

IMAGE

Newsletter Of The Latow Photographers Guild

CONTENTS

From The Gallery.....1
 From The President.....1
 Three Club Photo Exposition.....2
 An Abstract Handout.....2
 Heritage Properties.....3
 Call for Proposals.....3
 Digital Group.....4
 AV Festival.....4
 Food for Thought.....7

From The Gallery



Clockwise from top: Rob Barclay, Toni Browning, Marianne Limberger

IMAGE

Editor: John Green
Layout and Design by :
Bill Shotton , Peter Young and John Green
Send submissions to:latow@johngreen.ca

Contributors

Toni Browning
Joh Friedrich
Paul Sparrow
Ted Jez
Peter Young

Latow Executive Officers

Acting President.....Toni Browning
Acting Vice President...Kirk Johnston
Secretary.....Gary Beaudoin
Treasurer.....Bill Browning

Directors

One Year.....Lucy Halliday
.....Bill Warren
.....Paul Sparrow
.....John Webster
Two Year.....Toni Browning
.....Bill Browning
.....Kirk Johnston
.....Gary Beaudoin

Latow Photographers Guild

Burlington Art Centre
1333 Lakeshore Road
Burlington, Ontario
L7S 1A9
Phone: (905) 632-7796
Fax: (905) 632-0278
Website: www.latow.com

Get the latest news from
IMAGE Online
at <http://www.latow.com>

From The President by **Toni Browning**

Newsletter Editor:

As you read in the last newsletter, Peter Young has resigned as newsletter editor, he is now the President of Arts Burlington and is kept busy with that. Thank you Peter for doing this for a few years. We now have a new editor. Let me introduce him: his name is John Green. To find out a bit more about him, check his website at www.johngreen.ca Articles can be sent to him Latow@johngreen.ca , they should be send no later than the 22nd of the month.

The guest speaker for the General meeting in February was great. He gave a very interesting talk about being a professional photographer and running a commercial studio. Thanks to Peter Young for arranging this.

Heritage properties:

The 15 images selected will be on display until March 16. A full report on the winners is elsewhere in the newsletter.

Three Club Photo Exhibition

Even though the weather was not fully cooperating, we had a great turnout, close to 300 people. The AV shows were excellent. Paul Sparrow as usual did an amazing job with putting our show together. Thanks to Paul and thanks to all the photographers who submitted slides. The show will be shown again during the weekend of Kaleidoscope, April 11-12-13. So if you missed the 3 club, make sure you come over that weekend to see it. Perhaps add an extra hour when you are volunteering.

Prints were on display in the AIC Gallery, not as many as the other 2 clubs, but still very respectable. The following photographers brought prints: Brooke Ryan, Kirk Johnston, Bill and Toni Browning, Bill and Pam Morrissey, Ruth Wallace, John Green, Bill Warren, Ailsa Curle, Ron Chalecki and Paul Draper. Unfortunately, not too many people were around on Sunday, but that was likely as everyone must have been shoveling the 8 or so inches of snow that had arrived during the night. We were quite happy that this snow did not arrive a few hours earlier. We had a special Tribute to Gord Chewter who passed away during 2002. Gord was a member of Latow and the Hamilton Camera Club. Some members of his family came to see it. Digital images - we all seemed to have missed sending some. Let's start now for the submission for next year, so that we will have more than this year. The caterer that we had this year was Deliciously Yours and we had promised to you that the food would be better this year and it sure was. We heard so many great comments about it.

If you have any suggestions for the program for 2003/2004 please let us know.

Don't forget to think about entries for the Juried show and the Fireside Exhibition.

AN ABSTRACT HANDOUT

No! Not another government handout! We all know that only what we have earned ourselves is of real value. Handouts do not promote such self-reliance unless they are designed to help you do just that. This is such a handout. It is provided for you with the understanding that you use it to good effect and produce ABSTRACT PHOTOGRAPHY for our June meeting and bring it in for all of us to see.

ABSTRACT, or to isolate, remove from the whole, free from representational qualities. We discovered that this ABSTRACTING goes much further than just taking out a piece and showing that piece, although that is fine in it's own right. It goes from that all the way to cutting a feeling out of your chest, or even just doing something without really knowing what it is you are doing. Even that shows YOU, as you are at that very moment.

We discovered a number of tools the masters used to do their thing. Here is a brief review for your tool box:

1. **MOVE IN CLOSE!** Or at least closer. Basic good photography already requires that you only show what is really important. Even then you can move in even closer to find and show an interesting pattern, one you really like. Already you are showing us your real inner self by having selected - well - just what you have selected. That is what makes art. Putting something of yourself into your work. Revealing what it is you really find interesting and enjoy.
2. **INVOLVE THE VIEWER!** Full, clear representation of any subject tells all there is. Good art leaves something for the viewer to discover by closely studying the picture. Let the viewer fill in the details you left out. Let him/her use his/her imagination. Each viewer may thus differ in their interpretation of what you show. It is their thoughts that complete the work. Good art involves the viewer's intellect.
3. **MIXT ONE AND TWO WITH YOUR PAST EXPERIENCE!** You already have some experience, or a lot of experience, with photography. To become an abstract artist takes time.

By mixing what you already know with the tools above you can gradually become accustomed to doing abstract work. The masters did just that. **MOVE IN CLOSE**, then **INVOLVE THE VIEWER**, in a work you are familiar with. That may be a landscape, a still life, a nude study or what have you.

4. **DEPICT SOUND OR MUSIC!** Graphically show the beats to a piece of music you know. It can be any type of music. Create a rhythm, a beat, a melody and show it to us rather than making us listen to it. I found this particular tool especially inspiring. It shows your musical likes and lets everyone know something about yourself. If music is not your thing, then think of a sound you like. Train buff? The chuggalug of an old steam engine comes to mind. Depict it visually.

5. **EXPRESS AN EXPERIENCE!** Are you disgusted because there is about to be a war? Have you actually, as I have, experienced one? A new born baby in the family? Oh what joy. But don't simply show us that baby, show us how you feel about it. I know, this is where abstracting becomes more difficult. You are now trying to abstract something from your inner self, show your emotions, be they anger, fear, happiness, joy, terror, sadness about anything you have witnessed. This may be a onetime event, or the cumulative experience over a period of time.

6. **USE YOUR IMAGINATION!** You decide how things should look, not reality. The viewer be damned if he/she cannot see it the same way. Self-actualization, or being your absolute self rather than trying to fit into some mould, is what it is all about. You have had to fit in all your life, well not in art you don't. Stretch your imagination to the limit and see what comes out. Then show it to the rest of us.

7. USE AUTOMATISM! What? Yes, move around wildly or calmly, just as you feel. Let your hair down for once. So you think you are crazy? Well so be it. Share your craziness with the rest of us. Let your body relax, move about, swing your arms - and your camera during a slow exposure. Try it and see what comes out. I will. It is now your subconscious that is being abstracted from yourself.

One thing that makes ABSTRACT work fail is the lack of some composition. We discussed OPEN and CLOSED composition. OPEN composition suggests that the image continues beyond the edge of the picture frame, leaving what may or may not be there to the imagination of the viewer. Hey, isn't that one of our tools of ABSTRACTION? On the other hand, CLOSED composition keeps the eye of the viewer firmly inside your image. There is some containment, a framing of materials. Your centre of interest, now where have we heard that before, is pointed to in some way.

We also touched on UNITY and DIVERSITY as compositional tools. No matter how ABSTRACT your work, you can enhance it by utilizing these two tools. DIVERSITY refers to DIFFERENCE in your image. There will be material that differs from other material in some way to give the viewer a number of things to look at. UNITY ties these diverse objects together, or the lack of it, creates a disjointed effect - if that is your intent. Connectedness, overlap, a visual tie between the objects create UNITY.

BALANCE was the other item we discussed. BALANCE prevents the image from falling over to one side or be top heavy. But remember that the importance of any object may give it more or less weight, no matter how large or small it may be.

Now there is your handout. Use it to create some real ABSTRACT photography. I can't wait to see your results on the first Tuesday of June, that being the third.

Joh. Friedrich
Co-ordinator, Photo Art Group



Heritage properties

Above photo by Marianne Limberger

During the month of January 5 photographers managed to take some pictures of the Heritage properties. Many thanks to Marianne Limberger, Rob Barclay, Bernie St. Pierre, Bill and Toni Browning.

Awards were presented on Wednesday February 19 during a reception of the Local Architectural Conservation Advisory Committee (LACAC). Marianne received the best in show award, Toni 1st Runner up, Marianne, 2 nd runner up. Honorable mentions to Marianne Limberger and Rob Barclay. Before the official presentation, we showed all entries. There are 15 images on the walls of Community Gallery till March 15. LACAC and the Burlington Art Centre are hoping that this can become an annual event. Many very positive comments were heard. Keep these Heritage Properties in mind when you are shooting.

The top 5 images that won are:

1. Marianne Limberger - 479 Nelson St.
2. Toni Browning - 4465 Side Rd.2
3. Marianne Limberger - 479 Nelson St.
4. Marianne Limberger - 470 Nelson St.
5. Rob Barclay 5672 Cedar Springs

Tony Browning

Digital Group

Ever thought about putting your digital images into a little slide show on your computer? This months Digital Group (March 18th) will look at how to put together an audio-visual show in the digital realm. We'll talk about file formats and file sizes, working with and editing sound files, using transitions and presenting your show. It's hoped you'll get enough info out of the evening to get started with a small show and build on it in the future.

See you then...

Paul Sparrow

AV Festival

Every year Latow hosts an exhibition of audio-visual slide shows in the AIC Gallery the evening of the annual all day seminar - this year on April 5th. Not simply slide shows, but coordinated productions with music and sound effects that use multiple projectors to dissolve the images to the soundtrack. This year's festival is going to be one to remember as we have a varied program that spans everything from travelogues to abstract images of space to city scapes and more. It's a great deal at \$5 bucks and you can't beat that for a full evening's worth of entertainment. Advanced tickets can be gotten through the seminar brochure or at the door the night of the festival. Hope to see you all there.

Paul Sparrow

Noteworthy (Digital Photo) Web Sites

<http://www.leppphoto.com/>
<http://www.timgrey.com/>
<http://www.fredmiranda.com/>
<http://www.wilhelm-research.com/>

The editor



Saturday, April 5th, 8:00pm

**An exhibition of extraordinary
slide shows that will stir the imagination.**

***Springtime in Holland* - Toni & Bill Browning**

*A tour of Holland during Floriade,
the once in a decade floral festival.*

***Rafting the Grand Canyon* - David Seldon**

*An extraordinary journey down the rapids
of the Grand Canyon.*

***Teddy Bear's Picnic* - Joyce & John MacRae**

Bears, from the whimsical to the real thing.

***Snapshots in Time* - Dave Hicks
& Valerie Yakemchuk**

An emotional voyage to the music of Meat Loaf.

***Planetary Zone* - Rosemarie Culver**

*A wonderfully abstract interpretation
of the solar system.*

***City Landscapes* - Paul Sparrow**

*A wide screen performance of cityscapes to
Aaron Copland's "Quiet City" - created for
the Hamilton Philharmonic Orchestra.*

Admission \$5.00

AIC Gallery, Burlington Art Centre

www.latow.com

Professional Development workshops at BAC

*Register in person at the BAC registration desk.
Phone 905-632-7796 ext. 307*

Health and Safety in the Arts

Health and safety issues for artists, craftspeople, and instructors. Guest speaker, Ted Rickard, Director of Safety and Security, Ontario College of Art,
March 5, 7:00 – 9:00 pm
No Fee

Van Dyke and Cyanotype Workshop with Peggy Taylor Reid.

In conjunction with her exhibition Dec.1 2002 - Feb.8 2003, this workshop with artist Peggy Taylor-Reid explores the possibilities of cyanotype and Van Dyke photographic processes. Students will use their own source material to create collaged images using photocopied acetate negatives and these processes. Suitable for beginners.
March 22, 10:00 am – 5:00 pm
Non-Members fee \$75.00.
BAC Members \$65.00

Master Class:

One on one critiques and career planning for textile artists – quilters, weavers, hooking craft, etc.

With Lynne Heller, Lorraine Roy, and Karen Thiessen.
March 24, 10:00am – 4:00 pm
Non-members: \$30.00 Members: \$25.00 per half hour.
Call 905-632-7796 ext 307 to book your appointment.

Selling your artwork through the BAC gift shop and art rental program and How to apply for exhibitions at the BAC

Workshop for craftspeople and artists.

Presented by Nancy Helmers, Manager of gift shop and art rental and George Wale, Director of Programs at Burlington Art Centre.
March 30, 1:30 – 3:30 pm
No Fee

Master Class Handbuilding Sculpture Workshop:

with Alex Yeung.

April 6, 9:30 am – 4:00 pm

Fee: Non-members \$60.00 BAC Members: \$50.00

Master Class: Painting A91

Four weeks of semi-private lessons for six students only, who have some previous training, experience and special interest in the selected medium. This is a challenging program where students will explore contemporary art and art issues. Individual attention is emphasized. A good opportunity for focused feedback and special projects or new directions. Number of sessions 4
Non-Members fee \$120.00 BAC Members \$110.00
A91-JG1-1P03 Instructor: V. Jane Gordon
Dates: Fri May 2 – 23. Times: 1-4pm

Business Skills for Craftspeople and Artists

Craft Distribution **Market** - May 4, 1:00 – 4:00 pm
What you need to know about a Retail and Studio operation, Retail Shows, and Commercial Galleries.
Registrations - Minimum 20 Maximum 30
Fees per workshop: Non members: \$35. Members: \$30.

Marketing to Win - May 25, 1:00 – 4:00 pm

With Suzanne Summers – a step-by-step approach to developing marketing skills and plans for craftspeople in the early stages of their careers/business.
Registrations - Minimum 15 Maximum 20
Fees per workshop: Non members: \$35. Members: \$30.

Export Market ... USA - June 22, 1:00 – 4:00 pm

Government representatives and craft professional peers share their knowledge and experience on exporting to the U.S.
Registrations - Minimum 20 Maximum 30
Fees per workshop: Non members: \$35. Members: \$30.

*Register in person at the BAC registration desk.
Phone 905-632-7796 ext. 307*

George Wale, Director of Programs
Burlington Art Centre
1333 Lakeshore Road
Burlington, ON L7S 1A9
tel 905-632-7796 ext 303
fax 905-632-0278
email program@BurlingtonArtCentre.on.ca

Call for proposals

‘w a t e r’ ... water ... everywhere

LATOW members in good standing are invited to submit proposals for exhibition. Proposals should include the following:

Up to 20 images and a list/description of the images.

Artist's resume

Artist's statement or description of the proposal/concept

Deadline for submission of proposals: March 31, 2003

The curators are seeking ...

Artworks that are photographs, or are photo based, featuring water as the subject with no evidence of people in the images... photographic documentations of the water in and around the Burlington region.

The photographs may be B/W, colour prints, slide presentation, audio-visual presentation, etc.

Preference will be given to works not previously exhibited and which best complement the curatorial thesis of the project and the other exhibitions.

Exhibition dates: July 6 – September 19, 2003

.....
Contact George Wale for further information.

905-632-7796 ext. 303

program@BurlingtonArtCentre.on.ca

FOOD FOR THOUGHT!

*GOOD PHOTOGRAPHS ARE MADE BY GOOD PHOTOGRAPHERS
NOT BY EXPENSIVE EQUIPMENT -*

(The essence of the following text was taken from a book by GARY BRAASCH – Photographing the patterns of Nature) *Edited and modified by – Ted Jez – April 15, 2001*

There is a crucial difference between what you experience when you photograph a subject and what your audience perceives when they view the final print or slide.

You experience the original scene with all your senses alive – you see around the camera with peripheral vision, hear the ambient sounds, smell the odours, feel your own excitement and the excitement of those around you. The photograph is part of a day you lived and you can never think of it without calling up at least a few memories of the work involved in making the photograph and experience again the joy of the moment that you captured the image.

However, when it is finally developed and shown to friends or judges, they experience only the shapes and colours of the image, framed in a silent, self-contained two-dimensional rectangle or square.

They have no way of perceiving the emotional or physical experience that went into capturing it.

Although you may get to explain the photograph, **the first impression is that of the image alone.** The photograph has to convey all the excitement, discovery and **clearly convey to the viewer** the reason you were drawn to photograph the scene.

In the professional world, those who view your photographs do not care how much trouble or excitement you had making the shot; they only care that it works for them when they view it.

How do you go about making photographs that convey the emotional message that you felt when you made the photograph?

First of all you need to be able to “**see something**” in a scene that others may not be readily aware of; such as patterns, colour, expression, peak action, etc. and then compose those elements into a striking image in the viewfinder.

Expression and experimentation are key elements in the unfolding process of being able to “**see**” and **isolate an image** within the endless mass of visual information that passes before our eyes. What people really care about in a photograph and what moves them to take photographs, is usually defined as the “subject matter”.

There are a few mental tools for creative photography that you should employ and practice just as you practice with a camera, lenses and other gear. In addition to composition, there are research, visualization, experimentation, analysis and patience.

Then your technical skills must be adequate to capture what you see on the film through selection of appropriate film type, lens selection, filters, shutter speed and aperture.

The emphasis in learning photography is usually on the hardware and the mechanics. Today, technique is getting to be automatic; **BUT** the ability to see, think and imagine a photographic idea is an art that must be developed **ALONG** with the ability to transfer what you see to the film.

The brain sees in three dimensions and can perceive different intensities of bright areas and shadows and the size of things and their true colours. The “**eye-brain**” system can compensate for extremely bright light and then quickly adjust to perceive detail in very dark shadows.

The “**camera-film**” system has none of these advantages. It responds to only a very specific range of light levels in any one photograph and the lens further encloses the scene in a limited frame that excludes all peripheral sights and sensations.

Film is merely a chip of plastic coated with somewhat light sensitive chemicals and the range of bright and dark areas within any one scene is limited.

When you photograph, you must understand the differences between the “**eye-brain**” and the “**camera-film**” system. **It is the difference between imagination and automation.** Despite these differences, film is the medium used to convey your message.

After you have learned the basics there is no better way to advance your skills than to study what others have done through looking at books, attending judgings, exhibitions **and take a lot of photographs, making notes of what you did and studying the results carefully.**

However, if your goal is just to take photographs for your own enjoyment your main objective may be just to capture a decent image while on vacation or at family functions. **This alone is reason enough to learn to take good photographs.**

I cannot imagine a parent or grandparent who would judge a photograph of their children or grandchildren on the **technical merits** of the photograph alone!

YOU CANNOT BECOME COMPETENT WITHOUT PRACTICE!

I will repeat again what I believe to be the most important point - After you have spent considerable time and money on camera equipment and attending lectures and clinics, the last thing you should skimp on is film! It is only through actual experience making photographs and studying the results carefully do you truly learn your craft.

Last but not least let me give you **my opinion** on how best to learn from judges comments (or cope with them) if you are serious about improving your photography. Get involved with the club evaluation or competitions committee – your participation will help the club and you. Attend all the judgings you can and **mainly concern yourself with critical comments from a judge who’s work you admire.** Since you may specialize in nature, pictorial, abstracts, print making, digital or something else, critical comments on nature slides from a judge who seems to like abstract prints (as an example) may not be something you should lose sleep over since not all judges may look at your work with the same knowledge, interest or point of view that you have.

Maria Zorn Workshops

Maria is offering several three day (a new timeline) workshops this year in May and September. More information can be found on her website at <http://www.sentex.net/~jpm/mariazorn.html>
These are always an interesting and challenging investment of time. So register before they are gone.

The Editor

Book Review

Edward S. Curtis: Coming to Light

Author: Anne Makepeace

Publisher: National Geographic Society

© 2001, 128 pages

US \$35/CD \$53.50

This book narrates how Edward S. Curtis (1868-1952), who had become a well-known society photographer, left a successful business in Seattle, and devoted the next 20 years to photographing the disappearing native tribes of America.

His project started off with the support of Theodore Roosevelt and J. Pierpoint Morgan, but as it took more and more time, he lost much of his backing — he sacrificed his finances, his marriage and his health to his driving impulse to record the vanishing societies of his country. Today, his work is highly valued, both for its stunning artistry and for its value as an historical treasure-house. Anne Makepeace recounts his life, and accompanies her

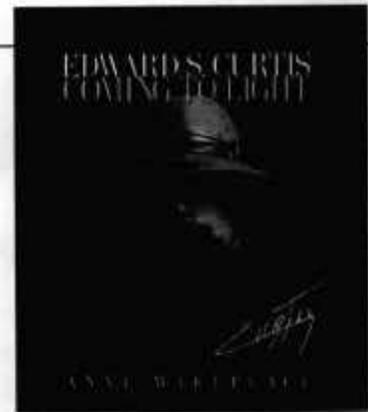
text with many impressive photographic reproductions.

For example, an image entitled "The Vanishing Tribe – Navaho" shows a group of Navaho riding away from the camera into semi-darkness. How well this captures the melancholy fate of so many of the Plains Indians!

"The Maid of Dreams - Tribe Unknown" shows a young woman looking away from the camera into the forest – perhaps into a future which we, the viewers, realize will be painful.

"The Sentinel - San Ildefonso" is carefully looking out over the plains from his hiding spot behind a great rock. What can he be watching for?

Throughout, there are remarkable photographs of the landscape, either with or without humans. The photograph of his camp in Canyon de Chelly in 1906 impressively captures the loneliness and the sublimity of western scenery. And the volume also contains some of Curtis's society photographs, such as a striking picture of the fierce J. Pierpoint Morgan.



This text helps us understand the importance of Edward S. Curtis, as an historian and artist. He was indeed one of the founders of American photography.

Anne Makepeace is a television producer who has done a show on Lewis and Clark for the National Geographic Channel and an American Masters portrait of Edward S. Curtis for PBS 2001. She is currently working on a documentary on Robert Capa, also for this series.

*Reviewed by
Timothy Dwight Morton, APSA*

Submitted by Peter Young*