

ViewFinder

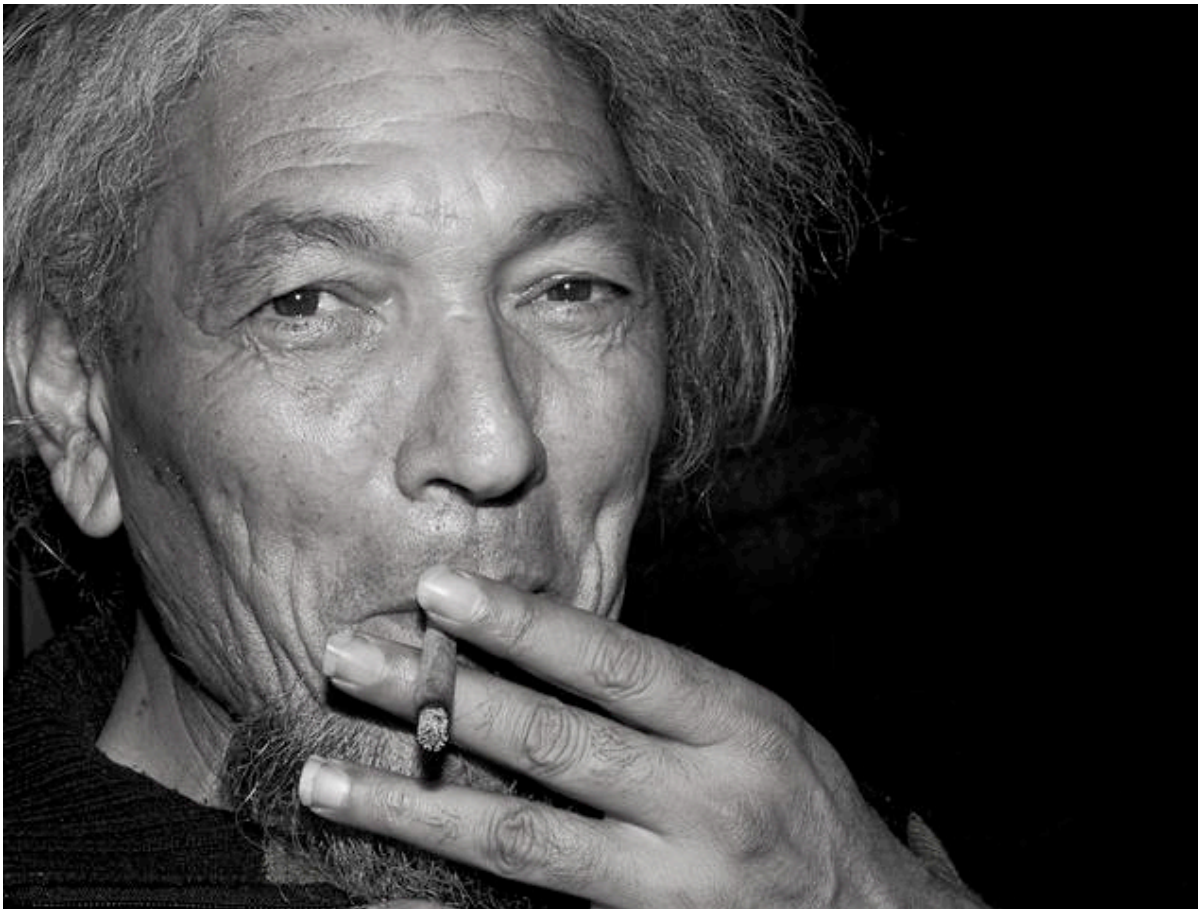
Etobicoke Camera Club

Volume 51 No. 2



November 2011

Image of the Month September



Giving Me the Look

Marie Byers ©

COMPETITION RESULTS: PHOTOGRAPHER'S CHOICE # 1

Congratulations to all the winners.

| |
|--|
| <i>Judges</i> |
| Clara Parsons (Trillium Photo Club), Pat Zuest (TCC and TDPC), Bob Ward (Don Mills Camera Club) |

| Photographers choice 1 | Submitted | Accepted |
|------------------------|-----------|----------|
| Intermediate | 132 | 132 |
| Advanced | 70 | 70 |
| Super Set | 57 | 57 |
| Total | 259 | 259 |

| <i>Results: Intermediate</i> | | |
|------------------------------|----------------------|--------------------|
| G & GOM | MARIE BYERS | GIVING ME THE LOOK |
| S | BRUCE LEWIS | JEROME TWO |
| HM | MIKE PAPAKONSTANTINO | DRAGON FLY EYES |
| HM | FRANK BIASI | FOUNTAIN |
| HM | ROSE DE SOUSA | PEEK A BOO |
| HM | BRUCE LEWIS | MORNING DEW |
| HM | ED ESPIN | FARMHANDS |
| HM | ELLEN WILSON | GIANT KINGFISHER |
| HM | DIANNE WERBICKI | RAINY DAY SUNSHINE |
| HM | SHIRLEY TRENTOWSKY | ANTICIPATION |
| HM | FRED ALLIN | WEATHER DELAY |

| | | |
|----|------------------|---------------------------|
| HM | KIRAN SUBBAYYA | WHITE GUM ON CANYON WALL |
| HM | PATRICIA CHARD | FROZEN IN TIME |
| HM | FRANK BIASI | STORM OVERHEAD |
| HM | ROSE DE SOUSA | ODD LANDING |
| HM | DIANNE WERBICKI | NATURAL STILL LIFE |
| HM | SUSAN COLLACOTT | HAMAKUA RIVER OCEAN MERGE |
| HM | BRUCE LEWIS | THIS WAY |
| HM | MARIE BYERS | PLEASE DON'T LEAVE ME |
| HM | BILL RANEY | SANTORINI |
| HM | ROD LORD | STREET PAINTING |
| HM | BILL RANEY | HOME STRETCH |
| HM | ROGER WOODS | HOLD ON TIGHT |
| HM | MARY CHAMBERLAIN | PARIS STREETCLEANER |

Results: Advanced

| | | |
|----|------------------|-----------------------|
| G | GUNTER HAIBACH | PARACHUTE SEEDS |
| S | DAVID FALCONER | STILL WATERS |
| HM | JOCELYN UBALDINO | FRANKLIN ISLAND ROCKS |
| HM | JUDY SHER | FLOWER CENTRE |
| HM | CATHERINE ROE | DRAGONFLY ON BUD |
| HM | CLIVE TONGE | WAITING FOR SUNSET |
| HM | SANDRA LAURIN | FLYING HIGH |
| HM | TOM CHRISTENSEN | THE ROYAL AND ANCIENT |
| HM | BRUCE BARTON | VINTAGE DODGE GRILL |
| HM | CLIVE TONGE | SNOWY OWL |
| HM | JOHN MARKLE | • NG Lighting |

| | | |
|----|-----------------|---------------|
| HM | DARIO DI SANTE | WIDOW CLEANER |
| HM | DORIS WOUDEBERG | COMPANIONSHIP |
| HM | CATHERINE ROE | LOTUS BLOSSOM |

Results : Super Set

| | | |
|----|------------------------|--------------------|
| G | JUDY GRIFFIN | SOUTHERN CHARM |
| S | KENT WILSON | FUN IN THE SNOW |
| HM | TONY PAINE | BUCKLING HOUSE |
| HM | JUDY GRIFFIN | PLANTATION LANEWAY |
| HM | CAROLYN FRANCIS_SCOBIE | MOON LIT MAGNOLIA |
| HM | CARM GRIFFIN | PFEIFFER BEACH |

COMPETITION RESULTS: PRINTS #1

Congratulations to all the winners.



| |
|--|
| <i>Judges</i> |
| Andre Kleynhans (Focal Forum and former ECC), Natalia Shields (BeachCC), Vince Sheridan (Focal Forum and Don Mills Camera Club) |

| | |
|-----------|----------|
| Submitted | Accepted |
| 36 | 36 |

| | | | |
|----------------|--|------------------|-------------------------|
| <i>Results</i> | | | |
| GOLD | | KENT WILSON | MALACHITE KINGFISHER |
| SILVER | | ROMAN GDYCZYNSKI | MORNING FOG |
| HM | | KAS STONE | MARITIME COASTAL MARGIN |
| HM | | RON MANNING | RED NECKED GREBES |
| HM | | TONY PAINE | RED ROCKS |
| HM | | KAS STONE | INTERTIDAL ZONE |

**COMPETITION RESULTS:
NATURE**

Congratulations to all the winners.

**Image of the Month
November**



White-Throated Sparrow

Sandra Hawkins ©

Judges

Nancy Mungall and Carolyn King (both unaffiliated)
Jonathan Ward (Toronto Digital Camera Club)

| Nature | Submitted | Accepted |
|--------------|-----------|----------|
| Intermediate | 109 | 99 |
| Advanced | 56 | 52 |
| Super Set | 54 | 53 |
| Total | 219 | 204 |

Results: Intermediate

| | | |
|----|--------------------------|------------------------|
| G | THERESA BRYSON | THREE AMIGOES |
| S | ELLEN WILSON | MALACHITE KINGFISHER |
| HM | ED ESPIN | MONARCHS |
| HM | ELLEN WILSON | EUROPEAN ROLLER |
| HM | ROMAN GDYCZYNSKI | DUET |
| HM | FRED ALLIN | WHITE FRONTED PLOVER |
| HM | ROGER WOODS | COMING HOME |
| HM | MARK KANNEGIESSER | MICHIGAN DEER 1 |
| HM | SUSAN COLLACOTT | COSTA RICA WILD TAYRA |
| HM | MARILYN RODRIGUES_WRIGHT | BEETLE NEAR NILE RIVER |
| HM | BARBARA SIMPSON | MOOSE ENCOUNTER |
| HM | BARBARA SIMPSON | MISTY MORNING LOON |

Results: Advanced

| | | |
|----|------------------|---------------------------------|
| G | SANDRA LAURIN | BEDAZZLED |
| S | JOCELYN UBALDINO | SKELLIG ISLAND PUFFIN #2 |
| HM | DORIS WOUDEBERG | WINGS OF PARADISE |
| HM | DAVID FALCONER | AUTUMN_WATERS |
| HM | JOCELYN UBALDINO | VANCOUVER ISLAND TURKEY VULTURE |
| HM | CLIVE TONGE | MALE CARDINAL |
| HM | CLIVE TONGE | BUTTERFLY |
| HM | JOHN MARKLE | HUMMING BIRD |
| HM | JOCELYN UBALDINO | SKELLIG ISLAND PUFFIN #1 |

Results : Super Set

| | | |
|---------|----------------|-------------------------|
| G & GOM | SANDRA HAWKINS | WHITE-THROATED SPARROW |
| S | SANDRA HAWKINS | WHITE-BREASTED NUTHATCH |
| HM | KENT WILSON | IMPALA AND TICK BIRD |
| HM | JUDY GRIFFIN | FORCE OF NATURE |
| HM | MICHEL GAGNON | CHRYSLIS AWAKENING |
| HM | TONY PAINE | COMMON NIGHTHAWK |
| HM | RONALD MANNING | GREAT WHITE EGRET |

Memo from the Editors

Unfortunately, due to unforeseen circumstances we have been unable to produce this edition in as timely a manner as we would like. This is a slim ViewFinder con-

centrating on the competition results in September and October, with a few pieces of information that we collected over the summer

Interesting Web sites

Here is a list of several websites that may be of interest to members of the club. These sites include information of various techniques, many of which produce “interesting effects”, Also and probably more importantly, they include information on workshops being held all across North America and Europe. If you scroll down, you will find information on Fall 2011 and later.

<http://www.outbackphoto.com/>
<http://www.fredmiranda.com/>
<http://www.luminous-landscape.com/>
<http://www.photoshoproadmap.com/>
<http://www.earthboundlight.com/>
<http://www.nanpa.org/>
<https://www.spenational.org/>
<http://www.lightstalking.com/>
<http://www.tmelive.com/index.php/forum.html#3>

Contributions

From Rob Kennedy

_Hand-Held Guideline

There is no golden rule for hand-held shooting, although I use a guideline of doubling or tripling the shutter speed for the focal length used.

Remember: most digital cameras are 1.5 or 1.6 magnification, resulting in longer lenses.

Shooting Hand Held: (with 1.5 or 1.6 magnification)

e.g. 50mm lens is actually a 75mm lens
= $(75 \times 2) = \underline{150/sec}$

100mm lens is actually a 150mm
 $(150 \times 2) = \underline{1/300 sec}$ etc.

If you're using full frame, double your focal length to be safe. e.g. 50mm lens = 1/100sec

When shooting portraits, I'd use a slightly higher ISO with F5.6 or f8 making higher speed as my priority. It's always a trade-off... Better to be safe than sorry.

Howdya do that?

Recently at an Antique car show north of Peterborough, I gave myself an assignment to use “wide-angle only & no tri-

pod". Overwhelmed by tons of subject matter & a bright, beautiful day, I decided to take an intimate approach to my subjects by getting close & isolating as much as possible with the limitations of my 'self-assignment'.

Technique:

This hand-held image was shot with a 28mm lens (film equivalent) @ 1/40 sec & f8. With wider lenses, you can usually get away with a little less than double as I did here...

The intent was to capture the feel of a longer lens while getting close with a wide-angle perspective. Going wide is usually a good option when hand-held, although it's not always the answer. Even though I was tripod free, I composed like I was using one.



Better to have something sharp, than have a "perfectly expos image" that's soft... It really depends on your intent & what you want to capture.

From Tim Grey

Below is an extract from a question and answer email from Tim Grey, an expert in digital photography and imaging, and is reproduced courtesy of Tim Grey <http://www.timgrey.com>

He has written more than a dozen books on digital imaging for photographers including, 'Photoshop CS4 workflow' and 'Take your best shot'. He publishes the 'Ask Tim Grey Newsletter' and the 'Digital darkroom Quarter

Today's Question:

I have noticed significant chromatic aberrations in my images. Is this a problem with the lens or the camera and what is the best way to remove these noticeable discolorations and/or prevent them in the future

Answer:

Chromatic aberrations are caused by the lens. Specifically, a chromatic aberration occurs when a particular range of the color spectrum (in other words, a particular color of light) is out of focus while most of the light is in focus. For example, if the magenta range of color values is out of focus and everything else is in focus, you'll see magenta fringing along high-contrast areas of the image

Generally speaking you'll see chromatic aberration more commonly with cheap lenses, especially some of the plastic

lenses that are used on certain point-and-shoot digital cameras. However, even high-quality lenses can be affected by chromatic aberrations, especially at the wider angle end of the focal length

You can help minimize the occurrence of chromatic aberrations by using the highest-quality lenses available and avoiding the use of wide-angle lenses whenever possible. You can also help the situation by avoiding high-contrast scenes (especially backlit subjects). Of course, this isn't always exactly the most practical approach, and fortunately you can correct chromatic aberrations after the capture. To do so, you can use the Chromatic Aberration controls found in the Lens Corrections section of adjustments in Adobe Camera Raw, in the Lens Corrections section of the right panel in the Develop module in Lightroom, or in the Chromatic Aberration section of the Custom tab in the Lens Correction filter in Photoshop..

Regardless of which tool you use to correct chromatic aberrations, the process is quite simple. All you need to do is move the various sliders left and right while observing an area of the image that exhibits chromatic aberrations, and find the position for each slider that minimizes the appearance of color fringing.

For new club members, the acronym stands for the Greater Toronto Council of Camera Clubs. It was originally convened in 1987 “to promote the art of photogra-

phy on behalf of the members as a group.” It acts as a Forum for member clubs, and promotes and facilitates various events of common interest. There are presently 24 member clubs ranging from Hamilton and Kitchener-Waterloo in the west, north to Newmarket and Barrie, and east to Oshawa.

News from the GTCCC Rep

For new club members, the acronym stands for the Greater Toronto Council of Camera Clubs. It was originally convened in 1987 “to promote the art of photography on behalf of the members as a group.” It acts as a Forum for member clubs, and promotes and facilitates various events of common interest. There are presently 24 member clubs ranging from Hamilton and Kitchener-Waterloo in the west, north to Newmarket and Barrie, and east to Oshawa.

For the past 23 years the GTCCC has hosted an interclub photo competition and will do so again in 2012. There are no entry fees!

I will post more information about the competition later in November when all details will be available. For now, keep shooting or look through previous files to choose images that you would like to submit.

Last year our club performed very well indeed with a 2nd place winner (Kas Stone) and 5 HMs (Ellen Wilson, Helen Spiers, Tony Paine, Sandra Hawkins and Kent Wilson)

I'm sure we can do even better this year if everyone enters.

Sandra Laurin

Sandra

"Look for the Light"

Photographic travel

<http://www.photexpeditions.com/>
<http://www.adventurephotoexpeditions.com/index.html>

Outing to centre Island

