Adapter
Special Edition

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Jan Eklof

Until further notice, all meeting will be virtual.

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

What's This All About?

This special edition of the ***Adapter*** is dedicated to discussion night held the first Tuesday of the month. I am publishing this for those of you that were unable to attend and hope it is an enjoyable read. For those of you who have been there and seen that, take another look, it is always good to reinforce what we learn.

I am hopeful that my words are accurate, after all I am above middle age and tend to forget. For statements I make that are inaccurate, I apologize, for those that reflect what was not said, they will be mine, and again I apologize. For any statement that are accurate, I am willing to take the credit.

For anyone who has not logged on for discussion night, we are trying to create an atmosphere for discussion out side the competitive environment, one that will allow a free wheeling discussion about an photographic topic. We discuss work that is intended for competition, and work that is not. We try to help those that want it and embrace those that do not. We discuss why an image exists and the mental gyrations involved in their creation. We discuss the foibles and pitfalls of the competitive process and why one might participate, or not.

Each member may submit up to two images for discussion, or none, and participate. We try to have two rounds if there is time with the images shown separately. Comparison images are fun, so they are shown together

But most of all we try to have fun. I for one look forward to this night above all others.

Grant Noel

    This unusual image by Grant created lively conversation around competition and beyond.

    There was discussion around the foreground and it relevance, the tone and whether it might be a bit dark. There were those that felt the foreground rock a distraction.

    Grant explained the image as the sea receding off the rock and creating the cascade of water.

    It was pointed out that the image is rich in highlight and shadow detail and may be manipulated in any manner without loss of quality.

    I personally felt this to be a very unique and special look at the sea.

Jan Eklof

The humor in Jan's first image was paramount with little beyond someone's perception that the nose seemed a bit dark. There was lively dialog around whether or not Jan placed the leaf on the nose of the animal. It turns out she removed one, I guess in post processing, but who knows?

There was some consensus that this fine presentation of Jan's image from Carnaval was probably too good for competition due to what may perceived as distractions. In fact the myriad details were found to be part of the strength of the image.

The edge rendering was a positive topic

One of the pitfalls of competition is the perception of distractions which was discussed in further detail later.

John Craig

The following is the information provided by John on his fun time-lapse presentation:

16 seconds long, shot at: f13, SS 1/30th, ISO 100, 4 second interval. Processed raw still images in Adobe Camera RAW. Also used ACR to downsize raw images to 16:9 Jpegs which I compiled in Final Cut Pro X where I also added music. FCPx out puts .mov files that needed to convert to .mp4 in iMovie.
I used about 400 images. It took about 30 minutes to capture them. One other thing I did. I save the jpeg images at 3840x2160 resolution (16:9) then in FPC, I added a small zoom in to give it a sense of movement. The water is moving toward the camera, the clouds are moving away to the right and a small zoom in effect.

Just below the image is a link so you can view the clip. The clip is a much higher resolution than this.

https://click.email.vimeo.com/u/?
qs=65400bb5d356851a97f6a0f41c57efb761b5f37f08d5b1689611d2dd42b1f2405140c189bdeb004d
12864ce8b816806f1edcab5302e3757ef95faf00fc50ff06

As you may imagine many questions and answers bounced around the Zoom meeting, with most around how many images and how long it took to make this.

Nadia Hurst

Here is Nadia's note attached to her participation images?

Here are my two images. I don't know how to photograph landscapes. I find them so challenging and I don't understand why too much sky is a bad thing. I've heard people say "too much sky" a lot. I would love to know how these images could be better... something I can work on to improve.

The one with the cabin was taken as my husband drove down 84. I bumped up my shutter speed and stuck my head out the window. It was by chance that I captured the little cabin.

Thanks,
Naida Hurst

Here is my answer prior to discussion night:
*One of the things to think about when discussing any improvement; is to avoid the terms "Better or Best," I think of improvement as relative and these terms, I feel, are best replaced with "Different, or Alternative," as really what you are asking is how to make them **different** so they will do better in competition at camera club. This may be the ultimate relevance in our art, as it is so specific to just a few persons needs.*

The discussion group agreed that the sky might appear a bit light and overpowering however the forground and leading line to the cabin is excellent. Nadia liked the framing of the cabin with the trees and the group agreed with her assessment.

Nadia's second image was met with lively discussion around several issues, as her interest was perceived as competition. The difficulty of handling the bright foreground and bright highlights on the water started the conversation and it ended with a discussion of the fringing around the trees in the background.
A suggestion that the image may look nice in black and resulted in the following.

Ray Kline

Rays wonderful action shot, he says was taken some time ago with film and he recently made this composite for discussion.

The group was impressed with the fine gesture of the image crating great movement.

It was discussed that the dark shoes may be a focal point and take away from the movement.

Robert Wheeler

The group felt Robert's selections were humorous in content. Robert felt this might be an ongoing project of people interacting with art. None of the people involved here were aware of Robert, rather just having fun with family and friends.

There was even comments about the small natural elements of the floor in the top image. This, to me, points out our competitive mentality, trying to find distractions where they many or may not be.
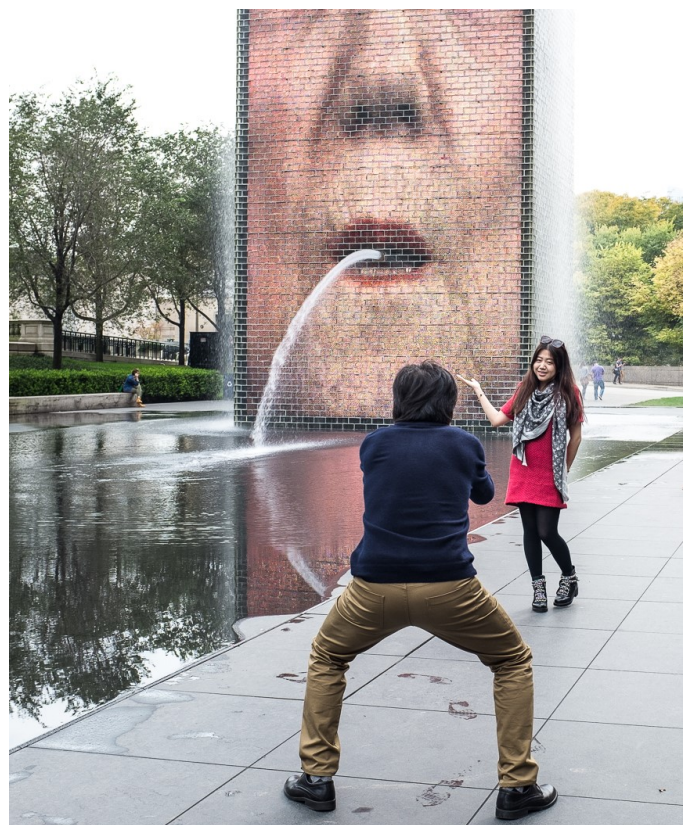
Rod Schmall

    Everyone seemed to think this to be a very powerful image of a well photographed subject. Rod's take on The Dalles bridge, universally agreed, had great impact and composition, with excellent light.

    Rod mentioned that he had another version with three cars, but felt this was the best.

    The perspective of the image was decided to be a determining factor in the impact, with the shortening of he structure through the use of 300mm equivalent lens.

    I was taken with the darkened foreground and how it balanced with the darker, camera right side of the bridge.

Sharp Todd

Sharp has been playing with his pocket camera again with these submissions.

What can you say, Sharp is the master of composition with whatever camera.

It was stated that the center of the image above was quite nice with great detail, for such a macro look.

I loved the little triangle of color at lower camera right, giving the evolution of the bud.

Sharp was careful to point out the inclusion of the natural elements of the image to the right, especially the tiny leaf at camera left, pointing at the fine triangular composition.

Jon Fishback

With these two submissions I continue to rant regarding out perpetuated hang-up on distractions and centers of interest. It is sad that these issues must take on such an important role in competition. Here I have an example of a Pieter De Hooch painting with all the wrongly perceived problems we must address in competition, simply because someone somewhere decided they are a problem. Too bad, because they are only a problem for us.

There is no need to bring you attention to these perceive problems, just reflect if you will, on why the painter may have used these elements.

Here I have found a photographic take on a very famous Vermeer painting, Girl With a Pearl Earring. The photographer has attempted to include elements that might have caught the eye of the painter and included them.

The modern touches make this even more intriguing with the inclusion of the modern hanging lamp and the jeans. Notice the camera case at the back wall.

The photographer may have gone a step further with little work. It was pointed out during the session that Vermeer and his cronies might not have included the window frame, only the light from the window. If you will Google up Vermeer and or De hooch, you will find that they seldom painted anything out of focus, so the chair at camera left might have been focus stacked into the final, with little work.

The point I make here is how sad it is that we see so little photography such as this, but as you well know there is a very good reason.