Adapter

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EID chair: Doug Fischer/Frank Woodbery
Judging Chair: Jan Eklof

Inside *Adapter*

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Cover
Sharon Deming

**Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - http://www.touchmark.com/**
FPCC Web Site **and calendar http://filmpack.org/**
Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Last Month Print Night - Results YTD

LC	
Albert Tang	86
Don Funderburg	41
Doug Fischer	89
Gail Andrews	41
Grant Noel	49
Katie Rupp	49
Lois Summers	85
Robert Wheeler	43
Sharp Todd	88
Steve Cornick	21
Theresa Peterson	91
Wayne Hunter	95
LM	
Albert Tang	91
Don Funderburg	45
Doug Fischer	25
Katie Rupp	48
Lois Summers	90
Robert Wheeler	24
Sharp Todd	96
Steve Cornick	21
Theresa Peterson	88

SC	
Albert Tang	84
Beverly Shearer	63
Don Funderburg	41
Frank Woodbery	44
Grant Noel	21
Jan Eklof	94
Katie Rupp	22
Lois Summers	88
Robert Wheeler	22
Sharp Todd	88
Theresa Peterson	43
SM	
Albert Tang	87
Frank Woodbery	22
Jan Eklof	45
Katie Rupp	64
Lois Summers	88
Sharp Todd	89
Theresa Peterson	86

Fun With Haiku

I desire to play
With my photographic love.
Am I yet too old?

I see it appear,
My mind's eye will construe, then
The shutter closes.

Ed.

Last Month Print Night - Judges Favorites

GrantNoel_FPCC_KeepingtheCraftA

GrantNoel_FPCC_Peace_LC - Grant

DougFischer_FPCC_GoodFishing

KatieRupp_FPCC_Clamming_LC

WayneHunter_FPCC_WhisperingSweetNothings

WayneHunter_FPCC_LookingForDinner

JanEklof_FPCC_DoYouFindMeAppealing

Last Month Print Night - Judges Favorites –Contd.

KatieRupp_FPCC_It_sHot_LM - Katie Rupp

LoisSummers_FPCC_DuneAndTwoTree

Old Industrial Stuff - Sharp Todd

RobertWheeler_FPCC_UrbanDreamer_LM

DougFischer_FPCC_TransAntarctica_LM

Black Lines Solarized - Sharp Todd

Last Month EID Night - YTD

Challenge	
BevShearer	20
BobDeming	21
DavidLaBriere	20
DonFunderburg	40
DougFischer	22
DwightMilne	45
EstherEldridge	20
FrankWoodbery	22
GailAndrews	23
GrantNoel	24
HenryRen	47
HowardBruensteiner	63
JamesWatt	128
JanEklof	47
JohnCraig	41
JonFishback	46
KatieRupp	23
LindrelThompson	67
LoisSummers	22
RayKlein	46
RobertWheeler	23
SandyWatt	90
SharonDeming	44
SharpTodd	42
SuZhou	48
TheresaPeterson	71

Mono	
AlbertTang	43
BevShearer	41
BobDeming	42
DavidLaBriere	24
DonFunderburg	45
DougFischer	22
DwightMilne	22
EstherEldridge	22
FrankWoodbery	46
GeorgeClark	23
GrantNoel	24
HenryRen	41
HowardBruensteiner	24
JanEklof	47
JohnCraig	45
JonFishback	67
KatieRupp	24
LoisSummers	23
RayKlein	44
RobertWheeler	22
SharonDeming	43
SharpTodd	24
SuZhou	46
TheresaPeterson	70
TraceyAnderson	22

Open	
AlbertTang	91
BevShearer	65
BobDeming	43
CharlesBoos	139
DavidLaBriere	24
DonFunderburg	44
DougFischer	99
DwightMilne	68
EstherEldridge	23
FrankWoodbery	73
GailAndrews	88
GeorgeClark	47
GrantNoel	23
HenryRen	45
HowardBruensteiner	46
JanEklof	47
JohnCraig	47
JonFishback	24
KatieRupp	94
LindrelThompson	70
LoisSummers	97
RayKlein	45
RickSwartz	137
RobertWheeler	21
SandyWatt	43
SannyePhillips	66
SharonDeming	43
SharpTodd	72
StephenCornick	21
SuZhou	49
TraceyAnderson	24
WayneHunter	47

Last Month EID Night - Judges Favorites
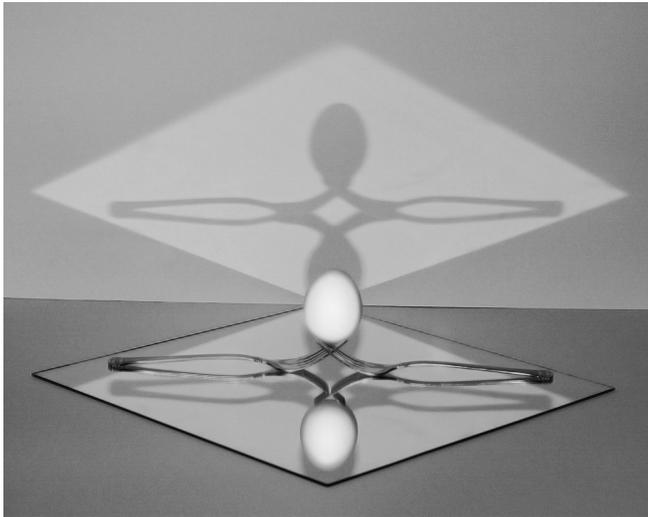
SandyWatt_FPCC_ForksAndEggWithShadows

RayKlein_FPCC_Heirloom

TheresaPeterson_FPCC_HomeGrownTomato

JanEklof_FPCC_StormyDayAtCapeDisappointmen

LindrelThompson_FPCC_OnTheAnvil

Last Month EID Night - Judges Favorites- Contd.
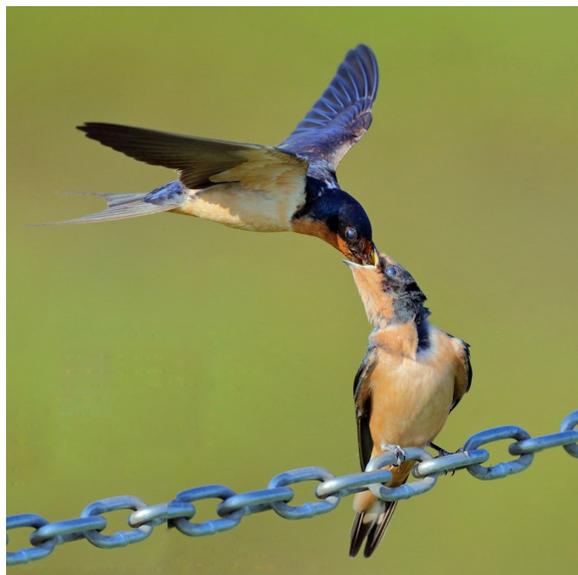
RickSwartz_FPCC_SwallowFeedingChick

SharpTodd_FPCC_MutualFeelings

LoisSummers_FPCC_AHousekeepingNightmare

SuZhou_FPCC_ZebraHeavent
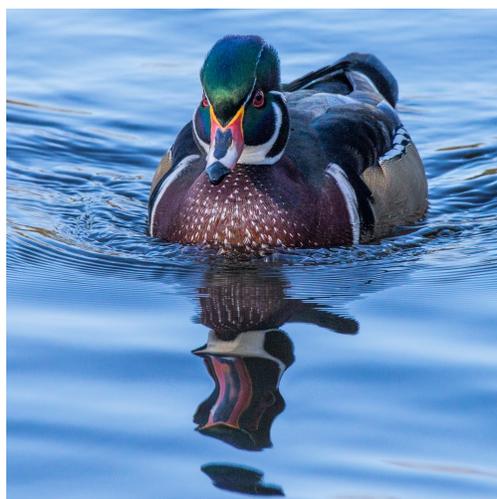
FranklWoodbery_FPCC_WoodDuck&Reflection

New! Member's Page

It occurred to me that some members may have something to say and images to share that don't fit the competition format of meeting night, or you just don't want to compete.

This page will be for anyone who wishes to share, with the club, work that is more extensive, may need explanation or is just fun.

I will get us started.

Visions

These visions bright
Of common thing
Released by light,
May tend to bring
A dream that might
Be anything.

Martian landscape,
Or arctic view,
An abstract shape
Or rendezvous
Without escape
From who knows who.

To gaze with soul
Upon this work,
Might make you whole
Or go berserk;
And take its toll -
This handiwork.

A point to take
If one be made;
For heaven's sake
Don't be afraid
To be awake
To what's portrayed.

So be at ease
Go with the flow
And if you please
Try not to show
Contempt for these
Visions that glow.

The mind's eye sees
What e're it might.
It may be pleased,
By visions bright
Of common thing,
Released by light.

Editor
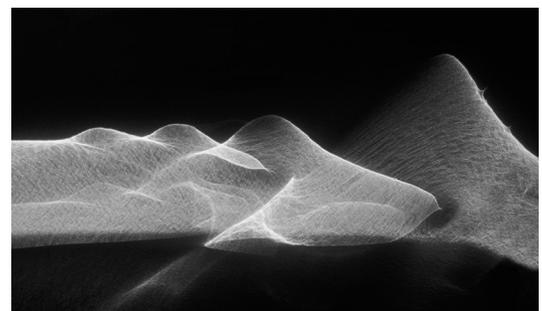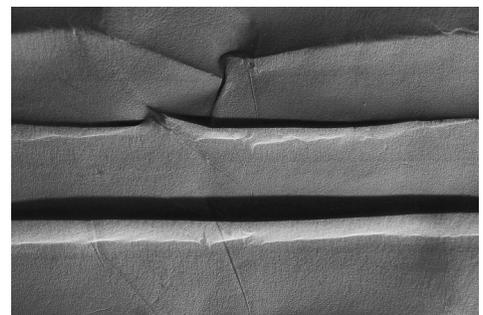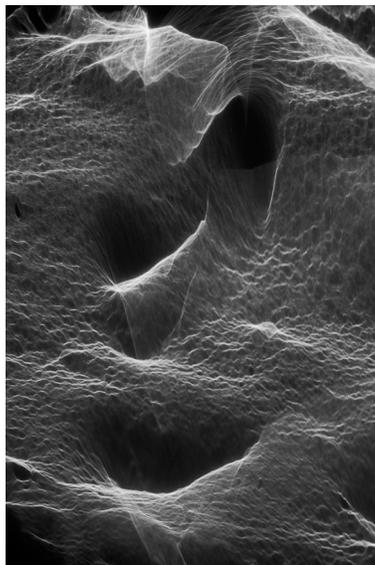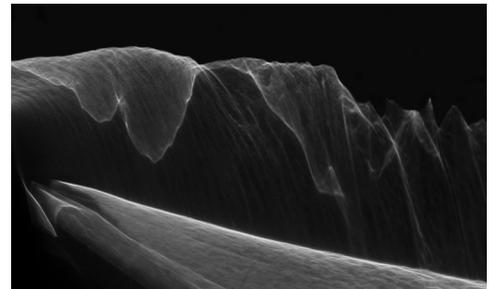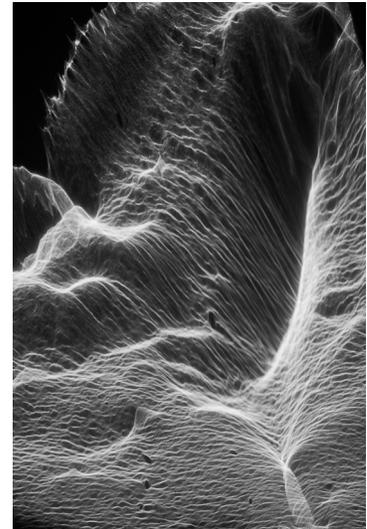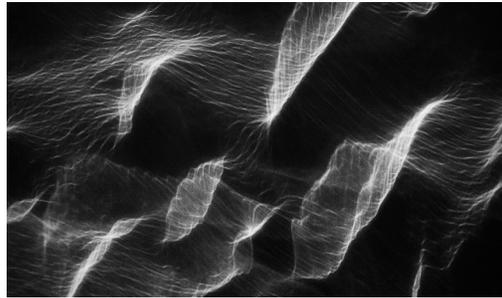
OKTOBERFEST at TOUCHMARK 2019
Story by Ray Klein

The Film Pack Camera Club photographers have documented the "Oktoberfest Event," at the Touchmark Retirement Home, for several years. This year was to be a slightly subdued event, since remodeling of various rooms is in progress. The date the event took place was on Friday, September 20, 2019, between 4:00 and 6:00 PM. **THE TWO HOUR EVENT WAS AS EXUBERANT AS EVER!** The staff outdid themselves, once in costume, to put all involved into the proper mood. A new smaller "Photo Booth" was assembled the day before, then an older version was also assembled a few hours before the event began, when it was discovered more than 100 residents had registered for the event.

This change put the FPCC photo staff into somewhat of a DILEMMA! **Frank Woodbery** usually handles the "Photo Booth" photography, so this change required him to cover 2 booths with the same equipment used to light and photograph 1 booth. As a result **Rick Battson** was drawn into service to accomplish the photos with the "Older Photo Booth," while Frank photographed Residents and Family with the "Newer Photo Booth."

Normally I have a few experienced members helping do the documentary photos of the events taking place all around the facility. This year, I had none of the experienced members to help, instead, two of our newest members volunteered to work with me to cover the Documentation. **Gail Andrews** and **Esther Eldridge**

graciously stepped forward to use the event as a learning experience. They were NOT disappointed since this event turned into a multi-subject gathering EXTRAVAGANZA!

A four piece band supplied us with additional subject matter, as well as a group of young servers carrying the food to the residents during the entertainment by the band, and dancing by the staff and residents. NO MATTER WHERE YOU TURNED, an interesting situation was taking place, worthy to capture.

Esther Eldridge confessed she shot near 400 images, although turning in nearly 100 after severely editing them. Each of the new members displayed an abundance of photographic and artistic expression.

Once the photographs of the Residents and Family had been completed, in both "Photo Booths," the staff grouped together to have Frank and Rick work together to compose and photograph all staff members together. Frank delivered all the images of the "Booth Photos" on the following Monday after the event.

Frank had also accomplished a photo of **Tim Cross**, "Executive Director" of the Touchmark Retirement Home, and **Michelle Avdienko**, "Life Enrichment Director," together in the smaller "Photo Booth," and sent it to me in an email, to use on the disk cover, along with a picture I had made of **Kellie Wagnild**, "Resident Relations Manager." I was able to catch her, in costume, carrying a tray of "Oktoberfest Beer." I completed a composite of these images to produce the disk cover. Once I had acquired all of Gail's and Esther's images, I combined them with my own, and burned them on a disk on Tuesday, September 24. I then delivered it to the front desk at the facility. I then sent an image of the disk cover to Michelle Avdienko after I delivered the disk holding the images. Her Response is seen here:

Hahaha! That is cute. Can't wait to see them!

Michelle Avdienko
Life Enrichment Director

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Windsurfing Photo-Shoot 06/04/2019
Story and photos by Ray Klein

A perfect day, with an exceptionally clear blue sky, and idealistic temperatures, with a prediction of the best of all winds, was to take place in the Columbia Gorge. That all seemed to be coming true for 11 hopeful photographers, who had arrived at the Fred Meyer's Parking Area by 11:15 AM, on June 4, 2019. The subject was listed in the email sent to participants the evening before, **"Windsurfing Photo-shoot."**
The first arrival was George Clark, who met with Rick Battson, our **"Field Trip Coordinator."** I came next, to document the highlights of the day. By 11:15 several of the other participants had arrived to check in and load equipment into Rick's Vehicle. Gail Andrews and Frank Woodbery arrived about the same time as Sharp Todd. Steve Cornick came a little later, and then Grant Noel, Rod Schmall, and Esther Eldridge planned to meet us at the windsurfer launch site,

and Wayne Hunter also checked in. We were all set for a trip of about 100 miles to go to the Columbia Gorge, Spring Creek Hatchery area, in Underwood, WA.

The traffic, on that crisp clear morning, was exceptionally fast and the trip along highway 84, to the

Columbia Gorge, was an enjoyable hour and 15 minutes. Once arrived the crew assembled in a parking area, then a short walk with camera gear, near the shore edge to check out the area, and to set up, for what looked like it might be a profitable photographic exercise. Rick and Wayne quickly spotted a

potential windsurfer vehicle and decided to check out the individual for timing and the potential of photographing the individual. The individual turned out to be a hardy woman, who had been camping out, and

waiting for the most favorable conditions. She gave Rick and Wayne a few tips about other windsurfers, and kite surfers, who might be getting ready to prepare for a launching exercise. She herself had been waiting for stronger winds, which at this moment in time, were just below the most ideal speeds needed to provide a thrilling surfing event.

Rick returned to confer with a few of the other photographers and begin to prepare for the path down to the eventual favorable position to set

up. "The Path" was a rocky descent to a relatively sandy elevation with a view for any potential activity. Tripods and long lenses would be the most ideal equipment. Short shutter speeds, at 1/1000 second, or better, would be able to stop action. There were white caps forming on the rivers surface, indicating preferable wind speeds.

Tripods will be helpful when attempting to zero in on a surfer in the distance, keeping the camera steady, as the photographer uses the pan head to track the activity of the surfer. It was now 12:54 PM, and we were anticipating surfers to emerge, after a lunch, to begin their event. Right at that moment I looked at the river and saw two individuals in a kayak making their way northwards up the river. I switched lenses to a 70 - 300mm zoom lens and hand-held, zooming all the way out

to the 300mm range, to capture the passing paddlers. I was able to get the shot at 1/1000 second at f/13, at ISO 800. The time recorded in my camera was 12:58 PM.

As we waited for windsurfers to show up, some of the more experienced members of the club were helping

the others to prepare their cameras to capture a sequence of useable frames at one time. Wayne Hunter is good at explaining camera menus, and how to capture the best image hoped for. It was now 1:04 PM, and we were still anticipating some action on the water. The minutes were ticking by. We waited another hour. It was now 2:11PM, and it was necessary to have a serious conference about the in-action occurring on the river. Apparently, the wind was not sufficient to bring the windsurfers out onto the water.

We could see white caps on the water, but apparently the wind had not reached the velocity necessary to urge the surfers to appear. A few other observers were also anticipating some action and had moved to the water's edge to see if there was action elsewhere up-river. It was now time to reach a serious decision. It was now 2:12PM, and no surfers were in sight. At 2:14 I managed to catch a surfer hauling his gear away from the river. The final decision was now made, and we

would all proceed to a restaurant and celebrate a great day at the "Double Mountain Brewery Pizza Restaurant," in Hood River. At 3:02 PM I perched myself, standing on a chair and railing, near the table that had been arranged for 11 people. I asked everyone to make a toast to a great outing in the Columbia Gorge. The camaraderie was terrific even though we had not accomplished the stated mission, but all agreed we had a great time going on the **"Windsurfing Photo-Shoot."**

History— A. Aubrey Bodine (1906-1970)

A. Aubrey Bodine (1906–1970) was an American photographer and photojournalist for the *Baltimore Sun*'s *Sunday Sun Magazine*, also known as the brown section, for fifty years. Bodine is known for his images of Maryland landmarks and traditions. Bodine's books include *My Maryland*, *Chesapeake Bay and Tidewater*, *Face of Maryland*, *Face of Virginia*, and *Guide to Baltimore and Annapolis*.

He was born July 21, 1906, in Baltimore, Maryland.[1] After entering professional photography in the mid-1920s [2] Bodine's artistic style developed from three distinct affiliations: the Baltimore Sun, the Photographic Society of America (PSA), and the National Press Photographers Association (NPPA).[3] Bodine exhibited his pictorial photography across the United States and around the world, in competitions that attracted top art photographers. [4] Bodine's staff position on the Baltimore *Sunday Sun* put him into the photojournalistic milieu, with its roots in straight unenhanced photography.[5]

https://en.wikipedia.org/wiki/A._Aubrey_Bodine

Books - Abe Books - https://www.abebooks.com/
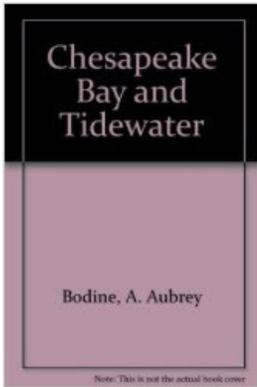
Chesapeake Bay and Tidewater

A. Aubrey Bodine

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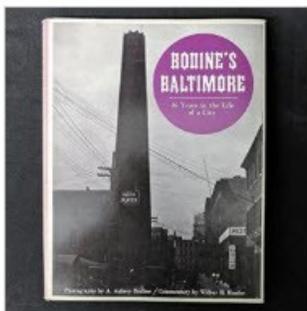
Bodine's Baltimore: 46 Years in the Life of a City.

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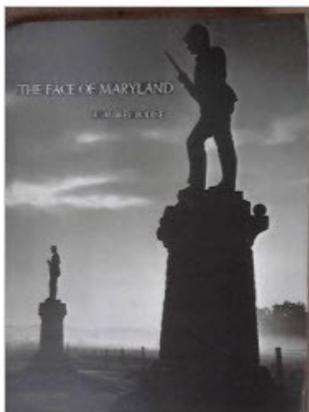
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Face of Maryland

Aubrey A. Bodine

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Random Thoughts - Brooks Jensen

The Original

Not long ago a friend of mine made a digital image, applied a little Photoshop work to it, and mailed it off to a few friends to say, "GEE, here's a photograph I did that I thought you might be interested in."

And he received back in an e-mail from one of the recipient com who said, "Gee, this is a really terrific–looking image. I can't wait to see the original."

I think this whole question about what is in an original gets to be very interesting in this day and age when there are so many alternatives in how we apply the question of medium to the production of a photograph. It used to be, in my earlier days, that the original print was what I produced in silver. Everything else was somehow a replication. When I scan an image and put it on the web site that was a duplicate or a reproduction. When it showed up in a magazine or a book, that was a duplicate or reproduction.

But now I'm not so sure the lines between original and reproduction or so clearly draw. Who would have thought that the question about which is the original print and which is the reproduction would become such a dicey one? But in fact, it is, and I think this has a great deal of impact on marketing and offering our work for sale, because there is a differentiation read the value of an original and the value of a reproduction. But if you can't figure out which is which, how do you figure out which is the more valuable of the two question?

Getting It Right, Getting It Done

There's always a bit of a tense ball in trying to create something, like art work for June, in the dance is always between the two opposing forces of getting it right in getting it done.

Both of these can become sessions, I've come to learn. I can be so obsessed about doing something right that I'd never finished yet. I keep trying to print variation. I can't tell you the number of times I've spent all Saturday doing a print until I thought I had it absolutely perfect in the darkroom, only to wake up Sunday morning and see the dried-down print and realize I could have done this, I could have done that, go back in the darkroom, and spend all Sunday trying to get it right, only to wake up on Monday morning and repeat the process.

It's possible with something like photography that you can never get it right, because there's always something you could do. However, having said that, the other side of the point is you can also be so focused on getting done that you're willing to cut corners, and it has been not write all. It is a very delicate dance, and knowing when to stop is just as important as knowing when to keep pushing. There is no ultimate right answer, I think, for this—at least that's my conclusion.

Now that I'm in my fifties I realize this is part of what be an artist is. It's not just learning tools and techniques, but learning when it's better to stop and when it's better to push yourself yet still farther. I've learned to listen to that little voice that tells me which is right, even though sometimes I don't necessarily like what it tells me, when sometimes I'd rather be done but I need to push, and sometimes when I'd rather push but I really should stop.

The Camera as Impediment to Seeing

Thirty years ago I read a book called *The thousand mile summer*, by: Colin Fletcher, in which he describes raking the tire length of the Colorado Canyon. In that book he describes how the few days into the hike set up his little camera to take a picture of himself, recording some things that he was going to use to eventually publish the book, when a gust of wind came up and blew the camera over, smashing it down onto the hard rock, destroying it, and he spent the next several weeks distraught because his only means of taking photographs was now destroyed.

But then it occurred to him that his camera was not his only means of recording the event. He had that most valuable recording tool—the human brain, his ability to remember things. And he suddenly realize that the camera had actually been a deterrent to using his memory, because inherent in the use of the camera is the idea that we don't have to look at the scene now, because we can always go back and look at the picture for the details later.

Once he had realized that this was actually an impediment to seeing what was before him, he be Allies he had come liberated with the distraction of the camera, so that it forced him to look more carefully and see more deeply. And this, in my way of thinking, precisely defines the difference between those who use the camera as a recording device, and those who use the camera as an art-making tool.

Art makers are not people who use the camera to record life so that they can see it in detail later. The art maker is the person who specifically chooses to engaged life most directly, most intimately, most intensely, and then they use the camera to reproduce or to record that feeling, not as a means to numb themselves to life so they can use the camera to pick up the details later.

When I find myself snapping away with the idea that I can always look later, it's my clue that I'm not engaging the truly artistic process but I'm somehow disengaged from the artistic process. When I'm at my best in making artwork is when I'm seeing most deeply, and at those times the camera is almost superfluous. And only then are the pictures I make the ones that I subsequently find out are the absolute best.

Naturalistic Photography - P. H. Emerson—(1856-1936)

In a word, high and low art are absurd terms, No art is high or low. Art is either good or bad, not high or low, except when skied or floored at exhibitions. "high art" and "higher artistic sense" we shall not use because they are meaningless terms, for if they are not meaningless then every picture falls under one or other category, high or low; if so let someone classify all pictures into these two division and he will find himself famous—and is the laughing-stock of the world.

To us impressionism means the same as naturalism but since the word allows so much latitude to the artist, even to the verging absurdity, we prefer the term naturalism, because in the latter the work can always be referred to the standard –nature. Whereas if impressionism is, used the painter can always claim that he sees so much, and only so much, of nature; and each individual painter thus becomes a standard for himself and others, and there is no natural standard for all. A genius like Manet tried to work out new ways of looking at nature, and that was legitimate, but when weak followers took up his "manner" and had not his genius, the result was eccentricity. For these reasons, therefore, we prefer and have used the term "naturalism" throughout this work. But, as we have said, we regard the terms "impressionism" and "naturalism" as fundamentally synonymous, although we think the work of the so-called modern "impressionists" but a passing craze.

The method of rendering the picture as it appears to the eye has been called interpreting nature. Perhaps interpreting is as good an expression as any, for the artist in his language (for art is only a language) interprets or explains his view of nature by his picture.

By the term naturalism we mean the true and natural expression of the impression of nature by an art. Now it will immediately be said that all men see nature differently. Granted. But the artist sees deeper, penetrates more into the beauty and mystery of nature than the commonplace man. *The beauty is there in nature.* It has been thus from the beginning so the artist's work is no idealizing of nature; but through quicker sympathies and training the good artist sees the deeper and more fundamental beauties and he seizes upon them, "tears them out," as Durer says, and renders them on his canvas, or on his photographic plate, or on his written page. And therefore the work is the test of the Man—for by the work we see whether the man's mind is commonplace or not. It is for this reason, therefore, that artists are the best judges of pictures, and even the trained second-rate painter will recognize a good picture far quicker than a layman, though he may not be able to produce such a one himself. Of course naturalism premises that all the suggestions for the work are taken from and studied from nature. The subject and nature must be the thing which strikes the man and moves him to render it, not the plate he has to fill. Directly he begins thinking how he can fill a certain canvas or plate he is no longer naturalist, he may even then show he is a good draftsman or a good colorist, but he will not show that he is an artist. Naturalistic painters know well enough that very often painting in a tree or some other subject might improve the picture in the eyes of many, but they will not put it in because *they have not the tree before them to study from.* Again it has been said that arranging the foreground and then painting it might improve the picture, but the naturalistic painter says no, by so doing so "all the little subtleties are lost, which give quality to the picture!" Nature, too, is so full of surprises that, all things considered, she is best painted and as she is. Aristotle of old called poetry "in imitative art," and we do not think any one has ever given a better definition of poetry, though the word "imitative" must not in our present state of knowledge be used rigidly. The poetry is all in nature, all pathos and tragedy is in nature, and only wants finding and tearing forth. But there's the rub, the best work looks so easy to do when it is done. Does not Burns' "Ode to a field-mouse" look easy to write? This, then, is what we understand by naturalism, that all suggestions should come from nature, and all techniques should be employed to give as true an impression of nature as possible.

Original is a mightily misused word. Only those artists can be called original who have something *new to say,* no matter by what methods they say it. A photograph may be far more original than a painting.

PSA Rep.: Jon Fishback

4 C's Rep.: John Craig