VIEWFINDER

COMPETITION RESULTS: NATURE

FILM PROJECTION:

TYRO DIVISION:		8 entries, 32 images, 29 accepted	Average score: 19.5
GOLD	Judy Pucher	SNAIL ON MUSHROOM	
SILVER	Christiane Delage	MOTHER GOOSE	
HM	Jerry Friedman	NORTHERN GOSHAWK	
HM	Judy Pucher	MAIDENHAIR FERN	
HM	Judy Pucher	LICHEN-COVERED GRANITE	

ADVANCED DIVISION:		6 entries, 21 images, 19 accepted	Average score: 19.1
GOLD	Corinne Deverell	ELEPHANT SEALS, DECEPTION ISLE	
SILVER	Corinne Deverell	GENTOO PENGUIN ROOKERY	
HM	Nancy Payne	WINDY DAY	
HM	Virginia Simone	LICHEN IN WATER	

SUPERSET DIVISION:		13 entries, 52 images, 47 accepted	Average score: 19.9
GOLD	Alan McCord	12-SPOTTED SKIMMER	
SILVER	Darcy Rector	LUNCH PLEASE	
HM	Judy Griffin	ORCHID BUD	
HM	Ernest Mahrle	LADY BUG	
HM	Alan McCord	THORAX & HEAD DETAIL	
HM	Alan McCord	BUNCHBERRIES & FERNS	
HM	Darcy Rector	KING PAIR	

GOLD OF THE MONTH: Corinne Deverell   **ELEPHANT SEALS, DECEPTION ISLE**

JUDGES: Dave Perry, Toronto CC; Philip Sun, Chinese Canadian Photo Society; Sandy Bell, Trillium CC.

DIGITAL PROJECTION:

The Digital Special Interest Group (DIG-SIG) held the Nature digital salon in conjunction with the club's Salon night. There were 59 digital entries from some 15 different makers.

Again the top three images were voted on by the membership at the Salon, and the winning images are: Gold: Mourning Doves by Alan McCord, Silver: Sparrow Hawk by Carm Griffin, and HM: Yucca by Judy Griffin.

The next DIGSIG meeting is Nov 18th, at which time the digital Scenics competition will take place. Email your images to digsig@etobicokecameraclub.org by Nov 16th.

Rod Lord

MEMBERSHIP:

Welcome to our most recent new member, Dave Deacon. Dave discovered ECC the opening night of our print exhibit at Montgomery's Inn.

Included, as attachment, is this year's membership list. Please treat this as a private document, issued to members only, and for use only by members. Please do not provide any details to non-members, and do not use any details for commercial purposes.

OCTOBER 18th PRESENTATION:
RAY & MARY ANN ANDERSON –
ANGKOR-WAT CAMBODIA, & CHANCE
CONNECTIONS.

Ray and Mary Ann brought us a spectacular 16-projector presentation, Angkor-Wat, but with a creative twist. Many shows with monologue simply provide a general description of what is being presented on the screen. Mary Ann's description was of a historical nature, but the historical details were "spoken" by the sculpted Apsaras who are the *"…celestial dancers for the higher gods. You will find our sculpted images adorning the walls of every temple in the Angkor region. We are known as Apsaras, and although we have suffered the damage of time and war, we do not age. Look carefully at our timeless beauty, as each of us is unique in our postures and our facial expressions. We have been described as the eternal representations of divine grace, and we want you to experience Angkor through our eyes."*

The Asparas continued their description as follows:
Cambodia contains one of the most spectacular sites in all of Southeast Asia - the magnificent ruins of Angkor, the colossal center of the ancient Khmer empire.

Between the 9th and 13th centuries, a succession of Khmer kings built royal capitals in this region, cities whose crowning glories were hundreds of temples unparalleled in the synthesis of art, architecture, and cosmology. The most magnificent of these temples is Angkor Wat, whose towers give form to its distinguishing silhouette. From where we stand, we have been able to watch the sun set over Angkor Wat for more than a thousand years. After all of this time, the Angkor temples and sculpture continue to hold splendour, perfection and profound beauty. Added to this are the unique ideas such as the association of architecture with a capital, the link between a ruler and a divinity, and the symbolism of the mountain temple, offering universal appeal to these Khmer monuments, both past and present.

Angkor Wat was built by King Suryavarman II in the 12th century to honour himself and the Hindu god, Vishnu, and was built to replicate the creation of the Hindu universe. As with all Khmer rulers during the Angkor period, Suryavarman considered himself a god-king, an earthly representative of the deity he worshipped.

Angkor Wat is located some 300 km north of Phnom Penn, and has been open to the public for only the last decade.

Chance Connections was a captivating 3-projector presentation giving us visual insight into the peoples of 15 varied areas of the world the Anderson's have visited and photographed over recent years. Each titled location was highlighted with dramatic landscapes and well-known landmarks which acted as the backdrop for the superimposed vignettes of the peoples of the area. This type of presentation was a perfect venue for the people photography for which Mary Ann & Ray are so well known. Ray is the techie, and scanned each of the vignette images, resized them to suit their presentation, and then output them to film using a film recorder.

The evening was very entertaining, and hopefully they'll be back next year to show us either their most recent trip to Tibet, or their upcoming trip to Myanmar.

OCTOBER 25th SEMINAR:
UNDERSTANDING DIGITAL IMAGING
RESOLUTION & HOW TO CREATE
DIGITAL SLIDE SHOWS - JULIAN SALE.

Julian is well-versed in digital. He began shooting digitally about the time of our annual banquet in May of 2002. Of necessity this led to printing, creating Maggie's website, creating & maintaining the club's website, and being one of the leaders of the DIGSIG group.

Julian began his presentation suggesting that for digital work the monitor resolution should be at least 1024x768, and showed how to make the change. Start/Settings/Control Panel/Display/ Settings - and under Screen Area change the current setting to 1024 by 768. Many websites are designed/optimised for this monitor resolution.

Julian began his presentation listing several resources, namely:
1. About Resolution - an article included on a CD available from Julian for $1.00.
2. Digital Photography - by Tim Grey
3. Color Confidence - by Tim Grey

Resolution applies to many different aspects of photography - the camera sensor, the computer monitor, and the printer. Resource 1 & 2 will provide answers to your questions on resolution.

While one can digitally capture images or scan film images at any setting available in the camera/scanner, the capture/scan resolution used directly affects the end use capability of the image - images for the web, email attachments, or print size. Note that printer resolution of 300 dpi is generally considered the standard.

When sizing images to include in a digital presentation, size your images to the projector resolution - e.g., 1024x768 (for the "club projector" and save typically as a jpg file & using 10 as the

scale factor, although some software will handle tiff, or other file types.

Full details on monitor/printer calibration are included in Color Confidence.

Julian dedicated the 2nd half of the meeting to a demonstration of Pro Show Gold, the software DIGSIG has standardised on for their digital presentation. There is somewhat of a steep learning curve using information available from the manufacturer, but Julian led us through a tutorial he has created which, as we saw, makes the creation of a simple digital image show with music background an easy accomplishment for even a novice. Of course there are additional advanced features, but the recent advances in PSG are rather impressive compared with only 12 months ago when the editor attempted to use it.

Without a doubt, Julian is well versed and very knowledgeable about digital photography, and has an excellent approach to passing that knowledge on to us. And if you plan to purchase/use PSG spare that $1.00 and benefit from Julian's tutorial.

COMPETITIONS:

There were a number of concerns raised on the nature judging which I wanted to address. The two main concerns were 1) low scores for "creative" images - i.e., slow shutter speeds, Orton's & panning and 2) that "scenics" were allowed.

1) Our nature rules, which were provided to the judges ahead of time, state: "Nature photography depicts living, untamed animals and uncultivated plants, natural habitat, geology "... in such a fashion that a well informed person *will be able to identify the subject material and to certify as to its honest presentation.*" Further, the rules state: *"Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the contents of the original scene."*

Prior to the judging that evening, I advised the judges that the slides being presented were "in category". However, as you well know, judges will have different judgements on the meaning of "honest presentation" and "no altering of the contents of the original scene", which cannot be controlled. We have had many judges in the past who love the creative aspect and reward accordingly. Others, like the ones we had recently, took a more strict interpretation of what constitutes a true nature shot. Therefore, in future nature competitions, it may be more appropriate to include creative nature images in the photographer's choice category to get credit for your creativity, and avoid those judges who take a stricter interpretation.

2) The rules state: "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. General panoramic landscapes or seascapes are considered scenics and will be the cause for disqualification". There were some entries that were clearly landscapes and were disqualified prior to the judging. Other allowed entries that showed a "small aspect", for the most part, were marginally in category - i.e., not quite a landscape, but not quite a "small section" and for the most part, the judges scored these entries lower than those that clearly focused on a small section. Similarly, in future nature competitions, these types of entries would do much better in Photographer's Choice.

ECC MEETING NIGHT CONFLICT:
The church hall is not available for the January 3rd scheduled meeting. As a result we are re-organising the Scenics judging/salon nights so that the **salon** will take place **December 6th**. The judging will be a closed judging done at a member's home on a non-meeting night. Bring your Scenics slides to the November 22nd meeting, or contact Diane to deliver them to her home.

Diane Sawatzky

MONTGOMERY INN PRINT EXHIBIT:
Our thanks go to Maggie Sale and Mark Bargent for organising and managing the club's exhibit at Montgomery's Inn. The exhibit includes monochrome & colour prints of a great variety of subject matter, is of excellent quality, and is well presented. Many members and guests attended the opening reception. The exhibit is open Tuesday-Sunday through January 4th 2005. Check with Montgomery's Inn regarding hours, holiday closures, etc.

Wide-Angle Considerations for Landscapes: Alan McCord
One thing you can do to make your compositions more effective is to limit the number of key elements in the image. The more things you add to an image (or fail to eliminate by means of composition) the more information the viewer needs to process to take the image in. Keeping things simple can make an image easier to 'digest' for the viewer. This is why images created with wide-angle lenses can seem too 'busy'. A wide-angle lens is capable of taking in a large area and subsequently a lot of information for the viewer. If you aren't careful how you compose your shot or what you choose to include and/or exclude, you can end up with a confusing image and frustration with the lens. One technique for getting around this issue is to include something very dominant in the foreground of your shot and give it a

lot of image real estate. If the image is a landscape, combining this dominant foreground element with a horizon near the top of the frame with just a bit of sky will help create the 'sweep' feeling found in many dynamic landscape images. The wide-angle lens is very capable at exaggerating distance relations and including something dominant in the near foreground just adds to this. It helps to have a lens that can focus on something at about a foot away so the modern do everything zooms (e.g. 28-300mm) may not be capable of helping when focused at minimum near the 28mm end of the zoom.

To help maximize the foreground to background sharpness in a landscape shot you can tilt the camera down toward the ground more (see diagram). Use your depth of field preview (or the marks on your lens barrel) to determine what will be acceptably sharp in the final image. The closer the film back is to being parallel with the ground the better the chance you will have everything sharp. But it can mean a compromise for how much sky will be included - the more you tilt the less sky. If you can't get everything sharp, then it is generally more acceptable to have the foreground sharp and let the background go soft because this is our normal perception of things. When we look at a scene the things closer to us are sharp and distinct but as they move away they become less sharp. There are always exceptions to the rule but generally following normal perceptions will help your landscape shots.
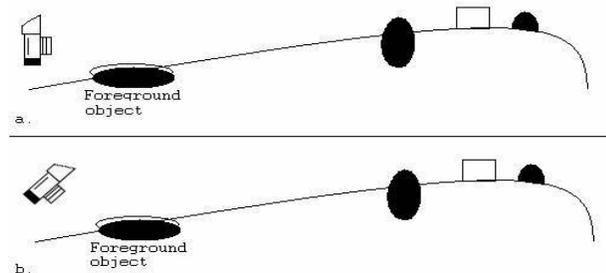
Many good landscape shots have three 'grounds'. A good foreground, a good 'middle' ground, and a good background. Landscapes can often fall short if they have an uninteresting middle ground that takes up a lot of picture space. If your scene has a ho-hum middle ground, you can help reduce its importance by moving the camera to a lower position. This helps to minimize the amount of image real estate it occupies and as a result its weight in the mind of the viewer will be diminished. Your foreground will be less separated from your background. As an example, let's say you are at a mountain lake and you want to create a full landscape using the wild flowers on your side of the lake, the lake, and the mountains on the opposite side of the lake as your "grounds". If you shoot standing up then the flowers will be included as a foreground, the middle ground will be filled by an

expanse of flat water (the lake), and the background filled by mountains. In this situation the flat expanse of lake might occupy a third or so of the middle your image real estate (some of the most valuable property in your image) and that will garnish attention. To help eliminate some of the lake you could move to a lower shooting position and limit how much water to include. The amount of space afforded to the flowers at your feet will increase (and with it their dominance) as well as that of the mountains in the distance. The two strong elements will get the weight you want them to have and the middle ground will still be included in the image but its importance will be reduced.
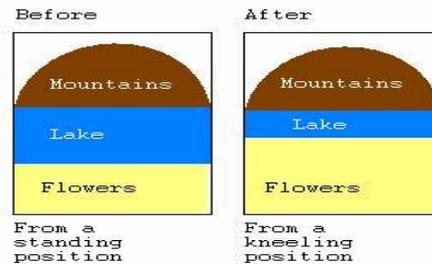
A wide angle lens is designed to pull in a large area. Some things to consider as a result are:

Watch your feet and those of the tripod. Consider that the viewfinder may not show the entire image as it will appear on film. Feet (or any other object) just outside the field of view in the finder may appear in the end result. I have a few nice shots with tripod legs in the foreground.

The front element on this type of lens is usually more rounded than others and light striking it will quickly bend to cause flare to show up on your image. While this can be used to some good effect at times, make sure that you want it there competing as an element in your photo. Shade the front of your lens by casting a shadow on it. Keep the first consideration above in mind when you shade your lens. I have many nice landscapes with baseball caps and hands at the edge of the frame.

Don't just use the lens for landscapes. Because of its ability to exaggerate distance relations this type of lens can be used to good comical effect. Stick it right in someone's face and shoot and you will get a nose that is half the size of the head. A picture of someone lying in bed with their feet as dominant foreground items will make their feet look huge compared to the rest of their body. Experiment.

"Imagination is more important than knowledge" – Albert Einstein

Thanks to Alan for this article.   *editor*