ViewFinder

Etobicoke Camera Club

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Special Edition

Message to the Membership from the President

Welcome back to all returning members of our Camera Club and a special welcome to new members who are joining us for a first time this year. The Board of Directors and Committee Chairs met on August 11 and the whole team is ready to undertake an exciting new season.

Under the leadership of Rod Lord, an excellent program has been put together by his committee – it includes a well-balanced mix of entertaining and inspiring presentations and a good number of "how-to" seminars, in addition to image critiques and eight competitions. You can see for yourself on our Website (www.etobicokecameraclub.org). Furthermore, our Club will provide judging for one of the Canadian Association for Photographic Art competitions in April, coordinated by our CAPA representative Andy Heics. We also have an interesting program of outings, put together by our new vice-president Bruce Lewis and Chair of the Outings Committee, together with his second-in-command, Clyde Etkins.

Toni Payne and Frank Job have taken on important new responsibilities this year, as Chair of the Image Evaluation Committee and as Webmaster, respectively. Well supported by Brian Quan and Clive Tonge, they have implemented a totally new system for the submission of images to our image critiques and competitions. It will be up and running in time for the Photographer's Choice 1 competition, and ample information will be provided until then to facilitate the transition to the new procedure. Let me just say here that it will be a change welcomed by all.

You might want to take note of the following milestones of our 2011-12 season:

2011	2012
Meetings	
First : September 12	First : January 9
Last : December 12	Last : April 30
Annual General Meeting :	Monday, April 16
Banquet :	Monday, May 14
Outings	
Saturday, September 24	Saturday, February 11
Sunday, October 16	Sunday, March 11
Sunday, November 13	
Thursday, December 8	

I look very much forward to see a lot of familiar faces, and to get to know as many as possible of our new members for the upcoming season.

Cheers.

Richard Morency

ETOBICOKE CAMERA CLUB
PROGRAM 2011 / 2012

Date	Codes	Presenter/	Club Affiliations	Title of Program
			September	
12-Sep-11	E$	The Andersons	Toronto Camera Club	Laos & Vietnam
19-Sep-11	S	ECC members		Learning The New Ropes, web base submissions
24-Sep-11	O	Outing		Centre Island
26-Sep-11	S$	Paul Sparrow	Latow Photographer's Guild	Creating a Great AV show
			October	
3-Oct-11	S$	Michael Willems	Professional	Travel Photography
10-Oct-10		Thanksgiving		No program
16-Oct-11	O	Outing		Scottsdale Farm
17-Oct-11	J	ECC		Judging - Photographer's Choice # 1
24-Oct-11	J	ECC		Judging-Prints # 1
31-Oct-11	IC/AW	ECC		Awards - Photographer's Choice 1, Image Critique – Nature, Winners presentation
			November	
7-Nov-11	S$	Kevin White	Mississauga Camera Club	Street Photography
13-Nov-11	O	Outing		Don Valley Brick Works
14-Nov-11	S$	Julie Waterhouse	Toronto Digital Photography Club	Close Up Photography
21-Nov-11	J	ECC		Judging Nature
28-Nov-11	S	ECC		Digital Workshop
			December	
5-Dec-11	IC/AW	ECC		Awards – Nature, Prints #1, Image Critique - People, Member presentation
8-Dec-11	O	Outing	ECC	Christmas Lights & Gage Park - Brampton
12-Dec-11	T	XMAS social	ECC	Trios and Xmas party

				January	
9-Jan-12	J	ECC			Judging - People
16-Jan-12	S$	Philip Sun	Toronto Camera Club		Introduction into Fine Art Photography
23-Jan-12	IC/AW	ECC			Awards - People, Image critique - Creative, Members presentation
30-Jan-12	S$	Louis Au	Professional		Introduction to Lightroom
				February	
6-Feb-12	S$	Max Skwarna	Professional		Portraiture
11-Feb-12	O	Outing	ECC		Wings of Paradise
13-Feb-12	J	ECC			Judging - Creative
20-Feb-12	-	Family Day	No meeting		
27-Feb-12	IC/AW	ECC			Awards - Creative, Winners presentations Image critique - Architecture,
				March	
5-Mar-12	J	ECC			Judging - Prints # 2
12-Mar-12	S$	Andrew Collett	Professional		Landscape photography
18-Mar-12	O	ECC members	Outing		Lime House
19-Mar-12	J	ECC			Judging - Architecture
26-Mar-12	E	Diane Sawatzky	ECC		Evening with Diane
				April	
2-Apr-12	J	ECC members			Judging - Photographer's Choice # 2
9-Apr-12		Easter Monday	No meeting		
16-Apr-12	IC/AW	ECC			AGM Awards - Architecture, Photographers Choice # 2, Winners presentation
23-Apr-12	J	ECC members			CAPA Judging
30-Apr-12	J	ECC members			A/V night
				May	
7-May-12			No meeting		
14-May-12	E	ECC			Annual Banquet

CODES

E	Entertainment	J	Judging	S	Seminar	O	Outing
IC/ AW	Image critique/ awards	T	Trio	@	End of year	$	Fee

ETOBICOKE CAMERA CLUB
COMPETITION ENTRY PROCEDURES
(Revised)

Once a competition is open, you will be able to enter images for judging. Usually 3, but certain competitions may allow more or less. Starting Sept. 2011, the Etobicoke Camera Club has joined several other GTCCC camera clubs in implementing an on-line upload method.

1. Prepare your images for the particular competition observing the "Rules of Competition" and these general guidelines:

    a. min resolution 360,000 pixels

    b. max width 1050 X max height 1050 pixels

    c. max filesize 2MB

    d. filename can only contain a-z, A-Z, 0-9, spaces, periods, underscores and dashes

2. Upload to Competition

    a. Open http://www.EtobicokeCameraClub.org

    b. In left-side menu bar, click on the "Upload Competition Images" link

    c. You may be prompted for a username/password. If so, use your normal ECC account. If not, you will be logged in automatically re-using the previous login info from your computer.

    d. Once you login successfully, you'll see a "Gateway" page giving you access to all competitions

    e. Click on an open competition (we'll use "Members TEST" for this example) A few pieces of general information will be displayed. i.e.: your name, number and level etc. Scroll down and click the "Next" button

Etobicoke Camera Club Competitions - 2011-2012

Competitions	Critiques	Misc.
Photographers Choice #1 Open: TBD....Closed: Oct. 3,2011		Board TEST Open: TBD
Nature Open: TBD....Closed: Nov. 7,2011	Nature Critique Open: TBD....Closed: TBD	Members TEST Open: Now
People Open: TBD....Closed: Dec. 12,2011	People Critique Open: TBD....Closed: TBD	
Trios Open: TBD....Closed: TBD		
Creative Open: TBD....Closed: TBD	Creative Critique Open: TBD....Closed: TBD	
Architecture Open: TBD....Closed: TBD	Architecture Critique Open: TBD....Closed: TBD	
Photographers Choice #2 Open: TBD....Closed: TBD		
Image of the Year Open: TBD....Closed: TBD		

3. This part is the actual image submission. Three steps per image:

   a. Click the "Browse" button and select/open the first image on your computer.

   b. Select the Image Title field and fill it in

   c. Under Comment Requested, use the drop down arrow and choose Yes/No

   d. Repeat for the other images

   e. Finally, click "Submit" to initiate the actual upload

Enter Image Information

Comment Requested	Image Title	Digital Version	
▼			Browse...
▼			Browse...
▼			Browse...

[Home]   [Undo All Changes]   [Submit]

f. A confirmation screen will be displayed. I uploaded only one image for this example

g. If you want to add another image or change those selected, click "Change" and you'll be back at the Image Submission screen with a "Delete" check box on the right. Delete or add images as you wish.   As before, you would "Submit" the info.

h. You should record the confirmation number. Use the "Print This Page" button or any other way you know how.

i. To log off the Online Image Submission system, close down the browser

Updated Sept 4,2011.....frank.j

This information is currently stored on the server for you

If any questions arise, please refer to this confirmation number:
Member TEST Competition-4e615be8TY66Y6aOb9sedJ4jd6

Comment Requested	Image Title	File Name	Stored Image
Yes	Sample	DSC06524.JPG	

You may make changes to this information at any time up until the competition entries are due. But any change to information for a print **must** be reflected on the print that you submit.

Print This Page

Change

Home

ETOBICOKE CAMERA CLUB
RULES OF COMPETITION: 2011 – 2012

Changes highlighted in Gray

Print Competition Entry Form (.PDF)

MISSION AND GOALS:

The Etobicoke Camera Club exists for its members to meet together to enjoy a common interest in photography, share ideas, and to improve their photographic and presentation abilities. ECC supports the promotion of photography in many forms.

ELIGIBILITY:

Members who wish to compete in the regular digital/print competitions must pay the annual dues prior to submitting entries.

GENERAL RULES:

Paid-up members can submit digital images in each of our regular competitions on the premise that all images are judged on the *merit of the presentation* and not by the *type of image*. Members can submit three (3) digital images in each competition. We encourage entries that represent recent work of the maker, i.e., images taken within the last three or four years.

Digital images may be derived from either digital cameras or scanned photographic images and submitted as JPEG images. Images incorporating digital imaging or electronic enhancements are acceptable (with the exception of the nature category) provided that the image or enhancement is work of the photographer. Images or parts of images taken from digital libraries, print publications or the internet are not eligible. Images made in workshops without significant ownership of the entrant are not sufficiently original for Competitions; for example, model lighting and positioning must have been directed by the maker. The competing member must expose all photographs. Photographs of another photographer's work are not eligible.

Images or prints that have been entered in previous years' ECC competitions are not eligible for the current competition season.

By submitting entries you give the ECC the right to use the image for promotional purposes of the club.

A. COMPETITION DIVISIONS:

ECC has three divisions in which members compete:
- Intermediate,
- Advanced,
- Superset.

The Intermediate Division is intended for beginners to intermediate photographers. New members who have achieved standing in another camera club will be placed in Advanced or Superset at the discretion of the Evaluation Directors.

The advancement process from Intermediate to Advanced and from Advanced to Superset Divisions is based on the total aggregate points scored upon completion of the six regular competitions,i.e., the total point scores of all digital entries submitted (prints are excluded). For example, if 3 images are submitted for each competition and each image scored 20 points, the total aggregate points for the year would be 360 points (3 images x 6 competitions = 18 images x 20 points each). The top performers in each competition division, i.e., with the highest total aggregate scores in the top 10%, or the 90th percentile will move to the next division.

The first year will be optional for a member who is eligible to advance, i.e., the member can choose to stay in the division for one year. If the member in the second consecutive year is eligible to advance, the advancement must occur.

We will continue to award ribbons for each competition based on the highest scoring images within each division, i.e., Gold for top image; Silver for second place; and Honourable Mentions (approximately 10% of the entries). Judges will also select the 'Gold of Month' from the three

division Gold winners. Although ribbons are awarded, <u>they do not count for points towards advancement into the next division.</u>

B. REGULAR COMPETITION CATEGORIES:

We provide a description of the various competition categories. Please read descriptions carefully to ensure that your submitted entries will be in category – do not rely on your own interpretation of the topic. If you are unsure whether an image fits the category, you have the option of submitting it at the Image Critique, or asking one of the Image Evaluation Directors. The club's Category Committee will review entries submitted and reserve the right to reject any image considered to be out of category. This decision-making process is intended to remove the need for judges to make decisions regarding suitability, and possible downgrading as a result.

1. PHOTOGRAPHER'S CHOICE 1 and 2
The subject for these competitions may be of any subject matter that the member chooses to submit.

3. NATURE
• Nature photography depicts living, untamed animals and uncultivated plants (e.g., trees, plants, and flowers in natural settings {wildflowers, not cultivated ones}, lichen etc.) natural habitat, geology and the wide diversity of natural phenomena, from insects to icebergs in such a fashion that an informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a nature photograph is as important as the pictorial quality.
• Human elements shall not be present, <u>except in certain limited circumstances</u>. These exceptions include either where a human element enhances the nature story, for example, the presence of scientific bands on wild animals, or where a human element is present when the nature subject is in its natural environment, for example a bird on a wire which is a natural perch for bird, or barn swallows in a nest in a barn as that is their natural habitat, or a pelican on a post as this is a very common resting place for them. **However, any such human element must be minimized – i.e., a very small portion of a wire or the post top for a perched pelican should be the most that is shown.** Birds perched on a bird feeder are not permitted as bird

feeders are not considered natural perches. Such things as telephone lines, roads, walls, obviously cut wood, buildings, etc. that are included in a nature photograph will be the cause for disqualification of the photograph. Humans, however small, should not be shown no matter how beautiful the scene.

• Photographs of animals which are domesticated caged or under an obvious form of restraint are ineligible, for example presence of fences or restraining wires, ropes, straps etc.

• Photographs of produced hybrid plants or animals, mounted specimens, or set arrangements, are ineligible. The emphasis of a nature slide should be to show a small aspect of nature, i.e., a small section of a pond, close-up of a rock formation or waterfall, ice crystals, cloud formations, etc. General panoramic landscapes or seascapes are considered scenics and will be disqualified.

• The original image must have been taken by the photographer, whichever photographic medium is used. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene.

PLEASE NOTE THAT CREATIVE TECHNIQUES SUCH AS USING A SLOW SHUTTER SPEED FOR FLOWING NATURAL WATER, OR PANNING TO ACCENTUATE AN ANIMAL'S MOVEMENT AS IT IS RUNNING, OR USING A LARGE APERTURE SETTING TO BLUR THE BACKGROUND ARE ACCEPTABLE TECHNIQUES IN ECC'S NATURE CATEGORY. THE JUDGES WILL BE INSTRUCTED TO ACCEPT THESE IMAGES AS NATURE ENTRIES AND NOT TO DOWNGRADE THE SCORE SIMPLY BECAUSE THESE TECHNIQUES HAVE BEEN USED. JUDGES MAY, HOWEVER, DOWNGRADE SUCH AN IMAGE IF THE TECHNIQUE IS NOT SUCCESSFUL.

• The intent of the nature category is to have as realistic a representation as possible. Although it is not a requirement at ECC, ribbon winners in external competitions may have to submit a Raw image to confirm the low degree of manipulation.

4. PEOPLE

• The centre of interest in this category must be one or more persons. The person(s) may be engaged in an activity or interacting with each other, or may be posed. <u>The image may be planned, such as for a formal portrait, or it may be a spontaneous or candid portrait</u>. In people photography, it is usually the expression in faces that holds the attention of the viewer by conveying the emotion of the moment, e.g., joy between mother and child, a child's pride in a new pet etc. However, emotion can also be expressed by focusing on a single detail(s) of the person, such as hands folded in prayer, a backlit silhouette, the back of a person engaged in an

activity or quietly reflecting etc. Creative techniques such as a panning technique accentuating a child's movement as he/she is running is also acceptable as a people image.

5. CREATIVE

• Creative images, for the purposes of this competition, are images that reflect a "substantially altered reality". The image must begin as the maker's photograph of a real subject, whether captured digitally or scanned from a negative or slide. However in this competition you are encouraged to exercise your imagination and stray as far from that real subject as you like, using design elements, colour and light in non-traditional ways to produce abstract, impressionistic and experimental effects not achievable by standard photographic means. You may do this with in-camera techniques and/or also by manipulating your images afterwards using digital post-processing software. Artwork and computer graphics created by the member can be incorporated as long as the photographic content predominates. Merely *using* these techniques is not enough, however; they must used artfully to produce an *effective* image. Therefore creative photography has these elements — new composition, altered reality, and emphasized alteration.

• Examples of creative techniques include: panning, zooming, lens distortion, special effects filters, montages, creative collages, Orton's, multiple exposures, posterization, diffraction, "black light", bas relief and unusual/unrealistic colorization.

• Examples that would *not* be acceptable in this competition are: images that are merely black-and-white, infrared, or sepia, or images merely captured from an unusual angle or with a fisheye lens, *unless* something *more* has been done to the image to exaggerate the effect or combine it with other effects.

• For this competition **image titles will be read aloud as the image is projected for judging**, making the title an important component of the evaluation process. Without suitable titles, judges may be at a loss to understand what the image is about – substantially harming its impact. You are encouraged to assign image titles that will assist the judges in assessing the subject or purpose of your image, or in an imaginative manner that will contribute to the creativity of the image presentation.

6. ARCHITECTURE

• This category includes buildings, or parts thereof. Architectural structures must be permanent and stationary, such as buildings, bridges, walls etc. Interior structures are also included. The

building(s) or structure(s) should dominate the image. Images of building(s) that include a significant amount of natural surroundings such as reflections of the buildings in water, shoreline, waterfront, trees or other vegetation may (?) be considered pictorial and disqualified.

• Designs in nature as opposed to man-made are not applicable and will be rejected. Items such as furniture, flagpoles, skylines, artifacts, ornaments, ships, statues, fences are ineligible if these provide the dominant subject of the photograph.

C. GENERAL INFORMATION ON IMAGE ENTRIES:

• Please note that only digital entries are allowed, i.e., slides are no longer being accepted.
• FOR ENTRY INTO A COMPETITION, ALL ENTRIES MUST BE SUBMITTED TO THE COMPETITION WEB SITE NO LATER THAN THE MONDAY EVENING MEETING TWO WEEKS BEFORE THE JUDGING DATE OF EACH COMPETITION AS NOTED IN THE PROGRAM. E-mail and CD entries are no longer permitted.
• Any entries submitted after these deadlines will not be included in the competition.
Entry forms are no longer required for Digital competitions (but are necessary for Print competitions).
• Members of the Intermediate and Advanced divisions have the option of selecting one image upon which they would like to receive judges' comments. There is a column on the entry page to indicate the selection for comments.
• For judging, the images will be projected on to a white matte screen and displayed with consistent dark backgrounds.   Images which carry image-maker identification (i.e. Copyright Watermark) will be disqualified.
• **Image Size – The maximum image size is 1050 pixels along its longest dimension for competition images to match the resolution of the club's new projector.**
• On our web site under **Resources**, there are tutorials on how to resize and crop images. Images can be edited, resized, and renamed as per the above directions using several different methods and programs. The following PDF is just one method and it focuses on using Picasa. **Workflow for using Picasa for Preparing and Submitting Images for ECC Competitions (.PDF) 2.3MB**
• **File Size** – Images must be saved as JPEG. For optimum quality in JPEG format the recommended compression level to be used is 10 to 12.

• **Submitting Entries** – Images must be submitted to the club's digital imaging competition web server.

Link to Web-Based Digital Competition Entry Page.

D. IMAGE CRITIQUE

• "Image Critique" is intended to be educational and is scheduled such that you can submit images for critique prior each of the judged competitions. The details for the critique are as follows:

• Image subject matter for each critique corresponds to the next club competition, except for the open category.

• 2 images maximum per member.

• Digital images must be submitted one week previous to the critique using the same web-based submission process. Please be sure to submit to the CRITIQUE and not the competition

• Submitted images will be shown without identifying the maker, and will be commented on by selected club members. Audience participation will be encouraged.

• Image makers may choose to identify themselves during discussion of their images and may enter into the discussion.

E. JUDGING, RIBBONS AND AWARD POINTS

1. REGULAR COMPETITIONS:

• All entries will be judged by three judges (from outside ECC), each of whom will assign to each image a score that has a maximum value of 10 points (therefore, the maximum total for an image is 30 points). The score for a standard image is 5 points. The images are judged by division—Intermediate, Advanced and Superset.

• The total points scored of the three images submitted in each regular competition will count toward the total aggregate scores at the end of the competition season. The members in each division with the top 10% of the total aggregate scores, or at the 90th percentile, will advance to the next division (refer also to Section A, Competition Divisions).

• Within each division, the judges will select winning images to receive a Gold Ribbon (first place), a Silver Ribbon (second place), and Honourable Mentions. The number of Honourable

Mentions will represent approximately 10% of the total number of submitted images in the division. In addition, the judges will select the "Gold of the Month" from the three Gold Ribbon winners.

2. SPECIAL COMPETITIONS:

• Points received in the following two types of special competitions will not count for the year end scoring.

1. TRIOS - is a "regular" special competition held at the Christmas social evening each year. Choose 3 images that **tell a story**, and submit them using the club's web-based process a week prior to the evening of the social. Three ECC judges will be the judges.

2. PRINT (two competitions per season)

• Any club member in good standing may enter a maximum of 2 prints,

• All entries will be judged together – there are no competition divisions,

• Subject matter is open,

• The print image content must be original to the same extent as required for digital images (see General section above). Photographs made in workshops without significant ownership by the entrant may be disqualified from competition,

• You may enter images that have already been in a regular competition, or you plan to enter in a future regular competition,

• Conventional or digital prints are acceptable. Colour and monochrome prints may be commercially or entrant made. Monochrome prints may be hand tinted, toned, or coloured. Digital prints may be scanned/printed commercially or by the entrant. All/any digital manipulation must be done by the entrant,

• Prints must be mounted, and have a maximum presentation dimension of 20" x 24" and minimum presentation dimension of 11" x 14" – i.e., the outside dimensions of the mount, not the print. Prints may be matted. . The mount should be the same height and width as the matte (if used).   Prints with frames, glass, wire hooks, or other hanging devices, or which include the title or individual name on the front will be disqualified. The back of prints must be clear of any material that could cause damage or stick to another print. Prints not meeting these mounting standards will be disqualified,

• Print the maker name, image title and division in the upper right corner of the back of the mount and apply an UP Arrow to indicate the viewing orientation,

• Complete one copy of the Print Competition Entry Form and submit it to the Evaluation Director at the evening of print judging.

Sample Print Entry Form

NAME:	Sally Brown		DATE:	Sept/09	DIVISION:	INTERMEDIATE	
						ADVANCED	
CATEGORY:	Print Competition I					SUPERSET	

NOTE: SHADED AREAS TO BE COMPLETED BY EVALUATION DIRECTORS

	IMAGE TITLE	**	JUDGES' COMMENTS	SCORE	AWARD
A	On the Bay	N/A			
B	At the lighthouse	N/A			

• You need to download the form, print it, fill it out, and bring it with your prints to the competition

SCORING

• There will be three judges who will score each image out of a maximum of 10 points for a total maximum of 30. The judges will award the following ribbons: Gold, Silver, and Honourable Mentions, i.e.,10% of the total number of submitted prints.

COMPETITION SCHEDULE:

• Please refer to the 2011-2012 Etobicoke Camera Club program for the schedule of competitions and the submission deadline dates. All judging evenings are open to members and guests with the exception of the Image-of-the-Year Competition.

IMAGE OF THE YEAR

• All images that received ribbons in the **regular** competitions during the 2011-2012 season are eligible. In addition, each member may submit **2** entries that received 15 or more points during the season. For example, a member who received a total of 4 ribbons in regular competitions may submit a total of 6 entries (the 4 ribbon-winning images and **2** other images which scored **15** or more points = total of 6).

YEAR-END AWARDS

• The following are awarded for accomplishment in various categories as described below. The recipients of trophies will retain them for one year.

Photographer-of-the-Year Trophy (one for each division)

The competitor scoring the highest total aggregate points in the year in each division will receive a trophy:

Intermediate	McDonald Trophy
Advanced	President's Trophy
Superset	Ian Billington Trophy

Bob Campbell Award

Awarded to the maker of the top scoring Nature image (any division)

3M Award Trophy

Awarded to the maker of the Image-of-the-Year image (any division)

Carling O'Keefe Award Trophy

Currently 'on hold' – will not be awarded this season

Award Certificates:

• The "*Award of Merit*" Certificate is awarded for each **regular** competition to the competitor with the highest scoring points (any division). This award is based on the total scoring points within that competition category.

• The "*Ted Maginn"* Certificate is awarded to the competitor (any division) having the highest total of scoring points in all the regular competitions held during the year

HISTORY OF THE PRESIDENT'S TROPHY: 1970-2011
by Carolyn Francis-Scobie

The President's Trophy takes the form of a chalice which is a footed bowl. The hand hammered copper bowl has dark green enamel on the exterior surface and red-orange radiating petals in yellow-green enamel inside. Enamel is a glasslike material that encloses the copper metal. The bowl is fixed to a sculptured foot. A paper label, found on the green felt pad underneath, reads HANDMADE BY "HEIKKI". Mr. Quraishi, president of ECC and an engineer with the Ford Motor Co., commissioned the chalice in 1969 as recorded in the Viewfinder. Bill Harrison, a member of our club since its inception in 1957, confirmed Heikki Seppa to be the maker of the chalice, and a personal friend of the president. The first recipient of the trophy was Harold Reinke in Advanced Division in 1970.

Heikki was born in Finland in 1927. He studied metal-smithing and art in Helsinki, completing a four year program in 1945. He continued his professional training in 1948-49 with George Jensen Silver-smiths in Copenhagen, Denmark on an exchange scholarship program. Two years later, he immigrated to Prince Rupert in British Columbia. Here he worked with refrigeration systems in a pulp mill, solder-ing copper pipe installations. At night, he offered workshops in jewelry and metalsmithing at the local community centre. In 1956, he became a Canadian citizen. A turning point in his career resulted from winning prizes at two Canadian National Exhibitions. Seppa moved to the United States in 1961, study-ing at Cranbrook Academy of Art in Michigan and teaching at the Art Centre School on the campus of U of Louisville KY. At Louisville, he took a class in enameling. Based on its acquisition date and technique, I propose that the Louisville period, is the genesis of our Heikki Chalice. In 1965, he joined the faculty of Washington University in St. Louis, Missouri, where he led the metalsmithing program until his re-tirement in 1992. In May 2010, Heikki died at his home on Bainbridge Island, Washington, at age 83. Seppa's jewelry, hollowware and sculpture are found in public and private collections in America and Finland. In addition to his teaching and studio work, Seppa authored two significant books on metal-smithing that are still in print. The Smithsonian holds a collection of Seppa's papers and publications. He received numerous awards and honours during his life, culminating with a Lifetime Achievement Award from Society of North American Goldsmiths in 2008.

Since 1970, ECC has honoured Heikki's work at our Annual Awards Banquet. I hope my research helps you to remember the maker, Heikki Seppa, an internationally acclaimed metalsmith, respected educa-tor and founding member of SNAG. With many of his artistic achievements in America and Finland, we are fortunate that our camera club has one such treasure in Canada. From my investigation, our Heikki Chalice, with its enameled technique, is rare.

My research paper, with additional photographs and references, is found
http://www.etobicokecameraclub.org, Member's Section, Archives

HANDMADE
BY "HEIKKI"

DON DAWSON

We are very saddened to report the passing of Don Dawson on Monday, June 27th, 2011.

Don had been having health problems for the past couple of years and was not able to get out to the Club much. During this past season his condition worsened and he had to go into a long-term care facility.

Don joined the Club during the 2001-2002 season, and was a member for about 9 years, serving on the Board for 7 years. He assisted Diane Sawatzky with Image Evaluation, and worked with the Salons, ribbons, and annual awards.

Don came from Toronto Camera Club, and with his experience and skill became a Superset member who wowed us with his amazing talent.

Don was a dedicated photographer who was always ready to share his knowledge and expertise.

His kindness and sense of humour will be fondly remembered. Don loved photography, you could not have had a better ambassador. He so enjoyed getting up early to photograph the magical light of dawn.

His special love was nature, and his images all conveyed a wonderful mood, beautifully composed and captured. His photographs won many awards over the years, and his A/V shows were informative and entertaining, but certainly showed his love of the craft.

Don loved coming to camera club meetings to enjoy viewing member photography or just to chat with other members. He will be sadly missed.

Our deepest sympathy goes out to his wife, Betty, and his family.