



THE

# LAST FRAME

February 2007

St. Albert Photo Club's Monthly Newsletter

## Lloyd Linkiewich



As one progresses photographically and begins to display their own work, they often seek out reactions and input from other accomplished photographers.

Through their comments and recommendations, the quality of one's work is destined to improve.

On February 14, professional photographer Lloyd Linkiewich from Professional Photographers of Canada (PPOC), discussed with

members of the St. Albert Photo Club how photographers achieve an accreditation as well as how PPOC conducts their print competitions.

It is through these competitions that many local professional photographers developed their craft to become some of the most respected photographers in Canada.

He illustrated key concepts with his own submissions that were either winners or those that just missed the

mark, demonstrating where points had been lost.

Following this, he talked about his own business, Lasting Images Photography, Inc., operated along with his wife, Tracy, from their home in North Edmonton.

Many thanks must be extended to Wynna Cooper from Burch Photographics, who lined up Lloyd to come and speak with less than 8 hours notice...on Valentine's Day!

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SPEAKER  
Ray van der  
Woning

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COMPETITION  
Sunsets

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Sports

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GUEST SPEAKER  
TBA



Lloyd has been photographing since 1973 but only joined PPOC about 10 years ago in order to get his accreditation.

It takes about 2 years to get an accreditation through PPOC.

Through programs and conventions offered by both PPOC and Alberta Professional Photographers Association (APPA) he supplemented his photographic abilities, earning him numerous awards, both provincially and nationally, including a Best in Class for Photographic Achievement, Best Wedding Group Portrait, and the People's Choice Award.

He is the first Edmonton-based photographer to be accredited in Photojournalistic Weddings.

His favourite photographs tend to be low-key images with rich saturated colours.

Since converting to digital he primarily shoots with two Canon IS (Image Stabilized) lenses, a 28-135mm and a 70-200mm.

The former is usually mounted on a Canon 20D used to capture candid/photojournalistic moments.



The latter is usually found on top of a tripod-mounted Canon 1DS, capturing wedding formals or where he wants to “blow out” the background to a “wash” of colour when conducting his portrait sessions.

**The PPOC**

Lloyd has experience with four print shows and two accreditations.

Accreditation gives you credibility in the marketplace, proof that you can produce work above the standard professional work in a given category.

With an accreditation, you receive a higher level of respect from the community, resulting in more work for you and the ability to demand a higher fee for your work.

You achieve accreditation through your submissions to print salons. Judges will review your work and return it to you with written comments.


Many professional photographers will typically spend much more time retouching a competition print than they would when preparing a print for

their clients.

In the film days, it wasn't unheard of for some photographers spending upwards of \$800 to \$1000 per competition print for retouching, printing, laminating and mounting costs.

Other benefits of PPOC membership include a sharing of price lists between photographers, loaning out of “exotic” equipment, and access to Cook's Insurance.

They offer photographers insurance for up to \$25,000 for items such

<p>St. Albert Photo Club Vol:6 Issue:5 PUBLISHED MONTHLY September - June</p>	<p><b>President</b> Derald Lobay </p>	<p><b>Treasurer</b> Allen Skoreyko </p>	<p><b>Web Master</b> Tracey Guzak </p>	<p><b>Club Contact</b> Doug Poon 973-7035 dougpoon@shaw.ca </p>
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as re-photographing weddings if things do not work out (such as faulty memory cards), obtaining a replacement photographer if one becomes ill and cannot fulfill obligations, or replacing lost or stolen equipment.

The Association's mandate is to elevate the level of photography in Canada.

### Judging Criteria

Prints must be mounted on 16x20 mat board, glossy in finish, and laminated.

Every print must be titled and some images actually rejected based solely on their title.

Any number of prints or digital files up to a maximum of 4 may be submitted in any of 14 classes. The fourth print can be either from an additional class or from a class already entered.

The "maker" must have personally exposed the original images expect for submissions in Photo Restoration, Print Enhancement, and Photo Coloration.

Classes to select from include architecture, fashion, portrait, group portrait, child portrait, wedding portrait, figure study, illustration, editorial, press, pictorial/floral, animals, experimental, fine art, and free style.

The cost is \$79.50 for an early entry or \$100.70 for a late entry. Submissions are scored and then placed



into one of four categories.

Rejected Prints are those that score less than 80 points.

Accepted Prints are those that score at least 80 points.

Merit Prints score above 85 points and Excellent Prints achieve a score above 90 points.

Three awards, Commercial Photographer of the Year, Portrait Photographer of the Year and Specialist of the Year are based on top-scoring entries based on an aggregate rating of four "accepted" images in specific classes.

These awards will be chosen by the judges based on overall impact, technical merit, composition, presentation, and variety of the skills exhibited.

All judges must take a

print judging course.

During the competition, there are 5 judges with 4 "on the line" with one judge rotating the prints. There is also one alternate.

If one judge recognizes the "maker" of one print he or she must step aside and the alternate steps in.

Print and digital entries are viewed with 3200K lighting producing an equivalent illumination of 1/2-sec at f/8 at ISO 100.

Digital files are viewed on a calibrated 23" Apple Cinema Display.

Any image, art piece or photograph, will reveal some of the following 12 elements while a visually superior competition prints will consider each one.

(1) Impact is the sense one feels upon viewing an

image (laughter, sadness, etc.).

(2) Creativity is the outward expressions of the imagination of "the maker" to convey an idea, thought or message.

(3) Style refers to differing ways of portraying your image.

(4) Composition pertains to how you bring all the visual elements together to express the purpose of the image.

(5) Print Presentation affects an image by giving it a finished look. The mats and borders used should support and enhance the image.

(6) Center of Interest is the point or points on the image where the maker wants the viewer to stop as they view the image.

(7) Lighting refers to the use and control of light to

show dimension, shape and roundness.

(8) Subject Matter should always be appropriate to the story being told.

(9) Colour Balance supplies harmony to an image enhancing its emotional appeal.

(10) Technical Excellence is the print quality of the image itself as it is presented for viewing.

(11) Technique is the approach used to create the image such as printing and paper choice.

(12) Story telling is about image's ability to evoke imagination.

One tip Lloyd suggested is to invert your print, close your eyes briefly and then open them.

Hopefully, your eyes will settle on the primary subject in you image.

As far as print competitions go, Lloyd feels what should be judged is the naked print.

Just because we have all these amazing tools to enhance our message, doesn't mean we have to apply it to every competition print.

### Lasting Images Photography, Inc

Lloyd's home-based business, Lasting Images Photography Inc., specializes in weddings, portraiture and some commercial work.

Most of his wedding packages include a Love Portrait engagement session, a read-only CD of

captured images, framed photographs of the wedding day, and a top-end-wedding album.

The Love Portrait session lets Lloyd and Tracy get to know the couple better.

They require their clients to pay a \$500 retainer fee upon booking a wedding.

The retainer is non-refundable and the final balance is due 30 days prior to the wedding date.

His wedding contract also stipulates that he and Tracy are the sole photographers during the wedding formals.

Lloyd and his wife will only stay at the wedding reception until 8:30 p.m. or they charge \$60 for

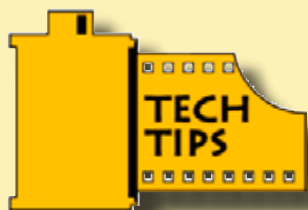
each half-hour extra.

To aid in their early departure he prefers to photograph the wedding cake shot before the dinner.

After the wedding, he shows his clients black and white proofs as he feels they look classier and are of better quality than colour proofs but assists them as they select images they want reproduced as color enlargements.

A great deal of time is spent retouching their files. Tracy then spends two days to a week preparing their wedding album. In total, each wedding consumes between 60 to 80 hours of their time.

Article-Derald Lobay



#### FLASH TIPS

Dragging the shutter or balancing flash with available light.

By bringing the shutter speed low enough that available light registers on the image, you can retain most of the mood of a setting by not over-powering it with flash.

This technique of using a slower shutter speed to allow ambient light to register, is usually called "dragging the shutter." With this, you'd use your camera's light meter like you normally would. Instead of using it to expose perfectly for just

the ambient light, now you use it as a guideline as to how much ambient light you would like to register. And somewhere around 1.5 to 2 stops under-exposure will still give you enough detail in the background and then you use flash as your main light source, and use the light from your flash to expose correctly for your subject.

The actual shutter speed chosen will depend on circumstance and the effect that you want,

- the amount of ambient light that is available
- whether you have a tripod
- can shoot with a steady hand at slow shutter speeds
- the f-stop chosen
- whether you can bump up the ISO to allow more ambient light in

- how much subject movement there will be, or you will find acceptable
- There are a number of interlinked factors here that you balance out depending on the scenario. But in the end, the photograph where the flash and ambient light is balanced by using an appropriate shutter speed, just looks so much better in comparison to a photo where the flash light completely dominates.



#### Point Standings

##### PRINTS

- 13 - Al Popil
- 09 - Sieg Koslowski
- 03 - Luc Guillemette
- 02 - Mark Williams
- 02 - Gary George
- 01 - Derald Lobay

##### SLIDES

- 19 - Derald Lobay
- 06 - Seig Koslowski
- 05 - Mufty Mathewson



# THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



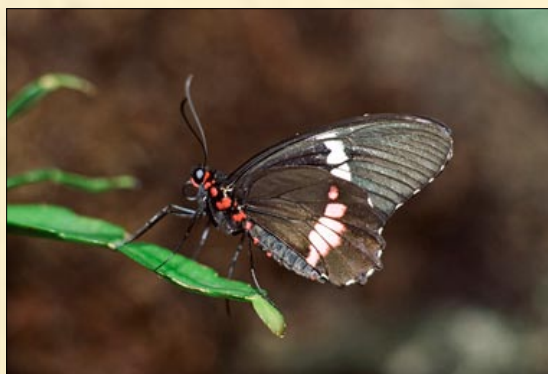
1st Place Print - Sieg Koslowski



Top, 3rd Place Print - Gary George  
Above, 2nd Place Print - Sieg Koslowski



1st Place Slide - Derald Lobay



Above, 2nd Place Slide - Derald Lobay  
Left, 3rd Place Slide - Derald Lobay