

VIEWFINDER



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April 2007

*50th
Year*



Image of the Month

“SHY”

© Diane Sawatzky

Competition Results:

Congratulations to all the winners! – All winning images can be viewed on the ECC web site

Intermediate:		90 Entries	88 Accepted	Average 19.8
GOLD	Rick Chuchra	Sticks & Stones		
SILVER	Gaetano Antonini	Blue Eyes		
HM	Rita Tracey	Rain in the Mountains		
HM	Rick Chuchra	Snowy Portrait		
HM	Terry Ross Poulton	Green Heron in Habitat		
HM	Rita Tracey	Sunset at Grand Canyon		
HM	Mike Fanjoy	Ear Twist		
HM	David Westlake	Alpine Lake		
HM	Dario di Sante	Log		
HM	Roger Leekam	Morning Ice Form		
HM	David Westlake	Man and Nature		

Superset:		44 Entries	39 Accepted	Average 20.3
GOLD	Diane Sawatzky	Shy		
SILVER	Evelyn Sanders	Orange Kayak and Rider		
HM	Nicola Bilic	Windy Day		
HM	Judy Griffin	Evening in the Cade		
HM	Carm Griffin	RBG Spring 2003		
HM	Nicola Bilic	Wine		

Judges: Philip Sun

Andy Lamm

Raf Oliveria

IMAGE CRITIQUE – Prints

Comments were similar to other critiques with opportunities for improvement in composition, exposure, focus of interest, fewer distractions/less busy, light leakage at the edges, and sharpness.

Of course, with prints, there were also comments on the presentation and mounting of the images.

Bottom line, with both the image and the presentation of the image, it is important to pay attention to the details.

Print Guidelines by Carm Griffin

Presentation:

- contrary to what one of the judges at our previous print competition had stated regarding mat/mount colour, the participants at judging training sessions are instructed to consider the appropriateness of such matt/mount board colour, and if they find it to be a distraction to the print to consider how much of a distraction, and to score the print accordingly. The judges evaluate the presentation, which includes any matt/mount board. I've found when evaluating/judging prints that most judges will consider downgrading their score and will comment as to why they scored down the print.
- in addition to the above comment, the judges also consider whether the print is cut square (all corners at right angles), is mounted square, is the mount board and matt cut square, is the opening of the matt square, are all cuts straight - no wandering cuts, etc., ragged edges, etc.
- at ECC the presentation minimum dimension is 11" x 14", and maximum is 20" x 24" - this includes the mount board and print, and all prints must be mounted on a firm surface. There is no restriction as to the size of the actual print on the mount board.
- bleed mounts are acceptable - a print where the image covers the complete mount, without any mounting surface visible either side, top, or bottom.
- consider mounting the print so there is slightly more space at the bottom, whether it's in landscape or portrait orientation.
- matt is optional, but ensure that it is firmly affixed so as to not cause any damage in handling.
- some people are now printing on paper larger than the actual print, and some apply a surrounding line border of some 3-5 pixels just outside of the actual image, and affix the full piece of print paper to the mount board. A typical result could be a 7-1/2" x 12" image printed on 13" x 19" paper, to give a white border all around. This outer line could provide a slightly larger distance at the bottom than at the sides or top.

The Image:

- check your crop of the image, crop the image on the monitor, and then check after printing that you've got the correct crop - could it be better?
- check for printer problems:
 - banding - which can be caused by insufficient ink deposit onto the print and can be result of clogged jets or too low an ink-deposit setting (720 dpi selection vs. 1440 dpi selection)
 - colour cast - which can result from poor or no monitor/printer calibration
- Epson recommendation is to set the image resolution at 240 or 360 dpi: In Photoshop select image/image size/resolution and set it to a sub-multiple of the printer resolution, e.g., for printing at 1440 or 2880 dpi (printer setting), set the image resolution to 240 or 360 ppi (image size setting),
- before printing, check for adequate sharpness (pixelation) - some suggest checking image pixels at 25% enlargement, others say at 100%.
- in Photoshop, if you upsize your image, do so in 10% increments (relative to the image size - say from 6Mb to 6.6Mb, or 100Mb to 110Mb) and set the Resample Image = Bicubic Smoother). *Editor's Note* – there is some debate about the necessity of upsizing images in 10% increments. Some experts argue that if the upsizing is not too excessive, you can upscale in one step. As always, the best advice when making any image adjustment is to look at your image closely at 100% resolution and determine whether or not you are happy with the result.
- don't include your name, image title, etc., or anything notations on the front of the print or matt which can identify you.
- identify the print on the back, and include an arrow to indicate the top so there's no confusion when the print is in the light box.

Safety:

- don't tape your print to a matt and submit it - the rules of competition state that "Prints must be mounted..." & that "The back of prints must be clear of any material that could cause damage or stick to another print."
- best option for adhering the print to a matt is to use a double sided tape or spray adhesive which affixes the complete print to the mount board.
Editor's Note: Some double sided tapes can leave a ridge showing through your print. If you are not sure, experiment with a small print before using it on your competition print.

MEMBER'S SHOW**Travelogues**

By Kent Wilson



Kent treated us to 4 wonderful shows. Anyone who has seen Kent's images in competitions knows what a great photographer he is and this was proven once again in these shows.

"Botswana The Jewel of Africa"

Botswana is northwest of South Africa, is about the size of France, but has a population of only 1.5 million.

Kent took all images with point-and-shoot camera Canon S40 which was much easier to carry around in difficult traveling conditions. Kent said that the point-and-shoot did impose some limitations with its limited zoom capabilities plus slow response time relative to a higher end SLR. People were amazed when Kent said he had used a point-and-shoot since the images were all pretty amazing.

Interestingly one of the main rivers we saw in Kent's travelogue never goes to the ocean, it drains into swamps.



Tourism plays a large role in the Botswana economy. A number of national parks and game reserves, with their abundant wildlife and wetlands, are a top

draw for tourists. The big 5 wildlife animals in Africa are elephants, lions, rhinos, hippos, and

leopards, and we saw images of 4 of the 5 (all but rhinos). Kent said that there was a lot of wildlife everywhere he went in Botswana.



Safari camps are the best or perhaps the only way to see the wildlife properly and safely. Kent visited a safari camp of 250k acres which accommodated 54 people. Kent showed us a number of images of the campsite and how they work.

Typical day started at 5:30 am when it was still dark. They stopped at about 9:00am for tea followed by a 10:30am brunch. Siesta time lasted through the extreme heat of mid day until about 4:00pm. They had another snack and then another drive for sunset shooting (photographic of course). A lot of animals become active at night so they went for a night drive and captured some surprising good shots. Dinner was at 8:00pm and then bed at 10:30pm. A full day.

Kent said he saw but about 1000 elephants during this trip (fortunately he did not show images of all 1000 elephants – he showed us just enough to leave wanting more). A great show Kent! You have given us reason to reconsider the value of point-and-shoots.

"Nova Scotia Sept 2006 – Whale Watching"

While touring in Nova Scotia, Kent was invited to be a guest on private whale watching trip on a local fishing boat.

The show we saw was in fact a short slideshow Kent put together to send to the fisherman and his family as a "thank you" for their wonderful hospitality.

“Nova Scotia Sept 2006 – Whale Watching” Cont’d

What a great creative idea! Apparently the show was a real hit with the family.

They sure knew where to go to find whales. About 35 miles out to sea they found some whales and stopped and let the whales come to them. Being curious animals and without fear, the whales came right up the boat. I have never seen so many shots at such close range. Great images Kent.

The family should think about going into the eco-tourist business. Your shots were any whale watcher’s dream come true.

“New Mexico Dec 2006”

This show starts out in Santa Fe with a surprise six inches of snow on the first morning. We are used to seeing the “Adobe” style of buildings in summer-like conditions so Kent treated us to some very unique and beautiful images.

North of Santa Fe, Kent took us to the beautiful **Bosque del Apache Wildlife Reserve** which is famous for its huge flocks of Sandhill Cranes and Snow Geese not to mention the many other migrating birds which visit the reserve each year.

You have to be a morning person if you want good bird shots. Kent arrived at the viewing platform in the pitch black well before sunrise.

As the sun rose, Kent discovered that he was not alone. There were “flocks” of photographers, most with big lenses – too big to capture good shots when 6000 to 8000 geese took off all at the same time.

You must be fast since it is all over so quickly and in Kent’s view a wide angle lens is better. Certainly the images Kent captured were pretty incredible.

Due to the unusually cold weather, some Sandhill Cranes were actually frozen on the ice. They must run to take off but that is very hard to do on the ice.

Kent also treated us to many stunning images from the White Sands, the Valley of Fire – old lava flow which was hard to photograph in bright light, and to amazing petroglyphs. Kent particularly loved the White sands area since the light changes all the time from before sunrise to after sunset.

A photographer’s delight - Wow!

“Algonquin”

In the spring, the moose come to the roadside to get salt which they find in the pools of runoff water.

It was mid May when Kent went to Algonquin. The moose are pretty moth eaten looking in the spring since they are starting to molt but you generally cannot see them so close to the road at any other time of the year.



As is the case with almost any wildlife, the best time to see them is early morning and late in day.

For those who cannot stand blackflies, you will be happy to hear that mid May is generally too early for them. A fun show Kent.

All shows put together with ProShow Gold.

If required, images were adjusted in Photoshop Elements.

Sound reproduction for music was spot on.

OUTING – Spencer Gorge Conservation Area – Kas Stone

Despite the revolting weather eleven people turned up, all *new* ECC club members. We had about an hour of fog, followed by an hour of drizzle, followed by some heavy rain that sent us off to the Royal Coachman pub in Waterdown to drown our sorrows with a pint of beer. Actually the day was very good fun, and we got to know some of the new members better, as you’ll see from the photos (see the ECC website under Members Only Section – Outings).

But now I’m off to edit my 100 pictures of wet skunk-cabbages from yesterday - and to check on my camera which is lying in pieces beside the hot-air vent in the kitchen!

JUDGING – Prints #2

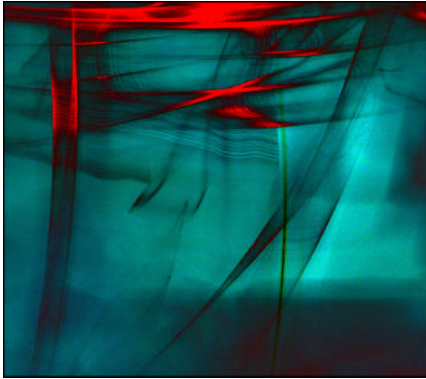
We were treated to a lovely selection of print images.

The judges were: Ron Manning, Jonathan Ward and Hilarie McNeil Smith.

There was a bit of controversy about the mounting and how much it played in the judging of the images. The key learning is that you do not have to spend a lot of money on your mounting, but you do have to pay attention to the technical details. Generally it seems that even small technical faults with the mounting detracts from your mark more than a good mounting adds to your mark.

Gold – Advanced

“Print Effects by Hanna Chalubinski



Gold – Superset

“Stairs & Wall Detail – Havana” by Carm Griffin



JUDGING – Photographer’s Choice 2

Comments by the judges most often touched on composition and sharpness (either too little or too much).

When composing an image, it is important to ensure that there are minimal elements which distract from the focus of interest. Contrasting dark, light or coloured areas, especially near the border can be particularly distracting. Judges were also critical of flaws which could easily be fixed in Photoshop. It seems that the standards are higher in this digital age.

Curiously, the overall quality of the images submitted this year did not seem to live up to expectations according to comments by many club members. Did we get a bit lazy or are our expectations increasing? Perhaps a bit of both.

Having said that, there were also many great images as you can see from the winning images which can be found on our club website.

SEMINAR “Digital Image Optimization Using Layers and Masks”

by Mike Fanjoy”



The entire evening was devoted to Mike Fanjoy putting on a live demo of Photoshop, in particular, using layers and masks. We were also treated to a bonus quick look at Adobe’s newest photo management program called **Lightroom**.

Putting on a live presentation always requires a large amount of work to prepare. Mike, as usual, was well prepared and very knowledgeable. People of all skill levels learned something and went away keen to try out some of the techniques and tips Mike covered. Thanks Mike for a job well done.

Since the presentation was done live, there are no notes, however, Mike was kind enough to put together a helpful list of Internet links.

link to a list of tool short cuts and names

<http://hongkiat.com/blog/keyboard-shortcut-for-photoshop-cs2-toolsbox/>

link to a pdf downloadable "cheat sheet" of all of the short cut keys

http://www.creativetechns.com/iq/photoshop_cs2_cheatsheet.html

These and various other links provided by Mike can be found on our club website.:

OUTINGS REPORT 2006-2007 SEASON

By Kas Stone

The four outings held in the 2006-07 season were well attended, despite the less-than-perfect conditions for photography for most of them. The eleven people who turned up for the Spencer Gorge outing on April 1st, for instance, were supposed to have had the pleasure of photographing water at spring runoff. But it rained so hard that we couldn't see through our lenses, and the outing moved to the Royal Coachman pub in Waterdown so that we could drown our ambitions in a pint of beer!

Similarly at the outing to the Toronto Islands on February 4th, after weeks of balmy weather that made the outing's "Winter Landscape" theme seem ridiculous, the temperature suddenly dropped to -27°C just minutes before the outing. The seven hardy souls who turned up for that one are only just now thawing out!

We had gorgeous sunny weather for the outing on November 25th – but the day was spent *indoors* at the AGO touring the Ansel Adams exhibition!

Only our season's first outing, to Sainte Marie Among The Hurons on October 1st, went more or less according to plan, and the twelve people who came went home with all their equipment intact.

Thanks to all the ECC members who attended our outings this year and made them such a success. Rick and I have already talked to many of you about what you'd like to see for next year, and we're already having fun scouting locations and making plans. Now if somebody has some Divine influence, or at least some connections with Environment Canada, perhaps we could have a chat about the dates for the 2007-08 outings so that appropriate weather can be arranged!

ECC STANDINGS FOR THE 2007 GTCCC INTERCLUB COMPETITION

Mono Prints - No entry

Colour Prints - only 1 entry - we placed 19 out of 19

Nature images - 7th Place out of 17

Pictorial images - 8th Place out of 17

Freedman Trophy (based on total of top 12 marks from each club) - we placed 10th out of 19 clubs

Congratulations to Nikola Bilic who received an HM for his Pictorial image "Splash"

SCHEDULE OF MEETINGS

APRIL 2007

23 \$ Seminar: **Marketing Your Images** –
Andy Heics, ECC

30 Member's Photo Essay Evening

MAY 2007

14 **Annual Banquet** Canadiana Restaurant

For those who have been to our year end banquet before, you already know what a fun time it is and what great door prizes there are. For those who have not been before, what better year to start than our 50th year celebration!!! Tickets are \$30 each and are available from Doug Satchwell at club meetings. If you are not able to pick up a ticket from Doug send an e-mail to info@etobicokecameraclub.org at least 2 days prior to the banquet.

The Canadiana Restaurant is at Six Points Plaza near Bloor and Dundas in Etobicoke.

OTHER NEWS / WEB SITES / TIPS

1. New Sound System

The new club sound system is a welcome upgrade from our past systems. Everyone commented on how much easier it is to hear speakers. And for slide shows, we now can hear the full range of the music.

Thanks to equipment team and in particular, Ian Harris, for researching and finding this reasonably priced but excellent quality system.

2. Colour Profiles

A Quick Summary by Julian Sale

Common colour profiles in use today are **sRGB**, **Adobe RGB**, and **ProPhoto RGB**, although there are many others.

Each device has a colour profile which describes the range of colours it can handle. For example, most monitors are built around a **sRGB** colour profile. On the other hand, each printer will have a colour profile unique to that model of printer. Some low end printers may not be able to handle all the colours within the **sRGB** profile, however, many of today's Inkjet printers can handle **sRGB** plus many colour colours beyond those defined in the **sRGB** profile.

A “working space” defines the range of colours available to you as you edit your images. Depending upon your software, you can choose to work with various profiles such as sRGB, Adobe RGB, ProPhoto RGB, etc.

RAW files generally do not have an embedded colour profile.

If you choose not to capture your images in RAW files but prefer to use the compressed JPG file format setting in your digital camera, then most digital cameras default to the sRGB colour profile. Some don't even give you a choice but higher end cameras do allow you to choose to capture your JPG images with sRGB or Adobe RGB profiles.

So which should you choose?

If you want to retain the **maximum amount of information**, then most experts recommend capturing **RAW** image files. However, RAW files are **much** larger files than JPG files and may not be practical for your circumstances.

If your photos are used only for **display on monitors or digital projectors**, then **sRGB** is the best colour profile to use. When shooting in JPG images, most digital cameras use a default colour profile of sRGB. Using the sRGB profile can also produce very acceptable prints with most printers.

If your photos are going to be used for higher end **printing**, then the somewhat wider colour profile of **Adobe RGB** is recommended. Note that **Adobe RGB** images tend to look flat on monitors before adjustments.

Most image editing software such as Photoshop or Photoshop Elements, require you to decide up front which colour space you will work in. The default is usually sRGB.

Adobe Photoshop Lightroom, which is designed for those who primarily shoot in the RAW file format, processes everything using a **ProPhoto RGB** colour profile which is even wider than Adobe RGB. In fact, ProPhoto RGB is one of the widest colour profiles available and thus uses almost all of the colour information available in your RAW files. In Lightroom, one does not have to worry about or choose a colour space until the output stage.

Summary:

- **RAW** image files contain the most colour information your camera is capable of capturing.

- **JPG Adobe RGB** files throw away some of the colour information in the RAW files but still capture more colour info than most monitors can display. If you choose to shoot in JPG format and intend to make high quality prints, then **Adobe RGB** is recommended as a better choice of colour profile to use.
- **JPG sRGB** files throw away even more of the colour information in the RAW files but still capture essentially all the colours a monitor or digital projector can handle.

3. Cold Weather Tips from Andy Heics

Put spare batteries in an inside pocket near the warmth of your body and they will last longer when shooting out in the cold.

Moisture is a real killer for cameras and going from the cold outside to a warm moist inside can very quickly create condensation in your camera and lens. Put your camera in a sealed plastic bag for at least 2 hours when coming in from the cold.

4. ECC Website

If you have not checked out the club website recently, you will find new information and images celebrating our 50th year. You will also find some great links to sites which provide training on Windows XP, ProShow, and Photoshop.

5. Henry's Digital Imaging Show

Just a reminder that the show is on May 4, 5, 6th at the International Centre, 6900 Airport Rd, Hall 6, Mississauga.

6. A/V Night April 30th

This is fun evening where members are invited to show an audio/visual slide or digital show. Shows can be up to a max of 7 or 8 minutes. For slide shows bring your slide trays ready to go onto the projectors. For digital shows bring them on a CD or memory stick.

Please contact Diane Sawatzky before April 30th if you want to take part so she can schedule the timing of the evening. She needs to know the title, whether it is slides or digital, and the length of your show.

