

VIEWFINDER



Volume XXXXIV no. 6

MARCH, 2005

COMPETITION RESULTS: FILM PROJECTION - PEOPLE

TYRO DIVISION:

GOLD	Nicola Bilic	MONY 1 (one)
SILVER	Judy Pucher	GIRL IN HONDURAS
HM	Gaetano Antonini	MR CONTI
HM	Gaetano Antonini	HENRY
HM	John Freeman	TOGETHER

ADVANCED DIVISION:

GOLD	Gerda Voss	LARYSA
SILVER	Nancy Payne	ON GUARD
HM	Nancy Payne	ROY IVOR & BLUE JAY

SUPERSET DIVISION:

GOLD	Judy Griffin	TUNISIAN SPINNER
SILVER	Darcy Rector	TIM
HM	Donald Dawson	JENNA IN DANDYLIONS
HM	Maggie Sale	HANGIN OUT 2
HM	Diane Sawatzky	CUBAN WOMAN IN DOOR
HM	Diane Sawatzky	CUBAN WOMAN WITH DOG
HM	Joe Vitale	PALAIS ROYALE

GOLD OF THE MONTH: Judy Griffin TUNISIAN SPINNER

JUDGES: Eva Kato, Toronto Camera Club; Kathy Keates, Toronto Guild for Photographic Art; and Don Dawson & Mark Margent ECC shared the 3rd judging position: Don for Tyro & Advanced, Mark for Superset.

COMPETITION RESULTS: DIGITAL PROJECTION - PEOPLE

GOLD	Mike Fanjoy	TEXTURES
SILVER	George Nishi	MEXICO
HM	Mike Fanjoy	KRIS
HM	Judy Griffin	DANCERS #2
HM	Rod Lord	DETERMINATION

MEA CULPAS:

The January Viewfinder included several errors and didn't include at least one winner in the competition results. Corrections are as follows:

1. In error, I issued 2 different versions of the newsletter to members, one via email and the other via paper copy. Therefore this issue includes a repeat of Maggie Sales' Jan 10 seminar information.
2. In the Architecture digital projection competition Alec Munro received an HM for his image titled Exeter Cathedral.
3. The actual winners of the Trios Competition on Dec 13 were Julian Sale (1st), Rob Kennedy (2nd), & Clark Bales (3rd).

JANUARY 10th SEMINAR:

MAGGIE SALE - ELEMENTS OF COMPOSITION.

Maggie began her presentation with 8 title slides: The first slide asks the question *What is Composition?*, and then provides the answer - Composition in Photography is the way in which the subject matter is presented in the picture frame. The next three slides highlight *The Need to See*, and identify a number of “seeing needs”, those being: how light strikes the object; quality & direction of light; contrast range & tones; shapes & forms; lines; colour; texture; patterns; details; and special qualities and distinctiveness. The remaining four highlight *The Need to Think*, and identify a number of “thinking needs”, those being realities and limitations of your camera; film or digital requirements; lenses - wide angle, telephoto, macro; use of tripod; need to isolate; suitable lighting; depth of field; shutter speed; angle of view; mood and the emotions you want to capture; and the last referring to a saying by Professional Photographer Boyd Norton, “Strong Composition begins in the mind, not the camera”.

Maggie then elaborated on the above points in detail, using supporting images to reinforce the points. Maggie's was a well thought-out and well-presented seminar. Of particular note - every one of Maggie's support images was based on the theme of trees, a feat requiring lots of planning, and was truly quite an accomplishment.

As attachment, you'll find Maggie's text for her presentation, and including comments on her Images. Do read through the text, it explains/discusses/ draws attention to the “seeing

and thinking needs” mentioned above, and provides details extremely well to help us all improve the composition of our images.

ANDY HEICS - LOOK BEFORE YOU LEAP.

Andy's seminar, a continuation of his Beauty of the Near North last year, and was an illustrated tutorial on photography techniques. He began by emphasising that as photographers we want to think carefully about our subject and how best to capture and present it photographically. This includes decisions as to what to include/exclude, the lens type, vertical or horizontal format, relevant exposure (fast or slow shutter speed/small or large aperture), etc.

1. The compositional points Andy emphasised are as follows: know your subject - we're drawn to what appeals to us:
 - be aware of the direction of the lighting,
 - use the viewfinder as an aid for positioning your subject in the image,
 - select your lens & shooting position depending on the subject setting, background, and what you want to include/eliminate,
 - decide on exposure (your decision whether or not to bracket),
 - pay attention to the changing light which can change rapidly when clouds are fast moving, and depending on the time of day.
2. Rule of Thirds – consider the focussing screen being divided into 3 rows & 3 columns, and therefore, having 2 horizontal & 2 vertical lines and place your subject at one of the 4 intersecting points. Some cameras have a built-in grid feature/option which you can activate, and which may inherently include the 4 intersecting points.
3. Decide whether you should use the typical landscape (horizontal) or the portrait (vertical) format for your image.

And when you've completed your evaluation of the above, then consider the following points - which are listed in no specific sequence:

- note that our eye is drawn to the brightest areas of an image,
- generally place horizon higher or lower in the scene, depending on whether you are emphasising the water/earth subject matter or the sky,
- look for images which include complementary colours (yellow vs. blue,

- etc.), but in sports photography, Andy shoots subjects having more brilliant colours,
- use side-lighting to enhance shape,
 - consider using an incident light meter to measure exposure, but you may have to adjust exposure for bright & dark subject matter, - Andy showed a gray card to remind members that the "auto" exposure that the camera selects for a scene is based on 18% gray,
 - for winter subject matter, over-expose your image based on your in-camera meter reading (Andy over-exposes by up to 2 stops depending on the subject matter),
 - Select the appropriate depth of field for your subject - use the depth-of-field preview button if your camera has one,
 - use the weather to benefit your final image - sunset and sunrise images are enhanced with clouds,
 - in high-contrast light, use the "squint test" to determine what the film is capable of recording,
 - use the rule-of-thirds to position your subject, but position it 1/3rd into the image - leaving space for it to move/look, etc., into the space,
 - sunset images – expose for the highlights (use your in-camera spot meter and measure just outside the actual sun circle), and use a tripod and cable release and/or self-timer for long exposures,
 - use a polarising filter to enhance water images (lily pads, etc.,) by reducing/minimizing reflection,
 - to achieve the satiny flowing of water, shoot slower than 1/30th of a second, and it's a good idea to shoot where you have reflected colour throughout and can minimise white-water areas.
 - use 50 or 100 ISO film to minimise film grain,
 - for canoe/kayaking, the Minden area is good in the summer, but several points: shoot to include colourful clothing, be sure to get face/eye contact, and use at least 1/500 shutter speed to freeze action,
 - for maximum subject sharpness, check that you have the film plane & the subject plane parallel,
 - use panning in action photography to maintain sharpness in the subject and blur the background - practice makes perfect,
 - and, remember the Sunny 16 Rule, correct exposure will be f 16 at 1/ISO. This means

that on a sunny day the exposure for 100 ISO film would be f 16 at 1/100 sec, or some equivalence thereof (f11 @ 1/200; f8 @ 1/400; f22 @ 1/50, etc.).

Andy's presentation contained a wealth of useful and relevant information for our many new members, and was an excellent review for the more experienced members.

And did you notice that the majority of Andy's supporting images were on a water theme?

JANUARY 31st PRESENTATION:

DIANE SAWATZKY - TRAVEL SHORTS - FRANCE.

Diane revised her presentation to consist of 2 shows on France - the first one being of Paris and showing Parisians living in and enjoying their city, and the second being the Colours of Provence.

Diane has travelled to & photographed in both Paris & Provence on numerous occasions.

Diane has captured the essence of the familiar and not-so-familiar areas of Paris, and particularly well in her monochrome images. There's something about monochrome - which takes us back to the classic street scene images of Europe in the 30's, through 50's - which Diane has captured. Diane claims to not be a morning person, but her monochrome images certainly had that early day light appearance, perhaps enhanced by the general lack of people in them. Then her transition to colour and the introduction of more up-scale music. She included excellent images of store windows, many street corner images which intrigued me, people enjoying their wine and food along the street bistros, the artist booths and caricature artists along the Seine, musicians and singers, people feeding birds, and kids playing, lovers in the park, all images of Parisians "living in" & "loving" their city. She also included the area around Mont Martre, Notre Dame, the Eiffel Tower, and showed us the decorative sections of the noted Parisian street lamps. Some images showed that distinctive after-the-rain lighting, and one image included a rainbow. She concluded with night shots of fountains. The accompanying music was most appropriate, in particularly Edith Piaf singing her classic La Vie en Rose.

The Colours of Provence was in 2 parts, the first generally showing soft pastel colours of buildings, sections of buildings such as windows, balconies, flower boxes, and stairways. She then took us into the town markets with images of food - nuts/spices

& candy, fabric, clothing, soaps, and flowers. We saw several images of her famous girl in Lamourin, then of other children, and finally those compelling images of the young girl in a disagreement with her mother and then of them hugging in reconciliation. And she concluded with village street scenes showing the narrow streets, arches between buildings on opposite sides of the street, and of course the cats. Diane's use of verticals to emphasise the narrow streets with their 5 or 6-story buildings, and her use of horizontals for the panoramas of towns were excellent. And the effective use of low light and back-lit late-day images were a perfect ending.

The second part focussed on sunflowers, the lavender fields, plots of poppies, and the colour fields of a variety of pastel coloured flowers. She showed us a variety of row patterns shot from both a high and a low perspective, cascading colours, contrasting colour patterns, some close-ups and some panoramas, and several exquisite Orton images.

The perfect inspiration for us to anticipate the colour of our spring flowers and fall crops.

DARCY RECTOR - ALASKA, NOT FROM A CRUISE SHIP.

Darcy's show was a classic Rector-narrated travelogue of a recent trip he and Kathy, whom he affectionately refers to as his "first" wife, took to Alaska. The trip consisted of several separate trips to Prince William Sound, Denali National Park, St. Paul in the Pribilofs, and to the Katmai National Park and Preserve. Their central base was in Anchorage and travelled by small van, plane, and boat to the 4 locations.

In March 1964 Anchorage suffered an earthquake of 9.9 magnitude, the epicentre was some 120 miles southeast of the epicentre, but suffered extensive destruction from landslides. It's since been rebuilt as a modern city.

Their first trip was to Prince William Sound, where they spent 6 days on a ship, leaving by Zodiak to get close looks at glaciers - the darker blue ice is older ice, whereas newer ice is white, gulls on the steep cliff faces, bald eagles, and sea otters. On land there's lush landscape - it's a spongy tundra, with spring flowers, and moss. The window of opportunity to visit is May through August because of the better light and higher temperature at that time of year.

The second trip was by small van to Denali N.P. Darcy showed distant & close-up images of Mount McKinlay, the highest mountain in North America at 20,300 feet. They flew strapped into a Cesna , with doors off in spite of the chilling outside temperature, to maximise the photographic opportunity. On land they saw grizzly - a herbivore and Alaskan brown bear - a fish eater. The greatest deterrent was the mosquitoes, but Darcy did show us excellent images of local birds, wild flowers, and the willow ptarmigan.

Trip #3 was to St. Paul in the Pribilofs, which are islands located in the center of the Bering Sea 300 miles from the nearest mainland, and which are and rich in fur seals (nearly 75% of the World's population of Northern Fur seals return to St. Paul Island each year to breed and give birth), and sea birds - Muirs, Horned Puffins, and Parakeet Auklets, and Glaucous Gulls. One interesting image Darcy had was of a Stellar Sea Lion trying to land an octopus!

And the 4th trip was to Katmai to photograph bear fishing for salmon. Darcy said that the bear virtually ignore the photographers on the adjacent platform, they are so intense on catching the salmon. The 300-400 kilo bears eat only the fatty part of the fish, and leave the remainder for the gulls and owls.

In his introduction to Darcy's shows, Mark Bargent stated that Darcy always manages to inject humour and provide us with a unique perspective in his shows. Darcy certainly didn't disappoint us, his wonderful sense of humour accompanied his narration and his varied and dramatic images.

FEBRUARY 7th SEMINAR:

ROB KENNEDY - THINKING BEYOND THE FRAME.

The editor was unable to attend Rob's seminar, but fortunately Rob provided his seminar notes for inclusion in Viewfinder. His introduction follows, and the seminar notes are included as attachment.

This seminar will discuss alternative approaches in composition and explore visual design elements that are paramount to seeing in your own way.

When we think of framing or composing our imagery we have many choices. There are decisions that must be made in order to create a successful and dynamic image. Sometimes we forget the importance of our feelings or emotions for our subject and how this effects our communication as a visual artist.

We must transform our ideas or thoughts into visuals, to make sense of our intent.

Thinking Beyond the Frame helps us to take a new approach to our subject matter, by the removing labels. We truly have almost unlimited possibilities in framing or composing our photographs.

The only limitation is our imagination.

FEBRUARY 28th PRESENTATION: ANDRÉ KLEYNHANS - SOUTH AFRICA REVISITED.

André began his presentation with a brief history of his family in South Africa - he's an 8th generation South African - was born and educated in Johannesburg under the apartheid system of racial discrimination and emigrated to Canada in 1982. He then gave us a wealth of information about the natural & human history, geology, statistical information of the country as relates to religion, literacy, ethnic groups and language, climate, population, and natural resources.

As introduction to his slide show, Andre says "I believe that South Africa is a very special land with very special people – people of great kindness and compassion and despite the blinding effects of apartheid, I always saw the capacity for what transpired and as a result I returned to SA in 1992– to Cape Town this time - to experience the unfolding of history after having emigrated to Canada in 1982. I returned again to Canada in 2003 for other reasons. It was during my time back in SA that these photographs and AV's were made."

The show began and ended with the classic southern view of the 3,500 ft high table mountain, with the other images mainly of Cape Town and the Cape Peninsula in which CT is situated, and is a kaleidoscope of impressions of the landscape, cityscape, coastal scenes, some people of the region as well as a few impressions of its floral majesty. The area has also been known for centuries as the "Cape of Storms" - a reference to the ferocious winter storms with its driving NW winds and colossal seas. The coastline is crowded with wrecks accumulated over the past 3 ½ centuries on this vital route between Europe and the Orient until the construction of the Suez canal. He also included wildlife from various areas in Southern Africa including the Etosha Park in Namibia. And he concluded by saying "this AV is by no means representative of what SA has to offer in balance or variety but is simply a showcase of

some of my impressions of the places near where I lived or I have been to."

André certainly showed us his mastery in capturing the essence, colour, and mood in his images and of integrating them in his multi-projector shows. And his choice of music was just perfect - Miriam Makeba, The Djembe drummers of Africa and Loreena McKennit.

Attached is André's complete set of notes for those who'd like to review it. I found the information thoroughly overwhelming but am grateful to have it as excellent background for a better understanding of South Africa. Of particular interest is the detailed natural and human history André has provided.

JOE VITALE - DIGITAL SHOWS.

Joe showed us 3 digital-projection shows, Weddings, Sweet Dreams, & Colourful Mexico, all of which he created using ProShow Gold software. Joe and Christiane Delage do wedding photography and Weddings was an interesting presentation of images which they artistically create in sepia, monochrome, and colour for the bride & groom's special day. The images, shown as singles and collages of all aspects of the day, from boutonnieres, food, and bouquets, to the wedding party, were choreographed to My Sweet Girl by John Hiatt.

Sweet Dreams begins with a zoo image of a polar bear in deep sleep (dreaming) and is set to the music Sweet Dreams Are Made Of This by the Eurythmics (Annie Lennox). The dream takes us through a variety of well-presented single & excellent multiple exposure images, digitally-filtered images, graphical & colourful images, and put together with transitional cuts & slow dissolves to enhance the dream theme, and ends with that first image of the dreaming bear image.

In Colourful Mexico, Joe incorporated two very interesting and artful techniques - the first was the incorporation of a segmented border along one side or one side & bottom of consecutively dissolving images, the border being single or 2-coloured adobe walls. The other was a very effective technique to begin with one image - a doorway in low light, overlay/dissolve a mother & child portrait into a portion of the doorway, and then dissolve away the doorway to give us the mother & child in an outdoor scene. Excellent image creation and manipulation in PhotoShop, and well-presented in PSG. Joe included effective zooms moving from a variety of doorways to show us the

unique door knobs and knockers, and very impressive Orton image transitions.

In response to questions, Joe offered www.photoshopcafe.com as a site for PhotoShop tutorials, particularly for creating Orton images using the Gaussian blur technique.

INTERESTING WEBSITE:

Mike Fanjoy has discovered a photography site that he feels many club members may be interested in. The web site address is www.ephotozine.com/.

Mike advises: "this site is located in the UK so the price info is not very relevant but everything else is. It has tutorials and articles on photography (I noticed some on levels, resizing, etc.). However, the thing I find most interesting on this site is that they have a readers gallery where members can upload images and receive comments and feedback from other members. I have found that this is a great place to only get feedback on my images and to see the work of other people - not only to enjoy, but to get ideas and inspiration. There are thousands of images to see. You can view them by category, time frame, etc., so it is quite manageable to view even with the large number of images.

It is free to join. You simply create an account and then start uploading your pictures (they place a limit of one per day to prevent people from flooding it). You do not have to join to view the pictures but then you cannot comment, vote or add to the discussion areas.

I have created an account (the direct link is <http://www.ephotozine.com/user.cfm?user=27911>) and have started to upload pictures and have received some very good feedback from the other members. I have also posted comments to other member's images as well. If you see an image you really like, you can click on the members link and see their entire portfolio. There is also an editor's choice section and professional portfolios to view.

I invite you to take a look and see if you find it as interesting as I do."

I invite other members of the club to provide interesting websites, all of which I'll include in upcoming Viewfinders. And for those members without internet service, perhaps you could introduce friends/family members who do have internet connection to some of the photography included on such sites.

editor

CONTACT 2005:

Darcy is co-ordinating the club's involvement in this year's Contact print exhibit at Montgomery's Inn during the months May through August. Darcy expects we'll have a good showing, being able to hang some 100 prints. Please add your name and print titles, etc., to the "blue binder" Darcy has set up. All prints must be framed and include a hanging wire across the back. Check with Darcy & the "binder" for details - he'll be reminding us at each of the upcoming meetings.

ATTACHMENTS:

For those members who receive paper copy of the Viewfinder, please advise the editor if you'd like copy of the attachments.
