

A dapter

Vancouver Washington
Film Pack Camera Club



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club - FPCC

A dapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, FP, ARPS

Volume 61 Issue 5 January 2016



Doug Fischer - Page 4

Inside *A dapter*

Page: Content:

- | | |
|-----|-------------------------|
| 3. | Print night results |
| 4. | Print night top scorers |
| 5. | EID night results |
| 6. | EID night top scorers |
| 7. | Contd. |
| 8. | Book Review |
| 9. | Before and After |
| 10. | Contd. |
| 11. | Interpretations |
| 12. | Contd. |
| 13. | Theme discussed |
| 14. | Contd. |
| 15. | Contd. |
| 16. | Cool Stuff |
| 17. | Judges Corner |
| 18. | Classified Ads |
| 19. | Misc. |

Cover by: John Craig.—Page 13

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

01-05-16 - R. Pirtle

02-02 - D&T Funderberg

03-01 - D. Fischer

01-19-16 - R&J Hatfield

02-16 - S. Todd

03.15 - M. Shugert

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	Small Color	Grand Total
Bev. Shearer	23	165	188
Cal Schuyler	24	126	150
Randy Day	21	22	43
Don Funderburg	130	128	258
Douglas Fischer	189		189
Frank Woodbery	44	48	92
Jan Eklof		175	175
Ray Klein	22		22
Jan Pelkey	65	44	109
Jeff Naramor	39	80	119
Lee Moore		22	22
Mark Shugert	44	44	88
Michael	157	112	269
Randy Day		23	23
Sharp Todd	181	178	359
Stephen Cornick		105	105
Tali Funderburg	42	22	64
Tim Morton	88		88
Wayne Hunter	46		46

Year to date Mono.

Large Mono	
Cal Schuyler	23
Don Funderburg	134
Douglas Fischer	186
Frank Woodbery	44
Jan Pelkey	63
Jeff Naramor	18
Kate Rupp	22
Mark Shugert	44
Michael Anderson	162
Randy Day	22
Sharp Todd	192
Tim Morton	90
Small Mono	
Cal Schuyler	77
Don Funderburg	123
Frank Woodbery	45
Jan Eklof	174
Jan Pelkey	63
Jeff Naramor	39
Katie Rupp	21
Lee Moore	23
Mark Shugert	44
Michael Anderson	90
Michael Anderson	24
Sharp Todd	184

A dapter Cover Contest

This is the first edition of the *A dapter* to feature a cover image. To be included in this for the future the editor will accept images from members for possible inclusion as a cover image.

It's easy, just make sure the image is portrait orientation with an aspect ration that will fill the space on the cover which is 8.5 X 11.

Each month the editor will pick an image from those submitted to be on the cover. So....get into you archive and let's see something we haven't seen.

Dry Bones LIFE IN THE FUTURE



DryBonesBlog.com

Print Night - Top Scorers



Sharp Todd



Michael Anderson



Sharp Todd



Doug Fischer



Doug Fischer

EID Night - Results

Maker	Mono	Theme	Open	Total
Ambrose, Tom	66	70	134	270
Anderson,	86	85	184	355
Battson, Rick	41	43	89	173
Belt, Richard	84	86	174	344
Boos, Charles	44	67	123	234
Boos, Ruth	0	41	88	129
Campbell, Tammy	0	61	119	180
Clark, George	82	91	184	357
Cornick, Stephen	42	78	163	283
Craig, John	87	90	188	365
Day, Randy	62	66	137	265
Deming, Bob	82	84	171	337
Deming, Sharon	86	89	171	346
Eklof, Jan	86	94	184	364
Fischer, Doug	87	93	185	365
Fishback, Jon	64	68	142	274
Fishback, Rachel	80	90	166	336
Funderburg, Don	86	84	176	346
Hunter, Wayne	61	67	111	239
Klein, Ray	90	87	175	352
Moore, Lee	90	89	180	359
Morton, Tim	69	65	136	270
Naramor, Jeff	0	0	38	38
Pelkey, Jan	83	88	176	347
Rupp, Katie	22	21	94	137
Schuyler, Cal	63	38	146	247
Shugert, Mark	85	89	181	355
Todd, Sharp	88	89	178	355
Watt, James	18	22	63	103
Watt, Sandy	18	22	59	99
Woodbery, Frank	91	88	186	365

EID Themes for 2015-2016

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

The Curse

*A curse is this vision
 that suffers you to see;
 that which exists
 but only to thee.
 Sharing this vision
 through image and word,
 with family and friends,
 it may go unheard.
 So why make the effort
 to share your perception,
 when the most to expect
 may be dismal rejection?
 Hope springs eternal
 to eyes that can see.
 There may yet be someone
 to share the curse with thee.*

Editor

EID Night - Top Scorers



Michael Anderson



Richard Belt



Tom Ambrose



Jan Eklof



Katie Rupp



Doug Fischer



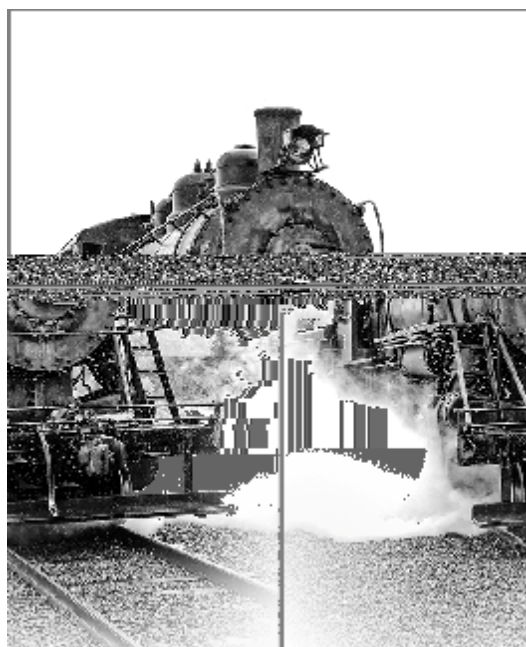
Jon Fishback



John Craig



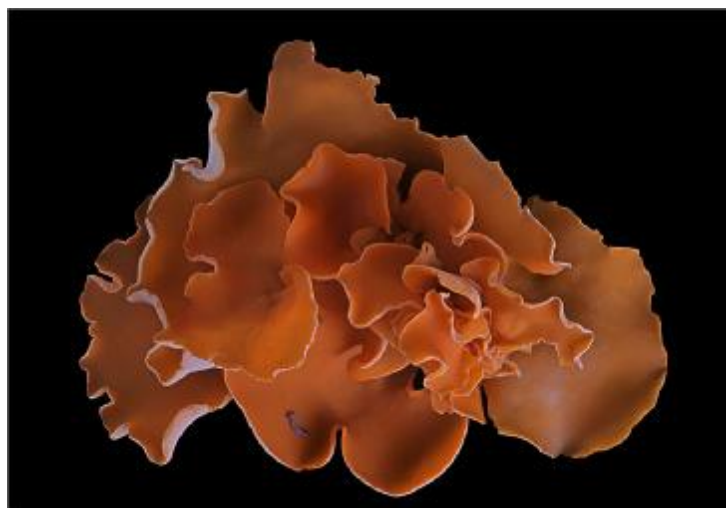
Tim Morton



Jan Eklof



Jan Pelkey



Jon Fishback

Book Review— John Craig

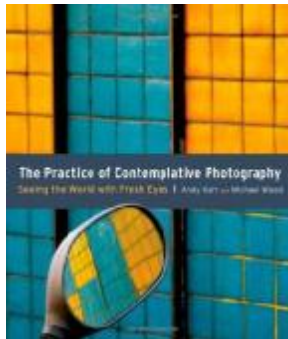
The Practice of Contemplative Photography: Seeing the World with Fresh Eyes

Karr, Andy, Wood, Michael

Published by Shambhala

ISBN 10: [1590307798](#) ISBN 13: [9781590307793](#)

Under \$15 Abe Books online



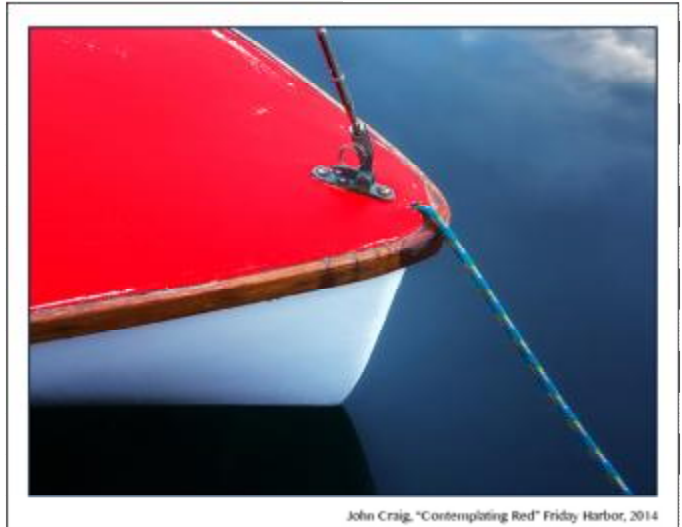
Photography books seem to fall into several broad categories like history, technique, equipment, subject matter, or art. This book falls into the art of photography. The authors present a process for understanding the concepts of contemplative photography through comprehensive discussion, examples, and photographic exercises. In some ways the book goes beyond the process of taking pictures by presenting a clear way to see the world around you and in doing so develop a way to capture the essence of your visual perceptions.

The picture below by Julie DuBose, Amsterdam, 2009 in the Chapter 8 “The Flash of Perception”, exemplifies the flash of perception one can experience when practicing contemplative photography.



Julie DuBose, Amsterdam, 2009.

I offer two of my images, “Contemplating Red” and “Red Meets Yellow”, as examples showing my efforts to practice concepts presented in the book.



John Craig, "Contemplating Red" Friday Harbor, 2014



John Craig, "Red Meets Yellow" Italy, 2014

While you may not fully embrace the philosophical hypotheses presented by the authors, you might find a fresh look at seeing. This book is available from the Fort Vancouver Regional Library.

Before & After - John Craig



Image 1

Image 1:

My purpose here is to give you an idea of how to look at the light in an image and analyze what you need to do in post processing to get the results you want. I chose this image to illustrate this process because I wanted to use it in a program about my China trip. It's intended to be a story telling image, not one I would expect to enter into competition. Not everything is about competition.

I took this image in Southeast China in the Dongchuan area. We had gotten up to shoot a sunrise but was greeted by a dim cloudy morning. A short while after sunrise, the clouds opened up for a brief period creating an opportunity to capture the sun streaking through the clouds. Because there was a big difference between the brightness of the sky and the ground, I decided to use HDR to help recover detail in the clouds.

Image 1 is the result of an HDR bracket of three images 1 stop apart. I used my Olympus 4/3 mirrorless camera set at ISO 200, f6.3, ss ranged from 1/800 to 1/1200 on a tripod. The resulting light looks pretty flat, it doesn't create any depth or dimension in the image. But there are some hidden light treasures waiting to be teased out of the darkness.

Image 2:

First I divided the image into different light zones. Zone 1 the sky, zone 2 the terrain background, zone 3 the white canola fields, and zone 4 an area of little or no visual interest that I would later crop out of the picture.



Image 2

Image 3: Here I started to think more about how the intensity of the light would help create interest and the illusion of 3 dimensions. I concluded that a dark sky with a mid-tone background and light foreground would help the image.



Image 3

Before & After –Contd.



Image 4

Image 5:

Another way to help create dimension in an image is selective focus or difference in sharpness between areas of the image. I am not talking about extreme bokeh difference like what we see behind birds or flowers. Here I want some definition in the clouds, but not so much that they look over processed or over sharpened. Just enough to help contrast give them separation from dark to lights, to build the drama that is already in the sky. Zone 2 will need a little sharpening to bring out some detail but not too much. Zones 3 probably needs the most sharpening to bring out the detail of the blossoms and help light the area, but again not too much sharpening.



Image 5



Image 6

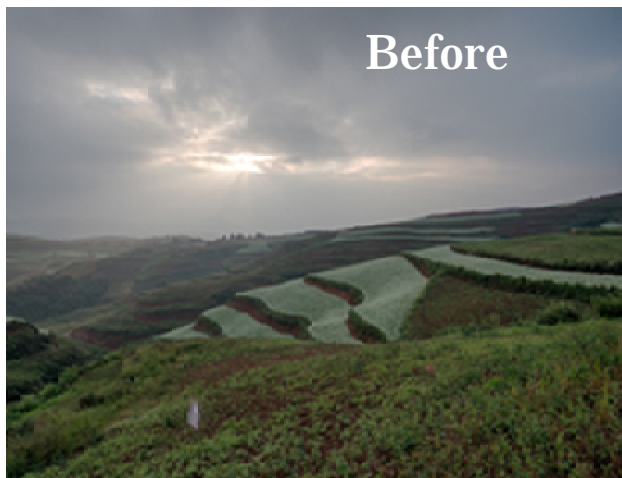
Image 6: This is the result of applying different brightness, contrast, color temperature, and detail sharpness to the different areas of the image. I also cropped the image from a 4x3 aspect ratio to a 3x2 aspect ratio to remove the extreme foreground that didn't help the image.



After

I used a combination of Google Nik Viveza, PS layers, blending modes, and masks as well as PS Shadow/highlights adjustments to achieve the effects that I wanted. I think the important thing is to think about what light can do for your image. Then develop your skills using the tools you have available to you to get the results you want. What I did here can be done with newer versions of Photoshop Elements without using additional third party plug-ins.

Before & After – Interpretations



John Craig



Jon Fishback



Jan Eklof



Jan De Weese



Wayne Hunter



Doug Fischer

Before & After – Interpretations



John Craig



Sharp Todd



George Clark



Tim Morton

December Theme—Bridges



John Craig

Parts of bridges at times lend themselves to the abstract form and one may use just about all the tools available to photograph a bridge.

On the right, notice how the vertical strut has not been centered, which is something admired in Camera Club (CC) judging. Notice also the leading lines on the bridge cables which form nice triangular areas of interest.

The extreme angle of view may be a powerful tool in competition, as it is a view that is hard to see with the naked eye.



Ken Martin

Bridge parts may be so diverse that much more than a few minutes are needed to properly cover the subject. If you are lucky enough to encounter one such as this you may need to spend an hour or more.

On the left, you see a look at the bridge that may seem similar to the first one. On the contrary, Ken has added the close-up element and the nice interruption of the scene by the diagonal cables coming from upper camera left. Quite surprisingly they cross over the interest in the background, adding significant impact.

On the right, another view of the bridge with the interest of both upright elements, a different perspective of the same scene. I think the thing to notice here is the lack of visual impact that the color contrast affords opposed to the black and white.



Ken Martin.



Ken Martin

January Theme—Bridges



Sharp Todd

There is some question as to whether or not an image of a bridge which does not show its dominant, would compete well. The same may be said for parts of bridges as you saw on the previous page.

On the right, the line of the log actually points to the bridge, and the view of it in the fog may be a pleasant and familiar sight to anyone living in the Northwest., however the maker will be taking a chance the theme will be taken literally by one or more judges. Entering an image such as this may be a gamble, but then if you like it and want others to see it, jump in.



Jon Fishback



Doug Fischer

Bridges in the Northwest may very well be freeways over water as on the left. Rendered in Mono, this scene becomes more than just a picture of a bridge, with the fine use of perspective, wonderful sky and the surprise addition of the boat. Images are usually more competitive when there are interesting elements.

The Oregon coast may afford many opportunities for bridges to meet the theme for January. Late in the day, Newport is fun, and this is not the only view of the bridge that is spectacular.



Sharp Todd

January Theme—A few more examples



Don Funderburg



Steve Cornick



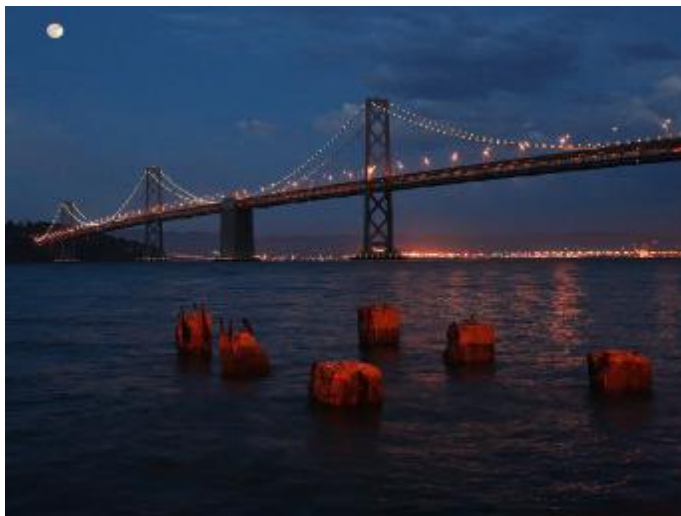
Jan Eklof



Bob Deming



Sharp Todd



Doug Fischer

Your positive attitude and sparkling personality deserve a life-logging camera that's cute and fun like you, not bulky and boring.

The Cube, from the fine folks at Polaroid, is the newest and brightest way to shoot videos and snap pics no matter where your adventures take you.

Stick the tiny (less than 2 inches!) Cube in your pocket, and use the built-in magnet to mount it quickly to any metal surface. Record high quality video in up to 1440p HD.

Plus there's the new Polaroid Cube+! An action cam, just like the original, but with mobile syncing added. Edit and upload your vids on the go from your Android or iOS device.

Capture the moment in wide-angle as you cover your morning pancakes with whipped cream and sprinkles or bring it to the park to make super-actiony videos of puppies, frisbee enthusiasts and those who are both.

Add a mount to record while you zip around town on your bike or during a water balloon fight in your backyard. The shock-proof and splash-proof Cube will be the life of the party.

If you're rocking a Cube+ you can use your phone as a remote or viewfinder by pressing the wifi button to pair up with the app. Once everything's a wrap, edit and upload your vid STAT. You've got an audience waiting.

Finally, an action cam with a bright rainbow of happiness and eye for excitement to match your own.

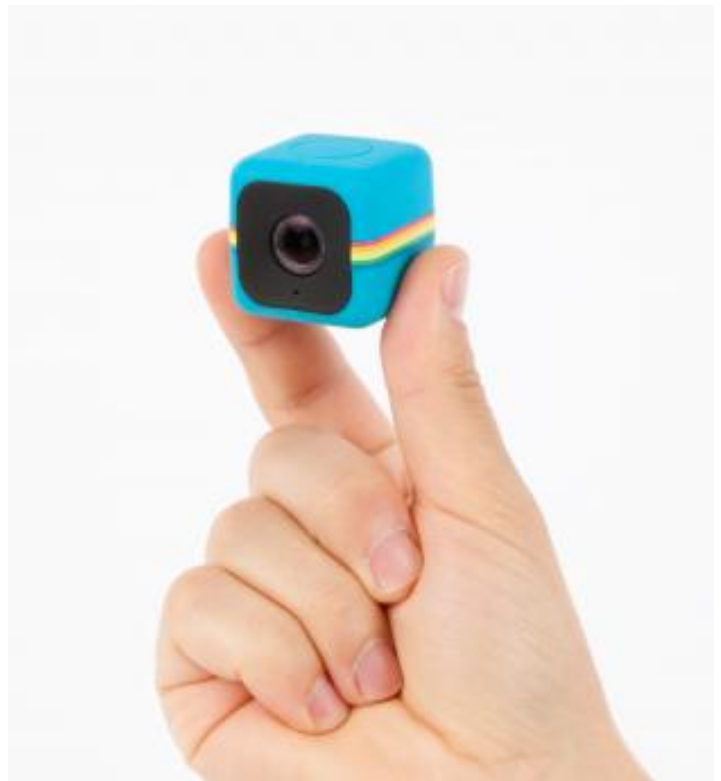


Hand-restored original SX-70 folding cameras in 3 limited editions!

\$450 PHOTOJOJO

**Gotta
have one
of these**

Really Cool Stuff From PhotoJoJo



The Polaroid Cube
10mp; 1440p video; Wifi

The Polaroid Cube
6mp; 1080p video

\$149.99

\$99.99



Judges Corner

Judging Responsibilities for January

01/05/16 Jan E. John C. Jon F. (A) Diana J.

01/11/16 D/Mark S. , Ray K., D/Rick B. (A) Frank W.

Red is King City

This month the subject is lighting, probably the thing that makes this all possible.

Judges in camera clubs, I feel, are usually hung up on the light being the main source of dimension and even impact. Unless the light is very directional the judge may fault the image whether or not it is good in all other areas. Many times you will get the feeling that midday or overcast skies are the worst days to work. Of course, nothing can be farther from the truth. It all depends on the subject and the mood being desired.

The fact is; overcast days bring out detail in shadows, something that seems to be a desired trend, what with all the flap around HDR. In fact HDR, in some cases may render a directional light almost flat and reduce much of the dimension. I think it is important for a judge to absorb the entire image, making judgment as to the overall worth of the image before deciding that the lighting is not proper. I think a disservice is done to the maker when a judge arbitrarily zeros in on the fact that the light is not raking across the landscape and decides because of this that landscape is flawed.

Light from any direction may create modeling, I think it depends on the subject orientation. As an example, Midday sun at the equator may create deep shadows and fine dimension on a vertical wall. This same light on an overcast day may still be directional, raking across the wall, but may open up some shadows to more detail.

If we apply the issue of lighting to Sharp Todd's fine work, we may see that lighting has many facets way beyond early morning and late afternoon.

Technical Excellence

Composition

Lighting

Center of Interest

Color Balance

Impact

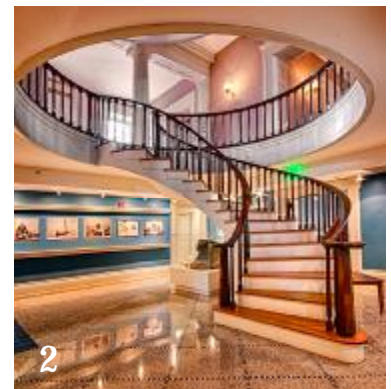
Story Telling

In many cases it is difficult to identify a lighting source, and that can be a good thing. In number one, the shadow on the pulley may indicate a light from camera left. It is, I think difficult to tell the intensity of the light or even if it is sunlight.

Number two, I think a perfect example of light not being a factor at all. It is not there, and it is totally there. The strength of the lighting, I feel is the absence of a direction, which allows the study of the architecture without the distraction of the light.



Number three, I feel, is another example of light direction not being an issue. Shadows would dictate that the light is emanating from camera left, but they are so light that direction may not impact the image.



Number four, to me is the hardest of all to determine light source or direction. Traditional judges might expect an image such as this to be a sunset or sunrise. The fact is this appears to be after the sun has gone down or before it rises. This tends to flatten the light and make it



difficult to identify. The thing is, it does not really matter. The beauty is in the image overall, not the fact the light may be flat.



Editor

Classifieds

FOR SALE

Bogen Manfrotto 3016 Monopod Has cracked rubber hand grip (does not affect performance) folded 24 1/2" Max height 61 1/2"
\$35.00

Tripod Slik Pro 700DX with Quick Release 3-Way Pan/Tilt Head -Black
Maximum Height 74.8" (190.0 cm) Folded Length 26" (62.0 cm) Weight 7.00 lb (3.18 kg)
3-Way pan & tilt with quick release. AMT alloy legs for an exceptional strength-to-weight ratio, this tripod is very stable and can handle the big lenses with ease.
\$115.00

Manfrotto Tripod 190XPROB with Manfrotto 804RC2 3-Way Pan/Tilt Head
Load Capacity: 15.4 lb Max Height: 63" Folded Length: 22.2" Leg Sections: 3 Weight: 4.4 lb
The key feature is the 90° center column mechanism, which allows the column to be extended vertically as normal, or horizontally to open up a wide range of framing and shooting possibilities, this makes it an extremely versatile tripod, suitable for a wide range of photography and video applications. The horizontal column mechanism is housed within the tripod's top casting for compactness, but it is easily and quickly extended whenever you need it. There is no need to disassemble when switching between vertical and horizontal column orientation, and can even be done with a camera attached. Also has a lug for a shoulder strap or weight attachment. The 804RC2 has a Unique Spring Feature to assist in the tilt motion of the head to compensate for heavier, off-center loads.
\$125.00

PANOSAURUS Tripod Camera Mounting Head
This will allow you to take precise 360 degree panorama type shots. Works with all panorama programs. Remember panoramas don't have to be long & narrow. You can shoot planar, planet, spherical, etc.
\$75.00

Tamron AF 28-105 mm F2.8 (IF) Macro LD Aspherical Zoom Lens for Sony A Mount \$
Has just been cleaned and re-calibrated. Comes with front & rear lens caps, Lens Hood
\$25.00

Sony Alpha SLT-A55V DSLR with Translucent Mirror Technology and 3D Sweep Panorama
16.7 MP CMOS Sensor w/Anti-Dust and Steady Shot System Movie AVCHC or MP4
This camera is small and uses the A mount system weighs only 17.6 oz and 4 7/8 x 3 5/8 x 3 1/3"
Comes with 2 batteries, charger, instruction book w/ updates, camera strap, camera body cap, LCD monitor protective cover, Excellent Shape.
\$275.00

Sony Alpha SLT-A77 Translucent Mirror Digital SLR Camera 2nd Generation Translucent Mirror Technology camera 24.3 MP up to 12fps continuous shooting OLED viewfinder, World's first HD Movie mode with AVCHD 60p/60i/24p, Steady Shot Inside Image Stabilization. Comes with Body Cap, LCD Monitor protective cover, Battery, Charger, Strap
\$475.00

Tamron AF 70-200mm F2.8 (IF) Macro LD DI SP Zoom Lens for Sony A Mount \$
This lens is like new. Comes with front & rear lens caps, lens hood, case & box
\$75.00

Contact Mike Kuhl 360-326-8094

Space in the *A dapter* for buying and selling is a free benefit of membership. Reasonable ads will be given space when it is available and fits the particular edition however space is not guaranteed.

It is hoped that if there are sales due to these ads, a small donaton will be made to the general fund of FPCC.

All contributions to the *A dapter* are considered on a first come first served basis and there is no guarantee of space in any particular edition. This holds true for all contributions to any segment of the *A dapter* including classifieds.

The man in the booth sold postcards and slides.

We drove 22 miles into the country around Farmington. There were meadows and apple orchards. White fences trailed through the rolling fields. Soon the sign started appearing. THE MOST PHOTOGRAPHED BARN IN AMERICA.

We counted five signs before we reached the site. There were 40 cars and a tour bus in the makeshift lot. We walked along a cow path to the slightly elevated spot set aside for viewing and photographing.

All the people had cameras; some had tripods, telephoto lenses, filter kits. A man in a booth sold postcards and slides -- pictures of the barn taken from the elevated spot. We stood near a grove of trees and watched the photographers.

Murray maintained a prolonged silence, occasionally scrawling some notes in a little book.

"No one sees the barn," he said finally.

A long silence followed.

"Once you've seen the signs about the barn, it becomes impossible to see the barn."

He fell silent once more. People with cameras left the elevated site, replaced by others.

"We're not here to capture an image, we're here to maintain one. Every photograph reinforces the aura. Can you feel it, Jack? An accumulation of nameless energies."

There was an extended silence. The man in the booth sold postcards and slides.

"Being here is a kind of spiritual surrender. We see only what the others see. The thousands who were here in the past, those who will come in the future. We've agreed to be part of a collective perception. It literally colors our vision. A religious experience in a way, like all tourism."

Another silence ensued.

"They are taking pictures of taking pictures," he said.

Don DeLillo, *White Noise*



PSA has a new level of distinction that may be earned. Please see the Januaray issue of the PSA journal for particulars,.

Join for Fun

