



Prairie Focus

Prairie Region of Photographic Arts

Volume 62 No. 4

Summer 2022



Approaching Hail Storm

by Dan Ostryznik, FCC

Best Landscape & Best of Show

2021 Everest Club Competition

Prairie Photographers sharing photographic experiences

Alberta • Saskatchewan • Manitoba

prpa.photography

facebook.com/prpa.canada

From the Chair by Dan Sigouin

At this point last year, I had hiked hundreds of kilometers in preparation for a long backpacking trip through southern Alberta. I was spending countless hours researching gear and testing back country meals. It was a great learning experience and opened new doors to research and spend money on. Photography can be very similar. The summer is a great time to learn new shooting and editing techniques for images that can be used in the 2022-2023 competition season. Hopefully PRPA members are using this time to plan ahead and organize their photography trips.

The Rosetown Photography Club is moving forward with the 2022 Outing and it looks like a fun weekend is in store for the attendees. I look forward to hearing the stories from the attendees and look forward to connecting again with members in a future Outing.

We will be conducting the AGM via face to face and Zoom. Fingers crossed that the technology will support the effort and all those that attend can contribute in some fashion. The Zoom link has been sent and scheduled for June 10, 7:00 PM Saskatchewan time.

In my Spring Report I wrote about the importance of volunteering and the personal benefits of doing so. Volunteering is critical to ensure that associations can move forward and support the membership across the clubs and individuals that support PRPA. At this point, there have been no names brought forward to help support the executive team. This is unfortunate and will be challenging to navigate for the next season. Hopefully during the AGM, member names come forward from the floor. I have enjoyed my experience

working with the PRPA and have found it to be rewarding. The positions that are open for election this year are Chair, Vice Chair, and Competitions Coordinator. If you are interested in these, or any executive positions, please come forward to volunteer.

The summer looks to be extremely busy here in Calgary. I have accepted an executive position with the Foothills Camera Club and will be the new field trip coordinator. This will be a fun opportunity to connect with club members and share experiences with activities in the area. I am hoping that I can influence photographers to create images during the activities for future competitions and challenges within the PRPA and CAPA schedule.

The image below is from a recent stormy day here in Calgary. This an iconic tree on the road to Cochrane Alberta.

Thanks again to all of you that support the PRPA and I look forward to seeing you in the Zoom portion of the AGM on Friday June 10.



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Competitions Report

by Marlene Andrew

Thank you to all the clubs and club reps for their support over the past few years that I have been the Competition Coordinator. I enjoyed it very much and will miss seeing the final results as they come in.

I would suggest that each club rep have their judges and venue chosen before the competition deadline so that once they have the entries the judging can be done as soon after the competition ends as possible. The sooner the results for each competition can be in the hands of the coordinator the better.

Happy shooting everyone. Wishing you all the best in the upcoming new year of competitions.



JUDGING CONTACT LIST

Fall 2022

Deadline November 15

Everest Club Competition
Image West Photographic Association
imagewestphotoclub8@gmail.com

Russell Competition
TBA

Fall Digital Competition
CAPS
c/o Sandy Chinski
s_chinski@hotmail.com

The Gail Christensen Artistic Expressions Digital Competition
Saskatoon Camera Club
c/o Maureen Sinclair
maureen.sinclair@sasktel.net

Single Song Slideshow
Foothills Camera Club
c/o Vinod Kothari
vinodk@telus.net

Outing Competition
Rosetown Photography Club
c/o Brenda Winny
Box 1177, Rosetown SK S0L2V0
bwinny@sasktel.net

Hand of Man
email to Competitions Coordinator
prpaclub@gmail.com

Russell theme for 2022

Positive / Negative

Club Abbreviations

| | |
|---|---|
| <p>CAPS Central Alberta Photographic Society</p> <p>FCC Foothills Camera Club, Calgary</p> <p>GCC Gleneath Camera Club, Kindersley</p> <p>IWPA Image West Photographic Association, Swift Current</p> | <p>MJCC Moose Jaw Camera Club</p> <p>RRCC Red River Camera Club, Winnipeg MB</p> <p>RePC Regina Photo Club</p> <p>RoPC Rosetown Photography Club</p> <p>SCC Saskatoon Camera Club</p> |
|---|---|

And the Winners are...

Fall Competition Winners

Everest Club Competition (86 entries, 5 clubs)

Best Portrait: *Girl in Costume*, Dean Nuell, FCC
 Best Candid Child: *Eating Ice Cream*,
 Annette Wichmann, FCC
 Best Nature: *Eagle*, Chuck Fowler, FCC
 Best Landscape & Best of Show: *Approaching
 Hail Storm*, Dan Ostryznik, FCC
 Best Open: *Gloria with Bubbles*, Dan Sigouin, FCC
 Everest Trophy: Foothills Camera Club
 See page 5 for club scores.

Fall Digital Competition (37 entries)

1. *Fog, Frost and the Fence Line*, Rae McLeod, SCC
2. *Sea Parrot*, Theresa Busse, IWPA
3. *Pigging Out*, Paule Hjertaas, RePC

HM *Arethusa Cirque*, Dan Sigouin, FCC
 HM *Bad Hair Day*, Ed Fonger, IWPA
 HM *Dandy Dew*, Colleen Edwards, IWPA
 HM *Chopsticks*, Diane McKinnon, IWPA
 HM *End of the Season*, Mary Ann Dudragne, IWPA
 HM *January Jack*, Colleen Edwards, IWPA
 HM *Belted Kingfisher*, Rae McLeod, SCC

Russell (Red/Green) Digital (16 entries)

1. *Green Goblins/It's Growing*, Rusty Morris, RoPC
2. *Red Rose / Green Prairie Sky*,
 Tracy Miller, IWPA
3. *Singular Summer Red / Multiple Summer Green*,
 Colleen Edwards, IWPA

HM *Strawberry Red/Tropical Swallowtail Butterfly*,
 Rae McLeod, SCC
 HM *Round & Round She Goes / Where She Stops
 Nobody Knows*, Cathleen Mewis, SCC

Hand of Man Digital (51 entries)

1. *Buffalo Pound Treatment Plant*,
 Ed Fonger, IWPA
2. *Tromie Bridge*, Scotty Roxburgh, FCC
3. *The Holy Ghost Church*, Dan Sigouin, FCC

HM *Throwing Curve Ball*, Cameron Palmer, FCC
 HM *Lone Star Acres*, Paule Hjertaas, RePC

Single Song Digital Slideshow (4 entries)

1. *Would You Follow Me?*, Brenda Winny, RoPC
2. *A Wee ay Scootlund*, Rae McLeod, SCC
3. *Foot Prints in the Sand*, Larry Easton, RePC

Gail Christensen Artistic Expressions (22 entries)

1. *Red Mare and Colt*, Marlene Andrew, IWPA
2. *Heaven Bound*, Colleen Edwards, IWPA
3. *Taking Flight*, Cathleen Mewis, SCC

HM *In Rough Water*, Marlene Andrew, IWPA

Spring Competition Winners

Gerry Fish Club Competition (36 entries, 4 clubs)

Best Portrait: *Connection*, Ken Greenhorn, FCC
 Best Candid Child: *Brown Eyed Girl*,
 Tracy Miller, IWPA
 Best Nature & Best of Show: *Flaired for Landing*,
 Don Johnston, RePC
 Best Landscape : *Serenity Now*, Bob Holtsman, SCC
 Best Open: *Fancy Diner*, Jim Turner, RoPC
 Gerry Fish Trophy: Regina Photo Club
 See page 5 for club scores.

Spring Digital Competition (22 entries)

1. *Eye Contact*, Tracy Miller, IWPA
2. *Flowing Silk*, Cathleen Mewis, SCC
3. *Fly in Diner*, Diane McKinnon, IWPA

HM *Bucking Bull*, Theresa Busse, IWPA
 HM *Crop Hopper*, Colleen Edwards, IWPA
 HM *On the Rebound*, Rusty Morris, RoPC

Human Portraiture Print (7 entries)

1. *Eying Up the Shot*, Cathleen Mewis, SCC
2. *Purity of the Heart*, Tracy Miller, IWPA
3. *A Flower Among the Flowers*,
 Cathleen Mewis, SCC

Attanyi Salon Print (22 entries)

1. *Dripping in Colour*, Cathleen Mewis, SCC
2. *Skyward*, Theresa Busse, IWPA
3. *Inflow*, Rusty Morris, RoPC

HM *Up Close and Personal*, Cathleen Mewis, SCC
 HM *Petals*, Rusty Morris, RoPC

Sports in Action Print (14 entries)

1. *Run*, Colleen Edwards, IWPA
2. *Spider! Spider in the Chute*,
 Colleen Edwards, IWPA
3. *Determination*, Tracy Miller, IWPA

HM *On One Side*, Paule Hjertaas, RePC
 HM *Junior Jumper*, Maureen Sinclair, SCC

Curtiss Lund Print (9 entries)

1. *Moon Prowlers*, Colleen Edwards, IWPA
2. *Time Traveller*, Cathleen Mewis, SCC
3. *Prickly Destination*, Colleen Edwards, IWPA

Portfolio Print (5 entries, 1 disqualified)

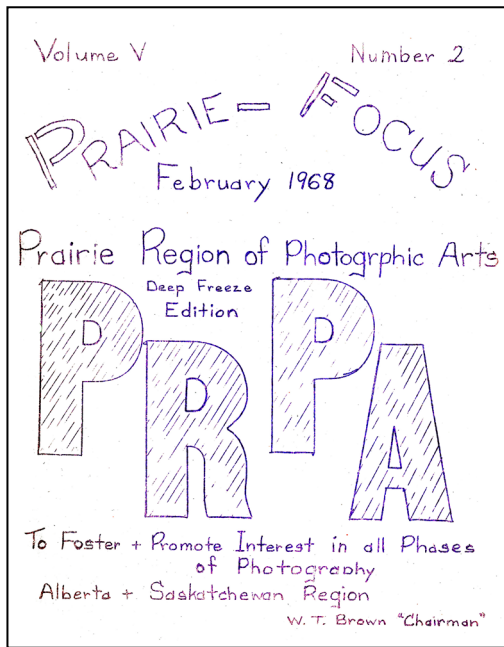
1. Paule Hjertaas, RePC
2. Larry Easton, RePC
3. Theresa Busse, IWPA

Prairie Focus Numbering

by Stan Hingston

At least three different numbering systems have been used for the Prairie Focus newsletter over the years.

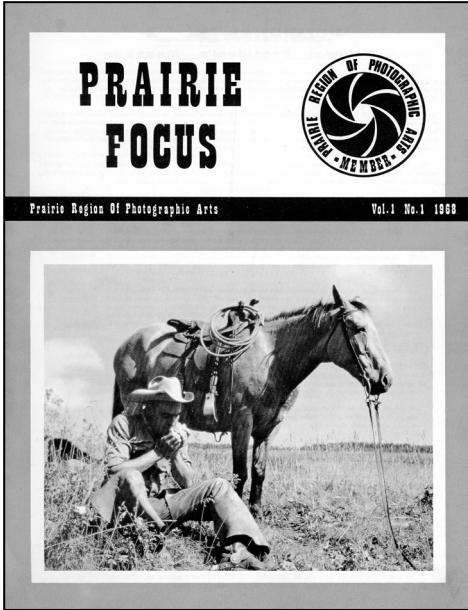
The first issue we have, dated January 1966 is numbered 3:3 suggesting the newsletter started in 1963. This numbering system continued until February 1968 #5:2 which was the first issue after the formation of PRPA.



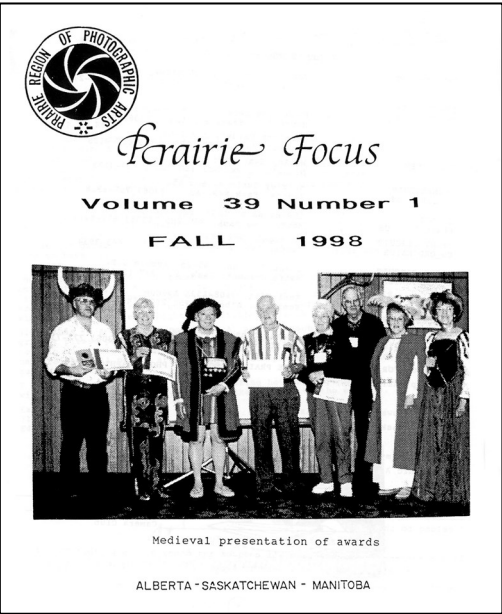
The September 1968 issue, with a new Chairman David Sisley, started a new numbering system with 1:1 This continued until at least March 1969 #1:4. The next three issues we have are from 1970, 1971 and 1976 and are not dated or numbered (I inferred the dates from the content).

| 2021 Everest Competition Club Scores | |
|--------------------------------------|-------|
| 1. Foothills Camera Club | 494.5 |
| 2. Image West Photographic Assoc'n | 491.0 |
| 3. Saskatoon Camera Club | 455.0 |
| 4. Rosetown Photography Club | 440.5 |
| 5. Regina Camera Club (6 entries) | 127.0 |

| 2022 Gerry Fish Competition Club Scores | |
|---|-------|
| 1. Regina Photo Club | 234.5 |
| 2. Rosetown Photography Club | 227.0 |
| 3. Image West (1 entry disqualified) | 212.0 |
| 4. Saskatoon Camera Club (7 entries) | 160.5 |



When I started as editor in September 2000 I continued the numbering system in place. My first was #41:1. The next oldest I have seen is #39:1 from Fall 1998 and had the center-stapled folded 8.5"x14" format. So the current numbering system was started somewhere in the 21 years between 1976 and 1998.



Counting back from that issue, the newsletter would have started in the fall of 1960, which doesn't match the numbering on the earliest issues. Hopefully some more issues from the 70s, 80s and 90s will turn up to solve the mystery.

Print Circuit Report

by Maureen Sinclair

Travelling circuits have been part of PRPA for decades. In the beginning it was only slides with up to five circuits. A print circuit was eventually introduced following a format that has, for the most part, continued on to the present. Interest in the print circuits increased and has had as many as five in operation at once. Generally there are three circuits. Experience has shown that six members per circuit is optimal but they can be useful with as few as four participants.

With the increased interest in digital photography, the slide circuits lost members and the final slide circuit finished in 2012.

I took on the position of Print and Slide Circuit Coordinator in 2008 and have continued through many changes.

Participation in a print circuit involves entering two prints—maximum size of 8x10 due to binder size—twice a year. Each participant critiques the images in the binder that they haven't seen before and gives them a score. Given the old school method of mailing the binder to the next person, it will be many months before you receive your feedback. The circuit will arrive at your mailbox twice a year and probably about

the same time each year. Scores are totaled and ribbons assigned but, the circuits are not a competition and there are few rules.

The top images are printed in the Prairie Focus. The binders were on display at the Outing and I hope those present had a chance to check them over.

Currently there are three circuits running with 16 active parties and one on sabbatical. That leaves one open spot in Circuit #1. Periodically there are minor readjustments and if there are retirements, it is good to have someone on standby.

Correction

In the Print Circuit Report in the Spring P.F. the image *Graffiti Barn* (tied for 3rd place) was erroneously attributed to Jim Barnsley. It was in fact made by Len Suchan. This error was corrected for the website copy, so only affected the print copies.

Results for Fall 2021

Print Circuit # 1

- 1st *Like My Brothers*—Carrie Olivier Brown
- 2nd *Another Day in Kananaskis*—Dan Sigouin
- 3rd *Webster and Darren*—David Bellerive

Print Circuit #3

- 1st *Fancy Bluebird*—Jim Turner
- 2nd(tie) *I'm Coming!*—Betty Calvert
- 2nd(tie) *Mountain Rescue Team*—Jim Turner
- 3rd *Creekside Hut*—Stan Hingston

Like My Brothers—Carrie Olivier Brown



Print Circuit Report—continued



Another Day in Kananaskis—Dan Sigouin



Webster and Darren—David Bellerive



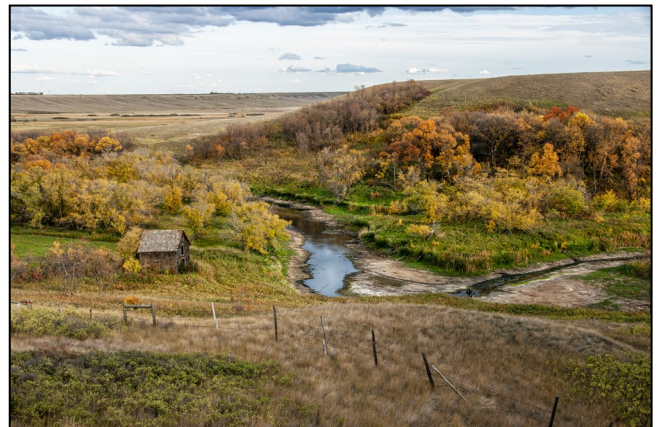
Fancy Bluebird—Jim Turner

Mountain Rescue Team—Jim Turner



I'm Coming!—Betty Calvert

Creekside Hut—Stan Hingston



Everest Club Competition 2021



Best Nature: *Eagle*
Chuck Fowler, FCC

Best Candid Child: *Eating Ice Cream*
Annette Wichmann, FCC



Best Portrait: *Girl in Costume*
Dean Nuell, FCC

Best Open: *Gloria with Bubbles*
Dan Sigouin, FCC

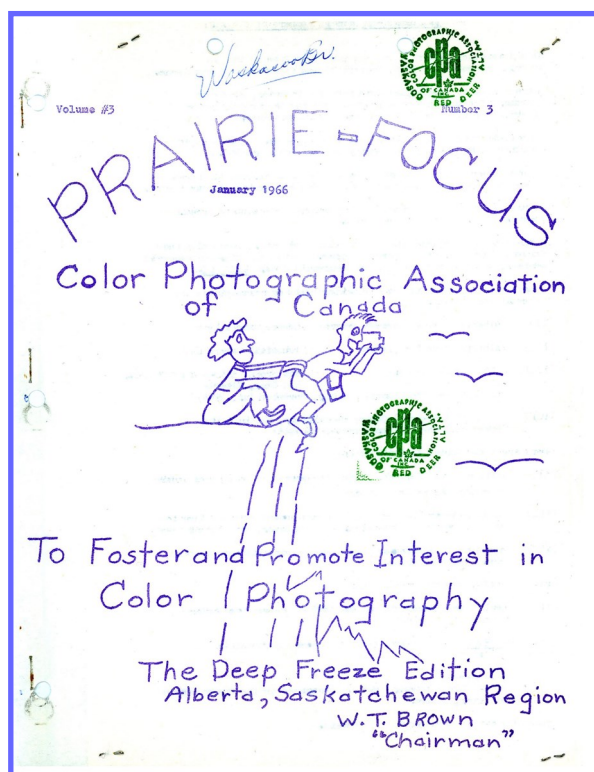


PRPA History gleaned from early issues of Prairie Focus

by Stan Hingston

The history of PRPA is complicated in that the Prairie Focus, the annual Outing, and several of its competitions predate the formation of PRPA.

The oldest Prairie Focus we have in our archives is **Vol. 3 No. 3. Winter 1966**. It is described as the newsletter of the Alberta-Saskatchewan Region of the Color Photographic Association of Canada (CPAC). It's mimeographed with purple print and a hand-drawn cover.



This issue was the first by W.T. (Tom) Brown of Red Deer who replaced Miss Helen McArthur as Regional Chairman on September 26, 1965. It appears that the regional chairman had many duties—he edited the newsletter, coordinated the judging clubs for the competitions, solicited clubs to host the next year's Outing, and acted as Treasurer. Those considering taking on the current Chair position must be relieved to know that we have other members to carry out these duties!

The newsletter mentions the second annual Outing competition, hosted by Medicine Hat in 1965 (suggesting that the first Outing had been held in 1964).

The 1965 Alberta Regional Everest Trophy was won by Foothills Camera Club with a score of 205. Some things never change—Foothills won the Everest trophy again this year (2021). Awards were given for Best Nature, Best Landscape, Best Portrait and Best of Show. The only difference with the current competition is the addition of the Open category (and the use of digital images rather than slides).

The Russell Trophy had been repaired to add a new base, making it “good for 16 more years” Brown reported. The 1964 theme had been “Sweet” and “Sour” and was won by Mary N. Smith of the Bow Valley Club with her depictions of sweet and sour music. A comment suggested this competition had started in 1957-58 with a trophy donated by Mona Russell of the Medicine Hat Camera Club. Another tradition continued to the present day!

Other clubs mentioned in this newsletter were: Waskasoo (Red Deer), Bow Valley (formerly Seebe; includes Canmore and Banff); Gateway Color Guild (Edmonton), Innisfail Camera Club, Penoka, Saskatoon Camera Club and Chinook Camera Club (Claresholm).

The **May 1966 Prairie Focus (3:4)** reported membership of 346 members from 12 clubs. Two new clubs mentioned were Turner Valley Oilfield Camera Club and Sexsmith Camera Club. Saskatoon Camera Club reported a membership increase from 19 in 1965 to 62 in 1966. SCC has five groups, each with a director in charge: General Programs; Intermediate Color; Advanced Color; Black & White; and a Beginners Section. The Russell Theme for 1966 was “Fast” and “Slow”.

The **September 1966 Prairie Focus (4:1)** reported on the Regional Outing held at Elk Island National Park and the Alberta Game Farm, hosted by Gateway Color Guild of Edmonton. One of the Gateway members helping with the Outing was Mabel Clark who donated the trophy for the Traveling Salon. One of the expenses listed in the financial report was the repair of the Russell Trophy for \$6.00. The membership fee that year was 25 cents which brought in revenue of \$84.25.

continued on page 11

The De-Mystifying Filter by Keith Putt

#12 – Copying Archival Photos

When I started The De-Mystifying Filter my goal was to write 12 essays. This is the last in the series. It covers a subject dear to my heart.

I have copied, restored and reprinted thousands of photos dating from about 1880. My experience covers colour and B&W prints, hand coloured prints, framed prints, studio portraits, colour and B&W negatives and 35mm colour slides. Experience has taught me methods that save time, save money on equipment, and give excellent results. This essay gives outlines. If you want detail, you will make my day by contacting me and starting a discussion.

For small quantities I use a scanner. Even a mid level scanner with a transparency adapter will give excellent results. There are 3 situations unsuitable for scanning. These are B&W prints that have “silvered out”, prints too large to fit the scanner bed and framed prints. Scanners are an excellent solution if all I’m copying is prints. My main issue with scanners is they are too slow when making high quality scans of negatives and slides. When I’m copying hundreds of originals, I can’t afford the time a scanner requires. Today I use my camera. Finished quality is equal to or better than a scanner. Once I’m set-up, I can easily shoot 30 prints, slides or negatives per hour.

Over sized prints: I shoot outdoors on an overcast day. I make a custom white balance off a genuine grey card (not white paper). If reflection off the print is causing problems I try 2 things. First is a polarizer. Second is to drape myself, my camera and tripod under a black cloth. Sometimes I have someone hold a sheet of black mat board behind me. If nothing else works, I’ll photograph on a slight oblique, then correct the skew in Photoshop.

Framed prints: The best is to take the print out of the frame and treat it like any other print. If that isn’t possible I use the same method as for over sized prints.

Colour and B&W prints: I use a copy-stand. This can be as simple as a tripod and 2 desk lamps. I set a custom white balance off a grey card. I use a macro lens for small prints, small negatives and slides. For far less money than a

macro you can convert an ordinary lens with an extension tube or spin-on close-up lens. I cut a hole in a sheet of black paper and attach it to the front of the lens by screwing in a filter. This stops my camera and room ceiling from appearing as reflections in glossy prints.

Silvered-out B&W prints: Silvering-out is when the shadow area of prints looks like a mirror. In severe cases, shadow detail is completely hidden. Studio portraits are most susceptible but I sometimes see mild cases on regular “drug store” prints. The only fix is using polarizers on the copy-stand lights and a polarizer on the lens. Polarizers are a luxury item for most people, but for silvering-out they are essential. Because I’m set-up with polarizers, I use them on all my print copying.

Colour slides and B&W negatives: For 35mm slides I made a holder out of scrap mat board. For negatives, all I do is tape them to a piece of glass. Got lots of money? You can buy carriers built for this task. You need an even and stable light source. It doesn’t need to be fancy. I use an old slide viewing table. I cover the area around my original with black paper. This keeps excess light from spraying into the lens, bouncing off the equipment and generally being a nuisance. For colour slides I make a custom white balance off my back-light. I usually shoot with the emulsion side facing the camera, then reverse the file when processing. I work in a room with very subdued light.

Colour negatives: Dealing with the orange mask is challenging. Honestly, I have to recommend specialized software for this tricky task. If you have a scanner with transparency adapter, the software bundled with your scanner should be adequate. My scanner came with Silverfast Archive Suite. Since I rarely deal with colour negatives, and then only small quantities, slow scanning speed is not a big problem. So I use my scanner for this job. If I had to copy huge quantities of colour negatives I would copy with my camera and process with specialized software such as Negative Lab Pro (paid for Lightroom) or Grain2Pixel (free for Photoshop).

continued on page 11.

The De-Mystifying Filter continued

Focus and exposure: I use auto focus because my camera works faster and better than I can manually. I use auto exposure. If an original is exceptionally light or dark I use the +/- exposure compensation dial to roughly centre the histogram.

Processing: I use the same processing as I do for any other digital photo. I do basic processing in Adobe Camera RAW (Lightroom, Bridge or Photoshop). The only special thing is inverting B&W negatives by reversing the curve in the Curve tool. I'm a fanatic about colour correction and restoration. In theory I can do this in Camera Raw but it is slow and difficult to do well. Photoshop's automated features are faster, easier and give consistently better results. Therefore I do final polishing in Photoshop. Realizing Photoshop was the answer was a breakthrough in my ability to quickly restore deteriorated colour.

Repair: I fix dust and scratches using Photoshop's clone and healing brushes. Yes I know an ICE equipped scanner can eliminate dust and scratches on Ektachrome slides and colour negatives. But they are very slow, and who has that kind of time? For all except the most dirty and beat up photos, I can out-produce an ICE equipped scanner. For simple cases of missing body parts (such as a missing eye) I try to copy the missing bits from elsewhere in the photo. I copy B&W prints in colour because most prints have some tone to them. For stained B&W prints I convert the file to pure B&W. This turns the coloured stains into a shade of grey that can either be ignored or easily fixed with dodge and burn tools. When my repair is finished I re-tint to match the original print.

PRPA History from early issues of Prairie Focus continued from p. 9

The **Winter 1967 Prairie Focus 4:2** reported the results of the Everest Trophy competition—Bow Valley came in first with 216, Foothills a close second with 214 and Turner Valley third with 207. There were 30 entrants for the Russell Trophy (Fast/Slow). The 1967-68 theme is "Hot" and "Cold". A proposal was made for a colored movie competition.

The **May 1967 Prairie Focus 4:3** quoted an article by Dr. Don Clark on 29 qualities of a picture, divided into 1) subject interest; 2) composition; and 3) technical quality. Sound familiar? The Regional Outing will be June 16-19 hosted by Bow Valley Camera Club.

The **September 1967 Prairie Focus 5:1** was the last CPAC Prairie Focus (but they didn't know that yet). It had rained at the Outing held at Seebe Alberta in June (another PRPA tradition!)

The editor asks "What is new in the photography world?" then answers "Everything—the camera, projector and film you bought in 1966 is now out of date." I wonder what he would think of photography today? There was a list of 15 tips for taking good photographs. The financial statement showed a bank balance of \$222.78.

The **February 1968 Prairie Focus 5:2** was the first with PRPA on the cover. The cover reads "To Foster & Promote Interest in **all Phases** of Photography" [emphasis mine].

The editor Tom Brown analyzes what happened with CPAC, and reported on the "re-organizational meeting" in January that led to the formation of the Prairie Region of Photographic Arts. Minutes of this meeting were published by archivist Shirley Gerlock in an article in the Winter 2016 (56:2) Prairie Focus.

Claresholm is hosting the 1968 Outing, the first as PRPA. Bow Valley Camera Club won the Everest Trophy. There were over 40 entries in Russell. The judges complained about the lack of originality in slide titles with too many simply titled "Hot" and "Cold".

The editor marveled at the equipment that photographers have now—single lens reflex cameras, electronic flash, high speed films, tripods... and wonders what will be available 10 years from now.

This was the last mimeographed newsletter. I will continue with the historical analysis of the next few archival newsletters next time.

Gleneath Camera Club—50 years of Photography

by Jean Harris and Rella Lavoie

The Gleneath Camera Club is celebrating our 50th anniversary next month. It was formed in July 1972 with four members—Joe and Elsie Hegarty, Edith Gardiner, and Jean Harris. Jean is the only one of the four still living. Within a year membership had increased to eleven. That first year we took a club membership in NAPA for \$5 and also joined PRPA for \$2.

In 1999 we had 15 members all of whom were PRPA members. We have always included PRPA membership in our member fees.

Our activities include monthly assignments and taking part in PRPA competitions. In 1994 our club began Foto Fun, a slide contest involving Saskatchewan clubs.

Our summer picnics were a highlight. In 1998 Frank Roy led us on a tour of the Saskatchewan Landing area and the Sandcastles. We have also been fortunate to have George Tosh present several wonderful slide shows to large audiences in Kindersley.

We have hosted the PRPA Outing five times: Kindersley (1978 and 1999), Cypress Hills Provincial Park (2008), Candle Lake (2015), and Ghosttown Blues at Maple Creek (2018).

We are proud that many of our members and our club have entered and won awards in several PRPA competitions over the years. Locally our club has displayed prints at the annual Goose Festival Art Walk, the Kerrobert Courthouse Gallery, and the Kindersley museum.

We hosted a photography workshop led by renowned storm chaser Greg Johnson, and sponsored presentations open to the public by Robyn & Arlene Karpan and Brent Terry.

Our most popular fundraisers were selling greeting cards and antique window frames containing favorite images taken by our members.

As membership has dwindled over the years, the future of the Gleneath Camera Club is uncertain.

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Editor's Report
by Stan Hingston

Welcome to the Summer issue.

I finished the year with the winning images from the 2021 Everest competition. Dan Ostryznik's Best of Show winning photo was an easy choice for the cover.

This is the last report for both Dan and Marlene as Chair and Competitions Coordinator.

This issue concludes Keith Putt's De-Mystifying Filter series of technical articles. Thank you Keith! Would anyone else like to continue the tradition with an article (or three) on a photographic topic of your choice?

I hope you find my articles on PRPA history of interest. See pages 5 and 9/11. I plan to do more of these in future issues.

Congratulations to the Gleneath Camera Club on the milestone of their 50th anniversary. See page 12.

I scanned some older Prairie Focus issues and sent them to Scott to post on the website. It will now have all of the issues back to when I started in September 2000.

Hope to see you at Hepburn.

Have a great photographic summer!

Webmaster Report
by Scott Prokop

Check the PRPA website for:

- the current *Prairie Focus* newsletter and back issues, now from Fall 2001
- the current Handbook for the latest rules and entry forms for competitions you are entering
- the gallery of winning images back to 2009-2010
- the current Bylaws of PRPA
- Individual and Club Membership forms
- promotional brochure and slideshow you can use to promote PRPA to your club

If you notice any errors or missing information on the PRPA website please contact me at prpaclub@gmail.com

Prairie Focus Advertising Rates

The following rates are for B&W or color ads.

- | | | |
|---------------------------------|------------|------------|
| • Full page (175x245 mm) | \$60/issue | \$200/year |
| • Half page (175x120 or 85x245) | 30 | 100 |
| • Quarter page (85x120) | 20 | 60 |
| • Business card (85x~50) | 10 | 30 |

Submission Deadlines for the Newsletter

| | |
|--------------------|------------------|
| Winter: January 15 | Summer: May 15 |
| Spring: March 15 | Fall: October 15 |

Application for Individual Membership in *Prairie Region of Photographic Arts*

I hereby apply for Individual Membership in the Prairie Region of Photographic Arts (PRPA). Enclosed is my membership fee of \$25 (payable to "PRPA"). Memberships expire June 30, 2023

Name _____ Phone _____

Address _____ Postal Code _____

Email _____ Cell Phone _____

I am a member of (photography club) _____

(or) I am not affiliated with any club ____ .

Prairie Focus is sent by emailed PDF to all members. It is also available to Individual Members by mailed paper copy. Please check your preference: ___ email only; ___ email & printed copy. PRPA may publish a member list which is distributed to PRPA Board Members and Club Reps only.

Date _____ Signature _____

Clip or copy and mail with check to: PRPA Memberships, Box 2254, Swift Current, SK S9H 4X6 or to renew by e-mail and pay by e-transfer, go to www.prpa.photography/membership

CONTACTS

PRPA Executive & Coordinators for 2020-2021

| | | | | |
|-----------------------------------|--------------------|--|---|------------------------|
| Chairperson | Dan Sigouin | Calgary AB | echeloncad@gmail.com | 403-366-6119 |
| Vice-Chair | Stan Hingston | | sghingston@sasktel.net | Cell: 306-831-0398 |
| Secretary | Lois Howes | Box 1365, Swift Current SK S9X 3X5 | loishowes3@gmail.com | 306-741-2212 |
| Treasurer & Membership | Theresa Busse | Box 2254, Swift Current, SK S9H 4X6 | tbusse@sasktel.net | 306-750-2393 |
| Past Chair | Ann Dies | Netherhill SK | dies@sasktel.net | 306-463-3177 |
| Competitions | Marlene Andrew | 18 MacDonald Cres., Swift Current SK S9H 4A6 | marleneandrewphotography@sasktel.net | 306-741-9134 |
| Newsletter & Bylaws | Stan Hingston | Box 1177, Rosetown SK S0L 2V0 | Res: 306-882-2263 Work: 306-882-2220 Cell: 306-831-0398 | sghingston@sasktel.net |
| Website | Scott Prokop | Saskatoon SK | prpaclub@gmail.com | 306-715-8484 |
| Print Circuit | Maureen Sinclair | Saskatoon SK | maureen.sinclair@sasktel.net | 306-955-2373 |
| Digital Circuits | Keith Putt | Winnipeg MB | kputt.club@mtsmail.ca | 204-257-1992 |
| Archivist | Shirley J. Gerlock | Regina SK | sjgerlock@accesscomm.ca | 306-757-3328 |
| Outing Coordinator (2022) | | | | |
| Members-at-Large | Curtiss Lund | Red Deer AB | clund1@telus.net | 403-347-2709 |
| | Laird Wilson | Regina SK | laird.wilson@sasktel.net | 306-543-0739 |

PRPA Club Representatives

| | | | |
|-------------------------------------|------------------|--------------|-------------------------------|
| CAPS | Sandy Chinski | | s_chinski@hotmail.com |
| Foothills Camera Club | Vinod Kothari | | vinodk@telus.net |
| Gleneath Camera Club | Michelle Vold | 306-463-6374 | sorl.bmvold@sasktel.net |
| Image West Photographic Association | position vacant | | imagewestphotoclub8@gmail.com |
| Moose Jaw Camera Club | Nick Pettigrew | 306-631-7223 | nitro96nick@gmail.com |
| Red River Camera Club | Don Berthman | 240-261-4891 | berthman@gmail.com |
| Regina Photo Club | Ken Dumont | 306-789-1443 | kendumont@accesscomm.ca |
| Rosetown Photography Club | Brenda Winny | 306-882-4181 | bwinny@sasktel.net |
| Saskatoon Camera Club | Maureen Sinclair | 306-955-2373 | maureen.sinclair@sasktel.net |

Member Clubs of PRPA

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|---|--|
| Central Alberta Photographic Society (CAPS) | www.centralalbertaphotographicsociety.com |
| Foothills Camera Club | https://www.fcc-yyc.ca |
| Gleneath Camera Club | https://kindersley.ca/thingstodo/artsculture/cameraclub |
| Image West Photographic Assoc. | www.facebook.com/groups/imagewestphotographicassociation |
| Moose Jaw Camera Club | https://moosejawcameraclub.com |
| Red River Camera Club | www.redriverex.com/photo-salon/ |
| Regina Photo Club | www.reginaphotoclub.com |
| Rosetown Photography Club | www.rosetownphotographyclub.blogspot.ca |
| Saskatoon Camera Club | www.saskatooncameraclub.com |