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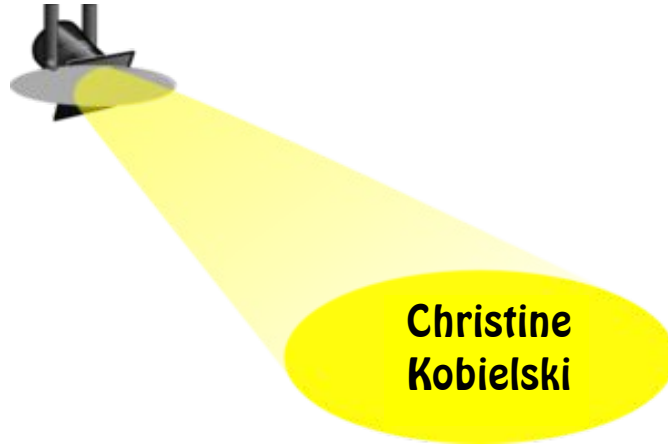
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Viewfinder is the Etobicoke Camera Club newsletter, currently edited and desktop published by Diane Brown (dgbrown7@sympatico.ca) and Elaine Freedman (elaine@freedmanandsister.com).

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...



My years as a teacher gave me the opportunity to travel the world, sometimes for years at a time, immersing myself in different cultures and religions and opening my mind to new ways of thinking.

It was on my first trip to Paris at the Musée d'Orsay that my passion for art was awakened. The colours and vibrant energy of Van Gogh's *The Church at Auvers* mesmerized me: I had seen the print before, but this was so alive! I fell in love with the Impressionists. So began my exploration of art galleries throughout the world. I took art courses here and there and began to paint.

My father left me his camera when he died some 40 years ago, and it remains on my desk to this day. He loved photography, and I did too, but I was too busy with life to pay much attention. When I started travelling, two SLRs were stolen, so I put any serious picture taking aside until I retired.

Then I discovered the Etobicoke Camera Club, and I am forever grateful. I bought a Nikon d300s and took a beginner's camera course at Humber. It took me a few years before I would even enter competitions, but I enjoyed the meetings, made some friends, learned a lot, and felt inspired by all the amazing photographers who were so willing to share their knowledge. When I did finally submit, my early work was not very successful; but I kept at it, loving the process and always reaching higher.



I was especially in awe of photographers in the club who spent time in the woods getting that perfect nature shot, and of the landscape photographers who carried their heavy equipment in the early hours of the morning. What beautiful shots they had! But this was not to be for me. I had back problems and carrying heavy equipment was out of the question. It was in accepting my limitations and focusing on the things I could do that I discovered ways I could be successful. I worked at perfecting my shots, mostly shooting manual.

But probably the most important thing in this creative process was to learn Photoshop and I began to see how my love for art and photography could meld. I took a beginner's course at Humber (usually \$400 dollars, but only \$20 dollars for seniors), joined Scott Kelby's online tutorials at Kelbyone.com for one

year (\$200 dollars now, though some short tutorials are available for free on YouTube), and used my library online services, streaming Lynda.com for free to access great tutorials on Photoshop, Lightroom, Elements, operating a camera, and so on. I experimented with tools and watched YouTube videos. And most important — I played and had fun.

My equipment comprises a Nikon d500 with two lenses, an 18–300, and a macro 105. I use an IMac with Photoshop CC (\$15 dollars a month). Instead of a mouse or tablet, I use a trackpad.

My Ideas

Most work comes from within. It's my reaction to the world the way I see it. It can be a feeling of awe. It might be a story I feel compelled to tell or some aspect of a philosophy of life I want to share. Or maybe I just want to play and have fun. But often it starts with a quiet, inner inspiration.

"If spirit doesn't breath through it, it is lifeless, dead, voiceless" Emily Carr

Peeling the Layers

For example, this is the process involved in creating the piece called *Peeling the Layers*. I was taking some shots of a tree when I noticed how the bark was peeling. It intrigued me. I gave myself time to quietly examine the bark, even touching it with my hands. Then I took shots from a variety of angles and exposures.

A few weeks later, I was looking through some photos I had taken of my niece Jennifer, and the image of the bark came back to me. I started to play with the idea of putting it over her face. It occurred to me that the way the bark peeled from the tree could be seen symbolically as a metaphor for both my own and my niece's journey towards wholeness. I used a red rose petal to symbolize the wound.

When working creatively, you have to be prepared for mixed reactions. This photo certainly got them: Some couldn't look at it; others questioned why I would do this to a beautiful face; many found it powerful.



"That which you seek is seeking you" (Rumi)

So I invite you all to find what moves you, turn within and create your own stories.

Learning Photo Techniques Online

Diane Brown

In this issue, I am presenting an overview of a website I discovered a few years ago – CreativeLive. I've been very impressed by both the quality and scope of its content. The company is obviously attempting to sell comprehensive downloads of lessons. Unlike many others, when you buy a class, you own it for life, which enables you to learn at your own pace and schedule. You can watch, rewind, get access to bonus materials, and repeat. Purchases guarantee 100% satisfaction.

However, CreativeLive also streams whole lessons without charge. Members, registered at no charge with the site, can learn for free with live and on-air classes. There is absolutely no obligation to make a purchase. The website presents a monthly roster of all the free lessons. And they send reminders to you after you RSVP for particular session,

I recently discovered the online classes include transcripts, which I frequently copy into a Word document, particularly useful when I am unable to take in the whole lesson.

This is a sample of the photo and video lessons and presenters scheduled through November 2018: Advanced Photo Restoration (Suzette Allen), Conquering Crappy Light (Lindsay Adler, Erik Valind), Fundamentals of Photography (John Greengo), Speedlights 101 (Mark Wallace), Adobe Photoshop CC: The Complete Guide (Ben Willmore).

Note that most of these classes air at noon, and some may last hours or even stretch over a number of days. I know my attention wanes after a short time, and this is where the company hopes you are hooked into purchasing the class albeit at a limited time-discounted price. I have added a few programs to my growing collection and been very pleased to have them for future reference. Each class has a number of relevant components: class materials, bonus materials with purchase (e.g., choosing the right camera lens handout), topics covered in the class, fundamentals, and reviews.

A visit to the CreativeLive website, <https://www.creativelive>, may be just what you need to improve your photography by learning a new skill or inspire you to explore an unfamiliar field.

We invite you to contribute recommendations of websites you have enjoyed and found useful, which we will share with our ECC community in a future issue of *Viewfinder*.



LAURA UBALDINO

SALES REPRESENTATIVE

Direct: 416.417.8648

Office: 416.236.1241

www.TorontoPropertyShope.com

lauraubaldino@rogers.com

RE/MAX
Professionals Inc., Brokerage

RE/MAX Professionals Inc., Brokerage
4242 Dundas Street West, Toronto ON M3J 1Y6

Which of my photographs is my favorite? The one I'm going to take tomorrow.

Imogen Cunningham

ECC Programs

Programming during the first two months of the 2018-2019 ECC season has certainly been inspiring. Members and guests had the opportunity to widen and improve their photographic skillset. Four amazing professionals, all with unique approaches to their craft, shared their artistry and advice honed during their photographic journey.

Fine Art Printing and Mindful Photography



Jason DiMichele, a professional photographer, opened the season with an instructional, technical presentation. He outlined many important factors and decisions to consider in creating “fine art” prints. For club members who do their own printing, he provided informative guides to improving output. For members who had little interest in the printing process, he talked of the complexity and necessity of choosing suitable inks and paper, as well as a colour calibrator. Jason ended his presentation with a sampling of his personal photos. He sells his fine-art photography and provides both fine art printing and art reproduction services. Some ECC members are registered in his Humber courses. Visit <https://www.jasondimichele.com/> for information about Jason and his fine-art printing.

Becoming a Wildlife Detective

Helen E. Grose, a professional wildlife photographer, is passionate about her art. Residing on an 83-acre farm in the heart of Muskoka for the past two years has allowed her to live her dream. She believes the most important factors in making images with impact comes from outside the tools and techniques used to take photos: “without researching and knowing your subjects, without patience and determination, without truly understanding the beauty and feeling the experience unfolding in front of you, you're simply watching life through small, expensive glass.”

Helen’s presentation was eye opening, addressing many skills and qualities, especially patience, required to become a successful wildlife photographer.

Helen kept her audience captivated throughout the two-hour session. She feels strongly about protecting the wildlife she loves so dearly. Photographers have a moral obligation to protect the environment by minimizing their impact on it. For information on her weekend workshops in Algonquin Park, her blog, and newsletter, visit <https://www.helengrose.ca/>.



Beyond Traditional Photojournalism: Engaging with Community

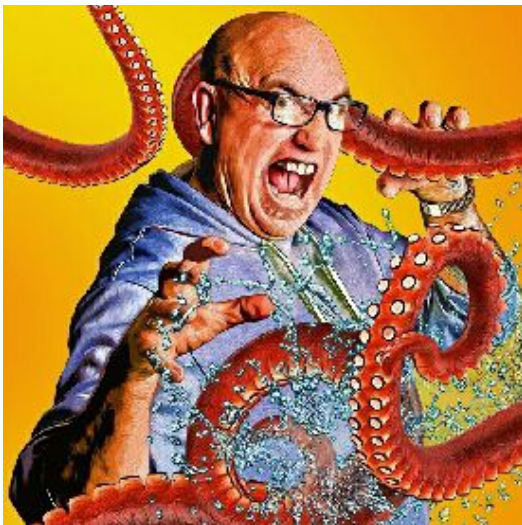
Laurence Butet-Roch is a Canadian, freelance photojournalist. Her presentation did not deal with the technical aspects of her work but rather explored the ethical responsibility of being a photojournalist. Accompanied by photos, it examined a variety of initiatives she has become involved in. As a responsible photojournalist, Laurence is very conscious of the potential impact her work could have on the places and people she photographs and critically adjusts her approach accordingly.

Laurence is committed to exposing the daily realities of living in a variety of communities. She welcomed questions during her presentation and it soon became evident that many members in the audience were not previously aware of many of the issues she addressed, in particular those of the Aamjiwnaang First Nation in southwestern Ontario.

Her “I examine how place and memory shape identity and politics” contrasts greatly from a “Get the shot and get out” approach of many photojournalists. Club members might adopt this philosophy when taking their own photos of people. An interactive approach will enrich the experience making it more rewarding. To find out more about Laurence Butet-Roch, visit <https://www.borealcollective.com/laurencebutetroch-about>.



The Art of Photography – The Way I See It



Stephen Slack is a professional photographer and digital artist based in London, Ontario. During his presentation, he both educated and entertained us with his humour and unusual creative images. To quote Stephen, “I imagine, I experiment and I create.” He is a photographer who looks past the ordinary to create extraordinary. His work combines photographic images enhanced by his skill as a freehand illustrator. View his work at <https://www.behance.net/aimdigitalimagery>.

ECC Outings

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.

Terra Cotta Conservation Area, September 2018



Mary Chamberlain

A small but enthusiastic group of photographers visited the Terra Cotta Conservation Area in mid-September. John Roias suggested tossing a stone into a pond that was beautifully reflecting the trees and then photographing the results. Another highlight of our excursion was discovering some magnificent mushrooms. John caught me holding his backpack over some to diffuse the light, which was starting to get harsh – an example of creativity in making do with what you've got.

Mary Chamberlain

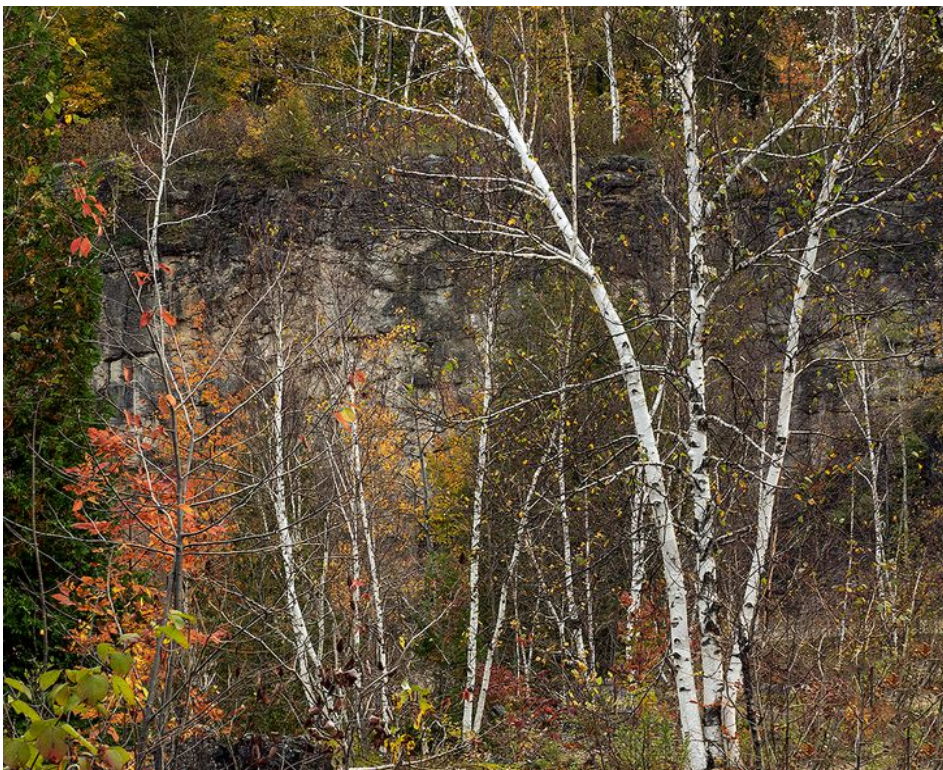


John Roias

Mt. Nemo, October 2018

Six of us got up early on an October Sunday morning and met in the parking lot at Mt. Nemo. We were lucky with the weather – dry and not too cold. The sky was grey, and the colours were disappointingly mainly yellows and browns. The saving grace was the old quarry. I must say that I did enjoy all the wonderful birch trees. After spending time in the quarry, we made our way to the lookout point. Again the lack of exciting fall colours made the view less than optimal. Despite being let down by Mother Nature, it is always good getting together with members of the club out in the field.

Elaine Singer



Elaine Singer

ECC Competition Results

Photographer's Choice I Gold Winners

Check out <https://etobicokecameraclub.smugmug.com/Competitions/2018-2019/PC-1> for all winners and entries.



“Screech Owl & Young” Intermediate (GoM) Hugues de Milleville



*“Trees in Dordogne”
Advanced
John Stevenson*



*“Light on the Hedges”
Superset Judy Griffin*

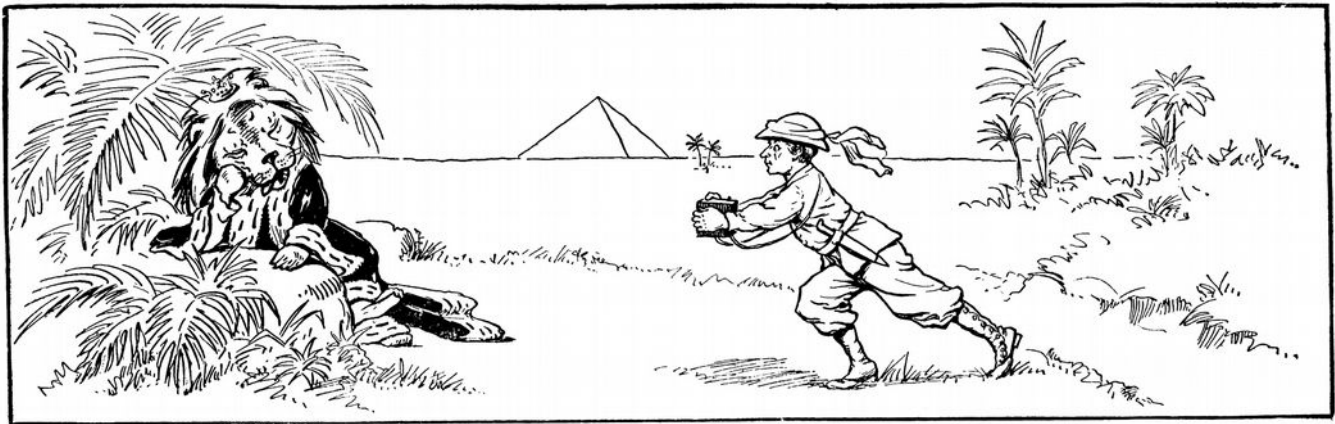
Prints | Gold Winner



*“Snowy Owl
Taking Off”
Hugues
de Milleville*

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Photographer Shooting Lion in Robe (Boys and Girls Bookshelf, The University Society, 1920)

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real estate team

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hello@stevensonstreich.com 416.233.8657
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**Photography is a way of feeling,
of touching, of loving. What you
have caught on film is captured
forever... It remembers little
things, long after you have
forgotten everything.**

Aaron Siskind