

VIEWFINDER



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COMPETITION RESULTS: PHOTOGRAPHERS' CHOICE I

FILM PROJECTION:

TYRO DIVISION: 6 entries, 24 images, 18 accepted Average score: 19.2

GOLD	Nicola Bilic	CANOE
SILVER	Michel Gagnon	FORT HENRY, KINGSTON
HM	Gaetano Antonini	IMAGE #3
HM	Gaetano Antonini	IMAGE #4
HM	Judy Pucher	ANCHOR ISLAND
HM	Judy Pucher	MOON OVER GEORGIAN BAY

ADVANCED DIVISION: 5 entries, 20 images, 12 accepted Average score: 17.7

GOLD	Corinne Deverell	ZODIAC EXPLORERS
SILVER	Corinne Deverell	FROZEN CAVES
HM	Corinne Deverell	ANTARCTICA WATERS
HM	Elaine Murdoch	VIEW OF PIONEER KITCHEN

SUPERSET DIVISION: 13 entries, 52 images, 47 accepted Average score: 20.1

GOLD	Diane Sawatzky	VILLE CROZE ARCHES
SILVER	Alan McCord	STORM FRONT – HILLSBURG, ON.
HM	Clark Bales	NATURE'S MIRROR
HM	Donald Dawson	GOLDEN WEB
HM	Judy Griffin	RED AND WHITE
HM	Rob Kennedy	TEXTURED TREE
HM	Diane Sawatzky	POPPY VIGNETTE

GOLD OF THE MONTH: Nicola Bilic CANOE

JUDGES: Bob Ward, Don Mills CC; Anna Lempicki, Toronto Focal Forum; Paul Fitzsimons, Toronto FF.

DIGITAL PROJECTION:

The Digital Special Interest Group (DIG-SIG) held its first digital salon in conjunction with the club's Salon night. There were 71 digital entries from approximately 17 different makers as compared to 90 entries for the slide salon.

The top three images were then set aside to have the club members decide on the gold, silver and HM on the salon night. The results of that judging gave the Gold to Allan McCord, Silver to Carm Griffin, and HM to Joe Vitale.

As this is an experimental year, we will be trying different judging methods throughout the year. The first method was to have each member score the

image out of a maximum of 10 under the guidance of Mark Bargent.

The form of our meetings is to have one part dedicated to learning new techniques followed by judging the images. Our next meeting is Thursday Oct 21 at Bill Harrison's condo with a discussion on re-sizing images especially for submission followed by the Nature judging. The judging is open to every paid-up member of the club, and if you wish to submit images, 4 maximum, please email them to the club's email

digsig@etobicokecameraclub.org no later than Tuesday Oct 19.

Rod Lord

PASSING OF TWO MEMBERS:

We are very saddened to announce the passing of two of our long-time members: Dr. Errol Cahoon passed away on July 04th and Muriel Rowe on September .14th.

Muriel joined the club in March of 1982. She and her husband, Percy enjoyed many exotic and exciting travel adventures around the world over the years, and her photography illustrated many interesting and dramatic facets of these trips. She was an accomplished photographer and a member of the SuperSet Division, winning many ribbons and awards for her images during her years with the club. Muriel was the recipient of the 3M Slide of the Year Trophy in 1991. She took part in our Award Show of prints at the Etobicoke City Hall in September 1994.

Muriel held various offices on the Board of Directors: Publicity in 1992-1994, Fellowship in 1990-1992, and Secretary in.1997-1999. Muriel was a friendly member with the most beautiful smile to greet you, and she was always willing to help out and participate in club activities.

Our deepest sympathy goes to Percy and the family at this time. Percy has contacted Carm & me, asking us to thank the members for your wishes and prayers for the family. In one of his emails to us, Percy referred to himself now as “a camera without film”. How apt that comment!

Dr. Errol Cahoon was a very long time member of the club, joining in 1972. He competed in the salons in early years, was always interested in the “new innovations” in photography, doing his own colour printing many years ago, and recently was one of our first members to embrace digital photography as his own personal interest, often bringing prints to discuss with several of us who also did colour printing. For a number of years his main interest in the club was to enjoy the fellowship and the various programs, but when prints were introduced to the club program, he took the opportunity to show his digital prints.

Errol took part in the weekend outing at Foxwood to celebrate the club’s 25th anniversary, and took a group shot which he later presented to the club as a large colour print for our archives.

Dr Cahoon was a psychiatrist, specializing in narcolepsy problems. His website dealt with these issues, <http://www.gta.igs.net/~ecahoon/>. It is presently being maintained in his memory.

Our condolences to Dr Cahoon’s family and associates. *Judy Griffin, with member input.*

MEMBERSHIP:

A sincere welcome to our 12 new members, as of Oct 4th: Susan Campisi, Octella Knight, Roshni Modi, Alec & Joyce Monro, Brenda & David Morgan, Joann MacDougall, Marta Musij, Nella Pascal, Elio Pighin, and Judy Roe.

You’ll benefit most through participation in the club’s various activities, don’t hesitate to ask questions or to seek guidance from club members, and do plan to join Rob Kennedy on the outings. Rob usually includes an educational (technical & creative) component to inspire us for that day’s shooting. But most importantly, have fun with your photography.

Note that this year our New Members’ night takes place Nov. 29. Topics covered are: brief history of the club, club activities, what the judges look for in competition (slides used to illustrate), and preparing your images for competition. In addition there’ll be opportunity for you to tell us about yourselves and your interest(s) in photography.

Because the New Members’ night is a regular meeting night this year, any member is welcome to attend - as an observer. Be advised that because of time constraints Judy & Carm Griffin and Mark Bargent will be able to respond to questions, etc., from the new members only.

SEPTEMBER 13TH PRESENTATION: BILL PAGE – PROFESSOR de DIGITAL BIRDS.

President Darcy introduced Bill, a long-time friend and fellow photographer-ornithologist with whom Darcy has travelled and photographed numerous times on several continents. Bill is a retired (1991) university professor from the New York area and now lives in Tucson, Arizona. For years he used his own photographic images as a visual resource for his teaching in oceanography, geology, and biology. In recent years he has embraced digital capture and projection for his personal work.

Bill’s interest in photography began with a box camera as a youth on the family farm in Pennsylvania, followed then by an Exakta his parents gave him, and then in the 70’s he purchased his first single-lens reflex camera from T. M. Chan in Hong Kong. (Bill’s comment took the editor back to the early 70’s when he and friends also imported photo equipment from Chan – the Canadian \$ was very good in those days).

Comments Bill made prior to his presentation:

- shoots RAW with Nikon D1X, to enable max. flexibility to modify the image in the computer,
- uses flash on lenses 300 mm and longer, the flash has a separately-purchased fresnel lens to focus the light and to extend the flash range up to 70 feet,
- by testing, he has determined the + or - flash setting to apply to the camera,
- uses a 300mm f2.8 lens with 2X converter to achieve equivalent of 900mm with the D1X,
- as mentor, adheres to Moose Peterson writings on www.moose395.net/, and
- he's not a nature photographer in the true sense of the term, and that he'd not enhanced/alterd the images he would be showing us show.

The show was digital projection, and suffered somewhat because of the lack of time to suitably adjust the projector brightness/contrast. But we were certainly entertained with the variety of subjects he photographed on a recent trip to Costa Rica and his words in describing the flora & fauna and the influence of the country's topology and geology on them. Bill included images of birds (tanagers, wrens, warblers, creepers, kingbird, parrots, heron, boobies, woodpeckers, owls, pelicans), wasps & spiders including a tarantula, capuchin monkey, sloths, iguana, and an eyelash viper.

Bill commented on the large fruit plantations throughout the country, but how the copious use of pesticides has caused mutations in flora & fauna. Interesting that there are numerous plants & birds which are endemic to specific areas of the country – specifically because of elevation and climate. Of interest, Bill integrated video clips of crocodiles, vultures, 20-ft long alligators, monkeys, and farm animals into the show.

Darcy thanked Bill for his informative show.

SEPTEMBER 20TH SEMINAR: AUTUMN - PETER VAN RIJN, MISSISSAUGA CC.

Peter, born in Holland, emigrated to Canada in 1970, began practicing family medicine, joined Mississauga Camera Club, and has been a stock photographer with SuperStock since 1981 We first saw Peter's 35mm shows at ECC some 15 years ago - a couple were birth stories relating to some of his patients, and others which were quite ahead of their time in creativity used multiple projectors and the flashing of overlaying images onto the screen. For 19 years he's been shooting in the 6x7 cm

format, and began presenting shows 12 years ago when he purchased three Goetschmann 67 AV projectors.

The seminar format was to project images which Peter discussed as to their relative success, and for some images to request input from the attendees on the subject matter, composition, exposure, etc. Several times Peter mentioned apparent overexposure of his images on the screen vs. the exposure on his light table (the editor recalls that in previous presentations Peter had projected to fill what was at least an 20-ft square free-standing screen which would have enabled a greater projection distance and accompanying reduction of exposure on the screen). That aside, Peter showed us the true beauty of Autumn, the changing colours from various vantage points, the benefits of shooting in mist & fog, and shooting dew & frost on leaves and reflections in flowing streams and waterfalls. Every fall season Peter sets aside 1 week to dedicate to such photography.

Locations he showed us images from are: Centennial Ridge & Rock Lake in Algonquin Provincial Park, the parking lot area of Arrowhead Provincial Park, Killarney, Oxtongue River, the lookout tower at Dorset, along the Humber & Credit Rivers, Rattlesnake Point (Halton Conservation Area), the Dempster highway, and Kebler Pass in Colorado.

Relevant points Peter made:

- he doesn't use a warming filter when shooting birch trees, - will turn the whites muddy,
- for sunny days shoot early or late in the day to avoid the high contrast situations which transparency film cannot handle,
- in early morning use a warming filter to minimise the blue colour cast on rocks and in shadow areas,
- on cloudy days just shoot, shoot, shoot, because of the reduced contrast, but avoid including the sky in images unless there's interesting haze or fog,
- to emphasise the colour of aspens, take side or back-lit images, and Peter meters on the colour then underexposes,
- use back-lighting to emphasise the veining of leaves.

What an experience it was to see Peter's 6x7 cm projected transparencies! To see more of Peter's images check www.superstock.com (to view his images click on advanced search and input 121-), and his personal website www.naturephotos.com.

ECC MEETING NIGHT CONFLICT:

The church hall is not available for the January 3rd scheduled meeting. As a result we are re-organising the Scenics judging/salon so that the **salon** will take place **December 6th**. The judging will be a closed judging done at a member's home on a non-meeting night. Bring your Scenics slides to the November 22nd meeting, or contact Diane to deliver them to her home.

Here's an article titled **Looking for the Form Within** by Molly W. Joss, contributing editor of www.creativepro.com listing Greg Gorman's Photoshop CS step-by step digital conversion of a colour image to monochrome. Check Greg's website at www.gormanphotography.com. Joss had attended a seminar at which Gorman was one of the speakers.

Renowned portrait and celebrity photographer Greg Gorman spent an hour showing images of celebrities and publicity shots (nothing too racy). Fortunately for the audience he had spent some time with the AV people before the session tuning the projection equipment so we could see some of the high quality in the images. I was glad he'd taken the time to try to get the colors, especially the skin tones, as realistic as possible.

He showed us dozens of images that he'd taken with various digital cameras. Each image was presented on the large screen at the front of the room - first in color as he had taken it, and then the black and white version of the image would appear. He had timed the transitions so that the colors seemed to evaporate, giving the sense that the real bones of the image were always black and white.

I was transfixed by the gushes of color and form. I had not realized how much color can obscure the interesting shapes that can lie within, especially in images of people. In color images the colors themselves can attract so much attention from the mind and eye of the beholder that you can miss the power of the form itself. When you remove the color, the form takes center stage.

After showing us some of his latest work, Gorman opened up Photoshop CS and explained how he removes color from an image and how he gives the resulting greyscale images a little extra something that is his signature look. He demonstrated the technique at the same speed he works, which made it difficult to catch everything. Fortunately, he also gave away printed handouts explaining his process and I brought the formula home with me to share with you:

1. Open a color image in Photoshop in either 8 bit or preferably (in Photoshop CS) 16 bit.
 2. Under the Image menu, choose Mode > Lab.
 3. Click (Highlight) the Lightness Channel.
 4. Under the Image menu, choose Mode > Greyscale (discard color information).
 5. Command/Control Click on the Gray Channel (to load the selection).
 6. Under the Select Menu, choose Image > Inverse.
 7. Under the Image menu, choose Mode > RGB Color.
 8. In the Adjustment Layers Palette choose Solid Color.
 9. Select a color from the Color Picker or from the Swatches Palette (which I prefer).
 10. Your choice of color should be based on the tonal range you wish to see in your final B&W.
 11. Go to your Layers Palette and change your Blending Mode to Multiply.
 12. Because your Color Fill is on a Layer you may adjust the opacity to dial back the color to your desire.
 13. In addition (IMPORTANT), you may add a Curves or Levels Adjustment to achieve the desired result.
 14. Should you wish to change the color of your B&W "Duotone" simply double click the color fill and reselect.
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EQUIPMENT AVAILABLE:

A friend of Don Poulton has a used slide projector -- Kodak Carousel 600 with 50" screen and instruction manual which he is willing to give away free to anyone interested. Contact Don after November 7th if you are interested.
