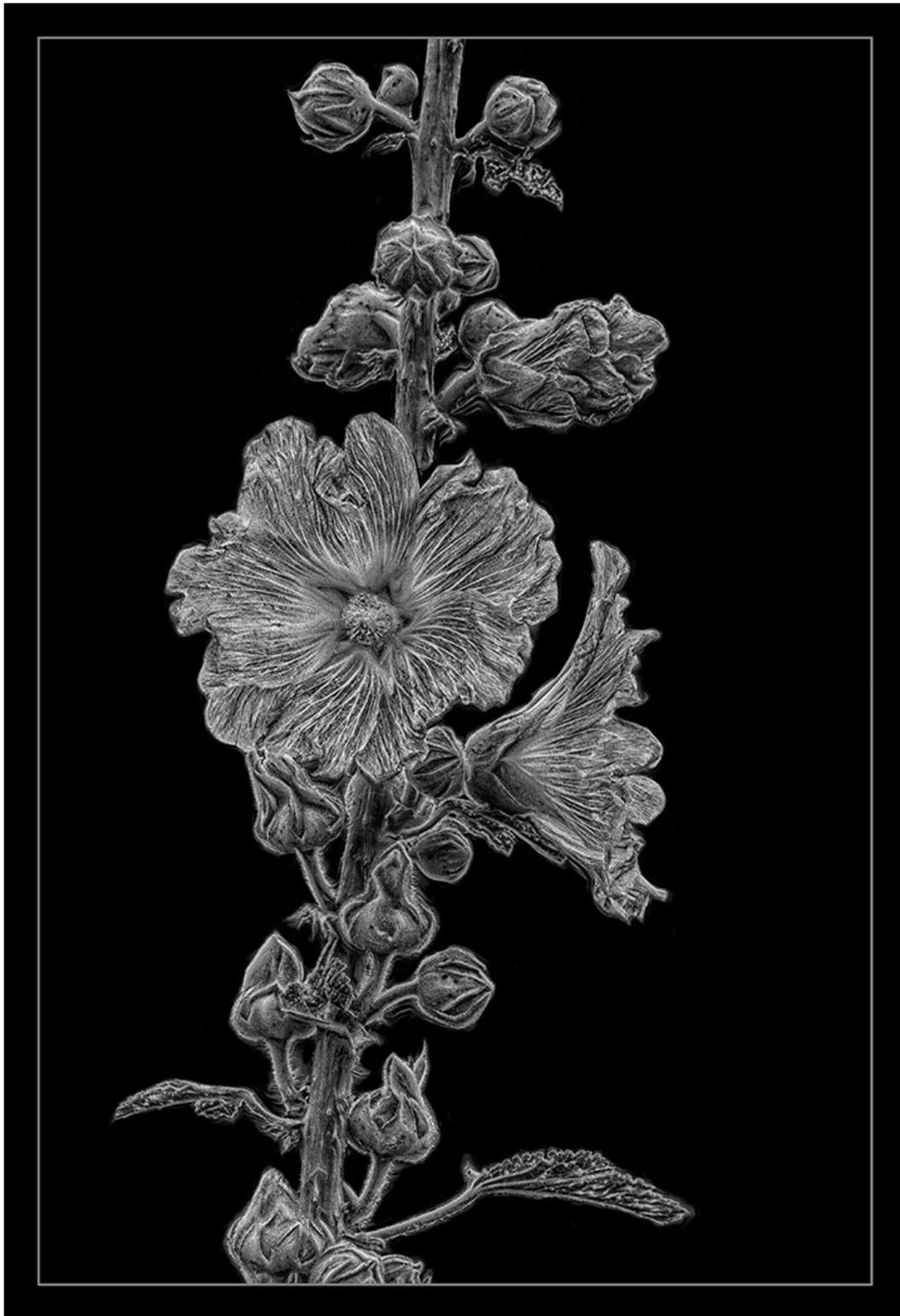


Adapter



Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 69 Issue 05 February 2023



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of
America

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

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

Volume 69 Issue 05 February 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



Morley Baer
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| 6. _____ | Print—YTD Scores |
| 7. _____ | Last month PRINT night Judges Favorites |
| 8. _____ | Contd. |
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| 21. _____ | Board Notes |

Cover:

Jan Eklof

Until further notice, all meeting will be virtual.

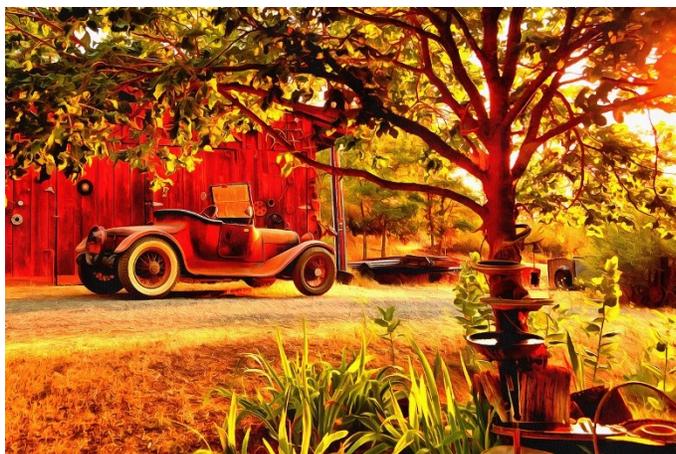
Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Print Competition meeting nights and location will be announced by email.

Last Month EID Night - Judges Favorites



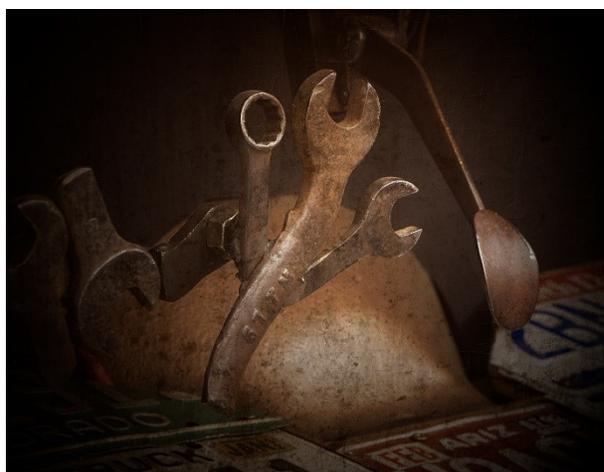
Doug Fischer 3 Bottles



David LaBriere Al's' 23Dodge



Doug Fischer 1853 Enfield



Jan Eklof A Creative Use Of Tools

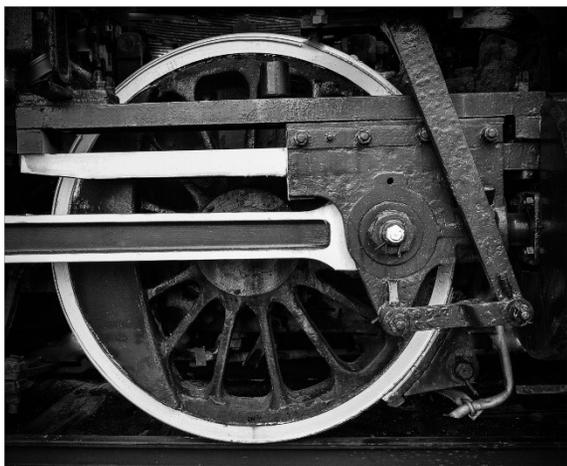


Rick Battson Historic Carpenter Shop Tools



Katie Rupp This Plan Will Work

Last Month EID Night - Judges Favorites



Sharp Todd Steam Engine 641 Wheel



Sharp Todd Cannon Beach Low



Jon Fishback Black Stem



Jan Eklof Black Swan



Jan Eklof The Landing



Katie Rupp DIVE

Last Month EID Night - Judges Favorites



John Craig Wind Turbine Beacons and Milky



Rod Schmall Plant Leaves



Doug Fischer Iridescence2



Ray Klein Found Snack



David LaBriere Werner Risch Packard



Katie Rupp The Morning Begins Now

Print Night - YTD Scores

January YTD Scores - Large Color		
Name	# Entries	Ave Score
Carson, Eloise	3	22.2
Fischer, Doug	10	24.8
Hunter, Wayne	4	23.5
Noel, Grant	7	23.1
Rupp, Katie	3	24.5
Savoie, Lucinda	2	23.0
Schmall, Rod	9	22.6
Todd, Sharp	<u>8</u>	<u>24.4</u>
Total Entries and Average Score	46	23.5

Jan YTD Scores - Large Mono		
Name	# Entries	Ave Score
Carson, Eloise	2	23.3
Noel, Grant	2	23.5
Rupp, Katie	3	24.5
Savoie, Lucinda	1	22.0
Schmall, Rod	5	22.1
Todd, Sharp	<u>8</u>	<u>24.4</u>
Total Entries and Average Scores	21	23.3

YTD Scores - Small Color		
Name	# Entries	Ave Score
Carson, Eloise	5	22.8
Eklof, Jan	10	23.6
Noel, Grant	7	22.6
Savoie, Lucinda	7	23.3
Schmall, Rod	9	22.4
Todd, Sharp	<u>8</u>	<u>23.1</u>
Total Entries and Average Score	46	23.0

YTD Scores - Small Mono		
Name	# Entries	Ave Score
Carson, Eloise	1	22.5
Eklof, Jan	10	22.6
Savoie, Lucinda	2	21.8
Schmall, Rod	5	21.5
Todd, Sharp	8	22.7
Wheeler, Bob	1	21.0
Total Entries and Average Scores	27	22.2

Print Night - Judges Favorites



Eklof, Jan *Dried Flowers*



Fischer, Doug *Red Lilly*



Fischer, Doug *Quetzal Couple*



Rupp, Katie *The Eyes Have It*

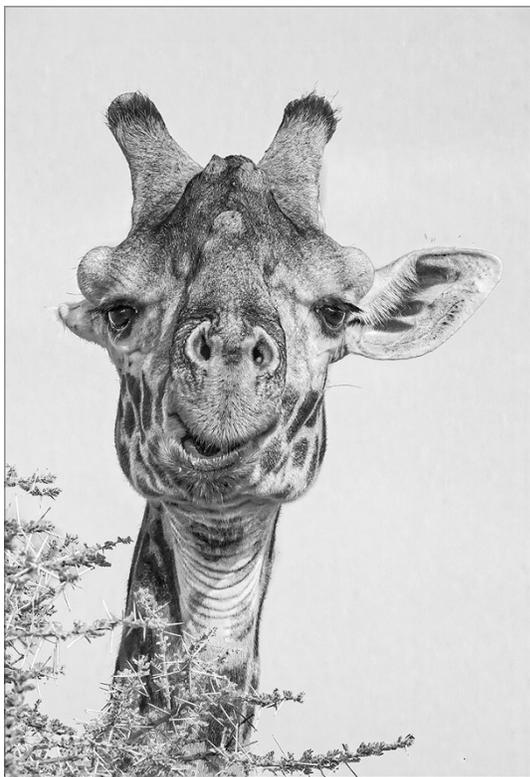
Print Night - Judges Favorites



Eklof, Jan *Tightrope Walker*



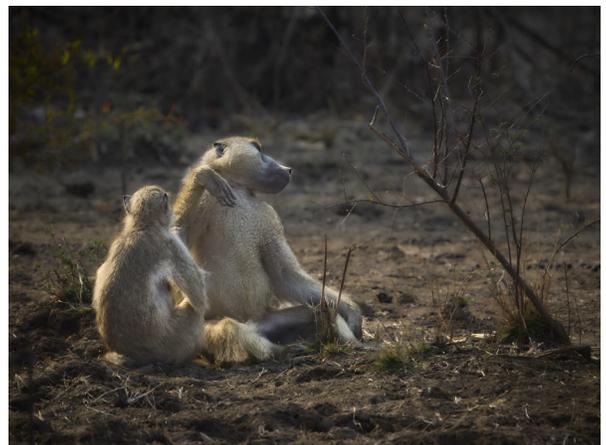
Eklof, Jan *Just Floating*



Rupp, Katie *I'm Happy*



Rupp, Katie *Capture the Sunset*



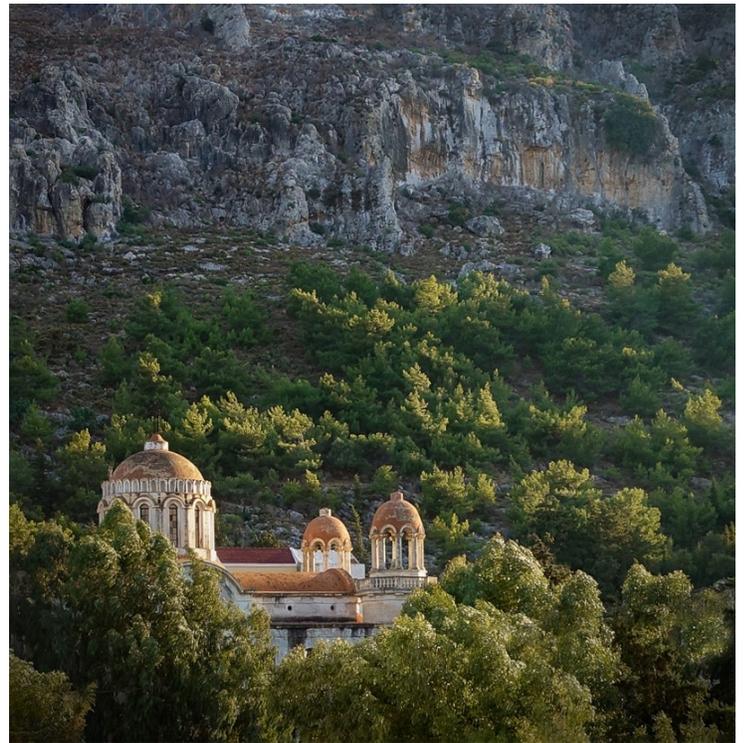
Hunter, Wayne *Flea Care*

Another Look - Ed.

One of the advantages of discussion following EID judging night, is the help given by members to allow the judging entrant to have valuable opinions as to the image presented, and its future competitiveness.

Lucinda Savoe exhibited this fine image which was universally thought by the members, to be well seen. The judges did not score it high enough to be presented as Judges Favorite.

Members discussion after the presentation gave Lucinda several opinions and things that might be changed. The comment by the judge revolved around the sky, and was a bit vague as to what about the sky was off. The members felt that removing the sky might place more emphasis on the foreground and the beautiful structure. It was also felt that the flat lighting on the rocks might be improved to add additional interest to that fine element.



Above on the left is the original, and on the right several opinions were incorporated to see how it might help.

First the cropping not only eliminated what the judge felt was an offending sky, it increased the size of the beautiful structure. Then the rocks were slightly enhanced by selective burning and dodging and the foreground slightly darkened.

The members also noted several flaws at lower right, with the white element and the wooden structures being a slight distraction. These were removed and a slight vignette was added.

The thing to note here, I feel, is the fact that the sky no longer pulls ones eye up and the larger structure becomes the dominant feature.

Along with Discussion Night, discussion after judging night is a very fine learning tool.

Congratulation—John Craig

Congratulations go out to our own Jon craig, for his service to The Photographic Society of America. (PSA)

The clubs affiliation with PSA is well known as we all enjoy the competitions. In the past few years more and mor clubs have converted their judging away from the club and have taken PSA's offer and ability to provide qualified judges for the individual clubs. Of course this requires PSA members to step up to provide this service. John Craig as graciously offered his time and expertise in this endeavor.

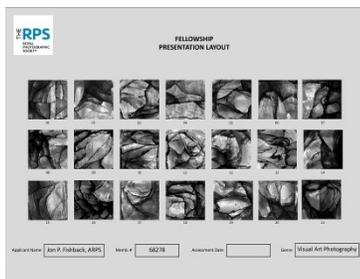
In recognition of the service the certificate below was awarded to John for his service. Be sure to thank John the next time you have contact.



Last Month Discussion Night

Jon Fishback

Jon shared his latest project involving backlit broken glass blocks. The final prints will be orotone.



Bob Wheeler

Bob's railroad tracks were thought to have good symmetry and overlapping plane interest. It was suggested to crop down from the top to eliminate the dark area, too small to be significant. The leaf was discovered by Bob on a trip to the mailbox. He thought since they had little decorations for Christmas this year this might serve a decoration. It was mentioned it looks like a tree. Bob said he had to create the background as the pavement in the original was uninteresting and grey.



Rod Schmall

Rod's fine leaf composition was largely discussed regarding the dark area on the leaf at upper left. The consensus was that it might be better to remove it.

The fun image below was a mystery to everyone including Rod. It seems it is an anomaly created by an unknown factor. There were several ideas but nothing concrete, it is just interesting.



Last Month Discussion Night



Jan Eklof

Jan's image on the left was thought to have good impact and scale. There considerable debate regarding the small tree, with the majority feeling it to be an important part of the composition.

The bird swarm at right, to the group, was quite exciting with questions regarding the tonality shift from left to right, which Jan stated was natural, however she did admit to moving and removing some birds, for symmetry.



Frank Woodbery

Fran shared a fine Bandon scene which he said he liked in its simplicity. Someone thought black and white might work.

Below left Frank said he like the movement and lines, everyone agreed. The fun image on the right was shared for its golly factor. Who doesn't love looking at a living thing this large?



Sharp Todd

Sharp's structure view as seen as very moody, and there was considerable discussion of the color choice and saturation.

The stump composition at right was applauded as well seen with great composition. Sharp mentioned he added a few elements, however the cone was there. The fine framing was also mentioned as well done.



Last Month Discussion Night



Howard Bruenstein

Howard nearly always gives the group rich discussion which makes the evening fun. His tree was heavily discussed regarding the color of the bark. There were those that felt it too warm and other just felt the white balance might have been more on the white of the bark. It was universally thought that the interest was the four limbs and fine depth of field.

On the right, Howard was going for a foggy high key look with a fine subject well placed. It was mentioned that the heavy blacks might be a bit darker.



John Craig

John's street scene right was thought to have been captured well. Considerable conversation ensued regarding street work and the confrontation issue involved.

The conversation around the train scene right, revolved around the fine look of the steam. Jon assured the group it was natural and not photoshopped.



Doug Fischer

Doug shared two images. On the left a good composition of bottles from Bodie. A nice treatment overall was removed from the bottles for this look. Most agreed this is a fine image.

The infra-red image right was discussed regarding the exposure and the look of this infra-red treatment. Most felt the ripples in the water to be a good element, while Doug did not care for it.



Last Month Discussion Night

Lucinda Savoe



Lucinda was not able to participate verbally in discussion night due to prior commitments, but sent this fine butterfly.

The group made several comments they felt might improve the image for competition.

First adding a bit of space around the subject was mentioned as making the subject a bit more comfortable

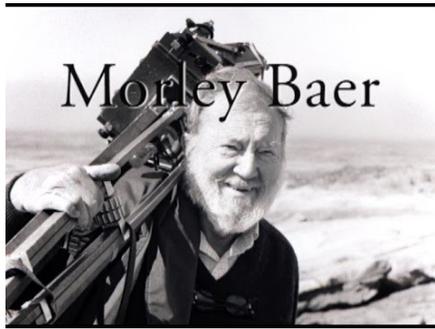
Then darkening the background was mentioned to emphasize the subject, which also might darken the bright flowers so they are not dominant and emphasize the nice white spots on the subject.

Next the flower at lower right was thought to be a distraction.

And finally the addition of the left antenna was considered important, for balance.



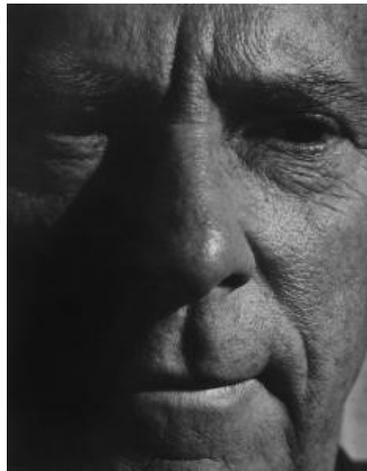
History—Morley Baer



Morley Baer (April 5, 1916 – November 9, 1995), an American photographer and teacher, was born in Toledo, Ohio. Baer was head of the photography department at the San Francisco Art Institute, and known for his photographs of San Francisco's "Painted Ladies" Victorian houses, California buildings, landscape and seascapes.^[1]

Baer learned basic commercial photography in Chicago and honed his skills as a World War II United States Navy combat photographer. Returning to civilian life, over the next few years he developed into "one of the foremost architectural photographers in the world,"^[2] receiving important commissions from premier architects in post-war Central California. In the early 1970s, influenced by a friendship with Edward Weston, Baer began to concentrate on his personal

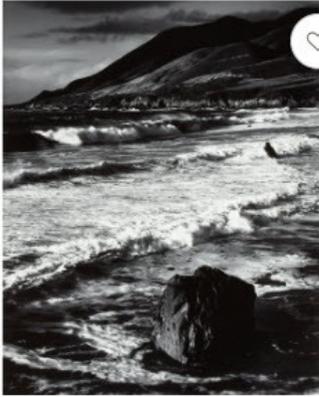
landscape art photography. During the last decades of the 20th century, he also became a sought-after instructor in various colleges and workshops teaching the art of landscape photography.



Edward Weston
by Morley Baer



History at Auction



105: Morley Baer (1916-1995) Winter Surf, Garrapata, 1966

Est: \$500 - \$800

[View sold prices](#)

Jun. 08, 2022

Cottone Auctions

Geneseo, NY, US

Gelatin silver print mounted on board. signed by Morley Baer on mount at lower right. Photographers stamp with code 82529-3 on reverse.



84: Morley Baer (1916-1995), "Double Surf", Photograph on Paper

Est: \$600 - \$800

[View sold prices](#)

Mar. 13, 2022

Clark's Auction Company

Scotts Valley, CA, US

Photograph Titled Double Surf - Garrapata Beach, Signed Morley Baer, 1966. Morley Baer(1916-1995), Photograph From Estate Of David Gardner (Ansel Adam's Printer). Frame Approximately 16W x 14H in Sight Approximately 9.375W x 7.5H in.



10: MORLEY BAER - Garrapata Beach and Soberanes Point, Big Sur Coast, 1968

Est: \$1,200 - \$1,800

[View sold prices](#)

Oct. 09, 2021

Seagrave Gallery

Pacific Grove, CA, US

Property from an esteemed Private Collection, Pasadena, CA ARTIST: Morley Baer TITLE:Garrapata Beach and Soberanes Point, Big Sur Coast, 1968 MEDIUM: Silver Gelatin IMAGE SIZE: 103/8 x 13 1/4 in SUPPORT: 16 x 20 in DESCRIPTION: This silver gelatin print is signed and editione...



39: Morley Baer, Bannister Detail, Cooper-Molera Adobe, Monterey, 1969

Est: \$200 - \$400

[View sold prices](#)

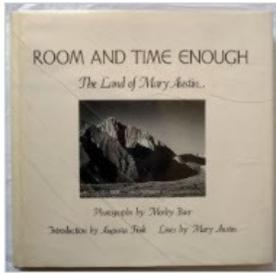
Sep. 23, 2022

Santa Fe Art Auction

Santa Fe, NM, US

Morley Baer (1916 - 1995) Bannister Detail, Cooper-Molera Adobe, Monterey, 1969 silver gelatin print signed lower right: Morley Baer negative date: 1969; print date: mid-1980s

Books at AbeBooks



Stock Image

Room and Time Enough : The Land of Mary Austin

Baer, Morley

Published by Northland Publishing, 1979
 ISBN 10: 0873582055 ISBN 13: 9780873582056

Seller: Better World Books, Mishawaka, IN, U.S.A.
 Contact seller

Seller Rating: ★★★★★

BOOK

Condition: Very Good. Used book that is in excellent condition. May show signs of wear or have minor

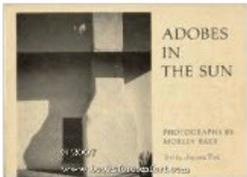
Used - Hardcover
 Condition: Very Good

US\$ 8.98
 Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Adobes in the sun: Portraits of a tranquil era

Baer, Morley (Photographs by); Fink, Augusta, with Elkinton, Amelie (Text by)

Published by Chronicle Books, 1980
 ISBN 10: 0877011931 ISBN 13: 9780877011934

Seller: ThriftBooks-Atlanta, AUSTELL, GA, U.S.A.
 Contact seller

Seller Rating: ★★★★★

BOOK

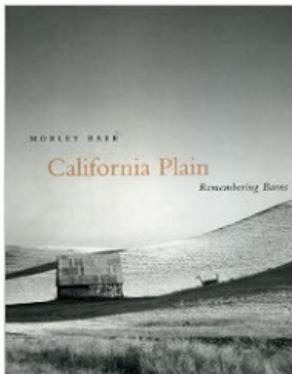
Used - Softcover
 Condition: Good

US\$ 14.94
 Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



California Plain: Remembering Barns

Baer, Morley

Published by Stanford University Press, 2002
 ISBN 10: 0804742707 ISBN 13: 9780804742702

Seller: Weird Books, Petaluma, CA, U.S.A.
 Contact seller

Seller Rating: ★★★★★

BOOK

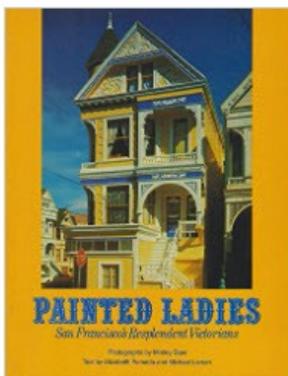
Used - Hardcover
 Condition: Good

US\$ 15.30
 Convert currency

US\$ 4.99 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Painted Ladies: San Francisco's Resplendent Victorians

Elizabeth Pomada; Michael Larsen; Morley Baer [Photographer]

Published by E. P. Dutton, 1978
 ISBN 10: 0525475230 ISBN 13: 9780525475231

Seller: Your Online Bookstore, Houston, TX, U.S.A.
 Contact seller

Seller Rating: ★★★★★

BOOK

Used - Softcover
 Condition: Good

US\$ 4.48
 Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XIX. PORTRAITURE. "THE POSE."

Portraiture may consist in the representation of a single figure or a group of persons. We will first consider the composition of a portrait picture in which one person only is represented.

Long experience will show that the two sides of every face differ. This is very evident in many faces, and in all, however regular the eyes may seem, or however straight the nose may appear, close observation will discover that one side is better than the other. It is this side that should be taken. Even in a full, or nearly full, face this variation should always be noticed and taken advantage of. These deviations from exact correspondence of the sides of the face have not been considered blemishes by great painters, who invariably noticed and recorded them. It is notably so in the portraits by Reynolds. It may be seen in the print from the Ugolino,



where it increases the look of fixed despair, and in the front face of Garrick, in which the difference of the eyes strikingly assists the archness of the expression.

In photographic portraiture the face should, as a general rule, be turned away from the light. If the face is turned to the light, however delicate the half-tones may be, the line of the nose will be partly lost in equal light on the cheek behind it. Painters occasionally represent faces in this position as regards the light, but then they have the advantage of color to produce relief. The only exception to this rule—that the face should be turned from the light—is in the case of a profile, or the profile showing a glimpse of the off eye when the nose comes clear against the background. For these reasons—that is, because it is necessary to choose which side of the face is to be

represented, and because the face must be turned from the light—it is well to have a studio so constructed that the light can be obtained from the right or the left; in a ridge-roof studio with one side glass and the other opaque, both ends should be available for use. It is also well to have it sufficiently wide to enable the operator to work diagonally, and thus get a modification of the shadows without the use of reflectors.

Having decided the side to be taken, which also determines the general direction of the light, the next consideration is that of attitude. As regards the position of the head, Burnet observes: "Everyone who takes the trouble to reflect must perceive that all faces contain two points of view, where the character is more or less developed—a profile, and what is termed a front view; and that the seat of a strong likeness lies sometimes in one greater than in the other. They must also perceive that what is called a three-quarter view of the head gives the artist an opportunity of representing both; independent of which advantage it has a greater variety in the forms, and gives an opportunity for introducing a greater breadth of light and shade, and also of showing the ear, which is often a beautiful feature." A full face is seldom so agreeable in photography as one slightly turned away.

In selecting and arranging an attitude, the application of the general principles I have dwelt on in previous chapters will be of more value than any recipe that could be given; in fact, as I have said before, any specific directions or plans of portraits—thus will we arrange a man, thus will we arrange a woman, or thus will we arrange a child—would interfere with individual characteristics, and do more harm than good. But a few general remarks may be useful.

A single figure should be complete in itself; it should not appear as though it had been cut out of a group, and it should be incapable of having another figure added to it without injury. The head being the chief object, every line should be composed in relation to it; and the student will find the rules of pyramidal composition invaluable to him here. He must consider contrast of lines and balance, variety, repose, and, above all, unity and simplicity. All the rules for the composition of a group—such as the "Blind Fiddler"—hold good for the single figure, bearing in mind that the head is the principal object, to which everything is to be subordinate, which is to receive the sharpest focus, the highest light, and the chief attention, after which the hands will claim consideration. The hands will be found very useful in repeating, in a minor and subordinate degree, the mass of light presented by the face. They have the advantage, in one respect of not being of so much importance as the face; they may be displayed (always without affectation) if they are fine

Pictorial Effects in Photography—H.P. Robinson

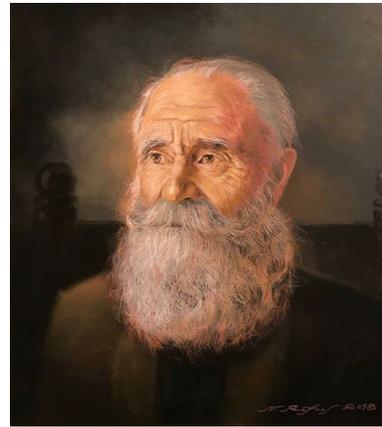
in form, or they may be hidden, if necessary. Just as, in the "Blind Fiddler," no head is exactly under another, so ought not the hand to be exactly under the head. A great deal of character can be given to the hand, if properly treated. Sir Walter Scott, writing to Wilkie of a picture he had seen at Windsor, says: "There was a picture of the Pope, which struck me very much. I fancied, if I had seen only the hand, I could have guessed it not only to be the hand of a gentleman and a person of high rank, but of a man who had never been employed in war, or in the sports by which the better classes generally harden and roughen their hands in youth. It was and could be only the hand of an old priest, which had no ruder employment than bestowing



benedictions." Sir Charles Bell, in his Bridgewater Treatise on the Hand, says: "We must not omit to speak of the hand as an instrument of expression. Formal dissertations have been written on this; but were we constrained to such authorities, we might take the great painters in evidence, since by the position of the hands, in conformity with the figure, they have expressed every sentiment. Who, for example, can deny the eloquence of the hands in the 'Magdalen' of Guido; their expression in the cartoons of Raphael; or in the 'Last Supper,' by Leonardo da Vinci? We see there expressed all that Quintilian says the head is capable of expressing — 'For other parts of the body,' says he, "assist the speaker; but these, I may say, speak themselves. By them we ask, we promise, we invoke, we dismiss, we threaten, we entreat, we deprecate, we express fear, joy, grief, our doubts, our assent, our penitence; we show moderation, profusion; we mark number and time."

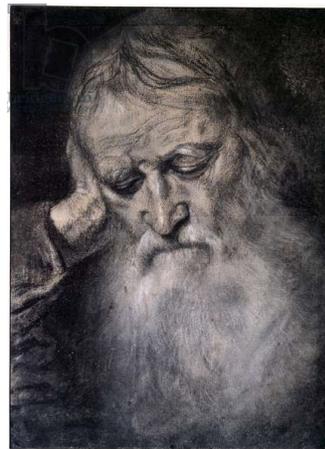
The action of the figure should be that which is most common to the individual — such a position as shows it to the best advantage. No violent action should be allowed, no appearance of strain. Some photographers seem to think that grace consists of twists, and make spirals of their figures, especially ladies, by causing them to turn their heads

over their shoulders and try to look down their backs out of the corners of their eyes. The absurdity and affectation of this position are caused by exaggeration. A position approaching to it, but without the strain, is exceedingly graceful if the figure should be sufficiently easy and pliant to allow of this pose. It cannot be too strongly impressed on



the student that the possibilities of the figure must be considered before the attitude is chosen; every figure will not allow of every attitude, any more than a decrepit old man of eighty or ninety could perform the feats of a skillful acrobat. Some figures are graceful in one position, while they

would be awkward in another, probably still more graceful in a figure it suited. However graceful a figure may appear which has cost some effort in the sitter to attain, it does not compensate for the unaffected air and repose derived from



the head and body placed in one direction, as we see in the grand portraits of old men by Titian, Vandyke, and Raphael.

It must not be supposed, from this last remark, that I advocate that every figure should be presented with the head and body exactly in one direction, although it is very

suitable for some persons; but it will be found that a very slight difference of direction between the head and figure — as in the illustration — will be sufficient to give animation without disturbing repose.

The student will do well to observe attitudes assumed

in every-day life, and adapt them to his art. When he sees a beautiful attitude, let him speculate upon the cause of its being beautiful, and he will find that it depends for its effect on its consistency with the rules of composition; and, although these rules will not supply him with imagination sufficient to enable him to perpetually invent new arrangements, he will find they aid him very materially in giving expression to his inventions, and will prevent him being extravagant or exaggerated in his arrangements of the form. He should also store his mind with incidents suitable to his sitters, and he may then, perhaps, be able to give less occupation to the eternal book we see in the hands of photographees almost as often as a roll of paper is represented in the hands of statues of statesmen.

Remarks on the treatment of the single figure should also contain something on the subject of vignettes, a style of portrait usually confined to the head and shoulders, a kind of picture so simple as apparently to require very little consideration; but I have seen them done so badly, that a few words may be of service.

A vignette head, when nothing more than the head and shoulders is seen, should never convey the impression that the sitter was lounging in a chair or leaning on a table; the reason being, that as the table or chair is not visible, the figure would appear out of shape and deformed. As a general rule, the shoulders should appear level, as though the subject was standing. A little variation between the direction of the head and shoulders will always give variety and animation. The lighting should be more delicate than that suitable for other portraits, and the background should always be light. If the white margin to the vignette be very slightly tinted in the light after printing, the delicate effect will be increased; but, when this is attempted, it is usually overdone, and then the effect becomes heavy, and worse than if the white paper had been left pure.

In conclusion, make it a constant practice, before removing the cap from the lens, to first give a rapid glance at the sitter, to see whether the outline of the figure composes well, that the light and shade are massive and round, and that there appears some indication of the expression you desire on the face of the sitter. If there is a lack of either of these qualities, do not waste your plate until you have got them before your lens.



A fun challenge is to go online and see if you can find many portraits that follow what Mr. Robinson is teaching. I tried and it was a sobering experience, as there are so few fine portraits being shown online today. Maybe it is time to step up and produce?

Ed.

Board Notes

Robert Wheeler

Your FPCC Board met on Tuesday, 1/24/23 at 6 pm via Zoom and took the following actions:

- Approved minutes and financial reports
- Discussed establishing an FPCC policy on how the club may use images submitted for competitions or discussion or taken during club events.
- Moved the February Board meeting to start at 5:30 pm on 2/28/23 ahead of the 7 pm education session that night.
- Discussed opportunities for leadership rotation to help make participation less daunting for interested members.
- Decided to expand the way FPCC field trips can be initiated by individual members without depending on filling a Field Trip Chair position. Bob Wheeler will email the membership with ways to do this.

Received a report from John Craig on progress toward a library display in February highlighting FPCC activities. Jan Eklof volunteered to help with setup. John Craig will either prepare a short article for the February Adaptor or email membership with details about the times and location of the display.

FPCC members, Expanded FPCC Field Trip Process

Although our field trip Chair position remains vacant, small groups of FPCC members have met at various locations to make photographs together. The Board recognizes that such events fit with the purpose of FPCC and may be of interest to other members.

The Board decided to establish a process that would allow FPCC members to make such outings into FPCC activities with participation to FPCC members generally. If you are planning to go out photographing with friends and are willing to extend the opportunity to other FPCC members, please consider generously expanding the opportunity to socialize with other members:

- Notify the FPCC President or Vice President about the nature of the opportunity. Adventures with obvious safety risks may need to remain private rather than FPCC events (e.g.: photographing in or under water, while riding animals, from open aircraft, during civil disorders, etc.).
- Use your FPCC membership list to announce your opportunity to the membership via email.
 - Remember to put your own email address in the “TO” field and put club member email addresses in the “BCC” field (blind copy).
 - Giving notice at least several days ahead of time would increase the chance for members to join you.
 - Include in your message pertinent details (nature of the opportunity, location, date, start time, likely duration, leader’s mobile phone number, meeting place, options for ride sharing if any, possible costs, whether the gathering might include going out

to eat, limit - if any - on number of participants).

- Have participants print, sign and bring the liability release form. Gather the forms at the start of the activity. This helps protect you and FPCC in case of unexpected problems. We plan to post the blank form on the FPCC website.
- Afterwards, report back to the President or Vice President about the number of attendees, mention any learnings from the experience, and email copies of the release forms (easily done taking a smart phone picture of each or using a scanning app to make PDF files).

Have fun. Remember to take some photos of the activity for possible use in our newsletter.

Robert Wheeler
FPCC President



PSA Rep.: Rick Battson



4 C's Rep.: John Craig