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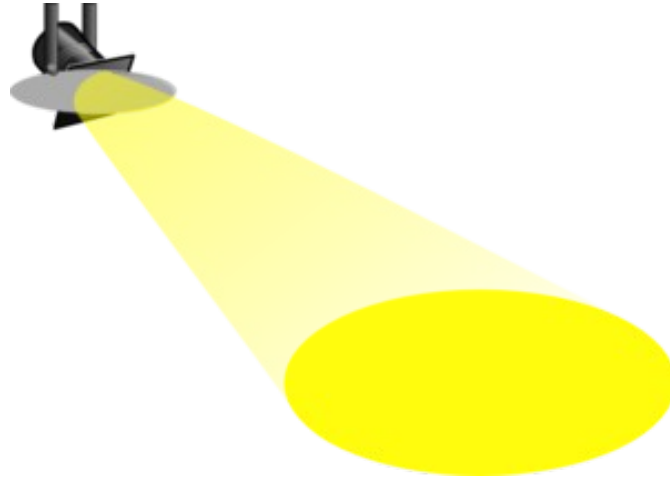


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Spotlight on...

Diane Brown and Elaine Freedman



As co-editors of the *Viewfinder*, Elaine and Diane are looking forward to the challenge of designing, editing, and publishing the 2017–2018 editions of your ECC newsletter.

Coming from different backgrounds, with diverse technical abilities, skills, and interests, we are very comfortable working together to create a newsletter with a variety of articles and themes related to ECC members and club happenings.

In future publications, the *Viewfinder* will include a feature highlighting a particular ECC member. However in this initial issue, as way of introduction, we would like to tell you a little about ourselves.

Diane

I have no professional training related to publishing; but in my former life as an educational consultant, I produced educational worksheets to complement FSL programs. During one sabbatical, I was on a team developing a grade 7 French curriculum, which many school boards later adopted. It was during this period that I honed my organizational and writing skills.

My interests and pastimes are varied: competitive Scrabble, reading, theatre (as a spectator only), travel, creating photobooks, and photography — admittedly a jack of all trades but master of none.

Like most photographers, I can't remember a time when I didn't own a camera. As a youngster, I mainly documented family events — no photographic skill involved. My earliest recollection is a "shot" I took of Mrs. Dunn, our beloved crossing guard. The reason I recall it so vividly is that I cut her head off! I believe I still have the B&W print. Luckily, my skills have improved significantly.

When it comes to computers, I am a self-proclaimed technical nerd, my forte being visual design. I believe I have a strong sense of colour and composition. Photoshop Elements is my go-to app for enhancing photos; but in respect to post-processing, I belong to the school that adheres to the view of taking rather than making a picture.

Joining the ECC community in 2008 allowed me to expand my interest and proficiency in photography. My present DSLR is the Nikon D300S I purchased after becoming a club member. The lens I favour is a Nikkor 18–200mm zoom, and my latest acquisition is a 10–20mm Sigma wide-angle. I keep reminding myself it's the photographer and not the gear that yields results.

Over the years, I have developed a keen interest in learning about most types of photography, but my true passion is nature, both flora and fauna.

Retirement has enabled me to participate in numerous photography workshops given by professionals and excursions to memorable destinations. Sharing ideas and experiences with like-minded people is

wonderful. However as an intrepid traveller, I also enjoy wandering solo, discovering the unexpected. Photography — what's not to love!



“Diane as Photographer” Diane Brown

Elaine

I had the benefit of reading Diane's bio before writing this. She reminded me of the extent of photography in my life.

As a child, I had a Brownie camera with flash, as many ECC members of a certain age also did. However, I don't remember when or where I used it.

Fast forward to first year university at Glendon College, where I somehow became a reporter/photographer for the college paper, *Pro Tem*, learning how to use an SLR and do basic darkroom work. The following summer, I took a film-making course at Loyola College, now part of Concordia, in Montreal. Seeing my interest, my dad bought me a super-8 movie camera and my first SLR, a Yashica. The rest of my undergrad career was pursuing a major in anthropology and minor in English, sort of, but really in film, my honours thesis being on the use of film in anthropology.

Various jobs called upon my photographic prowess — working with a children's performer and on a project to create adult basic education and ESL curricula.

But it was in the late 1980s that I took up editing. I started out as a photo/picture researcher, finding images for elementary, high school, and post-secondary textbooks, mostly. I later branched out into editing text, technical writing, and design and desktop publishing.

My longest-lasting project was the 24–72-page magazine/newsletter, *Seeds of Diversity*, which I managed, edited, wrote copy for, designed, provided photos for, desktop published, et cetera, et cetera over 18 years. Three, and later two, times a year, I agonized through final production to get it to the printer to make the 1000 or so copies for the members of Seeds of Diversity. So there is part of my publishing experience.

I joined ECC in 2008 and started entering competitions, doing rather well and winning both the Bob Campbell Award for top nature photo and McDonald Trophy for top intermediate in 2010. Over the years, I've produced and presented six slide shows, my favoured way of showing my photos.

As to my hardware and software, I'm a bit of a maverick in the club. My current camera is a Fuji FinePix F550, my third digital point-and-shoot (the first two were Canon), a camera I almost always have with me, in my bag or pocket, on the theory that the best camera is the one you have with you, especially walking dogs. Software is Corel PaintShop, my having been a Corel fan since the early 1990s.

ECC 2016–2017 Award Winners

Award of Merit Certificates for Regular Competitions

Highest scoring member in each competition category

PC 1	Barbara Marszalek
Nature	Larry McCarthy
Architecture	June West
Creative	Nelsona Dundas
Landscape	John Roias & David Westlake
PC 2 Monochrome	Theresa Bryson

Ted Maginn Certificate

Highest total of scoring points for all regular competitions

Theresa Bryson

Trophies

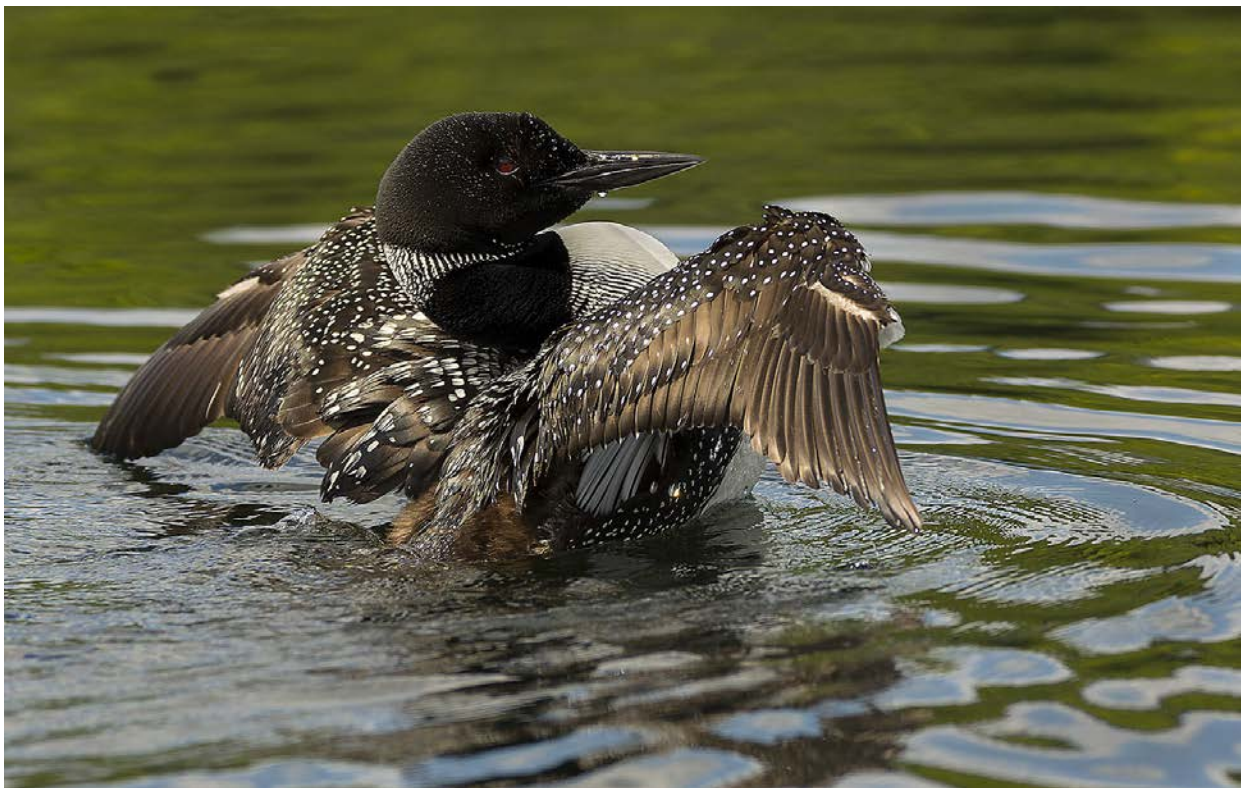
M.J. McDonald Trophy	Top Intermediate	Judy Preston
President's Trophy	Top Advanced	Larry McCarthy
Ian Billington Trophy	Top Superset	Theresa Bryson
Bob Campbell Memorial Award	Top Nature	John Markle & Barbara Marszalek
Don Dawson Memorial Award	Highest Scoring Print	Larry McCarthy
Foster Trophy	Best Canadian Landscape	Barbara Marszalek & Gina Jiang
3M Trophy	Image of the Year Award	Bruce Barton



“Hundertwasser Filtration Plant Rockets to the Moon” 3M Trophy Winner Bruce Barton



“Kingfisher” Bob Campbell Memorial Award Winner John Markle



“Voguing” Bob Campbell Memorial Award Winner Barbara Marszalek

2017–2018 Board of Directors

President	John Stevenson
Vice President	Clive Tonge
Secretary	Carolyn Francis-Scobie
Treasurer	Dario Di Sante
Past President	Bruce Barton
Programs/Seminars Chairs	Dave Hanson, Jamie Leite
Image Evaluation	Lesley Kinch
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Publicity	Sue Pye
Outings	John Roias
Viewfinder Chairs	Diane Brown, Elaine Freedman
Website	Frank Job
Equipment	Brian Quan
Social/Fellowship Chairs	Irene Barton, June West
GTCCC Rep	Jocelyn Ubaldino
CAPA Rep	Michel Gagnon

Want to be published in Viewfinder?

We're looking for ECC members to do short reviews of guest speaker presentations and of outings, basically answering any of these questions – What did you learn? What made the biggest impact on you? What was the most surprising thing? Since it's a camera club, include a photo.

Want some input into *Viewfinder*?

Let us know if you are participating in upcoming shows/exhibits or giving any upcoming photo workshops.

And tell us if there's something you'd like to see in the newsletter

Want to advertise your services?

For the low cost of \$100, you can put a business-card sized ad in all 4 issues through the season. Bonus: If we publish fewer, you can get some money back.

Submit finished artwork, preferably a jpeg file, to fit into a space 4.5" x 2.5" with fonts suitably readable at that size.

You can contact us at dgbrown7@sympatico.ca or elaine@freedmanandsister.com.



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To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.

Elliott Erwit

Photographing Insects: Tips from June West

I have been photographing insects for five years, and have been interested in them since childhood in the farmland of Prince Edward County. If you don't share my passion — I admit not all insects are pretty — I'm hoping to open your eyes to an awesome new world, wherever you may be.

Tips for getting the perfect shot

1. Get as close as you can. Don't worry about hornets; poison ivy, deer flies, and red ants will cause you more grief.
 - Hornets abound at a picnic with greasy foods and sugary drinks but not in the field, where many insects mimic their colours. Bees, wasps, and hornets are normally intent on gathering nectar. They sting only when threatened, as when trodden on, bitten into, or trapped under loose-fitting clothing. Be still if one comes buzzing around.
 - Wear sensible clothing: closed-toe shoes, long-sleeved shirts, and trousers. Red fire ants will cover your shoes and climb up your legs as you stand still, so pull socks over trousers.
 - Carry a spray insecticide such as Deet for your hat and clothing to discourage deer flies and mosquitoes. Also an anti-itch cream just in case.
 - Learn to recognize poison ivy. If you wander into it, wash skin thoroughly with soap and water ASAP.
2. Bring both a zoom and a macro lens.
 - Butterflies and dragonflies will usually not let you get closer than two metres. My 100–400 mm Canon lens will focus at one metre.
 - Some insects such as praying mantises and ambush bugs remain motionless, waiting for prey. When intent on nectaring, some very small ($\frac{1}{8}$ – $\frac{1}{4}$ ") insects will let you get very close. Here is your opportunity to use your macro lens at a distance of six inches to two feet. I use a 60mm macro lens most often. Even a point-and-shoot, such as my Canon Powershot S100 in close-up (flower icon) mode, will work.
 - I have used both a 60D and a 7D Canon body, both with with crop sensor. It gives 1.4× focal length magnification.
 - Tripod? Sometimes it is useless with a rapidly moving insect. However, if you can use a tripod, your shot will be much, much sharper. Either trigger it remotely or use the timer.
3. Find out more about insects. After you photograph something new, try to identify it. The more you know, the more you will notice, because your brain directs your eyes to what it already knows. You will begin to see hundreds of insects in addition to the usual monarch butterflies and bumblebees. Here are a few of many helpful resources:
 - www.highparknature.org has excellent photos of all the insects, birds, mammals, and wildflowers sighted in High Park.
 - www.torontofieldnaturalists.org conducts walks in the Toronto area and publishes a monthly magazine including member photos. Membership \$30.00.
 - *Field Guide to Insects and Spiders of North America*. Arthur V. Evans, National Wildlife Federation, 2008 is very comprehensive, allowing you to compare easily-confusable insects and presenting information on habitat, range, and habits.
 - www.flickr.com/photos/bluff_artist, my Flickr site, has three insect albums, with the dragonflies and damselflies, butterflies and moths, and other insects arranged in categories and identified. This site gives info on aperture, lens, speed etc. for each photo. Not all are competition-worthy — simply a record of more than 100 different insects I've photographed since about 2012..
4. Watch for movement. If nothing is moving, walk into an area which will flush the insects in the grass. Don't take your eyes off one for a second. Once the insect lands, creep up slowly as close as the insect

will allow — they are very sensitive to air currents. With the sun at your back, take a couple of photos in silent shooting mode every foot or so. Be careful not to let your shadow fall on the insect.

5. Check it out with a zoom lens viewfinder or binoculars. That black dot may be something rare! Start wide in your viewfinder to locate the insect, then zoom in.

6. Go when it is warm, usually after ten in summer. Cold insects, below 20°C, are slower moving and easier to photograph, but harder to spot. Windy days are difficult, but the insects cling longer in one spot in a breeze.

7. Find a patch of flowers, preferably wildflowers in a meadow or at the edge of a wood. Stand still and look closely. Stay in one spot for 10–15 minutes.

8. If looking for a particular insect, find out more about its habitat, habits, and preferred food.

Wildflowers, such as daisies, wild carrot, goldenrod, and asters, are crawling with insects of all sizes.

Cultivated butterfly bushes attract more than butterflies. Burrowing wasps and bees are frequently found in areas with sandy soil. Dragonflies like still water ponds or fields close by and will return to a favourite perch.

Tips on the technical

1. Use shutter priority. Butterflies and dragonflies move very quickly with erratic flight patterns, so you will need a shutter speed of at least 1/800. On shutter priority at 1/1000 or more, you will automatically have a large aperture and shallow depth of field, good for eliminating distracting backgrounds and blur from camera shake and wind.

2. Even with a stationary insect, you must avoid camera shake. Use a minimal speed equal to the focal length of your lens. With focal length 100–400, use at least 1/400th of a second. This speed also ensures that if the insect twitches something, it should still be sharp. If the insect is stationary for a long time switch to aperture priority or manual.

3. For both large and small insects, you need sharpness from front to back or depth of field, an aperture of at least f14 or 16. Compare the shot taken with a macro lens of this tiny ambush bug ($\frac{1}{4}$ – $\frac{3}{8}$ "") on goldenrod at f8, with the one of two mating ambush bugs on a daisy at f13. The female is well camouflaged against the daisy, difficult to see even though sharp.



4. Using a macro lens is tricky as it is difficult to get everything sharp because of the extremely shallow depth of field. A tripod is necessary and was used for both photos above, as the slightest movement is magnified and a small aperture, necessary for depth of field, slows the shutter and creates shake when hand held under 1/250. You can either try for an arty shot with parts of the insect blurry — not good for competition — or a head shot. Live view is good for sharp focus but you must use a tripod, preferably one with legs that spread wide to allow you to get very low. Finding an insect on a high plant like goldenrod allows you to photograph from below.

5. Camera angle is important for sharpness from side to side. Shoot from above or the side, at a 90° angle to the entire insect, particularly if you want all wings equally sharp. I shot this ruby-faced female dragonfly at an oblique angle, and the face is sharp, but not the tip of the tail.

6. For quick capture, you will need a camera with a sizable buffer that enables you to focus quickly after the last shot. A burst of 6–10 shots in succession helps you to follow an insect as it crawls around a flower. High speed memory cards, 400× or more, are best.

7. For a true macro shot, taken from a distance of no more than 6 inches, your lens will block the light. So use a flash mounted at the end of your lens, such as a ring flash or two flashes mounted to left and right of your lens. These will also eliminate harsh shadows, which can confuse your viewer by making an insect appear to have extra legs! You can also use fill flash from your built-in flash or shoe flash. I do not have a ring flash and am not very knowledgeable about external flash in general, but if you are really into insect photography you should learn more. With no flash, choose a bright area but with some shade cover to minimize shadows.

8. For even more magnification, you can use extension tubes on either your macro or zoom lens in addition to severe cropping. These are relatively inexpensive and are usually sold in sets of three which can be used singly or combined.

9. You can photograph in studio insects that you have captured and refrigerated so they are sluggish, or dead insects you have found. In studio, you can set up the shot to get the angle and lighting just right. These photos, like zoo shots, are acceptable for competition at ECC if you cannot identify any hand of man and they look natural. Insects on white backgrounds with rulers, usually studio shots, are common for identifying and classifying insects, but not suitable for nature competitions.

Tips on shooting for competition

If you want to enter your insect photos in competition, here are things the judges look for and some tips on how to meet these standards.



“Dot-Tailed Whiteface Dragonfly” ECC HM



“Great Golden Digger Wasp” ECC Gold



“Praying Mantis” GTCCC HM

1. Impact. Colour. The complementary colours of orange and blue in the wasp on a blue thistle are pleasing to the eye. Simplicity. Contrast. The mantis has an almost perfectly blurred background or bokeh, making it stand out with no distractions. In the wasp photo, the bright background flowers were burned to make them less distracting. Filling the frame with the subject also adds impact. Both the mantis and dragonfly photos engage the viewer by appearing to make eye contact. The mantis's bow-legged pose is amusing. A story. We can assume the wasp is nectaring, although it would have been better if mouth parts weren't hidden by the leg. The mantis is waiting motionless in its characteristic pose, 4. forelegs extended to capture prey which comes close. There is no obvious story for the dragonfly but sunbathing.

2. Composition. The diagonal line of the digger's wing leads the eye to the focus on head and eye in the lower right, according to the rule of thirds. I took many photos to capture a pose with the wasp draped over the top of the flower. The viewer can easily identify all body parts and the characteristic waspy waist. The focus in the mantis image is also on the eyes, in upper right according to rule of thirds. The simple composition is triangular, narrowing toward the head. Other triangles hold the eye — the head and the spaces created by the legs and antennae. All photos place the subject slightly off-centre with breathing room, space on all sides, and for the insect to look into. I photographed the dragonfly straight on, but applied a tilt when cropping to help lead the eye into the photo.

3. Technical perfection. Exposure and sharpness. Back-lighting made the hairs on the head and abdomen of the wasp visible. I dodged the body post process to bring out detail in the shadow. I could not correct a large hot spot on the abdomen. It was in constant, erratic motion, and I photographed it hand held at one foot with a macro lens at 1/2000 sec., f8. (insect size $\frac{5}{8}$ – $\frac{7}{8}$ ”). The mantis was stationary for a long time, so I used a long lens from two metres, tripod, 1/500 sec at f14 because it is a larger insect, 2–2½”. It is sharp enough that kneecaps, segments of antennae, and eye pupils are visible. I removed noise in processing. The small whiteface dragonfly perched for the camera. I used 1/400 sec at f11, no tripod. All four wings are sharp enough to detect the pattern of the veining because my camera was at a 90 degree angle to the wings. Diffused light minimized reflection from the wings. For all three I used manual focus, spot metering, and a single centre focal point over the eye. Now I prefer shutter priority for a rapidly moving subject.

ECC Events

Raptor Shoot

Gina Jiang

Early on September 25, ten ECC members visited the Mountsberg Raptor Centre to photograph their resident raptors (including screech owl, turkey vulture, kestrel, and peregrine falcon), members of 15 species and all having been permanently injured or maimed. We spent two hours with these wonderful birds of prey, some “posing” less than one metre in front of our lenses. As a new member of the club, I was so nervous that I couldn’t focus my new lens. Fortunately, more experienced photographers in our group were eager to lend a hand. Outings are certainly the way to learn and have fun!



Astrophotography

Elaine Freedman

The ECC 2017–2018 season started with a great presentation — Peter Baumgarten gave an informative and entertaining talk and show on photographing the night sky. And despite the lateness of his hours, we all stayed awake, riveted to his words and images. Night being my time of day, I'm planning to try some of his techniques. Wish me luck.



ECC Competition Results

PC 1 Gold Winners

Check out the ECC Website <<https://etobicokecameraclub.smugmug.com/Competitions/2017-2018/Photographers-Choice-1>> for all winners and entries.



"Starry Night at the Algonquin Radio Observatory"
Intermediate Barbara Marszalek



"Sugar Skull" Super Set (GoM) Michel Gagnon



"Icy Pier Reflection" Advanced Bruce Lewis