

Adapter



Vancouver Washington
Film Pack Camera Club
Volume 68 Issue 09 June 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 09 June 2022

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Touchmark Classic Car Show

June 18. 3:00 PM to 7:00 PM

Cover:

Doug Fischer

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.

Print Competition meeting nights and location will be announced by email.

Last Month EID Night - YTD

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Last Month EID Night - Judges Favorites



Doug Fischer Spring Colors



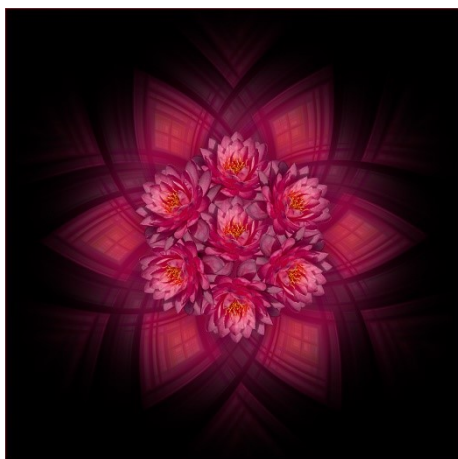
Jon Fishback Vine Maple



Sharp Todd Spring Snow And Oregon Grape

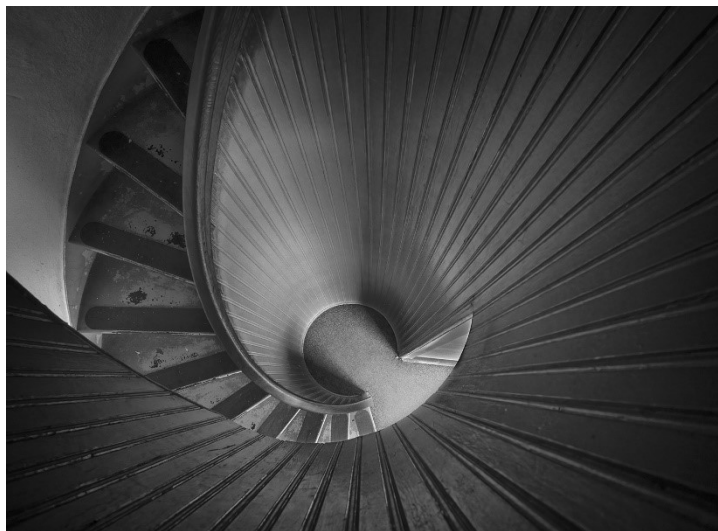


Jan Eklof Fungi



Jan Eklof Twirl Of Pink

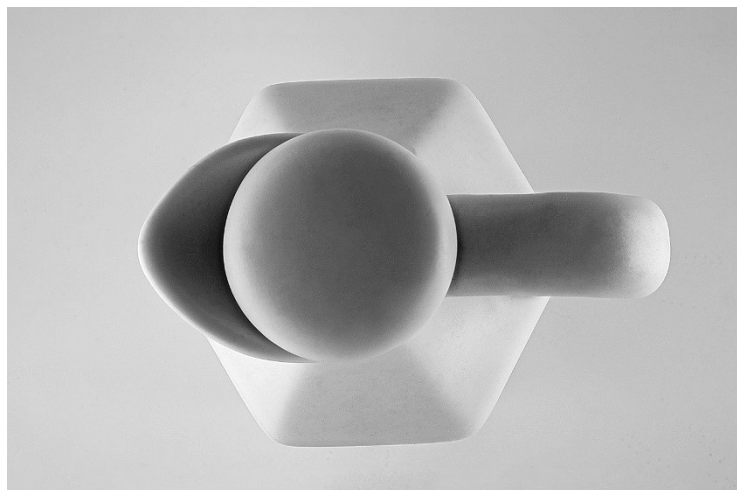
Last Month EID Night - Judges Favorites



John Craig Keyhole Stairwell



Katie Rupp The Look



Jon Fishback Cream Pitcher



Doug Fischer Super Moon



Jan Eklof Early Bird

Last Month EID Night - Judges Favorites



KatieRupp

Tired Hippo



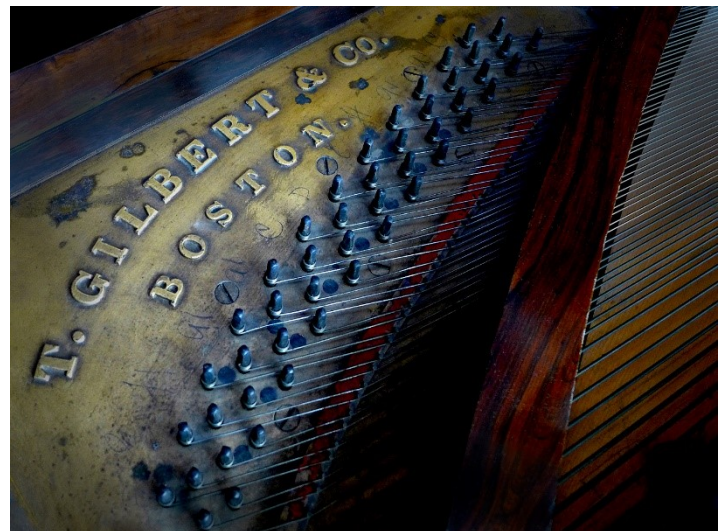
Katie Rupp

Colobus Monkey



John Craig

Puffin



RodSchmall

Piano Strings

Last Month Print Night - YTD Scores

May YTD score	Sum of Score	Count of Score	Average of Score
Grant Noel	259	12	21.58
SC	214	10	21.40
SM	45	2	22.50
Jan Eklof	628	27	23.26
SC	399	17	23.47
SM	229	10	22.90
Jim Nelson	231	11	21.00
SC	125	6	20.83
SM	106	5	21.20
Katie Rupp	438	19	23.05
SC	230	10	23.00
SM	208	9	23.11
Ray Klein	63	3	21.00
SC	22	1	22.00
SM	41	2	20.50
Rick Battson	46	2	23.00
SC	23	1	23.00
SM	23	1	23.00
Robert Wheeler	22	1	22.00
SC	22	1	22.00
Rod Schmall	581	27	21.52
SC	368	17	21.65
SM	213	10	21.30
Sharp Todd	663	29	22.86
SC	318	14	22.71
SM	345	15	23.00
Wayne Hunter	181	8	22.63
SC	181	8	22.63

Print Night - Judges Favorites



Rod Schmall Goat Eye



Jan Eklof Harris Sparrow



Jan Eklof Yellow Crowned Sparrow



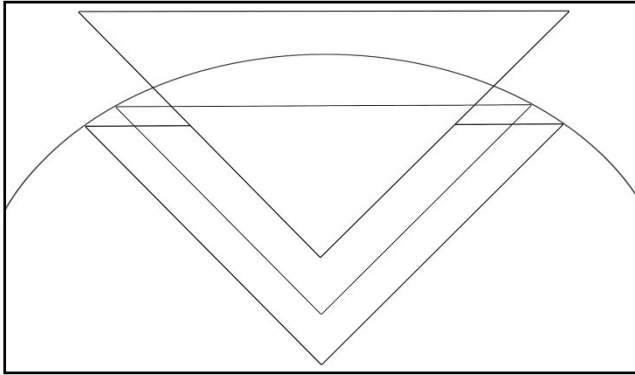
Sharp Todd Oregon Grape And Rain



Sharp Todd Old Bloom And Reflections

Last Month Discussion Night

Jon Fishback



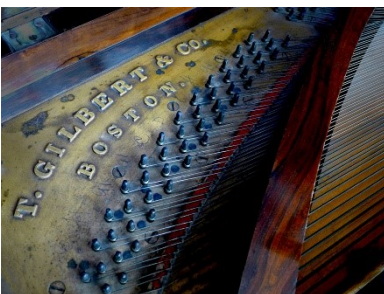
Jon gave the group a line art made up of cut paper and a white container cover. The problems of this work was explained and flaws examined.

Bob Wheeler



Bob gave the group this funny sequence with the question — what different ways are there to present a sequence? Lively discussion followed.

Rod Schmall



Rod's contribution consisted of a fine close-up of the interior of a piano. Suggestions were made that he might think about the upper left corner and to remove that minor distraction. Everyone enjoyed the fine composition.

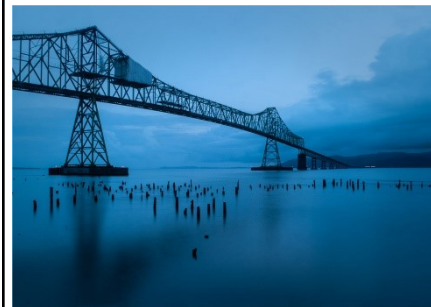
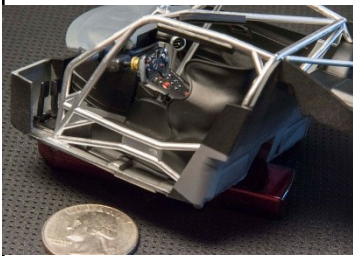
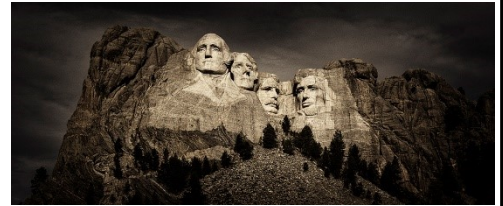
The barn and flowers exhibited fine depth of field and good balance with the barn and tree showing a good triangle composition with the foreground. The sky was discussed in detail and several suggestions made.

Last Month Discussion Night



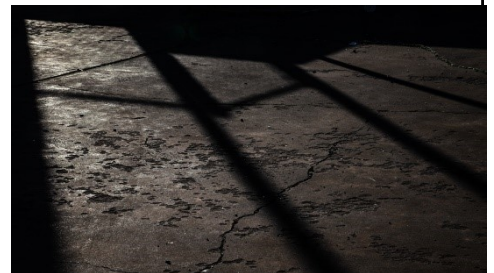
George Clark

George spent the pandemic building a model car on the left. He then photographed it making it seem full size. Conversation revolved mostly on the fine work and how the smoke was made. The Mt. Rushmore work was taken on a cross country trip, and it was thought that the look is unique and a fine composition.



Frank Woodbery

Frank's beach scene was thought to have been enhanced considerably by the inclusion of the figure. Some fun was had at the expense of the subject, (Rick) and how he might have been in a more comfortable place in the fame.



Unfortunately the group did not get to see this nice minimalist look of interesting lines and shadows. The image was lost due to Jon's incompetence, but now is found, enjoy.



Ray Klein

Ray's story here was that he stumbled on the way to make this capture and the Monk looked in his direction. The original at lower right was the first, and as he went closer the stumble happened resulting in the image at top right, which his favorite. Notice the removal of the door and the distracting element behind his face.



Last Month Discussion Night



Jan Eklof

Jan's contribution consisted of these two fine birds. The unique look at the bird on the left was considered to be its finest quality, along with the fine background with its lines matching the bird's gesture.

The worm, er, the bird on the right was taken as a fine piece of shooting, with the low level and interest of the worm. Jan continues to provide wonderful nature work for the discussion group.



Dwight Milne

Dwight was curious regarding the comparison of these two. He was not sure which might judge better. The group embraced the issue and several fine comments followed. It was thought that these are two different images and have merit in their own. It was thought, for competition that the upper may be a bit heavy, but the undulating lines should be kept nearly intact, and the image on the right might



Doug Fischer

Doug gave us two fine night photographs. The first on the left of an old mine and equipment, was discussed in detail regarding the perspective. Doug worried over the issue and changed it but was not sure. The group felt it to be fine.

The Bodie work on the right was explained and questions as to the lighting and how Doug was able to get into Bodie at night. Turns out you need a park ranger to help.



Last Month Discussion Night



Howard Bruenstein

The palm tree on the left is a found subject with the sculpture on either side a bonus, not to mention the cloud. Everyone thought the capture was finely timed and well seen.

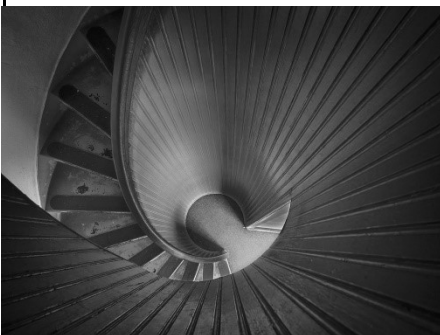
The infra-red bicycle was thought to be a bit busy and washed out. Several suggestions were made regarding darkening the bicycle and trying to get some contrast. The scene was thought to be excellent and the composition interesting. Howard continues to reward the group with cutting edge work.



Jim Nelson

Jim was not able to be with us so the group flew solo. It was thought both quite nice, with interest in the bird on the left carrying nest material both in the beak and the talons.

On the right was thought to be a good rendering and the group spent some time discussing the different herons and how to identify them.



John Craig

Jon wished to discuss the comparison of these two. Specifically which appealed the most to the group. Consensus was that it was the image on the left, mostly due to the addition of the upper left, which several mentioned seemed to add to the composition, not to mention the addition of the additional leading lines emanating from the lower left.



Last Month Discussion Night



Lucinda Savoie

The group welcomed our new member Linda Savoie. Linda said she was taken by the back light on the left and wanted to capture its feel. The group agreed and make many suggestions for improvement. Removal of as much background as possible, a tighter crop and work on the background were a few. The bird was thought to be a fine capture and several comments revolved around removal of several stems as well as adding some room on the right.



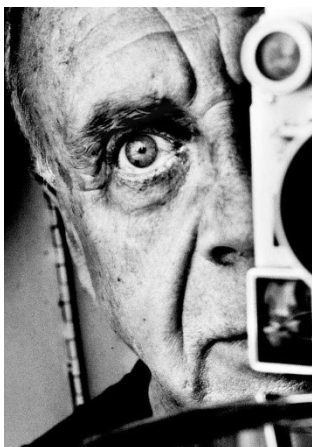
Sharp Todd

Sharp continues to give the group fine macro work. On the left, a 30 image stack was discussed and the group felt it to have some sharpness issues probably due to the stack. The look was enjoyed by all. The fine macro bloom on the right was smaller than an inch and was taken with his point and shoot in auto stack mode. Everyone thought it to be amazingly sharp.

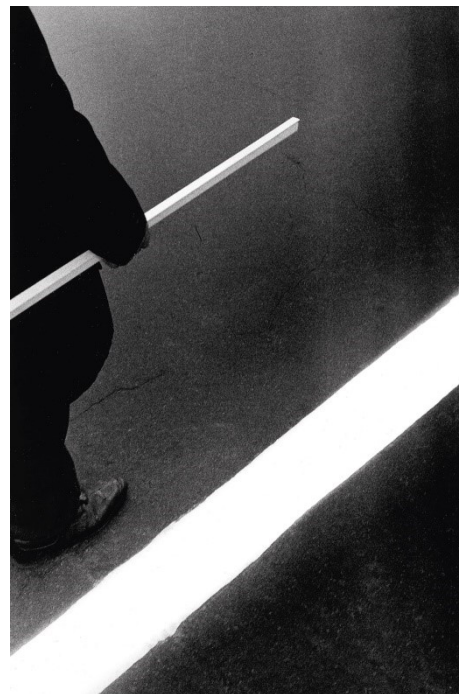
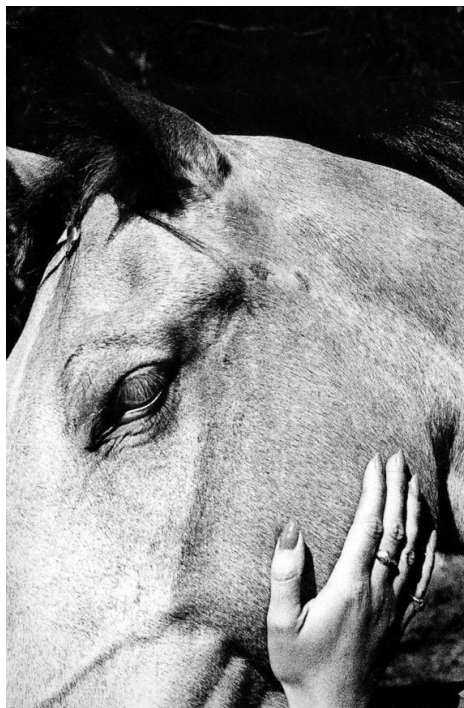


This Could Be You

History— Ralph Gibson (1939 —)



Ralph Gibson (1939—)



History at Auction — Ralph Gibson



Ralph Gibson (American, b. 1939)

Smoking Jacket, Priest, and Ducktail (from *Quadrants...*)
 Auction 5328 | Lot: 73114 | Oct 11, 2017

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



RALPH GIBSON (American, b. 1939)

Woman with Statue, 1974
 Gelatin silver
 8-1/8 x 12-1/4 inches (20...)
 Auction 5194 | Lot: 74261 | Oct 16, 2014

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

Make Offer to Owner
 \$1,125 or more



Ralph Gibson (American, b. 1939)

Untitled, 1972
 Gelatin silver, printed later
 12-1/2 x 8-1/4 inch...
 Auction 5220 | Lot: 74211 | Nov 13, 2015

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

Make Offer to Owner
 \$1,875 or more



RALPH GIBSON (American, b. 1939)

Baby's Hand with Guitar, 1960-61
 Gelatin silver
 4-3/4 x 7-3/8 in...
 Auction 5176 | Lot: 74085 | Apr 5, 2014

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

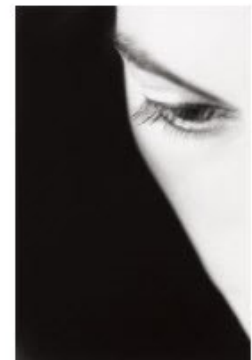
Make Offer to Owner
 \$3,562 or more



RALPH GIBSON (American, b. 1939)

Untitled (From the Somnambulist), 1968
 Platinum, printed later
 1...
 Auction 5098 | Lot: 74086 | May 1, 2012

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

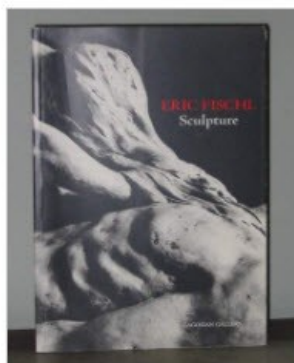


RALPH GIBSON (American, b. 1939)

Untitled (Bastienne's Eye), 1987
 Gelatin silver
 12-5/8 x 8-1/4 i...
 Auction 5176 | Lot: 74290 | Apr 5, 2014

Sold For: **\$3,500.00**

Books at Abe's



Eric Fischl: Sculpture

Artist) Eric Fischl, (Photography) Ralph Gibson

Published by GAGOSIAN GALERY, 1998
 ISBN 10: 1880154188 ISBN 13: 9781880154182

Seller: Strand Book Store, ABAA, New York, NY, U.S.A.
 Contact seller

Association Member: ABAA, ILAB
 Seller Rating: ★★★★★

Used - Softcover
 Condition: Good

US\$ 12.00
 Convert currency

US\$ 7.99 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket

Condition: Good

US\$ 15.00
 Convert currency

US\$ 7.99 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Contact Theory

Ralph Gibson

Published by LUSTRUM PRESS, 1982
 ISBN 10: 0912810319 ISBN 13: 9780912810317

Seller: Strand Book Store, ABAA, New York, NY, U.S.A.
 Contact seller

Association Member: ABAA, ILAB
 Seller Rating: ★★★★★

Oversized Paper Back. Condition: Good.

Stock Image



Brazil

Gibson, Ralph

Published by Damiani, Italy, 2005
 ISBN 10: 8889431121 ISBN 13: 9788889431122

Seller: Ann Becker, Houston, TX, U.S.A.
 Contact seller

Seller Rating: ★★★★★

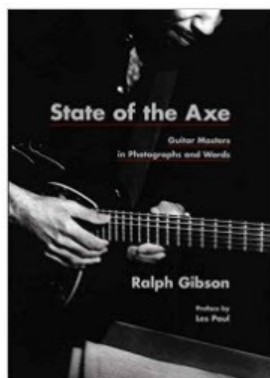
Used - Hardcover
 Condition: Very Good

US\$ 30.00
 Convert currency

US\$ 4.00 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



State of the Axe: Guitar Masters in Photographs and Words

Gibson, Ralph

Published by Museum of Fine Arts, Houston, 2008
 ISBN 10: 0300142110 ISBN 13: 9780300142112

Seller: Abacus Bookshop, Pittsford, NY, U.S.A.
 Contact seller

Seller Rating: ★★★★★

First Edition

Used - Softcover
 Condition: Fine copy

US\$ 10.00
 Convert currency

US\$ 3.50 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket

softcover. Condition: Fine copy. Profusely illustrated (illustrator). 1st edition. 4to, 183 pp.

Stock Image

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XIV. PYRAMIDAL FORMS.

Having, in the last chapter, had a slight glimpse of the value of a knowledge of composition in arranging a figure, we now come to a consideration of pyramidal forms, a method of composition very suitable to single figures and groups.

It is, perhaps, as well to begin with a complete subject; therefore, as an example containing almost every element of formal artistic composition, and as a subject to which it will be useful to return again and again for the illustration of various points to be commented upon, I have selected Wilkie's "Blind Fiddler" for my illustration. Well known and familiar as it is to all,

Burnet says, on this subject, "Concealing the art is one of its greatest beauties; and he best can accomplish that who can discover it under all its disguises. I ought, however, to caution the young artist, on this hand, not to be too fastidious in trying to conceal what can be obvious only to a small number; for in endeavoring to render his design more intricate he may destroy character, simplicity, and breadth—qualities which affect and are appreciated by everyone."

As regards composition, the pictures of Wilkie may be taken as safe guides by the student. Artists of every shade of opinion unite in regarding them in this one respect as perfect. Even Haydon, whose enthusiasm for grand art, and contempt for subjects of a domestic character, almost amounted to insanity,

acknowledges that, as an artist, Wilkie will be a teacher and an example forever. Speaking of this great artist, in one of his lectures he says, "His composition is perfection; there the youth may consider him infallible; it was the composition of Raffaele in a coarser style." And adds, "My not seeing the beauty of his works at first was entire ignorance; as my knowledge increased, my admiration went with it: exactly as I understood Raffaele, I understood the beauty of Wilkie's art."

The "Blind Fiddler," as far as the arrangement of its materials is concerned, would have been possible in photography; it is, therefore, a picture of which a long study and analysis will much benefit the photographer.



there is scarcely another picture in the whole range of art so useful to the teacher, or from which the student of the art of picture-making could learn so much. This is not because of the subtilty or ingenuity of the arrangement, but quite the reverse. To those who have the slightest inkling of composition, the art displayed is very noticeable, defying the teaching of those who say "the greatest art is to conceal the art," and that all the artist has to do to produce a work of art is to take a bit of nature, no matter what, and imitate it faithfully.

There is no doubt that the maxim that the art should be concealed is good enough; but it is one of those rules that the student should use with judgment, or it will cripple him. It should be taken in the sense of a protest against academical formality.

The composition consists of a series of pyramids built upon, and combined with, one another. The fiddler himself forms a pyramid, and, being the motive of the picture, he is more isolated than any other figure, which gives him greater prominence, although he is not the chief mass of light; so that what Ruskin rather fantastically calls the "law of principality" is observed. But he is not left quite alone, but is connected with the principal group by the figures of his wife and child, and the basket at his feet. This basket is made light to strike the eye, partly to unite the two groups, but chiefly because it is the supporting point of the angle of which the old grandfather's head in the center is the apex, and which is lead up to by the boy in shadow warming his hands at the fire. The two little girls form a pyramid, and so

Pictorial Effects in Photography—H.P. Robinson

do the mother and child, supported by the dog, which is again continued by the man snapping his fingers, again by the old man, who caps and perfects the whole group. Notice particularly how the line of one side of the pyramid formed by the mother and child is carried on by the stick in the little girl's hand. All the figures are connected together in one grand pyramid by the dark and light spots formed by the cooking utensils over the fireplace; and the diagonal line is still further carried on by the slanting beam to the left, which, again, is balanced by the steps leading to the door. The perpendicular lines of the wall give stability to the composition, and the group of kitchen utensils and vegetables in the foreground, being darker than any other part, give delicacy and distance, as well as scale, to the rest of the picture, and, by contrast, perfect balance to the group. I have pointed out the leading lines only of this famous picture, sufficient to guide the student in his further analysis of its governing forms; but he will discover that there is not a line, however insignificant, that has not its equipoise and contrast; not two articles together but what have others added to form the group. A good example of this will be seen in the way the sieve and frying-pan on the wall are connected together and grouped by the gridiron and cup, which subordinate group is connected with others, and so on throughout the whole composition. I shall return to it again, to help my explanation of other details of composition, such as repetition, harmony, and repose.

What could be more formal, regular, and artificial than this group, and yet what more entirely natural? If art—art regulated by laws—were antagonistic to nature, this would not have been the most popular picture of its year, 1806; nor would it have retained its popularity, and become, as it perhaps is, the best-known picture ever painted in England.



All paintings by: Sir David Wilkie

President’s Notes

Robert Wheeler

Photographic Composition

When converting a three-dimensional reality into a two-dimensional image, each photographer chooses what to include and what to exclude, what to capture at the edges of the image, where to position the main subject, and, often, how to achieve simplicity when faced with a complex world. Peter Eastway, Australian landscape photographer, recently wrote a five-article series exploring ways we might improve our photographic compositions. I recommend reading to review the basics and/or to learn explanations that might help when guiding others in ways to improve.

Part One: <https://photopxl.com/mastering-the-art-of-photographic-composition-part-one/> .

Part Two: <https://photopxl.com/mastering-the-art-of-photographic-composition-part-two/> .

Part Three: <https://photopxl.com/mastering-the-art-of-photographic-composition-part-three/> .

Part Four: <https://photopxl.com/mastering-the-art-of-photographic-composition-part-four/> .

Part Five: <https://photopxl.com/mastering-the-art-of-composition-part-five/> .

- ✦ Review of End of Year images
 - ✦ Presentation of End of Year Awards.
 - ✦ Received the report of the Nominating Committee. The list of those who have agreed to be nominated and those who have agreed to perform FPCC functional roles will be sent by email more than two weeks before the meeting.
 - ✦ Approved the top nine Theme topics voted on by those responding to the survey for monthly EID submissions September -May next FPCC year. Topics will be assigned to specific months and then announced. An additional 21 topics suggested by members will be held for consideration in future years.
 - ✦ Noted that Lucinda Savoie was approved as a new FPCC member.
- Touchmark plans to hold a classic car show, likely in June. Date and time will be emailed to membership when available.



PSA Rep.: Rick Battson

Board Notes

Your FPCC Board met on Wednesday, May 25, 2022 via Zoom.

- Approved holding the **Annual Meeting** on Tuesday, June 28, 2022 at the MyPerks meeting room at Vancouver Mall. Details will be emailed at the start of June.
 - Room setup from 5:00 to 5:30 pm. Attendees must document vaccination status, join the MyPerks program, and sign a liability waiver.
 - Socializing from 5:30 to 6:00 pm. Members may bring food to the meeting room only if purchased from vendors at the Mall.
 - Zoom session available from 5:50 pm through the end of the meeting.
- ✦ Elections of Officers and Board members. We need a quorum of at least 18 members (in person or via Zoom).



4 C's Rep.: John Craig