



# *Adapter*

Vancouver Washington  
Film Pack Camera Club  
Volume 69 Issue 01 October 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](mailto:jpf1@aol.com)

Volume 69 Issue 01 October 2022

### Club Officers:

President—Robert Wheeler  
Vice President— Frank Woodbery  
Treasurer—Rod Schmall  
Secretary — Ester Eldridge

### Directors:

Grant Noel  
Ray Klein  
Rick Battson  
Howard Bruensteiner  
Jan Eklof



Image from the collection of:  
Helmut & Alison Gernsheim.  
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*Cover:*

*Sharon Deming*

**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 - Judges Favorites



JonFishback\_FPCC\_BubbleFish\_A\_



JanEklof\_FPCC\_TheAmericanEmpress\_C\_



JohnCraig\_FPCC\_BeaconPlumber\_C\_



SharpTodd\_FPCC\_GlowingRhodie\_M\_

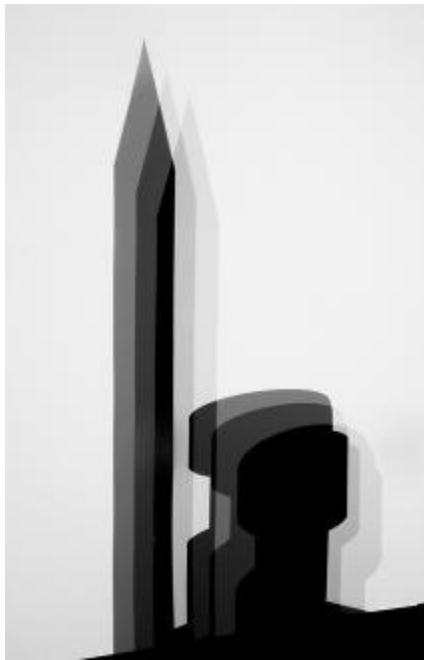


RickBattson\_FPCC\_NelsonHomestead\_M\_



KatieRupp\_FPCC\_BeautyInBlackAndWhite\_M\_

# Last Month EID Night - Judges Favorites



JonFishback\_FPCC\_Shadows01\_M\_



JanEklof\_FPCC\_GoneFishin\_O\_



katieRupp\_FPCC\_AndFurthermore\_O\_



DougFischer\_FPCC\_HermitHummer\_O\_



WayneHunter\_FPCC\_OnAMission\_O\_



DwightMilne\_FPCC\_GoldenRipples\_O\_

# Last Month EID Night - Judges Favorites



JohnCraig\_FPCC\_Puffin\_O\_



JanEklof\_FPCC\_BeautyAndTheBee\_O\_



SharpTodd\_FPCC\_MilkywayStonehinge2\_O\_



DavidLaBriere\_FPCC\_FloraRefreshment\_



DavidLaBriere\_FPCC\_QuadraRocks\_O\_



FrankWoodbery\_FPCC\_FortStevensHallway\_O\_

## Last Month EID Night - Judges Favorites



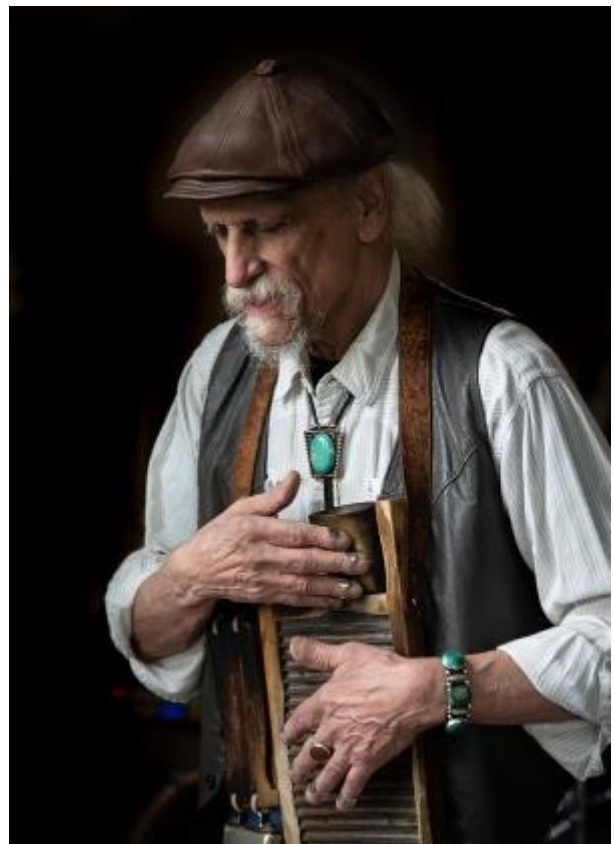
SharpTodd\_FPCC\_LostLakeNight\_O\_



LucindaSavoie\_FPCC\_Dragonfly\_O\_



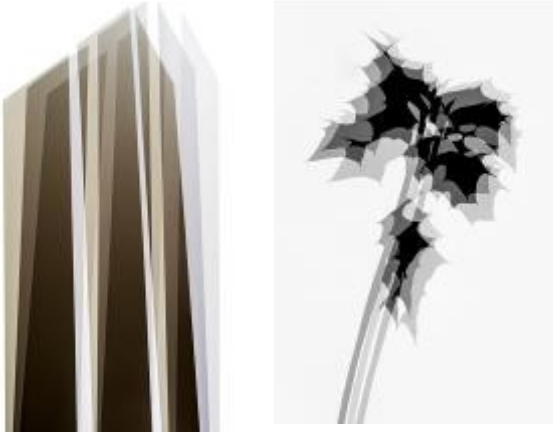
DougFischer\_FPCC\_ScarletMacaw\_O\_



FrankWoodbery\_FPCC\_TheWashboardMan\_O\_

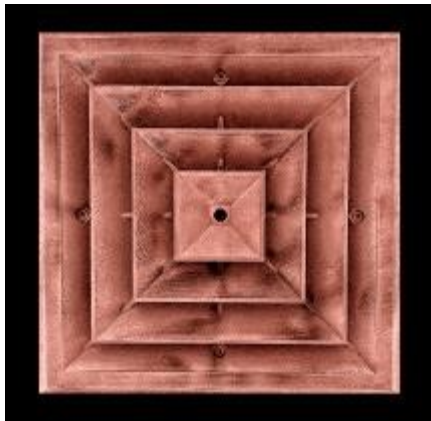
# Last Month Discussion Night

## Jon Fishback



Jon's latest project involves shadows, he shared with the group, the evolution of the project from the image far left, which he deemed to repetitive when going past 5 images, to the more organic one which allows more diversity of selection when going past 10 images.

## Bob Wheeler



Bob's found object on the left was considered, by the members, to be well seen with fine graphic design. The image on the right was discussed at length regarding the structures strange existence and interesting details. In the final analysis Bob decided I was a fun capture for his archive and probably nothing more.



## Doug Fischer



Doug shared these two images of Taos pueblo. Considerable time was take discussion the tourist possibilities of the site with several mentioning what a fine spot it is. Little was said regarding the photographs themselves.



# Last Month Discussion Night

## Jan Eklof



Jan shared two fine images with questions she has about both. On the left she was interested about how it might compete. The group gave advice regarding the use of the sky and the horizon. The framing of the foreground was considered to be very fine.



On the right Jan was concerned with how to handle the tonality. The group felt an option might be to work on the sky in several ways to see which is better. Everyone felt the dimension and interest was very good, with one idea to darken the bush. Another comment was to remove the one stem at far right, nearly touching the frame edge.

## Frank Woodbery



Frank's beach scene on the left was discussed at some length regarding the color and tonality, with most everyone liking very much. The composition and use of the elements was also considered a positive. Fran was taking advantage of street photography during events such as this on the right. The colorful aspects were considered a positive.



## Ray Klein



Ray was working on September's theme and found this view. He was taken by the black sails and no one else had ever seen the. He went in to some detail discussing the post processing work and conversion to black and white.





# Last Month Discussion Night



### Eloise Carson

Eloise was inspired by a contest LensWork magazine is holding involving “Trilogies”, three images with a definite theme. Everyone felt these to be well done with a definite theme. When asked if she might submit something to LensWork, Eloise said, maybe.



### Jim Nelson

Jim’s portrait on the left was discussed for its interesting composition and lighting. Jim said he might have preferred to have the upper left less blown out, but thought it to be just fine. There was a comment regarding a bit of house cleaning that need to be done.

The deer on the right, Jim caught at Ridgefield with his long lens and teleconverter. Everyone felt the pose and intense look of the animal was well seen.



### Lucinda Savoie

Lucinda’s work appears to the group to be improving by leaps and bounds. The dragonfly on the left is a good example of a fine capture. It was stated that a different crop taking advantage of the diagonal pose of the wings, might punch it up a bit. Maybe a square crop and a slight rotation.

The water drops on the right was thought to be very well seen and handled, with some discussion of the slight out of focus upper right.



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## Last Month Discussion Night

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Sharp Todd

One of our finest workers, Sharp shared a look at Mother Nature's take on composition, color and light. He went about to find flower arrangements created naturally, and the group felt this to be a fine example.

Considerable discussion of the image on the right, revolved around the trials and tribulations of night work and its pitfalls of atmospheric pollution, haze and just down right foul weather. He described the hoops he jumped through to make this which involved exposure stacking of the sky just to mention one.



This area left blank  
waiting for your  
participation.

# Pre-season Picnic



Member, Ray Klein recently received the following.?



## TOUCHMARK CLASSIC CAR SHOW Saturday, June 18, 2022

Bob Deming, an FPCC member and the caretaker of the FPCC website, entered his car in the Touchmark “Classic Car Show.” This year’s show was reduced in size and started at 3:00 PM and was scheduled to last until 7:00 PM. Unfortunately forecasted rain cut the show even shorter and things started to break up sometime past 5:30 - 6:00 PM. 45 show cars were on display. Bob shot pictures for his own enjoyment with the possibility of having them show up at an EID competition.

Three other members, Frank Woodbery, FPCC Vice President, Rick Battson, FPCC/PSA REP, and Field Trip coordinator, and myself, Ray Klein, FPCC and Touchmark coordinator, managed to make a day of it and accomplish pictures and story for the monthly newsletter *The Adapter*. Each photographer approached subjects with their favorite technique and point of view.

The Classic Car Show is a fund raising project for the Touchmark favorite charities, Alzheimer’s and Parkinson’s disease. The public was invited to attend and donate to these charities by inserting what they can afford into containers at the food and other displays surrounding the food court.

Six bands also performed throughout the afternoon supplying music for dancers and listeners while the food preparing crews cooked and roasted hot dogs and bratwurst along with potato salad, baked beans, watermelon, assorted chips, ice cream and soda pop. Kids’ with their parents also enjoyed viewing the classic cars and just having fun and eating all the goodies.

Frank Woodbery used his tripod to elevate his camera to get a bird’s eye view of the various activities, while Rick Battson used his 70-200mm to get close-up views of the various

band performers. I used my normal 18 - 55mm zoom to capture what ever happened in my sojourn around the area, mostly capturing other FPCC members in action.

Photos and story by Ray Klein, with the help of Frank Woodbery and Rick Battson.



## History—Helmut & Alison Gernsheim

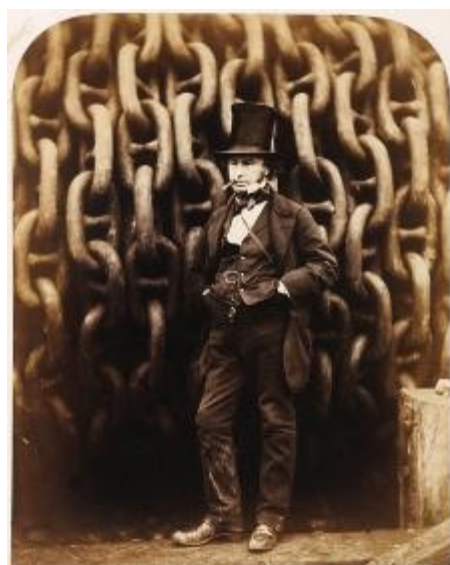


In 1945, at Newhall's prompting, Helmut and Alison Gernsheim started collecting the works of historic photographers, especially British ones, which were disappearing. They amassed a huge collection containing work by Julia Margaret Cameron, Alvin Langdon Coburn, Hill & Adamson, William Henry Fox Talbot, and Louis Daguerre. They rediscovered the long-lost hobby of Lewis Carroll when in 1947 Helmut stumbled across an album of Carroll's portraits in a junk shop. Ultimately this

collection, along with an estimated 3–4 million words of notes on the subject led to his writing the 180,000-word book *The History of Photography*. When the first edition was published by the OUP in 1955 it became an instant classic and the definitive reference work for historians of photography for decades afterwards, being described by Beaumont Newhall as "a milestone in the history of photography" and by other reviewers as "the photographer's bible" and "an encyclopaedic work".<sup>[5]</sup> Along the way, in 1952 Gernsheim rediscovered the long-lost world's first surviving permanent photograph from nature, created by Joseph Nicéphore Niépce in 1827 (*View from the Window at Le Gras*). Helmut and Alison continued to publish numerous articles and books on various aspects of photography and a variety of photographers.

Ultimately, Gernsheim needed to find a home for his vast collection of over 33,000 photographs, 4,000 books, research notes, his own correspondence, and collected correspondence including letters by Daguerre and Fox Talbot. He sought unsuccessfully to found a national museum of photography in the UK (ultimately a National Museum did not happen until 1983). In the end, after many fruitless discussions with authorities and potential sponsors in several countries, he sold everything to the University of Texas at Austin in 1963 where it formed the basis of a new Department of Photography at the Humanities Research Center. His collection of modern photography was retained by him and ultimately passed to the Forum Internationale Photographie (FIP) at the Reiss-Engelhorn-Museen, Mannheim.

[https://en.wikipedia.org/wiki/Helmut\\_Gernsheim](https://en.wikipedia.org/wiki/Helmut_Gernsheim)



## History—Helmut & Alison Gernsheim

*The following is the introduction to Helmut and Alison Gernsheim's book, "The History of Photography" first published by Oxford University Press in 1955. A later publication is shown as the bottom presentation of the AbeBooks page, below.*

The introduction of photography dates from January 1839 when both Daguerre's and Talbot's inventions were officially announced, but photographs in the established meaning of the word - permanently fixed images of the camera - had already been taken by Niepce in 1826, by Talbot in 1835 and by Daguerre in 1837.

During the last decade of the 18th century it occurred to Nicéphore Niépce and his Brother Claude in France, and to Thomas Wedgwood in Englewood, to try to produce pictures without Manual intervention. In order to arrive at a fuller understanding of the evolution of photography, however, we need to go back much further than Niepce and Wedgwood and examine the research, where working either on the optical or on the chemical components of photography.

The camera obscura was known to the Arabian scholar Ibn Al-Haitham (Alhazen) before 1038; spectacle lenses are mentioned by Roger Bacon and seem to have been well known by the end of the 13th century; the darkening of nitrate of silver on exposure to sunlight was first recorded by Angelo Sala in 1614. But whereas the camera obscura served at first simply as a convenient means of observing solar eclipses, and, from the renaissance on, and as an aide to drawing, it was not until 1550 that a lens was fixed to the instrument by Girolamo Cardano, and the fact that the darkening of silver salts by light can be applied to the making of the images was only discovered by Johann Heinrich Schulze in 1725. Considering that knowledge of the chemical as well as the optical principles of photography were fairly widespread following Shultz's experiment—which found its way not only in to serious scientific treatises but also into popular books of amusing parlor tricks - the circumstance that photography was not invented earlier remains the greatest mystery in its history.

Wedgwood was the first to unite the two strands spun by earlier investigators which form the raw material of photography - the darkening of silver salts in light, and the image of the camera obscura - but it was left to Niepce, Daguerre, Talbot and the others to begin weaving the complex pattern of the new art which illustrates our modern civilization in all its phases. It had apparently never occurred to any of the multitude of artists of the 17th and 18th centuries who were in the habit of using the camera obscura to try to fix its image permanently, and it was only when scientific men like the above-mentioned wanted to make pictures in turn to the camera obscura for assistance, that optics in chemistry were at last combined in photography. All of its inventors, only the Daguerre was a professional artist - in his skill was explicitly directed to the production of astonishingly successful trompe-l'œil effects, for which he naturally found the camera obscura indispensable. His lack of scientific knowledge was later counterbalanced by the attainments of his partner Nicéphore Niépce, and by sheer perseverance in experimentation.

The invention of photography is the result of an evolution rather than the sudden discovery by any one man. Given knowledge of the same principles, it is only to be expected that men working quite separately and without knowledge of each other should make the same invention at about the same time, and this is borne out by the numerous different processes for which claims of priority were made in various parts of Europe immediately after Arago had fired the opening shot, so to speak, by announcing Daguerre's discovery on 7 January 1839.

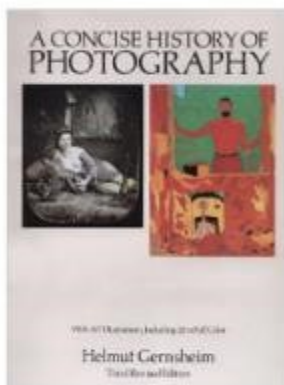
The invention of photography has been variously ascribed to Thomas Wedgwood, who conceived the original idea but was unsuccessful in practice; two Nicéphore Niépce, who first succeeded in taking a permanent photograph from nature; two Daguerre, who invented the first practicable process of photography; and to Fox Talbot, who introduced the negative/positive process, the principle still employed in photography today. In a opinion, Niepce alone deserves to be considered the true inventor of photography - a fact confirmed by our rediscovery of the world's first photograph which she led us to re-assessment of his pioneer work.

Helmut and Alison Gernsheim Castagnola 1969

Below is the photograph mentioned as the world's first photograph.



# Books at AbeBooks



Stock Image

## Concise History of Photography

Gernsheim, Helmut

Published by Dover Publications, Incorporated, 1986  
 ISBN 10: 0486251284 ISBN 13: 9780486251288

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

Seller Rating: ★★★★★

Used - Softcover  
 Condition: Very Good

US\$ 5.57

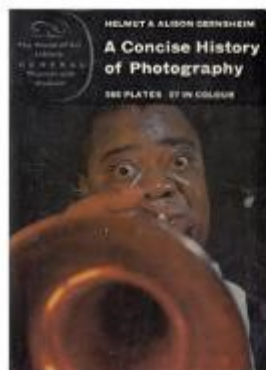
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Quantity: 1

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## Concise History of Photography

Gernsheim, Alison, Gernsheim, Helmut

Published by Thames & Hudson Ltd, 1965  
 ISBN 10: 0500200343 ISBN 13: 9780500200346

Seller: Goldstone Books, Llandybie, United Kingdom  
 Contact seller

Seller Rating: ★★★★★

Used - Hardcover  
 Condition: Good

US\$ 4.09

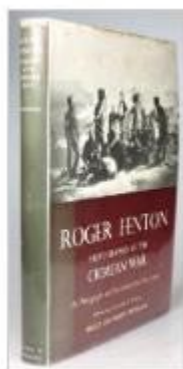
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Seller Image

## Roger Fenton. Photographer of the Crimean War. His Photographs and his Letters from the Crimea. With an Essay on his Life and Work by.

GERNSHEIM, Helmut & Alison

Published by London: Secker and Warburg (1954), 1954

Seller: Bow Windows Bookshop (ABA, ILAB), Lewes, United Kingdom  
 Contact seller

Association Member: ABA, ILAB, PBFA

Seller Rating: ★★★★★

Used

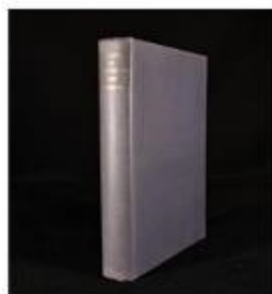
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Seller Image

## The History of Photography

Helmut Gernsheim; Alison Gernsheim

Published by Oxford University Press, London, 1955

Seller: Rooke Books PBFA, Bath, United Kingdom  
 Contact seller

Association Member: PBFA

Seller Rating: ★★★★★

First Edition

Used - Hardcover  
 Condition: Very Good Indeed

US\$ 100.60

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# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER XV

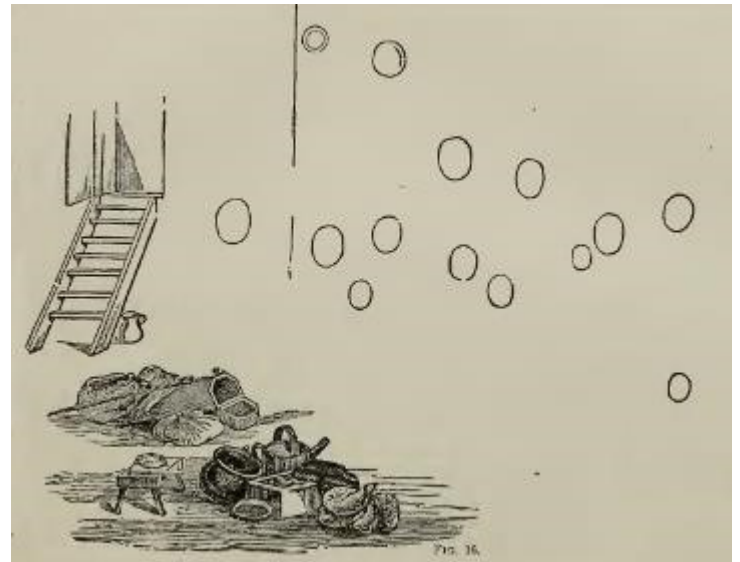
### VARIETY AND REPETITION.

Notwithstanding the formality of the composition of the "Blind Fiddler," the great quality without which no pictorial arrangement can be complete—variety—is present in a very marked degree. This is very noticeable in the disposition of the heads and leading points, as will be seen at a glance by the following diagram, in which they are set forth; as will also the pyramidal forms of the groups, and the way in which they fall in with and harmonize one another, continually piling up until they form one great irregular pyramid, supported by the group of dark objects in the front. The extreme care Wilkie has taken to get his pyramid complete will be seen in the disposition of the fiddler's bundle and stick on the one side, and the spinning-wheel on the other. Every variety of aspect in the heads is given, from the full face of the grandfather to the back of the head of the fiddler's son warming his hands at the fire. Every position is represented—standing, stooping, leaning, sitting, lying—as well as every degree of expression, from lively action to repose, "from grave to gay, from lively to severe;" and every age, from the octogenarian to the infant, youth being directly opposed to age in the centre of the group.

That variety is a necessity in good composition is so apparent that it need scarcely be dwelt upon at any length. It must be obvious that the reverse of variety—that is, monotony—would be fatal. One definition of composition might be, that it teaches the proper use of variety. A line running in a given direction must be balanced and opposed by a counteracting line. Full faces in a group should be varied with three-quarter and profile heads. A line of heads "all of a row," as is too often seen in photographs even by the best photographers, is jarring to a sensitive taste, and is an offence to art. So also with figures dotted about a landscape without purpose, disturbing repose by directing the eye to objects which are out of all harmony with the view represented.

Variety is one of the chief sources of picturesqueness and beauty. This quality alone would make a dead flat interesting. The ever-varying lines of the waves—varying, however, according to regular

laws—make the level and otherwise tame and monotonous ocean a constant fascination. No tree, however finely grown and vigorous, presenting an unbroken mass of foliage, will interest the artist so



much as others, inferior although they may be in size, but presenting variety in their outline and intricacy in their details. Without variety of form there cannot be variety of light and shade.

Notwithstanding the absolute necessity of variety, as one of the chief sources of beauty, it may be, and frequently is, carried to excess. All great painters have guarded against this by introducing the opposing element to variety—repetition—repetition as an echo, not that resemblance which produces monotony.

## Pictorial Effects in Photography—H.P. Robinson

Picturesque effect will allow, and demands, a greater amount of variety than does the higher form of nature—beauty—which appears to require a greater amount of simplicity for its success.

Variety of attitude should be studied for the sake of contrast; but simplicity, especially in photographs, must not be lost; the peculiarity of the art itself supplies sufficient intricacy and detail. No amount of ingenuity in varying the positions and aspects of the figures will compensate for loss of simplicity and repose.

Photography does not admit of much action. In painting, the model is forgotten; in photography, it is different. It is well known to everybody that the figures represented actually stood for some seconds in the attitude shown—except, indeed, in instantaneous pictures, where art often has to accept much from chance (we cannot get away from that fact, even if we desire to do so)—whilst painting or drawing represents something that need not have been seen for more than an instant by the artist; indeed, it is not necessary, to the enjoyment of a painting, to know that the original ever existed.

Simplicity, symmetry, and uniformity, strange as it may appear, are not antagonistic to variety, but are, in the extensive scale of nature, highly conducive to it, especially in scenes composed of many objects. Uniformity in a single figure will produce monotony; but in a scene composed of many figures it will add to the variety, for, if the greater number of figures be irregular and varied, the introduction of repetition in some of the objects will actually increase the variety. This is beautifully illustrated in the "Blind Fiddler," in which that "uniformity in variety" necessary in a perfect work of art is finely shown. The following diagram exactly repeats the lines of the fiddler and the woman

with the child seated precisely opposite to him. It will be seen that the position of the body is the same in each—stooping a little forward, with the head bent down; the lines of the arms, the legs, and the chairs exactly correspond, and the line produced by the child's arm reaching up repeats the line of the fiddlestick, while both figures, although different in sex, wear caps; the lines of the dress even, especially above the arms, are symmetrical, and in both cases the back leg of the chair is concealed. This uniformity is not accidental, but must have been produced deliberately and with a purpose. There are other similar examples of repetition in this perfect composition; for instance, the boy imitating the action of the fiddler with the poker and bellows; the delight of the human beings repeated in the face of the dog; and, if you like to be fanciful, the rude art of the fiddler echoed in the rude art of the caricaturist in the picture of the soldier on the wall.



## Board Notes

Robert Wheeler

Your Board met in July and August and decided:

- Discontinued field trip liability insurance due to cost. Release of liability waivers will be required for participation in field trips.
- Approved setting up an FPCC Dropbox account to facilitate submission, distribution, and storage of images and documents for FPCC.
- Adopted the new 4Cs image judging scale from 5 to 9 with half points available between these limits.

Your Board met Sept. 28

- Received the resignation of Esther Eldridge from her position as Secretary and Board member.
- Elected Lucinda Savoie to serve as Secretary and Board member for the remainder.
- Simplified image award plans for the current FPCC year. Details will be sent to membership ahead of the next EID session.
- Approved having an exhibit of FPCC information and images in a display case at Library during February. John Craig will chair an ad hoc subcommittee to work on this. Agreed to publish image submission deadlines on the FPCC website.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig