

VIEWFINDER



VOL 63. NO.1
OCTOBER 2023

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Photo credit: John Fraser

***“It is an illusion that
photos are made with the
camera... they are made with
the eye, heart, and head.”***

Henri Cartier-Bresson

French Photographer

Meet the Editor – John Fraser

Viewfinder is the Etobicoke Camera Club newsletter. Its goal is to share our members' success's and the events at the club that help us on that journey. If you have anything you would like to contribute, please consider submitting it. Our members will appreciate it.



The Etobicoke Camera Club introduced me to the Art in photography. No longer satisfied with just memory photographs, the club helps me strive for photographs that others will also enjoy.

Contact: info@etobicokecameraclub.org

ELEVEN QUESTIONS FOR OUR PRESIDENT

Jocelyn Ubaldino



1. What do you love about The Etobicoke Camera Club?

I love the opportunity to meet new people and learn from others.

2. How long have you been a member? What was your level of participation?

I joined the club in 2007, and by the end of my first year Kas Stone approached me to be Publicity Director. There were a few things that confused me about the club and getting on the Board provided a better opportunity to learn and understand the workings of the club. I went from Publicity Director to Program Chair, O3C Rep, Membership Chair, Vice President and am currently club President.

Feature Article

3. What have you learned from the club?

I've learned to try new things and to remember to step outside the box. When I first joined the ECC I didn't like some of the competition categories, such as Architecture. But other members encouraged me to do what was uncomfortable and now it is one of my favourite categories. I am a big believer in not allowing my fears to hold me back so entering competitions, especially ones I didn't like gave me opportunities to face categories I didn't think I was good at.

4. What is your vision for the club?

I'm interested in expanding our membership as a club and looking at ways we can attract more members with the technical and computer skills that ECC needs. Everything today is computerized but like most clubs our membership demographic is weak in technical skills. In time this challenge will resolve itself but as a club we need to consider ways to fill the gap today.

ECC is a strong club but there is always more that we could be doing for our members. I'm interested in expanding groups such as bi-weekly group walks around the GTA through Meetup.com, creating image feedback sessions that are not associated with a competition and maybe even some camera how-to sessions to help us better learn to use these fancy expensive cameras that we have. I would also like for ECC to organize another weekend workshop the way we did in 2015 with Darwin Wiggett. That was a very successful workshop, and the proceeds were a big help to our bottom line.

However, doing more also requires more volunteers to manage whatever is we want to do. ECC has a strong volunteer base but any of the above will require even more volunteers.

5. What is your work ethic?

Get it done!

6. What are your strengths?

I try to be fair, have good organizational skills and a high level of energy. I'm confident and am a good teacher.

7. What are your weaknesses?

I have too many to mention here but summarize it to say that I often care too much and get too involved.

Feature Article

8. Where are you on your photographic journey?

My interests have changed over time. I used to love shooting portraits but now I rarely shoot portraits and in fact feel uncomfortable doing so. Now I want to learn some new areas of photography such as macro and flower photography, multiple exposure, water photography and ICM.

9. How important is input from others in your photography?

Input from others can sometimes be very valuable and I am always anxious to hear what others think. We are sometimes too close to our own work and don't see the obvious. But in the end, it is my image so will consider the feedback of others carefully before making changes.

10. How do you feel about the editing process?

I dread it; however, I recognize that I need to invest more time and energy in better learning post processing techniques like Photoshop and Lightroom. Doing so will make the process more enjoyable.

11. What are some of your favourite photos?

Two of my favourite photos are Eastern Bluebird and Berczy Park Dog Fountain.



"Bird on a Stick" Eastern Bluebird
© J. Ubaldino Photography

The Eastern Bluebird is a favourite image because it reminds me to not get too locked in on having to get a certain image and to be aware of my surroundings. I was with Steve Rose shooting Eastern Bluebirds and Steve was working hard to attract birds to a perch so we could get a classic image highlighting their blue backs while feeding their young. I noticed this one bird first lighting in a nearby tree before going to the perch. He'd sit upright on the branch sticking out his chest saying, "Hay look at me!". It was a classic "Bird on a Stick" image that many judges dislike. But it was my image and I loved it the way it was. In the end the judges rewarded it with a Gold and Gold of the Month.

Feature Article

Another favourite image is Berczy Park Dog Fountain. It is an image stack from multiple perspectives and just represents a fun day at the park.



Club News

Hybrid Meetings - A New Beginning

Monday, September 18th, 2023, was our first in person meeting after our long absence during covid. How wonderful to finally meet face to face and to celebrate this momentous occasion. We have come out of this, not unscathed, but with new hope. Much has changed. Our way of conducting meetings has changed thanks to our efficient and dedicated technical team who have risen to the challenge of the hybrid model. We have attracted new members especially through our excellent on-line diverse guest speaker list. We have managed to keep our long time members happy as well as attract a lot of new faces. We have a lot to celebrate.



Eva, our lively and enthusiastic social committee chair, rolled out a sumptuous, decadent cake as well as strawberries and other cake and cookies for those with food sensitivities. There was coffee and tea and herbal tea, and a lovely table setting with fresh flowers. What a beautiful welcome back!

We look forward to this year with gratitude that most of us have weathered the storm. Our club has not only survived, but has transformed into a successful new hybrid model that much to offer to anyone interested in photography.

Text courtesy of Christine Kobielski and photographs courtesy of Eva Michalak



Theme - PC1

Competition Results and Highlights

All competition images may be viewed on our [Website Photo Gallery](#) or www.etobicokecameraclub.smugmug.com



Superset Gold&GOM Bruce Barton Guggenheim Bilbao

Advanced Gold
Penny Rintoul
The Heilan Coo, Isle of Skye



Theme - PC1

All competition images may be viewed on our [Website Photo Gallery](#) or www.etobicokecameraclub.smugmug.com



Intermediate Gold
Angie Bellanza
Regis College

Intermediate Gold
Carmina Maruska
Magnificent Dahlia



RESULTS OF Photographers Choice 1 held Sep 2023

Level	Full Name	Title	score	ribbon
INTERMEDIATE				
I	ANGIE BELLANZA	Regis College	24.5	GOLD
I	CARMINA MARUSKA	Magnificent Dahlia	24.5	GOLD
I	LUCY SU	Perspectives	24	SILVER
I	CARMINA MARUSKA	Out-galloping the Storm	23.5	HM
I	YI ZHANG	What a Happy Family	23	HM
I	MARY CHAMBERLAIN	Kew Gardens	22.5	HM
I	ANGIE BELLANZA	Jarvis Street Baptist Church	22	HM
I	DAVID HANSON	RevLiz	22	HM
ADVANCED				
A	PENNY RINTOUL	The "Heilan Coo", Isle of Skye	25.5	GOLD
A	MARC EYME	Football	24.5	SILVER
A	MARC EYME	Winter	24.5	SILVER
A	JOHN MARKLE	Silky and Colourful	24.5	SILVER
A	KAREN YOUNG	Calm Sunset	24.5	SILVER
A	RALPH KROMAN	Night Prowler	24.5	SILVER
A	PAUL CORDINGLEY	Remembrance	23.5	HM
A	LINDA SMITH	Petals	23	HM
A	STEPHEN DUNN	Toronto Skyline Sunset	23	HM
A	PAUL CORDINGLEY	Sentinels	23	HM
A	LINDA SMITH	Artists Palette	22.5	HM
SUPERSET				
S	BRUCE BARTON	Guggenheim Bilbao	26.5	GOLD & GOM
S	MANDY SAMARZIJA	Precious Moment	26	SILVER
S	MICHEL GAGNON	Pantheon Shapes	25.5	HM
S	THERESA BRYSON	Garden Reverie	25.5	HM
S	MANDY SAMARZIJA	Ooh Caramel	25	HM
S	BARB MARSZALEK	Abandoned in Alberta	25	HM
S	GINA JIANG	Emerald Lake-the jewel in Rocky Mountain	25	HM
S	BRUCE BARTON	Evora Church Window	25	HM
S	BARB MARSZALEK	Layers	25	HM
S	THERESA BRYSON	New Perspective	24.5	HM
S	ALEX KONYUKHOV	Gothic Windows in UofT Building	24	HM
S	JUDY GRIFFIN	Glass Parade	24	HM

Level	Submitted	Accepted
Intermediate	32	32
Advanced	30	30
Superset	78	78
Total	140	140

Judges	Affiliation
John Allman	TDPC & Photographic Historical Soc of Canada
Gail Shotlander	Barrie Photography Club
Moira Fenner	Oshawa Camera Club

Freeman Patterson Presented

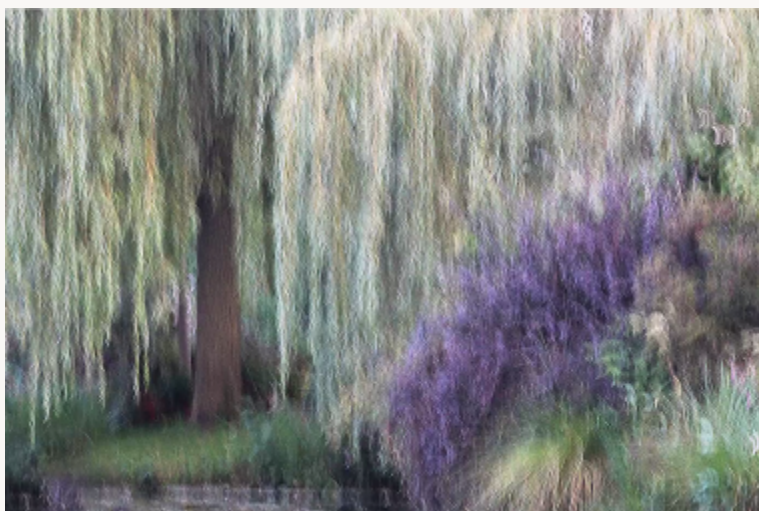
“The Two Gardens of Claude Monet”

on Monday, September 11, 2023



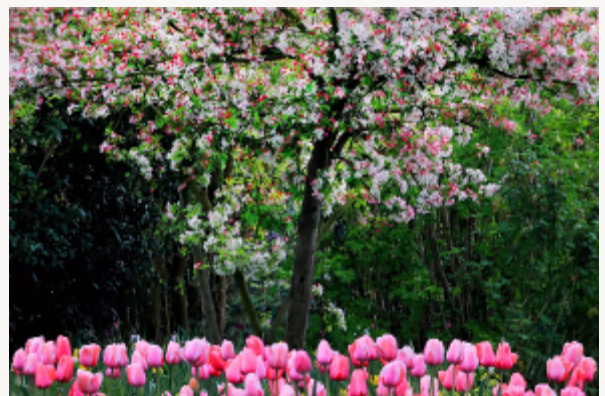
"I have taught three workshops in Claude Monet's Garden in France and, having access to the garden for two hours in the morning before tourists were admitted and for two hours after the garden closed to the public, I had the opportunity to photograph the garden carefully under some quite wonderful conditions – making both documentary and impressionistic images ... This presentation, *Les Deux Jardins de Claude Monet/ The Two Gardens of Claude Monet* is, I feel, very relevant for amateur photographers and the reasons are quite simple. Monet was an artist in two visual media – gardening and painting. The requirements of both of these media are parallel to those of photography, especially when it comes to visual design. I adapt my comments to make them even more relevant and also discuss some purely photographic techniques that would be helpful for club members, as well as changing some images.

However, as it has been my long experience that while photographers ask “how to do it” or craft questions (i.e., about the building blocks of visual design and principles to consider for arranging them, plus the tools and techniques of the medium,) they seldom discuss or even consider the more important “why I want to do it” question, in other words deliberately endeavouring to identify and examine their personal motivations. Because all art has its beginnings in the Unconscious – in our imaginations, dreams, and passions - I always talk about the feelings/ emotions that spur each of us to make images of this subject matter and not that and to approach subject matter in this way rather than that way. Then the craft questions have definite value.



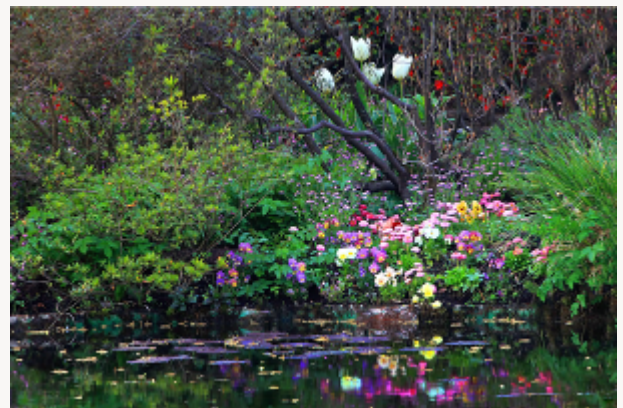
A short tour of the Flower Garden

Speakers



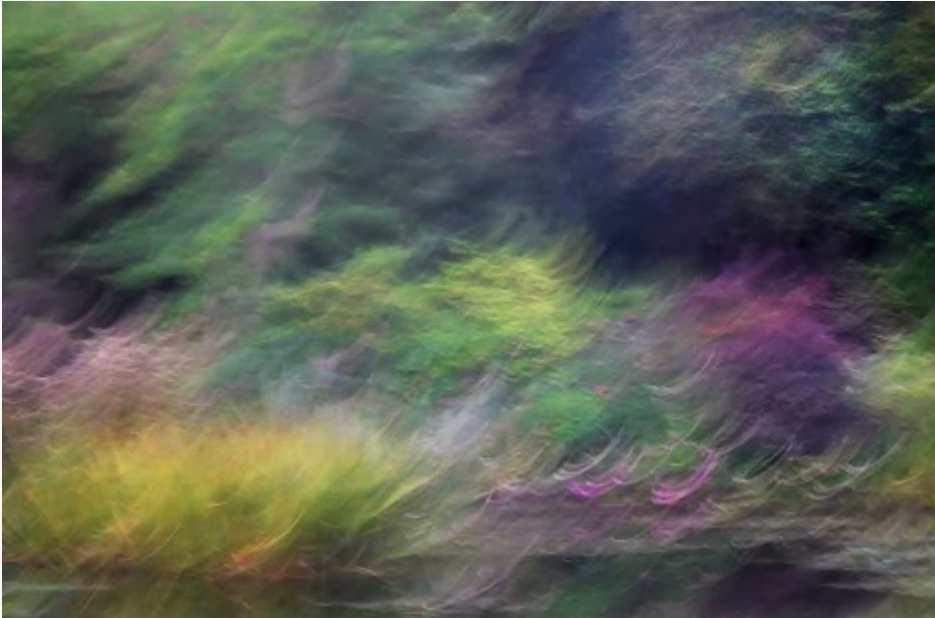
A short tour of the Water Garden

Speakers



ICM in the Gardens

Speakers



ICM in the Gardens

Speakers

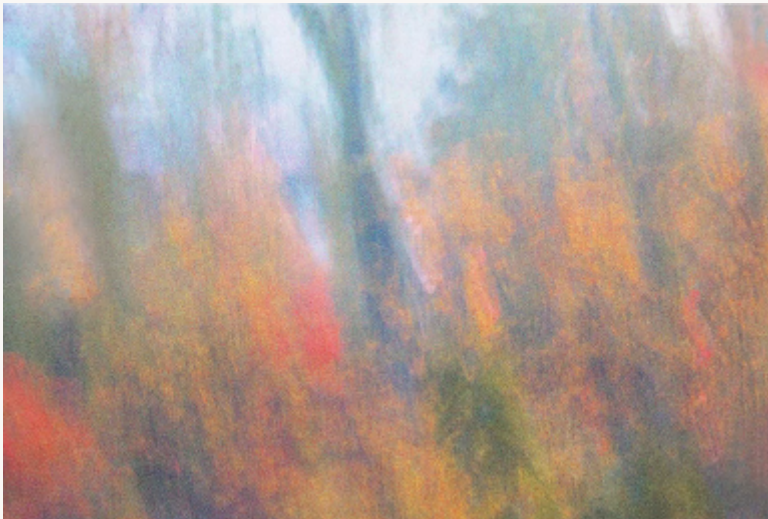
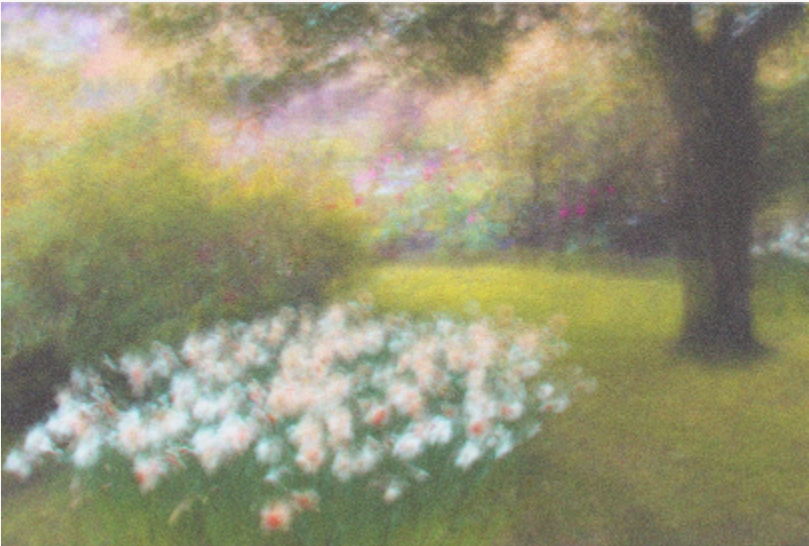


ICM in the Gardens



ICM in the Gardens

Speakers



Speakers

Judy Hancock Holland Presented

“Flash for the Scared Stiff”

on Monday, Oct 2, 2023



Photographers commonly have 2 main reasons they don't use flash: They think it's too complicated, or they don't like the “flash look”. But there are simple ways to use flash to emulate natural light, even on a budget. “Flash for the Scared Stiff”, gave us exciting new ways to create beautiful, natural-looking lighting in images using simple, inexpensive lighting setups. We learned about:

- basics of using flash
- lighting gear on a budget
- where to place your flash
- simple ways to change the quality of light
- how to use flash for portraits but also for other subjects
- resources for further learning

Judy Hancock Holland is an award winning Canadian photographic artist whose work has been exhibited in North America and Europe. She first explored photography and darkroom work as an undergraduate student and returned to photography in earnest upon her retirement from the University of Alberta. A lifelong educator, she approaches photography from a contemplative and spiritual standpoint, and enjoys mentoring other photographers. She is a sought-after teacher and maintains an educational Youtube channel. You can see more of her work at JHHphoto.com

Why flash?

- powerful way to add light
- freezes motion
- small, lightweight & portable
- inexpensive (if buy an off-brand)
- colour balanced

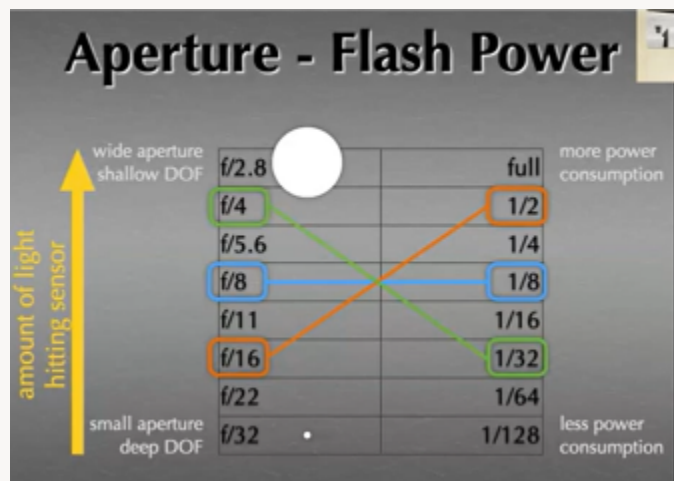
Why flash?

- adjustable (variable power settings)
- not so hard to learn
- modifiable & versatile — can control the intensity, softness, direction, colour, shape of light

Speakers

• Flash (subject) exposure is influenced by:

- flash intensity (power + distance)
- aperture



Background Exposure

- Shutter speed influences the amount of ambient light that gets to the sensor. It influences the exposure on the background.
- Flash exposure IS NOT significantly influenced by shutter speed.

In Summary...

- For background exposure, adjust shutter speed.
- For subject exposure, adjust aperture and/or flash intensity.
- ISO affects both. (Use your camera's native ISO when possible.)

Speakers

Soft Light v Hard Light

Small, distant light source = hard light.

Big, close light source = soft light.

on camera
flash with
reflectors



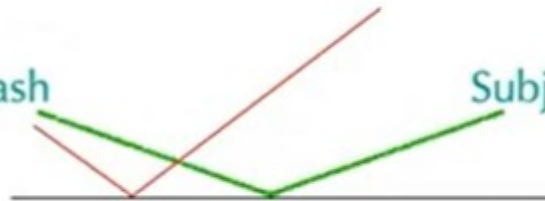
“Basic” manual flash

- Camera on Manual mode
- Set desired ISO.
- Set desired aperture.
- Set shutter speed for exposure on background (max 1/200 or 1/250)
- Add flash to taste, adjusting its intensity.

Flash

Subject

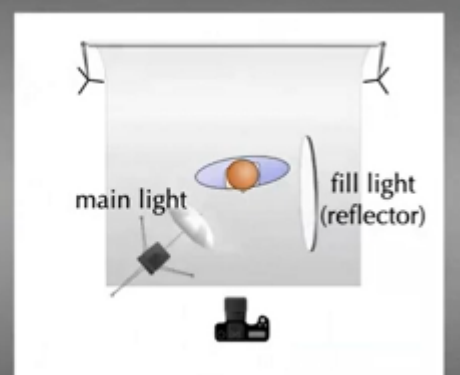
wall, ceiling, other surface



soft light:
flash with
umbrella
& reflectors



soft light:
flash with
umbrella
& reflectors



Speakers

Godox

TT685IIC TTL WIRELESS SPEEDLITE - CANON

★★★★★ 2 reviews
\$159.95 CAD

Add Controller
No Controller

Qty: 1

ADD TO CART

ADD TO WISHLIST

✓ Pickup available at Showroom - Calgary
Usually ready in 1 hour
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Multi-angle rotation: 180°

EMART Photography Reflector Holder for Light Stand, Photo Video Studio 5/8" Heavy Duty Metal Clamp Holder, Light Stand Clip Mount with Umbrella Hole for Lighting Reflector Diffuser

4.6 ★★★★★ - 304 ratings

10% OFF \$17.99

NOV 2019

Size: 1 PACK 2 PACK

1 PACK \$13.99 2 PACK \$19.99

Colour: Black

Brand: EMART

Style: Heavy Duty

Item dimensions L x W x H: 16.4 x 2 x 11.5 Centimeters

Material: Metal

Included components: Light Stand, Reflector, Umbrella

GODOX XPROII-C RADIO TRIGGER CONTROLLER - CANON

★★★★★ 16 reviews
\$122.95 CAD

Qty: 1

ADD TO CART

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✓ Pickup available at Showroom - Calgary
Usually ready in 1 hour
[View store information](#)

Flash controller / Transmitter

AmazonBasics Aluminum Light Photography Tripod Stand with Case - Pack of 2, 2.8 - 6.7 Feet, Black

by AmazonBasics

★★★★★ 34 customer reviews
1.15 answered questions

Amazon's Choice for "light stand"

Price: **CDN\$ 36.50 & FREE Shipping** Details

1 New from CDN\$ 36.50 1 Used from CDN\$ 30.99

Size: 2-Pack

1-Pack CDN\$ 21.00 2-Pack **CDN\$ 36.50**

- Set of 2 7-foot light stands with adjustable height (2.8 to 6.7 feet). Ideal for photo studios or on-location photo shoots.
- 1/4-inch screw top; can hold standard lights, studio flash lights, and backgrounds.
- Made of strong yet lightweight aluminum with a sleek black finish.
- 2-ground maximum load capacity each; folds down to 2.2-foot size for easy portability and compact storage.
- 2 carrying cases included; backed by an AmazonBasics limited 1-year warranty.

CAMERON ROTATING FLASH BRACKET

Web Code: 4634E3057 - Mfr Code: 2056

Only \$29.99 CAD

★★★★★ Write a Review

✓ In stock online.

In Stock - if ordered before 10:30 am EST, ships next business day.

Check Store Availability

Product Highlights

- Solid Aluminum Construction
- Foam grip, ensuring firm grip and relief from hand strain
- Rapid Rotate Design, cold shoe rotates flash 180 degrees

Read More

Exclusive Dealer

ADD TO CART RESERVE & PICK-UP

Studio Essentials 5-in-1 Reflector (24")

BH #DT02P5124 - MFR #R02P5124

Special Order

Expected availability: 3-7 business days

\$14.99

ADD TO CART

Calculate Shipping

Diameter: 24" 32" 42"

True Know-How: Ask Our Experts
Live Chat: 800-606-6969 Email

Key Features

- Diffuser Softens Light Quality
- Soft Sun and Silver Surfaces
- Black and White Surfaces
- Folds Down to 1/3 of Open Size

The 24" 5-in-1 Reflector from Studio Essentials offers convenient options for photographers and videographers to affect the color and quality of the light. A reversible sleeve has gold, silver, black, and white surfaces that zip around a translucent white diffuser.

Impact Umbrella - White Translucent (33")

BH #MU337 - MFR #53233 ★★★★★ 159 reviews 6 Questions, 16 Answers

In Stock

\$9.95

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Live Chat: 800-606-6969 Email

Newer Professional Universal E Type Camera Flash Speedlite Mount Swivel Light Stand Bracket with Umbrella Holder for Canon Nikon Pentax Olympus and Other Flashes, Studio Light, LED Light (2 Pack)

4.6 ★★★★★ - 718 ratings

NOV 2019

Price: **CDN\$ 25.99**

You Save: **CDN\$ 4.00 (16%)**

Now (3) from **CDN\$ 35.99** FREE Delivery on your first order.

Colour: Black

Brand: NEWER

Item dimensions L x W x H: 16 x 16 x 7.1 centimeters

Item weight: 12.6 Ounces

About this item

- Flash cold mount shoe bracket, Light Stand Mount with Umbrella Holder
- Top cold shoe clip design fits most Canon, Nikon and other flashes with standard shoe mount or video LED light, studio light/bracket adapter does fit Sony and Minolta flashes
- A hole specially designs for holding umbrellas, 180° vertical and 360° horizontal adjustment
- Mount with 1/4 inch to 1/8 inch screw adapter to attach it to a tripod or light stand
- Note: Light stand, speedlite flash and umbrella are not included

Speakers



Speakers

Stephanie Johnson Presented

“The Art and Beauty of ICM Photography”

on Monday, October 16, 2023



Stephanie shared her passion for ICM and talked about her journey from traditional landscape photographer to focusing primarily on ICM photography. Stephanie has a deep love and joy for the individually expressive nature of ICM and encourages photographers to ‘see things differently’ through the lens of their cameras, as well as through the lens of their inner creative selves. The art and beauty of ICM photography is that, by seeing things differently, we can connect with the ordinary, and even the mundane, to transform how we interact with our surroundings...to explore, experiment, and play with the camera in exciting new ways, resulting in images that are unique to each individual photographer. Stephanie covered some of the basic ICM principles and techniques, along with sample images to show the effects of various camera movements and the camera settings for each. Additionally, several examples showing scenes before and after using ICM were shared, as well as a short field work video to show some of the camera movements Stephanie uses in different location settings.

Stephanie is the Founder, Creator, and Publisher of ICM Photography Magazine (ICMPhotoMag), a first-of-its-kind e-magazine dedicated solely to featuring ICM images, articles, reviews, interviews, tips, and tutorials, by ICM photographers and artists around the world, in a quarterly feature packed digital format.

Introduction to ICM

ICM is more than just a technique. It's a creative process. It's a form of artistic expression.

ICM asks us to let go of what we've previously learned about photography.

- Let go of the rules
- Let go of perfectionism and sharpness
- Let go of the idea of 'right' and 'wrong'

With time and loads of work, we can learn to refine our processes to see the potential in any given scene or situation by responding to the way various elements catch our attention or make us feel in the moment:

- The way the light falls on a scene or contrasting elements draw the attention
- The way color and texture catch our eye and elicit emotions, feelings, or moods
- How patterns or lines come together to form interesting juxtapositions

Technical Aspects

- Shooting in Manual mode affords more freedom to experiment with various settings
- If you aren't comfortable shooting in Manual yet, Shutter Priority is the next best option, because shutter speed is more important than ISO or aperture
- Aim for shutter speeds of about 1/15" of a second and slower
- Adjust the Aperture and ISO to achieve the shutter speed you desire, and don't be afraid to shoot with smaller Apertures and higher ISOs when necessary
- Experiment with different focal lengths...zoom in for a tighter shot, or zoom out to include more of the surroundings
- But remember...there is no right or wrong way to do ICM. If it works for you, then it is the right way for you

Tips

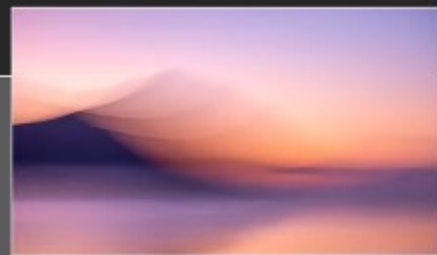
- ICM can be accomplished with any kind of camera...you don't need a DSLR or interchangeable lenses to shoot ICM.
- Again, don't be afraid to shoot **LOTS** of images each session – hundreds of images are not out of the question for any given outing.
- Refrain from deleting images in camera, in the field – you need to have a look at all images on the computer in order to learn what works and what doesn't work for you.
- It can sometimes be helpful to start your movement before you press the shutter.
- Remember...experimentation, exploration, and playfulness are

- Look for contrasting lighting conditions to work with for your ICM images
 - Bright areas or objects against darker backgrounds
 - Darker areas or objects against brighter backgrounds
- Anything that draws your eye or evokes a mood/feeling/emotion has potential
- There are times and situations where the possibilities might not be readily apparent...but that does not mean there is no potential. Start experimenting and moving the camera to see what emerges. Sometimes you have to just start moving to see the possibilities.

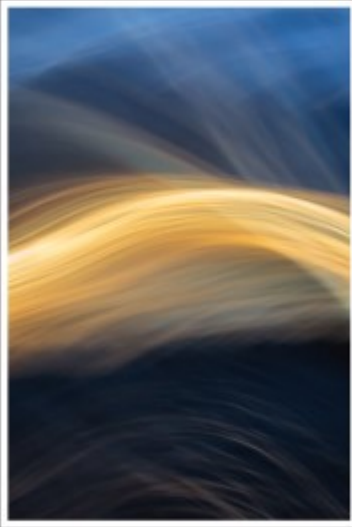
Don't ever assume there is nothing to work with. There is **ALWAYS** something to work with!
You just have to be **open and willing** to explore, play, and experiment.

Various Types of Movement

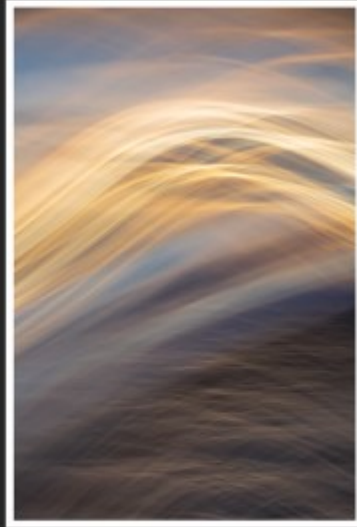
- Horizontal Panning – horizontal movement, either left-to-right or right-to-left
- Vertical Tilting – vertical movement, either bottom-to-top or top-to-bottom
- Circular – rotate the camera about a quarter turn in either direction
- Diagonal – move in a diagonal direction, either left or right
- Wavy – move the camera in a wavy, or squiggly, line in any direction
- Zoom Burst (Still Camera) – with a zoom lens, zoom in or out on the subject
- Zoom Burst (Moving Camera) – with a zoom lens, zoom in or out, or both, while also moving the camera
- Horizontal or Vertical Movement with a Twist of the Camera – move the camera horizontally or vertically and incorporate a twist
- Shudder/Judder – tight, fast shaking movement...can be used to completely abstract or render more an impression of the scene
- Shaking – loose, slower shaking movement...can incorporate some circle movements to create circles in the image with the movement
- Multiple Exposure Rapid Fire – moving the camera through a series a in-camera multiple exposures
- Multiple Exposure Single Fire with Blend Modes – building an ME with single-fired ICM images using various blend modes in-camera
- **Experiment** with your own different movements – there is absolutely no right or wrong way to move the camera...if you can think of a way to move the camera, try it. The important thing is to play, explore, experiment, have fun, and enjoy the creative process.



Speakers



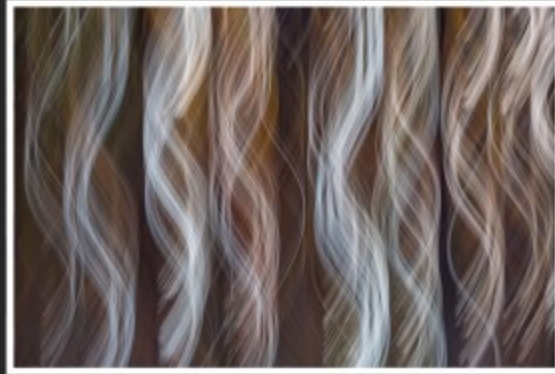
November 2021 - 5:05 pm
Canon 5D Mark III
ISO 100, Focal Length - 70mm
Aperture - f/32, Shutter Speed - 1/2"



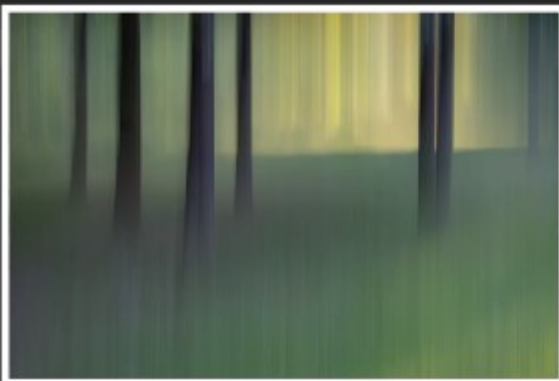
November 2021 - 5:15 pm
Canon 5D Mark III
ISO 100, Focal Length - 100mm
Aperture - f/32, Shutter Speed - 1/2"



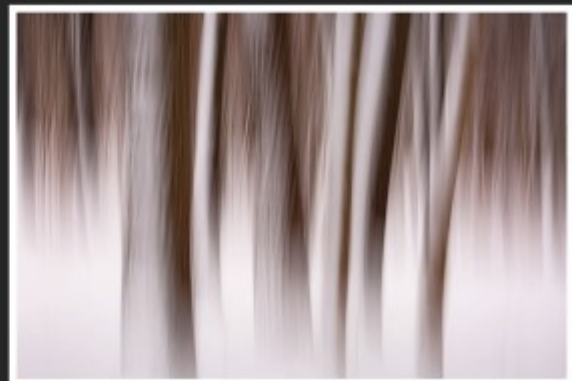
October 2020
Canon 5D Mark III
ISO 100, Focal Length - 93mm
Aperture - f/16, Shutter Speed - 1/5"




November 2021
Canon 5D Mark III
ISO 100, Focal Length - 138mm
Aperture - f/9, Shutter Speed - 1/2"



July 2018
Canon G7X Mark II
ISO 125, Focal Length - 37mm
Aperture - f/11, Shutter Speed - 1/13"




January 2019
Canon 5D Mark III
ISO 100, Focal Length - 121mm
Aperture - f/29, Shutter Speed - 1/13"



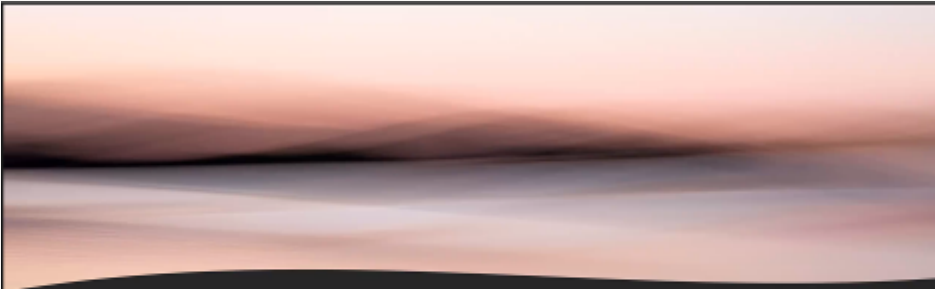
The Key to ICM

- The **KEY TO ICM** really is to experiment with a variety of different settings and movements
- The more you do ICM, the more you will refine your own personal style and learn what works for you
- Understanding how movement affects the results is essential...Faster movement during the exposure will result in smoother lines and less detail of the subject, while slower movement during exposure will result in more of the subject being recognizable and lines that are more representative of the subject



Finding What Works

- Look at the LCD screen after each shot to determine whether or not you achieved either
 1. the results you were going for or
 2. results that are pleasing to your own personal style...If not, make adjustments to settings, composition, or movement and shoot again, and again, until you get what you want
- Loosen up and try different movements - It may feel awkward at first, but the more you practice, the easier it becomes.
- Be prepared to shoot **A LOT** of images...dozens, even hundreds. It's a process that builds and evolves from shooting as much as possible, and all these images will help you refine your personal aesthetic.



Finding What Works

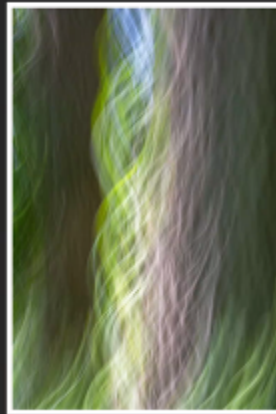
- The key is to experiment...*the more you do it, the more you will learn what works for you and what doesn't.* Be open to trying different combinations of settings...there is no such thing as a 'correct' setting...the best settings are the ones that work for you.
- Different *types of movement* create different effects.
- Different *speeds of movement* also create different effects.
- The look and feel of the images you create will be *determined by a combination of factors...*direction of movement, speed of movement, smoothness of movement, and settings.

Speakers

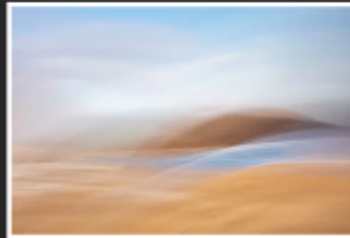
~ Before & After Examples ~



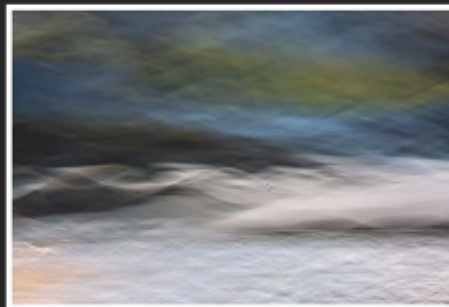
~ Before & After Examples ~



~ Before & After Examples ~

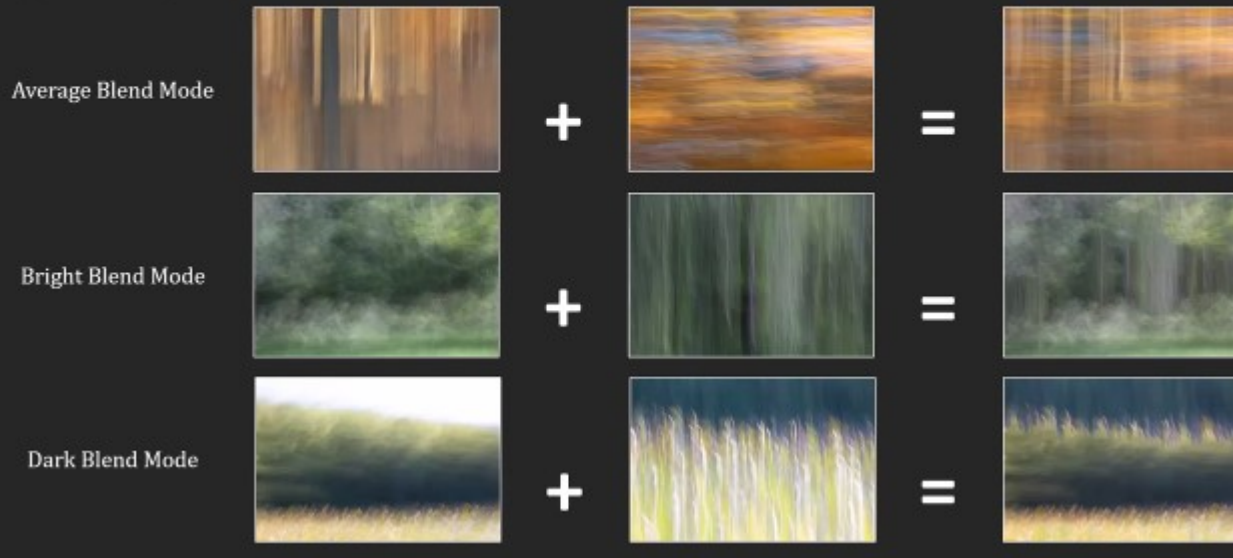


~ Before & After Examples ~



Comparison of Blend Modes

Compare these examples of an Average Blend Mode image with Bright and Dark Blend Mode images. This is offered to show how the Average blending differs from the blending that occurs in Bright and Dark Blend Modes. Average basically just lays exposures on top of one another.



Things to Keep in Mind About ICM

- Forget the 'rules' and break free of the standard photographic conventions
- No tripod necessary...Free-style it by handholding the camera
- Don't be a perfectionist...throw caution to the wind
- There is absolutely no 'right' or 'wrong' way to do ICM...whatever works for you is going to be unique to you as an individual
- Have fun exploring, experimenting, and trying new things
- Don't be afraid to take multiple shots of the same scene
- Look for lines, color, shapes, patterns, light, contrasts, etc., in the environment that appeal to your aesthetics
- Be open to creating images from ordinary or overlooked scenes...as opposed to grand scale landscapes and vistas
- ICM can be done at any time of the day, in any kind of weather conditions

Speakers

John Paul Caponigro Presented

"The Wonderful Things Printing can do for You and your Images"

on Monday, October 23, 2023



A form of environmental art in virtual space, John Paul Caponigro's works are about the nature of perception and perception of nature. Exhibited internationally, his works have been purchased by private and public collections, including The Smithsonian, Princeton University, and The Estee Lauder Collection.

John Paul is a pioneer among visual artists working with digital media. A member of the Photoshop Hall of Fame, Epson's Stylus Pros, and X-Rite's Coloratti, his work is published widely in periodicals and books, including Art News and The Ansel Adams Guide. Author of the video training series R/Evolution and the book Adobe Photoshop Master Class, for over twenty years, he has been a contributing editor to a variety of magazines and websites, including Camera Arts, Digital Photo Pro, The Huffington Post, and Apple.

A highly sought-after lecturer (Apple, Microsoft, MIT), leads unique adventures in the wildest places on earth to help participants creatively make deeper connections with nature and themselves. Get a taste of what he does in his Google and TEDx talks. Learn more – visit www.johnpaulcaponigro.art

Living With Prints

Over 1 trillion photographs are made every year.

The number of photographs made each year is growing exponentially.

Automated 4x6" prints have been in decline and levelled out at 36 billion.

89% of Americans own prints.

What Prints Do For Your Images

Prints give your images scale.

Prints make your images more sensual.

Prints become events.

Prints persist.

Prints are your legacy.



What To Look For In Prints

Detail

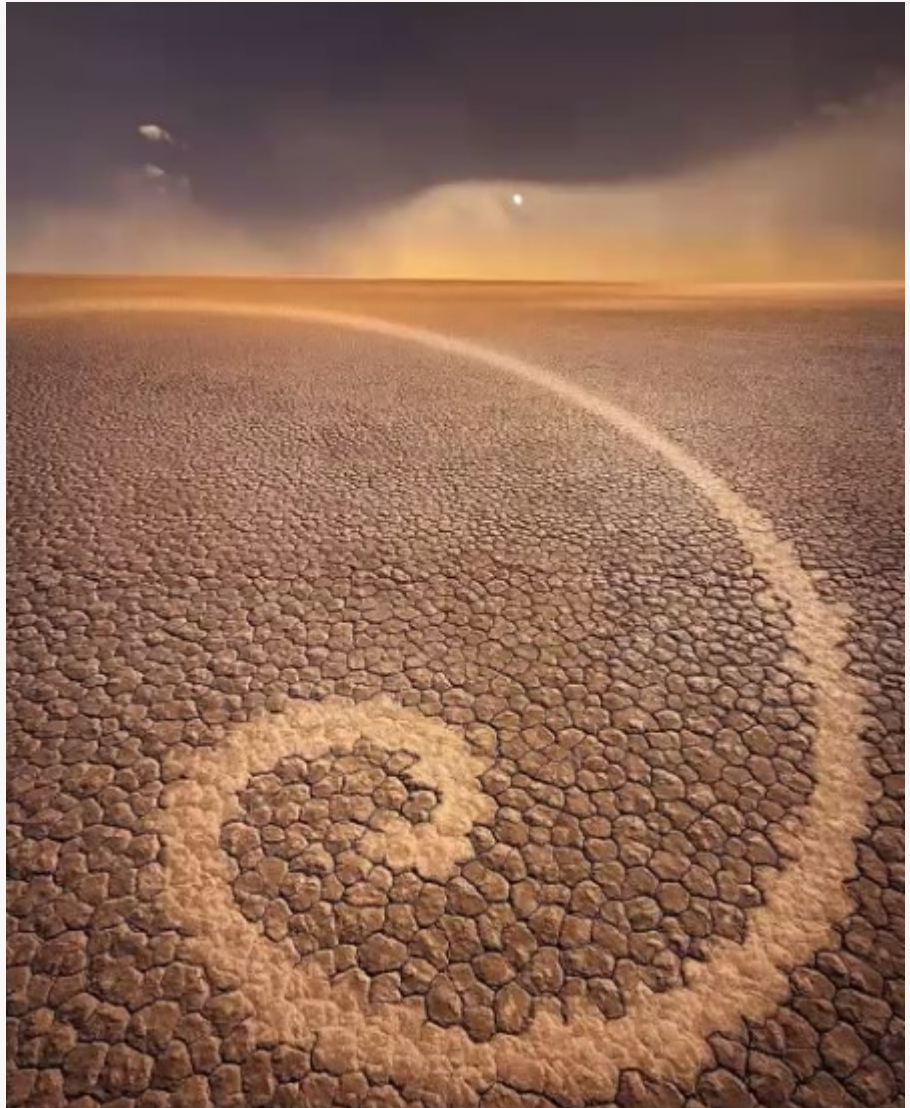
Detail - focus

Detail - dynamic range

Detail - gradation

Detail - low signal to noise ratio

Detail - flawless surfaces



What Prints Do For You

You Look More Carefully

You Decide What's Most Important

You Choose How You'd Like Your Images To Be Received

You Develop A Relationship

You Connect

You Learn About Yourself

You Enrich Your Journey

What Prints Do For Your Images

Prints give your images scale.

Prints make your images more sensual.

Prints become events.

Prints persist.

Prints are your legacy.

Prints can be sold.

Speakers

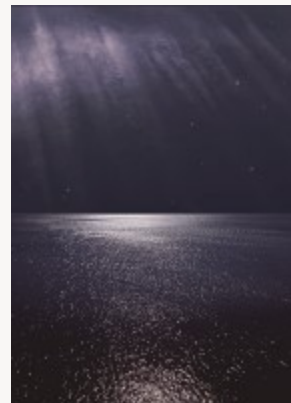
What To Look For In Prints

Whites



What To Look For In Prints

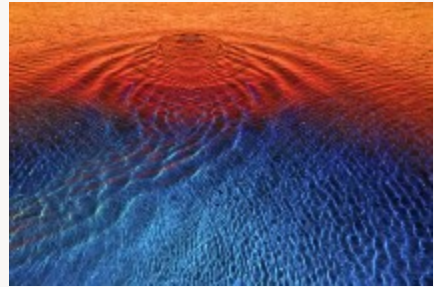
Blacks



Speakers

What To Look For In Prints

Saturation



What To Look For In Prints

Separation



What To Look For In Prints

Right style

Right materials

Right scale

Right presentation

Right context

Right for who ?

Right for the statement you want to make !

What To Look For In Prints

Don't let anyone tell you, "You can't do that."

If you depart from convention, do it for a reason.

Break a rule accidentally and it's called a mistake.

Break a rule intentionally and it's called innovation.

Exceptions are failures or statements

Exceptions are failures or statements if purposeful

Exceptions are failures or statements if purposeful and consistent

Outings

Wednesday August 30, 2023

Seven members came to our CNE outing on August 30. While it was crowded, we managed to get some really great images.



Outings

Sunday September 17, 2023

Five members came out to the Tough Mudder event. This turned into a fantastic outing. Great images were taken.



Outings

Sunday October 15, 2023

We had 20 members show up for this outing. We were fortunate enough to get a close-up view of the steam engine. Thanks to Paul Cordingley for arranging this outing.





Past Issues of the Viewfinder can be found at

<https://www.etobicokecameraclub.org/viewfinder/>

Next Issue in a Month!