
KLIK

Season 58, Issue 2

OFFICIAL NEWSLETTER OF THE MISSISSAUGA CAMERA CLUB

January 2012



Disney Beach Resort

By Jon Clarke

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The Mississauga Camera Club is a member of the Greater Toronto Council of Camera Clubs (GTCCC), Canadian Association of Photographic Art (CAPA), the Photographic Society of America (PSA) and is affiliated with the Mississauga Recreation and Parks Department and the Mississauga Arts Council.

PSA Creative Competition

I am pleased to announce the results of our first entry to a PSA Creative Competition and that we have enjoyed a strong finish. We finished eighth out of a field of twelve participating international camera clubs with a score of 51 points vs. the leader, Fotoferia Club, a perennial winner with 65 points.

Special congratulations go to Jon Clarke, whose image "Disney World Beach Resort" scored the equivalent of 28/30 and to Sorin Alb, whose image "High Risk Mortgage" scoring 26/30 points.

Thanks to all of our club competitors who agreed to submit their winning images to PSA for this competition and congratulations to each of you for your contribution to our club standing. We are also investigating the possibility of displaying a slideshow of the attached images on our club website in the New Year.

I am pleased to announce that I will be submitting winning images again to PSA Creative for their April competition, so I wish you spectacular results in the 2nd MCC digital competition and hope to include all of your winning images at that time.

Warren Davis,
Interclub Liaison

To see a slideshow of all winning photographs, please click this link to the [PSA website](#)

Disney Beach Resort

Jon Clarke



I shot the image while at a business meeting in Orlando. When I looked at the original shot, I was very disappointed - it was a very colourful scene with about 200 people on the beach, but the camera just didn't capture what my eye was seeing.

So I decided to play with the image a bit - in the beginning, I was trying to bring attention to all the people on the beach, but never found a way to do it that looked good to me. I then took a totally different path, making a more abstract look that emphasized the vibrant colours.

High Risk Mortgage

Sorin Alb

I shoot for my own pleasure. However, being competitive, I also want to score high to see myself advancing on the club's "recognition ladder". I am also a realist and I know that my chances of scoring high in the Nature category are slim to none, considering the caliber of my club colleagues. The same applies for Pictorial, considering the spare time that I can invest in my hobby.

That left me with Creative Contemporary and the thousands of pictures that are "sitting idle" on my hard drives. I also like to bring some humor in my photography, and again, the CC category is the best suited for that.

High risk mortgage is a composite of three pictures presented below.



1. The foggy background with the tree was shot on my way to work at a time when my camera was always in the car, just in case. I liked the mood of the picture. I can't find the original for the technical data.

2. The house on money/credit card stilts is a picture shot for stock on May 30, 2010. F/11.0, 1/90, ISO 200, shot in a light cube with speed lights triggered with a radio trigger. The background was erased in post production. The credit card is intentionally placed like that, because you can't show any identifiable items in a microstock shot (i.e. my name, but most importantly the bank's logo. The number is not really relevant as I used one of my expired cards).

3. The man in the picture is yours truly, shot on July 18, 2009. F/6.7, 1/30 ISO200, shot manually, using a tripod and the timer and two white umbrellas with the same speed lights and system used for item nr. 2 and again, isolated in postproduction.

The resulting picture was flattened and saved as a JPG as per the club's rules for competitions.

The Best Of Our Best

Each year the Club awards trophies to members who have distinguished themselves by being the best in either their class or in one of the 5 competition categories. In this feature we profile one of the trophy winners in the 2010-2011 season.

Fred Dixon Digital Intermediate Trophy: 2010 - 2011

What was the first camera you ever used? What equipment do you use now?

Back in 1994, before setting off on a trip down East, went to Henry's to get a 35mm camera, tried both Nikon and Canon the Nikon F65 won out just because it felt the best in my hand. When digital came along it I continued with Nikon mainly because I could use F65 lenses. My first Digital was the D100, next the D200, followed by the D700, a Full frame Camera. Not wanting to change lenses while out shooting I obtained another D200 used with very low shutter count.

My most used lens is the Nikon 18-200, 3.5-5.6 VR DX mounted on the First D200, this is a great all round lens, and is my favourite when traveling. Next is Nikons 70-300 4.5-5.6 G VR, it is great for Sports and action shots, and some wild life. For wild life it is the Nikon 200-400 F4 VR with the 1.4 tele-converter combined with the D700, mounted on the Manfrotto 055CXPRO3 carbon fiber tri pod and the JOBU Gimbal head (Canadian Made). This combination produces sharp images without a huge costly out lay.

Has digital photography made you a more creative photographer, or do you miss the good old days of film? How important is the "digital darkroom" in controlling your final image?

I first started with Slide film, but, as there was not much one could do with the picture after it was taken, you spent much more time composing the subject as you had to get it right the first time. My picture of OSCAR, Horned Owl took me 3 rolls of 36 to get thee one. Digital has changed the way we do photography and in some ways it has allowed me to be more creative. I find being out in the field is more fun than spending time in the digital dark room. I use Windows 7 for most of the cropping and minor exposure adjustments. Just started with HDR - the new PHOTOMATIX program has a good selection of pre sets reducing computer time

Since when have you been a member of MCC? How has the Club helped you develop your skills and techniques as well as passion for photography?

Ten years ago and only with a very basic knowledge of photography I joined MCC, my goal was to learn how to take better pictures. Somewhat intimidated by the images in competition there was no way I could compete. After Entering in to competition, found it is a great way to learn. From that point on I have received a lot of help from a great cross-section of the membership, helping me to improve on my photographic skills, and proceed through the different levels of competition.

What is your preferred area of work? Why?

My interest in photo topics range from Wild Life, Landscape, Action, Old and abandoned buildings to People pictures - anything that will make a great shot.

Do you have a favourite location for outdoor work? Why and how often do you get there? Tell us about a memorable trip you made.

For Wild Life is the North shore line of Lake Ontario and Hamilton Bay, for the Old Buildings just head out into rural Ontario you never know what you will find just around the corner.

As to my most memorable trip, that is hard as each one is somewhat different. However, the day we were to take the train up Whites Pass Alaska, the weather was very disappointing dull and heavy rain. At 1000 foot level the rain changed to snow, and then at 3000 feet the top of the mountain a blizzard. During this ride up and down the mountain I was able to shoot from an outside platform at rear of the train.

What advice would you offer to a member of the club who aspires to take pictures similar to yours?

Take part in as many outings, workshops as you can, and do not be afraid to volunteer for any CLUB tasks, you will have many members ready and willing to help. Get out and take those pictures as often as you can, the more you do, the better you will understand your CAMERA, and the better your pictures will become.

My Portfolio

1, BAD LANDS IN WINTER

After many attempts without success, I captured this Image on Feb. 11, 2010 @ 10.55am.



DETAILS: Camera Nikon D200, Lens Nikon 18-200 VR, focal length 105, F11, 1/640, ISO 400

2, END OF AN ERA

I was asked by a retired farmer in the Lucknow area, to photograph this Hexagon Barn, a landmark since 1885. Given the green light, took many pictures, two months latter the Barn was torn down.



DETAILS: Camera Nikon D700, Lens Nikon 70-300 VR. Focal Length 185, F20, 1/60, ISO 200

3, BRIDGE WHITE PASS ALASKA

Starting out in terrible conditions to Photograph, turned out to be one of the best outings, this picture was taken standing on the rear platform of the train. Shown just as it was taken including the RED barrels



DETAILS: Camera Nikon D200, Lens Nikon 18-200 VR, Focal length 157, F16, 1/125, ISO 400.

4, GOING TO CHURCH

In the area of our summer place there is a large OLD ORDER MENNONITE Community, on a Sunday morning the local roads are filled with Mennonite's in their Horse & Buggies on their way to church. From a location 300 to 400 feet I took this Candid Shot.



DETAILS: Camera Nikon D200, Lens Nikon 200-400 F4 VR with 1.4 Tele-converter, Focal Length 550mm, F7.1, 1/250, ISO 800

COMPETITION RESULTS

January 2012

Digital Intermediate				Digital Beginner			
<u>Pictorial</u>				<u>Pictorial</u>			
1ST	MARITIME MORNING	Uliana Yaworsky	26	1ST	ODD ONE OUT	Misbah Ali	22
2ND	DAVIDS EYES OF WONDER	Garry Weiler	24	2ND	GREBE EYEING FEATHER LUNCH	Stephen Balke	22
3RD	TIME TO SURF	Marty Pinker	23	3RD	LEAVES_FROZEN_IN_ICE	Paul Ewington	21
HM	GASPE STORM ABATING	David Penty	23	HM	WATER SPIRALS	Linda Lin	21
HM	GLASSWARE	Janet Brazier	22	<u>Nature</u>			
HM	SHIPS AT REST	Tony Paine	22	1ST	BROWN BOOBY ON NEST	Stephen Balke	21
HM	CLOUDS OVER BRYCE CANYON	Uliana Yaworsky	22	<u>Artistic Contemporary</u>			
<u>Nature</u>				1ST	SQUARES	Annette Seip	23
1ST	LIONS	Ina Miglin	23	<u>Prints Level One</u>			
2ND	WHITE TRILLIUM	Jennifer Fowler	21	<u>Monochrome</u>			
3RD	LEOPARD	Ina Miglin	21	1ST	The Egg	Wendy Baillie	22
HM	TAUGHANOCK FALLS	Stan Kozel	20	2ND	Standing Guard	Paul McLeod	22
<u>Artistic Contemporary</u>				3RD	Reflection	Roy Williams	22
1ST	TWO SIDES OF SANDRA	Tony Paine	25	HM	Two Windows	George Webster	21
2ND	LILY ABSTRACT	Jon Clarke	21	HM	The Bayon	George Webster	21
3RD	PLEASE ENTER	Rainer Rothfuss	21	<u>Pictorial</u>			
<u>Digital Advanced</u>				1ST	Flowing Brook	Paul McLeod	23
<u>Pictorial</u>				2ND	Courtyard of the Monkey Gods	Alan Gray	21
1ST	ZOMBIE	David Simmonds	24	3RD	Oia Santorini	Myra P. Jones	21
2ND	NATURE'S CANVAS	Omar Sheikh	24	<u>Artistic Contemporary</u>			
3RD	JUST KICKING BACK	Al Tilson	23	1ST	Winterdream	Rainer Rothfuss	21
HM	QUIDI VIDI NEWFOUNDLAND	David Simmonds	23	<u>Prints Level Two</u>			
HM	CANARY SPRING	Kay Woollam	23	<u>Monochrome</u>			
<u>Nature</u>				1ST	Love at First Sight	Hilarie McNeil-Smith	25
1ST	ORANGE-CROWNED WARBLER	Raymond Hsu	24	2ND	Zombie Wedding	David Simmonds	24
2ND	SNOWY EGRET WITH FISH	Karen Simmonds	24	3RD	Lichens	Sandra Hawkins	24
3RD	ALTAMIRA ORIOLE	Raymond Hsu	24	HM	Great Horned Owl	Leonie Holmes	24
HM	OSPREY FAMILY	Robert Bateman	24	<u>Pictorial</u>			
HM	TREE SWALLOW FEEDING CHICK	Carol Bohnert	23	1ST	Rocky Rivulet	Tony Paine	26
HM	GOLDEN-MANTLED GROUND SQUIRR	Bob Hawkins	23	2ND	Borano, Italy	Al Tilson	23
HM	AMERICAN WHITE PELICAN	Raymond Hsu	23	3RD	Reddish Egret	David Simmonds	21
HM	WOOD STORK WITH SNAIL	David Simmonds	23	HM	One Day, I'll Hate You for This	Omar Sheikh	21
<u>Artistic Contemporary</u>				<u>Artistic Contemporary</u>			
1ST	GOING TO WORK	Robbie Robinson	23	1ST	Tracks of Time on aluminum	Suzanne Williams	25
2ND	A PECULIAR LITTLE HOUSE	Hilarie McNeil-Smith	23	<u>Artistic Contemporary</u>			
3RD	MYSTIC BLOOM	Leonie Holmes	23	<u>Artistic Contemporary</u>			
HM	PIPPY LONGSTOCKING AND THE MENNONITES	Hilarie McNeil-Smith	23	<u>Artistic Contemporary</u>			
HM	PINK TULIP	Clement doRosario	22	<u>Artistic Contemporary</u>			

STANDINGS

Season 2011 - 2012

Digital Beginner		Digital Intermediate		Digital Advanced		Prints Level One	
Stephen Balke	131	Tony Paine	134	Sandra Hawkins	144	Paul McLeod	88
Annette Seip	130	Ursula Tweddle	130	Raymond Hsu	143	Marty Pinker	85
Paul Ewington	125	Garry Weiler	130	Carol Bohnert	142	Rick DaSilva	83
Misbah Ali	122	David Penty	129	Bob Hawkins	134	Alan Gray	82
Alan Munro	120	Jon Clarke	128	Hilarie McNeil-Smith	134	Myra P. Jones	80
Rick DaSilva	116	Ina Miglin	128	David Simmonds	134	Roy Williams	79
Myra P. Jones	113	Uliana Yaworsky	128	Karen Simmonds	131	Joe Teixeira	62
Marilyn Johnston	112	Marty Pinker	125	Leonie Holmes	129	Annette Seip	60
Karen Torres	112	Stan Kozel	124	Al Tilson	129	Wendy Baillie	42
Garry Revesz	72	Robert Mongrain	123	Robert Bateman	128	George Webster	42
Maureen Rodrigues	64	Bob Bowman	122	Bruce Kennedy	128	Michael Bodimead	41
Holly Lumley	60	Joe Teixeira	122	Clement doRosario	127	Rainer Rothfuss	41
Hilary Callin	55	Janet Brazier	121	Kay Woollam	127	Stephen Balke	37
George Beagley	54	Suzanne Williams	121	Warren Davis	126	Russell Moore	19
Linda Lin	42	Pradipta Datta	120	Ron Manning	126	Linda Wiesner	18
Russell Moore	19	Don Meaker	119	Robbie Robinson	126	Prints Level Two	
		Bruce Peters	119	Omar Sheikh	126	Sandra Hawkins	93
		Linda Wiesner	119	Philippe Lapointe	124	Hilarie McNeil-Smith	91
		Audrey Cherevaty	118	Fred Dixon	118	Tony Paine	90
		Stephen Hill	118	Lisa Husar	64	Robbie Robinson	90
		Doug Johnston	118	Jerry Soltys	63	Leonie Holmes	86
		Alan Gray	117	Bob Warren	63	Omar Sheikh	86
		Paul McLeod	117			Al Tilson	84
		Angela Murphy	117			Bob Hawkins	79
		Juri Vosu	114			Suzanne Williams	47
		John Moore	113			David Simmonds	45
		Michael Bodimead	110			Bruce Kennedy	44
		Sorin Alb	60			Ron Manning	44
		Jennifer Fowler	60			Marcus Miller	39
		Rainer Rothfuss	58				
		Wendy Baillie	57				

Club Calendar

Date	Club Nites Thursdays @ 7.30 p.m.	Workshops Saturdays @ 9.00 a.m.
Feb 02 2012	Focus on the outstanding work of our club's early photographers	
Feb 11 2012		Photostock Photography Workshop
Feb 16 2012	Featuring the Cawthra Art School with graduate Raph Nogal	
Mar 01 2012	Photo Essays	
Mar 10 2012		Understanding Image Sharpness
Mar 15 2012	3rd Competition Results	
Mar 24 2012		Digital Asset Management

Program Update

Please note two changes to the 2012 program:

- March 1, 2012: We have changed the program so there will no Photo Essay competition this year. Instead, we invite any member to bring an essay to share that evening. They should be on the short side of 7 - 8 minutes, so that we can fit in as many as possible. Since they will not be judged, we hope you will take advantage just to show an essay on what interests you. At the meetings in February we will have a sign up sheet so we know what to expect for timing and set up. If you have any questions let me know
- April 5, 2012: Louis Helbig, an aerial fine art photographer will present his work
 - He will present his aerial abstract images including some from "Beautiful Destruction" of the Alberta tar sands and from his haunting series on the drowned villages in the St. Lawrence River near Cornwall.
 - Louis' talk will be illustrated by both projected images and a few of his gorgeous large-format prints. He'll talk about using photographic art to engage people and about his projects. There will be plenty of time to ask Louis about his work and photo (and flying) techniques.
 - Most recently, Louis exhibited at the Montreal Tall Ships Festival; Canvas Gallery, Toronto, during the 2011 Contact Festival; the Jordan (ON) Art Gallery; and various galleries in Ottawa.

Doug Johnston

SHARE POINT

1. Hilarie McNeil Smith has provided this link to a wonderful video on 'The beauty of Pollination': <http://www.youtube.com/v/xHkq1edcbk4?version=3>

2. Doug Johnston: Claude Barras forwarded me a link to a free eBook which covers some more advanced thoughts about image making, lighting, composition and so on. The book is a compilation of articles by professional photographers who contribute to a blog/website called **Craft and Vision**. The articles are gathered under the umbrella of guidelines these photographers wished they had learned sooner in their photographic careers. Some of the articles cover basics like exposure; others get into more specifics about composition and directing the viewer's eye.

These are some articles that resonated with me:

Tame your Digital Exposures– How to use the histogram on the camera back to your advantage to gather the most data for further processing.

Learn to Direct the Eye – Why and what the eye is drawn to, and how to exploit that in your photographs to direct the viewer's (and the judges) attention

The Stages of Photography – I think I'm stuck in stage three, but you'll have to read it to find out what that means

Create Projects and Collaborate– Now you have an expert's validation of what you knew all along...Creating a project to work on will advance your skill as will sharing your photographic passion and shoots with others.

Learn to Slow Down – I can think of a couple of members that preach this all the time. But we need to be reminded of this in our busy, speedy world....again.

Here is the link to the free eBook:

<http://www.pixelatedimage.com/blog/2011/12/craft-vision-the-free-ebook/>

3. Alan Gray tells us about [Sergei Mikhailovich Prokudin-Gorskij](#) (1863-1944) who was a color photographer before his time. He was able to capture color by taking three pictures of each scene, each with a different red, green or blue color filter.

You can download a PowerPoint show of his amazing images from this site: <http://plafstudiesdotcom.posterous.com/for-photo-buffs-russian-photographer-early-19>

EXECUTIVE COMMITTEE

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KLIK SUBMISSIONS

KLIK welcomes feedback, comments and suggestions; articles; tips, tricks and techniques; interesting web sites; images with comments. All submissions are usually published in the first available issue.

Please send your submissions to:
KLIK@mississaugacameraclub.ca.

Please visit our Affiliated organisations for news about events, competitions and special offers.



The Photographic Society of America
<http://psa-photo.org/>



The Canadian Association for Photographic Art
<http://capacanada.ca/>

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