



# *Adapter*

**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 7 March 2016

### From the Presidents Corner:

Time moves on and we are into March already. The FPCC Board is looking ahead to next year. It takes time and commitment from members to keep this a viable camera club.

Here is a proposed list of board positions, vacancies, and people who have volunteered to be considered for next year's Board of Directors. If you have an interest in any of the functions that keep us going, please let me know.

#### Proposed Officers and Chairs for next year 2016-2017

President: John Craig 4Cs Rep.

**Vice President: Vacant**

**Secretary: Vacant**

**Treasury: Vacant**

Color Chair: Don Funderburg

Mono Chair: Doug Fishcer

EID Chair: Frank Woodbery

Adapter: Jon Fishback PSA Rep.

Field Trips: Rick Battson

**Judging Chair: Vacant**

**Social Chair: Vacant (Sharon Deming stepping down)**

Touchmark Liaison: Ray Klein

Website: Bob Deming / Doug Fischer

Membership: Tammy Campbell

### Inside *A dapter*

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Cover by: Richard Belt

Next Month's cover: Frank Woodbery

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

03-01 - M Kuhl

04-01 A Somura

05-03 B Shearer

03.15 - M. Shugert

04-19 T Campbell

05-17 R & J Fishback

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	244	267
Cal Schuyler	46	147	193
Don Funderburg	258	147	405
Douglas Fischer	280		280
Frank Woodbery	44	48	92
Grant Noel	42		42
Jan Eklof		263	263
Jan Pelkey	89	86	175
Jeff Naramor	39	80	119
Katie Rupp	87		87
Lee Moore		22	22
Mark Shugert	89	86	175
Michael Anderson	247	196	443
Randy Day	109	121	230
Ray Klein	65		65
Sharp Todd	274	268	542
Stephen Cornick		165	165
Tali Funderburg	42	22	64
Tim Morton	183	64	247
Wayne Hunter	46		46

## Year to date Mono.

Large Mono	
Cal Schuyler	45
Don Funderburg	156
Douglas Fischer	281
Frank Woodbery	44
Grant Noel	22
Jan Pelkey	83
Jeff Naramor	18
Katie Rupp	47
Mark Shugert	44
Michael Anderson	252
Randy Day	88
Sharp Todd	290
Tim Morton	154

Small Mono	
Bev Shearer	40
Cal Schuyler	96
Don Funderburg	180
Frank Woodbery	45
Jan Eklof	262
Jan Pelkey	63
Jeff Naramor	39
Katie Rupp	21
Lee Moore	23
Mark Shugert	85
Michael Anderson	200
Randy Day	41
Sharp Todd	267
Tim Morton	22



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## Print Night - Top Scores

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Tim Morton



Sharp Todd



Doug Fischer



Jan Eklof



Sharp Todd

## Print night Top Scores Continued.



Doug Fischer



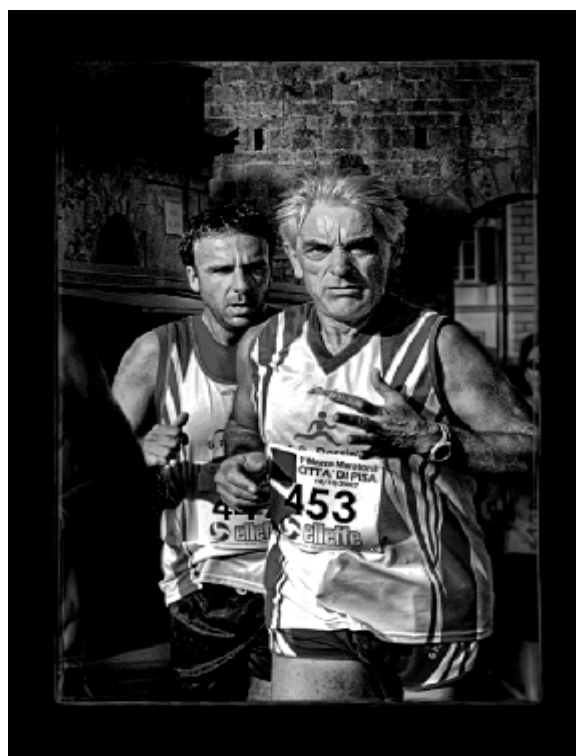
Sharp Todd



Tim Morton



Jan Pelkey



Michael Anderson



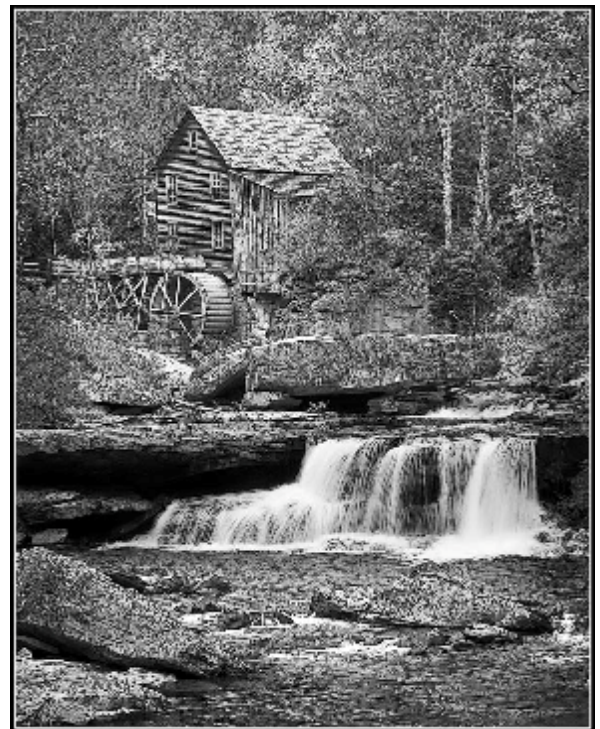
## EID Night - YTD Scores

Maker	Mono	Theme	Open	Total
Ambrose, Tom	113	115	232	460
Anderson, Michael	129	106	272	507
Battson, Rick	61	64	133	258
Belt, Richard	127	128	262	517
Boos, Charles	64	109	212	385
Boos, Ruth	0	82	176	258
Campbell, Tammy	43	105	214	362
Clark, George	128	135	281	544
Cornick, Stephen	88	121	247	456
Craig, John	130	139	279	548
Day, Randy	82	88	183	353
Deming, Bob	123	126	218	467
Deming, Sharon	130	135	263	528
Eklöf, Jan	131	141	278	550
Fischer, Doug	134	136	282	552
Fishback, Jon	109	109	233	451
Fishback, Rachel	125	132	252	509
Fitzpatrick, Scott	22	21	45	88
Funderburg, Don	109	107	222	438
Hunter, Wayne	82	89	209	380
Klein, Ray	135	128	264	527
Kuhl, Mike	0	22	0	22
Moore, Lee	90	89	180	359
Morton, Tim	116	107	228	451
Naramor, Jeff	0	0	38	38
Noel, Grant	0	21	49	70
Pelkey, Jan	129	131	263	523
Rupp, Katie	68	44	188	300
Schuyler, Cal	63	38	146	247
Shearer, Bev	42	22	88	152
Shugert, Mark	85	89	202	376
Todd, Sharp	136	137	268	541
Watt, James	40	43	107	190
Watt, Sandy	58	61	144	263
Woodbery, Frank	133	134	277	544

### EID Themes for 2015-2016

Month	2015-2016 Themes
<b>March</b>	<b>Travel</b>
April	Backlighting or
May	Still Life

### EID Top Scores



Sharp Todd

## EID Night - Top Scores



Doug Fischer



Tom Ambrose



Doug Fischer



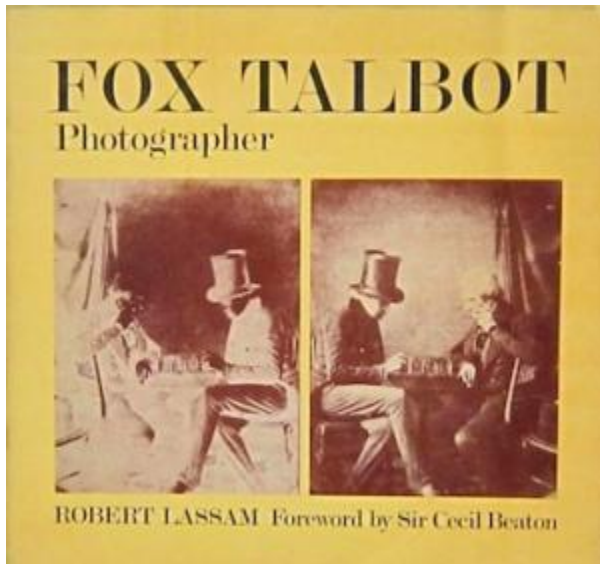
Wayne Hunter



Grant Noel



## Book Review— Editor



### Fox Talbot

Robert Lassam

Compton Press, 1979

Soft Cover, 9.5 "X 10"

ISBN 0 900193 74 3

Under \$4 Abe Books, online. Free Shipping.

This wonderful book is a bargain and a fine addition to anyone's library of photographic book.

William Henry Fox Talbot is thought, by many, to be the father of modern photography. At the very least he may be considered in the same family.

This book has a worthwhile section up front describing, not only his life, but all the equipment and processes he used in the invention of the Collotype, a process used and loved for decades in the 19th century.

There are over 60 plates in the last half of the book, many that have never been seen. These images have been copied from the original prints with no

retouching or manipulations so the reader may experience the image as it has survived.



South Front Lacock Abbey W H F Talbot



W H F Talbot

Daguerreotype by Claudet



The oldest existing negative by W H F Talbot



## Before & After - Tim Morton

The original image was shot in Ecuador in an attempt to capture a butterfly. Auto focus ignored the butterfly and focused on tree ferns in the background. Any rational person would have deleted the image, but I saw some interesting compositions among the fern leaves and decided to keep it as possible background or fine art image.

Processing the images was done in Lightroom CC and Photoshop CC 2015:

Original fern image was brought into Lightroom and processed in the Develop Module. A crop was made of the fern leaves which I thought would look good as a background for a vertical image (Portrait).

Following adjustments were made in the Basics:

- Tone
  - Exposure +0.43
  - Contrast +33
  - Whites +30
  - Blacks -10
- Presence
  - Clarity +6
- Sharpening
  - Amount 25
  - Radius 1.0
  - Detail 25
  - Masking 0
- Post Crop Vignetting
  - Style Highlight

Priority

- Amount -22
- Roundness -36

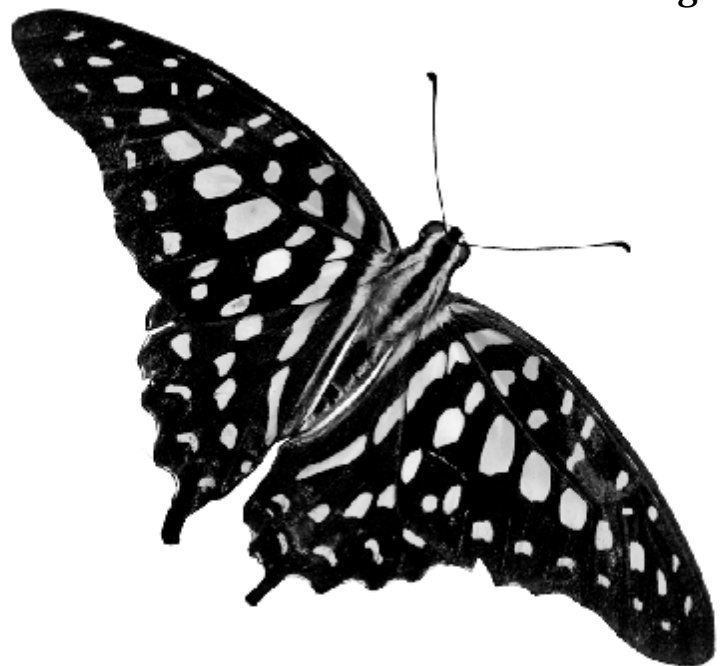
At this point a Virtual Copy of the image was made (Photo/Create Virtual Copy) and that copy edited in Photoshop (Photo/Edit In/Edit In Photoshop CC 2015).

Once in Photoshop I chose to enhance the image by increasing contrast of the mid tone areas. This was done by selecting the Channels Panel found on the right side of the screen. When open, the Channel Panel will show 4 layers. Hold the Control key (windows) and left click on the small fern image in the RGB layer (first layer). This makes a selection of the mid tone areas which are shown as "marching ants". To create this selection as a layer in the Layers Panel hold the Control key again while pressing the "J" key.

Switch from the Channel Panel back to the Layers Panel where the selection will be shown as layer 1 just above the background layer. Change the Mode of layer from "Neutral" to "Hard Mix". Adjust the Opacity to around 45%.



Both Before Images



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## Before & After –Contd.

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Make a new Black & White adjustment layer. This is easiest done by clicking on the Circle at the bottom the Layer Palette which is 1/2 white and 1/2 Black. This opens the New Adjustment Layer menu where you select the Black & White option. Change the Preset selection of this layer from "Default" to "Green Filter". This is the "Normal" B&W background.

With the fern image still open in Photoshop open the butterfly image in Photoshop. Use your preferred method to cut out the butterfly from the white background. Add butterfly to the fern image as another layer (Control/J). The original butterfly image can now be closed. With the butterfly layer selected use the Transform tools (Edit/Transform) to scale and rotate the butterfly. Place it wherever you want on the fern. Don't collapse layers. Save this image with layers as a tiff or psd and name it so that you know it is the Normal B&W Butterfly On Fern. Keep this image open in Photoshop so the Inverted version can be made.

Make an "Invert" new adjustment layer by selecting this preset option from the New Adjustment Layer menu. Make sure this Invert Layer is above the Normal Black & White layer. Move butterfly layer above the Invert Layer. This is the Inverted B&W Butterfly On Fern image. Save image as a tiff or psd. Name it so you know it is the inverted version.



After

### Some Final Thoughts

Best to work with both the fern and the butterfly images open in Photoshop. To do this go Windows at the top of the page, select Arrange and choose 2-up Vertical (Window/Arrange/2-up Vertical). That way you can easily move the butterfly layer (without background) to the Fern image.

If you might use the butterfly image on other composites remember to save the image with layers.

When you have the image (Inverted version and Normal version) made you might select the original B&W layer and rotate through the various Preset filters to see if the Green filter was the best one to use. Might also consider adding another vignette on the inverted image (I decided not to).

Adding contrast to enhance the fern was by personal choice. Some might not want to do this.



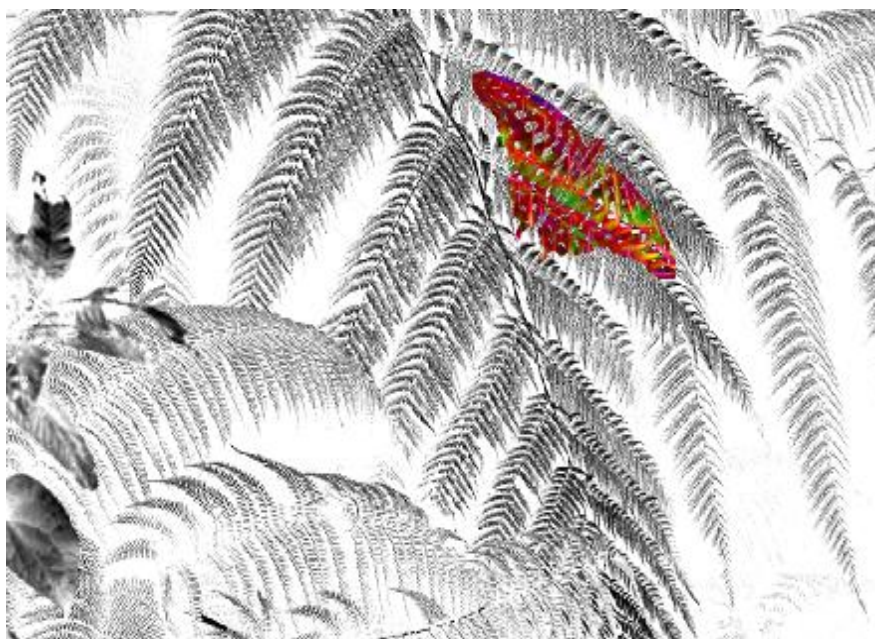
## Before & After – Interpretations



Tim Morton—Reversed Background



Jon Fishback



Doug Fischer



## March Theme—Travel

Travel photography for the purposes of FPCC theme, might depict the culture, geography, or essence of a particular place outside the confines of your immediate locale. Travel images might indicate that actual travel had been necessary to capture the image.

Travel images may give the maker the feeling of actually having traveled to the location where the image was made.

A travel image might depict a recognizable landscape feature that does not exist in or near Clark county, such as the Monolith at Yosemite, or the image on the right.

A travel image might depict a man-made structure such as the Vietnam Memorial or the Empire State building.



Ray Kline

A travel image may be a portrait with a background that is obviously outside the Northwest, like this on the left.

Or it might be people wearing garments that might indicate travel outside your normal sphere of influence such as the fisherman.

The wall, lower left, may speak for itself as a travel image..



Michael Anderson



Michael Anderson



John Craig

## March Theme—Travel Examples



Ray Kline



Ray Kline



Ray Kline

Although each of these images by Ray Kline, are beautiful in their own right, they may not be travel images without explanation.. Two of them may have been taken on the Columbia river and the wonderful image of the children, may be a location outside Battleground.

The problem is; only the maker knows where they were taken, and the nature of the theme is such that the viewer needs to know that it is a travel image. A good way to be sure the judges know the image is travel might be to put the location in the title.

As an example, Rays three images could be titled:

01RayKline\_FPCC\_Maui Sunset\_TH.jpg

Or

01RayKline\_FPCC\_Kansas Playtime\_TH.jpg

Or

01RayKline\_FPCC\_Maine Sunrise\_TH.jpg

Mt. Rainier may be obvious to anyone in the Northwest, and the location is far enough away that travel of more than one day may be needed to make the image. Therefore this might very well meet the criteria. To be sure, it doesn't hurt to put the mountain's name in the title.



Michael Anderson



## Judges Corner

### Judging Responsibilities for March

03/01/16 Frank W. Jan E. Sharp T. (A) Diana J.  
03-09-16 Doug F., Lee M., D/Tammy C (A) Cal S.

Red is FGCC

Color balance may be considered in two contexts. First there is the balance of the colors of the actual image. That is, the way the true colors play off one another to make a pleasant viewing experience. This might be quite subjective, as everyone sees color differently.

The second, and today an ever increasing issue is the color balance of the image itself. Since today we have the opportunity, without the use of filters, to arbitrarily change the overall hue of the image, it has become a major issue. In film days the overall color of the image was largely dependent on the temperature of the light being used and the film manufacturers concept of color. Kodak saw it one way, Fujii saw it another. Beyond that one needed to apply a filter to change the color of the image.

In judging; one must determine in just a few seconds if the image represents a pleasing color palette with the colors balanced to weight the image in such a manner as to present a cohesive visual experience, and then determine if the overall hue of the image matches ones sensibilities.

As if this is not enough responsibility, digital has added another element to the puzzle. We now have the ability to change the saturation of the colors either collectively or individually. The judge must decide if the amount of saturation is proper for the presentation.

Color balance in black and white may be just as complex as color. The judge must decide if the balance of shades of grey are balanced overall and if the overall tone of the image is faithful to the subject.

Technical Excellence

Composition

Lighting

Center of Interest

**Color Balance**

Impact

Story Telling

Creativity

Print Presentation

We may start right out discussing black and white color, or tonality balance. Most judges would agree that number one has a fine overall balance of tonality from black to white. Some might take exception to the dark triangular at lower camera right as not balancing the upper camera left

It might have been very easy in number two to have oversaturated the soft overall tonality of the image, Sharp is aware that just because we can add saturation doesn't mean we should.

Number two seems to be one that is quite easy to balance as it is nearly all one color, but notice the subtle green on the wall and the red of the stair treads and how they balance right to left.

Number three is one that one might have some fun with. Adding a bit of saturation to the helmet and shirt of the lead rider has placed him in a dominant role. One of the best way to tell if the color balance is correct in an image with people, is the skin tone, and Sharp has matched it very well.

Number four may have been a challenge from a color balance standpoint, as the light being flat might have rendered a very cold image. Sharp has warmed it up just right and balanced the foreground well with the background.





## Cool Stuff



**Delkin Devices DU3.0-M BLK Universal Pop-Up Shade for 3.0-Inch LCDs (Black)**  
\$8.95 Amazon

**ENHANCE Universal 3" LCD Sun Shield Hood with Pop-Up Sun Shade and Screen Protector - Works With Canon EOS Rebel T6s , 7D Mark II , 1200D , 70D , 750D , PowerShot SX410 IS , SX530 HS , SX60 HS , G7 X , SX520 HS , SX400 IS , SX600 HS , G16 and More Cameras \*\*Includes Card Reader and Accessory Bag\*\***  
\$12.99 Amazon



**Movo LH30 Deluxe LCD Hood Shade for Flip-Out DSLR Camera and Camcorder LCD's (for 3" Screens)** \$14.95 Amazon



**Neewer 3.5" LCD Screen Sun Shield Hood for DSLR Cameras and Camcorders, such as Canon VIXIA HF S20, S200, S21, S30, G10**  
\$13.50 Amazon



## Music V. Photography

A wonderful article by Guy Tal appeared in LensWork #122, titled "The Condition of Music."

The gist of the article is that music may be the purest art form and Mr. Tal uses quotes by several influential artists as examples.

A single quote by critique Walter Pater may be the key to this theory. He said, "All art constantly aspires towards the condition of music." By this statement it may be taken that he means; music communicates by *form* alone without the need of visual *matter*. Pater believes that all other arts aspire to eliminate the distinction between *form* and *matter* thus making music the highest form of art.

Writers lament the fact they must create the material content of their writing through words. Unlike music the words do not speak in all tongues and cultures, music notes are, on the other hand, universal.

I think what is missing here is the fact that the musical notes themselves although heard universally, do not translate in combination or structure to every listener, therefore music may not hold the key to universal understanding in art.

From the photographer's standpoint one might consider the *matter* to be the recognizable photographic subjects; the hackneyed waterfall or barn in the Tetons. *Form* on the other hand might be the unrecognizable *matter*, the subject that may not be readily understood, conceptual. It might be the lines, color, and visual weight of the image without the subject matter.

If Mr. Pater's statement is to be taken literally and translated into what we do, then music's pure *form* is what we should aspire to in our photography. That is, elimination of *matter* altogether and work toward *form*.

In photography, *form* without *matter* may translate to abstraction, and we should all discard photography's inherent ability to record the obvious; in favor of the pure abstract.

Of course, we all know that this would sorely reduce the audience for our work.

An argument may be made that music's pure *form* or lack of visual content, may be one of its weaknesses as an art.

Sound may very well be understood by the minds ear. An automobile's horn may be understood instantly. A gunshot may or may not be understood and the minds ear may

need to create a meaning for the sound. This also may very well be true of music as sound. Without explanation the appreciation of some music may escape some listeners. What comes to mind is Opera, or gangsta-rap. Neither may be understandable to every listener, although the notes have been heard. In this case the minds ear must create a meaning or appreciation for the music.

On the other hand, photography's pure literal interpretation, or *matter*, may not need explanation and may be more universally understood than music. The mind's eye need not necessarily translate a literal interpretation, yet photography using music's pure *form*, the abstractions, may need the help of the mind's eye, for meaning.

Both music and photography have the power to utilize pure *form*. Of the two, only photography has the ability to exploit both *form* and *matter* successfully.

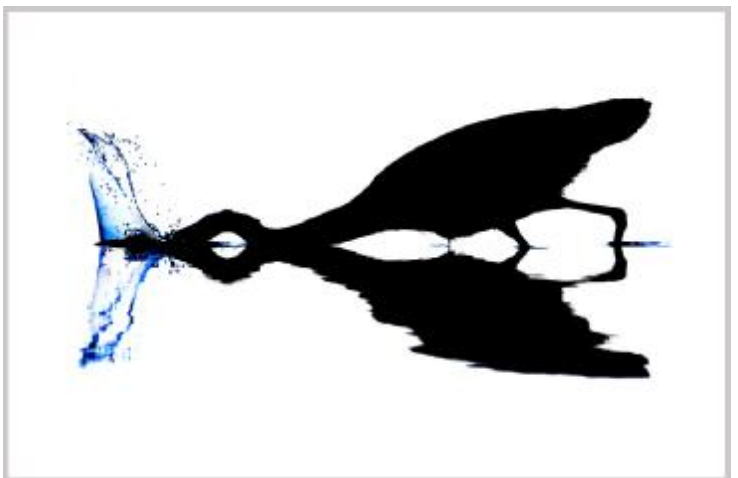
I think Mr. Tal's use of a quote by Henri Cartier-Bresson regarding photography, pretty much says it all:

"For me, content cannot be separated from form. By form, I mean the rigorous organization of the interplay of surfaces lines and values. It is in this organization alone that our conceptions and emotions become concrete and communicable."

I think music may very well fall short of this endeavor.

What we can do as photographers is to combine music's pure *form* and photography's literal eye for *matter*; into images containing both, that sing to us as the one below.

Editor



Katie Rupp

## Mardi Gras at Touchmark

### FPCC member photographers team up to provide illuminating representations of this years Touchmark Mardi Gras event

Frank Woodbury, Rick Battson, James and Sandy Watt, and Ray Klein volunteered their expertise to skillfully picture the Mardi Gras event at Touchmark in the 2016 event.

Touchmark staff assembled a "Photo Booth" to give Frank Woodbury a New Orleans style background with a Bourbon Street address to picture residents of the retirement home for a little fun and frolic! Frank set up his umbrella light stands to illuminate his gleeful subjects. The residents and staff had a rollicking good time posing for Frank. Residents also clowned around the entire lobby and hallway area with their masks and costumes for additional pleasure and camaraderie with their friends and family.

A pianist, and a mermaid costumed staff member greeted the residents as they sauntered into the snack bar room for refreshments and musical entertainment. A small three man band from Battleground High School also joined the celebration, a little later, to continue the entertainment in a typical New Orleans Jazz style Session.

FPCC members steadily captured the fun and frolic moments as they took place. Several of the days events are pictured here for the entire FPCC club to see what the club members were involved in capturing.

The Touchmark staff members also circulated among the tables, greeting and exchanging fun stories with residents. The final celebration came to a close as the entire Touchmark staff put on a parade which went through the entire hallway of the Touchmark facility.



*Please remember that our responsibility th Touchmark, for providing our venue, is to cover the events, this is just the latest. In the future please folunteer to help. Contact Ray Klein or the calendar for particulars.*





## Mardi Gras - Contd.



## Board Meeting Minutes

### Programs:

March 8: Rick Battson will conduct 4Cs Color Print Judging in the evening at Touchmark. Members are invited to attend and give practice scores to images along with the judges. After the judging is done, members can compare their scores with each other and talk about images of interest.

March 22: Frank Woodbery invited Byron Will to present a program at FPCC. Frank is working on the details with Mr. Will. Topics of interest might include: Showing his work; what creates impact; seeing; work flow; favorite places to shoot.

April 12: Ray Klein and Rick Battson demonstrate lighting set up for still life and shooting glass and other reflective objects.

April TBD: 4Cs EID practice Judging and image discussion.

May 10: Nick Page Astrophotography workshop and filed trip. Don Funderburg is coordinating and scouting a field location for night shooting.

Board discussed commitments and vacancies for 2016/2017 board positions. John Craig will make announcements to membership and continue recruiting.

Delayed purchasing wireless microphone because Touchmark instructed staff to return sound equipment to their AV room in the Forum and keep it organized. FPCC will monitor the situation and proceed if needed.

EID: EID chair is getting his calibration firmware updated by the manufacturer and will calibrate both the Forum and FPCC projectors to his laptop. The projector giving the best results will be used for the remaining 3 scheduled EID meetings. In May, the board will evaluate the results and determine if FPCC should pursue using a monitor to display images to the judges while the image is projected to the audience.

Sharon Deming shared guidelines for the Social Chair position to make the transition easier for whoever replaces her next year.

Board approved paying \$154 hosting fee for FPCC website. Bob Deming will work to find a lower cost provider for next year.

Don Funderburg continues to encourage 4Cs EID to remove the file size limit as does FPCC and PSA.



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 donation will be made to the general fund of FPCC. Donations to the club are encouraged.

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.

## Join for Fun

