



And They're Off Tony Cancio Grabs the Golds

by Pilosopong Paeng



Tony Cancio: First Place

And they're off! The race for the 2019 Master Photographer was kicked off with **Tony Cancio** hitting the tape with both Picture of the Month as well as Photographer of the Month. His winning entry received a 4.485 from our month's judges. Tony's landscape image was taken on a winter's morning at the bridge leading to the town of Reine, Norway. This win was definitely not a fluke. He was able to get the top combined scores for both entries, making him the green and yellow jersey holder for the start of the annual competition.

Erikk Cruz and **Annabelle Chavez** are immediately behind Tony for the month's best photo entries. However, Erikk proved to be more the consistent bagging the second place for Photographer of the month as well. This result is truly a feat for a probationary member of 12 months. Maybe we will see more top scoring images from Erikk in the succeeding months as a regular member of the CCP.

Getting plums for Ms. Annabelle is nothing new as she had bagged 2018's third place as Master Photographer. The top-scoring Queen of the OTS truly hit the ground running for 2019. January's high scoring entry maybe "the Belle's" redemption song for the Master Cup 2018.

Though too early to tell, the first conference scores would be a preview of

who ends up in the top come end of the season. The first few months will give a huge boost in scores for competition participants. After this first wave, usually consistency will be all that is required.

Back to Zero

Seems like the changes to the contest rules did not affect the submission and performance of the participating members. In fact, a flurry of questions had been brought up due to these rule changes until days before the first monthly meeting of the year. Despite all the rants and recommendations, the scores were relatively high with 17 entries scoring in the 4.0 to 4.4 range.

The biggest return in the scoring rules is any score below 3.0 will be commuted to a zero. This is also known as entries with qualifying scores. The last time we had this rule in place must have been 10 years ago when digital became the main medium for CCP competitions. And out of the 108 entries, only seven failed to make the grade. Not bad for a first month showing with new rules in place. What's even more fun is zeros have a way of shuffling the deck for each new month.

The Enforcer

Each year, the Contest Chairman holds a similar thankless job to the President. Between keeping all the entrants happy and enforcing rules, Multi-Master Photog Rudy de Leon is one of the most qualified members to have this position. The Chairman has full authority and has the last say in any decision-making regarding the contest. In fact, the club President can only recommend but cannot veto any of his verdicts. It's such a difficult post that the person actually deserves a medal after each year of service. In any case, with **Mang Rudy** at the helm, this ship is set to sail for the 2019 Master Cup Competition.

2019 will be a fun and competitive year full of surprises for everyone. Good luck to all!

January Judges:

1. Manny Librodo, Bangkok based Filipino photographer
2. Ninel Constantino Artist/designer, teaches at UP College of Fine arts
3. Stephen Buñi, Industrial Designer, Assistant Prof. UST College of Fine Arts
4. Joey Tañedo, photographer, also teaches at the UP Fine Arts.

CONTEST

OPEN
CP

RANK	PHOTOGRAPHER	ENTRY 1	ENTRY 2	TOTAL
1	Cancio, Tony	4.4850	3.9912	8.4762
2	Cruz, Erik	4.4075	3.9477	8.3552
3	Sison, Bob	4.0787	4.2312	8.3099
4	Grabador, Evan	4.1762	4.0210	8.1972
5	Mesuga, Boyet	4.0437	3.7937	7.8374
6	Balagtas Kiko	4.0342	3.8030	7.8372
7	Del Rosario, Fred	3.7500	4.0775	7.8275
8	Garbanzos, Gino	3.9262	3.8777	7.8039
9	Lilles, Tony	4.0320	3.6882	7.7202
10	Chavez, Annabelle	3.4560	4.2595	7.7155
11	Santos, Raffy	3.5920	4.0940	7.6860
12	Montifar, Miko	3.7990	3.8570	7.6560
13	Mondoñedo, Billy	3.5937	4.0395	7.6332
14	Samson, Juni	3.5570	4.0690	7.6260
15	Bautista, Emir	3.7750	3.8485	7.6235
16	Antonio, Joey	3.9775	3.6295	7.6070
17	Gaite, Manny	3.9045	3.6870	7.5915
18	Reyno, King	4.0120	3.5585	7.5705
19	Sto. Domingo, Raymond	3.7717	3.7770	7.5487
20	Yuson, Fred	3.8980	3.6107	7.5087
21	Apuya, Armand	3.8302	3.6207	7.4509
22	Cumagun, Jaime	3.9337	3.4687	7.4024
23	Riingen, Leo	4.1212	3.2522	7.3734
24	Benitez, Manette	3.7225	3.5900	7.3125
25	Quimel, Lito	3.2882	4.0162	7.3044
26	Bernardo, Aimee	3.5312	3.7532	7.2844
27	Hermogenes, Jimmy	3.5970	3.6080	7.2050
28	Serrano, TG	3.8600	3.3420	7.2020
29	Villarica, Udsie	3.5275	3.6680	7.1955
30	Dela Merced, Narcing	3.3717	3.7507	7.1224
31	Lagdamea, Dindin	3.6900	3.4212	7.1112
32	Bautista, Bien	3.5450	3.5615	7.1065
33	Uy, Patrick	3.1792	3.9042	7.0834
34	Roces, Miles	3.6027	3.4710	7.0737
35	Castillo, Quincy	3.5212	3.5495	7.0707
36	Gutierrez, Gutch	3.3262	3.6842	7.0104
37	Valera, Stephen	3.3132	3.6950	7.0082
38	Ortiz, Rey	3.6617	3.3350	6.9967
39	Montifar, Raul	3.5690	3.4140	6.9830
40	Roxas, Manolo	3.4900	3.3842	6.8742
41	Guingona, Jojo	3.2362	3.5850	6.8212
42	Garrido, Jun	3.1700	3.6417	6.8117
43	Santos, Tito	3.2037	3.5757	6.7794
44	Cachero, Eric	3.1187	3.6297	6.7484
45	De Leon, Rudy	3.4805	3.1345	6.6150
46	Lagrimas, EJ	3.2300	3.3252	6.5552
47	Lagonera, Jake	3.4875	3.0212	6.5087
48	Paraan, Renee	3.0117	3.1900	6.2017
49	Cruz, Lito	0.0000	3.5862	3.5862
50	Mills, Vincente	3.5350	0.0000	3.5350
51	Cruz, Gino	0.0000	3.4687	3.4687
52	Banaga, Ed	0.0000	3.3620	3.3620
53	Valmonte, Cha	3.1775	0.0000	3.1775



February Birthday Celebrants

- Reggie Reyes – Feb. 2
- Kakai Arroyo – Feb. 5
- Mark Burgos – Feb. 5
- Bern Siy – Feb. 9
- Emil Davocol – Feb. 23
- Rudy de Leon – Feb. 26

Archive Corner

We are looking for copies of the following Viewfinder publications. In case you have one and are willing to donate to the club archives, kindly bring it to the next meeting and endorse to the club secretary!

- 1984 – Jan, Feb, Apr, Aug, Sep, Dec
- 1985 – Aug, Dec
- 1986 – Dec
- 1987 – Jan, Feb, Jun, Jul, Dec

Groups.io Migration

Last January, we have successfully transferred our email group from the old Yahoogroups account to groups.io. The migration includes transfer of old posts dating back to August 2003 when then newly regularized Leo Riingen created the account. Technical issues from the old group has made maintenance a pain. The new group is called ccp1928.groups.io and has the same experience as the old one. Once you register, you get to make use of the website features to look at past messages, photo and file archives.

Don't get left out! Go to <https://ccp1928.groups.io> and REGISTER your account now!

BONUS: Name the title and author of the first (1st) post in Yahoogroups and win a P500.00 dinner refund for March. Send answer to vfcontest@cameraclubph.com. First correct entry wins! Only applicable to members in good standing.

10 Year Challenge



Ever heard of the 10 year photo challenge going around Facebook recently? Here is our version of that challenge – a throwback of the past decades of viewfinder publications.

(January 2009 VF)

2009 was the year Master Rey Ortiz captured his third straight Mastercup title. In March 2009, members went to BGC to shoot Color Slides for the OTS contest. Raffy Santos was the club president.

(January 1999 VF)

In 1998, believe it or not, the club has a theme for the year – “Closer Together”. Kiko Balagtas was the president. CCP's own website was launched. The club shot in film, with the first quarter themes were all Open.



In January 2009, CCP Past President, Master Photographer and patron of the arts Jaime Zobel de Ayala launched an exhibit entitled "Surfaces" at the Artspace in Glorietta 4, Makati City. The exhibit showcased decorative art details and architecture from the past transformed to contemporary art. JZA has been a member since 1976.

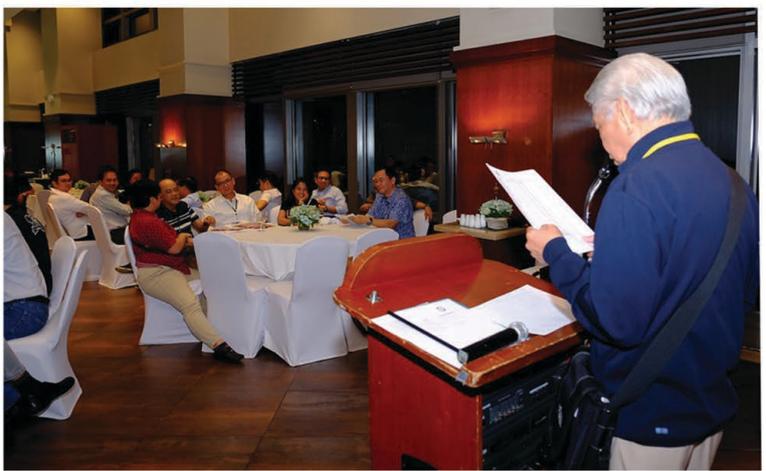
Reminders

- Original Photos should also be renamed i.e. LASTNAME FIRSTNAME ENTRY# ORIGINAL.ext
- Do not forget to sign in during meeting registration (including registration time).
- Volunteers are needed to run the club! Contact Mem Chair Joey Montalban if you can share some of your hidden talents.

PAY YOUR DUES!



CAMERA CLUB Meeting January 07, 2019



MEMBER'S TALK

Film and the Film Camera

By Tony Lilles

For our 90th Anniversary, we bring back to the regular monthly meetings the Member's Talk. To make our meetings more informative, fun and lively, members of the CCP are invited to speak on anything under the photographic Sun, so to speak.

Every year, and for the past 90 years, for that matter, every new board is encouraged, if not obligated, to drum up some fun and exciting theme, new attention and revived focus to keep the general membership interested and active. Nostalgia is the



Theme for this 2019.

Whether a twist is added to the yearly competitions (which become mundane over many years without change), the new OTS destinations (which are becoming more exotic and off the beaten track), or party themes for the Anniversary or Christmas celebrations (where the main source of sometimes hilarious entertainment come from the hidden and broad talents of the members and their families), the friendly challenge of keeping the activities memorable and interactions rich remain paramount. After long months of deliberations, advice from active regular and active lifetime members last year, research on availability and function, bringing back film became the unanimous and most exciting challenge to commemorate our 90th Anniversary. We are back to basics and participation and interaction are the key elements for our diverse membership of all ages, expertise, and backgrounds.

This February we start off with a general talk on Film and Film Cameras. After all, its an appropriate time to review our origins having been in film for the initial 70 years of the Club! That's a generation (if not 2)! The first digital competition was inaugurated under the theme, 2001: A Photographic Odyssey, during my Presidency with Lifetime Member Jun Miranda becoming the forefather of the first CCP Digital Camera Competition which was a parallel competition to the Master's Cup, just to try it out. Thereafter, year after year, film and digital cameras

began to be allowed to be the source of entries. Thereafter, the economic practicality set in and the shift began.

Now, nearly 2 decades after the mainstream success of digital photography, there is a revival for the humble film and film camera. Why? All articles and editorials always lean towards the genuineness and purity of the original emulsion; where all the art came from the source of light, the human eye and the film emulsion (not to mention the type of film camera utilized). And since our founders were brought together because of their friendship and their common bond and love for our form of art, in this most auspicious anniversary, it was decided apropos to revisit film (before it truly disappears, gulp, heaven forbid).

It was in the 1820s that the "camera obscuras" ('dark rooms' in Latin) began to be used. When light passes through a pinhole into a darkened space, images are created at the back of the room or box. But the Camera Obscura did not create a photograph yet. Instead, people would draw or trace the images to make a record of what they saw.

It was in 1839 that photography was unveiled to the world by images being captured in glass plates with chemical solutions that reacted when exposed to light. It was called a Field camera in the 1880s and images were seen upside-down on the viewing panel because the picture flips as light passes through the lens and hits the back of the camera.

By the 1900s, cameras were being developed like the Marion & Co. Soho Reflex camera. When you look down into this camera, you will finally see the world the right way up because it uses a mirror to reverse the upside-down image formed inside the camera, and reflect it upright onto a viewing screen for the photographer. It is so named because to take a photograph, an internal lever pushes this mirror out of the way to allow the light to travel onto the plate inside the camera. Does this sound familiar for our modern film camera operation?

Kodak introduced film cameras in 1888, removing the need to carry around glass plates and heavy equipment. Brownies were some of the first lightweight film cameras to become widely popular. Invented by Frank A. Brownell and launched by the Eastman Kodak Company in 1900, early models were boxes built from sturdy cardboard and did not have viewfinders-owners could only "point and shoot"! This is where we coined the term! Lightweight, portable and easy to use. As advertising for this camera exploded across

the world, with children as a key target market, its name was inspired by household spirits known as 'brownies', which appear in traditional British folklore and were popularized in children's literature in the 19th century. Kodak soon added viewfinders for people to see what they were aiming at. These are those common posture you would see of our forefathers with cameras with large tops as you would hold your Brownie at waist height and frame your shot by looking down into a viewfinder.

By the 1930s, rangefinders, like the Leica II 35mm camera, transformed the experience, bringing the camera up to the photographer's eye for the first time. This is because the rangefinder has one lens which directs light onto the film inside but also has a small viewing window, not connected to this lens, which lets the photographer look directly through the camera itself without the need for a mirror inside.

By the 1960s, twin-lens reflex (TLR) cameras began to have two lenses. The top lens directs light onto a mirror, reflecting the image to a viewing screen, while the bottom lens channels light directly onto film. This means that the internal mirror does not need to move out of the way to make a photograph, allowing photographers to capture a moment more immediately.

By the 1970s, Polaroid created another dimension still popular today, developing a camera that captures, exposes and develops a picture instantly. But it still uses one lens and two mirrors to turn the upside-down image the right way up.

All my sources are from the Victoria and Albert Museum (V&A) London. In 1852, the South Kensington Museum (now the V&A) became the first museum to collect photographs. Since then its collection has become one of the largest and most



important in the world, made all the more significantly in 2017 with the transfer of the collection of the Royal Photographic Society, an organization founded in London in 1853 with Queen Victoria and Prince Albert as its patrons. Its collection is from daguerreotypes to contemporary digital images.