Film Pack Camera Club

September Challenge
A Shop Tool

Columbia Council
of

Photographic
Society of
America

Meetings will be the 1st, and 3rd Tuesdays of each month September through May at the Marshall Center 1009 E. McLoughlin Blvd, Vancouver WA 7:00pm—9:00pm

S H O P   T O O L S

Jon Fishback

Sharon Deming

Sharon Deming

Rachel Fishback

Bob Deming

Goodies list and Schedule

September 2011	October 2011	November 2011
6th Competition night.................P. Fossa	4th Competition night.............. D. Funderburg	1st Competition night............. A. Hendrick
20th Program Night...............R. Fishback	18th Program night ....J. Harrision	15th Program Night....... .....M. Johnson
27th Board Meeting ....D. Fischer	25th Board Meeting ....D. Fischer	22nd Board Meeting ....D. Fischer

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.

FILM PACK CAMERA CLUB SCHEDULE FOR 2011

September 6: Competition Night

October 4: Competition Night

September 20: Program Night
    An interview with Jay Maisel

October 18: Program Night
    Using the strobe off camera.

All proposed field trips are subject to change. Will depend on club interest and participation. Ideas and suggestions
welcome.Those interested in a trip need to work together on times, etc.

Visitors are always welcome to meetings and field trips!

For those of you participating in the outings, please forward images and text regarding the experience, to the newsletter at jpf1@aol.com.

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Remembering George Eastman, Founder of Kodak, Inventor of Roll Film

July 12, 2011 /Photography News/ Born 157 years ago, on July 12, 1854, George Eastman was an American inventor and philanthropist. He founded the Eastman Kodak Company and invented roll film, helping to bring photography to the mainstream. Roll film was also the basis for the invention of motion picture film in 1888 by the world's first filmmaker Louis Le Prince, and a few years later by his followers Léon Bouly, Thomas Edison, the Lumière Brothers and Georges Méliès.

 In 1884, Eastman patented the first film in roll form to prove practicable; in 1888 he perfected the Kodak camera, the first camera designed specifically for roll film. In 1892, he established the Eastman Kodak Company, in Rochester, New York, one of the first firms to mass-produce standardized photography equipment. This company also manufactured the flexible transparent film, devised by Eastman in 1889, which proved vital to the subsequent development of the motion picture industry.

 During his lifetime, he donated $100 million, mostly to the University of Rochester and to the Massachusetts Institute of Technology (under the alias "Mr. Smith"). The Rochester Institute of Technology has a building dedicated to Mr. Eastman, in recognition of his support and substantial donations.

 In his final two years, Eastman was in intense pain, caused by a degenerative disorder affecting his spine. He had trouble standing and his walking became a slow shuffle. Today it might be diagnosed as lumbar spinal stenosis, a narrowing of the spinal canal caused by calcification in the vertebrae. Eastman grew depressed, as he had seen his mother spend the last two years of her life in a wheelchair from the same condition. On March 14, 1932, Eastman died by suicide with a single gunshot to the heart, leaving a note which read, *"My work is done. Why wait?"* His funeral was held at St. Paul's Episcopal Church in Rochester; he was buried on the grounds of the company he founded at Kodak Park in Rochester, New York.

 His former home at 900 East Avenue in Rochester, New York was opened as the George Eastman House International Museum of Photography and Film in 1949.

http://www.photography-news.com/2011/07/remembering-george-eastman-founder-of.html

The Internet Link of the Month
http://www.rps.org/

Programs for the coming year.

If you have a program to present on the third Tuesday of any month in the coming year, please email the program chair, jpf1@aol.com for a proposed date.

Come to the meetings with ideas for programs for the coming year. We cannot generate programs unless you tell us what you want.

When you see what you express through photography, you realize all the things that can no longer be the objective of painting. Why should the artist persist in treating subjects that can be established so clearly with the lens of a camera? It would be absurd, wouldn't it?

Photography has arrived at a point where it is capable of liberating painting from all literature, from the anecdote, and even from the subject. In any case a certain aspect of the subject now belongs to the domain of photography. So shouldn't painters profit from their newly acquired liberty, and make use of it to do other things?

Pablo Picasso
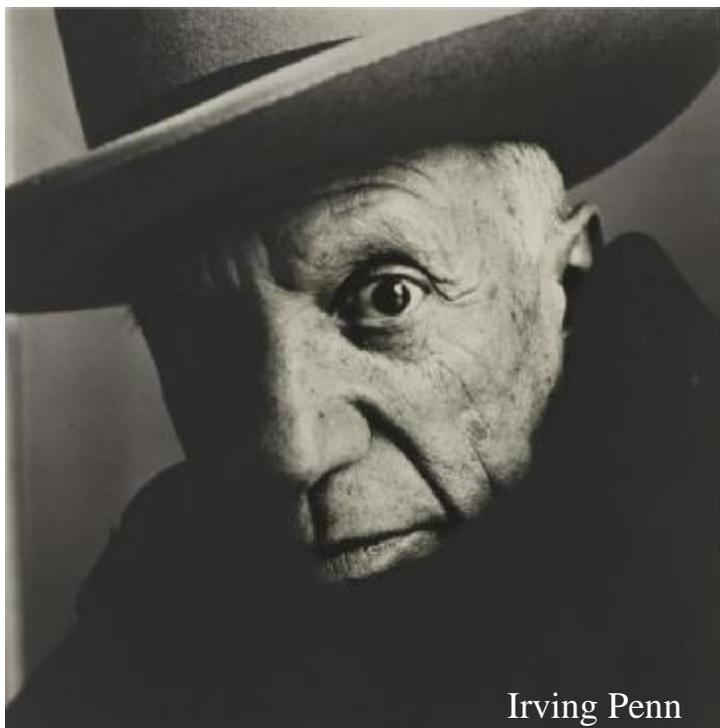
Irving Penn

Join PSA, it's fun

LensWork Publishing

Last week I ordered a panorama head (see this post) from Jasper Engineering, their Pano Head 3.
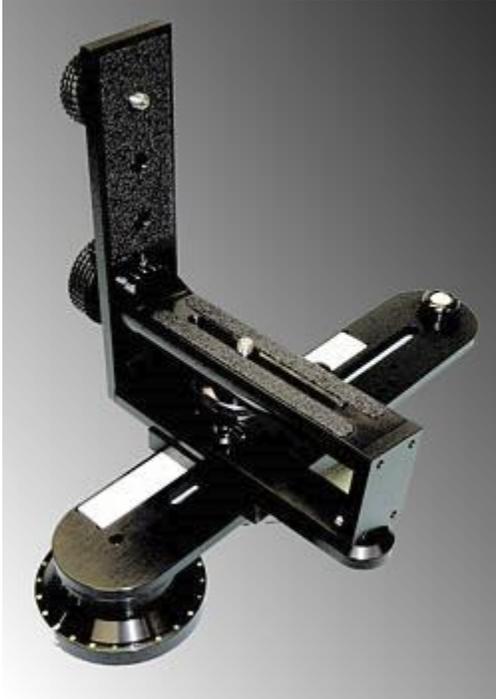
Because I am a novice at this, I can't offer any comparisons to other gear, but I must say I am very impressed with the build quality of this device. Precision machined and finished to professional standards. I like the large knurled knobs and way everything fits so tight. Precision is the word, so I don't mind repeating it. Now I just need to learn how to use it.

Did the first crude — and I do mean crude — test this afternoon. Out my kitchen window to the shipyard across the street. Correct that — *through* my kitchen window to the shipyard across the street. I was so anxious for a test I didn't bother to open the window. Yikes.

Here was my strategy on this first test based on a fairly simplistic thought process:

1. Mount the camera in portrait orientation.
2. Level the pano head using the bubble level on the end of the main arm.
3. Use my zoom lens at 45mm (a 90mm equivalent) with a very approximate nodal point. No use fussing too much on this first test.
4. Set the camera to manual to make all exposures exactly the same.
5. Focus the camera and then lock it so it wouldn't refocus with every shot.
6. The detents in the base plate of this pano head are every 15°, but I wanted more overlap than that. I shot images at roughly half-way between each detent and on the detents. This gave me 11 overlapping shots over a bit less than a 90° swing.

his next part may seem a bit convoluted to you experienced experts, but it made sense to me. I loaded the 11 images into Lightroom and did a few basic things there. I tweaked one of the key images as I would if it were a stand-alone photograph — black point, clarity, brightness, sharpening, noise reduction, white balance, etc. — and then synced the rest of the images so they all had exactly the same treatment. I then exported all 11 images using these common Lightroom adjustments to individual image files. These I then popped into Photoshop's automated Photomerge function using the "Perspective" option. As the final step, I cropped out the excess "wings" and did a very quick job of spotting out the power line running through the image that runs in front of our building.

The strategy worked like a charm. It stitched together perfectly and looks great — at least to my novice eye. Printing at 360 ppi it would make an 11" x 52" image. So much for the first test.

Here is the resulting 78 megapixel image . . .

Conclusions: This is fun! This is easy!

Now comes the hard part — making something meaningful and of art quality.
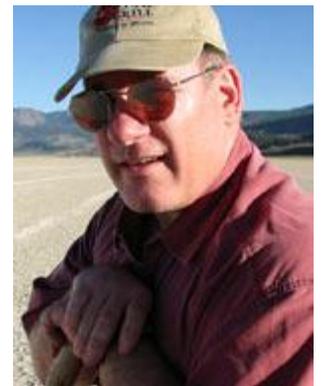
Brooks Jensen
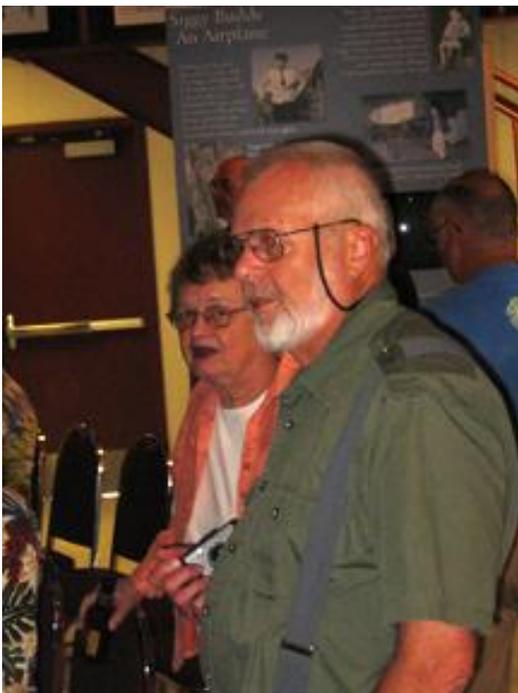
Lloyd's Party

The atmosphere was all aeronautic at the Pearson Air Museum, with great food and fellowship. Diana hugged everyone, we watched a fun projected show and the table with memorabilia was great.

We overheard many stories about fun times with Lloyd. The pictures brought it all back.

President's Notes

Tammy Campbell has been doing a terrific job at organizing our field trips. . She has re-energized our field trip programs. Last month she did a 2 night field trip to the Palouse and a one day trips to the Steam Up and the Dufur Threshing Bee. We appreciate her efforts.

Don't forget to attend the 4C's convention in Longview Oct 7-9. Photographers come from all over the NW for this event. This is an opportunity to do the convention without overnight travel. Great programs, good speakers, etc. Hunts Photo & Video is usually at the convention offering discount deals. Usually Epson & Canon send reps to answer questions and sell equipment. Other vendors also come. Check out Columbia Council Of Camera Clubs (4C's) "http://columbiacameraclubs.org" web site for details. Friday afternoon - Saturday is the best time to attend. Sunday the convention is pretty much over by noon with many people heading home.

I shoot an SLR. Recently I noticed how dirty my sensor was when I was viewing some shots with a lot of blue sky. The dirt shows up as dark specks in the image. If you shoot an SLR and change lenses once in awhile take a shoot of the blue sky and look at it critically on your pc. If you see dark spots you probably need to get your sensor cleaned. Don't try to do it yourself unless you know what you are doing. You can damage or destroy your sensor. Knights Camera will clean it or you. It is also nice to send some business to our local camera store. Advanced Cameras usually sets up a booth at the 4C's convention. If you attend you can get your sensor cleaned free or for a very reasonable price.

Ok; it's time to talk serious stuff. I was EID chair for the last several years and I would like to take this opportunity to make a few observations. They could go a long way to giving you more points and improving our club scores at 4C's. They are:
1. Crop image to show only essential components but do not crop so tight that elements of the image are touching the edges. Example - do not leave big areas of open sky unless the sky is your subject.
2. Shoot RAW if your camera is able to and use a tripod or monopod to get sharper images. Pictures can look fine on your 3 inch camera viewer but not so sharp on a 5 foot screen.
3. Increase Contrast. The Levels and Curves tools are a good way to increase contrast. They are much better than the Contrast tool.
4. Improve impact by increasing color. If you have the Vibrance feature use it. It is better than the Saturation tool but bumping saturation up 5-7 does helps.
5. Darken the burnout areas of an image to bring out detail. It is not as necessary to lighten dark areas because they often add contrast and mood to an image.
6. Sharpen but use care to not over sharpen. There are a number of ways to sharpen an image. Learn a couple of them and use them. The Unsharp Mask is an oldie but a goodie.
7. Be sure your monitor is honest. That it is not set too dim or too bright and that its colors are accurate or at least close. Our digital projector is calibrated and it could differ from your monitor.

Now go take lots of pictures.

The Dufur Story

By Don Funderburg

Tali and I left Vancouver way ahead of the gang. I was wanting to get photo with some sunrise in then but left to late to get anything of any value. It was advertised there was a Grange breakfast starting at 6 AM. But it turns out that the Grange Breakfast was actually held at the city park in Dufur. There was a kind of garage sale at the Balch Hotel dated 1907. There a number of antique cars roving the streets with drivers in them. At 11 AM their parade ran through the center of town. There hundreds of views that lined both sides of the street. It started off with horse drawn wagons, old fire trucks, old fixed up cars and what ever they could get down the road. Parade lasted about fifteen minutes. At 1:00 the main events would take place a few blocks north of the Balch Hotel in an open field.

There were working steam tractors hooking up to belts that operated thrashing machine. There were tractor pulls and rids on sleds. The two things that got my greatest attention and interest was the demonstration of putting a rim on a wagon wheel. They tried three times but they never could get it on. The process called for setting up the wagon will which consisted of the hub, spokes and wheel all made of wood. This assembly was laid on it's side on blocks to keep it all leave and solidly supported by other blocks of wood. The steel rim was placed on the ground and a fire was built both on the inside and outside of the rim. When the rim reached a certain temperature three farm hands using long hooking rods would lift the rim out of the fire and then place it on the wheel and then with hammers beat the rim over the wheel to complete the assembly if all went well. After three attempt they still could never get the rim on. They had to stop trying because all these farm hands were it other exhibits that were about to start.

From there we went to an open field where they demonstrated the how different pieces of harvesting equipment all worked. There were horse drawn wagon, horse pushed mowers, horse drawn mowers and bailing machines. We were allowed to get so close but after awhile I started moving in for better shots. They actually would stop and allow us to obtain some very nice close ups of the horses, equipment and drivers. We got some great photos of the harvesting with prominent Mt. Hood reaching for the sky in the background.

It finally was about 4 pm and time to go home. We left Dufur and headed for The Dallas. About half way I saw some very modern day combines at work and filling big trucks with the just harvest grains. The trucks would then leave and head for the grain silos along the Columbia River. That was just kind of a topper for the whole day at Dufur.