

New Westminster Photography Club's

Shutter Release

January/February 2004



“New Westminster Quay”

by Graeme Haberfield

This postcard perfect shot by Graeme creates its visual impact with strong geometry, vibrant colours and a bit of crafty planning by the artist – one of Graeme’s little secrets.

2004 Schedule (Tentative)

Jan 20: Peter Ellis teaching Fit to Judge
Module “Abstracts”

Feb 3: Club slide competition, 2 open
plus assigned subject “concrete”

Feb 17: Shona Lafortune focusing on
depth of field

Mar 2: Club print competition , CAPA
slides due

Mar 7: Field trip, meet at NWSC,
11:00am for downtown sculpture
tour and desserts

Mar 30: night photography, club slides
due

Apr 6: Club competition, 2 open, 1
Nature, 1 “motion”

Apr 20: Member slide show on field
trips, bring up to 10 slides/person

May 4: AGM, elections

May ?: windup potluck details TBA

From the Pres!

CAPA information

At the lower mainland club liaison meeting in November, Chris Sheffield, CAPA's Pacific Zone Director, advised that CAPA's auditor had indicated that if the organization's membership continues to decline, it will be bankrupt in as little as two years. Although the organization has taken steps to curb its spending, club memberships do not provide sufficient revenue for CAPA's programs. Individual memberships keep the organization alive. Individual members receive their own quarterly copies of Canada Camera Magazine and Pacific Zone News. They can also enter up to 4 slides in each of the 4 nature and open rounds and the 2 theme competitions (rather than 1, maybe, in the club entry). They can participate in evaluations and circuits and get discounts on Photo Life and CAPA events. And most importantly, they are supporting an organization that promotes photography as an art form in Canada and provides support for individuals and clubs. Please consider an individual membership – it is only \$45 (including GST) a year. You can get a membership form from the website (www.capa-acap.ca) or call 604-855-4848 to sign up.

CAPA Pacific Zone is hosting a bus tour to the Tacon Museum of Glass on February 28. Cost is \$60 for CAPA individual members and \$70 for non-members. It will leave from Richmond at 7:00 a.m. and make a stop in the White Rock area. No tripods or flash is allowed and of course you must carry appropriate ID to get you across the border, or you will be kicked off the bus. Special exhibits by Dale Chihuly and a Lewis & Clark exhibition are running at that time. For further information, contact Chris Sheffield, 604-542-0075 or chrisfield@telus.net.

North Shore Challenge – we will be getting an entry together soon and will also place a club order for tickets. The actual Challenge date is March 27. Over 30 clubs compete so it's a great night to see lots of images.

The Harbour City Camera Club (Nanaimo) is hosting Canadian Camera Conference in 2004 from June 25 to June 27 in downtown Nanaimo. It is called "Picture the Islands" and since we haven't had a CCC here since 2000, it would be well worth attending. Carole Valkenier is one of the speakers, Shona will be presenting Learn to Judge, and well-known photographers such as Stephen Scott Patterson, Doug Boulton, Sharron Milstein and many others round out the speakers. There are workshops and outings as well. Check it out at www.ccc2004.org. There appears to be no phone number contact yet, but we will be getting club information in due course.

Commercial Stuff

Digital courses: Introductory course to Adobe Photoshop and Photoshop Elements by Jonathan Ratzlaff (jonathanr@clrtech.com or 604-302-0758) and Leona Isaak. (fotolady@shawcable.com or 604-859-6288. At the Regency Inn in Abbotsford January 31. \$99. Clayton Heights continuing education (Surrey) also offers courses on Photoshop and P. Elements with starting dates in late January, March and April. These are comprehensive courses and are \$199 plus a blank CD and a \$15 manual cost. Very good value – the same courses cost around \$500 from Kwantlen. You can call the school at 575-0550 to register or request dates, or contact the instructor (Ken Teghtmeyer) at kentec@shaw.ca.

Outings: Leona Isaak is again offering Yellowstone in Winter from February 16-23, 2004. Ghostly snow and steam landscape shots and many opportunities for elk, bison and coyotes. Contact Leona for details, fotolady@shawcable.com or 604-859-6288. Sharon Millstein offers outings and workshops to Tofino, Hornby, Palouse, southern Alberta, Eastern Sierras and the "Desert and Red Rock Country". Call 250-335-1894 or email info@spindriftphoto.com for a brochure.

Photography Opportunities

Chinese New Year (the year of the Monkey) parade on January 25 starts at noon in Vancouver's Chinatown.

On Judging

Shona LaFortune

For many years I have been evaluating for clubs and working with others developing programs to train judges. I've heard many complaints about judges: They didn't understand the point the photographer was trying to make; they were too "rule-bound"; they didn't appreciate creativity or anything outside of their own area of expertise; and so on.

Evaluating the art created by others is a challenging process. Most of us do not have any or much formal art training; we rely on our knowledge and experience. In the days when technical aspects of a camera were challenging to master, technique was much emphasized. We still evaluate technique, but we are trying to move the emphasis to first see what the photographer is trying to say, and then looking at whether the technique is appropriate.

There are obvious things judges expect. Your point, subject or message should be clear. You can't stand beside us to explain what you were trying to photograph so all the picture elements such as focus and composition have to lead us there and there should be no distracting elements. The exposure should be **appropriate** to the subject an/or overall mood and show detail in all the important areas. If a background does not contribute to the story elements, it should be unobtrusive.

Even though you may be thrilled with your image you have to remember that judges see a lot of the same kind of photographs. A subject or technique may be new so you, but judges may have seen it often, so they appreciate creativity and "impact". Creative doesn't have to mean "special effects" or "abstract". Even fairly straightforward nature shots can be given

Competition Results December 2/03

Open

1st: Vivian with "Dewdrop" and
"Angel Wings"

treatments that make them rise above the crowd. Animals showing some activity, a waterfowl on water that is rich with coloured reflections, reflections in dew on flowers are all ways to increase the subject interest in such images.

Lighting is one of the most powerful tools to add impact to your photographs. Images shot in dull light or mid-day sun simply do not have the drama that can appear from early morning or late evening shots. The exception is sunrises and sunsets, which are seen so frequently that judges often do not give them much credit.

When you submit your images for competitions, remember that judging photographs is very difficult. A judge must evaluate the technical aspects, try to see your point, be impartial about the subject matter and come up with suggestions for improvement, all in less than a minute. They may easily overlook commenting on some features and may be plain wrong about others. But if they don't see what you saw, maybe you didn't communicate as effectively as you thought. Don't take the judges' score or comments too personally; use the information that is helpful to you. It is poor form to argue with the judge or defend your photo during the evaluation session. If he thought your image was a double exposure, and it wasn't, speak to him later. He will perhaps learn not to be so hasty in future, but you should also remember that many techniques look similar.

Judges are photographers themselves and their photos don't always score 10s either. Think of the judges as part of a team working with you to help you learn a little more about photography and in the process improve your own work. And most important, photograph to please yourself, not the judges.

2nd: Shona, Don, Ava, Joan and Jeremy
3rd: Fred, Peter, Ava, Joan, Shona, and
June

Weather

1st: Ava, Jeremy, Shona and Vivian

2nd: June, Pauline, Joan, Fred and Peter

The Tripod of Photography – Club Members Tell All!!

Dave Emery, on digital

I shoot all digital, and have so for the past 5 years, for the following several reasons:

PRACTICE, PRACTICE, PRACTICE: I once heard it said that the more pictures you take, the better you will get as a photographer. I know that this is true in my case. I now shoot an average of about 1000 pictures per month. I know that my chances of getting a good one are better when I take 200 than when I used to snap just a roll of 24.

SHARING PICTURES: How many of us have extra snapshots just sitting in boxes waiting to be sent to our photogenic friends and relatives? I find that with digital, I can share copies of photos, via email or my website almost immediately and with no extra expense.

FLEXIBLE PRINTING: I love being able to print photos up to an 8x10 on my home ink-jet photo printer, when ever I want. I find that I give a lot of framed photos as inexpensive gifts or "Thank yous" to friends.

PHOTOS AS ART: I love being able to use photo-editing software to be able to turn even poor photos into creative digital art. This process definitely brings out the artist in me. My resulting images may not still be considered photographs, but I still enjoy creating and sharing them.

CHEAPER COST: It is cheaper for me to shoot digital. After the up-front expenses of the camera, extra rechargeable batteries and storage media, the costs of shooting are minimal. I can shoot and store about 170 high resolutions pictures on a mini-CD (that costs about \$0.50), so I just keep shooting!

GET THE SHOT: Did little Suzy move or did Grandma blink? How often have you wondered whether or not you got the shot?

With digital, you will never miss that once-in-a-lifetime shot. Plus, I'm an impatient person, so it makes me feel good to be able to see and share the results of my efforts immediately.

Coming Next Issue – How To Get The Most Out Of A Field Trip

Three Things I Like About Slides...

Lawrie Wilson

They're Big...

It's easy to connect with the 'reality' of projected slides. You're looking at them in about the position the original subject would have occupied in your sight – out there in front of you – your head unbowed. If the subject isn't quite large enough for you... you can get a little closer – without lowering your head any farther...

They Move...

Of course they don't move the way movies do, but they do move along... That is to say they disappear – they're gone... When you're finished looking at them, they leave... If they don't go, just wait a moment... If they leave before you're finished looking, you can usually get them to come back – but only if you really want them to...

The Lights Are Out...

This is really, really comfortable... and is the reason why slides are generally not projected onto the ceiling... Of course this requires some discipline on the part of the viewer... just a little too comfortable - and you can ruin the experience for everyone. Watch out too... before you know it – Lights!

Prints,

by Jeremy Pawluk

Prints are a very easy way to view your images, or to show them to other people. Four by six prints are the most universal medium to have images put on at time of developing. You can easily crop, matt, and display prints any way you like. You can also use them for scrap booking and making a collage. Prints, if properly cared for, can last hundreds of years.

Negative print film is good for making prints because that's what it is designed for. It is also the easiest for working with, like for fine tuning the developing at the phoyo lab, i.e. colour correction, skin tones and exposure.

When you're taking a picture and you're not too sure about your exposure and/or where the scene contains important detail in a wide range of tones. As well, you should be able to find one hour processing almost no matter where you are.

Black and white negative film is good for giving you control over contrast and density. Black and white negative film is also archival, unlike colour print film, which can fade alarmingly fast.