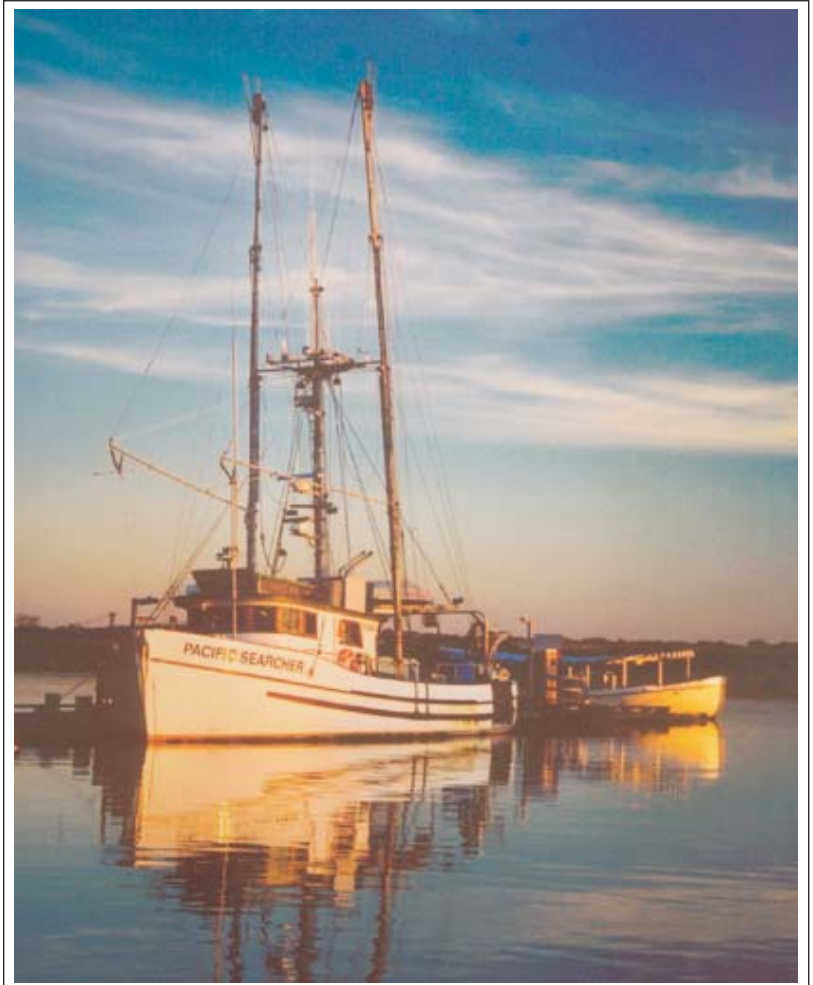


# LIONS GATE CAMERA CLUB



# photo log



## LIONS GATE CAMERA CLUB

Established in Vancouver 1936

President Joan Schwann 408-0616  
Vice President Satya Danu 739-9672  
Secretary Judy Higham 939-7002  
Treasurer Ed Higham 939-7002  
Outings Chair Linda Mueller 731-0948

Meets every Thursday at 7:30 pm in  
Room 10, Renfrew Park Community Centre,  
22nd Avenue & Renfrew Street, Vancouver.  
Phone 604-257-8388

### VISITORS WELCOME

Annual Dues:

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

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Our website was designed  
and is maintained by:

**Hazelmere Design Studios**

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

# photo log

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tact@lionsgatecc.com or  
phone 604-739-9672.

### Cover Photo

© *Satya Danu*  
"Time for a Rest" earned  
a Silver award in the  
Colour category of last  
month's Print Competition.  
Left:

© *John Lowman*  
"The Ultimate Predator"  
received a Bronze award  
in the Level 3 Category of  
the Oct 7 Slide Competi-  
tion.



## Program for November, 2004

### Nov 4 Slide Night (Open)

**Chair: Ken Atkinson**

The Judge for Nov will be Tony Wood. He notes that his photo-  
graphic interests and abilities were greatly helped when he joined a  
camera club. Tony has been a judge for the last 10 years.

### Nov 11 Remembrance Day

No club meeting this evening.

### Nov 18 Print Night

**Chair: John Freeland**

The judge will be Frank Grundig. He is a retired industrial advertis-  
ing photographer who enjoys mountain photography and skiing.

### Nov 25 Nature Night

**Chair: Ed Dubois**

We are fortunate to have Wil Stiphout as our judge for the Novem-  
ber 25 Nature Night. Wil is an experienced nature photographer  
and judge who always offers good insights into making better na-  
ture images. Remember that you may bring slides or prints and that  
our in-house nature rules do allow evidence of man, although the  
subject must still be nature.

### Workshop Night

**Chair: Deane Radcliffe**

No workshop this month.

### Showcase Night

**Chair: Jane Hansell**

There are no showcase evenings scheduled for November or De-  
cember, but watch out for Thursday, Jan 28th, 2005, when we will  
have an evening showcasing some of our winter photography.

Do you see a pattern here? So let's get out there and catch the  
snow, rain, fog, eagles, Christmas cheer or anything else that  
catches your eyes. Remember, "Showcase Night" is **your** night to  
strut your stuff without being judged!

### Nov 28 Outing to Reifel Bird Sanctuary

**Chair: Linda Mueller/Leslie Nelson**

See page 5 for details.

### Nov 29 Executive Meeting

Please note: Executive meetings have been moved to Monday eve-  
nings, with new times to be announced.

# Competition Results

## Slide Night/Nature – Sep 30 - Judy Daniels Judging

Judy Higham	Feed Me	B
Julianne Higham	He's Even Got Catch Lights	B
Linda Mueller	Minter Gardens/Frog Prince	B
Jane Hansell	Bull Frog	S
Paul Campbell	Dragonfly	S
Nancy Chu	Spider	S
Virginia Hayes	Female Brewer's Blackbird	S
Virginia Hayes	Black-crowned Night Heron	G
Ed Dubois	Female Mountain Bluebird	G
Don Brown	Pretty Close	G
Ed Dubois	Mountain Bluebird/Male	G
John Lowman	Shapes of Red	G
John Lowman	Song Burst	G

## Slide Night – Oct 7 -Rick Church Judging

### Level 1: Beginner/Intermediate

No awards recorded.

### Level 2: Intermediate/Advanced

Marja Bergen	Aspen	B
Linda Mueller	Tree Frog	B
Tony Kana	?	B
Tony Kana	Fireworks	B

### Level 3: Advanced

Lilie Patenaude	Blue & Gold	B
Lilie Patenaude	Fall Splendor	B
Virginia Hayes	Roughwinged Swallows	B
John Lowman	The Joy of Landing	B
John Lowman	The Ultimate Predator	B
Ed Dubois	Harvest Moon	B
Ed Dubois	Itchy	B
Jim Britton	3.41.20	S
Virginia Hayes	Curlew	S
Wes Bergen	Copper Nickel	S
Colin McArthur	Make-up	S

## CAPA Theme – People Without Faces - Rick Church Judging

Julianne Higham	Hands of Time	B
Heather Latondresse	The Worry Bead Silhouette	B

## Print Night - Oct 14 - Hugh Martin Judging

### 80 Square

Paul Campbell	Celebration of Light	B
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### Black & White

Marja Bergen	Dad's Big Hand	B
Jim Britton	Natalia	B
Jim Britton	The Lovers	S

### Colour

Lilie Patenaude	Graphic Garlic	B
Nurit Barkan-Ascher	Forming Wave	B
Nurit Barkan-Ascher	Fresh Water and Sand	B
John Lowman	Anticipation	S
Satya Danu	Time for a Rest	S

### Digital

Wes Bergen	One More Winter?	B
Colin MacArthur	Ritto Girl	B

## Membership Dues are Overdue

If you haven't paid your dues yet, you're in arrears! To continue receiving the Photolog and being entitled to enter our competitions, please see Ed Higham our Treasurer. He can make the necessary arrangements to lighten your wallet and ease your conscience. ☘

## Outing to Reifel Bird Sanctuary

### Sunday, Nov 28th

Linda Mueller

The Reifel Bird Sanctuary is a very special place at any time of the year, but in November the snow geese are an added attraction, so we invite all hardy souls who are prepared for the winter chill of the Strait of Georgia, to bundle up and join us!

The tides are rising from noon to 4:30, so that should encourage the geese to come into the fields to feed. The full moon rises at 4:32 and the possibility of photographing a full moon over the water would be an added bonus!

We will meet at 12:30 in the parking lot. Be prepared for wind and cold!

There is a wonderful pastry shop in Ladner for those who would like to retire to warm up after the outing.

Check out [www.reifelbirdsanctuary.com](http://www.reifelbirdsanctuary.com) for lots more information.

Details of the outing with an area map will be available prior to the outing, and sign up sheet for those who would like a ride. ☘

## Either/Or - Both/And

© Ken Atkinson

With the advent of digital photography, this seems to be the essence of the debate in camera clubs. Do we become all digital, or do we try to remain totally dedicated to film? Or do we try somehow to integrate film photography and digital photography into the same camera club's operation?

Let's take a quick look at the history of photography. The word "photography" first came into use in 1839. The "**camera obscura**" (so-called pinhole camera), **daguerreotypes** (pictures were captured on a silver-coated sheet of copper), and **tintypes** (using toxic chemicals and a thin iron plate) developed through the late 1800's. Very long exposures were required and hence the first pictures did not include animate objects because of the long exposure times required. In 1889 the first **roll film** appeared. In the early 20th century more satisfactory roll film was developed for black and white photography. Later (late 40's, early 50's) **colour film** developed with continuing development of more sophisticated colour film up to the present time. **Digital photography** developed rapidly in the 1990's and continues to do so to today.

There are two basic photographic media in use today, namely film and digital. When black and white film became readily available, management of the light, especially in a studio was done: darkroom enhancement of black

and white photographs became a high art. Dodging, burning and other techniques allowed for improving (manipulating?) the image.

With colour film, images could be enhanced in a variety of ways, such as control of exposure, multiple exposures, various filters, reflectors, camera motion, etc.

With the advent of digital photography, new and more precise ways of managing the image became available on the computer. However one improves on an image, a photographic image stands or falls on its composition, lighting, subject matter, how well the photographer has seen the image and with what impact she/he has been able to capture and present that image. In other words you can make a lousy image or a stunning image whether you use film capture or digital capture.

If a camera club such as ours does not embrace both media, we are due for extinction. If a club wants to use film only, those interested in digital photography will go elsewhere. No matter how one makes and enhances a photographic image, the image must stand on its own merits. Either medium requires mastery of good photographic technique, as well as "an eye" to "see" the image. No amount of manipulation in a darkroom or on a computer will make a bad image into a good one. (You can't make a silk purse out of a sow's ear.) For this reason it is important that we

*Continued on page 10*

*LGCC Photolog*

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# Digital Imaging

## Red-eye Correction

© Wes Bergen

Everyone from time to time has taken flash pictures where the subject has glowing red eyes as if they had walked out of a horror movie. As most of you know, this usually happens when using flash on camera, and is the result of light reflecting off the retina at the back of the subject's eyes.



Many cameras now have an automatic red-eye reduction feature that fires a preliminary flash to contract the pupils of the subject's eyes before the actual exposure. But of course, sometimes we forget to set the camera to turn this feature on, and sometimes we may wish to purposefully leave it off to eliminate the shutter lag that results from its use.

There are several software programs available, often very inexpensive, that can automatically remove red-eye from a digital photo. In some cases, they work well and in other cases they don't.

Before writing this article, I surfed the web to find out how a variety

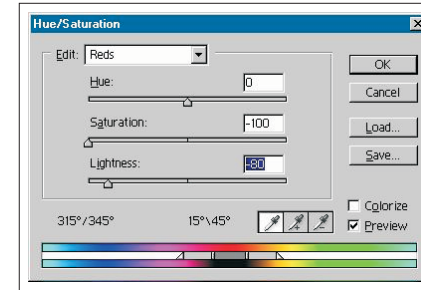
of Photoshop experts tackled this problem. A check of 6 different sites suggested 6 different methods. Some of these methods made use of the Channel Mixer, Adjustment Layer Masks and blending modes, which might intimidate or confuse new Photoshop users. In the steps below, I describe a much easier method of removing red-eye that will do the job as well or better than automatic red-eye correction software.

1. Make a copy of the Background layer. This is just to serve as a backup in case you mess up on the first try and need a fall-back.
2. Increase the magnification so your subject's eyes fill the work area.
3. Use the Lasso tool to select the subject's pupils (the red parts). You don't have to be extremely accurate here, but make sure you don't include any skin.



4. Select Image > Adjustments > Hue/Saturation from the menu, and select Reds from the Edit list box at the top of the dialog window.
5. Set the Saturation slider to -100. This will remove all colour from the Red channel.
6. Set the Lightness slider to about -80. This will darken the pupils to approximately what they would have been if the

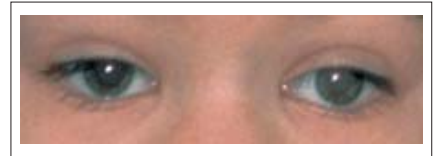
red-eye hadn't occurred. Notice that this doesn't affect any catch-lights, and will still keep the pupils from blocking out into pure black.



You may have to adjust the settings from the ones shown here for optimum results in your image.

7. When you're happy with the result, deselect the lasso selection and merge your working layer with the Background layer.

Now, that wasn't all that hard, was it?



(For those of you reading this in hard-copy, you may want to check out the on-line version of the Photolog to see what the illustrations look like in colour.)

## Did You Know?

...that digital camera sales made up 67% of camera sales in 2003, skyrocketing from just 6% of sales in 1999?

## Report on the Minter Gardens Outing in September

Linda Mueller

We had a wonderful day at Minter Gardens – floral images to capture, spiders, frogs, water features, and the added entertainment of the Medieval Faire meant

great opportunities for the enthusiastic photographers!

Our special thanks to the Higham family for their warm hospitality and the comfort of their camper as our base.

## Discount Camera Repairs

Jane Hansell

Van Cam Service at 1666 W 8th Avenue is now offering a 5% discount (was 10% in 2001 - amazing what you can find out when going back through past issues of the Photolog), on camera repairs to LGCC members, when they show their current membership cards.

Also note that they only accept payment in the form of cash or debit card (no cheque or credit card). They have also bought out Brighthouse Repairs in Richmond and have taken over as agent for Pentax when Pentax transferred its office back East; somewhere with a long name beginning with M!

Continued from page 6.  
embrace both technologies as a club, and enjoy and learn from the images our many excellent photographers produce.

A related question is: what in fact is a digital image? Is it any image that is captured on a digital camera – with or without any alteration taking place in the digital dark room (com-

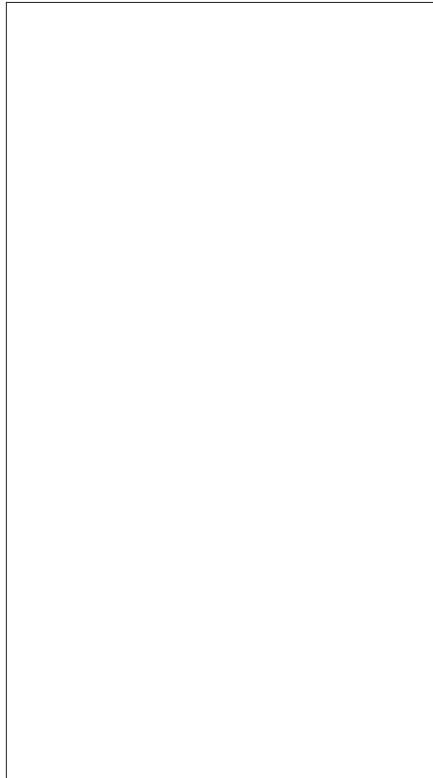
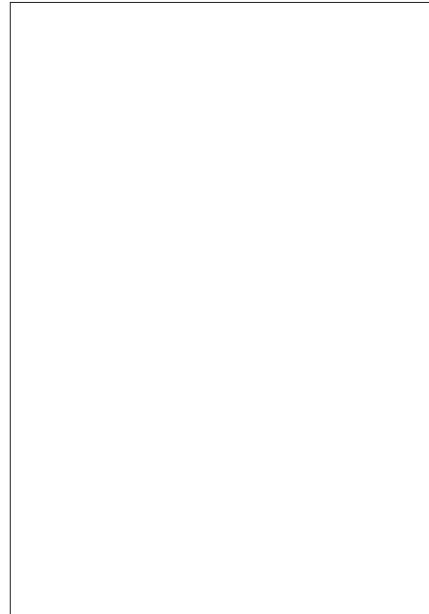
puter)? Or is it an image made on a film camera which has been on a computer for a little or a lot of touching up? Judge an image on its merits.

Work in whatever medium you enjoy and feel comfortable

Black Crowned  
Night Heron  
© Virginia Hayes

The Lovers  
© Jim Britton

Celebration of Light  
© Paul Campbell



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