

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 68 Issue 04 January 2022



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

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

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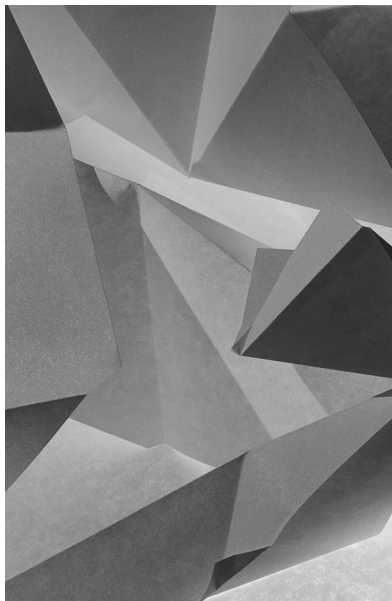
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4 C's Rep. John Craig
PSA Rep. Rick Battson

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Confused?

*See comment on the bottom of
Page 3

Cover:

Dwight Milne

*“There is no abstract art. You must
always start with something. Afterward,
you can remove all traces of reality.”*

Pablo Picasso

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			Open			Supplemente			Grand Total		
	N U M	SU M	A V E	N U M	SU M	AV E	N U M	SU M	AV E	N U M	SU M	AV E	N U M	SU M	AV E	N U M	SU M	AVE
Battson, Rick										4	82	20.50				4	82	20.50
Boos, Charles							1	19	19.00	10	207	20.70				11	226	20.55
Bruensteiner, Howard				4	89	22.25	4	86	21.50	8	179	22.38				16	354	22.13
Carson, Eloise										4	85	21.25				4	85	21.25
Craig, John				3	67	22.33	3	68	22.67	10	214	21.40				16	349	21.81
Deming, Bob				1	21	21.00				1	24	24.00				2	45	22.50
Eklof, Jan	1	23	## ##	1	22	22.00	2	47	23.50	9	213	23.67	3	75	25.00	16	380	23.75
Eldridge, Ester							3	57	19.00	4	80	20.00				7	137	19.57
Fischer, Doug	2	45	## ##	3	65	21.67	2	44	22.00	9	205	22.78				16	359	22.44
Fishback, Jon				2	41	20.50	4	80	20.00	6	128	21.33				12	249	20.75
Hunter, Wayne				2	45	22.50										2	45	22.50
Hurst, Naida							3	64	21.33	5	116	23.20	4	88	22.00	12	268	22.33
Klein, Ray							1	24	24.00	5	110	22.00				6	134	22.33
LaBriere, David	1	24	## ##	1	22	22.00	1	19	19.00	7	148	21.14				10	213	21.30
Milne, Dwight										3	58	19.33				3	58	19.33
Noel, Grant										4	90	22.50				4	90	22.50
Rupp, Katie				3	61	20.33	3	65	21.67	9	213	23.67				15	339	22.60
Schmall, Rod	1	22	## ##	1	23	23.00	4	80	20.00	5	104	20.80				11	229	20.82
Todd, Sharp				2	44	22.00	4	94	23.50	10	224	22.40				16	362	22.63
Wheeler, Robert				5	109	21.80	3	62	20.67	7	149	21.29				15	320	21.33

*You cannot depend on your eye if your imagination is not in focus.
 Mark Twain

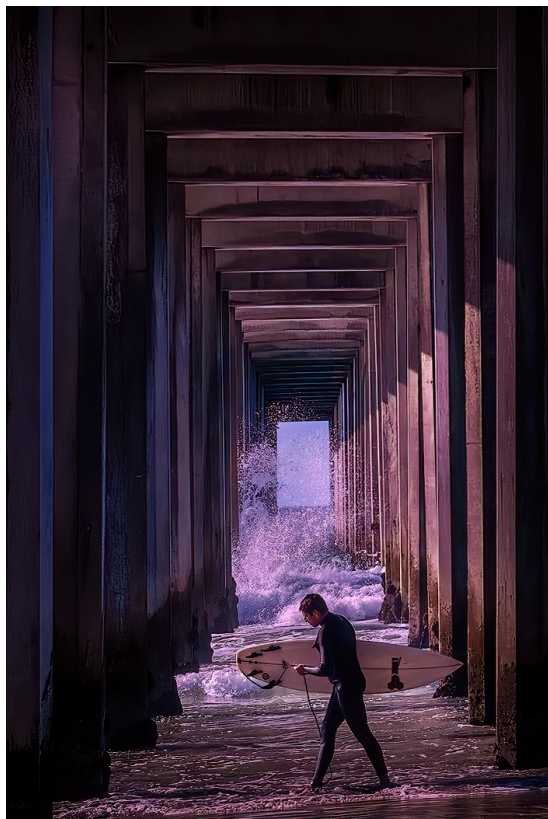
Last Month EID Night - Judges Favorites



Bruensteiner, Howard Goldfoot



Craig, John Remember The Fallen



Craig, John Surfing The Pier



Eklof, Jan

Golden Curl



Eklof, Jan

Autumn Colors In New Mexico

Last Month EID Night - Judges Favorites- Contd.



Eklof, Jan

Barn Owl In Winter

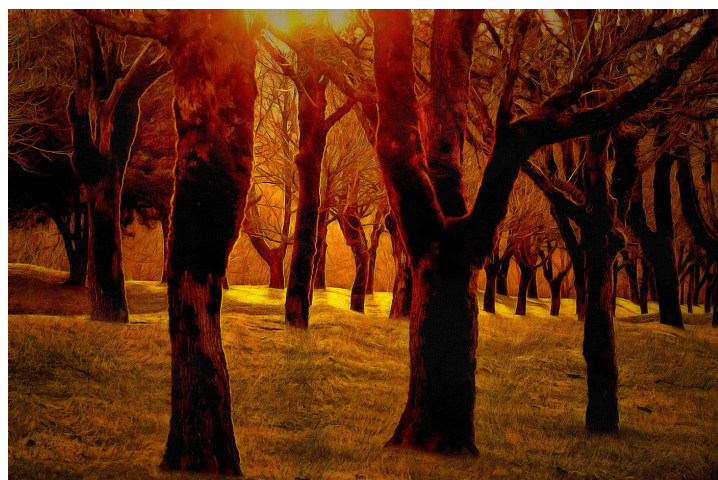


Klein, Ray

Night Time Driver

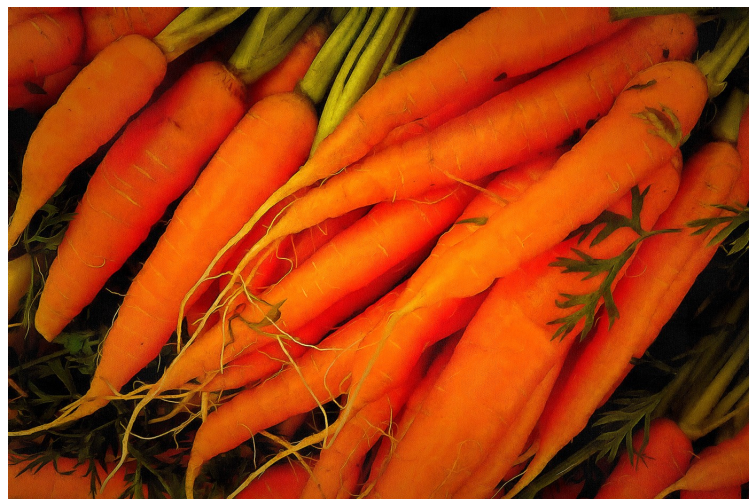


Klein, Ray Dusk Trails



LaBriere, David

Mysterious Forest



LaBriere, David

Beta Carotene

Last Month EID Night - Judges Favorites- Contd.



Rupp, Katie

Together



Rupp, Katie

I'm Walkin



Wheeler, Robert

Watch Your Step



Todd, Sharp

Grass Hopper Closeup

Don't forget discussion night on the 4th of January and education night on the 11th.

News From Touchmark, December 9, 2021

A Holiday Tree Lighting Event had been scheduled for the Residents of the Retirement Home. It was to include Black Pearl Decorated Horses and North Pine Horse Carriage Rides. Also a Portland Winter Hawks Appearance, however the weather was not cooperating and those parts of the event were cancelled. The major part of the event was now to take place indoors.

The Major players were now The Mountain View High School Orchestra Holiday Performance group, which filled in the time with a longer than planned selection of The Favorite Holiday Music Songs.

A break in the weather did allow for the residents to gather outside in front of the tree, which became illuminated at the tail end of the singing event.



Mountain View Highschool Orchestra Holiday Performance
December 9th, 2021 5:30 PM
Touchmark Retirement Home Vancouver, Washington



Touchmark Retirement Home Singing Group close the
Tree Lighting ceremony on December 9th at 7:30 PM.



Touchmark Retirement Home sing along outdoors.



Mountain View High School Orchestra Holiday Performance
December 9th, 2021 5:45 PM
Touchmark Retirement Home Vancouver, Washington



Mrs. Clause passes out candy canes.



Santa and Mrs. Clause have come to town.
Touchmark Retirement Home Vancouver, Washington.



Santa poses for a selfie with one of the residents.



Santa and Mrs. Clause dancing.



Jhelle Avdienko, Life Enrichment Director, entertains with songs.

Last Month Discussion Night



Sharp Todd

The group settled immediately on the fine macro job done here. This is another of Sharp's images from the PSA convention outings. Suggestions revolved around the possibility of reducing the harshness of the light or possibly the saturation. John Craig worked his magic and showed the results of the suggestions. Everyone liked what they saw.

It was mentioned that this may not have been the most beautiful steam engines ever built, however everyone felt Sharp had presented it quite well. Sharp mentioned that he added the smoke and was not happy with the direction it presented. It was also mentioned that he might lighten up the smoke a bit, as boilers such as this seldom spit smoke this black when properly fired.



Bob Wheeler

Everyone had fun with this fine capture. Bob let the group talk about it for a while before one member hit on the fact this is a stuffed animal. Bob then explained; it is a window display and taking the reflections off the window was a job. Everyone felt it to be a cute capture and a fine job of cleaning up the glass for presentation.



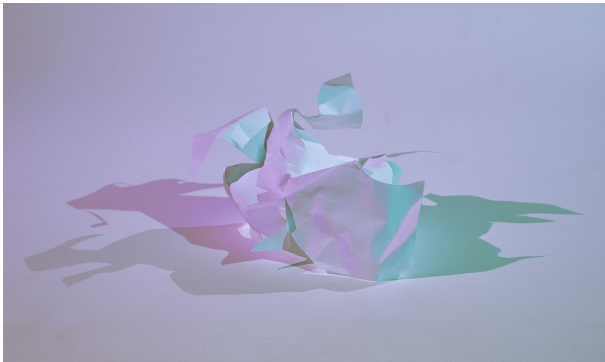
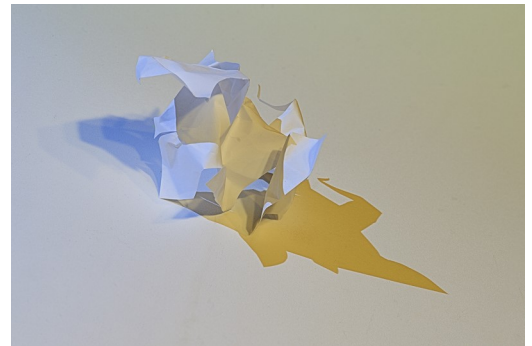
Conversation surrounding the image on the left revolved around the problem of people in the scene. Not necessarily tourists in general, but those who do not present themselves artistically. Several thought that the human element may have added something, others felt not. It is universally thought to be funny and well seen. The author immediately reflected on the image to the right, by Robert Doisneau in Paris. Would it have been as humorous without the gendarme?



Last Month Discussion Night

Jon Fishback

These two images, Jon said, are an exercise in shadows of crumpled white paper on a white board, using different gels on LED lights, to experiment with how the shadows change color by the base light. The one on the right is lit by a single LED flashlight with a blue filter, from the left which colors the board, then casts a shadow on the right on the board that is lit by several incandescent lamps in the ceiling. Notice there is only one warm shadow because there is only one LED light on the left.



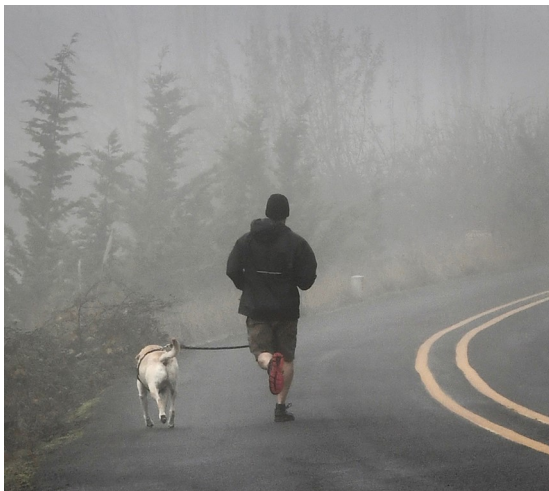
The image on the left is a bit different, as the overhead incandescent light are taken out of the picture and three LED lights with different gels are used to light the board and cast the shadows.

As near as he remembers the light on the left made the green surface and caste the grey shadow, the light on the right made the red surface and caste t he green shadow. The third light was not powerful enough to override the green surface light and caste the red shadow

The point is not to understand; but to have fun and enjoy what you are doing. A little wonder thrown in is just a bonus.

Rod Schmall

Rod's flower was heavily discussed as a potential candidate for a painterly effect, due to the harsh and saturated reds and rather soft overall feel of the petal.. Several Ideas were given and John even was able to make several examples which seemed to the group to point to good possibilities.



This fine capture on the left, when I hit the screen, left this author thunderstruck. The group agreed the feeling here is excellent, with the fine movement of the subjects in step, the subdued background with the fog and especially the interesting lines on the road leading the subjects forward. Images such as this are hard to describe because they are so cerebral. It is difficult to articulate an emotion and to avoid trying to make a competitive image out of a piece of art.

Last Month Discussion Night



Eloise Carson

Eloise stated that she was attempting to make a high key nature look and liked the look of the mother and child. The infant's coat was scarred by a past attack by a predator, which the group thought might make the competitiveness problematic. That, along with this, the rump of the colt seemed soft. Everyone felt the high key look was well done and many suggestions were given as to what might help, up to and including the removal of the colt. An idea was presented and John Craig was able to give an example of it which Eloise seemed to like.



This mother and two of her three offspring was given as a capture Eloise made while in Africa, chasing cheetahs. Everyone felt the animation of the center offspring added significantly to a capture that might have just been seen as another portrait of cheetahs.

Rick Battson

Rick made this humorous image of Sharp Todd trying to photograph prairie dogs in a preserve, on a field trip, at the PSA convention. Much discussion revolved around the bubble that appears over Sharp's head.

It seems this is a viewing station that one must crawl into and then pop up in the bubble to observe the rodents in their own environment. That is, their own environment enclosed within cement walls. The nature preserve has constructed this for the public viewing.



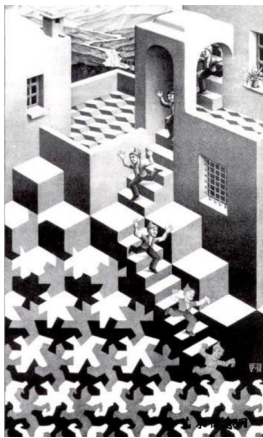
Last Month Discussion Night



Frank Woodbery

When Frank's fine architectural hit the screen, several members recognized M. C. Escher in this work. Mr. Escher's image at lower left is very strong graphic elements, including squares and rectangles. Frank's presentation also shows these elements, especially in the roof overhang.

It was suggested that letting the sky go to black might place more emphasis on the fine details as well straightening the verticals, which resulted in something like that on the right.



Everyone applauded Frank's inclusion of the human elements which they thought, brought the plain old lighthouse, up a notch in interest. It was also noted by a member that there was considerable trash and outdoor furniture that had been removed quite successfully.



Ray Kline

Ray's story began with an auto show and ended up at Crown Point. He included images from both locations to make this fine composite. Much of what makes it seem as one image, Ray feels, is due to the use of various blurs to simulate movement.



Last Month Discussion Night

Jan Eklof



Jan's fine nature presentation did not show up on the zoom screen as we see here and considerable time was wasted in discussion as to whether the reflection was natural or not. As always when discussing potential competition images the tendency is the focus on the obvious, which is not always obvious due to the foibles of the digital environment. As usual everyone seemed to enjoy the image.

Jan stated that she sees this scene on the right, every time she passes it and finally, using her cell phone, captured this late in the day. She said she enhanced the cross on the door a bit but it is pretty much as shot. The group felt I to be well seen with good interest.



Grant Noel



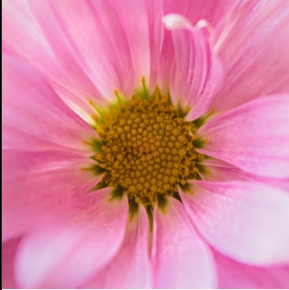
Grant said he captured this at a bear workshop and liked the mother bear's contribution to the overall but was put off by the cubs position. Several felt that did not matter and the animation of the mother was enough.

Discussion around composition found several that felt the foreground a bit heavy and might be removed some, as well as a light vignette, resulting in the image below. This was another of those images that did not project as the maker had intended and appeared much lighter than this.



Last Month Discussion Night

Naida Hurst

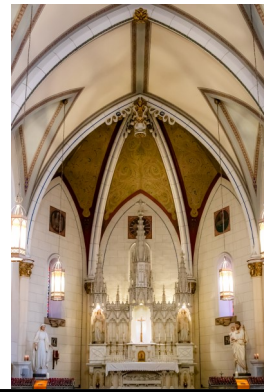


Naida presented her work both in color and black and white, which somehow got messed up in the transition between computers and I apologize. Since the only image John had was the black and white, no comments were done.

Naida's fine architectural was universally applauded as fine work. She related that the image is a panorama of several images and everyone was amazed at how well it was stitched.

Conversation revolved around her not caring for the blown out lights and several options were discussed, including the addition of a small amount of color to the blown out highlights.

The black and white version was shown due the John Craig's magic and the group agreed it is not as powerful as the color image. Naida stated that she spent an inordinate amount of time cloning out people around the candle area left and right.



Katie Rupp



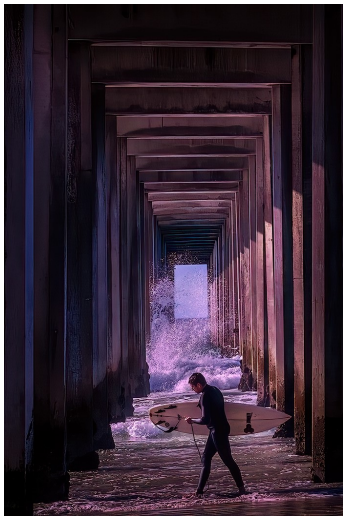
Katie said she is having fun with plug-in painterly effects and everyone felt this was a fine example of what can be done with the technique. It was pointed out that image size will play an important role in how the treatment is viewed and might be something to take into account if one wishes to go down this road.

Katie explained that her aim was to make the animals in the front predominant and the ones in the back recede. She was able to accomplish this with a plug-in called acrylic. Another of the subtle painterly effects that gave her what she envisioned. It was stated that the overlapping planes created gives the image incredible dimension and the treatment seemed to be just what she was looking for as well as the entire group.



Last Month Discussion Night

John Craig

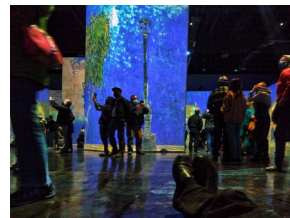
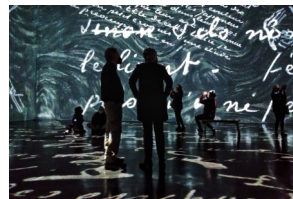
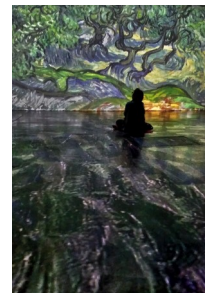
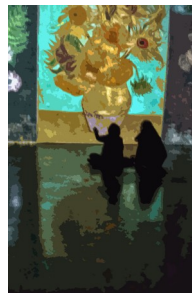


John's fine perspective shot, he said, was created by a telephoto lens. It was thought that the wait for the surfer was time well spent as the interest of the subject seemed to have paid off, as the wave splash and the subject together everyone thought to be very nice.

John's fine beach scene was applauded for the foreground, with good detail and the mood of this sharp foreground and the foggy background. It was laughingly thought that he needed to get a bird put on one of the posts.



Howard Bruenstein

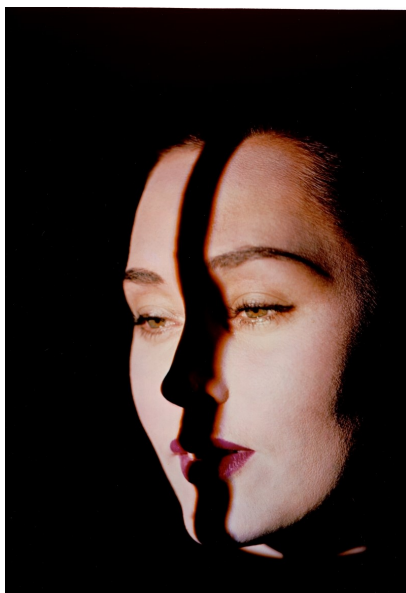


Howard gave the group a series taken at the Van Gogh exhibit in Portland. He pointed out the rich opportunity he had to interlace humanity and the work of this special artist.

History — Erwin Blumenfeld



Erwin Blumenfeld
1897—1969



Blumenfeld was born in Berlin on 26 January 1897. As a young man he worked in the [clothes trade](#) and wrote poetry.^[1] In 1918 he went to Amsterdam, where he came into contact with [Paul Citroen](#) and [Georg Grosz](#).^[1] In 1933 he made a [photomontage](#) showing [Hitler](#) as a skull with a [swastika](#) on its forehead; this image was later used in [Allied propaganda](#) material in 1943.^[1]

He married Lena Citroen, with whom he had three children, in 1921.^{[1]:143} In 1922 he started a [leather goods](#) shop, which [failed](#) in 1935.^{[1]:143}^[1] He moved to Paris, where in 1936 he set up as a photographer^[1] and did free-lance work for French [Vogue](#).^[1] After the outbreak of the [Second World War](#) he was placed in an [internment camp](#); in 1941 he was able to emigrate to the United States.^[1] There he soon became a successful and well-paid [fashion photographer](#), and worked as a [free-lancer](#) for [Harper's Bazaar](#), [Life](#) and American [Vogue](#).^[1]

Blumenfeld died in Rome on 4 July 1969.^[1]

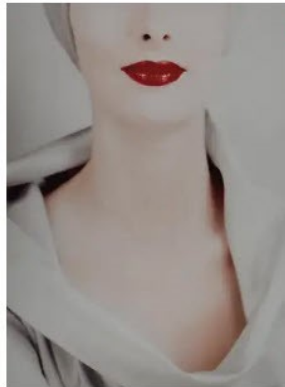
https://en.wikipedia.org/wiki/Erwin_Blumenfeld

History at Auction



156: ERWIN BLUMENFELD - Original
Vintage Photogravure
Stanford Auctioneers
Sold for \$400

Jan 29, 2011



Erwin Blumenfeld. Decollete, Cover Study.

Mid-Hudson Auction Galler
Sold for \$400

Mar 07, 2020



367: ERWIN BLUMENFELD - Original
Photogravure

Stanford Auctioneers

Nov 07, 2015

Sold for \$375



Erwin Blumenfeld (1897-1969) -
Portfolio, 1981

Bloomsbury Auctions

Jul 16, 2015



ERWIN BLUMENFELD - Original
Photogravure

Stanford Auctioneers

Sep 29, 2013



178: ERWIN BLUMENFELD - Original
Vintage Photogravure

Stanford Auctioneers

Nov 03, 2012



187: ERWIN BLUMENFELD - Original
Photogravure

Stanford Auctioneers

Nov 03, 2012

Sold for \$500



ERWIN BLUMENFELD Doe Eye Offset
Lithograph

The Benefit Shop Foundatic

May 19, 2021

Sold for \$450



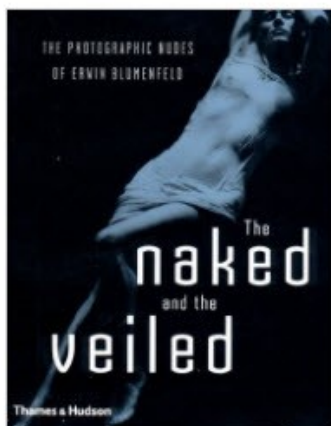
226: ERWIN BLUMENFELD - Original
Photogravure

Stanford Auctioneers

Nov 12, 2011

Sold for \$450

Books at Abe's



Stock Image

The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld

Blumenfeld, Erwin; Blumenfeld, Yorick

Published by Thames & Hudson, 1999
 ISBN 10: 0500542309 ISBN 13: 9780500542309

Seller: Irish Booksellers, Portland, ME, U.S.A.
 Contact seller
 Seller Rating: ★★★★★

Condition: UsedAcceptable. book.

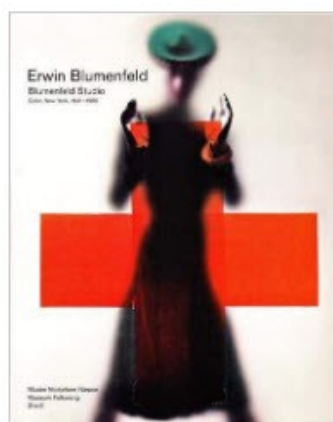
Used - Hardcover
 Condition: UsedAcceptable

US\$ 19.49
 Convert currency

US\$ 3.77 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Blumenfeld Studio : Color, New York, 1941-1960

Blumenfeld, Erwin

Published by Steidl, 2013
 ISBN 10: 3869305312 ISBN 13: 9783869305318

Seller: Better World Books, Mishawaka, IN, U.S.A.
 Contact seller
 Seller Rating: ★★★★★

Condition: Good. Shows some signs of wear, and may have some markings on the inside.

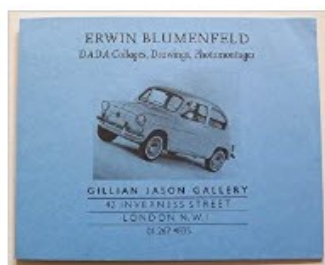
Used - Softcover
 Condition: Good

US\$ 25.47
 Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Seller Image

Erwin Blumenfeld, DADA Collages, Drawings, Photomontages. Private View, Wednesday 29 April 6.00-8.00pm. Gillian Jason Gallery, London 29 April-30 May 1987.

BLUMENFELD, ERWIN.

Published by Gillan Jason Gallery., 1987

Seller: Roe and Moore, London, United Kingdom
 Contact seller
 Seller Rating: ★★★★★

First Edition

Soft cover. Condition: Very Good. 1st Edition. Oblong 24mo. Folding card. Biography. Private view invitation.

Used - Softcover
 Condition: Very Good

US\$ 14.59
 Convert currency

US\$ 13.46 Shipping
 From United Kingdom to U.S.A.

Quantity: 1

Add to Basket

Pictorial Effects in Photography—H.P. Robinson

CHAPTER IX. SIMPLE RULES.

In making a pictorial representation of a scene from nature, there are many particulars to be borne in mind, some of which are self-evident, but which, for the sake of order, and for the information of those who have not arrived at even the elementary stage of art, may as well be mentioned here.

Parallel lines are objectionable. If the horizon is bounded by a straight line, the middle distance or foreground should be undulating. This is often easily managed by a change of position, so as to get a perspective view of the foreground.

A move of a few yards will often entirely alter the lines of a picture.

A front elevation of an object is seldom so picturesque as the same object seen in perspective, as the following example will illustrate. Fig. 8 is from a

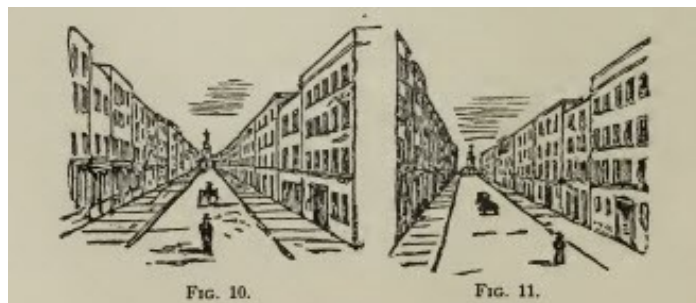


stereoscopic slide, slightly exaggerated for the sake of making the defective composition more palpable to the student. The parallel lines of the towers are at right angles with the parallel lines of the river, and the alder bush occupies a prominent position in the center; an arrangement than which nothing could be worse. A position taken forty or fifty yards along the bank of the river would present a view as represented in Fig. 9, which entirely agrees with the rules of composition as set down in former chapters. Some writers argue that, because the artist is not greater than the Divine Maker of nature, he should make no attempt to improve or select nature. Now, photographs taken from either of the standpoints indicated by these sketches would be equally true; but Fig. 8 is probably the way in which these writers would represent the castle, and Fig. 9 is how the same object would be presented by an artist. I leave you to select which you would prefer.

However objectionable straight lines may appear when many of them run parallel with one another, a few straight lines are exceedingly valuable in a

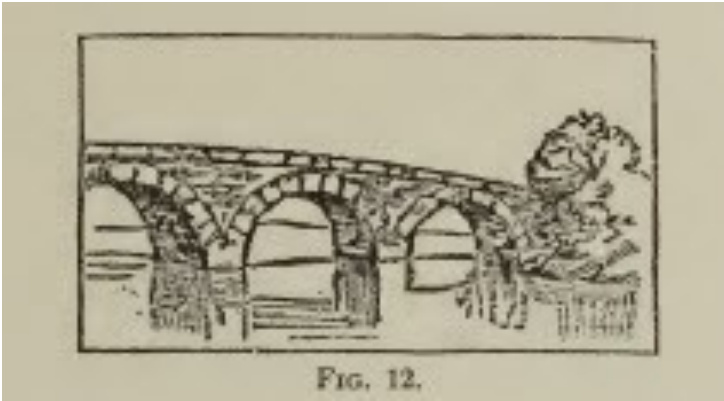
landscape, giving variety by opposing the more graceful curves, and presenting a feeling of stability in the picture. Sometimes a few parallel lines in the distance and sky afford a pleasing contrast to the undulating lines in the landscape. A small portion of straight lines is often of extreme value in a picture containing many curves. The lines of a building on an eminence, or seen through trees, always add to the picturesque effect. In the interior of the cathedral or church, the straight lines of the columns many times repeated give an idea of stability and solemnity to be obtained by no other way.

If a picture were divided down the middle, one-half should never be a facsimile of the other. For instance, if a photograph were taken of the nave of a church from the center of the aisle, this effect would be produced. The repetition of the receding pillars produces grandeur, but the exact repetition of the same pillars on the opposite side would produce monotony. The same observations will hold good in a great variety of instances. A representation of a view extending down an avenue of trees, down a river or down a street, should never, if it is possible to avoid it, be taken from the Fig. 10. Fig. 11. center. On a comparison of Figs. 10 and 11, the difference of result will be seen at a glance. The awkward effect of placing leading objects, such as the figure, cart, and church in Fig. 10, one above the other in a line will also be apparent.



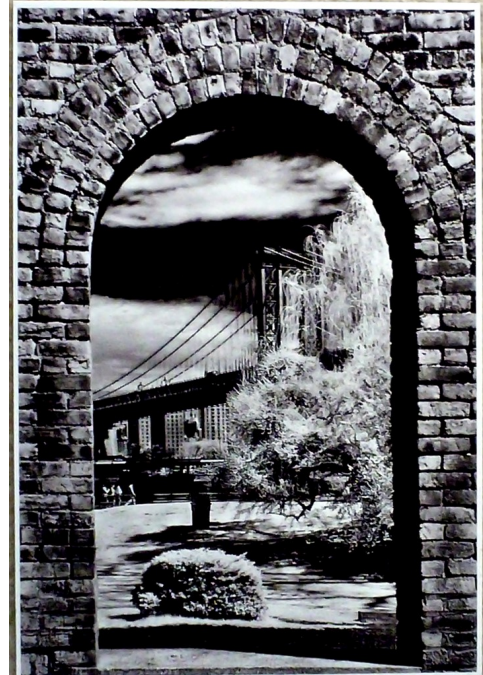
Howard Bruensteiner

Pictorial Effects in Photography—H.P. Robinson



A picture should also always, when it is possible, be properly closed in. The center of an arch should never be left without any other support than the side of the picture, as in Fig. 12; but if no more of the landscape can be included, the Fig. 12. picture should finish at the abutment of one of the piers of the bridge. No doubt the imagination of the spectator will supply the missing abutment or support, but it is very much better to show it in the picture. The same remark also applies to arches in interiors.

The choice of the position of the horizon is often a matter for serious consideration, but it may be taken as a rule that it should never be equidistant from the top and bottom of the picture; that is, the plane should not be equally divided between earth and sky. The exact position—whether the horizon is above or below the center—must be determined by the subject; but I have noticed that the majority of photographs seem to demand that the greatest space should be devoted to the earth; while, on the other hand, the majority of paintings and drawings have the horizon low. The difference may probably be accounted for by the fact that hitherto the sky has been a difficulty with photographers; first, because their endeavor has been to produce photographs so cheap that they could not afford to print in skies from a second negative; and secondly, because, although there is very little mechanical or chemical difficulty in the production of natural clouds when they exist, it is very rarely that a fine and suitable sky is found behind a landscape.



Albert Tang



Bob Deming

Presidents Message

Here is a public domain poem by Rainer Rilke. Nominally about a photograph, I found it stimulated me to think more generally about how we evaluate photographic images.

Early Picture of My Father

In the eyes, dream: The brow's in touch
 With something far. Vast youthfulness
 In the lips, unsmiling seductiveness,
 And below the highly ornamented braid
 And the slim-chested noble uniform,
 The sabre's basket-hilt and both the hands –
 Suspended, calm, and clasped on nothing,
 And now almost invisible: as if they,
 Grasping the distance, were first to vanish.
 And all the rest is so self-involved,
 So quenched, as if we can't understand it,
 And deeply clouded, from its proper depth –
 You, swiftly disappearing photograph,
 In my more slowly disappearing hand.

Notice how the wording at the end, “my more slowly disappearing hand,” echoes an earlier description of the father’s hands as “almost invisible...” We know better than to take the words literally. At the very least, they allude to the broad topic of passing of lifetimes rather than being a descriptive comment about Rilke’s hands vanishing right before his eyes. We also know better than to criticize this poem as being made of incomplete sentences, lacking verbs in many places, having capitalization at the start of lines instead of at the start of sentences, omitting ages, names and other sharply defined identifying information. We know poems do not have to work the same way as prose.

Perhaps in evaluating photographs, we should also know better than to demand that every image be constructed like prose. We could recognize that some images communicate less literally. We might even celebrate the elements of allusion, metaphor, and symbolism ready for discovery in our best visual poems.

Robert Wheeler

Board Notes

Your FPCC Board met on Wednesday 1/29/21 via Zoom.

- **Approved** accepting make-up prints during January Print night due the weather-related to cancellation of the December print session.
- After clarification from 4Cs, **approved** increasing the number of prints allowed per from the previously announced three prints across any combination of mono or color to a total of five prints per member with a maximum of three in either category (color or mono). In the January meeting, up to ten prints may be submitted: five regular and five make-up.
- **Approved** an FPCC service event for a small group of Touchmark residents to learn about basic photography in a two hour session in January.

- **Approved** revisions to a draft Visitors policy (to be distributed after further review in the next Board meeting). **Received** notice from Naida Hurst that she will not be able to continue as FPCC secretary after the end of her current term because she is moving out of state. The Board warmly thanked Naida for her service and for her willingness to continue in this role through June.



4 C's Rep.: John Craig



PSA Rep.: Rick Battson