



Edmonton, AB, Canada

imagery

February 2015
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"Inquisitive" © Clayton Reitzel (2nd Place Theme Limited Colour Print)



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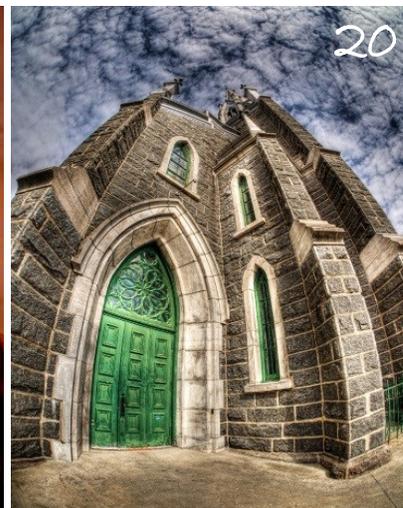
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PRESIDENT'S MESSAGE

By David Aldana

1975

Images Alberta



Camera Club

2015

Please watch for and participate in various events that will take place in 2015, as we celebrate IACC's 40th Anniversary:

- ◆ **Photo Book** (details forthcoming)
- ◆ **Social:** IACC meeting, April 9
- ◆ **Exhibit: Member's Choice**
Month of May 2015 at
Jake's Framing: 10441-123 Street
Edmonton, AB. 780.426.4649
OPENING GALA:
Saturday, May 2, 2015
7:00 to 9:00 p.m.
Wine and Cheese

February has arrived. Even though the days seem to slowly get longer, we know we are still in the middle of winter and that there are a lot of cold days ahead. All the festivities from the holiday season are way behind us and the New Year resolutions are, in some cases, a distant memory of unaccomplished good intentions (in the best of cases, they are still a work in progress). How to escape the winter blues associated with this month? Well, we are lucky to have a passion for photography and to belong to a great Club that offers lots of opportunities to keep the creative juices flowing, even in the midst of winter.

If you are brave enough to go face the elements, there are a number of interesting outings this month, from dog sled races to the Silver Skate Festival to the traditional Ukrainian Village yearly event. If you prefer to keep cozy indoors, the different Special Interest Groups offer very attractive activities and some of them, like the Portrait, Macro, Photoshop and Abstract groups, can provide inspirational learning without the need to be outside.

February also brings other photographic opportunities, such as Valentine's Day, Chinese New Year and Family Day. The landscape of the city is changing rapidly, with new buildings being constructed and others being demolished, and with major retailers leaving and others arriving. Our city will look very different in a few years and we have a great opportunity to document that change.

We are blessed to live in beautiful Edmonton and we should not only be thankful for that, but to embrace and take advantage of the many opportunities we have to shoot and improve our skills. I encourage you to do that—go out, shoot, learn, and have fun; and don't forget there are always friends, relatives and less fortunate people who could benefit from the inspiration that photography can bring. Don't forget to give back and share your talent with others.



Calendar of Events

Please visit [IACC website](#) for the most up-to-date information

February 2015

- **February 12 (Thursday 7:30 p.m.)**
Guest Speaker: Zoltan Kenwell: Alberta Aurora Photography—A Journey into the Night
Member Showcase: Wendy Royer: Learning Through Collections
- **February 21 (Saturday TBD)**
Outing: Ukrainian Cultural Heritage Village
- **February 21 (Saturday 3:00 p.m.)**
Outing: Silver Skate, Hawrelak Park
- **February 26 (Thursday 7:30 p.m.)**
Competition Night: Close-Up

March 2015

- **March 12 (Thursday 7:30 p.m.)**
Guest Speaker: Curtis Comeau
Member Showcase: Clayton Reitzel
- **March 15 (Sunday 2:00 to 8:00 p.m.)**
Outing: Refinery Row (Edmonton and Fort Saskatchewan)
- **March 21 (Saturday TBD)**
Outing: Salisbury Greenhouse, Sherwood Park
- **March 26 (Thursday 7:30 p.m.)**
Competition Night: The Alberta Advantage

April 2015

- **April 9 (Thursday 7:30 p.m.)**
Social Event: Celebrating Club's 40th Anniversary
- **April 18 (Saturday 10:00 a.m. to 1:00 p.m.)**
Outing: Orchid Fair, Enjoy Centre, St. Albert
- **April 23 (Thursday 7:00 p.m.) PLEASE NOTE TIME CHANGE!**
IACC Annual Competition. President's Challenge Theme: Seduction

May 2015

- **May 14 (Thursday 7:30 p.m.)**
Guest Speaker: NAIT Scholarship Winner (2014–2015)
Member Showcase: Ron Ross: I See
- **May 16 (Saturday TBD)**
Outing: Year-end Picnic and Scavenger Hunt
- **May 28 (Thursday 6:30 p.m.) PLEASE NOTE TIME CHANGE!**
Year-End Potluck and Annual Competition Results

Volunteers Wanted for 2015-2017

There will be a few positions coming up in May 2015. If you are interested in a two-year commitment to the Board of Directors, **please contact Steve Ricketts**, the current Vice-President. He would be pleased to discuss the opportunities with you. A few positions that will be vacant in May 2015 are:

- Membership Chair (Standing Committee)
- Newsletter Editor (Standing Committee)
- Treasurer (Executive)
- Workshop Chair (Standing Committee)
- President (Executive).

NOTHING VENTURED ...

NOTHING GAINED

"The positions are not onerous, but do give a sense of satisfaction to the participants. If you are concerned that you might not be able to do as well at a position, and that the current holder of that position is "good at his/her job" and you could not match him or her, do not be concerned. The current board members took their positions with the same naiveté, and grew to be the "experts" that you see. It is not difficult and it is very rewarding." Steven Sutphen, Past President, Adapted/ reprinted with permission, *Imagery*, March 1998 22(6).



Local Photography Courses and Workshops

Burwell School of Photography:

"The Burwell School of Photography was founded by Paul Burwell in 2007 with the goal of providing unparalleled photography education. Our classes and workshops are for everyone from the absolute beginner, aspiring amateur or even the seasoned professional. ... Our instructors will teach you both the technical and creative skills to develop your own style and vision of photography. Our classes and workshops feature a combination of classroom theory combined with a healthy dose of hands-on learning."

Canadian Photography Learning Centre:

"The CPLC will provide you with a practical hands-on experience, because photography is a very hands-on thing, and that's the very best for you to learn it. All of our photography classes are offered exclusively in-person so you will be able to interact personally with your instructor, experiment with your own camera and learn collaboratively with others in a friendly and open environment."

MacEwan University:

"Photography from digital SLR to film in Edmonton at MacEwan University. Photoshop, Lightroom, alternative, conceptual, fine art, iPhone, macro, portrait, and more! We have classes for both the photography lover and the professional!"

"You've got to push yourself harder. You've got to start looking for pictures nobody else could take. You've got to take the tools you have and probe deeper.

– William Albert Allard

McBain Camera:

"Our experienced instructors will help expand your photographic skillset with workshops held at various locations. These classes cover a wide range of topics, in colour or black-and-white photography, using the latest digital imaging options. Workshops use techniques that are best developed utilizing a digital SLR or at a very minimum a digital camera that has full manual features. Evening workshops are divided into multiple sessions of approximately 2 hours each. Saturday workshops are full days of about 6 hours."

Metro Continuing Education:

"Metro Continuing Education offers hundreds of adult continuing education courses every year, and continually brings you new courses covering the latest trends. With a calendar full of diverse and unique courses, Metro offers something for everyone. Our personal and professional enrichment courses, in-class or online, are tailored to fit your lifestyle—continue your journey of lifelong learning with Metro!"

Vistek:

"Whether you're a beginner or an experienced shooter, Vistek seminars are designed to educate and inspire. Vistek brings a roster of experienced presenters to the Seminar Series. Their expertise and enthusiasm make for lively sessions. Be sure to check frequently for news and updates."

Edmonton Public Library: If you have a few idle hours in the new year, here is something to occupy your time and possibly expand your photography horizons with FREE courses through the Edmonton Public Library (EPL). If you are a public library member go to epl.ca, click digital content on the blue bar, then e-learning, and click on Lynda.com. From there enter your library card number (no spaces) and your PIN and you are free to choose from hundreds of courses and videos. You can also access the site by Lynda.com, but have to pay to be a member (a library card is much cheaper). The videos run text along with them, so if there is an area you don't want to listen to you can skip forward by clicking on the text. There is pretty well something for everyone; e.g., Photoshop, HDR, low light, macro, travel. (Originally posted on Facebook by Carol Rusinek, IACC Member.)



Macro/Close-Up Workshop

January 17, 2015 (10:00 a.m. to 4:00 p.m.)



© Lynne Ray

Linda Treleven, Ron Ross and Larry Holland

(all IACC members) opened up the world of unusual images and a wealth of new subjects. They emphasized how to get a sharp image, get enough light on a subject, and handle wind; and they shared what it takes to ensure good composition.

Some of the 12 participants made the following comments in response to, **“What I learned today.”**



© Lorian Kennedy



© Nancy Childs

- “It’s all about controlling depth of field and going flat and parallel.”
- “Isolate and simplify the background.”
- “Move in close.”
- “I learned to use the manual focus to get more accurate focus at a very close range.”
- “I learned that Olympus has focus peaking.”
- “Work a subject many, many times, changing all the variables.”
- “The distance that a lens will focus is critical.”
- “Black velvet should get a clean-up from a roller brush ahead of time. This was a fun and very informative workshop!”
- “Practice, practice, practice.”
- “I found the class very enlightening. I now realize the importance of composition, lighting and understanding your camera equipment.”

Some Additional Comments:

- “Thanks for a great workshop. It was really well put together with quality people.” “Thank you to the instructors who were very good and I really enjoyed the class.”
- “I learned a great deal.” “I look forward to other classes.”



Thinking About Doing a Member Showcase?

By Vincent Morban, IACC Treasurer

What I Wanted to Showcase

- Where I am as a photographer
- The technical skills I have mastered so far
- Some creativity in image making
- Uniquely different images
- Some images that members would remember
- Images taken during Club activities
- Some winning images from recent competitions
- Images not shown to Club members before

My Fears

- About the quality of my images
- About whether the audience would like my photographs
- About whether the file I created would work well on the IACC projector
- About whether my format and topic would be of interest to the audience



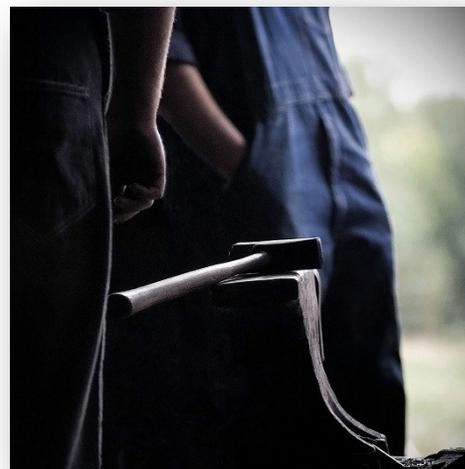
“Watching You” © Vincent Morban

My Questions

- What format will I use; e.g., PDF, WMV ... ?
- What is the theme of the presentation?
- What style of photography did I want to show?
- How long should the presentation be?
- Did I want music or did I want to talk about the images?
- Did I want the images to have titles?
- What did I see in the image?

What I Did

- Asked the Program Chair (Heather Kuchma) what she was expecting
- Created a folder of my favourite images
- Made a list of favourites based on Flickr viewings
- Made up a list of criteria for selecting images
- Eliminated images based on what I wanted to showcase
- Reworked these images to improve them
- Categorized images by theme
- Resized images to maximum (they seemed to have higher resolution in PDF)
- Reworked presentation several times adding and deleting images as I worked on new images



“Finished” © Vincent Morban

November 2014 Member Showcase

By Heather Kuchma, IACC Program Chair



“Cyril Kopitin” © Greg Campbell

Cyril is a financial services executive with a passion for photography. He started to take pictures when he was just a child, but became a serious hobbyist photographer after the purchase of his first SLR camera in 1998. Since then, Cyril has never stopped learning and improving.

In his showcase, Cyril shared the two aspects of photography that are the most important to him.

The first being the use of photography as an ‘escape’ from the reality of daily routine, and an opportunity to get to a different reality free of the usual stresses. The second being an opportunity to find places to contemplate the world around him.

His presentation sparked a very lively conversation around the vast and extraordinary locations he has been fortunate enough to travel to in recent years.

“Escape” by Cyril Kopitin



Workshop Chair Bids Us Farewell ...

Too bad for us ... Cyril and his wife are moving back to Ontario.

Thank you to Cyril for all his work in organizing the workshops for our Club this year and part of last year.

Good luck, Cyril, in your new adventures ... we are sure going to miss you!

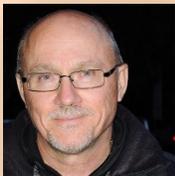


January 2015 Member Showcase By Robert Royer, IACC Social Chair

The question one has to ask oneself about Vincent Morban is, “How can an accountant (retired) be so creative?” The start of Vincent’s artistic journey will be familiar to many members; he began with a point and shoot camera, using it to record holidays. From there he was an early convert to the Micro 4/3rd movement and currently creates his images with an Olympus OM-D-E-M1. Vincent’s next step, along with his wife Barbara, was to join IACC in 2012. Here, he had an immediate impact as he won the New Member of the Year award. Since then he has won numerous Club competitions, both monthly and annually, and has four Spider B&W nominations. Also, along the way he has developed an interest in the digital darkroom and works with several software packages. Vincent truly is a creative accountant in the very best sense and his Member Showcase proves this.

Vincent showed 14 images in the ‘People’ portion of his presentation. Interest was established when he started with an especially strong picture titled “Finished” (p. 7), followed by a variety of images of people photographed and processed in unique ways. But, the strength of the grouping came from two common elements; they all told a story and they all evoked an emotion. Any picture that creates a feeling within the viewer is a good image and Vincent had 14 of them.

The ‘Places’ section of Vincent’s showcase had 11 images. Again, he presented a variety of settings and subjects that held our interest. They ranged from broad landscapes, to cityscapes, to intimate rural settings. Like the previous group, these images were processed using several different treatments, including composites, monochrome and borders. Vincent exhibited his talent by showing two strong images taken from his balcony here in Edmonton, thereby proving that good photographers don’t have to travel far to get great images. In particular, his image titled “Forty Below” (to the right) is intriguing. It compels the viewer to spend time examining it closely.



“People, Places and the Nature of Things” by Vincent Morban

In the third segment, ‘Nature of Things,’ Vincent offered a wide variety of subjects to highlight his artistic sense and his post-processing skills. The images covered abstract, close-up, composite and panorama, and ranged in subject from peeling paint, animals and flowers, to the High Level Bridge. Two pictures specifically stand out as examples of Vincent’s ability to photograph and process a subject so that the resulting images convey a sense of time and place: “Old Time Music” (see below) and “Old Time Pin-Ups.” Both are images worth revisiting time and again.

One of the great pleasures long-time members of IACC have is watching new members become active in the Club and grow their skills. Vincent exemplifies this and his showcase was a pleasure to watch.



“Old Time Music” © Vincent Morban



“Forty Below”

Historian Highlights

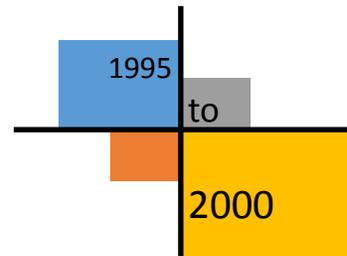
by Mufty Mathewson, IACC Historian

For the 40th Anniversary Year of our Images Alberta Camera Club, I have been capsulizing five years at a time in each newsletter. Here is the review of 1995–2000.

These are strong film and slide years when digital discussion slowly creeps into our photography lexicon. In '95 and '96, exposure compensation, sandwiching slides to get special effects and filters for different film types were subjects of interest. About 250 Stock Photography businesses are flourishing in North America. In January '97 there is a first mention of what is available on "THE NET" and, again, in March '97, more writing about this new phenomena, "THE NET." Carousel Photographics comes to introduce a big change in its shop—a digital copier that makes all kinds of fantastic copies of our printed images. In an editorial in '98, there is discussion about digital cameras stealing into the mainstream. In '99, IACC introduces a "Digital Image" category to the competitions. Members are mixed. What are these expensive cameras that are changing what we know?

During these years, our presidents are Steve Sutphen and Derek Malin. The *Imagery* editors are Bill Hogg, who gets Honourable Mention in the Photographic Society of America, for us, then Mufty Mathewson followed by Carol Gaudet. A new phenomena! Suddenly a contributor can e-mail an article or a news item to the editor and not have to bring it physically to the person. Sheila Holzer becomes membership chair. Outings are managed by Carol Rusinek, who introduces well-researched summer outings, as well as creative places to shoot during our meeting year.

Noted speakers during these years are Peggy Heather, speaking about the new idea of "Reduce, Recycle and Reuse;" Brian Gavriloff from the *Edmonton Journal*; and Daryl Benson who speaks about "Digital Images." We have many questions!



We are busy with community work. We photograph 12 prospective employment worksites for an organization working to create a promotional package for individuals who are mentally challenged. We photograph for Crystal Kids and for the Hardisty Nursing Home.

As the end of the millennium approaches and IACC approaches its 25th Anniversary Year, we make plans for a major project. A book called **EDMONTON FOCUS 2000**. A committee of seven people is formed, with Mufty Mathewson as Chair. Plans are made. Businesses are approached for financial assistance and eventually the project accrues \$32,348 to provide film and editorial support for a book that will document the people, places and events of Edmonton at the turn of the millennium. We get letters of support from the Mayor, the Chamber of Commerce and other notables about town. The project begins on July 1, 1999 and runs until June 30, 2000, with an anticipated 50 members of the Club participating. We are off and running.



Guest Speaker: Kelly Mellings, Artistic Director, Pulp Studios

By Heather Kuchma, IACC Program Chair

November 2014's guest speaker was Kelly Mellings, Artistic Director of Pulp Studios, based here in Edmonton, and the main focus of his presentation was the branding and marketing of yourself as a photographer. In Kelly's words "How you present yourself to the world is almost as important as the work that you create."

One of several topics Kelly discussed was around creating a website to showcase your work. He suggested that a portfolio/commercial website should always be separate from a personal website (one used to share images with friends and family). When trying to decide how you want to present yourself and your work consider trying some reverse engineering first; look to those who you aspire to be like or whose work inspires you, and consider how they present themselves and their work. A few things to keep in mind when creating your own website is the need to focus on where and how you want your work to be used and/or seen.

What makes you and your work different from anyone else's work? Sort your portfolio into galleries that will direct the user to the images he or she is looking for; e.g., portrait, editorial, event, still life, architectural, fine art. Keep the number of images in each category to a maximum of 10 to 20. When creating a web presence for your work, Squarespace, Wix, and WordPress were mentioned as a few services that offer ready-made website templates.

Kelly also reminded us about the importance of using appropriate file names and descriptions for better search engine optimization, in addition to the inclusion of meta data, copyright information, and creator information with each image file posted. And most importantly, the need to keep your online presence active and up-to-date.



© Greg Campbell

“Branding and Marketing Yourself as a Photographer”

"How you present yourself to the world is almost as important as the work that you create."

Kelly Mellings, Pulp Studios





Jason Symington (back); Cyril Kopitin (front) © Greg Campbell

Influential Photographers

Portraits

Janet Ingram, William Claxton, Sarah Moon, Barbara Morgan, Albert Watson, Eugene Richards, Sally Mann, Jim Marshall, Mary Ellen Mark, Walker Evans, Robert Mapplethorpe, Steve McCurry, Edward Steichen, Richard Avedon, Julie Blackmon, Philippe Halsman, Elliot Erwitt, Alfred Eisentaedt, Brassai, W. Eugene Smith, Jacques Henri Lartigue, William Wegman.

Street Photography

Robert Doisneau, Gordon Parks, Dennis Stock, Henri Cartier-Bresson, Robert Frank, Martin Parr, Jodi Cobb, Burt Glinn, Bill Brandt, Joel Meyerowitz, Marc Riboud, Peter Funch, Lisette Model, Bruce Davidson, André Kertesz, Berenice Abbott, Nick Waplington, Lee Friedlander, Harry Callahan, László Moholy-Nagy.

Details

Irving Penn, Josef Sudek, Andreas Feininger, Margaret Bourke-White, Paul Strand, Aaron Siskind, Ralph Gibson, Edward Weston, Hiroshi Watanabe, Imogen Cunningham.

Landscape

John Sexton, Dorothea Lange, Hans Bol, Andreas Gursky, Frank Gohlke, Joe Deal, Naoya Hatakeyama, Fay Godwin, Edward Burtynsky, Eugène Atget, Sam Abell, Keith Johnson, Alfred Stieglitz, Ansel Adams, Kathleen McLaughlin, Andy Goldsworthy, Frans Lanting, William Eggleston, Ernst Haas, Robert Adams, Wynn Bullock, Richard Misrach, Gary Wilson.

Guest Speaker: Jason Symington, MFA “Visual Language and Creative Image Making”

By Fred Rushworth, IACC Member

Forty minutes was not enough time to spend with Jason Symington. This was not an evening of reviewing rules of composition, advancing and receding colours, image flow, formulas or blueprints to the “perfect” image. In fact, his advice was to go out and break the rules. It was about understanding visual language and how we relate to images, about finding our personal influences and about challenging us to find projects to explore ideas.

Jason has been in the photography business for 20 years, has earned a Bachelor of Arts and a Masters of Fine Arts. He runs his own photography business ([Imagen Photography](#)), has lived and worked in Japan and Germany, has been a Director of Photography for a national publishing company, and has taught photography courses at MacEwan University on subjects such as photojournalism, fine art design, and history of photography.

Jason told us about the five elements of Visual Language: Personal, Historical, Technical, Cultural and Critical. *Personal* is the viewer’s initial reaction to the image. *Historical* considers the connection with the viewer’s past. *Technical* refers to how the technical elements work to present

the concept of the photograph. *Cultural* impression depends upon the viewer’s cultural expectations and experiences. *Critical* is assessing what works or doesn’t work for us that we can relate back to the creator in terms of driving the final objective.

Find an Influence

Jason encouraged us to find our influences as photographers and to find our own style too. You need to look at music, photographs, movies and art. Study what appeals to you in those mediums and how it works to interest you. The purpose of that study isn’t to shoot landscapes that look like Ansel Adams or the portrait poses of Yousef Karsh. The path to growth as a photographer/artist is to build from the work of your influences, blend styles, adapt, become inspired and add your own touch. Jason urges us to be inspired and leap from that point rather than copying—authorship by synthesis is the term Jason used.

We could have spent hours considering, in more detail, the list of influential photographers that Jason featured. I have added a list (see far left on this page) to start your exploration.



How Visual Language Works for Me

I'm boldly going to use *Stony Plain Lane Swim* (photo to the right), an image that Jason created for the Town of Stony Plain, to talk about how visual language works for me.

From a **personal** aspect, this image appeals to me on an artistic level, and I see the image as saying this community is youthful, active and has recreational amenities (all of which appeal to me as well). I can relate **historically** to the image, as it brings back memories of enjoying time in the pool. As a photographer, the image **technically** works; it is crisp and clean, the colour of the water and warm colours of the swimmers and the lane markers make the image stand out. **Culturally**, it represents my North American ideal of an amenity that I would look for in a community and I assume that I fit the target audience. **Critically** viewed, I find it is a strong image, with a repeating pattern of lane markers and swimmers that it is just slightly off centre so that it isn't static. I might even venture that the swimmers are coming together, pursuing a common goal (metaphorically representing community).

I shared this article with Jason before I sent it to the editor. Jason said that, in a classroom critique, he would challenge me to suggest an element that I thought would improve the image's message, such as shooting a wider angle to show this was an outdoor pool. In this case, I cannot suggest an improvement without disturbing the strong clean look that made me pick this image. This image, combined with the rest of his photographs from this project, creates the message that, "Stony Plain is a lively, vibrant town. Come live here."



Exploring Ideas

Finally, Jason challenged us to find projects to explore ideas. An example using a photographer from earlier in Jason's presentation is Robert Adams' work, with the New Topographics group of photographers and their exhibit which explored the relationship between nature and man. Within our own Club, consider Sheila Holzer's series of 'Hands.'

Conclusion

Time passes too quickly and I would love to see us invite Jason back for another event—perhaps a full-day workshop to explore more.

“Creative development begins with visual language and never ends.”

© [Imagen Photography](#)

Jason Symington is teaching 2015 Photography, and Digital Media and Graphic Winter Outreach/Continuing Education Courses at MacEwan University (Arts and Communication).

Topics include Digital SLR, and Adobe Lightroom. Please visit the MacEwan website ([Photography: Digital Media and Graphic Courses](#)) for specific details.

Jason also offers private lessons and workshops, so if our Club has a topic of interest he would be happy to work with us.

Timeless Tips for Taking Better Images

By Carol Rusinek, IACC Member

These photography tips were originally written by Carol Rusinek, in her capacity as IACC's President in 2000/2001.

Composition

Some judges have learned the so-called rules of composition and use them to make all their decisions. Falling into this pit may be one of the most unfortunate habits of judges. Rule of thirds and centre of interest come to mind. Not every photograph needs to have a definite centre of interest, or have it placed in one of the four predetermined areas in the frame. An accomplished photographer will learn about good composition from several sources and apply parts that are appropriate to each individual photographic situation. Make sure your image contains all the information you want the judge to see. Most viewfinders do not allow you to see 100% of the area you are actually recording, but only 90 to 95%. So don't feel bad about not seeing that distraction at the edge of your image—it probably didn't show up in your viewfinder. With practice, you will learn what your camera "sees," and, until then, crop out the unwanted parts. Most of the time, placing a horizon dead centre in your image is not appealing, but sometimes it works. Experiment by taking several different angles and then decide which one is the most pleasing.

Exposure

Most judges look for images that indicate you have control over your equipment, and exposure is one of those controls. Grossly underexposed or overexposed images are not visually pleasing. However, if your aim is to present a soft image with pastel feeling, don't be afraid to experiment with overexposure. On the other hand, if you want to convey a brooding or moody image, or have richer, deeper colours, underexposing will enhance that feeling. Just keep in mind that you should still be able to see detail in both the light and dark tones of an image.

Colour Harmony

Many harsh colours can sometimes be visually confusing, while similar or complementary colours can refine your image and give it a cohesive feeling. You want the judge to appreciate the image, even if it is a disturbing subject, and colour harmony is a way to help make this happen.

Sharpness

Whether your subject is better portrayed with either shallow or great depth of field, your main subject should be relatively sharp. If you're photographing a fall scene with trees turning autumn colours against a backdrop of rolling hills, most of the trees should be in sharp focus. Imagine that scene with sharp rolling hills and fuzzy orange blobs on blurry dark columns—your message of the beauty of autumn will probably not be accurately received.

Impact

The photograph, which has qualities that seem to reach out and grab the viewer from the very first glimpse, will often fare better in a competition where the judges must make quick decisions. Even though another photograph might be one that you could hang on your wall for years, if it requires some study to appreciate its nuances, it probably will not fare as well in a competition when seen against those "grabbers."

References:

"Composition and Exposure," Carol Rusinek, President's Message, Reprinted with permission from *Imagery*, October 2000 25(2).

"Colour Harmony, Sharpness and Impact," Carol Rusinek, President's Message, Reprinted with permission from *Imagery*, November 2000 25(3).

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Depth

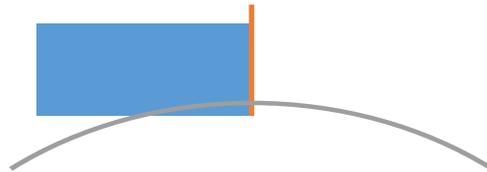
To give your 2-dimensional image a 3-dimensional feel, place the subject and context in different special planes by combining a distant background with a close foreground. Look for “leading lines,” such as a wall, fence or pathway to pull the viewer into the image. Photograph in the very early morning or evening as longer shadows enhance shape and texture, and help separate the subject from the background.

Presentation

The way an image is presented may not have anything to do with the quality of the image itself, but it does have meaning in a competition where your image is being compared to others. Entries that are presented well will score higher because they make a better impression and they have more impact. To start with, prints should be straight in the mounts and free of dust. Mats should be carefully cut and of strong material so that they will not buckle or flop on the judging stand. If you use coloured mats, make sure the colour is compatible with the colours in the print. If prints are mounted, they should adhere firmly to the backing so they won't slip during handling.

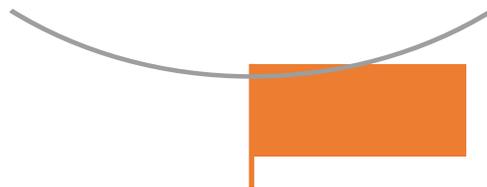
Reference:

“Depth and Presentation,” Carol Rusinek, President's Message, Reprinted with permission from *Imagery*, February 2001 25(5).



Michael Plumb, *Imagery*, January 1989 14(4)

“One realizes that photography, at its best, is a powerful vehicle for visual expression and that ultimately one must be true to oneself – what one must formulate and express is one's personal vision.”



Giving Back: First Lego® League (2015): Helping Students Learn

By Fred Rushworth, IACC Member

The tension mounted as the multi-disciplinary teams of programmers, social scientists, engineers, artists and educators prepared to present their findings and show off their creations to the waiting world. Months of work on the challenge theme, 'Helping Students Learn,' culminated on an early Saturday morning in the NAIT auditorium. Then, finally, the familiar call of their peers "3-2-1 LEGO!!!" roared from the crowd and the challenge began. Oh, did I mention they were all from ages 9 to 14?

On January 17, 2015, five photographers from Images Alberta Camera Club—Steven Li, Bradley Walker, Jason Badry, Greg Campbell and Fred Rushworth— volunteered to document the day and provide images to the organizers and participants of the Alberta Youth Robotics Society that sponsored the First Lego® League competition. Their job was to follow the students through their presentations and the competition pit.

The 57 student teams had each built a robot using the Lego Mindstorm controller. They had to complete an obstacle course garnering points for various preassigned tasks. The more tasks they completed over three heats, the higher their score.

Teams also had to go to three judging areas to present their robot and discuss their build and challenges, demonstrate their team work and core values, and present their teams solution to this year's challenge, 'Helping Students Learn.'

The photographers faced their own set of challenges working through the crowd of frenetic student energy in lighting conditions to challenge the most experienced photographers. I used an on-camera speed light through the day to bounce light off classroom ceilings and back walls so I could maintain a decent shutter speed with my camera limitation of ISO 800. At other times, I used the flag on the flash to push a little light into faces that were in a shadow. Greg had a speed light, with an f-stopper disk modifier, that allowed him to add some light from off centre of the camera.



© Steven Li



© Greg Campbell



© Jason Badry



© Steven Li

“This is the fourth year that IACC has provided photographers to the event. IACC is recognized as a sponsor on the [Alberta Youth Robotics Society website](#) and event banners.”

Continued on next page ...





© Bradley Walker



© Fred Rushworth



© Fred Rushworth
(above and centre)



Courtesy Fred Rushworth Photography

“Capturing the moment at an event like this means watching, learning patterns and anticipating the results.”

Fred Rushworth

Giving Back (continued) ...

The photographer Henri Cartier-Bresson told the *Washington Post* in 1957, "There is a creative fraction of a second when you are taking a picture. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative," he said. "Oops! The Moment! Once you miss it, it is gone forever."

Capturing the moment at an event like this means watching, learning patterns and anticipating the results. A photograph of a team setting up the robot on the table shows the event but by watching and anticipating the reactions on the kids' faces as the robot achieves or fails, the photographer can show emotion ranging from serious concentration, anticipation, elation and disappointment that creates viewer interaction. The tight shot is the emotion; wider angle gives the context of the emotion—both types of shots made up the day's images.

The organizers wanted photos of the teams who received awards without slowing down the Awards Ceremony. We hung a First Lego® League banner on a plain wall beside the awards area, pre-set a pair of speed lights to camera left and right and marked a 'sweet spot' on the floor.

Two of the photographers marshalled the teams into position while a third took the team portraits. With pre-planning, this process allowed us to quickly photograph groups, with anywhere from two to 20 members.

Through everyone's hard work, we were able to impress the organizers by posting our finished images to our sharing sites by the next day. The images were made available to First Lego® League, Alberta Youth Robotics Society and the schools for their personal use and for promotional material.

IACC periodically receives requests for event photographers. In the past five years, we have had members at events for the MS Society of Alberta, a NAIT Culinary Art Challenge, SkirtsAfire HerArts Festival, and various winter and summer games. If you are interested in participating, watch for periodic announcements at our meetings or on the Facebook group.



Canadian Association for Photographic Arts (CAPA): Annual Conference

by Robert Royer, IACC Social Chair, IACC Liaison with CAPA

In June 2013, I, and five other members of IACC, travelled to Fredericton, New Brunswick to participate in CAPA's Canadian Camera Conference. Having never attended a CAPA conference, I was not sure of what to expect (viewing it more as an excuse to travel and photograph in the Maritimes than as the main reason for the trip). Travelling around Nova Scotia and New Brunswick before the Conference did provide many great experiences and photographs, but the Conference, unexpectedly, became the highlight of the trip. So, that is why I am going to Vancouver, British Columbia in July 2015 to participate in this year's CAPA Photo Expo.

The Conference in Fredericton featured several field trips, both before and after the conference. There was an impressive list of outings in Fredericton, as well as other areas of New Brunswick. My wife and I participated in two: an architectural walking tour of Fredericton, and an afternoon of photographing at Freeman Patterson's home and gardens at Shampers Bluff. We had a great time meeting and taking photographs with people from all across Canada. Our only regret was that Freeman Patterson was not home when we were there.

This year's CAPA Photo Expo in Vancouver also features several field trips, including trips to Victoria and Tofino, Aerial Photography, a trip to a fishing village, a model shoot and much more. In particular, there are a couple of night shoots in Vancouver that appeal to me.

The keynote speakers in Fredericton were two of Canada's most outstanding photographers: Freeman Patterson and David duChemin.

Freeman Patterson should need no introduction to our members, as he is world famous and cited as a major influence by many, many top photographers. David duChemin is an incredible photographer, who also doubles as a highly entertaining and inspirational speaker.

In Vancouver 2015, there will also be two keynote speakers: Brenda Tharp and Joel Grimes. I was not aware of either of the photographers before now, but, after looking at their websites and reading their bios, I am impressed and look forward to meeting them. Brenda Tharp is a landscape and travel photographer, while Joel Grimes works more in advertising and portrait photography.

As at the Fredericton Conference, Vancouver will have presentations and workshops by several accomplished photographers, in addition to the keynote speakers. In total, there will be 30 presentations and workshops by 11 photographers exploring diverse areas of photography. Participants cannot attend all the sessions so some hard choices will have to be made. Sharon Tenebaum is talking about Fine Art Photography at the same time that Marc Koegel is teaching Long Exposure Photography (for me this is a tough choice).

Besides the photo tours, workshops and presentations, there will be a trade fair, a print exhibit, a competition, and more. Information for all the events can be found at <http://capaphotoexpo.ca>. I highly recommend that you attend.

The CAPA Expo runs from August 1 to 3, 2015, with Photo Tours running from July 28 to August 6, 2015.
Please visit the website at <http://capaphotoexpo.ca> and book now!

Continued on next page ...





Fredericton, New Brunswick © Robert Royer



Fredericton, New Brunswick © Robert Royer



Vancouver, British Columbia (top and bottom)
© Robert Royer



“I found in Fredericton that, although the Conference had a multitude of events happening, like Vancouver 2015 will, the best reason to attend is the camaraderie and inspiration that happens from being with a group of diverse photographers from across Canada and beyond.” Robert Royer

CAPA Photo Expo
Expo de Photos APAC
Vancouver BC

Exploring Photography
Sea to Sky
AUGUST 1-3, 2015

CAPA PHOTO EXPO Education Motivation Inspiration

Internationally Renowned Speakers **Interactive Workshops**

Competitions **Photo Tours**

- Portraiture
- Impressionism
- Architecture
- Mobile Photography
- Creative Vision
- Marketing
- Long Exposure
- Travel
- Lighting
- ...and more!

Online registration opens January 5, 2015
(Discounts available for CAPA members and for early bird registration)

Visit our website for more information: **CAPAPHOTOEXPO.CA**

Join CAPA: To become a CAPA member, visit the website at <http://capacanada.ca/category/join-cap/>.



CAPA CLUB COMPETITION: DIGITAL FINE ART: IACC CLUB 2nd PLACE WINNER

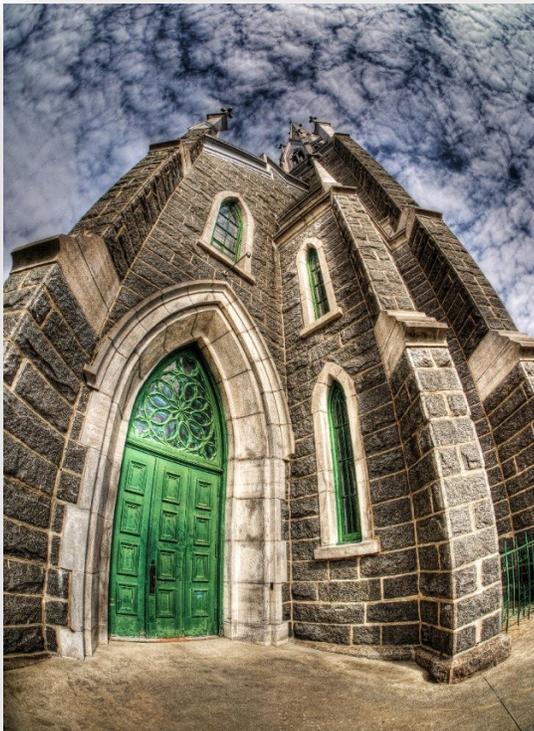


“Greenfire” © Bruce Smith



“Horse and Rider” © Vincent Morban

Canadian Association for Photographic Arts (CAPA)



“Aiming for Heaven” © Gilles Simard



“These Hands” © Karen Albert



Congratulations

CAPA's Definition of Fine Art: “Creating images that evoke emotion through photography in which one's mind and imagination are freely but completely exercised. The image should have its own vocabulary, convey ideas, be innovative, be personal and be a lifestyle.”



CAPA CLUB COMPETITION: DIGITAL FINE ART: IACC CLUB 2nd PLACE WINNER



“Fire Over Firenze” © Scott Henderson

Scott also won a Certificate of Merit for best overall image.

Congratulations



IACC Club members submitted photos in October 2014. Three outside judges reviewed all the member submissions and six photographs (pp. 20 and 21) were submitted to CAPA by Robert Royer on behalf of our Club.

**IACC won 2nd Place
in the CAPA Club
Competition:
Digital Fine Art.**



“Sacred Stream” © Nathan Hum



CAPA Gold Medal Winner: Fall 2014 Print Competition:
Jim Ainslie, IACC Member



"Fish Fantasy" © Jim Ainslie



"Calla" © Jim Ainslie

Congratulations



"Lace" © Jim Ainslie



"Pond" © Jim Ainslie

Congratulations

"Dried Splendor"

CAPA Certificate of Merit:
2nd Place: Fall 2014
Digital Fine Art
Individual Competition.
Linda Treleven,
IACC Membership Chair



Special Interest Groups (SIGs) by Ron Ross, IACC Special Interest Group Chair

Existing (Active) Special Interest Groups (SIGs)

Special Interest Groups were first proposed during the 2013–2014 Club year. A large number of possible groups were proposed. The list below contains information on all the **active** SIGs. If you wish to start a new SIG, contact the IACC SIG coordinator (Ron Ross) at SIG@imagesalberta.ca, or talk to Ron at a regular Club meeting.

Abstract

Abstract photography, for this group, is a broad church. Anything that represents an 'abstraction' of reality is fair game. This includes ultra close-up details, compositions that rely on pattern, colour or texture, and indeed just about anything that is not an attempt at 'realism.' The group meets roughly four times over the eight-month Club year, usually in a member's home. Usually the meetings centre on a comment and critique session (digital and prints). These often trigger discussions about various elements of abstract photography. There is always some socializing. The group also has a Facebook page. To join the group and be placed on the mailing list, contact the SIG coordinator at sig@imagesalberta.ca.

Travel

The objective of the Travel Special Interest Group is to bring together those who have a keen interest in travel photography, whether the travel is to distant lands or within our own province and country. Meetings include member presentations (past presentations include Turkey, Nicaragua, Scotland, Galapagos Islands and Greece), outside speakers and opportunities for members to offer input and helpful tips specific to certain locations or climates. Group travel opportunities will also be discussed. Meetings are scheduled for the first Tuesday of the month (no meeting in December). Send an e-mail to IACCTravelSIG@gmail.com if you'd like to be added to the mailing list.

Macro (and Close-up)

Getting up close and personal with your photographic subject presents a wide variety of technical, practical and artistic challenges. Through meetings, workshops, meet-ups, image critique, resource sharing, and socializing, the group members help each other learn how to rise to the challenges. The group already includes people with a wide range of macro/close-up experience, and would be delighted to welcome any Club members, no matter their level of knowledge of the subject. To join the group, please contact Linda Treleavan at lindat1@telus.net.

People and Portraits

The People and Portraits SIG is very active! As the name suggests, we are a collective interested in all aspects of portraiture for people. We connect on the technical aspects of our cameras where it relates to flash photography, which is a very deep and technical aspect of photography; we look at subjects of natural light and flash, both on-camera as well as off-camera. We're also talking lots about different lighting techniques, posing a subject, and integrating backgrounds into our images. To join the group, contact Greg Campbell at grego@spiekerpoint.com.

Low Light

This group is exploring twilight, night and low light situations, such as arena and sports photography, and other situations where a high ISO must be traded off with other means of managing light. We meet to shoot and to review the images from our shoots. We have shot at twilight in the river valley, and at night at Elk Island and the Ukrainian Cultural Heritage Village. We shot at the Canadian Finals Rodeo, as special guests of Northlands. We have had one really useful review session with more planned on the 3rd Tuesday of the month. Contact Gerry Wirun (dreamstudio1@shaw.ca) or Cameron McGregor (cam.mcgregor@shaw.ca) for more information.

Landscape

Landscape photography is, according to Club surveys, the most common 'special interest' among Club members. The landscape SIG currently has comment and critique meetings before some regular IACC meetings, and serves as a forum for organizing meet-ups to go out and do landscape photography. To get on the e-mailing list for notifications, please contact the SIG coordinator at sig@imagesalberta.ca.

Post-processing (Photoshop)

For many of us, digital photography doesn't end with pushing the shutter release. We want to get the most out of our image using various post-image capture software packages. This group shares information on the photographic elements of Photoshop via presentations and meetings. For more information, please contact Larry Holland at larry@gold-dent.com.



January Competition: PORTRAIT AND OPEN: Clayton Reitzel



“Handout” (1st Place Theme Digital)



“Early Riser” (2nd Place Open Unlimited Print)



“Good One!” (2nd Place Theme Unlimited Print)



“Priceless Smile” (2nd Place Theme Unlimited Black & White Print)



“Inquisitive” (2nd Place Theme Limited Colour Print)

Congratulations



January Competition: PORTRAIT: Dave Regehr



“Laughing Sadhu” (2nd Place Theme Digital)



“Contentment” (1st Place Theme Unlimited Black & White Print)



“Camel Trade No. 1” (1st Place Theme Unlimited Print)

Congratulations



“Baba’s Gaze” (1st Place Theme Limited Colour Print)

January Competition: PORTRAIT: Wendy Royer



"Melancholy" (3rd Place Theme Limited Colour Print)



"Worn Down" (2nd Place Theme Digital)

Congratulations

January Competition: PORTRAIT AND OPEN: Linda Treleven



"It's a Girl" (3rd Place Theme Digital)

Congratulations



"Stairway" (1st Place Open Unlimited Print)



January Competition: PORTRAIT: David Aldana



Congratulations

"Glowing" (3rd Place Theme Unlimited Print)

January Competition: OPEN: Kirby Price



Congratulations

"Barn Light" (3rd Place Open Unlimited Print)

January Competition: PORTRAIT: Cyril Kopitin

Congratulations



"Good Morning!" (3rd Place Theme Unlimited Black & White Print)



Royal Alberta Museum: Lions and Tigers and Bears, Oh My! A Review of the 2014 Wildlife Photographer of the Year Exhibition

By Ron Ross, IACC Special Interest Group Chair

The *Wildlife Photographer of the Year Competition* has been running in various forms since 1965, when it was started by the British magazine, *Animal*. In its first year, the contest had less than 400 entries, all of animals. The competition is now run by the Natural History Museum (London, England) and *BBC Wildlife Magazine*, the current incarnation of *Animal*. Not all the images are of animals, as there are now categories for environment and natural world. The 2014 contest had over 40,000 entries. The 50th anniversary 2015 contest, now open for entries (<http://www.nhm.ac.uk/visit-us/wpy/competition/index.html>), will probably have even more!

Over its 49 years, the competition has changed in scope and flavour.

The historical slide show at the exhibition identifies five periods in the contest's development. From 1965–1975, the competition was dominated by a sense of wonder. It was amazing just to see good quality colour images of animals in uncontrolled (wild) settings. For many of us, it is hard to imagine the limits of early colour photography. As late as 1960, Kodachrome slide film was only available in ISO 12 and ISO 16 speeds (ISO 25 and 64 were introduced in 1961).

From 1975 to 1985, photographers concentrated on getting scientifically useful documentation of animal morphology and behaviour. Contest winners were often images that documented something new, or in a new way. Technical skill and close observation were rewarded.

1985 to 1995 saw a move to a more artistic approach, but a tendency to stay within a fairly conservative understanding of art. Technical skill was still important, but now a 'good eye' was valued too.

1995 to 2005 saw an opening up of ideas about art in photography, with attempts to invoke new ways of seeing. This was enhanced by increased use of new techniques, such as the use of timers, triggers and underwater cameras. It also seems to have seen an increase in interest in less 'picturesque' creatures, such as insects. Prior to this period, the images seem to be predominantly of mammals, although that is a purely subjective impression on my part.

The curators see the period from 2005 to the present as the 'digital era,' marked by breaking the limits imposed by film. The curators are certainly right about the dominance of digital. The displayed prints show the winners from each of about 20 categories, and roughly five other finalists for each category, for a total of about 120 prints. Of these, I counted only two images that I thought were made with film. Both were from the same photographer, and were infrared images. It is possible that even these were digital, and processed to emulate film. However, I felt that there were other important characteristics to the works in this exhibit.

Aside from the black and white category itself (six prints displayed as such), only two prints were black and white, and these were the two infrared images mentioned earlier. Colour was the order of the day, and tended to be rich and saturated. Not all the colours were bright, however. Several photographers made very good use of subdued or pastel colours. I noted that almost all the colour prints had an absolute black somewhere, but most had no absolute white. This, along with the black mattes and frames, helped make the exhibition seem a bit solemn and church-like.

Continued on next page ...



Even in the youth categories, the photographs displayed a high level of technical skills, and the ability to use special techniques effectively. These included double and multiple exposures, infrared, shooting flat in macro, and post-processing. There was no sign of Brian Sewell's "post-skills movement," currently seen elsewhere in the arts.

In terms of composition, I noted two approaches of interest. First, there was extremely creative use of depth of field. Several images had deep out of focus foregrounds (up to ⅓ of the image) with strong bokeh, which worked well to enhance their more distant subjects in the upper parts of the images. This technique would not work well in all circumstances, but when done well is clearly very effective.

The second interesting compositional technique involved the relationship of the subject and its context. We are often given the advice to "fill our frame" with our subject. Several very strong images in this exhibition broke that rule. In some cases, the subject was almost invisible, but yet at the same time clearly the centre of interest. In these cases, the photographer is treating the foreground, background and animal (or whatever) as a compositional whole. In effect, the subject is the whole grouping, not just the animal. The interest was not just in the creature, but in its forms, colours and textures, and those surrounding it.

There were many images that used better known compositional principles, from the rule of thirds, to diagonals, to vignetting, and so on. Many images consciously told a story, but there were also images that ignored the storytelling, and focused on formal composition. It would be a worthwhile exercise for any Club member visiting this exhibition to consciously analyze the composition of several of the images.

Where: Royal Alberta Museum (<http://www.royalalbertamuseum.ca/>)

When: Until April 12, 2015; 9:00 a.m. – 5:00 p.m. daily

Admission: Adult \$11, Senior \$8, Student \$7, half price before 11 a.m. Saturday and Sunday

I observed an important thematic element in this exhibition, although it was not mentioned in the historical display. The early phases of the contest seem to have focused on the animal (or other subject) as an exotic wonder—beautiful or amazing in its own right.

In this year's show, and in other recent shows, there has been a much stronger interest in the less exotic. Urban wildlife is present in smaller numbers than more exotic locations, but is presented as just as important. The image of a cougar in Hollywood is etched in my mind. As part of this trend, there is a strong concern to present the impact of humans and human activity on wildlife and environment. This is, of course, not new, but a significant portion of the images (and their interpretive signage) illustrate some form of environmental degradation or human threat.

A final observation, that I feel might be of interest to Club members, relates to the youth category. This category contains some very strong images, even in the youngest age group (10 years and under). For all the images, in all categories, the camera and lens were listed. I was struck by the quality of equipment listed with the younger participants. Almost all of it was extremely high-end Canon or Nikon. There were no cell phones, and possibly only one point and shoot (still, I believe, a high-end bridge camera). For all the doom and gloom about our favoured high-end equipment, it hasn't completely overtaken the younger generation!

 Overall, this show is well worth a visit. I highly recommend it.

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Newsletter Editor: Barbara Morban

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Gilles Simard (Assistant Editor)

Essential Ingredients

IACC NEWSLETTER: Please submit articles and photographs to: imagery@imagesalberta.ca.

DEADLINE for the **MARCH** edition is **March 1, 2015**.

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

IACC FACEBOOK: Join us on Facebook and receive the latest news on upcoming events: <http://www.facebook.com/groups/imagesalberta/>.

ASSOCIATE MEMBERSHIPS:



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



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

PSA 2015 Conference: September 27 to October 3, 2015. Registration begins April 1, 2015.

CLUB MEETINGS: 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 and special interest groups.

NEW MAILING ADDRESS: Images Alberta Camera Club, PO Box 29015, Pleasantview PO, Edmonton, AB T6H 5Z6

WEBSITE ADDRESS: <http://www.imagesalberta.ca/>

