



"Become Better Acquainted with the Art of Photography"

Sask Amateur Photo Competition

The 23rd SaskAmateur Photo competition will take place at the Regina Research Park, The Terrace Rotunda, 10 Research Drive, University of Regina, from April 4 to April 8, 2005.

CATEGORIES

Colour:

Landscape, Seascape or Cityscape
People
Open

Black & White:

Landscape, Seascape or Cityscape
People
Open

Other:

Animals
Plants and Flowers
Hand Coloured
Youth

Theme:

Windows

Entries: Deadline for entries is Wednesday March 30. Mail to 927 Stanley Crescent N., Regina, Sask.

S4X 1Z9. Personal drop-off entries will be accepted only on Saturday, April 2, 9:00 am - 12:00 pm at the Terrace, 10 Research Dr. For more information phone (306) 949-0889. Entry forms and details will be available at various photo and framing shops as well as on the Regina Photo Club web site: www.reginaphotoclub.com

Fees: An entry form and a fee of \$5.00 per photo paid by cash, money order or cheque, payable to the Regina Photo Club, must accompany your entry. Post dated cheques will not be accepted. Do not send cash in the mail.

Awards Presentation: Winners will be notified by April 4. Awards will be presented at the Terrace on the Awards Night, Friday, April 26, 7:30 pm. Everyone is welcome.

Returns: Entry pickup will be at The Terrace only on Saturday, April 9 from 9:00 am to 12:00 pm. Entries being returned collect are subject to a \$1.25 handling and packaging fee per photo. The Regina Photo Club or any sponsors will not be responsible for entries not picked up.

Cold Weather Photography

Cold weather photography raises a whole new challenge to successful photography.

The most common cold temperature problem is battery failure. Modern cameras whether film or digital all require batteries to operate. During cold weather, it may be necessary to carry a spare battery in a warm pocket and change batteries occasionally. Cameras (i.e.. manual) that work without batteries are best for cold environments. I keep a manual camera for extended cold weather excursions (i.e. XC skiing) that will operate with or without a battery. Manual camera light meters often work in extreme cold since they require very little battery power to operate. Otherwise, I use an incident meter which I carry in an inside pocket.

Be careful to not breath on the lens or view finder as the moisture will immediately condense on the glass surface.

Dry cold can cause static electricity marks on the film. Advance film slowly, turn off motor drive if possible, don't force controls. Film is brittle when cold and can break or crack.

Carry cameras under winter clothing when outdoors and remove for picture taking. To avoid condensation, warm up cold equipment slowly inside a Ziploc plastic bag to minimize condensation or leave it inside your closed camera bag.

Lastly, dress warmly when doing photography outdoors. Cold hands and feet soon take the edge off creative photography. - By Larry Easton - Editor

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Regina Photo Club
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Web Site:
www.reginaphotoclub.com

2004 / 2005 EXECUTIVE

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e-mail: treasurer@reginaphotoclub.com

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Equipment - Walter Thiel - 586-1411

Program - vacant

Competitions - Glen Tuplin - 949-0889
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Canadian Association for Photographic Art
 Director - Larry Easton - (306) 332-3711

Prairie Region for Photographic Arts
 SaskPhoto
 Shirley Gerlock - 757-3328

Co-Chairs Canadian Camera Convention 2005
 Donna-Joy Tuplin
 Larry Easton

A member of the
Canadian
Association for
Photographic Art



There are currently
112 members as at
December 7, 2004.

TIPS FOR ENTERING PHOTOGRAPHY COMPETITIONS

By Larry Easton

The following points are personal experiences from both entering, helping with running of competitions, as well as judging various shows:

1. Study and understand the rules for the competition. Follow the rules; to not do so could result in disqualification. If the rules are not understood, get clarification from the rules committee.

2. When selecting images for a competition category or theme, the photo must have a main element or centre of interest that unmistakably fits the competition category.

3. Do not leave the selection of category to the competition organizers.

4. Most judges will try to stay objective about a photograph, but if presentation mat and frame distract, the photo may not receive the needed attention to place. Stay away from classical wood frames; these seem to work better with paintings. They just seem out of place in a photography competition.

5. Presentation guides for prints:

a) always have a photograph dry mounted if a picture frame is required.

b) matting, if used, should always be professionally done.

c) make sure the image and mat/frame sizes meet rules for entry sizes.

d) try to use a title for each entry even if not called for. A suitable title appropriate to the photo can't hurt.

e) Photos in competitions must be tastefully done so as not to offend anyone, i.e. nudes are not accepted in many amateur competitions as is the case for the SaskAmateur and SaskPhoto competitions. They are accepted in Photo Life and Canadian Camera magazines.

f) If competitions call for any or all of either frames, mats or glass, the presentation should be done to compliment the image but not compete for the attention of the photograph.

6. It helps sometimes to know who the judges are so that you may know what their preferences are. However, this information is usually not made available.

7. Enter categories that have lower entry numbers.

8. Try to hear the judges critique comments on your entries and those of others to learn some of the points that made winners and losers.

9. Look at and study Best of Show, 1st, 2nd, 3rd and honourable mentions. Determine what you think makes the photo a winner. Similarly, look at back issues of photo competitions by a particular magazine competition, (i.e. Photo Life, Canadian Geographic and Canadian Camera to name a few), for their preference to photo trends.

Presentation guides for Slides:
 Slides must be spotted on the bottom left-hand corner along with title, name of photographer and category.

Judging criteria generally include:

(a) **Impact**,

(b) **Technical** (exposure, colour balance, tonal contrast, dust spots/water marks),

(c) **Composition**.

President's Assignments

Take a Series of Photos

A roll of film will be provided, developing included. Deadline to register was November 16th or until film supply is spoken for. Digital photographers may still register.

Deadline to return film is Feb 15th

Examples:

- Ø A Photo Day Journal
- Ø Benches
- Ø Expressions – words, signs, faces
- Ø Stairs
- Ø Tell a story
- Ø Unique items
- Ø Weather

Interested in Photojournalism?

If so, join me in discovering what it takes. We will be meeting for a few casual discussion times to research the topic, talk to people in the field and do an assignment.

(continued on page 7)

CLOSE - UP AND MACRO PHOTOGRAPHY

Close-up photography is defined as anything from the closest range of focus with a normal lens (about 18 - 24 inches) to a magnification scale of about 1/10 to life size. Macro photography is life size and larger to 20x or larger magnification.

Close - up Lenses - look like filters and screw onto the lens. The close - up lenses are made in different powers of 1, 2, 3, up to 10 diopters. The larger diopter number, the closer the lens - to - subject distance. Image sharpness and some distortion are the greatest weakness of these lenses. They provide a low cost option with small weight and space requirements.



Extension tubes - can only be used on (SLR) Single Lens Reflex cameras. The extension tube is placed between the camera body and lens and can be used with any lens. Extension tubes come in several lengths, typically 12mm, 20mm, 36mm. The longer lengths provide the greater magnification and maybe stacked for greater magnification. Extension tubes are more practical as they are less costly, and usually retain most functions of your camera body. They provide incremental magnification rather than the continuous magnification of bellows.



Bellows - mount between camera body and work with most lens and

provide greater magnification than extension tubes. Bellows provide continuous extension and are more versatile than extension tubes. Bellows are expensive and not very easy to use. You also lose a lot of functionality because a bellows seldom preserves any of your camera's auto functions such as diaphragms, autofocus, or, in some cases, certain exposure modes. They are also awkward to use in the field.

Tele - converters fit between the lens and camera body and extend the focal length of the attached lens. Tele - converters provide 1.4 x, 2.0 x, or 3.0 x focal length extension. Tele - converters do three things for any lens: first they retain the focus distance of the prime lens. Secondly, they magnify the image size by a factor of 1.4, 2.0 or 3.0. As an example, a 2 x tele - converter will increase the focal length of a 50 mm lens to 100 mm. A Tele - converter disadvantage is light loss. A 1.4 converter will lose one stop; 2 x converter will lose two stops and a 3x converter will lose three stops.

Reversing Lenses - The normal lens or wide-angle lenses can be reversed on the camera to give large magnification ratios for close-up photography. An adapter ring allows the lens to be fitted to the camera body in reverse.

Macro Lenses - Many macro lenses allow up to 1/2 life size. They are available in normal focal lengths and other focal lengths including 50, 90, 100, 105, 135 and 200 mm and some zoom lenses. Macro lenses are more expensive and impractical unless doing a lot of macro photography. Longer focal length lenses provide greater subject to camera distance with the advantage of getting close-up with out disturbing the subject (insects) or blocking light on the subject.

Depth of Field - Close-up photography decreases depth of field to only a fraction of an inch. Use of the smallest f-stop will increase the depth of field.

Saskatchewan Centennial 2005

To help Saskatchewan celebrate Centennial 2005, the government of Saskatchewan has established a web site to encourage participation in the 100 year celebration. As a photo club this is an opportunity for its members individually or as a club to submit photographs for the celebration. The Centennial web site is www.sask2005.ca.

The categories for image submissions are: People, Scenery, Places, Fun Things, From Long Ago and Miscellaneous (images that do not fit any of the above). Included is a form to be filled out with the usual, name, address, telephone, email address, etc. and a browser to place your images(s). As for image size, I didn't see any specifications for images, but the images are to be used on a web, so image resolution would normally be 72 dpi. Image dimensions of 4" x 6" should be adequate. This size makes the images usable on web sites, but too low in resolution for other purposes.

Following conditions apply for photo submissions. *"By submitting material to the web site, you automatically grant and represent and warrant that the owner of such material has expressly granted, the Government of Saskatchewan the royalty free, perpetual, irrevocable, non-exclusive right and license to use, modify, adapt, edit, copy, reproduce, publish and distribute such material (in whole or in part) world wide on the web site. You also agree to allow any other user of the web site to access, view, store, or reproduce the material for his or her personal use"*.

Contact Information:

Saskatchewan Centennial 2005
Office
W-311, 2440 Broad Street
REGINA, Saskatchewan S4P 3V7
Toll-free: 1-888-390-2005
Phone: (306) 787-2005
Fax: (306) 787-4489
E-mail: webmaster@sask2005.ca

2004/05 RPC Events Calendar

Regular meetings are at 7:30 p.m. on the first & third Tuesdays from September until June. Meetings are held at the Telephone Pioneer Activity Centre, 320 Pasqua Street North, Regina, Saskatchewan S4R 8R7

January 18 - Hands On Hand Colouring and Macro Photography.

Learn how to hand colour Black & White photos using oils and see a demonstration of how to colour photos in Photoshop.

Learn close-up techniques.

Deadline for 2nd In-club Competition.

Theme: Temperature

February 1 - 2nd In-Club Competition Results.

February 15 - Black & White Photography

- The Art of Digital Photography

- Slide presentation from the Canadian Association of

Photographic Art (CAPA)

Scotland and Ireland Image Show - Date to be rescheduled.

Larry & Dorothy Easton, RPC members.

*Non-Meeting Dates. Seminars are for RPC members only. Registration is limited, costs vary. RPC also conducts field trips, special workshops and competitions throughout the year. Please read later issues of the f-16 Newsletter for further information.

Members in Profile

Would you like to appear in the f-16 newsletter, Members In Profile? If so, send your profile to the Editor; hand written, typed; or on a 3.5 floppy (MS works, Word Perfect), or send an e-mail. I am looking for new and long time member profiles.

Following is a guideline on some of the points that may be covered:

1. Any photography related background - cameras and equipment.
2. Photography experience, i.e. School photographer, as a hobby, published images, etc.
3. What are your photography interests, subjects, colour, B & W., digital. How long?
4. Some of the interesting travel experiences around the province, Canada or the world. Future travel plans on your wish list, etc.?
5. Have you belonged to other clubs and possibly why you joined the RPC?
6. Places you have lived? How long?
7. Hobbies and organizations you have or may belong to.
8. Present and past job careers - o p t i o n a l .
9. The article maybe a paragraph or two or a full page - don't be shy.
10. Include a head & shoulder portrait colour photo if possible. Size - 300 dpi at 2"x3" minimum. I can resize.

- f /16 Newsletter Editor

Members in the News



Jim Slough and his Lawn Bowling Team took the gold medal in the senior men's category in a 10 team round-robin at the national championships. The event was held August 21 - 28, 2004 at the Commonwealth Lawn Bowling Club in Edmonton.

Cheryl Pady and Don Mathieson have photographs published in the book "The Big Dig", by Bob Hughes, Leader Post.

Shirley Gerlock has added digital to her camera equipment with the acquisition of a Canon Power Shot A75, 3.2mp.

Terry Graham and Dave Perry provided volunteer photography for the Santa Paws fund raiser at the Animal Shelter in Regina. Both have provided photography for the past six years.

Donna-Joy and Glen Tuplin and Dorothy and Larry Easton have recently visited the Image West Photo Assn. Swift Current, Wolseley PhotoClub and the Saskatoon Camera Club.

Dorothy and Larry Easton recently provided volunteer photography for the Homes for the Holidays fund raiser for Kids Help Phone and the SaskTel Santa and Children Face to Face event.

Ben Checkoway, assisted by Shawna Goodman was recently commissioned to photograph the "Rory Allen Live in Concert with The Jordanaires". The newly released CD and DVD features photos by Shawna and Ben. Cover photos by Shawna are on the Gallery page 8.

Marie Wilson recently added a Canon A-95 5.0 Megapixel Digital camera to her camera equipment.

(Members are encouraged to forward photo & news items to the editor).

Announcements

Member Photography Exhibition

The Regina Photo Club will have a photography exhibition from Jan 15th to Feb 12th at the Neil Balkwill Civic Art Centre. Hanging will be on January 15th at 1 p.m. Members will be responsible for helping with the hanging. Photos must be framed and ready to hang.

Quote of the Day

"What the mind of man can conceive and believe, the mind of man can achieve."
- Napoleon Hill

Did you know: ... that slide film boxes can be returned to Don's Photo for a \$0.10 refund.

... that film plastic containers for all 35 mm film can be returned to Don's photo for recycling. (No refund).

Differences in Photographers!

What is the difference between amateur photographers and professional photographers? Amateur photographers practice until they can do it right! Professional photographers practices until they can't do it wrong!

- Submitted by Wayne Gilmer

Basic Elements of Composition

In general, good pictures result from careful attention to some basic elements of composition, together with appropriate lighting and an interesting subject. There is, however, no "right" way to take a picture. Several photographers photographing the same scene may create an equally appealing image with an entirely different composition.

The important question to ask is - "What message do I want my photograph to deliver?"

Here are a few basic guidelines:

Point of Interest

Identify a primary point of interest before taking the picture. Determine which area is the most important to you, and then compose to emphasize it. (Studying advertising photographs is a good way to get acquainted with emphasis in composition.)

Simplicity

Be sure that only the things you want the viewer to see appear in the picture. If there are numerous objects cluttering up the background, your message will be lost. If you can't find an angle or framing to isolate your subject, consider using depth of field control to keep the background out of focus.

Contrast

A light subject will have more impact if placed against a dark background and vice versa. Contrasting colors may be used for emphasis, but can become distracting if not considered carefully.

Balance

Generally, asymmetric or informal balance is considered more pleasing in a photograph than symmetric (formal) balance. In other words, placing the main subject off-center and balancing the "weight" with other objects (smaller or lower impact) will be more effective than placing the subject in the center.

Framing

A "frame" in a photograph is something in the foreground that leads you into the picture or gives you a sense of where the viewer is. For example, a branch and some leaves framing a shot of rolling hills and a

valley, or the edge of an imposing rock face leading into a canyon. Framing can usually improve a picture. The "frame" doesn't need to be sharply focused. In fact if it is too sharply detailed, it could be a distraction.

Viewpoint

You can often change a picture dramatically by moving the camera up or down or, stepping to one side. Always be on the lookout for an "unusual" point of view of the subject.

Direction of Movement

When the subject is capable of movement, such as an animal or person, it is best to leave space in front of the subject so it appears to be moving into, rather than out of, the photograph.

Diagonals

Linear elements such as roads, waterways, and fences placed diagonally are generally perceived as more dynamic than horizontals.

Rule of Thirds

Last, but not least, is something called the "rule of thirds." This is a principle taught in graphic design and photography and is based on the theory that the eye goes naturally to a point about two-thirds up the page. Also, by visually dividing the image into thirds (either vertically or horizontally) you achieve the informal or asymmetric balance mentioned above. Although there are many ways a photograph can be composed effectively by basing it on the use of "thirds," the most common example is the placement of the horizon line in landscape photography.

If the area of interest is land or water, the horizon line will usually be two-thirds up from the bottom. On the other hand, if the sky is the area of emphasis, the horizon line may be one-third up from the bottom, leaving the sky to occupy the top two-thirds. In landscapes, it is usually best to avoid placing the horizon line to divide the photograph with equal amounts of foreground and sky. Exceptions could be as an example, mirrored reflections

Remember that these are only guidelines, not hard and fast "rules."

While a novice can achieve quality output quickly with these guidelines, experienced photographers who know the rules often find very creative ways to break them, with excellent results.

Photographer's Needed2005 Canada Summer Games - August 6 to August 20, 2005 in Regina

This is a volunteer opportunity open to club members to shoot activities at the games with either film or digital cameras. Volunteers will receive a pass to the games providing some of the best views of the games.

Sporting Events

Baseball, Basketball, Canoeing, Sailing, Cycling, Rugby, Soccer (women's) Soccer (Men's), Swimming, Tennis, Athletics, Diving, Field Hockey, Rowing, Softball (Men's), Volleyball, Wrestling.

Non-Sporting Events

Opening and Closing Ceremonies, All Medal presentations, Medical Centre, Mission Centre, Officials Centre, Athlete's Village, Festival Centre, VIP Centre, Media centre, Volunteer Centre, Pin Trading centre, National arts Centre.

Ken Jones from the Canada Summer Games Committee will be visiting the our club later to make his Presentation.

All volunteers will need to fill out a volunteer form. For more information on the form and Games, visit the Games web site: <http://www.2005jeuxducanadagames.ca/english>

Deadline for 2nd In-club Competition, January 18

Categories: Theme - Temperature, Scapes, People, Flora, Fauna, Open, Digitally Manipulated

Media: Colour & B&W prints, Slides

Cypress Hills Photographic Workshops June 21 - 25 & August 9 - 13, 2005

If photography is your passion, consider joining us for one of the year 2005 Cypress Hills Photographic Workshops. This year will be our 11th year of good times and great images. The workshops are based out of beautiful section of the South West corner of Saskatchewan in the Cypress Hills Provincial Park, Canada. This area is full of natural wonders and over 7000 years of history. This is still the West, where ranching is still king. The new west, which in many ways still mirrors the old.

These are workshops for **all levels of photographic expertise.**

The main goal of the Cypress Hills Workshop is to provide all participants with some level of photographic growth in terms of theory and practical experience. Due to the geographically rich Cypress Hills area, a number of different aspects of photography will be explored. These areas are dependent upon the participants' interest.

Workshop subjects will include: Scenic/landscapes, Nature, macro, historic sites,, sunrises, sunsets, portrait photography and light control. Classroom instruction will include understanding your camera equipment and operation, composition and photographic design.

The **full workshop package includes accommodation** in a camp setting, with small rustic cabins tucked beneath the tall whispering lodge pole pines. Showers, laundry and washrooms are located centrally on-site. A large hall provides a great space for meals, lectures and presentations. **All food is supplied**, prepared and cooked for you. Special dietary accommodations can be arranged. Also included, transportation to all sites; Fort Walsh entry fees; the opportunity to learn and work closely with instructors; and experience the area.

One roll of **film is provided** per day per participant and we have E-6 processing on site, which allows for gentle next-day critiques. Ample opportunity is provided to allow participants to learn from themselves, the group and the instructors. **Digital camera users are also welcome** and we provide digital equipment to download memory cards and project images digitally on a screen.

The full package provides everything necessary to keep the body going and your mind focused on photography. Wildlife abounds in the area (last year we had deer

and moose right in camp) with antelope and other animals found close by, in scenes of natural habitat. Landscape opportunities are everywhere from grand scenic to the detailed macro.

Participants will feel that they have stepped back over a 100 years when the workshop visits a restored RCMP Fort and accompanying period trading post further down the valley.

If you are interested in expanding your photographic horizons in a wonderful, natural setting, then seriously consider this workshop!

Participants who register prior to May 1, 2005 will receive the full workshop package for \$635. Participants who register after May, 2005 will be charged \$680 for the full workshop package. Funds quoted in Canadian \$.

Participants who wish to register for the workshop only will be charged \$425 for the workshop less accommodations, meals and park entry fees. Camping and the Cypress Hills Lodge are located in close proximity.

If several members of the same family are interested in taking the workshop, please contact Wayne Inverarity at the address below and we can work out a reduced rate.

To hold your spot (for either workshop) send a post-dated cheque dated May 3, 2004 in the full amount. We only take 12 participants so register early to avoid disappointment. We will maintain a short wait list.

CANCELLATION/REFUNDS:

For the June workshop, refunds (minus a \$50 admin. fee) will be made up to May 14, 2004. No refunds will be made after May 14, 2004.

For the August workshop, refunds (minus a \$50 admin. fee) will be made up to July 16, 2004. No refunds will be made after July 16, 2004.

For information and brochure contact:

Wayne Inverarity,

Phone: (306) 569-2649

Fax: (306) 569-3516 or Email:

winverar@sasktel.net

Web: www.prairiestocksolutions.com

**Members may also contact the f-16
Editor for information.**

RPC Library Reference Books

- 1. The Encyclopedia of Photography, Volumes 1 - 20
2. Garden of the Gods by Freeman Patterson
3. Photography & the Art of Seeing by Freeman Patterson
4. Photography of Natural Things by Freeman Patterson
5. Photography for the Joy of It by Freeman Patterson
6. The First Hundred Years - The Toronto Photo Club
7. Photographing The World Around You - a visual design workshop by Freeman Patterson.
8. Portraits of Earth - Freeman Patterson.
9. The Last Wilderness (Images of the Canadian Wild) by Freeman Patterson.
10. Odysseys - Meditations and Thoughts for a Life's Journey by Freeman Patterson.
11. The Life Library of Photography consisting of 17 volumes. Some of the book titles are: Photographing Nature, Photographing Children and Travel Photography. (These books were contributed by past member Jim Dudley).
12. Handcoloring Photographs - How To Create Color Images From Black And White Photographs by James A. McKinnis
13. Ansel Adams - The Camera, The Negative, The Print
14. Beyond The Surface - Photographs by Erma Eibich
15. Professional Portrait Techniques - Kodak Publication No. 0-4
16. Close - up Photography - A Kodak Technical Publication N-12a
17. Child Photography Simplified - by Suzanne Szasz
18. A Guide To Photographing The Canadian Landscape by Daryl Benson/Dale Wilson
19. Wedding Portrait Photography World - by Jack Curtis
20. Canadian Landscapes
21. Photography Year Additions 1973 - 1977, 1980
22. Professional techniques for the Wedding Photographer by G. Schaub
23. The Best of Alberta by Tom Radford and Harry Savage
24. Camera Canada College '88
25. The first Hundred Years - The Toronto Photo Club
26. The Viewfinder 60th Anniversary Edition by Saskatoon Camera Club
27. Courage After Coma by Muffy Matheson
28. Photo Impressionism and the Subjective Image by Freeman Patterson and Andre Gallant

Merit Point Awards

Mary Aird	35	Wayne Gilmer	50	Cheryl Pady	2,634
Bill Armstrong	29	Shawna Goodman	462	Dave Perry	304
Cheryl Behrns	377	Lavonne Gorill	8	Robert Phipps	214
Bryan Bosley	148	Terry Graham	382	Jamie Radu	218
Jordyn Bosley	4	Kelly Guilmette	29	Reta Radu	1,562
Adam Bouvier	12	Gayle Hipperson	15	Kelly Reid Ward	60
Shelley Brenner	189	Shirley Humphries	21	Judith R. Ryan	37
Bob Brownridge	35	Wayne Iverson	396	Gil Sergovia	48
Debra Bryck	19	Parry Johnson	653	Bob Serban	1
Murray Bryck	1139	Don Jurick	58	Jim Slough	3,594
Ben Checkoway	467	Robin Kaufhold	14	Sharlene Stanley	164
Blair Dobson	706	Jessica Kozdron	10	Clint Szatkowski	4
Alison Dolter	3	Michael Kozdron	1	Walter Thiel	2,544
Craig Douglas	88	David Krughoff	17	Marlyn G. Toderan	1,331
Danielle Driver	22	Elnora Lamb	1	Donna - Joy Tuplin	107
Deana Driver	261	Albert Lavallee	26	Glen Tuplin	210
Dorothy Easton	95	Laurie Mann-Johnson	5	Melissa Uhersky	1
Larry Easton	4,541	Nora Marpole	29	Dale Williams	27
Zlatan Fazlagic	32	Don Mathieson	771	Marcia Williams	32
Rob Fisher	171	Wave Matthews-Grimrud	269	Laird Wilson	334
Arnold Foster	609	Jerry Mayo	44	Marie Wilson	2,088
Keith Foster	726	Lynn McCaslin	235		
Robert (Bob) Gay	73	Wayne McLean	17		
Shirley Gerlock	2,477	Beatrix Moersch	17		
Jean Gilmer	152				

Points include first In-club competition and are current to November 2. Report errors or omissions to Glen Tuplin.

Regina Photo Club COMPETITION AWARD SYSTEM

The purpose of the Regina Photo Club Competition Award System is to recognize and honor individual effort and services rendered at all levels of achievement. The system is based on Competition Points which can be earned by taking part in photographic activity. Every member of the Regina Photo Club can win the highest award offered, and the beginner as well as the top member of the club will be recognized.

The Competition Awards

Competition Award point that can be earned by members in good standing with the Regina Photo Club are:

Award	Points Required
Bronze (bronze letter opener)	100
Silver (silver plate - small)	300
Gold (silver plate - large)	500
Master's Award *	1,000
Grand Master's Award *	2,000
Craftsman *	3,000
Master Craftsman *	4,000
Prestige *	5,000

* Master's, Grand Master's, Craftsman, Master Craftsman and Prestige Awards each receive a plaque and gift certificate.

1. Regina Photo Club Competitions (restricted to members).

	Points
First Place	8
Second Place	5
Third Place	3
Honourable Mention	2
Each Additional Entry	1

2. SaskAmateur and SaskPhoto Competitions.

	Points
First Place	9
Second Place	6
Third Place	4
Honourable Mention	2
Each Additional Entry	1

3. Prairie Region of Photographic Arts and Canadian Association for Photographic Arts (club entries & individual, if a member).

	Points
First Place	10
Second Place	7
Third Place	5

Honourable Mention	2
Each Additional Entry	1

Points for in-club activities are awarded automatically. You must apply for points on out-of-club activities. Use the form.

(Continued from page 2)

Please let me know by January 20th if you would like to attend.

Sign up for a session to discover, learn and apply it. Starts January and the end result will be presented to the club on April 19th.

How'd they do that?

Ever wonder how a picture has a flower in focus and the whole background a blur? Find out how to use "depth of field" at the next club meeting, Jan 18th. We will also be hand colouring photos with oil paints and with computer software.

Let us know what you wonder about and we will try to find out how it is done!

Donna-Joy Tuplin - President

The Gallery



Cover Photo for Rory Allen DVD

Photos by Shawna Goodman



Back Cover Photo for Rory Allen DVD



Robin Kaufhold, Shawna Goodman and Ben Checkowy, Christmas Social - Dec. 21

Cheryl Pady



Bob Gay, Jim Slough and Jean Aftahi Christmas Social - Dec. 21

Cheryl Pady

Pure Woman Magazine Photography Opportunity

On January 22, 2005 Cornwall Centre will open its doors at 7:30 pm and two floors to 3000 guests where a fashion show will feature the spring collection of Saskatchewan's top fashion designer's. The second half of the show includes a Live Fashion, Beauty and Art Exhibit where 40 top hair designers, makeup artists, fine artists and fashion designers will compete provincially for the number one PURE Woman look and a cash prize of \$1000, plus \$1000 in gifts. The beneficiary of this event is the Children's Health Foundation of Saskatchewan and the NNICU. We are expecting to raise an exceptional donation. This event will tour Canada throughout 2005 and promises to be the biggest fashion event to ever embrace this province.

Following is a letter received from B. Ann Jones, Editorial & Artistic Director, Pure Woman Publishing.

I am writing in regards to an upcoming and future Fashion Gala being hosted by PURE Woman Magazine and sponsored by Global, the Bay, Cornwall Centre, Rawlco Radio, Costco, Richards Beauty Salon, the

Tap, Elements Salon and others.

We are recruiting volunteer photographers to provide photography services for that night (with images on disk given to the magazine after the event) in exchange for publicity through press releases, event exposure and event coverage in PURE Woman Magazine. PURE is available on news stands across Canada, so the exposure is huge. We would like to extend this opportunity to your club members and let them know we welcome all levels of skill. If you or anyone is interested, please contact me at the coordinates below.

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PURE WOMAN can be ordered through:
Book & Brier Patch, 4065 Albert St. Regina.



Larry Easton

Whitetail deer frequently stop by for a feed in the converted bird bath. The deer like sunflower seeds, oats, lettuce, grapes, apples and just about any produce the local store otherwise send to the land fill. The above view is easily shot with a 200 mm lens right from the office where the f-16 is written. Since the recent blizzard, the snow is nearly up to the deer undersides. When food gets harder to find, as many as 12 deer have been observed at one time. Usually the dominate doe will chase away other deer, except for her most recent fawn(s).