

Adapter

Vancouver Washington
Film Pack Camera Club



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club - FPCC

Adapter



Photographic Society of
America

<http://psa-photo.org/>

Editor: Jon Fishback., APSA, FP, ARPS

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Eugene Atget
Theme Discussed Page 12

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Cover photograph: Doug Fischer

Next Month's cover: Richard Belt

Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark

2911 SE Village Loop, Vancouver WA, - [Cntrl Click Touchmark Web Site](#)

Board meetings will be on the 4th Tuesday of every month, location to be announced.

Goodies list and Schedule

02-02 D&T Funderberg

03-01 M. Kuhl

04-05 Akiko Somura

02-16 S. Todd

03-15 M, Shugert

04-19 T Campbell

The above folks are responsible for bringing snacks and juice to the meeting.

If you cannot bring goodies please call Sharon Deming 360-896-9476 and arrange a swap.

Print Night - Results

Year to date Color

Name	Large Color	Small Color	Grand Total
Bev Shearer	23	202	225
Cal Schuyler	46	147	193
Don Funderburg	199	128	327
Douglas Fischer	189		189
DouglasFischer	45		45
Frank Woodbery	44	48	92
Jan Eklof		218	218
Jan Pelkey	65	44	109
Jeff Naramor	39	80	119
Katie Rupp	45		45
Lee Moore		22	22
Mark Shugert	89	86	175
Michael Anderson	203	155	358
Randy Day	66	85	151
Ray Klein	43		43
Sharp Todd	228	222	450
Stephen Cornick		144	144
Tali Funderburg	42	22	64
Tim Morton	134	19	153
Wayne Hunter	46		46

Year to date Mono.

Large Mono	
Cal Schuyler	45
Don Funderburg	134
Douglas Fischer	232
Frank Woodbery	44
Jan Pelkey	63
Jeff Naramor	18
Katie Rupp	47
Mark Shugert	44
Michael Anderson	206
Randy Day	44
Sharp Todd	241
Tim Morton	114
Small Mono	
Bev Shearer	21
Cal Schuyler	96
Don Funderburg	144
Frank Woodbery	45
Jan Eklof	217
Jan Pelkey	63
Jeff Naramor	39
Katie Rupp	21
Lee Moore	23
Mark Shugert	85
Michael Anderson	158
Randy Day	20
Sharp Todd	227

Print Night - Top Scorers



Doug Fischer



Sharo Todd



Randy Day



Sharp Todd



Tim Morton



Don Funderburg

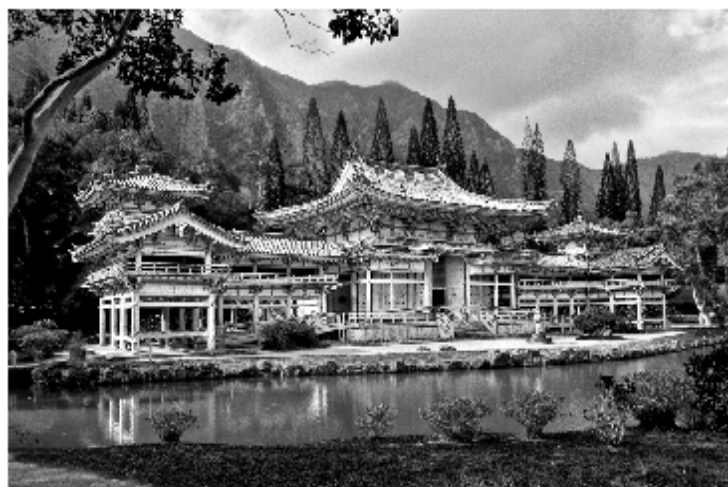
Print Night - Top Scorers



Don Funderburg



Katie Rupp



Sharp Todd



Katie Rupp



Images Not Received

Mark Shugert, Foggy morning ride.

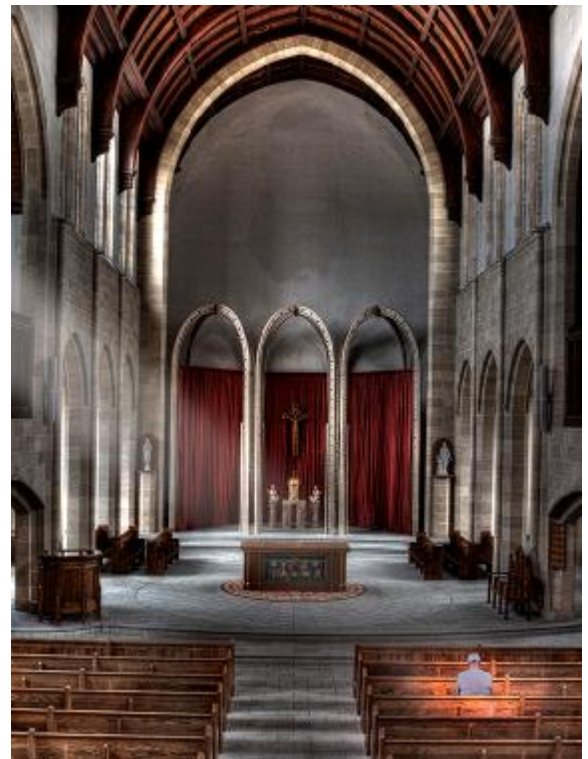
EID Night - Results

Maker	Mono	Theme	Open	Total
Ambrose, Tom	89	91	183	363
Anderson, Michael	106	106	225	437
Battson, Rick	61	64	133	258
Belt, Richard	106	106	216	428
Boos, Charles	64	88	166	318
Boos, Ruth	0	60	129	189
Campbell, Tammy	20	82	168	270
Clark, George	105	112	233	450
Cornick, Stephen	65	98	202	365
Craig, John	107	115	234	456
Day, Randy	62	66	137	265
Deming, Bob	100	105	171	376
Deming, Sharon	107	113	217	437
Eklöf, Jan	108	118	231	457
Fischer, Doug	111	116	232	459
Fishback, Jon	87	88	186	361
Fishback, Rachel	103	109	208	420
Funderburg, Don	109	107	222	438
Hunter, Wayne	61	89	162	312
Klein, Ray	114	106	218	438
Kuhl, Mike	0	22	0	22
Moore, Lee	90	89	180	359
Morton, Tim	92	85	181	358
Naramor, Jeff	0	0	38	38
Pelkey, Jan	106	108	218	432
Rupp, Katie	44	21	144	209
Schuyler, Cal	63	38	146	247
Shearer, Bev	20	0	41	61
Shugert, Mark	85	89	202	376
Todd, Sharp	110	113	222	445
Watt, James	18	22	63	103
Watt, Sandy	36	40	101	177
Woodbery, Frank	111	111	230	452

EID Themes for 2015-2016

Month	2015-2016 Themes
February	Street Photography
March	Travel
April	Backlighting or Silhouettes
May	Still Life

EID Top Scorer



George Clark

EID Night - Top Scorers



Wayne Hunter



Tom Ambrose



Katie Rupp



John Craig

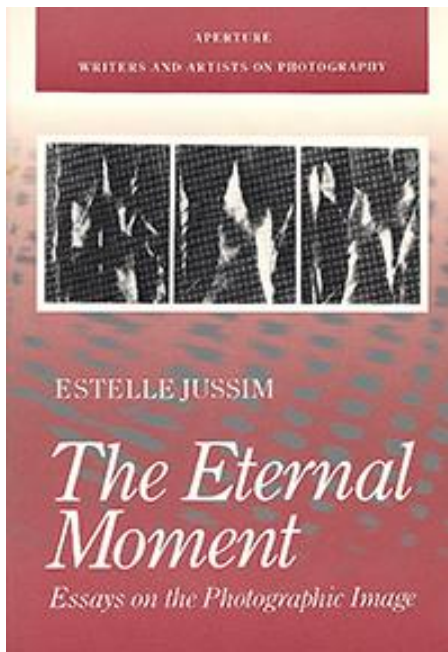


Wayne Hunter



Tammy Campbell

Book Review— Editor



The Eternal Moment
Essays on the Photographic Image
 Estelle Jussim
 Aperture Foundation, 1989
 ISBN 0-89381360-5
 Under \$5 Abe Books, online



Anne Noggle. Estelle Jussim, 1985.

It is almost impossible for a single photograph to state both the problem and the solution.

Estelle Jussim

This book is divided into three sections — “Visual Communication,” Genres,” “Bio-History” — *The Eternal Moment* includes essays that assess how aspects of the medium such as early wood-engraving or the role of the museum affect communications in the visual culture; survey various photographic subjects such as the nude, the landscape, and the ethnocentric icon; and reveal the world of some of the greatest practitioners of the medium.

In “Visual Communication,” Jussim explores the interplay between technology and aesthetics in photography, and probes the unique, powerful relationship of photographs to time. The Essay “Quintessences: Edward Weston's Search for Meaning,” examines the discrepancies between that artist's pronouncements and his photographs.

Included in “Genres” is “Propaganda and Persuasion,” in which Jussim offers astute observations on how meaning is produced, transmitted, and interpreted. In “Looking at Literati” she focuses on Jill Krementz's ability to capture the spark of personality in her portraits of writers. “Starr Ockenga's Nudes” is an insightful analysis of the ways in which that photographer's work has personalized the traditionally formal, impersonal genre of the nude.

In “Bio-History” Jussim's explorations of the lives and works of such important photographers as Barbara Crane, Carl Chiarenza, and F. Holland Day are models of their kind, her long essay on Jerome Liebling reveals a deep empathy for his essential mysticism and humanism.

I feel this is a must read for any serious photographer.

Editor



Edward Weston Crescent Beach 1939

Before & After - Ray Klein

The photo was previously submitted in our architecture theme competition. The "Before" image is the actual photo of the building as it really is. I don't remember how many points it got in the judging, I think 22, but if seen side by side it might make an interesting comparison to see what I had to work with and how my finished image turned out.

I was able to capture the image at an opportune point at dusk while the sky was still fairly bright. The image vertical lines were then corrected for perspective by using the "image" - "Transform" - "Perspective," since I had tilted the camera skyward from the roadway to include the top of the building. The building itself was then corrected with saturation and hue to warm it up slightly.

I then used the curtained windows of the first floor, to get rid of the air conditioner in the second floor window, by using the "Cloning Tool." I also turned the lights on in all the second floor rooms by again cloning the window curtains of the first floor in the second floor windows.

I copied one of the star like highlights of the outdoor lights and completed pasting them where they might have appeared if the job had been completed originally.

The foreground was then lightened using the "Enhance" - "Adjust Lighting" - Shadow/ Highlights". I also needed to make the flower plantings appear as if they were natural. I photographed plantings in my own back yard from several positions. In order to use one of those images in the photograph. I had to expand the initial image with additional "Canvas" and then I could flatten into the base image and then "Clone" the flower plantings to look natural, for that time of the year, in the finished image.

An "OPEN" sign was in a first floor window which needed to be cloned away so I used another window curtain to clone away the sign. I also color corrected each of the columns supporting the porch covering. The fluorescent light of the "OPEN" sign had discolored several parts of the porch scene which needed to be corrected. The front door top window also needed some work, which was also corrected using the polygonal selection tool and then correcting the lighting above the doorway with the "Enhance" "Adjust Lighting" tool.



Before



After

Before & After – Interpretations



Jon Fishback



John Craig



Sharp Todd



Ray Klein's version before removing the ladders.



Doug Fischer



Sandy Watt

February Theme—Street Photography



Eugene Atget



Eugene Atget



Henri Cartier-Bresson

Two of the masters of street photography are represented here. Although both men worked many years apart I think you can see their sensibilities were running along the same parallel.

Atget spent his life trying to capture the streets of Paris. Much of his work is very record like, because he was trying to record the city before it disappeared and seldom worried about people or fine composition. Along the way he captured many fine compositions and poignant scenes with people.

Many would say that street photography is about people, and much of what you see in this discipline will have figures.

Notice however that many times the figure is secondary to a fine arrangement, feeling, or funny scene.

Street photography may not have much to do with a street, and may be considered a form of documentary work. Walker Evans did an entire series of people on the subway, which is worth looking up, and may very well be considered street photography.



Henri Cartier-Bresson



Henri Cartier-Bresson

February Theme—Continued



Eugene Atget



Henri Cartier-Bresson



Eugene Atget

Notice above, although decades apart, the two photographers were drawn to the same location; one to record the artifact for posterity, the other to create a whimsical photograph. Atget's version, in fact did capture it in a way that was not seen in Cartier-Bresson's day. See how the teeth have changed as well as the door.

On the left Atget's image may be poignant and make you smile, while below on the right the bicycle may make you laugh.

On the bottom left Cartier-Bresson spent enough time on the streets to capture decisive moments like this.

All this may be construed as street photography although not all have people. Street photography may be a feeling or look, rather than actual images made on the street.

For further study on the subject search the internet for two of the best modern workers in this discipline, Garry WINOGRAND and Joel MEYEROWITZ. I think you will find that things have changed considerably since Cartier-Bresson and Atget's day. See page 16 for examples of modern street work.

Editor



Henri Cartier-Bresson



Henri Cartier-Bresson

FPCC Special Program

If you missed the program on January 12th, start kicking yourself now. The dynamic duo of John Craig and Doug Fischer presented their trip to China.

I know, OMG, another slide show! I am old enough to remember the days of the travelogue presented by camera clubs, consisting of three full 35mm carousel slide trays. Three hundred or more images passing across the screen, eight seconds per image, accompanied by soothing music guaranteed to put you to sleep.

I am not a fan of the travelogue. Don't get me wrong, I can sit for hours and watch Art Wolfe travel to the edge. However.....

Doug and John gave us something special, way beyond what may have been expected in the presentation of a trip such as this.



John Craig



John Craig

The first pleasant surprise was that the audience was encouraged to ask questions all the way through. The second revelation, to me, was the presentation of multiple images per page which allowed the viewer a visual experience beyond the normal projected image show. The pages shown were logical and depicted locales that followed their trip from beginning to end. Both John and Doug spoke about the images without canned dialog and it sounded spontaneous and to this listener very interesting. The fact the audience was allowed to interrupt and ask questions, kept the electricity in the room at a high level. The images stayed on the screen long enough so you could pick out your favorite and live with it a bit, and ignore others.

Needless to say, the images

were of a caliber that you might expect from these two accomplished workers, but I found myself not dwelling on that so much as the story itself. If they plan to show this again somewhere, don't miss it.

Editor



Doug Fischer



Doug Fischer

Short Reviews



Sony A7r II

This [42-megapixel full frame mirrorless camera](#) has earned no shortage of recognition in 2015, and for good reason. Our reviewer [Theano Nikitas](#) hailed it as “an excellent addition to the gear bag of any photographer who’s looking for a high resolution, high quality but compact mirrorless camera.” With 2015 serving as something of a coming out party for high-quality Sony FE-mount lenses, pros have a mirrorless camera they can call their own.

Price: [\\$3,198](#)

Panasonic Lumix LX100

Announced at the tail-end of 2014, we think this [4K-recording, Micro Four Thirds sensor compact camera](#) does just about everything you want a high-end camera to do. Unlike the Q and other full frame compacts, it’s actually point-and-shoot size without sacrificing excellent image quality. And the 24-75mm f/1.8 Leica lens is sweet.

Price: [\\$697](#)



Canon 5DS

50-megapixels and the use of Canon glass for [\\$3,400](#)? Yes please. Of all the products we tested in cooperation with [photographer David Patiño](#), the [5DS](#) was the only one he went out and bought one for himself when we were done. We caught up with Patiño recently and he told us that he’s been shooting some video with it too and while it’s not as optimized for video as it is for stills, he’s been pleasantly surprised by how well the standard profile renders skin tones.

Price: [\\$3,400](#)

Judges Corner

Judging Responsibilities for February

02-02 Lee M., Richard B., Tom A., (A) Wayne H.

02-16 Mike K., Ray K., Tammy C., (A) Cal S.

This element may be one of the most confused, abused, misused, overused and misconstrued, element on the list.

Much popular thinking in PSA and Camera Club (PSA/CC) is that every image needs to have a center of interest.

The pure subjectivity of the element should speak to the fact that this is impossible.

Everyone sees the subject differently and to arbitrarily say that every image must have a center of interest may do a huge disservice to much of the fine work that is out there.

The element itself is one that, properly used, will be an augmentation to the judging process. That is, if the judge feels there is a fine center of interest, then by all means, the element should be mentioned. Going to look for a center of interest is where the judge may get in trouble.

Many judges use center of interest as a crutch when they feel the image has little impact, but cannot decide why. This works, only when you feel this is truly the reason and can internalize it. What happens more times than not, is the judge goes looking for a center of interest right out of the chute without checking the overall image for the impact.

Let's go next door and discuss Sharp's fine work and look for a center of interest.

Technical Excellence

Composition

Lighting

Center of Interest

Color Balance

Impact

Story Telling

Creativity

Print Presentation

Right off the bat I would challenge the reader to find a center of interest in image #1. Here is one of those photographs that needs to be absorbed in totality, way before trying to find an element out of place, especially the one we are discussing, "Center of Interest." I think you might look a long time and not find one, yet the image is totally compelling.



Image #2 may be one of those that the judge will fault for not having a person walking up the stairs. Granted that would, if properly done, give a good center of interest. But in the study of this place, how important is it, and should the judge make it a problem?



Image #3, just by its nature, may speak to a center of interest, just because the front person is dominant.. But is that the compelling thing about it?



Image #4, may come as close as any to a compelling center of interest, and this is only one of the four images here.



Editor

Modern Street Photography



Gary Winogrand



Joel Meyerowitz



Jon Fishback

FPCC Board Meeting Notes

January 25, 2016

Programs:

February: Michael Anderson Preparing Prints for Competition and Galleries

March: Byron Will TBD

Ray Klein Gallery 360

Photographing Art Work Tour

April: Critique night

May: Nick Page Astrophotography workshop and field trip TBD

The Board agreed to purchase wireless mic, cable, and receiver compatible with Touchmark's sound system to assure availability of mic when needed. Touchmark wireless mic, cable, and receiver are not always available in the Forum AV closet.

Board agreed to spend no more than \$500. John Craig will check Touchmark specific equipment model and specifications for compatibility.

Board discussed who would be willing to stay in their current positions and which positions will need recruitment. Positions most likely to be open:

Vice President:

Treasure/Secretary:

Print Chairs: Mono and Color:

Judging Chair: Scheduling judges for away and local print competitions

Social Char: Maintain schedule and reminders for meeting treats, beginning BBQ, Christmas Party, and End of Year Banquette

Field Trips:

Website host contract cost will increase. Bob Deming is looking for new host and reduced cost. Needs to be moved by Mid February.

Discussed replacing print box lights with LEDs over the summer.

Discussed changing the judging order of EID categories Mono and Theme. Talked about Michael Anderson's suggestion for using a monitor instead of a projector.

Discussion was about cost, placement and location security. Idea was tabled until the end of this year in May.

Join for Fun

