

# *Adapter*



Vancouver Washington  
Film Pack Camera Club  
Volume 68 Issue 02 November 2021



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# Adapter



Photographic Society of  
America

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

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Volume 68 Issue 02 November 2021

## Club Officers:

President—Robert Wheeler  
Vice President— Frank Woodbery  
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4 C's Rep. John Craig  
PSA Rep. Rick Battson

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Eikoh Hosoe (B- 1933)  
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*Cover:*

*John Craig*

It's one thing to make a photograph and then create the composition. It is a different thing to create the composition before making the photograph.

**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.*

## Last Month EID Night - Judges Favorites



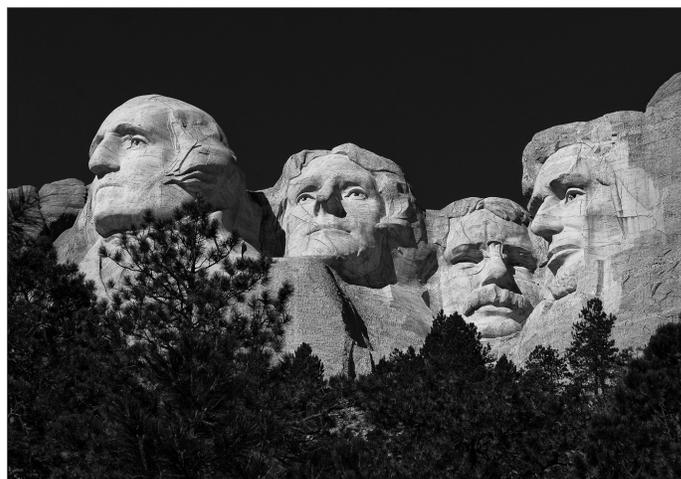
Howard Bruensteiner  
"Succulent Curves"



Jan Eklof "Howling At The Moon"



Howard Bruensteiner  
"Foot Drag Slows Airspeed At Landing"



SharpTodd "Mt Rushmore Faces"



Howard Bruensteiner  
"Monk With Candle At Orheiul"



JanEklof "Gray Wolf Portrait"

# Last Month EID Night - Judges Favorites- Contd.



Jan Eklof "Lotus Center"



Doug Fischer "Tasting Lucifer"



Naida Hurst "A Woman's Gaze"



WayneHunter "Three Drops"



Doug Fischer "The American Brown Pelican"

# Last Month EID Night - Judges Favorites- Contd.



Grant Noel "Sea Nettle"



Katie Rupp "Black Vulture With Ghost"



Katie Rupp "Siblings"



Naida Hurst "Modern Victorian"



Robert Wheeler "CLSX"

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## October Discussion Night

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### Bob Deming

Bob's image, he says, was taken in Kwajalein, some time ago, on a snorkeling trip. Over the recent years he has worked on the image to try and bring out some of the color, as the original, scanned transparency, was quite blue. Absent the original, the group felt that the color had been restored to quite an extent.



### Bob Wheeler

Bob has been having considerable fun with his new Sony camera. Its capability to recognize flying objects allowed the capture of this dragon fly in flight. Everyone was amazed at the detail and clarity of the subject some great distance from the camera.

Bob prefaced his image of the grouse with a lead-in story of the trip to a wildlife reserve with his wife. The event required the couple to arise at 4:15 am he seemed rather pleased that she went along.

It turned out that they were the only two in the outing with the guide so they had the outing to themselves.

Requirements of the reserve were; photographers must stay away from the birds, a goodly distance, so the longer lens was needed and he stated he has a few where the bird is very small.

Luckily this bird didn't seem to know the rules and appeared outside the restricted area and Bob was able to capture him.



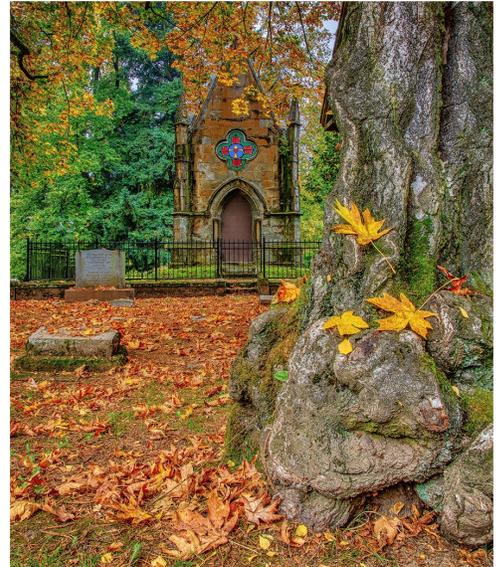
## October Discussion Night



### Doug Fischer

Doug, it seems, is the co-owner of a very large burial plot in this cemetery in Portland. These two were the result of a visit to the cemetery.

He stated that the fall colors seemed appropriate to the season and enhanced the color for the enjoyment of the group. When confronted by the possibility that the leaves residing on the burl to the right were not naturally there, he came clean and admitted that he placed them there.



### Eloise Carson

Eloise stated that she was playing around with the stacking feature of her camera, with this flower and particularly liked the treatment it created in the petals.

The group agreed that the softness might very well be a positive aspect of the image.

The treatment of the background was also seen as well done.



It seems that the owner of this old school house allows photographers inside, and this is Eloise's effort at capturing the interior.

The light on the right wall was considered a fine element. Eloise mentioned combining two images, but the conversation around that did not take place. It appears to this author it may be he hills outside the door.

## October Discussion Night

### Frank Woodbery

Frank's nice portrait was taken on a train ride. The woman, according to Frank was unaware of his actions and he feels the expression is one of the most powerful elements.

The group particularly liked the placement of the head with the dark background which brought out the highlight of the face well.



Frank's favorite part of this colorful theatre façade, is the walk sign. Another member mentioned the replacement neon star that is white. Another mentioned that the fact only one sign is complete makes a very good focal point of the Back Stage Bar sign.

### Grant Noel



Grant's image in the aquarium was universally enjoyed due to the fine detail and lack of reflection on the glass. He felt that he might have done a better job with the white balance. When questioned regarding the blue tint Grant said it might have been the lights.

The jelly fish was thought to be very well done in every way. The sharpness captured at 1/25 second was stated as amazing. Everyone loved the background and the gradient. Grant said this appeared in post process and everyone felt this to be a great accident. All in all it was thought this to be a winner.

The jelly fish was thought to be very well done in every way. The sharpness captured at 1/25 second was stated as amazing. Everyone



# October Discussion Night



## Howard Bruensteiner

Howard's wonderful abstract turned out to be a reflection in the water with ice floating on the surface. Interesting conversation was around the fact the image is turned over to give the viewer a different look of a reflection. It was thought to be a very thought provoking image.

The flowers seemed, to Howard, a nostalgic look at a childhood experience of pressing flowers between waxed paper. Which, for him, a pleasant memory.

*(It has been mentioned several times within the group, that a photograph, many times, is not about the image, but about what it brings to the mind of the maker. That, among other things, is what discussion night is all about.)*



## Jan Eklof

The unknown flower left, later identified as a goose necked % ^&\$#\*&, name to be determined later., was, as usual considered very fine. As it will happen when discussing fine work there were exceptions taken by some members and a fine discussion ensued around the bee itself and whether it looked natural.



The tonality and black and white treatment of the flower were considered powerful visual aspects of the image. As is natural in our competitive environment discussion ensued regarding the placement of the loose petals at the bottom. There was also exception taken to the slight leaning of the flower toward the bottom of the frame, almost like it was lying on the wooden substrate. Jan mentioned; that is because it is. It is interesting to note that heavier discussion usually revolves around fine work, usually using the competitive voice.



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# October Discussion Night

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John Craig

John shared two of his time lapse sequences. The links are below.

Mt. Hood:

<https://vimeo.com/610218564>

Crown Point:

<https://vimeo.com/616294678>

“A picture is a secret about a secret, the more it tells you the less you know.”  
— Diane Arbus



Katie Rupp

Katie has a strong emotional bond with this image and feels it may be due to the fact one seldom sees this view in the wild. The cub's head is usually buried in the body of the mother and this view with the tongue, she feels, needs to emphasize that element. There was considerable discussion regarding the use of black and white and the fact it can not be used in competition with the red tongue. Katie is aware of all that and true to the concept of Discussion Night, the

group finally got down to a discussion of the image as to what it is and agreed on its fine qualities.

# October Discussion Night



Ray Kline

Ray was interested in removing some element he felt were a distraction and worked on several aspects of the image. First he toned down two of the lamps, on the ceiling and one in the foreground. He then removed several element he felt were a distraction, namely the two hanging handles at the top, and several reflections.

In the final analysis by the group, it was felt that much of what was removed was not a distraction and should have remained.

Finally it was thought that the bright white of the flame might have been colored a bit to remove the glare.



Jon Fishback

What you may be missing here is the journey to this end. That is the power of the Discussion Night. Many times we are able to see what goes into making the image. On the left is a composite of two images in which Jon presented the work flow which, unfortunately is missing.



The cat was Jon's studio cat many years ago. Nigel (rather an English name) would come into the studio and watch the proceedings as if he were trying to learn the portrait business.

Unfortunately the original was a color negative that Jon was not able to properly scan and convert, and was never pleased

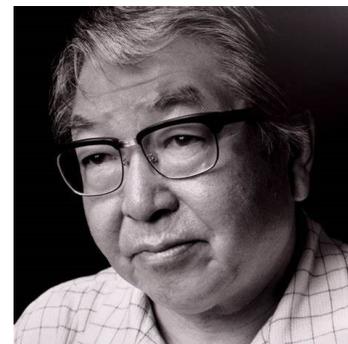
with the outcome. He hit on the process of smudging the image to make it more painterly which he then found more pleasing.



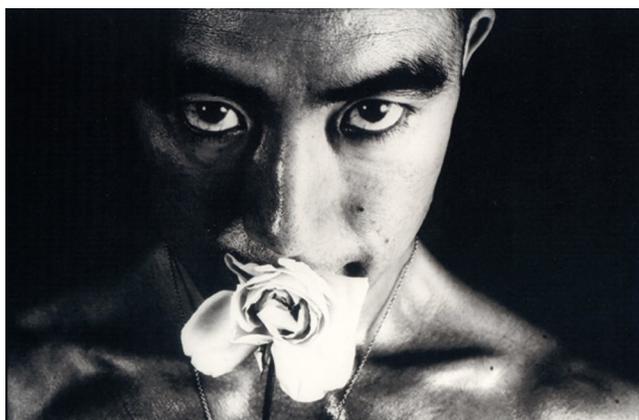
# History — Eikoh Hosoe



**Eikoh Hosoe** (細江 英公, *Hosoe Eikō*, born 18 March 1933 in Yonezawa, Yamagata) is a Japanese photographer and filmmaker who emerged in the experimental arts movement of post-World War II Japan. He is known for his psychologically charged images, often exploring subjects such as death, erotic obsession, and irrationality. Through his friendships and artistic collaborations he is linked with the writer Yukio Mishima and 1960s avant-garde artists such as the dancer Tatsumi Hijikata.



Eikoh Hosoe



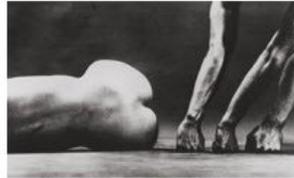
[https://en.wikipedia.org/wiki/Eikoh\\_Hosoe](https://en.wikipedia.org/wiki/Eikoh_Hosoe)

# History at Auction



**Eikoh Hosoe (Japanese, b. 1933)**  
*Barakei, Ordeal by Roses #32 (Yukio Mishima)*, 1961  
 Gelatin silver, p...  
 Auction 5409 | Lot: 73203 | Apr 6, 2019

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



**EIKOH HOSOE (Japanese, b. 1933)**  
*Man and Woman # 24*, 1960  
 Gelatin silver, 1989  
 Paper: 10 x 12 inch...  
 Auction 5029 | Lot: 77073 | Nov 19, 2009

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

**Make Offer to Owner**  
 \$3,047 or more



**EIKOH HOSOE (Japanese, b. 1933)**  
*Man and Woman #24*, 1960  
 Gelatin silver, 1987  
 6 x 10 inches (15.2 ...  
 Auction 5194 | Lot: 74273 | Oct 16, 2014

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

**Make Offer to Owner**  
 \$1,781 or more



**EIKOH HOSOE (Japanese, b. 1933)**  
*Embrace (Pair)*, circa 1970  
 Gelatin silver  
 5 x 3-1/4 inches (12.7 ...  
 Auction 5153 | Lot: 74113 | Nov 2, 2013

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

## Lot 19: EIKOH HOSOE (\* 1933)

Auction Date: Oct 02, 2020

Estimate: €4,000 - €5,000

Description: EIKOH HOSOE (\* 1933) | Nude (Embrace), c. 1968 | Vintage silver print | 17,6 x 26,8 cm | Photographer's copyright stamp on the reverse, annotated in an unidentified hand in pe...

Location: Vienna, AT

Auction House: OstLicht Photo Auction

[View additional info](#)



## Lot 132: Eikoh Hosoe (1933) - Embrace #23, 1969

Auction Date: Sep 30, 2020

Estimate: €2,000 - €3,000

Description: Gelatin silver print, printed later Signed in pencil on the white inferior recto margin Titled, dated and signed in pencil on ...

Location: Milano, IT

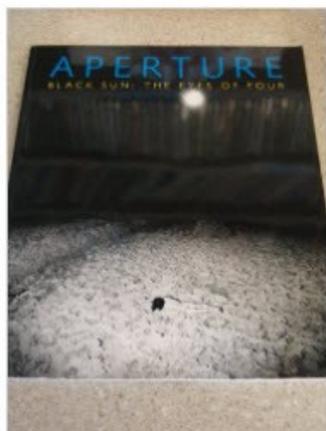
Auction House: Finarte

[View additional info](#)



The act of photographic composition is deciding what and how to eliminate the unwanted.

# Books at Abe's



## Aperture: Black Sun : The Eyes of Four, No 102

Hosoe, Eikoh

Published by Aperture (1987)  
ISBN 10: 0893811939 ISBN 13: 9780893811938

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

Seller Rating: ★★★★★

Used - Softcover  
Condition: Good

US\$ 10.77  
Convert currency

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

Quantity available: 1

Add to Basket



Stock Image

## Eikoh Hosoe (Untitled 42)

Hosoe, Eikoh

Published by Carmel: Friends of Photography (1986)  
ISBN 10: 0933286465 ISBN 13: 9780933286467

Seller: ANARTIST, New York, NY, U.S.A.  
Contact seller

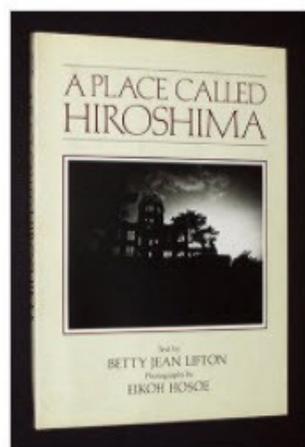
Seller Rating: ★★★★★

Used - Softcover

US\$ 10.00  
Convert currency

US\$ 5.00 Shipping  
Within U.S.A.

Quantity available: 1



## A Place Called Hiroshima

Hosoe, Eikoh, Lifton, Betty Jean

Published by Kodansha USA Inc (1990)  
ISBN 10: 0870119613 ISBN 13: 9780870119613

Seller: HPB-Diamond, Dallas, TX, U.S.A.  
Contact seller

Seller Rating: ★★★★★

Used - Softcover  
Condition: Good

US\$ 4.00  
Convert currency

US\$ 2.00 Shipping  
Within U.S.A.

Quantity available: 1

Add to Basket

To paraphrase a quote from Orson Wells:

The enemy of digital photography is the total lack of limitations.

# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER IV.

### BALANCE.—" EXAMPLE."

" Because things seen are mightier than things heard," to quote Tennyson, and because an actual example visible to the eye is better than pages of written words, I propose in this chapter to give a slight illustration how an artist, even in such a trivial sketch as the subject engraved on this page, conforms to the usages of art, and the value which his work gains by such treatment. I take this subject because it follows and illustrates the rule of balance given in the last chapter.

The two engravings represent the same subject—Windsor Castle—and are identical, with the exception that the sharp spots of black—the boat in the river, and the bit of bank and tree—which appear in the one are removed in the other. It will be observed that the diagonal line starting in the lower left-hand corner, following the tops of the tall chimney and the distant towers, runs up to the flagstaff, from whence the eye is carried across the picture by the little white cloud over the chapel, thus completing the diagonal line given in the last chapter (page 17). By a comparison of the two, the value of the small points of extreme dark at the lower point of the angle formed by the perspective lines of the castle and the river will be at once felt. In Fig. 5, from which the balance supplied by the boat and bank with the tree has been removed, the castle appears to have nothing to stand upon, no solid foundation. The lines running to a point in the distance appear to want collecting together and regulating; the distance itself comes forward into the foreground, and parts do not take their proper relation to one another. In Fig. 4, where the spots of black, or key-note, are supplied, everything falls into its proper place, and there is a sense of completeness which Fig. 5 lacks.

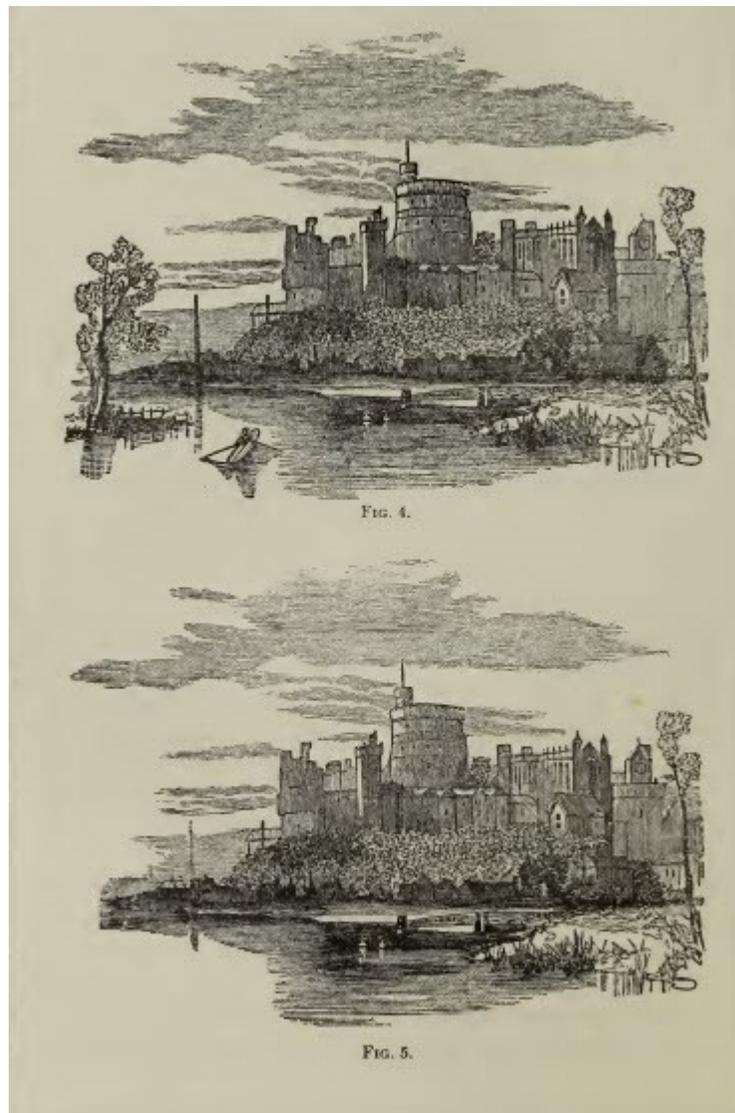
The most eminent painters of landscape have adopted this form of composition. Cuyp, who generally painted sunrises or sunsets, almost invariably adopted this arrangement; and in his pictures, the point of dark being placed near to and opposed to the point of greatest illumination, gives extreme value

to his highest lights. The same method is almost invariably found in the landscapes of the Dutch school. In Turner's magnificent pictures of sea and sky, the wonderful luminosity is, in a great measure, due to the darkest black being opposed to the highest light.

It is not necessary that the point of dark should consist of one object only; it is sometimes convenient to introduce a group of figures or a mass of rock; but it must always be remembered that a judiciously placed mass of dark in the foreground not only gives balance to the composition, but

also increases the effect of the gradations of the middle and extreme distances.

It must not be supposed, because I have spoken of a point of dark in the foreground, that this is the only possible form in which a landscape should be composed. The principle may be applied in exactly the opposite manner: light may take the place of shade, and perform the same function. The picture may be generally dark, with a mass of light in the foreground by way of balance. For instance, the picture of a dark, gloomy castle may be relieved by a flood of light in the immediate foreground, breaking up and enlivening the otherwise monotonous shadow. Neither is it absolutely necessary that the landscape should rigidly follow the diagonal line; there are endless variations of the principle; but I give this, the plainest and most obvious of all the rules of composition, first, because it is a key which, once



## Pictorial Effects in Photography—H.P. Robinson

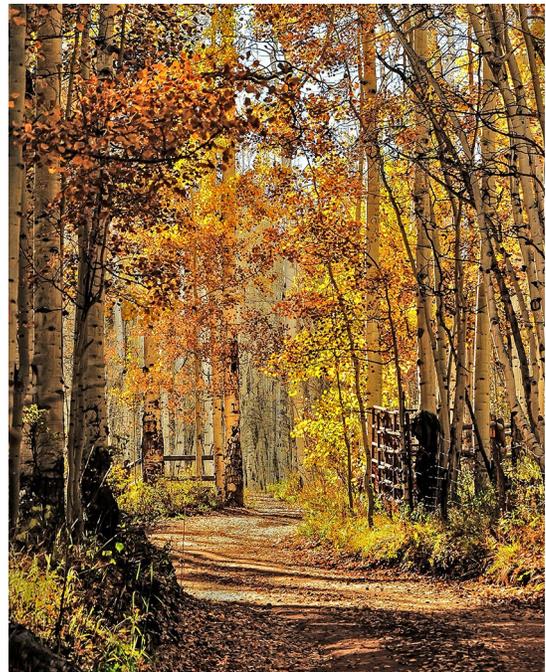
mastered, will enable the student to unlock the secrets of the most complicated designs, and render his future studies easy. As I proceed with my subject, I foresee that a little difficulty may possibly arise. The chief danger I appear to incur in writing definitely, is that of being mistaken when I describe all pictures as composed in regular shapes, such as the diagonal, pyramidal, circular, and similar forms; but it is only by this means that I am able to put anything tangible before the student, who, when he is sufficiently acquainted with formulae, and knows how to classify and combine them, may experiment with originality of composition upon his own account. As I said at the outset, rules are not intended as a set of fetters to cripple those who use them, and it is not intended that the student should absolutely abide by them. The object is to train his mind so that he may select with ease, and, when he does select, know why one aspect of a subject is better than another. To some readers it may appear superfluous to thus look upon nature as a thing to be arranged before any satisfaction can be derived from its contemplation, or from its representation; but when the student begins to analyze the cause of the beautiful and pleasing effect of some pictures; and the disagreeable effect of others, equally perfect as far as finish and manipulation are concerned, he will find that he can assign the reason to some agreement or disagreement with the rules of art, however remote.

An attention to rules will assist the artist in keeping his picture in tune. The small mass of dark or light, whichever it may be, in the near parts of a landscape, acts as a sort of a key-note, as I have already said, and the pleasure good composition gives to the educated eye is not unlike that the ear derives from perfect harmonies in music; and if the arrangement of a picture is not obvious at a glance, if that which is equivalent to melody does not strike the eye at once, rely upon it, that if the picture is pleasing, the composition is there, although it may be in a minor key. As music is only sound under governance of certain laws, so is pictorial effect only the combination of certain forms and lights and shadows in like manner harmoniously brought together.

The moral to the landscape photographer is, that in many cases he must endeavor to obtain in his foreground some object, or mass of objects, that will act as a key-note to keep the whole in harmony; and if nature does not supply such object, the pictorial requirement may often, without violating material truth, be furnished by art. On this point more in another chapter.



Sharp Todd



Lois Summers

How do these two images reflect what the author is saying? Read and re-read the text until you see it.

## President's Notes

Robert Wheeler

**Judging the “judges.”** The newly release Issue 150 of *Black & White* magazine includes “Shadows on Snow,” an image by photographer David Best. He developed it in a soft, low-contrast manner. When he presented it to his photography class at San Francisco State in the 1970's, it received harsh criticism for not having a full range of tones from true black to full white. The next term, he showed it to instructor and photographer Ruth Bernhard, who loved the image. Later he had to opportunity to show a collection of his prints to Ansel Adams in Carmel, California. Upon seeing “Shadows on Snow,” Ansel said, “What do you get for prints these days? I want to buy this one!”

**Photography activism.** Photography can involve more than a camera. The recent Photoshop Virtual Summit linked to a short video on the work of NY activist-photographer Ben Von Wong. He translates his concern about world-wide plastic pollution into a photo/art project that calls attention to the issue and invites others to participate: <https://www.youtube.com/watch?v=EUh6abupHsI>.

**What color is your wall?** Recently, I showed an image with a bright subject and a black background, which provoked a question about the “real” color of the background. I admitted the wall is reddish-brown when fully lit, yet that is only part of the story since the background measures black, r/g/b = 0/0/0, in the image.

Authoritative reference books pontificate: “no light, no color.” But digital cameras let us experiment for ourselves. Using an inside room at night, set up a table with a teddy bear (or similar subject) on it a few feet in front of an ordinary wall. Have a single lit candle behind you (not shining on the toy) and turn all other lights off (close the drapes too). Make an image with the lens cap still on. It will be black, because not enough light reaches the sensor. Now take the lens cap off and make an image in manual mode, aimed at the subject, with shutter 1/200, aperture f/16, ISO 100. If the image still looks black, it is because not enough light reaches the sensor. Now shine a bright light from the side onto the stuffed animal, but place objects (cardboard, dark foil, other) to block the light from reaching the background. Make another image with the same camera settings. The stuffed animal may show up, but the wall likely will remain black.

Play with different camera settings, use different colored backgrounds (or shine colored lights on the background), try different strength light sources (flash anyone?), test with different light/subject/background distances and directions, and different light blocker positions to get a visceral feeling for how light interacts with subjects and cameras. All easy to do, and digital images have no film developing expense. Have fun.

## Board Notes

Your FPCC Board met on 10/26/2011.

An *Expense Reimbursement Policy* was approved for implementation and for posting with other policies on our web site. Most FPCC expenses will be paid directly by the Treasurer via an FPCC check or using the FPCC account debit card. Approved FPCC expenses incurred by members may be reimbursed when policy requirements, including timely documentation, are met. Although Touchmark is allowing individual visits to their residents (with pandemic restrictions enforced), current guidelines do not you permit making their meeting room available to external groups yet. We continue to follow closely for changes that would allow resumption of n-person meetings when safe.

Similarly, the November field trip is being delayed until pandemic conditions improve.

As a member club in the Photographic Society of American, FPCC may submit images to the PSA Nature Division competitions. The FPCC member making the image does not need to hold individual PSA membership (available by individual application and payment of individual PSA dues). Nature image requirements are available in considerable detail at <https://psa-photo.org/useruploads/files/nature/Nature-Photography-Judges-Guide.pdf> and <https://psa-photo.org/index.php?divisions-nature-interclub-competition>. The next round requires submissions by November 15. Please contact our PSA Representative, Rick Battson, if you would like to have your nature image submitted.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig