

A d a p t e r



Vancouver Washington
Film Pack Camera Club

January 2017 Volume 62 Issue 04



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 jpf1@aol.com

Volume 62 Issue 04 January 2017

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Web Co-Chair—B. Deming & D. Fischer rfdeming@comcast.net
Touchmark Rep.: Ray Klein mklein@pacifier.com
(Cntrl. Click to send email.)

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Before and After

Ray Klein

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Cover - Tom Ambrose

Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - [Touchmark Web Site](#) (Cntrl. Click)
[FPCC Web Site](#) and calendar (Cntrl. Click)

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

Goodies list and Schedule:

01-03 J. Craig
01-17 B. & S. Deming

02-07 J. DeWeese
02-21 J. Eklof

03-07 J. & R. Fishback
03-21 J. & R Hatfield

**The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sandy Watt 309-750-4351 and arrange a swap.**

Print Scores - Results YTD

Year to date Color

Color Print Chair: Don Funderburg
dfunde3280@yahoo.com

MAKER	LC	SC	Grand TTL
Bev Shearer		85	85
Calvin Schuyler	125	124	249
Don Funderburg	174	172	346
Doug Fischer	187		187
Grant Noel	41	42	83
Jan Eklof		179	179
Jan Pelkey	129		129
Katie Rupp	46	45	91
Mark Shugert	44		44
Michael Anderson	46	43	89
Ray Klein	62		62
Sharp Todd	146	144	290
Stephen Cornick		60	60
Tali Funderburg	21		21
Tim Morton	181	131	312
Wayne Hunter	90		90

Year to date Mono.

Mono Print Chair: Doug Fishcer
cdfisc@comcast.net

Large Mono	
Cal Schuyler	64
Don Funderburg	174
Doug Fischer	175
Grant Noel	41
Jan Pelkey	90
Katie Rupp	46
Michael Anderson	43
Sharp Todd	143
Tali Funderburg	20
Tim Morton	63
Small Mono	
Bev Shearer	42
Cal Schuyler	81
Don Funderburg	173
Grant Noel	44
Jan Eklof	64
Michael Anderson	44
Sharp Todd	143

Last Month Print Night - Judges Choice



SharpTodd_Bryce Like A Castle Mono_LM



SharpTodd_Bryce Features 10-16 3_LC



JanEklof_BlueHourInPortland_SC



SharpTodd_Grand Canyon Late Sun 1_LC



SharpTodd_Mission San Jose Feature 4_LC



SharpTodd_Grand Canyon 9-16 9_LM

Last Month Print Night - Judges Choice



SharpTodd_Mission Espada Mono_LM



SharpTodd_Bryce Spires Mono



SharpTodd_River Walk Night 3_SC



SharpTodd_Mission Door Handle_SM



WayneHunter_SodRoof_LC



SharpTodd_Fancy Entrance_SC



TimMorton_AutumnOrchard_LC

EID Scores - Results YTD

EID chair: Frank Woodbery VANCWA@Comcast.net

MAKER	YTD MONO TOTALS	YTD THEME TOTALS	YTD OPEN TOTALS	YTD TOTAL TOTALS
Ambrose, Tom	23	23	45	91
Anderson, Michael	23	0	42	65
Battson, Rick	84	90	178	352
Boos, Charles	61	42	130	233
Boos, Ruth	0	41	133	174
Campbell, Tammy	42	44	89	175
Clark, George	90	87	182	362
Cornick, Stephen	23	22	127	172
Craig, John	82	92	188	362
Deming, Bob	63	64	125	252
Deming, Sharon	87	90	179	356
Eklof, Jan	90	96	182	368
Fischer, Doug	87	94	183	364
Fishback, Jon	89	92	182	363
Fishback, Rachel	63	36	106	205
Forbes, Lan	0	0	21	21
Forbes, Mark	45	21	87	153
Funderburg, Don	82	89	173	344
Funderburg, Tali	0	0	41	41
Hunter, Wayne	0	0	44	44
Johnson, John	0	21	42	63
Klein, Ray	92	87	174	353
LaBriere, David	87	85	178	350
Moore, Lee	20	22	43	85
Morton, Tim	65	47	134	246
Noel, Grant	44	40	88	172
Pelkey, Jan	90	87	179	356
Rupp, Katie	87	66	187	340
Schuyler, Cal	66	20	124	210
Shugert, Mark	65	66	133	264
Todd, Sharp	91	64	184	339
Watt, James	43	43	85	171
Watt, Sandy	82	84	170	336
Woodbery, Frank	88	97	179	364

EID Theme for January: **Night Shooting**

It's not what you look at that matters, it's what you see.

Henry David Thoreau

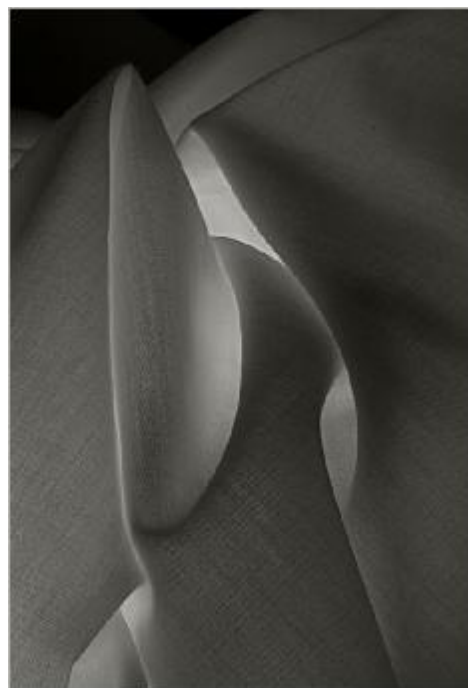
Last Month EID Night - Judges Choice



04JanEklof_FPCC_TheRoadInTheWoods_TH



02DougFischer_FPCC_Tunnel_TH



04JonFishback_FPCC_Fabric01_O



05John-Craig_FPCC_SandhillCranes_O

Last Month EID Night - Judges Choice



01FrankWoodbery_FPCC_LimeKilnLighthouse#2_O



01RayKlein_FPCC_OutForASpin_M



01TimMorton_FPCC_MilkyWayAtOlallieLake_O



04MarkForbes_FPCC_SwiftCreekBC_O



02RickBattson_FPCC_RoadArt_TH



02KatieRupp_FPCC_SomethingTastyAhead_O

Last Month EID Night - Judges Choice, contd.



04DavidLaBriere_FPCC_RedwoodForestWhispers_O



03DougFischer_FPCC_TetonsAtSunrise_O



05JohnCraig_FPCC_TheDallesMountainRanchRoad_TH



03georgeclark_FPCC_StJoes_O



04FrankWoodbery_FPCC_RoadSpaghetti_TH



03JanEklof_FPCC_TheOldAndTheNew_M

Before and After - Ray Klein

Field Trip: RUST-O-RAMA

EASILY USING LAYERS

By Ray Klein, currently using Adobe Photoshop "Elements 12"

On a field trip to Salem, Oregon, on July 16, 2016, I followed through with gathering images of several of the cars., along with this Chevy.

The following Monday I decided to take a drive east on Highway 14 to a Scenic Viewpoint, called Cape Horn, knowing there were quite a few winding roadways in that area. With the Chevrolet image in mind, and still visible in my camera, I parked in the area of the pull off, and proceeded to make a few images, following the lines of the car, with the same focal length lens used for the car, of the road directly in line with the Cape Horn scenic viewpoint.



Before



I made a copy of the automobile and saved the original. Using the Polygonal selection tool, set at "0" pixels, I carefully selected the entire vehicle by clicking my way around it. Then with the vehicle completely selected, under the **SELECT** > **Inverse**, to select only the background, I was able to **EDIT** > **Delete** the entire background surrounding the vehicle. Now the vehicle was in a pure white background and I could use the **"Magic Wand"** tool to again select the vehicle itself.

I made a copy of the road scene. Bringing the image of the roadway, from "Cape Horn," onto the "Elements 12" screen, I now had both images in view on the "Elements 12" screen. Now again, going to the **vehicle image** I could click on the magic wand tool and use it to click on the all white area, and using **"SELECT"** > **"inverse"** select the car once again. To get the car onto the road,

click on the **"Move Tool"** indicator and **drag** the image of the vehicle into the copy of the road scene. As soon as the automobile is located over the road image, you have automatically created a layer. You can now save and close out the previous individual car image. Looking at the right hand thumbnail screen you can see both the car and the road scene thumbnails indicated. Click your cursor on the car thumbnail image to work on the car, or click on the thumbnail road image to work on the road. The road is the base image and the car is layer 1. You will be working with both in this process.



Before and After - Ray Klein

Click on the car thumbnail and the **“Move Tool”** to move the car into a position, using the arrow keys, up or down, right or left to move side to side, on the keyboard, to make it look like the car is sitting on the highway. You will be working with both images to make the car appear to be actually in contact with the road. When the car looks like it is where it would belong, it is now time to create the shadow that will truly make it look like it is sitting on the highway.

The Polygonal selection tool will now be used again, set at about 50 pixels or more depending on how soft or sharp you want your shadow to appear. Now you will click on the road thumbnail because that is where you want the shadow to appear. Look at the original car image to see how the shadow appeared as it sat in the grass. You need to click on the road image under the car all the way around the bottom of the car and connect somewhere under and behind the car image. When the area of the shadow is to appear, is completed, select a gray tone with the **“Eye Dropper Tool”** from your color chart located under the **“Window” > Color Swatches** column. Usually a medium 50% gray tone will be satisfactory. Now using the **“Edit” > “Fill Selection,”** the gray tone will appear on the road under the car. If it is not satisfactory to your eye, then use **“Edit” > “un-fill”** the selection, continue experimenting until the correct shadow is achieved.

I noticed some partial grass was still seen where the tires touched the ground. I had to use the tire image to clone away the grass so there no longer was any grass on the tires where they met the road.

Now with the car and road joined together, and looking natural, I could work, using the **“Enhance”** column on the individual car or road to saturate the color and lighten or darken either the road or the car depending on which thumbnails I had selected. Playing with the 2 images can consume quite a bit of time depending on how long it takes to satisfy the authenticity of the image.

To make the car look like it was moving as if I had panned the camera with the car to blur the background, I used the **“Filter” > “Blur - Radial Blur”** to blur the background as if the car was moving.

Now that I felt the image was complete, I could use the final tools to make an image for competition. Looking at the screen with the final image I could now go to **“Layer” > “Flatten”** to combine both images into one final image. I could now sharpen and save it as a large image. Then for the EID competition I could duplicate the image, title it, categorize it, and size it to a horizontal 1024 pixel wide image and it will be ready to submit for the meeting.



After

Field Trip Fun



Sandy and Tim at LaPush Beach



Sandy, Tim, and Racket at LaPush Beach



Rick photographing toward Mt. Olympus



James, Tim, and Rick in Hoh River Rain forest



James at LaPush Beach

Photographs by James and Sandy Watt & Tim Morton. Thanks to you all.



Backlit Moss Tim Morton

Field Trip Fun - Contd.



Hoh River Valley—Tim Morton



Olympic Mountains from Hoh River—Tim Morton



Tim and Sandy in Hoh Rain forest



Rick Setting up at LaPush Beach



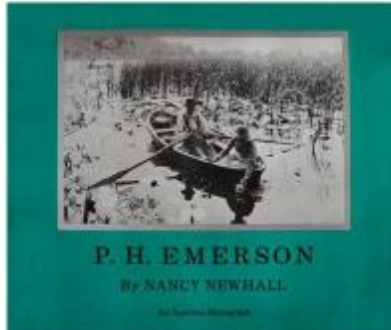
Herd of Elk crossing in front of Rick leaving Hoh Rain forest



Tim photographing toward Mt. Olympus

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P.H.Emerson: The Fight for Photography as a Fine Art

Newhall, Nancy

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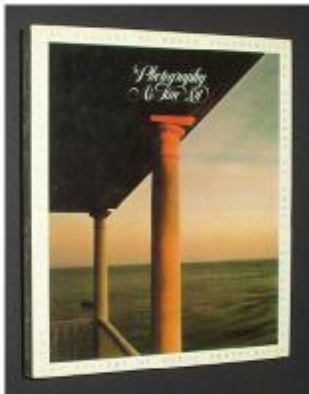
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Photography as Fine Art

Gladys Rockmore Davis

Published by Dutton Adult, 1983

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Photo-Secession: Stieglitz and the Fine-Art Movement in Photography

Doty, Robert

Published by Dover Pubns, 1978

ISBN 10: [0486235882](#) / ISBN 13: [9780486235882](#)

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Judge's Corner

Judging Chair: Mark Shugert shugertmark@gmail.com

Judges For January:

01/03 (Prints) J. Fishback, R. Klein, R. Batson

01/09 (King City) R. Klein, T. Morton, ?

The Elements

Technical Excellence

Composition

Lighting

Color

Impact

Creativity

Presentation

Story



Score

8

The Analysis

I find this to be a very **engaging** animal portrait. In my opinion the eye contact of the adult with the camera creates a very good **area of interest**. To my eye the **colour** reproduction of the fur is top class. I think the **composition** and the **tight crop** work very well.

I think that the foreground of the image especially the paw of the younger animal is not sharp and catches my eye.

James Mahon
Analysis student

See how many of the red words in the analysis match up with the elements and which ones. Which important elements are missing?

Notice how the analyst uses alternative words such as **engaging** instead of impact, and **tight crop** instead of composition. This helps remove the monotony of the analysis.

Cool Stuff—PhotoJoJo



Have you ever tried making a smooth panning time-lapse video? Did you try holding your camera with superhuman steadiness or maybe even bribing a turtle with a fancy artisanal salad?

We've got an alternative for everyone who's out of arugula: presenting the **Camalapse**, a simple rotating stand for your phone or camera that **helps you take pro-quality 360° timelapse videos**.

The Camalapse's intuitive design makes it easy to use. Simply attach your camera (up to 5lbs!) or your camera phone (be sure to pick up a Camalapse Mobile), then **point your lens where you want it to end up, twist, and start your cam**. It rotates 90° in fifteen minutes, so it'll do a full 360° in an hour with no batteries required.

\$29 PhotoJoJo



Cameras: they're awesome, they make our lives complete, and they're super delicious. Wait ... what?

You heard us. Meet The Camera Cookie Cutter Set! These fun little molds **make edible cameras!** You get **three different designs: an SLR, a classic rangefinder, and an old-school twin reflex camera**. The set also comes with a dough stamp, perfect for stenciling out camera details with frosting and sprinkles (take that, *Aæ of Cakes*).

You'll even get a fool-proof cookie recipe that even the most culinary-challenged shutterbug can follow!

Just whip up a batch of sugary shutter treats, and you'll be the coolest kid at the camera club -- that's pretty sweet!

\$18 PhotoJoJo

What likes Bananas and helping you take great photos? Yes, a helper monkey, AND also the Mini Magnetic Gorillapod.

This gem is tiny enough for pocket-carryin' and mighty enough for steady shots, shake free videos and group photos of the whole darn group. Its magnetic feet hold tight to any metal surface (hello street signs, fence posts and metal plates in heads). All while its bendy legs strike yoga-like poses to hold your phone in the perfect position.

Grab this li'l guy and any camera you've got with a standard tripod mount, for long exposures with no shake. Make use of that self timer for great self portraits. Grip your bike's handlebars for GoPro-in' like a real-live pro.

No batteries necessary. Stock up on bananas now, tho.

\$15 PhotoJoJo

PS:

We have seen this before, but I don't think, with the magnet feet. Cooooooooooooo!!!



Fun With PSA - Editor

Historic Prints of the PSA Print Collection:

Water Palette, 1953, by Kan Hing-Fook, APSA (Chinese, 1921-)



On September 16-22, 2012, at the 74th edition of the PSA's annual conference, held this year at the San Francisco Airport Marriott Waterfront Hotel, the works of Mr. Kan Hing-Fook, one of China's most respected photographers, were featured in a retrospective exhibition. This represents a special honor for the PSA in as much as Mr. Kan, now 91, became a cornerstone member receiving his first PSA award in the International Photographic Salon in Singapore at the age of 30. Prior to the exhibition, the only photograph by Mr. Kan held in the PSA collection was *Water Palette*, 1953, a 16"x20" gelatin silver print. Following the San Francisco exhibition, Mr. Kan, who still resides in Hong Kong, has agreed to donate other important works to the PSA collection, adding to what is unquestionably one of the largest holdings of photographic prints by Chinese Pictorialist photographers anywhere.

Water Palette was granted the Gold Medal Award in the Photographic Society of Hong Kong's VIII International Salon of 1954, making Kan the first Chinese artist to receive the award. This image was also chosen as a classic photographic work in China in the 20th century by the National Cultural Promoting Commission of the Ministry of Culture. Similar to the story of Ansel Adams having only a couple of minutes to visualize, set up and photograph his famous image, *Moonrise Over Hernandez, New Mexico*, 1941 before the dramatic lighting on the scene faded, Kan recounts that *Water Palette*, made in Tolo Harbor, Shatin, Hong Kong illustrates the quick work it took to capture the undulation of the water, moved by a momentary breeze and accentuated by strong backlighting. The long, beautiful tonal range in the resulting print shows his understanding of proper exposure and his mastery of black and white printing.

Kan Hing-Fook was born in Hong Kong in 1921. Self-taught, he began his photography career in 1938 and into the 1940s pursued studies with Chinese artists Liu Haisu and Zhang Chongren at the Shanghai Fine Arts School. His approach to photography combines Western and Chinese painting theories influenced in particular by the French Impressionists. The numerous awards he received for *Water Palette* established him firmly in the Chinese photographic world. In 1957, his work was included in the Guangzhou, Hong Kong and Macau Photography Exhibition which was held in Beijing. In addition, Mr. Kan finished second twice, among all worldwide photographers who participated in the International Salon Photographic Association in view of all scores collected by the PPA and he was awarded the title of A.P.S.A by PPA and the title of F.R.P.S by the Royal Photographic Society (RPS).

Mr. Kan has always been known for his forward thinking and his experimentation with new processes. About this he has stated, "A painter is able to figure out what he knows and likes in his paintings; it is not as difficult now as it was in the past. Photographers today are no longer limited by the mechanics of the camera and darkroom techniques. The invention of digital technology has widened my creative mind. Now I can achieve a similar effect on photographic paper as a painter does on canvas. It is a sure bet that the use of digital equipment holds the future for photography."

Fun With PSA - Editor

Historic Prints of the PSA Print Collection:

Flag Raising on Iwo Jima 1945 by Joseph Rosenthal



Joseph John Rosenthal was an American photographer who received the Pulitzer Prize for his iconic World War II photograph Raising the Flag on Iwo Jima, taken during the Battle of Iwo Jima. His picture became one of the best-known photographs of the war.

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The story behind Joseph Rosenthal's Pulitzer Prize winning photograph, "Flag Raising on Iwo Jima" that is in the PSA collection is part of photographic history. On February 19, 1945, the Allies invaded the island of Iwo Jima, over six hundred miles off the coast of Japan, hoping to establish a staging area for bombers. Joseph Rosenthal, working for the Associated Press, landed amidst gunfire three hours after the invasion began. On the morning of February 23rd, Marines fought their way to the top of Mount Suribachi, raising the first of two American flags at 10:20am. Rosenthal and two other photographers were making their way up the mountain when the first flag was raised. By the time they reached the summit at 1:00pm, six soldiers were preparing to raise a second, larger flag. Rosenthal relates that he set down his bulky 4"x5" Speed Graphic in order to pile rocks and a sandbag to climb for a better view and almost missed the actual raising. "I thought of trying to get a shot of the two flags, one coming down, and the other going up, but I couldn't line it up, so I backed off about 35 feet. I decided on a lens setting between f-8 and f-11 and set the speed at 1-400th of a second. Out of the corner of my eye, I saw the men start the flag up. I swung my camera up and shot the scene. When you take a picture like that, you don't come away saying you got a great shot, you just don't know."

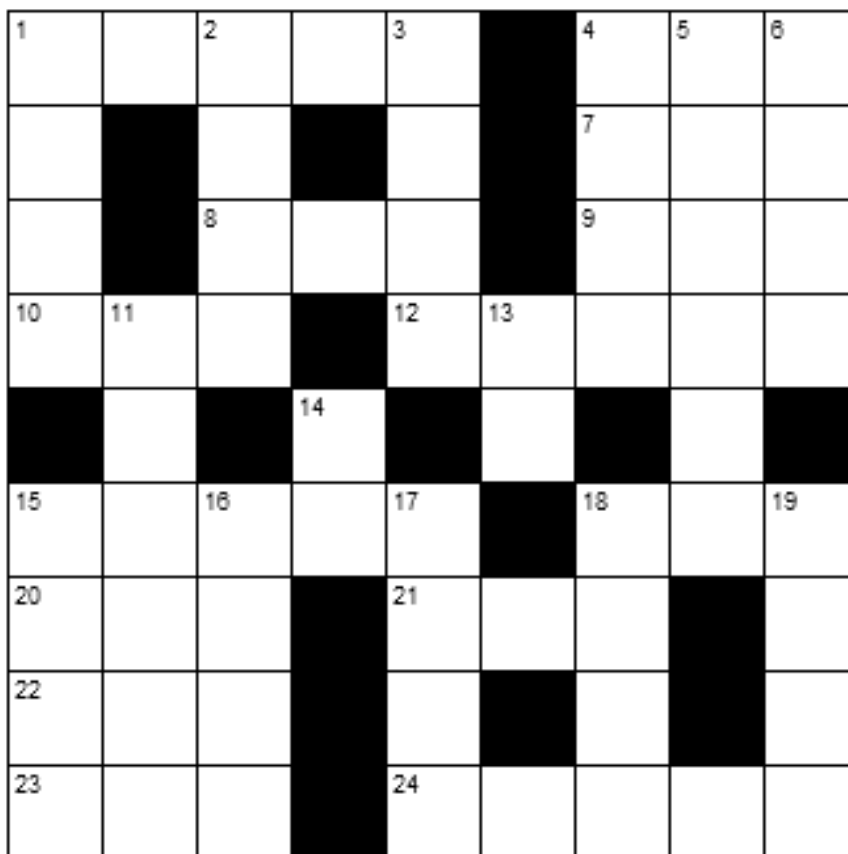
Contrary to a later rumor that he had staged the photograph, is filmed evidence of the raising made by Rosenthal's colleague Bill Genaust, a Marine photographer standing shoulder to shoulder to Rosenthal, recording the scene. Sending his film to Guam for development, Rosenthal never anticipated that AP photo editor John Bodkin would consider the resulting image, "one for all time" and radiophoto it to New York for mass distribution only seventeen and a half hours after it was made. The full composition was horizontal showing more of the landscape surrounding the soldiers and the flag, but it was cropped for greater emphasis on the soldiers. In an article that appeared in Colliers magazine recognizing the tenth anniversary of the flag raising, Rosenthal describing his composition said, "The sky was overcast, but just enough sunlight fell from almost directly overhead because it happened to be about noon, that it gave the figures a sculptural depth. The wind whipped the flag out over the heads of the group, and at their feet, the disrupted terrain and the broken stalks of the shrubbery exemplified the turbulence of war."

It has been estimated that Rosenthal's classic war-time photograph may be the most widely reproduced photograph in American history. At the request of President Franklin D. Roosevelt It was printed on 3.5 million Treasury Department posters to publicize the 7th war-bond campaign. The photograph has been used on two U.S stamps and replicated as a commemorative statue at the Marine Corps War Memorial in Arlington, Virginia. The story of the men in the photograph who came from diverse American backgrounds influenced three major motion pictures: "Sands of Iwo Jima" (1949), "The Outsider" (1962) and, "Flags of Our Fathers" (2006) all portraying an exact reenactment of Rosenthal's photograph. Only three of the six soldiers who raised the flag survived the battle on Mount Suribachi. Photographer Bill Genaust was also killed in the conflict.

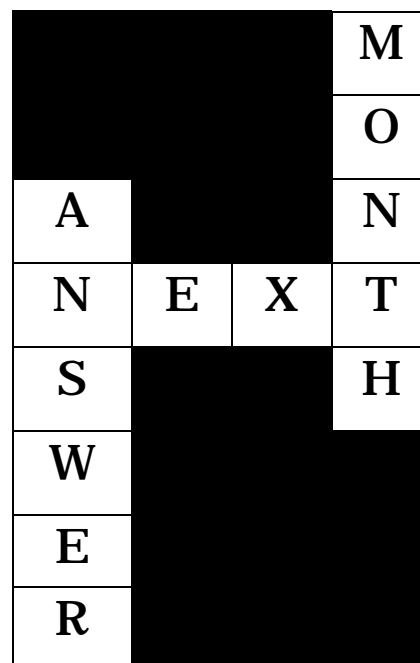
Following the war, 'Joe' Rosenthal became a staff photographer and later photo editor for The San Francisco Chronicle where he remained until his retirement in 1981. He died in Novato, California in 2006 at the age of 94. There is no record of who donated, "Flag Raising on Iwo Jima" to the PSA. It is an unsigned, 20"x16" sepia toned silver gelatin print believed to have been made from the original negative.

ACROSS

1. Brand name of photo processing app or maybe just a brick (5)
4. Kind of motion used to check sports games (3)
7. You might need this battery for some of your gear (3)
8. What some club members send in each month (acronym) (3)
9. Do not let the judges do this to you when your print is up there (3)
10. The photos that this person looks at would not be in competition (acronym) (3)
12. Old photos tend to do this, over and over (5)
15. Last name of photographic legend (5)
18. Canon uses this nomenclature for some cameras (3)
20. One more than the top score in our competition (3)
21. Australian colloquialism for a lout (3)
22. Voiced by a public crier to gain attention (Var) (3)
23. A small gull or maybe a kitty noise (3)
24. A very popular camera brand (5)

**DOWN**

1. Sometimes heard when great shots come up (4)
2. You can put two in this category (4)
3. Photo data from your camera (4)
4. Many comments are ____ during judging (4)
5. You might get some great street shots in this Texas town (6)
6. Fall would be a good time to photograph these (4)
11. You might want to remove this, especially from portraits (6)
13. Useful lens feature (acronym) (2)
14. There might be a switch on your lens labeled this (acronym) (2)
15. Basic building block of matter (4)
16. You may have to start ____ when you get lost in processing (4)
17. To get your pics, you need to ____ your camera to your PC (4)
18. Very poetic color for a background, maybe (4)
19. You could try this to get an old print to digital. (4)



Great Photographers in History

October 28, 2016 /Photography News

Born 160 years ago today, on 28 October 1856, Mary Dorothea Frederica Steen was a Danish photographer and feminist. In 1884, at the age of 28, she opened a studio in Copenhagen where she specialized in indoor photography, a difficult art at a time when electricity was not widespread. The photographs she took at the Flerons' house on Copenhagen's Vesterbrogade are among the first showing people inside their own homes. She later became Denmark's first female court photographer, working not only with the Danish royals but with the British royal family too. Around 1895, Princess Alexandra invited her to London where she photographed members of the royal family, including Queen Victoria at Windsor Castle.

Mary Steen also played an important part in improving conditions for female workers and encouraging women to take up the profession of photography. In 1891, she was the first woman on the board of the Danish Photographers Association. She was also active in the Danish Women's Society (Dansk Kvindesamfund) where she sat on the board from 1889–1892. Together with Julie Laurberg, she photographed the leading figures in the Danish women's movement. In 1891, she received a grant from the Reiersenske Fond, a trade association, which allowed her to travel to Germany and Vienna.

She campaigned for better working conditions for women including eight days holiday and a half day off on Sundays. She treated her own staff well, paying good wages. Her example was widely followed.

As a result of growing deafness, she closed her studio in 1918. She died on 7 April 1939.



Queen Victoria and Princess Beatrice inside
Windsor Castle
Danish photographer Mary Steen 1895



PSA Rep.: Jon Fishback jpf1@aol.com

Attend the
2017 PSA Conference

October 8-14, 2017

A great way to meet people, have
personal encounters with known
photographers, and renew longtime
acquaintances.

NOTE: Registration for the Pittsburgh
conference will begin April 17, 2017 this
year. Mark your calendars!



4 C's Rep.: John Craig jc_craig06@comcast.net