

Adapter



Vancouver Washington
Film Pack Camera Club
Volume 68 Issue 05 February 2022



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., ARPS jpf1@aol.com

Volume 68 Issue 05 February 2022

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4 C's Rep. John Craig
PSA Rep. Rick Battson

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Cover
Jan Eklof

Photographing the Cliché:
It should be easy, you've already seen it.

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.

Last Month EID Night - YTD

Name	Altered Reality			Challenge			Monochrome		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick				1	22	22.00			
Boos, Charles							1	19	19.00
Bruensteiner, Howard				4	89	22.25	5	109	21.80
Carson, Eloise	1	19	19.00	1	19	19.00	1	22	22.00
Craig, John				3	67	22.33	4	87	21.75
Deming, Bob				1	21	21.00			
Eklof, Jan	2	48	24.00	1	22	22.00	3	71	23.67
Eldridge, Ester							3	57	19.00
Fischer, Doug	2	45	22.50	3	65	21.67	3	62	20.67
Fishback, Jon				3	61	20.33	5	102	20.40
Hunter, Wayne				2	45	22.50			
Hurst, Naida				2	44	22.00	3	64	21.33
Klein, Ray	1	22	22.00				1	24	24.00
LaBriere, David	1	24	24.00	1	22	22.00	1	19	19.00
Milne, Dwight				1	20	20.00			
Nelson, Jim									
Noel, Grant									
Rupp, Katie				3	61	20.33	5	109	21.80
Schmall, Rod	1	22	22.00	2	42	21.00	5	100	20.00
Todd, Sharp				2	44	22.00	6	133	22.17
Wheeler, Robert				5	107	21.40	3	61	20.33

The chart is continued on the next page, with grand totals.

Photographing the Cliché:
The trick is; making it different.

Last Month EID Night - YTD

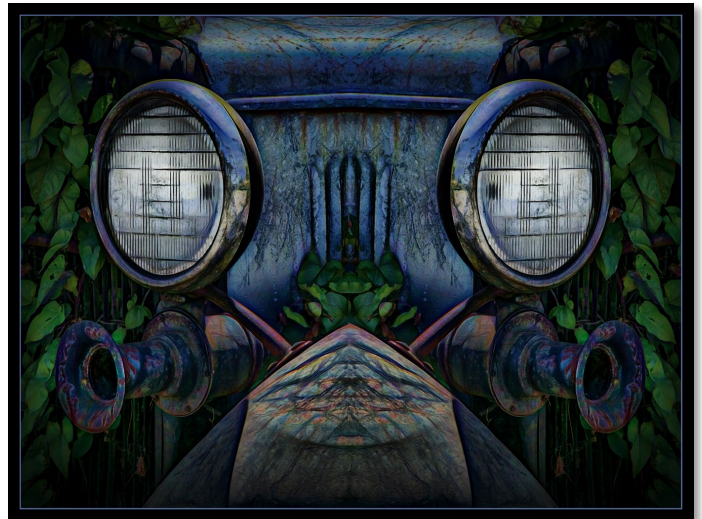
Name	Open			Supplemented			Grand Total		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick	4	82	20.50				5	104	20.80
Boos, Charles	10	207	20.70				11	226	20.55
Bruensteiner, Howard	10	220	22.00				19	418	22.00
Carson, Eloise	5	109	21.80				8	169	21.13
Craig, John	12	255	21.25				19	409	21.53
Deming, Bob	1	24	24.00				2	45	22.50
Eklof, Jan	11	258	23.45	3	75	25.0	20	474	23.70
Eldridge, Ester	4	80	20.00				7	137	19.57
Fischer, Doug	12	270	22.50				20	442	22.10
Fishback, Jon	7	147	21.00				15	310	20.67
Hunter, Wayne							2	45	22.50
Hurst, Naida	7	155	22.14	4	88	22.0	16	351	21.94
Klein, Ray	7	148	21.14				9	194	21.56
LaBriere, David	7	148	21.14				10	213	21.30
Milne, Dwight	5	100	20.00				6	120	20.00
Nelson, Jim	2	42	21.00				2	42	21.00
Noel, Grant	4	90	22.50				4	90	22.50
Rupp, Katie	11	258	23.45				19	428	22.53
Schmall, Rod	7	144	20.57				15	308	20.53
Todd, Sharp	10	213	21.30				18	390	21.67
Wheeler, Robert	8	168	21.00				16	336	21.00

Photographing the Cliché:
The trick is; making it more appealing.

Last Month EID Night - Judges Favorites



Jan Eklof Mr. Tom



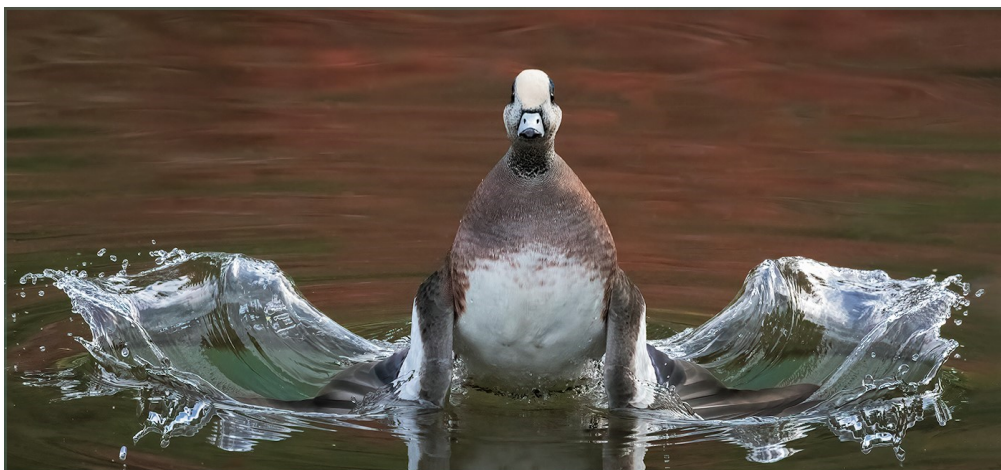
Jan Eklof Take Me To Your Leader



Jan Eklof You Have My Attention



Eloise Carson Standing Zebra



Katie Rupp Initiating Takeoff

Print Night—Scores

Jan 2022 sc scores	Sum of Score
Grant Noel	63
Balloon Festival	21
Ocean Lace	21
Salmon For Lunch	21
Jan Eklof	120
Burrano Canal	24
Pink Water Lily	23
Snacking on Berries	25
Spoonbill Pair	24
Three Lights	24
Jim Nelson	40
Evening Swans	20
StarvationCreek	20
Katie Rupp	70
A Crossing	23
Galapagos Penguin	23
Pintail-19	24
Ray Klein	22
Commuter Trails	22
Rick Battson	23
Heads Up!!	23
Rod Schmall	104
All That's Left	21
Cherry Tomatoes	21
Desert Lake	21
Farm Pond & Crops	20
Sand-Drift Beach	21
SharpTodd	65
Apple Bloom	22
MutualFeelings	22
YellowSnake	21
Wayne Hunter	45
Deluxe Accommodations	23
Dune 45	22



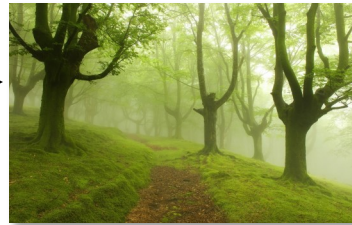
Katie is busy

Photographing the Cliché:

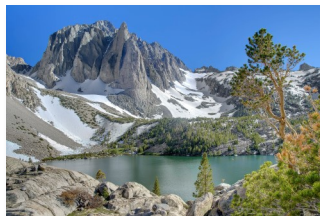
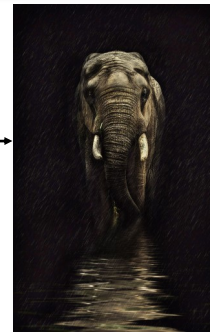
It has been said — “Don’t show me the picture of a tree, show me one that is more than a tree.”
I feel this can be said of any image and the ones with which we spend the most time - do just that. Ed.

Cliché

More than a Cliché



How many of the images on the right, show you more?



FILM PACK CAMERA CLUB DOES IT AGAIN

In the spirit of good will, the FPCC donated their time and talent to provide photographs of the various Touchmark committee's formed by the staff. The photo session was scheduled to take place on January 21st, 2022, at 2:00 PM

Touchmark is in a partial lockdown to protect the most vulnerable residents.

Their Administration asked us to photograph individual members, rather than groups, from a safer distance of 10 feet. They will group the images by Committee's later.

The entire photo session took less than an hour, but the setup and teardown took almost four hours, thanks to a well practiced team of the Film Pack Camera Club.

Ray Kline



Frank Woodbury made contact with Pro Photo, in Portland, to rent a large ten by twenty foot material background. Rick picked up the background material the morning of the session. Frank and Rick Battson assembled Franks expensive Nikon equipment to provide distance between individuals.



Frank and Rick reading a menu on one of Franks radio controlled flash heads. Frank uses a 70 to 200mm Nikon lens to compose each portrait.



Frank directs a group of the resident committee individuals as they prepare for the separate photos.



One of the individual committee members being photographed.



Frank directing another individual to be photographed.



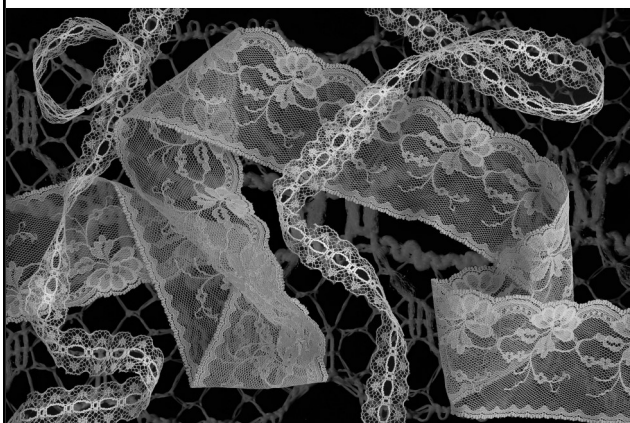
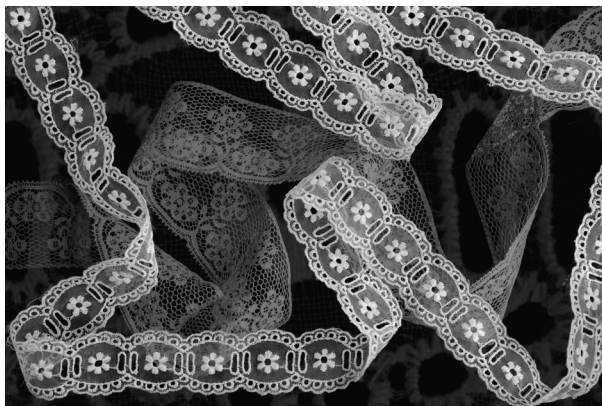
Michelle Avdienko, Life Enrichment Director, and coordinator of the committee's is photographed.

Last Month Discussion Night

Jon Fishback

Jon is working on lace and was curious regarding the dimension created and which one seemed to be the most provocative.

Jon stated that Several very good comments will result in changes and technique.

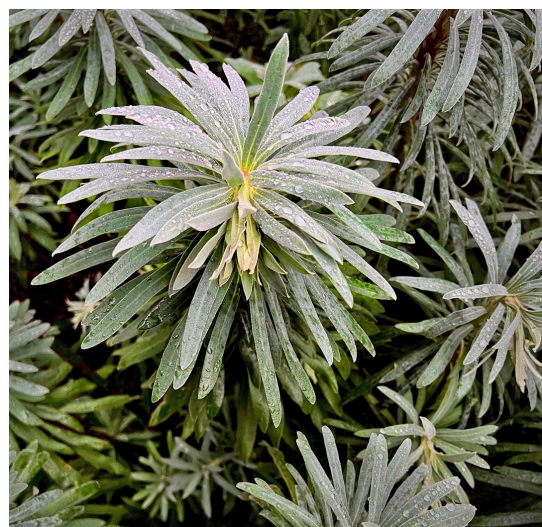


Rod Schmall



Rod's found scene to the left was applauded for being well seen and the phenomenon of the dark water spots was taken as very interesting. The composition of the masses was mentioned as being very good.

The isolation of the center mass was mentioned as well done. Rod said he searched a mass of this material to find this one surrounded by the black band which make it stand out. He also mentioned he felt the overall seemed a bit burned out.



Last Month Discussion Night

Eloise Carson



Eloise stated she was trying to replicate some of her families early photographs with the portrait on the left. It was thought she did a fine job as everyone felt this appeared to be a hand tinted black and white print.

Eloise was trying to make the portrait on the right, using princess outfits but did not want the standard look. So...she created this composite with the open window. Everyone felt this was a very good idea with potential. There were several well seen comments that may help the composite. Perspective was one, lighting and texture another



Rick Battson

Ricks fine landscape was discussed at length regarding the good use of the shadow lines. I was suggested that he might crop the top to simplify the composition. The handling of the snow was thought to be excellent. Rick had replaced the sky and it was thought that if a crop was made, it might be good to maintain the cloud.



Last Month Discussion Night



Frank Woodbery

Frank wanted to do something with this fine silhouette photographed some time ago. He decided to replace the sky for more drama and crop for simplicity. The group felt this was a fine use of this file and the result was pretty much what several members felt they might do with this same image.



Ray Kline

Ray had some fun on the right, with a view from his front window. A greeting to the group was appreciated.



Th left is a huge crop from a larger view. Ray said he saw this composition with the hands and was taken by the varied ways they held the tools of the instrument. Everyone felt this to be a very powerful image with great interest. Ray feel it is unfortunate that the enlargement has created noise that may not make competitor.

Last Month Discussion Night



Jan Eklof

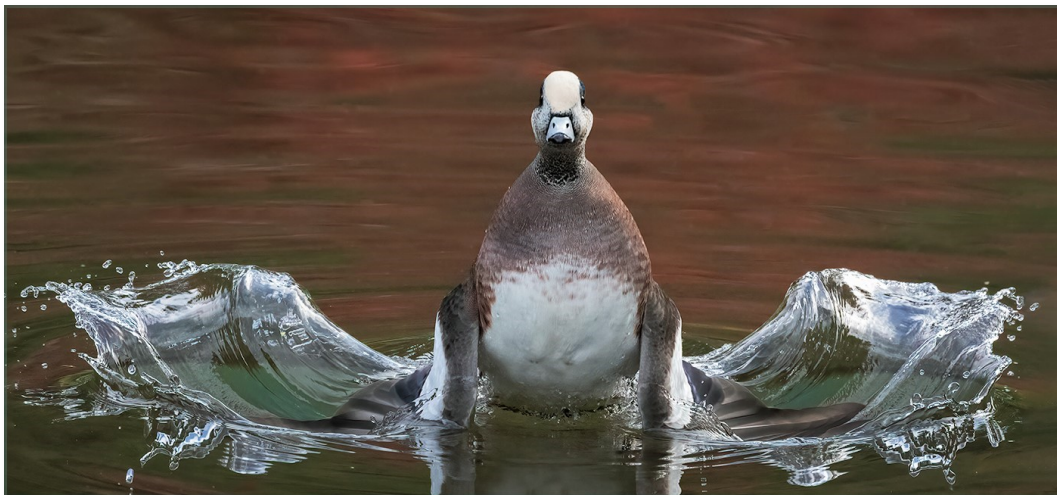
Much heavy conversation ensued, regarding Jan's fine bird. Since there was little that might be said about competitive improvement, the conversation ensued around what might be said by judges. This is always a fun speculation. Jan is suffering what we all do when it comes to competition — what will the judges like? Second guessing oneself is a malady of the great competitor. Considerable conversation around the fine use of the curved limb. All sorts of ideas, some of which may be out of the realm of our expertise, were suggested, but in the final analysis, most everyone thought to use it as is, knowing there will be a judge that will fault the out of focus bottom of the limb.

The bird on the right was thought to be well done with a very different look, coming right at the camera. The background was mentioned to be very good and should not be changed.



Katie Rupp

Katie's goose may have created the most excitement. There was little to say as most everyone felt it to be unique and a potential winner. Most everyone was in awe of what is happening with the water and felt this had probably never been seen before.



Last Month Discussion Night

Sharp Todd



Sharp was interested in discussing the merits of the black and white, over the color. Most everyone felt the black and white to have more impact, with the added contrast, however there were those that felt the color added interest. In the final analysis, I think it was left up in the air, with the possibility of the color image being made closer to the look of the black and white.

Bob Wheeler



Bob saw this interesting sculpture at a friends house and the light was just right, to give the object a warm glow. The friend said they had never seen this in that light, showing how photographers see things others do not. Conversation continued around the bug-a-boo of photographing other people's art. I think there was consensus that, well done, a photograph of an art piece such as this, in this manner, is quite what photography is all about.

Bob found this on a walk and was taken by the word and the surrounding lightning. The cracks emanating out from the word almost seem as lightening. Another example of the photographer's eye.



Last Month Discussion Night

John Craig



John was just waiting for someone to ask about the airplane and whether it had been added as a composite. He stated it really should not matter, but it wasn't and the conversation continued regarding the nice lighting and composition.

There were several questions regarding the image being tilted left, but hardly anyone could see it.

The fine composition of palm trees on the right was thought, by all, to be most interesting and the infrared treatment different enough to make it very competitive.

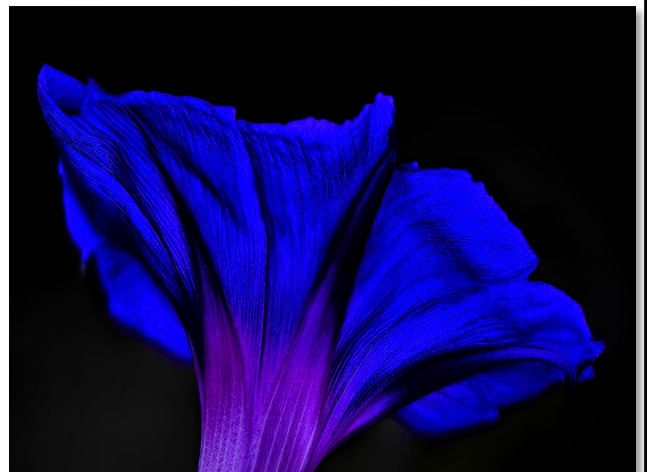


Howard Bruensteiner



Howard's fascination with selective focus and nature came through here, loud and clear. There was considerable conversation around what should be left in or out of this composition. There were those that felt it to be fine with the three tree trunks. Howard was torn by whether or not it was too much and maybe it should be cropped to vertical.

Howard said he was playing with this flower an color, creating a surreal look at a common subject. Some felt it to be a bit dark with too much saturation



Last Month Discussion Night

Dwight Milne



Dwight was interested in which of the two of these surfer images was more successful. Of course there was mixed feelings, with many liking one or the other for various reasons. Dwight liked the one on the left, and the majority leaned that way due to the more dynamic pose of the surfer.



The back story of the image to the right was interesting and very much a part of its creation. The group was fortunate to hear the details, however beyond our group the image needs to stand on its own and the group felt it does. For competition, there were several suggestions all of which may or may not get past judges. The leaf on the left was mentioned as well as the bottom. Beyond competition I feel most felt it to be quite beautiful.

Doug Fischer



Doug spent some time discussing the wonders available at the wildlife sanctuary at Ridgefield where both of these were taken. He explained how easy it is to find similar views with a little patience. It seem an hour or two provided him with both of these. A long lens and patience paid off this day. Both were taken with an equivalent to a 700mm lens.



Analyzing the Abstract Image

It is my experience that one of the most difficult things for some people is analyzing an abstract image. Inevitably the old rule regarding whether or not the maker was successful, rears its ugly head.

Somewhere, someplace, sometime, it was said that one of the criteria for judging an image is; *has the maker succeeded in the task at hand.* Now, I am not sure, but I might speculate that



what is meant by this is whether or not this particular butterfly on the flower measures up to all the other butterflies on flowers that may have been deemed good. Success in this context may seem self evident. You have either successfully created the good butterfly or you have not.



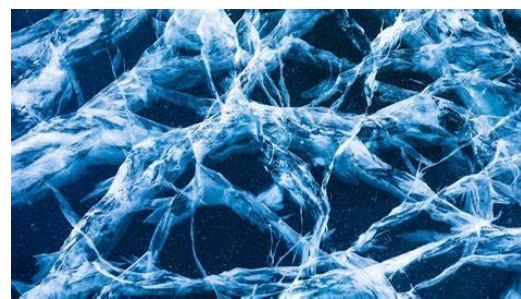
The problem with this criterion is that analysts carry it forward into the analysis of other types of work. Specifically I will discuss the abstract form. Many images just don't fit into a category that will allow the analyst to recognize the subject of an image. Now, if you cannot identify the subject, it might be difficult to decide

whether or not the maker was successful in creating it.

The need to decide if the maker was successful, causes additional problems with some analysts. Since the image is not recognizable, a sort of blindness may set in, and the analyst may reject it out of hand. I have heard it said more times than I care to, "I can't analyze this because I do not know what it is."

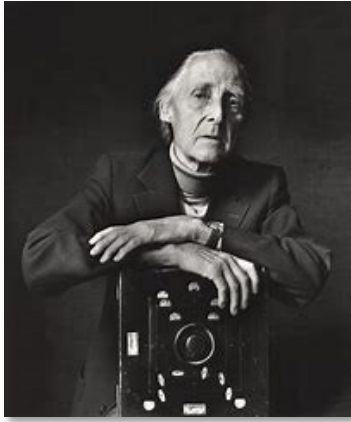
Knowing what it is cannot be one of the criteria for analyzing photography. The maker has released all rights regarding what it is, over to the viewer. The viewer/analyst then must accept the burden of creating a meaning for her/him self. Then it should be a simple matter of using the elements of a good photograph to analyze the work. If the analyst cannot create any meaning for the image, it should still be a simple matter to just analyze it using all the elements. Most everything photographic will have, or not, composition, lighting, impact, emotion, balance, etc. Understanding what it is may just be a bonus, not imperative.

Some photographers are drawn to the abstract form. I am not sure if many of them can articulate the reason for this fascination. The fact remains that these same individuals will compete in Camera Club competitions. Judges may be called upon to comment on these same images, and may do a disservice to these individuals; by not understanding how to make relevant comments.

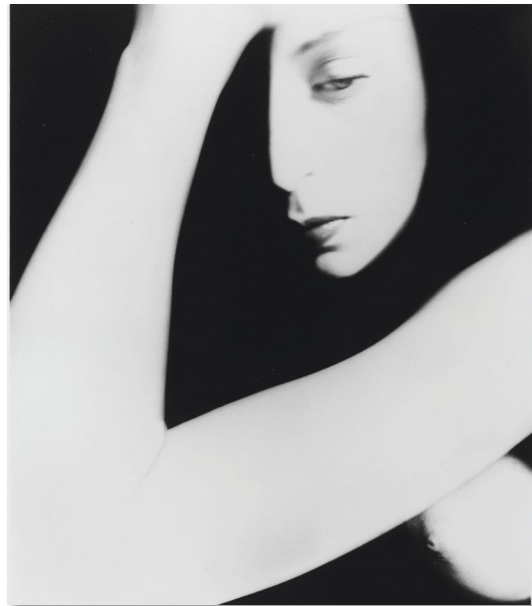


Ed.

History — Bill Brandt (1904-1983)



Bill Brandt (1904-1983)



History at Auction



2021 Jasper52
BILL BRANDT - Young Bather
[See Sold Price](#)



Buy Now KCM Galleries
[Bill Brandt London 1930'S Photogravure](#)
[\\$400](#)



2021 Emanon Auctions an...
David Hockney "Naya+Bill Brandt"
Photo Collage Print In
[See Sold Price](#)



2021 RR Auction
Francis Bacon Signed Postcard
[See Sold Price](#)



2021 KCM Galleries
Bill Brandt Early Gustave Dore's
London Rediscovered
[See Sold Price](#)



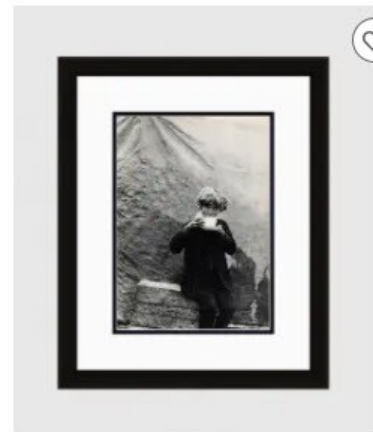
2021 STAIR
Bill Brandt (1904-1983): Highgate
Cemetery
[See Sold Price](#)



2021 KCM Galleries
Bill Brandt London II 1930'S
Photogravure
[See Sold Price](#)



2021 Jasper52
BILL BRANDT - Nude At Table, 1948
[See Sold Price](#)



2021 KCM Galleries
Bill Brandt London 1930'S
Photogravure
[See Sold Price](#)

Books at Abe's



Stock Image

The Land: Twentieth century landscape photographs

Brandt, Bill ; Mark Haworth-Booth (editor)

Published by Da Capo Press, 1976
 ISBN 10: 0306800268 ISBN 13: 9780306800269

Seller: Arundel Books, Seattle, WA, U.S.A.
 Contact seller

Seller Rating: ★★★★★

First Edition

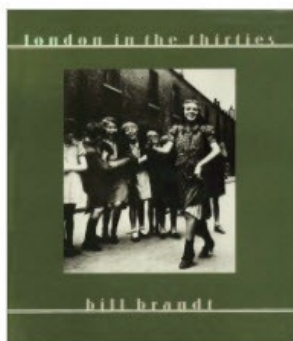
Used - Softcover
 Condition: Used - Good

US\$ 12.00
 Convert currency

US\$ 4.45 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



London in the thirties

Brandt, Bill

Published by Pantheon Books, 1983
 ISBN 10: 0394535650 ISBN 13: 9780394535654

Seller: Night Heron Books, Laramie, WY, U.S.A.
 Contact seller

Seller Rating: ★★★★★

First Edition

Used - Hardcover
 Condition: Very Good

US\$ 13.00
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 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Bill Brandt: photographs: [catalogue of an exhibition by] the Arts Council of Great Britain, Hayward Gallery, London, 30 April-31 May 1970; organised by the Museum of Modern Art, New York

Brandt, Bill

Published by Arts Council, 1970
 ISBN 10: 0900085193 ISBN 13: 9780900085192

Seller: Zupal-Books, Since 1961, Cleveland, OH, U.S.A.
 Contact seller

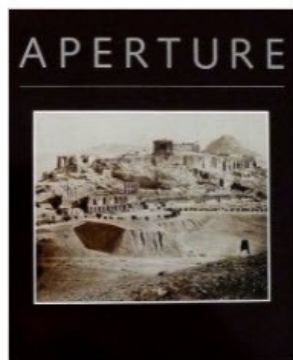
Used - Softcover
 Condition: Very Good

US\$ 13.00
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Quantity: 1

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APERTURE. Number Ninety

Brandt, Bill; Beato, Felix; Vogel, Hermann Wilhelm; Rodriguez, Sebastian; et al). Kismaric, Carole; editor

Published by Millerton, NY: Aperture, Inc., 1983., 1983
 ISBN 10: 089381119X ISBN 13: 9780893811198

Seller: Blue Mountain Books & Manuscripts, Ltd., Cadyville, NY, U.S.A.
 Contact seller

Seller Rating: ★★★★★

Used - Softcover
 Condition: Good

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US\$ 3.75 Shipping
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Quantity: 1

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Pictorial Effects in Photography—H.P. Robinson

CHAPTER X. FIGURES IN LANDSCAPE.

"TRUTH."

Before placing figures in a landscape, the artist should first make up his mind whether the composition requires the introduction of any object to add to its completeness. If it does, do not let



Frank Woodbery

anything induce him to take the view without the figure, because he will be doing something that he can see could be done better with the assistance of a little more trouble; above all, he should avoid incongruity, and never, for the sake of pleasing a friend by putting him in the picture, introduce an element of discord, such as was illustrated in the chapter on Unity. The figures should look so right where they are placed, that we should have no supposition that it would be possible to place them anywhere else. If perfect pictorial success is to be expected, no more figures than are absolutely necessary should be introduced. One figure more would be a useless blot, and injure the effect. Care must be taken that the figures compose well in relation to themselves, as well as to the landscape. In too many photographs, figures are to be seen straggling over the foreground, perfect strangers to each other, to all appearance, united by no purpose whatever, except that of having their portraits taken at a great disadvantage. It, of

course, may happen that, in some scenes in nature, figures may be found scattered over the ground in the way set forth in many photographs, and a picture of them may be quite true, and would, therefore, satisfy the desires of the matter-of-fact truth-at-any-price school, who scoff at the idea of art knowledge being of any use to photographers; but it is the purpose of the artist to represent agreeable truth, or, at least, truths that do not irritate the eye, as false quantities jar upon the ear in verse. I am quite aware, and go as far as any in agreeing, that the real enjoyment of art is in proportion to its entire truth. I hold, with Mrs. Elizabeth Barrett Browning, "Truest Truth the fairest Beauty," but the agreeable sensations produced by pictorial representations are dependent, in a very great degree, on the spirit and knowledge with which that truth is rendered. Form only will not give this, neither will light and shade alone; but the union of both, although color may be absent (but which is necessary to perfect beauty), suggests that truth to the mind which is one of the great functions of art. The best quality of photography is this perfect truth, this absolute rendering of light and shade and form; and a



knowledge that he is debarred the charms of color should cause the photographer to be more careful to make the most of the qualities which his art possesses, and which are beyond the reach of the painter and sculptor. It is not open to the photographer to produce his effects by

Pictorial Effects in Photography—H.P. Robinson

departing from the facts of nature, as has been the practice with the painter for ages; but he may use all legitimate means of presenting the story he has to tell in the most agreeable manner, and it is his imperative duty to avoid the mean, the base, and the ugly; and to aim to elevate his



subject, to avoid awkward forms, and to correct the unpicturesque. Having digressed thus far in search of "what is truth," we will return from the bottom of the well to our figures.

The figures and the landscape should never be quite equal in interest or pictorial value. The one should be subordinate to the other. The picture should consist of figures with a landscape background (if they are represented in the open air) or of a landscape in which figures are introduced merely for the sake of impressing a point or adding life to the more important scene. It is true, indeed, that pictures are sometimes produced, with good effect, the converse of this, and the figures vie with the scene in interest; but the subjects must be fine, and the skill of the artist great, or the success will be hazardous. It is difficult to give general directions for doing that which must, after all, have a special consideration in each case; it would, therefore, be next to impossible for me to give more definite directions for the introduction of figures in landscapes than has already been stated in this and former chapters; but I may sum up the subject by saying that the figure must be of the subject, as well as in it, in order that the unity may be preserved; that it must be used with a

purpose, to give life to a scene, or to supply an important spot of light or dark; to give balance, or to bring other parts into subordination, by being either blacker or whiter than those parts; and that what is to be avoided is the indiscriminate dragging in of figures into scenes in which they have no business, and where they do nothing but mischief. Perhaps the best lesson on this subject is to be obtained from the observation of photographs in which figures have been successfully introduced—if with the assistance of a competent teacher, all the better. With the exception of a chapter on the sky, and incidentally when I come to the consideration of chiaro-oscuro, I have done with landscape composition. How often do photographers travel over miles of country without finding anything they consider worthy of their attention,

although, perhaps, exquisite subjects may exist at every turn of the road. The art of photography has arrived at a sufficient state of perfection, in its own way, to prevent us having any fear in acknowledging that it is not possessed of unlimited power; that the sublime cannot be reached by it; and that its power is greatest when it attempts the simplest things. But if it is not the mountain that it can represent best, what art can equal it in its representation of the molehill? A basket, a hamper, a stone, a log of wood, a barrel—all or any of these—may be made valuable when a foreground presents nothing of especial interest in itself. By their presence, they at once give tenderness to the distance and space to the picture.



President's Message

Our Secretary, Naida Hurst, announced she will be moving to Texas soon. She graciously committed to finishing her term ending in June, but will not be available to stand for re-election. The Board has thanked Naida for her diligence and for being willing to complete her term.

As a small organization, FPCC relies on everyone to play an active role. We really appreciate those who serve as officers, board members, chairs, backup chairs, judges, teachers, commenters, image submitters, and event assistants. (Note that the list of such roles includes just about everyone). We do have many people who perform more than one role. Happily, active participation brings many kinds of satisfaction. Per the old saying: put more in, get more out.

With June bringing our annual elections, I encourage you to be generous when considering what roles you might be willing to help with in the next club year. Other Board members and I plan to be in touch with many of you individually in the next several months to match up interests with organization needs.

Robert Wheeler, FPCC President

Board Notes

Your FPCC Board met on 1/26/22 via Zoom and took the following actions:

- Approved a Visitor Policy (to be posted on our website).
- Discussed a draft non-discrimination, non-harassment policy.
- Reviewed the in-person Print night held 1/25/22 at the Vancouver Mall. Noted that 4Cs decided to continue small print competition through May. Approved payment for return postage to receive prints back from 4Cs.
- Approved scheduling a field trip in February, details to be announced.
- Reviewed progress on updating the club website. The website has been unavailable frequently during the past month. Approved migrating to the new format and content, which should reduce the website down time.
- Noted 4Cs discussions on having their image voting scale be

from 5 to 9 with half point scores allowed between the high and low ends. Decision likely in April.

Reviewed updated plans for a FPCC teaching session for Touchmark residents on 1/26/22 on iPhone photography, to be staffed by Ray Klein, Frank Woodbery, and Rick Battson.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig