



IN FOCUS

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PRESIDENT'S MESSAGE

November has been a busy month for our club; the Fall Seminar, the first in Canada for more than a decade, was a smashing success. As I write this, I'm anticipating our Help Portrait event this coming Saturday at St. Andrew's United Church, where our members will get the opportunity to give back to our community. In the coming weeks, we'll be looking ahead to the 2020 Can Am Photo Expo, also in Canada again, at the Sheraton on the Falls, April 24-26. Participation in our monthly competitions can be one of the best ways to improve your photography. Kudos to all the new members who have entered competition for the first time; the feedback you will receive will provide fresh insights into your photographic endeavors, as well as welcome affirmation of the skills you already have. That being said, there are things I have learned in my 15+ years of competing in the club that I would like to pass on to our new competitors; some points to ponder when preparing images for competition:

- Review your images on your computer, (zoomed in to see details), checking for sensor dust spots, and remove them in your editing program. They will be very obvious projected on a screen. Scan the edges of the frame for distracting elements that do not add to the story you are trying to tell. Could your image benefit from a different crop? Look for areas of high contrast- are there overly bright or dark spots that can draw the eye away from your subject? Are horizon lines straight?
- Projected images that are predominantly dark around the edges will benefit from a thin coloured key line around the edge of the image, to define where the image begins and ends, preferably in a complementary colour.
- If competing in prints, remember that the brightness of the light box can blow out any highlights in your print. If you're not sure how your print will appear in the light box, it's helpful to take it outside to view it in bright daylight. Your image may have

to be printed darker. Judges often dislike white mats for this reason; the brightness of the mat can draw attention away from the printed area.

- Monochrome prints- Be aware that even a spot of colour in an otherwise monochrome print can disqualify it from the Monochrome Division, and it will be considered a colour print. (In the Digital Division, there is no separation between colour and monochrome images).
- Having difficulty finding titles for your entries? You're not alone. However, the choice of title can make your creative intentions clearer to a judge. Sometimes they need a little help to "get it."
- Lastly, never underestimate the power of a judge's personal bias to affect your score. A subject that a judge has a disinterest in, or a strong dislike for, no matter how expertly rendered, will not achieve a top score. This is something that you have no control over, and you should not take it personally. In the end it must be remembered



KAREN FULHAM

that it is one person's opinion only. We will be looking for a Newsletter Chair and Outings chair to replace Shiree Jetha. I know she will be a hard act to follow- I'd like to thank her for her outstanding contribution to our club so far. If you are interested in either of these positions, contact a member of your Executive. 🍁

NEWSLETTER AND OUTINGS

In my final message to those who have been massive supporters in the 2 year period of voluntary work I have done at NFCC, in the capacity of your Newsletter and Outings Chairperson and as an active member at our club, I send my most heartfelt thanks to you. It really has been a joy for me to serve you, and to give back to the club with devotion and passion, meant the world to me.

As I do in my personal life, in my photo competitions and in my graphic design and photojournalism work, I always give my 100% effort, and I tried my utmost to improve how past newsletters were presented to you, by making mine, professional, modern and elegant, fun and interactive, but most importantly showcasing YOU as members, and highlighting the many outings and activities we engaged in.

You all have amazing and interesting stories to tell (and show), so I take this opportunity to wish you all the best. I will, however, be staying on as a regular club member to complete this year of competition, to achieve my personal goal-set, so I will be seeing you around.

These executive positions are now open, and should you be interested in joining the committee, please contact our President, Karen Fulham, who will be happy to sign you up!

REGARDS, SHIREE JETHA

 PHOTOGRAPHER AT HEART



Photo Credit: Scott Simons

PROJECT HELP PORTRAIT



Read more in the [Saint Catharines Standard](#) NFCC extends thanks to all the volunteers and organizers of Project Help Portrait.
Photo Credit: Karen Fulham

NFRCC VS OCCC - NOVEMBER 23



An intense Competition Day between Ontario clubs was had on November 23rd. OCCC took the win. After a pizza lunch and awards presentation, it was time for speaker David Chapman's presentation on storm chasing. Photo Credit: Andrea Cecchini Burke (Twin Cities Camera Club)

MEMBER BIOGRAPHIES

WINNIE YI WANG



Self taught photographer, Winnie Wang, has always been surrounded by art. Her parents expressed their creativity in the food they cooked, her sister is a water colorist, but Winnie found her art attraction in music and dance; Classical and Ballroom and Chinese Folk, that is, until she became a mother herself. This was a turning moment to her art expression, and the passion for taking pictures drew her in, as her daughter grew. "I like to take pictures when I became a mother. I totally had no time to further study my interests and hobbies like tennis, reading and cooking!"

Winnie admires the outdoors and nature. She is a travel enthusiast. She said it "frees her soul." Beauty is all around me. The best time to her was watching her sister paint. She tried to learn from her, and said she quickly realized she did not have the talent for it. But it did not damper her attraction to make pictures, and she is still developing her variety of photographic interests and styles to express herself.

It is during her time with a classical Chinese Folk dance group, these last 3 years, when the photographer captured beautiful moments of their routines, that she began to admire

photography in a more serious way, and decided to learn a bit about it. So, 2 years ago she joined a photography group in Toronto. This allowed her to see, learn and practice with them.

Then by chance of traveling to China this year, she learnt that there is a way of writing an article together with 100 of her photographs, using the software called "MeiPian". "I was very impressed and I would like to try writing my stories to inspire others and to show my travels and photo shoots," she discovered. "There is no short cut to learn photography."

After moving to the Niagara Area she joined NFCC this Summer, to facilitate her photographic interests. "It is really a place where I can be connected and share positive experiences with others. In the very short period of time since I joined NFCC, I saw the upbeat people here. Whenever you ask a shooting related question, they never hesitate to help you out."

Winnie's philosophy is simple:

LIFE IS JUST ONE DAY AND THAT DAY IS TODAY: LIVE, LEARN, EXPLORE AND ENJOY.



MEMBER BIOGRAPHIES

WINNIE YI WANG GALLERY



Left to right:
Head Shot; "Rodeo" 2017; "Autumn and Stram" – Vermont, USA (Awarded by ACAEA in weekly magazine),
2018. "A Spirit" – Grand Canyon, Arizona USA 2019; Native Generations" - Grand River Pow Wow in 2019.
"Snow Bird" Niagara-on-the-lake 2019. 🍁

COMPETITION RESULTS - DIGITAL

BRONZE

	ENTRIES	HONOR	TOTAL
LORNE TONTEGODE	6	6	85
LISA KELLEY	2	1	25
SIMONE GOMES	2	1	23
GEOFFREY WATERS	2	1	22

GOLD

	ENTRIES	HONOR	TOTAL
SHIREE JETHA	6	5	96
CURTIS CAPUANO	6	5	88
PAULA CHIASSON	6	3	82
LIZ MASSE	6	3	82
RUTH WANLESS	6	3	81
LORRAINE PICHETTE	6	3	81
RON WING	6	3	78
LINDA CASEMENT	6	2	76
CAROL DOBRINDT	6	1	73
MICHELLE STRANGES	6	1	72
DOUG BANAS	2	-	21

SILVER

	ENTRIES	HONOR	TOTAL
JONI CARPENTER	6	5	93
RON PLANCHE	6	5	89
RICHARD GRANT	6	5	87

DIAMOND

	ENTRIES	HONOR	TOTAL
SCOTT SIMONS	6	6	103
CHRIS EMPEY	6	3	91
LARRY MATHEWSON	6	4	91
PEARL BASCO	6	4	87
NORA MATHEWSON	6	3	84

COMPETITION RESULTS - PRINTS

COLOR

BRONZE	ENTRIES	HONOR	TOTAL
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LIZ MASSE	6	6	98
LORNE TONTEGODE	6	6	94
LISA KELLEY	6	4	77

SILVER	ENTRIES	HONOR	TOTAL
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CAROL DOBRINDT	6	6	94
RON PLANCHE	6	5	89

GOLD	ENTRIES	HONOR	TOTAL
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SHIREE JETHA	6	4	87
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DIAMOND	ENTRIES	HONOR	TOTAL
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LARRY MATHEWSON	6	5	97
NORA MATHEWSON	6	3	89
KAREN FULHAM	6	2	82
LORRAINE PICHETTE	6	-	67

BLACK AND WHITE

BRONZE	ENTRIES	HONOR	TOTAL
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LORNE TONTEGODE	6	6	91
LIZ MASSE	6	6	91
LISA KELLEY	5	5	69

SILVER	ENTRIES	HONOR	TOTAL
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RON PLANCHE	6	6	100
CAROL DOBRINDT	6	4	85

GOLD	ENTRIES	HONOR	TOTAL
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SHIREE JETHA	6	6	106
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DIAMOND	ENTRIES	HONOR	TOTAL
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NORA MATHEWSON	6	4	90
LARRY MATHEWSON	6	3	83
LORRAINE PICHETTE	6	1	74

TECH THRILL WITH LORNE TONTEGODE

Even just a couple of years ago, I didn't realize how wonderful 14-bit RAW files were. I thought JPEG at maximum quality is pretty darn good and I have saved images and couldn't see much difference even when looking up close. Yeah, you can see the less than perfect areas if you really look but how many people pixel peep. Typically, you look at a photo and judge it on the macro stuff, not the micro. You know, is it sharp enough, is the closer eye in focus, does it have good composition or the colours compliment the photo. You don't usually get out a magnifying glass to look for artifacts.

Maybe it was the old adage "you don't know what you don't know" or a bit of the Dunning Kruger effect which says that the totally incompetent are totally unaware of their incompetence, but I didn't really understand what RAW was. I knew what it was by definition but I didn't realize the implications of it. Sure, there isn't any compression (usually) but that read like 'it's a really big file' and the bit depth thing was nice and all but how much different can a 12 or 14-bit file differ from an 8-bit file. After all, it's only 4 or 6 more bits and that's really not much is it. Well, it's actually of astronomical proportions.

You see, the Milky Way, has about 250 Billion stars in it and I think most people realize that's

IN THE RAW

MORE THAN SOME EXTRA BITS

a huge number. If you tried to count the stars in the galaxy it would take you about 8,000 years but you'd never be able to pronounce many numbers that large in a second would you. In contrast, the number of shades in a JPEG at 16.7 million would only take you about 193 days.

A 14-bit RAW file would take you 193,486 years to count that high! You can fit more than 17 galaxies worth of stars (number of colours) in a 14-bit file. It's THAT BIG. So what can that do for you?

Raw files are mostly about dynamic range which is the ability to capture a wider range of levels of light. The human eye has incredible dynamic range that cameras aren't capable of capturing yet. When you look at a scene, your eyes will adjust to the brightest area and yet still be able to

see detail in the rest of the scene. With an 8-bit image, the dynamic range is about 8 stops and unfortunately the way light works, that means that most of the data recorded is for the top half of the grey scale or colours and we don't differentiate bright ranges very well. They kind of look about the same.

The detail is in the shadows and this is where higher bit depth makes a better photo. With the 8-bit file, there isn't really much data there to work with. About half of the file goes to define the first stop below pure white in the file or a shade of 256,256,256 on the RGB channels. As you go darker, the amount of information stored per stop gets to be less and less. When you get into the shadows, there is very little depth to work with and the black in the file, 0,0,0 is only about 8 stops below the brightest part of the photo. Stops are doubling or halving of the light so the math gets tough to comprehend.

Since so much of the file is being consumed by the first stop, the lower stops tend to have almost no detail and if you try to raise them up, they become terribly grainy and blocky. The darker parts of the scene have also been clipped away, the sensor saw them but the file bit range was too small to store them.

This is where the 12 and 14-bit files start to shine. Not only did it store the signals that were com-

TECH THRILL WITH LORNE TONTEGODE

ing off the sensor but it also kept a much better track of the subtle differences in the shades of the scene. Since there were more bits to work with, that shadow level wasn't saved as say 2 numbers away from the pixel beside it, it was stored as many thousands of numbers from it. It saved the subtle differences from one pixel to the next.

Take the two photos that I have included. One is totally black while the other has a scene of water vapour thrown into the air. On a really cold day if you throw boiling water into the air it instantly vaporizes. The problem was that I did some rapid fires and the flash didn't fire at the critical moment since it didn't regenerate fast enough. I thought the photo was totally black but when I pulled it up in LightRoom, I couldn't believe that I actually



had a photo there. The light was still there and it might have been 7 or more stops down. In an 8-bit file, that would have been totally black in the file or 0,0,0. In a 14-bit file, there was lots of information available. Now you aren't likely to have a need to save a photo like this but it's kind of cool you have to admit and it might save your butt one day. For a real application though, let's consider HDR images. Since cameras don't have enough dynamic range to capture many scenes accurately, HDR images are used by taking some bracketed shots and putting them together so you have the gamut of the scene represented in a photo. Normally, if you expose for the shadows, the sky is totally blown out to pure white and if you expose for the sky all of the shadows are lost to black. Sound familiar? This is an excellent demonstration of the power of high bit-count RAW. The photo is exposed for the bright sky so all of the cloud and bright detail is there and the shadows are pulled up.

In the other pair of images, I exposed the shot for the sky in the windows and if this was JPEG, again there wouldn't be any data there. With 14-bit though, the interior is all in the file. I simply raised up the shadows and the detail was all there. You may not be into HDR photography but almost every outdoor scene will push beyond the limits of 8-bit files. When you shoot in 12 or 14-bit RAW, the information is there for the taking. 🍁



RECAP

WHAT WILL
YOU BRING
TO DINNER?



CHRISTMAS
POTLUCK DINNER
DECEMBER 16, 5PM

[CONTACT MICHELLE](#)

Be There
Or Be Square

DRINKS AT
CLANCY'S
RESTAURANT
AND SPORTS BAR

5233 Stanley Avenue
(Corner of Valley Way)
Niagara Falls, Ontario

MEET-UP IS SCHEDULED
STRAIGHT AFTER EVERY
CLUB MEETING.



MISSED AN ISSUE OF
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