



THE

LAST FRAME

March 2006

St. Albert Photo Club's Monthly Newsletter



Lorna Patterson of Tu Gallery in Edmonton explains on how fine art photography is sold.

Most artists have, at one time or another, thought about selling their creations.

Whether it be a photographic enlargement of their favourite image, maybe a charcoal sketch, perhaps a watercolour or oil painting, or maybe a piece of hand-crafted furniture or other unique

item, often the motivation is to offset either their time expended or the costs incurred.

From a photographer's perspective, we often look at this as a mode for paying off our current gear investment or maybe purchasing that hot, new digital SLR.

Another reason could be

to offset the cost of that upcoming winter trip to the tropics.

On March 8, about a dozen members of the St. Albert Photo Club toured Tu Gallery at 10718-124 Street to look at what this "unique" art gallery has to offer.

Owners Alex and Lorna Patterson opened up their

doors in April of 2005.

Alex has a background in woodworking, and his interest in beautiful fine hand-crafted furniture is reflected in the presence of unique, one-of-a-kind wood products and other home décor.

He took his training at NAIT's Advanced Woodworking and Furniture

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Design course.

His wife, Lorna, also a NAIT graduate, completed the Photographic Technology in 1979.

She then worked at the Queen Elizabeth Planetarium until 1983, when she chose to start a family.

The genesis of the name "Tu" evolved from what was first called Woodworks, then Gallery 124.

This then developed into Art on 124.

Tu then entered the list of possible names soon thereafter.

In Italian, Spanish, and Portuguese, the word "tu" translates into "you".

Tu Gallery represents a number of local artists and they try to promote Western Canadian artists.

In fact, out of 42 woodworkers they represent, for example, only three



"Red Rocket" by artist Tom Ray.

are from the east.

Alex and Lorna brought in local fine art photographer Paul Murasko to assist them in discussing selling fine art photography.

Paul primarily works in black-and-white and

hand-painted black-and-white imagery. Themes of nostalgia run through his photography.

Paul began by saying that for a photographic fine art print to be commercially viable, there are three criteria that an artist should follow if they are considering selling fine art photography.

First, the artist should have an established style. Second, both the print and the frame should be archivally stable.

And finally, the artist should have a unique vision -- something that stands out from the rest of the artists.

Many fine art buyers, however, buy on impulse -- they like the visual presentation of the piece.

But they also prefer a limited edition print run, possibly less than 100, and ideally less than 50.

Lorna and Alex expanded on Paul's ideas by saying



"Storefront" hand painted silver gelatin by Paul Murasko.



Paul Murasko

<p>St. Albert Photo Club</p> <hr/> <p>Vol:5 Issue:6 PUBLISHED MONTHLY September - June</p>	<p><u>PRESIDENT</u> Derald Lobay</p>	<p><u>SECRETARY</u> and <u>TREASURER</u> Allen Skoreyko</p>	<p><u>PROGRAMME</u> <u>DIRECTOR'S</u> Derald Lobay Doug Poon</p>	<p><u>CLUB</u> <u>CONTACT</u> Doug Poon (780) 973-7035 dougpoon@shaw.ca</p>
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that it's important to have a biography and an artist's statement or photographic philosophy.

There should also be a story behind each piece as this builds a connection between the buyer and the artist.

Those wishing to submit entries for a possible exhibit at Tu Gallery must go through both Alex and Lorna.

Alex stated that if your images "feel" right they could give you a chance by displaying your art; you do not have to be the world's greatest photogra-

pher to be accepted.

You should also develop a package when you present your work to an art gallery.

If your images are chosen for display it is best that you also bring in a selection of your work as they change their display prints quite frequently.

By having an inventory of your images in the back room permits them to do so while still trying to represent your work. Sizes of typical gallery prints tend to be either of the larger sizes, such 16" X 20" or larger, or odd-sized pieces



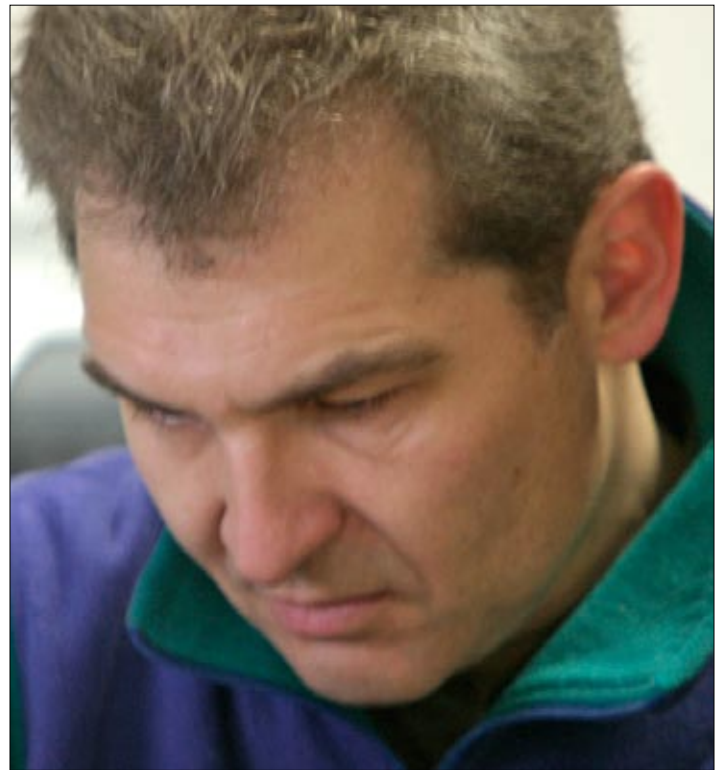
Gallery owner Alex explains how Tu Gallery got its name.

such as thin and tall or thin art in gallery sizes but may and wide. just want a small piece of

Clients may not have a art to fill in a small space. whole wall to display fine

Article-Derald Lobay

Image stabilization, is it worth the money?



Left, handheld image taken at 280mm, 1/8th of a second @f4.0, right, same settings except with the IS function used on the Canon 70~200 f2.8 lens on the Canon 300D at 400 ASA. Camera settings at factory default, no Photoshopping.

I recently had a chance to try Allen Skoreyko's Canon 70~200mm f2.8 lens with the IS (image stabilized). Being from the old school of manual lenses, I really didn't think much of the hoopla regarding up to 3 extra stops of hand hold ability.

Well, I am now a believer. Is it worth the extra cost of \$800 as in Canon's case? Personally for myself, I feel it is. This is a lens when used with Canon's 1.4 extender gives you an incredible 156-448mm f4.0 when used on any of the APS sensor sized cameras.

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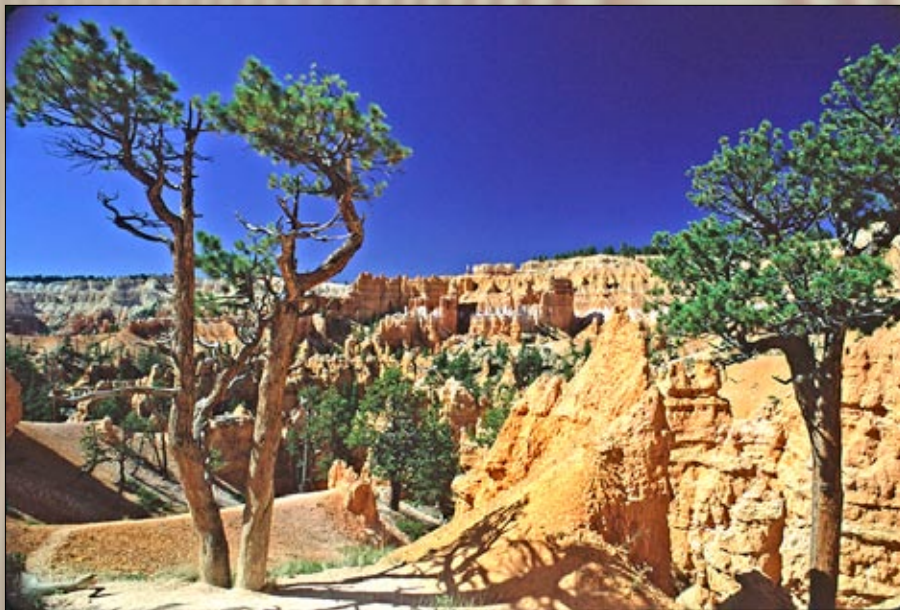
CLUB MEMBERS WINNING MONTHLY PICTURES



Above, 1st Place Print - Andrew MacLeod

Top right, 2nd Place Print - Allen Skoreyko

Right, 3rd Place Print - Derald Lobay



Above, 1st Place Slide - Derald Lobay

Above right, 2nd Place Slide - Derald Lobay

Right, 3rd Place Slide - Allen Skoreyko

