

VIEWFINDER

Creative Competition Golds



Image of the Month

Fish Foot Bath

Irene Barton

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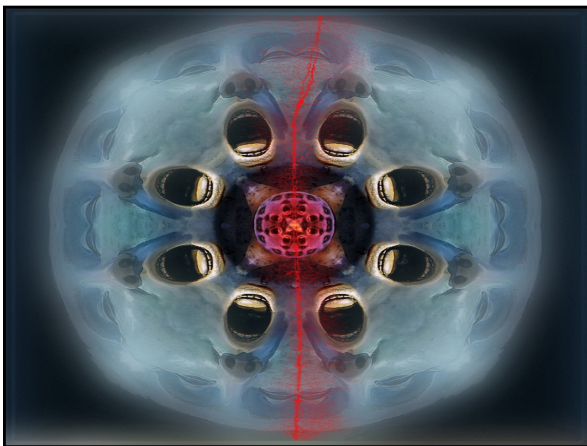
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The you know you're a photographer when...)

You've gotten a ticket for an illegal u-turn— to go back for THE shot



Profile: Jocelyn Ubaldino

For this issue of the Viewfinder, we are featuring Jocelyn Ubaldino. Jocelyn is heading up our Programming Committee and is doing a standout job, along with her committee.

Gunter Haibach

Tell us a bit about yourself:

I am married to my husband Sandro and have two grown children, Giancarlo & Laura. For the past 15 years I have worked at ADP Canada. First in the Technology department but have recently transitioned to the Global Procurement Team.

What attracted you to photography?

To help make high school at Monarch Park Collegiate more bearable I joined a club called Courier de Bios (Runners of the Woods). We were an outdoors club and hiked and travelled regularly throughout Southern Ontario. Of course, some club members brought cameras to record our trips and I longed for one as well. As soon as I saved the money I rode my bike downtown to McTamney's Pawn Shop on Church Street and purchased a used Konica C35 for \$80. I loved that camera and have loved photography ever since.

What is in your bag?

Eventually I moved on from my Konica C35 and purchased a Canon AE1 camera which I used until about 2002. I currently shoot with a Canon 7D. I usually take my 24-105mm everywhere because I find that it is a high quality everyday lens. My 60mm is great for people shots but my 70-200 is very useful when I am not close to my subject. When photographing birds I use a 100-400mm. I also have several Singh-Ray filters that I use for more scenic and landscape type shots. Of course, a flash and a tripod are also essential tools that I carry most of the time. I am considering moving up to a Canon 5D Mark III. More and more I am shooting infants and the 7D forces me to be too far back from my subject because of the 1.6 crop factor. A full frame will allow the closeness that infant photography requires. I just haven't decided for sure that I can justify the expense.

Etobicoke Camera Club



In what areas would you like to improve?

The area that I most want to improve would be post-production. I am finding that although I love taking the images, I don't enjoy the post production side of it. This is because my post-production Photoshop and Lightroom skills are weak. I need to learn how to use these tools more effectively to enhance and not burden by photography.

What is your favourite subject and why?

I can't really say that I have a favourite subject because I find that my "favourite" changes depending on what is happening in my life and where my interests are at that time. However, I have always enjoyed photographing people and trying to capture the essence of who someone is in an image.

John Stevenson
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ROYAL LEPAGE
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Member Profile: Jocelyn Ubaldino, con't

What is the most effective thing you've learned about photography?

I have learned that the power of photography to capture our everyday lives is huge. If you ask someone for permission to take their picture many people say "I look terrible in photos" or "I don't like having my picture taken". But, they are still eager to look at the photos afterwards. We enjoy looking at how life used to be whether that is yesterday, last year or forty years ago. When my husband and I were getting married a family member thought that hiring a professional photographer was an extravagant expense. He said "You will have your memories, why do you need to waste money on a photographer? I told him that in time, my memory would fade but that the photograph would always have the power to help me remember. I am clearly reminded of this every time I sit with my 96 year old grandmother and see the power of old photographs to help bring the long forgotten stories behind those photographs back to life. She enjoys remembering them and I in turn, enjoy hearing about them. They make her life and my life more real. Photographs have the power to connect us to each other.



What areas of photography are the most challenging for you?

Definitely creative. Many people are great at looking at something and easily seeing all the small built in stories, possibilities and opportunities. By default, I am much more static. If I look at a lake, I see a lake. Photography has helped to train me to not just see the lake but to search for the small creeks, the waves, the sparkle of the sun over the water. It helps me to more clearly see and identify the small components that cause me to enjoy the lake, or whatever the subject is, so much. Creative photography requires me to then take these little nuances that I see and twist them into something different. I don't really enjoy this. I just want to enjoy the image for what it is. I look at a lot of creative images and although I can appreciate the artwork and effort that may have gone into creating it, I often find myself saying "OK, interesting image but I wouldn't know what to do with it." The bottom-line is that it takes me out of my comfort zone and even though I may need to go there it isn't somewhere I particularly want to go.

What is it you like about your attached favorite image

I took this image in 2008 just outside of Gros Morne National Park in Newfoundland. We travelled across Newfoundland for three weeks and saw lots of these old abandoned sleighs in fields across the Province but I hadn't photographed any. We were in a tight time crunch but when I saw this sleigh I had my husband stop the car immediately. I only had time for one shot but this one shot was enough. It definitely didn't win any awards at ECC and in fact scored quite low in competition but I love this shot because it so effectively does for me what I feel photography is supposed to do. Every time I look at it I am reminded of the beauty of Newfoundland and the wonderful three weeks we spent there. Looking at this image immediately transforms me back to the very spot where I took it, I am reminded of what I saw and how I felt and of the great memories we have of our time together there.

Architecture Competition Golds



Uncivilized Gold of the Month Michel Gagnon, Superset



Metallic Curves Claudia Larosa, Intermediate



Brick Glass Chrome Blue David Falconer, Advanced

Photographer's Choice #2 Competition Golds



Humber Bridge Filmings

Image of the Month

Bob Hawkins, Superset



Lotus Bloom

John Stevensen, Intermediate



View From Edge

Susan Collacott, Advanced

Contributions by

Irene Barton
Peter Sauder
Kas Stone
Gunter Haibach
Jocelyn Ubaldino
Michel Gagnon
Claudia Larosa
David Falconer
Bob Hawkins
John Stevenson
Susan Collacott
Tony Paine

Edited by Catherine Roe

Don't forget about our *Annual Banquet!*
Held on Monday, May 13th, 2013
Doors open at 6pm
Dinner at 6:35pm
Tickets are \$35 and available at all April meetings

Creative Competition Clarification

We had an unusual situation with the last ECC Creative competition. Several members with scores of 24 or more realized after the competition that their image had outside content (i.e. material that was not original to them) and requested a Voluntary Withdrawal of their image. The Image Evaluation Team has accepted those withdrawals and disqualified another image.

ECC members should all know that our rules prohibit the use of external image content in the General Rules section: *“Digital images may be derived from either digital cameras or scanned photographic images and submitted as JPEG images. Images incorporating digital imaging or electronic enhancements are acceptable (with the exception of the nature category) provided that the image or enhancement is work of the photographer. Images or parts of images taken from digital libraries, print publications or the internet are not eligible. Images made in workshops without significant ownership of the entrant are not sufficiently original for Competitions; for example, model lighting and positioning must have been directed by the maker. The competing member must expose all photographs. Photographs of another photographer’s work are not eligible.”* (Emphasis added).

The rules are clear: Clip art is not eligible; other people’s backgrounds are not eligible; photographing somebody else’s setup is not eligible.

The expectation of the Image Evaluation Committee is that all members will know and follow the rules of competition. It is not a game of what submitters can get away with or fool the evaluators, but rather the onus is on the member to obey the rules. We are very fortunate that several members realized their error and voluntarily withdrew their images after the competition. I salute them for their integrity. I will not name names, but I want you all to thank honest people who came forward and admitted to their error. That takes courage.

The reasons cited by these makers usually consist of forgetting what the rules said, imagining that others were flouting the rules anyway – sometimes with no evidence -- or failing to recognize right away that the onus was on them to follow the rules. I’m sure we’ve all had those thoughts from time to time, so we really should celebrate the fact that upon realizing their error they voluntarily withdrew their images.

Withdrawn images have unfortunately earned a score of zero and cannot be entered in GTCCC or Image of the Year or Print competitions where they also don’t meet the original content criteria. Any other member who had an image with outside content that was not original should also realize it does not belong in competition, so please do not submit it to Image of the Year or Prints.

Let us celebrate the real winners of the Creative Competition; let’s congratulate the fine role model members who voluntarily withdrew their prohibited images; and let’s all make sure we follow the rules with the onus on ourselves to conform.

Tony Paine
Image Evaluation Chair



The Visual Technology People