

# Adapter



Vancouver Washington  
Film Pack Camera Club  
June 2017 Volume 62 Issue 09



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](mailto:jpf1@aol.com)

Volume 62 Issue 09 June 2017

### Club Officers:

President—John Craig  
Vice President—Frank Woodbery  
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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David Douglas Duncan

Cover: Jon Fishback

**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:

06-06 End of year banquet  
Have a nice summer.

**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.**

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## Last Month Print Night - Results YTD

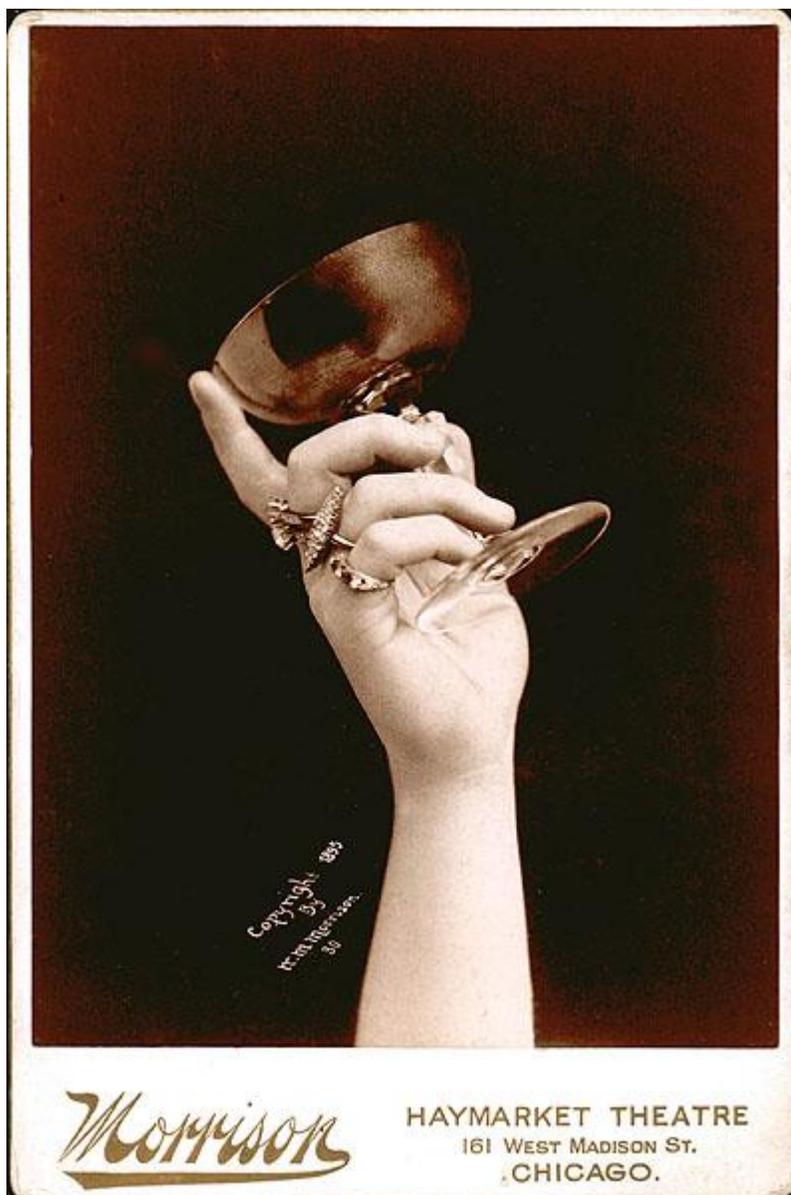
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Year to date Color  
Color Print Chair: Don Funderburg

Year to date Mono.  
Mono Print Chair: Doug Fishcer

The surprise regarding the YTD will be at the banquet

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Considering his studio location in a Chicago theater, Morrison's photograph may represent a pivotal moment of a forgotten play. Regardless, the photographer has wordlessly conveyed the spirit of celebration, by isolating a universally-recognized gesture. At the very peak of Victorian photography, when theatrical photographs were elaborately posed with exotic props, rich costumes, opulent draperies and ornate furniture, Morrison has opted for stark simplicity.

That great arbiter of Modernism, Alfred Stieglitz, made dozens of photographs of the painter Georgia O'Keeffe's hands, beginning in June of 1917. He proclaimed that the hand images by themselves amounted to a "portrait" of O'Keeffe (who was Stieglitz's lover and, from 1924 on, his wife.) The concept was not exactly new at the time: around 1845, the Boston photographers Southworth & Hawes made a daguerreotype of the hand of a ship captain, showing where he had been branded with a hot iron for helping slaves to escape. And even earlier, a ghostly hand was photographed around 1841 by William Henry Fox Talbot, the inventor of photography on paper.

<http://photographymuseum.com/whiteprotomod.html>

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## Last Month Print Night - Judges Choice

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RickSwartz\_HeronGreeting#2\_LC



SharpTodd\_YouHearMeNow\_LM



RickSwartz\_ScratchAndPreen\_LM



DonFunderburg\_Comin up from the draw\_LM

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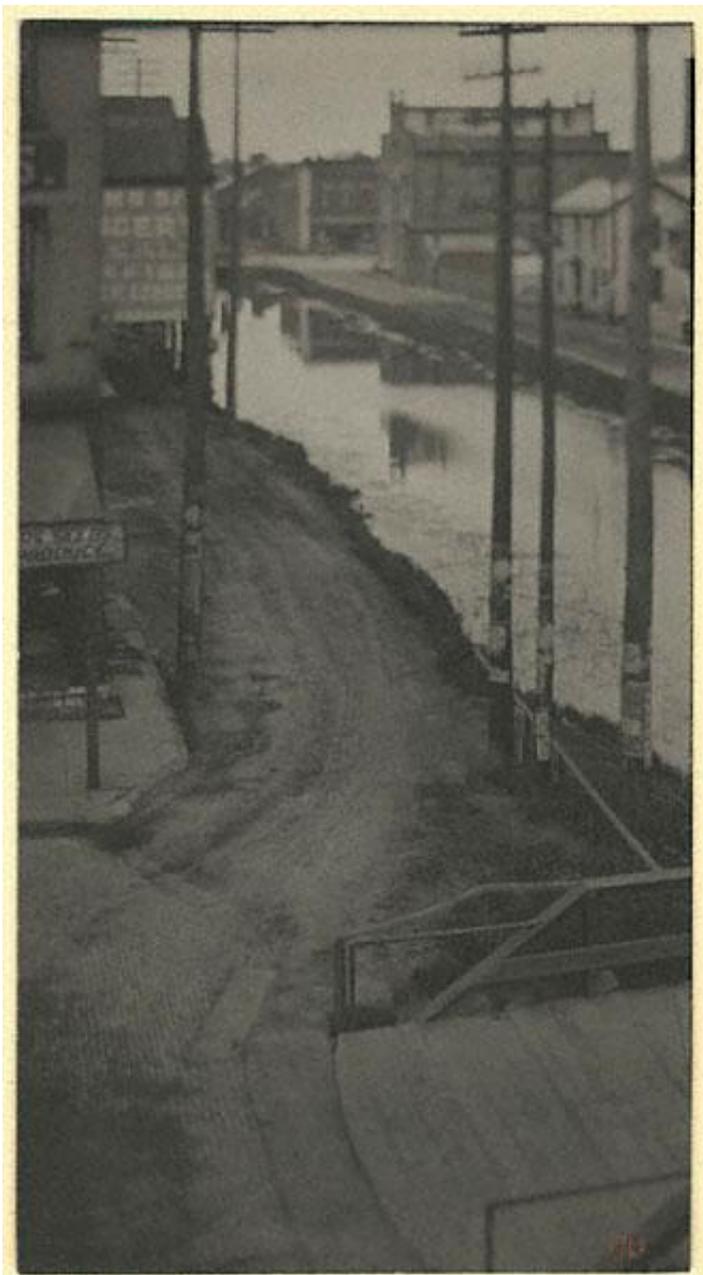
## Last Month EID Night - YTD

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EID chair: Frank Woodbery

The surprise regarding the YTD will be at the banquet

---



Clarence H. White (U.S., 1871-1925):

*Telegraph Poles* Platinum print, 4.4 x 7.75 inches 1898

Clarence H. White was in his twenties when he photographed this scene in Newark, Ohio. The view shows a canal behind the Fleek and Neal wholesale grocery where White worked as a bookkeeper. Alfred Stieglitz published it twice in the highly influential photography publications he edited, both times utilizing the expensive photogravure process to make fine quality reproductions. The first publication, in *Camera Notes*, appeared in April of 1901; the second gravure was included in the July, 1903 number of *Camera Work*.

The aesthetic achievement of *Telegraph Poles* was lauded by the art critic Charles H. Caffin, who singled it out for praise after viewing "over one hundred" of White's prints:

<http://photographymuseum.com/whiteprotomod.html>

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## Last Month EID Night - Judges Favorites

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01JanEklof\_FPCC\_ThePose\_M



02DougFischer\_FPCC\_WildFlowers\_O



02FrankWoodbery\_FPCC\_PreeningWoodDuck\_O



02JonFishback\_FPCC\_Fucia\_O



02JohnCraig\_FPCC\_HighKey\_TH

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## Last Month EID Night - Judges Favorites- Contd.

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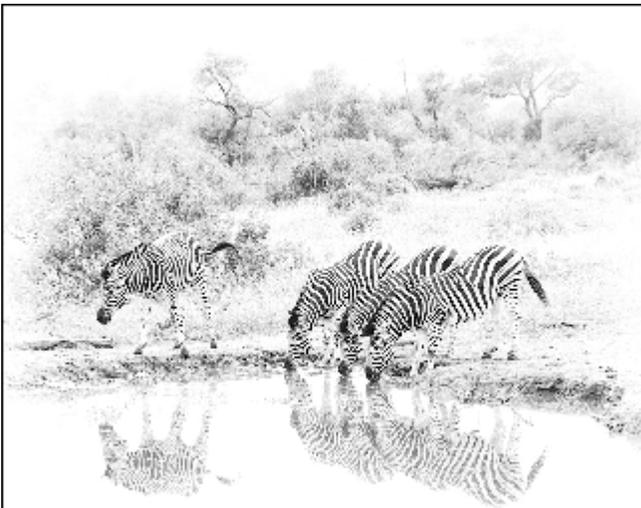
03RickBattson\_FPCC\_PortlandJapaneseGardens\_O



04JonFishback\_FPCC\_Lightattheend\_M



04JanPelkey\_FPCC\_CabinOnTheHill\_O

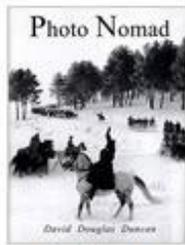


04katierupp\_FPCC\_ZebraReflection\_TH



04FrankWoodbery\_FPCC\_LimeKilnLighthouse\_O

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



Stock Image

### Photo Nomad

Duncan, David Douglas

Published by W. W. Norton & Company, U.S.A. (2003)  
 ISBN 10: [0393058611](#) / ISBN 13: [9780393058611](#)

Used / Hardcover

Quantity Available: 1

From: [Dorothy Meyer - Bookseller](#) (Batavia, IL, U.S.A.)

[Bookseller Rating](#): ★★★★★

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Price: **US\$ 8.75**

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Shipping: **US\$ 4.95**

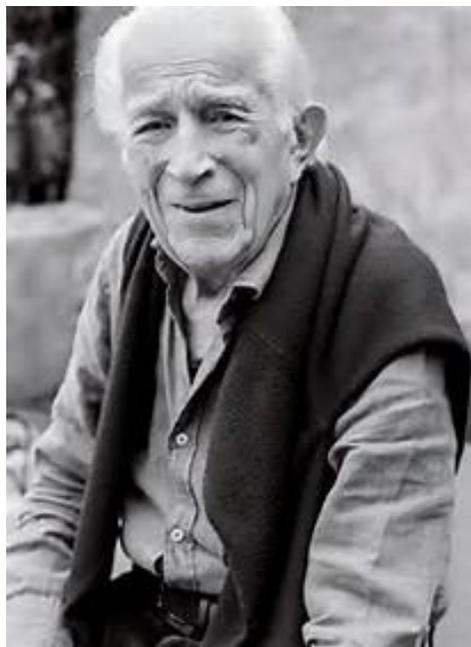
Within U.S.A.

[Destination, Rates & Speeds](#)

**Item Description:** W. W. Norton & Company, U.S.A., 2003. Hardcover. Book Condition: Fine. Dust Jacket Condition: Fine. No Additional Printings Listed. 9 1/2". NOT an ex library book. Clean interior pages. Dust jacket has no chips or tears, price is not clipped. Bookseller Inventory # 112810

**A unique autobiography in images from seven decades of Duncan's photographic career.**

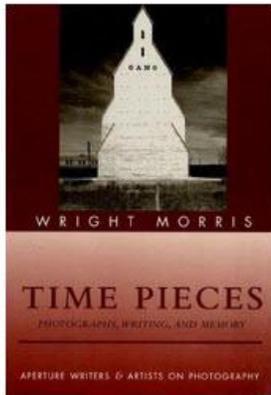
The legendary photographs of David Douglas Duncan explore the broad range of human nature, from the most quiet notes of life to the crashing crescendos of war. Duncan began taking pictures for newspapers in the mid-1930s, then joined the Marines, where he produced some of the most moving images of World War II. With *Life* magazine, he documented the end of British rule in India and covered conflicts in Europe, Africa, the Middle East, and Korea with clarity and compassion. Returning to the battlefield with the escalation of war in Vietnam, he produced two more books that became icons of the American soldiers' experience.



David Douglas Duncan



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



Stock Image

[View Larger Image](#)

## Time Pieces: Photographs, Writing, and Memory (Aperture Writers & Artists on Photography)

Wright Morris

Published by Aperture, 1999

ISBN 10: [0893813826](#) / ISBN 13: [9780893813826](#)

Used / Paperback / Quantity Available: 1

From Ergodebooks (RICHMOND, TX, U.S.A.)

Bookseller Rating: [★★★★☆](#)

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Shipping: US\$ 3.99

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In *Time Pieces*, award-winning novelist and photographer Wright Morris provides an introspective investigation into the relationships between photographs and text. This seminal collection of essays, on subjects ranging from portraits of pioneers in the American West to writings by Susan Sontag and Henry James, provides a kaleidoscope of "time pieces" that serve to illuminate a complex, expressive, and evolving art form. It is Morris's singular gift that he is able to bring out such a rich and vibrant dialogue between the world of photography and the world of literature.



# Judge's Corner

Judging Chair: Mark Shugert

Judges For September will be notified by email.

## The Elements

### Technical Excellence

Composition

Lighting

Color

Impact

Creativity

Presentation

Story



Score

8

The impact of this image, in my opinion, is the story it tells of rice paddy "architecture" in Asia. The low angle of light from upper left creates, in my eye, excellent contrast and beautiful pastel colors on the water. Focus appears to be sharp from front to back, creating good depth of field.

To me, simplicity is the mark of a fine photograph, and this image has too many lines to follow, causing my eye to find no center of interest. Vignetting tends to lead my eye toward the center, but I believe that cropping to eliminate some of the lines at top and bottom would focus my eye more on the symmetrical pattern of paddies center left and on the subtle colors in the center.

Gordon W. McCann  
Analysis Student

Notice the analyst covered nearly all the element is three short statements, as he gave the image an 8 there was no reason to elaborate.

He then proceeds, to me, to spend too much time saying that the image is busy. I have underlined things I feel are either redundant or unnecessary, to make the analysis fit the scarce time frame for camera club.

A second problem, I feel, with this analysis is; there is no specific cropping advice. Telling someone to crop some of the lines may not help. I feel it is best to use percentages or specific features of the image when giving cropping advice.

Editor

## Cool Stuff



### SpiderHolster Black Widow Spider Camera Holster for Lightweight DSLRs and Point-and-shoot Came

Only 5 left in stock - order soon.

Want it Tuesday, May 9? Order within **5 hrs 7 mins** and choose **Two-Day Shipping** at checkout. [Details](#)  
Sold by [Outdoor Photo Gear](#) and [Fulfilled by Amazon](#).

Easy quick-draw access to your lightweight DSLR camera, brought to you by SpiderHolster!

No more dangling cameras from your neck and shoulders

Finally, the fun of photos without the hassle of dangling cameras and twisted straps! No more strap trouble when bending down.

Ready to travel.

The Black Widow fits in the palm of your hand, can easily be packed in a travel bag or purse and is rather discrete when worn. Get your shots while keeping a low profile!

Price: \$49.99 & FREE Shipping. [Details](#)



### Custom SLR C-Loop Camera Strap Mount - Black



A top-mounted strap is always getting tangled and getting in the way of photos, right? By replacing the mounting position to the camera bottom and integrating a 360-degree swivel, this C-Loop stays secure and tight and prevents strap problems.

- **Eliminate Strap Interference:** Quicker access, flexibility, and improved handling
  - **Smooth Rotation:** The C-Loop swivels 360 degrees to reduce tangling and for smooth panning
  - **Low Profile:** Transition from landscape to portrait shots without the strap getting in the way
  - **Increased Security:** Lens comfortably tucks away, making mobility easy in tight or crowded areas
- Compatibility:** Works with existing camera straps and all devices with a tripod mount

Available from Amazon - \$39.95

## Crossword - James Watt

Here is the answer to last months Puzzle.

If you want to have the puzzle next year, talk to James Watt.

|                 |                 |                 |                 |                 |                 |                 |                 |                 |                 |                 |                 |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| <sup>1</sup> S  | <sup>2</sup> T  | <sup>3</sup> O  | <sup>4</sup> R  | Y               | T               | <sup>5</sup> E  | <sup>6</sup> L  | <sup>7</sup> L  | <sup>8</sup> I  | N               | G               |
| <sup>9</sup> L  | O               | B               | E               |                 |                 | <sup>10</sup> L | O               | A               | N               |                 |                 |
| <sup>11</sup> A | R               | I               | D               |                 | <sup>12</sup> A | U               | R               | I               | C               |                 |                 |
| <sup>13</sup> M | E               |                 | <sup>14</sup> L | <sup>15</sup> A | N               | D               | S               | C               | A               | <sup>16</sup> P | <sup>17</sup> E |
|                 |                 |                 | <sup>18</sup> I | D               | E               | E               |                 |                 | <sup>19</sup> S | O               | D               |
| <sup>20</sup> S | <sup>21</sup> T |                 | <sup>22</sup> N | O               |                 |                 | <sup>23</sup> P | <sup>24</sup> S | E               | U               | D               |
| <sup>25</sup> N | O               | <sup>26</sup> T | E               | S               |                 |                 | <sup>27</sup> L | A               |                 | <sup>28</sup> T | A               |
| <sup>29</sup> A | G               | E               |                 |                 | <sup>30</sup> C | <sup>31</sup> L | O               | T               |                 |                 |                 |
| <sup>32</sup> P | O               | R               | <sup>33</sup> T | <sup>34</sup> R | A               | I               | T               | S               |                 | <sup>35</sup> B | <sup>36</sup> E |
|                 |                 | <sup>37</sup> F | A               | U               | R               | E               |                 | <sup>38</sup> U | <sup>39</sup> G | L               | Y               |
|                 |                 | <sup>40</sup> E | C               | H               | O               |                 |                 | <sup>41</sup> M | U               | O               | N               |
| <sup>42</sup> C | O               | L               | O               | R               | B               | A               | L               | A               | N               | C               | E               |

## Fine Art Photography Speak

Jon Fishback

The late Bill Jay spoke eloquently regarding Art Speak and the mind numbing use of words for words sake. He railed regarding what some call MFA speak, where the reader, (even the educated reader,) after reading a review of a photography book or a gallery show, is left wondering what was said and how in the world it had anything to do with photography. Art speak, to me, includes but not limited to; psychological jargon, esoteric terms, words that have been our of favor for years, sentences of 50 words or more and a narrative that says more about the writers English degree than about photography.

Those of us who agree with Mr. Jay, and may be involved in photography and communication, I feel, may need to be vigilant not to create a new; more easily understood vocabulary that may be equally as hard to understand..



Let me use an example: It is popular, when discussing fine art photography, to use Mr. Stieglitz's reference to the word equivalence. I think it is universally thought

that his images of clouds had a significant and alternative meaning to him outside of their objective presence. What is hard for me to reconcile is; there is no way I can conger up the alternative meaning that he may have had. Now -- if his images and title, "equivalence," was created for me to create my own meaning, then it makes better sense and I am free to make my own equivalence. I think one of the pitfalls here is that, using Stieglitz's work, photographers are being told that it is possible to photograph objective truths that carry with them their innermost emotions and thoughts and are expressions rather than illustrations.

Some sixty years ago as I was learning the craft, a wise man told me, "When you release your image to the public do not expect the response you get to mirror your own. You have given it up to the masses and they will interpret it as they see fit."

Telling photographers not to make objective images that are mere duplications of reality, but to create photographs that are equivalent to their thoughts and emotions may be reaching a bit. In the first place, the viewer may react to the work on a different plane, and that is how it should be.

A popular comment by fine art photography educators is: "Don't give me a picture of a tree, give me one that is more than a tree. Give me a tree that expresses your innermost thoughts, feelings and emotions, one that is an expression of a tree, not an illustration or the fact that it exists."

I think, better advice, and one that might expand on the term expression, would be: "Give me a tree that transcends its physical presence, one when viewed in a photograph, might be so beautiful you might not recognize it, or are overwhelmed by its elegance. This leaves it open for the photographer to use all tools available, light, composition, time of day, weather, etc., to make the tree something worthwhile, more than itself. It allows the maker to utilize tangible tools in the quest for the image, not psychological/emotional or cerebral tools, which may be very difficult, or impossible to convey to the viewer without text.

I may see a tree that makes me cry because it is exactly like the one in my dearly departed Grandmother's front yard, where I spent wonderful days in my youth in an old swing hung from the highest branches. If I photograph this tree, with tears in my eyes such that it is hard to focus the camera, will the photograph of the tree be more than just a tree, to anyone else? Will my emotion come through?

No matter how carefully crafted the resultant image may be, the emotion, equivalence, innermost thoughts, or whatever you may call it, in the absence of narrative or caption, will always be mine and the tears may be difficult to impossible to transmit to the viewer.

I think we are doing the aspiring photographer a disservice to make them think that images of objective things, lacking some sort of text, can depict innermost thoughts or emotions to anyone but themselves. Taken literally, new workers may despair that objective work is impossible if it is necessary to express their subjective feelings in their work.

Contd. on next page

As a long time worker in the abstract form, I am painfully aware that it is impossible to project my innermost feelings in my work.. It is, however, quite easy to make subjective images that are very expressive to the innermost feelings and emotions of the imaginative viewer. Unfortunately this is most easily done in the abstract form, and, going back to my example of the tree, any reference to this being something one might do with a picture of an objective tree, might be a stretch. About the only thing one might expect is a very well crafted, beautiful rendition of a tree that surpasses the beauty of the objective subject. The viewer, after all, may not have known my grandmother.

As I photographed the old wringer washer, I remembered my childhood and my mother standing at the wringer. I watched with fascination at the shirts and socks coning through squeezed free of their water. The fact is; this is an image that brings forth, in me, my innermost feelings and emotions. It is, for me, definitely an equivalent. I can actually see my long deceased mother's face young and happy as she toiled over a contraption long forgotten. The fact is, I don't think many viewers of this image would know what it is, and if they do, I am not sure many would have a feeling even close to mine without my explanation.



The image above is an objective truth, with heavy meaning to the maker and may not mean a thing to the viewer. The fact is, I think, my feelings, emotions, and equivalents of this image may have little to do with its worth as a photograph.

On the left is an image that has no specific meaning to me, at all. I just think it is an interesting view of an abstract form. The image may not be recognizable, and rather than being an objective truth, I feel, it is completely subjective. It may be enjoyed, or not, by the viewers who are free to interpret it, or not, using their own emotions, feelings, or equivalents. It all depends on an imagination. It may not have anything to do with what I feel emotionally.

As a photographer and communicator, I feel it is important not to encourage aspiring photographers with what I feel are impossible tasks of creating images which include their emotions and innermost feelings. I think it incumbent upon us to avoid creating a new fine art photography speak whose vocabulary may be easy to understand, yet whose message is impossible to produce.



## Fun With PSA - Editor

### Events : Rocky Mountain National Park Event

### September 15-17, 2017 - Rocky Mountain National Park

FUN ADVENTURE TRIP - for PSA Individual Members only

REGISTRATION OPENS MARCH 22. Use the Registration link at the bottom of this page to register.

**TRIP UPDATE: As of March 29, only 6 open spots remain - if you're thinking of signing up, don't hesitate!**

Contact: [✉ rocky-mountain-event@psa-photo.org](mailto:rocky-mountain-event@psa-photo.org) with questions

Led by JR Schnelzer, APSA and » John M. Davis, Jr., HonPSA, MPSA

LIMITED TO THE FIRST 12 PARTICIPANTS. A waiting list will be kept if the trip is sold out.

#### HIGHLIGHTS OF THE WORKSHOP:

PSA has authorized a photographic "Fun Adventure" trip to Rocky Mountain National Park, Colorado, in September, 2017 for PSA individual members.

Thursday, September 14, would be a travel day for participants, to arrive at the hotel "YMCA of the Rockies, Estes Park" by 8pm that evening for a participant's meeting, followed by three days of photography, Friday through Sunday, September 15, 16 and 17.



This will include opportunities for photographing elk in the middle of their rutting season, perhaps other wildlife, scenics and landscapes in the Park, including one or more lakes and waterfalls, and some star photography.

Weather will dictate exactly what opportunities we will have. Image-making information, tips and guidance will be offered by the Co-Leaders for those who wish it, so the trip will have some "workshop" characteristics.

**Important Safety Information.** Safety is our top priority. Most of the photography will be done close to parking lots. High altitudes and weather conditions will offer challenges for some. Walking is generally on level ground, no more than a mile from some trailheads. Individual fitness and medical condition should be considered by each person wishing to register for this trip.

**More Information.** More detailed information will be provided to those who register, including specifics of photo opportunities, safety information, suggestions for photo equipment, and other information which will help each participant prepare for this photographic experience.

Select links, below, to reveal or hide its information. To see all available information, choose "Show all."

**Fees**

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

**Event Leaders**

**Register**

**Workshop Hotel**

## EARLY FIELD TRIP AT RIDGEFIELD WILDLIFE REFUGE, MAY 2017

The field trip was suggested by FPCC member Steve Cornick, who lives a few miles from the refuge, and has made several excursions there himself, with good results in the spring of the year. Rick Battson planned the trip and set it up with co-ordinates on the FPCC web site calendar.

Several members decided to attend, although the day started out wetter than anticipated, a few of the cameramen came away with a few images worth saving.

John Craig, Frank Woodbury, Grant Noel, Wayne Hunter, Dwight Milne, Ray Klein, Steve Cornick, and Rick Battson managed to weather through the rain and did their best to capture a few exciting frames of mostly active birds. Geese probably supplied the group with the best activity since several pair managed to herd their young goslings, on parade, in the wetlands and ponds. A heron was spotted and provided some excitement for Ray Klein, who was able to use it to composite special scenes for this report.

(A) Steve Cornick supplied guidance to the group as to where to go and what to look for.

(B) The photo seen here, a composite by Ray Klein using "Elements 12," of Wayne Hunter training his lens on a heron perched on a downed tree. Ray was able to capture the heron and was able to pair it with a photo taken of Wayne much earlier in the day.



(C) Another composite image

of Dwight Milne, photographed earlier, is paired with a later close up image of the goslings tracking the parent in the wetlands.



(D) opposite of Rick Battson sighting a redwing blackbird.



(E) Steve Cornick and Grant Noel appear to see something of interest.



interest.

(F) Frank Woodbury shoots as Steve Cornick speaks to Ray Klein



(G) Rick Battson, Steve Cornick, and Grant Noel, place their order at the



Sportsman Bar and Grill at the end of the field trip day.

**Board Minutes**

Board discussed the details for the Awards Banquette. The print and EID judging was completed on Saturday May 20th. Ribbons are completed, plaques are being made, and the awards show/program are ready. Sandy made the last arrangements with Touchmark, so everything is in place.

Nomination for the new Board will be voted on at the June 6th Awards Banquette.

We will sell additional raffle tickets before dinner and have the drawing after. The Treasurer, James Watt, will make an annual payment to Touchmark for the 2017/2018 season.

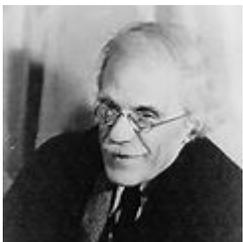
The Board is interested in pursuing a different scoring system using iPhones/Laptop/internet. We would need to ask members to donate old iPhones that will still accept the necessary app.

Touchmark is having their annual car show Saturday June 17, 2017. Contact Ray Klein if you are going and willing to provide images to him.

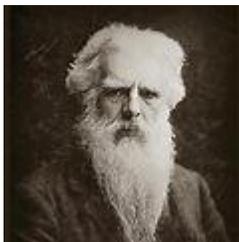


PSA Rep.: Jon Fishback

Ever wonder what these people looked like?  
Don't know who they are? Google them.



Alfred Stieglitz



Edward Muybridge



Annie Leibovitz



Julie Margert Cameron



Diane Arbus



Edward Steichen



Richard Avedon



Edward Weston



Gordon Parks



Robert Mapplethorpe



Minor White



Margaret Bourke-White

Attend the  
2017 PSA Conference

October 8-14, 2017

A great way to meet people, have personal encounters with known photographers, and renew longtime acquaintances.

NOTE: Registration for the Pittsburgh conference will begin April 17, 2017 this year. Mark your calendars!



SAVE THE DATE!  
October 5-8, 2017  
Columbia Council of Camera Clubs  
Photography Convention



4 C's Rep.: John Craig