A photograph of a cowboy riding a horse through a field of tall, golden-brown grass. The cowboy, wearing a black cowboy hat, a green jacket over a patterned shirt, and yellow gloves, looks off to the side. He is mounted on a brown horse with a white blaze on its forehead. In the background, there is a dense forest of trees with vibrant orange and yellow autumn foliage. The overall scene has a painterly, warm-toned aesthetic.

Adapter

Vancouver Washington
Film Pack Camera Club



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

Film Pack Camera Club
FPCC

Adapter

Editor: Jon Fishback., APSA, FP, ARPS

Volume 61 Issue 10 June 2016



Self Portrait Vivian Maier —— page 13



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

Inside Adapter

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Cover: John Craig

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

Have a nice summer

Have a nice summer

Have a nice summer

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

Year to date Mono.

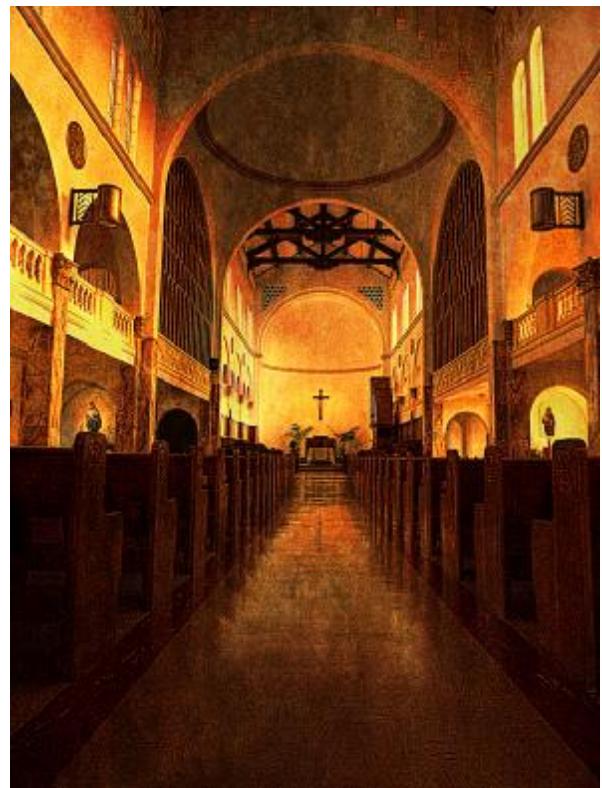
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Results will be at the banquet.

Print Night - Top Scores



Doug Fischer



Jan Pelkey



Sharp Todd



Doug Fischer

Print Night - Top Scores



Doug Fischer



Wayne Hunter



Wayne Hunter



Michael Anderson

EID Night - YTD Results

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Results will be at the banquet.

EID Night - Top Scores



Mike Kuhl



John Craig



Sharp Todd



Jan Eklof



George Clark



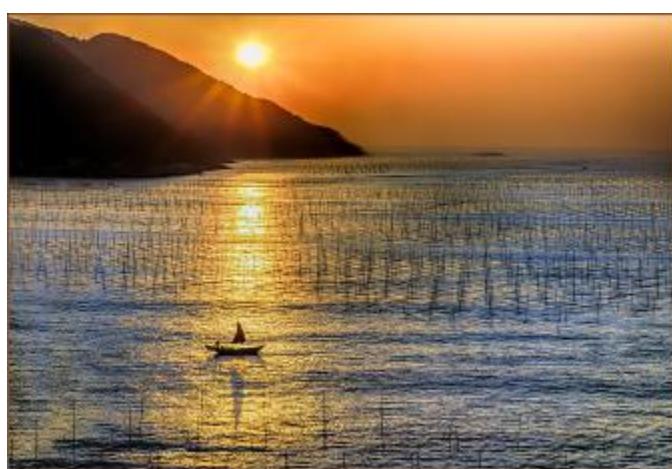
Ray Klein



Katie Rupp



Sharon Deming



Doug Fischer

Sotheby's Auction

Photographs

19 MAY 2016 | 12:00 PM BST | LONDON



HORST P. HORST
'MAINBOCHER CORSET', 1939

Estimate 7,000 – 10,000 [GBP ▼](#)



ANSEL ADAMS
'STORM OVER THE GREAT PLAINS FROM CIMARRON, NEW MEXICO', 1960

Estimate 8,000 – 12,000 [GBP ▼](#)



AUGUST SANDER
'HANDLANGER', 1927

Estimate 4,000 – 6,000 [GBP ▼](#)

Sotheby's Auction - Contd.



IRVING PENN

'ROCHAS MERMAID DRESS (LISA FONSSAGRIVES-PENN), PARIS', 1950

Estimate 40,000 – 60,000

GBP ▼



OTTO STEINERT

'SCHIENENSTRANG', 1948

Estimate 15,000 – 20,000

GBP ▼



LENI RIEFENSTAHL

'THE HIGHBOARD DIVER, BERLIN', 1936

Estimate 8,000 – 12,000

GBP ▼

Before and After

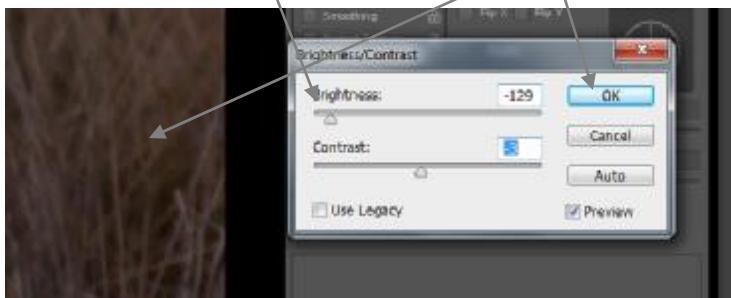
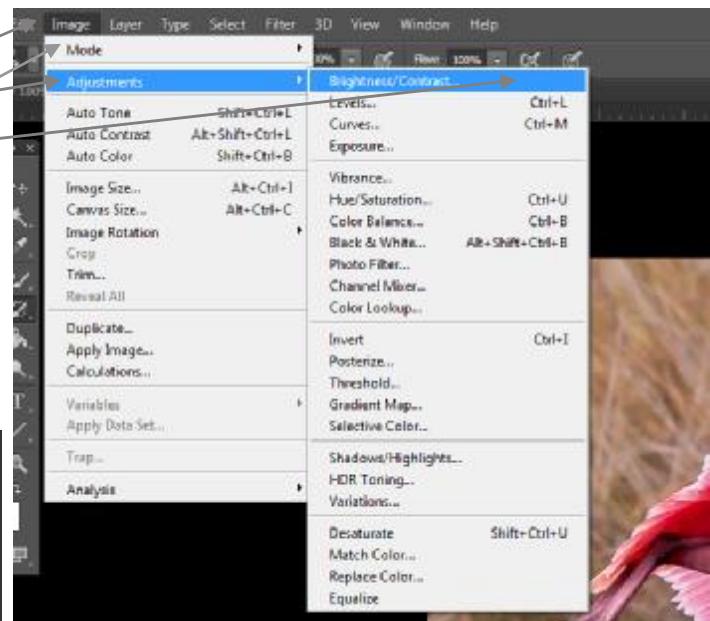


The first move is to go to > image > mode > adjustments > brightness and contrast. At this point you will change the brightness of the entire image so the background appears as you want it, ignoring the bird.

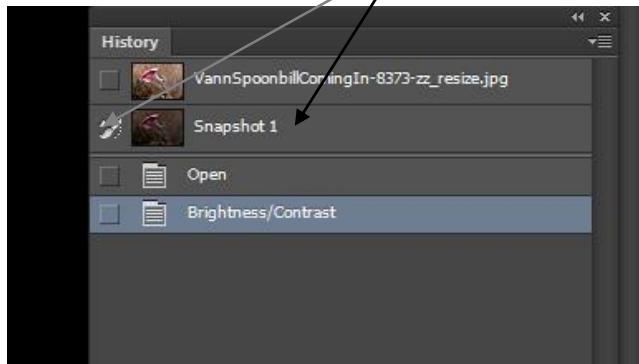
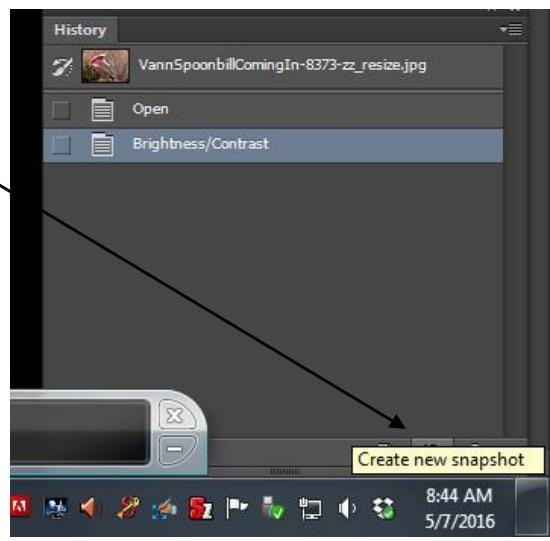
Notice below the brightness slider was moved to the left until the background shown on the left was as dark as it was desired, then click OK.

Recently the club participated in a very fun judging exercise. Two of the images that were shown were beautiful photographs of birds. Unfortunately both of them judged poorly due to the background.

In this before and after I will attempt to show you how to, very simply, raise the impact of this type of image by darkening the background. I will not use any fancy gyrations, just basic Photo Shop work.



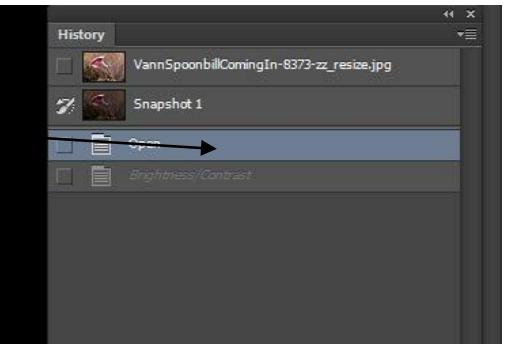
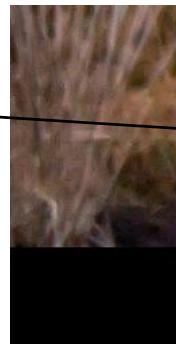
On the history panel at the lower right is a small camera icon. Click the icon and a Snapshot will appear above. Click the box on the left of the snapshot picture to activate that snapshot as below.



Before and After - Contd.

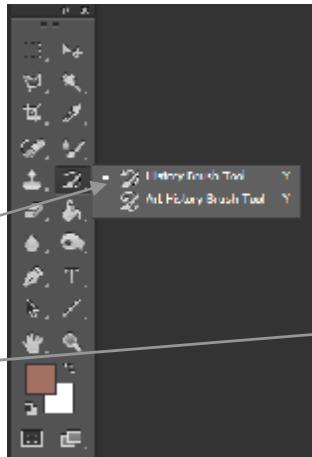
After setting the snapshot in the history panel, go back one level to the open image, as shown on the right.

You will now be looking at the original image as below.



Now it is a simple matter of using the history tool to paint in the background leaving the bird alone, as on the far right. This can be a bit time consuming but is well worth the effort.

Editor



Dana Vannoy

Video Review— John Craig

“Finding Vivian Maier”

Once upon a time, a time long past, my pictures lived in a few family albums and negative sleeves stashed away in a hall closet. Now my images are stashed away and backed-up on several hard drives that my children may or may not be able to access or even care about once I am gone. Sound familiar?

Vivian Maier worked as a housekeeper and nanny most of her life for several families in Chicago. Wherever she took the children, she took her Rolleiflex capturing images that few people ever saw. Vivian died in 2009 at the age of 83, alone with no known relatives. Her possessions were put into a storage locker and later sold at auction.

The 2013 documentary, “Finding Vivian Maier”, is about the discovery and revelation of thousands of street photographs she had taken during her lifetime. The story is also about John Maloof who purchased at auction; boxes of her images and set out to discover who made these intriguing images. With little evidence, Maloof begins to unravel the mystery surrounding Vivian Maier by finding and interviewing people she lived with and worked for during her lifetime.

I recommend seeing “Finding Vivian Maier” and discovering who Maier was and what her images have become. If you belong to Netflix, you can stream the program there. Below are images from the official Vivian Maier website at:

www.vivianmaier.com

You can see the documentary trailer on You Tube:

["Finding Vivian Maier" Trailer](#)



Vivian Maier



Judges Corner

Judging Responsibilities well be listed here next season.

In October when our new “Adapter” season starts, judges corner will take on a new look. Each month a new image will be chosen and a short analysis of the image will be given. Some judges will be students, others will be instructors in the analysis process. I hope, if you enjoy judging, you will study what is said and how it is said in an attempt to help our members be more successful in competition.

The purpose of the comments during competition should be formulated to help the maker in the competitive environment. Judges Corner in the coming months will, I hope, point out how important it is to tell the maker why the score is given, not to always tell them how wonderful the image is. To me, few things confuse the maker more than receiving a score of 6, with nothing said as to what would make it a higher score.

The list of elements will be shown on the left of the image, the analysis will be at the bottom..

The Elements

- Focus**
- Depth of Field**
- Exposure**
- Composition**
- Lighting**
- Color balance**
- Impact**
- Story Telling**
- Center of Interest**
- Creativity**
- Presentation**



Score

8

Notice below that the areas pertaining to the elements are large and italicized, and in the same color as the elements. See if you can match up the italicized comments with the elements.

The Analysis

The dog's **ears are pricked** up and he appears to **really be focused on something**. I love **the intense look** on his face...could it be a bunny? To me, the **color** of the collar is a nice compliment to the dog's fur.

The **exposure and the lighting** appear, to me, good as well. The **out-of-focus background** brings my eyes right to the dog and I think the empty space on the right side of the frame allows the **dog's face some space**. The eyes have a nice catch light in them and I rather like the **square size** of the photo.

The **focus on the dog's eyes does not** appear to be quite as sharp as I would like.

Notice; although the judge liked the image she told the maker why she scored an 8. This is something that is doubly important when giving a score of 6 or 7.

Astrophotography Workshop

These images are from the May 10 Astrophotography Workshop with Nick Page. Fifteen members signed up for the field trip and the classroom and three signed up for just the classroom. The group first went to the Cedar Creek Grist Mill and tried light painting. From there they went to the Yale Lake Park to photograph the milky way. Controlling the length of exposure so the stars stay a sharp pinpoint of light depends upon the focal length and aperture of the lens and the ISO setting. Small things like knowing where the milky way is in the night sky and getting a cloudless night also helps. Many stayed out until 2:30 a.m.

John Craig



Sharp Todd



Frank Woodbery



Nick Page



George Clark



Scott Fitzpatrick

Cool & Wet Stuff



I'm a commercial photographer who has to shoot in rain/snow just a few times a year. In the past I've improvised protection for my camera/lens by using an old nylon rain shell draped over my tripod-mounted camera, and it has "worked" (no damage, got the shots). But managing the jacket while shooting has always been a pain, and not all that responsible a way to treat ~\$5k of equipment, even though it's weather sealed (Nikon D800 with f/2.8 24-70mm lens).

So I finally decided to invest in a real rain cover. I was amazed to find such a wide range of prices, especially given the apparent similarity of design. This one looked about as good as others costing over \$100, so I figured I'd give it a try. I am not disappointed. I've shot in two snowy/sleety sessions with it and have been very pleased. It's easy to manage/use, keeps out the rain and snow perfectly while allowing easy access and ventilation for the camera, and seems to be well made. I don't see any reason to spend more.

Customer



Altura Rain Cover at Amazon
\$14.99

Tuesday May 24th Board Meeting Notes

The board discussed final details for the June 7th End of Year Banquet. Thirty-Eight people will be attending this year. The beginning Pot Luck was also discussed for August 23rd or 25th at Frenchman's Bar. Members will be notified of final details once they are confirmed.

Bob Deming informed the board about investigating why our Photo Gallery side of the FilmPack.org website is not working properly. He continues to trouble shoot the issue. This impacts the Members' Choice Award, which was initially designed to take advantage of the website rating process to rate member images. Several options were discussed to continue with the award but ultimately the board felt it should be tabled for this year.

Rick Battson reported on his committee's work on field trips for the upcoming year starting this summer. He plans on 19 outings, some of which are over night. Details will become available as we move into the next season.

Doug Fischer designed a web based Print submission form that includes an upload function so members can submit an electronic version of their Print. These electronic versions can be used for web displays, FPCC Adapter, 4Cs website, and FPCC end of year awards presentations. Currently prints are shot on a copy stand and prepared for electronic use.

Issues related to EID projection were discussed. The projector presently in use has been adjusted for brightness and contrast and will be electronically calibrated to create a system profile this summer. There was continued discussion about staying with a projector for judging or using a monitor for the judges and projection for the audience.

The board addressed a member's concern about the increased practice of entering the same image multiple times. Before next season starts, the board will issue reminders to members about the intent of competition and how the 4Cs Gold Book address the issue.

