



Columbia Council of
Camera Clubs
<http://columbiacameraclubs.org/>

Film Pack Camera Club



Photographic Society of
America
<http://psa-photo.org/>

A dapter

Editor: Jon Fishback. FP, ARPS

February 2015

**Meetings will be held the first and third Tuesday at Touchmark
2911 SE Village Loop, Vancouver WA.
Meeting Time is 7:30 PM**

Upcoming Program

February 3rd 2015

Jon and Sharp will discuss
PSA and answer questions
regarding competition and
education.

Photography is a tough life:
you can be exposed, taken,
shot, captured, framed, and
hung all in the same day.
~Author Unknown

*It is today quite simple to make pictures that are as
intelligent, cultivated and original as the person who
makes them—who remains, of course, the ,most
interesting and undependable link in the system.*

John Szarkowski

ON My Mind - Editor

Note to Judges:

Competition is not a mutual admiration society. You
are there to help the maker do better, to help the club do
better with 4C's and PSA.

If you give a score lower than a 9 please tell the
maker how the image can be made better.

There is no more disappointing thing than to have an
image score a 6 and hear the judge say how much he or she
liked it. The perception might be that the judges made a
terrible mistake with the lower score if they can't find
anything to make it better.

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

Goodies list and Schedule

2—3 Sergio Rodriguez
2—17 R & J Fishback

03—03 Diana Jones
03—17 Jan Pelkey

4—7 B Shaper R Belt
4—21 M & J Craig

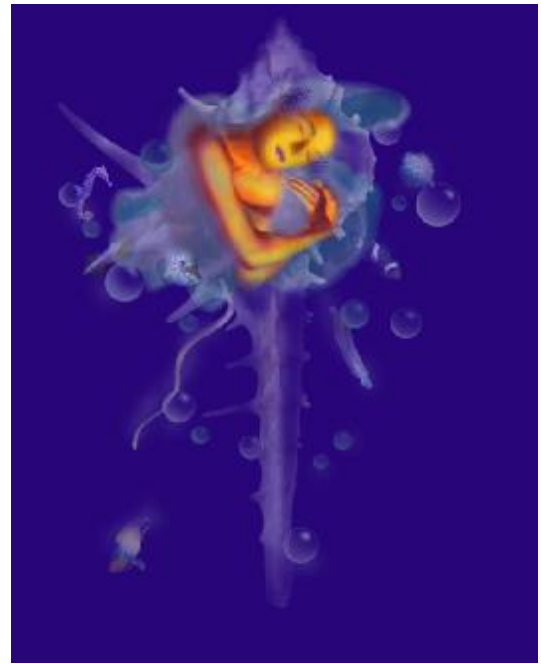
The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sharon Deming 360-896-9476 and arrange a swap.

Total EID Scores as of January 20, 2015

Member	C	TH	O
Ambrose, Tom	58	43	139
Battson, Rick	23	102	211
Belt, Richard	63	103	217
Cambell, Tammy		60	131
Cornick, Stephen	41	40	126
Craig, John	117	110	235
Deming, Bob		104	136
Deming, Sharon	105	105	225
Eklof, Jan	110	108	223
Fischer, Doug	115	111	231
Fishback, Jon	107	102	215
Fishback, Rachel		98	198
Funderburg, Don	113	83	196
Funderburg, Tali			42
Hatfield, Rosanne			20
Klein, Ray	110	106	220
Kratzberg, Claudine	21		82
Kuhl, Mike	108	101	207
Martin, Ken	22	98	209
Moore, Lee	67	42	133
Pelkey, Jan	104	62	167
Schuyler, Cal			145
Shearer, Bev	19	39	75
Shugert, Mark	40	43	131
Somura, Akiko	70	43	132
Todd, Sharp	62	66	165
Woodbery, Frank	87	98	221

Upcoming EID themes

February: ***Shadows***
 March: ***Pets***
 April: ***Food***
 May: ***Patterns***



Akiko Somura



Richard Belt



Don Funderburg

Print Totals to date

Sum of SCORE	Column Labels				
Row Labels	Large Color	Large Mono	Small Color	Small Mono	Grand Total
Bev Shearer			209	122	331
Bruce Smalley	45	43	39	41	168
Cal Schuyler			86		86
Don Funderburg	180	181	173	164	698
Doug Fischer	194	183			377
Frank Woodbery	110	88	154	108	460
Jan Eklof	90		138	128	356
Jan Pelkey			42	85	127
John Craig	72	47			119
Mark Shugert	74	22	65	45	206
Ray Klein	45	44			89
Rick Battson	131	106	86	111	434
SHARP TODD	73	75	68	72	288
Tali Funderburg		22	40	44	106
Tammy Campbell	63		41		104
(blank)					



Frank Woodbery



Tammy Campbell



Rick Battson

Winter Wonderland: Don Komarechka's snowflakes

Canon makes a very specialized macro lens, the MP-E 65mm f/2.8 1-5x Macro Photo. This lens allows me to achieve extremely high magnifications with a degree of convenience, even though it's the most difficult lens in my camera bag to use. This lens is used exclusively for all of my macro work including snowflakes. I use this lens with extension tubes and a Canon Life-size Converter EF (not intended for this purpose, but it works) to achieve up to 12:1 magnification - 12 times closer than the average macro lens can get.

Oh, and a black mitten. The background of each of my snowflakes is a homemade black mitten. None of these images would be possible without it!



Work shown online.

UGALLERY

Original Art Original you

http://www.ugallery.com/?utm_source=bing&utm_medium=cpc&utm_campaign=brand&utm_term=ugallery



Kimberley Poppe



Serema Cass

FPCC's responsibility to Touchmark

In the future members will be asked to participate in photo opportunities for events held by Touchmark. A recent event was the veteran's day celebration.

This responsibility for the club ensures that we may continue to use the Touchmark venue. Please step up and participate, it can be great fun.



Sarah Clements

A Photography Museum in Your Lap

Most people interested in photographs don't have the time or the money to visit a fraction of the museums that have good photography collections. If you are fortunate enough to be able to travel, there may be several 'must see' photography collections on your list. MOMA might be on the short list. The Chicago Art Institute would be another good choice. In Detroit you might be able to make an appointment, sit at a table alone in a huge room and view dozens of Edward Weston's original prints, handling them yourself. The problem is; you need to make the appointment, and then somehow get to Detroit, or Arizona, or Los Angeles. If you are lucky enough to get to your museum of choice you have the added dilemma of finding the time to see what you came for.

Seeing the work of the masters of the past is a very important step toward photographic maturity. The composition of the work of Andre Kertesz, the impact of W. Eugene Smith, and the disturbing images of Joel-Peter Witken all lend themselves toward finding one's place in the photographic world.

Young aspiring photographers might want to avoid the temptation to disregard the past as less than relevant in their high tech. photography world. The work of the pioneers in photography lends itself very well to the digital environment. The challenge to create the tonality of an Ansel Adams landscape using Photo Shop would be impossible without access to the original image. Creating a worthwhile photo essay becomes much easier when one has access to the work of Dorothea Lange. Portrait lighting becomes obvious when viewing the work of Yousuf Karsch. After all, lighting techniques are timeless. The digital camera and the film camera both view the same light. The light that falls in front of your digital camera today is the same light that fell upon the Scottish landscape of William Henry Fox Talbot in 1845.

It may have occurred to you early in your photographic life, the importance of a good photographic library. You can purchase, whenever funds and opportunity are available, books with images that somehow move you toward better work. Soon, I am sure, it will become obvious that funds and opportunity run out long before your interest in the subject.

Seldom is there an opportunity to buy really good photographic books. Bookstores have limited stocks, and rarely carry monographs of major shows. They are most easily available at the major museums gift shops. As I have said, many of you will find it difficult to travel to the location of the major museums when they are having a photography show. Even if you get there and are able to buy the monograph, it is usually limited to a specific theme or photographer. Where can one find a publication with images by scores of important photographers as well as diverse subject matter?

This is where the major photographic auction houses come into the picture. Sotheby's and Christie's, two of the major auction houses in the world, each has two or more photography auctions per year. The catalogs for these auctions are available through subscription, or uses online. Within their pages you will see more fine photography than you have ever seen, or ever hope to see and they are delivered to your door.

Each catalog contains 300 to 500 beautiful images by the famous and not so famous photographers past and present. The printing, layout and quality is superb and you can hold it in your hand. A photography museum will be right there in your lap. I have yet to show one of these catalogs to a serious photographer who was not deeply moved by its images. There are photographs available in these publications that have never been exhibited and never will be. There is always something new and exciting as well as classic images you have always wanted to see..

Let me pick one catalog and act as your laptop museum guide for a moment (*PHOTOGRAPHS* New York Wednesday April 28, 1999 auction 7296 "*Passion*"): This particular catalog begins with rich sepia toned images from the 19th century. The first pages are a group by David Octavious Hill, Gustave Le Gray, and Julia Margaret Cameron. The highlight of this portion of the catalog is a set of seven images by F. Holland Day titled "The Seven Words".

Seven portraits of Christ on the cross with captions of the last seven words. This set was shown at the Philadelphia Photographic Salon of 1898, and is valued in the catalog at \$120,000 (this is not a typo). The image is shown on the following page.

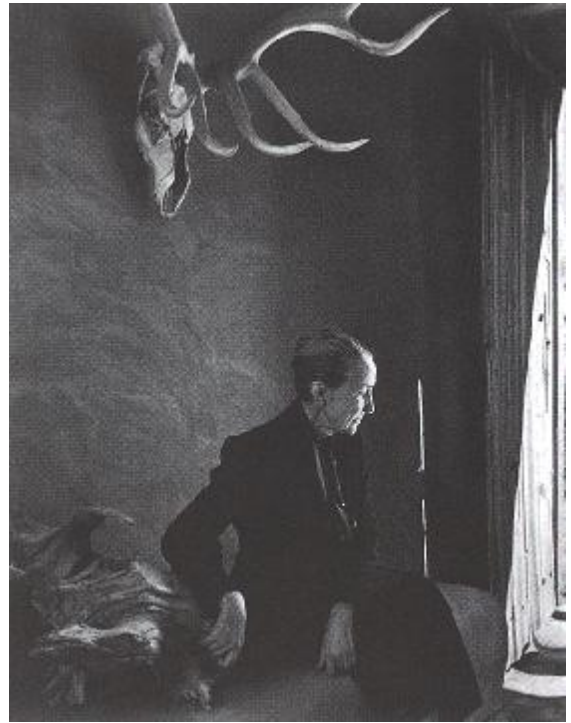
See "museum" on the following page

Museum from previous page.

There are pages and pages of Stieglitz, Steichen, et al. Photojournalists will be excited to find numerous works by Dorothea Lange, Walker Evans and most of the depression greats. Portrait enthusiasts will marvel at the tonality of Yousuf Karsh's portraits of Churchill and Georgia O'Keeffe, as well as Arnold Newman's portrait of Picasso. There are many Ansel Adams pictorials, some you know, and some you don't. You will be thrilled with the ones that you don't know. Weston fans will love the ten pages by Brett Weston, and even more work by his father Edward. Irving Penn, Horst P. Horst and William Klein represent the fashion world. Photo Shop lovers will be amazed to see the photo collages/montages by Frederick Sommer done long before the advent of the computer, yet rival in every way the excitement of modern digitally created images.

This catalog contains 423 images by 178 photographers. You may agree this is quite a sizeable show, and one you would be hard pressed to find on the walls of any museum in the US, and here it is your lap. The subject matter of the catalog is extremely diverse. The photographs and the photographers are those that are selling at this time in history. This fact alone does not make the catalog interesting. What people are willing to spend for photography, however fascinating, may be of little interest. What is amazing is how one is able to see so much wonderful photography in one book.

The catalogs are available today to anyone who wishes to subscribe, or purchase vintage copies on Ebay Welcome to your personal "Laptop Museum". It is money well spent.



Book Review

How to Look At Photographs

David Finn

Published by Harry N. Abrams (1994)

ISBN 10: [0810925532](#) ISBN

13: [9780810925533](#)

Under \$4 Abe Books. A steal.

[http://www.abebooks.com/?](http://www.abebooks.com/?cm_mmc=msn-_-US_AbeBooks_Brand-_-Top+Brand-_-abebooks)

[cm_mmc=msn-_-](http://www.abebooks.com/?cm_mmc=msn-_-US_AbeBooks_Brand-_-Top+Brand-_-abebooks)

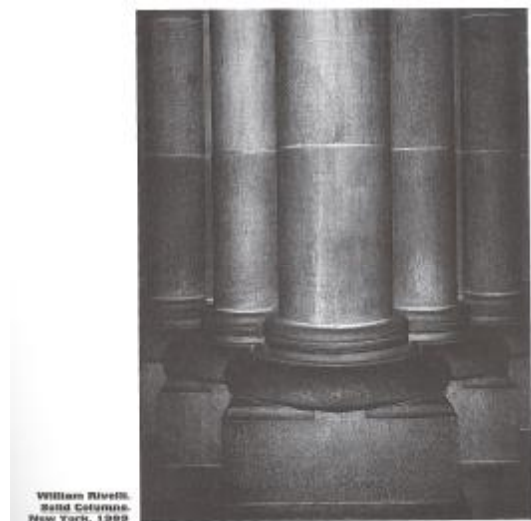
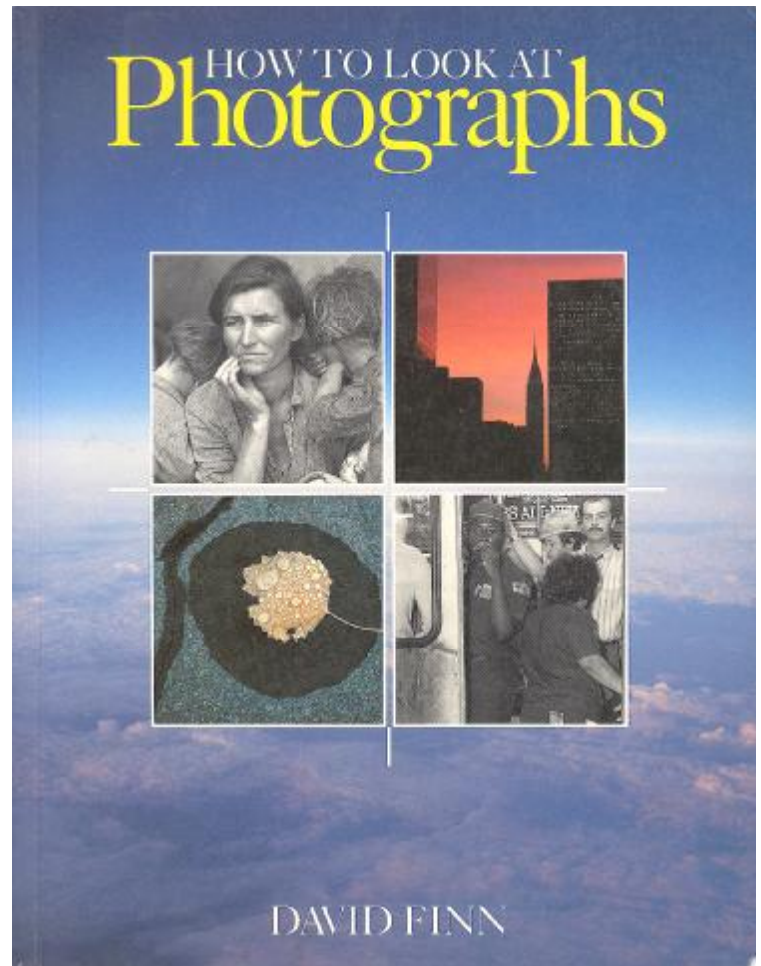
[US_AbeBooks_Brand-_-Top+Brand-_-abebooks](http://www.abebooks.com/?cm_mmc=msn-_-US_AbeBooks_Brand-_-Top+Brand-_-abebooks)

Ernst Haas hosted a television mini-series called "Ways of Seeing." The author/publisher, Paul Gottlieb, wanted Ernst to write a book on the same subject. Unfortunately Ernst died before he could accomplish this. Subsequently The author, David Finn was asked to take on the task.

Not only was David taken with Ernst Haas' work he was influenced to a large degree by the material in the mini-series.

The book is rich with fine photography by Mr. Finn, the famous and not so famous.

Along with the authors take on viewing photography, it contains words and feeling by the photographers regarding how one might go about viewing their work. I feel the book is quite worthwhile in its ability to render a point of view that may differ from what we may consider our norm, and open the reader's eyes to a new and more profound reality.



We have no idea who the girls is, but we have the feeling that the photographer happened to catch his subject at just the right moment. He may or may not have known her, but he clearly liked what he saw and gave us a vision of sheer loveliness.

In Obiton.
c. 1897



Review

The Ultimate EOS.

Canon has brought the best of the EOS-1D Series of digital cameras into one phenomenal model: the flagship of the EOS line, the EOS-1D X DSLR camera. Its full-frame 18.1 Megapixel CMOS sensor and Dual DIGIC 5+ Image Processors help deliver high quality image capture at up to 12 fps (14 fps in Super High Speed Mode) and a powerful ISO range of 100–51200 (up to 204800 in H2 mode) helps provide sharp, low-noise images even in dim low-light conditions. A 61-Point High-Density Reticular AF and 100,000-pixel RGB Metering Sensor that uses a dedicated DIGIC 4 Image Processor help make the EOS-1D X reach new levels of focus speed and accuracy delivering advanced tracking even for the most challenging shooting situations. Taken all together, the EOS-1D X's improved HD video capture, numerous connectivity options, combination of processing power and durable construction, including shutter durability tested to 400,000 cycles, make it the ultimate EOS. \$6799.00 Body only.



Panasonic

The GH2 has a fully articulated LCD monitor that uses touch screen technology to easily adjust focus, aperture, shutter speed, and exposure while previewing the results in real time. This intuitive system is a new and easy way to get the perfect shot. The articulating screen allows the camera to be placed in any number of odd angles or positions and still see what you're shooting, which is perfect for quick acquisition while shooting high, low, and in-between angles. - See more at: <http://www.brownsafe.com/blog/panasonic-lumix-dmc-gh2/#sthash.CpoSS7O9.dpuf> \$579.00 Body only



The GH2 also boasts world's first interchangeable 3D lens for full 3D shooting. When this lens is attached the DMC-GH2 artificially produces an effect called visual disparity. Two lenses side by side capture the Left-eye and right-eye images simultaneously. Because the left and right eyes are located at different positions on the face, the left and right eyes perceive slightly different images. The difference between the two images is called "visual disparity". The brain processes these two images with visual disparity to reconstruct spatial conditions, enabling us to see things with three-dimensional depth. To view the 3D images captured with the Lumix DMC-GH2, simply connect the camera to your 3D compatible TV or monitor. - See more at: <http://www.brownsafe.com/blog/panasonic-lumix-dmc-gh2/#sthash.CpoSS7O9.dpuf>



The silver Nikon Df DSLR Camera revolves around a unique manual and mechanical design that champions a simple and intuitive method of working, while still retaining the highest imaging quality and functionality available. Featuring a full-frame, FX-format 16.3MP CMOS sensor and EXPEED 3 image processor, the Df is capable of producing high-resolution, well-detailed still imagery with exceptional color rendition, tonal gradation, and highlight and shadow detail. A notable low-light sensitivity range of ISO 100-12800 can be further expanded to ISO 50-204800 for challenging lighting conditions and a top continuous shooting rate of 5.5 fps aids in working with fast-moving subject matter. \$2749 Body only.



Neat Contests - Win prizes

<http://www.viewbug.com/photo-contests/>

Fun Gear



USA DualGRIPP

Convenient and Portable wrist stabilizing strap works with Canon EOS Rebel T5i , T4i , T3i , T3 , T2i , 100D , 550D , 600D , 650D , 1100D , 5D Mark III , 6D & More DSLR Digital Cameras to get the perfect shot every time!

Combination wrist strap and hand support prevents accidental drops, while allowing you to move freely

DuraNeoprene construction is lightweight and strong for superior support

Easy two-point connection attaches to your strap and tripod mounts for maximum portability

Provides increased safety, stability, and control for shooting stills or video; Guaranteed Quality - 3 Year Manufacturer's Warranty

[Google "Amaxon Photography Gear"](#)



*LensCoat Kwick Camo
Photography Blind with Carry
Pouch - Realtree Max4
[Google "Adorama"](#)*



Rain Sleeve

- Compact design fits easily in a bag or pocket.
- Designed for handheld use or tripod application.
- Unique eyepiece opening adapts to most viewfinders for viewing through the lens - not plastic!
- Drawstring lens opening offers easy access and a snug fit. RAINSLLEEVE fits Lenses up to 18" L X 7" Diameter (45.7cm L X 17.8cm Diameter).

[Google "Amaxon Photography Gear"](#)



Very Cool Item!!

**TABULA RASA: Flashpoint
Shooting Table with
Plexiglas**

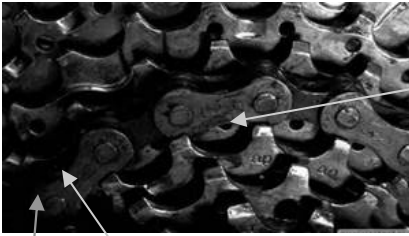
[Google "Adorama"](#)

Images That May Not Score Well

No matter how well done



Distracting Background



No perceive interest area



Low impact

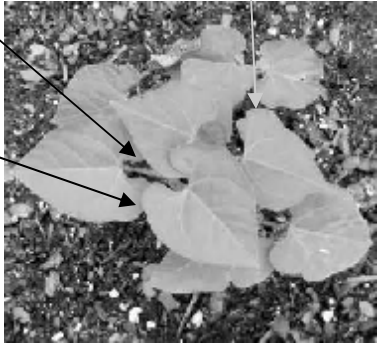


Shallow Depth of Field

Blown out highlights



Flat Light



Distracting elements



Too abstract

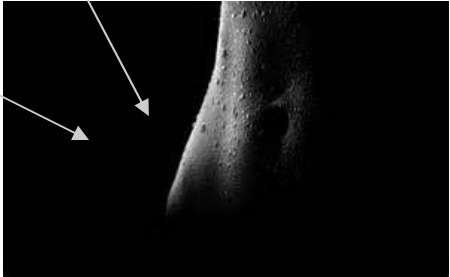


Rule of Thirds Violation

Split image



Excessive negative area





Before & After

There are many ways to improve for competition. This example uses Photo Shop, however most graphics manipulation software will allow this. If your are having trouble, just call a member you feel can help and with the internet as it is, online advice is just a click away.

The original on the left, I felt, was flat and uninteresting, my wish was to add some dimension and punch up the light a bit to lighten the mood.

The interim look on the right raised the entire image lightness way beyond what is needed for much of the image, using the shadows and highlights feature of Photo Shop. The important thing for me was the detail in the underside of the subject. I ignored the look of the entire image and just looked at the shadow area under the mushroom. I then took a snapshot of this image



To finish up I simply backed up one level in the history panel, then using the history brush, painted the mushroom as on the left.

Now I worked on the distracting bits of flora, cloned out several things that did not look good and generally did the housekeeping.

I then added a bit of vignette, selectively raised some of the highlights on the mushrooms and lowered the dark areas a bit to add additional dimension, leaving the area under the mushrooms alone.



FPCC Field Trips in February 2015

Tuesday, 2/10/15

Sauvie Island Wildlife Area for views of Bald Eagles and other birds of prey.

Sunday, 2/15/15

Second Sunday Stroll #1 – Downtown Portland

From now on, we'll try to set aside the second Sunday of each month for walking & focusing on new ways of seeing (Wouter Brandsma calls it stroll photography, aka contemplative photography.). A while back, one of our members suggested downtown Portland. I look forward to more suggestions for SSS #2 and beyond.

Also to consider:

1. Once we get clear weather, we'll head for Tacoma. The main event-Point Defiance Zoo & Aquarium. In February, the zoo is open from 9:30 am – 4 pm, Thursday to Monday.

Here's a link:

<http://www.pdza.org/hours-1/>

2. Big News! We'll head to Central Oregon for our Spring Road Trip. A majority of faithful field-trip attendees voted on Sparks Lake/Bend for our May/June road trip. Please refer to BING images of Sparks Lake and the Ray Atkeson Loop Trail. Any and all tips on camping/lodging, sweet spots, etc. are appreciated. The first trip meeting will be later this month.

Times and meeting spots will be emailed prior to field trips. If you are interested, please email me or just show up.

Thanks for your input, everyone!

Tammy Campbell

FPCC Field Trip Chair