

Adapter

Vancouver Washington
Film Pack Camera Club
February 2018 Volume 63 Issue 05



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, ARPS jpf1@aol.com

Volume 63 Issue 05 February 2018

Club Officers:

President—Frank Woodbery

Vice President—

Secretary Treasurer—James Watt

Social Chair—Sandy Watt

Field Trip Chair—Rick Battson

Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

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Fredrick H. Evans, 1853-1943

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Cover
Rick Battson

**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.

Goodies list and Schedule:

2-6 G. Clark
2-20 S. Tang

03-06 D Milne
03-13 S. Natholapati
3-20 M&L Anderson

04-03 T&L Ambrose
04-17 T. Morton

**The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sandy Watt 309-750-4351 and arrange a swap.**

Last Month Print Night - Results YTD

Year to date Color

Color Print Chair: Doug

Large Color	
Albert Tang	228
Don Funderburg	25
Doug Fischer	234
Gary Cobb	86
Grant Noel	44
John Johnson	49
Katie Rupp	92
Michael Anderson	24
Noel Grant	24
Ray Klein	88
Rick Battson	227
Sharp Todd	230
Stephen Cornick	148
Tim Morton	140
Wayne Hunter	138
Small Color	
Albert Tang	215
Bev Shearer	166
Don Funderburg	23
Gary Cobb	38
Jan Eklof	230
Katie Rupp	94
Michael Anderson	22
Sarma Nuthalapati	40
Sharp Todd	201
Stephen Cornick	87
Tim Morton	49

Year to date Mono.

Mono Print Chair: Stephen Cornick

Large Mono	
Albert Tang	226
Don Funderburg	25
Doug Fischer	219
Grant Noel	65
Katie Rupp	71
Michael Anderson	25
Sharp Todd	232
Tim Morton	121
Small Mono	
Albert Tang	224
Bev Shearer	21
Don Funderburg	23
Jan Eklof	66
Katie Rupp	21
Michael Anderson	21
NDR (Sarma Nathalapati)	20
Sharp Todd	132
Stephen Cornick	41
Tim Morton	22

Last Month Print Night - Judges Choice



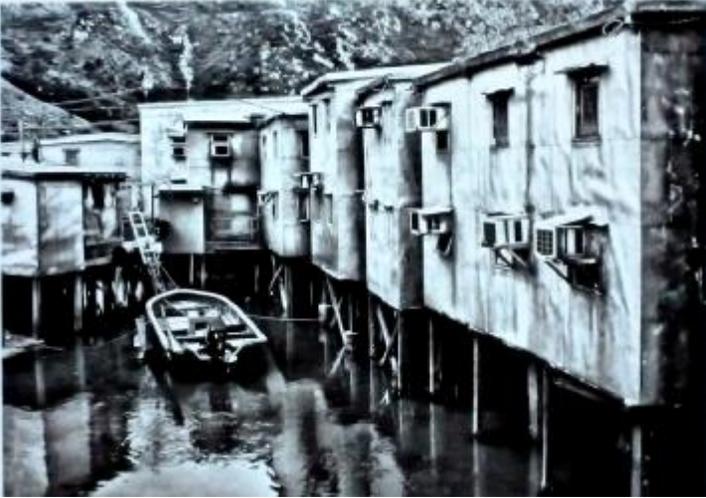
DougFischer_FPCC_FlamingoPink_LC



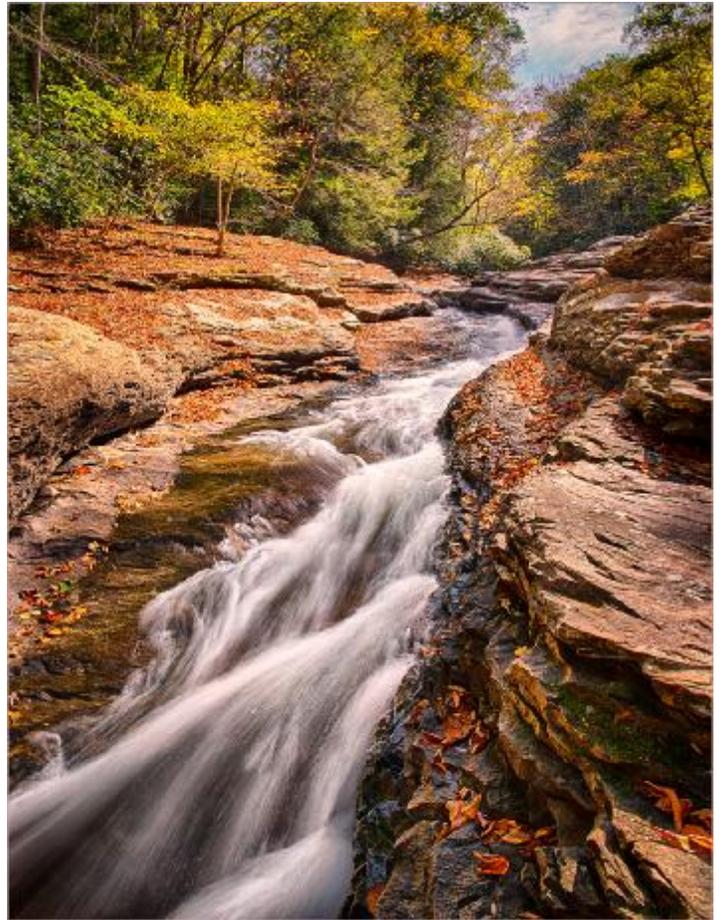
JanEklof_FPCC_BrightEyes_SC



TimMorton_FPCC_GreatBlueHerons_LC



AlbertTang_FPCC_BackDoorToFishingVillage_LM



SharpTodd_FPCC_TheSlide_SC



TimMorton_FPCC_Dogwood_LM

Last Month EID Night - YTD

EID chair: John Craig

Name	Mono	Open
Albert Tang	112	223
Bob Deming	62	173
Charles Boos	65	131
David LaBriere	106	219
Don Funderburg	66	134
Doug Fischer	115	229
Dwight Milne	42	177
Frank Woodbery	108	225
George Clark	44	141
Grant Noel		45
James Watt	108	216
Jan Eklof	107	236
John Craig	115	233
John Johnson		21
Jon Fishback	111	219
Katie Rupp	115	234
Lindrel Thompson	109	239
Lois Summers	21	45
Mark Forbes	23	46
Rachel Fishback	64	172
Ray Klein	115	222
Rick Battson	109	216
Rick Swartz	67	132
Ruth Boos	63	127
Sandy Watt	109	216
Sharon Deming	111	230
Sharp Todd	117	233
Stephen Cornick	87	156
Tim Morton	68	134
Tom Ambrose	44	89
Wayne Hunter		134
Wendy Seagren	48	85

Last Month EID Night - Judges Favorites



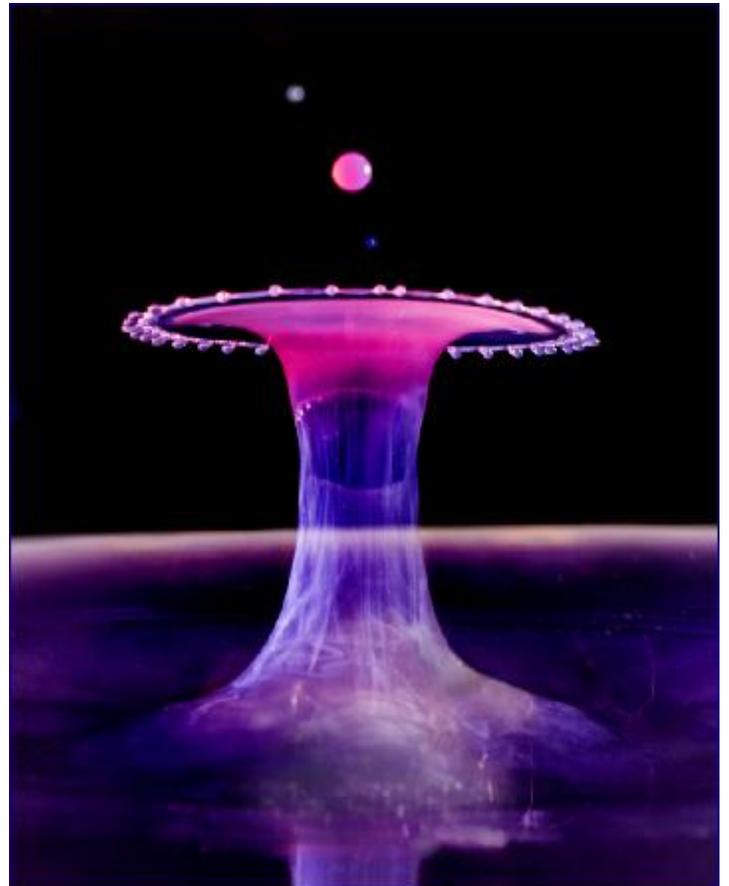
George Clark



Katie Rupp



John Craig



Frank Woodbery

Last Month EID Night - Judges Favorites- Contd.



Sharp Todd



Lindrel Thompson



Jan Eklof



Lindrel Thompson

Books - Abe Books - <https://www.abebooks.com/>



Stock Image

[This Edifice Is Colossal: 19th Century Architectural Photography](#)

Sobieszek, Robert A.

Published by International Museum of Photography, Rochester, New York, U.S.A. (1986)

ISBN 10: [0935398147](#) / ISBN 13: [9780935398144](#)

Used / Soft cover

Quantity Available: 1

 **Add to Basket**

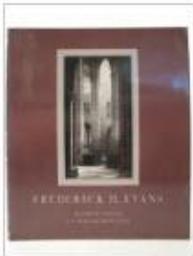
Price: US\$ 6.00

[Convert Currency](#)

Shipping: US\$ 3.99

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[Frederick H. Evans, Photographer of the Majesty, Light and Space of the Medieval Cathedrals of England and France](#)

Newhall, Beaumont

Published by Aperture, Inc., Millerton, N.Y. (1975)

ISBN 10: [0912334495](#) / ISBN 13: [9780912334493](#)

Used / Paper Cover

Quantity Available: 1

 **Add to Basket**

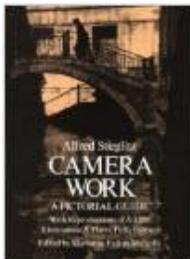
Price: US\$ 14.25

[Convert Currency](#)

Shipping:  FREE

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[Camera Work : A Pictorial Guide](#)

Alfred Stieglitz

Published by Dover Publications (1978)

ISBN 10: [0486235912](#) / ISBN 13: [9780486235912](#)

Used

Quantity Available: 1

 **Add to Basket**

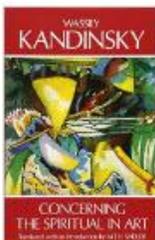
Price: US\$ 3.64

[Convert Currency](#)

Shipping:  FREE

Within U.S.A.

[Destination, Rates & Speeds](#)



Stock Image

[Concerning the Spiritual in Art](#)

Wassily Kandinsky

Published by Dover Publications (1977)

ISBN 10: [0486234118](#) / ISBN 13: [9780486234113](#)

Used

Quantity Available: 6

From: [Better World Books: West](#) (Reno, NV, U.S.A.)

[Seller Rating: ★★★★★](#)

 **Add to Basket**

Price: US\$ 3.64

[Convert Currency](#)

Shipping:  FREE

Within U.S.A.

[Destination, Rates & Speeds](#)

Considerations In Abstraction

There may not be enough time during a judging to truly analyze the form and color of an image.

I feel this is the case with this fine abstract on the right. In addition to the obvious, startling colors and interesting form there may be additional considerations that might influence your viewing experience. Things that you may affect the spirit of the viewing experience..

I will not dwell on what I think is the obvious need to remove yourself from the judging mentality. Instead I will discuss considerations as if you are already in a subjective frame of mind.

Color alone, although a powerful compositional and impactful tool, may not, by itself, make the image. Color, I think, needs a form, or some boundary so you will remember it. The boundary may be static and restful or appear as movement which adds additional interest. In any case the color, to me, works best when contained in some manner. I feel this containment of the color here is quite exciting and used in a manner that, not only has implied movement, but by changing the size of the forms and overlapping them, adds dimension and interest.

We constantly dwell on contrast in competitive images. Traditional, objective, work which is materialistic or grounded in reality may use contrast as a light and dark phenomenon. Only occasionally will we see color in these images used as an important factor in contrast. It may not be too important.

The subjective abstract form on the other hand may need to use color contrast as a tool to partially offset the lack of objective truth.

Blue over yellow, or red over green may be the most obvious use of color for color contrast purposes. This use may even be thought of as a legitimate use of color for contrast.

With rare exception, in the image above, is that traditional use of color contrast actually used.



AlbertTang_FPCC_FlorescentSlinkies_LC

Wassily Kandinsky in his book on the spiritual in art, says:
Legitimate and illegitimate combinations of colors, contrasts of various colors, the over-painting of one colour with another, the definition of colored surfaces by mingling and the sharp separation of surfaces, all these open great vistas of artistic possibility.

I feel Albert has broken the traditional rules of color contrast extremely well by overlapping adjacent colors from the color wheel, something Kandinsky calls illegitimate, and artistic. This use of color may shock viewers sensitive to traditional uses of color, but might we think of shock as impact also?

Jon Fishback

Gordon Battaile on Composites

On January 9th FPCC was fortunate enough to have Gordon Battaile present his program from the past conference, on composites.

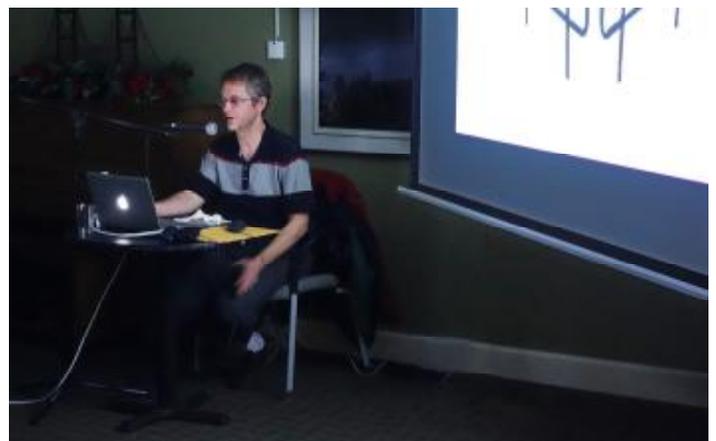
Gordon's work is well known around the Northwest and especially with the Columbia Council of Camera Clubs. (4C's).

His enlightening program presents the viewer with humor coupled with superb image quality. Suffice it to say it would be difficult to impossible to describe the work here, other than to day that PhotoShop is in good hands with Gordon.

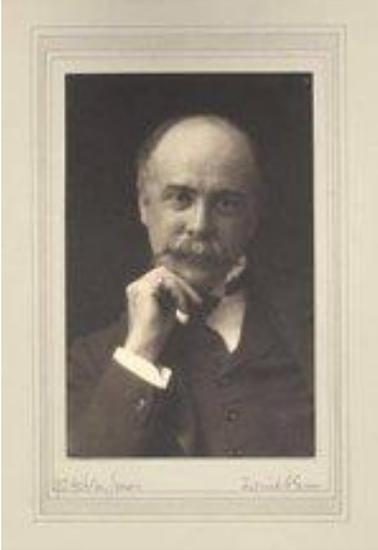
Many of his images use as many as 30 or 40 layers to bring a concept to fruition. He uses many common elements, gleaned from previous photo expeditions, combined to make unique images never seen.

FPCC was fortunate to have Gordon live, those who did not attend may see his work, and the presentation, on the 4C's web site, here: (Cntrl. Click)

http://columbiacameraclubs.org/content.aspx?page_id=22&club_id=772283&module_id=276477



History—Frederick H. Evans, 1853-1943



“ Photography is photography; and in its purity and innocence is far too valuable and beautiful to be spoilt by making it imitate something else. (1908)”

“A perfect photograph is one that perfectly records, reflects its subject, gives its beholder the same order of joy as the original would. (1908) “

Frederick H. Evans, 1853-1943

Cntrl Click on he link below to see more of his work.

<https://www.youtube.com/watch?v=sFifFV4iRcM>

Cool Stuff

Amazon's Choice



Nikon COOLPIX P900 Digital Camera with 83x Optical Zoom and Built-In Wi-Fi(Black)

by Nikon

\$579⁰⁰ prime

Get it by **Tomorrow, Nov 12**
Or FREE One-Day Pickup

More Buying Choices
\$450.00 (44 used & new offers)

★★★★★ 422

Trade-in eligible for an Amazon gift card

Product Description

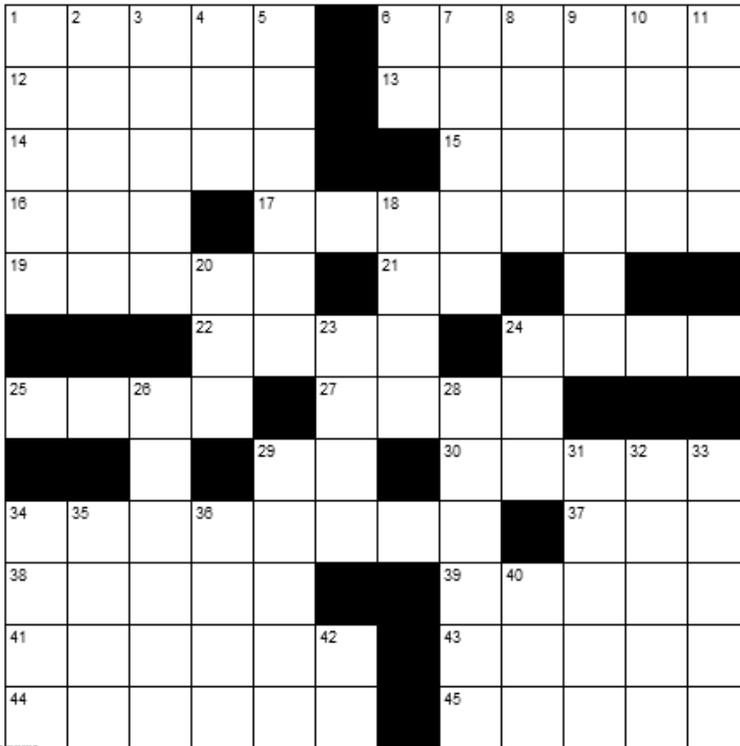
... zoom lens ever put into a Nikon COOLPIX camera: an 83x optical zoom/166x ...



This is an unedited image taken with the Nikon P900.

1/650 second, F5.6, 2000mm

Crossword - James Watt



Down

1. A large American grocery manufacturing and processing company (5)
2. A western movie or television show. (5)
3. A Titan goddess in Greek mythology; a moon of Saturn. (5)
4. A high mountain, especially a snowcapped one. (3)
5. A set of buttons arranged in a block; like a calculator. (6)
6. Department in a company that looks after computers, networks and other technical areas. (2)
7. Idles, lounges, lolls. (5)
8. A Japanese photographic film manufacturer. (4)
9. Animal Farm writer, George. (6)
10. Rugged coastal inlets. (4)
11. You might get one of these in your car after a fender bender. (4)
18. What the photographic clues refer to and mentioned in them. (4)
20. Furniture for less store. (3)
23. Ma's name or a toy on a string.(4)
24. Poet's before. (3)
26. American women's rights attorney, Gloria.(6)
28. Second novel in the 'Inheritance Cycle' by Christopher Paolini. (6)
29. An omen or superstition. (5)
31. City in S. Turkey with a population of roughly one million. (5)
32. Small group of trees growing very close to each other. (5)
33. Swindled or taken advantage of by deception. (slang) (5)
34. Personal folder files in Microsoft Outlook. files extension. (4)
35. Most populous of the Hawaiian islands. (4)
36. A Belgian-German photographic film manufacturer. (4)
40. The side(as of a ship)or area that is sheltered from the wind. (3)
42. Used to denote oneself and another or others.(2)

Across

1. An American photographic film, and camera maker. (5)
6. A British photographic film manufacturer. (6)
12. Old English word meaning 'to flow'. (5)
13. A tassel or bobble on a bonnet. Scottish. (6)
14. A hereditary tendency to be hypersensitive to certain allergens. (5)
15. A cooking spice from the Middle East; traditionally used as a digestive aid. (5)
16. An area of low, flat, wet land. (3)
17. Being the most swollen or inflated. (8)
19. A mark placed over a vowel to indicate it is to be pronounced separately (5)
21. Third person singular of the present tense of 'be'. (2)
22. Archaic, hypothetical force thought to be responsible for magnetism, mesmerism, hypnotism. (4)
24. Israeli airline.(4)
25. From, to, or at a great distance. (4)
27. An ancient Hebrew unit of dry capacity; traditional sheaf of barley. (4)
29. Verb suffix: Make; form into. Invest with the attributes of.(2)
30. Drain away from soil, by the action of percolating liquid, especially rainwater. (5)
34. An American instant photo film and camera maker. (8)
37. Scottish word for dove or pigeon. (3)
38. Informal nickname for a sergeant. (5)
39. A genus of venomous snakes, e.g. Coral Snake. (5)
41. Honored term for airmen of the Royal Air Force who fought the Battle of Britain in WWII. (3, 3)
43. A faculty by which the body perceives an external stimulus. (5)
44. To excrete perspiration through the pores in the skin. (6)
45. Simple past tense of tea. (5)



Fun With PSA - Editor

What would you like to do?

The drop down list, below, provides links to several PSA-member only benefits including galleries, online courses, PSA publications, videos, study groups, travel resources, discounts, renewals and other member tools.



Choose and click on the category, below, to see the drop-down list of links or click "Show all" to see all options at once.

[Show All](#) / [Hide All](#)

PSA GALLERY UPLOAD (365 day, ROPA, Member Gallery, 1st Year, 2nd Year)

Select the red button to get to the form required.

365-day Gallery

Each PSA member is invited to submit up to one image per day, following the assignment of the day. You can bookmark the upload page to avoid having to go through Members Only each time.

[More Info on the 365-day Galleries.](#)

[Upload Form](#)

ROPA Gallery

PSA members with ROPA distinctions are invited to submit a gallery of 6 images, plus a biography and your portrait. Galleries are listed by ROPA distinction and also appear as a link in our Member Gallery section, and linked from our list of ROPA members. The ROPA gallery is updated when a new distinction is earned.

[More Info on ROPA Galleries.](#)

[Upload Form](#)

PSA Individual Member Gallery

For members who do not have ROPA distinctions - can be upgraded to a ROPA gallery. Includes six images, a biography, and a portrait of the photographer.

[More Info on PSA Individual Member Galleries](#)

[Upload Form](#)

First Year Member Gallery

Just joined PSA within the last year? We'd like to see an example of your work. Submit one image and we'll add it to that month's gallery.

[More Info on the First Year Member Gallery](#)

[Upload Form](#)

Second Year Member Gallery (Show your Stuff)

Have you rejoined PSA for the second year? So glad you did. We'd like to see how much you've improved during your second year of membership. Send us one image to put in our Show your Stuff gallery.

[More Info on the Second Year Member Gallery](#)

Send your image via email to webmaster@psa-photo.org. Use "Show Your Stuff" and your name in the subject line and include title of the image, your name, city, state and country in the body of the email.

Random Thoughts—Brooks Jensen

What You See is What I Took

This coming weekend is the big art festival here in Anacortes, Washington, where I live – it literally takes over the town. Artists come in from all over the country. They shut down main street. It's a big street fair with booths and arts and crafts of every kind, a big show down on the dock. It's a giant event. It's probably the marquee event in my little town up here in the northwest corner of Washington State.

Last year I saw something that absolutely fascinated me. You must visualize, there are more than 1000 creative artists here, all trying to do interesting artwork that people will want to buy. Some of it is relatively simple, some of it is complex. Some of it, like in all street fairs, is a little shaky. A lot of it is very very good. The art that's represented here varies greatly in terms of quality, design, and type, but one of the key elements that is consistent is the creativity that these people try to bring to their artwork in order to do something unique and different. Keep in mind, all these street vendors are competing with one another to make something new and different so they can sell their work in the street fair.

In the middle of this event with the literally hundreds of booths, there are a few photography booths. One of them really caught my eye, because this fellow had a sign up in his booth that said, and I quote, "what you see is what I took. No computer, no digital, no manipulation," and I was absolutely fascinated by that, that in the first place he felt he needed to say that, but in the second place it dawned on me that here in the midst of this art festival, where every single artist is trying to bring forth the creative muse and be as creative and innovative as can be done in the art fair, here we have a guy saying, in his photography booth, "I used absolutely no imagination, no creativity, know anything to make my artwork. Instead, all I did – what you see is what I took – all I did is record what was right in front of me."

I thought, "isn't that odd that in the world of photography there are people who think that mere recording of what is in front of them is art?" and in my opinion, they completely miss the point of what the creative life is all about.

Confessing a Constructed Composite

I had a conversation recently with a woman who has a new book coming out, and we were discussing one particular image that, as it turns out, is a composite image. It is a very large landscape that she photographed in sections and then digitally stitched together to make one giant composite image. It looks like it's a street image out of a straight camera, but it isn't. It's a constructed, composite image, and she felt compelled in the book to confess to her readers that this is, indeed, a constructed composite positive image made from several negatives.

For the life of me, I didn't understand why it was so important to confess this. What difference does it make that the image was constructed out of several images stitched together, as compared to having been taken with a large format camera with a wide-angle

lens or some such thing, we don't feel compelled to confess to our readers that we used, for example, a telephoto lens, which brings the object much closer to us than the human eye would normally see, or a wide-angle lens, which presents a much broader point of view than the human eye would normally see. We don't confess that we've dodged, or burned, or flashed, or bleached to change the tonal representation of our black and white photographs in ways that make the image more what we would like it to be rather than what the actual film recorded. We don't confess these things. Why do we need to confess that's something is a construction, what we're interested in is preserving the element of truthfulness, and if we have faithfully and truthfully represented what's in front of us why is it necessary to admit the construction, I guess confession is good for the soul, and some people feel the need to be specific about how they made an image? For me, it boils down to, where do you feel it is necessary to draw the line, and I think this is a silly place to draw the line – that we must confess when we've constructed an image.

Blind Zip Code Junk Mail and Art Books

Long before I started *LensWork*, I had a career as a Marketing consultant. One of the old rules of thumb that we marketing consultants used is that if you're doing a direct - mail campaign (sending out junk mail), you can pretty much expect somewhere between a tenth of a percent and quarter of a percent of the people to respond if you just send it blindly to a zip code.

I want to compare that to the market for photography art books. In talking with hundreds of photographers about the books they've published, I found that the average photographer will only print a couple thousand books. I Press run of 5000 is huge. I only know of a few press runs that were more than that in 30 years of photography. So if you can sell - at most - a couple of thousand photography art books, that's .0007 percent of the population of the United States.

Doesn't this tell us something about the market for fine art photography books, about the price for fine art photography books, about what people think about fine art photography books? It bothers me a little bit that I could take some stupid product and sell it way more successfully in a blind market campaign to zip code advertising by a junk mail than I can by producing a finely crafted superbly printed, fine art photography book. Something is just plain goofy about all of this. I can't quite put my finger on it, but it bothers me.

Take Your Time With Art

I am reading an interesting book. It is a translation of a 1911 book by Wassily Kandinsky, *Concerning the spiritual in art*.

In reading the book it became obvious to me that it was complex enough to require some help. A friend and I formed a two-person book club to discuss the more complex areas of the book.

Kandinsky discusses the spiritual aspect of art, which may be difficult to comprehend. That and other areas of the book formed the nexus of our study.

As we studied the book it occurred to me that there are parallels that can be identified, between Kandinsky's ideas and photography. Kandinsky's comparison of painting and music was, to me, the first area of interest. He talks at length regarding the spirituality of music, its creation, and how that is parallel in art. Through his ideas I have formulated certain aspects of music that might pertain to photography. He feels strongly that the time continuum of music and the lack of the same are powers of both. I don't necessarily agree.

The first area I propose to discuss is the viewing of photography and listening to music. If one were to listen to a song - say, "Proud Mary," by Credence Clearwater Revival, and only hear just the first few notes and words. "Left a good job in the city." I am sure there would be many more questions in your mind than answers. What city? What job, etc. The song progresses from this and the listener anticipates that there will be more explanation. Music has a natural progression to construct the story, a time continuum much like a motion picture. If all you heard of Beethoven's fifth symphony was, Da-Da-Da-DA, Da-Da-Da-Da, you might think that the song was going to be very dark and mysterious, when in fact it is very rich in other emotions, and in fact very light in spots. In music the progression from beginning to end is the point, Kandinsky feels this is one power of music, I agree.

The art experience of listening to "Proud Mary," in the original version, takes about 3 minutes. "Happy Birthday," takes less than 30 seconds, and there are many tunes with times in between. There are, of course, musical works that take much longer, Beethoven's 5th comes to mind. The point I am trying to make is that we take the time in music, but may not necessarily take the time with still photography or visual art. The attempt, in photography or painting is;

to tell the story in an instant, which Kandinsky feels is one of the powers of painting, I disagree for one reason: it is so hard to get the viewer to get the story quickly.

If you stand in a gallery and watch people viewing photography or paintings, you may find that thirty seconds is a long time for viewing, no matter how complex the work. And don't even get me started on the judging process at camera club or international salons. The question, for me; is why wouldn't you want to spend the same amount of time looking at a complex photograph as you would listening to "Proud Mary?"

I will wager that if I asked you what the song "Proud Mary," is all about you would know it is about a paddle wheel boat. I bet you even think it is on the Mississippi river. You might even have gleaned out of the song the fact that the story teller has worked at various jobs in many places and didn't like the city. If you really listened, you might even know that the people on the river will take care of you if you are down and out.

Let me give you a visual example: Figure 1 on the next page is, what I consider, a complex photograph. Glance at your time piece and then go to the next page and look at the images. When you are done, come back here. How long did you look at them?

(Figure 1) Did you see the bloody rag on the table? How about the window in the background? Did you notice the man at camera left seems a bit off, maybe not the sharpest knife in the drawer, and he is wearing a gunny sack? Are you aware there is woman in the image. Did you even notice that the whole thing is about a tooth extraction?

(Figure 2) Here is an easy one, what century is the fighting taking place? Harder yet, how many beards do you see? What time of the year is the fighting taking place? Is there someone riding a horse? Is there a canteen in the picture?

The point is; if you spend the same three minutes on the image that you might spend listening to "Proud Mary," you may have a more robust experience with the image.

Jon Fishback



Derek Galon

Figure 1



Gilbert Gaul—Glorious Fighting

Figure 2

Field Trip Fun

Field Trip: Winter storm waves Thursday, January 18
Cape Disappointment State Park 46.280659, -
124.060316

Spectacular Photography in late morning light on an
incoming tide.

The Lighthouse sits directly above the crashing waves.

John Craig, Doug Fischer, Wayne Hunter, Dwight
Milne, Tim Morton, Grant Noel myself shooting near
approximately 30 other photographers and several
other onlookers.

We all witnessed a brutal storm intensify about 50
feet in front of us. The Incoming Tide and waves were
most intense from 11:30am to 12:30pm at which time
the Park Rangers ask us to move to a safer viewpoint.



We saw lightning and some hail.

We left the danger zone and went to Ole Bob's Galley Cafe and
Seafood Market .

We ate Fish & Chips w/ Clam Chowder. After lunch we went
back to the Park but this time focused on Deadman's Cove .

Ironically a much safer viewpoint compared to the First location

(Waikiki Beach) Air temp about 50 degrees F. Wave height approximately 20 feet from the Southwest.
Showers off & on created an interesting sky.



Recent Sales at Sotheby's



49
GABRIEL HARRISON
EDGAR ALLAN POE

Estimate 20,000 – 30,000 Lot Sold 25,000 USD ▼



43
EUGÈNE ATGET
"VERSAILLES, BASSIN DE L'ENCLADE"

Estimate 20,000 – 30,000 Lot Sold 22,500 USD ▼



41
GUSTAVE LE GRAY
LE VAPEUR (TUGBOAT)

Estimate 20,000 – 30,000 Lot Sold 18,750 USD ▼



35
ALFRED STIEGLITZ, EDITOR
"CAMERA WORK: A PHOTOGRAPHIC QUARTERLY"

Estimate 150,000 – 250,000 Lot Sold 187,500 USD ▼



53
ALFRED STIEGLITZ
"THE CITY OF AMBITIONS"

Estimate 50,000 – 70,000 Lot Sold 50,000 USD ▼



58
LEWIS W. HINE
"RIVETER ON EMPIRE STATE BUILDING"

Estimate 15,000 – 25,000 Lot Sold 27,500 USD ▼



46
PHOTOGRAPHER UNKNOWN (POSSIBLY ALEXANDER GARDNER, 1821-1882)
"THE FIRST INAUGURAL OF ABRAHAM LINCOLN, 4 MARCH 1861"

Estimate 20,000 – 30,000 Lot Sold 27,500 USD ▼



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig