understand how difficult it can be for those with no writing background. So, my hope was to find a way to make it less intimidating.

It was while attending a workshop with Neil Ever Osborne (NeilEverOsborne.com), a Toronto-based photographer-in-residence for Canadian Geographic and a Nikon ambassador, that the bells started to go off.

Osborne's presentation was storytelling through photography, which I quickly realized applied to the written word as well. With his permission, here are some of his thoughts on the subject.

"Think of the story structure and storytelling tools you can use to deliver the message," he says.

Using photographic terms, pre-visualize what you want to convey. Each narrative, regardless of medium, needs a beginning, middle and end. Use a wide-angle lens to set the stage and a telephoto lens to transmit the details.

The key is to engage the viewer/reader.

"The first image (paragraph) has to tell a good story," Osborne says.

In other words, "hook" the viewer/reader. Make them want to move on to the second image/paragraph. Use pace and flow to keep the images/story moving smoothly.

My own best advice is to "keep it simple." Even veteran journalists can make it more difficult by trying to be "cute."

Remember, whether it be photographs or stories, we're here to encourage, not discourage. If you would like to attempt to write a story to accompany your photographs, please contact me with your idea and together we'll try to come up with the best plan of attack. Questions are always welcome along the way and when you're finished, we can discuss any recommended changes.

Who knows? It might even become as comfortable to open a "Word" document as it is to open Photoshop.

The upcoming Fall issue will feature 50 years of CAPA. If you have stories and photos you would like to share from the first half century, please pass them along. ✨

Ralph Bridgland

Editor-in-Chief, Canadian Camera Magazine



2018 Birdnet International Nature and Landscape Photographic Competition

- Patronage of competition: CAPA (Canadian Association for Photographic Art)
 - Competition Rules follow the recommended practices of CAPA, FIAP
 - Competition Judging Panel consists of CAPA certified and CAPA trained judges
- 4 Categories, each category winner will receive CAPA medals, certificates and cash prizes

Cash Prizes

Gold medal winner \$5,000.00 USD
Silver medal winner \$2,000.00 USD
Bronze medal winner \$1,000.00 USD
Grand Prize Winner: Bird net Nature Photographer of The Year Title - \$10,000.00 USD



For Competition Rules and Submission, visit: <https://www.birdnet.ca>

Submission Due Date: 11:59 PM, Sept. 9, 2018, Eastern Standard Time

(All prizes listed above are before applicable taxes)

Using the power of images to protect wild birds

Birdnet.cn, the largest wildlife photography website in China, was founded in 2005 by Chinese wildlife photographer Wenke Duan.

Birdnet.cn's 290,000 members are wildlife photographers, birders, bird research experts, environmentalists and wildlife protection enthusiasts.

Birdnet.cn was originally a bird photographers' network. There are about eight million wild bird images covering all 1,409 species and 603 subspecies in China and 75 per cent of the world's total 10,000 species.

Birdnet.cn gives likeminded photographers the ability to discuss and exchange ideas about wildlife photography via online forum, exhibitions and photographic competitions.

Birdnet.cn has also launched a large-scale publicity campaign for wildlife photography and wildlife protection.

Birdnet.cn is also a bird watching and knowledge network. China's bird watching population, research scientists and environmental protection enthusiasts have reached tens of millions of people using Birdnet.cn as an online tool. It works with all levels of government, associations, parks, foundations and other wildlife protection organizations.

More than 100 wildlife photography exhibitions have been held. In 2015, China

Birdnet.cn participated in the Pingyao International Photography Exhibition - the largest photographic exhibition in the world.

After 10 years of efforts, involving more than 1,000 photographers and research scientists, Birdnet.cn published the encyclopedia of Chinese Wild Birds in March 2017. It is the first Chinese encyclopedia to display all the birds in China with pictures, scientific identifications and location maps.

Birdnet.cn is also a wild bird protection network. Using photography as an entry point, it is taking the initiative to promote the awareness of the protection of wildlife. The Birdnet.cn forum has exposed abuse and illegal poaching of wildlife. Birdnet.cn has also formulated the "Code for the photography of wild birds."

Birdnet.cn also works with the China Wildlife Conservation Association to carry out the "Birdnet in the campus" projects which promote the knowledge and ethics of wildlife protection among students. They have set up a Chinese Bird Protection Alliance, the Wildlife Conservation Union of the eco-photographer, the Birdnet Photographer Association, the Birdnet bird watching base and the China bird network post station.

Birdnet.cn and CAPA

- 2016: Birdnet.cn Photographer Association becomes a club member of CAPA; CAPA holds its first international photographic judge training course in Beijing with 30 members of Birdnet.cn becoming CAPA trained judges.
- October 2017: CAPA helps Birdnet.cn organize the 2017 China Birdnet International Photographic Competition. Judging panel consists of CAPA certified judges and CAPA trained judges from both China and Canada. Winners receive CAPA medals.
- January 2018: CAPA holds second international photographic judge training course in Daqing, China. Another 30 members of Birdnet.cn become CAPA trained judges.
- May 2018: Birdnet.cn overseas branch Birdnet international becomes a club member of CAPA.
- 2018: Birdnet.cn and CAPA work together organizing the 2018 Birdnet International Wildlife and Landscape Photographic Competition. The judging panel will consist of CAPA certified judges and CAPA trained judges.

CAPA INCOME TAX RECEIPTS

Consider a donation to the CAPA General or Scholarship Fund. Donations can be made along with your Membership payment or forward directly to:

CAPA Head Office
c/o Lee Smith, Box 357
Logan Lake, B.C.
V0K 1W0

An income tax receipt will be issued for your donation.

LEAVING A LEGACY

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

L. E. (Len) Suchan, FCAPA
CAPA Treasurer

WHAT IS A LEGACY GIFT?

- A gift made, after careful consideration and with professional advice, through your financial or estate plan.
- A gift that requires some type of legal documentation, for example, a will, a life insurance policy, an annuity or trust.
- A gift that is made from your assets, not your current income.
- A gift that has tax advantages under current laws.
- A gift that is arranged now to provide funds to CAPA at some time in the future.



CAPA District Representative Isabelle Levesque presents an Honourable Mention ribbon for the CAPA Black and White Club competition to Moncton Focus Camera Club vice-president Ira Crumme. It is the club's first honourable mention ribbon in its 27 years. Members of the club who submitted images to the competition were Maurice Melanson, Rémi Levesque, Sherrie Gaudet, Nicolas Blouin and Shawn Harquail.



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WHY YOU SHOULD CONSIDER CAPA

**DEVELOP YOUR CREATIVE EDGE.
BECOME A MEMBER OF CAPA.**

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



1-250-523-2378
membership@capacanada.ca
www.capacanada.ca



Notice of Annual General Meeting 2018

CAPA's AGM will be held on Saturday, July 21, 2018, 10:00 AM CST in the auditorium of the Cliff Wright Library (Lakewood Civic Centre), 1635 McKercher Drive, Saskatoon, SK.

Notice of Election of Directors - Term 2018-2020

DIRECTOR POSITION	NAME	STATUS
Atlantic Zone	Michiko Nishijima, FCAPA	Currently Director
Quebec Zone	Alain Dubeau	Currently Appointed Director
Ontario Zone	Glenn Bloodworth	Currently Director
Prairie Zone		Vacant
Pacific Zone	Lynda Miller	Currently Appointed Director
Photographic Imaging	Dr. Bob Ito, FCAPA, Hon FCAPA	Currently Director
Competitions	Sheldon Boles, FCAPA	Currently Director
Membership	Kayla Stevenson, ACAPA	Currently Appointed Director
Education	Michael Breakey, FCAPA	Currently Appointed Director

Nominations close on June 15, 2018. All Board positions that must be filled after the nomination deadline date or between elections are filled by appointment by the President and approved by the Board of Directors. Further information, including AGM agenda, 2018 AGM minutes, and a downloadable proxy form can be found on our website here.

Larry Breitreutz, FCAPA, Hon. FCAPA
Chair, CAPA Nominating Committee

PROXY FORM

BE IT KNOWN, that I,

the undersigned member in good standing of the
Canadian Association for Photographic Art, hereby constitute and appoint

as my true and lawful representative and agent for me and in my name, place and stead, to vote as my proxy at the Annual General Meeting of the said association, to be held on Saturday July 21, 2018 at 10:00 AM CST in the meeting room of Cliff Wright Library, 1635 McKercher Dr, Saskatoon, SK S7H 5J9 or any adjournment thereof, for the transaction of any business which may legally come before the meeting, and for me and in my name, to act as fully as I could do if personally present; and I herewith revoke any other proxy heretofore given.

WITNESS my hand and seal this _____ day of _____, 2018

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Elinchrom ELB 500 TTL

The most powerful portable over-the-shoulder TTL light ever!

Ten times more powerful than an on-camera flash, the ELB 500 TTL, with 500Ws, easily overpowers the sun. What's more, with the Elinchrom Pro transmitter* you gain access to High Speed Sync HSS, allowing you to achieve sync speeds of up to 1/8000s to freeze motion, darken and overpower the ambient light or use a wider aperture. Creating a dreamy background has never been easier.

Also available in ELB 500 TTL To Go sets, including one or two heads.



*Skyport Plus HS transmitter with a firmware update can be easily upgraded to a Transmitter Pro.

Elinchrom products are available at leading photo specialty retailers.

Gnigami

www.gnigami.ca

Spring 2018 NEW AND RETURNING CAPA MEMBERS AND CLUBS

Atlantic Zone

Photo Fredericton, Burton, NB
Rachael Blakey, Gaspereau Forks, NB
Phyllis Holmes, Hampton, NB
David McCurdy, Quispamsis, NB
Robert Miller, St. John's, NL
Laszlo Podor, Windsor Jct, NS
Patrick J. Wall, Margaree Forks, NS
Debbie Webb, Breadalbane, NB

Ontario

Georgian Bay Photography Club, Wasaga Beach
Kingston Photographic Club, Sydenham
NapaneePhotoClub, Napanee
R. A. Photo Club, Ottawa
St. Catharines Photographic Club, Niagara-On-The-Lake
The Chinese Canadian Photographic Society Of Toronto, Markham
Windsor Camera Club, Windsor
Michele Baddoo, Kanata
Keith, Blackwell, Strathroy
Glenn Bloodworth, Ottawa
Stephen Bridgett, Wasaga Beach
Izabel Dabrowski, Ottawa
Grant Dale, Richmond Hill
Julian Delf, Annan
Jason DiMichele, Milton
Maureen Elliott, Owen Sound
Murray Fenner, Toronto
Ed Fletcher, Sydenham
Roger Goguen, Nepean
Stephen Just, Puslinch
Jean King, Toronto
Werner Koenen, London
Michael Lekas, Richmond Hill
Toronto Public Library, Toronto
Larry Liu, Markham
Alex Lu, Richmond Hill
David Maguire, Harrowsmith
Elijah McCaffrey, Collingwood
Rick McKenzie, Dundas
Sandra Milena Lopez Zamora, London
Chris Nesbitt, Denfield

Randy O'Hara, Owen Sound
Greg O'Leary-Hartwick, Ottawa
Tomas Otevel, Mississauga
David Peel, London
Alan Pomfret, London
Geri Porteous, Ottawa
Dale Reid, Toronto
Larry Rezka, Richmond Hill
Gina Robertson, Sarnia
Jean Saint-Jacques, Ottawa
Anthony Schatzky, Toronto
Gordon Schmidt, Scarborough
Bruce Shapka, Guelph
Ying Shi, Etobicoke
Paul Sparrow, Hamilton
Rhonda Starr, Richmond Hill
Tom Stewart, Grand Bend
Virginia Stranaghan, Beamsville
Sergey Timokhin, Ottawa
Crina Ursache, Richmond Hill
Iulian Ursache, Richmond Hill
Rita Vilis, London
Andy Wang, Markham
Doris Woudenberg, Etobicoke
Jeffrey Wu, Etobicoke
He Zhao, Toronto

Pacific

Caroun Photo Club, North Vancouver
Crescent Beach Photography Club, White Rock
Harbour City Photography Club, Nanaimo
Sunshine Coast Shutterbugz Camera Club, Halfmoon Bay
Jonathan Adams, Victoria
Bill Anderson, Surrey
Mel Baly, Langley
Derek Belsham, Prince George
Ed Bramble, West Kelowna
Gerry Breckon, Shawnigan Lake
David Bromley, New Westminster
Judith Bromley, West Vancouver
Carol Coleman, North Vancouver
Norah Corbet, West Vancouver

Orion Croft, Vancouver
Nancy Daigle, Kamloops
Kenneth DeEli, Crofton
Lois DeEli, Crofton
Etsuko Dethlefsen, Surrey
Thomas Dethlefsen, Surrey
Margo Dornan, North Vancouver
Sheldon Felske, Kimberley
Jo-Anne Gardner, Salmon Arm
Fran Glazer, Langley
Carla Hamilton, Langley
Kevin Harding, Richmond
Jim Hatch, Surrey
Danny Johnson, Penticton
Susan Knowler, Victoria
Tony Knowler, Victoria
Neil le Nobel, Richmond
Ann Lengyell, Surrey
Paul Lengyell, Surrey
Wayne Leung, Richmond
Robert Lewis, Kamloops
Laurie Lirette, Richmond
Heather Loewenhardt, Kelowna
Elizabeth Lotz, Armstrong
Victoria Low, North Vancouver
Ed Mallett, Surrey
Tharaka Mapalagama, Richmond
Kathryn McGarvey, North Vancouver
Dennis Milligan, Burnaby
Karen Morgenstern, Sechelt
Karen Nordby, Kimberley
Luigi Omaghi, Salmon Arm
Daniel O'Shea, Whitehorse
George Pierce, Delta
Valerie Rampone, Kamloops
Susan Robertshaw, Burnaby
Rainer Schwab, West Vancouver
Lenora Shier, West Vancouver
Janet Slater, Langley
Masoud Soheili, North Vancouver
John Sprung, Surrey
Bob Steventon, Prince George
Elmar Theissen, Vancouver
Irene Theriau, Langley
Ron Wallwork, North Vancouver

David Williams, Kamloops
Cheryl Wilson Bramble, West Kelowna
Tatijana Ye, Richmond
Lorna Zaback, Victoria

Prairie

Foothills Camera Club, Calgary, AB
Regina Photo Club, Regina, SK
James Ainslie, Edmonton, AB
Marlene Andrew, Swift Current, SK
Dave Dearborn, Calgary, AB
Hans Holtkamp, Saskatoon, SK
Gerry Kerr, Lumsden, SK
Christina Lust, Sylvan Lake, AB
Vaibhav Pandey, Fort McMurray, AB
Al Ross, Dugald, MB
Scotty Roxburgh, Lacombe, AB
Dan Sigouin, Calgary, AB
Linda Treleaven, Sherwood Park, AB
Amy Wildeman, Lanigan, SK

Quebec

Club Photo Dimension, Quebec
Club Photo Evasion, St-Basile-Le-Grand
Lakeshore Camera Club, Pointe Claire
Jean Bélanger, Waterloo
Henry Bartlet, Lachine
Luc Belisle, Repentigny
Sylvie Demers, L'Assomption
Denis Duchesne, Gatineau
Michael Folinsbee, Montreal
Martin Goudreau, Saint-Hubert
Sandra Greenberg, Saint-Laurent
Philippe Lalonde, Montreal
Pierre Pomerleau, Roxton Pond
Pierre Vezina, Quebec
Elizabeth Warkentin, Montreal West

International

Shaikh Amin, FCAPA, FPSA, GMPSA, EFIAP/b
Islamabad, Federal IS, Islamabad
Elham, Bizhand, Konyaalti 7, Turkey

Thanks to all new and returning CAPA members March 1-April 30, 2018. While we strive to include everyone, please let us know if we have missed you at membershipdirector@capacanada.ca.



Fred Chapman

Fred Chapman, a long-time member and board member of the National Association for Photographic Arts (NAPA) has passed away at the age of 94.

Born May 17, 1923, in Empress, Alta., Chapman was a promoter of the arts and lover of nature. He was an important part of the success that NAPA (now CAPA) enjoyed.

He was instrumental in growing the Pacific Zone of NAPA during the 1970s and 1980s and also played an important part in many British Columbia camera clubs.

CORRECTION

Cowichan Valley Camera Club won the gold medal in the Photo Journalism Club Fall 2017 competition, not the Montreal Camera Club as reported on Page 29 of the 2018 Spring issue of Canadian Camera magazine.

Club Open Theme 2018

Hosted by CAPA Director of Competitions

Gold Medal - Montreal Camera Club

Silver Medal - St. Catharines Photographic Club

Bronze Medal - The Chinese Canadian Photographic Society of Toronto



3rd place merit award – Montreal CC, Guy P. Larin, Evening Cattle Roundup



1st place merit award – Montreal CC, Rachel Bilodeau, Snowy Owl's Majesty



2nd place merit award – Montreal CC, Kathy McDevitt, Rural Beauty

Audiovisual Individual 2018

Hosted by Toronto Camera Club

Gold medal – Yun Wang, Burlington, Ont.

Silver medal – Rita Villis, London, Ont.

Bronze medal – Pat Zuest, Toronto, Ont.

Audiovisual Club 2018

Hosted by Toronto Camera Club

Gold medal – Lakeshore Camera Club

Silver medal – Toronto Digital Camera Club

Bronze medal – Richmond Hill Camera Club



**Canada: My Country 2018
Individual**

Hosted by CAPA Director of Competitions

Gold medal – Norman Dougan

Silver medal – Ilana Block

Bronze medal – Robert Parker



1st place merit award -
Ilana Block, Puffins Sharing
a Moment in Elliston,
Newfoundland



2nd place merit award
- Norman Dougan, Going Hunting



3rd place merit award - Jean Wang,
Mirror Image with Snowflakes



Canada: My Country 2018 Club

Hosted by CAPA Director of Competitions

Gold Medal – The Chinese Canadian Photographic Society of Toronto

Silver Medal – Richmond Hill Camera Club

Bronze Medal – Toronto Digital Photography Club

1st place merit award - Rob Kline, Richmond Hill CC, Little Bear, Big Fish



2nd place merit award - Katie Mak, Chinese Canadian PS, Taking A Ride



3rd place merit award - Andy Mielzynski, Toronto Digital PC, Going For Gold

The World Beneath the Waves

By Mark Lachovsky





As a child, I was petrified of water to the extent I wouldn't go over a bridge. Now the ocean beckons me. The world beneath the waves is filled with an amazing variety of creatures and scenery that will make you gasp for air.

After snorkelling for a few years, I was curious what secrets lay further under the water. A few years of resort courses gave

me the taste for more exploration. That led to getting fully certified, first with Open Water PADI designation, followed

by Advanced Open Water and then a dive-changing Underwater Photography course.

The significance of the last course was that I learned and practised one of the important aspects of scuba diving, being neutral underwater. That means you can hover in front of your subject without flaying around and heading further down



the depths or up to the boat prematurely. By being neutral, you expend less energy, conserve air and, most importantly, get better photographs.

Underwater photography is challenging and takes lots of patience and

practice to get right. Many people start with point-and-shoot cameras and do the dive bombing photo technique - rush over to your subject, using extra air and energy, and taking a shot of the subject as it scurries away. This usually results

in blurry pictures of a fin, backside or a storm of sand flurrying in front of your subject creating an unwanted abstract snow effect.

After my underwater photography course, I decided to go all-in and invested





heavily in a 35mm digital camera system with custom-designed housing. This route is not for the faint of heart in terms of time, money or physical endurance.

People who go this route must be fully committed. You will be carrying a large number of pieces, large and small, that must be packed, carried, assembled and disassembled. The first time I put the system together it took me more than an hour and I was extremely anxious when I dipped into the ocean that I didn't do it right and would end up drowning my digital camera.

Years later, I still maintain my large rig system, though I sometimes question my sanity in doing so. Technological advances mean smaller point-and-shoot cameras, even cellphones, offer a respectable balance of convenience and quality.



These point-and-shoots can also get into places that larger gear can't. True, there is greater flexibility with the 35mm system and the quality is exceptional, but you must be prepared for the challenges that come with it.

Many people ask me if scuba diving is dangerous. The answer is YES. The most dangerous creatures by far are humans. They scare me underwater. I am afraid of getting kicked in the face, a tank dug into my back, a weight belt being dropped on me or some person having too good a time driving a recreational vehicle on the top of the water that they run into me.

As far as underwater creatures, the vast majority are focused on their next meal and are more afraid of you and will swish away. Hence you must approach slowly and become one with them.





Move carefully and make no sudden movements and they will go about their daily chores right in front of you. This takes time to master.

So, what is there to see underwater?

Tiny creatures, translucent creatures, large fast-moving creatures, shipwrecks and an incredible array of corals in different shapes and sizes along the full color spectrum.

The smaller creatures take extra time and patience to find and photograph. Since survival underwater is often driven by the ability to camouflage yourself from your hungry predators, you must move extra slow and survey the landscape and crevasses in order to find your subjects. Rays will cover themselves with sand and completely blend in with their surroundings. Stone fish and octopus

can often only be discovered by the sight of a blinking eye.

Underwater there is a lot of interference between you and your subject. That means it is usually important to use a form of artificial light and to get closer. As you go further down in depth, the ocean filters out more colours which are then only visible with a burst of a flash. The closer you are to the subject, the less likelihood of foreign particles in the way of your subject and the more vibrant the colours will be.

Although most creatures are not offensively aggressive toward humans, depending where you go diving you must ask about the local dangers. In most places, the rule is not to touch anything or if you must for a brief time make sure it is a solid coral not a soft one that would break nor something that might harm you.

Often brightly coloured creatures are warnings to stay away as they might possess some harmful venom that might ruin your dive, vacation or worse.

Aside from the living creatures which are prevalent throughout, there is a large amount of non-living things to explore. Most dive locations have wrecks, in the form of boats, planes or other assorted things. Over time, the coral attached themselves to these structures which in turn attracts fish, thereby creating a new eco system and make for great photo opportunities.

Safety and respect are paramount. Scuba diving takes special skills that must be practised and perfected before you can take quality images. The safety of you and your fellow divers must be the top priority at all times. No photograph is worth serious injury.

Similarly, when you are diving you are visitors to the homes of the natural undersea life. You must respect their homes and not touch anything as many of the coral structures are fragile and maintain healthy reefs for future generations to enjoy. ✨

Mark Lachovsky is a Montreal photographer whose areas of particular interest within nature include African wildlife, birds and the world beneath the oceans.
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Riding the Wave

By Felicity Somerset

Every year, I spend some time in a remote part of southern Costa Rica on the border of Panama. This beautiful place is on the Pacific coast, where the rainforest comes right down to the shoreline.

While I am there, I add to my photographic portfolios of closeup and abstract images of the tidal remnants along the Pacific shoreline, the rainforest and the prolific wildlife.

Walking on the beach in the early morning or late afternoon, my husband and I have it almost to ourselves. There

are few people there. But it is a great place for surfing and when the tide is right and the waves are good, you can find as many as a dozen surfers.

So, a couple of years ago, fascinated by the surfers riding the waves, I turned to a different subject for my image-making that needed a

different approach compared to my usual work.

There are challenges to a successful shoot of surfing in the tropics. The light is dominated by high contrast, with the brightness of a sunny sky, breaking waves and the darker figures of the surfers. Finding a location that is perfect for shooting that bridges the distance between yourself and the action is also an issue.

And how do you click the shutter at the perfect time to get the “decisive



moment” in the surfing sequence that captures the excitement, speed and sometimes failure of the surfer with a strong composition?

In the small local village of Punto Banco on the edge of the Pacific, there is a shaded wooden platform about 12 feet tall on the shoreline. It is a perfect place to sit to watch the surfers and a great perspective from which to make photographs. There is even a wooden rail to support a long lens so I don't have to climb up carrying

a tripod. The height above the beach also provides a good perspective.

Anticipating the action is important. The surfers rest with their boards in between waves, waiting for the perfect wave to mount their surfboards. For a photographer, there is also that need for readiness and anticipation about which wave the surfer might choose. You need concentration, patience and persistence.

Vicariously, you begin to engage with the surfing process itself.

The waves carry the surfers in at speed, so catching that moment for a well-composed image is fleeting. Just as the surfers sometimes fail and go flying off their boards, you, too, will discard many of the images you take.

The waves and the skill - or lack of - of a specific surfer will always make for unpredictable moments that can in themselves provide great images.

To deal with the high contrast in light and the need for sharp focus, I used an f8 aperture and varied the





shutter speed from 1,000 to 3,200, with an ISO of 400. This did not completely solve the high contrast problem, so Lightroom came to the rescue. I was shooting with a Canon 5D Mark III with a Canon EF100-400 4.5-5.6L IS USM lens set at 400 mm.

Because I wanted to catch the intensity of the expressions on the surfers' faces, distance was still somewhat of an issue so I cropped the images to get the result that I was looking for.

It is a seductive process. As the surfers wait for "just one more wave," I find myself wanting to wait for "just one more shot."

Luckily, the right waves and the optimum tidal moments disappear and provide a release from the obsession until another day. ✨

Felicity Somerset is a Toronto-based fine art photographer. Her photography explores the

closeup and often abstract imagery of the natural world, as well as contemporary and rural architecture. Her work is exhibited frequently in solo and group shows throughout Ontario. She is a member of the f8 Photography Collective. Website: <http://www.felicitysomersetphotography.com/>



Why Compete?

By Leah Gray

I have stamped my foot and decided not to compete in club competitions this year because I didn't like a judge's comments.

But I miss it.

So why compete at all? There are photographers who are happy to spend their entire photographic careers not competing.

So why am I unhappy?

When I joined the club in 2015, I felt I was a pretty good photographer. Participating in the club competitions really opened my eyes.

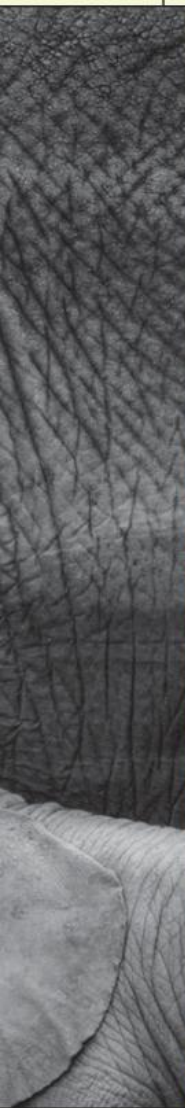
One can be quickly humbled when you realize you missed addressing that glaring red object in the corner (crop!) or missed a few dust spots (sloppy!) or perhaps the worst offence of all, it's boring.

Whether you take the advice of a judge to heart or actively choose

to ignore it, there is nothing like competing to make you sort and evaluate your images.

"Did you come up with a monochrome image this month?" was a common phrase in my household.

I have learned that converting an image to black and white simply because you need an image for this month's category isn't always the best option. With the help of a couple of club workshops, I have since educated



myself on what makes a good black and white image.

My images are always a “work in progress,” but I am hoping they have improved.

To combat my absence in the club competitions this year, I have sought other ways to get feedback on my images. Casual image review groups with other club members have proven particularly valuable. Live comments are educational and appreciated by

both the reviewer and the recipient. It is always fun to see what moves people and it is not always what I expect.

I have benefited from some brilliant critiques this year. I am changing my ideas for selecting images for competition as I venture outside the club.

What fun it is to see how my images measure up. It is always fascinating to see what does well in each category. The rules are much different from the club’s rules so read them carefully.

Images may do well in one particular category, even though they may fit into several. For instance, “Serengeti Sunset” was taken in Tanzania. I could place this image in the Open Colour category, but perhaps Nature would give it a better chance.

Similarly, “Mother” could go into Monochrome and Wildlife, but it is a wild elephant, not a zoo animal, so I will opt for Wildlife.

There are often specific subjects for many of the competitions. Several salons have sub-categories of a division. One upcoming competition has a sub-group of flowers in the Colour category. Now I need to go out and shoot some amazing images of flowers. What a fun challenge.

Another aspect of competition I am beginning to study is naming images. While not all clubs include the image name during the judging portion of the competitions, I find this the most difficult aspect.

A name can transform an image or bring it down. I once received a review that was entirely based on my quick selection of a name. Needless to say, the judge did not like my image. I now know why many photographers use simple and modest names.

In conclusion, photographic competitions encourage you to stretch your artistic muscles (and technical ones, too). This exercise is beneficial for any photographer and learning something new is always worthwhile.

Leah Gray has been photographing for many years, beginning with sports and moving into wildlife, nature and more recently studio photography. She has competed successfully in local, national and international competitions. This story originally appeared in the March 2018 issue of *Close Up*, the Victoria Camera Club magazine.



Making a Splash

Water Drop Photography

By Rick McKenzie



When a drop of water, whether from rain or a faucet, collides with a pool of water or another water drop it will behave in a predictable manner.

These phenomena can be easily photographed, but to get those “wow” factor images it is necessary to have some understanding of the process as well as some specialized equipment.

So, what do we need to know and what is required?

A camera with a medium telephoto lens (70-150mm) and the ability to use an off-camera speedlight is essential. I like to use a 105mm macro lens for the majority of these types of images so that the camera can be a reasonable distance from the setup for composi-



tional purposes and is protected from the splashes.

As for the actual water handling equipment, a black tray about 11x14 inches with a two- to three-inch depth

works well in most instances. The black is particularly helpful when trying to capture reflections.

Unless you have an uncanny ability to slow down these collisions, you



will need some type of controlling system that will regulate when drops are released and when the flashes will be fired. Three well-known ones are The Mumford "Time machine," The Cognisys "StopShot" and the one that I use called the "Camera Axe."

The other essential device is a water drop reservoir or Marriott siphon. This is linked to a solenoid valve and the combination is connected to the controlling system so that once programmed there will be a high degree of consistency of when drops are released and flashes are fired.

Why is a variable power flash necessary? Firstly, an off-camera flash is used so the water can be back-lit. Like glass, water which is illuminated from behind will produce the most pleasing type of image in most cases.

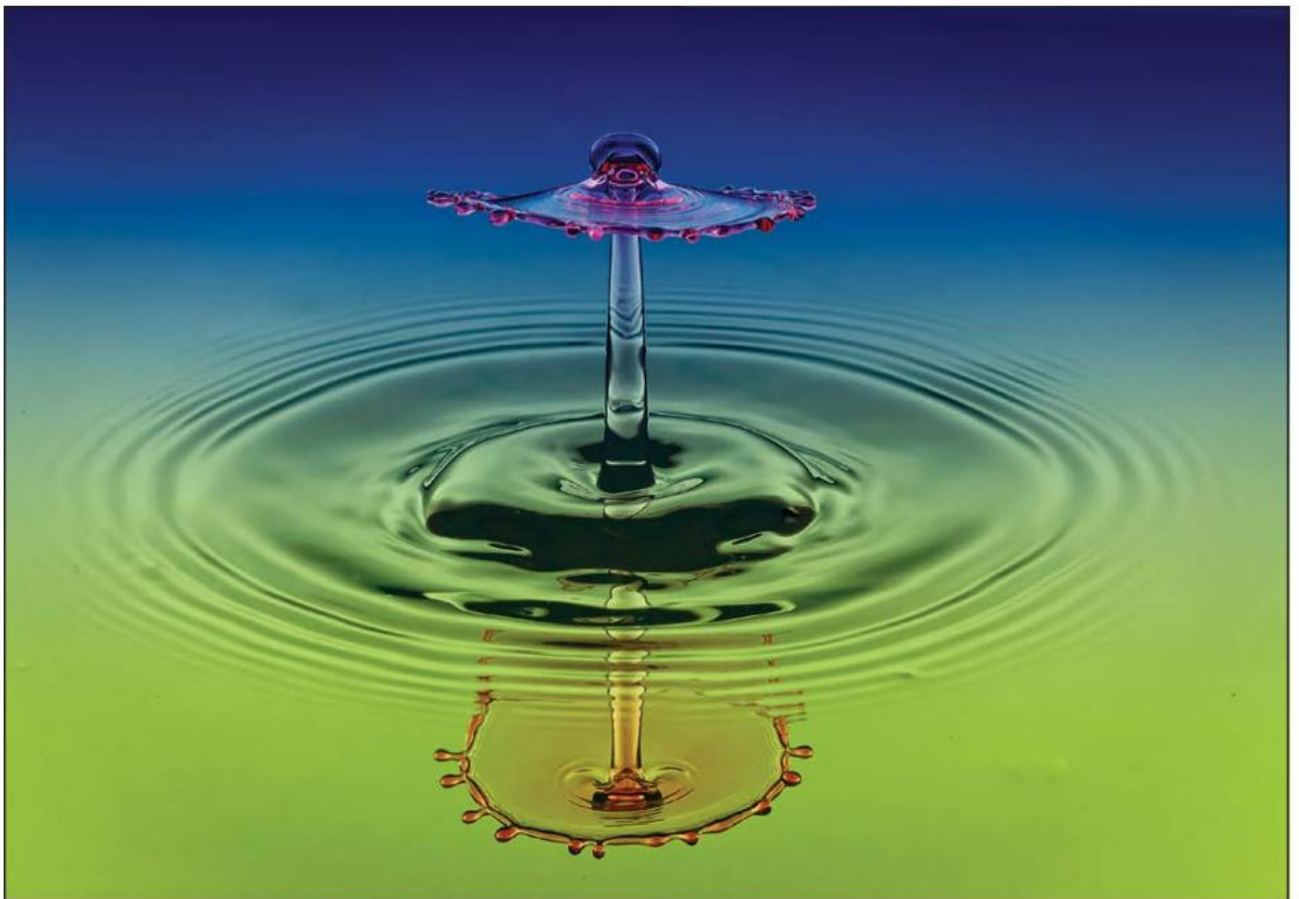


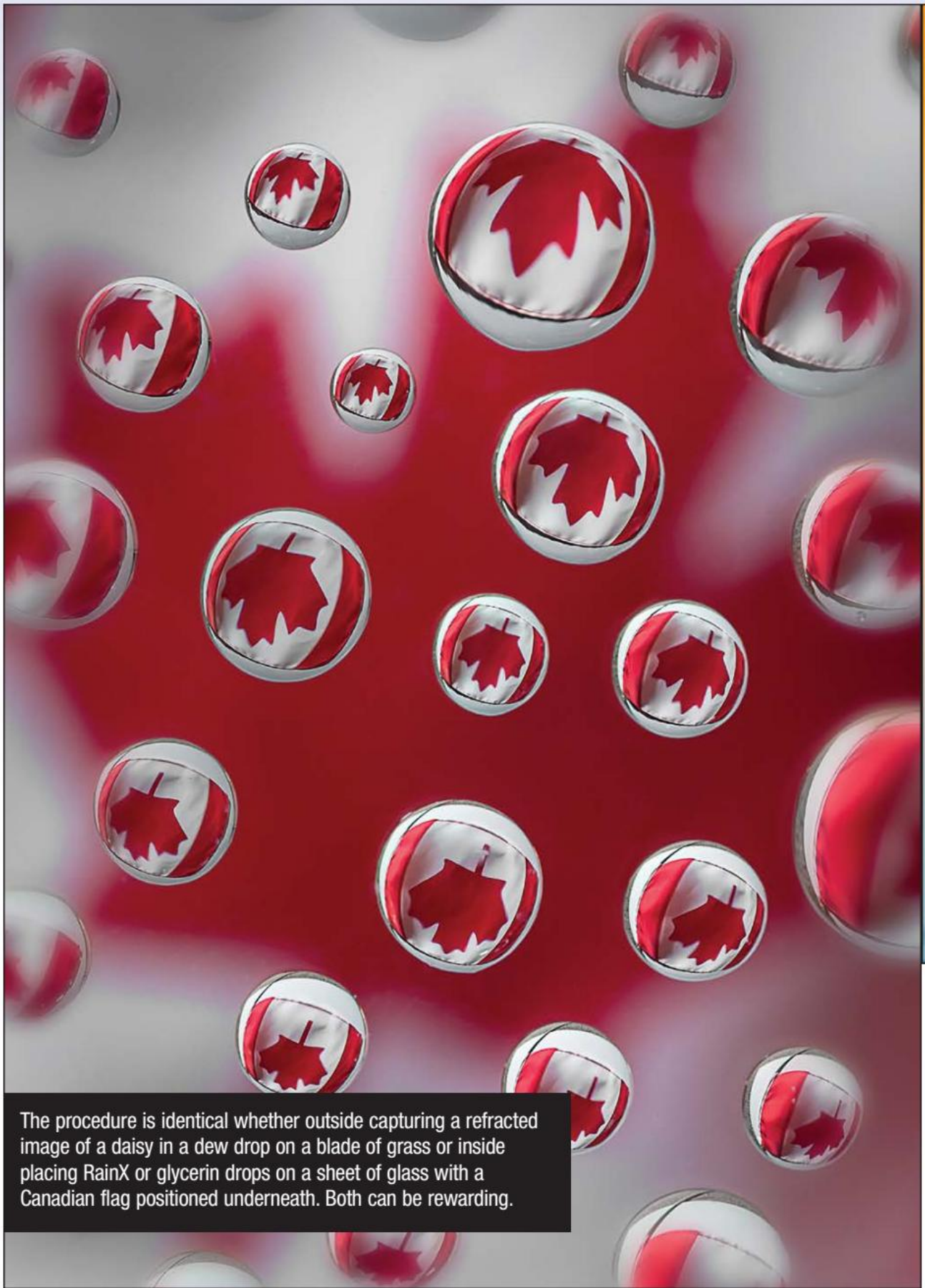


Many people believe I must be using an extremely fast shutter speed. Actually, the camera should be at the flash sync speed, (1/200 for Nikon) or slower. It almost seems counterintuitive, but it is the duration of the light source that actually freezes the action, not the shutter speed.

Therefore, having a variable power feature is probably the most important component. For my Nikon 600 speedlights, the 1/64 power output gives an effective shutter speed of 1/25,000 second and works well.

Since my system does not control the flash units and camera simultaneously, I need time to start the camera and then activate the controller. This dictates that I leave the shutter open for one or two seconds and work under very dim lighting conditions. Too much extraneous light can cause ghosting of the drops. Ideally, modifications of my system or other systems that synchronize everything would make the process much simpler.





The procedure is identical whether outside capturing a refracted image of a daisy in a dew drop on a blade of grass or inside placing RainX or glycerin drops on a sheet of glass with a Canadian flag positioned underneath. Both can be rewarding.



Are we ready to drop drops? Well, almost. Patience is truly a virtue. You will find water temperature, air temperature and additives in the water will affect the timing and the results.

Some of my first drops were just tap water. These were by no means disappointing, but when I discovered that certain additives gave a different, more interesting look, I ended up using them almost exclusively.

The main additive to water is an ingredient used in baking called Guar Gum. Alternatively, Xanthan Gum can be used. These are readily available at places like bulk food stores and a small package will last a lifetime. For the lack of a more scientific explanation, they give the water more elasticity.

Food colouring has an obvious effect, while a few drops of certain kinds of soap solutions in either the

catching tray or the water reservoir can have some fascinating, but unpredictable results. It is the reduction in surface tension due to the surfactant in the soap solution that is the important factor.

Dropping milk, cream or other non-transparent liquids is different again and due to their more opaque nature, the lighting needs to be from the front as well as the rear.



Can I drop the drop now? Well, technically you can. Once you press the activation button on the controller, one or two drops, depending on what was programmed, will be released and a collision may or may not occur.

Remember, I said patience was a virtue. The system may have to be calibrated. Although not essential, in

order to tweak your settings it helps to know what to expect and when things will occur.

After a drop is released from the reservoir, it will fall toward the tray and then contact the surface. As it enters the water pool, it forces that water outward in all directions, creating a "crown" like shape. The drop itself will

continue deeper into the pool until at some point the collision force will be redirected upward and a water spout (Worthington Jet) will emerge at the point of the initial impact. Depending on the additives used, this spout can be quite tall or short.

Eventually, the spout will reach a maximum height and it is at this point



that many people like to have a second collision occur. This will give that classic umbrella-like appearance and a beautiful reflection of the event can be seen in the pool. After this, the whole structure begins to collapse.

Water drop photography can be a rewarding endeavour. However, it is not just a simple weekend exercise if you really want to create those “wow” images. With time and practise they are achievable, but the three most important ingredients in water drop photography are patience, patience and, you guessed it, patience. ✨

Creative photographer Rick McKenzie enjoys photographing subjects where water is the main focus. He is a longtime member of the Hamilton Camera Club, where he has served on the executive. To see more of his work, visit his web page at www.500px.com/photographybyrick.

Refracted Water Drop Photography



Another type of water drop photography involves capturing an image inside a water drop. This can occur because of refraction, the result of the bending light rays as they travel from air into water and then out to air again.

A camera with a macro lens and sometimes extension tubes is pretty much mandatory. A focusing rail can be advantageous, although many people can hand-hold their cameras. Once all the images have been captured, they can be stacked in Photoshop.

Camera placement is also important since at such close quarters, composition and the image’s appearance can change dramatically with a slight shift in position.

If you want to photograph a water drop on a leaf, flower petal or blade of grass, you can wait until after a rain and then hunt for a large drop on a flower or do your own setup. The latter is a little easier and you will have more choice in when you will be able to do it.

A syringe or eye dropper filled with water with a little glycerin is the most common solution to use. Although I have not tried it on a plants, RainX works well to keep the shape of the drop when it is applied to a glass surface.

Place a subject such as a flower three to four inches behind the drop. Remember that the drop is acting as a lens and hence the viewed image will be flipped horizontally when compared to the subject. This may be important if the subject has lettering.

Use the sharpest F/stop for the lens, often f/8 to f/16. Apertures any smaller are subject to diffraction effects which can result in loss of sharpness of the image.

Focus at the closest point of the water drop.

Advance either the camera or the focus point approximately the limit of the depth of field. Repeat this until the entire depth of the water drop has been included.

Load all of the images into Photoshop

Click on File – Scripts – Load into Stack – Select all files – Auto Align – Auto Blend.

Bad Water – The loss of flamingos in Lake Natron

By Jeffrey Wu



Lake Natron in Tanzania and Lake Magadi in Kenya, only 29 kilometres apart in the heart of the Africa East Rift Valley, are so-called “Soda Lake” (saline lakes) with rich sodium carbonate deposits.

The alkaline water in Lake Natron and Lake Magadi can reach pH levels as high as 12 and is so caustic it can burn the skin and eyes of animals that are not adapted to the extreme environment.

For most of species, the lake is toxic. However, the blue-green coloured algae “Spirulina” that thrives in saline water is the food for African flamingos. Lake Natron, also known as “The cradle of flamingos,” is the only breeding ground for 2.5 million flamingos.

I had the opportunity to do 94 hours of helicopter aerial photography in February and March over both lakes. What I witnessed was spectacular and shocking.

Surrounded by rolling hills, the two lakes are fed by saline hot springs (temperatures as high as 86C) and

small rivers. Annually from December to May the area receives irregular rainfall of about 500 to 800 mm and the remainder of the year is dry season with high levels of evaporation and at least 60 per cent of the lakes dry.

The weather irregularity was evident in the spring of 2017. When the regular rain season did not occur, the area had a 19-month drought believed to be caused by El Nino. This year, the rain season arrived with a vengeance and hit the East Rift Valley hard.

It started with two large tropical cyclones in January and March, savaging Madagascar and both then turned north, invading the East African coast. After heavy rain, the flood water from higher ground rushed into the lakes and the strong wind stirred colourful

mineral compound from the shallow lake bottom. The floating colours on the surface looked like an oil paint palette and the shapes of an alien world.

Despite the beautiful landscape, the abnormal climate change turned the lake into a toxic soup. During dry season the shallow lake and dry lakebed were corridors for small antelopes, giraffes and zebras to pass from low land to higher ground. When floodwater filled the lake, the dry lakebed became a quagmire. Wildlife trapped inside could not get out in time and drowned in the toxic water.

Flamingos nest on Lake Natron due to the abundant food sources and the toxic water provides a natural defence barrier from predators. They nest in the edges of shallow islands along the shape of dry salt earth fragments and nesting materials are ripped from the salt earth chips.

In early February, breeding flamingos had formed a belt about seven kilometres long and 1.5 kilometres wide



of nesting area which was crowded with about 200,000 birds.

The lake was filled by the previous storm and the water level was dangerously high, the edge of the nests only 20 to 30 centimetres from the water surface instead of the regular 50 to 90 centimetres.

When asked about the situation, our pilot, who has been flying in this area for 20 years, said if there is more heavy rainfall, "Only god can help them."

Unfortunately, March 15, a third cyclone hit Madagascar and affected the whole African east coast. The next afternoon while flying over Lake Natron, our pilot pointed out a huge storm rapidly moving toward us.

"We have to get out of here or we will be trapped in it," he said.

When asked to fly to the nesting area, he just shrugged.

"You are crazier than I thought," he said as he turned the chopper directly toward the storm.

A five-kilometre-wide storm rushed toward the flamingos' nesting area, bringing heavy rain throughout the night. The next day, all we saw was chaos.

Through long lens, we saw all the nests were gone and the eggs were floating in the deadly alkaline water.

Flamingos were walking in every direction, looked lost and confused.



"This would be happening every 10, 12 years," our pilot said. "However, nature always has a way to repair itself. We will just have fewer flamingos this year."

He was right. When we went back a week later, new batches of flamingos had already started building nests. Nature had already started the process of self-restoration.

Life still goes on in the bad water of the African East Rift Valley. ❄

Jeffrey Wu is a professional wildlife and nature photographer based in Toronto. A CAPA certified judge, he is president of Jiahua Elite Photography Association and director of international promotion of China Birdnet.cn, the largest wildlife photography website in the world.

Water dulls harsh reality

By Henry Schnell



The Sahara Desert in Niger is parched and harsh. Rain is rare. The sun bakes the earth hot, dry and inhospitable.

But for the first time in 10 years, the rains came. Small ponds accumulated

in sheltered and shaded depressions. An oasis was formed, allowing the local Tuareg people to provide water for their families, care for their animals and grow precious fruits and vegetables.

The Tuaregs also find wells, which become the centre of their existence.

The wells become a meeting place and all generations work together to fill containers of canvas, animal skins or plastic. The water also allows the nourishment of animals, mainly goats and camels, which in turn provide milk and meat.

The people of this region live a poor existence, but are caring and friendly and will share even the meager things they possess. During 10 years of travelling in northern Niger, I have had camel's milk, shared a meal of goat and enjoyed the formality of Tuareg tea.

I also saw water pumps and solar panels installed, which make life a little easier and possible to grow a garden to feed a village. It was surprising to see wonderful fruits grown in an oasis. Although fruits from the Aerial Mountains are too distant to reach the markets, they are enjoyed by the local people.

The acquisition of water has dulled the harsh reality of the desert, bringing happiness to these wonderful people of the desert. ✨

Henry Schnell has been fortunate to work internationally, spending many years in the Sahara regions of Africa. His photography focuses on local people during his travels.



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