

LIONS GATE CAMERA CLUB

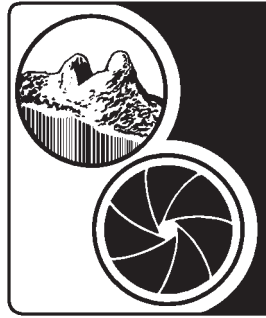


photo
log



LIONS GATE CAMERA CLUB

Established in Vancouver 1936

President	Juergen Kaefer	437-3881
Vice President	Eric Hackman	433-1559
Secretary	Phyllis Wrenn	255-1819
Treasurer	Lilie Patenaude	415-0051
Outings Chair	Ed Dubois	733-6819

Meets every Thursday at 7:30 pm in Room 108, Renfrew Park Community Centre, 22nd Avenue & Renfrew Street, Vancouver. Phone 604-257-8388

VISITORS WELCOME

Annual Dues:

Individual \$35, Family \$50, Student \$15

Mailing Address:

Lions Gate Camera Club
c/o Renfrew Park Community Centre
2929 E. 22nd Avenue
Vancouver, B.C., V5M 2Y3

E-mail: contact@lionsgatecc.com

Web Site: www.lionsgatecc.com

Our website was designed
and is maintained by:

Hazelmere Design Studios

E-mail: webmaster@hazelmere.com



LGCC is a member of CAPA
(Canadian Association for
Photographic Art)

photo log

Is published 11 times per year with a circulation of 250 copies per issue.

Articles are invited; copy deadline is the 1st Thursday of each month.

Co-editors:

Ed Dubois	733-6819
Virginia Hayes	736-1732

Publisher:

Wes Bergen	291-6254
------------	----------

Distribution:

Marja Bergen	291-6254
--------------	----------

Advertising:

Eric Hackman	433-1559
--------------	----------

Printing:

Superior Imaging Solutions	608-6454
-------------------------------	----------

Advertising Rates:

Half Page	\$20
Full Page	\$30
Back Cover	\$40

Program for March, 2003

Mar 6 Slide Night (Open)

Chair: Detlef Klahm

We're pleased to welcome Gypsy Sturrock as judge. Gypsy is very much appreciated by our members for her sound judging and friendly, informative commentary. She is an exceptional landscape photographer.

Members may bring 3 slides to March Slide Night to make up for the missed January Slide Night.

Mar 13 Print Night

Chair: Wes Carter

Thanks to Wes Carter for volunteering to take on the Print Chair for the remainder of the year.

Wes Bergen, Eric Hackman and others have been doing a tremendous job of pitching in and helping on Print Night during Jeff Carroll's absence.

Dorrit Zaroba, a professional print technician from Custom Color, will be judging. Dorrit's special interest is black and white printing. Her photographic subjects are varied and include nature, portraiture, weddings and still life.

Mar 20 Showcase Night

Chair: Virginia Hayes

This evening will feature Lilie Patenaude on her recent trip to China, and you, the members, on whatever topic you decide. We all have lots of slides and prints that don't make it to competition nights. This evening is a chance for members to bring 10-15 slides or prints on any subject. Show us what you're up to! This is just for fun. No judging.

Mar 27 Nature Night

Chair: Joan Schwann

The ever popular Betty Andres from the North Shore Photographic Society will be judging. Betty is a mover and shaker in the photographic world and a fine nature and landscape photographer.

Mar 25 @8:00PM Executive Meeting



Cover Photo

© Wes Bergen

"Salmon Dance" won a Silver Award in the Digital Category of the Feb 13th print competition.

Left:

© Elizabeth Brady

"Alex" won a Silver Award in the 80 Square Category of the Feb. 13th print competition. Elizabeth is one of our newest members.

Competition Results

Nature Night - Jan 30 - Alfonse Mueller judging

Elke Henschel	B	Untitled
Michael Rosenfeld	B	Big Horn Sheep
Marja Bergen	B	Balsam Root
Ken McDonald	B	Mule Deer
Jack Atkinson	B	Shaggy Manes
Raymond Lo	B	Fall Leaves
Jane Hansell	B	Seed Head #1
Virginia Hayes	B	Crane in Flight
Virginia Hayes	B	Egret with Catch
Myron Dubick	B	Chickadee
Myron Dubick	B	Angel Wing Mushrooms
Wes Bergen	S	Brown Pelicans
Michael Rosenfeld	S	Drying Out
Ursula Easterbrook	S	Arctic Fox
Ursula Easterbrook	S	Red Fox
Hedy Atkinson	S	Mushroom Triangle
Ed Dubois	S	Mountain Bluebird - Female
Ed Dubois	G	Mountain Bluebird - Male

Pictorial Slides - Feb 6 - Finn Larsen judging

Level 1: Beginner/Intermediate

Wes Carter	B	Burnt
George Yannakoulis	B	Shady Light
George Yannakoulis	S	It's All Uphill From Here
W. O. Mills	S	Downtown

Level 2: Intermediate/Advanced

Marja Bergen	B	Camellia Blossoms
Ken Atkinson	S	Sensuous Sand Dune

Level 3: Advanced

Ursula Easterbrook	B	Spiderweb in Tatters
Ed Dubois	B	Roadrunner Running on Road
Lilie Patenaude	B	Orange Ice
Lilie Patenaude	S	Graphic Landscape
Ed Dubois	S	Preening
Virginia Hayes	S	Savannah Sparrow with Cutworm
Virginia Hayes	S	Cormorant Drying
Virginia Hayes	G	Sanderlings Above Surf
Lilie Patenaude	G	Church at Notch Hill
Wes Bergen	G	Changing Seasons

Print Night - Feb 13 - Tony Wood Judging

80 Square

Tom Tarr	B	Blenheim Rose
Tom Tarr	B	Ladner Rose
Elizabeth Brady	S	Alex

Black & White

Hedy Atkinson	B	Long Shadows
George Common	B	The Europe
George Common	S	The Toulume
Jim Britton	S	Lara #1
Marja Bergen	S	Christie

Colour

Hilda Allen	B	Hands
Lilie Patenaude	B	Mossy Forest
Lilie Patenaude	B	Autumn at Vermilion Lakes
Ursula Easterbrook	B	Polar Bear's Sunset Stroll
Ursula Easterbrook	S	Layers of Snow

Digital

Jim Britton	B	Stacey
Wes Bergen	S	Salmon Dance
Elke Henschel	S	Hannelore I
Elke Henschel	G	Hannelore II

CAPA Results

Nature - Round 2

Ed Dubois	Savannah Sparrow	27 HM
Virginia Hayes	Spotted Skimmer	27 HM
Ursula Easterbrook	Fox	23
Jack Atkinson	Sumac	20
Lilie Patenaude	Spider Web	20
Hedy Atkinson	Mushroom	17

Standing this Entry - 3rd - Number of Entrants - 35

Cumulative Standing - 2nd



*Sanderlings
Over Surf*
© Virginia
Hayes

Of Bipedes and Tripods

Virginia Hayes

Members' Activities

We hear from **Hilda Allen** that **Nurit Barkan-Ascher** is thoroughly enjoying her time in Brazil. She is now fluent in Portuguese and loves spending time on the beach where she makes new friends every day. That sounds like Nurit all right. **Juergen Kaefer** and family are off to Wells Grey Provincial Park for some skiing. We wonder if Juergen packed his camera. Last November **Ed Dubois** and biped, **Gwen** and **Virginia Hayes** and tripod, **Manfrotto**, enjoyed a week at Bosque del Apache Wildlife Refuge in New Mexico. Virginia just returned from a second trip, lured back by the thought of the 12,000 Sandhill Cranes and 25,000 Snow Geese that overwinter there. **Lilie Patenaude** recently returned from White Sands, New Mexico, where she likely shot more of those beautiful graphic images that are her trademark. **Linda Mueller** tells us that Al Grass leads a bird walk on the first Saturday of each month at Maplewood Flats in North Vancouver. She highly recommends it. Everyone is welcome. Al is engaging and knowledgeable and the group is friendly. **Danny Salcedo** has been keeping up his busy schedule, traveling for business and pleasure. In recent months he has been to Thailand, Los Angeles and Florida. He always manages to find some time for photography on his busi-

ness trips. He will soon be heading off to the Philippines to lecture at the Asian Pacific Dental Congress. (And no doubt take some nature and scenic shots).

Kudos

Congratulations to **Raymond Lo** whose slide essay, *VanDusen Reflections*, won Best of Slide Show in this year's Burnaby Showcase. Raymond cast a painterly eye on VanDusen's autumn beauty, creating images in the style of the abstract impressionists. We will have a chance to view these images on Essay Night, April 24, 2003.

Our artist/photographer in residence, **Joan Schwann**, is hard at work on a piece that has been selected for "Artropolis 2003", a juried show sponsored by CBC. Joan's piece was inspired by the beauty of bits and pieces of old planes in an aircraft "graveyard". It will include an image enlarged to 36" x 48", and a scrap from a WWII bomber with an emulsion transfer on it. The show will run from May 16 to June 8. We will run the location in a later issue. From the sounds of it, Joan's piece alone makes it worth attending. Great work, Joan.

Virginia Hayes's image of a four-spotted skimmer won first place in the Entomology Category of this year's Vancouver Natural History Society's photo competition.

Continued on page 13

LGCC Photolog

A Rocky Mountain Man

Margaret Barr

"A cold coming we had of it..." writes my sister-in-law at the front of the book she gave me as a memory of our trip to the Rockies in 1999. Over the mantel in my front room is the sepia print of climbers from the Alpine Club of Canada on a moraine near Yoho Glacier in 1914. Then, in my office, is a color-touched poster of a tepee at Bow Lake in 1924. The connection? You may have guessed: it's Byron Harmon, photographer *extraordinaire* of the Canadian Rockies.

For almost 40 years, Byron Harmon recorded every major peak and glacier in the Rocky and Selkirk mountains, many of them several times under different conditions. It was an ideal time, his time of the early 1900's: the Rockies had become the playground for European climbers seeking first ascents. As well, the rich and the adventurous came to challenge the elements, take in the breathtaking views, and seek relief for aches and pains in the natural hot springs. Byron had ready-made scenery and an audience to appreciate the results of his work.

From 1906 onward, Byron was the official photographer of the Alpine Club of Canada. His work with the ACC provided the base for much of his collection, totaling some 6,500 negatives and plates. If you think of the equipment you haul around for a day to make images, then imagine Byron's pack of 4x5 and 5x7 view cameras, wooden tripods, glass

plates and film – not to mention his wool climbing gear, leather boots and hemp (or was it sisal?) ropes!

He said that in order to know and photograph the mountains you had to walk through them. In 1911 Byron Harmon did that on a splendid scale, going out for 90 days and scaling more than 30 peaks. His images from that trip are some of his best-known work. In them he captures the immensity of nature, the rawness of unexplored territory and dense forest - often by using the foil of men, dwarfed in the shadow of huge rock faces and ice fields, or curving out in a line against the drift of snow.

Byron liked an exciting "shoot". In his last extended trip – a 70-day, 500 mile foray to Jasper from Banff in 1924 – he experimented with taking a pack of horses over the tongue of the Columbia glacier, getting them off by sliding them down between two deep crevasses. On another occasion, he had the packers drive the horses through some rough water but a good portion of the pack train ended up under a logjam. He nearly came to grief when he had a dead goat rigged up to "leap off" a cliff and it "leaped" within inches of him as he filmed from below.

But Byron possessed the great virtues of a nature photographer: he had patience and he was persistent. At the end of his last great adventure he waited 8 days for the light to reach Mount Columbia, and in the closing 40 minutes

See Mountain Man on page 13

March 2003

Letters

Ed's item on Photography and Competition in the February Photolog prompted us to share some thoughts. When Tom and I joined the club six years ago we did it with hope that we would see attractive and interesting photos. This wish has been amply fulfilled. I also hoped to gather information to improve my photo taking and that has happened, I think.

However, some aspects of club routine surprised and puzzled us. We did not expect the high level of competition, for example. The better photographers probably enjoy this — but how about the rest of us? We do appreciate receiving advice, of course, and we enjoy viewing the work of these top-notch artists. Perhaps there should still be competition, but not as much as there is at present.

Another problem: at present there are four of our favourite areas of photography that are not well represented. Two of these are children and animals. These are probably few in number

because the subjects are so animated they are difficult to keep in place. That means they would not usually fit the judges' rules or requirements. Attractive scenes represent a third limited subject. One judge described one such a beauty as "calendar art". Surely a picture that one can enjoy looking at for a month deserves our attention and admiration. A fourth area that is seldom covered but much enjoyed when it does appear is humour. Once more, it is usually unposed, spontaneous and not according to rules so it would not appeal to judges.

Perhaps we could have occasional non-competitive sessions or find some judges who are not so bound by their rather restricted standards.

- Pamela Graham

Pamela, thank you for your thoughtful comments. Part of this month's Showcase has been set aside for a non-competitive Show and Tell. Funny animal shots are welcome.

- Editors



Preening
© Ed Dubois

FUJICHROME

New
Sensia
100 ISO

2 PACK SENSIA 100
36 exposure
Processing Included
\$24.99



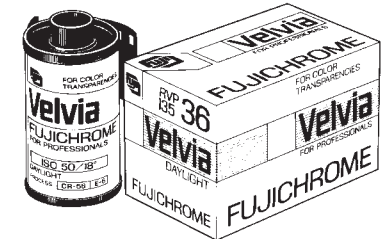
Save
even more

Buy 3 or more packs & pay **\$19.95** each pack
That's only **\$9.97** each roll! Excellent Deal!

**PRICE INCLUDES
PROCESSING**

Velvia

50 ASA
36 exposure
Processing Included
\$14.99 ea.



FUJIFILM

• 1 Hr Photo • Custom Enlarging • Slide Processing • Black & White •

1 HR PHOTO MASTERS
IMAGE CENTER
in Kerrisdale

2098 WEST 41st AVENUE, VANCOUVER, B.C. V6M 1Y8
Opposite MacDonalds at the corner of 41st & East Boulevard, one light west of Granville
Tel: 263-5111

Quantity Discounts • Commercial Accounts • Photocopying • Digital Imaging •

Passport Photos

Show your LGCC Membership & get 10% Off Photofinishing

Specular Light

© Ed Dubois

In school art classes we were taught to draw an object and shade it to make it look real. To accomplish this task we darkened some areas while keeping others white. These shadings gave the effect of a light source coming from the white side. The idea was to make this look realistic and to make a flat drawing look three dimensional.

As photographers we record light on film and face the same challenge. We want our flat, two dimensional images to look three dimensional. The specular highlight helps us to accomplish this task. Try this: take a light coloured pen or pencil and look at it in a dark room where you have only one light on. If the light is to your side and you hold the pen in front of you, you'll see the lit side is bright and the other is shaded. Now turn your back to the light and see how the pen in front of you loses all sense of dimension. When it is in shadow from all directions it appears flat. Turn and look again at the pen with light coming from one side. As well as having modeling from the light and dark, notice the bright reflections that are the colour of the light source rather than the colour of the pen. These are specular highlights.

Here are three definitions:

Specular: adjective; from the Latin *specularis*. Having the reflecting property of a mirror; presenting a smooth, polished and reflecting surface; a brilliant metallic lustre.

Specular Reflection: Shiny surfaces reflect light in one direction; The reflection is the colour of the incident light, not the colour of the object. Specular reflection is the source of "highlights"

Specular highlight: A bright reflection from a light source containing little or no detail.

An image taken in overcast or indoor situations can look flat and have low contrast. This image will benefit from the addition of a few specular highlights. Other shots taken outdoors in direct sunlight can have too many hot spots and too much contrast. In this case the image will need to lose some of the highlights. Images typically benefit from a few but not too many specular highlights. As photographers we need to control the number of highlights in our images.

To add some highlights to an image you can shoot in bright light like the sun. You can also add light with a flash, a reflector (to brighten shadows) or another light source like a candle or a flashlight. Remember, the specular highlight will have the colour of the light source, not the object.

When shooting in bright sunlight on a very clear day you may find you get too many specular highlights. In this case a polarizing filter will let you cut a number of reflections from non-metallic surfaces. But don't over polarize and cut every reflection. If you're working at an angle where your polarizer is ineffective you may need to create shade or use a diffuser and

then add specular light with a reflector or flash. Too many specular highlights may also cause lens flare and have a veiling effect causing loss of contrast.

Examine the two images of the panda to see the effects of specular highlights. Notice that not only the eyes benefit from this light. The grasses and the claws also improve in appearance. So now you have another thing to keep track of when you look through the viewfinder. Photography does keep the grey matter working doesn't it? ❁



Eco Photo Adventures

Get away for a photography weekend

April 4-6: Mount Baker

May 9-11: Galiano Island

June 6-8: Pacific Rim

July 28-31: Lake Lovely Water

Sept. 19-21 Lake Lovely Water

Oct. 17-19: Interior BC

call Doug Williams 604-736-5799

or Barry Peterson 604-520-6993

www.dwphotography.com

Digital Imaging

Resolution vs Image Size

© Wes Bergen

You've just received a picture by email of your new niece Gwendolyn in Toronto, taken by her proud papa Ralph. (Proud, because he's just purchased a new 4 megapixel digital camera in time to take pictures of his first kid.) The problem is, Ralph took this picture at full resolution and all you can see on the monitor is part of Gwendolyn's ear. After a minute of scrolling and panning, you decide to save the picture and open it in Photoshop. That way, you can reduce the magnification sufficiently to see the entire image at once.

Your sister Sally in Regina also received the same email and doesn't have Photoshop, so she wasn't able to see the picture properly. (She didn't realize that she could have viewed it in Microsoft Photo Editor that came with her MS Office package.)

Let's get back to brother Ralph: was it his fault? He took the picture at high resolution so he (and his email recipients) could make a good quality print from it. When he transferred the image to his computer, it had more than 2400 x 1600 pixels at 72 pixels per inch with an image size of more than 33" x 22". He realized that it wouldn't fit on a computer monitor, so he reduced the image size to 8" x 5 1/3" and increased the number of pixels per inch to 300. He then compressed it by saving it as a jpeg. Unfortunately, these efforts didn't reduce the number of pixels.

When you open an email with an embedded image, it will be displayed at full magnification. The amount of space it occupies on your monitor will depend on only two factors: the number of pixels in the image, and the number of pixels your monitor can display. If your monitor displays 800 x 600 pixels, and the image contains 800 x 600 pixels, it will fill the screen. A 16" x 12" image at 50 ppi, and a 2" x 1.5" image at 400 ppi will both fill the screen. If you increased your monitor's resolution (eg: to 1024 x 768), the same image would not fill the screen. By the way, the amount of (jpeg) image compression won't make any difference to the image size, although it may affect the quality.

Now, what will happen when we try to print Gwendolyn's portrait? Since Ralph reduced the image dimensions and increased the ppi setting, we'll get a good quality 8" x 5 1/3" print of the entire image. If Ralph had sent the original image (33" x 22" @ 72 ppi), and we printed it on a standard sheet of paper, we would get a poor quality picture of Gwendolyn's ear. Here again, image compression won't have a bearing on printed size, only quality.

So, what is image resolution? Very simply, it's the *total number of pixels in an image*. This last statement is sure to cause some disagreement. After all, isn't *pixels per inch* the measure of resolution? The fact is, stating resolution as ppi is meaningless if you don't know the size of the image. A 16" x 12" image at

50 ppi will have the same resolution as a 2" x 1.5" image at 400 ppi, because both have the same capability for showing (resolving) detail. This applies whether you print an image or view it on a monitor. Was Ralph correct in sending the image at that resolution? Ralph assumed the recipient would want to

print it, so it was fine the way he sent it. If he thought the recipient would just want to view it on the screen, he should have reduced the resolution (total number of pixels), keeping in mind how many pixels can be displayed on a normal monitor. ❀

Of Bipeds & Tripods

Cont'd from Page 6

Welcome to New Members

We'd like to extend a big welcome to new members, **Tom Tarr, Avis Lapham, Elizabeth Brady and Elke Henschel**. These names won't be too hard to remember because you've been hearing them announced as award winners. Elke's digital print, *Hannelore II* won a Gold in February's Print Competition. Elizabeth's lovely print of her niece, *Alex*, won a silver in the 80 Square category and appears on Page 2 of this issue. ❀

Mountain Man

Cont'd from page 7

of the eighth day, the light played on the summit for Byron, who had lingered behind the rest of the group. And at the end of it all "the black rectangles of paper torn from Harmon's film packs were piled up behind his tripods like the brass shells around a hard-pumped machine gun at the end of a battle".

"...but it was such fun!" my sister-in-law exclaims at the end of her inscription in my keepsake book on Byron Harmon's photography. I think the Rocky Mountain man would agree. ❀

February Crossword Solution

H	A	Y	E	S				D	E	P	E	N	D		
A	H		A	T				U					O		
T			S	O				P					T		
		L	A	T	O	N	D	R	E	S	S		I		
D	O	T	E	D		Y		S	E	A	R	C	H		
	A		R		N	E	W		E	D		E	A	R	
		D	U	B	O	I	S		S				P		
			R		C			T			N	A	P	S	
		P	R	O	C	E	S	S	I	N	G			Y	
C			O					T	R	Y	I	N	G	A	
R			K	A	E	F	E	R			T		R	A	G
E	A	T	E	R	Y			I		Z	O	O	R		
D				T	E	A		N	E	O		W	E	E	
I								G	O					E	
T	R	I	P	O	D	S			N	O	I	S	E	S	

Parting Shot



© Marja Bergen

One of the most fun – and yes, even most exciting – forms of photography I do is to take black and white photos at family gatherings. I am fortunate to have married into a large, close-knit extended family that meets every summer and Valentine’s Day. About forty of us get together, everyone helping to supply the tables with an abundance of casseroles, salads, homemade buns, and mouth-watering baked goods.

Most of the pictures I make are not posed, but capture family members as they laugh together while visiting, playing games, or as they show each other snapshots of the previous gathering or of trips they’ve taken. Photographs are very important to this family and everyone makes a point of bringing their latest.

Once I photographed Heather with her youngest daughter, baby Julie

(see above). Another time I captured sister-in-law Dorothy’s animation as she told a story to two of her grandchildren. Recently I recorded a series of 18-month-old Brady’s countless expressions as he played shuffleboard for the first time. I’m currently creating an accordion booklet for its display.

I very much enjoy photographing flowers and occasional landscapes. But flowers return every season and there’ll never be a shortage of landscapes. They’ll always be there. But people change. Children grow up. And unfortunately as we all realize too well, no one will be around forever. So I guess that although these photos are, for the most part, merely snapshots, for me they’re some of the most important work I can do. ❁

Final Touch Frames

CUSTOM PICTURE FRAMING EXPERTS

- Art Supplies • Custom Framing
- Ready Made Frames • Custom Canvas

AMPLE FREE PARKING

1947 Quebec (at 4th Ave.) • 873-3992

9-5 Mon-Fri 10-5 Sat.

American Express
MasterCard
VISA