

# VIEWFINDER



Vol. 46 No. 5

January / February 2007



**Image of the Month**

**“Looking Thru The Stairwell”**

**© Joe Vitale**

## Competition Results: Architecture

Congratulations to all the winners! – All winning images can be viewed on the ECC web site

<b>Intermediate:</b>		<b>73 Entries</b>	<b>59 Accepted</b>	<b>Average 19.3</b>
<b>GOLD</b>	David Westlake	Sundial Bridge		
<b>SILVER</b>	Mike Fanjoy	Library of Congress		
<b>HM</b>	Mike Marshall	Down Town		
<b>HM</b>	Kas Stone	Twin Stacks		
<b>HM</b>	Kas Stone	Collingwood Grain Terminal		
<b>HM</b>	Gaetano Antonini	Architecture One		
<b>HM</b>	Gaetano Antonini	Architecture Four		
<b>HM</b>	Susan Campisi	Museum of Modern Art (SF)		
<b>HM</b>	Hanna Chalubinski	Empire State Building - Red Eye		

  

<b>Superset:</b>		<b>40 Entries</b>	<b>37 Accepted</b>	<b>Average 20.3</b>
<b>GOLD</b>	Joe Vitale	Looking Thru The Stairwell		
<b>SILVER</b>	Maggie Sale	Blue Waves		
<b>HM</b>	Judy Griffin	Quinn Cloister Interior		
<b>HM</b>	Maggie Sale	Sharp Centre		
<b>HM</b>	Dianne Sawatzky	Colourful Irish Row Houses		
<b>HM</b>	Ernest Mahrle	CN Tower 2		
<b>HM</b>	Maggie Sale	The Armadillo		

**Judges:** June & Tom Yates

Andre Kleynhans

## Special Competition – Late Day Light

(Results are based upon the cumulative score of the four images submitted)

**Gold (Tie):** Kas Stone and Maggie Sale

Kas Stone



Maggie Sale



**Silver:** Judy Griffin      **HM:** Nikola Bilic

*Editors Note:* While the winning images were all very deserving, on the whole this competition didn't meet everyone's expectations for a variety of reasons. As a result, it did provide some good learning points.

A number of makers felt that the projector was hot or too bright. Of course, with the often subtle lighting of late day light, a small difference in projection brightness compared to the maker's monitor can have a dramatic effect on the impact of the image. On the positive side, this sparked a good debate amongst a number of members which helped us all better understand the challenges of monitor/projector calibration. The art is still in the fine tuning required to achieve the most pleasing images and since that is still a subjective process, you cannot please everyone.

The judges felt that there were too many Late Day Light images out of class. Most people do not realize the amount of work required to put together the images for a digital competition. With two competitions in one night (Architecture and Late Day Light), there was not time for the competition committee to cull the submissions for out of class images. This would have been difficult in any circumstance since our definition of the Late Day Light was so broad and secondly because late day

light is so subtle and easily lost if the maker's monitor is not calibrated to the club's projector (only the club's laptop is calibrated with the projector). The net result was that the judges felt that the quality of the work in the Special Competition was not on par with the quality of work in the Architecture Competition.

Tom Yates said that he preferred images which made use of the late day light in creative ways rather than a shot showing just the existence of late day light. He also made the point that special competitions are excellent opportunities to go out and shoot specifically for the competition rather than sorting through your existing slides to find those which might fit the category. Judges also commented that some images could be improved by more cropping. Several images had too much foreground or extraneous details which could have been easily cropped in the digital images. "There is no excuse since cropping is so easy to do digitally". In this sense, the expectations are somewhat higher for digital submissions than slide submissions.

Some valuable learning points for sure. When considering future special competitions, a key learning is that we should choose a subject that is not dependent upon very subtle lighting or colouring.

## PRESENTATION

### French & Irish Impressions

By Diane Sawatzky



Diane presented 4 lovely and completely different shows.

Here is a portion of an e-mail sent to Diane after her presentation.

“Your choice of music, your choice of images and the sequencing of the

two was an absolute delight. Your photography is second to none. Every image was beautiful. I cannot begin to imagine the amount of Photoshop work you had to do, especially in your impressionistic work on Monet's garden. I particularly loved your images of children - a hidden talent. I love taking pictures of people and know how hard it is to get such great shots. Exposure on all of them was spot on and how you caught so many of them in very natural poses, I do not know. One has to be very patient but one also has to have an instinct for the right moment to press the shutter - you've got it.”

The first, **Irish Impressions** started with a beautiful sequence of colourful doors and windows – set to a lively Irish jig. Next came a series of equally colourful buildings and then on to fishing nets and boats – old and new.

The show then transitioned smoothly to old churches and gravestones set to lovely soft music by Enya. The contrast with the bright colours of the beginning images made this section even more poignant.

Diane made nice use of sliding transitions – they were effective in part because they were not overdone. When used in conjunction with transitions from landscape to portrait images, one hardly noticed the shift from one to the other.

Diane's show then shared with us a wonderful cross section of Irish scenes including some old buildings and ruins with amazing greens, lovely green fields, water in the form of tarns, streams, water falls, and rugged coast set to lovely soft music.

Diane captured some images with very interesting lighting with beaches and stormy clouds (we gather Diane had a wonderful time in Ireland even though it wasn't all sunshine).

The second show **Cemetery in B&W** was shot entirely in B&W in a cemetery in Paris. The lovely



lighting and contrasts was beautifully matched to music and songs by Sarah Brightman. Although this show was essentially B&W, a couple of shots had a few flowers in colour adding a dramatic touch.

Diane's third show was called **Faces of Children**. Every image seemed to have perfect exposure in all sorts of lighting conditions. All were very natural looking although not all candid. Some were happy and playful and some sad and reflective. Anyone who has done any photography of children will know how difficult it is to capture such lovely images. It takes a real intuitive talent to know exactly when to press the shutter – Diane obviously has that talent.

The music was another case where voice can be very appropriate and effective.

Diane's fourth and final show was called **Impressions of Monet's Garden**. Her show started with images from the gardens and then moved on to impressionistic images of flowers created in Photoshop.



She managed to get lovely exposures in some harsh and otherwise tough lighting conditions. All the images had a fine border which was complementary and very effective. The same image would change into a series of quite different but lovely impressionistic images.

Sparse use of transitions was very effective. All images were tightly cropped and had a clear centre of interest – not cluttered. Music was by Susanne Ciani.

Diane treated us to 4 wonderful shows. The care with which the images were taken, then processed, and finally put together into shows with a lovely flow and complementary music was obvious.

Diane used Sony's slideshow program called **Vegas** to create her shows.

Pere-LaChaise -- Sarah Brightman -- " Pie Jesu" & "La Cliffa"  
Impressions of Monet's Gardens -- Suzanne Ciani -- CD "Dream Suite" -- Meeting Mozart & Time Stops  
Ireland -- Secret Garden -- CD "Once upon a Red Moon" -- Invitation & Silent Wings -- Enya -- CD - " Memory of Trees " -- Athair Ar Nearth  
Faces of Children -- Bill Douglas -- CD "Deep Peace" - Voices of Children

## PRESENTATION

### A Kaleidoscope of Shows

By Joe Vitale



Joe shared with us 3 completely different and fun shows.

“I wanted to say how much we enjoyed your show last night. Loved the Jazz - music and images went together so well. Looks like you are a pro at getting some motion into your show - gave me some

ideas. Your Kaleidoscope was incredible. It must take a real talent to see the picture within the picture. The wedding show I am sure means a lot to you in many ways - you put together a real story - and what happy story with lots of fun you captured. As I said, I can hardly image the work it must take to do wedding photography - I know I couldn't do it - but you've done so in style. Well done.”

#### Oakville Jazz Festival

With a jazzy music background, Joe took us on a tour of Oakville. Joe's show demonstrated a variety of the motion features in ProShow Gold which he used to create his shows. Joe also combined some Photoshop zoom and other effects in his shows.



There was lots of upbeat movement of the images that fit very well with the jazzy music including some interesting scans from left to right and from B&W to colour.

Then Joe made an incredibly effective transition to dreamy slow beat jazz including some effective night shots.

We were treated to some great photography put together in a creative manner.

Music by music by Stanley Clarke & George Duke “Mothership Connection” and George Benson “The Ghetto”.

#### The World I Know - A Kaleidoscope

This show was even more creative. Basically all images in the show were processed first in Photoshop. Joe's technique involved taking a portion of an image and then repeating that portion a number of times (usually 4 times) in order to create a kaleidoscope like final image. Everyday images become an amazing kaleidoscope.



Very graphic - very creative !!!

Joe used some interesting block transitions between sections and sometimes these transitions were much longer than one would normally consider however the final result was very effective.

One soon realized that there must be a real art in seeing the picture within a picture in order to create such an amazing kaleidoscope of images. It was fun just trying to figure out what the original image was. As best as I could figure, Joe used stairwells, flowers, butterflies, animals, birds, buildings, roads, and I am sure many other subjects.

Music by Collective Soul “The World I Know”  
“After All” “Pretty Donna” “Not the One”.

#### “Jessica and Christopher”

Joe's final show was of his daughter's wedding. I loved his less formal style with lots of candid shots.

I could never be a wedding photographer. Weddings are notorious for tough lighting conditions and tough background challenges. Joe is obviously skilled at effectively dealing with both. His exposures on the white dresses were excellent. And I cannot begin to image the amount of work that goes into post processing of the wedding images.

Joe put together this A/V show in a way that told a real story. The story starts with the lovely ladies and all the excitement and challenges they experienced in preparing for the wedding. Then we saw it all from the men's perspective – a very different story. And finally we see the ceremony and celebrations.

Joe included an effective mix of B&W and colour including some nice transitions between the two. The story was told with excitement, passion and fun.

Music by John Hiatt "My Sweet Girl" "Little Head" and Bryan Addams "Everything I Do".

## AUDIO VISUAL DEMONSTRATION

### Tips and Tricks for Getting Started in ProShow Gold

By Kas Stone



Here is a quote from an e-mail sent to Kas after her presentation. It sums up my feelings and those of several members I talked to after her presentation.

"I wanted to say again how impressed I was with your presentation - both the content and the presentation style were excellent. I have given and have seen a

lot of presentations in my days in business and I have to say that you have a natural talent. You were engaging and able to convey complex points in a way that every word was meaningful - something not easy to do. The work you put into it was obvious. Your thoughts were very well organized. Well done!"

And here is a similar message from Judy Griffin to Kas.

"Thanks for your excellent presentation. You clearly focused on the major issues and features using ProShow, but also on the elements for successful creation of a digital show. Carm and I don't use ProShow but found your tips to be good advice to remember. I know the members found your presentation extremely helpful and your enthusiasm and easy-to-follow explanation have made them keen



to explore ProShow and creating their own shows. Thanks for making the time (and thanks to Rick for his patience!) to develop this seminar. It was very concisely and interestingly presented with your example shows and notes."

Kas demonstrated her teaching points with a number of fun and fast paced shows.

I will not repeat the key points of her presentation since you can find them on the ECC website in a one page summary which she provided at her presentation.

## CAPA CLUB NATURE COMPETITION

Hosted by Etobicoke Camera Club

The club equipment (laptop and projector) was calibrated immediately prior to judging as per the CAPA requirements.

Light meter readings were taken at the screen comparing the slide projector and the digital projector. The slide projector was 4.4 vs digital projector 4.7 which is within CAPA specifications. Thanks to Carm for the use of his Spyder2Pro calibration system. Perhaps the club should consider getting its own calibration system since we should calibrate on a fairly regular basis.

As a purely subjective observation on my part, the new calibration did not seem to be quite as hot as the previous calibration although there is no reason why they would be significantly different.

The judges were quite variable in their scoring with several images having 2 or even 3 points difference; however, as they say "it all evens in the wash in the end" – that is why there are 3 judges.

We were treated to many excellent images and it is always fun and informative to see the work of so many photographers from across Canada.

An interesting point was that all final images considered for awards were digital images.

Many thanks to Carm Griffin and his helpers for managing this CAPA competition, including Diane Sawatzky, Judy Griffin and Maggie Sale who recorded the scores. It a big job putting on such a competition and we all benefit from seeing images from clubs across Canada.

## SEMINAR

### What Photoshop Books May Not Teach – Doing the Unusual

By Philip Sun



Here is a quote from an e-mail I sent to Philip thanking him for his presentation. I know it reflected the feelings of the many club members.

“I would like to thank you and congratulate you for an excellent presentation. The evening went by sooo quickly

- which is an indication of how engaging you were. Everyone who I talked to, even the Photoshop "experts" in the club, said they learned something - I know I certainly did. At the same time, beginners learned something and we all came away excited about trying some of your techniques and learning more. Finding that balance where you can provide something for everyone, no matter what their skill level, is truly a great skill. Well done.”

A point that Philip made right away was that you do not have to know all of Photoshop in order to make good use of it. He said the keys things should know are Selection, Layers, History, Channels, Curves, and Levels all of which he touches on.

His talk was filled with little tips such as things judges look for: exposure, sharpness, composition, colour scheme, and telling a good story. He warned against over sharpening, over saturating, and distractions and light leakage at the edges.

The specific topics covered by Philip included the following:

#### 1. Minor tweaking and enhancing

Removing unwanted distractions, using the lasso tool, lightening selective areas of an image, adding motion via the motion blur filter to make a static image dynamic.

#### 2. Straightening horizons and cropping

Straightening can often be a challenge in Photoshop, however Philip showed us a tip that made it simple and easy.

#### 3. Levels and Curves

Most Photoshop users shy away from curves. Philip gave us all confidence to try them again. The secret is to change the grid to a 10% grid and make very small changes.

#### 4. Sandwiching and Ortons

We love the images but most of us never had a clue as to how to do it. What Philip showed us was relatively simple and straight forward.

#### 5. Applying stroke and adding canvas – borders

All these years I have been struggling with Photoshop's convoluted way of creating a border. Philip made it easy. Halleluiah!

Here is an example of an image Philip transformed right before our eyes. Even our so-so pictures can be turned into prize winners.



Philip has kindly provided a disk with all the images he used in his tips along with a description of how to do it. We will be selling this disk to club members with all the proceeds going to the club, thanks to the generosity of Philip.

## OUTING: WINTER LANDSCAPES

### Wards Island

Many thanks to Kas Stone for organizing this very “wintery” outing. Hats off to the 7 members who braved the minus 30deg C weather. See the collage of images at the end of the newsletter to see the fun and great photo ops you missed. More images will be put on the ECC web site.

## NEW MEMBERS

We now have 32 new members so far this season. This is new record for new members in one season. A special welcome to all, including those from the former Islington club:

Adriana Muzyliwsky

Andrew Mason

Brian Ellis

Brian Quan

Bruce T. Lewis

Clyde Etkins

Dan Davis

David & Sybil Finlay

Dawna Brown

Eileen H. He

Garry Weiler

Gerald Sewell

Hanna Chalubinski

Helen Spiers

Janet Patterson

John Moore

Judith Howard

Judy Sher

Ken Sakamoto

Lewis & Marlene Whiteson

Mike Marshall

Peter Malchow

Peter Wade

Richard & Jackie Morency

Rita & Art Tracey

Robert Todd

Roger Leekam

Vince Ellery

## SCHEDULE OF MEETINGS

### FEBRUARY 2007

**12** *Member's Show:* **Griffin Shorts** - Carm & Judy Griffin

*Image Critique:* **People**

**19** \*\$ *Presentation:* **Venice & Beyond** - Maggie & Julian Sale, ECC

**26** *Judging:* **PEOPLE**

### MARCH 2007

**5** \$ *Seminar:* **Digital Demonstration Sessions - Basic & Advanced.** ECC Members

**12** *Member's Show:* **Travelog** - Kent Wilson

*Image Critique:* **Prints**

**19** ~ *Judging:* **PRINTS #2 - bring prints**

**26** \*\$ *Seminar:* **Digital Workflow** - Nikola Bilic, ECC  
**Digital Image Optimization using Layers and Masks** - Mike Fanjoy, ECC

## OTHER NEWS / WEB SITES / TIPS

### 1. Tip of the Week – Carm Griffin

Carm showed club members a device for downloading and storing images while out in the field without the need for a laptop. It is called Wolverine and is available from [www.wolverinedata.com](http://www.wolverinedata.com)

This unit has a lot of features and is available directly from Wolverine at significantly lower prices than competitive units from Epson etc.

It handles videos, recorded sound/voice (mp3's etc), reads 6 types of memory cards, and importantly it handles RAW, TIF & JPG images along with histogram and metadata - few other units of any price do that.

It has a lithium battery with 15 hours download time (although can run on 4 AA's if you are stuck) and costs \$399 US plus shipping and tax direct from Wolverine.

Ian Harris showed us a low cost alternative he picked up at an electronics show in the USA. It is \$20 but requires you to buy and install your own laptop hard drive. It has virtually no features but it is cheap!

**2. Check out this web site**

<http://cameratoss.blogspot.com/2005/10/camera-toss-mini-howto.html>

If you try this technique, please be very careful.

**3. Celebrate Humber with Photos**

Toronto and Region Conservation has launched a photography contest to celebrate the Humber River.

The contest is being held for the upcoming 10<sup>th</sup> anniversary of the Humber River's designation as the GTA's only Canadian heritage river.

Photos will be accepted covering a number of themes, including plants and animals, recreation, people, landscapes, and communities.

Awards will be given for the top photographs and selected photos will be published in an upcoming book on the Humber.

Further contest information is available at [www.trca.on.ca/capture\\_the\\_humber/](http://www.trca.on.ca/capture_the_humber/).

**4. ECC e-mails**

Group e-mails are now being sent out from a new camera club e-mail address [etobicokecameraclub@goolemail.com](mailto:etobicokecameraclub@goolemail.com)

This e-mail address is reserved only for group mailings to all club members or the board, thus please do not reply to these messages.

All general mail should still be addressed to: [info@etobicokecameraclub.org](mailto:info@etobicokecameraclub.org)

Images for competitions or critiques should still be sent to: [digsig@etobicokecameraclub.org](mailto:digsig@etobicokecameraclub.org)

