

VIEWFINDER

November Meetings

November 5th

Awards - Photographer's Choice #1 and Prints #1, Winners' Presentations, 50/50 draw and Image Critique - Nature

November 12th

Linda Rutenberg, *The Garden at Night*

November 17th

Outing - Caledon Badlands 7:15am

November 19th

Judging - Nature Competition

November 26th

Seminar - Printing, Phil Nielsen & Amaya Foto

December Meetings

December 3rd

Awards - Nature, Winner's Presentations, 50/50 Draw, Image Critique - People

December 10th

Christmas Social, 50/50 draw, 3 to 1 Photo Challenge

December 13th

Outing - Front Street Christmas Lights



In This Issue

Photographer's Choice Golds

Member Profile

Prints #1 Winners

Nature Critique & Rules

Outing Images

A portrait of John Stevenson, a man with glasses and a goatee, wearing a dark shirt and a red patterned tie.

John Stevenson
SALES REPRESENTATIVE
416.233.8657
Photos at
StevensonLinks.ca
StevensonTeam.ca

The Royal LePage logo, featuring the text 'ROYAL LEPAGE' in a bold, sans-serif font, with 'Real Estate Services Ltd., Brokerage' in smaller text below it.

ROYAL LEPAGE
Real Estate Services Ltd., Brokerage

Smile

The you know you're a photographer when...)

You're now on your fifth tripod, and you finally decide it's time to buy a Gitzo.



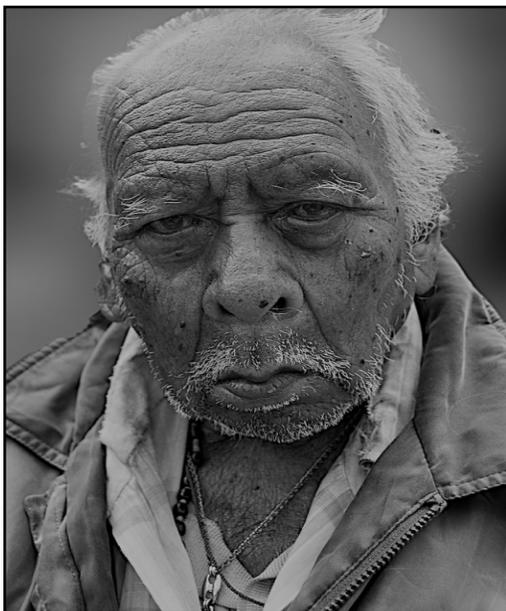
Photographer's Choice #1 Competition Golds



Image of the Month

I am

Marie Byers



Humble Man

Ed Espin



Trinity

Doris Woudenberg

Profile: Frank Job

We're very pleased to feature Frank in this short interview. As well as being a talented photographer, he is a key member on the Equipment Team as well as our Webmaster. He has had a very positive impact on how our club operates in both areas. He is always ready and willing to answer questions and is always upbeat.

Gunter Haibach

> Tell us a bit about yourself:

In 2010, I retired after doing computer support for more than 30 years at Canada Post. I started with the first machine control computers in 1975 doing programming and progressed thru the years to network support and vendor coordination. My job for about a decade covered all the Processing Plants in Canada. Travel was frequent and seldom pre-scheduled.

When the web was born in the 90s, I was a slow adopter. It took a couple of years but once on, like everyone discovers, the easy availability of information was addictive. Naturally, I made web-sites.

Time went by, I retired, I joined the ECC and during my first season volunteered to help the Equipment group. That went well, we have such an enthusiastic bunch of volunteers here, and I was asked by the "Past President" if I would take on the web-site. I thought she meant "instead of Equipment" but now it looks like she meant "as well"!

Looking back, the last couple of seasons at ECC have been great fun. Meeting new people, developing my web skills and, of course, getting out to take pics. I expect to do this for at least a few more years. I'm having too much fun!

> What attracted you to photography?

Post-retirement, I knew I needed something to do that would interest and challenge me. A hobby. In my 20s, I had been very interested in photography but with the usual family/work responsibilities, I had shelved that hobby for many years. I had continued to do family/travel pics and also maintained the family photo site for a long time.



A few months prior to retirement, I got my first DSLR and have enjoyed the experience ever since.

> What is your favourite subject matter and why?

I really like urban photography. Not the fronts of fancy downtown buildings, but the things left in the laneways and back-alleys. Stuff we all store beside our sheds. Garbage piled up on streets over-night. That sort of thing. People might call it junk. So, when I'm in the city, I look down alley-ways, walk thru laneways, peer and sometimes go into construction sites. This genre has been termed "urban decay".

Why? That's much harder to know. Maybe because these things are transient. Due to that, every shot is unique. Another viewpoint might be that I don't know how to do good portrait/nature photography. I expect my interests to change as the years go by and contact with other photographers influences me.

Member Profile: Frank Job, con't

> What areas of photography are the most challenging for you?

Landscapes. It looks so easy when accomplished photographers display their work. But getting the shot myself is so hard. I try. I walk around, I take lots of photos, I use different lenses. Different angles. Different distances. Anything I can think of. As yet, my "vision" isn't working.

> What is the most effective way you've learned to improve your photography?

Practice and observation. I go out with several photo groups and watch what others do. I'm not looking for technical info. What I look for is where the "beginner" photographers are going. They haven't developed their style yet and so they try everything. They even look at things from perspectives that I wouldn't think could work at all. Some do. I try to absorb their energy and ideas. Also, I get out a lot. Two or three times a week plus online projects.

> What's in your bag?

Like most, I started out by carrying everything I own. That quickly became old. If I'm taking my car, I bring a big bag of everything in the car. Depending on the length and importance of the shoot, I vary from carrying just one camera and 70-200 zoom to two cameras with different focal length fast zooms. The tripod comes out for any serious shoots.

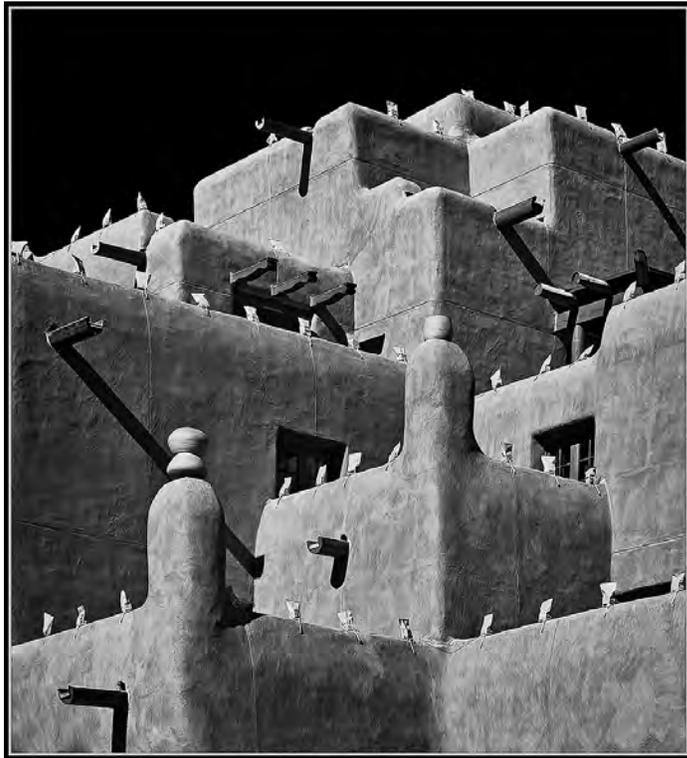
For downtown street photography, I usually go light. Just the camera and short prime/zoom. I almost never use my flash. For waterfalls and forest shots, I like the perspective distortion that my UWA produces when the camera-subject distance is very short. For night shooting in the city, I use my mono-pod about half the time. It makes me less mobile but does take the weight of the camera off my arm when I'm standing around.



> What is it that you like about the attached favourite image?

I have lots of favourite images. This one holds a lot of why I photograph. A bit of a rugged landscape as you can see. Out with friends. A somewhat unique experience. This particular photograph brings back the ensuing trek up 12 Mile Creek to the base of Lower Decew Falls. Pretty difficult but very rewarding. I'll revisit this spot.

Prints #1 Competition Winners



Gold Santa Fe Cubism Tony Paine



Silver Drying in the Wind Karen Cardozo

Nature Photography - Critique and Rules

A Critique involves submitting images for critiquing and discussion with two internal judges (in this case, Ron Manning and Kent Wilson) before the associated competition. This gives members a chance to have some of their candidate competition images reviewed and discussed in advance, while there is still time to make changes before the actual competition deadline (for Nature Competition the deadline is Nov. 12). If you have any doubts about the potential "hand of man" in your nature images, this is the time to get input!

Each member is allowed to submit 1 or 2 images for Critique and we usually get about 30-40 images to discuss.

Critique images are submitted via the regular web upload page -- make sure you are submitting to the Critique and not the Nature Competition. There are also links to the nature competition rules on the web site and the upload pages.

This is an excellent opportunity for new members to learn what it takes to make a good Nature image.

The rules for the nature competition are someone more strict than some of our other competitions. Here are the rules for the Nature category, taken from the Rules of Competition for the Etobicoke Camera Club. (From Tony Paine)

Competition Rules for Nature Photography

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, except in certain limited circumstances. 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. At ECC, HDR (High Dynamic Range) is acceptable for Nature provided the effect appears natural. Black & White is prohibited.

Please note that creative techniques such as using a slow shutter speed for flowing natural water, or panning to accentuate and animal's movement as it is running, or using a large aperture setting to blur the background are acceptable techniques in ECC 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. (From the ECC website)

Outings

Centre Island and Glen Haffy

So far the outings have been to Centre Island and the Glen Haffy Conservation Area. We encourage members to take images of each other and group shots where possible, as we are as interested in our members as we are in the scenes they photograph.



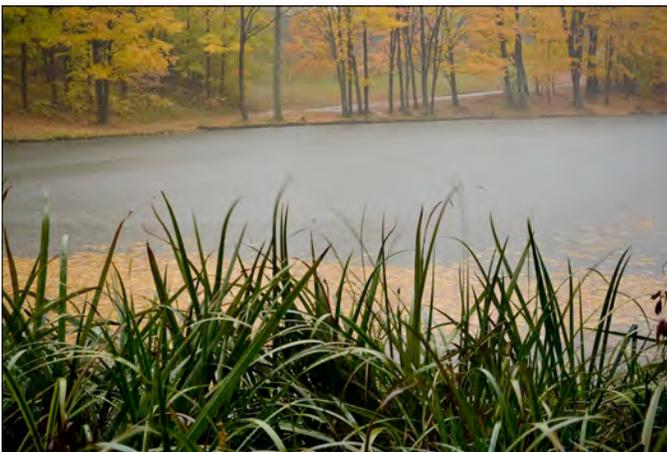
Images by
John Stevenson



Images by
Frank Job



Image by John Markle





Images by
John Roias



Contributions by

Marie Byers
Ed Espin
Doris Woudenberg
Gunter Haibach
Frank Job
Tony Paine
Karen Cordozo
John Stevenson
John Roias
John Markle

Edited by Catherine Roe

A Look Back to our Opening Meeting

We started off the year with a bang. We were lucky enough (and persistent enough) to book well known photographer, Ethan Meleg. Ethan's philosophy of photography hinges on four pillars: knowledge, patience, persistence and passion. He then went on to demonstrate how he embodies these pillars in his work.

During his presentation, Ethan demonstrated his knowledge as he was able to name every bird, animal and location he showed in his slides - he does his homework. He will place a small tree top and branches in his backyard, again with the bird seed, just out of sight of the camera, "cheating" by adding bird seed to these "trees".

Ethan shops until he drops, once patiently waiting for one, two, three and then four turtles, who were then joined by a bird, even though he desperately wanted his coffee and muffin.

Only a very persistent photographer gets up at 4:30am to beat the sunrise. Ethan takes tons of gear and carries up to, and over 40 pounds of gear up ladders, hills and through swamps for the shot he wants. He still practices all the time and takes the time to know his gear. He will go back to the same location over and over again, seeing something new with each visit. Immersing himself in a landscape, Ethan believes that we create our own luck.

Ethan's passion was evident throughout the entire evening. Passion is what makes all the effort and time worthwhile. He even made it seem totally logical to lie down on a beach with "rolly polly" sea lions, even though they could roll over on you quite quickly. At the end of the day it is all about getting out and shooting and we were all inspired to do so after our evening with Ethan.

Catherine Roe