



imagery

March 2014

Volume 38:06

Cover © Quincey Deters: Green Goblet ("In the Kitchen" Theme: 2nd Print Unlimited)



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President's Message

By David Aldana

It's been said that time flies when you're having fun . . . and I must have been having a lot of fun since March marks the end of the first quarter of 2014 and I don't even know how the year arrived at this point so quickly.

March also marks the beginning of Spring . . . although in our city, it certainly still feels like winter; the long winter leads many to experience "Winter Blues" at this time of year. March is also a relatively "quiet" month since there are no long weekends, major festivals, holidays or celebrations (which makes it even harder to fight the "Winter Blues").

Hint 1: It is "low season" and it is never cheaper to travel!

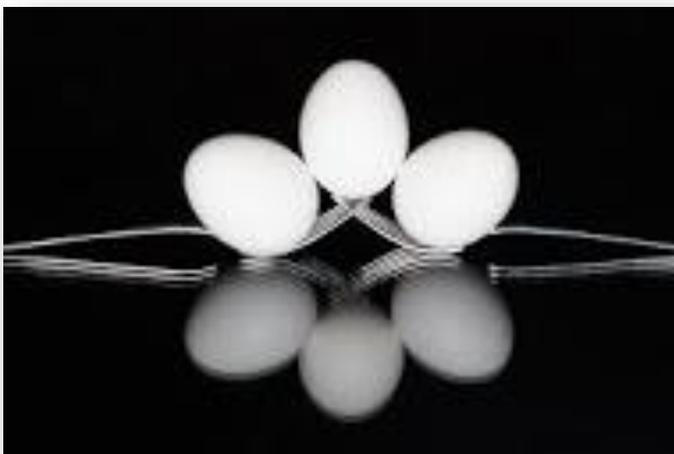
So, here's a suggestion to keep your spirits high during this time of year: give yourself a one-month photographic project. If you need ideas, join one of the recently created Special Interests Groups (SIGS) at the Club, ask other members for ideas, and come up with a personal (or group) project. If you prefer to do it on your own, there are thousands of suggestions online for photographic projects. Browse, research and select one. Be ambitious but realistic, set a goal and work hard to achieve it. It is only one month and I'm sure you will enjoy the journey as much as the destination.

The Club offers a variety of activities to keep you busy too. From offering workshops to teaching Adobe Lightroom to photographing flowers under water to outings to competitions . . . you may get some ideas at these activities to get your creative juices flowing.

Hint 2: If your project involves "giving back," I'm sure the reward at the end of the month will be not only be of a technical or artistic nature but also be of a personal one.

Finally . . . let me be the little voice of your conscience and ask you once again about your Photographic New Year Resolutions. How are they going? Happy March!

"In the Kitchen" B & W Winner



Balancing Act © Linda Treleven
1st B & W Limited

5 Ways to Find Your Balance

1. Take a Risk
2. Find a Focus
3. Loosen Up
4. Embrace the Falling
5. If You Fall, Get Back Up Again

Taken from [Tiny Buddha](#)



Impact of Natural Space on Our Lives

By Colleen Sayer

Serenity, solitude, serendipity and self-reflection! When I am in need of a revitalizing dose of one or all of these in my life, I seek out my “happy place”— the Whitemud Creek Ravine. I am fortunate to live within a stone’s throw of what I call Edmonton’s best-kept secret, so it is there that I often head with camera in hand. It was for that reason I jumped at the chance to be a part of a study being conducted by Alison Cheesbrough, a U of A Master of Arts student in Human Geography.

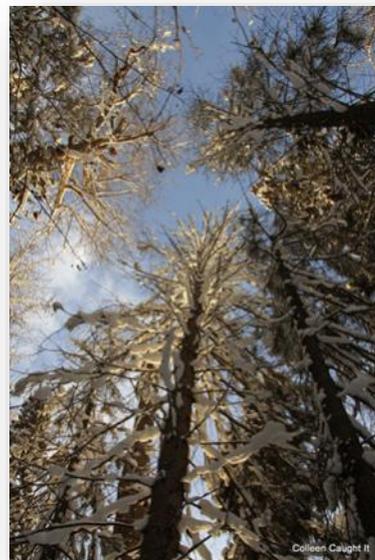
Alison is studying the role neighbourhood natural areas have on the health and well-being of those who frequent them. Her research protocol appealed to me, because rather than just interviewing the participants, each person was given a digital camera to record aspects of their particular natural area. They were then invited to participate in an interview/ conversation about the images and reflect upon the impact of the natural space on their lives.

Since I have been “shooting” down in the ravine that I have lived nearby for most of the 27 years, Alison was kind enough to allow me to use some of my previous shots, but also encouraged me to take some new ones using my own equipment. As I was part of the winter portion of her study, I was only too happy to don my winter woollies and tromp through the snow to capture some new images.

For me, this experience was very much of an eye opener. I have always treasured the fact that on my doorstep I have such a beautiful and ever-changing natural area to explore. However, I had never actually stopped to give consideration to *why* it added so much to my overall well-being (mental, physical and spiritual). In looking through my photos and trying to articulate my reasons for taking them, I gained a greater understanding of how much my life is enriched by the fact that I am able to escape the cacophony of city life and retreat to a place where I can reconnect—with nature and with myself.



Three photos © Colleen Sayer



Book Review: Just One Flash

By Fred Rushworth



I recently finished reading *Just One Flash: A Practical Approach to Lighting for Digital Photography* by Rod Deutschmann. I have read, and worked from, several books dealing with small flash and studio lighting, but I found that this book is written for the beginner photographer with some points and reminders for the intermediate photographer as well. The book uses multiple photographs to show lighting challenges and the steps to overcome those with proper flash adjustments.

You may be concerned to read his advice to shoot in JPG rather than RAW and to use your camera's pop-up flash. Shooting JPG is to reduce the editing ability and encourage getting the exposure right rather than fixing it in the editing process. The first exercises are to learn how you can use your camera controls to manage flash and existing (ambient) light. These can all be accomplished with the built-in pop-up flash before the reader has to invest in an external flash.

The author then builds on these basic skills and introduces external flashes and light modifiers. The book continues on to discuss moving flashes off-camera with a cable, and finally to using radio triggers to completely separate the flash from the camera.

The Edmonton Public Library has this book available in e-book format and it can be borrowed for a three-week period. I found the layout suitable to reading on a 7" tablet but you can also read it on your computer monitor if you want to study the photos in more detail.

Two other books by Rod Deutschmann available at the library are *Flash Techniques for Macro and Close-Up Photography: A Guide for Digital Photographers*, and *Painting with a Lens: The Digital Photographer's Guide to Designing Artistic Images In-Camera*.

**February 27, 2014:
"IN THE KITCHEN"—
OPEN PRINT
UNLIMITED WINNERS**

Midwinter Midnight
© Kirby Price 2nd



Gilded © Michael Lavoie 1st



The Swarm © Sieg Koslowski 2nd



Bow Glow © Bruce Smith 3rd



Telling a Story in One Frame

By Cameron McGregor



Most of us start with a scene that we frame in our camera's viewfinder. Not Renee Robyn. She starts with a blank page as a painter or writer would. She starts to fill that page with a subject of her choosing defined within a studio environment. In her example, she used a blonde model in a black lacy full dress evoking a Victorian theme (see 'Before' above). Renee, a model herself, directed her subject into various poses, mainly facing away from the camera. She 'shot up' to provide more drama and took about 20 shots throughout the shoot, recomposing and sculpting her model into poses that got her closer to her vision for the story and her frame. She shot onto a grey background leaving lots of room around her model.



© Gilles Simard

She uses both her own and stock photos for background, requiring strong leading lines of a path or direction for the model overlay. She shoots her own backgrounds at three different levels to allow flexibility in her model shoots. The background she chose for her example (see 'After' above) was shot at the same level as the model in the studio. Rather than mask out her model, she uses the Blending Mode "Overlay" for a better initial fit of the background and subject together. To improve the drama in her visual story, she darkens the photo, enhances colour and shadow, particularly on the model's hair. She paints in lightning and fire using the brushes palette of Photoshop, including some brushes from the Deviant Art website. Each image takes upwards to 20 layers to tell the story.



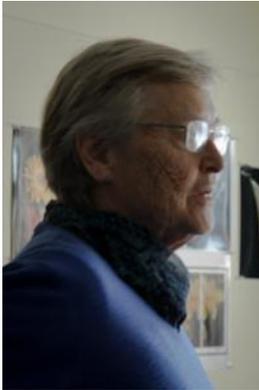
© Gilles Simard

A remarkably different approach, one focused on telling a story rather than documenting a moment or place. Starting with a blank page and allowing her imagination to direct and develop the subject and background, an intriguing story is told in one frame by a magnificent and innovative photographic artist. A very enjoyable and informative presentation!



How to Make a Photobook

By Jane Chesebrough



Mufty Mathewson

Early in February, a group of us met at Mufty Mathewson's home for a workshop on Photobooks. There were many reasons for wanting to make a photobook, from displaying one on your coffee table, to using it as a recording of personal images to giving it as a gift to a friend. Also, there were samples of the book that IACC made as a club for the City of Edmonton.

Mufty had stories to tell about how some books were made. One that came to mind is an error that was made in her 50th anniversary book where she and her husband Bill's names were changed to "Musty and Dill." This was a humorous reminder to proofread the books when they arrive and, yes, the company did correct the errors free of charge.

There are many companies that offer this service and it is good to do some research. Mufty had a number of photobooks on display from simple soft cover pocket size with few pages to large hardcover coffee table size books with many pages. Mufty's most used company was "My Publisher" because of expediency, colour quality and price.

We divided into two groups, one to go to the computer room and one to peruse the displays of books, and then we switched half-way through.

We received instructions on how to download the program, access and choose page templates, place photos so that they complement each other and develop a flow. It was enlightening and helped us to see how we could do a project like this with many options available. We learned that we could save our download and take time to work on a project and change our mind about photos, replacing or deleting as needed. With the overall layout we could let the company do the layout or choose "custom" where we had the freedom to make the choices.



It was a relaxing afternoon, with time to snack and meet new people and exchange ideas. Thank you Mufty, for your leadership and for hosting us in your home.



All photos © Jane Chesebrough



Dogsled Racing

By Vincent Morban



After reading the posting on the IACC Facebook page about the dogsled races near Pigeon Lake, Barb and I headed out to enjoy a bright, sunny and relatively warm winter day in February. Upon our arrival, we were greeted by a cacophony of barking and a surprising number of dogs, photographers and spectators. (I gather from Facebook that other IACC members also attended the event.)

Dogsled races are timed events, and starts are individual and not massed. As a result, there are lots of opportunities to catch the action, both starts and

finishes. You can get very close to the action but you have to be careful to stay clear of the dogs, as they can be unpredictable. You can set up camera equipment around the track, but given the deep snow conditions we thought we might need a dogsled team to pull us out so we weren't too adventurous.

Teams consisted of 2, 3, 4 or 6 dogs of many different breeds and mushers of many skill levels. Men and women compete directly against each other. The dogsledding equipment varies from home-made to state of the art.



My Camera Equipment

- Lenses: I prefer shorter primes such as my 75/1.8, 45/1.8 and 20/1.7 lenses, which are very sharp, fast, light and ideal for this type of shoot, over longer bulkier telephoto or zoom lenses, which can be very slow and hard to handhold (also it was likely that image stabilization would not be very useful).
- Camera: Olympus OMD-M5 micro 4/3 (2x crop factor).
- Polarizer: to remove glare because of the conditions and to improve contrast; even then, I still had to increase the aperture a few stops because of the bright snowy conditions.
- Extra battery: to compensate for the cold and for the 'live view' which uses more battery power.

My Shooting Strategy

- RAW: to allow for flexibility when processing.
- Aperture Priority: wide open to stop the action and give a shallower depth of field; I let the camera pick a fast shutter; stopped down to blur the background while panning.
- ISO: high ISO to freeze the action and low ISO to blur the background while panning.
- Continuous autofocus with tracking: to improve the likelihood of a decent focus.
- Multiple exposure with bracketing: to improve my chances of getting a good shot and compensate for incorrect exposure.
- Hand-held: to make panning with the action easier and because the deep snow in spots made walking with a tripod difficult.

When I was finished, I had a variety of action/sports, photojournalism and people shots, dog portraits, and landscape shots.

Three photos © Vincent Morban



Going Back in Time

By Nathan Hum

Being a new member to the Images Alberta Camera Club this year, I was excited to join fellow members for my first outing at the Ukrainian Cultural Heritage Village. At first, I wasn't sure what to expect as I have never been there before, but many members have told me that I would be in for a treat. As the day approached I was anxious, hoping for a beautiful, warm day that would allow me to set up my gear and take some outdoor photos. When the day arrived, it was cold, with temperatures dipping well below -20.

My first impression of the village was "wow," it was unique and old and it possessed some old time charm. Throughout the day, we toured different heritage buildings and took many photos of the village. I was amazed to see how passionate fellow members were with photography and their drive to compose the perfect image. For instance, when I arrived at the Hawrelak House, I saw Cameron laying on the floor working out the angles to get the perfect shot of the antique stove.

One of the buildings where I spent most of my time was in the Wostok Hardware Store. The store was filled with little surprises. For instance, I found an old get-away vehicle in the parking garage, a rifle with ammunition, and a secret passage behind the cash register. Another reason why I spent so much time in this building was to warm myself up as I realized that I was not dressed for the occasion—a thin winter jacket and a pair of runners were not sufficient for the cold weather. Lesson learned!

I had a wonderful time at the Ukrainian Cultural Heritage Village and will definitely go back in the near future.



All photos © Nathan Hum



Healing through Photography

By Cameron McGregor

Michael presented February's member's showcase on "Healing through Photography"—a challenging topic that was both interesting and provocative. He combined his boyish enthusiasm for large machinery and retention ponds with a sophisticated series of reflections, birds, buildings, and his father centred in Michael's own reflection.

His show featured several monuments, including a Fireman's Monument in Louisburg, where he and his camera picked up some beautiful reflections.

Michael ended his showcase with a request to the IACC members, who attended the meeting, to see how many were interested in a more contemplative approach to photography. As a result, he will be setting up a special interest group.



All photos © Michael Frost



From Whatever to Wow!

By Scott Henderson, IACC Past President

On January 30, 2014, I presented a workshop, "From Whatever to Wow! Simple Approaches to Improve your Photographs." To create great photographs, you must *think* about the story your photo is trying to tell. Then you must manipulate your composition and camera settings to maximize the strength of your story. I call this "two-step photography." Pick a story, then tell it well. Cameras make it very easy to capture an image, but capturing images without thought will rarely give great results. Think about the story of the photograph while shooting, then work to produce the best image for telling that story. This involves:

- changing the composition to eliminate elements that don't support the photo's story
- controlling focus and aperture; blurring parts of an image will make those parts repel the viewer's gaze; a shallow depth of field can help isolate important parts of the story from clutter in the environment
- using lines, colour, texture and pattern to create depth and interest in the photo
- using the rule of thirds and the rule of odds to improve the feel of a photo
- controlling brightness, contrast and exposure to ensure the image is captured well
- watching out for bright areas that can fool the camera's sensors into underexposing the shot
- watching out for bright areas that aren't important in the photo, and thus become distractions
- ultimately, controlling what's in the photo, both through photography and software, so that the viewer's gaze goes where you want it to go, and where it goes helps to tell the story of the photo.

I like to think of bright areas, detailed areas, faces and high contrast areas as being like little magnets in the photo. A successful photo will balance out the pull of these "magnets."

After discussing these basic techniques, I went through the most common mistakes made when photographing people, landscapes and animals. I then examined a series of images, most of them submitted by attendees, to show how even simple steps, such as cropping, can make a big difference to the success of the photograph.

Great photographs are occasionally captured through luck, but most often they are created. Remember to focus on the story of your photo, work to tell that story well, and you'll be on the road to improving your photographs!



Lightroom Workshop

By Malcolm Fraser

On March 2, 2014, we spent a delightful afternoon with three very talented and caring imagemakers. Barry Headrick from “B&H” Photo, started with Part 1, Seven Lightroom 5 tips. He recommended a number of good books available in e-format, as well as training videos and the “Queen of Lightroom” and her many pages of shortcuts. Next we walked through setting up a filing system in Lightroom.

Larry Holland shared what he had learned over the years of making all the mistakes possible (his words) and he showed us how to avoid the mistakes he had made from his journey through the Lightroom versions up to the current version 5. Catalogues, folders and collections were covered, as were setting up files, naming files and importing files. We then had a coffee break and scrumptious h’ordeuvres provided by Woodvale Community.

We continued with the Development Module and Bob Royer went through all the options and ended with a demonstration of how he would improve a RAW image. The session ended with Barry again stressing that Lightroom doesn’t do anything unless you import your images into it, and that lots of free information and videos are available online to continue to learn after taking this introductory course.

Things I particularly understood being a newbie to RAW files and Lightroom . . . “RAW” is not using a digital camera in the nude! The best explanation was that it is like baking a cake. JPEG is like getting a cake mix where someone named Betty (Nikon or Canon or Fuji) has figured out all the ingredients and amounts and you get a good cake nearly every time. RAW is like baking a cake from scratch where you pick ingredients and amounts with help from your grandma’s favourite recipe and get a unique cake every time. If you don’t like the results you can go back and tweak the recipe and bake another one and every cake you bake is one of a kind.

Another great suggestion from Barry was that for the first six months of using RAW files and Lightroom you only use the “Exposure” slider until you have that slider down pat then move to the next one “Contrast” and so on.

All of these trainers had many hours of experience in Lightroom, and all would agree that they have just scratched the surface of what Lightroom can do. With each new version more things have been added and improved.

Best bonus was that the workshop was free to members ... This alone was worth the price of our membership!



Best Photography Quote ...

“RAW is not using a digital camera in the nude!”



Competition Details and Results

IACC Annual Competition Reference Chart

| CATEGORY | DESCRIPTION | NUMBER OF ENTRIES | FORMAT & ENTRY SIZES |
|---|---|-----------------------------------|---|
| NEW MEMBER OF THE YEAR | Restricted to new members who have joined IACC for the very first time. Returning members do not qualify. The theme is "Open" and the images do not have to be the same subject. | 1 set of 3 images all same format | PRINTS Images can be Colour or Black & White Images must be matted or dry mounted Min. size 3" Max. size 16" |
| NORTECH NATURE | One entry is a set of three images. 1 image: Flora 1 image: Fauna 1 image: Natural Landscape No domestic plant (flora), nor domestic animal (fauna), nor landscape modified by man may be evident in any of the images. | 1 set of 3 images all same format | |
| OUTINGS | Image must be from a sanctioned IACC Outing, in the current season, approved by the Outing Chairperson. | 1 | |
| WORKSHOPS | Image must be made at (or a result of) a sanctioned IACC Workshop, in the current season, approved by the Workshop Chairperson. | 1 | |
| HUMOUR | A humorous image. | 1 | |
| CLIVE MATHEWSON | A humorous, lighthearted presentation accompanied by either a verbal or musical component. A digital presentation should be approx. 3 minutes long. A print presentation must be a minimum of 10 and a maximum of 20 images. | 1 | |
| PRESIDENT'S CHALLENGE | The theme is chosen by the President of IACC. | 1 | DIGITAL Image can be Colour or Black & White JPG file format 1024 px on the longest side |
| BEST OVERALL IN A MONTHLY CATEGORY | To qualify, you must enter one of the six Monthly Competitions in a specific category: <i>Theme - Digital Projection, Print, Limited Colour Print, Limited Black & White Print and Open - Print</i> The total of your scores in any specific category will determine your overall placement | | |

The Annual Competition starts at 7 pm.

Deadline for registrations is 8:00 pm on the Sunday, **two weeks** prior to competition night. **No late entries will be accepted.**

Send print registrations to: prints@imagesalberta.ca

Send digital registrations to: digital@imagesalberta.ca

Please reference the [Competition Guidelines](#) for further details.



February 27, 2014 Competition Results—Theme: "In the Kitchen"

Theme: Colour Print Limited

1. Quincey Deters: Snap Pea
2. Cyril Kopitin: Untitled
3. Linda Treleaven: Breakfast Fare

Theme: Black and White Limited

1. Linda Treleaven: Balancing Act
2. Kirby Price: Spilt Milk
3. Bob Royer: Making Bread

Theme: Print Unlimited

1. Cyril Kopitin: Dream
2. Quincey Deters: Green Goblet
3. Kirby Price: First Cup

Theme: Digital Unlimited

1. Linda Treleaven: Psychedelic Forks
2. Quincey Deters: Spotted Spoon
3. David Aldana: Chopping

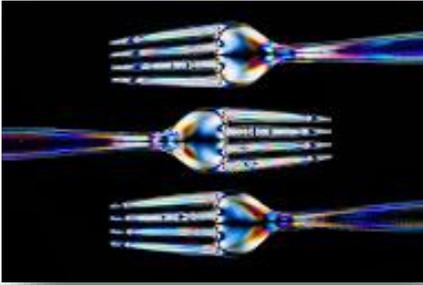
Theme: Open Print Unlimited

1. Michael Lavoie: Gilded
2. Kirby Price: Midwinter Midnight
2. Sieg Koslowski: The Swarm
3. Bruce Smith: Bow Glow

Visit the [IACC website](#) and/or [SmugMug site](#) to view the winning images.
(see also cover, pages 2, 4 and 13 of this issue)



Theme: "In the Kitchen" — Winners



Psychedelic Forks©Linda Treleven
1st Digital



Untitled©Cyril Kopitin 2nd Colour Print Limited



Snap Pea©Quincey Deters
1st Colour Print Limited



Chopping©David Aldana 3rd Digital



First Cup© Kirby Price

3rd Print Unlimited



Dream©Cyril Kopitin 1st Print Unlimited



Breakfast Fare
©Linda Treleven
3rd Colour Print Limited



Spilt Milk© Kirby Price

2nd B & W Print Limited



Making Bread©Bob Royer
3rd B & W Print Limited



Spotted Spoon©Quincey Deters 2nd Digital

See cover and pages 2
and 4 for other winners.



Photographic Society of America 76th Annual Conference of Photography

Join us in

Albuquerque

New Mexico

**Saturday, September 27-
Friday, October 3, 2014**

The Photographic Society of America offers an exciting lineup of photo tours, workshops, programs, presenters, vendors and division meal meetings at our 76th Annual International Conference. The conference will begin on Saturday, September 27th and will run through Friday, October 3rd, 2014.



Photo © J.R. Schnelzer, APSA

SCHEDULE

- **Saturday, Sunday and Monday**—Registration and Tours
- **Sunday Evening**—Welcome Social and Workshop
- **Monday Evening**—Nature Projected, Projected Image Division, and Print International Exhibitions Begin
- **Tuesday through Friday**—Programs, guest speakers, international exhibitions, showcases, print exhibitions, workshops, division meal meetings, vendors and evening receptions following featured speakers.
- **Friday Evening**—PSA Honors and Awards Banquets
- **Saturday**—Annual Albuquerque Balloon Fiesta for those PSA members wishing to attend.



More information is available at www.psa-photo.org



IACC Board Member Recruitment



The following Board Member positions will be vacant beginning June 1, 2014.

- Competitions Chair (please contact Quincey Deters for more details)
- Program Chair (Please contact Cam McGregor for more details)
- Workshop Chair (please contact Steve Ricketts for more details)
- Outings Chair (please contact David Aldana for more details)
- Outings Assistant (please contact David Aldana for more details)

Below are some general duties for each position.

If you are interested in any postions please contact David Aldana. Thank you.

| | |
|--|---|
| <p>General Duties of Competitions Chair:</p> <ul style="list-style-type: none"> • Set up all Club competitions. • Assist entrants in identifying and determining proper subject material, as per rules/criteria/ guidelines. • Provide, publish and update rules/criteria/ guidelines. • Contact/recruit and instruct judges. • Tabulate and post competition results. • Maintain proper records of competition results. • Arrange for engraving of trophies. • Acquire an assistant to help with duties. • Submit a budget to cover operating expenses. • Attend all Board meetings. | <p>General Duties of Program Chair:</p> <ul style="list-style-type: none"> • Draw up a program schedule in liaison with the Social Chair. • Contact resource people for their particular field of expertise. Determine their requirements and make all final arrangements. • Introduce each guest speaker. • Send a thank-you note. • Write an article for the monthly newsletter about the guest speaker. • Submit a budget to cover operating expenses. • Attend all Board meetings. |
| <p>General Duties of Workshop Chair:</p> <ul style="list-style-type: none"> • Develop topics for workshops: <ul style="list-style-type: none"> ◆ Plan suitable sequence of workshops. ◆ Liaise with Program, Outings, Competitions and Social Chairs with regard to scheduling. • Obtain resource personnel for workshops: <ul style="list-style-type: none"> ◆ Act as liaison between Club and resource people. ◆ Send invitation to resource people. ◆ Introduce resource people. ◆ Have a thank-you letter/card sent. ◆ Act as a coordinator when Club members are participating in a workshop. • Ask one of the participants to write an article about the workshop for the monthly newsletter. • Submit a budget to cover operating expenses. • Attend all Board meetings. | <p>General Duties of Outings Chair:</p> <ul style="list-style-type: none"> • Prepare a yearly schedule with dates of outings. • Coordinate with the Workshops, Program and Social Chairs with regard to scheduling. • Provide registration information to IACC members regarding each outing. • Assign duties to volunteers wishing to help with an outing. • Ask one of the participants to write an article about the outing for the monthly newsletter. • Submit a budget to cover operating expenses. • Attend all Board meetings. <p>General Duties of Outings Assistant:</p> <ul style="list-style-type: none"> • Help the Outings Chair, as requested. |



IACC Board of Directors

EXECUTIVE 2013–2014

| | | | |
|-----------------|----------------|--|--------------|
| President: | David Aldana | president@imagesalberta.ca | 780.481.2272 |
| Vice-President: | Steve Ricketts | vice-president@imagesalberta.ca | 780.449.6055 |
| Secretary: | Heather Spratt | secretary@imagesalberta.ca | 780.318.1796 |
| Treasurer: | Vincent Morban | treasurer@imagesalberta.ca | 780.435.8231 |

Images Alberta Camera Club PO Box 29015 RPO Lendrum, Edmonton, AB T6H 5Z6

STANDING COMMITTEE CHAIRS

| | | | |
|---------------|---|--|--------------|
| Competitions: | Quincey Deters | competitions@imagesalberta.ca | 780.465.3963 |
| Membership: | Linda Treleaven | memberships@imagesalberta.ca | 780.640.3467 |
| Program: | Cameron McGregor | program@imagesalberta.ca | 780.437.0473 |
| Outings: | David Aldana (interim) | outings@imagesalberta.ca | 780.481.2272 |
| Workshops: | Steve Ricketts (interim) | workshops@imagesalberta.ca | 780.449.6055 |
| Social: | Bob Royer | social@imagesalberta.ca | 780.425.2462 |
| Historian: | Muffy Mathewson | historian@imagesalberta.ca | 780.452.6224 |
| Equipment: | Steve Sutphen | equipment@imagesalberta.ca | 780.492.4768 |
| Webmaster: | Barry Headrick | webmaster@imagesalberta.ca | 780.461.4710 |
| Newsletter: | Barbara Morban (Editor) Gilles Simard (Asst. Editor) | imagery@imagesalberta.ca | 780.435.8231 |

Club Meetings: Meetings are held at 7:30 p.m. on the 2nd and 4th Thursday of every month from September to May (except in December: 2nd Thursday only)

Location: Pleasantview Community Hall: 10860-57 Avenue, Edmonton, AB.

Visitors are welcome to attend two meetings to determine if they wish to join the Club.

You must be a member to attend outings and workshops and/or to participate in competitions.

IACC WEBSITE

Members are encouraged to submit samples of their work for the website at webmaster@imagesalberta.ca.

Also, join us on Facebook and receive the latest news on upcoming events:

<http://www.facebook.com/groups/imagesalberta/>.

IACC NEWSLETTER

Please submit articles to: imagery@imagesalberta.ca

DEADLINE for April edition is Tuesday, April 1, 2014.



Canadian Association for Photographic Arts
(CAPA) www.capacanada.ca

ASSOCIATE MEMBERSHIPS

Photographic Society of America (PSA)
www.psa-photo.org

