



Adapter

Vancouver Washington
Film Pack Camera Club
Volume 68 Issue 08 May 2022



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., ARPS jpf1@aol.com

Volume 68 Issue 08 May 2022

Club Officers:

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Vice President— Frank Woodbery
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Hospitality Chair—Jan Eklof
Program Chair—Frank Woodbery
Touchmark Rep. — Ray Klein
4 C's Rep. John Craig
PSA Rep. Rick Battson

Inside *Adapter*

Page:

Content:

3. _____ EID Year to date scores
4. _____ Contd.
5. _____ Last month EID Night Judges Favorites
6. _____ Contd
7. _____ Prints Year to date scores
8. _____ Print Night Judges Favorites
9. _____ Discussion Night
10. _____ Contd.
11. _____ Contd.
12. _____ History - Ilse Bing
13. _____ History at auction
14. _____ History at MOMA
15. _____ Books at Abe's
16. _____ Pictorial Effect in Photography
17. _____ Contd.
18. _____ Board Notes



Ilse Bing (1899—1998)
History Page 16

Cover:

James Nelson

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 - YTD

FPCC EID YTD April 2022

Name	Altered Reality			Challenge			Monochrome		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick				1	22	22.00			
Boos, Charles							2	39	19.50
Bruensteiner, Howard	2	45	22.50	5	112	22.40	8	178	22.25
Carson, Eloise	1	19	19.00	3	61	20.33	5	107	21.40
Craig, John	1	24	24.00	4	94	23.50	7	153	21.86
Deming, Bob				2	41	20.50			
Eklof, Jan	3	71	23.67	2	45	22.50	6	146	24.33
Eldridge, Ester							3	57	19.00
Fischer, Doug	2	45	22.50	9	205	22.78	4	85	21.25
Fishback, Jon				6	124	20.67	8	164	20.50
Hunter, Wayne				2	45	22.50			
Hurst, Naida				2	44	22.00	3	64	21.33
Klein, Ray	1	22	22.00	5	108	21.60	1	24	24.00
LaBriere, David	3	65	21.67	1	22	22.00	1	19	19.00
Milne, Dwight				1	20	20.00			
Nelson, Jim							3	66	22.00
Noel, Grant							1	22	22.00
Rupp, Katie				3	61	20.33	9	200	22.22
Schmall, Rod	1	22	22.00	5	105	21.00	8	164	20.50
Todd, Sharp	1	24	24.00	4	93	23.25	9	199	22.11
Wheeler, Robert				7	154	22.00	6	123	20.50



Last Month EID Night - YTD, Contd.

FPCC EID YTD April 2022

Name	Open			Supplemented			Grand Total		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick	4	82	20.50				5	104	20.80
Boos, Charles	17	351	20.65				19	390	20.53
Bruensteiner, Howard	15	332	22.13	1	21	21.0	31	688	22.19
Carson, Eloise	11	237	21.55				20	424	21.20
Craig, John	19	405	21.32				31	676	21.81
Deming, Bob	2	44	22.00				4	85	21.25
Eklof, Jan	16	378	23.63	5	123	24.6	32	763	23.84
Eldridge, Ester	4	80	20.00				7	137	19.57
Fischer, Doug	17	397	23.35				32	732	22.88
Fishback, Jon	10	211	21.10				24	499	20.79
Hunter, Wayne	3	69	23.00				5	114	22.80
Hurst, Naida	7	155	22.14	4	88	22.0	16	351	21.94
Klein, Ray	11	232	21.09				18	386	21.44
LaBriere, David	9	192	21.33				14	298	21.29
Milne, Dwight	8	168	21.00				9	188	20.89
Nelson, Jim	8	169	21.13				11	235	21.36
Noel, Grant	5	112	22.40	1	18	18.0	7	152	21.71
Rupp, Katie	18	428	23.78	1	22	22.0	31	711	22.94
Schmall, Rod	13	269	20.69				27	560	20.74
Todd, Sharp	16	347	21.69				30	663	22.10
Wheeler, Robert	15	318	21.20				28	595	21.25



Last Month EID Night - Judges Favorites



Fischer, Doug Broken Spoke



Craig, John Cherry Blossoms OverHead



Eklof, Jan Crashing Waves



Todd, Sharp Gold And Rust



Fischer, Doug White Necked Jacobin



Milne, Dwight Three Among The Painted Hills

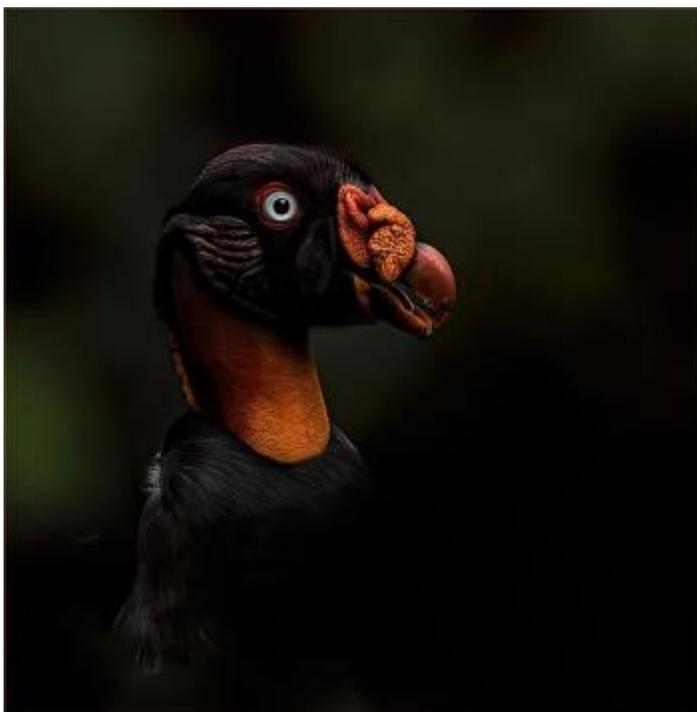
Last Month EID Night - Judges Favorites



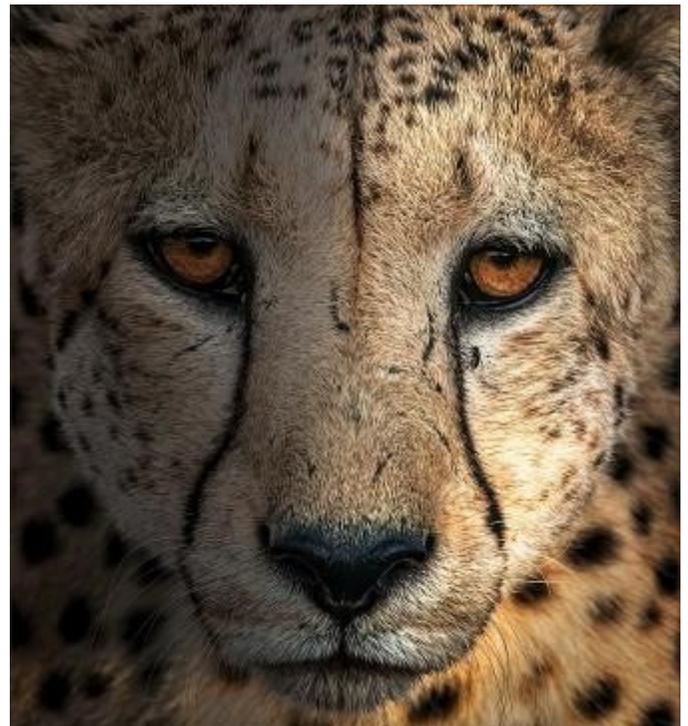
Fischer, Doug Barred Leaf Frog



Wheeler, Robert Dandelion Glow



Rupp, Katie King Vulture Portrait



Rupp, Katie Cheeta

January Print Night - YTD Scores

April 2022 YTD average scores	Sum of Score	Count of Score	Average of Score
Grant Noel	174	8	21.75
SC	150	7	21.43
SM	24	1	24.00
Jan Eklof	511	22	23.23
SC	328	14	23.43
SM	183	8	22.88
Jim Nelson	231	11	21.00
SC	125	6	20.83
SM	106	5	21.20
Katie Rupp	438	19	23.05
SC	230	10	23.00
SM	208	9	23.11
Ray Klein	63	3	21.00
SC	22	1	22.00
SM	41	2	20.50
Rick Battson	46	2	23.00
SC	23	1	23.00
SM	23	1	23.00
Robert Wheeler	22	1	22.00
SC	22	1	22.00
Rod Schmall	473	22	21.50
SC	302	14	21.57
SM	171	8	21.38
Sharp Todd	546	24	22.75
SC	225	10	22.50
SM	321	14	22.93
Wayne Hunter	181	8	22.63
SC	181	8	22.63
Grand Total	2685	120	22.38

Print Night - Judges Favorite s



Jan Eklof Young Ibis



Jan Eklof Aninga And Bee

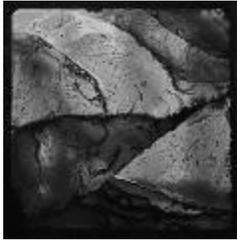


Katie Rupp Intimidating

Rod Schmall Blacksmith Tools

Last Month Discussion Night

Jon Fishback



Jon's contribution consisted of three images and a discussion around what can be done with blown out highlights. In the first image, top left, is the original with highlights impossible to control. The second, below left the highlight was just darkened resulting in a muddy look. The final on the right had an paper overlay adding some detail to the highlight allowing a slightly, if not perfect result.



Bob Wheeler



Bob presented a study serendipity. While photographing this dandelion in the traditional manner he left for a period of time and this is what he found when returning. This result appeared to him to be the best of the bunch.

Bob's study of the traditional seeded out dandelion was thought, by the group, to be a good interpretation, with a nice full frame and fine tonality.



Rod Schmall



Rod's back story of the image on the right was quite interesting. It seems the company he worked for received this nice cup as a trophy of sorts, for their work in cleaning up the Willamette river and its surroundings. Rod was given this to care for when the company folded, and subsequently gave it to a museum. Everyone thought that Rod had rendered the image in a fine manner with excellent composition and fine lighting.

Rod introduced us to his great-grandchild on the right. How can you not smile? Everyone agreed the capture is one that is way more than the usual snap shot.



Last Month Discussion Night

Rick Battson



Rick learned some Photo Shop techniques while working on this and especially liked working on the sky. Specifically he had recently learned the use of the Selective Color feature which allows one to manipulate specific colors in isolation.

Frank Woodbery



Frank's beach scene was thought to have been enhanced considerably by the inclusion of the figure. Some fun was had at the expense of the subject, (Rick) and how he might have been in a more comfortable place in the frame.

Unfortunately the group did not get to see this nice minimalist look of interesting lines and shadows. The image was lost due to Jon's incompetence, but now is found, enjoy.



Ray Klein



Ray's story here was that he stumbled on the way to make this capture and the Monk looked in his direction. The original at lower right was the first, and as he went closer the stumble happened resulting in the image at top right, which his favorite. Notice the removal of the door and the distracting element behind his face.



Last Month Discussion Night

Jan Eklof



Jan's fine abstract landscape on the left, she says resulted from playing around light overlapping planes and some interesting texture. Everyone felt it to be superb.



The beautiful flowers on the right came about through the purchase of a light box and some pressed flowers. The post processing work consisted of, among other things, the paint feature of Photo Shop.

Katie Rupp



Discussion of the image on the left revolved around the shock value as well as the fine sharp focus. It was suggested that the background might be darkened.

Katie's lion on the right was considered by at least one member as being a most important capture, with the look way more innovative than most. Everyone agreed and felt it to have been exceedingly well seen.



Doug Fischer



Doug is back in Costa Rica with his two presentations. The bird on the left was heavily discussed regarding the lighting that created the stopped action. Doug explained the setup of multiple strobes.

The frog on the right was thought to be a fine composition. Several thought the image might be enhanced by reducing the saturation on the flower to make the frog more prominent.



History— Ilse Bing (1899—1998)



Ilse Bing (1899—1998)

Bing was born to a wealthy Jewish family of Frankfurt merchants as the daughter of the merchant Louis Bing and his wife Johanna Elli Bing, nee. Katz.^[1] At the age of 14, she was given a Kodak box camera, which she used to take her first self-portrait.^[2] Bing began studying mathematics and physics at Frankfurt University in 1920, but shortly afterwards turned to art history and the history of architecture. She spent the winter semester of 1923/1924 at the Kunsthistorisches Institut Vienna.

In 1924, Bing began a dissertation on the architect Friedrich Gilly (1772-1800). The first photo works were created as part of this work after she bought her first camera, a Voigtländer (9x12cm), for documentation purposes.^[3] It was during her time that Bing developed her lifelong interest in photography.^[4] When she finished her studies in the summer of 1929 and gave up her dissertation, she turned entirely to photography, bought a newly launched Leica (35mm camera) and began working in photojournalism. For the next two decades, the Leica would remain the basis of Bing's artistic work.

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



History at Auction — Ilse Bing



2021 Heritage Auctions
73089: Ilse Bing (German/American, 1899-1998) Self-Port
[See Sold Price](#)



2021 Heritage Auctions
73041: Ilse Bing (German/American, 1899-1998) Empire St
[See Sold Price](#)



2021 Swann Auction Galler...
ILSE BING (1899-1998) Tours, France.
[See Sold Price](#)



2022 Jasper52
ILSE BING - Avenue Du Moine, Paris, 1932
[See Sold Price](#)



2022 Swann Auction Galler...
ILSE BING (1899-1998) Circus, New York. Silver Print,
[See Sold Price](#)



2021 Jasper52
ILSE BING - Wall Street, 1936
[See Sold Price](#)

Ilse Bing — Museum. Of Modern Art (MOMA)



Ilse Bing
French Cancan,
Moulin Rouge, Paris
1931



Ilse Bing
Allegro con brio
1931



Ilse Bing
Fortissimo
1931



Ilse Bing
Staccato
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Lamp Post, Germany
1929



Ilse Bing
Laundry, Frankfurt
1929



Ilse Bing
Mailbox
1929



Ilse Bing
Self-Portrait in Mirrors
1931



Ilse Bing
French Cancan,
Moulin Rouge, Paris
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931



Ilse Bing
Moulin Rouge
1931

Books at Abe's



Ilse Bing: Vision of a Century - A Selection of Vintage Works in Honor of the Artist's 99th Birthday

Bing, Ilse

Published by Edwynn Houk Gallery, 1998

Seller: Books From California, Simi Valley, CA, U.S.A.
Contact seller

Seller Rating: ★★★★★

Used - Softcover
Condition: Very Good

US\$ 43.79

[Convert currency](#)

US\$ 3.99 Shipping
Within U.S.A.

Quantity: 1

Add to Basket



Seller Image

Anni Albers - Prints / Ella Bergmann Drawings / Ilse Bing Photographs

ALBERS, Anni, Ella Bergmann, Ilse Bing

Published by The Arts Club of Chicago, Chicago, IL, 1985

Seller: Jeff Hirsch Books, ABAA, Wadsworth, IL, U.S.A.
Contact seller

Association Member: ABAA, ILAB

Seller Rating: ★★★★★

First Edition

Used - Softcover

US\$ 20.00

[Convert currency](#)

US\$ 6.00 Shipping
Within U.S.A.

Quantity: 1

Add to Basket



Seller Image

Photographs (about a dozen)

Ilse Bing

Published by The Threepenny Review, 2011

Seller: The Threepenny Review, Berkeley, CA, U.S.A.
Contact seller

Seller Rating: ★★★★★

Used

Condition: As New

US\$ 15.00

[Convert currency](#)

US\$ 10.00 Shipping
Within U.S.A.

Quantity: > 20

Add to Basket

No Binding. Condition: As New. Contained in the Winter 2012 issue of The Threepenny Review. This issue of the highly regarded literary and arts quarterly contains work by, among others, Thomas Beller, Wendell Berry, Andrea Cohen, Richard Locke, Arthur Lubow, Alberto Manguel, Greil Marcus, D. Nurkse, Jim Powell, Elizabeth Tallent, C.K. Williams, Dean Young, and Adam Zagajewski.

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XIII. THE COMPOSITION OF THE FIGURE.

Any very obvious geometrical form, either in masses of light and shade, or bounded by lines, would necessarily be a defect of arrangement; but a certain degree of regularity, such as that arising from a proper appreciation of the rules of composition, and resulting from the concentration and grouping together of the parts, is, undoubtedly, greatly to be preferred to that kind of irregularity which would be made apparent by the promiscuous scattering of objects over the plane of the picture.

It may be objected, that few landscapes will fall into these convenient forms for the benefit of the photographer. This I am quite ready to admit; but when he is acquainted with those forms that are known to produce picturesqueness, he will be ready to take advantage of accidents of position and of the various effects produced by light and shade at different times of the day. Besides, forms of objects alter with the point from which they are observed. Twining, who has written a readable if not very practical treatise on the philosophy of painting, says: "Form itself depends, in a great measure, on the position selected by the observer, on the direction of the lights, and the transparency or mistiness of the atmosphere. From such causes as these the mountains may become more elevated, the plains more vast; depth, space, and distance may be increased; and the artist, who thus adds to the grandeur or beauty of a subject, by availing himself of means borrowed from Nature herself, instead of tantalizing the mind and engendering an admiration based, in a great measure, on ignorance in matters of art, instructs, at the same time he diverts, his admirers." This is equally true for the photographer as for the painter.

But if the landscape will not arrange itself at the photographer's bidding, he has more power and command over his materials when his subject is a figure or a group. If he be not perfect master of the expression of his sitter—and some photographers show by their works that a complete command of that most difficult thing is possible—he has in his hands the possibility in a very great degree of governing the disposition of the lines and the light and shade. If he find several lines

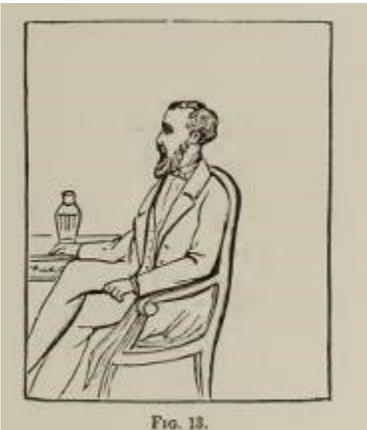
running in one direction, he has the opportunity of altering the position of the body or the drapery so as to create opposing lines, and he has great scope in the artistic arrangement of the accessories and background in preserving balance, either by lines, or light and shade; and yet how often are these advantages neglected, or, rather, how very seldom are they employed! For many years (and, indeed, to a great extent at the present time) a plain background without gradation was looked upon as very successful work, and nothing but insipid and monotonous smoothness was aimed at by photographers, with the exception of those who already had a feeling for the picturesque, or those who were not too proud to take a lesson from the works of others. It is encouraging to see that many photographers are alive to the necessity of doing something more creditable to the art; and the many imitations that have been shown in recent exhibitions—although few of them have yet risen above the level of mere imitation, or at all approached the great originals—of the productions of M. Adam-Salomon give indication that some improvement may be expected.

It is always well, when possible, to teach by example, and append an outline of a well-known portrait, of which large quantities have been distributed, chiefly because of the celebrity of the subject, and partly, no doubt, because of the excellence of the technical qualities of the photograph. I do not indicate this picture more distinctly, because I think that when I feel compelled to use any particular photograph as "an awful example," it is scarcely fair to the author to mention his name, although my remarks would be more easily understood if the original could be placed before the student instead of an outline wood-cut.

It will be seen that most of the lines, although not parallel, run in one direction. There is no balance whatever, variety of lines, no relief, and the space behind the figure is "to let." There is no employment for so much space, except to make the picture the regulation size. The background in the original is perfectly plain—one unbroken tone from the top to the bottom. You see any part of the picture as soon as, or before, you see the head, and the figure appears to be inlaid, or sunk into the background. It would have

Pictorial Effects in Photography—H.P. Robinson

taken no trouble to alter all this if the operator had possessed a sufficient knowledge of the requirements of art, and, what is quite as necessary when engaged with an eminent sitter, the presence of mind to use it. This, or a similar position, more full- faced, one hand on a table



and the other on the knee, is to be seen in nine out of every ten photographs of the sitting figure; in fact, it appears to be the traditional position of the photographic sitter handed down from the earliest times, and religiously followed by photographers who are

not observers, or who do not know how to invent positions for themselves. But, supposing it necessary to maintain the figure in nearly the same position as that in the sketch, what should have been done to produce a more agreeable composition? A very slight change in one of the accessories would have done nearly all that was required. At present the lines run nearly in the same direction, without any opposing lines to balance them, and there is a space behind the figure that requires filling, while the table and vase carry the eye out of the picture to the left, and overcrowd that side of the composition. If the table had been moved to the right side of the picture, stability would have been given to the figure; the numerous weak and almost similar curves of the figure and chair would have been opposed by the straight lines of the table, the space that was to let would have been filled, the lines of the figure would have been properly balanced, and the table, which crowded the left of the picture, would be doing service to the general effect, and the figure, although turned slightly away from it, would still have the effect of being seated naturally near the table; while if some attention to light and shade and gradation had been observed in the background, everything would have been brought into harmony. There is another defect which should be carefully avoided; the curves of the chair-back exactly follow the curves of the arm.

As a contrast to the foregoing, I introduce a little sketch by Sir Noel Paton, in which it will be observed that balance has been strictly considered, and the figure



is admirably supported. Notice how the lines of the leaning figure are contrasted by those of the arms, and, for fear these should not be sufficient, two trees have been introduced, to perform the same function in the composition. And the hat and plants on the ground

perform the part of the point of dark so often mentioned in the chapters on landscape.

This simple little figure serves very admirably to show the difference between a figure represented "just as it sat," and a picture produced by one who conforms to the rules of art



Member in the News

Ray Klein has four of his photos included in a Mosaic Art Alliance exhibit in the Mezzanine area of the Vancouver Hilton from May 1 through the end of June. Watch for a First Friday event the evening of May 6th. Here is a thumbnail of one of his entries.



You may read more about Ray and see more of his portfolio as posted by Mosaic Arts Alliance at <https://www.mosaicartsalliance.org/post/maa-artist-spotlight-raymond-klein>.

Board Notes

Your FPCC Board met on Wednesday, April 27 via Zoom and took the following actions:

- Approved corrected minutes of the March meeting.
- Approved the Treasurer’s Report.
- Received the results of the membership survey about the End of Year meeting. There is strong interest among members for holding the event in-person if possible.
- Approved next steps toward obtaining a Dropbox account to increase efficiency of handling images throughout the club year.
- Discussed ways to make the EID Chair position more sustainable by having a team share the duties.
- Discussed progress of the Nominating Committee, with the goal of completing the slate of candidates for election by the next Board meeting.

- Decided to change the EID “Challenge” category to a “Theme” category. Potential Theme ideas will be solicited from members before the next Board meeting.
- Noted that the Photographic Society of America now has a new website.

President’s Notes

Robert Wheeler

Member Survey Results. Thank you to the more than 50% of members who responded to our survey about the End of Year meeting. Clearly we have a majority of members interested in resuming in-person meetings. We are working on making that happen for the Annual meeting. If we can assemble the right technology, we will also broadcast at least part of the meeting via Zoom.

End of Year Images. After EID night next month, FPCC will hold external judging for best of year EID awards. Members will be able to select a specific number of entries from the images they submitted during the year. More details will follow next month. The high-scoring prints from this club year will be sent for external judging. Entries and winners will be shown during the Annual Meeting.

Annual Meeting. Save the **evening of Tuesday, June 28**, to attend our Annual Meeting. We expect to hold this in person (likely at the MyPerks meeting room at the Vancouver Mall, likely with Zoom available for those who cannot attend in person). The meeting will include election of officers and Board members, with the slate of candidates sent out at least two weeks ahead of time. We need a quorum (17 members), so do plan on participating. More details will follow next month.

Club Life. FPCC is only able to function through the active participation of our members. The Nominating Committee has been pleased to find members willing to take on helpful roles in FPCC. As nominations and appointments are being decided ahead of the annual meeting, please contact Robert Wheeler (if you have not already done so), to discuss what you might be interested in doing.



4 C’s Rep.: John Craig



PSA Rep.: Rick Battson