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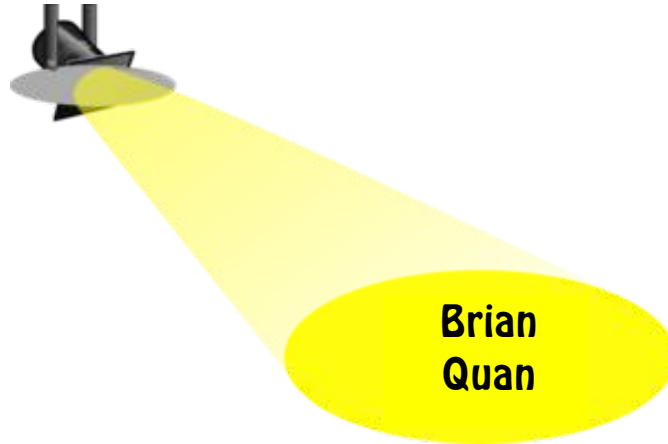
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Viewfinder is the Etobicoke Camera Club newsletter, currently edited and desktop published by Diane Brown (dgbrown7@sympatico.ca) and Elaine Freedman (elaine@freedmanandsister.com).

For readers who want to know, Elaine and Diane alternate showing their photos behind the Viewfinder banner., Elaine taking the odd issues (her fall sumac in the previous one), Diane taking the even (her owl in flight above).

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...



Photography ran in my father's family. He was a mechanical engineer for Orenda Engines, doubling as an industrial photographer while managing their graphics department. His older brother was a mechanical engineer with NRC in Ottawa, his younger brother a notary public who also ran a camera store/lab in Vancouver. Both brothers photographed weddings on weekends.

When I was in Grade 10, my father gave me my first camera, a Yashica Electro GS35, when he graduated to a Nikkormat FTN SLR. It was a rangefinder camera with a fixed 38mm lens and "turn the aperture ring until the red/yellow lights stop blinking" metering. Not satisfied with this, I saved up and bought a black Canon FTb SLR while my father was away on a business trip. I accidentally left it on the dining-room table one night after he returned. His comment on learning what I had done was: "Well, at least you're not doing drugs..." On his next business trip to Japan, he came back with a zoom lens for me.

By Grade 11, I was invited to join the Yearbook Photography Team at Kipling C.I. after arranging a display of my photos of a football game with a coach. By the end of Grade 13, I was getting time off from classes to shoot the KCI track and field team at the GTA regional finals.

Photography took a back seat to studies during university and the first few years at



ComputerLand doing sales, on-site software support, then computer repairs. I got back into it by shooting friends' weddings as unique presents. This led to paid shoots through recommendations, and an upgrade to a Canon F1n SLR. As ComputerLand evolved into NexInnovations, the job switched to customer hotline, product support management, in-house technical support, and then server room administration. I was also loaned out to marketing for monthly employee-of-the-month portrait shoots and production work in their video studio.

After 25 years, I was laid off when NexInnovations slowly entered bankruptcy in 2006. During a 10-month downtime, I set up my own website, became a volunteer IT support/photographer at the Toronto Aerospace Museum, and joined the Etobicoke Camera Club — some 20 years after first hearing about ECC. I started photographing meetings. At a competition, I showed my portfolio to Philip Sun, who was a judge that evening. He encouraged me to work on my architecture images. Art Tracy suggested that I help out on the equipment team. After shooting the Mississauga Marathon on a referral by ECC, I was hired by Just Cameras, starting over again but in photographic retail just like my uncle had. My cameras changed from film to digital as did the paid shoots: Canon 20D, then Canon 1Ds MkIII.

Around this time, I became an avid listener of JazzFM 91.1, as well as going out each June to photograph at the Toronto Jazz Festival. When Jaymz Bee was running the Jazz Safaris at JazzFM, he allowed me to photograph the musicians at the clubs during the evening. Live jazz and photography is a very relaxing combination.

I took early retirement this past June from Henry's, and now split my time being my late mother's executor and one of my father's caregivers. Photography is currently just a hobby, with the occasional shoot at the museum, where I'm also the webmaster (canadianairandspaceconservancy.ca).

Despite getting unexpected Golds in PC1 & PC2 several years ago and a few HMs over the years, my competition images are just average according to the judges. My commercial images have helped me to purchase better equipment. I currently shoot with a pair of Canon 1Dx bodies, as well as a Mamiya 645AFD body with a Phase One 25MP back. My father's film lenses are mounted on the front of a Nikon DF body, and I'm entering the mirrorless realm with a Sony A7 MkII body and Sigma MC-11 adapter for my Canon lenses. I still shoot the odd roll of film, using older Canon, Nikon or Mamiya film bodies with the same lenses. There's also a Toyoview D45M 4x5" camera with lenses when I want to go bigger.

My website (crispyfocus.photography) is online, but will be redesigned by spring in either EverWeb 36 or WordPress 5. More recent images are on my Flickr site (flickr.com), under "CrispyFocus".

(Check out Brian's tips on the next page. Ed.)

Lessons Learned over the Years

Brian Quan

Shoot with both eyes open

Ever since I nearly got tackled on the sidelines while photographing a football game in high school, I always keep both eyes open: One eye at the viewfinder and the other watching over the top of the camera. That way, you can see trouble coming, and get yourself and your gear out of the way.

Try a hand strap

I hate shoulder straps on my cameras. Having suffered from pinched nerves in the left shoulder from constantly cradling a telephone over 20 years ago, I prefer carrying the camera and lens on a solid hand strap (from the right strap anchor to the bottom right side of the body). The camera is like part of my right hand, and very easy to move for the next shot, without getting a strap tangled in the tripod or other things. (I continue the weight training started as part of the physiotherapy from back then.)

Try a shoulder bag

I use a small shoulder bag that carries 2 to 4 lenses, a body, spare battery, and other small accessories. When I need to swap a lens, the bag is at my hip and never needs to be set on the ground. If shooting downtown, I switch to a messenger bag with the same capacity; it does not look like a camera bag.

Use a tripod that is rated for a heavier camera

Rather than use a tripod rated for a DSLR and light lens, I use one rated for a medium-format camera. On occasion, it has served as a walking stick; or held a body, 2× teleconverter, and 70–200 f2.8 zoom; or supported a camera and lens during a 20-minute time exposure. It's a little heavy, but I've gotten used to it and the sharper images that occur.

Don't be afraid to dress like a kid in the winter

Did your parents dress you in several sweaters, a snowsuit, high boots, toque, and mittens? They knew something you didn't, and that was layering. (Who cared if other kids made fun of you before retreating into their homes with frostbite? It was warm!) When I went out to shoot on an Algonquin Park workshop in February 2010 with –20C windchill, I put on a base layer, an insulating layer (or 2), and a breathable/windproof/waterproof layer with hood, toque, Gore-Tex pants, thick cotton socks, high boots with removable insulated liners, and photographer's gloves under oversized mittens. You'll be warmer than in a sweaty, much heavier bulky parka, and still have inside pockets to keep 2 or more batteries warm for a 3+ hour shoot. Take the mittens off to use the camera, and put them back on after. When the batteries start to run down, swap them for the warm ones in the inside pockets and repeat. (Mountain Equipment Co-op [MEC], can help with the layer selection.) When you're back inside, take the insulated liners out of the boots to air/dry out.

Try alternatives to Adobe

After using Lightroom 4.7 and Photoshop (6, then the last 4 versions of CS) for years, I got off of the Adobe bandwagon when CC came out. Instead of spending C\$30 a month as “ransomware”, I prefer to upgrade my gear and computers. I switched to DxO PhotoLab 2 and Affinity Photo 1.6 during regular sales; both run on Windows or Mac, but I prefer using them on a Mac Pro with 32GB of RAM, 2 screens and an Intuos tablet. For C\$400, DxO uses their knowledge of rating camera sensors to create modules for different body/lens combinations, which automatically sharpen and pull colour, shadow, and highlight detail out of RAW images. Affinity has everything that Photoshop offers for C\$69 or less. Both include free updates and inexpensive upgrades to new versions.

Lensball: A New Toy in My Camera Bag

Albert Kurtz

Recently I purchased an 80mm-diameter highly-polished glass sphere called a Lensball, specifically made for photography. You look through it and see a concave clear inverted image. If you enjoy fisheye or creative photography, check out this item.

Lens spheres have different ratings, so make sure the quality of the one that interests you is rated a K9, which gives the sharpest image possible. I have used the Lensball, taking photos of it and through it of scenic and studio backgrounds, with interesting results. With a bit more practice, the possibilities could be endless. Look at some images on Google to see what people have created with them: Some are stunning.

The pros of the Lensball outweigh the cons. They list around \$30 to \$50 in stores or online, much less expensive than a fisheye lens. They come in sizes between 40 to 80mm and they can be used on just about any surface. They are small enough to easily carry in a large pocket or camera bag.

The cons are their weight of 250 to 650gms. Made of solid glass, when placed in direct sunlight they concentrate light into heat in less than a minute, which can burn skin and even start fires. Dropping a sphere can chip it, causing flaws in photography.

The Lensball comes with a bag and tutorial cards, and some come with a plastic stand.



(Good review and photos at <https://www.ephotozine.com/article/lensball-pro-review--32296> Ed.)

ECC Programs

Some great programming continued in the fall and winter of the 2018-2019 ECC season.

Architecture and Minimalism in Black and White



Wayne gave us a jam-packed presentation on “Architecture and Minimalism in B&W”, showing his definitive style in using architectural elements and shapes to produce dramatic images. Taken with his permission, the screenshots found on the ECC website do not do justice to his images, but will hopefully be a stimulating reminder of his excellent and creative body of work. Visit www.fisherphotoinc.ca/ to properly view many of his images.

Winter Photography

In early January, Kas Stone, former ECC member and president, gave a very helpful presentation on “Winter Photography”. As always, she delivered interesting and informative words and images with a large dose of humour. Whether you love getting outdoors to capture photographs on frigid snowy days or absolutely avoid going out in the blustery cold weather, an evening spent with Kas is always worthwhile. Hopefully, we will have the opportunity to share more of her photographic knowledge in the future. You can find Kas's notes from her workshop on winter photography in the resources section of the ECC website. Visit her website at www.kasstone.ca/ to see her winter (and other season) images.



From Kids Sports to Full-time Sports Photographer



An small but enthusiastic group of ECC members braved a January blizzard to attend ECC member Jeff Vogan's presentation on how he went from photographing his kids' sports to other amateur sports to becoming a professional sports photographer. We're hoping to have him speak again when more members can make it. Whether or not you're into sports, you can see some amazing photos at www.sportdad.ca/.

Nature and Landscape Photography



Chris Pepper, workshop leader and guide, has a true passion for wildlife and spending time in the field. He has spent countless hours photographing humpback, orcas, fin, grey, beluga, and minky whales at sea; grizzly bears in their natural environments in BC and black and coastal brown bears foraging in seasonal conditions. His February presentation to ECC highlighted photographs of wildlife from land and sea across Canada and he shared images of Canada's best migration zones of raptors, coastal birds, and small perching birds. You can view Chris's inspiring images at www.chrispepperphotography.com/.

Night and Sky Photography

Late February brought Ariel Esulin to ECC to talk about photography after dark and astrophotography. Showing some superb photographs, he instructed us on how best to prepare for, take, and process such photos. This was an excellent program for learning, not only about photography, but also about the night sky. Ariel's guide is in the resources section of the ECC website. To find out more and see his photos, visit www.arilestulin.com.



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**The camera is an
instrument that teaches
people how to see
without a camera.**

Dorothea Lange

ECC Competition Results

Architecture Gold Winners

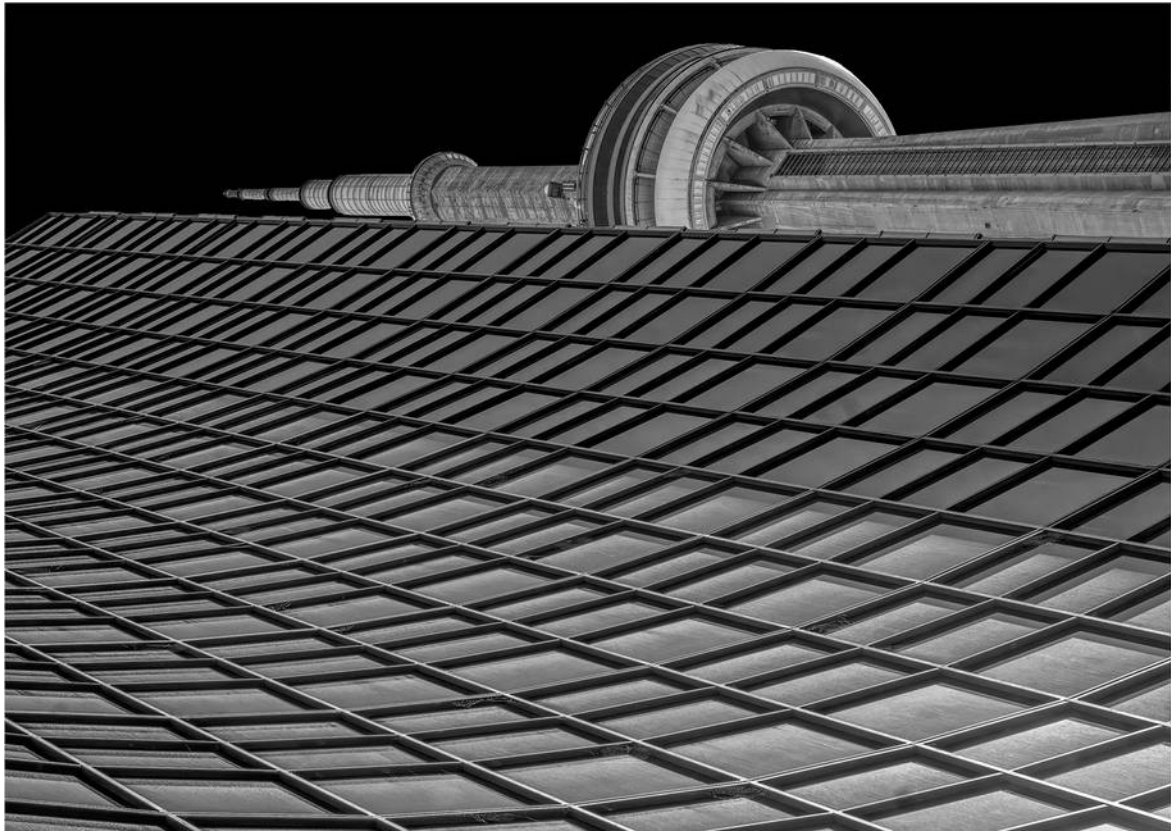
Check out <https://etobicokecameraclub.smugmug.com/Competitions/2018-2019/Architecture-January-2019> for all winners and entries.



*"320 Bay Street"
Advanced (GoM)
Gina Jiang*



"On King" Superset Judy Preston



“Cozy Towers” Advanced Elaine Singer



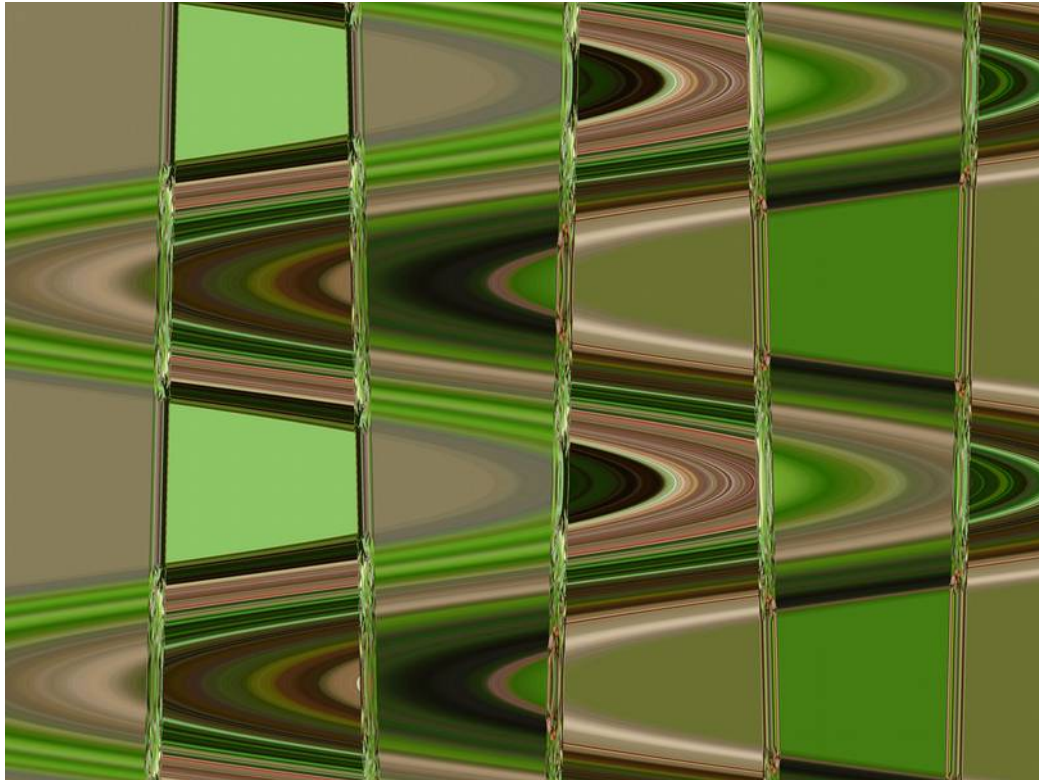
“Royal Bank” Intermediate Eva Michalak

Creative Gold Winners

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



"Moonlight Fish Wreck Diving"
Advanced (GoM) Alex Konyukhov



"Waves"
Intermediate
Donna Thomas



"Super, Super Moon"
Superset
Doris Woudenberg



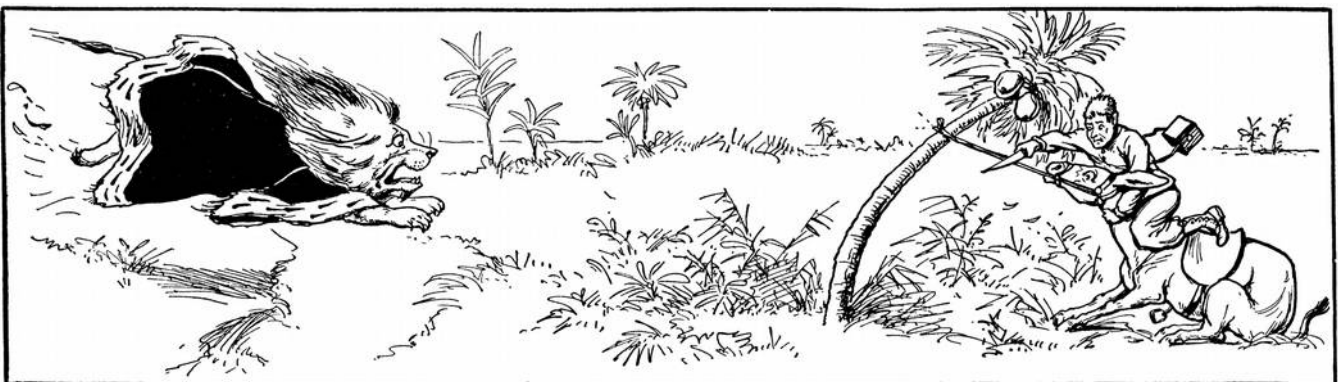
“ECC December 2018 Party: Where's Waldo?” John Stevenson

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**If you can't feel what you're
looking at, then you're never
going to get others to feel
anything when they look at
your pictures.**

Don McCullin



Lion wearing robe chasing a photographer (Boys and Girls Bookshelf, The University Society, 1920)