



THE

LAST FRAME

May 2006

St. Albert Photo Club's Monthly Newsletter

Richard Wear



Richard Wear explains the first time he developed a roll of back and white film and the resulting image (background).

I first met Richard Wear several years ago when he became a member of a camera club I attended in Edmonton.

I was always amazed at both the sharpness and saturation of his prints.

Initially shooting with either a 4X5 view camera or a medium format camera, then having his film scanned, he finally applied digital technology to complete his image.

The final result was a photograph only a true craftsman could create.

As a young child in Saskatoon, he was enthralled watching photographers in old movies and TV shows perform their craft.

Attending a hockey game one day, he discovered a Zeiss-Ikon rangefinder camera left at an arena with 7 or 8 frames left.

After he exposed the final frames, he mimicked the photographers he

had seen in those old movies and TV shows -- he then developed the film, under water, in daylight!

It was only in high school, however, that he was taught the proper method of developing film.

After reading the Time-Life book series on photography, he discovered his true interest lay in photo-journalism.

After graduating from high school, he worked for a studio in his home-

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town of Saskatoon, called F/11 Portrait Studio.

They worked exclusively in the portrait and wedding market.

Wanting to enroll in NAIT's Photographic Technology program, he found it next to impossible, being from Saskatchewan, to be accepted into this prestigious program.

On the rebound, he found acceptance into a program on Rhode Island, New York.

In a quirk of fate, however, his employer at F/11 Studio, had connections with NAIT's program, so in the mid-1970's,

Richard found himself finally accepted into the NAIT program.

After realizing he did not want to spend the rest of his life photographing portraits and weddings, he changed his career path and spent the past 20 years working as a financial advisor.

About 5 years ago, Richard was impressed with the possibilities of digital photography, especially Adobe's PhotoShop program.

In specific, he was amazed at how photographers could tweak their images, through features

such as saturation and colour balance control.

Richard had found a renewed interest in still photography.

Initially wanting to pursue capturing elusive wildlife subjects, he thought he would start by photographing birds.

Photographing waterfowl, especially American White Pelicans, was at the top of his list.

Like famous Canadian nature photographer Tim Fitzharris, he believed in order to photograph birds properly, you must photograph them up close, and in their own environment.

He began working in Elk Island National Park, with a belly-boat and camouflage clothing.

After wasting time battling with shoreline muck more than he spent photographing, he decided to change his approach.

He invested in a Zodiak. This was a much better method for photographing birds.

Richard presented a series of his portfolios of his that included subjects such as photojournalism, wildlife, landscapes, portraits, and sports.

Also Included in his portfolio selection were images shot in 2004 while attending a photographic workshop offered by Joseph Van Os Photographic Tours, photographing a cattle round-up in Oregon.

In 2005, he attended another workshop offered in conjunction with the Banff Mountain and Film Festival.

This was sponsored by the National Geographic Society and involved photographing mountain sports.

In both of these workshops, he found he did not learn so much from the



Ranch hand riding through a river in Oregon.

<p>St. Albert Photo Club</p> <hr/> <p>Vol:5 Issue:8 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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instruction as he did from other workshop attendees.

It was the sharing of information with other photographers that Richard found most inspiring.

In 2006, he is planning a kayak trip to Baffin Island and Greenland in the High Arctic.

In his experience in working with wildlife subjects, he offered one tip: take it slow!

Advance possibly 3 to 5 feet, then take your photograph.

Advance 3 to 5 feet again, and take another picture.

Then advance again. Don't just walk directly toward your chosen subject without stopping.

Their fight-or-flight distance will just frustrate you.

Another tip he offered pertained to landscape

photography.

When using a polarizer with an auto-focus camera body, use a circular polarizer.

The traditional linear polarizer wreaks havoc with the autofocus, resulting in out-of-focus photographs.

When Richard was photographing at Zabriskie Point in Death Valley National Park in California once, all the images he shot with a linear polarizer on an autofocus camera were all out of focus!

Luckily, he was still in the area. So he went back the next day, armed with a circular polarizer, and re-photographed what he shot the previous day.

Circular polarizers work with both manual focus and auto-focus systems.

In Richard's opinion, photographers have



Bench And Snow

always conducted manipulation of reality, even before the computer became popular, whether a telephoto lens was used for compression effects or a wide-angle lens was utilized to create a distortion of space by photographing from a low angle and shooting upwards.

The computer is essentially just another tool one can use to create their final

vision in a photograph.

In The Bag. Richard currently shoots with Canon's new 5D digital SLR.

He feels the images captured with this camera rivals, if not exceeds, scanned images photographed on 120 film with a Hasselblad camera.

As an added bonus, using the 5D enables him to use motor drive for action sequences, plus accentuating the reach of his 500mm super-telephoto lens!

To stay on top of the current state-of-the-art digital SLR's, he offsets his losses by selling his old camera immediately after its successor is announced.

For Richard, digital photography provided an outlet for him to express his vision of the world around us.

Article-Derald Lobay



Wear photographing elk.

