VIEWFINDER

In this issue:

Photo credit: John Fraser

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:
contactetobicokecameraclub@gmail.com

Ontario Council of Camera Clubs
O3C 2024 Open Challenge

O3C Member Clubs

Ajax Photography Club
Barrie Photography Club
Beach Photo Club
Brant Camera Club
Brockville Area Photo Club
Chinese-Canadian Photographic Society
Don Mills Camera Club
Etobicoke Camera Club
Georgian Bay Photography Club (GBPC)
Grand River Imaging & Photographic Society
Grimsby Photo Group
Guelph Photographers Guild
Hamilton Camera Club
Highland Glen Camera Club
Jiahua Elite Photography Association
Kingston Photographic Club
Latow Photographers Guild
Lightchasers Photographic Society

Mississauga Camera Club
Oakville Camera Club
Ontario Council of Camera Clubs (O3C)
Oshawa Camera Club
Photo Arts Club of Newmarket
Photo Historical Society Canada
Port Franks and Area Camera Club
Richmond Hill Camera Club
Sarnia Photographic Club
St. Catharines Photographic Club
Thornhill Seniors Camera Club
Toronto Camera Club
Toronto Digital Photography Club
Toronto Focal Forum
Trillium Photographic Club
Windsor Camera Club
Woodstock Camera Club

Category by Club Winners

Category	Winning Club
Animals	Richmond Hill Camera Club
Architecture	Richmond Hill Camera Club
Botany	Richmond Hill Camera Club
Birds	Richmond Hill Camera Club
Creative Vision	Mississauga Camera Club
Expansive Views	Mississauga Camera Club
Landscapes/Geology	Etobicoke Camera Club
People in Action	Richmond Hill Camera Club
Pictorial	Mississauga Camera Club
People	Oshawa Camera Club
Theme: Food & Drink	Latow Photo Guild

Ontario Council of Camera Clubs
O3C 2024 Open Challenge

Maker Name	Maker_Title	Total	AWARD
Gina Jiang	Toronto Library	26.0	HM
Gina Jiang	Fireweeds Under The Setting Sun	27.5	1st-Exp Views
Gina Jiang	Tennis Player 2	27.5	2nd-People Action
John Fraser	Practice-Why She's Number One	26.0	HM
Michel Gagnon	Smmmmoking....!	27.5	HM

ECC Theme - Nature
Competition Results and Highlights

All competition images may be viewed on our **Website Photo Gallery** or **www.etobicokecameraclub.smugmug.com**

GOLD & GOM Superset Sam Elogio Common Blue Damselfly

GOLD Advanced
John Markle
Lemon Butterfly

Theme - Nature

GOLD Advanced
Janusz Szufnara
Great Horned Owl

GOLD Intermediate
Linda Lindsay
Great Horned Owl

RESULTS OF NATURE COMPETITION held NOVEMBER 2024

Level	Author's Name	Title	Score	Awards
Intermediate	Linda Lindsay	Great Horned Owl	24.5	GOLD
Intermediate	Lucy Su	Sunflower, a New Face	24	SILVER
Intermediate	Mariusz Nowak	Red Squirrel	23.5	HM
Intermediate	Tammy Couture	Atlantic ghost crab	23.5	HM
Intermediate	Debbie Tong	Black Eyed Susan after the rain	23	HM
Intermediate	Carmina Maruska	Timberwolf	22.5	HM
Intermediate	Tammy Couture	Lime swallow tail butterfly	22	HM
Intermediate	Sylvia Davidson	Mute Swan Preening	22	HM
Advanced	Janusz Szufnara	Great Horned Owl	24.5	GOLD
Advanced	John Markle	Lemon Butterfly	24.5	GOLD
Advanced	Penny Rintoul	Ricepaper Butterfies	24	SILVER
Advanced	Janusz Szufnara	Red-tailed Hawk	23.5	HM
Advanced	John Markle	Red Headed Woodpecker	23.5	HM
Superset	Sam Elogio	Common Blue Damselfly	30	GOLD
Superset	Sandra Hawkins	Luna Moth	27	SILVER
Superset	Barb Marszalek	Cape Buffalo Tussle	27	SILVER
Superset	Mandy Samarzija	Coral Flamingo	26.5	HM
Superset	Sam Elogio	Monarch Butterfly	26	HM
Superset	Celia Fernandes	Warthog Piglets Suckling	25.5	HM
Superset	Michel Gagnon	Jumping Salmon	25	HM
Superset	Karen Young	Female Ebony Winged Damselfly	25	HM
Superset	Sandra Hawkins	Great Egret in Flight	24.5	HM
Superset	Sam Elogio	Wood Duck	24.5	HM
Superset	Alex Konyukhov	Rhinos in Face-off Position	24.5	HM
Superset	Alex Konyukhov	Ostrich head portrait	24.5	HM
GOM	Sam Elogio	Common Blue Damselfly	30	GOM

Level	Submitted	Ac-
Intermediate	38	38
Advanced	21	21
Superset	62	62
Total	**121**	**121**

Judges & Affiliation
Tony Florio - Barrie Photography Club
Cynthia Smith - Don Mills Camera Club
Jonathan Ward - Toronto Digital Photography Club

Hans Arnold Presented

"Expressive Image Style: Bringing Your Photography to the Next Level"

on Monday, November 4, 2024

Hailing from the vibrant city of Winnipeg, Manitoba, Canada, Hans is a seasoned photographer with over 45 years of professional experience. While his journey began in the genres of wedding and commercial photography, his passion for the art has led him to explore and capture the breathtaking landscapes, wildlife, and nature of countries worldwide, including the USA, Europe, and Africa.

His creative journey is driven by a profound love for visually dynamic images of the natural world. Currently, his focus involves an engaging interplay with digital enhancement techniques, resulting in a fusion of reality and a painterly-like quality in fine art pieces. These creations go beyond the boundaries of a traditional photograph, offering a timeless quality that conveys a special originality.

The Equipment Conundrum

Updating camera equipment, apps and computer systems, for whatever reason, does not make you a better photographer artistically.

The understanding of subject matter, light, colour, composition and texture is the essence of art. Not much progress will be made in the search for photographic greatness if these elements are ignored.

BRINGING YOUR IMAGES TO LIFE
Mastering The Craft and Changing photography to Fine Art

WHAT IS FINE ART PHOTOGRAPHY
The intentional use of photography as your artistic medium, used to further your conceptual idea

WHY CHANGE PHOTOGRAPHY IMAGES
It is a process of creativity and contemplation, about storytelling aided by abstraction, an emotion felt to further understand the image subjectively. It is about pushing artistic boundaries, understanding imperfections and seeking beauty in the smallest details.

Why Change The Photograph?

Everything is dependant on what we want to convey to ourselves and the viewer. The outcome is determined by our creative instinct, how we live, what we feel and how we see the world artistically.

We are also surrounded by technical innovation that outperforms our own abilities which is either embraced or rejected

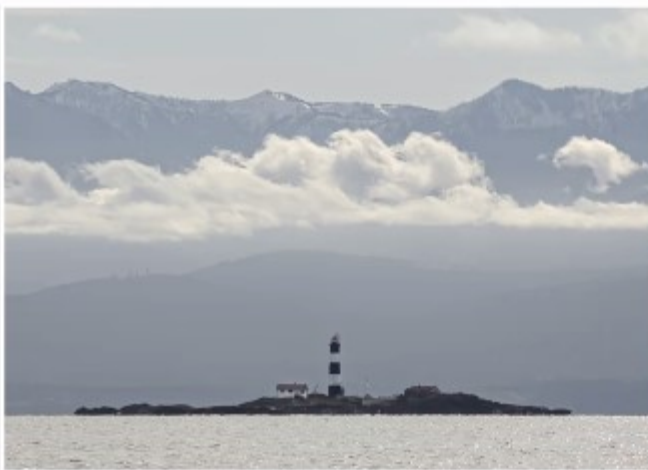Building Themes from Inspiration   Kenya, Africa

Embellishing the Attraction
When Ordinary is not Symbolic

Vernazza, Cinque Terre, Italy

Red River Exhibition, Winnipeg, Manitoba, Canada

From a Snapshot to Element Inclusion
Creating a memory of an event into one image

Race Rocks Lighthouse, Vancouver Island, British Columbia, Canada

Composite Transformation
Using Photoshop, Topaz, Nik, Lightroom

Water Buffalo, Serengeti National Park, Tanzania, Africa

Making an Image Memorable

Building the Photograph into Fine Art

From a visually appealing photograph to understanding the potential of the final outcome

Whitehorse, Yukon, Canada

Mahone Bay, Nova Scotia, Canada

Visualizing the Outcome • Subtracting Elements • Software Enhancements

The Art of Seeing

- When a scene presents itself that looks interesting to me, I first observe and abstract the image from many different angles and perspectives from larger to smaller viewpoints keeping in mind compositional rules.

- I try to understand the symbolic content of a scene I want to photograph, or the meaning that the subject matter may have for me.

- I then express the feeling within a scene that I first had in mind and convey that in the photo. Is it going to be printable.

- Capturing of images is best practiced when I deliberately set out to take photos and am in a relaxed state of mind.

Simplicity is the Key
Give it a painterly appeal

Annapolis Valley, Nova Scotia, Canada

Northern Acadian Shores Nova Scotia, Canada

Let the Image sit for awhile • then analyse what is created

Understanding strong elements and how to treat them
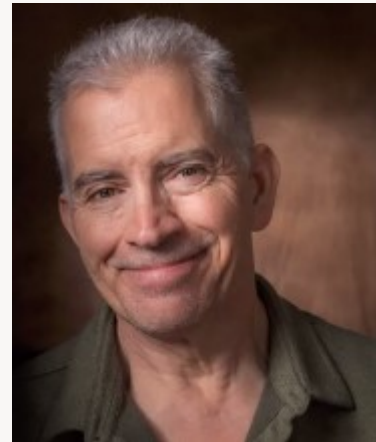
Gillam, Manitoba, Canada

Selective Hue / Saturation for individual colours

Grand Rapids, Manitoba, Canada

Todd Murrison Presented

"**Composite Photography**"

on Monday, November 18, 2024

Todd's online event showcased his incredible talent in composite photography. We experienced a virtual journey through Todd's creative process and learned how he seamlessly blends multiple images to create stunning visual masterpieces.

Upon graduation from art school, Todd became an art director, but eventually made the move to advertising illustrator shortly thereafter. It has been his privilege and honour to work with hundreds of the best creative people all across North America. Todd has held many positions including Layout Artist, Art Director and Freelance Illustrator.

Composite Photography/ Summary

- ▶ 1. Create a theme/ Composites should have a surreal quality
- ▶ 2. Perspective/ establish a common Horizon line for _ALL_ layers
- ▶ 3. Luminosity and Shadows/ Ensure all layers share the same light direction, luminosity and shadow values
- ▶ 4. Colour/ Ensure all layers share the same colour temperature in the highlights and shadows
- ▶ 5. Layered elements should have editable mask which can be modified *(if need be)*
- ▶ 6. Use a clipping mask on individual adjustment layers (i.e. Curves, Levels, Dodge/Burn, etc.) for each layered element
- ▶ 7. After local adjustments are complete, finalize with a global adjustment (i.e. Adding light noise, colour grading, noise, selective Orton effect, etc.) to consolidate and harmonize the artwork
- ▶ 8. Let the artwork *"marinate"* on your computer and let it sit idle in your archives for a while (a day, week, months). Look at it later with a fresh set of eyes. Alter where necessary.

Composite Photography

▶ The #1 step in creating a composite doesn't even require a computer. However, it will take some invaluable time…
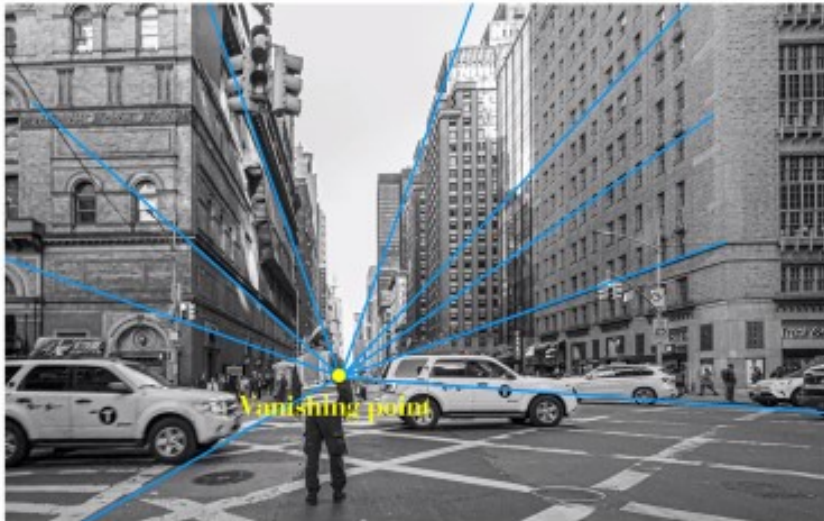
Composite Photography / ideation

▶ Create some quick thumbnail sketches of your idea to visually get an idea on how your composite could be framed. This will serve as a blueprint before you build the image in Photoshop. (*You don't need to be DaVinci, since you're the only one looking at it; stick figures are fine*).

▶ After you've created a thumbnail sketch you like, search your photo reference library in your archives, look for possible images that may work for your final composite.

▶ If you don't have the photo reference, go out on a mission with your camera and shoot the required images for your specific composition (*This is exactly how the visuals for an ad campaign are produced*).

Composite Photography/ perspective

▶ The background layer should be the anchor for the rest of the elements in a composite. Period.

▶ It's *ESSENTIAL* to determine where the horizon line is on the background

▶ A horizon line is basically where the edge of the earth ends and the sky begins

▶ If it isn't evident, one can use leading lines and a vanishing point to determine where the horizon line is located

▶ Once established, make certain the horizon lines is shared for <u>ALL</u> additional layered elements

Composite Photography /leading lines meet at Vanishing Point

Vanishing point

Composite Photography /vanishing point is where the horizon line intersects

Horizon line

Composite Photography /establish Horizon line on additional element

Composite Photography /establish Horizon line on additional element

Horizon Line

Composite Photography / ensure all elements share the same Horizon line

Horizon line

Composite Photography / luminosity and shadows

► Make certain the quality of light and shadows on ALL layers match the *SAME* direction of light and shadow as the background.

► This is probably the #1 mistake I see with composites!

► Adding environmental reflective light and colours to the edge of the layered elements, ensures there's a cohesive feel to the composite.

Composite Photography / matching colours

► Once the luminosity values share the same tonal range throughout your composite, it's time to ensure the different layers have a similar colour cast

► This can be done in many ways, but I've found the easiest way is to use a *Photo Filter* Adjustment Layer set to *Color* blend mode.

► Choose either a preset warm or cool filter, alter the density if necessary, until the desired result is attained

Composite Photography/ Similar Focal Length

▶ Additional factors that should be taken into consideration; All elements should share the same focal length *(i.e. A wide-angled element with its distinct fisheye distortion will look "strange" placed in a compressed scene from a telephoto lens.)*

▶ Here's an example. Let's find all the things that are wrong with this composite...

Composite Photography/global adjustments

▶ Generally I will make Merge Visible layer and then make it a Smart Object

▶ One of the *"tricks"* I will add is a 50% grey layer in Overlay Blend Mode on top of the layer stack and add a slight bit of noise which creates a cohesive effect to the whole picture

▶ Another way to add to harmonize the image is adding a slight vignette forcing the eyes into the scene

▶ Finally, I may add a little colour grading using a LUT from the Color Lookup Table adding a surreal quality to the final art

Guess Hoo?

Manhattan on the Rocks

November 2 2024
Royal York & Union Station

Past Issues of the Viewfinder can be found at

https://www.etobicokecameraclub.org/viewfinder/

Next Issue end of January 2025!