



Adapter

Journal of:

Film Pack Camera Club FPCC

Vancouver Washington
Film Pack Camera Club
Volume 69 Issue 02 November 2022



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of
America

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

Editor: Jon Fishback., ARPS jpfl@aol.com

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Club Officers:

President—Robert Wheeler
Vice President— Frank Woodbery
Treasurer—Rod Schmall
Secretary — Lucinda Savoie

Directors:

Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof

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Carl Struss

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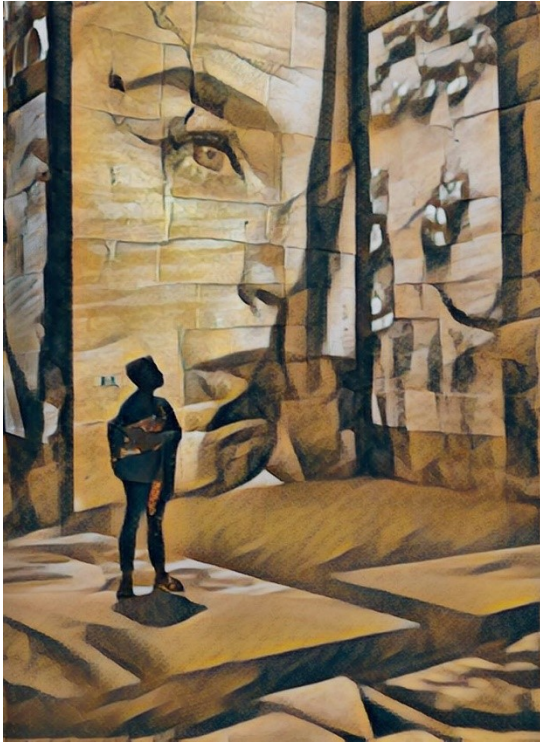
Esther Eldridge

Until further notice, all meeting will be virtual.

Board meetings will be on the 2nd 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 - Judges Favorites



Eloise Carson Luminous



Doug Fischer Hawk In Black & White



Jan Eklof HollyHock Sketch



Katie Rupp Elephant And Friend

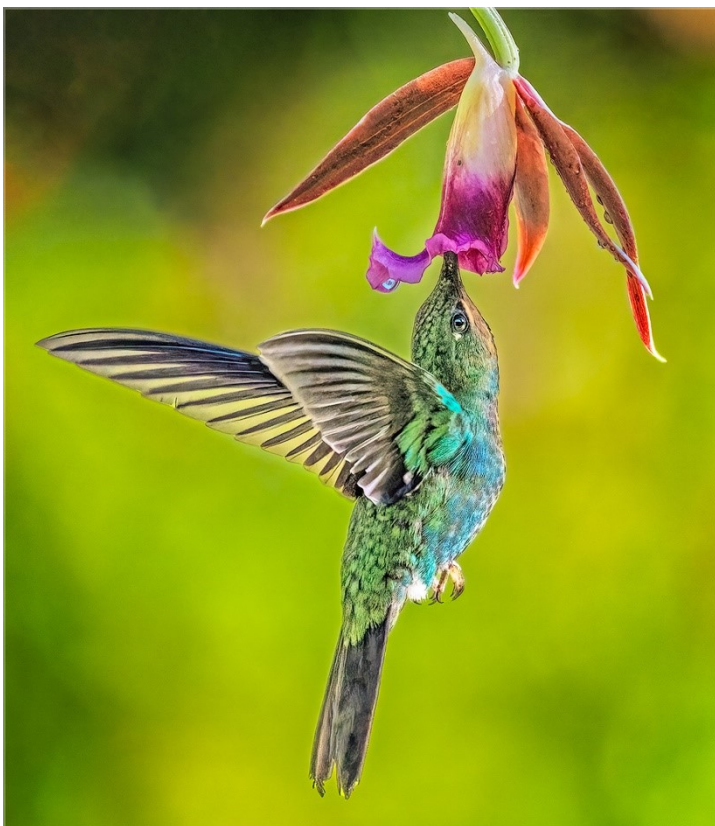
Last Month EID Night - Judges Favorites



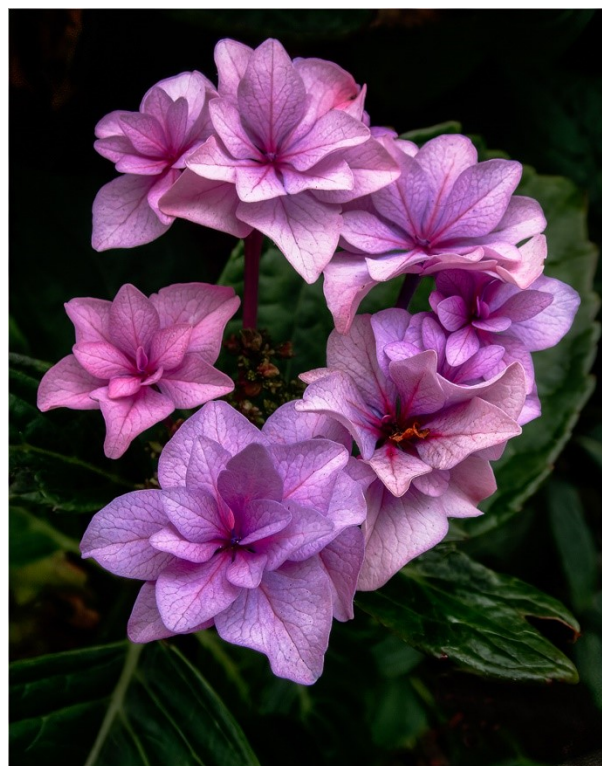
Jan Eklof Floating Lotus



Jan Eklof Columbine Flower Visitor



Doug Fischer Drink Of Orchid



Sharp Todd Natures Arrangement

Print Night - Judges Favorites



Sharp Todd



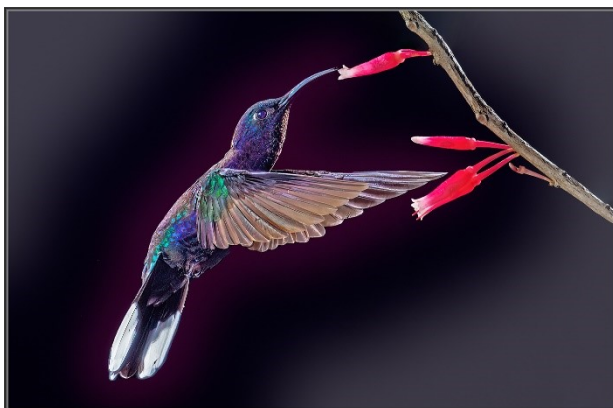
Jan Eklof



Jan Eklof



Doug Fischer



Doug Fischer



Sharp Todd

Print Night - Judges Favorites



Sharp Todd



Sharp Todd



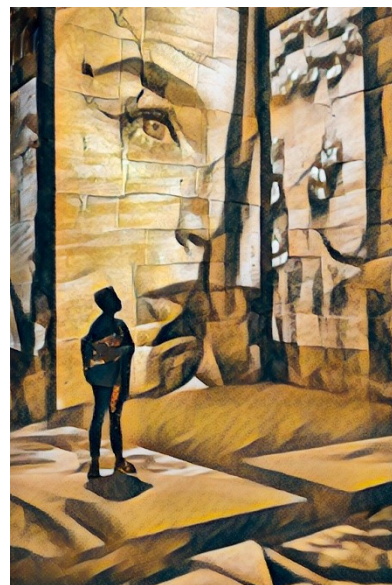
Grant Noel



Sharp Todd



Grant Noel



Eloise Carson

Print Night - Judges Favorites



Sharp Todd



Lucinda Savoie



Sharp Todd



Lucinda Savoie



Sharp Todd

Last Month Discussion Night

Jon Fishback



Jon shared that these were from a lily project that was a challenge to see if he could make more than 20 images of quality photographs of lily's. The one on the left is petals only and the challenge on the right was to make something interesting from a bud. The group felt it might be saved with some tonal issues, however Jon decided it was not good enough to fix.



Bob Wheeler



As usual the group enjoyed Bob's fine eye for the unusual. On the left he discovered a snail shell attached to the window containing the remains of its owner. Everyone pondered over the how and why of the view. On the right Bob found a flower in a vase with lighting he felt was interesting. Through post processing he created what the group felt was a compelling capture.



Doug Fischer

Doug' theme this month was "cute" and the result is shown here. The chipmunk with it pouch full of seeds, the members felt was lit very well and it was thought this might compete well with minor changes. The lighting was felt to be excellent. The baby orangutang, Doug stated, was playing peek-a-boo and eating a pumpkin he just waited till right moment and everyone felt he caught it.



Last Month Discussion Night

Eloise Carson



Eloise gave the group to looks at photography, the landscape and the steep photograph. The members felt that the bridge had compelling light and felt the night look, a good one. Everyone felt the child's expression made this image and the overall composition and location supported the feeling.



Frank Woodbery



Frank presented another fine architectural on the left. Of particular note was the nice pattern and fine exposure, bringing out nice features of the building. Conversation was lively regarding parallax and how it applies here. The fine landscape on the right was received by the group with enthusiasm. The sky was spoken of several times as powerful. Many now crops were discussed, with Frank agreeing go give them a try.



Howard Bruensteiner



Howard always seems to come up with the unusual, and the view on the left is no exception. Believe it or not, this is a reflection of the sky in the window of a bus. A more straight forward look on the right was thought to be excellent. The members agreed with Howard that the layering of tones was a powerful ingredient of this image.



Last Month Discussion Night

John Craig



John shared two fine landscapes captured on a field trip. On the left the members felt the power was in the wild flowers and the nice emphatic light. Much conversation revolved around cropping and whether the river was necessary to the scene.

Discussion on the mountain on the right involved around the color balance, as there was little to say about the excellent composition.



Lucinda Savoie



Lucinda's fine landscape scene on the left, after much humor about what animals were represented here, was thought to be well seen and many fine ideas were brought forth.

The water scene, right, Lucinda liked the relationship between the swimmer and the boat. Everyone felt the tonal layering of planes was well seen. Considerable conversation revolved around alternative cropping.



Ray Klein



Ray was out making an image for October's challenge of "bridges." He started on the left and zoomed in for the image on the right. The group felt the final result was a beautiful and different view of the bridge and the sail boat a fine addition.

There was some discussion regarding the peeking vegetation upper camera right. Ray assured the group he had added a bit more for the final competition image.



Last Month Discussion Night



Rick Battson.

On Rick's recent trip to the PSA convention he discovered this view and felt that the middle sign to be humorous to capture. To make the sign stand out, considerable post processing was done the darken down the surroundings. Everyone felt it to be a fine job with good emphasis on the intended subject.



Sharp Todd

Sharp saw the image on the left; on his trip to the PSA convention and rendered it useable through the HDR process.

On the right the same process allowed Sharp to render the interior of the tunnels with some detail while keeping the exposure of the exterior intact. As an aside, he changed the color of the automobile from white to red.



This space unintentionally left blank due to your absence.

4Cs Convention 10/15/2022 Wy'east Middle School Odell, OR.

9:00AM: 4Cs Awards

At the opening of the program our own John Craig presented a trophy to 4Cs Convention Chair person, Gordon Baittle for organizing this years convention. The trophy was for the **Maxine Van Hoy Service Award**.



Several FPCC Members, received numerous ribbons for their outstanding photography, with **Jan Eklof, Doug Fisher, Katie Rupp, and Sharp Todd** taking home a large number of those ribbons. **Wayne Hunter** and **Rod Schmall** were also among the ribbon winners. The ribbons were accumulated through the pandemic period of 2019 through 2022, where this was the first convention after the 2019 meeting.

The FPCC also received three awards at the club level:

- Third Place Monthly EID Competition 2021 - 2022
- Second Place Monthly Small Mono Print Competition 2021 - 2022
- First Place Monthly Small Color Print Competition 2021 - 2022
- Convention Committee FGCC Chair: Gordon Baittle

presented the Guest Speakers.
10:30 AM_ Scott Smorra, The Art and Science of Landscape Photography
1:00 PM_ Paul Bannick. The Owl And The Woodpecker

Scott Smorra's Program

Scott Smorra's program lasted a full hour and a half with outstanding Landscape Photography. He has traveled the world acquiring the images. In his own words he states: "Photography provides me with a medium to expressively communicate my feelings about experiences in the wilderness. Sometimes I find words are inadequate to describe these emotions, but photography provides a way for me to effectively express myself. My goal is to convey a feeling of peaceful calm through my photographs and to make the viewer feel some of that positive energy. I am passionate about creating large fine art prints of my photography and I am always excited when someone connects with my artistic vision and considers hanging a print on their wall."

To see some of his images check out his website:
<https://www.scottsmorrphotography.com/>



Paul Bannick's Program

Paul Bannick's program lasted another hour and a half with accompanying sounds from the birds he photographed. Several sections of the birds shown were accompanied with video portions of the birds in action.

Paul is an award-winning author and wildlife photographer specializing in the natural history of North America with a focus on birds and habitat. Coupling his love of the outdoors with his skill as a photographer, he creates images that foster the intimacy between viewer and subject, inspiring education and conservation.



Paul is both the author and photographer of two best-selling bird books, *Owl: A Year in the Lives of North American Owls* (Braided River 2016) and *The Owl and The Woodpecker, Encounters with North America's Most Iconic Birds* (Mountaineers 2008). Both of Paul's books were well received.

Washington's State Museum, The Burke, created two traveling exhibits based on his first book, *The Owl and the Woodpecker*. His second book, *Owl: A Year in the Lives of North American Owls*, received The Gold Medal in the [2017 Independent Publisher Book Awards](#) "Animals/Pets"



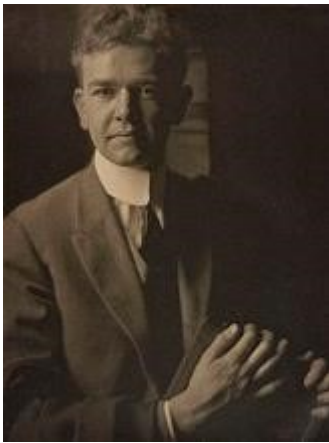
category. **To see some of Paul's images check out his website:**
<https://paulbannick.com/>

Both speakers gave answers to questions from the audience for several minutes after their lectures,

FPCC Members attending the conference were Rick Battson, John Craig, Jan Eklof, Wayne Hunter, Ray Klein, and Katie Rupp. **Photos at the convention were taken with an iPhone and parts of this article are from the presenters websites and by FPCC member Ray Klein with support by Rick Battson.**



History—Karl Struss



Carl Struss 1886-1981

Karl Struss was born in New York City in 1886. After an illness in high school, Karl's father, Henry, removed his son from school and placed him as a labor operator at Seybel & Struss bonnet wire factory.^[1] He began to develop an interest in photography, experimenting with an 8x10 camera, and beginning in 1908, attended Clarence H. White's evening art photography course at Teachers College at Columbia University, concluding his studies in 1912.^[2] Early in his studies, he explored the

properties of camera lenses and eventually invented, in 1909, what he



attempted to patent as the Struss Pictorial Lens, a soft-focus lens.^[3] This lens was considered popular with pictorial photographers of the time. The Struss Pictorial lens was the first soft-focus lens introduced into the motion picture industry, in 1916.

Initially, Struss gained attention in the photo world when 12 of his pictorial works were chosen by Alfred Stieglitz for the Albright Art Gallery International Exhibition of Pictorial Photography in 1910. This was the final exhibition of the Photo-Secession, an organization that promoted photography as fine art. Struss's reputation was solidified by his inclusion in the exhibition "What the Camera Does in the Hand of the Artist" at the Newark Art Museum, held in April 1911, and an invitation by the Teacher's College for Struss to organize a one-person exhibition of his views of New York City as well as to teach White's course in the summer of 1912 while White was away. Struss was invited by Stieglitz to join the Photo-Secession in 1912, which led to the publication of

Struss's photographs in the group's magazine *Camera Work*. In 1913, Struss, in collaboration with Edward Dickson, Clarence White, Alvin Langdon Coburn, and Paul Anderson, began their own publication, *Platinum Print*. In 1914, he resigned his position at the family business and asserted his identity as a professional photographer by assuming Clarence White's former studio space in June of that year



At the suggestion of Coburn, Struss submitted prints to the American Invitational Section of the annual exhibition of the Royal Photographic Society in London, initiating an exhibiting practice he would continue into the 1920s. He also participated in numerous exhibitions organized by photography clubs and other associations, including the Pittsburgh Salon of National Photographic Art and the annual photography display organized by the Philadelphia department store Wanamaker's. As Struss continued his exhibitions and specialized commissions, he produced commercial photography for magazines, including *Vogue*, *Vanity Fair*, and *Harper's Bazaar*. (However, he was quick to insist that he was not doing *fashion* photography.) His photographic practice was interrupted by World War I.

In 1917, he registered for the draft and then enlisted with the aim of fulfilling his military service through photography. He trained to teach aerial photography, but an investigation into Struss's German affiliations launched by the Military Intelligence Department led to his demotion from the rank of sergeant to private; after a period in confinement in Ithaca, New York, where he had originally gone to teach in the new School of Military Aeronautics, he was transferred to Fort



Leavenworth to serve as a prison guard and then as a file clerk. In the latter role, he took up photography again, documenting the prisoners. Near the close of the war, in an attempt to clear his record of rumors of anti-Americanism, he applied and was accepted into Officer's Training Camp at the rank of corporal. While Struss eventually received an honorable discharge, he likely was disinclined to resume his former roles in New York

History—Karl Struss - Cont.

because of the fracturing of many of his professional relationships in the wake of the military investigation.

In 1919, after his discharge, he moved to Los Angeles and signed with Cecil B. DeMille as a cameraman, initially for the film *For Better, For Worse*, starring Gloria Swanson, followed by another Swanson film, *Male and Female*, and leading to a two-year contract with the studio. In early 1921, he married Ethel Wall, who helped to support him in his photographic work independent of the film studios, which included pictorial views set in California. In the 1920s, Struss worked on such films as *Ben-Hur* and F.W. Murnau's *Sunrise: A Song of Two Humans*. In 1927, he contracted with United Artists, where he worked with D.W. Griffith on films such as *Drums of Love* and filmed Mary Pickford's first sound film, *Coquette*. He continued his experimental work with camera technology, developing the "Lupe Light" and a new bracket system for the Bell & Howell camera.



From 1931 through 1945, Struss worked as a cameraman for Paramount, where he worked on a variety of material, including films featuring Mae West, Bing Crosby, and Dorothy Lamour. Struss also aimed to shape the field through publishing: for example, in 1934, he wrote "Photographic Modernism and the Cinematographer" for *American Cinematographer*. Struss was admitted to the American Society of Cinematographers and was a founding member of the Academy of Motion Picture Arts. In 1949, while working as a freelancer, he began his work in "stereo cinematography", becoming one of the early proponents of that art form. Unfortunately, he did most of his 3-D film work in Italy, and none of his films were released in 3-D in the United States.

Struss's photographic archive of exhibition prints, film stills, negatives, and papers (3 linear feet of materials) is available at the Amon Carter Museum of American Art, located in Fort Worth, Texas.

Karl Struss at Christies auction



Karl Struss at MOMA

3 works online



Karl Struss
Shadows, New York
1909



Karl Struss
Along the Shore
1912



Karl Struss
Bermuda
1913

KARL STRUSS (1886-1981)

Near San Luis Obispo, 1922

Price realised
USD 60,000

Estimate
USD 30,000 - USD 50,000

Closed: 3 Apr 2013

Books at AbeBooks



Seller Image

Karl Struss: man with a camera

Karl Struss

Published by Cranbrook Academy of Art Museum, 1976

Seller: Moe's Books, Berkeley, CA, U.S.A.

Contact seller

Seller Rating: ★★★★★

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Published by James Danziger Gallery - Stephen Daiter Photographv. New-York - Chicago. 1997

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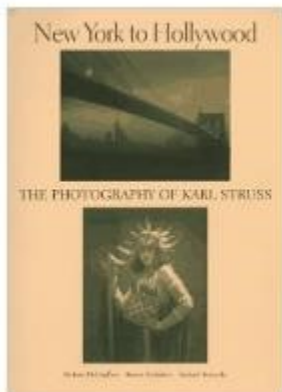
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New York to Hollywood : The Photography of Karl Struss

Struss, Karl and Barbara McCandless, Bonnie Yochelson, Ricard Koszarski

Published by Amon Carter Museum and University of New Mexico Press, 1995

ISBN 10: 0826316387 ISBN 13: 9780826316387

Seller: ANARTIST, New York, NY, U.S.A.

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Pictorial Effects in Photography—H.P. Robinson

CHAPTER XVI. VARIETY AND REPETITION (continued). "REPOSE" "FITNESS."

This law of repetition will be found to pervade all great pictures, perhaps, more notably in color, but also, to a great extent, in the disposition of lines and light and shade. The repetition of incident is almost invaluable in telling a story, of which both Wilkie and Hogarth were great masters. In Wilkie's picture of the "First Earring," now in the gallery at South Kensington, in which a woman is performing an act more worthy a savage community than a civilized nation—that is, boring a hole in a child's ear, that jewelry may be hung in the flesh, under a mistaken notion of ornamentation—the action is repeated, or, at least, alluded to, by the spaniel on the ground scratching his ear with his paw; and in the first of the series of Hogarth's great pictorial epic, now in the National Gallery—the "Marriage a la Mode"—the indifference of the intended bride and bridegroom, who turn their heads away from each other, is repeated in the two dogs at their feet, linked together, but of different minds. The way in which Hogarth made insignificant objects perform a double purpose, and help to tell the story, is simply wonderful. Instances must occur to all admirers of his works, and may be imitated by photographers. In Leslie's Handbook, many instances are cited; the following, referring to two of the best known works, I quote; "In the marriage scene in his 'Rake's Progress,' in which the hero, having dissipated his patrimony, appears at the altar with an ancient heiress, we are shown the interior of Old Marylebone Church, at that time standing in an out-of-the-way part of the suburbs, and therefore resorted to for stolen marriages, or marriages of which either of the parties had any reason to be ashamed. The church, a very small one, is in a neglected condition, and cracks in the walls, mildew, and cobwebs would occur to an ordinary painter; but Hogarth has shown a fracture running through the table of the Commandments; the Creed is defaced by damp; and he has placed a cobweb over the opening in the charity-



The First Earring
Wilkie



Marriage Ala Mode
Hogarth

box. Again, an empty phial, labelled 'laudanum,' lies at the feet of the expiring viscountess, in the last scene of the 1 Marriage a la Mode; ' but this is not enough—he has placed, close to it, the ' last dying speech of Councillor Silver-Tongue,' suggesting that it was the death of her lover, and not her husband, that caused her to swallow poison." Laws become hurtful when they are carried to excess, and repetition becomes caricature when observed so closely as to verge on mockery. There is a curious instance of this in one of Turner's Etchings, reproduced by Ruskin, and commended in his Elements of Drawing. In the foreground, standing on a bridge, are a man, a boy, and a dog; and in the distance, at the top of the hill, are a man, a boy, and a dog, the boy and dog in exactly the same position as those in the fore-ground. This is an example of repetition and symmetry which should not be repeated, and with which it is impossible to sympathize. In the same book, Ruskin

mentions a picture by Vandyke, exhibited at Manchester in 1857, representing three children in court dresses of rich black and red. The law of repetition was amusingly illustrated in the lower corner of the picture, by the introduction of two crows, in a similar color of court dress, having jet black feathers and bright red beaks.

The true end of variety is to give relief to the eye. Repetition is harmony until it becomes monotony; then variety should step in to relieve the tired and perplexed attention. Deviation from uniformity in

the outlines of nature gives greater zest to the pleasure arising from the contemplation of order and regularity. Alison, in his essay on "Taste," observes; " Beautiful forms must necessarily be composed both of uniformity and variety; and this union will be perfect when the proportion of uniformity does not encroach upon the beauty of embellishment, and the proportion of variety does not encroach upon the beauty of unity." Which sentence, properly understood, contains the essence of the art of composition?



Repetition is one of the principal elements of repose in art.

Pictorial Effects in Photography—H.P. Robinson

No picture can be considered to have attained any approach to completeness that has not repose, and, for many reasons, it is still more necessary in photography than in any other means of representing nature. I am not certain that any perfect photograph—that is, one that has produced a perfect sense of completeness in the beholder—has ever been done which has not this quality to a very great extent. In the "Blind Fiddler," the expression and use of repose is perfect. The relief given by the happy serenity of the old man and the fiddler's wife and children is a very agreeable contrast to the action of the man snapping his fingers, and the boy with his improvised musical instruments.

It is a rule in sculpture, that the right moment for representation is that of arrested or suspended action. If photographers would also observe this rule, it would save their works from the risk of any appearance of extravagance, or any suggestion that they represented a doubtful truth.

The last paragraph suggests that a word or two on what it is fit to represent by our art may not be out of place here.

The proper adaptation of means to an end—or, in other words, "fitness"—is a great source of beauty. Not only is fitness the proper application of means, but, especially in our art, the production must be a fit result of the means employed to produce it. Photographs of what it is evident to our senses cannot visibly exist should never be attempted. The absurdity of representing a group of cherubs floating in the air, for instance, is felt at once. It would be possible, by double printing, to make a very passable photograph of a centaur or a mermaid, but the photographer would discredit his art; he would not be believed, and would deserve to be set down amongst charlatans and Barnums. He would be worse than the great showman, who, to his credit, confessed himself a humbug, while the photographer would expect the world to believe his work to be a truth. I am far from saying that a photograph must be an actual, literal, and absolute fact that would be to deny all I have written; but it must represent truth. Truth and fact are not only two words, but, in art at least, they represent two things. A fact is anything done or that exists—a reality. Truth is *conformity* to fact or reality—absence of falsehood. So that truth in art may exist without an absolute observance of facts.

A great part of the emotion of beauty which we feel in regarding nearly all manufactured articles that aspire to this quality, has its origin in fitness. Decorative beauty depends, in a great measure, on fitness, and the beauty of proportion is also to be ascribed to this cause. Objects which are disgusting in themselves

may become beautiful to the eye which sees their usefulness or fitness. For instance, we hear the surgeon talk of a "beautiful preparation," or a beautiful instrument.

It is no fault in a photographer that his art will not carry him as far as paints and brushes do the painter. His productions would only be defective when he failed to do what was possible in his art—an art in some respects more difficult than that of the painter,



because, like sculpture, more circumscribed and limited. The photographer must not let his invention tempt him to represent, by any trick, any scene that does not occur in nature; if he does, he does violence to his art, because it is known that his finished result represents some object or thing that has existed for a space of time before his camera. But any "dodge," trick, or conjuration of any kind is open to the photographer's use so that it belongs to his art and is not false to nature. If the dodges, tricks, etc., lead the photographer astray, so much the worse for him; if they do not assist him to represent

nature, he is not fit to use them. It is not the fault of the dodges, it is the fault of the bungler.

To conclude this subject, the painter may imagine new worlds, and interpret his imagination with his pencil; he may paint an embodiment of that which has not yet occurred, such as the last judgment, for example; he may represent angels and cherubim, and he does not commit a very great mistake, or at least one that has not already been condoned by artistic opinion. But, on the contrary, if the photographer—who could, if he had the skill, with the means at his disposal, follow very closely after the painter in representing his ideas of things unseen—attempts to do so, he holds his art up to ridicule and contempt, the reason being that he violates "fitness."

Board Notes

Your FPCC Board met Tuesday, Oct. 25, 2022 at 6pm.

- Changed the Board meetings to occur on the second Tuesday of each month. In months with education sessions, the Board will meet early enough to not conflict.
- Approved adopting the 4Cs image voting scale from 5 to 9 with half points available in between numbers, to be effective for EID and Print competitions.
- Decided to continue hosting individual galleries on the FPCC website. Updated instructions about logging in and uploading images will be sent to members.

President's Note

Robert Wheeler

In a recent post, Tony Kuyper shared some deep thinking about photography. Here are a few quotes:

“Trust Yourself. You are likely already the best tool you have for making better pictures. ... Trusting your inherent human ability to change, adapt, and grow at any point in your life is the real key to improving your photographic IQ. ... As you learn more about photography, you’ll also be learning more about yourself and what you are capable of doing.”

“Trust the light. By treating light as your partner and not your prey—as your collaborator instead of something to be captured—you are able to create images with more personal meaning that have a stronger sense of connection.”

Trust the world. ... There are millions of photographers, billions of photographs, and the number of each is increasing rapidly. Does the world really need more of either of them? Well, yes, it does. In fact, that’s exactly what it needs. That’s because the capacity of the world to absorb creative individuals passionate about what they do is infinite. ... If you’re passionate about photography, the world will find a place for that enthusiasm to be expressed in a way that makes the world a better place.”

You can find the full article at <https://tonykuyper.wordpress.com/>. Scroll down to the August 23, 2022 post for the rest of this thoughtful and inspiring essay.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig