

Tripod Topics

Official Publication of the St. Catharines Photographic Club

February 2012

Editor: Stan Sammy

Issue 3 Volume 6

President: Vic Ens

President's Nook

Presidents Message

We are well into another new year and all seems to be going smoothly. I would like to thank the board members for their constant and diligent work that they do I would like to pass on our condolences to the passing of a previous member Owen Steele.

Our membership has continued to steadily grow again this year. Even though people come and go, we always attract new members each year. We are fortunate to have Cathy Swain that continually keeps us abreast of the monthly schedule of events. We have had very interesting and exciting speakers and Roger Poirier is always on the lookout for new speakers. Not just to give Cathy and Roger so much credit, but all board members and coordinators do a fantastic job at keeping things moving at the club meetings.

Just want to plug the NFRCC Convention happening in Niagara Falls, NY that is happening in March from the 16-18. This is always a very informative weekend. I am putting together a short slide program for the young members of the library that are interested in photography. The library has a 'themed' competition each year, the theme this year is 'motion'. The library asks three of our members to judge the entrants and that will happen in early fall.

Again, I am looking forward to the second half of the year to see the images that are entered into competition and the speakers that will be at the club.

In conclusion, "If you are not living on the edge, you are taking up to much space" by Dewitt Jones.

Vic Ens

President

"Nothing happens when you sit at home.

| always make it a point to carry a camera with me at all times...|
just shoot at what interests me at that moment. ~ *Elliott Erwitt*

When the world is your canvas, so to speak, you need your tools with you to capture everything around you.

Make a habit of always carrying a camera with you—you will never suffer the regret of wishing you had.

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You often don't or can't see beauty in the world until someone shows it to you.

Take a look around you just now – even without moving from the computer.

Can you see something in a new way, a different way of presenting something common? Just take a look again

Editor's Musings

The view from here.

Recently I had the opportunity to judge images at one of our clinics. I am in constant awe of the variety of subjects depicted in the images, however I would like to make a few suggestions that may help to improve your competition selections.

Compose your image in the camera! With your camera on a tripod, look at the main subject:- is it in one of those golden points, is it a subject that should be in the centre of the frame, does the whole subject need to be sharp from foreground to background, or a need for selective focusing, do you need to get higher or lower, move left or right, do you need to be closer or further away, are there distracting elements around the main subject.

HDR images:- A good HDR image is one that evens out the highlights and the shadows to give you a pleasing image. Not all scenes lend themselves to HDR, I have seen many that are over processed. Ask your self is the image pleasing, before entering it in clinics.

B&W from color images: This is easily done with any of the photo processing programs. As in HDR, not all images changed to B&W is pleasing to the eye. Many flipped over images are dull and shows a few shades of grey.

There are many articles on B&W imaging that will help you to punch up those monochromatic images.

Grab Shots: I am referring to those shots you took on the fly while on vacation or at family gatherings etc. The subject may mean a lot to you, but judges looking at a shot that is flat, overexposed, and lacks composition will give it a low score. It does not matter if you crawled through mud, got bitten by a thousand black flies, froze your toes off, there are no points awarded for difficulty while taking an image. There are images you take for yourself, and images you take for competition.

I would like you to try this exercise: With a 50mm. lens or zoom lens set at 50mm. attached to your camera and tripod in hand try filling one of your cards with images shot through a 50mm. lens. Landscapes, portraits, close-ups, etc.

A note to all our members, if you have not received "Club Bulletins" and a copy of the "Tripod topics", please bring it to my attention. One of the reason may be that you have changed your email address, or your computer program may be reading these bulletins as spam and is rejecting them.

This "News Letter" is also a forum for all members and need your input. If you have articles on photography or related subjects please email them to me for publication. In Tripod Topics we have a section called "Members' Gallery". Any member can have their photos highlighted in this section by sending me: (1) six photos in a 768x1024 format.72-100dpi., (2) the title of each photo and (3) a short biography. Photos can be sent by email (stansam@niagara.com)or given to me on a disc.

Please visit The St. Catharines Photographic Club website www.stcphotoclub.ca

Stan Sammy

Outing Schedule 2011—2012

They will have representatives on hand to give us the history and answer any questions you might have.

9:00 - St. Andrew's Presbyterian Church built in 1831; 323 Simcoe St.

10:30 - St. Mark's Anglican Church, built in 1792; 41 Byron St.

12:00 - Grace United Church built in 1786; 222 Victoria St

March 16-18, 2012 – NFRCC Convention, Niagara Falls NY.

April 15, 2012 – Sunday 12:00

Westfield Heritage Village – Here you'll find a stunning collection of over 30 historical buildings which has made Westfield one of the most interesting historical destinations in Ontario. Carefully restored and staffed with costumed interpreters, the buildings capture the true charm and spirit of early Canadian culture. Visitors may witness living history demonstrations and take part in guided tours of the 130-hectare site which is bordered by beautiful woodlands, meadows and trails. Tickets should be purchased in advance on line by the members at:

https://secure.ticket-ops.com/Westfield_Heritage_Village/eDirect

We will meet at the Tim Horton's at Fairview Mall at noon to carpool or you can meet us at Westfield at 1:30.

May 26, 2012 – Saturday 10 a.m.

Henrys – This outing is to be held at the home of Leon & Karen Courchaine. They have 5 acres bordering on Short Hills, so there will be lots of opportunity for image making. Henrys will bring a wider selection of cameras and lenses for us to try out. The Courchaines will build a bonfire and the Club will supply the food for a weenie roast.

Please Note: You are always welcome to bring family and friends on our outings.

By
Cathy Swain

2011-2012 Digital Images for Projection Image Entry List

Digital Image Clinic Report

Digital Image Submissions: Images must be no larger than 768 pixels high and up to 1024 pixels wide in .jpg format. A minimum of 72dpi is recommended. sRGB colour profile ibest.

You can submit images by email to scpc_photos@bell.net or directly to Roger Casement on CD, DVD or other digital media like a thumb drive at the club. Please refer to the handbook for further details on guidelines for submitting images.

March 13, 2012

**Travelette and/or Single Theme Mini Program are due for March 27th competition!

March 27, 2012

**Images of the Year Competition are due! (Selected from 2011-2012 Clinic Entries)

** Enter 2 Images of each: Creative / Nature / Pictorial

** Presidents medal images for April 10th competition!
Judged live at the club.

** Enter 2 Images for Presidents Medal - Topic "Old Barns of Niagara Peninsula)

Note: Presidents Medal Images must be taken after May 1st 2011

Additional Entries: Additional submission information will be given at a later date

Keep shooting!

Roger Casement
Digital Image Chairperson

If you have any questions, please email me:

roica@sympatico.ca

Phone: (905) 935-9776



Submission Dates To Remember 2011/2012

February 28, 2012

**Prints are due for Dr. Swan & Mason Competitions!

**Enter Maximum 3 Mono and/or Colour Prints for Dr. Swan Print Salon

**Enter 1 Mono Print for Mason Competition - Topic: Overwhelming

**Enter 1 Colour Print for Dr. Don Mason Competition – Topic: On The Wild Side

*****Note: Entries for both Mason Competitions must have been taken after May 1st 2011**

March 13, 2012

****Travelette and/or Single Theme Mini Program are due for March 27th competition!**

March 27, 2012

****Images of the Year Competition are due! (Selected from 2011-2012 Clinic Entries)**

** Enter 2 Images: Creative

** Enter 2 Images: Nature

** Enter 2 Images: Pictorial

** Enter 2 Images for Presidents Medal -

Topic: "Old Barns of Niagara Peninsula)

Note: Presidents Medal Images must be taken after May 1st 2011

April 10, 2012

** Enter 1 Mono and/or 1 Colour Print for Print of the Year

Winning prints will be selected by members

Entries must be from 2011-2012 print submissions.

Note:

For more details regarding the schedule and the St. Catharines Photographic Club visit our website at www.stcphotoclub.ca

Note: For dates and detailed information of the 2011 Fall Seminar and the 2012 Annual Convention visit the NFRCC website at www.nfrcc.org

Submitted by

Roger Poirier,



Monthly Program Notes to May 2012

28 February GUEST SPEAKER: PAUL SPARROW "Composition"

In this presentation Paul will discuss how to arrange the elements in your pictures to get the best effects including; the tool of "thirds", using diagonals, image balance and using negative space.

Paul has been professionally involved as a photographer and audio-visual producer for over 30 years, conducting comprehensive one day workshops on ProShow Gold & Producer as well as Nature, Portrait and Close-up photographic techniques. He has been a presenter at numerous photographers' organizations including; The Latow Photographers Guild, Canada Camera Conference, The New England Camera Club Council Convention, The Niagara Frontier Regional Camera Clubs Convention, Professional Photographers of Ontario and many other photography organizations across Canada.

Paul is a producer of many large scale multi image AV shows that celebrate the wonder of our world in imagery including "FIRENZE, Cradle of the Renaissance" – A journey through the beauty that is Florence Italy, "Surrendered to Time" as well as many other AV shows. Other projects include photography for the new Robert Bateman book "New Works" celebrating his 80th birthday. He has won numerous awards for both photography and AV productions including the Latow Photographers Guild annual Audio-Visual Festival, and Photo Life's 20th anniversary photography competition (digital imaging).

***Prints are due for Dr. Swan & Mason Competitions!*

***Enter Maximum 3 Mono and/or Colour Prints for Dr. Swan Print Salon*

***Enter 1 Mono Print for Mason Competition -Topic: Overwhelming*

***Enter 1 Colour Print for Dr. Don Mason Competition – Topic: On The Wild Side*

****Note: Entries for both Mason Competitions must have been taken after May 1st 2011*

MARCH

13 RESULTS OF CLINIC #4 AND ASSIGNMENT # 4 – TOPIC: "Winter Scene"

***Travelette and/or Single Theme Mini Program are due for March 27th competition!*

17 – 31 Dr. Swan and Mason Print Entries will be on display at the St. Catharines Library

27 ANNUAL GENERAL MEETING

PRESENTATION; TRAVELLETE & SINGLE THEME COMPETITION

***Images of the Year Competition are due! (Selected from 2011-2012 Clinic Entries Only)*

*** Enter 2 Images: Creative*

*** Enter 2 Images: Nature*

*** Enter 2 Images: Pictorial*

*** Enter 2 Images for Presidents Medal - Topic "Old Barns of Niagara Peninsula"*

Note: Presidents Medal Images must be taken after May 1st 2011

APRIL

10 IMAGE & PRINT OF THE YEAR & PRESIDENTS MEDAL COMPETITION

*** Enter 1 Mono and/or 1 Colour Print for Print of the Year (Prints submitted must be from 2011 – 2012 entries only).*

Members will select winning prints

24 PIZZA NIGHT

MEMBERS PROGRAM "IMAGES FROM NIAGARA REGION"

MAY (Saturday) 5 ANNUAL BANQUET & AWARDS NIGHT

GUEST SPEAKER: CONNIE MILLER: "A Maritimes Medley" – Digital Slideshow

In this presentation "A Maritimes Medley" will feature images taken by Connie in Canada's Maritimes provinces of Nova Scotia, New Brunswick and Newfoundland. A student of Freeman Patterson and Andre Gallant, Connie has created the Medley as an ode to their Nova Scotia and New Brunswick workshops, which she has attended in 2008 and 2011 as well as to celebrate the unique Maritimes culture. Rounding out the presentation will be a complementary selection of photographs from recent travels to Newfoundland and Nova Scotia. A Maritimes Medley will be comprised of a trio of slideshows.

Connie is a member of the Halton Hills Camera Club, CAPA and the Oakville Arts Council. Her work has been displayed at the Town Halls of Oakville and Halton Hills as well as local galleries and restaurants. Her image "Under the Umbrella" recently received the Halton Hills Camera Club Creative Image of the Year award. A stay-at-home mom for several years, Connie is now actively pursuing a career in photography. When not behind her camera or her computer, she loves to travel both here in Canada and abroad.

Note: For dates and detailed information of the 2011 Fall Seminar and the 2012 Annual Convention visit the NFRCC website at www.nfrcc.org

Submitted By;

Roger Poirier, Program Director.

Members Gallery

VICTOR PAPAIZ

I had been trying my hardest the past few years to really get involved in something other than relationships with friends and school, when my parents and I stumbled across the Teen Photography Contest at our public library.

I knew that I had my answer. The subject was flowers and I speedily scanned through my family 's numerous picture folders and came out with what we all thought was the perfect picture: "Buzzing Blossoms." I entered it and then waited nervously for a call for a couple of months.

Finally a call came and we were invited as finalists to a showing of the top entries. I was amazed by all the fantastic photos I saw that night. Finally, as the top three winning entries, and six honourable mention winners ' names were being announced, I closed my eyes nervously, praying that my name would not be with the honourables. My prayers were answered when my photo was called out for third place and I soon received a \$15 gift card and a free year 's membership to the St. Catharines Photography Club.

I have been taking photos of all our family trips since 2006 and have photos from Russia, Spain, Hawaii, Paris, and Las Vegas (just to name a few).

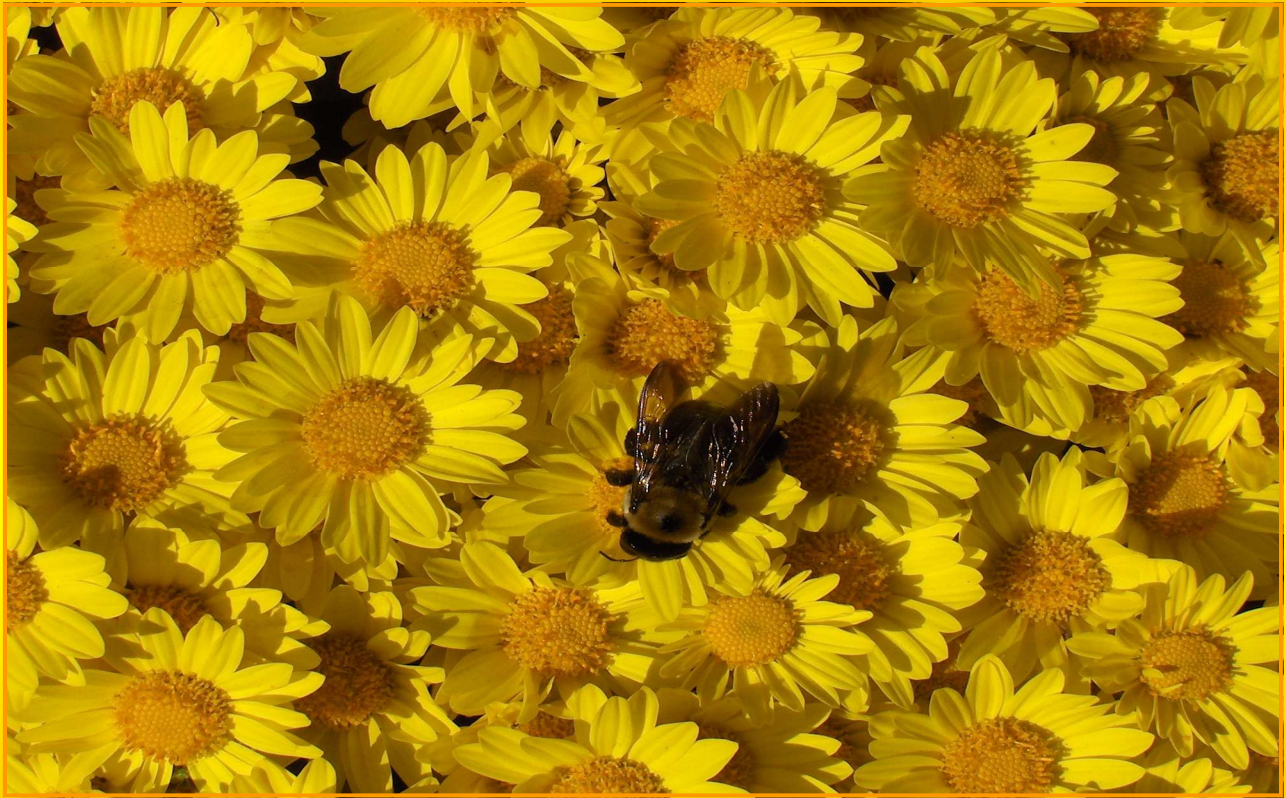
I have also slowly been upgrading my camera over the years, starting with a R717 Hp Photosmart, gradually making my way up to the Nikon D40 that I use today. I usually tend to photograph plants, buildings, and small creatures but have recently been exploring the creative world and am liking what I 'm seeing.

Aside from photography, friends, and school, I enjoy archery, swimming, fishing, and collecting and building advanced Lego models. Over the years I have collected two of the top three largest Lego sets the current market has to offer and don 't plan on stopping yet.

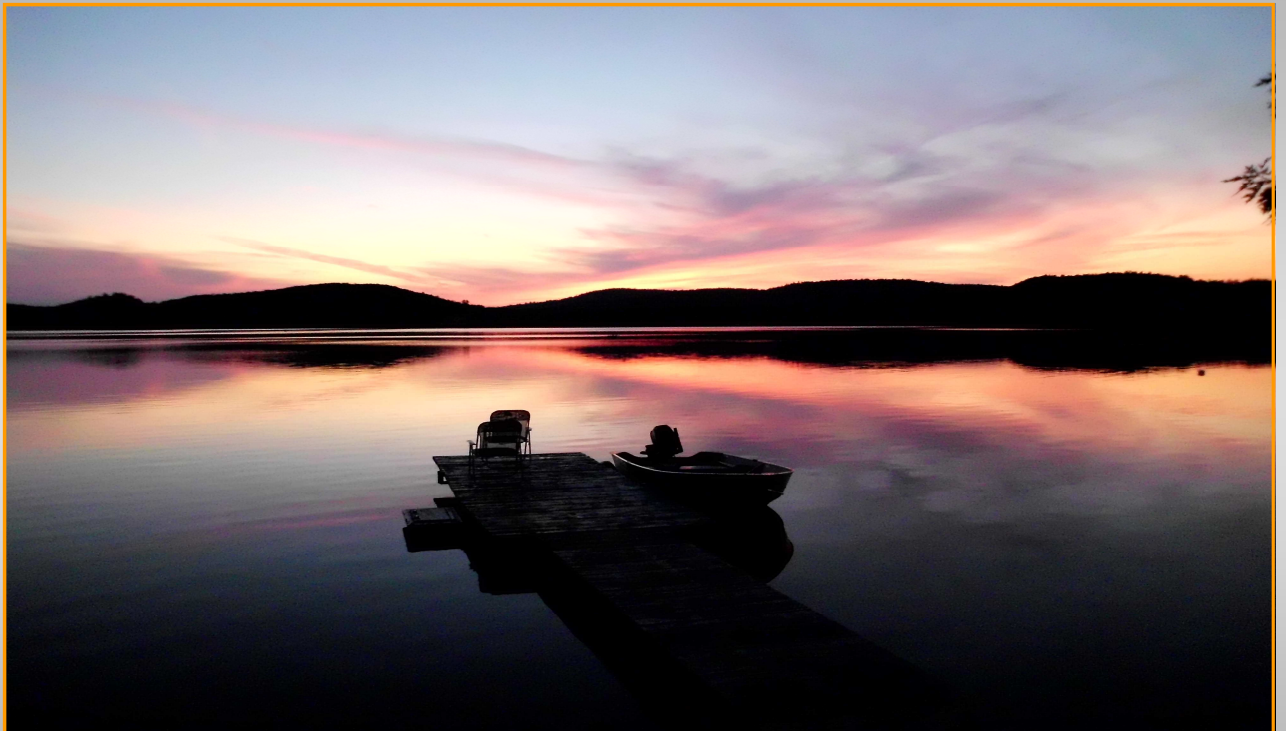
Fishing is the only thing that surpasses everything else though. I enjoy fishing so much that my school locker is full of the year 's salmon catches for all my friends to see. My favourite place to fish though is at my family 's cottage in the Gatineau Hills where every year there seem to be more and more bass. Sometimes we 'll go out in the morning and come back with four 3 pound small mouths, just in time for lunch. Fishing isn 't the only thing that happens at the cottage though. I also spend my time swimming, hiking, and of course, taking pictures.

I would like to thank all of the members of the Photography Club for being so welcoming, helpful, and always so willing to share their knowledge with a young photographer like myself

Respectfully,
Victor Papaiz



"Buzzing" by Victor Papaiz



'Sunset' by Victor Papaiz



"Taj" by Victor Papaiz



By Victor Papaiz

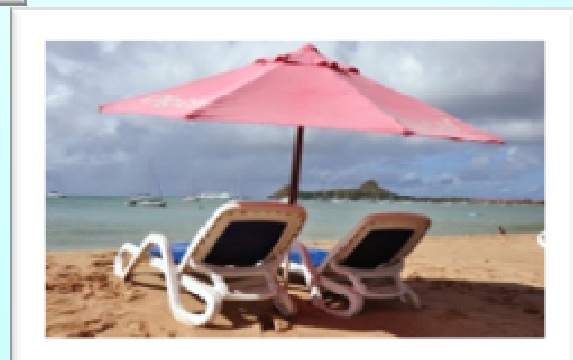
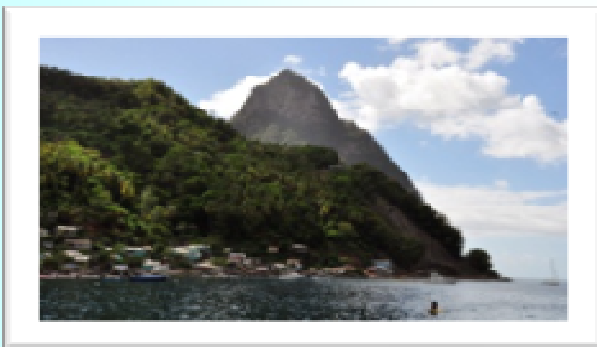
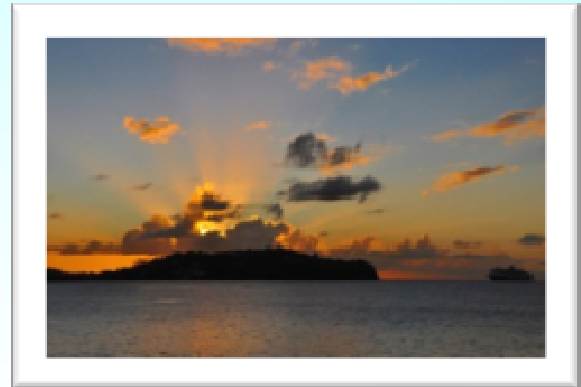
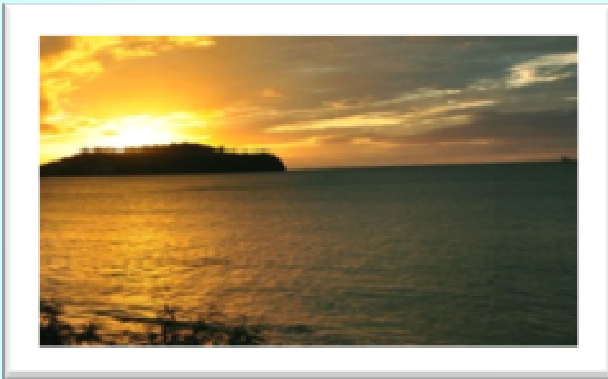


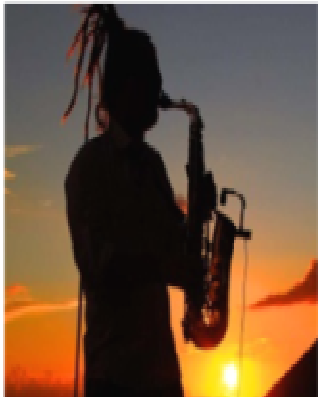
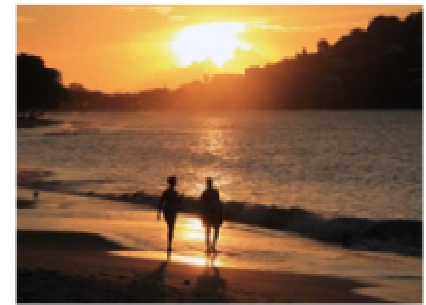
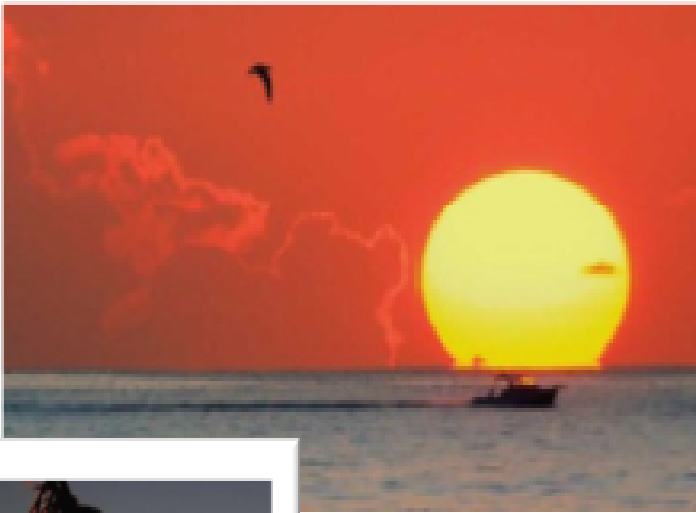
“Boat and Reflections” by Victor Papaiz

Images of St Lucia [The Travelling Post Card by Dave Hesse]

There is always something to see and photograph in St Lucia. The island is small, 30 kilometres long and 14 kilometres wide, located in the West Indies just south of Martinique. West Jet & Air Canada both have weekly flights from Toronto, 5 hours and you are in paradise.

The island has a British background; they drive on the left; speak English; the weather is a constant 28–35 degrees with a breeze blowing most days helping keep the humidity down; the currency is Caribbean dollars [1ec = \$2.70 Cad] or US dollars; staying away from the tourist traps prices are inexpensive; the people are friendly; there are many free sandy beaches to enjoy; a few resorts, hotels and guest homes; And the sunsets are spectacular. **A great place to visit especially for the photographer**





For more info talk to Barb or me; we've been there 5 times this year with more visits planned for next year. OR check out these sites... [Boiled Frog Guest House](#) / [St Lucia Tourism](#) / [St Lucia Guide](#) / [Carnival Sailing](#)

How To Deliver A Useful Photo Critique

by [Peter West Carey](#) Digital photography School

Much has been written on Digital Photography School about [receiving feedback](#) and [examining your own photos](#) to help improve. Today I want to give you some pointers on providing a critique to others (when asked for) so the conversation between you and the photographer is time well spent. At its base, a critique is an examination of a piece of work, be it writing or art or potato chips, and a reasoned response to what is examined. I'll be talking mostly about 'soft' critiques in this post as they are the ones that examine content in a less mathematical way. Not that math doesn't apply to photos, but examining a photo is more subjective than objective.

1. Make Sure The Photographer WANTS A Critique

Most importantly, ensure the person receiving the critique actually desires a critique. While your intentions may be pure and the information you have may benefit the recipient, if most people aren't open to the idea of hearing about their work, they won't hear a thing you say. And it may backfire. Before launching into, "There are some things about this image I want to comment on..." start out with something as simple as, "Would you like an honest critique of your image?" If the answer is, "No thanks," then move along and don't say a word. If someone is not open to receiving, they won't. (I know it sounds obvious, but it is often overlooked.)

2. Be Honest

This is hard for many of us. Some of us are being desensitized to the "Nice work!" we see on Facebook and Google+ and think all the world need be rosy. This is not the case. But (as long as point #1 is followed) we need to make sure we are honest from the start. If you just want to tear someone's art apart, say so (that is not at the heart of a critique, by the way). If you want to help them improve, say that too. If you just want to spout your opinion, ditto. Hearing yourself talk or trying to gain more exposure on certain sites by 'joining in on the conversation' has its place, but just be honest about why you are speaking.

3. Realize Your View Of The World Is Incomplete

Most people jump right over this concept. We all have egos that enjoy thinking they have the accumulated knowledge of the world, or at least some specific subset. But the truth is, no one does and we, as a society, are learning new things about the world around us all the time. So it is with art. Any art revolution was confronted with detractors; people who thought it was rubbish, based solely on person, past experiences. Knowing you don't know everything will help lead to an open discussion rather than a one sided, "You did all this wrong," point of view.

4. Educate Yourself

Before getting started, in hand with knowing you don't know everything, learn a little about the subject being critiqued; both the subject of the photo and the subject of photography. There's no need to take college level courses to learn some art history and different photographic techniques. Often this education can come from the photographer by asking simple questions about why they shot what they did and what they were attempting to portray (some will tell you to not ask these types of questions as it may alter your critique, but I find it can be helpful in guiding the conversation).

5. Examine And Highlight

Examine the body of work, set it down, walk away, and come back. I have found this process helpful personally to shake my thoughts up and then let them settle. If time is not available, by all means, jump right in. Look to what works and doesn't work in the image. Look for technical merit (and here our very own Christina Dickson gives some examples of: Exposure, Focus and Composition in [her post on portrait critiques](#)) and look to more subjective areas such as story telling and emotional impact. Highlight what works and what doesn't work. And most importantly; why.

The 'Why' is at the heart of the critique. It will help the photographer more than anything. "Her hair is all wrong," is not a good critique, even though it might be accurate. "Her hair is bothering me. See if you you darken the tone to lessen its impact in the shot, or remove some of the stray strands to cause less distraction," is a far better statement that gets out the bad with leading the photographer in a direction to improve. And that is at the heart of the critique, wanting to help the other improve. Anything less is simply complaining or touting one's own mastery of the art, neither of which really help anyone (except the reviewer's own ego).

6. Delivering The Critique

Lastly, deliver the critique when the photographer is ready and in a way that works for them. Listing a long diatribe as a comment on a Google+ picture might not always be the best forum, especially if the critique was unwanted. But emailing the person privately and first asking them if they wish for an honest critique is a good first step. Follow this up by another email with the critique if they are amiable to receiving. That way they can read it when they are ready, instead of having it crammed down their throat when they are tired and hungry and working a long day. Delivery is just as important sometimes as what is being said. These days, across the miles, most critiques are given in email and it's a great medium as people in France can comment on a Vietnamese artist's work with never leaving home. It also allows a slower conversation which is often preceded with carefully thought out comments, rather than calling someone at 2am, a little drunk, to tell them why their sunrise picture, "sucked". I'll pretend this never happened to me. And I hope it never happens to you. Email helps bring a bit of reason into a conversation. It should not be shunned over an actual in-person meeting if location isn't a problem, as body language can tell you a lot about what a person is thinking.

Learn more from our [Composition Tips](#), [Digital Photography Resources](#) Category [Peter West Carey](#) is a world traveling professional photographer currently leading photo tours to [Bhutan, Nepal and India](#). He also hosts [Lightroom](#) and [basic photography workshops](#) along the West Coast of the USA as well as the free [31 Days TO Better Photography](#) series on his blog.

6 Steps To Finding a Photography Mentor

by [Peter West Carey](#)

Martin Gommel, in a guest post at Digital Photography School, listed "Search for a Mentor" as #92 in his post [100 Things I've Learned About Photography](#). This post by [Peter Carey](#) expands on that idea with 6 steps to help you in your search.

Mentoring is a time honored method for passing on decades of learned information from one person to another. Not only can you learn a specific topic, finding a mentor can bring growth to other aspects of your art you were never aware of. It's also great to know there is someone who has your best interest at heart and will give you candid, honest feedback while helping you improve. Picking a mentor need not be a hard process or one fraught with fear. Ok, there might be a bit of fear but the benefits of getting over that fear far outweigh the effort. Grab a notebook and let's take a look at some of the important points in picking a photography mentor.

1. Know Your Favorite Subject Matter

Let's start with you first. What is your favorite topic? Are you big on architectural photography? Wildlife? Sports? The list goes on and on and chances are you fit into more than one bucket. Most of us do. After listing out a couple of your favorite topics, narrow the list down to your top two. These are the, "If I could only study two types of photography, I want them to be" topics. It's important to do this step first. First, it helps you focus (har har har) and second, it helps you really focus. You'll have time later to find a mentor for each topic, for now, let's keep it simple with just two.

2. Find The Like

Chances are you already have some names rolling around in your head. Favorite photographers you've picked up along the way. Write these names down first as they are the easy ones. Then start doing some searching. Looking online is a good start since you're already at a computer. But also check out your local photography scene. Check your nearby college. Visits all the art galleries in your area until you find a good match for your topics and style.

3. Know What You Want From The Relationship

This is a very important step in the process. Without it, both you and your mentor may be left floundering or spending a lot of time on tasks that should have been done before you got in touch. Are you simply looking for regular critiques? Do you want hands on help with equipment? Maybe you wish to shadow the person for a day, a week, on a shoot. Or just need someone to help you with a new direction in photography. Whatever the case, list out how long, why, when and what. Be specific or vague as you wish, but make sure it would be clear to the other person what you are asking of them.

4. Get In Touch

Now for the part that stops most people in their tracks; getting up the nerve to contact possible mentors. For some, this part is easy and if that's you, I'm sure you already know what to do. For the rest of us (myself included) this step might seem a bit daunting. I mean, you are actually going to let someone else know that you are not perfect and would like some help. Eeek!! Now get over it. Right now. Gather up some courage ("Courage is resistance to fear, mastery of fear – not absence of fear." – Mark Twain) and contact the people on your list. You may have to write or call the person, or maybe start with email. It all matters on the contact information you have gathered. No matter than manner, write out a little script first and practice/proofread it so you know what you want to say clearly. The step before should have made this easy to fill in. And don't let your brain tell you, "Oh, that person would be too busy or important to mentor you." If you never ask the person, the answer is always no. Don't ask "should I contact this person", just do it! The worst they can do is say no and they just might say yes! If it's 'no, thanks', you may be referred to other mentors who would be willing to help. Just ask and let the chips fall where they may.

5. Take Notes

Let's say you have contacted someone and they agree to help mentor you in your art. GREAT!! Now make sure you take plenty of notes. And not just notes on the subject at hand. Here I'm talking about notes on your relationship. This first mentor is not necessarily your be-all, end-all mentor. You may go through many in your life. It's important to know what works for you and what doesn't. What kind of communication style, how much, in what form, etc... These notes will be important in continuing your relationship or in choosing the next mentor.

6. Keep An Open Mind

The actual process of picking a mentor may put images in your mind of just exactly how the relationship will work. While it's fine to visualize an intended goal, don't get too hung up on it. Think of Daniel in the movie *The Karate Kid*. Miyagi, his mentor, had him painting fences and doing all sorts of other things he thought had no relation to his goal, which was to learn karate and beat up some bullies. But Miyagi's methods, while odd to Daniel, were simply a different path toward his goal than Daniel had imagined. So keep an open mind and take a few chances if your mentor is asking you to stretch or try something new.

Peter is an avid photographer who enjoys travel, portraiture and wildlife photography. A travel related blog of his past and current shenanigans can be found at [The Carey Adventures](#). Read more from our [Photography Tips for Beginners](#) Category Tagged with [digital photography](#), [mentor](#), [mentoring](#), [teaching](#) [Peter West Carey](#) is a world traveling professional photographer currently leading photo tours to [Bhutan, Nepal and India](#). He also hosts [Lightroom](#) and [basic photography workshops](#) along the West Coast of the USA as well as the free [31 Days TO Better Photography](#) series on his blog.


Read more: <http://www.digital-photography-school.com/6-steps-to-finding-a-photography-mentor#ixzz1neLr0a91>



ST. CATHARINES PHOTOGRAPHIC CLUB

INVITE EVERYONE TO ATTEND

MEETINGS AND PHOTO WORKSHOPS



St Catharines Photographic Club

Learn how to take
award winning images

Attend Conferences and
Seminars with the world's
best photographers

www.stcphotoclub.ca

Meetings are held on the
2nd and 4th Tuesdays
September through April

Grantham Mennonite
Brethren Church

469 Grantham Ave.
St. Catharines

Join us for Coffee at 7:00pm.
Program starts at 7:30pm.

All Guests are Welcomed

Most things in life are moments of pleasure and a lifetime of embarrassment; photography is a moment of embarrassment and a lifetime of pleasure.

Tony Benn

Visit our website: www.stcphotoclub.ca

Photographic Equipment Available

Due to our recent move to a new, smaller house, I have a variety of photographic equipment available. Some equipment listed below. If you need something special, maybe I got it. Everything is functional. While I would prefer to donate to an institute of learning, most of this is available to a good home on a no charge basis.

- One 2 ¼ x 3 ¼ format enlarger, B & W, glass carrier, with variable contrast filters. Clock type timer.
- One color enlarger, Chromega, with color head, 4 X 5, with carrier for all popular film sizes, color analyzer, digital timer. Variety of lens on lens boards for various formats. This thing is big and heavy.
- Various sized paper easels
- Various trays, tongs, safe lights and developing tanks.
- Various wet chemicals, color and black and white, also color and B & W paper, various sizes. Paper has been kept in fridge.
- Some film, again, it has been kept in the fridge.
- Various Kodak and Ektagraphic projectors.
- Projector stands, some fixed and some take apart type.
- Various dissolve units, single projector and multiprojector, self contained and stand alone units, various manufacturers.
- Some remote control units- radio and IR, single and multiple projectors
- Slide trays, 80 and 140 (I've been selling these for \$1.00/\$1.50 each) Some euro trays- free.
- A commercial hot mounting press- caution- heavy! This is not an amateur one. Needs 20 amp circuit.
- A commercial studio flash unit, 3 heads, modeling lights on roller stands. Caution- heavy, power pack on rollers! Note: this is a high voltage unit, you would have to use a "safe sync" or trigger by on camera flash (it has a remote sensor).
- A commercial flash meter- needs battery
- One hairlight- self contained flash with a roller stand and boom light.
- Some reflectors, reflector stands, clamps, etc.
- One commercial tripod, very heavy duty, set up for 8 X 10 view camera, on steel roller plate. Can be used without base plate. (Caution- heavy) with pan type head.

Contact

Glenn Holden, 905-937-2823 or lgholden@cogeco.ca

Monthly Digital Image Clinic Categories

Nature

The purpose of the nature photograph is to depict observations from all branches of natural history excluding Anthropology and Archeology. The goal of the nature photograph is to record and teach a nature story. With this in mind a good nature photograph places equal importance on aesthetic appeal and authenticity. (CAPA rules and ethics apply).

“Nature photography depicts living, untamed animals and uncultivated plants in a natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs.

Photographs of animals which are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are ineligible.

Minimal evidence of humans is acceptable for nature subjects, such as barn owls or storks, adapting to an environment modified by humans, or natural forces, like hurricanes or tidal waves, reclaiming it.

The original image must have been taken by the photographer, whatever photographic medium is used.

Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene.

After satisfying the above requirements, every effort should be made to use the highest level of artistic skill in all nature photographs.”

Computer manipulations such as exposure adjustments, white balance saturation, burning and dodging, spot removal, and sharpness are permitted but must be *very minor* and in no way alter the authenticity of the nature subject or scene. No borders or frames are allowed in the nature category.

Pictorial

The pictorial image should express an idea, create a mood or stir an emotion. Unlike nature images, the aesthetic appeal and artistic quality of the image will be the main criteria evaluated. This will include composition, colour harmony, subject interest and technical quality.

Examples of pictorial images would include but is not limited to landscape/seascape/sunsets, urban or rural scapes, architecture/industry/agriculture, portraiture (persons or animals), candid shots, macro, still life setups, flora (cultivated or natural), domesticated and/or obviously controlled fauna, and nature images showing the impact of man.

Computer manipulations such as those allowed in nature are permitted in pictorial along with cloning and borders. Images that show an altered reality such as HDR and Orton effects are not permitted in pictorial. Frames are also not permitted.

Creative

The creative category is for images of altered reality made in camera or darkroom or with digital tools. The intent of this category is to transform a subject for artistic effect and does not attempt to depict reality but rather a modified version of the original image.

The creative category will include abstracts where the subject is independent of pictorial references and reduced to form, colour tones, texture and line whether the final product is produced in camera or post process manipulation. An example would be macro subjects with narrow depth-of-field. Creative expression images produced by post processing manipulation and enhancement such as HDR or Orton Effect would be included. Also included would be experimental effects created by altering the photographic process in camera such as multiple exposures, motion effects and filters.

All aspects of the final product must be altered photographic images originally made by the entrant. Borders and frames are permitted. Graphic art such as ‘cut and paste’ will not be accepted.

Fourth Category

A fourth category will be included in the clinics. This category will change annually and will be chosen from the genres of photography. The purpose of this category is to promote and enhance the knowledge of the genre within the club and may or may not be already covered by one or more of the other three categories.

This category and its definition will be decided by the clinic Chairperson and/or the interclub chairperson.

St. Catharines Photographic Club Board of Directors

Executive – 2011 - 2012

President:	Vic Ens	905-937-4903	v.ens@sympatico.ca
Vice President:	Cathy Swain	905-934-6264	cswain2@cogeco.ca
Treasurer:	Robert Hutley	905– 646– 4507	rbob@sympatico.ca
Secretary:	Cheryl Swain	905 –646- 8860	cswain4@cogeco.ca

Standing and Special Committees

Program Director – Roger Poirier	905– 646– 0481	roger.poirier@cogeco.ca
Clinic Competition – Roger Casement	905-935-9776	roica@sympatico.ca
Interclub Competition – Heather Halfyard	905-934-3651	hhalfyard@cogeco.ca
Print Competition – Linda Casement	905-714-9939	caseylynn1963@gmail.com
Membership – Pat Sammy	905-937-6820	patricia.sammy@hotmail.com
House & Property - Rich Kearney	905 -468-7673	rkearney@cogeco.ca
Hospitality – Ginny Cobley	905-937-7910	vcobley@cogeco.ca
Promotion – Cathy Swain	905-934-6264	cswain2@cogeco.ca
Web Master – Dave Bauer	905-937-1573	dbauer1@cogeco.ca
New Member Liaison - John Wiebe	905-646-9521	johnwwiebe@yahoo.ca
Constitution /Members Handbook John Wiebe	905-646-9521	johnwwiebe@yahoo.ca
Newsletter – Stan Sammy	905-937-6820	stansam@niagara.com
CAPA Representative— Bob Casement	905-9375262	robert.casement@sympatico.ca