

VIEWFINDER

Architecture Winners



Superset and Gold of the Month
Classical and new frames
Ed Espin



Advanced Gold
Church Courtyard Berlin
Susan Collacott



Intermediate Gold Rooftop Oaxaca Diane Brown



John Stevenson
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Photos at
StevensonLinks.ca
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Snowflake Photography

Snowflake Photography Seminar

Don Komarechka took us through the steps to successful snowflake photography. Don loves to learn, is fascinated by the everyday and loves macro photography, using it to tell a story. In the winter he found an abundance of subjects in snowflakes, and yes, no two are ever identical.



He shared the gear he uses to take these gorgeous shots. He goes fairly low tech, needing a DSLR camera with a macro lens, a mitten (not one currently being used), a flash and falling snow.



Any camera will do as long as it has a dedicated macro lens. With this lens you can only work with a 1:1 lifesize magnification and since the average snowflake is 2.5mm across, you can't fill the frame with it, therefore it will only fill 2% of the frame. To get closer you can use extender tubes which sit between the camera and the lens, so the camera can get closer to the subject. Andrew recommended a great set by Kenko.

Another way to go is to use close up filters, which are like reading glasses for your camera. They act as a magnifying glass and can be stacked together to increase the effect. They tend to distort the edges of the frame, but you are likely going to crop the shot anyway so this isn't really a big deal. They also interfere with the autofocus of most DSLRs but it is best to focus manually anyway when shooting macro photography.

Lighting can be tricky, but you can play with the reflective light. You can use a ring flash, the perfect lighting solution for snowflake photography, although you can also use the flash from your camera, an off camera flash or both. Avoid using an LED flash.

Now knowing the gear needed, Don took us through his process. On a really cold day, ideally about -15C, take your dark, cold mitten and place it where the

snow is falling, so it catches snowflakes. Using a shallow depth of field, you are looking for big, clean snowflakes with lots of clear branches.



Don takes many (up to 30) photos of the same snowflake, resulting in an image that is "focus-stacked" when post-processing. Angle is very important here and this takes a lot of experimentation. He takes the shots from different angles, overshooting to make sure he gets every angle. Because of this he doesn't use a tripod; it would take too long to adjust on the tripod. During this time the snowflake could melt, be blown away or covered by other snowflakes.

Then comes the post processing. He takes about four hours for each snowflake, but the images he has captured are stunning. Don had his book, *Sky Crystals* available for sale and I would highly recommend it. The book is filled with amazing images and much more in-depth instructions on how to capture that perfect icy shot. Well worth reading.



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Blast from the Past

**ETOBICOKE CAMERA CLUB
MEMORIES THROUGH THE FIRST 50
YEARS**

By Judy Griffin

1957 - January

17TH marks

beginning of ECC.

Meetings took place every second Monday at Surdins Camera Store in Humbertown Plaza.

1958-59 - The National Anthem is being played/ sung at start of meetings.

Club Membership List shows 100 members.

1959-60 - Member, Bill McDonald donated 2 trophies – McDonald Cup for Photographer of the Year, and Plaque for Slide of the Year.

First Annual Banquet takes place at the Wedgewood Restaurant.

1960-61 - Club first competed in the Salon of the Federation of Camera Clubs of Greater Toronto and won both club trophies in Colour, 5 of the 6 medals, plus placing 2ND in Black & White Ferronia Colour Trophy for Slide of the Year was donated by Vedition Division Ltd

1962-63 - Etobicoke Press requested ECC slides for newspaper publication.

1963-64 - Club opted to drop membership to Canadian Federation of Camera Clubs.

1965-66 - Revisions made to Club Constitution.

1968-69 - Freeman Patterson gave a presentation at the club, including Selective Focus, Back & Rim Lighting & toning down hot spots on slide film.

1969-70 - President's Trophy donated by President, Ovais Quraishi, for Advanced Photographer of the Year.
The MacTemp Trophy Competition between ECC and Toronto Guild for Colour Photography was started by Jack Templeton of ECC and Jack Mackie of Toronto Guild.

1971-72 - Competition

regulation revised so that Tyro

slides will now be judged as a separate group.

1972-73 - SuperSet Division was created. Image submission for each competition dropped from 8 to 6.

1973-74 - NO SMOKING RULE -A complaint from a member resulted in allowing smoking only during intermission and no longer during the meetings.

1974-75 - Complaint from Janitor at Humber Valley Church that meetings must wind up by 10:30p.m. in order that he can close up by 11:00p.m.

1976-77 - Dave Menzies presented with Honorary Life membership.

1977-78 - Elaine Edward awarded Honorary Life Membership.

1978-79 - Ted Maginn and Jack Templeton are awarded Honorary Life Membership.

1980-81 - Ian Billington Trophy donated in memory of club member Dr, Ian Billington who passed away this season.

1981-82 - ECC celebrates 25 Years.
25TH Anniversary Weekend at Foxwood Inn held June 11-13th.

1983-84 - President's Gavel made by the late Cecil Hodgson has been engraved in his memory. This gavel will be used as the official recognition of the transferring of the Presidency in the years to come. Scoring of an image in competition changed from maximum of 15 to a maximum of 30.

More in the March issue.

Member Profile: Karen Cardozo



Portrait by Richard Poirier

Tell us a bit about yourself:

I've always lived in Ontario and have come to appreciate the vast opportunities we have for photography here. I've always been an outdoors person, but I work in the corporate world. So outdoor and nature photography provide me the chance to be out, enjoying the world, and taking photos gives a purpose to the outings.

What attracted you to photography?

I've always had a point and shoot camera since childhood. But after turning the big 50, I started thinking about activities in retirement. I decided to get more serious about photography and got my first digital SLR in 2009. There are so many avenues to explore in photography, so I thought it would keep both mind and body fit into the future.

What is your favourite subject and why?

Birds in nature is my favourite subject. As I mentioned, I've always been an outdoors person and seeking out birds in their natural environment is a wonderful way to spend time.

What are your thoughts about image manipulation?

The tools that we have available are amazing. They allow us to create something unique. By using software to my advantage, I have become a better artist.

What's in your bag?

Canon 1D Mark IV
L Series Lenses: 500mm, 400mm, 24-105mm

What areas of photography are the most challenging for you?

Portrait photography is something I have not tried yet.

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

Read, explore, practise and understand how your camera works. Joining ECC has the benefit of seeing what others are doing and to learn what judges are looking for. There is also the challenge of the various categories for competition, which you may not have tried yet. This opens new areas to learn and develop your skills.

What is it you like about the attached favourite image?

This image entitled "Enchanted Lilypads" was for my first Creative competition at ECC. It did well, and I was very proud. The print hangs in my office at work. I find it soothing and everyone seems intrigued by it.



Food Photography

Calling all foodies! Andrew Maidanik demonstrated how to photograph simple foods. His seminar covered setting up your studio, what lighting to use, how to place the food, angle of the camera and more.

As with any photography, there is prep work. Andrew set up a small table, took a piece of white board to use as a base and another was propped up as a backdrop. This setting gives a clean look to the background. The simpler the setup the better to highlight the food.

When photographing food, natural light is best. Not direct sunlight but natural side light. Place your subject as close to a window as possible without putting it into direct sunlight. Because you are using natural light, you shouldn't need a flash. If the food is lit from behind, the image will look flat and one-dimensional. This is the same lighting preferred in portraits. If there is too much of a shadow on the side of the food which is not lit up, then simply take another piece of white board and use it as a reflector. The shadow will be greatly reduced. The closer the reflector to the subject, the less the shadow will be seen.

The reason Andrew used a white background is that shooting on a black background increases the level of difficulty by a factor of 10. You could use a grey background or other neutral colours. When the food is on a plate you can experiment with the background, as long as there are no creases as this would detract from the image.

He covered technicalities such as using a shallow depth of field. You can use aperture to compensate if there is too much light. Use the lowest ISO your camera allows. Light from the side; this will keep things from looking too shiny.

Andrew started with f11 and made it brighter if necessary. You could consider using a polarizer when photographing liquid.

He highly recommends using a tripod and remote to keep the camera as steady as possible. He also suggests tilting the camera slightly (25-45 degrees) to show the shape and more of the product.

For his demonstration, he started with beautiful tarts. He took several shots, which we saw on the screen so we could see exactly what he was talking about when he took shot after shot, changing the lighting, using the reflector, changing the angle of the camera and changing settings on his camera.

After the break Andrew changed tactics and brought out a plate of sushi. It was on a longer dish than the pastries and had more elements on the plate. The plate of sushi had the sushi in the front and tempura shrimp at the back. He feels that the entire dish doesn't have to be tack sharp as long as you can identify the object. As long as you could identify that the objects in the back were shrimp, you will have a good image.

His last piece of advice was to avoid taking outside shots from 11am to 1pm from May to September. For more, check out his website <http://www.andrewmaidanik.com>

Smile

You know you're a photographer when... Your carry-on is heavier than your checked bag.

Useful Websites

The interesting website for this issue comes from John Stevenson who wanted to share a great training video on **10 best features of Adobe Bridge** with club members.

See <http://www.youtube.com/watch?v=tvsy4xMpt4o>

As many of you may know, I love Lightroom and its LIBRARY feature which is simple yet powerful. However the Library only works with those folders which you have IMPORTED into LR. LR is still the best choice editing program for beginners, I believe. Evidently, most (90%+) Pros now use it for quick file management, sorting and primary editing.

HOWEVER, Adobe Bridge lets you scan and work **across your entire computer** and servers seamlessly, and tag, rank and create collections. Great for sorting through and assembling photos for competition review and editing.

It is super powerful and flexible and works beautifully with Photoshop, Illustrator, Indesign and more, for which it was designed.

It will certainly help me in my quest to become better at Photoshop, especially when merging photos from several folders (for Creative)!

- For the new or timid, after watching this video and one other basic one on YouTube, within an hour or so I found myself quite proficient using Bridge and its many advanced features. **I had never used Bridge before!** It is an essential "partner" to Photoshop. It also makes an excellent "complement" to Lightroom, but unfortunately is not seamlessly integrated into it.
- For the established Bridge experts, you may pick up a few new tips watching this. (For those experts, I would suggest you now explore Lightroom. There are good reasons why most professionals use it routinely. ie. Bulk editing of dozens of photos within 5 seconds. Quick workflow from import to export on hundreds of photos, very fast editing, noise reduction, easy to learn, etc etc).

You may wish to look at some of the other 250 videos this creator has made, mostly about Photoshop. Highly popular. See <http://www.youtube.com/user/envatopsl?feature=watch>



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