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LIONS GATE CAMERA CLUB



photo log



LIONS GATE CAMERA CLUB

Established in Vancouver 1936

President Judy Higham 939-7002
Vice President Deane Radcliffe 876-4457
Secretary
Treasurer Ed Higham 939-7002
Outings Chair Ann Cooper 277-5970

Meets every Thursday (1st and 3rd Thursdays in July and August) at 7:30 pm in Room 10, Renfrew Park Community Centre, 22nd Avenue & Renfrew Street, Vancouver. Phone 604-257-8388

VISITORS WELCOME

- LGCC welcomes photographers of all ages and levels - Beginner, Intermediate, Advanced/ Professional
- Friendly competition (or serious if you want to be!) for annual awards of slides, prints & digital images
- Monthly outings to hone your photographic skills
- Workshops
- Showcases/Travelogues

Annual Membership:

Individual \$40, Family \$50, Student \$15

Mailing Address:

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LGCC is a member of CAPA (Canadian Association for Photographic Art)- a national organization that connects Canadian photographers to each other, and to other photographers and organizations around the world.

www.capacanada.ca



photo log

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Cover Photo

© John Lowman
"Cedar Waxwing" received a Gold award in the Level 3 Category of the September Slide competition.

Program for October, 2005

Oct 6 Slide/Digital Night (Open)

Chair: Heather Latondresse

Val Davison, another previous long term member of the LGCC, will be back to the club to judge for us. Val has been very active with CAPA for the past few years and will be giving a workshop at the Canada Camera Conference in Regina this September.

Oct 8-10 Outing

**Chairs: Jane Hansell
Anne Cooper**

Weekend Outing to Merritt. See page 8 for details.

Oct 13 Print Night

Chair: John Freeland

The October print judge will be Hugh Martin. Hugh is a CAPA member and a life member of the Burnaby Photographic Society who looks for "an image that creates an emotion when viewed". Don't say we didn't give you a clue.

Oct 20 Workshop

Chair: Deane Radcliffe

Rick Church will be demonstrating off camera flash macro photography. Using his technique it is possible to eliminate background clutter, rendering it completely black if desired, even in full daylight. For fans of macro work, this is one not to miss.

Oct 27 Showcase Night

**Chairs: Hedy Atkinson
Judith Allerston**

To be announced.

Oct 18 Executive Meeting at 8:00 p.m.

Executive meetings have been shifted to the 3rd Tuesday of the month.

Your Dues Are Past Due

Your LGCC annual membership dues are now overdue! Check the new rates and pay your monies to Ed Higham, our LGCC treasurer ASAP so you can stay in town.

Competition Results

Slide Night - Sept 1 – Chris Sheffield Judging

Level 1: Beginners/Intermediate

Ed Higham	Coco	B
Eleanor Marsh	Science World (D)	B
Mike Latondresse	Sensual Snowhills (D)	B
Mike Latondresse	Shaker Boxes (D)	S
Julianne Higham	Sylvana	G

Level 2: Intermediate/Advanced

Don Brown	Vancouver Skyline	B
Deane Radcliffe	Mesa Verde Ruins	B
Jane Hansell	Aladin Tea Pot	B
Bill Silkstone	Flakey	B
Jane Hansell	CD Psychodelia	B
Wes Carter	Alien Planet (D)	B
Heather Latondresse	Moving at Glacial Speed (D)	B
Satya Danu	Safety Light (D)	B
Heather Latondresse	Water Lily (D)	B
Deane Radcliffe	Rusted Hinge	S
Hedy Atkinson	Aspens	S
Jane Hansell	On Tiptoe	S
Suzanne Armstrong	Early for Work (D)	S
Suzanne Armstrong	The Leprechaun (D)	G

Level 3: Advanced

Virginia Hayes	Cedar Waxwing with Dragonfly (D)	B
Judy Daniels	Ferny Arachnid (D)	B
Kwan Choo	Mule Kick (D)	B
Virginia Hayes	Northern Gannet in Flight (D)	B
Jim Britton	RGY (D)	B
Judy Daniels	Rising Stars and Moon (D)	B
Judy Daniels	Vancouver Classic (D)	B
John Lowman	Western Sandpiper Preening (D)	B
Jim Britton	Boa (D)	S
Michael Rosenfeld	Canoes (D)	S
Virginia Hayes	Heron in Flight (D)	S
Ed Dubois	Singing Towhee (D)	S
Ken Atkinson	The Heart of an Orchid (D)	S
John Lowman	Cedar Waxwing (D)	G
John Lowman	Osprey (D)	G

Print Night - Sept 8 - Fred Chapman Judging

Level 2: Intermediate/Advanced

Nurit Barkan-Ascher	Reflections	B
Satya Danu	Colour Magic	B

Suzanne Armstrong	Reaching for the Moon	B
Bill Silkstone	Hibiscus	B
Bill Silkstone	A Glimpse of Fall	B
Nurit Barkan-Ascher	Novice Monk & Cat	S

Level 3: Advanced

Colin MacArthur	Relaxing	B
Murray O'Neill	Rocky Mountain Goat – Female	B
Murray O'Neill	Non-Typical Elk at Twilight	B
Paul Jantzen	Old Syd	B
Sandy Schoenhoeffer	Picture in a Picture	B
Sandy Schoenhoeffer	Volcano on a Fender	B
Jim Britton	Toni	S



Early for Work - © Suzanne Armstrong

Canoes - © Michael Rosenfeld



Composition

From: *Henri Cartier-Bresson "The Mind's Eye: Writing on Photography and Photographers" 1998 Aperture (www.aperture.org)*

If a photograph is to communicate its subject in all its intensity, the relationship of form must be rigorously established. Photography implies the recognition of a rhythm in the world of real things. What the eye does is to find and focus on the particular subject within the mass of reality; what the camera does is simply to register upon film the decision made by the eye. We look at and perceive a photograph, as we do a painting, in its entirety and all in one glance. In a photograph, composition is the result of a simultaneous coalition, the organic coordination of elements seen by the eye. One does not add composition as though it were an afterthought superimposed on the basic subject material, since it is impossible to separate content from form. Composition must have its own inevitability about it.

In photography there is a new kind of plasticity, the product of instantaneous lines made by movements of the subject. We work in unison with movement as though it were a presentiment of the way in which life itself unfolds. But inside movement there is one moment at which the elements in motion are in balance. Photography must seize upon this moment and hold immobile the equilibrium of it.

The photographer's eye is perpetually evaluating. A photographer can bring coincidence of line sim-

ply by moving his head a fraction of a millimeter. He can modify perspectives by a slight bending of the knees. By placing the camera closer to or farther from the subject, he draws a detail – and it can be subordinated, or he can be tyrannized by it. But he composes a picture in very nearly the same amount of time it takes to click the shutter, at the speed of a reflex action.

Sometimes it happens that you stall, delay, wait for something to happen. Sometimes you have the feeling that here are all the makings of a picture – except for just one thing that seems to be missing. But what one thing? Perhaps someone suddenly walks into your range of view. You follow his progress through the viewfinder. You wait and wait, and then finally you press the button – and you depart with the feeling (though you don't know why) that you've really got something. Later, to substantiate this, you can take a print of this picture, trace on it the geometric figures which come up under analysis, and you'll observe that, if the shutter was released at the decisive moment, you have instinctively fixed a geometric pattern without which the photograph would have been both formless and lifeless.

Composition must be one of our constant preoccupations, but at the moment of shooting it can stem only from our intuition, for we are out to capture the fugitive moment, and all the interrelationships involved are on the move. In applying the Golden Rule, the

only pair of compasses at the photographer's disposal is his own pair of eyes. Any geometrical analysis, any reducing of the picture to a schema, can be done only (because of its very nature) after the photography has been taken, developed and printed – and then it can be used only for a post-mortem examination of the picture. I hope we will never see the day when photo shops sell little schema grills to clamp onto our viewfinders; and the Golden Rule will never be found etched on our ground glass.

If you start cutting or cropping a good photograph, it means death to the geometrically correct interplay of proportions. Besides, it very rarely happens that a photograph which was feebly composed can be saved by reconstruction of its composition under the darkroom's enlarger; the integrity of vision is no longer there. There is a lot of talk about camera angles; but the only valid angles in existence are the angles of the geometry of composition

and not the ones fabricated by the photographer who falls flat on his stomach or performs other antics to procure his efforts.



Shaker Boxes
© Mike Latondresse

Moving at a Glacial Pace
© Heather Latondresse



LGCC August Picnic

Jane Hansell

On August 18th about 25 inveterate photographers made their way through rush hour traffic to the handily covered picnic table at Deep Cove for the LGCC Annual Picnic. There was much chatting (even with our mouths full), and lots of wonderful deserts to share, but not so much wonderful shooting even though many did haul their camera gear down to the beach. Paul J. and Ed H. did actually get their cameras out and were seen crouching over their tripods, close to the high tide mark, communing with we know not what!

The full moon came up in a clear sky at the appointed time but unfortunately so did the surrounding mountains, so we were only able to see the golden orb as we

climbed up out of Deep Cove on our way home. There was little sign of wildlife - no howling wolves, no heron and no deer. We spied only 3 feathered 'things' sitting on a rock (that 'our birders' were not in the least bit interested in shooting) and a ferret being taken for a walk on a leash.

We signed a get well card for Juergen and a good time was had by all, especially exploring a local area that some of us have only just discovered....must remember to check out the local gelato shop next time.

Where will our peripatetic photographers be going to next?

(Ed note: September 25th is Mount Baker, October

Thanksgiving weekend is Merritt) ❁

LGCC October Outing

Thanksgiving Weekend, Fri-Sun October 8-10 Merritt.

We will return to our popular and traditional location for Thanksgiving weekend in the beautiful and photogenic Merritt area. For those members new to the club, we usually arrange accommodation individually as people vary in their needs. Look in the BC accommodation guide or go to <http://www.merrittonline.com/index.html> or www.merritthotels.worldweb.com for links to Campsites, Motels, etc., or call me for suggestions.

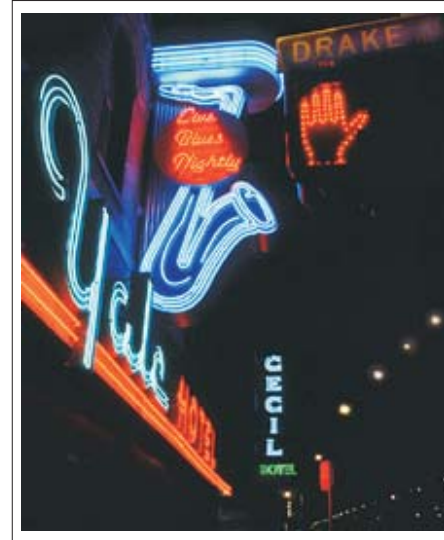
Meet at 12:00 noon on Saturday October 8 at the ABC Restaurant at the Days Inn, 3350 Voght Street in Merritt where we can check maps and plan photo venues etc. We will gather on Sunday evening for a Thanksgiving Buffet Dinner at the Historic Quilchena Hotel. (Cost TBA).

More information and maps will be available in the "Outings Binder" at club meetings. Or contact Ann Cooper 604-277-5970, acooper@direct.ca or Jane Hansell 604-325-4905. ❁



Heron in Flight - © Virginia Hayes

Vancouver Classic - © Judy Daniels



Safety Light - © Satya Danu

Photography – For The Sheer Pleasure Of It

© Margaret Barr

This past month for me has been filled with visitors and once-in-a-lifetime family events and so it was at the ninth hour I found myself struggling to get down to the writing and organizing of this month's newsletter. But, rather like photography, if I chill out for a while and let the ideas pop and percolate I usually come up with something – often a connection between two or three seemingly unrelated events. So I come to a reflection on the pleasures of photography. Stick with me for a few paragraphs.

The darkroom has been my most recent foray into learning. Oh, how I love the darkroom! Sitting in front of a computer doesn't come close (though here I am as I write!) even if I do appreciate many of its applications. I just don't like staring at that screen - and I regret the hours that go by when I do. As I ate my porridge this morning and pondered the future of photography in general, mine in particular – and, more importantly, what I was going to write for the Photolog – I opened Lee Frost's "Simple Art of Black and White Photography", a little treat I picked up from the library yesterday afternoon.

In his introduction, Lee describes his discovery of black and white photography at the age of 15. "I needed to eke out my meager pocket money", he says and goes on to tell us how he used his grandmother's pantry for a darkroom (he covered the small win-

dow with black plastic), he only printed contact sheets (he could use a reading lamp as a light source), and he used old seed trays as developing dishes. "I witnessed the magic of a photographic image appearing before my eyes on a blank sheet of paper", he says. "That magic has never gone away." Now a professional photographer, Lee returns to black and white image making and printing for the sheer pleasure of it. "I keep it as simple as possible", Lee goes on to say and claims he has never used any of the techniques touted by magazines and some experts. "It's an art form that's supposed to be fun". I recalled a recent conversation with one of our club members who, on a moderate budget and using film equipment, feels a bit limited – perhaps a little left behind – in her ability to produce images that compare to some of our well equipped digital shooters. I remembered a comment from one of my photography classmates who feels intimidated by the competitive nature of some of his peers in the studio. I know the stress that accompanies a classroom critique. And I was reminded of the dedication and brilliance of Lilie Patenaude who – I am told – used the same equipment for years and years, cobbling together lenses and bits of equipment to gain her impressive ends.

Somehow this brings me around full circle. I can answer two of the questions I pondered over my

porridge: the future is always an unknown. I've managed a few words for the newsletter, so the third is taken care of. As a bonus I've discovered someone who writes how I think and my darkroom instructor has told me to "Just keep doing what you're doing". So I'll follow my passion and my heart, do the best I can with what I've got and simply continue to immerse myself in photography – for the sheer pleasure of it. I hope the magic never goes away. 🌸

September Meet and Greet

Hedy Atkinson

Our LGCC Meet and Greet on September 15 was a great way to start off a new photographic season. We welcomed our members and new members with a table full of potluck goodies (thank you, everyone!) some lively chatter and a peek at what our photographers have been up to over the summer. A good time was had by all! 🌸

Coming in November

Our Tribute to Lilie Patenaude

There will be a potluck evening and showing of Lilie's images on **Thursday, November 17, 2005** with Ed Dubois as MC. Lilie's family is invited and we are introducing a new award in Lilie's name. The November Photolog will be part of our recognition of Lilie's talents and dedication as a photographer and club member.

From 5 to 500 words, tell us what you would like us to remember or recall about Lilie. Our deadline is October 13, just after Thanksgiving.

For more information on the potluck, contact Ed Dubois edd@novuscom.net and for your Photolog contribution contact Margaret Barr: email margb@telus.net or phone 604-325-4365. 🌸



Science World - © Eleanor Marsh

Digital Imaging

Adjusting Tones? Decisions, Decisions

© Wes Bergen

Someone asked me recently “Why are there so many ways to do the same thing in Photoshop?” We listed the various tools that can be used to make an image lighter or darker: *Levels*, *Curves*, *Brightness/Contrast*, *Hue/Saturation*, *Burn*, and *Dodge*. If that isn’t enough, Photoshop CS introduced the *Shadow/Highlight* control and now CS2 has come out with another new one called *Exposure*.

So what’s the difference between all of these methods, and when should you use one method instead of another?

(All of the methods below are available from the Image > Adjustments menu, except for the Burn and Dodge tools, which are located on the Toolbox.)

Levels

Probably the fastest and most versatile way to adjust tones in all or part of an image.

- You can increase contrast by dragging the input shadow slider to the right and/or the input highlight slider to the left. This is very useful if your image doesn’t have a full range of tones to begin with.
- You can darken or lighten an image without losing shadow or highlight detail by dragging the input midtone (gamma) slider to the right or left. This is because this slider has its greatest effect

on the midtones while having no effect on whites and blacks.

- There may be times when you need to eliminate (clip) pure whites or blacks in your image. This can be done by adjusting the output sliders near the bottom of the Levels dialog box.

Curves

This adjustment tool gives you even more control over your image than the Levels control, although many users find it harder to understand. I also find it harder to use because just a small nudge of the curve results in a large change in tones in the image.

The Curves control can be used for the same applications as the Levels control. It’s also extremely useful in those cases where you need to adjust a very specific tonal range in an image (in between shadow, midtones, and highlights).

Brightness/Contrast

Although it’s the easiest of the tone adjustment controls to use, it often results in poor tonal quality when used on an entire image. Unlike the Levels control, adjusting the Brightness slider will reduce or increase the tonal value of all pixels equally. For example, if you brighten an image that has a full tonal range, you will lose your blacks and block out your highlights.

Increasing contrast with the Contrast slider often results in blocked-out shadow and high-light detail. Decreasing contrast

will always clip highlights and/or shadows.

In spite of its problems, Brightness/Contrast is still a useful tool if you want to adjust a selected area of the image where maintaining a full tonal range is not important.

Hue/Saturation

As well as adjusting hue and saturation, this dialog box also has a Lightness slider which can be used to lighten or darken all or part of an image. The effect of this control is different than all three of the above controls.

- Increasing the Lightness will affect the dark pixels more than the light pixels. Dragging this slider to the right will result in all pixels approaching pure white.
- Decreasing the Lightness will affect the light pixels more than the dark pixels. Dragging this slider to the left will result in all pixels approaching pure black. In either case, the contrast of the image will be greatly reduced.

Coupled with a reduction in saturation, the Lightness control can produce useful background images for montages or advertising posters.

Burn & Dodge

The Burn tool is used to darken small areas of an image, while the Dodge tool is used to lighten small areas. You can set the brush size to the desired diameter. When the Range option is set to Midtones, these tools have much the same effect as the midtone slider of the Levels control, in that they affect the midtones more than light or dark pixels. You can also set the Range option to

Shadows or Highlights to concentrate on just those values.

One application for the Burn tool would be to darken annoying background highlights. Remember to set the Range option to Highlights for this purpose. Reducing the Exposure option will give you more control when using this tool.

Shadow/Highlight

This control is ideal for bringing out detail in shadow areas or highlight areas (providing those areas actually contain detail).

- Increase the Shadows Amount slider to lighten shadow areas.
- Increase the Highlights Amount slider to darken the highlight areas.

By clicking the Show More Options checkbox, you can set several options to fine-tune your adjustments.

Exposure

This image adjustment tool is new to CS2 and was provided to allow tonal adjustments to HDR (High Dynamic Range) images, since none of the other controls described above will work with HDR images. (I’m not going to get into explaining what HDR images are all about and how to work with them in this issue.) Although the Exposure control will work with 8 bit and 16 bit images as well as HDR, you may as well use the Levels control for non-HDR images, since the Levels control will do everything the Exposure control’s three sliders will do.

Hopefully this article will help you make the right decision when choosing a tone adjustment tool. 🌟

From The Editor

© Margaret Barr

October is a month of colors and contrasts in the natural world but as the first real month of Fall it is also, as Bill Richardson notes in the *Globe & Mail* of September 17, a time of melancholy. Richardson uses the word “*tristesse*” to capture the flavor of a summer passed, of questions yet to be answered, and the prospect of darkening days ahead. That thought led me (somehow) to a comment from a photography instructor who claims anyone who has not “gone digital” is simply storing nostalgia for film that is emotional but not necessarily practical or realistic. From here I went on to recall a recent remark from a printing technician who advised me to forget about the darkroom and learn Photoshop. “But I’ve just found something I love”, I wailed.

I’m not the only one. How can you replace a low lit room with the lustful eyeing of a print coming to life in a tray of chemicals, the swishing back and forth, the anticipation of the transfer from tray to tray, the washing and drying – and of course the meditation on what you will do with it on the next round of printing. More contrast? A touch more dodging in that left corner or burning in over on the right? Or should I switch to a different paper?

I hear mutters and sighs from our digital aficion-

dos. Of course you can produce the same result (is that still arguable?) with new equipment and technology. Perhaps you can produce it faster and in more communicable forms. And maybe you have more creative and learning options. But nostalgia is inherent in the experience of capturing an image – a moment of time that is remembered. However you cut it (or snap it), and whatever your favorite method, we are in the business of storing memories. The season now upon us holds the essence of transition from the high sun of summer to the harvest moon – and as photographers we will be out there recording the colors and contrasts of an annual miracle of change. Enjoy every nostalgic moment! 🌸

Heart of an Orchid
- © Ken Atkinson



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