

Adapter



Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 69 Issue 08 May 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 jpfl@aol.com

Volume 69 Issue 08 May 2023

Club Officers:

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Vice President— Frank Woodbery
Treasurer—Rod Schmall
Secretary — Lucinda Savoie

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Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof

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History
Arthur Rothstein

Cover:
Lucinda Savoie

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



Dwight Milne Tropical Color



JanEklof Watching



David LaBriere Cool And Chrome

Last Month EID Night - Judges Favorites



David LaBriere Atmospheric Pampas



Doug Fischer Determined



Jan Eklof Caught In The Middle

Print Night - Judges Favorites



Fisher, Doug *Anna Hummingbird*



Todd, Sharp *Colorado Forest Trail*



Todd, Sharp *Colorado Aspen Grove*



Todd, Sharp *Spring Collection*

Print Night - Judges Favorites



Schmall, Rod *Tree In Fog*



Eklöf, Jan *Male Rufous*



Rupp, Katie *Hold ON*



Todd, Sharp *Palouse Road*

Print Night - Judges Favorites



Todd, Sharp *Iris 513205*



Todd, Sharp *Steam Plant Hardware*



Eklof, Jan *Fluffy Kestrel*



Todd, Sharp *Black Lines And Shapes*



Rupp, Katie *Charge*

Last Month Discussion Night

Eloise Carson



Eloise presented the group with this interesting landscape with a look not often seem. The tilt of the land and the tree seem to be at odds with reality, however were not. It was noticed that the patch of grass is growing vertically as it should, but the tree somehow is not.

The colorful flower was thought to support the shallow depth quite well, however there were those that felt a bit more stamen focus would be nice.



Robert Wheeler



In this image of a mirror reflecting the walls and ceiling of a hallway, the blurred area is caused by protective plastic that had drooped down.

The group found the animal nature of the faucet in its native environment amusing. Somehow discussion missed the vocabular lesion about **pareidolia** (tendency to impose meaningful interpretation on a nebulous stimulus).



Rod Schmall



Rod's frosty landscape on the left was discussed regarding the fine composition with the nice foreground. The blue caste of the shadow areas received some attention as well as the story depicted, of the standing tree and the sawed logs.

On the right Rod was taken by the way the moss grows on the roof. Considerable discussion revolved around the composition and the nice diagonal lines.



Last Month Discussion Night

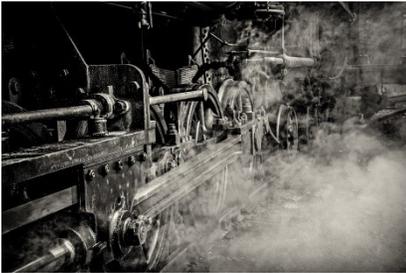
Jan Eklof



Jan is having fun with abstract and multiple exposure. These two examples are recent work. Each was created in camera with six exposure using fun camera movement. The group spent a lot of time discussing both with the consensus that beautiful.



Frank Woodbery



Frank's steam train was thought to have very good balance with the diagonal split of the composition between the steam and the negative space, upper left. It was mentioned that the lower right corner might be filled in with steam, to round out the composition.

Everyone liked the nice use of color, on the right. Some felt that the two green windows on the left might improve the color composition if the green was converted to more of the warm color of the



adjacent windows on the second floor.

Sharp Todd



Sharp was not able to attend so there was little discussion on his images.



Last Month Discussion Night

Lucinda Savoe



Lucinda's image on the left was universally thought to have been well seen, with discussion around the juxtaposition of the figure of the little girl and the group. Everyone liked the color and the feeling of the image. It was said, if the girl were a foot off the ground, the humor would be impacted. Lucinda liked the feel of the scene she captured somewhere in Eastern Washington or Oregon. Someone noticed and cable stretching across the river.



Doug Fisher



Doug's trip to Hawaii resulted in this nice portrait of a hula dancer. In discussing the image for competition, there was considerable talk about the halo of color around the image and how that happened, as well as the dappled sunlight on the figure and dress. The Wood ducks on the right were thought of have fine color and the symmetry between the male and female was god. Doug felt the ripples on the water were too heavy and wished the reflection in the water had been better.



Ray Klein

Ray's squirrel was caught on this porch, and photographed through the window. The composition and interest was considered by the group to be good with emphasis given to the eye.



Last Month Discussion Night

John Craig



John's view of the Japanese garden is a double exposure worked out in Photoshop. The fine composition was discussed especially the use of the color in the upper right, to bring the viewer to the subject. The orchid on the right was discussed heavily regarding the fine use of the background and the excellent subject removal and subsequent application to the background. Everyone felt this to be a fine presentation.

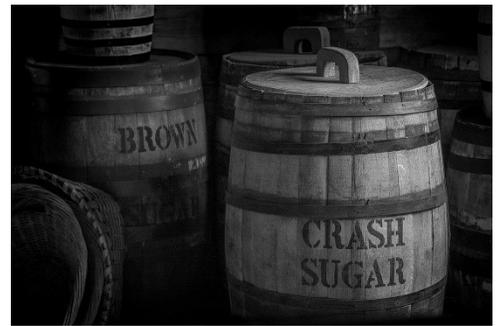


George Clark



George has been having fun at Fort Vancouver, and presented the group with these to images. On the right, the discussion revolved around the nice composition, the fine light, and what the heck is *crash sugar*?

On the left, again the group felt the use of light presented a fine composition. Considerable time was used discussing the rope below the barrel and what to do with it. It was final thought that it might be



darkened to match the one on the right, or removed.

Jon Fishback

Jon has been playing with pinhole photography. With the advent of the laser it is possible to create a pinhole at .1mm. This creates an aperture of F/1400. This flower was shot at this aperture using a powerful strobe at full power and an ISO of 1600. A pinhole of this size take an extreme amount of light to create an image.

All this to create a fuzzy useless picture of a flower. Oh what we do as photographers to stay in the game.

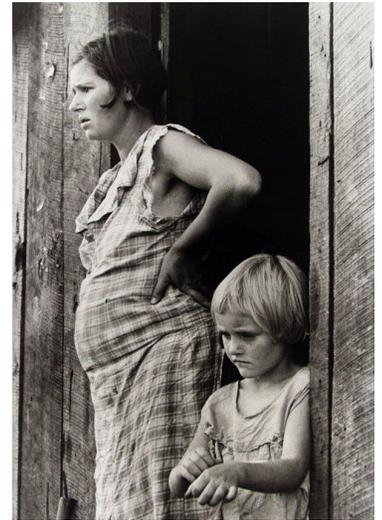


History—Arthur Rothstein., 1915—1985



Arthur Rothstein

The son of Jewish immigrants,^[1] Rothstein was born in Manhattan, New York City, and he grew up in the Bronx. He was a 1935 graduate of Columbia University,^[2] where he was a founder of the University Camera Club and photography editor of *The Columbian*, the undergraduate yearbook.^[3] He was a classmate of abstract painter Ad Reinhardt.^[2] Following his graduation from Columbia during the Great Depression, Rothstein was invited to Washington DC by one of his professors at Columbia, Roy Stryker. Rothstein had been Stryker's student at Columbia University in the early 1930s.^[4]



In 1935, as a college senior, Rothstein prepared a set of copy photographs for a picture source book on

American agriculture that Stryker and another professor, Rexford Tugwell were assembling. The book was never published, but before the year was out, Tugwell, who had left Columbia to be part of FDR's New Deal brain trust, hired Stryker. Stryker hired Rothstein to set up the darkroom for Stryker's Photo Unit of the Historical Section of the Resettlement Administration (RA).

Arthur Rothstein became the first photographer sent out by Roy Stryker, the head of the Photo Unit. During the next five years he shot some of the most significant photographs ever taken of rural and small-town America. He and other FSA photographers, including Esther Bubley, Marjory Collins, Marion Post Wolcott, Walker Evans, Russell Lee, Gordon Parks, Jack Delano, John Vachon, Carl Mydans, Dorothea Lange and Ben Shahn, were employed to publicize the living conditions of the rural poor in the United States. The Resettlement Administration became the Farm Security Administration (FSA) in 1937. Later, when the country geared up for World War II, the FSA became part of the Office of War Information (OWI).

The photographs made during Rothstein's five-year stint with the Photo Unit form a catalog of the agency's initiatives. One of his first assignments was to document the lives of some Virginia farmers who were being evicted to make way for the Shenandoah National Park and about to be relocated by the Resettlement Administration, and subsequent trips took him to the Dust Bowl and to cattle ranches in Montana.

The immediate incentive for his February 1937 assignment came from the interest generated by congressional consideration of farm tenant legislation sponsored in the Senate by John H. Bankhead II, a Democrat from Alabama with a strong interest in agriculture. Enacted in July, the Bankhead-Jones Farm Tenant Act gave the agency its new lease on life as the Farm Security Administration.



History at Auction



136: ARTHUR ROTHSTEIN (1915-1985) Dust Storm, Cimarron County, Oklahoma.

Est: \$1,400 - \$1,800

[View sold prices](#)

Apr. 27, 2023

Swann Auction Galleries

New York, NY, US

ARTHUR ROTHSTEIN (1915-1985) Dust Storm, Cimarron County, Oklahoma. Silver print, the image measuring approximately 19 inches (48.1 cm.) square, with Rothstein's signature and edition notation 143/300 in pencil on recto. 1936; printed circa 1980



27: Arthur Rothstein (1915-1985); Family, Gee's Bend, Alabama;

Est: \$1,500 - \$2,500

[View sold prices](#)

Apr. 06, 2023

Bonhams

New York, NY, US

Arthur Rothstein (1915-1985) Family, Gee's Bend, Alabama, 1937 Ferrotyped gelatin silver print; the photographer's hand stamp on the verso. 6 x 8 1/2 in. (15.2 x 21.6 cm.)



95: ARTHUR ROTHSTEIN (1915-1985) Mountain landscape * View of River Valley, possibly in the Wasatch Range.

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

[View sold prices](#)

Feb. 16, 2023

Swann Auction Galleries

New York, NY, US

ARTHUR ROTHSTEIN (1915-1985) Mountain landscape * View of River Valley, possibly in the Wasatch Range. Silver prints, the images measuring approximately 302x222 mm; 11 7/8x8 3/4 inches, the sheets 356x279 mm; 14x11 inches, and the reverse, each with Rothstein's signature in ...



137: ARTHUR ROTHSTEIN (1915-1985) Drought Refugees from South Dakota during the Dust Bowl.

Est: \$1,400 - \$1,800

[View sold prices](#)

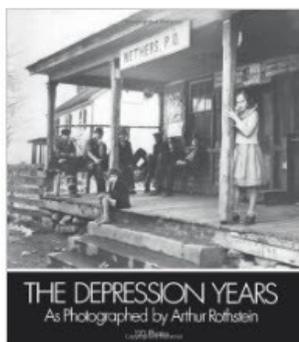
Apr. 27, 2023

Swann Auction Galleries

New York, NY, US

ARTHUR ROTHSTEIN (1915-1985) Drought Refugees from South Dakota during the Dust Bowl. Silver print, the image measuring 5 3/4x9 5/8 inches (14.6x24.4 cm.), the mount 14x11 inches (35.6x27.9 cm.), with Rothstein's stamp on mount verso, and his signature in pencil on the over...

Books at AbeBooks



Stock Image

The Depression Years

Rothstein, Arthur

Published by Dover Publications, Incorporated, 1978
 ISBN 10: 0486235904 ISBN 13: 9780486235905

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

BOOK

Used - Softcover
 Condition: Good

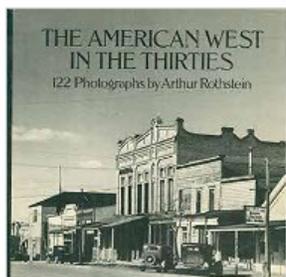
US\$ 6.05

Convert currency

Free shipping
 Within U.S.A.

Quantity: 3

Add to Basket



Stock Image

The American West in the thirties (Dover pictorial archive series)

Rothstein, Arthur

Published by Dover Publications, 1981
 ISBN 10: 0486241068 ISBN 13: 9780486241067

Seller: HPB-Movies, Dallas, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Softcover
 Condition: Very Good

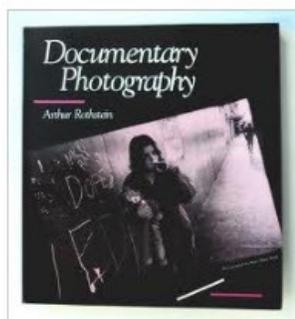
US\$ 3.45

Convert currency

US\$ 3.75 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Documentary Photography

Rothstein, Arthur

Published by Elsevier Science & Technology Books, 1985
 ISBN 10: 0240517547 ISBN 13: 9780240517544

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

BOOK

Used - Softcover
 Condition: Good

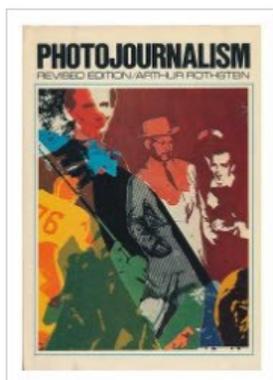
US\$ 9.32

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Photojournalism

Rothstein, Arthur

Published by Amphoto, 1979
 ISBN 10: 0817424695 ISBN 13: 9780817424695

Seller: Wonder Book, Frederick, U.S.A.
 Association Member: ABAA, ILAB
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Hardcover
 Condition: Good

US\$ 5.75

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket

Condition: Good. Good condition. Good dust jacket. A copy that has been read but remains intact. May contain markings such as bookplates, stamps, limited notes and highlighting, or a few light stains.

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XXII.

ACCESSORIES.

Perhaps in no other one part of their art have photographers so outraged nature as in the choice of accessories and the make-up of their pictures.

Let me turn over the leaves of an album, and describe one or two of the pictures contained therein.

No. 1. A portrait of a lady in an evening dress, walking on the sea-shore; in consideration of her thin shoes, that part of the sands on which she is standing is carpeted.

No. 2 represents a veteran photographer standing on a terrace. The terrace is carpeted, and on it stands a pedestal and column, round which is festooned a curtain elaborately tied up in various places with cord and enormous tassels. The distant landscape is delicately and well done, but adds force to the absurdity of the curtain in the open air.

No. 3. A gentleman standing before a profile balustrade and pillar, with landscape behind representing distant mountains. The light on the figure is from the right, that on the balustrade from the left. The shadow of the column falls the distant mountains, which are much more clearly defined than the head of the figure.

No. 4. A lady reading at a window, but the light comes from the opposite direction. The shadow of the window curtain falls on the sky.

No. 5 represents a gentleman with a gas chandelier, globes and all, sprouting out of the top of his head. There are one hundred pictures in the book, many of them from the most popular studios. There is a column or balustrade in seventy-eight of these cartes. And yet photographers accurately represent nature, and are surprised their profession is not recognized as a fine art!*

A curtain is allowable, because it is possible; but the use of the column is open to very grave doubt, and the two together are so exceedingly improbable as to be almost absurd. It is true, the employment of these accessories as a background is to be found in the pictures of some great painters, but the tricks of one art may not be applicable to another. The column and curtain are conventional. Now, conventionalities may be right in an art like painting, where a good deal of license has been allowed, and has become sanctioned by custom; but photography is a new art, the results of which are supposed to be taken direct from nature, and is without precedents. It is an art in which departure from truth becomes absurd. We, the workers in the first half-century of its existence, are the makers of precedents; let us be careful, then, that they are not misleading and dangerous ones.

Photography is the most imitative of all the arts, and photographers the greatest imitators, as they have shown by the way they have followed and adopted much that is bad in the practice of painters; and perhaps the worst of these imitations has been this column and curtain conventionality for most of their sitters, when it is probable that few under the rank of those who dwell in palaces ever naturally have the opportunity of being in the neighborhood of such accessories. In painted pictures the column is shown with some chance of possibility, but the way in which it

has been used in photography has been ridiculously absurd, it generally being placed on a carpet. Now everybody must be open to the conviction that marble or stone pillars are not built on carpets or oil-cloth for a foundation. But there was a lower depth. Wooden columns were not bad enough, nor cheap enough, so recourse was had to imitations of these sham pillars, manufactured out of flat boards and canvas, and painted in perspective that looked every way in vain for the point of sight; if any of the lines were right, it was on the principle that makes a clock that does not go, right at one second of the day at least. The violent light is often represented as coming from the opposite direction to that which illuminated the figure. Then, by a stroke of genius, somebody extended the application of these profile slips to the representation of other objects, such as chairs (on which, being flat, it was impossible to sit down), piano-fortes, fireplaces, French windows, and everything that was capable of being caricatured in this manner. But the "crowning glory" of this kind of sham furniture was the *multum in parvo*, or "universal," that Protean construction which was at one minute a pianoforte, and at another a bookcase—a sort of economical houseful of furniture in one piece. This was certainly an improvement on the slips; and if manufacturers would only add a little taste to their cabinet work, suppress the rococo ornamentation, and make them much plainer, they might be of use where the very best work is not necessary.

But if you have any pride in your art, if you desire to do the best that can be done, you must eschew imitations and have nothing in your studio but genuine furniture of the best kind, and of good design and character. When the photographer is furnishing, he would find it a good plan to fit up, not only his studio, but his reception-rooms also, with chairs of different patterns—a "Harlequin Set," as collectors of old china would call it—so that he may be able to make a constant variety in his pictures. He would do well to avoid the elaborately carved, high-backed chairs, so constantly seen in photography, and seldom anywhere else, the high backs of which often stick out round the head like a Gothic glory; if this chair be used at all, it should be so arranged that the head of the sitter is quite clear of it. Dining-room and library chairs are always useful; so also is that kind of chair to which the name of *Prie-Dieu* is given, especially for standing figures. It is very difficult to meet with a good arm-chair suitable for photographic purposes. The chairs of the present day are made more for comfort than appearance, and are so low that the sitter is dwarfed and foreshortened. It would pay manufacturers to employ a good designer, to supply them with patterns, and make them for the profession.

After chairs naturally follow tables. It is scarcely necessary to say anything against the little round table, about twelve or fourteen inches in diameter, to be seen in many early photographic portraits, the use of which is now gone out, except in the smallest

- This was written eleven years ago. The column and balustrade are nearly extinct, but accessories are still anything but perfect. Those at present used offend chiefly by their loudness and obtrusiveness.

Pictorial Effects in Photography—H.P. Robinson

and lowest glass sheds. The furniture in a picture should give an idea that there is space in the room; this is not done when a small table is employed, obviously because there is no room for a larger one. A long, oval table, about three feet six inches by one foot six inches is a very useful size and shape; it should be made light, and upon large castors, that it may be easily moved.

This should be provided with one or two good covers of a quiet pattern. In a table-cover, as in the covers of chairs and cushions, violent and "noisy" designs should be avoided. As a change from the plain table, a more elaborate carved oak table may be admitted for occasional use, and so may a judiciously selected cabinet; but it must be always remembered, in introducing these accessories, that it is the portrait of the sitter that is required, and which must be most prominent, and not the magnificence of the fittings of the studio, which may be "richly suited, but unsuitable."

Some photographers employ a table which can be raised or lowered, to suit the stature of the sitter, by means of rack-work. This, in the hands of a photographer of great judgment, may be a very useful accessory; but it is a power that should be employed very sparingly, and within very narrow limits. If it were raised too high, it would dwarf the figure by comparison, or, in the reverse case, by screwing it down too low, it would transform the sitter into a giant, reminding us of the *carte-de-visite* of the short man whom Punch represented as having his portrait taken surrounded by toy furniture. The same principle has also been applied to the pedestal and column.

The great idea of many photographers, in taking standing figures, seems to have been that they must have something to lean upon, and, therefore, the want was supplied by a pedestal that outraged nature, as I have already said, most abominably. It is not necessary, to an easy and graceful effect, that the figure should appear to be too tired to stand on its own feet. Lounging is no more graceful than is a lisping and insipid manner of speaking gracious, but tends more to what Sir Joshua Reynolds called the most hateful of all hateful qualities—*affectation*. If people look well in a standing position at all (which some certainly do not, and should never be taken so), they will be found to do so without the aid of a prop; but still, for the sake of variety, and because some people have been so often taken with a support that it has become a custom with them from which they do not like to depart, it is as well to have something of the sort at hand. The best piece of furniture of the kind is a cabinet. A low bookcase is not objectionable, neither would be a well-designed what-not; but the ugly, meaningless pedestal should never be used. I should consider I was doing a great service to the art progress of photography, if I could induce all photographers who have columns and pedestals to burn them at once. Do not send them to the broker; he may sell them again, to do further mischief.

A few ottomans and foot-stools of various sizes should always form part of the furniture of the studio. They are especially useful in grouping children. The carpet of the room should be of a small, neat pattern, containing no great contrasts of dark and light.

A great deal can be done, and very beautiful pictures made, by the mixture of the real and artificial in a picture. Although, for choice, I should prefer everything in a photograph being from nature, I admit a picture to be right

when the "effect" is natural, however obtained. It is not the fact of reality that is required, but the truth of imitation that constitutes a *vera-veracious* picture. Cultivated minds do not require to believe that they are deceived, and that they look on actual nature, when they behold a pictorial representation of it. An educated observer does not, like that Moor to whom Bruce, the African traveler, gave the picture of a fish, believe that the artist had made a reality, and say, "If this fish, at the last day, should rise against you and say, 'Thou hast given me a body, but not a living soul,' what should you reply?" Art is not the science of deception, but that of giving pleasure, the word pleasure being used in its purest and loftiest sense. For this purpose — that is, the mixture of the real with the artificial — the accessories of the studio should receive the addition of picturesque or ivy-covered logs of wood, ferns, tufts of grass, etc., either growing in low pots or gathered fresh. It will be found easy to make up picturesque fore grounds with these materials, behind which a painted view or sky may be placed. If the background be well painted, it will be found to unite very naturally with the foreground. Care must be taken that linear perspective be avoided, and that the light fall on the figures in the same direction as it does on the painted screen.



Board Notes

The FPCC Board met via Zoom on Tuesday, May 23, and took the following actions:

- Approved minutes and financial report.
- Approved increasing the size of the Board to ten positions.
- Agreed that the Annual Meeting will convene at the Golden Corral Restaurant on Tuesday June 20 with setup from 5:30 to 6:00 pm, dinner from 6:00 pm to 7:00 pm (separate checks), and program with elections and awards from 7:00 to 8:00 pm.
- Approved paying the meal cost for each end of year EID judge who attends the Annual Meeting.
- Approved continuing the EID Theme category in the 2023-2024 event year. Topics suggested by Board members will be sent to the membership for input, with final topics to be selected in the June Board meeting. Approved a Policy on late entry of images to FPCC image competitions.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig