

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 64, Issue 04, January 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

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Pierre Dubreuil
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Cover:

Sharon Deming

**Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>**

FPCC Web Site and calendar <http://filmpack.org/>

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

Goodies list and Schedule:

01-08-19 J&R Fishback
01-15-19 D LaBriere
01-22-19 R. Klein

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

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

**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 - Scores YTD

Year to date Prints

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

Large color	
Albert Tang	178
Don Funderburg	42
Doug Fischer	192
Frank Woodbery	69
Gail Andrews	91
Grant Noel	86
Jan Eklof	25
John Craig	25
Katie Rupp	121
Lois Summers	163
Sharp Todd	196
Stephen Cornick	42
Theresa Peterson	160
Wayne Hunter	134
Large mono	754
Albert Tang	180
Don Funderburg	45
Frank Woodbery	24
Gail Andrews	22
Grant Noel	21
Katie Rupp	23
Lois Summers	156
Sharp Todd	198
Theresa Peterson	22
Theresa Peterson	21
Wayne Hunter	42

Small color	
Albert Tang	172
Bev Shearer	155
Don Funderburg	62
Frank Woodbery	87
Grant Noel	89
Jan Eklof	183
Lois Summers	130
Rick Battson	167
Rick Swartz	44
Sharp Todd	183
Steven Cornick	21
Theresa Peterson	177
Small mono	
Albert Tang	176
Bev Shearer	64
Don Funderberg	66
Frank Woodbery	111
Jan Eklof	66
Katie Rupp	41
Lois Summers	151
Rick Battson	170
Sharp Todd	187
Theresa Peterson	105

- The chief merit of most photographs is their diagrammatic accuracy, as it is their chief vice.
- Do not call yourself an “artistic-photographer” and make “artistic-painters” and “artistic sculptors” laugh; call yourself a photographer and wait for artists to call you brother.

P.H. Emerson

Last Month Print Night - Judges Choice



DougFischer_FPCC_BlueSunset_LC



DougFischer_FPCC_Kinderdijk_LC



JanEklof_FPCC_Hush_LC



JohnCraig_FPCC_Eagle_O



SharpTodd_FPCC_GrandCanyonStorm_L

Most people think they can play tennis, shoot, write novels, and photograph as well as well as any other person — until they try.

P. H. Emerson

Last Month EID Night - Judges Favorites



LoisSummers_FPCC_GoingToMarket_LC



SharpTodd_FPCC_TreeDownAndDead



KatieRjpp_FPCC_TargetAcquired_LC



SharpTodd_FPCC_GrandCanyonDramaticLigh



SharpTodd_FPCC_TreeGrowingInRock_

Last Month EID Night - Scores YTD

MONO	TOTAL
AlbertTang	90
BevShearer	22
BobDeming	63
CharlesBoos	67
DavidLaBriere	88
DonFunderburg	67
DougFischer	92
FrankWoodbery	91
GailAndrews	43
GeorgeClark	68
GrantNoel	24
JamesWatt	87
JanEklof	92
JohnCraig	95
JonFishback	90
KatieRupp	72
LindrelThompson	91
LoisSummers	84
RayKlein	87
RickBattson	89
RickSwartz	21
RobertWheeler	22
RuthBoos	67
SandyWatt	89
SharonDeming	88
SharpTodd	95
StephenCornick	43
SuZhou	92
TheresaPeterson	89
TimMorton	23
TomAmbrose	22
TraceyAnderson	22
WayneHunter	23

OPEN	TOTAL
AlbertTang	178
BevShearer	45
BobDeming	112
CharlesBoos	137
DavidLaBriere	182
DonFunderburg	130
DougFischer	188
DwightMilne	46
FrankWoodbery	185
GailAndrews	136
GeorgeClark	139
GrantNoel	45
JamesWatt	173
JanEklof	201
JohnCraig	196
JonFishback	181
KatieRupp	138
LindrelThompson	195
LoisSummers	183
RayKlein	155
RickBattson	178
RickSwartz	176
RobertWheeler	22
RuthBoos	130
SandyWatt	184
SannyePhillips	88
SarmaNuthalapati	23
SharonDeming	182
SharpTodd	194
StephenCornick	129
SuZhou	195
TheresaPeterson	184
TimMorton	48
TomAmbrose	43
TraceyAnderson	45
WayneHunter	91

If you decide on taking a picture, let nothing stop you even should you have to stand by your tripod for a day.

P. H. Emerson

Last Month EID Night - Judges Favorites



JohnCraig_FPCC_CougerCountry_M



JanEklof_FPCC_AmericanKestrel_O



TheresaPeterson_FPCC_ThreshingBee_O



JohnCraig_FPCC_ShortEaredOwl_O

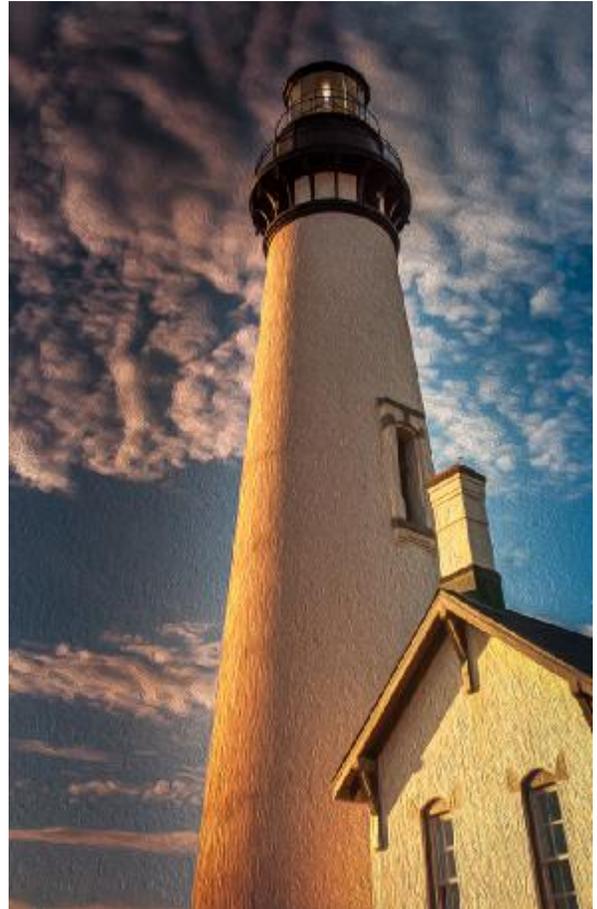


SuZhou_FPCC_Fishing_O

Last Month EID Night - Judges Favorites- Contd.



LindrelThompson_FPCC_Hummer_O



RickBattson_FPCC_YaquinaLightPainterly_O



SandyWatt_FPCC_KeepingWatch_O

Art is not found by touring to Egypt,
China, or Peru; if you cannot find it at
your own door, you will never find it.

P. H. Emerson



SharpTodd_FPCC_BrokenArch10-18_M

Days Before Photography

A young Louis Mande Daguerre in partnership with another painter, Charles Bouton, began a new venture called the Diorama.

The Diorama consisted of a single painting with changing light effects that amazed the paying audience.

One of the early and commercially successful efforts was one called A Midnight Mass at St. Etienne-du-Mont.

Here is the description of this precursor to photography, as stated by a theatre goer, in Helmut Gernsheim's book, *The History of Photography*.

At first, it is daylight; we see the nave with its chairs; little by little the light wanes and the candles are lighted. At the back of the choir, the church is illuminated and the congregation arriving, take their places in front of the chairs, not suddenly, as if the scenes were shifted, but gradually, quickly enough to astonish one, yet without causing too much surprise. The midnight mass begins. In this reverent stillness the organ peels out from under the distant vaults. Then the daylight slowly returns, the congregation disperses, the candles are extinguished and the church with its chairs appears as at the beginning. This was magic.

The 'magic' was achieved by fairly simple though very ingenious means. The picture was painted on both sides of a transparent screen, and the change of effect was produced by controlling the windows and skylights so that sometimes the picture was seen by light shining on the front of the screen, at others by transmitted light from behind, or by a combination of both. In this particular tableaux the empty church was painted on the front of the screen, in transparent colors, and on the verso in opaque colors the figure's of people. In reflected light the empty church alone was visible; the front of the screen was then gradually darkened by closing the sky lights, and on opening those at the back the altar lamp and 'candles' were lit up and the congregation seemed gradually to fill the church.

The Diorama pictures measured about 15 yards high buy 23 yards wide and were at a distance of 14 yards from the audience.

In the following years Daguerre and Bouton went even farther in the heightening the cunning illusion of reality by adding actual objects in the foreground. A view of Mont Blanc, for example, contained a genuine chalet, real fir trees and live goats, and was accompanied by the sound of Cow Bell's, alp-horns, and folk songs. How perfect the counterfeit of nature must have been is amusingly illustrated by an anecdote: Loui-Philippe was asked at a command performance by his youngest son,

'Papa, is the goat real?' 'I don't know, my boy', replied the King 'you will have to ask M. Daguerre himself.'

Encouraged by the immediate success of the Paris Diorama, Daguerre and Bouton started another at Regents Park, London, in 1823. The building, erected from the designs of Morgan and Pugin at Park Square East was opened on 29 September of that year, and the dioramic transformations were received with no less enthusiasm than in Paris.

I find this extremely interesting from the standpoint that this form of entertainment, before photography, fulfilled a societal need for art.

Daguerre's use of the Camera Obscura in sketching preliminary drawings for these dioramas may have reinforced the need, in his mind, for a way to eliminate the step of tracing the views and capture them permanently. Gernsheim continues:

Obsessed by this idea, Daguerre equipped a laboratory at the Diorama near the Place de la Republique in Paris, and there for several years he carried out mysterious experiments, shutting himself in his work room for days on end. The famous chemist, J. B. Dumas, relates that Madam Daguerre consulted him one day in 1827 as to whether or not he thought it possible that her husband would be able to fix the images of the camera. 'He is always at the thought; he cannot sleep at night for it. I'm afraid he is out of his mind; do you, as a man of science, think it can ever be done, or is he mad?' 'in the present state of knowledge', replied Dumas, 'it cannot be done; but I cannot say it will always remain impossible, nor set the man down as mad who seeks to do it.'

Isn't it wonderful that they did not have him committed?

Ed.



Diorama day scene, the nave.



Diorama night scene, midnight mass

3 — 6 X 6 - Editor

Attention!!

This is a new page challenge

For the remainder of the year — I hope, we will produce this page. Send all material to the Editor.

The challenge for you all, is to go somewhere near you home, indoors or out, step off, or mentally step off a 6 X 6 area, that is, 36 sq. ft. or close. It can be above or below, or on a wall, it makes no difference. Make three photographs you like within the boundary of that 36 Sq. ft area. Explain the images if you wish, but it is not necessary. Moderate cheating on the area will be allowed.

I will publish them on this page or as many pages as it takes.

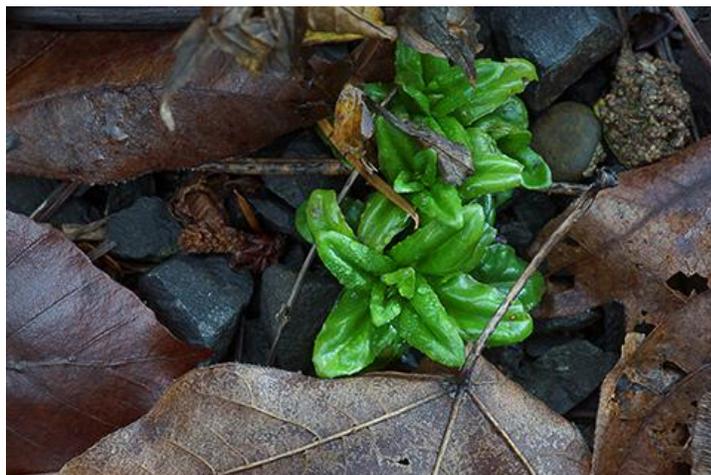
I will give you a start here. I went into the backyard and stepped it off. I then proceeded to spend 30 minutes examining the ground within. This is what I came up with.

Remember what P. H. Emerson said on page 8?

Art is not found by touring to Egypt, China, or Peru; if you cannot find it at your own door, you will never find it.



The above intrigued me with its different semi circles.

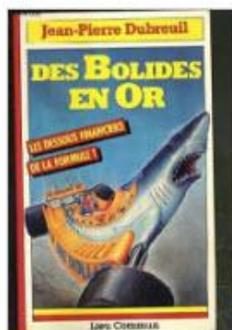


Here, I was taken with the fact that weeds, even in the winter, look so robust..



This was my favorite, I liked, very much, the curve of the pine needle and how it mimicked the curve of the cone.

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



Stock Image

[Des bolides en or](#)

Jean-Pierre Dubreuil

Published by Lieu Commun (1984)

ISBN 10: [2867050235](#) / ISBN 13: [9782867050237](#)

Used Softcover

Quantity Available: 1

From: [Librairie Colibrio](#) (BESSENAY, France)

Seller Rating: ★★★★★

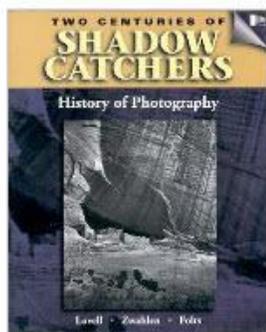
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Ronald P. Lovell, Fred C. Zwahlen, James A. Folts

Published by Delmar Pub

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Used Softcover

Quantity Available: 1

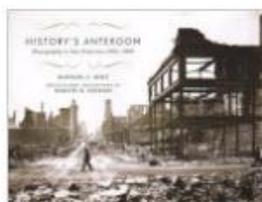
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[History's Anteroom - Photography in San Francisco 1906-1909](#)

Rodger C Birt

Published by William Stout Publishers,US

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Used Softcover

Quantity Available: 1

From: [Bayside Books](#) (Livermore, CA, U.S.A.)

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Seller Image

[Pierre Dubreuil : Photographs 1896-1935](#)

Pierre Dubreuil

Published by Dubroni Press, San Diego (1987)

Used First Edition Softcover

Quantity Available: 1

From: [North Books](#) (Wilmington, DE, U.S.A.)

Seller Rating: ★★★★★

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US\$ 26.00

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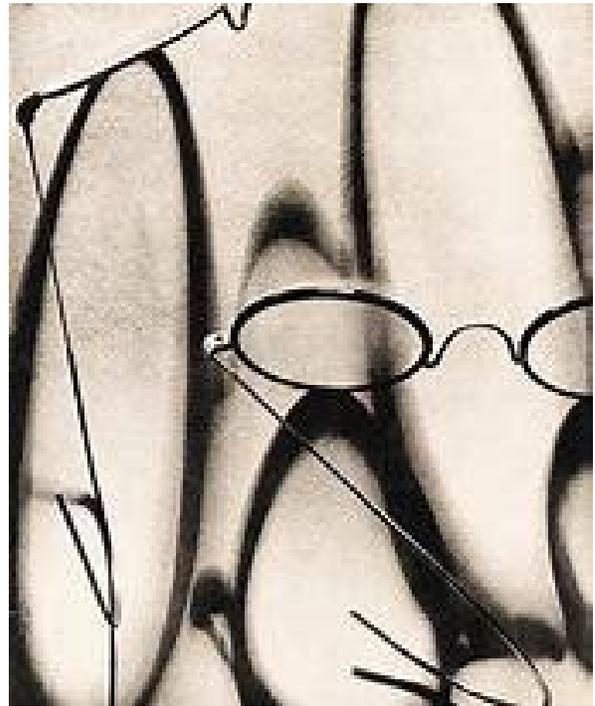
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History— Pierre Dubreuil



Pierre Dubreuil—1872-1944



Random Thoughts—Brooks Jensen

Paper Sensuality

I've become fascinated again with paper. Paper is just such an incredibly marvelous thing: the texture, the color, the weave, the thickness. Paper is so sensual. It's such an important part of the photographic process. I remember when they introduced RC photographic paper—that plastic slimy stuff—in the 1970s. It never really did become very popular with those of us in the fine-art community, because it was just too sleazy. We all wanted good fiber-based paper, because paper is such an important part of the photograph.

In the world of printing digital prints on an inkjet printer, paper becomes an incredibly important component. It dawned on me that I've never had much choice about paper surfaces and textures in the traditional papers that are available in the wet darkroom. The manufacturer determined what paper was going to be used, and what color was going to be used.

For example, when Forte and Ilford introduced a warm-toned paper that had a slightly creamy base, a lot of us were applauding because, for the first time in a long time, we had a really terrific photographic paper that was not arctic white or even a little bluish-white.

Now that I am starting to experiment (a little bit tentatively) with ink jet printing, I'm realizing the world of paper is opening back up to me. There are so many different kinds of paper. It's really confusing and a little bit boggling to try to figure out which paper to use with which inks, and what works and what doesn't, and what looks good and what doesn't, etc..

It's going to take me a while to work through this, but when I'm done I'm going to be able to introduce the sensuality of paper back into my photographs. And I'm really looking forward to that. There's something really magical about having a photographic image on a very sensual paper.

The Magic of It

A number of years ago I was visiting the art institute of Chicago and I found myself absolutely amazed by a mediaeval suit of armor. And even though I'm not interested in that era of history, I found myself amazed at this particular artifact from that era, because my mind could not grasp how they could do that kind of work—let alone do that kind of work in their day. And as I looked at this suit of armor I realize that one of the keys to being amazed at a piece of artwork is not being able to figure out how they did it.

I got to thinking about this relative to photography and I realized that my parents, back in the forties and fifties, had a camera and made snap shots. But when they looked at an 8X10 that was done by an artist, they were amazed that the artist could produce that work. It was magical and mysterious to them—how to make that gorgeous, detailed 8X10 with such subtle tones, that was way beyond their capabilities—that photographic art work to their generation was absolutely magic.

But the march of technology has made it easier and easier for us to make really stunning eight by tens. I've had this conversation with a friend of mine who makes very large, beautiful color

images, and very few people, when he started doing this, could even approach what he did. He was literally, I think, the finest color printer in the world. But I told him at that time, “watch out, because it'll only be a matter of time before anybody can make an image, technologically, that will compete with yours, because the march of technology will catch up with you, and when the march of technology catches up with you, then your images won't be magic. They'll just be pictures like everybody else does, and when the magic of it disappears, that's a dangerous turf for us photographers.”

Imagine the photographic tourist standing on Wawona Point overlooking the beautiful Yosemite Valley. He stands there with his 35 MM camera strapped around his neck and says, “Oh I can take a picture of this that'll look just like Ansel Adams.” And he picks up his camera, and he points it off at the valley, and all of us photographers laugh at this individual because we know that this person cannot make a picture that looks like an Ansel Adams photograph with the 35 MM camera strapped around his neck.

But what happens when the march of technology is such that suddenly he can make it a picture that's as good as an Ansel Adams? This is not just a theory. Where essentially at that point now. An awful lot of cameras that consumers would use could make a picture that's as good as an Ansel Adams photograph from a technological point of view, assuming that they had the right kind of light, and the right kind of atmosphere, etc.. So it's not inherent as photographers anymore that images are to be technologically better than everybody else who has a camera.

This is not the case when we look at painting, or a beautiful crafted piece of jewelry, or a woodcarving, or probably the classic example is music. We know when we look at this artwork that we can't do it, and as a result of that where mesmerized by what these artists have done, and we respect them. That can't so easily be said about photography, because when the amateur says, “Oh, I could do a picture as well as the artist,” there probably right in making that statement.

Now, here's where it gets really interesting to me, because that implies that the true art of photography is not technologically based, but it is a statement that we make about humanity, the human condition, the expression of our internal creativity. So our art is not in machines—it's in us.

A better example for us to consider when we're thinking about the creative process, is not other technology-based arts, like painting or woodcarving or music, but the kinds of arts in which the tools are available to everyone. So consider for just a minute writers and poets. They have access to the same words that you and I do, but what they do with them sets their work far above ordinary conversation. By the same token the cameras that we use are available to everyone; just like the words that the poets and writers used are available to everybody.

What makes our work rise above the snapshot and the pictures that everybody else can make is the same creative process that makes the words that the writers and poets used, rise above ordinary conversation. There is a lot for us to learn by examining the creative process of those who use words to make artwork.

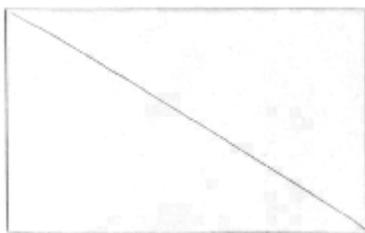
Art Photography - H.P. Robinson (1830-1901)

Chapter VI.—Forms of Composition.

The axiom that the most perfect art is that in which the art is most concealed, is directed, I apprehend, against an ostentatious display of the means by which the end is accomplished, and does not imply that we are to be cheated into a belief of the artist having infected his purpose by a happy chance, or by such extraordinary gifts as have rendered study and pains unnecessary. Leslie

Composition, in the elementary form in which only it can be of use to photographers, is not the seriously formal and pedantic matter that some people seem to suppose. It's simple idea is to obtain picturesque variety, and to get this there must be some system, and system has been deduced from the experience of artists of all times. All artists must compose. The most advanced "naturalistic" would not think, for an instant, of making a picture of, say, half a dozen figure's of the same height standing side by side with their heads all in a row. It must be conceded that such an arrangement would not make an agreeable result in the hands of the greatest artist, the painter or otherwise. If he had any sense of the picturesque he would so alter the constituents of the group that no two heads were of equal height nor appeared one immediately above or below another. He perhaps, would not admit he was composing, but "just varying them a little." All the same he would be arranging his material into pyramidal forms, a conclusion from which, under the circumstances, there is no escape as a little experimenting would easily show.

Again, the veriest tyro (rankest beginner—Ed.) we'll see that many things look better in one aspect than another. If a view of a street were desired, he would not take the houses horizontally from the opposite side of the way. In however small a degree he had an eye for the beautiful, he would take the view from a point where the houses ran from him in perspective, thus



would perhaps, not be able to explain why, but he would see that a view with two equal sides did not "look

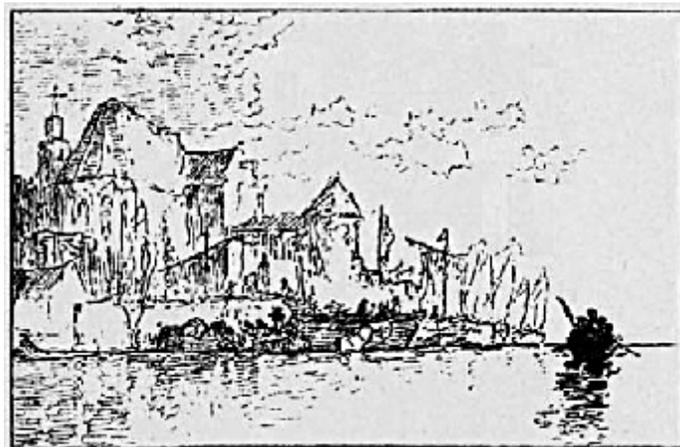
unconsciously getting a diagonal line which is part of a pyramidal form. Then if he were endowed with a little greater appreciation of the picturesque, he would not plant his camera in the middle of the street. He

well," and would alter his position a little to the right or left by which he would get the long diagonal line on one side the street, balanced by the shorter side, and secure, without knowing it, good composition.

But if he had studied some of the simple rules of composition before he set up his camera, what an advantage it would have been to him! He would have gone to his subject with greater confidence in himself, and he would be more certain of the minor details of the arrangement. For instance, if there were moving figures he would know at once when they were in the right place without having to stop to think until too late.

It is, of course, not possible for the photographer to force his subject into any arbitrary arrangement he pleases, but if he knows the forms of composition that have obtained most favor with painters it will be some guide to him, at all events, in the selection, and at times in the disposition of his materials.

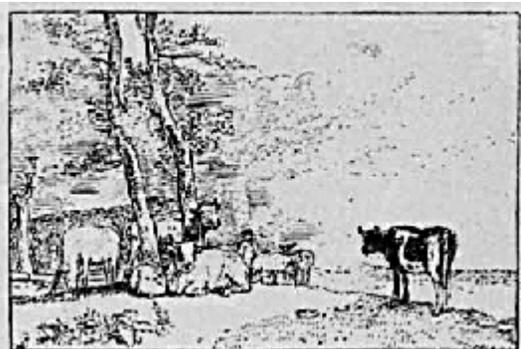
One of the objects of composition being to obtain



variety, it has been found that the greatest amount is to be secured by forms following the diagonal line. It does not require a demonstration that square forms would not be effective inside the frame of a right angle picture, or that dividing the space into equal parts would be most ineffective. These difficulties are avoided by the diagonal line. Bernet gives an example of this after Cuyp, (Aelbert Cuyp, Dutch master.—Ed.) which he calls "angular composition." it is reproduced here. Having myself written a good deal on this subject elsewhere, it is a relief and satisfaction to show what another writer has to say in the same connection. Burnett says, "Cuyp in adopting this mode of composition in most of his pictures (which are generally sunset or sunrise), places the focus of light at the bottom of the sky, thereby enabling the distant part of

the landscape to meld into it by the most natural means; while the strongest part of his sky, being at the opposite angle produces the greatest expense, and mixes and harmonizes with the dark side of the picture. Thus the eye is carried round the composition until the two extremes are brought in contact, the most prominent with the most retiring.”

“In compositions constructed on this principle (particularly where the landscape occupies a large portion) many artists carry the lines of the clouds in a

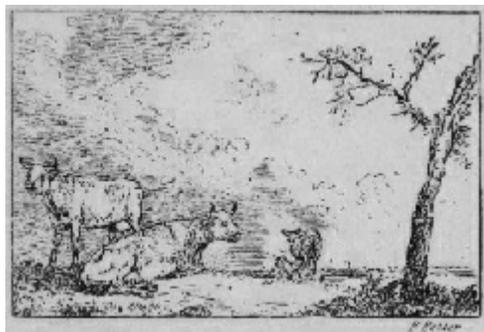


contrary direction to counteract the appearance of all the lines running to one point. Thus using the darks of the clouds, etc., to

antagonise, as it is termed, may apparently produce a better equipoise, (balance of forces or interests—Ed.) but sacrifices many advantages; for we observe in many of the pictures of Cuyt, Rubens, and Teniers, where the figures, landscape, and sky are all on the same side of the composition, that a rich and soft effect is produced; the strong light and dark touches of the figures telling with great force against a background of houses, trees, etc., which are prevented from being harsh and cutting by mixing their edges with the clouds or dark blue of the sky. Those who imagine that, by thus throwing the whole composition on one side, they want of union will be produced, will be convinced of their error by perceiving how small an object (*The Boat*) restores the balance; since, by its being detached and opposed to the most distant part, it receives a tenfold consequence.”

That the student should see that the same principle is capable of great variation, I’d give two other illustrations from Bernet, subject that may be often met with. These little as things will also serve as illustrations of balance and contrast referred to in the last chapter.

In this sketch (at the top—Ed) the cow forms the balancing point; in the following illustration (at



the bottom—Ed.) the contrast in lines are in the tree.

The next illustration shows the application of the same form of composition to one of Claude’s classical landscapes, and the last sketch (bottom—Ed. shows the application of the same principle, by Ostade, two an interior.

Another and more complicated method of composition consists in an arrangement of pyramidal forms, built up on and combined with one another; not, however, regular pyramids which would be too formal, but of the regular form and differing in size. This method is very



suitable to single figure’s and groups, and a knowledge of it will be found useful in landscape photography, especially when figure’s are introduced. I do not mean to go into the subject here. To deal with it properly would require many illustrations and more space than can be afforded in the short chapters; but it would be a valuable lesson to the

student to trace out the meaning and masses of the great masters, ancient or modern, and he would find it an interesting study to make notes and diagrams of the composition of great pictures.

There are other forms of composition used by artists but none of them would be of any value to the photographer. There are also infinite subtleties into which it is not worth while to enter, for they could not be followed in our limited art, and we must never forget our limits. Goethe says somewhere, “It is working within limits that the master reveals himself.” And I must warn the student that composition is not art, but only the means to an artistic end, just as the teaching of art-schools is only intended to teach the working of the



A Second Look



AlbertTang_FPCC_LongShadow_M

I feel this needs a second look for the simple reason many images do not do well in competition. Judges tend to ignore the obvious in favor of what is trending in the manner of subject, what competes well, what might compete well in the future.

Judges tend to want to be slapped in the face with the mountain, the bridge with blurred tail lights, birds of any sort, or the milky way. They like images from exotic places with exotic animals, and yes, familiar things, things they have seen before, things everyone photographs, so they can compare. They are, at times, confused by an unusually fine, common place, new subject.

The obvious excellent qualities that I feel were missed here are, line, form, tonality, technical excellence, interest, simplicity and down right beauty of form and composition.

I think this has it all and more. In looking for something to bring the score down from nine, I really can't find a thing.

Ed.



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig