

# VIEWFINDER



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Photo credit: John Fraser

***“You can only tell a story  
when you first understand  
yourself.”***

***Nichole Sobecki***

***Kenya-based photographer  
and filmmaker  
National  
Geographic***

## 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.

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## TAKE YOUR WORK TO THE NEXT LEVEL WITH A HOOK.

by Christine Kobielski

**What makes an image stand out above the rest? With so many great images, how is a judge to choose a winner? Each judge has a discretionary one point. Getting that one point from each of the judges can put you way over the top into the winner's category.**

**The images presented in this article are all winning images from last year . Some images have been saved for a future article about some of our passionate photographers.**

**Let's take this year's image of the year, *Dispersal* by Geoffrey Pierpoint. It is simple perfection. The image is sharp and has no distractions. The black background creates contrast and drama. The dispersion follows the rule of thirds in the upper left. Today's art world is all about engaging the viewer, and Geoffrey's work does that. How long did he have to wait and how many tries did it take to get it just right? And do you see a metaphor, the most powerful one being the metaphor of life itself.**



**Paul Cordingley's *Engine Driver* is perfectly framed in a balance of blue, red , and gold. His posture is natural and relaxed and yet his gaze looks disturbed. Blue adds to the mood. What is he looking at? We feel transported into some great story only limited by our own imagination. Inference is a very powerful hook.**



# Feature Article



Geoffrey's *Hot Tip* follows the Golden Triangle rule as the two opposing diagonals form a triangle. Can you see at least three triangles in this image? There are more.



Judy Griffin is a master of shape and lighting as she has demonstrated with *Santa Fe Theatre* image. Here Judy has used The Golden Triangle of art to great effect with the Triangular shape tilted to the right and the sunset colours becoming one with the Theatre, setting the building ablaze. Other details are darkened (although still visible) to remove distracting details. How many triangles do you see? Keep counting.



Alex Konyukov's *Ballerina* has beautiful dramatic lighting, and did you notice the Golden Triangle that is her body. If you look more carefully you will find more triangles created by the position of her arms and legs. Dramatic lighting has helped to create a triangular shape to her head as well.

John Fraser's *Blue Wave* captures the spirit of the building. The deep blue overlay on the right gives the feel of buildings deeply submerged and the light and dark waves of light on the left create an upwards movement reminiscent of ocean waves. Image is sharp and the light areas are used to advantage particularly the white diagonal helping to move the eye upwards.

## Feature Article



June West's image *Who Am I* totally captures a moment and a personality as did the Karsh image. What was the story behind this image? Clothing compliments the story of rebellious youth. Judges frown against unusual borders preferring the 3-5 pixel stroke; but in this case the unusual border adds to the story of rebellion. Image is perfectly executed.



*Sir Winston Churchill 1941 (Karsh)*  
Churchill scowled when Karsh removed the cigar from his mouth and Karsh was able to capture this iconic image.



Teresa Bryson's *The Gift of Autumn* is set against a dark dramatic background creating sharp contrast to the flowers. Look at the details in the cabbage, broccolini, and flowers. Every part of the image is sharp. Rather than focusing on one part of the image our eyes moves around the image from the bottom left around the bent broccolini, the diagonal carrots, the amazingly veined cabbage, the flamboyant red flower on the top right, to the tumble down at the bottom offering us a little escape route should you wish to take it. My eyes just want to go around and around to absorb every detail.

## Dispersal Exposed and A Hot Tip

By Geoffrey Pierpoint

We've all seen, along country roadsides, the large, dandelion-like seed heads atop tall stems and thought how striking they look. Maybe you've learned that the plant is called Goat's Beard, though it has several other common names and thus it's best to use its scientific name *Tragopogon pratensis*.

Remembering the old adage "a rose by any other name still makes a sweet photograph" I put my Tamron 180mm Macro lens on the Nikon D90 that I was using at that time and set out to find *T. pratensis* and attempt to do just that.

But outdoors one faces all the physical challenges of taking very close up shots of plants blowing in the wind, with uncontrolled lighting, distracting backgrounds etc etc. So bearing in mind also that "All's fair in love and war and photography" and accepting that I would never show its face in a true Nature competition, I brought my subject plant indoors.

My studio was a good-size room (nominally the master bedroom but used by my wife and me as a second living room) with a south-facing wall of floor-to-ceiling windows. I placed my plant, with a black background, against the opposite wall where the natural light was diffuse and even.

My first shots were aimed solely at a segment of the orb of the seed head, which filled much of the frame. You might say a classical macro composition. Then I moved the camera back a little to try for a more pictorial image with some negative space to play with.

I plucked a single seed from elsewhere on the orb and delicately inserted it that short way into the body of the seed head, where it was gently held exactly how I wanted it for my Dispersal image. Remote release pressed, mirror up, shutter fired and my Image Of The Year was on the SD card.

And now I've exposed Dispersal's secrets.

Tech data: Exp 4s@f/36. Exp-bias -1.0. ISO 200. WB set with grey card.





## Dispersal Exposed and A Hot Tip (Continued)

Unlike Dispersal, which was a development following a previous composition, A Hot Tip was conceived and visualized in my mind some time before its creation was begun.

This took place in my basement workshop where I secured both the small propane cylinder with burner head and the ten-inch iron spike in separate vises on a work bench. Having set the angle of the flame, I then adjusted the angle of the spike and its degree of penetration into the flame to give me the desired composition.

The set-up was located to provide a background of deep shadow from behind the oil furnace while suitable ambient lighting on the burner head and spike was adjusted. It was then simply a matter of heating the tip till it became red hot, and capturing the image.

Tech data: Nikon D90. Tamron 180mm Macro lens. Exp 1/4s@f/8. Exp-bias -2.0. ISO 400. WB set with grey card. RAW capture. Minimal work in Photoshop.

In my camera's photo shooting menu I have the colour space set to AdobeRGB. When required by competition entry rules I convert this to sRGB as the final step in Photoshop processing. Mostly there is no clearly obvious change in the rendering of an image, but with A Hot Tip I saw some loss of the many tiny colour variations within the flame, especially at the red end of the spectrum. Just for fun, I tried conversions to several other profiles, noticing only minimal differences until moving to Wide Gamut. That was eye-popping and emphatically showed A Hotter Tip.



## Introducing New(ish) Members of the Board of Directors

We have Sharon, Sam, Eva, Carm and Blair joining Judy, Clive, Barb, Paul, Lesley, Jocelyn, Theresa, John, Frank, Brian and June on the Board.

Let's get to know our new(ish) board members. Over the summer, we asked them

- How long have you been a member of the club?
- Why did you volunteer?
- What camera or gear do you use?
- What is your "go to" photo capture or processing technique?

This is what they said

### Sharon Eyolfson, Secretary

I joined ECC in January of 2016. The past five years have been a wonderful experience meeting other photographers and sharing experiences. I have learned so much from watching all of the speaker presentations and participating in the competitions with so many talented photographers. What a great way to explore my passion for photography!

I volunteered to be on the Board of the Club, because it is volunteers that make a club like ECC successful. I believe that participation is the best way to benefit from the club and being on the board first as Banquet Chair and now as Secretary has allowed me to give something back.

I use a Sony A6500 and a Lumix FZ 1000.



My passion is Flower Photography and I use Photoshop and Topaz for processing. I find I can never leave an image as straight out of camera and I enjoy creating different backgrounds and textures by using Photoshop layers and Topaz filters.

# Club News

## **Sam Elogio, Outings**

This year will be my third year.

I have really enjoyed being part of the club so I decided it was time to give back to the club.

I shoot with Olympus. I own the M1 MK II and the M5 MK II. I love the small size of the gear.

I make extensive use of the TK7 panel with Photoshop. It takes my photo editing to the next level.



## **Eva Michalak, Social/Fellowship**

I have been a member since 2010.

I volunteered to take over the arrangements for the annual banquet since I was helping Sharon Eyolfson with it in the past and knew the ropes. But then the Board decided to have a Chair of the Social Committee and asked me to take on this role.

I mostly use my Lumix F2.8, 25-600mm, but also use Nikon DX with various lenses.

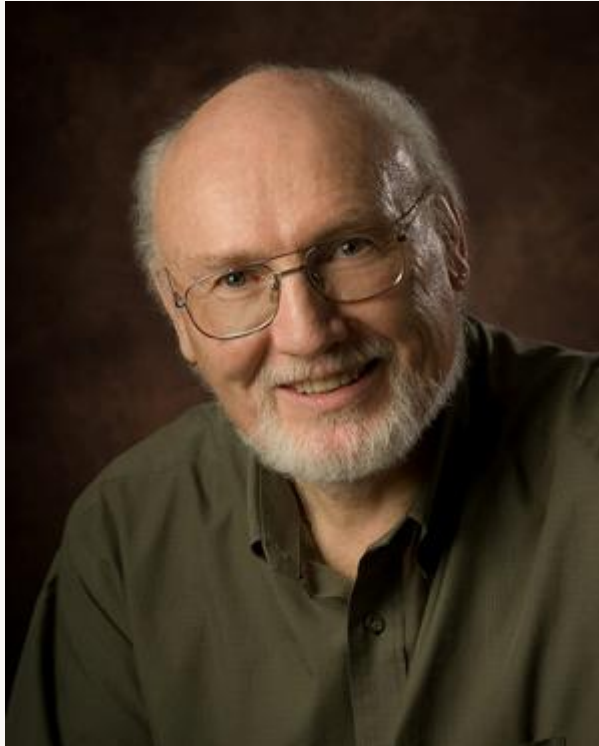
I am fascinated with light, transparency, and color in nature. I enjoy taking macro photographs of water droplets, bubbles, flower details, or abstract and creative shots.

I still rely on jpg rather than raw images. After using Lightroom for years I now use full Photoshop for all my images and am exploring its never ending creative potential.





# Club News



## **Carm Griffin, CAPA Rep**

Member since 1975.

Have volunteered in most positions except President. Reason, wanted to bring some newish/youngish life to the BoD, which I may have done in the variety of positions I've held.

I'm presently using a Fuji X-T4, but have shot Canon for 20 years, then Nikon when the Canon system began to fail me, then Minolta as my first digital in 2001, and then moved to digital Fuji S pro for a number of years – was really a Nikon body with Fuji sensor, etc., and now with the Fuji X-T series since the T2. Also used the larger format Hasselblad for a number of years, Mamiya M645 for a couple of years, & Linhof Technikardan 4x5 view camera for commercial and landscape work.

Have always used Photoshop since pre-version 1, and then Lightroom when introduced – and primarily shoot RAW.

## **Blair Brubacher, Programs/Seminars**

How long have you been a member of the club? 3 years?

Why did you volunteer? Interest

What camera or gear do you use? Sony A6300

What is your “go to” photo capture or processing technique? Capture One

**Cole Thompson Presented**

“Why Black and White?”

on Monday, September 13, 2021



I am often asked, “*Why black and white?*” I think it’s because I grew up in a black-and-white world. Television, movies and the news were all in black and white. My heroes were in black and white and even the nation was segregated into black and white. My images are an extension of the world in which I grew up.

For me color records the image, but black and white captures the feelings that lie beneath the surface.

My art has appeared in many exhibitions, publications and has received numerous awards. And yet my resume does not list those accomplishments, why?

In the past I’ve considered those accolades as the evidence of my success, but I now think differently. My success is no longer measured by the length of my resume, but rather by how I feel about the art that I create. While I do enjoy exhibiting, seeing my work published and meeting people who appreciate my art, this is an extra benefit of creating, but not success itself.

I believe that the best success is achieved internally, not externally.

Put your camera into  
monochrome mode *and*  
RAW mode

Ansel already did Ansel.  
What can you do that exhibits  
your unique vision?

My post-processing is very  
simple, I typically only use six  
tools in Photoshop.

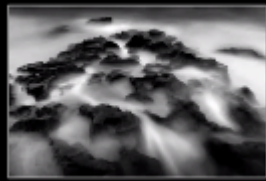
Learn how colors translate  
into shades of grey.



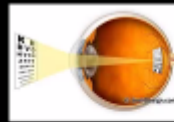
1. RAW Converter
2. B&W Conversion Tool
3. Adjust my Levels
4. Dodge and Burn
5. Pump my Contrast
6. Clone for Spotting

## Cole Thompson continued

As a photographer I almost worshipped my equipment



As an artist my "god" is the image and my camera is simply a tool.



As a photographer my goal was to document what my eye saw.



As an artist my goal is to show you what I see through my Vision.

Vision is simply the sum total of our life experiences, that allows us to see the world in a unique way

I believe in finding my Vision of the image first and then obtaining the skills needed to express it.

We can learn the technology of photography with our mind  
But you must "hear the music"  
(your Vision)

There are no need for rules when you have found your Vision

Cole Thompson, ex-Ansel Adams imitator



## Cole Thompson continued

Before and After  
(the eye versus Vision)



The real key is your Vision

Forget the rules



Don't follow other people's advice

"Let Go" of your Vision Blockers!



And listen to the Music!

## A Member's Response to ...

### Cole Thompson

#### “Why Black and White?”

What a beautiful place to be in, doing what you love, expressing what is deep within you, telling stories that move you, doing it for yourself first. Creating, allowing the inner voice to speak—that is what moves Cole Thompson. I feel we are kindred spirits.

The most memorable piece of work, I think we can all agree is Cole's *The Angel Gabriel*. In the bible the Angel Gabriel is the messenger. In Cole's piece, Gabriel is telling us something about our present world. The book adds to the story of the messenger. We are polarized; either on one side or the other. Gabriel is telling us that we need to move towards the centre—that is our salvation. Absolute thinking must be replaced by the middle way. Gabriel as the messenger, can only be in the middle. Cole does not believe in rules and that frees him to create. But this image does follow the rule of symmetrical balance—very crucial to the story of messenger. It is a story for our times that resonates deep within us, even if we aren't consciously aware of it.

Cole trusts his inner voice. He says we all have an inner story, a way of seeing the world. It is when we begin to trust that part of ourselves that our work gets better.

Christine Kobielski



**David DuChemin Presented**

“Heart of the Photograph”

on Monday, September 27 2021



David discussed his perspective techniques and the creation of images designed to engage human imagination and emotion, including questions of vision and intent, the use of space and time, the creation of depth, and the use of point of view. He also discussed mood and mystery, storytelling, and what this all means for our choices of moments as well as more practical considerations, like the creative use of exposure tools, composition, and more.

David DuChemin is a best-selling author, award-winning photographer, and leading expert in the field of creativity. With over 35 years experience making photographs, his calling is to help photographers make photographs that are more than just sharp and well-exposed. David teaches how to make photographs that light a spark in people, that communicate clearly, that captivate imaginations and grab the attention and hearts of the people who will see them. As an international workshop leader and author of best-selling books like *Within The Frame* and *The Soul of the Camera* (both published in over a dozen languages), he’s taught students this incredible craft on all seven continents.

**IS IT GOOD?**

**GOOD FOR WHOM?**

**IS IT YOURS?**

**WE CAN DO BETTER THAN GOOD**



David DuChemin continued

**Better Subjects**



**Better Expression**

**WHAT IS THE LIGHT DOING?**



**WHEN IS THE MOMENT?**

David DuChemin continued

**Better Expression**

**WHAT'S MY POV/PERSPECTIVE?**



**WHAT'S THE ENERGY?**

**WHERE IS THE CONTRAST?**



# Outings

Courtesy of Sam Elogio

## August 24, 2021

10 ECC members went to Centre Island on August 24 to take some beautiful cityscape and sunset photos. It was a very hot and cloudy evening making for a great picture taking adventure.





# *Outings*

Courtesy of Sam Elogio

**September 19, 2021**

10 ECC members enjoyed a lovely sunny morning at the Aga Khan museum.





Next Issue is late November

Past Issues of the Viewfinder can be found at

<https://www.etobicokecameraclub.org>