



# Shutterbug Times

Official Newsletter of the Olympia Camera Club

Olympia, WA

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[www.olympiacameraclub.org](http://www.olympiacameraclub.org)

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## *Sudden Downpour*



© Madeline McIntire

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**President's Corner**

I recently read an article about parents who would not allow pictures of their children to be posted on social media nor would they allow any photos to be taken of them that they could not control. With the advances in Artificial Intelligence it has become increasingly easy to take an image of someone and turn it into something else. With this in mind we should all be taking a look at how we approach event and street photography.

Although I am very careful about what I post there are several events each year I attend and photograph where kids take an active role. The annual Pet Parade in Olympia is a good example. Legally I can take all the pictures I want of this event and use them however I want without obtaining a release. There is an implied consent given when participating in a parade on a public street.

That said, I think some extra effort should be exerted whenever children are involved. What I do whenever possible is wander around the staging areas of these type of events looking for what may be interesting or cute enough to photograph when the parade starts and chat with the parents and kids.

Once I identify myself and have a bit of a conversation everyone feels better and some kids even ham it up a bit as they go by. I will also try to contact subjects after the event if I missed them before. The two other things I do is never identify a minor by name and I do not geo tag.

Street photography is not something I regularly do but I have on occasion asked a stranger if I can take a photo. Sometimes they say no. I do not sell prints and do not know the ins and outs of model release forms but I do like to ask.

The world of digital manipulation is getting a bit strange but by going the extra mile you can stay out of trouble and meet some new friends to boot.

Ed Tromble

**Dates to Remember**

**Club meetings will be virtual on Zoom except for Practical will be hybrid**

**November**

**14 November Practical Photography**  
**16 November OPCC/OCC General Meeting**  
**18 November Tumwater Falls Field Trip**  
**23 November Koffee Klatch**  
**28 November Member Sharing**

**December**

**5 December Board Meeting**  
**7 December Articles and Images due for Newsletter**  
**7 December Koffee Klatch**  
**9 December Tractor Parade Field Trip**  
**12 December Practical Photography**  
**19 December Holiday Party**  
**21 Koffee Klatch**

## Monthly Meetings

**Our Practical Photography meeting is now a hybrid meeting  
General and Member Sharing meetings are virtual  
taking place using Zoom**

**The Zoom link is available on the OCC Website in the  
Members Only Area - Zoom Link**

**Practical Photography  
November 14, 2023  
7-9 pm**

Tabletop Photography

We have two presenters for this meeting. We've prevailed upon Matt Ferris to give us a presentation on how he did his very popular Star Wars themed images that both won People's Choice at the Thurston County Fair this year. As a bonus, he'll also talk about a third image that he didn't enter. Townsend (T.) Walton will also show us how he did some of his favorite tabletop photographs. It should be a wonderful and very educational session.



Gene Pardee, Coordinator

**General Meeting  
November 16, 2023  
7-9 pm**

*Note: Use the zoom link for the Olympic Peaks Camera Club on our OCC website.*



In this program, Olympus photographer Emilie Talpin will talk about her techniques and results in macro photography. Emilie was scheduled to give a talk earlier this year on macro waterdrop photography. Unfortunately, it was canceled on short notice due to a scheduling issue. See Emilie's website [here](#). She is also on [Instagram](#).

Dennis Plank, Coordinator

**Member Sharing Night  
November 28, 2023  
7-9 pm**

Our theme is capturing motion



The world around us is in constant motion. We can capture it in many different ways. Let's see and share our photos of them. Upload up to three photos in the club's Dropbox/Capturing Motion.

Don Dimitratos, Coordinator



## OCC November Field Trip to Tumwater Falls

by Cynthia A. Whelan

Saturday, November 18, 2023

10:00 am to 1:00 pm

Leader: Cynthia A Whelan

Let's get local, low, and slow, with a field trip to our own Brewery Park Tumwater Falls. This is a great opportunity to try some macro photography, or slow waterfall



photography, or whatever you run into. And, because we are staying local, you can return another day to try again to get a great photograph.

Bring a tripod, ND filters, assorted wide angle and macro lens, or just your phone, and we will try some long water exposures, and some macro shots (one or both of your choice.) Whatever you have, give it a shot.

Because this trip is small and local, it can be done in any but the most torrential of weather conditions. We will meet overlooking the falls at 10:00 am. Photographers may stay as long as they like.

Questions may be directed to Cynthia at [cyan.whelan@gmail.com](mailto:cyan.whelan@gmail.com)

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## Annual Holiday Party

by Linda Pardee

December 19, 2023

Black Lake Grange - [click for map](#)

6011 Black Lake Blvd SW

Olympia, WA 98512

Setup: 5:30 – Dinner at 6 pm

Linda Pardee will be coordinating the Potluck dinner. Please sign up for the dish you'd like to bring using the directions below.

A turkey with stuffing and baked ham will be provided. Beverages will also be provided by the club.

Instead of white elephant gifts, pick out and print one of your favorite images of the past year and we will trade photos as we have done with gifts in the past. Photos should be ready to hang; meaning framed or mounted and wrapped.

### Directions for Potluck Signup:

We're using SignUp.com to organize our upcoming events.

**It's very Important that you do this so we have accurate numbers to prepare for. Thanks!**

Here's how it works in these easy steps:

- 1) Click this link to see our event on SignUp.com: <https://signup.com/go/qBuWQqC>
- 2) Click the RSVP spot and fill in the number of people in your party. (If this is the first time you're using SignUp.com, see #4 below.)
- 3) Review the other options listed and choose the other spot(s) you'd like to fill. You can click the little arrow to the left of any category to see what others are bringing.
- 4) It's Easy - you will NOT need to register an account or keep a password on SignUp.com. You'll be asked to fill in your email address. If you've used the system before, it will recognize you and will automatically fill in your name and phone number. If not, then please fill in your name and phone number. **Un-check any opt-in to advertising email boxes** and click **Save and Done**. You're now signed up for your spot.
- 5) You can come back to the link above any time to edit or cancel your spots.

**Adding a Comment:** To avoid food duplicates, we'd like to know what you're bringing. On the main signup page, click the little arrow to the left of the category you signed up for and add a comment to tell us what you're planning to bring.

Linda will need 4-6 volunteers to be there at 5:30 to help set up tables and help get ready. She will also need 4-6 volunteers to help clean up and put tables away.

If you have questions, please call Linda at (360) 584-4884 or e-mail her at [LindaKayPardee@outlook.com](mailto:LindaKayPardee@outlook.com).



## December Field Trip

by Terri Hoselton

The Field Trip Committee invites you to join us at the [14th Annual Lighted Tractor Parade](#) in Centralia, WA

**Date:** December 9, 2023

**Time:** 4:45 - 7:00 pm

**Meeting location:** We will be meeting near the registration area (keep an eye on the city websites listed below for exact location of the registration area), which is usually one or more pop-up tents and a table. Porta potties are usually located near the same area. We will gather somewhere out of the way for about 10 minutes while waiting for others and then head out into the staging area as individuals and in small groups. You are welcome to join us at any point in our wandering during the evening.

**Contact:** [Terri Hoselton](#) Co-leaders appreciated, if interested contact Terri

**Important parking notes from a member who has been to the event before:**

\*\*\*\*Streets will be closed at a certain time (check the city [website](#) or call 360-827-1609), so anyone wanting to leave early will want to park outside those areas.\*\*\*\*



You can park along most streets. Other options are at the train station's lots, both to the north and the south or in city parking lots along Tower Ave and Pearl Street, north of Main Street. If you park in one of these, you will most likely need to wait for the parade to end and may want to walk around after to avoid the traffic jam of people leaving.

**Websites to check for more information on exact locations:**

[Downtowncentralia.org](http://Downtowncentralia.org), <https://www.facebook.com/CentraliaLightedTractorParade>

You can call 360-827-1609 for more information regarding the event and parking.

### About the Event

As the event area is large, after we initially meet up, we will be wandering as small groups and as individu-

als. Please feel free to join up with us along the way for however long you would like.

The downtown area of Tower Ave, particularly between Main Street and Magnolia Street, has a lot of decorations and Christmas lights, which are fun to photograph at night.

From the event [FB Page](#)

The Lighted Tractor Parade will fill the streets of downtown Centralia with vintage and modern tractors, antique trucks and construction equipment, all bedecked with dazzling lights. The parade will roll down Centralia's historic, scenic Tower and Main streets to celebrate the season and the city's agricultural heritage with a unique event.

At 6 pm the lighted tractor parade will be underway, heading east on Locust, crossing Pearl Street then left onto Tower Avenue in front of the Fox Theatre where it will proceed up Tower Avenue to Center Street. Parts of Main, Pearl and Tower Avenue will be closed off during the parade.

## OCC Annual Deadlines are Approaching

by Bruce Livingston

The OCC "Annual" is a compilation of images from club members and bound into books (each participant gets a book). It has been produced every year for as long as anyone in the club can remember. Each person who participates will provide me with one 8 1/2 X 11 page with one image (or more if you make a collage) for each book that we make.

Example: if we have 25 participants, each wanting a book, we will make 25 images so that each book has your image(s). If you are thinking about participating this year and have not yet committed, the deadline to commit is November 30, 2023. So far, I have commitments from only eight people, including myself. If you want to participate in this years' "Annual," please contact me via email ([recyclist48@gmail.com](mailto:recyclist48@gmail.com)) or by phone (360-918-3026).

Remember, the deadline to commit is November 30, with images due to me in late December - I'll let everyone know the date after I know how many people plan to participate.

Questions?? Please contact me at the above email or phone.



## Boo-Coda Field Trip Report

by Madeline McIntire

On October 21, at least 14 OCC photographers turned out for a festive day of shooting at Boo-Coda. Before the races, we had the opportunity to shoot the casket race participants in their costumes as well as their decorated coffins. Some of the fun themes were ghost pirates, voodoo zombies, and the Nightmare before Christmas. The casket races gave us a chance to practice hilarious action photography as each team of four pallbearers and a corpse charged forward with their rickety rides. Images of the field trip are on pages 17-18.



## Falls Creek Retreat Center Field Trip

by Judy Mason

On Saturday morning frost covered much of SW Washington when 17 people from the OCC drove to The Falls Creek Retreat Center located to the south of Highway 6 between Pe Ell and Raymond. Compared to the excitement of the Boo-coda field trip the weekend before, this one was literally a “walk in the park.”

Armed with maps of the roads and trails, pairs and small groups of photographers explored the 188 acres of this pristine event property. Maple leaves floated down in the slight breeze, backlit moss-covered tree branches appeared to be everywhere, and the colors of the vegetation reflected in the creek took on a serene, magical quality.



Regrettably there had been a slide along the trail to the top of the falls which limited most of us to just peek-a-boo views of this main attraction. Still, several more adventuresome club members proceeded cautiously along the remaining narrow pathway to capture some outstanding waterfall shots.

For me the best part of this trip was being outdoors on a crisp fall day with other nature photographers. We shared adventure stories and photography tips as we slowly meandered along absorbing the wonder of our surroundings. To see the rest of the images from the field trip go to pages 19-20.

## Why I Go on Field Trips

by Terri Hoselton

Did you get a chance to read last month's President's Corner? If not, stop reading this. Go read that. Return here and continue reading. Why? Field trips are the opposite.

If you are newer to your photography journey you may not realize this yet, but someday you too will have to admit it. There comes a point when your non-photography family and friends (even the furry ones) are only tolerating you (and your camera) because they love you. Yes, even the ones who have figured out what you are looking for in a picture and point it out to you before you see it (Hint- they point it out so that you move along faster, while your photography friends point it out so you will slow down so they can take a few pictures of it and maybe even want to set up their tripod). Getting out a few hours a month with a group of like-minded people pursuing the same hobby is a great way to meet other members and try new things.



On a field trip, the group of people you are with notice how many times you change your lens, not because they are annoyed to be waiting on you again, but because they want to change their lens also and are relieved that you stopped. They point out the good light and suggest returning when the conditions are, get this, even better. Many of the more experienced members will talk about what they are doing, or what they are working on. On field trips others are looking for great photo opportunities and like to point them out to you. They might even loan you their extra batteries or cleaning wipes when you need them. The photographers you meet on OCC trips are trying techniques, ideas, and gear you maybe haven't tried or possibly even forgot about. It is a great way to meet others that have similar interests to you.

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I am one that gets nervous on field trips. I'm quiet and not used to having a group of people around, let alone when I'm photographing, so I get easily distracted by things going on around me on field trips. Additionally, on past trips I've brought a piece (or three) of extra gear to try, which becomes a nuisance. Many times, I have had trouble getting photos I liked on field trips, which was disappointing. It's taken some time, but I've worked my way up to taking a couple of photos on each trip that I like and are what I was trying to learn on that trip.

Field trips allow me to expand my photography in ways I had not even thought about. Until the Boo-coda field trip a few weeks ago, I'd never really given street photography at events a chance because I found it intimidating. Being there with a group was great and made it less intimidating. I watched what other club members were interested in, watched them set up their shots and begin wandering the event area meeting up with different people in the group, each one was working on something slightly different.

Getting out with other photographers on club field trips is a great way to expand your photography in directions you didn't even know you were interested in. After the initial greetings many field trips are designed to be self-paced with a variety of interests in mind, some even have great photo opportunities right from the parking areas. We try to have field trips in a variety of locations and keep them to a couple of hours to allow members who might live further away to join for the day.

Join us on a field trip or post your own trip on the OCC Facebook page(s) of your choice and ask others to join you. You can always join the field trip committee or volunteer to lead or co-lead a trip just use the link under "Contact" on the website. We are always looking for inside photo adventure locations for times when we have stretches of bad weather, if you take photos somewhere inside or out of the weather let us know where and why you think others would like it.

### Field trip adventure to Oregon:

The field trip committee is excited to announce that Dennis Plank has graciously offered to lead a field trip to Grande Ronde Overlook Wildflower Institute Serving Ecological Restoration (growiser.net) near La Grande, Oregon. The trip to the site is planned for May 19, 2024, and there will likely be a potluck the night before. Please check the calendar for information. More information will be available closer to the date. If you have any suggestions for photographic opportunities in the area or on

the way there, please feel free to share them with the field trip committee.

## Membership Report

by Colleen Easley

Our membership now stands at 159 members. We had four new members join in the past month. Please welcome Brian and Jumi Harris, Paul Martin, and Bruce Smith



Welcome!

We are glad you are here!

## Membership Renewals

by Colleen Easley

It's time to start thinking about renewing your membership for 2024. You can renew on the website using PayPal or mail your dues to our PO Box 13333, Olympia, WA 98508. Dues remain \$25 per person, \$45.00 for couples living in the same household, and \$20 for students. Dues are due by January 30, 2024.



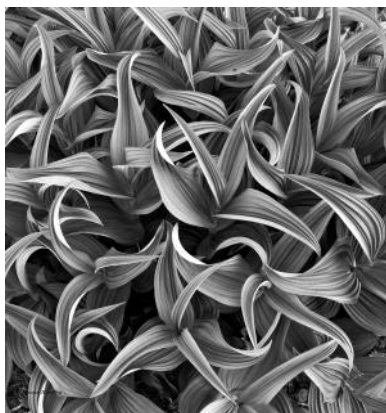


## Color vs Monochrome?

by Susan Bradley

The question of having an image in color or monochrome is an interesting one because it can really change the impact of the image. It can change the mood or cause the viewers eyes to notice an aspect of the image that might have been overlooked otherwise. In this article I will discuss what you should think about to make that decision.

First, what caused me to stop and take the picture? I think back to the time I took the picture and remember if it was the color that caught my eye or the lines or shape that drew me in. Some images are not as interesting or to chaotic in color but become powerful in monochrome and vice versa. There are times when I am not sure what drew me to the image. But once I change it to monochrome, I can see what caught my attention.



Second, what do I hope to convey with the image? Monochrome can make an image timeless, emotional, or more impactful in the right context. If the lighting and contrast accentuate the subject, then color won't be missed. The major advantage of monochrome is that you can play with lighting and shadows, how they contrast and juxtapose each other within a composition for dramatic effect. Monochrome really brings to focus the texture of certain surfaces such as skin, fur, dirt, metal, wood, etc. in a way that color doesn't. Color can add joy, warmth, or energy to an image.



Third, although monochrome can be powerful it can cause the viewer to slightly disconnect with the subject matter. Monochrome images tend to evoke a more dreary, stoic, or somber mood, while color images lean towards cheery, brighter moods. Color tends to catch the eye of a person from across the room begging them to come closer. It can make the viewer "feel" the warmth of the sun or the cold of the snow.

Here are the same points from above in a quick list to think about you're trying to decide whether to develop a particular photo to monochrome. Remember that there's nothing to stop you developing a photo both ways and making up your mind afterwards. You might even decide you like both versions, but for different reasons.

- Does removing color take away any mood or feeling from the image?
- Does converting to monochrome add mood or emotion to the image?
- Does the image have interesting textures or tonal contrasts that look good in monochrome?
- Is the monochrome version more timeless?
- Is the subject interesting enough to stand by itself if you remove all the color?
- Does the monochrome version show the character of your subject better?
- Is the image part of a series, or potentially part of a series? If it is, would the series as a whole work better developed in color or monochrome?

I thought it would be interesting to show you both monochrome and color versions of some OCC members images and let you make up your minds as to which treatment works best. Some of the images are on pages 21-22. To see all the images go to Dropbox/Member Sharing/Color vs Monochrome. Which do you prefer? Did the image become better or lose anything by converting to monochrome? I won't let you know which image the photographer preferred. As you look at the images you can decide which you prefer.

<https://tru-vue.com/2019/06/black-and-white-vs-color-photography-when-to-use-each/>  
<https://digital-photography-school.com/color-black-white-considerations/>  
<https://www.creative-photographer.com/color-black-white/>





## History of Photography

### Fixing the Image

by Dennis Plank

By the early 19<sup>th</sup> century, it had long been known that certain materials changed color when exposed to light. Over 2,500 years ago, the dying of fabrics with "Royal Purple," (the active ingredient of which is the slime produced by certain snails around the Mediterranean) was well established. This compound only changes to beautiful purple and red colors under the influence of light.

Similarly, it was known that certain compounds of silver would darken readily, and as early as 1727, Johann Heinrich Shulze experimented with silver salts and showed that they were sensitive to light, but not heat. He used them in a powder form and put a stencil on the outside of the bottle facing the light and showed that the material underneath turned dark, making it readable.

In 1802 Thomas Wedgwood, son of the famous potter, Josiah, in conjunction with Humphry Davy published "An Account of a Method of Copying Paintings upon Glass and of Making Profiles by the Agency of Light upon Nitrate of Silver." The results of both methods had to be kept in a dark space and viewed by candlelight. Even then, the results were somewhat ephemeral. Unfortunately, neither man lived to see the development of their ideas into a workable system.



Posthumous portrait of Nicéphore Niépce, painted by Lambert Berger in 1854, some 21 years after the inventor's death. It was based upon an original bust at Chalon-sur-Saône.

#### Joseph Nicéphore Niépce

It wasn't until 20 years later that the Frenchman, Joseph Nicéphore Niépce, created the first permanent photograph using a completely different approach. Niépce was interested in trying to automate the lithography process. This is a reproduction process used in printing in which a smooth stone is coated with a

wax where you don't want ink and then is used to apply ink to paper in a press. He experimented with silver salts without coming up with anything permanent. He then tried using a naturally occurring asphalt (bitumen of Judea) which, when dissolved with a solvent and painted on a surface, had the property of preferentially hardening in areas exposed to light. After exposure the surface was washed with oil of lavender to remove the unhardened bitumen and an image was formed. Unfortunately, exposure time for this process was at least 8 hours.



The camera used by Niépce. The lens was removed in order to show the diaphragm.



The only remaining photograph taken by Niépce. The original is in the Gernsheim Collection at the University of Texas.

In 1828, Niépce partnered with Jacques Mande Daguerre who was working along the silver salt lines. Niépce died a few years later and Daguerre continued the partnership with Niépce's son, Isador. Daguerre ended up being the dominant and creative partner and continued the use of silver salts. The result of their efforts was published in 1839 as the "Daguerrotype" process.



Louis Jacques Mande Daguerre. Daguerreotype taken in 1844.

In this process a copper plate is coated with silver, polished, and cleaned with nitric acid. It is then placed in a closed chamber with iodine crystals which vaporize and react with the surface to form silver iodide. The chambers are set up with a window to observe the process. When the plate is a uniform golden yellow, it is ready to be exposed, which has to be done within one hour. Exposure time of early efforts were 10-15 minutes. The exposed plate was put in another closed chamber with mercury in the bottom that was heated by a candle. The mercury vapor reacted with the exposed surface to form the image and was fixed by washing the plate in salt water.



Image sent to Prince Metternich as evidence of Daguerre's invention. Daguerre was a showman who understood publicity. He took a number of images similar to this to send to influential people and publicize his invention.

Daguerrotypes took off with the public, augmented by the fact that the French Government bought it from Daguerre and Niépce and made it open for public use (except in Great Britain, where a man named Beard somehow patented it due to vagaries of the patent laws). Within two or three years, improvements reduced the exposure time

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to 2-3 minutes and an improved fixative (sodium thiosulfate, now known as hypo) was suggested by John Herschel, of the famed Herschel astronomy family.



Niagara Falls. Daguerrotype taken by Platt D. Babbitt around 1855. George Eastman House Collections

At the same time Daguerre and Isador Niépce were working in France, William Henry Fox Talbot returned from his honeymoon at Lake Como convinced that there had to be some way of recording a landscape better than tracing it from the image on a camera obscura. Being a gentleman of means, he started investigating the possibilities of using the light sensitive paper described by Wedgwood.



William Henry Fox Talbot

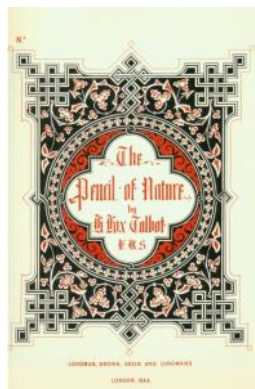
John Moffat (Scottish, 1819–1894). (William Henry Fox Talbot), 1848, printed from 1865 original negative by Harold White. Carbon print. Gift of Alden Scott Beyer. George Eastman House Collections.

He started by making contact prints similar to those of Wedgwood. His process was first washing a sheet of white paper in salt water, drying it, washing it again in a solution of silver nitrate and then exposing it. After exposure, he washed it in salt water again to fix it. This created a negative image but was fine for silhouettes.



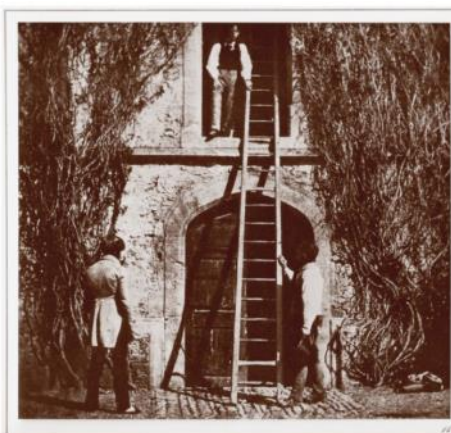
Fox Talbot. Salt Paper contact print of Lace from around 1845. George Eastman House Collections.

By 1835, Talbot was experimenting with placing the paper in a camera obscura and exposing it. He could obtain positive prints by placing the negative in contact with another sheet of sensitized paper and exposing them to the sun. Exposure times were still on the order of 15 minutes. When word of Daguerre's process came to him, he quickly arranged to present his system to the Royal Society, calling it the Calotype. At the same time, another Englishman, J. B. Reade, was trying to record images projected by a solar microscope in a similar manner. He recalled that Wedgwood had reported shorter exposure times on white leather than on paper. Reade borrowed a pair of his wife's white gloves and found it was true. When she refused to let him have a second pair, he thought it might be the tanning process that somehow caused it and threw a few oak galls (used for tanning) in the paper preparation solution. He achieved much faster exposure times. This word was passed on to Talbot by a mutual friend. Talbot found that he could use a very short exposure that didn't create a visible image and by soaking it in the gallic acid afterwards, could make an image emerge. This and developments in the type of silver salts used in the paper (Bromide and Iodide) brought the required exposure down to short enough times that it could be used to photograph people (though not comfortably).



In 1844 Fox Talbot published the first book with photographs, *The Pencil of Nature*, to publicize his process.

Cover of *The Pencil of Nature*, by William Henry Fox Talbot available as an [ebook](#) in multiple formats from Project Gutenberg.



One of the prints from Talbot's book.

PLATE XIV. THE LADDER.

(Continued on page 11)



(Continued from page 10)

With these two processes, Photography was off and running.

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History of Photography 1935 edition, Josef Mari Eder, translated by Edward Epstein Originally published 1945, republished by Dover 1978.

The Pencil of Nature, William Henry Fox Talbot, 1844. (Project Gutenberg)

The Evolution of Photography, John Werge, 1890 (Project Gutenberg)

## Photography 101 – ISO

by Susan Bradley

When I first got into photography and read about ISO in my camera manual, I guessed that it stood for Illumination Sensitivity, but I got stuck on the O. So, I Googled it and learned that it stands for International Organization for Standardization. The organization develops standards for all industries. Photography just happens to be one of them. ISO originally referred to the sensitivity of film—it's "light gathering" ability. For digital photography, ISO refers to the sensitivity—the signal gain—of the camera's sensor. Don't forget that along with F-stop and shutter speed, ISO is an important element of exposure control. Here is a chart to help you determine what your ISO setting might be for different situations.

# ISO CHART

pt phototraces.com

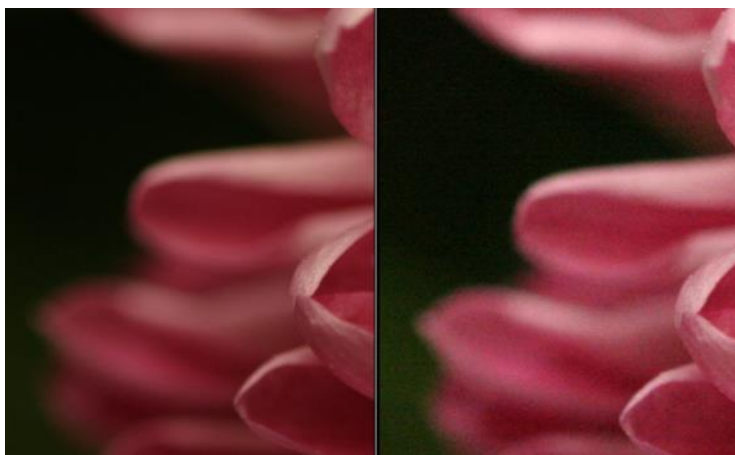
FILE SIZE	ISO	SHUTTER SPEED	IMAGE DIMENSIONS (PIXELS)	TYPE OF SUBJECT
100	100	1/2000	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
200	200	1/1000	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
400	400	1/500	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
800	800	1/250	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
1600	1600	1/125	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
3200	3200	1/60	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
6400	6400	1/30	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
12800	12800	1/15	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
25600	25600	1/8	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
51200	51200	1/4	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
102400	102400	1/2	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
204800	204800	1	3008 x 2000	LANDSCAPE (DAY, 180 DEG)
409600	409600	2	3008 x 2000	LANDSCAPE (DAY, 180 DEG)

Learn photography at [www.PhotoTraces.com](http://www.PhotoTraces.com)

ISO is a camera setting that every photographer must master, and it's often the difference between beautiful images and a memory card full of wasted files. ISO can ensure stunning photographs that are clean, sharp, and visually captivating. If you raise or lower the ISO at the wrong time your pictures will end up either blurry or plagued by

unsightly noise. When you need a shallow depth of field and/or a fast shutter speed but you're in a low light situation the solution may be to boost the ISO to increase the sensor's sensitivity to light. While boosting ISO can be an effective way of brightening your exposures, especially in low-light scenarios, high ISOs come with the serious drawback of adding noise to your files. Noise is that grainy look to your image. This is why understanding your F-stop, shutter speed, and ISO can help you get the image you want.

Noise appears for a simple reason: when you make the sensor more sensitive to light, you also make it more sensitive to everything else. For example, it amplifies luminance and color variations you can't see otherwise. This makes the image look like it is lacking color accuracy and sharpness. Just like a sound amplifier can reveal a lot of background noise when you turn the volume way up, images will also reveal a noise when you amplify the light signals recorded by the camera. This is illustrated below with two enlargements of a flower photo. The image on the left was taken at ISO 100, and the image on the right was taken at ISO 3200.



Even in decent light, boosting the ISO can be beneficial. You might need an ultra-fast shutter speed to capture a moving race car, yet raising the shutter speed lowers the exposure and creates a too-dark image. So instead of raising just the shutter speed, you increase the shutter speed (causing your image to darken) but also increase the ISO (counteracting the darkness by brightening the image). When shutter speed is the most important factor, birds in flight for example, it can be beneficial to set your camera to Auto ISO. Then you can worry about the shutter speed and the aperture and let the camera set the ISO. One less fiddly thing while trying to capture that fast bird.

Since boosting your ISO brightens images but can also add noise and keeping your ISO low maintains image

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quality but may result in an underexposed or blurry shot. What do you do?

Really, it all depends on the situation. One recommendation is leaving your ISO at its base value (generally ISO 50 or 100), except in three situations:

- The light is low and you're struggling to get a well-exposed photo.
- You need to freeze motion and/or you're struggling to get a sharp photo.
- You're struggling to get a photo with adequate depth of field.

ISO might be confusing and overwhelming. The best thing you can do is get to know your camera and see how far it can go before starting to produce low-quality images. Increase ISO when no other alternative is possible or for creative purposes. And practice until you find the best settings for your photo setup. Remember that most of us shoot digital now, so try different ISO's for the same image when you have the time to play and see what happens.

<https://digital-photography-school.com/iso-settings/>  
<https://www.adorama.com/alc/camera-basics-what-is-iso/>

## **Olympia Camera Club Business Meeting October 3, 2023, 6:30 to 8:30 pm Zoom Draft**

### **Officers and Members Present**

Ed Tromble, Dennis Plank, John Damitio, Pam Hoaglund, Colleen Easley, Gene Pardee, Linda Pardee, Bruce Livingston, Susan Bradley, Rosalind Philips, Christy Sterling, Gerald Pumphrey, Terri Hoselton, Don Dimitratos and Rene Conger.

The meeting was called to order by President Ed Tromble at 6:30 pm with a quorum present.

### **Approval of September Minutes**

Dennis Plank made a motion to approve the minutes of the September 5, 2023, board meeting. Linda Pardee seconded the motion. The motion was approved by unanimous consent.

## **Treasurer's Report**

September 1 - September 30, 2023	
WSECU Checking	
Starting Balance (9/1/23)	\$5,882.62
DEPOSITS	
Total Deposits	0.00
EXPENSES	
Technology - Adobe Subscription	10.94
Meeting Expenses - Teleconferencing	163.84
Total Expenses	174.78
Ending Balance (9/30/23)	\$5,707.84

WSECU Savings	
Starting Balance (9/1/23)	\$3,414.03
Dividend Interest	0.54
Ending Balance (9/30/23)	\$3,414.57
PayPal Balance	\$ 88.67
Total Balance	\$9,211.08

## **Committee Reports Equipment / Teleconferencing**

Rosalind Philips reported that she renewed the Zoom account.

## **Membership Report**

Colleen Easley reported that we have two new members. Our total membership is now 155 members.

## **President's Report**

Ed Tromble reported that the NWCCC is looking for a new President and is asking for a volunteer.

## **Community Liaison**

No report.

## **General Meeting**

Dennis Plank reported that J.P. Stones will do a presentation on Story telling for Photographers on October 19, 2023.

## **Practical Photography**

Ed Tromble appointed Gene Pardee to lead the Practical Photography group. Gene reported that Nancy Nelson and Cynthia Whelan will do a presentation on Cell phone Photography.

## **Member Sharing**

Don Dimitratos reported that the subject matter for the October 24, 2023, Member Sharing Night will be Planes, Trains and Automobiles. A discussion ensued about a future meeting on motion photography.

## **Social Chair**

Linda Pardee reported that the Holiday Party this year will be on December 19, 2023 at 6 pm.

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(Continued from page 12)

## OPCC Coordinating Committee

Dennis Plank reported that the speakers are scheduled through 2024.

## Newsletter

Susan Bradley requested a couple committee write ups.

## Webmaster

No report.

## Thurston County Fair

Christy Sterling reported that she contacted the Thurston County Fair office about the premium payments.

## Field Trips

Terri Hoselton reported that seven members went on the Elandan Gardens field trip. The October field trip will be led by Madeline McIntire to the Bucoda casket race on October 21, 2023.

## NPPNW

Gerald Pumphrey reported that the fall meeting will be held November 4, 2023, at the Linn-Benton Community College between Albany and Corvallis Oregon and will begin at 10 am. The invited speaker will be Darrell Gu-  
lin.

## PSA

No report.

## New Business

### Policy on requests to publicize workshops/tours from outside speakers.

Ed Tromble led a discussion on whether to let outside speakers publicize their workshops/tours to our members through our club.

### Possibility of one-on-one processing session at Grange or elsewhere.

Dennis Plank led a discussion on if there was any interest in a one-on-one processing session for members.

## Adjournment

Dennis Plank made a motion to adjourn the meeting. Gene Pardee seconded the motion. Adjournment was approved by unanimous consent at 7:22 pm.

*Submitted by Secretary Tamara Mandeville*

## Olympia Camera Club Business Meeting November 7, 2023

### Zoom Draft

## Officers and Members Present

Ed Tromble, Dennis Plank, Tammy Mandeville, Pam Hoaglund, Susan Bradley, Bruce Livingston, Colleen Easley, Gene Pardee, Linda Pardee, Rosalind Philips, Gerald Pumphrey, Don Dimitratos, Terri Hoselton and Rene Conger.

The meeting was called to order by President Ed Tromble at 6:30 pm with a quorum present.

## Approval of October Minutes

Dennis Plank made a motion to approve the minutes of the October 3, 2023, Board Meeting. Linda Pardee seconded the motion, The motion was approved by unanimous consent.

## Treasurer's Report

Treasurer's Report November 7, 2023	
October 1 - October 31, 2023	
WSECU Checking	
Starting Balance (10/1/23)	\$5,707.84
DEPOSITS	
Total Deposits	0.00
EXPENSES	
Technology - Adobe Subscription	10.94
Meeting Expense - Facility Rental	76.00
Total Expenses	86.94
Ending Balance (10/31/23)	\$5,620.90
WSECU Savings	
Starting Balance (10/1/23)	\$3,414.57
Dividend Interest	0.56
Ending Balance (10/31/23)	\$3,415.13
PayPal Balance	\$ 175.20
Total Balance	\$9,211.23

## Committee Reports Equipment / Teleconferencing

No report.

## Membership Report

Colleen Easley reported that we have four new members. Our total membership is now 159 members.

## President's Report

Ed Tromble reported that we are all set up for our Christmas get together on December 19, 2023. Ed reported that he checked with the Grange, and we should have no problems. Also if we choose to have a Saturday meeting

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(Continued from page 13)

it is usually available.

## Community Liaison

Bruce Livingston reported that the salmon docents days are going on at the Capitol Land Trusts Bayshore Preserve. Bruce participated on Saturday and Sunday and will go again next Sunday. A discussion ensued on the ethics of photographing children and how the STEM program tackles the issue.

## General Meeting

Dennis Plank reported that Emilie Talpin will do a presentation on macro and water drops photography.

## Practical Photography

Gene Pardee reported that Matt Ferris and Townsend "T" Walton will do presentations on tabletop photography. Our December meeting will have people do show and tell.

## Member Sharing

Don Dimitratos reported our theme this month will be capturing motion. There will not be a Member Sharing in December.

## Social Chair

Linda Pardee reported that the sign-up sheet for the Christmas Party is ready. Linda is looking for someone to cook the turkey and another member to cook the ham. The club pays for the turkey and ham. Linda will bring the potatoes, gravy, and dressing. The rest of the meal is potluck.

## OPCC Coordinating Committee

No report.

## Newsletter

Susan Bradley reported that things are going well. Susan asked for several articles that she still needed.

## Webmaster

No report.

## Thurston County Fair

No report.

## Field Trip

Terri Hoselton reported that the field trip this month will be at the Tumwater Falls Park on Nov 18. Cybthia Whelan will be leading this field trip. Terri also reported that 14 people went to the Bucoda field trip, 17 people went to the Falls Creek Retreat Center field trip and De-

ember's field trip will be at the 14<sup>th</sup> Annual Lighted Tractor Parade in Centralia.

## NPPNW

Gerald Pumphrey reported that Darrell Gulin did a good job as the speaker. 179 people registered, and 153 people showed up with 38 of them from Washington State. It has been reported that the spring conference will be in the Portland, Oregon area. Larry has not been able to recruit a new President yet. A discussion ensued.

## PSA

No report.

## Old Business

### Possibility of one-on-one processing session at Grange or elsewhere.

Ed Tromble led a discussion about using the Grange on our fifth Tuesdays. Susan Bradley suggested having a garage sale at the Grange on January 27, 2023.

## New Business

### Suggestions for long term solution to Practical.

Ed Tromble led a discussion on ways to encourage members to step up and volunteer for Practical Chair and to commit to doing a presentation.

## Adjournment

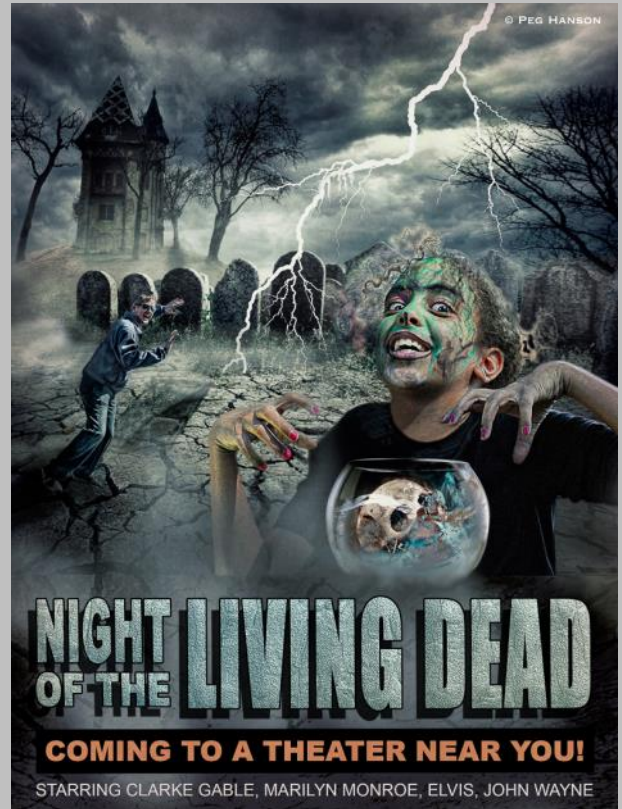
Dennis Plank made a motion to adjourn the meeting. Susan Bradley seconded the motion. Adjournment was approved by unanimous consent at 8:00 pm.

*Submitted by Secretary Tamara Mandeville*





## Member Gallery





Member Gallery  
Continued





Member Field Trip Gallery

Boo-coda





Member Field Trip Gallery  
Boo-coda  
Continued



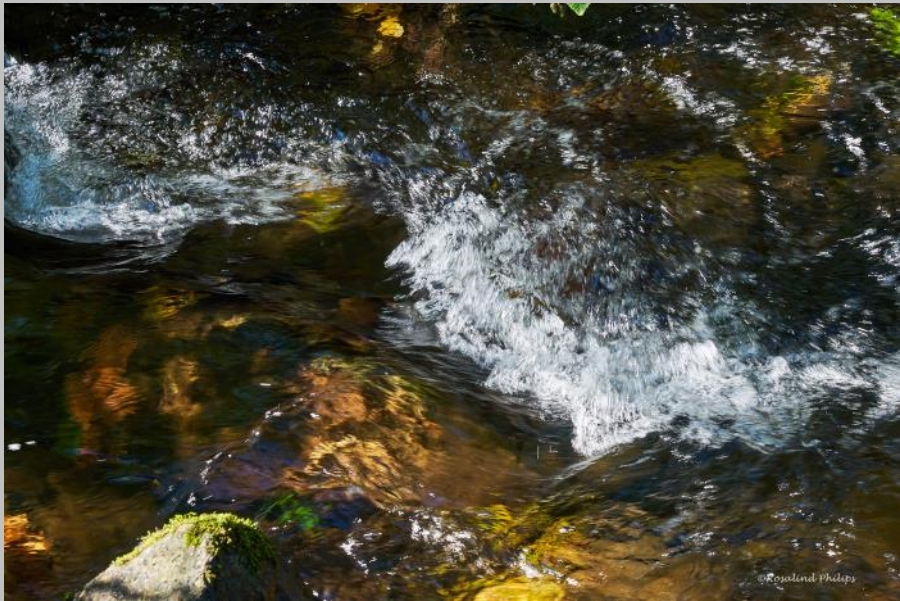


Member Gallery  
Falls Creek Field Trip





Member Gallery  
Falls Creek Field Trip  
Continued





## Member Gallery Color vs Monochrome





Member Gallery

Color vs Monochrome Continued



## Photographic Society of America (PSA)

PSA is a worldwide organization for anyone with an interest in photography. Founded in 1934, the Society is for casual shutterbugs, serious amateurs, and professional photographers.

Individual digital membership is \$45 a year.

Membership offers a wide variety of services and activities:

1. Monthly Journal
2. Online photo galleries
3. Image evaluation
4. Study groups and courses
5. Competitions
6. Annual Conference
7. Discounts on photography-related products/services
8. PSA travel aide
9. Webinars

For a complete overview of membership benefits go to

[www.psa-photo.org](http://www.psa-photo.org)



## PSA Photo Festival



### Sizing Images for Newsletter

**Format: jpeg, max quality**

**Dimension: 1024 - 2048 pix long side**

**Please keep images 3MB or less**

**Please title your image and include your name in title**

**Title\_Your Name**

**Please Watermark your image!**

**All photographs in this newsletter are under copyright protection. They may not be used without permission from the individual photographers.**

**Please submit articles and photographs to:**

**[newsletter@olympiacameraclub.org](mailto:newsletter@olympiacameraclub.org)**

**Deadline for articles and images for the December newsletter is December 7 at midnight.**

### **Editor's Note:**

Please continue to submit images and articles to the newsletter as it is your participation that helps me provide you with a newsletter each month.



Susan Bradley, Editor

[newsletter@olympiacameraclub.org](mailto:newsletter@olympiacameraclub.org)



## Executive Committee

### President

Ed Tromble

### Vice President

Dennis Plank

### Secretary

Tammy Mandeville

### Treasurer

John Damitio

## Associate Memberships



## Committee Chairs

### Community Liaison

Bruce Livingston

### Equipment Custodian

Rosalind Philips

### NWCCC Traveling Print & Open Salon Competitions

Colleen Easley and Rosalind Phillips

### Field Trip Coordinator

Terri Hoselton

### Membership

Colleen Easley

### Practical Photography

Gene Pardee

### Member Sharing Night

Don Dimitratos

### Newsletter Editor

Susan Bradley

### PSA Representative

Pam Hoaglund

### Thurston County Fair

Dennis Plank and  
Christy Sterling

### NPPNW Liaison

Gerald Pumphery

### NWCCC Liaison

Ed Tromble

### Scavenger Hunt

Rosalind Philips

### Webmaster

Colleen Easley

### Social Committee

Linda Pardee

### OPCC/OCC Coodiantor

Ed Tromble and  
Dennis Plank

Olympia Camera Club  
P.O. Box 13333  
Olympia, WA 98508-3333