



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club

A dapter



Photographic Society of
America

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

Editor: Jon Fishback. FP, ARPS

Volume 61 Issue 2 October 2015

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](#)



Another arm - Imogen Cunningham Page 8

Inside *A dapter*

Page:	Content:
2	Print Night Results
3	Print Night Top Scorers, Color
4	Print night Top Scorers, Mono
5	EID Night Results
6	EID Night Top Scorers
7	Before and After
8	Book Review
9	Feature—From Color to B&W
10	Useful Stuff
11	Judges Corner
12	Theme Discussed—Macro
13	Theme Discussed - Contd.
14	Misc.—Classifieds, etc.

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

Goodies list and Schedule

10-6 R. Klein

11-3 L.&M Anderson

12-1 W. Hunter

10-20 J. Eklof

11-17 C. Boos

12- 15 T. Morton

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

Color Print Totals to Date

Name	Large Color	Small Color	Grand Total
Bev. Shearer	23		23
Cal Schuyler		41	41
Don Funderburg	43	43	86
Douglas Fischer	48		48
Frank Woodbery	44	48	92
Jan Eklof		43	43
Jan Pelkey	24		24
Mark Shugert	22	22	44
Michael Anderson	46	0	46
Sharp Todd	43	46	89
Stephen Cornick		42	42
Tali Funderburg	42	22	64

Mono Print Totals to Date

Name	Large Mono	Small Mono	Grand Total
Don Funderburg	44	40	84
Douglas Fischer	48		48
Frank Woodbery	44	45	89
Jan Eklof		46	46
Jan Pelkey	21		21
Mark Shugert	23	20	43
Michael Anderson	47		47
Sharp Todd	48	45	93

Unlike any other visual image, a photograph is not a rendering, an imitation or an interpretation of its subject, but actually a trace of it. No painting or drawing, however naturalistic, belongs to its subject in the way that a photograph does.

John Berger

What is that?

Answer on page 14

Extra, Extra

For our October 6th inside program, John Craig will present a program called "*Seeing in Black and White*". The intent of the program is to raise interest and encourage folks for participation in the new EID Monochrome category. The program will also be useful for prints makers.



Print Night - Top Scorers, Color



Frank Woodbery



Jan Eklof



Sharp Todd



Doug Fischer



Doug Fischer



Michael Anderson

Print Night - Top Scorers, Mono



Frank Woodbery



Jan Eklof



Sharp Todd



Michael Anderson



Sharp Todd

Douglas Fischer	Ramon	Large Mono
Douglas Fischer	Snowfall	Large Mono

Images unavailable

EID Night - Results

EID scores to date:

Name	Total Score
Belt, Richard	83
Boos, Charles	77
Campbell, Tammy	68
Clark, George	86
Cornick, Stephen	55
Craig, John	87
Deming, Robert	76
Deming, Sharon	80
Eklof, Jan	89
Fischer, Doug	87
Fishback, Jon	84
Fishback, Rachel	78
Funderburg, Don	89
Hunter, Wayne	62
Klein, Ray	85
Moore, Lee	89
Naramor, Jeff	38
Pelkey, Jan	81
Schuyler, Cal	77
Shugert, Mark	87
Todd, Sharp	92
Woodbery, Frank	89

The theme for November is **MACRO**. If anyone needs help with this theme, contact the editor and personal help may be arranged.

EID Themes for 2015-2016

Month	2015-2016 Themes
October	Macro
November	Animals (not pets)
December	Planes, Trains, Cars, Boats
January	Bridges
February	Street Photography
March	Travel
April	Backlighting or Silhouettes
May	Still Life

The Landscape

At dawns first light,
 A dappled sun
 Peeks down through trees
 Who's dark and somber trunks
 Suffer warm to every touch.
 Meadow drops its morning dew
 And dips its shady valleys
 To display its dazzling hill tops.

EID Night - Top Scorers



Tammy Campbell



George Clark



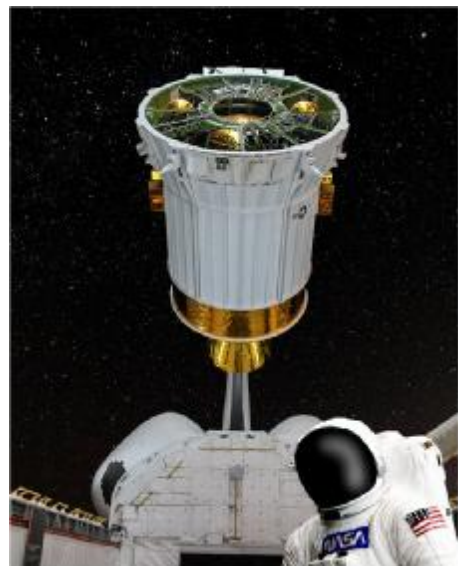
Doug Fischer



Mark Shugert



Sharp Todd



Don Funderburg

Before & After - Lee Moore

Edits made to Coquille River Lighthouse

Shot with Nikon D4 with 24-70 Zoom lens
24mm at F16 on tripod

3 images made 2 stops over, 2 stops under
and 1 properly exposed.

3 image HDR in Photomatix

Imported to Lightroom 6

In the Develop Module first color balance
adjusted with eyedropper

Imported into Photoshop, cloned out sign,
and dust particles in sky

Import back into Lightroom, adjust white
and black points

Bump up clarity 20 points and saturation
20 points

Sharpening 50 points, Noise reduction 30
points

Enable Profile Corrections

Manual adjustment for vertical adjustment
-34

Post crop vignetting -33

Dehaze +34

Import into Macphum Tonality Pro

Make standard black and white

Boost structure 30 points

micro structure 20 points

Used brush and softened sky with less
structure

Used color filter, first red at 100% and
yellow at 30 %

Import back into Lightroom and that it
folks!!!



Before



After

Book Review

Imogen

1910—1973

Published: Henry Art Gallery by the University of Washington Press, Seattle and London 1974

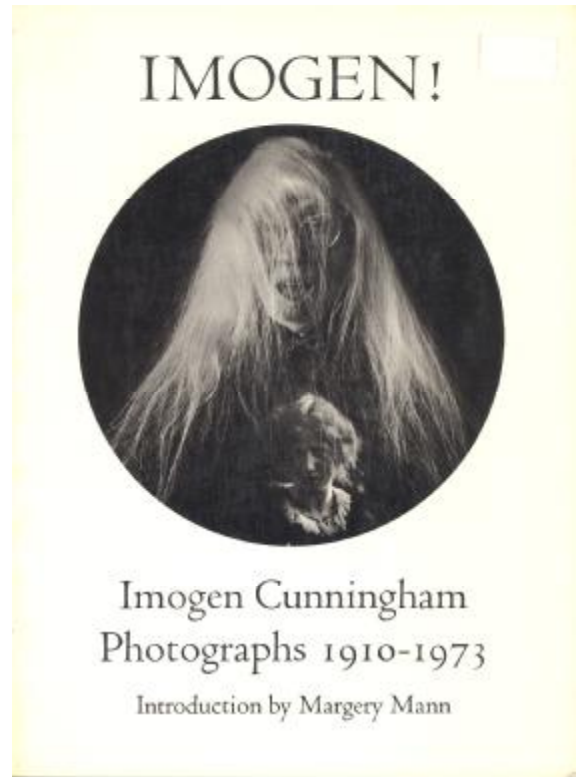
ISBN 0-295-95332-2

Under \$6 online

110 pages of images by Imogen Cunningham; arguably one of the finest photographers of the 20th century. The book takes you from the start to near the finish of her 70 year photographic career.

The introduction by Margery Mann is a sensitive and well written profile of the photographer with interesting information and insight into her life.

Editor



On Mount Rainier 5

1915



Another Arm

1973

From Color to Black & White

Today nearly every digital image produced can be easily converted to black and white. Of course this does not mean that they will all survive the conversion.

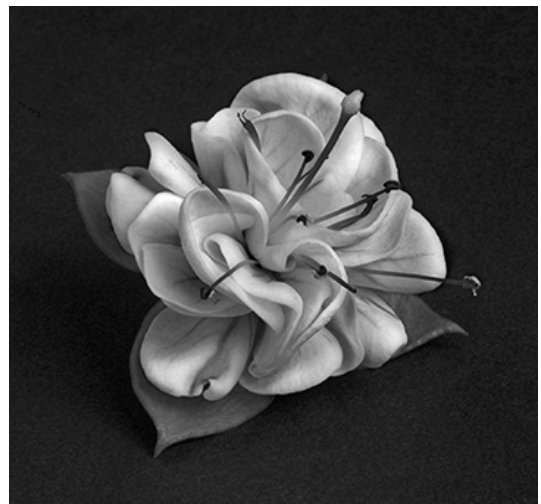
Below is an image of a Calla Lilly that may rely heavily on the color for its impact. Not only is the color vibrant and eye catching, it adds an additional element, the element of transparency and dimension which may be missing in the B&W.



Below, the Fuchsia may, at first glance, appear to rely heavily on its red color for impact, and may not appear to be a good candidate for conversion.

Unlike the image of the Calla Lilly, the Fuchsia has many more cracks and crevices which allow for additional dimension through manipulation.

Below the lack of color is largely offset by careful manipulation of the highlights and shadows to add dimension or modeling. The missing color may be a bonus as one is able to appreciate the structure without the distraction of the color.



Editor

Useful Stuff



Neewer 43-inch / 110cm 5-in-1 Collapsible Multi-Disc Light Reflector with Bag - Translucent, Silver, Gold, White and Black

\$17.00 Amazon

Altura Photo® Professional Rain Cover for Large DSLR Cameras (Canon Nikon Sony Pentax Olympus Fuji)

\$15 Amazon



Compact Flash Card Holder Plastic CF Jewel Case for Compact Flash Memory Card Storage - 6 Pack (OEM Bulk Packaged / no memory cards included).

\$5.75 Amazon

Memory Card Carrying Case - Black (Generic)

\$4.99 Amazon



Judges Corner

Judging Responsibility for October

10/06 Lee M, Richard B, Wayne H

10/12—KCCC, Frank W, Mark S, Ray K

Red is away judging

A new feature for the Adapter is the Judges Corner. The judging process, the good, the bad, and the ugly, will be discussed.

Letters to the editor with questions and concerns about the judging process, are encouraged,

Below is a handout that will be made available to those who have graciously agreed to judge for the club. It can very easily be held in the hand and when making comments, be used to jog the memory on elements that need to be covered.

All the elements are important, the red ones, I think, imperative.

We must face the fact that the judging process may be the single most important thing we do in FPCC. It is largely why we exist.

Therefore it makes sense that the process should be made the best we can make it. Your feedback about the process may very well do just that.

In future Judges Corner segments, the elements will be broken down and further explanation of each will be discussed.

Keep in mind that the judging process, at best, is very subjective and there isn't a single element that will not be interpreted differently by two or more judges. Controversy is fine, not discussing the elements is not.

The editor

Go over each of these images and see how many contain every element in red.



Images
By
Sharp Todd



Technical Excellence

Composition

Lighting

Center of Interest

Color Balance

Impact

Story Telling

Creativity

Print Presentation

Theme Discussed

Macro - Richard Belt

Macro photography, also called close-up photography, is taking images of small objects so that they fill up the frame. Generally image ratios of 1:10 (object in image is one tenth the actual size) to 1:1 are considered to be macro images.

As the camera is moved closer to the object the lens must move away from the sensor to keep the image in focus. Since most lenses now have internal focus this is not easily observed. Eventually the lens is as far out as it can go and this is as close as you can get.

Here are several ways around the problem.

Extension tubes. These are devices inserted between the lens and the camera body. The thicker the tube the closer you can get. Tubes usually come in sets of three different extensions and can be stacked to get even greater extension. If you buy a set, and they are usually inexpensive, make sure that all lens to camera communication is maintained. This is particularly important for Cannon cameras that use electrical signal to control the lens diaphragm.

Close-up lenses. These are lenses that are basically magnifiers. These too can be bought in sets of three. The strength of the lens is stated in diopters, the higher the number the stronger the lens. Here again, these can be stacked just like extension tubes. If you stack close-up lenses make sure that the strongest is closest to the lens. You get what you pay for with these. The inexpensive lenses can produce some pretty awful results. Far and away the best of these are the ones produced by Cannon, either the 250D or the 500D, or by Nikon in the T series lenses. These can be quite large so you may need a step ring. No matter which you buy, stop down the lens for best image quality.

Get a true macro lens. This is the most expensive way to go but is also the best. Macro lenses usually are available in focal lengths of 50mm, 100mm, or 200mm. The 50mm gets you too close to the subject while the 200mm may put you too far away. The extra lens to subject distance of the 200mm is an advantage when photographing insects.

If you are in the market for a zoom lens make sure you get one that has a macro focusing capability. They will get you pretty close, some almost as close as a macro lens. Be sure that the lens will macro focus at all focal length settings, especially at the long end.

The Panasonic camera used for the first example will only macro focus at the short end which limits its utility.

Which option you choose is up to you, your budget, and how much macro photography you plan to do?

Extension tubes are usually the least costly and are fine for very occasional use. Next in line are close up lenses. Be wary, cheap lenses will not produce good results. The Cannon and Nikon lenses are fairly expensive. A top of the line macro lens will produce excellent results but at the highest cost. A macro focusing zoom lens is a very good way to go and provides flexibility. A macro focusing zoom will have the most bang for the buck.

Here are things to consider in producing good macros.

A good tripod is a must; camera movement is magnified when shooting a macro.

Use a mechanical or electronic cable release.

Don't touch the camera during exposure.

Use the mirror-up mode to reduce camera shake. This may not be necessary if using electronic flash.

Stop down the lens. Depth of field is minute at macro magnifications. The old rule about depth of field being one third in front and two thirds in back of the object does not apply. At macro magnifications depth of field is one half in front and one half in back. Stop the lens down as far as possible, depth of field means more to image quality that does degradation due to diffraction.

If you can't get enough depth of field consider using image stacking. This means taking several exposures at different distances and combining them into one image in Photoshop. In this case use the f-stop that produces the best results, generally two stop down from wide open.

Lighting can be difficult. Electronic flash is a great help in getting the best image quality. An electronic flash will provide a short exposure speed and ample light to use small f-stops.

Theme Discussed Contd.

Macro - Richard Belt



The image to the left was shot hand held with a Panasonic all-in-one with a macro focusing zoom and using the built-in flash. In a museum you have to take what you get.

The image to the right was shot with a Leica 90mm macro lens with an extension tube, a tripod, and an electronic flash.



Eight stacked images were used to produce the final image. This was a shot on my kitchen table.

Macro photography is like all photography. You can spend a lot of money to produce mediocre pictures or you can work within your budget, take lots of pictures and get a few really good ones. Take lots of pictures, you are only burning up a few electrons.

For most of us a macro focusing zoom lens is the ideal combination of cost, image quality, and all around use.

Below are two additional setups using the 90mm macro lens.



Classifieds

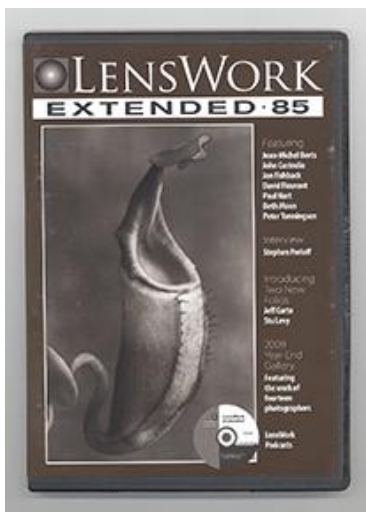
~~~~~  
For sale:

Nikon Coolpix 990 - One of Nikon's first digital cameras—Collectable. First Offer over \$20 as a club donation, [JPF1@aol.com](mailto:JPF1@aol.com)



~~~~~  
LensWork Extended CD's 30 available, various editions—\$3 ea, donation to the club. Take your pick at club meeting. Lenswork CD's are no longer published and are collectable.

Contact Jon: jpf1@aol.com



Most people know the name of only two photographers, One is Ansel Adams and the other one isn't.

Bill Jay

What is that?

That is a Film Pack.
The very thing after which the club is named.