



© Graham Brown

Bears in the woods Graham Brown

This is the second of two holidays, I'd planned for in 2018 to Finland photographing bears.

Having arrived at the lodge and spent the day lounging around and getting to know the others in the group, we left for the hides at 4:30 pm.

Our group, of seven people, was among the twenty, staying in the accommodation and going to the hides on a nightly basis. People were allocated to their hides for the night, before leaving.

The hides were split into 3 areas; swamp, public and forest. Our group had been allocated hides in the swamp and forest areas.

Having been dropped off "close to" the hides, we had an half hour walk to get to them. The path we followed took us to the main public hide. This holds twelve people, as oppose to the other hides which are either one or two person.



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On arrival at the public hide, bears, mainly mothers and cubs, were waiting for us. Under strict orders from the guide, we were told not to run or take any photographs. This is the main feeding area, the remains of salmon, skin, bones and heads, and dog biscuits were put out.

This is where we split, the people in the public hide were told to go straight in, the rest of us were split into the groups for the swamp hides and forest hides.

For those of us in the forest hides, this meant a walk through the bears. The cubs went straight up the trees and the mothers just watched, while you walked past, about two metres away.

For the hides other than the public hide, only dog biscuits were put out.

I had one of several one person hides. Main opening out of one end and a small opening on either side. I had barely unpacked my camera, before the bears started to turn up. Some of the cubs were coming right up to the hide. If you made a noise though they ran off.

All was going well, until about 9 pm. When the mother and cubs I was busy photographing, through the side ran off, I looked around, to see a large male looking into



© Graham Brown

the hide from about 0.5 m away. I made a noise by hitting the side of the hide, and moved towards the exit at the back. Luckily, he just looked for a bit longer and then moved off.

We were collected by the guide at 7 am to return to the accommodation for breakfast and sleep.

The times for the hides were repeated for the other nights.

For the second night, I had another night in the forest area, in another position. Not so many bears on this night and I slept between 1 and 3 am.

For the third night I opted for the swamp area. This was probably the quietest night for bears. Plenty of black headed gulls though. Slept between 1 and 3 am.

So that brings us to the last night. I asked if I could be in the public hide. It was luxury; heater, comfy chairs, bunk beds and a toilet.

As on the first night, the bears were there when we arrived, so camera out asap.

The bears were around until about 10 pm, when a big aggressive male turned up. All the others disappeared. Again, I slept between 1 and 3 am. A lone bear or mother and cubs occasionally turned up between 3 and 6 am.

On a final note, one of the saddest things that we saw, was a cub that had a broken back and was dragging its hind legs. It was keeping up with its mother, but didn't look as healthy as its two siblings. © Graham Brown



© Keith Carter

[Keith Carter :: The Artist Series - YouTube](#)

Keith Carter

Keith Carter is a contemporary American photographer based in Beaumont, Texas. His photography has evolved over the years incorporating many mediums including silver gelatin, wet plate collodion, photograms and digital photography. Keith uses many techniques and approaches to conceptually portray his statements as a photographer. His acclaimed work in photography has led to over a hundred solo shows across 13 countries. He's published 12 monographs and his work is in private and museum photography collections including the Art Institute of Chicago, George Eastman House, J Paul Getty Museum, MFA Houston, SFMoMA, President and Mrs Barak Obama and the Wittliff Gallery of Southwestern and Mexican Photography at Texas State University.

Music from Epidemic Sound: <https://goo.gl/v5wWKr>

Keith Carter is one of the most renowned fine-art/editorial photographers working today. An internationally respected educator and workshop leader, Keith is the recipient of the Texas Medal of Arts and holds the endowed Walles Chair of Art at Lamar University. He has published 13 books of his expressive images and his photographs are in the permanent collections of the George Eastman House, the Art Institute of Chicago, and the San Francisco Museum of Modern Art. This is Keith's 21st year teaching for The Workshops. His website is.

[Inspiration from Keith Carter - YouTube](#)

[Keith Carter Photographs](#)

DPS - WHAT'S ON IN OCTOBER

2nd - October - Member's Evening - Pick of the crop.

9th - October - Competition - Print - Light and Shadow - Peter Gennard.

16th - October - Member's Evening - 10 in 10.

23rd - October - Guest Speaker - Outdoor Practical - Light - Mark O'Neill.

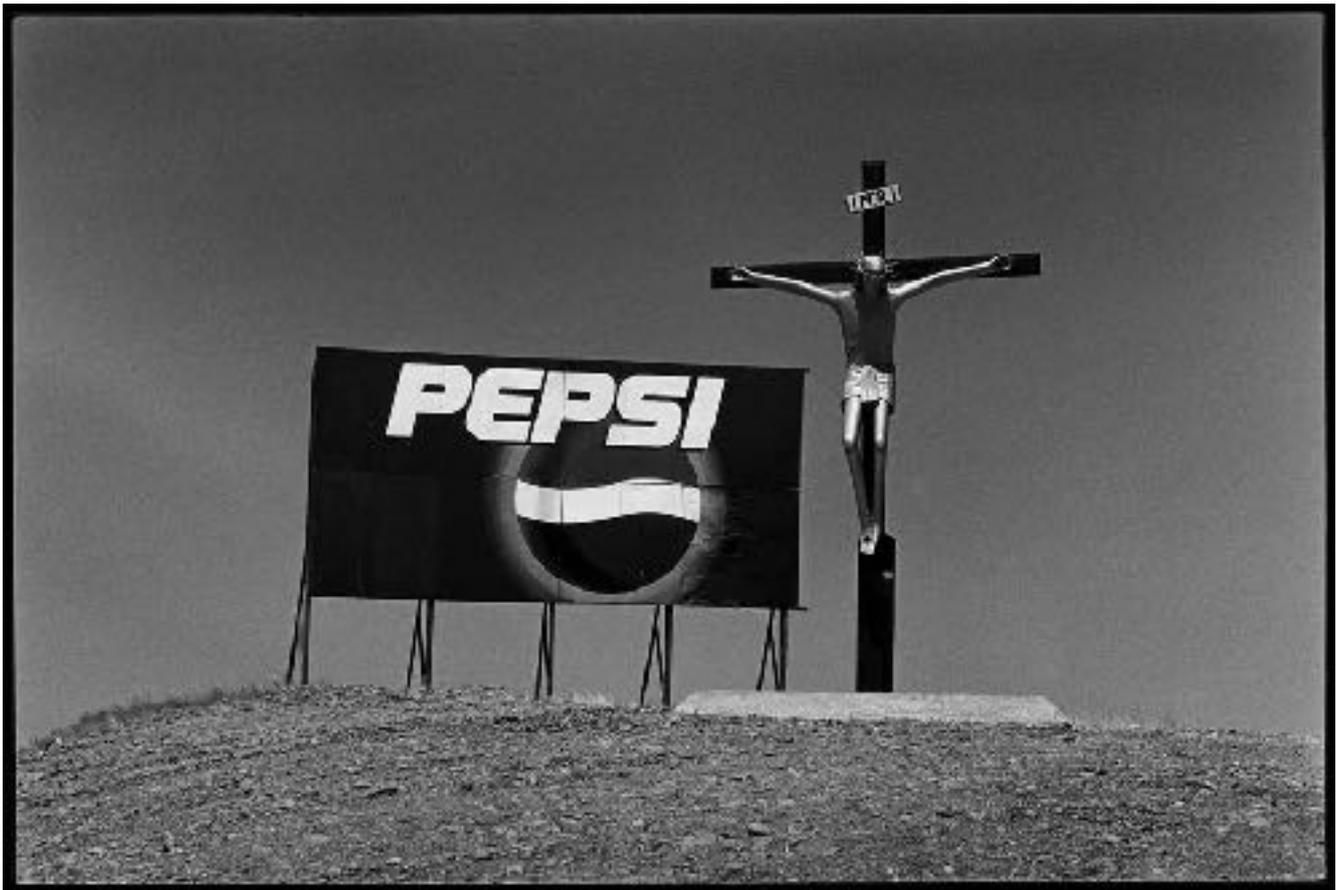
30th - October - Member's Evening - Informal Critique.



© Elliott Erwitt

Elliott Erwitt

"It's about reacting to what you see, hopefully without preconception. You can find pictures anywhere. It's simply a matter of noticing things and organising them. You just have to care about what's around you and have a concern with humanity and the human comedy"- Elliott Erwitt



© Elliott Erwitt

[EG5 Elliott Erwitt, photographer - YouTube](#)

Elliott Erwitt

Elliott Erwitt is one of the leading figures in magazine, advertising, and commercial photography. A member of photography's elite, Magnum, since 1953, he also began making film documentaries in the 1970s. But he is best known for the warmth, humor, and wry observations in his personal work, which he has continued to produce in tandem with his commercial practice, and which are collected in best-selling volumes such as *Personal Exposures* (1988) and *Snaps* (2001).

Born in Paris to Russian émigré parents, Erwitt and his family spent several years in Milan before returning to Paris, in 1938, when he was ten years old. The following year they moved to New York, before settling finally in Los Angeles in 1941. Erwitt has been an enthusiastic traveller ever since. His first experience of photography was in a commercial dark room, where he helped produce "signed" photos of movie stars. He began taking pictures shortly afterwards, whilst travelling in France and Italy, and by 1953 he had been invited to join Magnum by its one of its founders, Robert Capa.



© Elliott Erwitt

["What Were You Thinking?" with Legendary Magnum Photographer Elliott Erwitt - YouTube](#)

His early career, when he was an accredited Whitehouse photographer, yielded some famous images, including those of the “kitchen cabinet debate” between Nixon and Khrushchev in 1959, and images of Jacqueline Kennedy at John F Kennedy’s funeral in 1963.

He has produced portraits of Marilyn Monroe, Grace Kelly, Humphrey Bogart and Fidel Castro. In the 1970s he began producing films, television commercials and documentaries, including the award-winning *Glassmakers of Herat* (1977). Throughout his career he has continued to shoot his own personal work, always in black and white. He likes it noted that he adores children and dogs, and his pictures of them over several decades attest to that.

Elliott Erwitt lives and works in New York. The author of twenty books, he has had solo exhibitions at the Museum of Modern Art; the Smithsonian Institution, Washington, D.C.; the Musée d’art moderne de la Ville de Paris; the Reina Sofia, Madrid; and the Museum of Art of New South Wales, Sydney. His work is held in major public and private collections across the world.