

# *Adapter*



**Vancouver Washington**  
**Film Pack Camera Club**



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club  
FPCC

# Adapter



Photographic Society of  
America

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

Editor: Jon Fishback., APSA, FP, ARPS

Volume 61 Issue 9 May 2016

## Have you Saved the Date???

If not, do it now!

Tuesday, June 7, will be our End-of-the-Year Banquet...and it is always a fun (and delicious) occasion.

The Banquet will be held at Touchmark beginning with a social hour at 6 p.m. in the Forum Room. You can purchase wine at the café next to the Forum Room for \$3.75 or bring your own.

Dinner will be around 7 p.m. (when the residents have finished their dinner and the dining room has been reset for us). Entrée choices will be:

Brown sugar bourbon-glazed salmon

Chicken Cordon Bleu

Whole wheat Mediterranean pasta

Following dinner, we will return to the Forum Room for the presentation of awards.

You may sign up and make your dinner selection at the May meetings or special judging presentation on April 29.

The cost of the dinner is \$25 per person, which includes tax and service.

## Inside Adapter

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Cover by: Katie Rupp

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

05-03 R & J Fishback  
05-17 B Shearer

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

Name	Large Color	Small Color	Grand Total
Bev Shearer	46	326	372
Cal Schuyler	46	228	274
Don Funderburg	348	213	561
Douglas Fischer	377		377
Frank Woodbery	44	48	92
Grant Noel	42		42
Jan Eklof		356	356
Jan Pelkey	201	128	329
Jeff Naramor	39	80	119
Katie Rupp	135		135
Lee Moore		22	22
Mark Shugert	89	86	175
Michael Anderson	315	265	580
Randy Day	109	121	230
Ray Klein	65		65
Sharp Todd	373	355	728
Stephen Cornick		224	224
Tali Funderburg	42	22	64
Tim Morton	281	130	411
Wayne Hunter	99		99

## Year to date Mono.

Large Mono	
Cal Schuyler	45
Don Funderburg	246
Douglas Fischer	377
Frank Woodbery	44
Grant Noel	22
Jan Pelkey	126
Jeff Naramor	18
Katie Rupp	68
Mark Shugert	44
Michael Anderson	322
Randy Day	88
Sharp Todd	391
Tim Morton	198

Small Mono	
Bev Shearer	99
Cal Schuyler	136
Don Funderburg	204
Frank Woodbery	45
Jan Eklof	348
Jan Pelkey	84
Jeff Naramor	39
Katie Rupp	21
Lee Moore	23
Mark Shugert	85
Michael Anderson	270
Randy Day	41
Sharp Todd	357
Tim Morton	66

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# Print Night - Top Scores

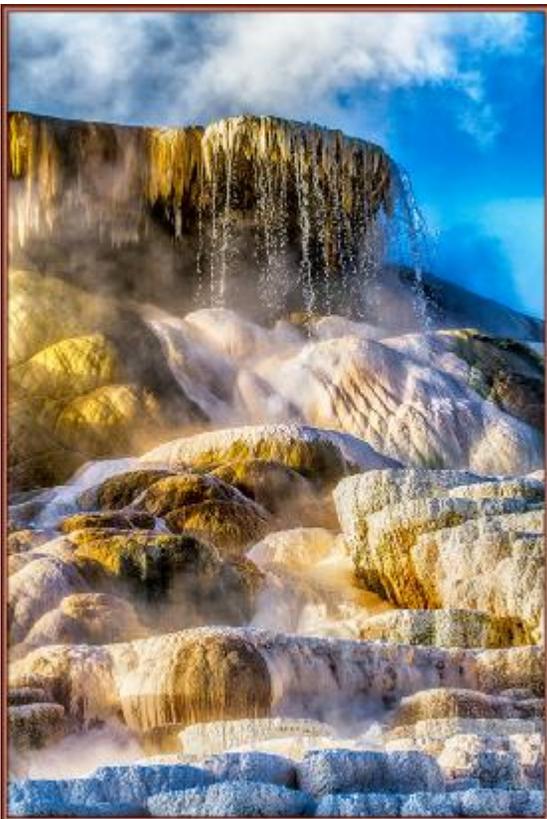
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Wayne Hunter



Tim Morton



Doug Fischer



Wayne Hunter



Sharp Todd

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# Print Night - Top Scores

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Doug Fischer



Sharp Todd



Michael Anderson



Don Funderburg



Michael Anderson



Jan Eklof



Don Funderburg

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# Print Night - Top Scores—Contd.

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Michael Anderson



Doug Fischer



Tim Morton



Sharp Todd



Don Funderburg



Doug Fischer



Sharp Todd

# EID Night - YTD Results

Maker	Mono	Theme	Open	Total
Ambrose, Tom	158	159	322	639
Anderson, Michael	174	172	358	704
Battson, Rick	105	108	221	434
Belt, Richard	171	149	350	670
Boos, Charles	85	130	297	512
Boos, Ruth	0	103	220	323
Campbell, Tammy	89	152	305	546
Clark, George	176	178	377	731
Cornick, Stephen	88	142	289	519
Craig, John	177	187	373	737
Day, Randy	103	111	230	444
Deming, Bob	165	169	303	637
Deming, Sharon	173	181	350	704
Eklof, Jan	179	186	372	737
Fischer, Doug	179	181	375	735
Fishback, Jon	156	154	323	633
Fishback, Rachel	167	153	336	656
Fitzpatrick, Scott	22	21	45	88
Funderburg, Don	156	152	328	636
Hunter, Wayne	82	89	256	427
Klein, Ray	178	171	357	706
Kuhl, Mike	24	22	92	138
Moore, Lee	112	108	226	446
Morton, Tim	160	150	321	631
Naramor, Jeff	0	0	38	38
Noel, Grant	0	21	49	70
Pelkey, Jan	177	174	356	707
Rupp, Katie	117	94	283	494
Schuyler, Cal	104	57	229	390
Shearer, Bev	83	64	169	316
Shugert, Mark	125	134	289	548
Todd, Sharp	181	183	361	725
Watt, James	80	85	188	353
Watt, Sandy	98	106	228	432
Woodbery, Frank	179	180	366	725

## EID Themes for 2015-2016

Month	2015-2016 Themes
May	Still Life



George Clark  
A perfect score of 27

# EID Night - Top Scores



Tammy Campbell



Jan Pelkey



George Clark

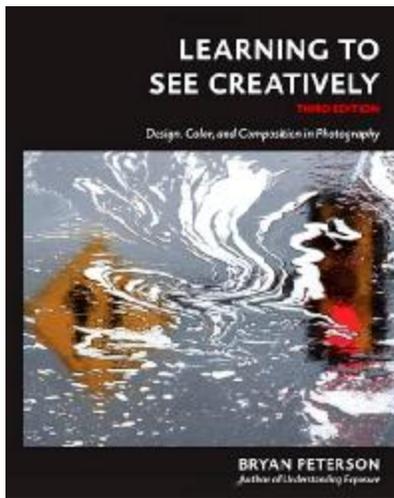


John Craig



Jan Pelkey

## Book Review— Michael Anderson



### Learning to See Creatively, Third Edition: Design, Color, and Composition in Photography

Peterson, Bryan

Published by Amphoto Books (2015)

ISBN 10: [1607748274](#) ISBN 13: [9781607748274](#)

Under \$12.00 used; online - Abe book's

My first exposure to Bryan Peterson was when I saw him as a keynote speaker at the 2015 PSA Conference in West Yellowstone, Montana. He was a wonderful speaker who kept the crowd laughing and on the edge of their seats waiting for more information, jokes and examples of his wonderful photographic work. Based on that wonderful introduction, I purchased this book and it has turned out to be one of my favorite books.

As you may know, I am a fine art photographer and for me my photographic art is all about artistic creativity and my attempt to create works of photographic art that is different in style and content from other photographers. My intention is to create works of photographic art that I can enter in club competitions, council competitions, PSA International competitions and PPA International Competitions. I also like to make the same images available for sale in art shows and galleries. One of my favorite things to do is to donate my framed photographic art to support my favorite charities and most of them are tied to children. For me, this book fits perfectly in helping me to be more creative and to not miss great shots that I likely would have overlooked in the past.

All too often, from an artistic standpoint, we can't see the forest for the trees. We are all taught the basics of looking behind us when shooting a beautiful landscape scene and many times we find a better and different shot by doing that. In the case of Bryan Peterson, this 3<sup>rd</sup> edition of his book teaches us how to adjust our thinking and visual perspectives so that we will be more observant and creative. The book is filled of great examples of scenes that I might have shot but then he goes on to explain how a closer look at the scene might provide us with a more creative rendition or to see a picture within the original picture. The book is full of examples and he also covers how we can create scenes to shoot. In his lecture in Montana, Bryan showed several examples of beautiful photos with leaves that just happened to be in the perfect spot on a rocks, etc. With a wink, he explained that the leaves could have been there naturally but he received inspiration from God to place the leaf in that perfect spot so in a sense it was placed there naturally. He also said that if he left the leaf in place, the next photographer to happen on the scene would be shooting a totally natural scene - in his mind at least.

I really enjoy this book and will use it as reference for years to come. I have yet to take the time to practice the many exercises described in the book and used in his workshops. When I get around to the exercises and I can am sure they will open my mind to a whole new world of shooting ideas. Heck, you might even see me attending one or more of his workshops.

One last caution - If you choose to buy this book make sure it is the 3<sup>rd</sup> Edition as I think it has been significantly updated from his other editions. I hope this information proves to be helpful. Happy shooting



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## Before & After— Tom Ambrose

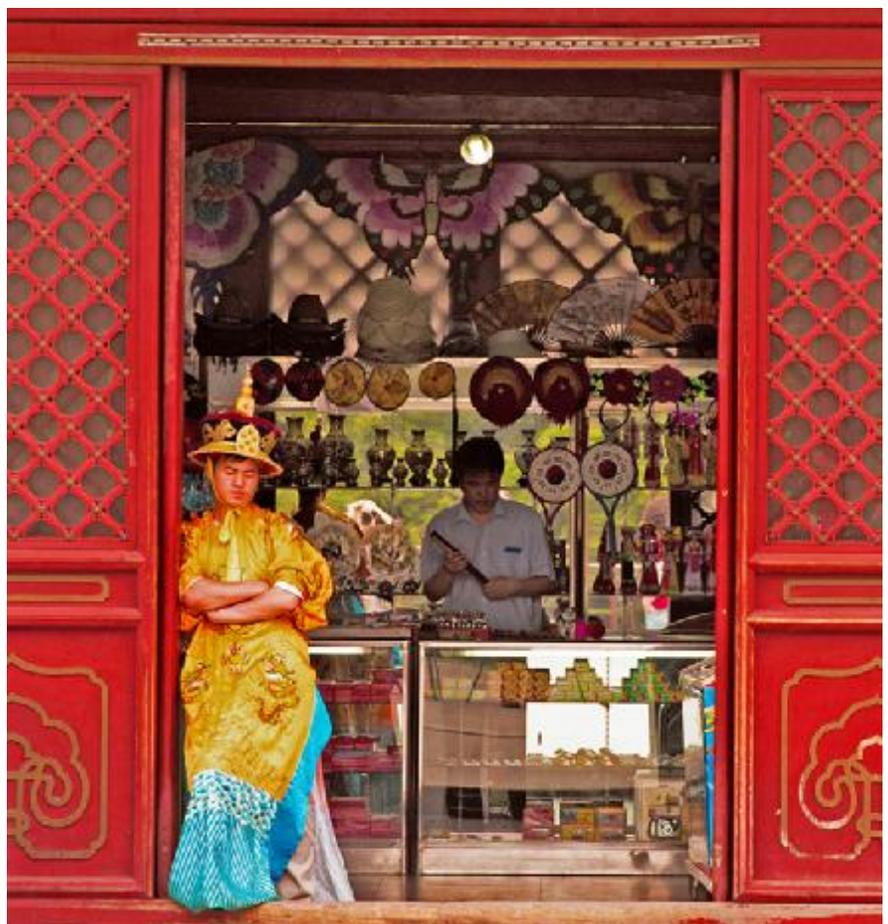
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**Before**

My first move was to crop the right portion of the image and decrease exposure. This left the white shop sign in the image, which I decided did not work because it was too bright and distracted the view of the image. I then cropped the image to get rid of the white sign, adjusted the shadows to bring out the worker in the interior of the shop, and adjusted the hue and saturation of the red to make it look more like I remembered the building. I then slightly adjusted the blue and yellow in the robe on the man in the doorway.

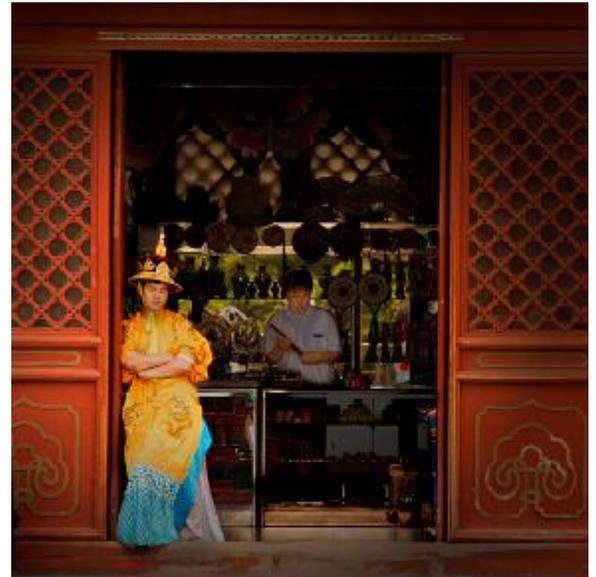
**After**



# Before & After – Interpretations



Jon Fishback



George Clark



Ray Klein



John Craig



Katie Rupp

## May Theme—Still Life

This article has been presented by Vicki McLead, instructor for the PSA online course in Still life.

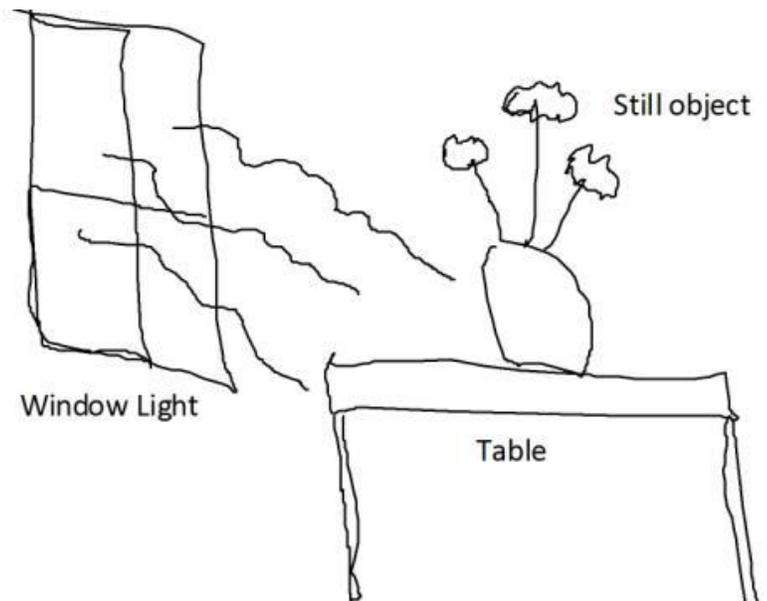
### Still Life Photography

This type of photography has many forms, there is the standard still life that tells a story, a close up that shows detail and the abstract that takes a part of an object and emphasizes its texture, form or color. These elements make this an exciting form of photography and can bring out the creativity in the photographer. Your kitchen table can be adequate space, and if positioned next to a window you will have a light source of the natural light. Any camera will work whether it is a point-and-shoot or SLR type camera, either digital or film is fine and a lens of 50mm or longer is adequate for use in still life photography, along with macro lenses for close ups. It is a necessity to have a good sturdy tripod, you don't want your camera to move around, or fall down.

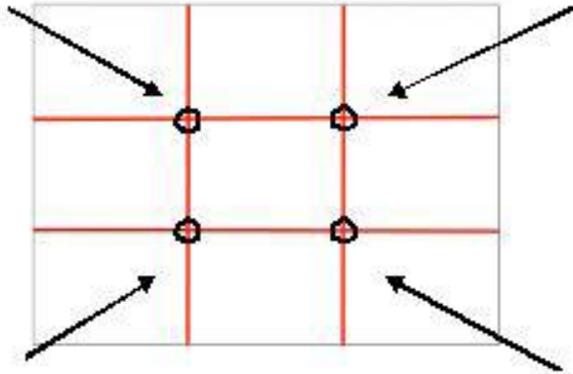
#### Lighting:

It is not necessary to spend a great deal on lighting, a window with natural daylight is the cheapest lighting there is because it is free. The best type of this lighting would be from a window that faces north. This light won't be as harsh and is very even. Another source of lighting is artificial light, such as tungsten or color corrective lighting. Tungsten lighting is like any household lighting. This type of lighting when used with a photo umbrella attached will produce a nice wrap around effect. Reflector cards can be used to fill in unwanted shadow areas if desired. Keep in mind that household lighting will render an image with an orange tint when used. It is suggested that you set your digital camera's white balance to Tungsten. This may still have a slight orange tint, but you can make any color corrections in your photo editing software.

**Backgrounds:** can be cloth, paper or a painted wall. The background can contribute or take away from the still life, so choose it carefully. A background can simply be the color or colors behind and around your subject whether it be in your home or outside. You don't want the background to distract from the main subject; it should be flattering or enhancing to the whole image.



## May Theme—Still Life, Contd.



### Composition:

Here you can bring out your creativity by arranging the objects in a way that relate to each other or tell a story. A good start is to use three items in your still life, anything more than that can be overwhelming to the viewer, however many award winning images had more than three items or just one. A single item can make for a strong image especially if dramatic lighting is used. The use of Rule-of-thirds, leading lines and framing of the shot with surrounding objects can add impact.

Vicki McLead



### Balance:

Good balance is the arrangement of shapes, colors or areas of light and dark that complement one another so that the photo looks well balanced and not lopsided.

Empty space can also be used to balance out an image.

Vicki McLead

Vicki McLead



Vicki McLead

Ordinary items around the house with the right composition and photographed correctly can be an artistic and creative image. Don't limit yourself. Still Life's don't always have to be of the whole object, it could also be a portion of or a very close up of that object that you set up they can be "found" items as well, meaning anything that is in its own element.



Vicki McLead

# Judges Corner

## Judging Responsibilities for May

05/03/16 John C. Mike K. Tammy C. (A) Cal S.  
 05/17/16 Jan E. Jon F. Sharp T. (A) Diana J.

This month's element, *Story Telling*, I think, ranks right up there with Impact in being one of the most subjective of the elements.

If I were to say to you, "Isn't that a beautiful horse?" The statement might conjure up horses you have seen or even ridden, and that you felt were beautiful. The story might not be about this one we are looking at, but rather some other horse and some other place. The fact is it might not be a real horse at all, but a photograph of one.

Unless the horse is performing in some way or interacting with a person so as to reflect some deeper visual stimuli, the story may not be obvious. It might just be a nice portrait of a beautiful horse.

The problem arises in judging when the judge feels there should be some mysterious story in this portrait of a horse, and cannot or will not make up the story.

The fact is, all photography does not project a story, it is just not possible. When it does, in a judge's opinion reflect a fine story, that is just a bonus.

No better example can be given regarding the missing story than in the abstract, or the image of pure form. Without a vivid imagination judges may not be able to create a story for this type of presentation. This does not mean the story is not there, it just means the judge cannot create it.

- Technical Excellence
- Composition
- Lighting
- Center of Interest
- Color Balance
- Impact
- Story Telling**
- Creativity
- Print Presentation



Our final look at Sharp Todd's fine work, I feel, is apropos for this element. Number one's story may be very difficult for some to find, especially if the object itself is not recognized. This is, I think, one of those images where the story is of little consequence, much like the portrait of the horse.



Number two may be more easily understood and the story of a staircase is probably something available in everyone's mind.



I think number three may come as close to relating a story as any of these images. As I said, that may just be a bonus and not necessarily making this any better than the others.

Number four, is the universally understood image and the story, although much less intense than #3, nevertheless is very easy to relate to, thus judges may feel the story, although may never have been there.



## Cool Stuff



What better way to tote your precious camera cargo than with a retired lifesaving device? These handmade camera straps come straight from the benches of wreck yard automobiles! It's time you gave your camera the haltering strength it deserves, and the super funky style it's been silently hoping for. Be the first person on your block to start wearing a seat belt around your neck! Trust us, this is a good thing. Each strappy runs a comfortable 2" wide and has two sturdy slide buckles. The buckles' rounded edges prevent scratches whilst giving you maximum adjustability. Fun, yet practical. Neat. Choose from six colors: Burgundy, Teal, White, Red, Lime, and Silver  
\$20 PhotoJoJo

### The Level Camera Cube

Three axes of fun slide into your hot shoe to give your camera balance.  
\$7 PhotoJoJo



You *are* your camera: its lens your eye, its film your memory.

That's not just metaphor. You really wish it could somehow be a part of you!



Well, we haven't quite figured how to get there without major cyborg surgery. But we did find the next best thing: the Lens Bracelet®. It's \*the\* way to wear your camera love on your sleeve. Designed exclusively for camera-obsessed photogs like yourself, this soft silicone bracelet is a replica of your lens' focusing ring. From the embossed "50mm" and AF/MF switch to the lens grip ridges, we can't think of a better addition to our camera style wardrobe. This bracelet is one size fits all. And because everyone has a favorite lens type, you can choose the focal length and camera that best represents you: 50mm prime in Canon or Nikon, 24-70mm zoom in Nikon, or 70-200mm in Canon.

You consider yourself a 50mm. Dating wise? You're all about the 24-70mm. The 15mm is a little dim around the edges, and the others are just too shallow. The 70-200mm - that's the one that completes us (or our lens system)! \*sigh\*  
\$10 - \$25 PhotoJoJo

Thanks to our new Film Roll Salt and Pepper Shakers, you can bring your love of photography with you to the body-battery recharging station known as the dinner table (*and not just by overflowing your Instagram feed with food photos*).

They look just like film canisters and are made of sturdy plastic. Plus, they're conveniently labeled, one "Salt" and the other "Pepper," to avoid mid-meal mix-ups.

Gift them to that special food photographer in your life. Show them you've noticed their good taste, *hehe*.  
\$15 PhotoJoJo



## Documentary Photography

Charles E. Carstensen

Making a vast archive of photographs which accurately records the state of the world is quite an undertaking. This idea was postulated in the *British Journal of Photography* in 1889 when the publication set the goal of . . . "containing a record as complete as it can be made." The conclusion of the article was: Such photographs "will be most valuable *documents* a century hence."

Aesthetics of documentary photography included art, pictorialism, and accuracy in recording the subject of the human conditions of the time. The methods used included 5x7 and 8x10 inch view cameras with glass plates. In to the 1930's the 4x5 Graflex was used for its portability. The Speed Graphic came along and it was the go to camera for many years. There were photographers like William Henry Jackson who used 20x24 inch cameras. Jackson's darkroom was a railroad car.

Documentary Photography has always centered around the ethics of accuracy. There was no set up of the scene, no change of a single object in the scene being photographed. Not a twig was to be moved. Photographs were not made with sensationalism or art in mind. The photographs accurately depicted the conditions at the exact moment of exposure. Sharpness counts. No intentional out of focus, no hiding of details.

It must be brought out that documentary photography is subjective at the same time it depicts accuracy. In the 1930's photographers such as Walker Evans, Dorothea Lange, and others connected with the Farm Service Administration began codifying a "documentary code of accuracy." The goal was to arouse public interest in social change.

Today, documentary methods do differ from the past in that the technology has improved. E.g., low light photography is possible with far greater accuracy than in the Great Depression. Lens design is better. Processing speeds and publication speeds are superior. Documenting the document with EXIF data is automatic. Video enhances the ability to tell a story. There is a whole documentary film industry, full length major motion pictures called "Documentaries" are made of human conditions.

The need today for documentary photography is as great or greater than it was 80 years ago. Our world is more complicated, our communication of news events encompasses the globe. The public continues to cry for news reporting and they want to know every detail in uncut accuracy. The call for social change is never ending. Making the world a better place is a goal of life that continues infinitely. Documentary photography is a major communication tool necessary to reach that dream.

## Photojournalism

Charles E. Carstensen

Captions, sometimes called cut lines, are ingrained, in my thinking, relative to photojournalism presentation and, documentary photography. Captions are such a part of the journalism photograph that writing captions is simply a routine part of creating and completing the work. Following, is my personal experience.

I am a U. S. Navy trained photographer. That education stuck. I was an aerial photographer. "*A great many photographers believe that the photograph alone is sufficient, that "titles" are unnecessary. THIS IS NOT TRUE IN NAVAL PHOTOGRAPHY. Always include in the caption every detail concerning — Date, Hour, Direction, Reason for taking, Identity of ships, persons places, equipment.*"

The above is a quote from the U. S. Navy Training Courses, Photography, Volume 1 dated 1951, page 234 - including the all caps text.

Navy trained photographers learn this from day one and the rule is never forgotten. It was just a part of the job. While the strict Naval Photography rules are not applicable outside of that environment - captioning makes common sense today. Why resist something that assists the final work product? Not very many photographs can stand on their own when it comes to story telling.

Captions are an integral part of Photojournalism. Journalists write about the who, what, where, when, and why. Captions are the enhancement, the illumination, the record of explaining what the situation is all about.

How many newspaper photographs are published without captions? None. A one sentence cut line should help the reader understand something about the photograph. Photographer credit lines are considered a part of the caption. Some publications do not give credit with each photograph, most do.

Captions give meaning to photojournalism.

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A meaningful title to a competition image, may serve the purpose of the tag line. One or two words that give meaning to the image can go a long way toward making it more competitive.

It has been my experience that few viewers have an imagination. A simple title that explains what is being viewed, may very well improve the competitive score simply based on increased understanding.

Poorly considered titles may prove to reduce scores by confusing the judge.

Editor

## FPCC Board Meeting Minutes Tuesday April 26, 2016

The board approved including the Challenge Theme in the End-of-Year EID judging.

A list of 18 possible Challenge Themes were selected by the board to send out to members for them to each select their top 9 Challenges.

End-of-Year details for judging, presentation, and banquette were discussed and plans finalized. The board voted to fund up to \$20 for refreshments for Judges at the 4 hour End-of-Year judging.

The board recommended and funded getting a test plaque printed on aluminum in preparation for End-of-Year awards.

Several options were discussed on ways to improve EID presentation of images. After End-of-Year events, a Board appointed committee will research several possible options and make recommendations in time to make changes before FPCC start-up again in September.

This summer, a website committee will develop policies for updating changes and deleting outdated information.

Submitted by John Craig, President



## The Weston Light Meter

Sangamo Weston was a company that made light meters, among much other electrical equipment. It is particularly known for the Weston Master series of selenium meters.

Weston was founded by chemist Edward Weston—no relation to the famous photographer—who held many patents for electrical inventions, from permanent magnets through cellulose manufacturing, dynamos, arc and filament lights and the magnetic-drag speedometer to electrical measurement instruments (and even US 895218 - a fruit box!).<sup>[1]</sup>

Weston's son, Edward Faraday Weston, applied for a U.S. patent on the first Weston exposure meter, granted as No.2016469 in October 1935.<sup>[2]</sup> This was a cylindrical case with an electrical meter at one end, and an iris at the other; an adjustable scale around the meter opened and closed the iris, and showed the exposure.

Sangamo was originally "Sangamo Electric Co.", in Springfield, Illinois. It set up a British subsidiary in 1921. Sangamo acquired the Weston Electrical Instrument Co. in 1936.<sup>[3]</sup>

Since Weston was one of the first makers of light meters, before film speeds were standardised, Weston had its own film speed scales.

At some point, Weston products were distributed by Ilford in the UK. The company was bought out by Schlumberger in 1976, but still exists, making electrical timers.

Found by Richard Belt  
On the internet