

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 65 Issue 03 December 2019



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., APSA, ARPS jpfl@aol.com

Volume 65 Issue 03 December 2019

Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gail; Andrews

Field Trip Chair—Rick Battson

Web Co-Chair—Bob Deming/James Watt

Touchmark Rep.: Ray Klein

Print Chair & Color Prints: Grant Noel/Rod Schmall

Mono Prints: Katie Rupp/Rod Schmall

Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

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History, Karl Struss –1889 1951
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Cover
Stephen Cornick

**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

November YTD print	Sum of Score
Large color	
Albert Tang	132
Don Funderburg	41
Doug Fischer	137
Gail Andrews	41
Grant Noel	49
Katie Rupp	49
Lois Summers	132
Rick Battson	22
Robert Wheeler	66
Sharp Todd	131
Steve Cornick	21
Theresa Peterson	91
Wayne Hunter	95
Large mono	
Albert Tang	137
Don Funderburg	45
Doug Fischer	49
Katie Rupp	48
Lois Summers	135
Robert Wheeler	66
Sharp Todd	145
Steve Cornick	21
Theresa Peterson	88

Small color	
Albert Tang	128
Beverly Shearer	106
Don Funderburg	41
Frank Woodbery	44
Grant Noel	21
Jan Eklof	141
Katie Rupp	22
Lois Summers	133
Robert Wheeler	22
Sharp Todd	133
Theresa Peterson	43
Small mono	
Albert Tang	132
Frank Woodbery	22
Jan Eklof	45
Katie Rupp	64
Lois Summers	132
Sharp Todd	135
Theresa Peterson	86

Competition

What's this device
 We call compete?
 Mine more precise,
 And more complete,
 Appears more nice?
 Oh, what conceit!

The work portrayed
 Has little grace
 Outside this frayed
 And sheltered place,
 We meet and fear
 Abject disgrace.

The thing is this;
 What we embrace,
 That brings us bliss—
 Beyond this place
 Might be dismissed
 As commonplace.

As we review
 And do compete
 The thing most true—
 There's no defeat,
 So; say adieu
 To all conceit.

Ed.

Last Month Print Night - Judges Favorites



Albert Tang_FPCC_EvergreenAbstract



DougFischer_FPCC_HighRiding



DougFischer_FPCC_Wolf



DougFischer_FPCC_HawkInBlack_White



LoisSummers_FPCC_ChileanAndes

Last Month Print Night - Judges Favorites -Contd.



SharpTodd_FPCC_ SewingBee_LM



JanEklof_FPCC_ItsGoodToBeGreen



SharpTodd_FPCC_ WhiteHorseRearing



LoisSummers_FPCC_BeachAccessTunnel



SharpTodd_FPCC_ BlacksmithPoundingSteel

Last Month EID Night - YTD

Challenge	
BevShearer	40
BobDeming	40
DavidLaBriere	20
DonFunderburg	40
DougFischer	43
DwightMilne	45
EstherEldridge	41
FrankWoodbery	22
GailAndrews	23
GrantNoel	24
HenryRen	90
HowardBruensteiner	106
JamesWatt	128
JanEklof	70
JohnCraig	64
JonFishback	71
KatieRupp	23
LindrelThompson	141
LoisSummers	22
RayKlein	68
RickBattson	21
RobertWheeler	44
RodSchmall	21
SandyWatt	157
SharonDeming	67
SharpTodd	42
SuZhou	71
TheresaPeterson	117

Mono	
AlbertTang	66
BevShearer	61
BobDeming	66
DavidLaBriere	49
DonFunderburg	45
DougFischer	22
DwightMilne	22
EstherEldridge	22
FrankWoodbery	67
GeorgeClark	46
GrantNoel	24
HenryRen	41
HowardBruensteiner	45
JanEklof	69
JohnCraig	68
JonFishback	91
KatieRupp	45
LoisSummers	23
RayKlein	68
RobertWheeler	46
RodSchmall	21
SharonDeming	67
SharpTodd	47
SuZhou	69
TheresaPeterson	92
TraceyAnderson	45

Open	
AlbertTang	136
BevShearer	86
BobDeming	62
CharlesBoos	203
DavidLaBriere	74
DavidSchultz	72
DonFunderburg	106
DougFischer	146
DwightMilne	135
EstherEldridge	65
FrankWoodbery	117
GailAndrews	88
GeorgeClark	96
GrantNoel	23
HenryRen	69
HowardBruensteiner	46
JanEklof	68
JohnCraig	70
JonFishback	46
KatieRupp	140
LindrelThompson	70
LoisSummers	164
RayKlein	67
RickSwartz	202
RobertWheeler	42
RodSchmall	23
SandyWatt	43
SannyePhillips	66
SharonDeming	64
SharpTodd	118
StephenCornick	44
SuZhou	75
TraceyAnderson	68
WayneHunter	47

Last Month EID Night - Judges Favorites



JonFishback_FPCC_Cup



LindrelThompson_FPCC_Meditation



DavidLaBriere_FPCC_Hwy1Wormhole



SuZhou_FPCC_DinnerTime



AlbertTang_FPCC_FallColorsAbstract



LindrelThompson_FPCC_FastCorner

Last Month EID Night - Judges Favorites- Contd.



DavidLaBriere_FPCC_QuebecCityUmbrellaAlley



DavidLaBriere_FPCC_TeeTime



GeorgeClark_FPCC_TownsendSolitaire



DougFischer_FPCC_GreaterFlamingo



DavidSchultz_FPCC_Goldfinger

Another Look



DavidSchultz_FPCC_DayAtTheBeach

A lengthy discussion ensued after the meeting on November 19, regarding David's fine image—above.

There was consensus that the group felt at least one judge completely missed the attributes in this image, it scored 23.

I think there are several things going on here that need to be brought to the attention of club members who may enjoy the judging process and in fact actually judge.

First and foremost I feel that David has pulled off a trick that I have not seen lately. He has given the viewer an image with probably the flattest light possible, being the fog, and given us dimension that rivals that which we look for in the raking light of a sunny afternoon.

The trick, if you can call it that, is nothing more than what we might expect each of us to recognize. The receding lines of the figures and their relative size, the interesting gold shirt up front, to start the dimension and give us a reference then moving through the various sizes of figures and ending up with the background, a hill of houses, just visible.

This dimension alone, I feel, raises this image into the realm of what might be a judge's favorite.

But that is not all, as we all know street work, or in this case a subset of street work is all about relationships and the emotional part of the image. Here we have groups relating and not, they are overlapping and not, they are lonely, busy, intimate, moving, standing still and I feel we can relate to

them on a personal level, we have been there.

Then it comes down to composition. I don't feel the group could have been put together any better if they had been posed. Primarily the two orange shirts, to me, could not be in a better position. That element alone, I feel, adds the impact necessary to bring this image into a judge's favorite.

Notice how the subtle line of what appears to be wet sand connects the two colorful figures, not to mention they are the only real color, and the primary figure is moving toward the secondary. What are the odds of two shirts the same color being in this close proximity on the beach? One of the emotional parts, for me, is that I might consider them related. How can I miss that?

Another thing to consider here; is that David did not have the opportunity to set this up. He saw it and captured it. It happened fast and, I feel, the decisive moment was captured. However taking it one step further, David then, when viewing the file recognized it, and that is really what we are talking about isn't it? Being able to recognize a fine image.

Ed.

TOUCHMARK "WEDDING VOW RENEWAL EVENT"

Story by Ray Klein and Rick Battson

Photos by FPCC members

Friday, July 12th, 2019, marked a very special day for three resident couples at the Touchmark retirement community. They



all solemnly renewed their wedding vows in the presence of family and friends. The sprightly Pastor John Smitley presided over this enchanting ceremony. The FPCC covered this new event with four

photographers, **Frank Woodbery** President FPCC, **Steve Cornick**, **Rick Battson**, and **myself**, all members of the board. **George Clark** also played an important role in helping me assemble all the images captured by the crew. He retrieved the images from the "Drop Box" and put them on a thumb drive and delivered it to me on the following Monday.

The crew was instructed NOT to use flash, because of the solemn nature of the event. Our Club is very fortunate to have its President, own all the necessary expensive electronic flash and



umbrella lighting equipment, to be able to produce highly professional portraits of the individual couples before the event actually took place. The portraits were used on the cover of a disc, prepared to hold all the images captured during the event. Each individual photographer was assigned a specific location to capture action that might be most advantageous from each of their view.

One of the images, by **STEVE CORNICK**, of the group of all six people seated together, became an **ASTOUNDINGLY, FABULOUS, CLOSE-UP, GROUP PORTRAIT!** This image might be compared to a scene painted by **LEONARDO DAVINCI!** He used a **Sony A7R M3 Camera**, with a 42 Mpxl sensor, with a **Sony f4 FE 24-70 GM Lens**. The image data



recorded his lens was set at **25mm** when the exposure was made. Shutter speed was at **1/160th second at f/4**. The lighting was in the available existing room light. The depth of focus recorded in this image is **OUTSTANDING!**



Frank Woodbery's, individual couple, portraits are also extremely professional and deserving of high praise, along with his action captures during the event. One of the group photos including Pastor Smitley, was a **TERRIFIC COMPOSITION** with incredible depth of focus! Frank and **Michelle**

Avdienko, the "**Touchmark Life Enrichment Director**," were both in a position to capture the scene. Michelle had a video cam



to record the couples reciting their vows. **Rick Battson** had a difficult position, but utilized it to compose a **GREAT IDEA**

using the wedding cake and utensils carefully arranged on the table containing the cake along with the band members in soft focus in the distant background.

My position allowed me to zoom in on the couples as they were introduced to the audience, after stating their vows. The images included Pastor Smitley along with the couple facing each other, and the audience.



Fortunately I had brought along a **55-200mm Zoom Lens** with me, to bring the subjects close-up, to be able to sharply focus in on the threesome.

I also tried to get shots of our guy's at work to show how photographers of the FPCC at work. The room was illuminated enough with tungsten, fluorescent, and daylight, mixed together to use **ISO 3200**, at **1/125**, and get a decent exposure at **f/5.6**, using "**Shutter Priority AE**," or **Tv**, ("**Time Value**") with



"Auto White Balance," (AWB). White balance is important in a situation like this to make the overall color look natural.

70th YEAR FPCC ANNIVERSARY CONVENTION COLUMBIA COUNCIL OF CAMERA CLUBS ANNUAL CONFERENCE

Story by Ray Klein, Rick Battson, Sandy Watt, photos by Ray Klein

A fabulous October weekend at Clark College, in the heart of Vancouver, Washington, was the site of Film Pack Camera Club's 70th Anniversary. Special thanks to John Craig and his team: Doug Fischer, Sandy Watt, Frank Woodbery, James Watt, Grant Noel, Rick Battson, and myself Ray Klein, for making this event a memorable occasion. More than a full year went into planning this successful event.

Member Sandy Watt played an especially huge roll in bringing a great deal of expertise in assembling the various food service, hotel, and field trip elements together.

A release of 70 doves, by Jadia & Michael Ward of "Bright Eyes



Dove Release," marked the official beginning of the 70th Anniversary Event. It was a moderately comfortable afternoon on the 11th of October, which saw the 70 doves released by several of the clubs long standing members.

Following it was a hectic, action packed plethora of presentations, made by a group of members of the club and other outside presenters. 4Cs is the title given the sponsoring group of clubs which organized the convention. A New York professional photographer, Seth Resnik, was engaged to be the "Keynote" speaker. His presentation followed the release of the white doves.



Field Trips provided attendees a variety of photographic opportunities. Rick Battson coordinated The Historic Fort Vancouver Candlelight tour on Friday evening. There were 40 eager photographers Queued-up for this low light



photo-shoot. Meanwhile, a Hunter's moon was rising over the Fort. Grant Noel procured and set up commercial lights in several of the historic buildings.

While The 'National Park Service' coordinated the "Re-enactors" to perform, in 1800s period costumes. The Fort Blacksmith put on quite a show with his coal fired ovens and dramatic actions-- glowing red hot metal and Flying sparks .

Also, on Friday night, John Craig lead an event as The Washington Dance Creative team modeled for attendees. The were very energetic and compliant



dancers. What the photographers wanted they certainly delivered and the final images were great. It was an enjoyable few hours to spend with a unique experience.

Sandy Watt helped with arranging a very special equine experience with the help of the "Black Pearl" horse team on Sunday, which proved to produce exciting results for several of the FPCC members. Nearly half of the attendees came to this exciting event. All left with huge smiles and "Thank You's" for ending the convention with a special day. The owner of the facility and President of the Black Pearl Friesian Dance Troupe, Dr. Meg Brinton, put in many hours and meetings with FPCC to orchestrate the day. We are certainly proud of this fun filled time.

25 instructional presentations crammed attendees expectations with the most update digital knowledge. Presenters topics covered "Bird Photography," "Painting With Light," "Black & White Competition," "Luminosity Masking," "Principles Of Design," "Digital Art Textures," "Lightroom Techniques," "Gallery Image Selling," "Water Drop Photography," and "Equine PhotoTips."

Seth Resnik's "Keynote Address" covered the lifetime of this Professional's Life Experiences during his travels through Editorial Journalistic, to Commercial Beauty, Magazine Illustration, and Corporate Cover Portraits, and Personal Artistic Expression.

The Awards Banquet, on Saturday evening, was filled with one surprise after another, and climaxing with John Craig being



awarded the coveted "MAXINE VAN HOY AWARD" Trophy with his name emblazoned upon it, for year 2019, a truly impressive accomplishment.



Michael Anderson sent out this note on Facebook:

A highlight of the Columbia Council of Camera Clubs Annual Conference and an honor for me was presenting the Maxine Van Hoy Award to my friend, John Craig. We know John as a wonderful award winning photographer but this award was given for John's service to the organization and for his support of other photographers in Oregon, Washington, Idaho and Northern California. It is the highest award one can receive and was well deserved. Congrats John. Nate Woods at Focal Point Photography came through again with a \$200 credit towards the purchase of camera equipment by John. Thanks again Nate. Your support for our highest award is appreciated.

**70th YEAR FPCC ANNIVERSARY CONVENTION
COLUMBIA COUNCIL OF CAMERA CLUBS ANNUAL CONFERENCE
Contd.**



Tad Hetu giving his presentation.



Maary Altenburg giving her presentation



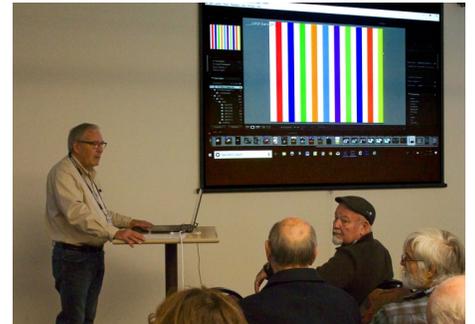
David Vanderlip giving his presentation



Tim Boyer giving Bird Presentation



Mary Furness giving her presentation



Sharp Todd giving his presentation



Jon Fishback giving his presentation



RayKlein giving his presentation



Scott Hoyle giving his presentation



Wayne Hunter giving his presentation

History— Karl Struss (1889-1981)



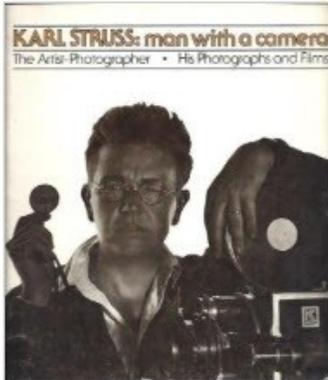
Karl Struss

Karl Struss, A.S.C. (November 30, 1886 – December 15, 1981) was an American photographer and a cinematographer of the 1900s through the 1950s. He was also one of the earliest pioneers of 3-D films. While he mostly worked on films, such as F. W. Murnau's *Sunrise: A Song of Two Humans* and Charlie Chaplin's *The Great Dictator* and *Limelight*, he was also one of the cinematographers for the television series *Broken Arrow* and photographed 19 episodes of *My Friend Flicka*.

https://en.wikipedia.org/wiki/Karl_Struss



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



Seller Image

[Karl Struss: Man With a Camera The Artist-Photographer, His Photographs and Films](#)

Struss, Karl; Susan and John Harvith, editors

Published by Cranbrook Academy of Art/Museum, Cranbrook, Michigan (1976)

Used Softcover First Edition

Quantity Available: 1

From: [Warwick Books, member IOBA](#) (South Pasadena, CA, U.S.A.)

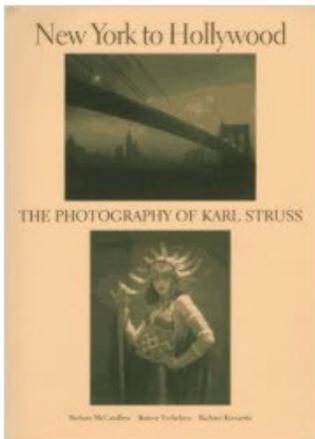
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[Destination, rates & speeds](#)



Stock Image

[New York to Hollywood : The Photography of Karl Struss](#)

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

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

ISBN 10: [0826316387](#) / ISBN 13: [9780826316387](#)

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[The Dawn of Color](#)

Struss, Karl

Published by Stephen White Gallery (1981)

Used Softcover

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From: [Smith Family Bookstore](#) (Eugene, OR, U.S.A.)

[Seller Rating](#): ★★★★★

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Random Thoughts - Brooks Jensen

What's Happening to the Galleries?

It's always dangerous to talk about something that you don't know a lot about, and that's what I'm going to do here. I'm going to talk about the gallery business, because it seems to me that something is happening in the gallery business.

Maybe the gallery business is no different than it always has been; it's just that I'm noticing it now. But there are a lot of them closing. The Ansel Adams gallery down in pebble beach closed. They actually moved locations to a less expensive real estate.. They stayed there for a while and then eventually closed the door there permanently. Now it's available only as an online gallery, plus their locations in Yosemite.

In my old hometown of Portland there was a really terrific gallery called Josefsberg Gallery, owned by Stephen Josefsberg. That gallery closed, and as I heard from friends of his and through his press release, it became more economically viable for him to lease the building to someone else rather than to continue to operate it has a gallery.

And that makes perfect sense. Real estate prices were going up, and there were a lot of things he could do with it. The gallery business is very, very difficult, and it seems to me that it shouldn't be. That is to say, there are more great historic photographs available now than there ever have been because history has been longer in photography than it ever has been, so we have more photographers making more images.

People love photography. One of the things I love to do is look at the pictures on the walls in TV shows or in commercials. It's amazing that they're almost all universally really classy-looking black and white photographs. People love photographs.

Why is the gallery business so difficult? Why are all these galleries closing? What happened to the Witkin Gallery? What's happened to all these great venues for selling photographs? I've had issues for a long time with the basic marketing approach, pricing, etc., and those of you who are longtime LensWork readers know my thoughts about this.

But I think there's something more fundamental going on. There's a more fundamental shift in the business. There are more and more photographers like Michael A. Smith and Paula Chamlee who are choosing to market their photographs directly themselves. I don't know if it's the web site; I don't know if it's photographers being fed up with the gallery; I don't know what it is but I'd love to find out.

So-called Alternative Processes

If you've been in photography for a while you've probably come across the company called photographers' formulary, a terrific group of guys make available all of the old chemicals it takes to do all of the so-called alternative processes in photography.

I just received their workshop Brochure for this year and I found it a real interesting thing in this regard: how did it come to pass that all of the processes that they promote and advocate are so-called alternative process?

The word "alternative" implies that what they're doing is somehow odd; it's different; it's not normal. The normal processes would be, of course, normal, and the alternative processes are those that are not normal. So what's the normal process?

It appears to me that the normal process is black-and-white gelatin silver, and all of the processes that they offer are platinum palladium, and gum bichromate, and etc.—all of the older processes that or not the current state of the art in gelatin silver.

What I find interesting is all of this is that the relative latecomer to photography, like gelatin silver, has become the normal process and everything else is alternative. In the midst of the revolution that we're in now with all of the digital cameras and ets., are those someday going to become normal, and is gelatin silver destined to become yet another variation of alternative processes?

It seems to me that all of those so-called alternative processes, which predated the now so-called normal process, are just as valid the method of making photographic imagery as the normal process now. And conversely, I tend to look forward into the future and think that the methods that we cannot now foresee that are going to be used to make images are just as valid as the methods we have today, or the methods that were from the past.

Image-making technologies are just image-making technology, and where they occur in the history of the process does not influence the fact that they are equally valid image-making processes, even though some of them may be relatively obscure by the current standards. The fact that the process is obscured doesn't make it alternative. It just makes it a little more rare—a fate I can't help but think awaits every single technology that photography uses if we just give it enough passage of time.

Thank You, David Gardner

For over 30 years, one of the most important names in all of contemporary photography was David Gardner. You may not have heard of him, because he wasn't a photographer—at least not in the sense that you and I would think of as the great photographers. But he probably did more to bring photography into your life and my life than any other individual.

He was the printer of fine-art photographic books. Gardner Lithograph was the place you went. If you were Ansel Adams, if you were one of the great photographers, and you wanted the absolute state of the art production for your images in book form, David Gardner was the guy that you'd turn to.

He was the man when it came to printing fine-part photography in the stunning reproductions that we were introduced to in the last 30 years.—He was the guy who single-handedly made 300 line screen-for tri-tones, such wonderful reproductions.

I mention David Gardner because I think he deserves our respect and he deserves our gratitude, and it's very sad to me to see that his company, Gardner Lithograph, has ceased operation after all these years. Economic times and the changing technology caught up with them, and like a lot of businesses, your past glories don't pay today's bills.

But I'd like to tip my hat to David Gardner for all that he did for photography, because without him and his exacting printing standard, and his wonderful pursuit of the fine-art reproduction, so many of the books that have been influential in my life would have never come to pass. So if you happen to see this, thank you, Mr. Gardner, for all that you provided for all of us.

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

Some of the best writers and journalists of the day have adopted the use of the word “photographic,” and as applying to written descriptions of scenes which are absolutely correct in detail and bald fact, though they are lacking in sentiment and poetry. What a trap these literary men have fallen into will be seen in this work, for what they think so true often is utterly false. And in, on the other hand, photography is capable of producing pictures full of sentiments and poetry. The



word “Photographic” should not be applied to anything except photography. No handwriting can be “photographic.” the use of the word, when applied to writing, leads to a confusion of

different phenomena, and therefore to deceptive inferences. This cannot be too strongly insisted upon, as some cultured writers have been guilty of the wrong use of the word “photographic,” and therefore of writing bad English.

Quality is used when speaking of a picture or work which has in it artistic properties of a special character, in a word, artistic properties which are distinctive and characteristic of the blindness and subtlety of nature.

By naturalism it will be seen that we mean a very different thing from realism. The realist makes no analysis, he is satisfied with the motes and leaves out the Sunbeam. He will, in so far as he is able, paint all the veins of the leaves as they really are, and not as *they look* as a whole. For example, the realist, if painting the tree 100 yards off, would not strive to render the tree as it looks to him from where he is sitting, but he would probably gather leaves of the tree and place them before him, and paint them as they look within 12 inches of his eyes, and as the modern Pre-Raphaelites did, he might even imitate the local color of things themselves. Whereas the naturalistic painter would care for none of these things, he would endeavour to express the impression of the tree as it *appeared* to him when standing 100 yards off, the tree taken as a whole, and as it looked, modified and as it would be by various phenomena in an accidental circumstances. The naturalist’s work we should call true to nature. The realist’s false to nature. The work of the realist

would do well for a botany but not for a picture, there is no scope for fine art in realism, realism belongs to the province of science. This we shall still further illustrate in the following pages.

Relative tone or value is the difference in the amount of light received on the different planes of objects when compared with one another

Artists speak of the “sentiment of nature” as a highly desirable quality in a picture. This means that naturalism should have been the leading idea which has governed the general conception and execution of the work. Thus the sentiment of nature is a healthful and highly desirable quality in the picture. Thus “true in sentiment” is the term of high praise. “sentiment” is really normal sympathetic “feeling.”

As opposed to sentiment, is a highly undesirable quality, and a quality to be seen in all bad work. It is an affectation of sentiment, and relies by artificiality and mawkishness upon appealing to the morbid and uncultured. It is the bane of English art. The one is normal, the other morbid.

The word soul is used by some of the most advanced thinkers in art, and when asked to explain and they say they mean by it “the fundamental.”

From what we can gather, the word “soul” is the formula by which they express the sum total of qualities which make up the life of the individual. Thus a man when he has got the “soul” into a statue, has not only rendered the organic structure of the model, but also all the model’s subtleties of harmony, of movement and expression, and thought which are due to the *physical fact* of his being a living organism. This “life” is of course the fundamental thing, and first thing to obtain in any work of art. In this way, then, we can understand the use of the word “soul” as synonymous with the “life” of the model. This “soul” or life is always found in nature, in the model, and the artist seizes up on it first, and subdues all things to it. “Soul,” then, to us is the term of the expression of the epitome of the characteristics of a living thing. The Egyptians expressed the “soul” or life of a lion, Landseer did not.



Christie's Past Auctions



LOT 32

BERENICE ABBOTT (1898-1991)

Firehouse, Battery, Manhattan, May 12,

Price Realised: USD 3,000



LOT 33

BERENICE ABBOTT (1898-1991)

Hanover Square, New York, 1936

Price Realised: USD 3,000



LOT 31

BERENICE ABBOTT (1898-1991)

Brooklyn Façade: 65-71 Columbia

Price Realised: USD 3,250

Member Profile

Ray Klein our senior correspondent has help from many members. His job would not be possible without their help. In this edition Ray had the help of Seven Cornick and sent along this profile. Thank you Stephen, for all your help.

Ed.

Many of our camera club members are known by sight through our meeting activity, but few of us really know in depth information about the people and their background. I would like you to know more about **Steve** and his background.

STEPHEN ROE CORNICK, has been a member of the FPCC since 2014. He served in the USAF for 20 years, and retired at the grade of Captain. He obtained an extensive college education in several fields, during his service career in the United States Air Force. He enlisted in 1962 and served in several fields, and then beginning in 1969 served at an Intercontinental Ballistic Missile base in Wyoming. During this time, 1970-73, at the Univ. Wyoming, Laramie, WY, he **earned** an MBA. Honors - with a Beta Gamma Sigma. Starting in 1973 he was an ICBM combat crew commander, Instructor. He retired from the Strategic Air Command at Warren Air Force Base, WY, in 1982, where he instructed other Air Men in that capacity.

His photographic interest began with an Ansco film camera, received as a high school graduation gift. **For my request**, Steve wrote this information;

“My subjects have been the typical topics: family, travel, landscapes, etc. I have taken an interest in wildlife since coming to Vancouver. My fundamental approach has been to produce images that look like they are intended for publication. (In fact, for four years as an Air Force public affairs officer, I was responsible for producing a Base newspaper which included image management.)”

Thanks Steve for this peek into an interesting life.



4 C's Rep.: John Craig



PSA Rep.: Jon Fishback