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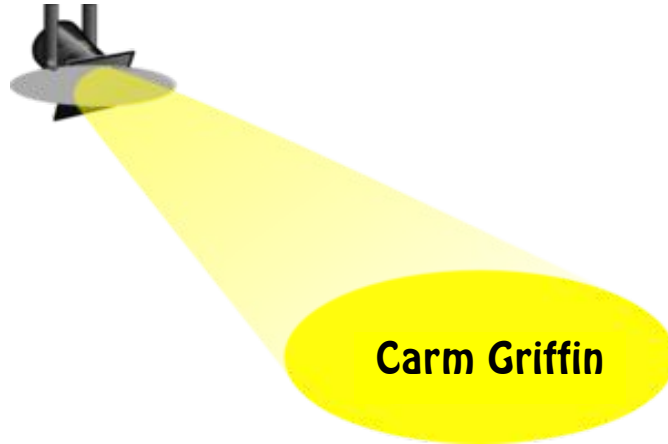
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*Viewfinder* is the Etobicoke Camera Club newsletter, currently edited and desktop published by Diane Brown and Elaine Freedman. We thank all contributors for articles and photographs, especially Lesley Kinch, who submits the ECC gold-winning photos.

We're always 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. Do 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 your *Viewfinder*.

# Spotlight on...

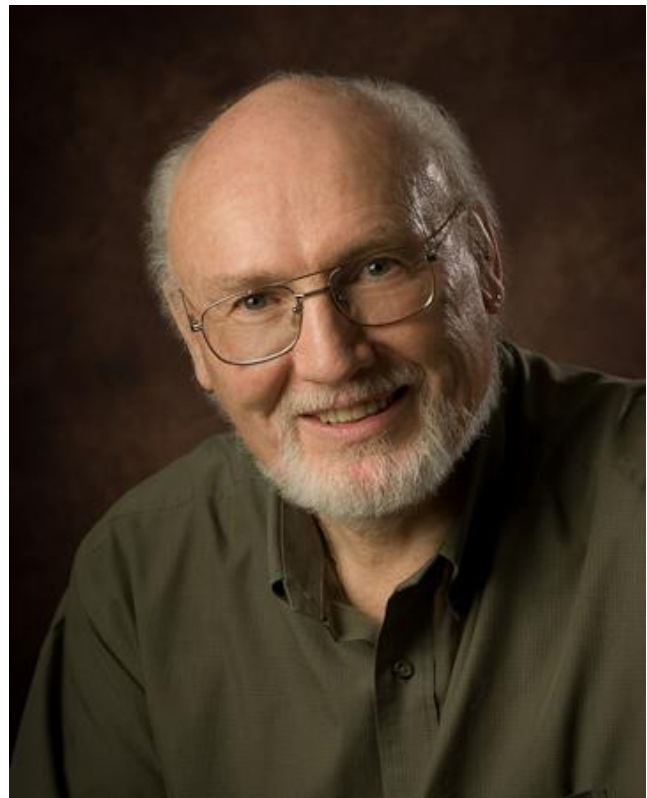


I've had a love for photography since the late 1940s when I began shooting with a Kodak pocket camera, the one with bellows and viewing unit extending at the front and which shot 620 roll film. I'd learned to process film and make small prints at the Optimists Boys Club in St. Catharines, and bought a small contact print box. At the club, I also took first aid and boxing lessons.

I met wife, Judy, in January 1957 while in secondary school, engaged in 1963, married in August 1965. No children, but over the years our family has consisted of two Afghan hounds, one Egyptian Mau cat, two Abyssinian cats, and now two domestic short-hair cats, Mork and Mindy. All of them have travelled many thousands of miles with us throughout North America.

Since 1965, Judy and I have visited and photographed all over the world, all Canadian provinces and mainland US states; most countries in Europe, including Iceland in May 1986 before it was discovered by Regan and Gorbachev, and when it was dry; Turkey, Egypt, Kenya, Malta, Tunisia, Morocco; India, Nepal; Ecuador, Peru, Yucatan and Central Mexico, Cuba, Bahamas, Dominican Republic. From July 1977 through July 1978, we captured some 10,000 images on a trip of some 50,000 miles throughout North America, visiting numerous cities and camping in many national, provincial, and state parks, and three weeks in Ecuador and Peru. Our favourite travel places are US southwest, Machu Picchu, Island of Skye, Switzerland, Newfoundland, and India.

I joined ECC with Judy in 1976, and have been on many board committees, including outings, membership, *Viewfinder*, website, image evaluation, and CAPA. In 2003, we were made Honorary Life Members and are currently Honorary Board Members. I'm also a member of GEM, a group of photo-essay makers who create and critique each other's photo essays; CAPA and predecessor organizations; Toronto Focal Forum (TFF), a print evaluation group; and the Toronto Woodturning Guild. Over the years, I've used cameras from various manufacturers, including Canon,



Nikon, Fuji, and Linhof. I've worked in the chemical darkroom and now use Lightroom and Photoshop in the digital darkroom.

I've always had a preference for monochrome printing. And with the advent of digital, I was able to escape the hazards of the oxidizing chemicals and the fumes, etc. of the chemical darkroom, and began in 1996 to work in the safe environment of the digital darkroom. I've needed rotator cuff surgery in both shoulders, and can now work with my arms resting comfortably on the chair arm rests and easily use the mouse/tablet pen. It's great to shoot digitally in colour and convert to monochrome – no more carrying two cameras or one camera body and multiple film backs. Memory cards are much lighter and easier to use.

My favourite photographers are Howard Bond and George DeWolfe, both master monochrome printers and educators. I proudly own Bond's first portfolio where he printed all images using the unsharp-mask technique in the chemical darkroom, which Adobe subsequently used as a sharpening method in Photoshop. And I proudly own one of DeWolfe's more famous prints *Lucien's Fence* 1997. My favourite contemporary photographer/printer is Cold Thompson, <https://colethompsonphotography.com/>.

## Snapshots

Read our snapshots to find info about club members, links to interesting websites and blogs, etc. If you have news about your own photo activities outside ECC or have found a worthwhile article or video on photography, send us the info so we can share it with others. Needless to say, we don't necessarily endorse any of this. First we fix a couple of typos from the last *Viewfinder*:

**Darwin Wiggett's** “How camera clubs stifle creativity”

<http://www.oopoomoo.com/2017/01/the-camera-club-rules-of-photography-do-they-stifle-creativity/>

**Jeff Cable's** “Why you should not delete images on your memory card using your camera – and other memory card tips!”

<http://blog.jeffcable.com/2016/12/why-you-should-not-delete-images-on.html>



Congratulations to **Barbara Marszalek** who won a perfect score of 30 from CAPA for her “Whites Tree Frog”, which will be one of the 15 representing Canada at the 4 Nations Competition (Australia, Canada, New Zealand and South Africa) later this year.

# How to Make a Slideshow Good

Elaine Freedman

I recently gave a presentation to a group of about 20 active seniors on how to make a slideshow good – exactly, not how to make a good slideshow. Because we start with something and then make it better. My first question to them was, “What is the most important consideration in a slideshow?” I heard “order” and “music”, but not, as I expected, “good photos”. Why? Because they considered that a given. Over the next hour or so, I showed them my five short shows and talked about what I considered were the most important elements of a show.

## Story

What makes a good show? Definitely not randomly ordered photos, no matter how good they are. There has to be a reason why you include photos and why you put them in the order you do, and it has to be somewhat obvious.

Pictures have to flow. One photo follows another for a reason. In my recent show *Rainbow*, the photos all had a strong central colour and they were all ordered as in a rainbow – from red to purple. But within hues (e.g., crimson or blue-green), they also flowed by shape, not only the obvious vertical and horizontals together, but also the shape of the central colour. I also used shape flow in *Dog Walkers' Weekend*, my favourite one being from a pile of bear scat to a hillside with almost exactly the same contour.

Pictures can flow in time and space. In *Little Al in Venice*, I moved from the outside front of the Abbey of Santa Justina in Padua to a close-up of the main door to the interior marble floor to a chapel with a statue to a statue outside.



*Closing credit for Rainbow. Since first slideshow, One Bird, Two Birds, my shows are all Rubber Duck Productions, the duck a different colour in each show. ProShow lets me move the duck from the top along the curve of the rainbow on another layer to the bottom. Credits, though startling in colour, are readable. This slide was on for 4.5 seconds, enough time to read credits.*

## Photos

Of course, you're going to want to use your best photos. But don't use them all unless you want to bore your audience. And it is far more important to use photos that contribute to the story. In my first show, *One Bird, Two Birds*, some of the photos were certainly not technically great, but they were interesting as to subject and composition and they contributed to the story. When I showed it at an ECC meeting,

some of our top nature photographers praised the quality of the photos.

As to time on screen, it depends on a few things. I usually have my photos on screen for no more than 5 seconds, including transitions. However, photos that I pan or zoom require more time. That said, the photos in *Rainbow* were on screen for about 1 second, and that was in transition time.

## Music

If you're a ProShow user, I highly recommend the book *Secrets of ProShow Experts* by Paul Schmidt. Not only will you learn how to do some neat things with the software, you'll learn how to use it make a good show. One thing Schmidt notes is that your choice of music can make up for less-than-perfect photos; however, great photos cannot make up for unsuitable music. Music must make sense for the overall theme of the show as well as individual photos. As many others do, with travel shows, I like to use music from the country or area – Vivaldi for Venice, Rawlins Cross and Great Blue Sea for Newfoundland. With the fast-paced *Rainbow* and *Dog Run*, only a Rossini overture would do.

## Transitions

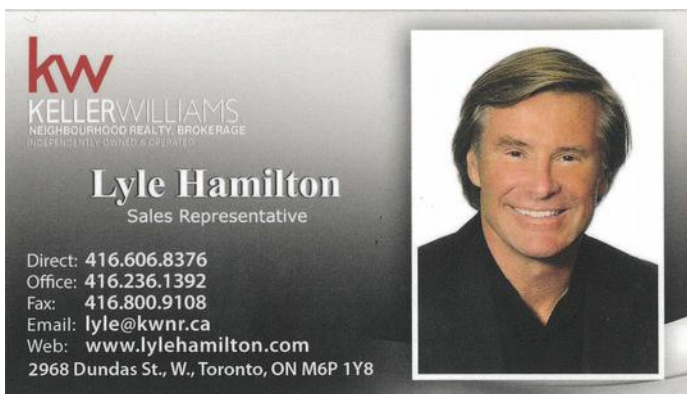
ProShow Producer offers around 500 transitions. About 95% of my transitions are cross-fades, one image dissolving into the next, the amount of time depending on the tempo of the show. I use cuts when a fast tempo or movement require, but generally they are too distracting. I've used others only for transitions between “acts”, such as a “wave” action in *Little Al in Venice* between “Murano” and “Masks” and a “star” opening and closing in *Dog Walkers' Weekend*. Watching too many other people's shows, I find their fancy transitions like turning blocks and page peelings too in-your-face and wonder why they were used, what did they contribute.

## Text

Text can be in the soundtrack as a voice-over or on screen. For *One Bird, Two Birds*, the verses in the doggerel I wrote were voice-overs spoken by an amateur actress friend with individual slides. I generally limit my text on screen to titles and credits. For narration or onscreen, keep your text short. On screen, use a very simple and readable font in a readable colour and keep it on screen long enough to read.

## Planning

This should probably be the first point. Plan your show. Decide what you want to say with it. Gather your photos into a file folder along with the elements of your soundtrack. Make notes and even a spreadsheet, as you order the photos and build the show. As you work, especially with your music in place, be prepared to make changes to your plan – which photos you use and how and the number, transitions, and the timing. In the end, with planning and all the crucial elements in place, you should have a slideshow you and your audience will enjoy.



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# ECC Events

An ECC photo outing is a social event where several photographers gather informally, joining together to share their love of getting out and capturing images. Each year, the club sponsors a variety of outings, offering members the opportunity to visit areas of particular interest to photography enthusiasts.

The benefits of participating on a group excursion are numerous:

- The organizer will have checked out the destination to maximize the experience.
- Often if there is an entry fee, the ECC organizer will have negotiated a group discount.
- Some venues that restrict the use of tripods will accommodate camera club members by opening an hour or two before the general public has access.
- With valuable camera equipment, in secluded localities, there is definitely safety in numbers.
- You may find yourself exploring an unfamiliar destination or end up shooting a subject you previously avoided. Fellow photographers will be at hand to provide encouragement and technical assistance.
- Participating in a small-group excursion is a great way to hang out with other enthusiasts who share your passion for photography. During our weekly meetings, we do not always have the time to socialize.
- In this casual situation, members new and old will have the opportunity to connect. Participants interact with each other, get some creative ideas, and have fun.
- Those attending may choose to meet up afterward, share images, and get some constructive criticism. It's interesting to see how everyone looks at the same subjects but takes entirely different images.
- You can show your photos on the ECC website section on the group outing. And don't forget you can submit images to show in *Viewfinder*.

## Downtown Toronto March 2018

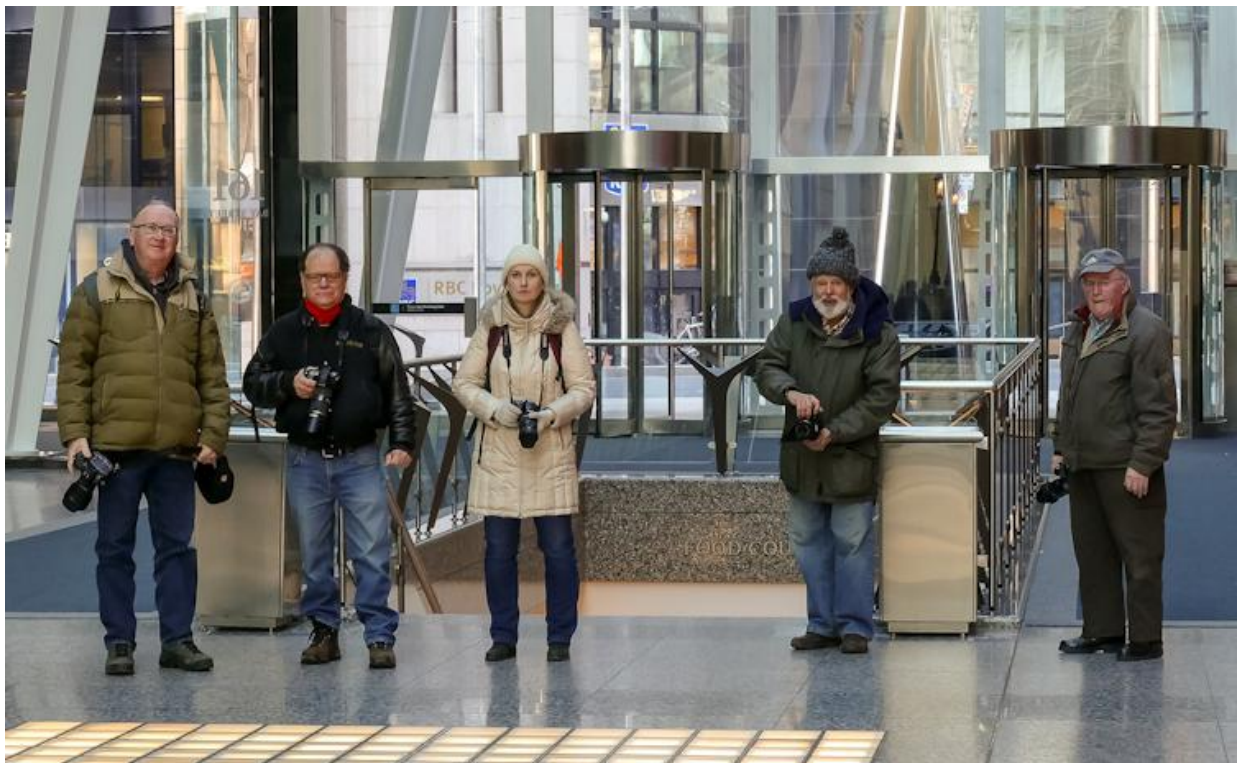


*Hannelore Friedrich*

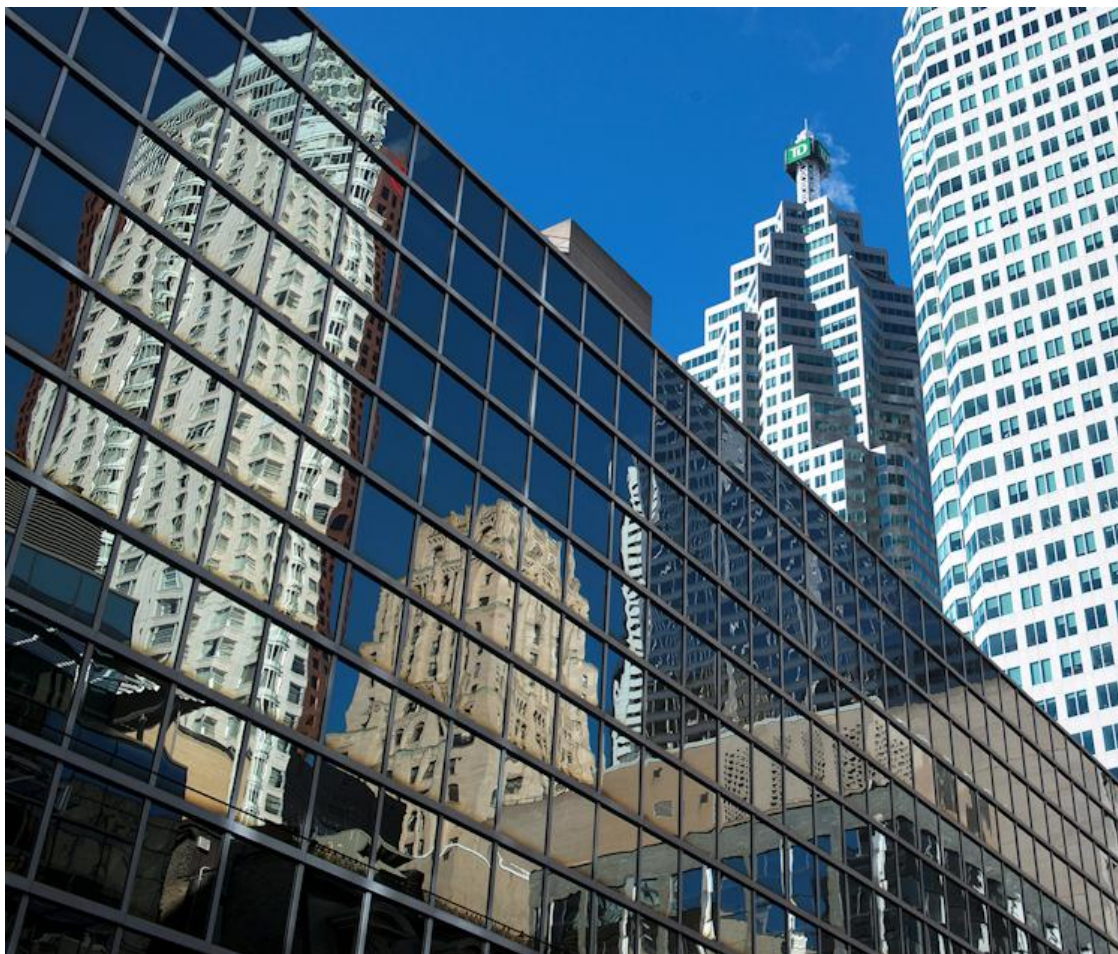


“When everyone else in the city was sleeping in and ignoring the daylight savings time change, we were out extra early to get some good shots. It was a cold day, but the sun was perfect for this photography. The reflections on the buildings and of the buildings were amazing. Great opportunity for abstract compositions. We did a lot of outdoor shooting, but also spent some time in Brookfield Place, warming up and shooting that architecture.”

*Aneta Zimnicki*



*John Stevenson*



“We met at Church and King, and took a leisurely route over to King and Bay and back. Along the way, we spent a lot of time watching for the perfect cloud to slide into our photos. We had bright sun for most of the way, which led to some amazing reflection shots, and some interesting dappled lighting where reflections from one tall building hit other older buildings.”

*Paul Cordingley*

## Guest Speaker Presentation

Elaine Freedman

Our February guest presenter was Jennifer aka **J.K. Ribout**, Fine Art Photographer, a young woman who really knows how to have fun with her work. I reconstruct thoughts about her from my notes scribbled in the dark. Jennifer gets inspiration from paintings, music, movies, and nature. Like Kas Stone, she loves photographing of fog, as well as the golden hour, plus landscape (especially around her hometown of Chapleau), architecture, portrait, and still life. That said, my favourites among her pictures were of her friends painted and wearing flowers, photographed in her parents' kitchen. Jennifer suggested that we photographers build projects based on patterns, emotion, theme, or colour. And what makes a photographer an artist? Bringing emotion into your work and telling a story.

<http://www.jkriboutphotography.com/>



# ECC Competition Results

## Creative Gold Winners

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



*“Black Ferrari Setting Fire”  
Intermediate Alex Konyukhov*



*“The Graduate – Picasso Style”  
Advanced (GoM) Christine Kobielski*

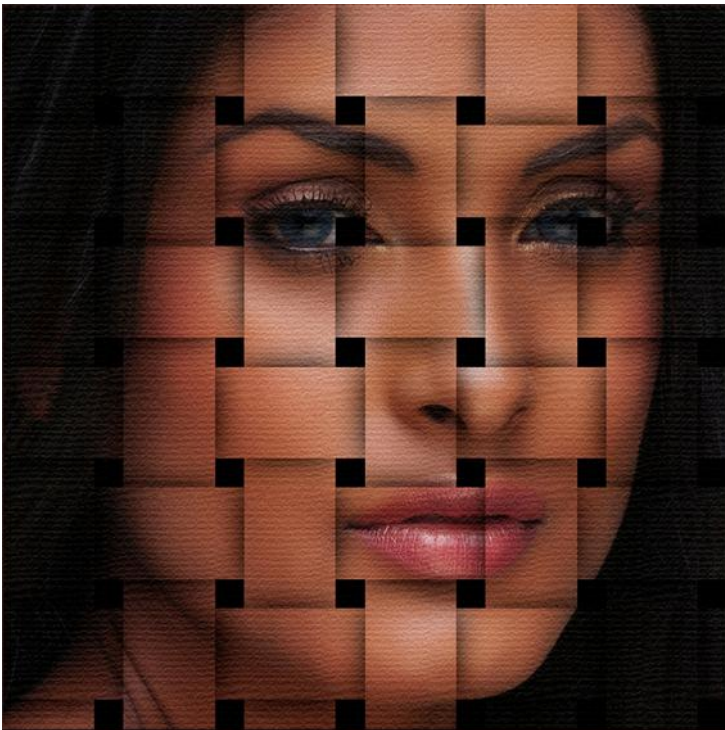


*“Staircase to the Stars”  
Advanced  
Christine Kobielski*

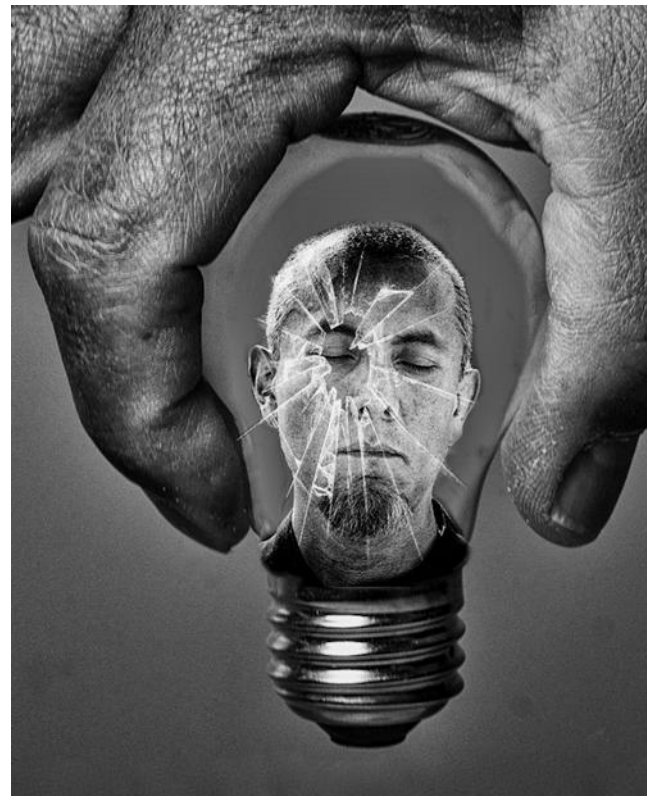


*“The Gatherer”  
Superset Theresa Bryson*

*“Wonderfully Weaved Woman”  
Superset Michel Gagnon*



*“Take It Easy – No Pressure”  
Superset Ed Espin*



## Landscape Gold Winners

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



*“Newfoundland Sunrise”  
Intermediate (GoM)  
Barbara Marszalek*



*“Humber Bay Sunrise”  
Advanced Richard Morency*

*“Haleakala Crater”  
Superset Larry McCarthy*



*“Iceland Landscape”  
Superset Shirley Trentowsky*

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that teaches people how to see  
without a camera.**

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