

APC Newsletter

Photo • Friendly • Fun • Focus • Feedback



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John MacAlister

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Volume 1

Of the 2025 – 2026

APC Year



In This Issue

- 3** Welcome to the 2025/2026 Season
Richard MacEacheron
- 4** APC List of Speakers and Activities 2025/2026
- 5** Information on Club Activities
- 6** The Weekly Photo Challenge
Rodney Harvey
- 7** Seeing and Shooting the Aurora Borealis
Frans Grootvelt
- 8** Wisdom Sharing
Various Members
- 9** Printing your Photos
Richard MacEacheron
- 10** There's Nothing to See
John MacAlister
- 13** Photos I Made on the Summer Break
Nancy Leask
- 16** Summer 2025 Favourites
Don Turnbull
- 17** People Posing: Body Position, Perspective and Focal Length
Nancy Leask
- 19** THE END

Welcome to the 2025/2026 Season

Welcome to the 2025/2026 season and the fifteenth year of your Ajax Photography Club. I especially want to welcome the new club members; it's always nice have "new blood". Hopefully everyone had a safe and enjoyable summer with lots of photography opportunities.

I want to start off by introducing your club Board members that keep things running smoothly and to thank Kathie Waterhouse (past Contests & Clinics Director) and Michael Nelson (past Education Director) for their dedication over the years and their contributions to the success of your club. I also want to welcome Karim Ahmed to the On-Line Director position.

Position

President	Richard MacEacheron
Vice President & Meeting Director	John MacAlister
Treasurer	Don Turnbull
Education Director	Vacant
Membership Director	Alan Dryden
Secretary	Eileen Nixon
Competition & Clinics Director	Vacant
Public Relations Director	Vacant
Online Director	Karim Ahmed

Other Key Volunteers

Newsletter Editor	Nancy Leask
Weekly Photo Challenge & Reviews	Rodney Harvey
Photo Discussions	Roy Robinson

As you can see, we have a few vacant positions. Please consider volunteering your time to continue the success of this great club.

Several planning sessions were held over the summer to review last season's activities with the goal of deciding on activities for this season. John has been busy securing speakers for our monthly meetings on a variety of photographic topics that are intended to inspire you and to take your photography to the next level.

Building on the success of previous years, our upcoming season will include similar activities and events from previous years. - *"Why fix something that works?"*. We have a good mixture of topics and activities; however, we want to hear your thoughts, or if you would like to conduct an activity, please let us know. This is your club.

Please keep a sharp eye on our Meetup site for the monthly meetings and other club activities.

Regardless of your skill level, novice to advanced, or the camera that you use, there is a place for you in our club. Our goal is for every member to enhance their photography skills, and to inspire you to be creative when making photos, while enjoying a friendly inviting atmosphere.

~Richard~

September 16, 2025

*In-Person at Sabina's
Member Presentations and Discussion*

October 21, 2025

*In-Person at Sabina's
Matt Huras Nature Photography*

Matt is an Ontario-based nature photographer. Through photography he aims to capture and share unique perspectives of our world that may help others feel the wonders when out in the wild.

November 18, 2025

*On-Line (Zoom)
Eva Polack Impressionism Photography*
Based in New Zealand, Eva will discuss what it takes to be an artist with the camera as well as techniques and the visual language of impressionist photography.

December 13, 2025

Christmas Get Together
Sabina's 1:00 – 5:00
Christmas Fun Competition

January 20, 2026

*On-Line (Zoom)
Trina Koster Portraits*
Trina is one of a team of experienced, passionate photographers specializing in commercial headshots, artistic portraits, weddings, and events...which really means we specialize in people putting people at ease and capturing them at their expressive, authentic best.

February 17, 2026

*On-Line (Zoom)
Peter Baumgarten Landscapes*
Peter Baumgarten is an award-winning professional photographer and educator based on Manitoulin Island. Inspired by Canadian photographer, Freeman Patterson and his book, "The Art of Seeing", Peter is always striving to see the world in ways that most people miss.

Ajax Photography Club 2025/2026 List of Speakers and Activities

March 17, 2026

*On-Line (Zoom)
Kas Stone Finding Inspiration*

Kas is a full-time photographic artist based in Nova Scotia, inspired by the wild coastal scenery and moody weather right outside her door. Kas will share ideas, stories, and images from her own portfolio, and suggest some visual exercises that will inspire you to create fresh new images of your own.

April 21, 2026

In-Person Location TBD
TBD

May 19, 2026

In-Person Location TBD
TBD

June 16, 2026

In-Person Location TBD
Annual General Meeting
Member slideshows
Ron Pereux Print Competition

Club Activities

- Monthly Guest Speakers
- Study the Masters
- Weekly Photo Challenge and Reviews
- Photo Walks
- Photo Discussions
- Courses/Workshops • Tutoring Sessions (if requested)
- Volunteer Photo Assignments
- Event Photography
- Newsletters
- Print and Fun Competitions
- Public Photo Exhibits
- 3 Photo Clinics
 - October 22 • January 21 • March 18

Information on Club Activities

Monthly Guest Speakers	Guest presenters have not been finalized for April and May. If you have a suggestion for a guest speaker, please contact John MacAlister
Study the Masters	The activity is done via Zoom on the first Monday of every month. Any member may choose to present a master of photography to participants by devising a slideshow. Examples of the master photographer's work is displayed and discussed. Participants are invited to try to emulate the style of the master photographer and the resultant photos will be shared in the next session.
Photo Walks	Any member may propose a photo walk and a notice to all will be sent through Meetup. Walk locations may focus on a particular style of photography or particular subject. Walks are an opportunity to socialize and learn. Contact Richard
Photo Discussions	Submit a few photos you have made and explain your intent. Participants will then discuss the photos. Notice of dates will be done via Meetup messages and this activity is held once per month.
Courses, Workshops, Tutoring	On line courses may sometimes be arranged and there will be a separate fee for participants. Any member may offer a workshop on a particular aspect of photography. If you are interested in learning more about an aspect of photography, contact Richard to see if another member is willing to provide instruction.
Volunteer and Event Photography	These activities are an opportunity to contribute to the community and offer you the chance to hone your photographic skills. Some organizations offer an honorarium. Eileen oversees this activity and posts events on Meetup.
Newsletters	All members are encouraged to contribute to newsletters. There are 4 issues per season.

**Please consider helping your club!
Our club depends on members stepping up. We have the
following positions open. Please consider taking a turn!**

Education Director

- Arrange Courses
- Support for those offering workshops
- Assist with scheduling and organizing of educational activities

Contests and Clinics Director

- Christmas Fun Competition
- Ron Pereux Print Competition
- 3 Photo Clinics for which photos submitted will be evaluated by a panel of accredited judges. Both anecdotal reports and a score will be given.

Newsletter Editor

The current editor has been in place for 3 years, which is the standard tenure. Anyone is welcome to volunteer for this position which consists of 4 issues per season.

APC PRESENTS...

The Weekly Photo Challenge

From Rodney Harvey

What is the “Weekly Photo Challenge?”

The “weekly photo challenge” is a fun and simple way to encourage you to grab your camera and share your photography with our community. It’s meant to push you to explore and improve, not to compete. If you stick with it, you will undoubtedly be a far better photographer than when you started.

Each week, participants are given a new photography challenge. To complete the challenge, you’ll need to capture 3 to 4 photos that fit the weekly theme. Throughout the process, you’ll apply composition techniques, tell engaging stories, and evoke emotions—all through the lens of your camera.

The challenge runs from Thursday to Wednesday, giving you a full week to get out and capture some shots. We set up a placeholder meeting every Thursday from 11:00 pm to 11:59 pm to announce the new topic—there’s no actual meeting, but this is where you can share your photos related to that week’s theme.

You can post your photos for each weekly topic in two ways on the club’s meetup site. The first method is to head over to the “events” tab, where we post helpful tips and ideas to inspire you for each week’s theme. Alternatively, you can go to the “photos” tab and upload your photos directly to the weekly topic folder.

Additionally, every second Tuesday of the month, we have a Zoom meeting to review all the photo submissions from the previous four weeks. You don’t want to miss this “Review of Weekly Photo Challenge Images” session, it’s a great way to connect with fellow participants. During the meeting, we’ll discuss each photo, and the photographer will explain the story behind their shot, what they aimed to capture, and whether they think they succeeded. It’s a fantastic opportunity to learn from each other and share some great tips!

Capturing the Essence of Fall: Finding Motivation for Photography

Autumn is a season of transformation—where nature slows down, colors deepen, and light softens. It’s a fleeting but powerful time for photography, offering rich textures, golden hues, and a quiet beauty that feels both nostalgic and reflective. Whether you’re wandering through a forest of changing leaves or documenting seasonal traditions, fall offers countless ways to feel inspired behind the lens.

1. Celebrate Color and Contrast

Fall is arguably the most colorful season, with fiery reds, warm oranges, and golden yellows painting the landscape. Use these vibrant tones to create high-impact compositions. Contrast the warm foliage with cool skies or rustic elements like wood, stone, and weathered textures. Try backlighting leaves during golden hour for a glowing effect that enhances their color and shape.

2. Focus on Texture and Detail

From crisp leaves underfoot to misty mornings and dewy fields, fall is full of tactile details. Get close to capture the rough surface of bark, the softness of wool scarves, or the delicate veins of fallen leaves. Macro shots of acorns, fungi, or frost-kissed plants can turn the ordinary into something magical. Textures help evoke the feeling of the season.

3. Capture the Light of Change

Autumn light is soft and low, creating long shadows and a gentle warmth that’s perfect for portraits, landscapes, and still life. Cloudy days offer even, diffused lighting that flatters skin tones and reveals subtle tones in nature. Don’t shy away from overcast or foggy days—they can add a quiet drama to your photos that’s unique to this time of year.

4. Tell a Story of Transition

Fall represents change—from the hustle of summer to the stillness of winter. Try to capture this transition in your photography. Document seasonal rituals like pumpkin picking, harvest markets, raking leaves, or walks in the woods. Include people in your shots to bring in emotion—bundled in layers, sipping warm drinks, or enjoying the outdoors before winter sets in.

While fall may be fleeting, its beauty is undeniable and worth chasing with your camera. Every leaf that falls, every cool breeze, and every golden sunset adds another layer to the story of the season. So take a breath, slow your pace, and let autumn’s atmosphere guide your creative eye.

Seeing and Shooting the Aurora Borealis.

From Frans Grootvelt



There seems to be a proliferation of Aurora photos in various media this year, both social and conventional. I check forecasts, not on an app, but on the University of Alaska website (www.gi.alaska.edu). I have used this forecast for many years and have found its recent improvements make it easier to use. I have also learned after much use and experience that the forecasts can change, and so I would advise checking regularly if you are going to or are in an area where you have darker skies than we do in the GTA. Better forecasting and high solar activity may be contributing to the recent Aurora shots we are seeing.

As much as this is happening, I have not seen more Auroras myself, even in more northern locations, and I watch the forecasts since I have a fascination with them. At my cottage this year, just south of Parry Sound, I am blessed with dark skies and a northern waterfront exposure. This is great for stargazing, watching meteor showers, observe the International Space Station (for this there are various sources that will tell you precisely when it will pass) and the occasional Aurora. I say occasional because, at that latitude, we don't often get a chance to see it and even less chance to see those flowing curtains of green and red.

But here's the thing. Today's modern cameras can see things we don't. If there is a forecast chance of seeing the Aurora and you sit disappointingly long without seeing anything they could still be there, but not bright enough for your eyes to catch them. With your camera, you have a sensor that has a better chance of seeing it. Plus, it has time to gather in more light than your eyes, which only see in real time.

If there is a chance of an Aurora and I'm in a good location with a good opportunity to see them I'm always on the lookout. I am also often disappointed. So, what I've started doing is taking shots with my camera, not even bothering with a tripod. Sometimes, the camera will only see some green on the horizon, but you may get something worthy of a more serious setup. When this happens, I set up the tripod and start shooting. Sometimes you will be very happy with the result. I do have to say that this seems to work better with my newest camera (2 years old) than with my old one (2013 vintage). Above is an image I took this past summer at my cottage. I could not see it with my eye, but the camera caught it.

Happy Aurora Hunting!

Wisdom Sharing



TIP: When out almost anywhere I bring a small sheet of plastic, approx. 2 feet square. I use this for pictures I take down low, especially if conditions are wet or dirty. The sheet takes practically no space, weighs nothing, and is cheap. I recommend heavy duty plastic so it doesn't get punctured easily and stays in place better.

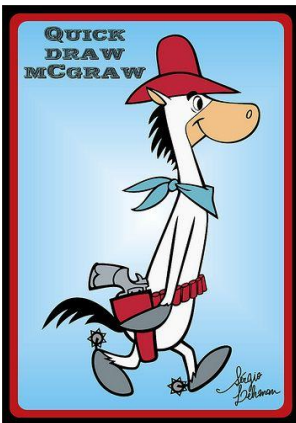
~Frans~

TIP: Ever want to backlight rain or snow to get the full effect of raindrops or snowflakes? A flash behind the subject or otherwise hidden and triggered remotely will do the trick but how do you protect it from the rain? To avoid any complicated gear and technique I use an old milk bag. When you've used up the milk, cut off one end and wash it out. The milk bag will slide over and protect an off camera flash from the elements. If you have a semi opaque one it will also act as a small diffuser.

~Frans~

I love to go back and look at my images.
My Tip? Organize them!

~John~



Sometimes a wrist strap for your camera is preferred to a neck strap. It allows you to be less obvious, more stealth in your pursuits. Think Quick Draw McGraw.

TIP: Head to Pico's or any tack shop and get a pair of spur straps for under \$10.00. Chose a sturdy metal clasp that works to clip onto your camera clip for a few dollars and you have a very strong, reliable wrist strap.

~Liall~



We know that aperture affects your depth of field, that is, the area of your photo that is in sharp focus. However, your focal length and distance from lens to subject also affect depth of field. Understanding this can put creativity into the photos you make. Fortunately, there is an on line calculator which can do the math for you. One such tool may be found here

<https://www.photopills.com/calculators/dof>

Hyperfocal distance is defined as "the focussing distance at which you can achieve the greatest depth of field." In landscape photography, in particular, understanding this will allow you to get both elements in the foreground and those in the distance in sharpest acceptable focus. The challenge is to determine where to place your point of focus in order to achieve this goal. Here's a website which will give you a chart to help you out and more information than you knew you could use.

<https://photographylife.com/hyperfocal-distance-explained>

What makes a good photograph?
Sure there's composition, focus, exposure, depth of field, - we can teach you this.

But in the end a good photograph is

- One that you like
- One of which you are proud
- One that you are proud enough to share, save on your device and maybe even print

~Richard~



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Printing your Photos

From Richard MacEacheron

A question was raised at our September meeting about photo printing. There are various options ranging from home printing to using Kodak printers at stores like Walmart. But if the Kodak machine calibration is “out” the colours in your photo may be off.

Last year I bought an Epson 2850 EcoTank ink jet printer with four ink reservoirs, no need to replace expensive ink cartridges. I have been happy with this printer, but it is limited to 8.5” x 11” largest print size. There are the larger Epson, Canon and HP printers that contain more ink colours that render higher quality prints at larger sizes, however these printers, as you might expect, are more expensive.

For the best results, it's important to use high quality photo paper. Printing on plain paper sucks. Also, if you plan to frame your photo, use luster or matte paper. For the best quality, prints, save your photo as 300 Dots Per Inch (DPI). Also, the larger the file size, the better.

If you don't want to do your own printing, then there are professional printing labs. Our club uses **Riveros Photography** for our annual print competition 16”x20” prints. They provide quality prints, fast service, and, the bonus, our club receives a 20% discount if you use the code **APC20**.

Finally, for your absolute favourite photos there's the option of metal or acrylic printing. This option can be expensive, but the result can be outstanding. I have used **Poster Jack** which has given me great results. Avoid paying full price by looking for discount codes and purchase mounting hardware for wall mounting.

PRO FUSION EXPO 2025

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“There’s Nothing to See”



*From
John MacAlister
APC Meeting Director*

“There’s Nothing to See”

Where and how to get photographic inspiration?

“You become technically proficient whether you want to or not, the more you take pictures.” – William Egelston

“Photography just gets us out of the house.” – William Egelston

“I had this notion of what I called a democratic way of looking around, that nothing was more or less important.” – William Egelston

“Keep going. Everything will come to you at the right time.” – Viktoria Haack

“Inspiration exists, but it has to find you working” —Pablo Picasso

I have found the following sources of inspiration over the last number of years:

- Looking at the work of other photographers
- Becoming a member of APC
- Participating in various book studies
- Working on the *Weekly Photo Challenge*
- Making presentations as part of the *Study the Masters* series
- Attending the monthly remember meetings of APC

And –

Going out with my camera and just looking, letting the pictures come to me. As with most occupations the most important part is practising. Over the years I have made photographs of landscapes, cloudscapes, forests, mountains, people, ships, fossils, buildings, flowers, abstracts: the list goes on and on. I have attached a few examples from my collection. They appeal to me, not because they are technically perfect, but because of their emotional impact: I like them and maybe if you like them, they will inspire you to take up your camera and get out there making images.





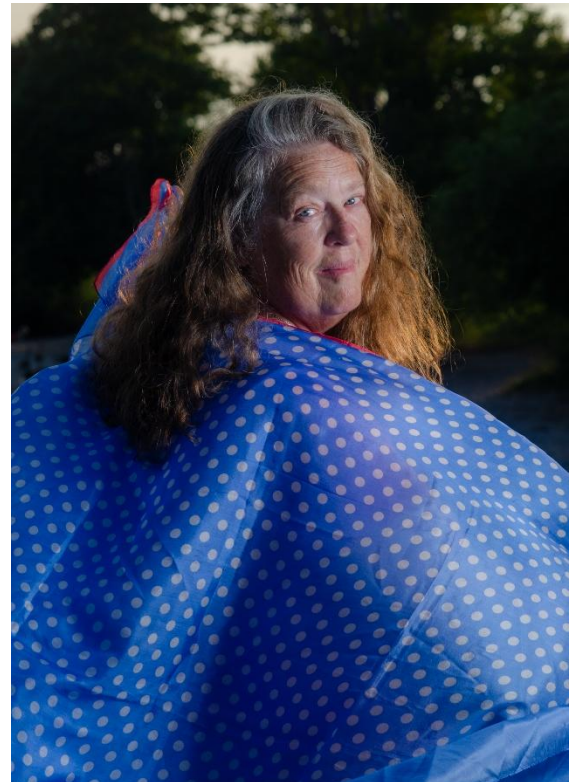
Photos I made on the Summer Break

From Nancy Leask

I find it difficult to answer when people ask me what type of photography I do. While there are some subjects I photograph regularly, I give credit to the Ajax Photography Club for sparking my interest in getting behind the lens, and in front of it, for a variety of reasons and, moreover, to try a variety of different techniques. The magic of photography comes in learning the myriad of things that can be done with my camera so that I can embrace the phrase “making a photo” rather than “taking a photo”. Here is a selection of some of the photos that I made during the two month summer hiatus.

On this page, I made photos of people:

- *A shy young girl at the APC Canada Day booth at Ajax Downs*
- *Turning day into night by using flash and softbox outdoors*
- *The ghost in my basement shot with a slow shutter speed*
- *Working on flash for headshots in my small home studio*



Inspired by *Study the Masters* presentations about photographers Olga Karlovac and Alexey Titarenko, I worked on the technique of slow shutter speed. The top photo was shot outdoors down an alleyway in Orillia and the bottom photo was shot indoors on the train platform at Union Station.

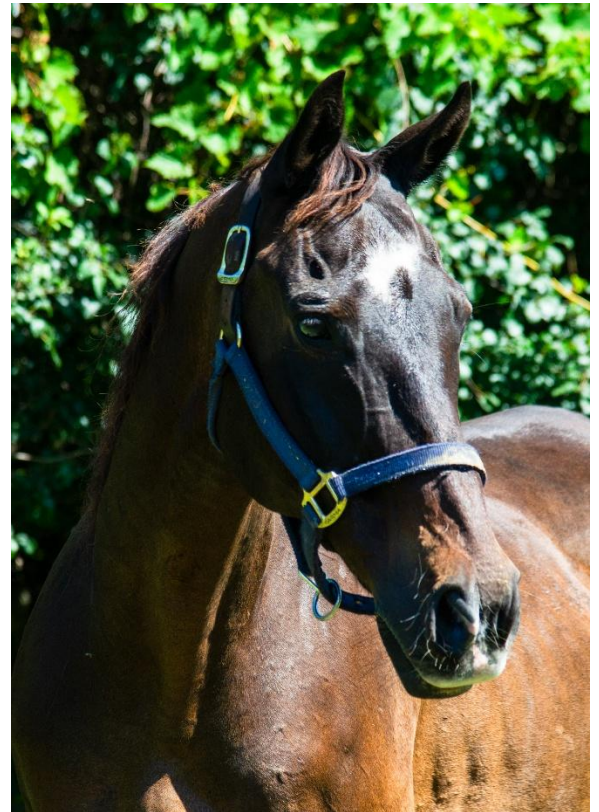


Animals will always be a favourite subject of mine because they give me the moment. Centre left is my 4-year-old Sailor, sporting his handknitted jersey and beret. He had no issues with flash and softbox but we did have an issue keeping the beret on him. Centre right shows my regular squirrel visitor packing a snack to go for a summer spin on his scooter.





Top and bottom feature more slow shutter speed street photography.
Top photo was taken on Front Street Toronto and the bottom photo was taken at the Port Perry Saturday Market where the sun umbrellas got my attention.



The two photos in the centre show the reason I got serious about photography.

On the right is my horse Liall, who stood still and posed in the midday sun. On the left is quarterhorse Ruby whom I placed in the south facing riding arena doorway so I could get light on her but the background went black since I exposed for the horse.



Summer 2025 Favourites

From Don Turnbull

I spent a lot of my summer photographing outdoor portraits using a combination of natural light and flash. I used a variety of models in various locations. I used my Canon R6 camera with a 28-70 mm F2 L lens and a Godox flash set to 1/256 power.

This model called herself Miss E and was definitely into Goth! She designs all her own costumes and hats, and it is easy to tell why, since I have no idea where you would ever buy anything close to it. I took the picture up against a concrete wall for a background and purposely left a lot of negative space in front so it could be easily used as a Magazine cover.



This was taken in August near a stream and I think illustrates how a background can be complementary to your subject instead of a distraction!

People Posing

Body Position, Focal Length and Perspective

How often have you heard, "Don't take my picture! I don't take good pictures!" Me too. It's a challenge to make people happy with themselves in photos and that's due in large part to the fact that your friends are not professional models and not familiar with posing techniques. However, posing is not just about how your subject chooses to position his/her body. Once you understand how focal length and perspective affects your results, you can have more control over how the subject appears in the photos.

The principle: The closer something is to the camera, the larger it appears to be



The bottle of perfume on the left is much larger than the bottle on the right, isn't it? The reality is that it's the same bottle. The difference is that the bottle on left was held out closer to the camera lens making it appear larger.



To apply this principle to your people portraits, use **body positioning**. If you want to make an aspect of your subject appear larger bring it closer to the camera. If you want to reduce the size of a portion of the body, move it away from the camera. In the three photos below, you will see the following.

LEFT - The subject simply stands upright.

CENTRE- The subject leans head and shoulders towards the camera bringing the top of the body into prominence because it appears proportionately larger than the rest of the body. As well, the hips appear smaller.

RIGHT - The subject leans the head and shoulders back from the camera and moves the hip closer to the camera.



Another way to use this principle is with camera angle – i.e. **your perspective**. If you stand on a higher level than the subject, your perspective will be from above the subject, angled downward, bringing the top of the body closer to the camera. The face and chest will then appear larger. Conversely, a change in perspective by shooting from a lower level will result in the camera being angled upward, making the subject taller and giving a feeling of power or dominance to the image.



Using the principle not only will cause distortion but can also inject a mood or feeling into the portrait.



How does **focal length** affect your people photography? A wide-angle lens i.e. short focal length exaggerates proportion whereas a longer focal length compresses distance. A short focal length will result in a greater disproportion in parts of the body closer to the camera versus those further from the camera. A longer focal length will provide compression and reduce the effect of distortion.



LEFT - Using a focal length of 24mm, and placing the subject close to the camera the hand is held at arm's length and appears even larger than the subject's head.



RIGHT. - The hand is held at arm's length again but the camera is farther away from the subject and a focal length of 120mm used.

As the photos illustrate, body position, perspective, focal length and distance between lens and subject all affect the results when making portraits of people. Bear in mind that these facts also hold true in other types of photography such as landscape, still life, animals, architecture, and more.

It's one thing to read about it and it's another to try it so get a fabulous model and experiment. You might exaggerate to get distortion for a humorous effect or actually get that flattering shot to show your model that while he/she might say,

"I don't take good pictures!"
you will be able to say,
"I do."

Credit goes to fashion photographer, Lindsay Adler, from whom I learned this. N.L.

The End



**Any member may submit a photo for THE END page.
In fact, please do!**