



Latow in Focus

Burlington, Ontario

May 2014

The Prez sez...

Keith Marshall, President

Hopefully the weather is finally going to get warmer and stay warmer so that we can enjoy the outdoors once again. This is just a reminder though that we still have eight more Tuesday evenings of exciting programmes before we take a summer break.

One of them that you won't want to miss is the Annual General Meeting on May 6. This is the night that we elect our board for the 2014/15 session. I know you are all eager to make a contribution to the running of the Guild so please contact [Glen Jones](#), chair of the nomination committee. Also that evening we will have a guest speaker Kerry-Ann Lecky Hepburn who will be speaking about weather & night sky photography. Kerry-Ann was here a few years ago and it was a very informative and entertaining evening, so I encourage you all to attend.

Soon we will have to start organizing the activities for our next year; so now is the time to contact any of the board members with ideas on what you might like the Guild to include in our programme.

Wayne Elliot has informed me that he will not be looking after Outings or the 3 Club events next year so we need someone or someone's to take over these events. Please consider volunteering for one or both of these activities.

You may be aware that the BAC is having to re-brand due to the fact that there has been considerable confusing between the "Burlington Art Centre" and the new "Burlington Performing Arts Centre". Starting on Friday May 23 and continuing through Saturday & Sunday there will be a variety of events celebrating the new brand. As I hear more information I will keep you posted.



It's 1974 and this is the Latow Photographers Guild float in Burlington's Christmas Parade. Ed Luinstra, an early Latow member now living in Calgary, has sent his memories of the first years of Latow. See more on page 4.

Another successful Photography Weekend

Tom Stephens, Committee Chair

Our Guild's annual Photography Weekend on April 5 and 6 is now pretty much history: our speakers Varina & Jay Patel have returned home to Ohio, the crowds have dispersed with their session notes and door prizes, the big 21' screen has been taken down, and Lee Chin has returned to its usual role as an exhibition space.

Attendance for the Saturday seminar was good (129), but not great -- down from the average of 200-225 three to four years ago, but not bad considering

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that GTCCC now stages a competing event and there is more instruction available on the internet each year. On the other hand, AV Festival attendance was up considerably: at 155, this was a 20% increase from the year before. And our Sunday half-day seminars drew well: 110 tickets were sold for three sessions and extra seats were added for Sunday afternoon with Varina & Jay. The Photo Weekend again returned a surplus to Guild coffers -- up 25% from last year.



Our 2014 presenters, Varina and Jay Patel

Many thanks go to the Organizing Committee for their hard work: **Atchuta Alapati** (website and e-commerce), **Ort Baldauf** (volunteers and door prizes), **Gary Beaudoin** (catering and facilities), **Mark Emmerson** (registrar), **Frank Myers** (design and promotion), and **Paul Sparrow** (AV). To **Debbie Forbes** for tracking the money with care, and the BAC staff for setting up the great facilities we enjoy. Then there were the many Latow members who distributed flyers and posters around town, helped out on Saturday and Sunday, or brought friends on Saturday evening. What's the saying – "It takes a Guild to raise a photo weekend"? Something like that....

The last word of thanks goes to Varina Patel:

"Jay and I thoroughly enjoyed teaching at the Latow Weekend Seminar in Burlington. The organizers did an amazing job - in fact, it was one of the best-organized events to which we've ever been invited to speak. We were completely impressed by the facility, the sound and projection systems, and the really BIG screen too! It was an absolute pleasure to speak for the Latow group, and we'd do it again in a heartbeat."

Mark your calendars for next year: April 11-12, 2015.

Scenes from the Saturday April 5 Seminar with Jay and Varina Patel.



Show and Tell follow-up

At the April 15 Digital Group's *Show and Tell* night, Wayne Elliott demonstrated some techniques used in creating his layered images. Wayne would like to pass on to members that we can download the light brushes he used at www.obsidiandawn.com. These tools are free.

"I am forever chasing light. Light turns the ordinary into the magical."

Don McCullin

This Month . . .

Outing—May 3 and 4

For our last outing of the year we will be visiting Doors Open Hamilton. This is an “on your own” outing, or some may wish to organize small groups to travel together.

Some of the photogenic sites featured this year include the TH & B Rail Museum in the Hamilton GO Centre, the Ferguson Pumping Station, the Workers Arts and Heritage Centre and HMCS Haida.

Doors Open Hamilton is set for May 3 and 4. Please see their [website](#) for further details.

Thank you to all who joined an outing this year.

New Exposures—May 13

Don Munro, New Exposures Coordinator

May 13 is our last New Exposure evening of the year. Please join us for this fun and informative evening.

All you have to do is bring an image in its unmodified state for viewing. We will invite those in attendance to offer their views on what they like about your photo and also ideas on how it might be tweaked to make it even better.

If you are bringing a print, please have it mounted and no smaller than 8x10 in size.

If you are bringing a digital image please have the resolution set at 1400 wide by 1050 in height.

Do come regardless of whether or not you have a photo to share. You will come away with new learning guaranteed.

As usual, our computer whiz Tim Story will be on hand with some immediate post processing ideas.

Photo Art Reminder

Joh. Friedrich, Photo Art Coordinator

Baby doll, teddy bear, mannequin, talking doll, Barbie doll, collector doll; I don't care what kind of doll you use for your June assignment.

Take that doll and your camera and make a statement, any statement, good, pretty, bad or downright ugly and say something with that doll. Make us laugh, cry or get angry.

Now don't say I never gave you a challenging assignment! Bring it along on **June 17**.

If you have any questions about the assignment, [contact me](#) or call me at 905-634-1635.

May at a Glance

Tuesday, May 6	General Meeting: Board Elections, Guest Speaker: Ann Lecky-Hepburn on weather and night sky photography.
Tuesday, May 13	New Exposures—bring an image for friendly critique and discussion.
Tuesday, May 20	Digital Group: program TBA.
Tuesday, May 27	Studio Group: Show and Tell—bring your best studio images.
Other Events	
Thursday, May 29	Board Meeting

Storytelling with Ellen Anon

The Brant Camera Club is hosting an evening with Ellen Anon on Tuesday May 27 and extends an invitation to camera clubs in the area to attend.

Ellen will be featuring her new program *Story Telling*, something we all strive to do with our images. We've all heard that saying that a picture is worth 1000 words, but how exactly do you go about telling a story with no words? And can a single image really tell a story? Ellen will share some thoughts about what kind of stories still pictures can tell, and what you can do to tell those stories as clearly as possible. [Information and tickets](#).

Joe LeFevre

The St. Catharines Photographic Club is presenting Joe LeFevre on Saturday, May 31. Joe will be speaking about field techniques for landscape and nature photography, digital workflow and making time-lapse movies with your DSLR.

For tickets and information, contact [Cathy](#).

“If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures.”
Don McCullin

Latow's Beginnings

Ed Luinstra, former Latow member

Back in mid-1971, I moved to Burlington and, being an amateur photographer, soon started looking around for a camera club to join. I ended up joining Latow, which had recently organized. The club had been started a few months earlier by Bob Cawte, who perceived a need for a local photo club with an interest in printing and all other areas of photography.

Membership initially was small, with maybe 15 members and (often) their spouses. The club had no money and met in places like the change rooms of Burlington Parks and Rec. That was kind of weird, but we didn't mind.

At first the club didn't have a name, and we didn't know how to set up or run a club. Some of us went to the Burlington Public Library to learn about these things.

The word Latow came from one of those books in the library. The book said the word meant "beam of light" in an Indian language, without saying which of the hundreds of Indian languages it was from. But nobody cared. I was dubious about the name at the time, because it wasn't clear how it should be pronounced. One can imagine several ways! (Some of us said "Late Oh" because meetings tended to start late.) The word Latow can be contrasted to Eastman's trademark "Kodak", which was selected because pronunciation was easy and unambiguous and worked in many languages.

Bob Cawte added "71" to the name because the club was founded in 1971. And thus came into being the "Latow 71 Camera Club".

Bill Warren at the time was a photographer of repute who was a member of august organizations like the Toronto Camera Club and the Focal Forum. He visited Latow from time to time, was a mentor, and served as a judge for competitions. We had been badgering him to join Latow, but he declined – he was probably too busy, and anyway, why should such an accomplished artist join with a scruffy bunch that was meeting in locker rooms?

Then in May 1973 Latow held a wine and cheese party. Bill was present as a guest. Well, guess who won the door prize of a free 1-year Latow membership? It was uncanny (and embarrassing)! But Bill accepted, and has been a member ever since.

Also in the early years, the club tried to register its name or tried to incorporate (can't remember the details), but the name was not allowed. They told us that including a year in the name indicates that the



A Latow display at the Connaught Show in Hamilton, on May 26, 1973. The gentleman tending the booth is Arnold Koopman, who was President then.

organization emerged from bankruptcy in that year. So "71" was dropped.

Club membership increased by leaps and bounds, and we had to find new meeting space. For a time we met at the Burlington Mall auditorium (upstairs), and also in the auditorium of the Union Gas building on Brant Street.

In 1974, Latow became a Guild, because we wanted to be part of the new Cultural Centre. That effort was spearheaded by Paul Beneteau. Becoming a guild created an identity crisis for the club, and raised some controversy. A guild is an association of merchants, and that's not what we were. We were photo enthusiasts, and only a rare few were selling their work. But the club decided to adopt the new mantle.

Some of us were worried that Arts Burlington would find us out and turn us away. But on the contrary, we were warmly welcomed, because we had more members than any of the other guilds, and the new Cultural Centre needed numbers to qualify for the necessary government support.

It was amazing that the government would contribute so much towards a clubhouse for the local arts and crafts organizations. But it did, and it ended up being a great benefit for Latow and its members.

Those were exciting times in the 1970s!

Members News

Congratulations to **Glen Jones**, whose work will be featured at the Art Gallery of Mississauga from May 15 to June 29. The *XIT-RM* is a project at the AGM featuring emerging and regional artists in the GTA. Titled *Recent Work*, Glen's photographs explore the built environment in the abstract. His current work is part of a multi-year study of Frank Gehry's iconic architectural forms and the stark yet sensuous shapes they create.

Don Corby's exhibit is currently displayed on the Community Wall at the BAC and will continue until May 14. Those who may believe Don only shoots amazing flowers should have a look at the varied and excellent work there.

Glen Jones, Fred Oliver, Peter Young and Don Corby will be featured in the *17th Annual Artists in the Country Show* at Corby Custom Framing in Carlisle. Many other fine arts members will be participating in this two-day show and sale of original art, handmade jewellery and photography. The event takes place June 7 and 8, and details are available at the Artists in the Country [website](#).

The *BAC Volunteer Awards* were presented on April 13. Latow's **Jim Hamilton** was presented with the **BAC Silver Award**. Among other criteria, this award honours volunteers who take on leadership roles and make lasting contribution to the Art Centre, Volunteer Council or Guild. Our James H. Hamilton certainly meets with the above criteria. Congratulations Jim!

Worth seeing

- May is **Scotiabank Contact Photography Festival** month. For those not familiar with it, Contact is the annual event with well over 1500 Canadian and international artists exhibiting at more than 175 venues throughout the Greater Toronto Area. Exhibitions take place in museums, galleries, public spaces and a variety of venues throughout the city. Check out the [Contact website](#) for full details.
- Known for his arresting urban photography as seen at Pearson airport, Toronto-based artist **Michael Awad** turns his lens on the Royal Ontario Museum as part of [The Entire City Project](#). With unprecedented access to research, collections and spaces, Awad offers a surprising new view of both the public face and inner workings of the Museum in this exhibition. *The Entire City Project: Royal Ontario Museum* is a primary exhibition of [Scotiabank CONTACT Photography Festival](#). Opens May 3.



This year *Province of Ontario Volunteer Service Awards* were presented to six Latow members for recognition of their continuous years of commitment and dedicated service to the Latow Photographers Guild.

Members honoured this year were:

- 5 years: **Marlene Howard, Frank Myers, Tom Stephens** and **Bob Walling**
- 25 years: **Paul Sparrow**
- 40 years: **Bill Warren**

Over the past five years these awards of volunteer recognition have been awarded to Latow members. For past recipients names see the plaque in the Latow Studio.

Black and White Group Update

Don Mallory, Coordinator

Mike Wilde joined us to present fibre based printing at the Black and White Group this month. While some might think of it as just a print material, they would be right, if it were not presented by Mike.

He covered a fair amount of technical information regarding the materials, benefits, limitations, developing, fixing and washing processes as well as toning. We then spirited off to the darkroom to find a hand-on experience with a tapas bar of developers, papers, accelerating and restraining agents.

We completed the night with a few prints on beautiful old papers. Mike left us with a donation of samples to test and work with. If you are interested in working with any of these papers, let me know. There are copies of the notes in the finishing room. See you in June.

Member Profile: Don Mallory

Marguerite Botting

Don's father was his significant mentor as well as Miss Arnold, Don's teacher for the high school Photo Club. Both would be proud as they set Don's feet on the road to 'telling stories' through his photography. Upon graduation, Don made the decision that electronics would be his career and photography would be his passion. Twelve years in a darkroom gave Don his expertise. He loves the world of black and white film, as it is unrelated to the digital world of his daytime job.



The details in Don's images are highly personal as they come to life through his minute observations over time. Also his belief is that 'purpose is everything' for the image. He is currently working on a photo series where you do not see the full images, only portions.

Time to talk with Don began with him chatting as he matted a small and beautiful black and white image of Piper, Don's family dog. The backlighting for Piper was poignant when you knew Piper recently died. Another powerful photo of Don's uncle was unusual in that the image showed only the back of his uncle's head with illumination of his conductor's baton in his hand. Much more to come ... A bucket list of travels to New Zealand, Scotland and Ireland will give Don a feast of ancient buildings where he can interpret these stories through his extraordinary photography.

Where do you live? How long have you lived there?

Aside from an 18 month sojourn to work in mainland China, 120km southeast of Shanghai, I have lived in Hamilton all of my life.

How long have you been a member of Latow?

I have been a member for eight years.

What attracted you to Latow in the first place? What keeps you coming back?

I learned of Latow originally from some of the staff at Bell Arte Camera in Hamilton. I was attracted to the community of like minded people, interested in advancing their artwork, sharing knowledge and experiences. I was also interested in the community darkroom and studio spaces.

What kind of camera(s) do you shoot with?

This has never been a question that I am fond of, as the gear makes the photographer as much as the pen makes writer. In addition, the violent nature that photographers describe their craft has always

bothered me. Why do we need to shoot everything?

That said, I create photographs almost exclusively with film, and mostly in black and white. I use 35mm and medium format primarily. My current preference is to use medium format (120 film), of which I use a Mamiya RZ67 Pro II and a Mamiya 645 Pro TL in that order. In 35mm, I use a Canon EOS 7e, and more recently a Pentax K1000.

Tell us about the photograph you've chosen to include in this profile.



The image I have selected has great meaning to me, in my physical, technical and artistic journeys. It was captured in the town of Wu Yuan, county of Haiyan, province of Zhejiang, in the Peoples Republic of China. While living there, I frequently took to short "walkabouts" in my local community. These sojourns were a kind of meditation for me that helped me see the place I was living, but also to aid in achieving some level of personal balance. This particular location was a very tight roadway, upon which the trucks, as they passed this particular section would scrape the walls of the adjacent buildings. The deep textures of the walls caught my eye originally, and a second look and some time in composing the image, I began to see more detail in the window. As I look more and more at this image, I continue to see more detail and depth.

This image was originally captured on Kodak BW400CN film, a C-41 process black and white film. The camera was my trusty Canon 7e with a 28-135mm lens at 28mm. It was also printed commercially originally and was one of the first images that I ever entered into a juried exhibition. The print was muddy and uninspired, obviously it was not accepted. At the behest of some kind words by Bill Warren, I began investigating split printing in the darkroom. Some time later, I produced this image, which was later selected for an honourable mention at a Latow Juried Exhibition.

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How would you describe your philosophy regarding (a) photography? and (b) post-processing?

(a) photography is about mindfulness, being present in what you do. In that mindfulness, you will be more aware of the space, light and shadow around you, which will help you create better images. I don't view myself as much as a photographer anymore, but as an image creator. While many of my subjects are capture and straight print, many other prints, do not necessarily look much like the image that I present. That presentation is about conveying mood and meaning. Hopefully, I am successful and the viewer comes to the same meaning I intend.

(b) Is there any difference between post processing and changing an image in-camera? There seems to be so much negative focus on what we can or should not do, yet most of it has been done, albeit with far more skill required, for decades. Fuji Velvia, a staple film for landscape photographers has always presented the world in more vivid colour than our eyes truly see. If the intent of the image is to be an artistic representation, I see no issues. If the image is intended for journalistic or documentary purpose and being represented as "truth", then care must be taken to ensure that the image is not distorted. Further care should be taken in these instances to ensure that even the camera is not applying modifications prior to the data being written to memory.

What are your favourite subjects to photograph?

I enjoy photographing just about anything. What am I good at? People, specifically reportage style



One of the top scoring images from our fourth Evaluation of the 2014 season was *Curves* by **Atchuta Alapati**.

portraiture and figure studies, but I also enjoy cityscapes, technology, urban decay and details. I enjoy attempting to create meaningful landscape images, but generally find that the ones I have produced are rather uninspired. Perhaps some day, with more practice, patience and time, I will succeed.

Have you had your photographs published?

I took part in the Photosensitive project, Cancer Connections in May of 2008. It started as a traveling exhibit, and was published in print form in April 2011.

Have you had your photographs exhibited?

My photographs have been exhibited at the BAC in juried exhibitions and this past summer in the Fireside gallery. I have also had images at the McMaster Innovation Park - Art in the Workplace exhibits.

Has your photography become a career or is it a hobby?

Photography is an active part of my life, however I have no plans to make it a career.

Name one thing in your camera bag that is not technically equipment. What is its purpose?

I tend to keep Tylenol in my camera bag. It is better to control an unexpected headache than have it ruin a perfectly nice day.

Where can we see more of your work?

As time permits, I have been working on a web site. When it finally goes online, it will be located at www.imaginemallory.com.



Another image sharing top score in Evaluation #4 was **Ort Baldauf's** *Island Lily Buds*.

ISO 25600, Part 2

Tim Story

In Part 1 I explained how I dealt with severe lighting conditions in order to obtain usable images. The only real difference between shooting images at ISO 25600 against ISO 400, for example, is that properly exposing the images becomes crucial. You cannot under expose at ISO 25600 and recover the images in software like you can at ISO 100. The images simply will be too noisy and lack any detail. I processed the image in Lightroom 5, sharpened and used a noise reduction plug-in in Photoshop CC called Neat Image (<http://www.neatimage.com/>) on the final resized image.

First you generate a full 1:1 preview of the image in the Library module. Lightroom will not accurately display sharpening or noise reduction in a minimal or standard preview in the Development module.

Once in the Development module it is important to set the Profile under Camera Calibration (camera neutral in this case) as each profile comes with a pre-defined set of variables I cannot alter.

Next I set the white balance to correct for any orange cast caused by lighting. By performing these two steps first in the Develop module it eliminates needless changes later as I can more accurately see how each change affects the image as I add or subtract under each setting.

Vibrance vs Saturation: I only use vibrance in the amount of +15 to +25 range for indoor images and 0 saturation. I find vibrance is less dramatic on images than saturation and too much saturation will hurt details that I don't have a lot of at ISO 25600.

The settings under the Detail tab is where you will save or destroy the high ISO image. All RAW images need some sharpening in the Development module before exporting the images for web use or printing. The key tool at your disposal for high ISO images is learning to set the Mask under Sharpening and Luminance under Noise Reduction. I set the Mask slider to +75 and the Luminance slider to +30 for this image so any sharpening will only be applied to areas that are in focus. Hold down the ALT key and slide the mask to the right until the out of focus areas in the image go black, leaving only white highlights around the areas showing where sharpening will be applied. I do not want to sharpen out of focus solid coloured backgrounds which will only make the image noisier. Noise is a fact for high ISO images and without using the Mask and Luminance slider together when you sharpen, will simply add more noise to your image.

Now the image is ready for export from a full sized RAW file in Lightroom to a resized web image at

1050 pixels high for further noise reduction and final sharpening in Photoshop CC. I always do the noise reduction with the Neat Image Pro plug-in through Photoshop on the resized image only, never the original. This way I can always go back to my original if I want to make further changes or export different sized images for presentation or printing.

In Neat Image Pro I have the program take a noise reading on the out of focus background for best noise reduction results. Basically Neat Image Pro smooths out the grainy out of focus background without destroying the details present in the focused areas. If you do a lot of high ISO shooting, night time images and blue sky scenery, the Neat Image Pro plug-in is worth looking into.

The last step is to apply final sharpening to the resized image in Photoshop. Traditionally we have used Unsharp Mask to sharpen images, but since Photoshop CS3 a new sharpening filter was added called Smart Sharpen under filters. With Smart Sharpen I can control where sharpening is applied in the image and not just the amount and radius. Unsharp Mask applies sharpening evenly across the entire image to both in focus and out of focus areas. In a high ISO image Unsharp Mask needlessly adds noise to the out of focus areas.

In Smart Sharpen you first have to click on the arrow beside the word "Remove" and choose "Lens Blur". By choosing Lens Blur you are instructing Smart Sharpen to only apply sharpening to areas of the image that are in focus. This is a key difference that Smart Sharpen offers over Unsharp Mask and I use this setting for all of my images, regardless of ISO. Smart Sharpen also allows me to apply sharpening differently to the highlights and shadows in the image. For the goalie image, I applied less sharpening to the dark shadows on his body to lessen noise in areas with less detail by increasing the fade amount under Shadows, while leaving the Highlights settings unaffected. Last step was to save the image as an sRGB colour space at quality 10.

For ISO 25600 images I had to come up with a different post production process than I would normally use for low ISO images both in Lightroom and Photoshop to achieve an acceptable result that could be used by Special Olympics Ontario. I encourage you to try the different settings in the Lightroom Details tab and the sharpening options in Photoshop under the Smart Sharpen filter on any images to see the difference.

If you have any questions, feel free [to contact](#) me.

Street Photography, Andlau, France

Roger Crysler



Travelling through small towns in Europe we are often amazed at how buildings have been preserved very much the way they would have been centuries ago. But a constant theme is, where have all the people gone?



For candid street photography, a good rule of thumb is to choose your scene and take a few trial shots of it, so you will be ready. Then just wait for something to happen. This building has no strong appeal on its own but is a prominent feature in the small town of Andlau. The boy bringing home supper for his family defines a bit of community life and adds interest.



I've been accused of hiring this kid to ride past over and over until I got it right but nope, the rule is to be ready to shoot and shoot when it happens. Sharp eyes might point out that to be truly ready I'd have had my shutter set at 1/500th and 12 FPS but no, one shot at 1/125 and he was gone. Who'd have thought?



Many people made an appearance here but this fellow seemed to be going somewhere.



Andlau is on the Rhine wine route and so is influenced by Germany - lots of pork and white wine. This was not the only French restaurant in Andlau but the only one we visited, and it was a treat.

When we arrived at our apartment we were greeted by a bottle of wine from the Wach winery across the street and down a bit. This image would be nothing without a bit of local colour in it.

Marketplace

For Sale: **Fuji X100** retro travel camera
Includes 35mm lens, leather case, polarizer, SD card
\$1500 total value new, offering at \$975 [Roger Crysler@sympatico.ca](mailto:RogerCrysler@sympatico.ca) or 905-648-1742.

A word or two from the editor:

Next month's edition will be the last for the season and your contributions are needed as always.

In particular, I need a travelogue. Many members are having great travel adventures and it would be wonderful to have them shared in our newsletter.

Special thanks this month to former member Ed Luinstra for his memories of Latow's early days.

As always, your comments, suggestions and contributions are welcome and essential. Contact the editor [Frank Myers](mailto:FrankMyers).

About Latow Photographers Guild

We meet every Tuesday night at 7:30pm from September to June at the [Burlington Art Centre](#). General meetings take place on the first Tuesday of the month and the group meetings on the following Tuesdays each month.

Board meetings are held monthly and any Latow member in good standing is welcome to attend.

For more information about Latow, visit our [website](#).

Latow Board

President	Keith Marshall president@latow.com
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Secretary	Jim Lait laitjames@gmail.com
Treasurer	Debbie Forbes debbiesforbes@sympatico.ca
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Group and Activity Coordinators

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AV Festival	Paul Sparrow	psparrow@cogeco.ca
B & W Group	Don Mallory	imaginemallory@gmail.com
BAC Communications	Ort Baldauf	omnione@hotmail.com
CAPA	Wayne Elliott Jim Lait	wayne.elliott48@gmail.com kjlait@gmail.com
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Christmas Sale	Rolly Astrom, Glen Jones	astroms@cogeco.ca gjones76@cogeco.ca
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Darkroom Maintenance	Bill Warren	wwarren5@cogeco.ca
Digital Group	Paul Sparrow	psparrow@cogeco.ca
Evaluations	Rolly Astrom	astroms@cogeco.ca
Fine Art & Craft Festival	Mark Emmerson	markemerson@wellfoundphotography.com
Fireside Displays, Group/Individual	Bill Warren, Ed Franko	wwarren5@cogeco.ca ef-ranko2@cogeco.ca
Juried Show	Glen Jones	gjones76@cogeco.ca
Kaleidoscope	Rolly Astrom	astroms@cogeco.ca
Membership	Serge Jodoin	sjdevconex@bell.net
New Exposures	Don Munro	dcmunro@cogeco.ca
Newsletter	Frank Myers	fmymers4@gmail.com
One Day in the Life of Burlington	Paul Sparrow, Toni & Bill Browning	psparrow@cogeco.ca flyc170@cogeco.ca
Outings	Volunteer opportunity for next season!	
Photo Art Group	Joh Friedrich	johfried@sympatico.ca
Studio Group	Andrzej Pradzynski, Dave Fernandes	a.pradzynski@cogeco.ca david.nandes@gmail.com
Three-Club Evening	Volunteer opportunity for next season!	
Volunteer hours	Ort Baldauf	omnione@hotmail.com
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