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# KLIK

Season 56, Issue 1

OFFICIAL NEWSLETTER OF THE MISSISSAUGA CAMERA CLUB

August 2009

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## "Glorius Dawn"

Photo by Sandra Roemer

The Mississauga Camera Club, an affiliate of the Mississauga Recreation and Parks Department, is a member of the Mississauga Arts Council, the Canadian Association for Photographic Art, the Greater Toronto Council of Camera Clubs and supports the GTCCC policy on nature photography.

## MESSAGE FROM THE PRESIDENT

Occasionally we see new members shy away from participating in Club competitions. Perhaps they may feel overwhelmed by the caliber of the images and are reluctant to **step into the fray, but there's so much to gain by getting involved.**

Competition is all about stylized communications and not about winning. Yes, the recognition from your peers that goes with receiving a First, Second, Third or Honorable Mention is heart-**warming and gratifying. But there's much more to** competitions.

Competition is about learning and practicing a language for comparing the merits and strengths of one image to another. We learn how to speak objectively about images, versus from a subjective point of view. The language of competition speaks about strong composition or good use of texture and lines.

By building our vocabulary, we can go deeper into understanding the subtle characteristics of an influential image.

The language of competition is applied at every step in image making. We speak to ourselves when we are behind the camera composing our next image.

Through this internal dialogue we adjust the tripod, change the angle of view, crop out extraneous elements, fine tune the exposure and refine the focus, just to name a few. This dialogue is translated to the image, and in turn is apparent to the judges and all viewers.

Through your participation in Club competitions you enhance your understanding of great photographs, and you develop an approach for creating stronger images. Competitions can make you a better photographer.

Marcus Miller

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## FROM THE COMMITTEES

### GTCCC

Once again, hearty thanks to our board and membership for supporting me as your new representative to the Greater Toronto Council of Camera Clubs. I am looking forward to attending my first meeting on September 9<sup>th</sup> and to meet other club representatives. There is work to be done - **and next month I'll be rolling up my (long) sleeves and jumping right in.**

Many of you have submitted images to GTCCC competitions in previous years and have brought distinction to our club. I am certainly aware of these accomplishments (especially after the 2009 competition results) and of the well-earned reputation that the Mississauga Camera Club enjoys among council member clubs. The GTCCC judges that attend our judging sessions always leave shaking their heads somewhat mystified about how our club could possibly attract so many talented photographers – **I know, I've been inviting the judges to our digital competitions and dispensing gifts of appreciation to them for the past two years.** All in all, our members continue to compete with distinction and we should be very proud of their accomplishments.

And speaking of pride, we should all be especially proud of Cecil Lindsay. Cecil has worked tirelessly for MCC over the years in his capacity as our GTCCC representative and also as an active member of the Mississauga Camera Club executive. We all know that he likes to get the job done and done well. But Cecil also has a gift for **understanding and interpreting the photo 'techno-speak' that sometimes originates at meetings of competitive photographers and judges.** Most of us know Cecil as a superb communicator who has kept us constantly well informed at club meetings and **also, for some, in the winner's circle! In 2009 he worked long hours for MCC to host the GTCCC nature category, a major undertaking.**

Cecil, thank you for an outstanding contribution to the Mississauga Camera Club.

I know that you will also be impressed that Cecil is kindly joining the rookie representative from Mississauga to his first GTCCC meeting just a few hours before flying his camera bag to Newfoundland! Quite a guy!

**Warren Davis, GTCC Rep**

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## Visual Arts Mississauga – 1<sup>st</sup> Annual Juried Photographic & New Media Exhibition

This exhibition was held in December 2008. The opening night was well attended by many photography patrons and was juried by Fausta Facciaponte, Mike Scholz and Jennifer Clan.

**One of the Jurors said:** "As art continues to be made in the traditional methods of painting, drawing and sculpture, the presence of the camera and the computer adds a new and exciting depth to the expressive means of visual communication". The exhibition strongly support that quote.

MCC was well represented by Wendy Baillie, Claude Barras, Fred Dixon, Ronald Manning, Hilarie McNeil-Smith, Marcus Miller, Jerry Soltys, Al Tilson and Bob Warren. Claude, Hilarie and Marcus were amongst the prize winners.

The award winners were:

1<sup>st</sup> Prize: **John Heineman** for his work titled, "Tsitsikama, South Africa

2<sup>nd</sup> Prize: **Tracy Dudgeon** for her work titled, "Battle Field"

3<sup>rd</sup> Prize: **Claude Barras** for his work titled, "Painted Windows".

Honorable Mentions: Miriam Cahn, **Hilarie McNeil - Smith** and **Marcus Miller**.

All in all, MCC participants showed strong support for the photography community.

Good luck to all 2009 Entries!

**Wendy Baillie, Print Chair**

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## Refreshment Break

When I joined the club part way through the 2007-2008 season, I asked about the coffee break. To ensure that I got a complete answer (!), I was "put in charge" of it.

I found out the following:

- The coffee is always decaffeinated.
- The charge for coffee or tea is 50¢.
- Bottled water or juice is 75¢.
- A cookie or other goody is complimentary with the drink. These are donated by different club members (**i.e. you**) each night, so please volunteer for a night on the sign-up sheet. I will then send you an email reminder before the club night that you choose.

Since I likely won't be able to make it every club night, please let me know if you would be able to look after the coffee table some night.

Thanks!

**Craig Stuart, Social Chair**

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## Nurses at Work

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In September of 2008 one of our guest presenters was Andrew Stawicki, a professional newspaper photographer. His presentation was PhotoSensitive: harnessing the power of the camera to achieve social goals. Andrew suggested that one of the camera club members should lead a similar project.

I offered to gather a group of photographers to shoot a project titled 'Nurses at Work', depicting the nurses going about their many duties with the kindness and caring that bring their patients back to health.

With the help of Karen Simmonds I was able to make contact with Cathy Dibert the Director of Nursing at Trillium Health Care Centre for the purpose of shooting our project. With a team of approximate 4 out of the 17 eager photographers per shooting day we were able to shoot in the following hospital departments: Continuing Care, Oncology, Orthopaedic Care, Rehabilitation and Cardiac ICU.

The photography was a challenge. Many of us were not accustomed to shooting indoors with available light or bounce flash. We wanted to photograph the nurses in a photojournalistic style, going about their duties in their environment. We feel that we have captured the essence of these unsung heroes of the hospital.

We have just completed our first meeting with Andrew for the purpose of our first editing. After our next meeting we will have selected 30 to 40 images to be printed and framed for an exhibition.

**Kay Woollam**

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## Ten Tips for the "Record Shot" Tourist

We just got back from our recent trip on a bus tour of Scandinavia, which was run by a tour director whose main focus was staying on time and the program. Well, she **really wasn't a martinet, just very determined to keep her flock of 'wandery' tourists together and on schedule.**

**Touring like this really isn't the best to practice all of the careful expert instructions** learned at our workshops about surveying the scene, considering the light, aperture and speed, and setting up for shots. In fact it is quite the opposite: a lesson in being aware of your environment, using the features of your camera to their fullest extent, adjusting for the changing conditions and demonstrating the skills that all good photographers use. This means setting the camera on automatic and taking grab shots through bus windows, heads or suddenly appearing trees.

So, here are some tips you might find useful, or at least to jog your thoughts:

1. Have an idea about what you want to shoot apart from the obvious touristy things. You might set yourself a theme that you can add to as you go along, like **"Windows" or "Tombstones". I am collecting an array of shots of doors and door handles, which at some point will become my magnum opus – or maybe a thirty second photo essay.** I might also mention that pointing my camera at a door, while others are shooting spires and towers draws a lot of very curious stares from fellow travelers.
2. Check out the postcard rack. It will give ideas of what to shoot and where from. On the other hand it will give you ideas of what not to shoot if you want to avoid simply replicating post cards that are a lot cheaper than the expensive camera equipment you brought along.
3. Many museums will **allow photography if no flash is used...so crank up the ISO,** lean against the pillar or bench and go for it. This means you should know how to turn the automatic flash off. I had several cameras presented to me as other tourists asked for this help. Hey, I was the one with the big camera, I should know. Oh, by the way, in these situations, turn on the Vibration Reduction on **your camera or lens if you have it. Realizing I didn't may explain some rather blurry interiors, I know I wasn't that unsteady after the Aqua Vite experience**
4. **When shooting through bus or car windows, remove the polarizer...unless you want wavy splotches appearing on your shots. I don't think I could get these through as "Artistic Contemporary".**
5. When shooting through bus or car windows, use a speed of at least 1/500 on the S setting (Some Point and Shoot cameras have this feature or a sports mode). **Hey, the results may not be award winners, but at least you'll have some shots of interesting places you pass through, and they just might be useable in photo essays.** PS You might want to record where you have been **that day for later reference...saves heated family discussions.**

6. Try to get onto buses and trains as early as possible to find a window not covered in grime or soot, or even one that opens. That may mean lining up **early, but you were awake for shooting the sunrise anyway, weren't you?**
7. Do check your settings before shooting. A couple of cards full of shots taken in **tungsten light white balance are a pain to recover...even if shot in RAW, which I didn't.**
8. **On batteries and charging thereof, you probably don't need a current converter** as most chargers are dual current, but you will need plug prong converters thingeys (a technical term) to change the prongs from two flat (North America) to two round (Europe) or even three (UK).
9. Carry a plastic bag and elastics to protect camera and lens, and soft cloth for **drying. It rains in Scandinavia, and even if it doesn't, waterfalls and geysers** can blow your way.
10. **When you're in a crowd, even if you don't** have Live View or an LCD screen, lift your camera above the crowd, estimate the direction and take a **shot...you may not get the colourful parade. But it is digital. So you can delete** all those blurry images of overindulged celebrants, and you may get a classic.

If you follow this list, when you get home, you have the joy of even more images to sort through, and the visceral satisfaction of deleting a lot of really, really bad stuff.

**Doug Johnston**

## **ROBBIE'S IDEAS FOR MORE EFFECTIVE IMAGES**

### **CROPPING**

Not all of us take perfectly composed pictures every time we shoot. No matter how carefully we try to compose the shot we often find that there is something not quite right about the image. Sometimes even the ratio (or ratios) of length to width that our camera imposes on us will detract from the image we want. Cropping may be the answer.

Here are a few tips for better cropping:

1. Always crop a duplicate image (or use editing software that preserves your original image.)
2. Use cropping to reduce or eliminate an area of dead space (e.g. too much boring sky).
3. Use cropping to eliminate distracting elements if possible. We may have included an item that is not key to our primary image or one that pulls the eye away from the main area of interest. Try cropping to correct the problem. (If cropping is not possible, the next tool in your arsenal will probably be either a clone stamp or a spot remover.)

4. Use cropping to improve the geometry of the image. When you level a wonky horizon line or try rotating a flower shot to better effect, you are almost certainly going to have to re-crop the image to tidy things up.

5. When you are thinking about cropping to improve some obvious problems with the image it is a good time to consider if much more radical cropping would reveal an entirely new and more exciting image. You can either use your image editor (Photoshop Elements, Picasa, Photoshop CS\_, Lightroom 2, or whatever) and keep retrying it as you explore possibilities, or you can use a framing device. Cinema **photographers use the 'thumb up – thumb down' approach of positioning their hands** in front to their face to test the framing of a shot. Most of us might find it easier to make a draft print (of any size) and then use two pieces of paper cut into two wide L-shaped forms that we can move around on the print to test possible crops.

6. Usually crops are made with right-angle corners. However it is occasionally possible and useful to consider a different shape of crop - perhaps one with a sloping side will make it easier to retain key elements and eliminate others. The question then is can you rebuild a missing part of the image to get back to right-angles. The usual approach is to use cloning to fill it in. That may be possible if it is in a very dark part of the image. Another (sometimes desperate?) approach is to use a non-rectangular framing for the whole image, a diamond shape or an oval perhaps.

***Argue with me! To keep the series going, suggest topics you want to see explored!***

<mailto:robmiss@sympatico.ca>

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## UPCOMING CLUB EVENTS

{ September to November 2009 }

### GUEST SPEAKERS

Sep. 17, 2009

#### **In the Midst of Angels: Photographs of Cemetery Sculpture from Europe & Beyond**

Pamela Williams presents her romantic black & white images of European figurative sculpture from the 1880's. The author of three books of photographs, Williams will discuss her work & the stories behind the photographs. Further details are available here: <http://pages.interlog.com/~romantic/biography.html>

Nov. 5, 2009

#### **Pro-Sports Photography**

Rob Skoech is a professional sports photographer who loves to share his images, their stories and the tips and techniques for achieving great results. His primary sports are NFL Football, Blue Jays Baseball and Cycling, and also shoots basketball, tennis and junior skiing. **Rob is published in Sports Illustrated, ESPN, over 40 books and 100's of Trading Cards.**

View his bio and picture gallery here: [www.ThePictureDesk.ca](http://www.ThePictureDesk.ca)

### WORKSHOPS

Sep. 19, 2009:

#### **Back to Basics** by Fred Dixon

A review of basic principles: exposure, aperture, shutter speed, light, elements of design and composition, with practical tips for when out in the field.

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Oct. 17, 2009:

#### **Composition** by Robbie Robinson

This workshop will explore the ways in which the elements of a photograph can be **arranged to make an impact on the viewer's thoughts, senses or emotions. It will go beyond the basics of photographic composition in looking at why some approaches work better than others and in looking at techniques used by some master photographers in the past and in today's galleries.**

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Nov. 7, 2009:

#### **Introduction to Photoshop / Elements** by David Penty

Are you a novice digital photographer? Would you like to improve your photos but are unsure what product to use? If you answered 'yes' to any of these questions, then perhaps this workshop will help.

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Using Photoshop Elements 6 and CS3, this workshop will walk the beginner photographer through the basic product features and techniques to manage your photos, and make critical improvements to display and share them with pride. Starting with Elements 6 and then using CS3 for comparison, the workshop will demonstrate how to store, edit, and format for competition. Ample time will be allowed for Q&A.

## COMPETITIONS

### **1<sup>st</sup> Club Competition:**

Digital and Print images are to be submitted by **October 1, 2009**

Rules and guidelines are available at the club website.

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### **The Big West-End Photo Club Contest:**

The Mississauga Camera Club has been invited to enter the Big West-End Photo Club Contest, a special event created by Vistek for all camera clubs west of Yonge St.

Each Club has been requested to conduct an internal digital competition and to select three winners. All images will be uploaded to the Vistek website for the duration of **the Exhibition and the winners' images will be printed by Vistek and exhibited in their gallery at the store in November 2009.**

File Details:

- **One image per entrant.** This can be any image including those you may have entered in previous MCC Competitions.
- All images will be judged as one group with no divisions for categories or shooter levels. All images are assumed to be Pictorial.
- Name your images as you normally would for competition.
- Resolution max of 1024x768. Larger files will be requested from the winners for printing purposes.

Submit image to: [submissions@mccdigital.ca](mailto:submissions@mccdigital.ca) by **September 17, 2009**.

Email queries to: [chair@mccdigital.ca](mailto:chair@mccdigital.ca)

## KLIK

We welcome your participation and contributions – please send us your comments and suggestions; articles; tips, tricks and techniques; interesting web sites; images with comments etc.

Material must be submitted by **Nov 13** for the next issue to be published on Nov 19. Check the Club website for submission information.

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## OTHER PHOTOGRAPHY EVENTS

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### **Visual Arts Mississauga– 2nd Annual Juried Photographic & New Media Exhibition**

The next exhibition will be held from December 8<sup>th</sup> to 23rd 2009. The entry deadline is Nov 21 2009 and full details are available at their website:

<http://www.visualartsmississauga.com/shows.php>

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### **Modernist Photographs from the National Gallery of Canada**

On view October 10, 2009 to January 3, 2010 at the Art Gallery of Hamilton.

Website:

[http://www.artgalleryofhamilton.com/view\\_entry.php?id=3080235&date=20091010](http://www.artgalleryofhamilton.com/view_entry.php?id=3080235&date=20091010)

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### **CONTACT PHOTOGRAPHY FESTIVAL**

ANNOUNCING THE THEMATIC FOCUS FOR 2010

From within the midst of the *Still Revolution* in photography, we witness the transformation of the medium alongside the shifting social, political and cultural events of our times. In this era of instant information the image is stimulating sweeping, unprecedented change in the way we communicate.

In 1964 Marshall McLuhan wrote of the photograph as "The Brothel without Walls". He referred to a theatrical work by Jean Genet, which depicted society as a brothel surrounded by a revolution. McLuhan described photographs as "dreams that money can buy" which could be "hugged and thumbed more easily than public prostitutes." If we consider his metaphor within today's global culture rife with media saturation, is the illusion images create now preferable to reality? Has the authority of the photograph been enhanced over time? Does it command our choices and grow stronger as the technology evolves? Or is photography losing its power to communicate ideas? Is its ability to convey meaning now diluted by the widespread dissemination of images?

**CONTACT 2010 will consider the ways in which photography informs and transforms human behavior.** The festival will recognize the influence of Marshall McLuhan, on the 30th anniversary year of his death. We will present images that examine connections between mass media, advertising, art and photography. This includes conceptual approaches to photography that utilize the codes of advertising, the language of consumerism, the stylization of marketing campaigns and the force of propaganda. Photojournalism and socially concerned documentary photography will provide a realist-based examination of the emotional and political impact of images and their effect on society and culture. CONTACT 2010 will explore the personal and social consequences of the medium of photography, in a society devoted to the image.

November 2009 – Early and Non-Profit Organizations entry deadline

December 2009 – entry deadline <http://www.contactphoto.com/>

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## EXECUTIVE COMMITTEE

**President**

Marcus Miller

**Workshops**

Bob Warren

**Membership**

Linda Wiesner

**Past President**

Doug Johnston

**Outings**

TBD

**Communications**

Stephen Hill

**Vice President**

TBD

**Competitions – Digital**

Omar Sheikh

**GTCCC Rep**

Warren Davis

**Secretary**

Bob Bowman

**Competitions – Print**

Jerry Soltys and Wendy  
Baillie

**Social**

Craig Stuart

**Treasurer**

Myra Jones

**Program**

Reg Bindon

**Editorial**

Pradipta Datta

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