

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 65 Issue 09 June 2020



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 65 Issue 09 June 2020

Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gao; Andrews

Field Trip Chair—Rick Battson

Web Co-Chair—Bob Deming/James Watt

Touchmark Rep.: Ray Klein

Print Chair & Color Prints: Grant Noel/Rod Schmall

Mono Prints: Katie Rupp/Rod Schmall

Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

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Basking

Guy Tal

WWW.guytal.com

Cover:
Alfred Eisenstaedt

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.

Last Month EID Night - YTD

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Last Month EID Night - Judges Favorites



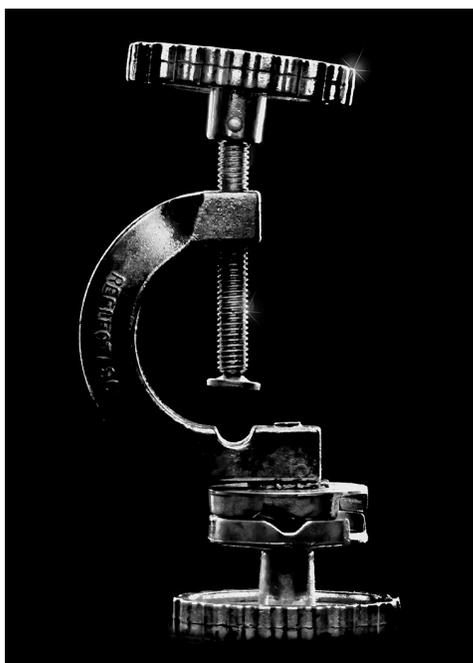
Chasing The Ball

Henry Ren



Ramon On Dusty

John Craig



Black Field

John Craig



Tropical Water World

Ray Klein



Greater Yellow Leg

Jan Eklof



Spoonbill

Lindrel Thompson

Last Month EID Night - Judges Favorites- Contd.



Iceland Pappy Su Zhou



Whistling Ducks

Lindrel Thompson



Fish And Flowers

Ray Klein



Pink Peony

Sandy Watt



Snowy Hideaway

Lois Summers



Take Off

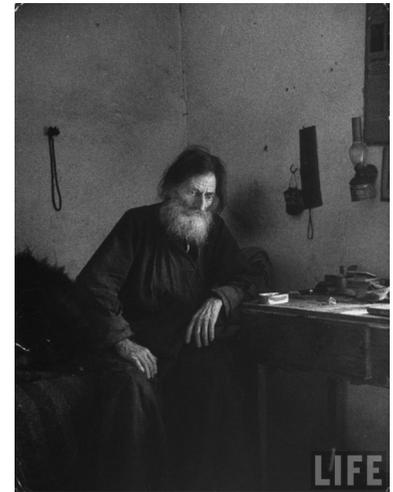
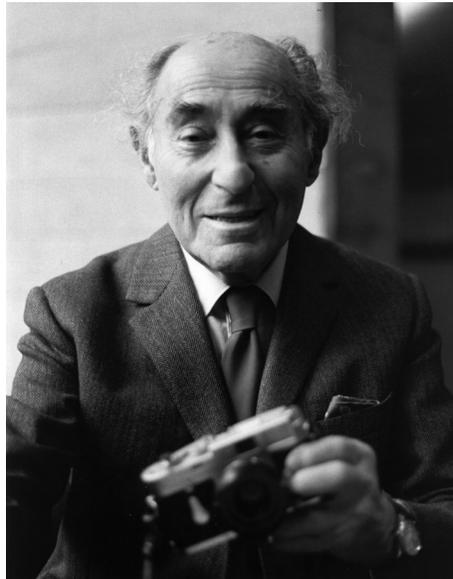
Sandy Watt



Fuchsia

Jon Fishback

History— Alfred Eisenstaedt 1898-1995



Alfred Eisenstaedt 1898-1995

Alfred Eisenstaedt (December 6, 1898 – August 23, 1995) was a German-born American photographer and photojournalist. He began his career in Germany prior to World War II but achieved prominence as a staff photographer for *Life* magazine after moving to the U.S. *Life* featured more than 90 of his pictures on its covers, and more than 2,500 of his photo stories were published.

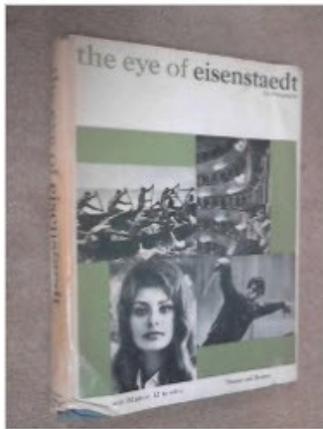
Among his most famous cover photographs was V-J Day in Times Square, taken during the V-J Day celebration in New York City, showing American sailor George Mendonsa kissing dental assistant Greta Zimmer Friedman in a "dancelike dip" which "summed up the euphoria many Americans felt as the war came to a close", in the words of his obituary.^[2] He was "renowned for his

ability to capture memorable images of important people in the news" and for his candid photographs taken with a small 35mm Leica camera, typically with natural lighting.

https://en.wikipedia.org/wiki/Alfred_Eisenstaedt



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



[The Eye of Eisenstaedt](#)

Eisenstaedt, Alfred

Published by Viking Press / A Studio Book (1969)
 ISBN 10: [0670302988](#) / ISBN 13: [9780670302987](#)

Used Hardcover

Quantity Available: 1

From: [Gulf Coast Books](#) (Memphis, TN, U.S.A.)

Seller Rating: ★★★★★

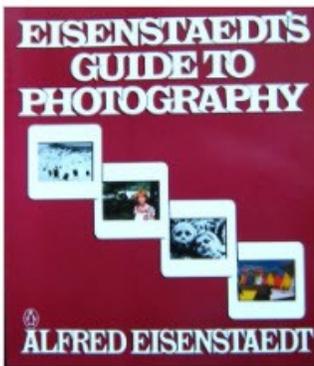
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Stock Image

[Eisenstaedt's Guide to Photography](#)

Eisenstaedt, Alfred

Published by Penguin Books (1981)
 ISBN 10: [0140464832](#) / ISBN 13: [9780140464832](#)

Used Softcover

Quantity Available: 1

From: [Gulf Coast Books](#) (Memphis, TN, U.S.A.)

Seller Rating: ★★★★★

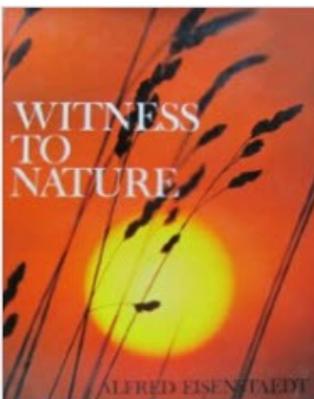
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[Witness to Nature](#)

Alfred Eisenstaedt

Published by Thames & Hudson Ltd
 ISBN 10: [0500540039](#) / ISBN 13: [9780500540039](#)

Used Hardcover

Quantity Available: 1

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[Germany](#)

Alfred Eisenstaedt

Published by Harry N. Abrams

Used Hardcover

Quantity Available: 1

From: [Discover Books](#) (Toledo, OH, U.S.A.)

Seller Rating: ★★★★★

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Guy Tal - www.guytal.com

When asked in an interview about the autobiographical elements in his films, Director Federico Fellini stated, “all art is autobiographical.” Upon mentioning this to a group of photographers, one of them jokingly showed an image he captured earlier, depicting an oft-photographed rock formation, and asked what biographical information I could glean from it. I responded, jokingly as well, that Fellini did not say that all *photographs* are autobiographical. Except that in some important ways, they are. A photograph is a deliberate creation, which means that someone had a reason for making it. The image told me that the photographer, like many others, visited that particular place and photographed it; and that the formation is, indeed, as visually appealing as millions of other photographs already affirmed. Just as important, however, is what the photograph did not tell me about the person who made it and his reason for making it: his thoughts and feelings, or any other aspect of his personality.

The expression of subjective thoughts, feelings, ideas and other personal meanings is one art or writing is called self-expression. In practical terms, self-expression can be thought of as the things communicated in a work of art that originate from the mind of the artist. In order to be self-expressive, therefore, an artist must pose as more than just a command of his or her tools and processes, but also knowledge of how such things as visual composition, colors, lines, shapes, values, etc., can influence viewers’ perceptions by serving as metaphors for known emotions and concepts.

Alfred Stieglitz and Minor White contemplated photography’s power to offer visual metaphors, and coined the term “equivalence” to describe it. As explained by White, “when the photographer shows us what he considers to be an Equivalent, he is showing us an expression of a feeling, but this feeling is not the feeling he had for the object that he photographed. What really happened is that he recognized an object or series of forms that, when photographed, would yield an image with specific suggestive powers that can direct the viewer into a specific and known feeling, state or place within himself.” In this, White is making some very provocative statements, which are these: that photographs can communicate emotions, and not just facts; that photographs can be a means of communicating things that are entirely of the photographers conception and that have little or nothing to do with the objects portrayed; and that visual equivalents exist for “specific and known

and feelings.”

In my research I found that White is at least partially correct. Visual art can, indeed, affect perceptions and inspire emotions that are unrelated to the objects portrayed. Some of these findings were derived from studies in Gestalt psychology, and more recently some also emerge from the new science of neuroaesthetics. However, we are still a long way from having a precise mapping of visual cues to predictable emotional impact, if such a thing is even possible with any degree of accuracy or universality.

The point is, however, that photographs affect viewers in many different ways. Images that are interesting and that command attention are often said to possess “visual tension.” It is worthwhile to consider whether such tension originates from characteristics of the thing photographed, from aesthetics inherent in the process (e.g., Sharp details, vibrant colors, etc.) Or from a meanings knowingly created by the photographer and expressed in visual metaphors. This latter requires far greater insight and skill on the part of the photographer than merely making a technically good portrayal of something that is already interesting in its own right. In my mind, those photographers who already accomplished command of their tools and exhausted whatever interest they had in pursuing known photogenic subjects, and are still looking for the fabled “next level,” should focus their attention on learning new means of visual expression. Not only is this a far more difficult and nuanced skill than operating a camera or finding visually interesting subjects, but it is also an area where not much is yet known or documented and where profound breakthroughs can be made.

Cameras today are marvels of technology; they can perform many complex tasks on our behalf, or at least simplify them considerably when compared with photographic tools of the past. Focusing, exposure, processing and printing are all easier today than they were even just a decade or two ago, and require relatively little manual skill thanks to automated tools. However, I contend that the art component of a photograph (at least those photographs that aimed at being self-expressive) is in those things the camera cannot do on our behalf: express our inner thoughts and feelings, or whatever other ulterior meaning we wish to convey in our work, that is not inherent in the things in front of the lens or in visual effects made possible by automated tools or prescribed techniques.

Reflect, if you will, on what Mr. Tal has said in he previous article, and then study the images on this page, that did not reach the magic score of 24. Do you see the parallel between some of his words and what you see?

I find it interesting that this type of work seems to surface what there is a specific need in competition. I was asking myself why it is; that self expression does not seem to show up unless there is a challenge to do so. Then I answered my own question—because self expression may not do well in competition. Metaphors are not easily communicated to a judge who is mentally tuned in to the competitive process in camera club. So when the maker has a personal connection to an image, self expression, as it were, it may be lost in all the hoopla of rules and regulations that make for good competitive images.

It is so easy to see these images for what they are, something in the mind of the maker. It is not so easy for a judge to discuss them in the context of how they may be competitive. What should make it easier, is the category in which these were entered.

CHALLENGE—INTENTIONAL BLUR.



Robert Wheeler

Aspen



Howard Bruensteiner

The Forest



Dwight Milne

Ethereal Still-life With Drama

Naturalistic Photography
P.H. Emerson

LANDSCAPE

The student who would become a landscape photographer must go to the country and live there for long periods; four in



no other way can he get any insight into the mystery of nature. All nature near Taos is tinged with artificiality, it may not be very patent but the close observer detects it. Among fisher-folk this may be seen in the sealskin cap, in the rustic it shows itself in

the hard billycock hat, in the landscape pew or it may be seen in some artificial forms of the river-banks, or in artificial undergrowths; the market of the beast, the stamp of vulgarity, that hydra-headed monster which always crops up wherever a few men are gathered together, is sure to be found somewhere. For this reason than the would-be landscape photographer should pack up his things and go to some locality with which he is in sympathy, just as a painter does. Here and let him be cautioned against taking part in any of those "outings,"

organized by well-meaning but mistaken people. It is a laughable indeed to read of the doings of these gatherings; of their appointment of a leader (often blind); of the driving in brakes, always a strong feature of



these meetings; of the eatings, and even stronger feature; and finally of the bag, 32 "Ilford's," 42 "Wratten's," 52 "Paget's," &c.

Apply the same sort of thing to painting, and would it not indeed be ridiculous? Would it not lower painting in the eyes of the world if say thirty academicians with a leader for the day, assembled at Victoria Station with pastels and boards, or with paint-tubes and it's small canvases, and went by a train to some village and their proceeded to pastel or paint what the leader suggested; then would follow the dinner (the best part. no doubt), and next day how edified would-be the world to read in the daily papers of the most successful outing, the result of which was the covering of 32 "Rowney," 29 "Windsor and Newton," and 40 "Newman canvasses! All these "playings" bring photography down to the level of cycling and canoeing, and yet many photographers wonder that artists will have nothing to do officially a with photography. We know well that it is for these and similar reasons that serious artists will not

allow their names to be official a connected with photography, and we hear earnestly appeal to all who really have the advancements of photography at heart to do all in their power to bring such trivial "play" too and hand. Having then decided to go to the

country, let the student think well with which kind of landscape he is most in sympathy, but let him always remember this fact that all landscape is not suitable for pictorial purposes, and he must learn to distinguish between the suitable and the unsuitable.



Landscapes there are full of charm, pleasant places for a picnic or encampment, but when you come to put them into a picture, they become tame and commonplace.

Again let the student avoid imitation. If he knows that an artist has been successful in one place, do not let him, like a feeble imitator, be lead thither also, for the chances are, if his predecessor was a strong man, that he will produce commonplace where the other produced masterpieces, and thereby confess his inferiority. It is far better to be original and a smaller way then another, than to be even a first-rate imitator of another, however great.

For this reason the present method adopted by in artistic writers of publishing "Photographic Haunts" is strongly to be a depreciated, such guides can but lead to conventional and imitative, therefore contemptible work. The fact of the matter is nature is full of pictures, and they are to be found in what



appears to the uninitiated the most unlikely places. Let the honest student then choose some district with which he is in sympathy, and let him go there quietly

and spend a few months, or even weeks if he cannot spare months, and let him day and night study the effects of nature and try at any rate to produce one picture of his own, one picture which shall show and honest attempt to probe of the mysteries of nature an art, one picture which shall shows the author has something to say, and knows how to say it, as perhaps no other living person could say it; that is something to have accomplished. Remember that your photograph is as true an index of your mind, as if you had written out a confession of faith on paper.

FPCC Board Meeting, Zoom, May 26, 2020

Attendees, Esther Aldridge, Rick Battson, Frank Woodbury, Ray Klein, John Craig, Robert Wheeler, Jon Fishback, Doug Fischer, Jan Eklof, Grant

EID judging complete for the 2019/2020 season.

John Craig edited judge's comments, and they are available on You Tube.

Doug and Connie displayed images and score totals.

John discussed idea of inviting members to watch Zoom judging; this would delete need for You Tube video.

Members would be observers only.

Consider Zoom judging in future when public meetings re start, this would increase possibility of a variety of judges.

EOY judging successful, Rick proposed gift cards to judges. Unanimous agreement per board for \$35.00 gift cards, for each judge. Rick will check with judges for card preference.

Grant continues to work on judging details for EOY prints.

EOY banquet and Award Ceremony plans discussed, with an attempt to give recognition to award recipients and keep members engaged. Awards will likely be recognized by a Zoom meeting, and hopefully members can get together at an outdoor location for plaques, and ribbons. Details pending.

4c's Convention canceled. Details of awards pending.

Summer activities planned, to include workshops presented by members and possibly guest speakers. Details and dates pending.

Discussion of category awards calculation, continuing a minimum of 5 images per category or increase to 7

Idea tabled, 5 versus 7 entries per category, tie scores, points versus average

Chair Reports

4c's, Jon Craig, EOY prints have been judged.

Member choice awards posted to FPCC website

EID, Doug Fischer, posted 99 EOY images posted to FPCC website.

Judging, Jan Eklof, judging done for the year

Print, Grant Noel, working out details of EOY judging

Touchmark, Ray Klein, classic car event cancelled

Field Trips, Rick Battson, working on ideas of small groups, social distancing

Treasurer, James Watt, balance \$6,300.

Balance includes money of members who signed up for Ann Campbell's class. Option will be given for refund.

Expected reimbursement from Touchmark, Frank will speak with Michelle

Social, Gail Andrews, social activities on hold with social distancing restrictions



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig