

Adapter

Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 70 Issue 03 December 2023



Columbia Council of
Camera Clubs
<http://columbiacameraclubs.org/>

Adapter

Journal of:
Film Pack Camera Club FPCC



Photographic Society of
America
<https://psa-photo.org/>

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

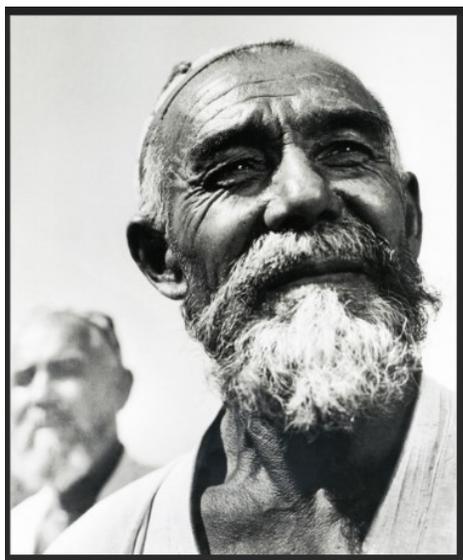
Volume 70 Issue 03 December 2023

Club Officers:

President—Robert Wheeler
Vice President— Frank Woodbery
Treasurer—Rod Schmall
Secretary — Lucinda Savoe

Directors:

Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof
Dwight Milne



Dmitri Baltermants
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Cover:
John Craig

FPCC Meetings	Dates	Months	When, Where
Discussion Night	1 st Tuesdays	Every month	7 p.m., Zoom
Print Night	2 nd Tuesdays	Sept through May	7 p.m., Touchmark
Electronic Image Night	3 rd Tuesdays	Sept through May	7 p.m., Touchmark
Education Night	4 th Tuesdays	Various months	7 p.m., Zoom
Touchmark at Fairway Village is located at 2991 SE Village Loop, Vancouver, WA			

Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Last Month EID Night - Judges Favorites



Jan Eklof Japanese Maple Abstract



Jan Eklof Two Beauties



Jan Eklof Stories He Could Tell



Katie Rupp On Alert

Last Month EID Night - Judges Favorites



Lee Moore Natura History Museum



Katie Rupp There Be Crocodiles



Frank Woodbery Jubilation



Frank Woodbery Corvette

Last Month EID Night - Judges Favorites



Lucinda Savoie Moon Over Venice



Katie Rupp Song Sparrow Singing



Jan Eklof Owl's Catch

Last Month EID Night - Member Comments

After EID night and everyone has enjoyed the images, the group has the opportunity to discuss some of their favorite images. These are not necessarily ones that are considered the “judges favorites,” but ones the member wishes the group to discuss. Many times it is to discuss why an image may not have scored well and what might make it better.

The discussion regarding Jim Nelson fine photograph of a bear is seen in the top image. Several felt that the title, “Salmon Sushi,” might not be appropriate, as there is so little of the salmon shown and what is there may be a distraction. Also, the highlight on the tree at camera left was thought to be a bit light to ignore as well as the leaves in the background.

The expression on the bear was universally thought to be the most important feature and discussion revolved on how to best help this. The bottom is an attempt to illustrate what the members felt might improve this presentation.

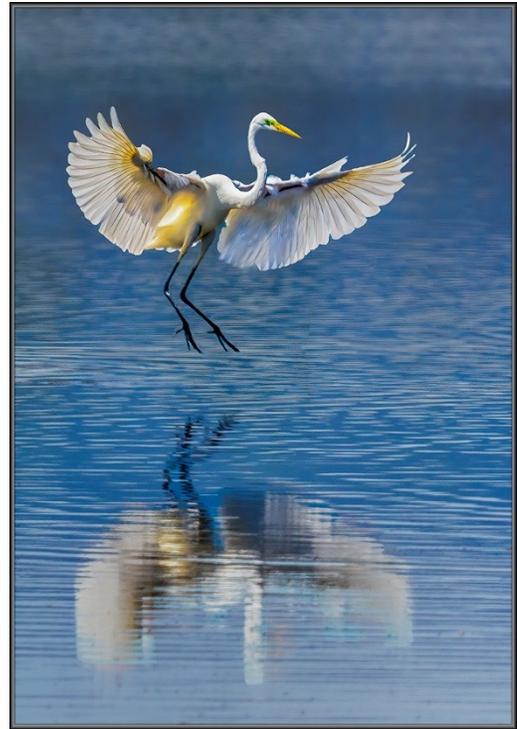
Ed.



Print Night - Judges Favorites



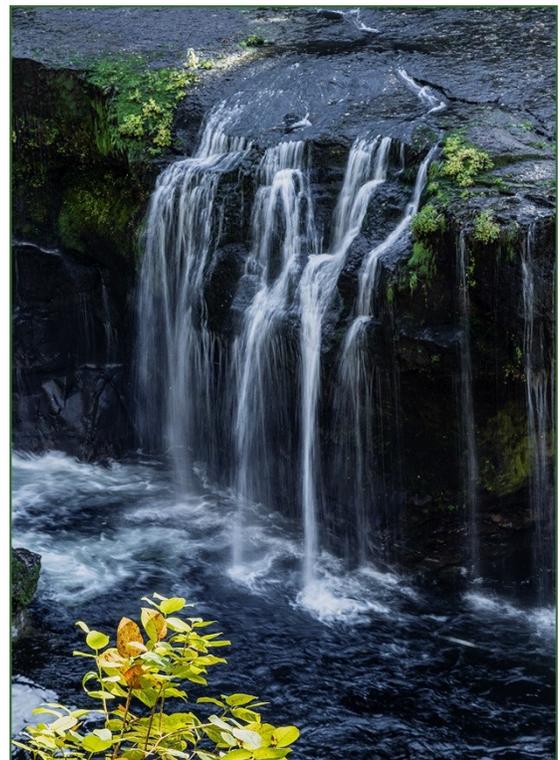
Doug Fischer *Eagle Eye*



Doug Fischer *Soft Landing*



Katie Rupp *Fierce*



Grant Noel *Summer Falls*

Print Night - Judges Favorites



James Nelson *Sand Dune Sunlight*



James Nelson *Layla*



Sharp Todd *Moulton Falls Bridge Fall*



Sharp Todd *Cedar Grist Mill 4*

Print Night - Judges Favorites



Sharp Todd *Cedar Grist Mill Fall*



Eloise Carson *Fog Rising*

Let's Talk About *Discussion Night*

Discussion Night is much more than friends getting together to brag about their latest fine photograph. Of course, this happens, and much of what is discussed is positive, but the important part is discussing what can be improved.

As you may know the club competes locally, regionally and nationally. Over the years our standing among the member clubs, has grown and this is not an accident. To maintain this status and more importantly to improve it, images must strive for excellence.

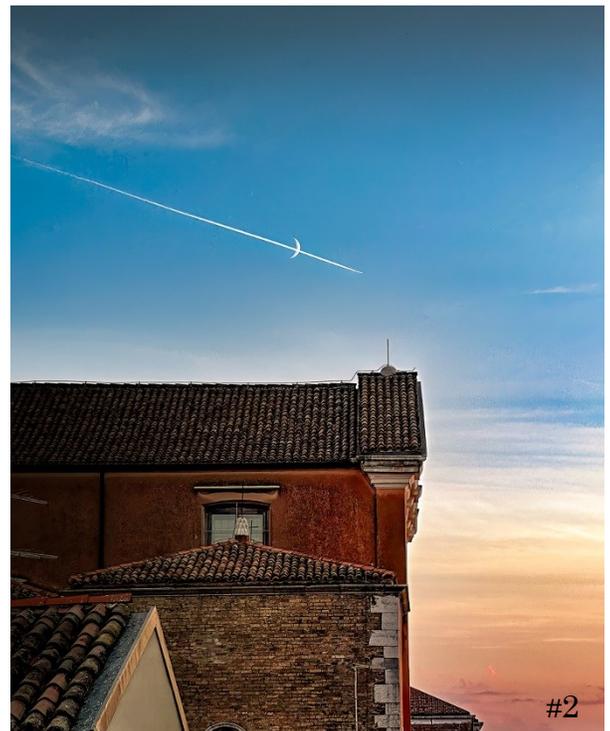
Of course members have improved through trial and error. We have improved through local or club competitions and the words of the judges and member discussion at the end of meetings.

There is a more immediate way to improve images for competition. *Discussion Night*. By showing photographs intended for competition and getting the specific comments of fellow members improvement can be immediate

Showing images intended for competition with all the work involved in that, and then presenting that work to the group during *Discussion Night*, may raise the level of even the best work, keeping and raising our standing among clubs in competition. Many of the comments during *Discussion Night* revolve around small things that the maker may not have noticed. We may be excited about an image and when preparing it for competition miss something that may raise the score slightly resulting in additional score. Presenting it to *Discussion Night* is having several judges looking



over your shoulder to help. Here is one example, in image #1, by Lucina Savoe. Lucinda and the *Discussion Night* group liked the building but it was thought that the side of the building did not display the interest needed to compliment the sky, and may not reflect the sun as it appeared. Several ideas were given during *Discussion Night*, and the result is in image #2. Lucinda



re-interpreted the lighting on the building and gave it a gradient that increased the interest and improved the dimension. Notice how the direction of the sun is created in the near building, simply by darkening the roof and reducing the exposure of the façade.

One of the benefits of *Discussion Night* is the ability of the group to not only discuss changes that might be made to an image, but to volunteer to actually work on the image, and graphically share how the image may be improved. If the maker is willing, members of the group will work on a given file, during the month, showing graphically what was discussed during *Discussion Night*, and share their result with the maker.

The bottom line is; *Discussion Night* is fun with a look at some fine photography, but it is also a tool to make the club's images stand above the pack.

Last Month Discussion Night



Eloise Carson

Eloise shared two rather nice diverse images. The wonderful landscape on the left was thought to have excellent dimension, with excellent layering. The tonality was also mentioned as being excellent. The still life was mentioned to have a nice composition and color. The individual grapes scattered about were thought to be a good element.



Bob Wheeler

Bob has been playing with the scanner and made these using a flat bed one, with the top open. The one on the left was done with a rather inexpensive one that Bob felt was lacking in what he wanted to see. He then incorporated a more sophisticated one on the right and the group was universally excited with the results. Detail and color were said to be good and the layout excellent.



Rod Schmall

Rod captured the post line on the left when out and about. The group was positive regarding the mood of the lighting and slight movement of the grasses. Many thought the subtle colors to be important as well as the nice line created by the posts. The group may have been a bit dumbfounded by the image on the right. Some liked the texture of the wall. There was at least one who was drawn to the graphic line of the dark boards.



Last Month Discussion Night



Katie Rupp

Katie continues to give the group fine work from Afrika. She encountered the animal skulls on a safari and stopped the Land Rover, to shoot lying on the ground. The group all felt it wonderful and unusual.



The other two were not discussed, however I feel you can make up your own story.



Frank Woodbery

Frank liked the mood of the seascape on the left, and purposely left some detail out of the shadows. There was at least on comment about the merger of the rocks in the center.



Unfortunately we did not get to discuss Frank's fine bull elk. Jon's computer belched about this time and did not come back for some time making some fine images out of the discussion.

I feel compelled to say that, for me, this is a fine departure from the usual shot of this animal. Specifically, the interesting tilt of the head which is indicative of this fine animal scratching his back. Kudos to Frank for letting us see him in an animated pose.



Margaret Wadell

Margaret gave us four fine examples to discuss. Unfortunately we had only time for two, as I remember it. On the left, it was said that the interest was the framing of the far tree. Some felt the foreground tree to be a distraction as well as the rock at its base. Others liked the foreground tree. The crane on the right was mostly thought to be a fine capture and everyone seemed to like the high key effect. Discussion revolved around how much of the water detail should be included.



Last Month Discussion Night



Lucinda Savoe

Lucinda's view left developed the age old question regarding how many images are within one image. The consensus was that this may be a bit busy and a tighter view of some interesting detail may be called for.

The old truck was nostalgic and considerable conversation was around how old it was and whether or not the logo on the



door was added much later. I don't remember consensus on either issue, or whether anyone asked the question; does it really matter.

Doug Fisher



The bird on the left was thought to have good animation and interest. There was some who thought the reed growing on the far left just below center, might have been removed. The bridge at lower right allowed conversation regarding foregrounds and whether they help or hurt an image. There were those that felt this on was a bit heavy and some wondered about the color of the foreground.

The coyote below brought on a story from Doug. It seems the pup ate something and while Doug was photographing him he regurgitated part of it. I never got the part of the story involving whether or not Doug helped this image by adding some elements.



Ray Klein



Ray said he had many hours building this image from two separate birds sitting on a feeder. The group had fun trying to find flaws in the work. It was finally decided Ray did a fine job, as most had to look very hard to find a flaw.

Last Month Discussion Night



John Craig

John's fall scene on the left was universally thought to be well seen and executed, with excellent composition and interest with the back-lit leaf and complimentary green of the moss.

Most had trouble understanding the image on the lower right. John explained it is a person working on exercising with the small bag in a gym. Considerable discussion revolved around how the bag itself might be made a bit more obvious.



George Clark

I am showing you George's two sets of comparison image and will apologize for not remembering a thing discussed. Look them over and ask George when you see him.



Howard Bruensteiner

Howard shared these two comparison groups. On the left the group felt it to be a fine abstract with enough organic detail for interest. Howard pointed out that with abstract forms one can stretch the image with impunity due to the abstract form.



On the right, again there was not time to discuss it due to the computer glitch.



Last Month Discussion Night



Jim Nelson

Jim's bird on the left created much discussion regarding backgrounds, their use and whether they should be out of focus, and if so, how much.

On the right, the group continued with the conversation on backgrounds as well as placement of the subject. Some felt this bird needed a bit more room on camera left. All in all, everyone felt Jim's birds were fine examples with sharp details and nice color.



Grant Noel

This bridge was a popular image this month, it seems several members attended this outing. On the left, most felt this to be a good view of the bridge with nice depth. Some would have liked the bridge to be more dominant.

Again, due to a computer glitch the image on the right was not discussed.



Jan Eklof

On the left, Jan shared this fine composition that created much fine discussion. Most liked the inclusion of the tree with its matching color of the bricks. It was noted that the fact of overlapping the middle window was an important element of the composition. Others liked the symmetry of the three windows and the flowers in the windows.

The image on the right was not discussed due to time constraints.



Last Month Discussion Night

Sharp Todd

Everyone was taken by Sharp's view of the grist mill. The composition was mentioned as fine as well as the colors. Specifically the reflection in the water was seen as a powerful element in making this one of the best views of this icon.

On the right Sharp was impressed with a maker working in macro with one sharp detail.



This is his take on the fun project. The group liked the soft abstract look of he overall and the very sharp water drops. Some felt the negative space to be excessive and a tighter crop might bring out the drops even better.



This could be you

There was not time for
Jon Fishback's
See them next month

History—Dmitri Baltermants

Baltermants planned to become a [math teacher](#) in a Military Academy, but he fell in love with [photography](#) and began a career in the field of [photojournalism](#) in 1939.^[1] He was an official [Kremlin](#) photographer, worked for the daily [Izvestia](#) and was picture editor of the popular magazine [Ogonyok](#).

During [World War II](#), Baltermants covered the [battle of Stalingrad](#), and the battles of the [Red Army](#) in [Russia](#) and [Ukraine](#). He was twice wounded.

Just like his fellow photographers covering the Red Army during the war, Baltermants' images were always [censored](#) by Soviet authorities^[citation needed] in order to select only the ones that reflected on the positive sides of service in order to help boost morale. Some of his most captivating photos were suppressed, and became public much later, in the 1960s. His work gained attention in the West where it was distributed by the [Sovfoto](#) agency.



One of the more famous images, called "Grief", depicts a 1942 [Nazi](#) massacre of Jews in the [Crimean](#) city of [Kerch](#).^[2] It shows the grief of village women as they search for the bodies of their loved ones. A powerful oversaturated sky above, burnt in during the printing of the photo, makes the image even more dramatic. This image was used on the cover of the [Dir En Grey](#) album, [The Marrow of a Bone](#).



Wikipedia is interactive:
Hold down the Ctrl key and
right mouse click on the blue.;

History at Auction



201: Dmitri Baltermants

Est: \$5,000 - \$7,000

[View sold prices](#)

Oct. 14, 2022

Brunk Auctions

Asheville, NC, US

(Russian, 1912-1990) Attack, 1941, signed margin lower right, gelatin silver print on matte paper, sight 10 x 15-1/2 in.; matted, 16-1/4 x 21-1/4 in. Provenance: Private Collection, Wisconsin



121: DMITRI BALTERMANTS (1912-1990) Tchaikovsky, Germany.

Est: \$2,000 - \$3,000

[View sold prices](#)

Apr. 14, 2022

Swann Auction Galleries

New York, NY, US

DMITRI BALTERMANTS (1912-1990) Tchaikovsky, Germany. Silver print, the image measuring 155/8x11 3/8 inches (39.7x28.9 cm.), with Baltermants' signature, title, and negative date, in ink, in Russian, on verso. 1945; printed 1980s



549: Dmitri Baltermants (1912-1990) - Photographer's stamp

Est: €700 - €800

[View sold prices](#)

Mar. 27, 2022

Hermitage Fine Art

Monte Carlo, MC

Dmitri Baltermants (1912-1990) Photographer's stamp 'Dmitri Baltermants' (on the reverse) USSR Prime Minister N.S. Khrushov and Soviet Cosmonauts V. Bykovsky, V.V. Tereshkova, A.G. Nikolaev, Y.A. Gagarin, G.S. Titov, and P.R. Popovich on Tribune of Mausoleum. Moscow, 22 June 1963. Vinta...



206: Dmitri Baltermants

Est: \$5,000 - \$7,000

[View sold prices](#)

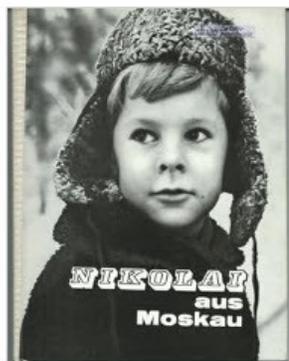
Oct. 14, 2022

Brunk Auctions

Asheville, NC, US

(1912-1990, Russian) Grief, 1942, no printing date, stamped in Cyrillic print verso, gelatin silver print, 11-1/2 x 13-3/4 in.; matted, unframed 16 x 20 in. Provenance: Private Collection, Wisconsin

Books at AbeBooks



Seller Image

Nikolai aus Moskau

Dmitri Baltermants / Deana Levin

Published by Verlag Friedrich Oetinger, 1966

Seller: obaao - Online-Buchantiquariat Ohlemann, Saarbrücken, Germany

Seller Rating: ★★★★★

Contact seller

Used - Hardcover

Condition: Used

US\$ 33.02

Convert currency

US\$ 24.51 Shipping From Germany to U.S.A.

Quantity: 1

Add to Basket

Hardcover. Condition: Used. 47 Seiten mit zahlreichen Abbildungen; Einbandecken bestossen, Vorsatz/Titelblatt etwas fleckig, gedunkelt Size: 16,5x21,5 cm Gewicht in Gramm: 295 Sprache: ger.



Seller Image

Dmitri Baltermants

BALTERMANTS, Dmitri; Olga ISVIBLOVA (curator)

Published by L'Édition du Musée / Maison de la Photographie de Moscou, Moscow, 2005

ISBN 10: 5939770177 ISBN 13: 9785939770170

Seller: Riverrun Books & Manuscripts, ABAA, Ardsley, NY, U.S.A.

Association Member: ABAA, ILAB

Seller Rating: ★★★★★

Contact seller

Used - Softcover

US\$ 75.00

Convert currency

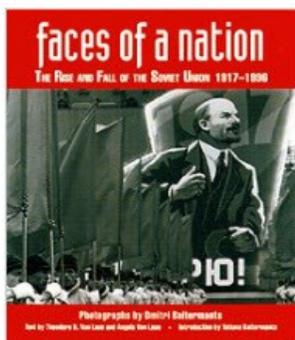
US\$ 5.00 Shipping Within U.S.A.

Quantity: 1

Add to Basket

BOOK FIRST EDITION

9.25 x 10.25 inches. Text in French and Russian. Pictorial wrappers. Accompanied the exhibition held February to May 2005 at La Maison Européenne de la Photographie, Paris. A fine survey of the Soviet photojournalist's work. A fine copy.



Stock Image

Faces of a Nation: The Rise and Fall of the Soviet Union, 1917-1991

Von Laue, Angela; Von Laue, Dr. Theodore; Baltermants, Dmitri [Photographer]

Published by Fulcrum Publishing, 1996

ISBN 10: 1555912621 ISBN 13: 9781555912628

Seller: Michigander Books, Dundee, MI, U.S.A.

Seller Rating: ★★★★★

Contact seller

Used - Hardcover

Condition: As New

US\$ 17.95

Convert currency

US\$ 4.49 Shipping Within U.S.A.

Quantity: 1

Add to Basket

BOOK

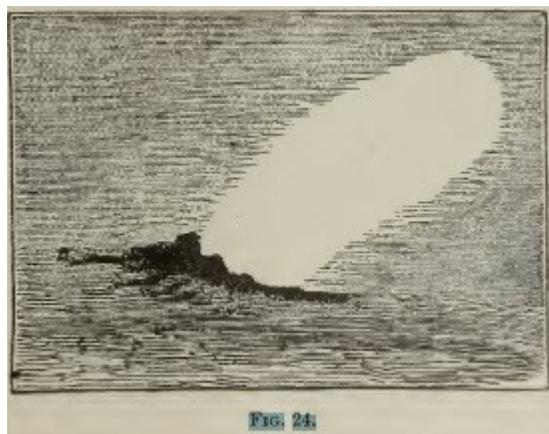
Hardcover. Condition: As New.

Pictorial Effects in Photography—H.P. Robinson

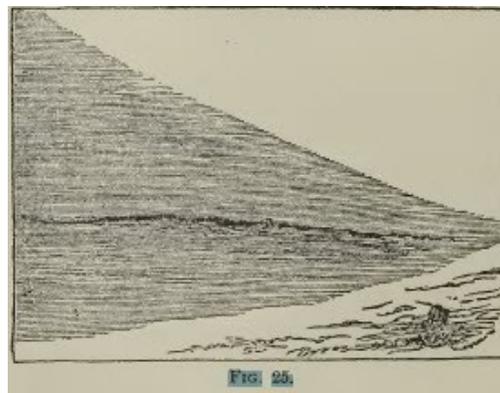
CHAPTER XXVI.

CHIARO-OSCURO. " VARIOUS ARRANGEMENTS OF LIGHT AND SHADE.

The light and shade of a landscape cannot be materially altered by the photographer, nor is it necessary that he should alter it; but the chiaro-oscuro of nature is so continually changing, that he may select the effect that gives the most pleasure to the educated eye. A few sketches of the arrangements of light and dark as employed by the best artists may assist him in making his selection. It is desirable that all lights should have a focus, just as light falling on a globe is more brilliant on one small spot than on any other part; and all lights in a picture should be treated as parts of a whole, and subordinated in various degrees to the principal light. Fig. 24 represents a simple form of

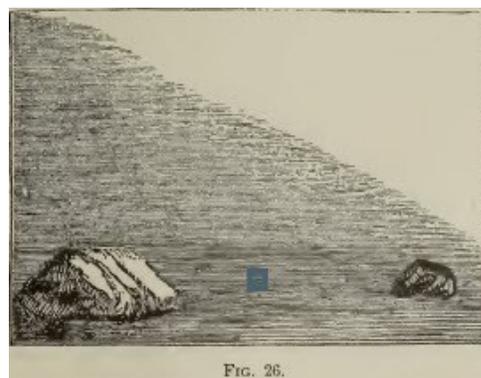


chiaro-oscuro much used by many artists. In this arrangement the highest light is opposed by the darkest dark, and the light fades away in every gradation of middle tones. The two extremes assist each other by contrast, and produce a most forcible and startling effect, with great breadth. It will be found in the works of Bonington, Collins, Cuyp, Both, and many other painters of coast and flat scenery, to which it is well adapted. Many admirable examples—especially by Collins—may be seen in the National Gallery. The reverse of this, in which dark takes the place of light, is shown in Fig. 25. This effect may often be noticed in moorland scenery or in a flat country, when the clouds graduate upwards from a dark horizon. The shadow of a cloud may be thrown over the distance, while the foreground may be illuminated by intense sunlight; or the effect may be caused by belts of trees. However produced, the effect is very beautiful, and is one that, now greater attention is paid to passing effects and the sky, may be easily produced in photography. In this arrangement a mass of extreme dark in the light part of the foreground will be found invaluable; or still better, a figure or other object in which is combined the extremes of black and white. This will be found to throw the rest of the picture—consisting of gradations short of black and white—into



harmony, by creating a focus, as it were, more brilliant than, and overmastering, the other lights and darks. Turner's " Temeraire " is an example of this form of composition.

In Fig. 26 the darkest shade is relieved by a light object, and the highest light by the principal spot of dark. Burnet,



in writing of a similar design, says: "If a diagonal line be drawn through the picture, and the extreme dark and extreme light be placed at opposite sides, we must, of necessity, have the greatest

breadth of effect. If a balance or union between the two sides be wished, there is no other way but by borrowing a portion of the one and exchanging it for a portion of the opposite; and not only may this practice be made use of for the harmony of the whole, but the light and the shade will be thus rendered more intense by the force of opposition. Now, whether the dark which is carried to the light side be very small or very large, and vice versa, we have the groundwork of some of the most powerful and most natural effects. If the light is placed near the horizon—as in evening skies, for example, such as it frequently is in Cuyp—we see it rising upward until lost in middle tint in the upper part of the picture, and the middle tint descending into shadow by means of trees, figures, etc., thus making a sweep round the picture, and thereby affording the greatest opportunity for breadth of effect. If the two extreme points are connected by intermediate figures, so as to



Aelbert Cuyp

Pictorial Effects in Photography—H.P. Robinson

form but one group, we have the greatest firmness, as the light part of the group will be relieved by a dark ground, and the dark part of the group by a light ground; if we pursue the contrary practice, and place the dark part of the group on the dark ground, we have more breadth and softness of effect. There is no want of examples in nature or in pictures to warrant our following either mode."

It is, perhaps, necessary to state that the illustrations are purposely exaggerated, to show the effect more clearly; but the truth of nature should never be violated to produce an effect. Photography gives facilities for approaching sufficiently near to the rules" of art without that. Midnight shadows should never be mixed with the light of day, even in painting, although it has been managed with great effect by some great masters of the art—Tintoretto and Caravaggio, for instance. Leslie, writing on the subject of exaggerated shadows, as shown in the pictures of these masters, says: "This is the boldest fiction of chiaro-oscuro, but it is



Domenico Tintoretto

generally managed by the painters I have mentioned with such address that it silences criticism, and forces us to admire, whether we can approve or not. All that can be said in its defense is, that the elements of such a combination are from nature, though united as nature does not unite them. conventionalities like this must be forgiven to genius, but I do not think they are to be recommended to imitation; and in saying so, I have no fear of repressing the daring of genius, for genius—such as the men I have mentioned possessed—will always have its own way. Great ability may, however, exist short of theirs; and I would gladly repress all who possess it from attempting things which the success even of greater painters cannot entirely sanction. And there is much need of this caution, because it is far more easy to imitate exaggeration of effect than to make simple truth so impressive as it has been made by Paul Veronese, by Claude, and by the best painters of the Dutch and Flemish schools, including Rembrandt, when he pleased to be included. Photographers, therefore, must never rely on the excuse for departing from nature, "Painters did it thus." They must not defy, but court criticism—leaving themselves at liberty to reject it if it is obviously wrong—and they must rely on nature for success. Photographers even of "daring genius" cannot afford to depart from nature, as these old painters did, partly because nature is a sure guide, and partly

because it has not yet been settled what "daring genius"—as far as applies to photography—really is.

I think the answer may be partly below.

Ed.



Charles Boos



Rick Battson



Michelangelo Merisi (Caravaggio)



Robert Wheeler

they are to be recommended to imitation; and in saying so, I have no fear of repressing the daring of genius, for genius—such as the men I have mentioned possessed—will always have its own way. Great ability may, however, exist short of theirs; and I would gladly repress all who possess it from attempting things which the success even of greater painters cannot entirely sanction. And there is much need of this caution, because it is far more easy to imitate exaggeration of effect than to make simple truth so impressive as it has been made by Paul Veronese, by Claude, and by the best painters of the Dutch and Flemish schools, including Rembrandt, when he pleased to be included. Photographers, therefore, must never rely on the excuse for departing from nature, "Painters did it thus." They must not defy, but court criticism—leaving themselves at liberty to reject it if it is obviously wrong—and they must rely on nature for success. Photographers even of "daring genius" cannot afford to depart from nature, as these old painters did, partly because nature is a sure guide, and partly



Paolo Veronese



Sharp Todd

Minutes of the FPCC Board Meeting November 7, 2023

The meeting was called to order by Frank Woodbery via Zoom at 5:30 p.m.; a quorum was present.

Attending: Frank Woodbery, Jan Eklof, Rod Schmall, Rick Battson, Dwight Milne, Howard Bruensteiner, Grant Noel, John Craig and Lucinda Savoie. **Absent:** Bob Deming

Board Minutes: Approved minutes of the October Board of Directors meeting.

New Expenses: Reimbursement to Rick was approved, and it was agreed that it was reasonable to provide some payment to outside presenters. \$75 min - \$125 max, Frank will provide cancelled checks to Rod for his reimbursement at end of the season.

Visitors/New Members: We welcome a new member, Zheng-Yang Liu to the club.

Valentines Event for City of Vancouver Feb 9-10th 2024: Frank noted that the City of Vancouver has asked us to participate in the Valentine’s Day event, as the club has done in the past. People who are interested in participating should get in touch with him; there is a need for wranglers, photographers/ editors. (Photographers will need to edit their own images).

Programs and Workshops –

- No program plans for November/December.
- Thibault Roland – Jan 23rd, in-person at Touchmark
- Nick Page – Feb 28th, via Zoom
- The group was interested in a possible Speedlight/On-Camera flash workshop in January.

2024 BOD Positions: Frank noted that the group should plan for next year’s board positions sooner vs. later.

Holiday Get together: Given how busy December already is with club and other activities, it was agreed that we will add some more social time to December EID night. Frank volunteered to find out if we can have the room earlier and it was agreed that we will arrange for extra snacks and beverages.

Chair Reports:

Treasurer’s Report: The report was reviewed and approved with some date updates to be made. Bob Wheeler reviewed the October bank statement and found all transactions and amounts as expected.

EID: All of the submissions so far were in the new

format of 1920 X 1080 pixels.

Print: It was agreed that the thumbnail provided each month for the prints entered should follow the same format as EID for simplicity.

Judging: Jan reviewed the upcoming judging events.

4 C’s Representative: John Craig clarified that the use of scanners with images is fine with 4 C’s.

PSA Representative: Rick noted that next year’s PSA convention will be held in Tucson.

The meeting adjourned at 6:25 p.m.

Respectfully submitted, Lucinda Savoie

FPCC Holiday Social Time December 19th



On our upcoming EID night on December 19th we will be having some holiday social time starting early at 6:30pm with the regular EID meeting following at 7-7:15pm. Jan will be sending an email soliciting members with the details about bringing finger food/snacks/drinks. It should be fun!



PSA Rep.: Rick Battson



4 C’s Rep.: John Craig