

Adapter



Vancouver Washington
Film Pack Camera Club
Volume 64 Issue 05 February 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 64 Issue 05 February 2019

Club Officers:

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Vice President—

Secretary Treasurer—James Watt

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Field Trip Chair—Rick Battson

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Touchmark Rep.: Ray Klein

Inside *Adapter*

Page:	Content:
3.	Last Month Print night YTD
4.	Last Month Print night Judges Choice
5.	Last Month EID YTD
6.	Last Month EID night Judges Choice
7.	Remembering Tom Ambrose
8.	Challenge
9.	Has anything changed? - Second Look
10.	History
11.	Books at Abe's
12.	Random Thoughts
13.	Art Photography—HP Robinson
14.	Contd.
15.	Beneath the Lake



Paul Outerbridge (1896-1958)

Cover:
John Craig

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/>

Goodies list and Schedule:

02-05-19 D Milne
2-19-19 T Morton

3-5-19 NDR
03-12-19 S Phillips
3-19-19 B. Schearer

04-02-19 M. Shugart
04-16-19 L. Summers

**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 Prints

Print Chairs:: Grant Noel, Katie Rupp, John Johnson

LC

Albert Tang	223
Don Funderburg	42
Doug Fischer	240
Frank Woodbery	69
Gail Andrews	113
Grant Noel	86
Jan Eklof	25
John Craig	25
Katie Rupp	146
Lois Summers	207
Robert Wheeler	23
Sharp Todd	245
Stephen Cornick	84
Theresa Peterson	205
Tracey Anderson	46
Wayne Hunter	181

LM

Albert Tang	225
Don Funderburg	66
Frank Woodbery	24
Gail Andrews	22
Grant Noel	21
Katie Rupp	47
Lois Summers	200
Robert Wheeler	44
Sharp Todd	247
Theresa Peterson	43
Wayne Hunter	66

SC

Albert Tang	216
Bev Shearer	155
Beverly Shearer	41
Don Funderburg	62
Frank Woodbery	131
Gail Andrews	22
Grant Noel	89
Jan Eklof	229
Katie Rupp	25
Lois Summers	173
Rick Battson	208
Rick Swartz	44
Sharp Todd	229
Stephen Cornick	21
Theresa Peterson	223
Tracey Anderson	43

SM

Albert Tang	222
Bev Shearer	64
Beverly Shearer	41
Don Funderburg	66
Frank Woodbery	153
Gail Andrews	21
Jan Eklof	89
Katie Rupp	62
Lois Summers	196
Rick Battson	213
Sharp Todd	233
Theresa Peterson	128

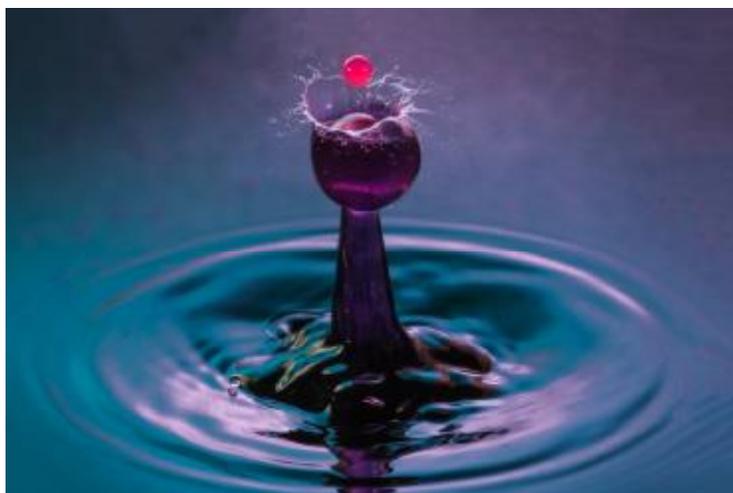
Last Month Print Night - Judges Choice



SharpTodd_FPCC_BryceSnowScene6_LC



KatieRupp_FPCC_OysterCatcher_LC



WayneHunter_FPCC_CherryOnTop_LC



SharpTodd_FPCC_OldTreeAndRocks_LM



KatieRupp_FPCC_Almost There

Last Month EID Night - YTD

EID chair: Doug Fischer

Mono	Totals
AlbertTang	111
BevShearer	22
BobDeming	86
CharlesBoos	67
DavidLaBriere	110
DonFunderburg	67
DougFischer	113
FrankWoodbery	112
GailAndrews	65
GeorgeClark	114
GrantNoel	45
JamesWatt	87
JanEklof	114
JohnCraig	116
JonFishback	115
KatieRupp	94
LindrelThompson	114
LoisSummers	106
RayKlein	111
RickBattson	110
RickSwartz	21
RobertWheeler	45
RuthBoos	67
SandyWatt	111
SharonDeming	109
SharpTodd	117
StephenCornick	43
SuZhou	114
TheresaPeterson	112
TimMorton	23
TomAmbrose	22
TraceyAnderson	43
WayneHunter	45

Open	Totals
AlbertTang	221
BevShearer	45
BobDeming	154
CharlesBoos	137
DavidLaBriere	225
DonFunderburg	152
DougFischer	236
DwightMilne	136
FrankWoodbery	233
GailAndrews	183
GeorgeClark	229
GrantNoel	89
JamesWatt	173
JanEklof	244
JohnCraig	243
JonFishback	225
KatieRupp	183
LindrelThompson	240
LoisSummers	227
RayKlein	198
RickBattson	221
RickSwartz	219
RobertWheeler	46
RuthBoos	130
SandyWatt	231
SannyePhillips	113
SarmaNuthalapati	23
SharonDeming	228
SharpTodd	239
StephenCornick	129
SuZhou	240
TheresaPeterson	230
TimMorton	48
TomAmbrose	43
TraceyAnderson	88
WayneHunter	137

Last Month EID Night - Judges Favorites



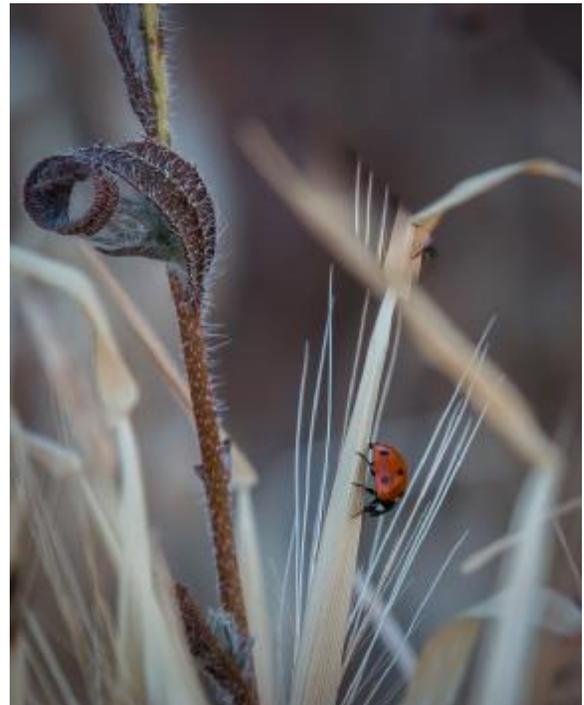
JonFishback_FPCC_EggsActly_M



JohnCraig_FPCC_WalkingOnWater_O



DwightMilne_FPCC_RedbilledOxpeckerOnZebraRump_O



SannyePhillips_FPCC_Ladybug_O



DougFischer_FPCC_Eyes_O



WayneHunter_FPCC_Callanish_O

Tom Ambrose—Remembering



Lilac Breasted Roller

Treetop Dance



Protection

Challenge

January Challenge

The challenge, if you will remember, was three compositions within the confines of 6 yards by 6 yards. Below are the responses:



Sharp Todd



Rick Battson

February Challenge

Pick a single object. Submit an image of the object along with two views of the same object that depict it in a way that is more than what it is. Here is an example:



Photography

Has anything really changed?

Students in a Photographic Society of America (PSA) history of photography course, in one lesson, are asked to contrast the working environment of 19th century workers with today's.

Invariably the essays go into detail regarding the difficulty the early photographers had in creating a finished product. The cumbersome cameras, the caustic chemicals, slow shutter speeds, heavy and fragile glass plates, and the fragile emulsions. That has definitely changed.

I'm not sure, but I think serious early workers spent little time dwelling on the hardships of their craft. I'm pretty sure the salons in Europe didn't use the difficulty of capture as a criteria for a fine photograph, just as we don't today. That hasn't changed.

Carleton Watkins traveled to impossible places with his materials on the back of a mule, places today we visit by automobile and need not get out to take pictures. That has changed, surely, but does it change photography?

The artist, Kandinsky speaks of the spirit of the image. I think he is talking about what the artist puts into an image and what is ultimately given over to the viewing public, that thing we may look for and call impact. Has this really changed?

The early photographer H.P. Robinson alludes to your spirit being the ability to see and even manipulate a view to capture its most intriguing elements. Don't we still try to do that?

Many photographers, over the years, have described the fine photograph of any subject as being more than itself. They searched for that special light, that unusual angle, anything to make the photograph more than what is in front of the lens. Isn't that what we aspire to?

Today, a few of those who call themselves photographer, feel that photography in the 19th century was all about caustic chemicals, cumbersome equipment, and the length of time it took to create even a few captures.

They dwell on how easy it is today to go to, say...., Africa, and come home with 1500 captures, or Yellowstone and return with three full SD cards. I feel this has most assuredly changed, but.....Is this change what defines photography?

I think this view of photography may be missing the

point a bit, and overlooking what photography is all about.

Today, our eyes see the same natural world as photographers in the 19th century. Serious photographers in the 21st century aspire to capture the natural world in a unique way. This must be true, or why do we photograph the same thing over and over, place our tripod feet in the same holes as Ansel Adams, or a fellow camera club member. That has not changed.

The number of people taking pictures has certainly changed but the per-capita number of fine photographs, I don't feel is any greater than in the 19th century.

So, I will leave it up to you, has photography really changed that much? I think it all depends on your definition of photography.

A Second Look



RobertWheeler_FPCC_TurningPoint_M

I think this is one of those photographs that is difficult for judges. On the one hand, what is there to say that might help the maker do it better? If I think in those terms, I need to find some element that does not fit into the box we call competition. What elements of a fine photograph have not been applied?

I think the composition is exciting with the point of interest in the large arrow at camera left and its fine dimension created by the receding lines and sizes. I really can't fault the lighting, focus, depth of field, or tonality. What then does that leave us —Impact?

Maybe — yes if you just don't get it, but I think that would be a shame.

Ed.

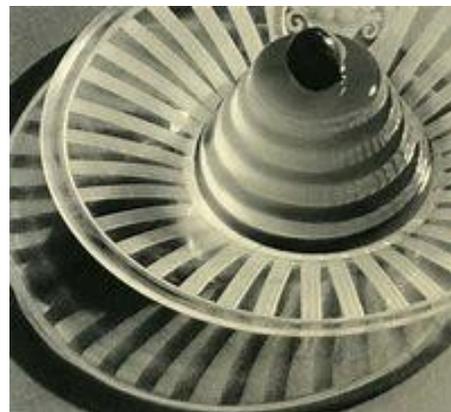
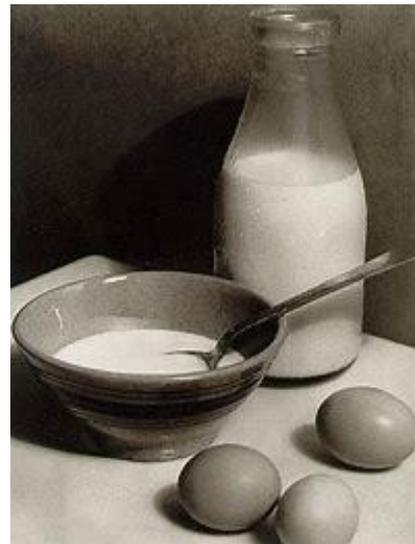
History— Paul Outerbridge (1896-1958)



Paul Outerbridge (1896-1958)



The image on the left, "*Ide Collar*," sold at a Christies Auction in the year 2000, for \$314,000



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



Stock Image

Multicultural focus: An exhibition of photography for the Los Angeles Bicentennial : Municipal Art Gallery, Barnsdall Park, January 27-February 22, 1981

Paul Outerbridge Jr.

Published by The Center (1981)
ISBN 10: 0917992016 / ISBN 13: 9780917992018

Used Softcover

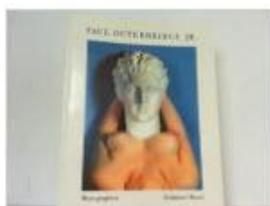
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Stock Image

Paul Outerbridge jr., Photographien / Mit einem Text von Jeannine Fiedler

Paul (Verfasser)Fiedler, Jeannine (Mitwirkender) Outerbridge

Published by Schirmer-Mosel, München; Paris; London (1993)
ISBN 10: 388814499X / ISBN 13: 9783888144998

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From Germany to U.S.A.

[Destination, rates & speeds](#)



Outerbridge

Paul Outerbridge, Jr.

Published by The Los Angeles Center for Photographic Studies (1976)

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Stock Image

Paul Outerbridge (German, English and French Edition)

Dines, Elaine, Outerbridge, Paul

Published by Taschen
ISBN 10: 3822866180 / ISBN 13: 9783822866184

Used

Quantity Available: 1

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US\$ 3.52

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Shipping: US\$ 3.00
Within U.S.A.

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Random Thoughts - Brooks Jensen

Looking The Part

A friend of mine is a professional photographer—shoots weddings and portraits and that kind of thing. He decided to start using a digital camera for some of his images, and when we talked about it I advised that he could probably get all the image quality he needed out of a camera that's known as a “prosumer” camera. So he bought that, and he's been just thrilled with the images that he gets. He loves it, his clients love the pictures, everything's been just fine.

However, he told me the other day that he's decided to buy a new camera—a digital SLR camera—not because he needed it, not because the picture quality was going to improve with a better quality camera. He decided to buy it for one simple reason: the more expensive camera would help him look more like a professional.

Even though he's been in the business for 30 years, there were some people he was photographing who seemed not to be very impressed with the equipment that he was using and were questioning his professional qualifications or status. So he's getting a bigger camera, for no other reason than it will make him look more like a professional photographer.

As much as I find this a little bit bothersome, that we have to put up with such a ruse, it is true that perception is an important part of a professional's life. I know when I go into photograph something—even as a fine-art project—if I look the part of a photographer it's a lot easier for me to be accepted as an artist. It's silly that it should be that way, but that's the way the world works.

Digital Media in its Own Right

A friend of mine recently sent me a little PDF project that he had done to show some of his platinum palladium work. He asked for my opinion of it, and the photographs themselves were just fine, but my first thought when looking at the PDF was to question why I was seeing images in what, for all intents and purposes, look like a presentation in mat board.

The image he wanted me to look at was centered in the screen, surrounded by a white, slightly higher than dead center, and positioned on my computer screen where it would have been had I been looking at mat board. And I thought, “this is odd. This is not taking advantage of the medium for what it is.”

I suggested to him that he might think about not making his PDF presentation a copy of his platinum palladium prints, but rather using it as a medium in its own right. That is to say, why do digital photographers try to make inkjet prints, for example, that look like gelatin silver prints? Why not make inkjet prints that look like inkjet prints? Each medium has its own virtues.

The computer screen has things it can do and ways it makes images look that can't be duplicated in gelatin silver, or on inkjet or in any other medium. A PDF presentation of photographs is its own media if we approach it that way. So, rather than make a web site that's a copy of your original photographs, make a web site that's a website. Exploit each medium for its virtues. To do otherwise is it as silly as working tirelessly to make a watercolor look like an oil painting. Learn to use each medium for its own inherent strengths.

The Chip-Away Philosophy

When faced with an overwhelming project, I've developed a strategy that I call the “chip-away philosophy,” and we use it a lot around here. It's simply the understanding that giant projects that are overwhelming, and going to be difficult and time consuming, are a lot easier psychologically—if not logistically—if we divide them into smaller parts.

So we chip-away at things; we do a little bit each day; we move the ball I had—an old football analogy. You can't score a touchdown every time you throw the ball, though instead you gain a few yards, gain a few yards, and eventually you get there.

Well, exactly the same thing works in developing an art project. I've learned that I can't produce a full photographic art project in one sitting, or even two sittings, or sometimes even a week or month. Some projects are just larger than this, and in order for me to accomplish them I have to chip away at them over a period of months or even years.

The reason I bring this up is because there's a crucial part of this philosophy that most artists don't consider, and that's this: in order for the chip-away philosophy to work, you have to have the final vision, the final product, the end of the project in mind before you start. If you're going to chip-away a little bit in the beginning and it's going to take you months or years to accomplish it, the way it's going to look in the months or years need to be firmly planted in your mind's eye so that the work you do today actually does lead to productivity and usefulness a year from now when you're doing the final assembly.

So, one of the things I've found useful is to use this philosophy in little steps. Think in terms of small projects, but then visualize the end result and then sneak up on it in little steps. Chip-away. It sounds simplistic to approach an art project this way, but it's amazing how productive it is when you do a little bit on a regular basis, rather than trying to do a giant amount all at once.

The value of a picture is not proportionate to the trouble and expense it costs to obtain it, but to the poetry that it contains.

P.H. Emerson

Art Photography - H.P. Robinson (1830-1901)

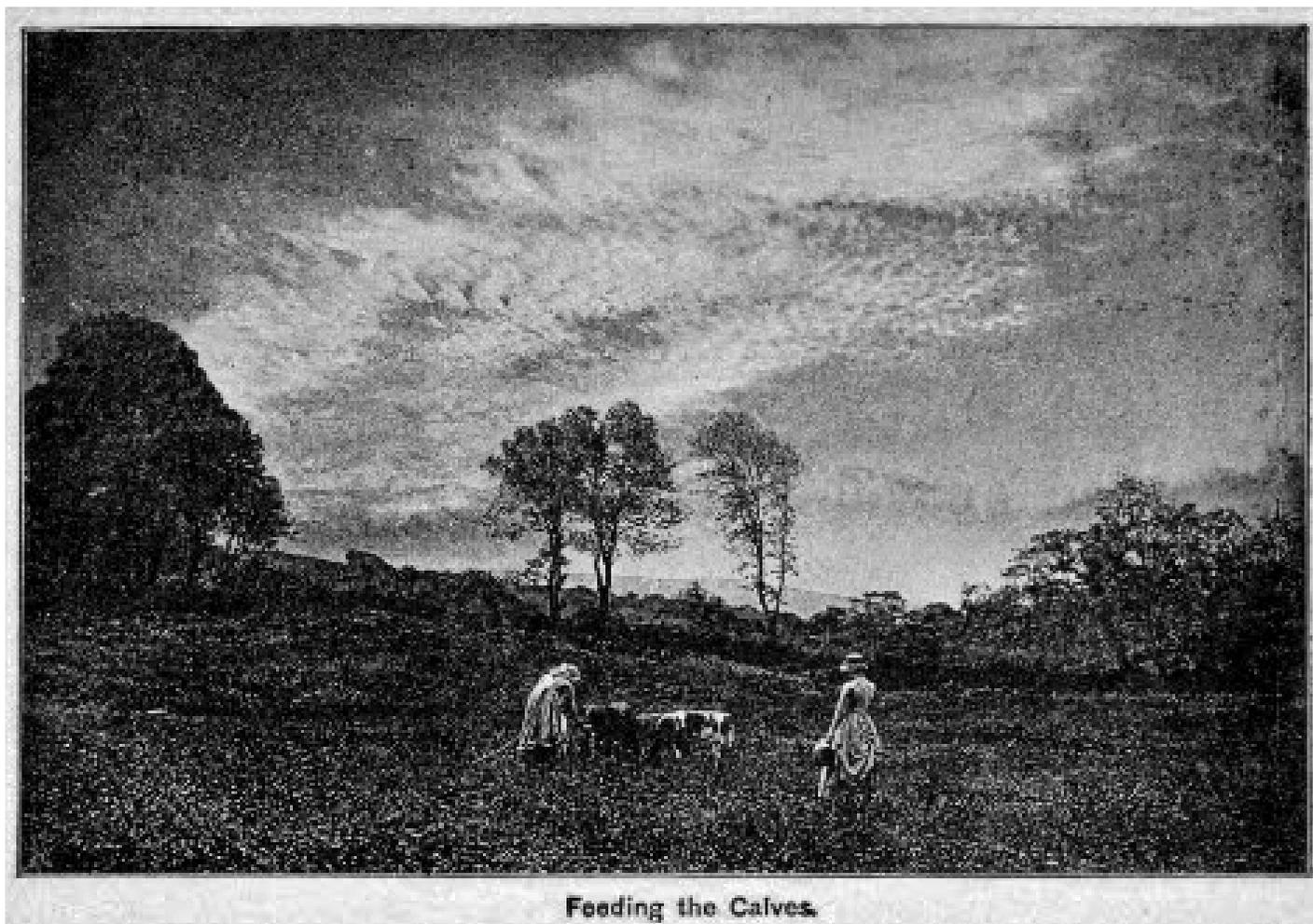
Chapter VII. — The Sky.

“it is often said, study nature; but nature does not compose; her beautiful arrangements are accidental combinations, and none but an educated eye can discover why they are so. Nature does and ought to, supply the material for fine pictures; but two select and reject, to adopt the individual parts to the production of a perfect whole, is the work of the artist, and this it is that stamps the emanations of genius.”—Hurnet

A landscape photograph, with a mass of white paper to represent the sky, is altogether unnatural, is not true, and lacks beauty. In nature every space is false which represents nothing. The sky should be a harmonious and sympathetic background to the landscape, or there are subjects in which the sky plays the leading part. The latter is a vein in the picture mine which has been very little worked, “which is to be observed better by seeing one of them than by a large demonstration of words,” as Isaac Walton says when he is trying to describe some fatal lure for the fish. In this kind of picture the sky should occupy 3/4 or at least 2/3, of the space, and some little incident should be introduced

into the strip of foreground to supply a title, if the clouds themselves are not sufficiently impressive or suggestive to give a name to the picture. An illustration of this kind of picture is given in “feeding the calves.” (Below—Ed.)

In many subjects, such as sea views and distant expanses of country, it is easily possible to secure the sky on the same plate with the landscape, but it is not always that the best pictorial results can be produced by this means. All skies that appeared in nature are to some extent suitable to the views of which they are the background, but it does not follow that they are always the most picturesque or conducive to pictorial effect; therefore all I have to say to obtaining the clouds on the same negative as the foreground is: get them if you can, and if the sky and foreground make an agreeable whole, be thankful, and exhibit the picture, but if it is not a pictorial success, stop out the sky with black varnish on the negative and print a suitable one in its place. The sky changes incessantly, and it does not follow that the one you happen to find when you take that view is the best. Besides, if you rely upon chance you no longer depend on art, and if a photographer throws away that, he loses his best support, and had better give up the idea of making original pictures in which he can



Feeding the Calves.

show his own taste and feeling.

There was a time when it was necessary to apologize for, or to argue the legitimacy of adding a sky to a landscape from a separate negative. This was in the bad old times when it was considered fraudulent to improve your picture in any way; when the fine all old-cruited purists would prefer to have a photographed face peppered over with black spots caused by freckles almost invisible in nature, or a blank white sky also untrue to fact, rather than have the sacred fragility of the negative tampered with. We know better now. So that the modesty of nature is not overstepped (which, however, happens daily, more is the pity, by some retouchers), anything is allowed to be legitimate, and so that their skies are not glaringly wrong photographers are allowed to get them as they please, either with the landscape, if they can or the accident of nature allows, or separately, which latter method enables the artist to succeed by art instead of chance. In art, it goes without saying, it is better that all should be true; but I don't mind confessing that I would prefer a beautiful untruth, so that it was not too glaring, to an ugly fact. Nature is utterly indifferent as to the beauty of the sky she sends us, and, with equal truth, there are variations in beauty. It is the practice of the scientists to be satisfied with anything so that it is true, it is the function of the artist to search for and select the beautiful. Art must be true to nature but it is not necessary for art to "hold the mirror up to nature." Mr. Oscar Wilde, in one of the most amusing essays on art ever written, denies that this unfortunate aphorism represents Shakespeare's real view of art, but was only a dramatic utterance deliberately put into Hamlet's mouth to convince the bystanders of his absolute ignorance of art matters. I have heard a young painter argue that as skies taken at a different time from the landscape left the selection open to the judgment of the photographer it must therefore be wrong. When it was retorted on him that he himself, like other painters, was guilty, not only of selecting his sky but also of altering it to suit his composition, he seemed surprised that anyone should think an "artist" (from which class he excluded photographers because they are guilty of using different materials to do the same thing as himself) was not infallible. Yet I think I would as soon trust the judgment of the photographer who has studied nature all his life—Mr. Gale, for example—to select a suitable sky, as I would any R.A. Of the immortal 40.

Nevertheless photographers, unfortunately, exhibit an amazing ignorance of the sky. It is one of the strangest facts in modern English education that the one form of ignorance which is not considered more or less disgraceful is a total ignorance of natural laws and natural phenomena. Every boy knows all about the immoralities of mythology, but of the sites and scenes which occur again and again, day after day, and year after year, he is expected to know nothing. Even imminent novelists make the new moon rise in the evening, and water run upwards and it would possibly puzzle my gentle reader to say how clouds were formed, or why the sun shines. A photographer ignorant of the place occupied in the heavens by a particular form of cloud will point his camera to the zenith and print the result low down on the horizon; indeed I have seen the cirrus made to descend behind the sea line, and then the critics abuse the art because one of its followers displays his ignorance of natural laws. A painter who knew no better would make the same mistake, but we must concede that the painter has a better opportunity of study. He has the facts of nature more intimately before him, and takes longer to study them than does the

average photographer. The one sees and copies, the other, as a rule, sees and exposes and forgets. The photographer should make up for this by more diligent study it is a good plan to walk abroad with a friend of kindred disposition to study the sky affects and other aspects of this beautiful world, and talk them over on the spot, pointing out the effects and arguing over their causes. The solitary observer may see as much but is not so likely to have it impressed on his memory.

As an example of the kind of phenomenon to notice, let the observer, when at the seaside mark the effect of clouds as they recede to the horizon. He will probably observe that no forms of clouds ever go quite down to the horizon. They become fainter as they recede, but, as far as I have observed, they never go beyond, there is always a thin line of plain sky. This is caused by the mist, which is always on the sea, more or less, in our latitudes.

Although I have said I should prefer a beautiful untruth to an ugly fact, I cannot deny that more truth, within its limits, is expected of photography than of any other method of representation, and we must give all the truth we possibly can. If we cannot give the truth, the whole truth, and nothing but the truth, then we must lie like truth, which after all is perhaps as good a definition of art as we have.

There are some conditions in adding skies to landscape which must be observed as strictly as the laws of the Medes and Persians. The sky *must* be lighted from the same direction as the landscape. Painters being chartered libertines, sometimes light their landscapes from two sources but it is suicide to the photographer. I think also they should both be taken at approximately the same time of year I have heard it gravely argued that a sky taken on the 30th of April was not suitable to a landscape taken upon May-day, but then scientists will say anything to puzzle the photographer.

Then again there is a bit of common sense which is continually evaded by photographers. No sky should be used for a second picture. It is ludicrous to see the same sky doing duty through a series of photographs, especially when they are exhibited in the same frame. Years ago I was one of the judges at the exhibition of the photographic society of Great Britain, and we gave a medal to a certain picture containing a certain sky; I have noticed the sky, tacked onto a different landscape, in every succeeding exhibition and in the last it appeared in three pictures, two of them hung side by side. There is a rule that no picture shall be exhibited a second time but I suppose this does not apply to parts of pictures.

A word ought to be said on the subject of obtaining the sky negatives. The most suitable negative is one in which the darkest parts of the clouds are represented by bare or nearly bare glass. They print effectively and quickly and it is easier to see how to place them when nearly transparent. This quality was, in my hands, less difficult to get in the wet process than the dry, but the former is, of course, quite out of the question now. I have found the quickest plates useless, and succeed best with slow ones. The best skies I have got were taken on chloride plates exposed by hand not shutter.

It is generally supposed that only those clouds which give very definite and strongly contrast and effects of light and shade are suitable for photographic; but this is a delusion. All skies can be photographed, but the more delicate ones require more care and scale. The method of adding a sky to a landscape will be given in a future chapter.

Beneath The Lake

The need to harness flowing water is a worldwide problem. Along with flood control, harnessing the energy of flowing water has been of interest to mankind for centuries and is still at the forefront of the minds of industrial nations.

The taming of the rushing water does not come without an environmental cost. Dams create lakes; lakes inundate the land and destroy most everything they cover. The most recent controversial project can be seen in China, with the Three Gorges project, which displaced some 1.3 million people

Yale Lake is a 3,780 acre reservoir on the Lewis River in the state of Washington, USA. It lies on the border of Clark County and Cowlitz County, and was created in 1953 with the construction of the Yale Dam. The base elevation of the lake is 1929 ft, the water surface normally towers over this an additional 480 ft or more.

My intent with this project was to show that; in some locations there may be a silent survivor in this devastation who may rarely be seen.

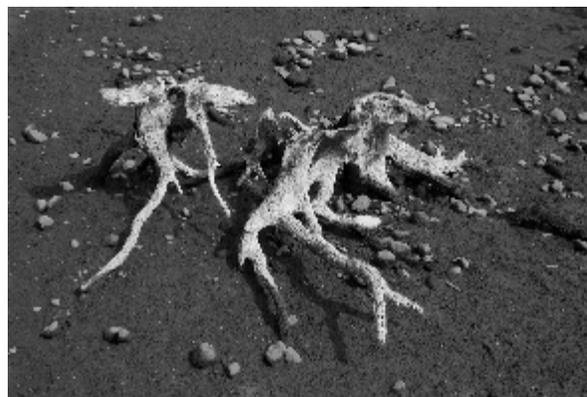
Very occasionally the water surface drops below 470 feet due to hydro electric needs or the capriciousness of Mother Nature; holding back moisture for her own reasons. This does not happen every year and one must be a very diligent observer to catch it. I am fortunate to have spent several years and many trips visiting the wasteland revealed when the water level falls to reveal what is beneath the lake.

When the water level is at its low point the lake reveals what the water and passing of time is not able to destroy, that which hides below the surface, sometimes for years before revealing themselves — the old growth cedar stumps.

You are standing beneath the lake, it is very quiet here; the only ambient sound is the wind, the occasional cry of a hawk and the lapping of the water against the rocky shore. If you listen closely and; if you are familiar with this sound, you can almost hear the roar of the chainsaw. Close your eyes and look back 60 years you may see the old growth cedar trees falling, leaving only their stumps to face the rising water. The trees, however, got the last laugh; their logs were removed and turned into fences and roof material. The encroaching water removed their stumps from sight, but did not eradicate their majestic existence.

In fact it is as if the tree is saying: “Look at me, you removed my towering magnificence and left my remains to face the rising water, but look what I have become. I am more beautiful than ever, your cold deep water and the passing of time has revealed my inner beauty, something which has never before been seen. I am only allowing you to see me for a very short time, so don’t blink, I will soon be gone from view under the lake. This fleeting glimpse is the penalty I invoke upon you for what you have done to me.”

Ed.



4 C's Rep.: John Craig



PSA Rep.: Jon Fishback