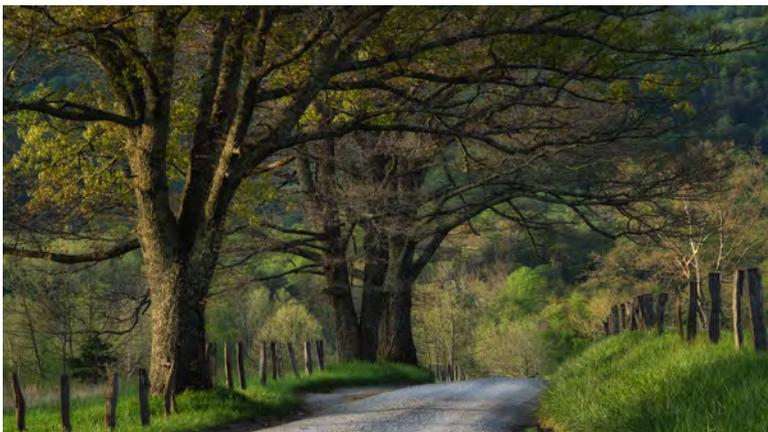


VIEWFINDER

Photographer's Choice #1



Intermediate and Gold of the Month Drew Marie Byers



Superset Gold Country Land Judy Griffin



Advanced Gold U.S. Niagara Peter Sauder



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Photos at
StevensonLinks.ca
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Peter Bisset *How to Photograph Birds and* *Birds of Prey*

We started off this year with a great photographer and speaker, Peter Bisset, who spoke about photographing birds and birds of prey.

Peter divided his seminar into three parts: Photographing birds that we see in our backyards and parks; special techniques or trade secrets for bird photography and; photographing birds of prey.

Peter suggested areas where you might find birds to photograph. You can see up to 3,000 or more tundra swans in Aylmer in mid-March. La Salle Park in Hamilton is another good place for swans and Wildlife parks are gold mines for many species of birds. When Snowy Owls fly south, you can find them in farmers fields and Amherst, on the other side of Kingston is a great place to see owls. Point Pelee, a place near and dear to many of us at ECC is a mecca in April and May.

Peter shared some of his tricks of the trade with us. Sometimes he will put a branch on the back of a bird house in hopes that a bird may stop on the branch before going into the nest, thus he is able to capture the bird without any obvious “hand of man”.

Peter also spends serious time in a “blind”, a structure he has made where he can sit, hidden from the birds.



He also does his research. For example, he knows that when the baby birds get to a certain size and start to poke their heads out of the nest, he knows they will leave the nest within 48 hours. Did I mention that patience is essential in this type of photography?

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When photographing birds of prey, Peter wants to be on an even level with the birds in their nest. He will build a scaffolding anywhere from 20 to 50 feet in the air and will put the blind on top. He will sit in there for hours, waiting for “the shot”. This is not for the faint of heart or those with a fear of heights.

Peter puts false fronts on birdhouses to make them look more like a natural nest in a tree. He also has several cardboard cutouts, the size of various birds so that he can adjust his settings before he sees the birds.



On a final note, Peter has little patience for judges who squeal that the bird has mouse in its mouth - no medal.

High Park Outing



Images by Roman Gdyczynski

Useful Websites

Our esteemed President, Bruce Lewis, has passed on some websites that should prove useful and informative to our members. The first one is www.picturecorrect.com and features photography tips and tutorials.

One of the articles is *Subject Placement Tips in Photography* by Wayne Turner. He talks about how to create that “dynamic punch” in photography. He talks about when it is a good idea to place your subject in the centre, when to place the subject off-centre and the rule of thirds (when to use and when to break the rule). He also shows examples of why he places the subject where he does.

This website is visually attractive, easy to navigate and you can subscribe to receive the newsletter monthly. Check it out.

Member Profile: John Anderton

John has been a member of the ECC for several years and enjoys both searching out subjects to photograph and the challenge of perfecting the images in Photoshop.

Catherine Roe

Tell us a bit about yourself:

I am a 54 year old financial professional who has spent his whole life in Toronto. I live in the High Park/Swansea area with my wife of 27 years, Catherine, our 24 year old daughter Briana, and an octogenarian, blind and mostly deaf miniature poodle, Truman (16 in dog years). I love fine wines, good food and going for long walks in High Park. My favourite hobby is perhaps cooking, followed closely by photography.

What attracted you to photography?

I've always been artistically inclined, and photography is a good medium for that expression. It is such a diverse and limitless means of communication. It brings peace to my otherwise hectic pace of life.

What is your favourite subject and why?

Probably people, because they come in so many different colours, shapes and sizes and can express such a range of emotions. I prefer capturing people in moments of spontaneity, and in their own element, rather than having them pose for a portrait.

What are your thoughts about image manipulation?

For competition in a most categories I think that it's perfectly acceptable. As long as the manipulation is done to try to recreate the image details (colour saturation and dynamic range, sharpness, highlights, shadows, etc.) that the maker saw with their own eyes, but due to the limitations of the camera's sensor, was not captured satisfactorily. And as long as the maker is not adding things into the photograph that were not there when the image was captured.



For creative I would go a step further, as this category is there to challenge the maker to create something different than what they saw when the image was captured.

What's in your bag?

Although a diehard Nikon user for many years (and I still have my D300s and related paraphernalia), I recently purchased the Olympus EM-5 OMD, a 16 megapixel Micro 4/3 format digital SLR, along with 3 Panasonic Lumix lenses, the f2.8 12-35mm (24-70 mm at 35mm equivalent), the f2.8 35-100 zoom (70-200 at 35mm equivalent) and a super wide angle f4.0 7-14mm (14-28 mm at 35 mm equivalent). I always pack multiple 16mb memory cards, a lense cleaner pen, and an extra charged battery.

What areas of photography are the most challenging for you?

Macro and night photography, mostly because I'm impatient.

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

I think being a member of such a high quality club as ECC has really challenged me to pay more attention to details in my photography, particularly composition and light. There are so many talented photographers in our Club and this ups the ante, when considering whether or not to enter my images into competition. I tend to be more conscious about the angle at which I'm shooting as well, and moving around my subject to find the best viewpoint to capture the story behind each of my images.

Member Profile: John Anderton, con't

What is it you like about the attached favourite image?

It's the joy in the faces of these young Kenyan students who would not relent until I had taken their picture probably five times in each and every classroom as they showed me around their school.



Smile

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

You look at a desk full of tax returns and wonder how you could photograph the stack (Dave McKenzie)

Contributions by

- Marie Byers
- Judy Griffin
- Peter Sauder
- Roman Gdycznski
- Bruce Lewis
- John Anderton

Edited by Catherine Roe



Philip Sun How to give Impact to your Landscape, Nature and Action Photography

As always, Philip delivered an inspiring presentation, combining his deprecating style with insightful tips and, of course, awesome images to demonstrate his techniques, as seen here. One practical tip is to tilt the camera down a bit, making the subject “loom’ creating a walk-in effect”.



While Philip agrees that the magic hours for landscape photography are dusk and dawn, he cautions that you should not put your camera away when the sun has set as you can then get the reflected light.



When photographing trees, Philip suggests not putting them in the centre as this can make the image “static”. However, as always, some rules are made to be broken as seen here.



With nature photography, a sure way to draw the viewer into the image is to tell a story as he has done here, capturing this lovely mating dance.



Echoing Peter Bisset, Philip recommends knowing the habits of your subject. Knowing the grooming habits of an egret helped Philip get this wonderful shot.



When photographing athletes, Philip’s advice is to make sure you capture the expression on the faces as he captured the joy on the faces of these dancers.

While I personally love an image that shows the whole of the subject, Philip made a compelling case for showing just part of the subject as dramatized in this image.

