



imagery

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IMAGES ALBERTA CAMERA CLUB

Edmonton, Alberta

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Outings, Outings and more Outings...

Muffy Mathewson : On being an IACC member

By Cam McGregor

It is rare that a club member is asked to make a guest presentation to our club. Of course, Muffy has been a very active member of the IACC for the past 34 years and currently serves as our club's historian and as one of eight honorary members. She is a very gracious and gifted photographer who gives much of her time to the development of her fellow club members and to her commitment to the issue of brain injury.

It was a surprise for Muffy, to receive before her presentation two awards from the Canadian Association of Photographic Art, A Fellowship and Honorary Membership were both presented by Jim Ainsley. More initials to put after her name!

Muffy's presentation was in four parts. In the first part, Muffy addressed her time in the club, delightful photos of field trips, friends and mentors. Some of our guest speakers from years ago were mentors for her and other members of the club just as she has been for us. She mentioned club projects, such as "A Day in the Life of Edmonton in 1986" and "Edmonton 2000" to mark the turning of the city's millennium. They provided very meaningful opportunities for the club and its members.

The next part focused on a terrific opportunity to photograph at the Glenrose Rehabilitation Hospital in Edmonton. This opportunity arose because of her knowledge of rehabilitation medicine, her family's involvement with the facility and her tremendous enthusiasm and photographic ability. The Glenrose provided challenges for photography because of its institutional nature. Muffy showed how to overcome them to provide memorable images of staff and patients as they undertake work of great importance to the people of northern Alberta. Most poignant was the image of a child being measured in the Post Preemie Program in a small closet space, creating difficult lighting and framing for Muffy's photography. Muffy's images are presently hanging in the Glenrose.

Muffy finished her presentation with two vignettes of her passion for flowers; the first focused on her love/hate relationship with Photoshop and how it can add to her photos and the last focused on her continuing interest in the sharp, detailed, intensely coloured images of flowers underwater. Ansel Adams would have admired them.

We all enjoyed a delightful presentation by one of IACC's best!



© Muffy Mathewson

Sheila Holzer : Hands, the Stories they Tell

By Cam McGregor

This has been a work in progress for Sheila for over 20 years. She began in the early 1990s taking pictures of people's hands doing interesting things or telling interesting stories. The showcase was in black and white using white space as a picture frame with a black internal border. This was very effective and focused the viewer on the texture and actions of each pair of hands.

Sheila used a wide range of character types to reinforce the beauty and texture of the hands she photographed, ranging from Harley riders with big beefy, ornate hands (some of whom she picked at a club shoot) to graceful aged hands holding a rosary. The black and white presentation unified the showcase.

Most of her photos were taken in natural light using a south-facing picture window in her home. A very impressive showcase from a long time and honorary member of our Club.



© Sheila Holzer



© Sheila Holzer



© Sheila Holzer

What does Remembrance Day mean to you?

Article and Photo by Perry Dixon

To me, as an ex-Brit, Remembrance Day has special meaning both personally and photographically. I was born in England during the early days of the Battle of Britain. Yes, it dates me! I recall that as a young child I spent countless hours and seemingly many days and nights in a cold, damp bomb shelter in the backyard of my grandparent's house. In my early years of childhood, I lived in the industrial north east of England that was in constant reach of the Luftwaffe. I still remember seeing the searchlights, and hearing the anti-aircraft guns, the droning of the passing enemy aircraft and the whistling and crump of exploding bombs. Unlike others around us, we escaped unscathed. When I look back, I was also very fortunate in that after WWI both grandfathers returned, as did my father, who returned after serving in WWII as a pilot in the Royal Air Force.

During my later years and after I came to Edmonton, I realized that many youth and adults do not understand the reason for Remembrance Day. This realization challenged me not only personally but also photographically. Artistically, the combination of a still image (accompanied by music and narration) and the dynamics of putting it all together has always fascinated me. So, armed with a reel-to-reel tape recorder, three 35mm slide projectors and a dissolve unit and two publications (Kodak's "Slides-Planning and Producing Slide Programs" and "Slide-Tape and Dual Projection" by Ray Beaumont-Craggs F.R.P.S) as my guides, I embarked on my crusade to bring the meaning of Remembrance Day to schools, churches and any other interested organizations.



© Perry Dixon

Along the way, I learned the art of copying from documents, preparing the art work and graphics, the importance and use of a story board, and the challenges of putting the show together especially when it comes to synchronizing the sound track to the slides. This was all before the use of computers and 'Pro Show Gold,' except that the principles outlined above still apply today when using the computer.

In a very small way, it is my contribution toward ensuring that we shall not forget the many men and women who gave their lives in two world wars and still gives their lives in the numerous peace keeping missions around the world and in Afghanistan.

Lightroom 4 Workshop with Barry Headrick

By Katherine Caine

On the afternoon of Sunday October 14. Barry Headrick delivered a great Lightroom 4 workshop to a full room in the Woodvale Community Centre. The workshop was offered in partnership with the Woodvale Community League and we benefited from the beautiful setting and a buffet of good food. Barry is webmaster for the Images website. Members appreciated his obvious expertise and skill, as well as his thoughtful planning of the session.



Lightroom was developed by and for photographers, and Barry believes it provides the most features for the least cost of any program on the market today. Several others in the workshop agreed. Lightroom is wonderfully designed. It is laid out in a modular format that takes you through a step-by-step workflow from importing, organizing and cataloguing images, through to processing and development, and finally to printing or sharing using social media, websites and book publishing. Barry covered it all this in less than three hours by demonstrating how key modules worked and highlighting the most useful features in each.

By the end of the session, attendees had the basic information needed to get started. Interspersed throughout his presentation Barry gave us a wealth of tips to improve our images and additional tools, such as X-Rite Color Checker Passport to ensure white balance and accurate colours in our images. To build on what we learned, Barry recommended books such as Scott Kelby's Lightroom 4, free tutorials available on the Adobe website, and courses available at Paul Burwell's School of Photography as well as other places.

Barry has posted on the Images Alberta website an outline and summary of the information he provided to us. The direct link is <http://www.imagesalberta.ca/program/workshops/Lightroom4Workshop2012.pdf>.



Beauty Lies in the Fabulous Body-Damaged Shapes

Article by Barbara Morban

On Saturday, October 13, Vincent and I (and about 44 other IACC members) got up early and drove to Aldon Auto Salvage, which is in Lamont (about a 60-minute drive from south Edmonton when there is no traffic).

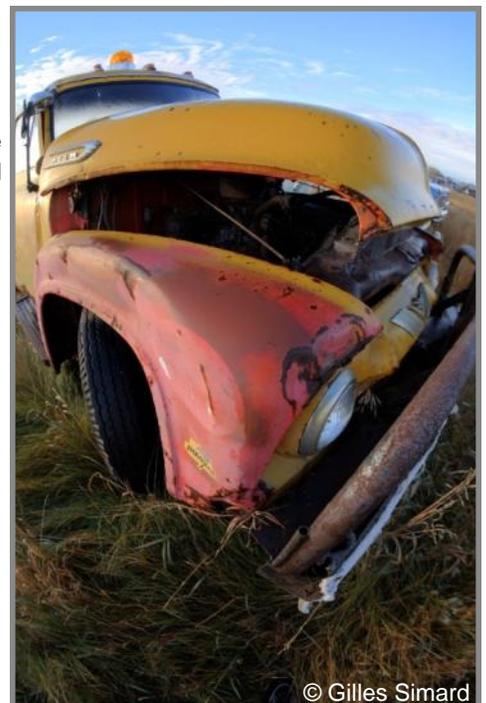
Upon our 8:30 arrival we all stood outside, and when I saw some of my fellow photographers putting on their rubber boots and weather gear, it was a clear reminder that I am truly a city slicker! After the rain and snow we had the days before, why didn't I think that perhaps the fields would be muddy and wet. Who would think to wear runners with lots of tread?!! Ah well, this was my very first outing and nothing could stop me now - it was already 2c and the forecast was for some sun, no wind, no rain and no snow!



Once I heard that the "old antiques" were at the back, I slogged past the seemingly boring newer cars, each of which, I am sure, had an eventful story prior to being declared as salvage. As I saw the rooftops of the 'so-called junkers' on the horizon, I got all excited. Just to be clear, I am not a car fanatic and I personally couldn't tell you about the make or year of any of these cars. For me the beauty lies in the fabulous body-damaged shapes; the vibrant, classic colours mixed with rust (imagine the burnt orange, pale pink, fire red, light blue, teal green, dark cherry red); and the stylish detail in chromed door handles, distinguished headlights, durable curved bumpers and body-sized trunks. Throughout the day, while looking over the fields, I fondly thought of 'Whack-A-Mole' (heads were popping up at random as photographers were getting just the right angles for their shots).

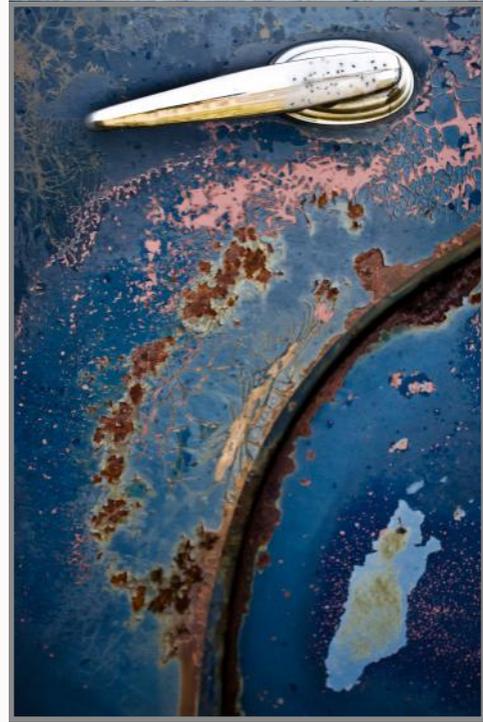
A big thank you to Calvin for arranging the outing and to Aldon Auto Salvage for letting us be guests. The staff were very friendly and gracious, and by about 10:00 a.m. they had already opened up the two museums, which are on the site, so we could see some of the antique cars restored to their true splendour.

As the photos from the outing are shared, it is fascinating to see how we each captured the 'perfect shot'. In fact, some members were barely finished taking pictures when others were already starting to post on Facebook!





© Clayton Reitzel



© Shelly White



© Rob Kent



© Hans Kretschmer



© Ken Bagnall



© Rob Milson

Why Join the Canadian Association for Photographic Art

Article by Mufty Mathewson

There are many benefits to being a member of CAPA. There are competitions in many categories, with my favourite being the slide show competition, which produces some amazing contributions. They have a digital category which produces remarkable images and just your ordinary “plain Jane” competitions pitting yourself against other Canadian photographers.

There are circuits. I myself have been a member of the digital circuit for six years or so and it has made me stay focused on doing at least one digital image a month for which I receive critiques from my other circuit members.

I have travelled to 15 different Canadian Camera Conferences right across Canada; i.e. Brandon, Nanaimo, Calgary, Fredericton, Quebec, Kingston and Ottawa. I have met wonderful photographers right across this land and they have taken me to some of their local best photographic places in the trips planned around the three days of lectures and workshops.

Canadian Camera is a first rate publication of the organization and a great place to publish articles or photographs. They advertise coming competitions and workshops across Canada and showcase photography books and competition results.

Many prominent members of Images have had a long history with CAPA and Jim Ainsley, Sheila Holzer, Carol Rusinek and Zbigniew Gortel have all won prizes in their competitions.

I have loved being a member of CAPA for all the connections I have made and for the inspiration I get from the other members, the competitions and the magazine. The cost is \$65 starting in January 2013, so why not give yourself an early Christmas gift before the rate changes. You can join CAPA at capacanada.ca



Competitions Focus Group

By Quincey Deters—Competitions Chair

We have heard many interesting ideas and suggestions from club members regarding competitions and we are reviewing them. If you would like to share your opinions or ideas about competitions, please send an email to suggestions@imagesalberta.ca or competitions@imagesalberta.ca. A small focus group will be held by the Competition Committee at the end of November to begin reviewing these suggestions, as we plan for the next competition season. A selection of board members will also be present and we would like to invite interested club members to attend this focus group. If you have previous experience with competitions, other photo clubs, or simply want to be involved, please email Quincey at competitions@imagesalberta.ca.

Good luck in the next competition, Nov. 22nd, ‘Things with Wings’.

A Question Of Focus

Last month I asked: When photographing a reflection in a mirror, what is the focal distance that is required to have the reflection in focus? The answer was:

2: The distance from the camera's focal point (mid lens) to the mirror plus from the mirror to the woman.

To test this, set your camera to manual focus and select a narrow depth of field (i.e. f3.5). Put a piece of masking tape on the mirror surface. Stand about 2 metres from the mirror, focus on the tape and take a photo. The tape should be in focus but your reflection will be soft. Now, repeat the experiment and turn the focus ring until your reflection is in focus and you should find the tape is out of focus.

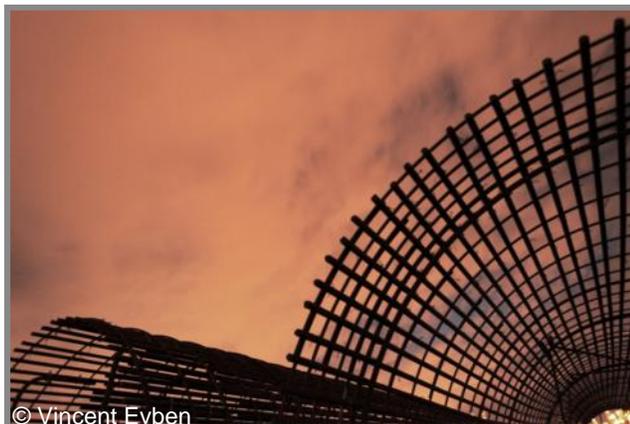


Refinery Row Outing

Article and Photos by Vincent Eyben

A number of key ingredients go into the planning and preparation for a successful outing. The event on September 29 was well attended and some of the original ground work went back at least a year and a half. Long time IACC member, Miriam Stanisavljevic, must be mentioned here. Her persistence and foresight helped push the reality of this photo shoot to completion.

As is the case in a number of restricted sites, great caution is taken by oil companies and their security force to ensure that permission to record images of the refineries has been granted. Arranging this type of event in its entirety falls on our very capable Outings Coordinator, Calvin Binnema. Many of the attending members took advantage of the 6:30 p.m. sunset start and stretched the shoot to well pass 11:00.



One of the great by-products of this and other IACC outings include the treasure hunt approach of finding that perfect spot, with the perfect lighting. When you combine these elements with very individualized styles, many memorable images are possible. Evidence of this is on the IACC Facebook "share" page. Members were submitting black and white, zoom pulls, low light, and long lens shots of everything from trains, tanks and electrical transmission wires to the full moon rising.

It was totally interesting to see what everyone was shooting, and how individual style was applied to an industrial setting. What a great exercise!

Alberta Railway Museum Outing

Article and Photos by Jason Peavey

My aunt worked her entire career at CN Railways. She worked at the tower, which used to be the centerpiece of the Edmonton downtown skyline. Every Christmas, when I was a young child, we would be invited to CN's Santa Train. We would board the train and proceed down the track. I didn't know then, I don't know now and it didn't matter, but somehow Santa would soon visit our car and give us gifts, complete with our name on them.



© Jason Peavey

That is how, as a child, I appreciated the rail.

The last outing to the Alberta Railway Museum was the second in so many years for me. It was a blessed day of great weather and photographers were out to capture the iron and steel of the locomotives and rail cars. Walking through the rail yard trying to find a shot. I found myself often thinking about these beasts and what they meant in the past and in the present, to the cities and countries that they travel between. They carried the resources, the goods and the people needed to grow our nation. They did so without complaint in any weather and circumstance. Without them, would I have been able to live in a country where I got to have Santa visit our rail car and give me a gift complete with my name on it?

That is how, now as an adult, I appreciate the rail. That is what photography has done for me.



Choosing mats for photos

BY ADAM KINCHER Editor of FLASH, the newsletter of Greater San Antonio Camera Club

This article was originally published in the June 2012 edition of FLASH

Your choice of mat color can have an impact on your print scores in competitions. GSACC members felt that some of the colorful mats seen in our May 17 meeting were distracting.

The pink mat on Mary Hunsicker's "Dandy Lion" image was certainly memorable, though it didn't bother me. I liked that image. Obviously, it also didn't bother the judges. That image placed second in Nature.

I recall that a member of my previous camera club had a photo of a red barn. The photographer put it in a red mat. The barn lost its impact. A couple of web sites that I viewed stated that while color mats can work, there is a risk that they will become part of the art.

I did a Google search for "choosing mats for photos". Here is one of the sites that I visited that offered the following guidelines for choosing mats: : <http://www.nicholsonprints.com/Decorating/MatColor.htm>.

Three Basics

First, let's rule out one option: The color of the mat should be different than the color of the frame. Otherwise the visual combination of the two will look like just an overly thick version of the latter.

Second, as noted earlier, one purpose of a mat is to transition from the brightness of the print to the brightness of the wall. Due to present decorating trends, the former will almost always be darker. Therefore, the mat should be lighter than the print, but darker than the wall (However, if your wall is dark, null the opposite strategy).

Third, if you're matting several prints that will be hung as a group, use the same color in order to harmonize them. (You can, of course, break this "rule" for artistic effect. For example, if you hang four prints in a square, the opposing corners of the set could be matted with one color, and the other pair matted with another.)

Core Color

Another color to consider, which many people overlook, is the that of the mat's core. The core is the inside of the board, which is exposed when the hole is cut. The core becomes the element of the mat that lies directly adjacent to the print, so its color is important.

Most cores are either the same color as the mat surface, or they're white. If you're dealing with the same color, that would really never present a problem. But a white core can either look very sharp (as it can set off, or effectively outline, the print) or be very distracting (if it introduces a bright white to a print/wall combination that is dark or understated).



© Fred Rushworth

Matters of White and Black

Matting is one area where being creative does not mean you must avoid the routine. White and off-white mats are common for a reason: They work. Mats provide an area of neutral space between the image and the frame, helping separate the art from its surroundings, and whites do that well while also letting the colors of the art stand on their own.

A favorite mat choice among photographers and photo collectors is white with a black core. The white serves simply as neutral space that draws attention to the art, while the black provides a sharp outline to set the art off from the mat. This works with almost any color combination in a print and fits in the color scheme of just about any room (The one case where a black core may not work is with a print that has no blacks or deep grays. In a work with, say, all pastels or light tones, the black of the core would probably distract attention from the art).

White mats with black core are especially effective for art that contains only black, white and/or gray elements, such as line drawings and black-and-white photo prints. Black and dark gray mats work in much the same way as white and off-white mats, but with a much bolder effect. When they're effective, it's most often with black and-white photo prints.



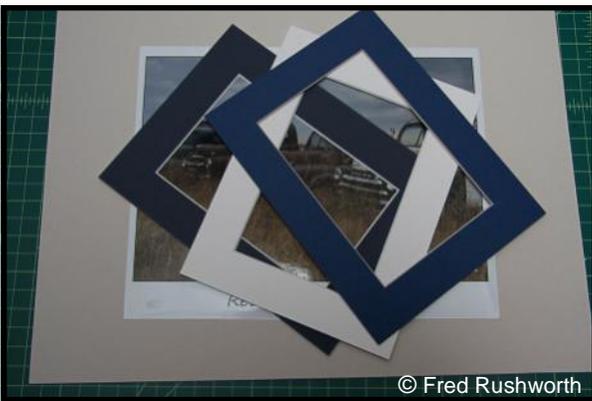
Choosing mats for photos (continued)

Colored Mats:

Colors can work great, too, but should be chosen with care. While white and off-white mats help set the art off from the frame and the wall, colored mats, in a sense, become part of the art. The important aspect to consider is color coordination with the room. Select a color in the print that's in the same color family as, or coordinates well with, the wall. Then choose a mat color using the same criteria, thus tying the colors of all three elements together. This creates a visual unity between the print and the wall.

One color rule is not to have the mat color match the wall exactly. (Again, this guideline can be broken, if done so artistically. Using care, you could create the effect of the frame being a separate, hollow-backed piece, with the print floating in the center).

One disadvantage of using colored mats is that because you're coordinating them with the color of a wall, then re-painting may mean having to get the art re-matted. Neutral-toned mats are much more adaptable to varying decor.



Outside Help

Choosing a mat color is only as complex as you'd like to make it. Much depends on your taste and how artistic you'd like to be. If you have any doubt, ask your framer for an opinion. Bring the print and a photo of the room (or, even better, a paint swatch), and he or she can show you samples of different mats right next the print. Framers work with art every day, so they know what works and what doesn't.

Here is a link to several other web sites that offered suggestions on choosing mats:

http://www.ehow.com/how_10822_select-matspictures.html

Here are a few final thoughts:

A color mat may look great on your wall at home. However, that same mat may not be suitable for competitions or for gallery displays. When choosing mats, consider your purpose. My previous camera club had a program called "Floating Gallery." We offered local businesses displays of five of our club's framed prints, along with a framed ad for our camera club. For this program, we required that all photos have white mats and black metal frames. This gave our presentations a uniform look.

Mat choice can definitely have an impact when judging images.



The Greater San Antonio Camera Club is a PSA (Photographic Society Of America) member. The club size must be under 75 members as their newsletter was in the Small Club category.

Adam Kincher is past president of GSACC and the newsletter editor. This article can be found in their June 2012 newsletter at the club website <http://www.gsacc.org/>

It is interesting to note that GSACC has 5 competition categories in May's competition: Pictorial Prints—Color, Pictorial Prints—Monochrome, Nature Prints, Photojournalism Prints, and Assignment (theme) Prints. The Nature and Photojournalism categories allow no manipulation and the emphasis is on the photograph telling the story over photo technique. On alternating months the competition is projected digital and slide images rather than prints.

Last spring GSACC had a scavenger hunt outing with the Houston Camera Club. The scavenger hunt had over a dozen locations or items on the 'shot list'. The clubs then prepared their best images and held an inter-club competition. Details are in their April newsletter: http://www.gsacc.org/wp-content/uploads/2012/04/Flash_2012-04.pdf



Small Print

- 1st Quincey Deters
- 2nd Hans Kretschmer
- 3rd Robert Burkholder



'A Cappella' © Quincey Deters



'Loud Pipes Saves Lives' © Hans Kretschmer



'Everyday at 6AM' © Robert Burkholder



Medium Print

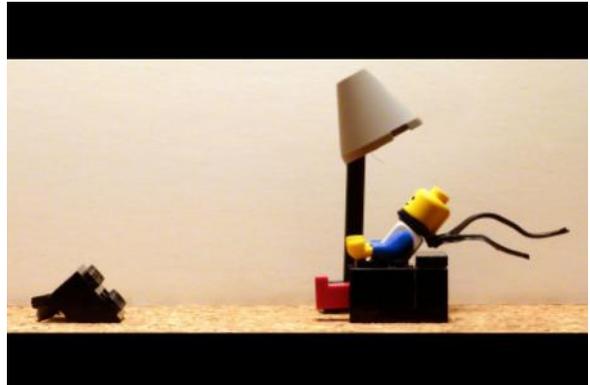
- 1st Sieg Koslowski
- 2nd Hans Kretschmer
- 3rd Sue Goss



'The Usual Suspects' © Sieg Koslowski



'I Want Some More Ice Crème' © Hans Kretschmer



'Intense Noise' © Sue Goss

Monochrome

- 1st Greg Campbell
- 2nd Sieg Koslowski
- 3rd Bob Royer



'With Apologies to Edward Munch' © Bob Royer



© Greg Campbell Photography

'N.O.I.S.E.' © Greg Campbell



'Desert Storm' © Sieg Koslowski



'Thunderous Falls' © Bill Trout



'Noise Cubed' © Greg Campbell

Large Print

- 1st Greg Campbell
- 2nd Sieg Koslowski
- 2nd Hans Kretschmer
- 3rd Bill Trout



'Snowbirds Formation' © Hans Kretschmer



'Fan Frenzy' © Sieg Koslowski



Digital Projection

- 1st Kirby Price
- 2nd Scott Henderson
- 3rd Gord Bosker



'Harley Tailpipes' © Kirby Price



'Hearing Protection Mandatory' © Gord Bosker



'A Sign of the Times' © Scott Henderson

Images Alberta Camera Club

meets at **7:30PM** on the 2nd and 4th Thursday of each month from September to May
(only 2nd Thursday in December) Pleasantview Community Hall, 10860 - 57 Avenue, Edmonton, Alberta



November and December :

By Gilles Simard

◆ **November 3:** Outing: Churchill Square and Area

From 8am to 2pm. Events, building reflections, architecture - indoor and out.

◆ **November 8:** Guest Speaker: Larry Louie

Member Showcase: Susan Wilde. Topic: TBA

◆ **November 10:** Workshop: Photoshop 101

This 2 hour workshop is for beginners who would like an overview of this software. Hosted by Cam McGregor. The participants will require a computer with Adobe Photoshop (free trial downloads are available) and 10 - 15 images to work with.

Limited to 6 participants.

◆ **November 17:** Outing: Enjoy Centre - St.Albert

Hole's Greenhouses plus more. Several business occupy the Enjoy Centre including a deli, a spa, a furniture store, bakery. There is lots of space to move around and claim your territory for the best shots. Opportunities also to shoot poinsettias in the greenhouse as well as various paraphernalias.

Saturday 8am to Closing. Limited to 25 participants.

◆ **November 17:** Workshop/Competition: Enjoy Centre - St.Albert

This is a camera phone workshop and competition. It will be hosted by the Enjoy Centre located at 101 Riel Drive, St. Albert. A short workshop will begin at 10:00 a.m., then the participants will have one hour to take cell phone photographs within the Enjoy Centre.

Beginning at 10am, Camera Phone Workshop and Competition (\$20.00 entry fee payable at the Enjoy Centre at the Event).

◆ **November 22:** Competition Night - Theme: Things with Wings

◆ **December 8, 9:** Outing: Christmas Lights at Fort Edmonton Park

Christmas lights and displays in a vintage setting; horse-drawn wagons - to ride or photograph; costumed

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IMAGES ALBERTA CAMERA CLUB

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CLUB MEETINGS

Meetings are held at 7:30 p.m. on the 2nd and 4th Thursday of each month from September to May (except in December : 2nd Thursday only).

Pleasantview Community Hall
10860 - 57 Avenue
Edmonton, AB

Visitors are welcome to attend two meetings to determine if they wish to join the Images Alberta Camera Club

You must be a member to attend outings and workshops and/or to participate in competitions.

Mailing Address:

Images Alberta Camera Club
PO Box 29015 RPO Lendrum
Edmonton, AB T6H 5Z6

IACC WEB SITE

www.imagesalberta.ca

We encourage all members to submit samples of their work for the website at webmaster@imagesalberta.ca. Also, join us on [Facebook](#) and receive the latest news on upcoming events: <http://www.facebook.com/groups/imagesalberta/>.

IACC NEWSLETTER

Please submit articles or images to the imagery newsletter team at imagery@imagesalberta.ca

Next Edition: Dec 12, 2012

Submission Deadline: Dec 03, 2012

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Canadian Association for Photographic Arts (CAPA)

www.capacanada.ca

Photographic Society of America (PSA)

www.psa-photo.org

