

# VIEWFINDER



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Photo credit: John Fraser

What The Duck



*Continued on final page*

## Meet the Editor – John Fraser

Viewfinder is the Etobicoke Camera Club newsletter. Its goal is to share our members' success's and the events at the club that help us on that journey. If you have anything you would like to contribute, please consider submitting it. Our members will appreciate it.



The Etobicoke Camera Club introduced me to the Art in photography. No longer satisfied with just memory photographs, the club helps me strive for photographs that others will also enjoy.

Contact:  
[contactetobicokecamerclub@gmail.com](mailto:contactetobicokecamerclub@gmail.com)

# MEMBER AWARDS



**ONTARIO COUNCIL of CAMERA CLUBS**

## OPEN CHALLENGE

2025 AWARDS SHOW • OCTOBER 26, 2025

**Categories:**

- Birds
- Animals
- Botany
- Landscapes
- Expansive Views
- People
- Architecture
- Pictorial
- Creative Vision
- People in Action
- Theme: Canadiana
- PoTY Award
- Specialists Awards
- Club Awards

**Awards Show: Live/Virtual Event**  
**October 26, 2025. 9am-12pm**  
**Attend Live at The Toronto Camera Club**  
**587 Mt. Pleasant Road, Toronto**

**Free Event!**  
 Registration is required. One per viewing device.  
 Snacks & Refreshments supplied at Live Venue.

## O3C Open Challenge Categories and Image Submission by Categories

	2024-2025			2023-2024	
	Count	Description		Count	Description
	387	Animals		318	Animals
	248	Architecture		195	Architecture
	241	Botany		177	Botany
	593	Birds		472	Birds
	269	Creative Vision		238	Creative Vision
	275	Expansive Views		176	Expansive Views
	253	Landscape & Geology		216	Landscape & Geology
	279	People in Action		188	People in Action
	402	Pictorial		335	Pictorial
	322	People and Portraiture		252	People and Portraiture
	204	Theme 2025 - Canadiana		101	Theme 2024 - Food and Beverage
Total		3473 images	Total		2668 images

2024-2025	Club	Total		Freedman Trophy		
		Total	Makers	Makers	Score	Place
	AJ	41	5	5		
	BA	88	8	8		
	BE	60	6	6		
	BV	38	7	7		
	CC	72	6	6		
	CO	81	7	7		
	DM	279	28	28	308.5	4
	ET	225	22	22	302.0	7
	GB	191	20	20	302.0	7
	GR	36	3	3		

# MEMBER AWARDS

## ECC Individual Awards in O3C Competition

2023-2024

Club	H*	1st*	2nd*	3rd*	Acc*
ET	3	1	1		61

2024-2025

ET	10		2	1	72
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### Specialist Category Award

Category	Firstname	Lastname	Club
Architecture	Alan	Morrow	Etobicoke Camera Club

## 2024-2025 ECC Award Winners in Categories

Club Code	Maker	Cat	Img#	Maker Name	Maker Title	Total	AWARD
ET	107	AR	05	Angie Bellanza	Curvy Staircase	25.5	HM Architecture
ET	109	AN	07	Barb Marszalek	Lion Cubs On Tree Branch	26.5	HM Animals
ET	109	BR	01	Barb Marszalek	Tanzanian Red-Billed Hornbill	26.5	HM Birds
ET	109	PD	11	Barb Marszalek	Portrait Of a Frog	25.0	HM Pictorial Digital
ET	140	PA	04	Gina Jiang	Victory Smile	25.5	2nd People in Action
ET	140	PA	03	Gina Jiang	Surf	25.5	HM People in Action
ET	140	PA	08	Gina Jiang	Show Down	25.0	HM People in Action
ET	159	CV	12	June West	Morning Of Marvels	25.5	HM Creative Vision
ET	174	PA	02	Mandy Samarzija	Dancer	25.0	HM People in Action
ET	200	AN	06	Sam Elogio	Common Blue Damselfly	26.5	HM Animals
ET	200	AR	01	Sam Elogio	Looking Through The Swirl At The Ago	26.0	2nd Architecture
ET	200	CV	04	Sam Elogio	The Portal	26.0	3rd Creative Vision

# Theme - Nature

## Competition Results and Highlights

All competition images may be viewed on our [Website Photo Gallery](http://www.etobicokecameraclub.smugmug.com) or [www.etobicokecameraclub.smugmug.com](http://www.etobicokecameraclub.smugmug.com)



Gold & GOM\_Level 1\_Marilyn Vardy\_Polar bear mother with cub



Gold\_Level 2\_Bruce Barton\_Great Horned Owl



# Theme - Nature

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### RESULTS OF NATURE COMPETITION HELD NOVEMBER 2025

Level	Author's Name	Image Title	Score	RIBBON
Level 1	Marilyn Vardy	Polar bear mother with cub	28.5	GOLD
Level 1	John Markle	Mourning Dove	26.5	SILVER
Level 1	Marilyn Vardy	Red Fox	26.5	SILVER
Level 1	Marilyn Vardy	Musk Ox	26	HM
Level 1	Lucy Su	Full-Bloom Peony	25.5	HM
Level 1	Linda Lindsay	Red Abyssinian Banana Plant Image 1	25	HM
Level 1	John Markle	Female Oriole	24	HM
Level 1	Sue Pye	Nosey Coyote	24	HM
Level 1	Julie Millan	Resting Grasshopper	24	HM
Level 2	Bruce Barton	Great Horned Owl	28	GOLD
Level 2	Ralph Kroman	Land Crab	27.5	SILVER
Level 2	Michel Gagnon	Great Blue Heron	27	HM
Level 2	Barb Marszalek	Hyena Pack Feasting	26.5	HM
Level 2	Ralph Kroman	Newly-Emerged Dragonfly	26	HM
Level 2	Barb Marszalek	Cape Buffalo & Egret, A Symbiotic Friendship	26	HM
Level 2	Sam Elogio	Dimorphotheca Ecklonis	26	HM
Level 2	Bill Raney	Chipmunk	26	HM
Level 2	Theresa Bryson	Eastern Bluebird	26	HM
Gold of the Month	Marilyn Vardy	Polar bear mother with cub	28.5	GOM

Level	Submitted	Accepted
One	32	31
Two	54	54
Total	86	85
<b>Judges &amp; Club Affiliation</b> Jonathan Ward - Toronto Digital Photography Club Cynthia Smith - Don Mills Camera Club Ron Goodlin - Richmond Hill Camera Club		

# Speakers

**Paul Nguyen** Presented

**“Time Lapse Photography”**

on Monday, November 3, 2025



Paul showed us how to add a brand new dimension to our photographic passion by teaching how to create time lapse movies. By capturing our subjects with time lapse photography, processes that normally appear subtle or unnoticeable to the human eye, such as the motion of the sun and stars, or the ordinary daily events of the city, become very pronounced. This type of photography uses still photos taken at regular intervals, which, when shown in sequence as a video clip, create a high-speed animation of an event taking place. With digital cameras, creating time lapses is easier than ever, and many newer camera models even have built-in time lapse programs. Paul showed us the camera techniques and editing programs we can use to bring life to landscapes, sunsets and rises, and the night sky.



## Why Time Lapse?

*Photos capture moments, but videos capture experiences*

### “Is this, like, a time lapse or something?”

- A time lapse is a *video or movie* clip made from still photos taken at regular **intervals** over a long **duration**
- Shot interval can be on the order of seconds, minutes, hours, days, or even longer
- Total duration can be minutes, hours, etc.
- When played in succession, the still photos create a video clip. **Clip length** is 6-10 seconds long, for most practical purposes.

### “Is this, like, a time lapse or something?”

The purpose of a time lapse is to create an accelerated version of an event that normally takes a long time (sunset, traffic patterns in the city, stars, growth of plants)

Artistically, the time lapse captures the pace of the world in a way that you are not used to seeing.

## How do time lapses relate to regular videos ?

- A regular video or movie clip is also composed of many frames played in succession, as captured by a cinema or video camera.
- A cinematic movie has a frame rate of 24 frames per second (FPS)
  - Each second of movie is made from 24 individual pictures played in succession.
- A typical TV show has a frame rate of 30 FPS
- This is why cinema and TV have different “looks”

## What tools do we need?

- Digital Camera
- Sturdy Tripod
- Intervalometer (external or built-in)
- Batch Photo Editor (Lightroom)
- Time Lapse Software (Panolapse or LR Time Lapse) or Video Editor (Davinci Resolve or Adobe Premiere)



## What tools do we need?

Highly Recommended:

- Neutral Density Filter
  - For controlling shutter speed
- Manual aperture lens
  - Stays stopped down
  - Prevents flicker
- Using mirrorless camera's intervalometer function



More on these later...



## Overview of the Technique

Goal: To create a consistent series of still images,  
Maintaining the same...

- Exposure
- Interval
- Focus and Depth of Field
- White Balance
- Overall Color Tone

Or else, your video appears “flickery” as the look changes from shot to shot.

## Overview of the Technique

Therefore, set as many camera parameters as possible *manually* and leave them unchanged

- Focus
- ISO
- Exposure Mode (set both aperture and shutter speed manually)
- White Balance (use one of the presets: Daylight/Cloudy/Shade)
- Picture Style or Picture Control
- Interval (regulated by intervalometer)



## Overview of the Technique

Shoot images in 16:9 ratio to match the widescreen TV/monitor look, or shoot with the intention of cropping to 16:9

## The Issue of Interval

- **Interval** is the time between the start of one shot and the start of the next shot
- The interval at which shots are taken determines the perceived speed of the event in the final video clip.
- Too long an interval results in motion that is too fast
- Too short an interval results in motion that is too slow or imperceptible
- **Slow events call for long intervals, while fast events require short intervals.**

## The Issue of Interval

Typical interval settings (very subjective):

Fast-moving clouds: 1-3 seconds

Slow-moving clouds: 5-10 s

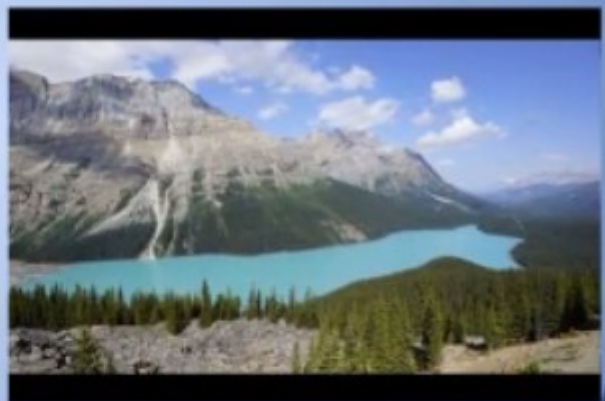
People walking: 2 s

Traffic: 0.5-3 s

Sunset/Sunrise: 3-5 s

Sun across open sky: 30 s

Stars/Moon: 15-30 s



**Interval must always exceed the shutter speed of your shots**

## Shutter Speed Shenanigans

- Fast shutter speed results in a crisp, but jittery-looking time lapse
- Slower shutter speeds result in smoother look, with some blur

## Shutter Speed Shenanigans

- “Cinematic Look” in movies comes from 24 FPS and 1/48 sec shutter speed.
- Replicate this in time lapse with shutter speed that is  $\frac{1}{2}$  of interval.
- Don't need to be exact, but in general a shutter speed of 1/30 sec or slower gives a smooth enough look for daytime time lapses.

**Use a neutral density filter to create a longer shutter speed when necessary**

## Flickr Good... Flickr Bad

Inconsistent exposure from shot to shot leads to flicker



- Autofocus hunting
- Exposure flicker due to auto aperture control

## Flickr Good... Flickr Bad

With all exposure and color parameters set to manual, flicker can still be caused by Automatic Aperture Control which all modern cameras have.

Solutions:

- Use a manual aperture lens
- Shoot at the largest possible aperture (not ideal)
- Use software to “Deflicker” (not always reliable)
- Mirrorless camera’s interval shooting mode



## The “Holy Grail” of Time Lapses

The day-to-night or night-to-day time lapse, or any situation where the ambient light level changes drastically

Requires breaking our rules:

- Changing an exposure parameter, such as ISO, in the middle of the time lapse sequence, to keep the perceived exposure from getting too dark or too bright.
- A program such as Panolapse RAW Blend to smooth out the sudden adjustment in exposure.
- *Exposure Ramping*. Can be performed smoothly in-camera with an external device that controls your camera.

# *Speakers*

**Hazel Meredith** Presented

**“Floral Portraits with  
Textures and Plug-Ins”**

on Monday, Nov 10, 2025



Hazel Meredith is an award-winning photographer and a sought-after teacher, speaker, and competition judge. She began teaching in 2007, and does seminars at camera clubs and conferences across the U.S. – both in-person and virtual. She offers her own workshops and webinars, and has done webinars for several software companies. She has written two eBooks, “Working with Textures & Overlays: Turn Ho-Hum into a Work of Art”. In Jan. 2022 she released her first course, “Creating Your Own Textures”. Hazel loves the creative aspect of photography and post-processing, especially the use of textures and software to create unique images. Hazel is actively involved with the photographic community, and has in the Fall of 2020 she was the recipient of the Ashbrook Award for Digital Imaging Instruction from the Photographic Society of America.

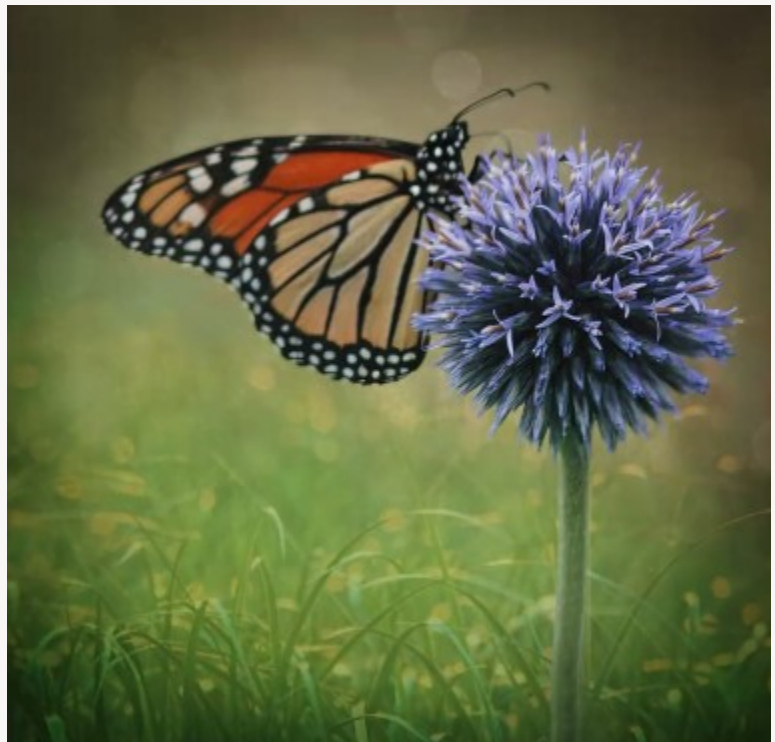


# *Speakers*

Hazel Meredith

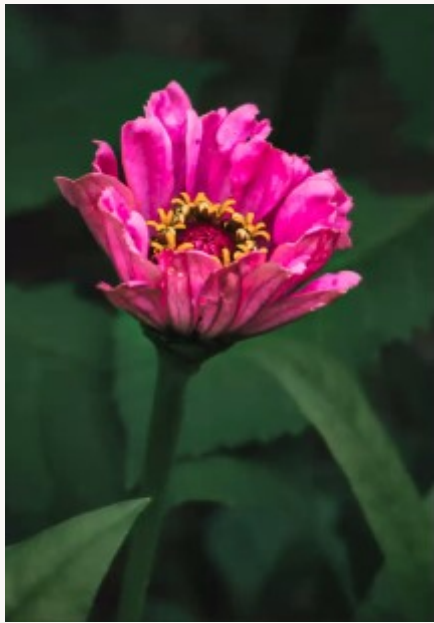


From top left to bottom right,  
Hazel added textures



# *Speakers*

Hazel Meredith



Another example of Hazel  
adding textures from top left  
to bottom right





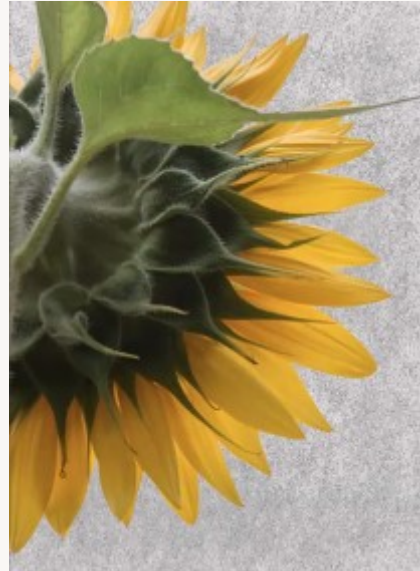
# *Speakers*

Hazel Meredith



# *Speakers*

Hazel Meredith



# Speakers

**Phill Chun** Presented

## **“Combining AI Enhancement with Expert Printing Techniques”**

on Monday, November 17, 2025



Phill Chun is a Toronto-based photographer and entrepreneur. In addition to his photography, Phill manages a family printing business at Fotobox and founded Level Fine Art, a platform showcasing fine art photography. In his presentation, Phill shared not only how he personally edits photos for printing but also offered a live demonstration and assessment for things to look out for and his critique on if they are optimal for printing.

Fotobox was founded in 2008, with over 30 years of industry experience. IT has been through the times when film was at the forefront of photography and has made the successful transition into the digital age. Fotobox, is the premier digital photo lab providing the very best in printing and output needs to the photographers and studios of Toronto and across the GTA.





## Preparing Photos for Print: The Foundation

- Understanding Resolution & File Prep
- Color Management
- File Formats
- Editing for Print
- Choosing the Right Paper for Print
- Colour Space

## Understanding Resolution & File Prep



Q DPI explained (300 DPI standard)

Q How to resize and crop without losing quality.

## File Formats



Q RAW vs JPEG vs TIFF  
• when each is best for printing

Q Quick Lightroom/Photoshop export settings for print-ready files.

## Choosing the Right Paper & Finish



Q Overview of paper types: Lustre, Matte, Fine Art, Canvas

Q How surface texture changes colour perception and feel

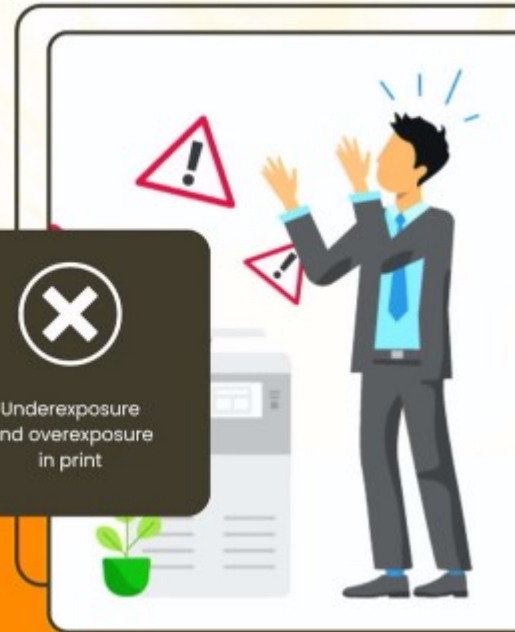
Q Match paper to purpose: portraits, landscapes, black & white, commercial work

Q Archival quality and longevity  
• Avoid direct sunlight.  
• Keep away from humidity  
• Store flat if unmounted

Q Demo



## Common Print Mistakes



## Editing for Print



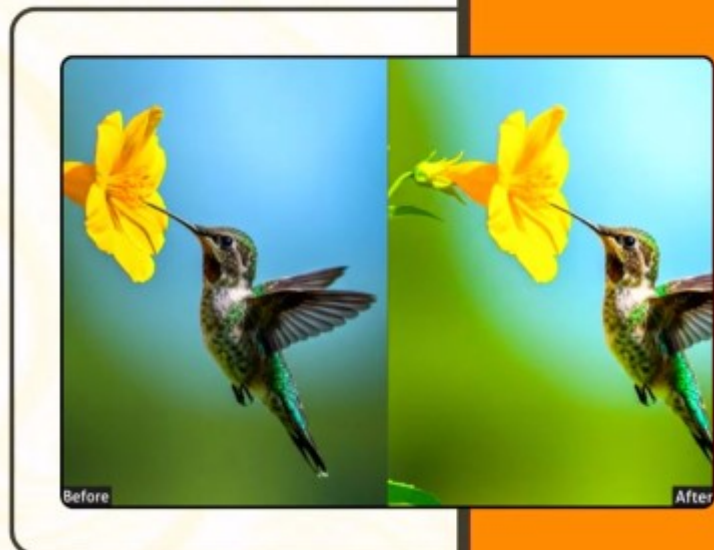
Adjust brightness/contrast for paper vs screen.

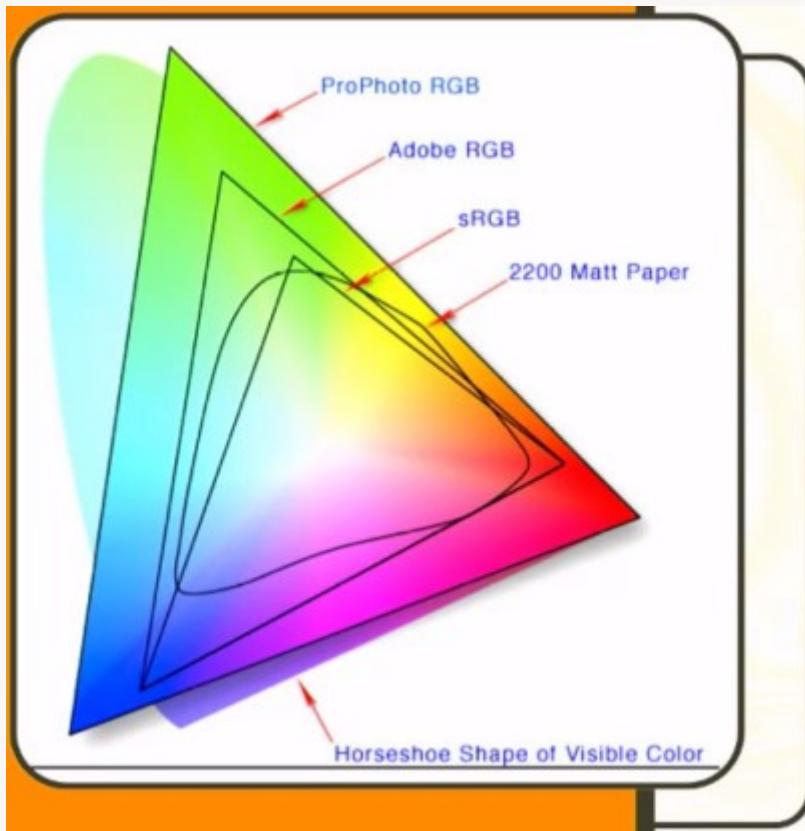


Sharpening and soft-proofing tips



Demo Photograph/Edit in Photoshop





## Colour Space



### What is Colour Space?

- A colour space is basically the range of colours your file can contain



### sRGB (Recommended for Printing)

- Most widely supported
- Best for web + most print labs
- Predictable, consistent results



### Larger colour range than sRGB

- Good for editing landscapes or saturated images
- Convert to sRGB before exporting for print



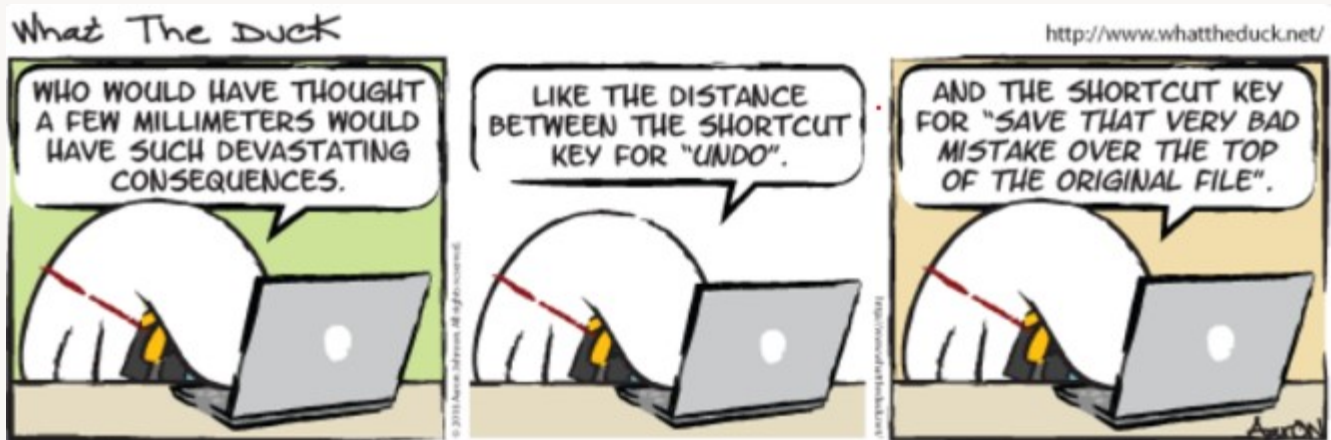
### ProPhotoRGB

- Extremely wide gamut
- Great for high-end editing
- Do NOT export JPEGs in ProPhoto → causes flat, muted prints



Past Issues of the Viewfinder can be found at

<https://www.etobicokecameraclub.org/>



Next Issue End of January!