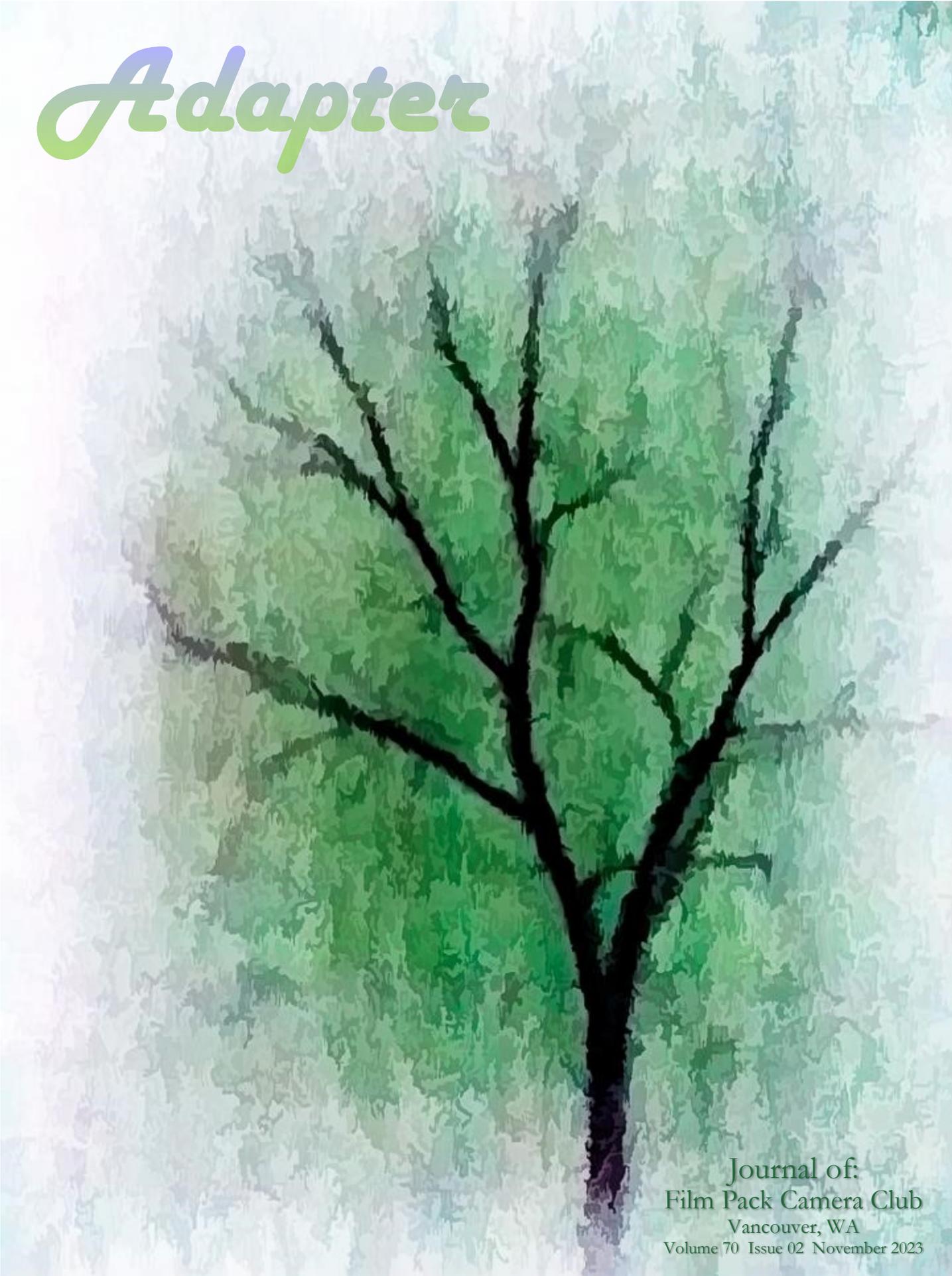


Adapter



Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 70 Issue 02 November 2023



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of
America

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

Editor: Jon Fishback., ARPS jpfl@aol.com

Volume 70 Issue 02 November 2023

Club Officers:

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Vice President— Vacant

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Grant Noel

Ray Klein

Rick Battson

Howard Bruensteiner

Jan Eklof

Dwight Milne

Inside *Adapter*

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Frank Woodbery
Discussion Night—Page 15

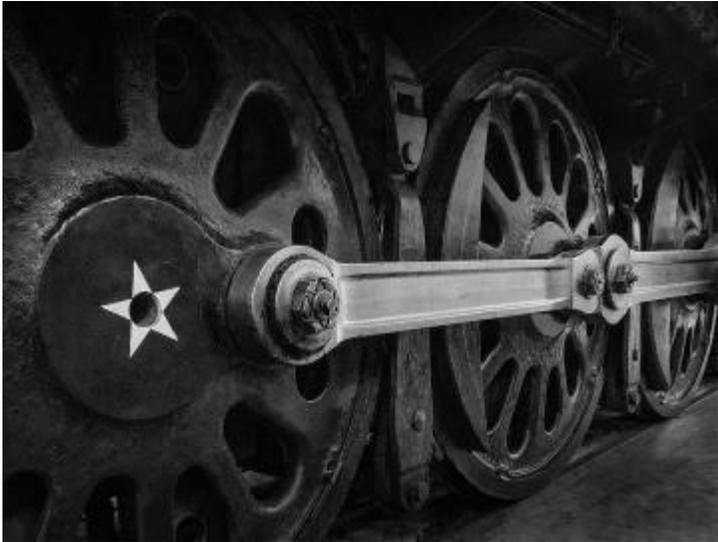
Cover:

Robert Wheeler

FPCC Meetings	Dates	Months	When, Where
Discussion Night	1 st Tuesdays	Every month	7 p.m., Zoom
Print Night	2 nd Tuesdays	Sept through May	7 p.m., Touchmark
Electronic Image Night	3 rd Tuesdays	Sept through May	7 p.m., Touchmark
Education Night	4 th Tuesdays	Various months	TBA
Touchmark at Fairway Village is located at 2991 SE Village Loop, Vancouver, WA			

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

Last Month EID Night - Judges Favorites



John Craig

4449



Frank Woodbery

Concentration



Ray Klein

Giraffe Family

Last Month EID Night - Judges Favorites



Robert Wheeler

Electric Light



Doug Fischer

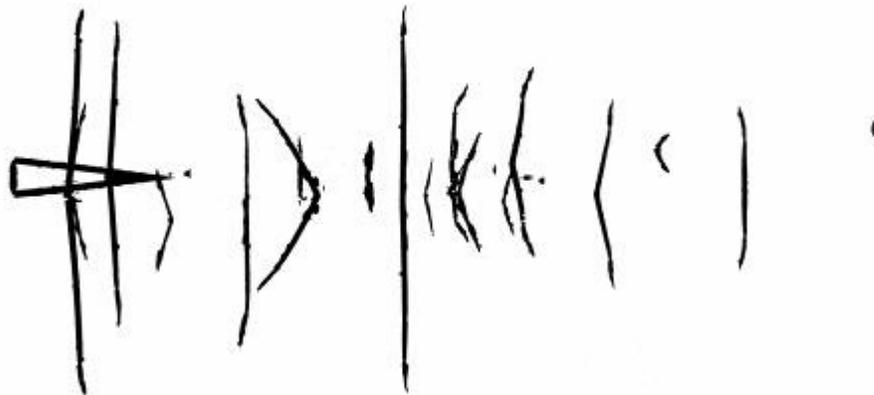
Collecting



32Jan Eklof

Old Wooden Bucket

EID Night - Another Look



*Unfamiliar view,
Repeating patterns echoed-
Extreme emotion.*

This was Robert Wheeler's entry in the challenge section of competition. — minimalism.

In my Haiku poem above pay close attention to the word *unfamiliar*, which I feel played a large part in this image receiving its low score.

Then, please pay attention to the word *emotion*, something I feel may be lacking in the present state of competition.

Finally, when you have read this, see the short article about emotion which appears at the end of the discussion night images on Page 18. How does this relate?

Ed.

Last month Print Night - Judges Favorites



Eloise Carson — Full Moon & Bristle Cone Pine



Eloise Carson — Rocky Splendor



Sharp Todd — Dewdrops on Lady's Mantle



Sharp Todd — Aspen Grove



Doug Fischer — Lines Light & Color

Last Month Print Night - Judges Favorites



Lucinda Savoie — Venice Colors



Lucinda Savoie — City Walls



Sharp Todd — Sand Sculptures on the Dunes

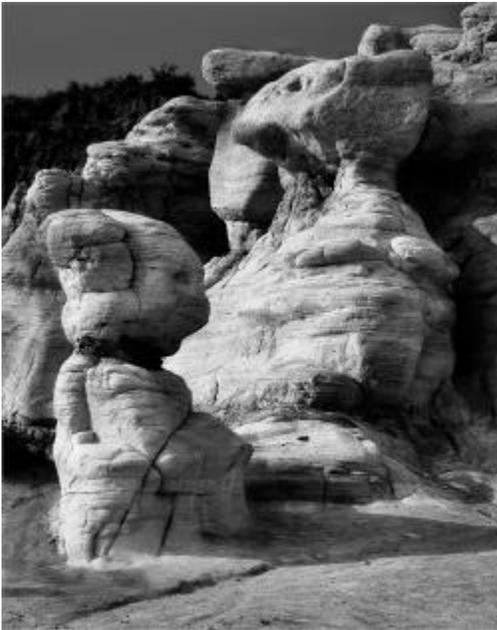


Grant Noel — America 1610



Sharp Todd — Haystack Weather

Last Month Print Night - Judges Favorites



Sharp Todd—Rock Figures



Sharp Todd—Iris Detail up Close



Eloise Carson — Sierra Sunrise



Doug Fischer — Blue Hummer



Margaret Waddell — Tre Sentry

Last Month Print Night - Judges Favorites



Jim Nelson — Floofy Fashion



Sharp Todd — Two Reflections Real Close



Jon Eklof — Curlew Pair



Eloise Carson — Sierras First Snow

2023 4C's Convention The Dalles OR, October 13-14

Nine FPCC members attended the annual 4C's convention in The Dalles OR, hosted by Gorge Photography Club. The first day was a day of several field trips in various locations around The Dalles. This included glass blowing at Nichols Art Glass Studio, Old Peter's Landmark (a 115 year old former Catholic Church), Cascade Cliffs Winery, National Neon Museum featuring models and classic cars with light painting opportunities. There was also a Focus Stacking Workshop at the Jacob Williams Winery.

There is not room here to add photos of all these different events but Dena Holland of GPC put together a video & stills Facebook post about the event at (paste this into your browser URL field):

https://www.facebook.com/groups/600355163861963/?multi_permaLinks=1431272937436844&ref=share

On Saturday there was a great field trip to the Fort Dalles Museum and Anderson house with original structure and a collection of historic artifacts, furnishings and various old wagons and vehicles. Two models were dressed in period costumes.

As usual, all of the winning competition prints were well displayed in a separate room in the hotel.

The presentations began Saturday with **Zeb Andrew's** fascinating discussion of his interests in pinhole camera photography, extreme macro photography and very long exposure "ghost" photography. **Brian Chambers** demonstrated his technique of focus stacking, favoring the Helicon Focus stacking software. **Richard Hallman** shared his enthusiasm for capturing extreme sports and action photographs—mountaineering, skiing, windsurfing, mountain biking and surfing. To capture his images he shared some very dangerous experiences. **Jesse Brackenbury** presented some very useful tips on getting prepared for his shoots including gear, clothing, using apps like Photopills or TPE (The Photographer's Ephemeris). **Michael Bollino** presented a more philosophical approach to photography that he calls his "Open Approach". Instead of trying to get preconceived photographs, he is prepared to capture the experience of whatever nature provides and convey that experience through his finished photographs. Finally, the keynote speaker was **Nick Page**, describing his technique of capturing dynamic images displaying motion, movement and energy often utilizing shutter speeds to demonstrate movement. We plan to have Nick present to FPCC in February 2024!

Story by Frank Woodbery

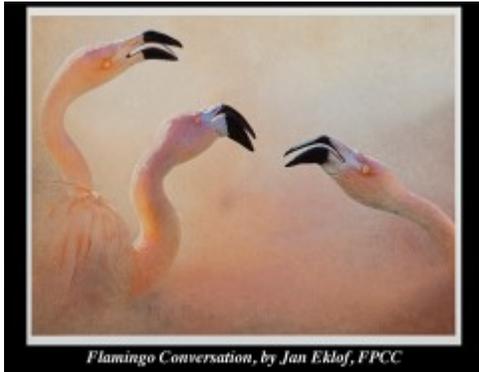
FPCC Attendees, clockwise from left—Sharp Todd, Jim Nelson, Rick Battson, Grant Noel, Frank Woodbery, John Craig, Jan Eklof, Gail Andrews and Margaret Waddell. (Photo by Brent Waddell)



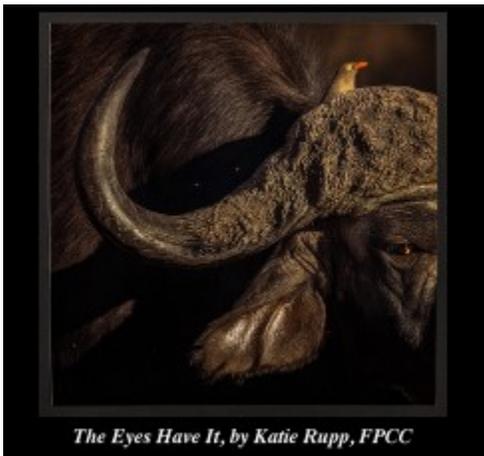
2023 FPCC

**Small Color Print
3rd Place**

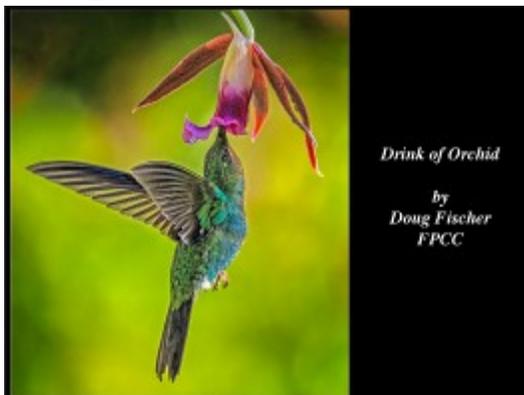
Jan Eklof – *Flamingo Conversation*



**Large Color Print
Honorable Mention
Katie Rupp – *The Eyes Have It***



**QEID Traditional
Honorable Mention
Doug Fischer – *Drink of Orchid***



**QEID Traditional
Honorable Mention
Katie Rupp – *In the Tree***



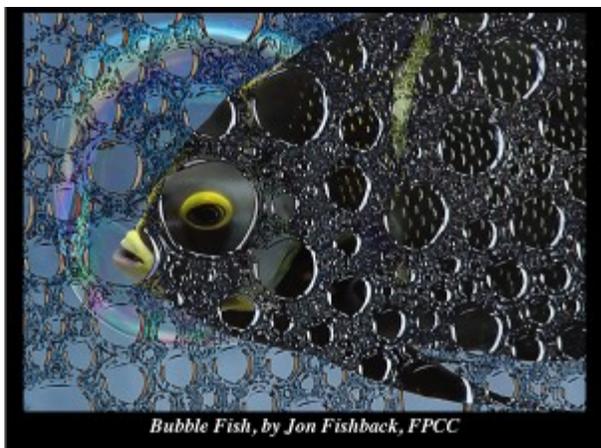
**QEID Traditional
Honorable Mention
Katie Rupp – *Lunch Time***



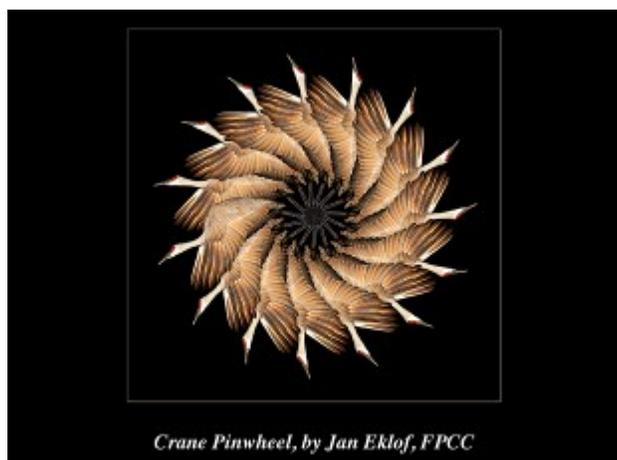
**QEID Traditional
2nd Place
Doug Fischer – *Green Hermit***



Monthly EID Altered Reality
Honorable Mention
Jon Fishback – *Bubble Fish*



Monthly EID Altered Reality
Honorable Mention
Jan Eklof – *Crane Pinwheel*



Monthly EID Traditional
Honorable Mention
John Craig – *Puffin*



Monthly EID Traditional
Honorable Mention
Doug Fischer – *Hermit Hummer*



Monthly EID Traditional
Honorable Mention
Katie Rupp – *And Furthermore*



2023 FPCC Club Awards 4C's Convention

First Place - Large Color Prints



First Place - Small Color Prints



Third Place - Small Mono Prints



Second Place - EID

Last Month Discussion Night

Eloise Carson

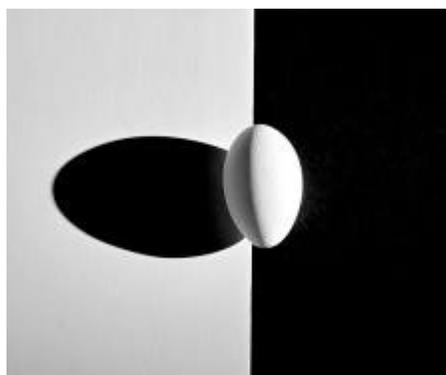


Eloise was not able to attend but wished the group would discuss these two nice landscapes as to which they liked and any comments the group may have.

Most everyone liked the one with the less grey snow in the foreground and better definition in the background. There was some discussion regarding the dark mass at middle top and all felt it to be natural.



Robert Wheeler



Bob's two images were influenced by the workshop recently conducted by the club. The egg was shot at the event and Bob seemed to be less than excited about the juxtaposition of the shadow in the egg and the vertical line between the black and white background.

On the right, the group was universally excited about the cell phone base used as a light source for this image. There was considerable discussion regarding the floating aspect of the bulb and how it was done.



Rod Schmall



Rod continues to delight the group with his novel way of seeing things. On the left he captured this scene at the October Fest. Some would have preferred to see the upper left goodies cooked a bit more.

The right is a pumpkin, believe it or not. The shot is of the stem area and most felt it to be a bit creepy, although very well seen.



Last Month Discussion Night



Jan Eklof

Jan worked at the zoo and found this lizard. Conversation revolved around whether or not the members felt the softness of the foreground was problematic. Most felt it not to be and there continued to be debate and ideas around how it may have been mitigated.

Jan said she was going for a negative space try, on the right. All liked Jan's usually fine work and most felt it did fit the negative space idea.



Frank Woodbery

Frank's clown excited most participants, with its fine expression and great composition. Frank said, the pop can behind needs to go and if he competes with it he will work on the background.

The wind-surfer was felt, by the group, to be a fine presentation, with good dynamic action and placement of the athlete. Use of the background was also felt to be good as well as being able to see the face.



Margaret Wadell

Margaret gave the group fine conversation. On the left the bird was seen as a departure from what we normally see, and very interesting. She was trying to capture the wing movement in an interesting manner and the group felt she was successful. Considerable conversation revolved on ways she might enhance it even more.

The pastoral scene right garnered lively discussion around the sky and its inclusion in the presentation. All thought the elements placed well and the middle ground had fine interest.



Last Month Discussion Night



Lucinda Savoe

The Venice scene on the left was discussed in detail, by the group. Specifically the very interesting fore-to-middle ground with the fine reflection. Lucinda was interested in the people in the background and whether or not the group felt them important. Most felt the interest was elsewhere, for competition.

On the right the buildings and contrails initially was discussed regarding the sky but evolved into one more about the buildings and Lucinda's hope to bring out more detail in an otherwise shaded area. Everyone felt this lightening was a bit heavy and created a rather unnatural lighting on the shadow side of the building. Lucinda stated she might send the file to the members for there rendition of the scene.



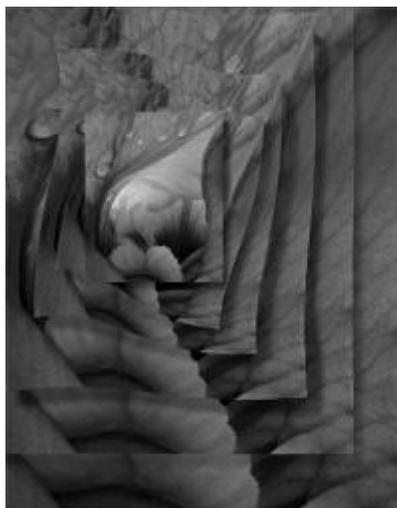
Doug Fisher

Another of Doug's frog images created a bit of humor in the group. It was stated that the front of the near frog is not sharp, and several felt a square crop might be better.

The infra-red image on the right was thought, by all, to be a good composition and the treatment to be interesting. Doug felt it might be something he would



compete with, in Altered Reality.



Ray Klein

Ray is working on Altered Reality also and morphed this flower into this interesting presentation. He described the process as repetitive copies of the same images while maintaining the tonality of the center of the bloom.

Last Month Discussion Night



John Craig

On the left is John's original. He was interested in discussing the groups thoughts on the cropping for maximum impact. At first seeing only the original on the left, the group felt that the foreground might be cropped and darkened a bit. Most did not mention a more severe crop at that time. After seeing what John felt to be two possibilities, on the right, everyone voiced their opinion as to a favorite, with John preferring the one at the top right. There were others that felt the original had good interest, with the color and inclusion of more elements as below.

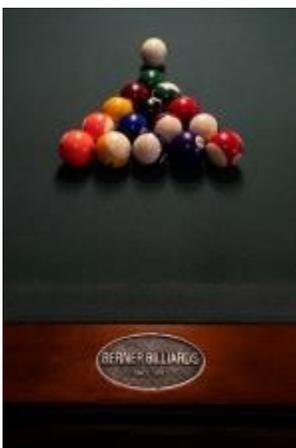


George Clark

On a bicycle ride George sat and viewed the scene on the left. He subsequently de-saturated it and felt the end result to have some interest. The group mostly agreed, with discussion about the desaturation process, how and why. George refrained from enhancing one color as he felt the process to be outdated. Everyone felt the presentation to be well seen with good interest in the wheel.

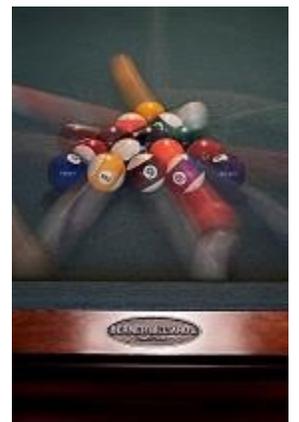


Mt. Hood and clouds on the right was discussed heavily regarding the use of sepia and snow. Some felt it interesting others not so much. It was, however, thought to be a fine scene with great interest in the cloud across the mountain, something seldom seen.



Jon Fishback

Jon started out on the left attempting to make an advertising piece for the manufacturer of this pool table. An exercise with no external lights. The interest was the brass logo on the table. After noticing the image on the left did not appear to have the requisite bumper he worked by replacing the foreground, striking the racked balls and created — on the right. Some felt much research went into the movement of the balls, but it was just a hit or miss thing. Much work still needs to be done in working with this table.



Last Month Discussion Night



Jim Nelson

Jim's interest on the left was around the layer of fog the trees and fence in the foreground. The group spent considerable time on these elements and the consensus was that the fence might be a bit distraction so close to the frame edge. It was also thought that some additional off the top might improve the composition. There was also mentioned that the dimension of the middle ground might be enhanced by some contrast and selective tonality work.



The bear peeked out of the bushes at the side of the road, eating berries. Jim captured him quickly before he disappeared again. The fine sharpness of the head was discussed as well as the catch-lights in the eyes.



Discussion night had extra time this month due to a small turn out and the group was fortunate that Jim had sent a couple of extras.

Jim is a fine portrait photographer and on the left is a fine example. This model with the high key background was thought to have good use of the hands and pose. Jim stated the girl is a friend and naturally took this pose. How fortunate for Jim.



The grab shot of the sea lion eating a fish was just being there. Jim was returning from a trip and saw them playing, and titled this "Stop Playing With Your Food."

Howard Bruensteiner sent the editor this email quote, which I feel can stand to be studied. We missed you, Howard, at Discussion Night.

Jon — I came across this quote. Seems to me that almost all of the photographs that score well in photo club competitions are the "purely happy" kind. Howard

"The findings from studies by some psychologists show that when people feel profoundly moved by a work of art, they have a mixture of positive and negative emotions. They never just feel positive emotions. It always has something to do with sadness, or shock — fear — as well as the pleasure in the beauty. Something that is considered to be a truly happy work of art, or purely happy piece of poetry, is typically considered to be less moving. It's also usually considered less great."

Ellen Winner

What do you think? — My thinking is that everyone understands the pleasure in the beautiful, profoundly moving, happy piece of work. So might not the negative, sadness, or shock aspect of this work be elusive? I think not, as many times I hear "that is beautiful, but it makes me nervous or sad", or "I like it but I don't know what it is." Seldom do I hear, in competition, the shock or fear coming from comments of the happy only work.

What type of images are you creating, the ones with the two emotions positive and negative, or purely happy work?

Ed.

History—Edward Steichen

Steichen was born **Éduard Jean Steichen** on March 27, 1879, in a small house in the village of Bivange, Luxembourg, the son of Jean-Pierre and Marie Kemp Steichen. His parents facing increasingly straitened circumstances and financial difficulties, decided to make a new start and emigrated to the United States when Steichen was eighteen months old. Jean-Pierre Steichen immigrated in 1880, with Marie Steichen bringing the infant Édouard along after Jean-Pierre had settled in Hancock in Michigan's Upper Peninsula copper country. According to noted Steichen biographer, Penelope Niven, the Steichens were "part of a large exodus of Luxembourgers displaced in the late nineteenth century by worsening economic conditions."



Éduard's sister and only sibling, Lilian Steichen, was born in Hancock on May 1, 1883. She would later marry poet Carl Sandburg, whom she met at the Milwaukee Social Democratic Party office in 1907. Her marriage to Sandburg the following year helped forge a life-long friendship and partnership between her brother and Sandburg.

By 1889, when Édouard was 10, his parents had saved up enough money to move the family to Milwaukee. There he learned German and English at school, while continuing to speak Luxembourgish at home. In 1894, at fifteen, Steichen began attending Pio Nono College, a Catholic boys' high school, where his artistic talents were noticed. His drawings in particular were said to show promise. He quit high school to begin a four-year lithography apprenticeship with the American Fine Art Company of Milwaukee. After hours, he would sketch and draw, and he began to teach himself painting. Having discovered a camera shop near his work, he visited frequently until he persuaded himself to buy his first camera, a secondhand Kodak box "detective" camera, in 1895. Steichen and his friends who were also interested in drawing and photography pooled their funds, rented a small room in a Milwaukee, WI office building, and began calling themselves the Milwaukee Art Students League. The group hired Richard Lorenz and Robert Schade for occasional lectures. In 1899, Steichen's photographs were exhibited in the second Philadelphia Photographic Salon.

Steichen became a U.S. citizen in 1900 and signed the naturalization papers as **Edward J. Steichen**, but he continued to use his birth name of Édouard until after the First World War.

Paris, New York, and Partnerships with Stieglitz and Rodin

In April 1900, Steichen left Milwaukee for Paris to study art. Clarence H. White thought Steichen and Alfred Stieglitz should meet, and thus produced an introduction letter for Steichen, and Steichen—then *en route* to Paris from his home in Milwaukee—met Stieglitz in New York City in early 1900. In that first meeting, Stieglitz expressed praise for Steichen's background in painting and bought three of Steichen's photographic prints.

In 1911, Lucien Vogel, the publisher of *Jardin des Modes* and *La Gazette du Bon Ton*, challenged Steichen to promote fashion as a fine art through photography. Steichen took photos of gowns designed by *couturier* Paul Poiret, which were published in the April 1911 issue of the magazine *Art et Décoration*. Two were in colour, and appeared next to flat, stylised, yellow-and-black Georges Lepape drawings of accessories, fabrics, and girls.

World War II

At the commencement of World War II, Steichen, then in his sixties, had retired as a full-time photographer. He was developing new varieties of delphinium, which in 1936 had been the subject of his first exhibition at the Museum of Modern Art, and the only flower exhibition ever held there.

When the United States joined the global conflict, Steichen, who had come out of the first World War an Army Colonel, was refused for active service because of his age. Later, invited by the Navy to serve as Director of the Naval Aviation Photographic Unit, he was commissioned a Lieutenant-Commander in January 1942. Steichen selected for his unit six officer-photographers from the industry (sometimes irreverently called "Steichen's chickens"), including photographers Wayne Miller and Charles Fenno Jacobs. A collection of 172 silver gelatin photographs taken by the Unit under his leadership is held at the Harry Ransom Center at the University of Texas at Austin. Their war documentary *The Fighting Lady*, directed by Steichen, won the Academy Award for Best Documentary Feature at the 17th Academy Awards.

Museum of Modern Art

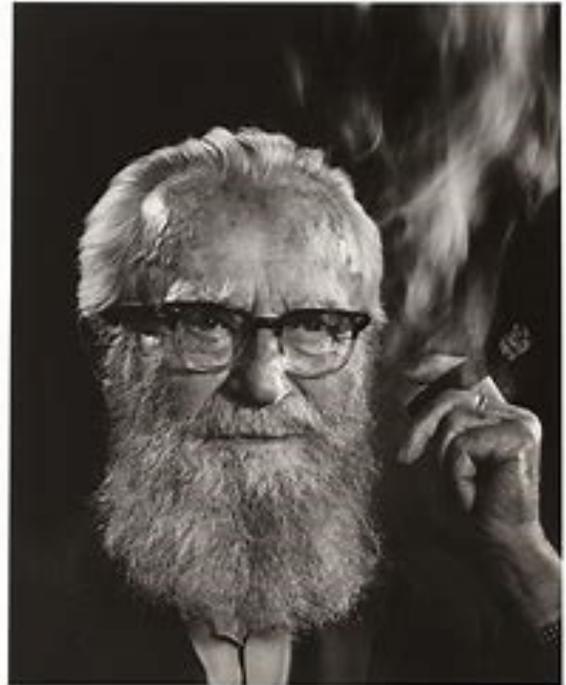
In the summer of 1929, Museum of Modern Art director Alfred H. Barr, Jr. had included a department devoted to photography in a plan presented to the Trustees. Though not put in place until

History—Edward Steichen – Contd.

1940, it became the first department of photography in a museum devoted to twentieth-century art and was headed by Beaumont Newhall. On the strength of attendances of his propaganda exhibitions *Road to Victory* and *Power in the Pacific*, and precipitating curator Newhall's resignation along with most of his staff, in 1947 Steichen was appointed Director of Photography until 1962, later assisted by Grace M. Mayer.

Among accomplishments that were to redeem initial resentment at his appointment, Steichen created *The Family of Man*, a world-touring Museum of Modern Art exhibition that, while arguably a product of American Cold War propaganda, was seen by 9 million visitors and still holds the record for most-visited photography exhibit. Now permanently housed and on continuous display in Clervaux (Luxembourgish: Klierf) Castle in northern Luxembourg, his country of birth, Steichen regarded the exhibition as the "culmination of his career.". Comprising over 500 photos that depicted life, love and death in 68 countries, the prologue for its widely purchased catalogue was written by Steichen's brother-in-law, Carl Sandburg. As had been Steichen's

wish, the exhibition was donated to the Grand Duchy of Luxembourg, his country of birth.



History at Auction



24 Hrs Left Morgan Auctions
Edward Steichen "40th Street, New York, 1925" Print
\$100 (1 bid)



8 Days Left U.R.D.E. Trade Mark...
EDWARD STEICHEN - GRUMMAN F6F HELLCAT TAKES OFF, 1943
\$100



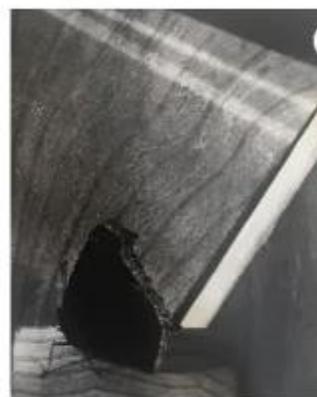
24 Hrs Left Morgan Auctions
Edward Steichen "Nocturne, Orangerie Staircase, Versailles,..."
\$100



24 Hrs Left Morgan Auctions
Edward Steichen "Untitled" Print
\$100



24 Hrs Left Morgan Auctions
Edward Steichen "Milk Bottles, New York, 1915" Print
\$100



24 Hrs Left Morgan Auctions
Edward Steichen "Diagram Of Doom, New York, 1925" Print
\$100



24 Hrs Left Morgan Auctions
Edward Steichen "Alfred Stieglitz And Kitty, New York, 1905" Print
\$100



Jul 30, 2023 Artifacts2Go - Estat...
1971 Edward Steichen SAVE OUR PLANET
\$50 (1 bid)

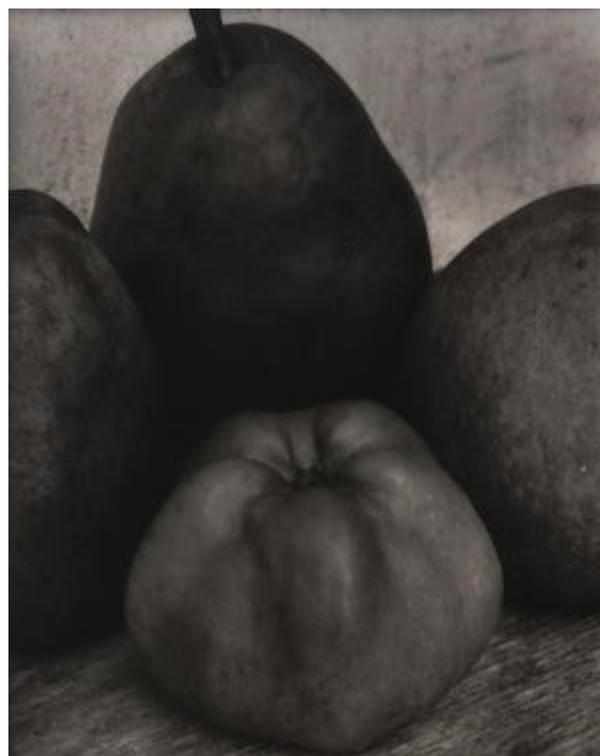


24 Hrs Left Morgan Auctions
Edward Steichen "The Little Round Mirror, Paris, 1902" Print
\$100

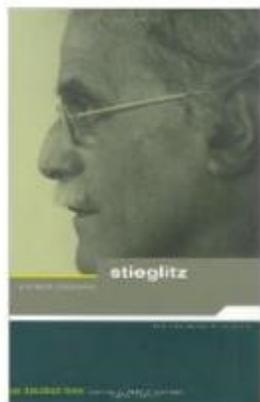
History at MOMA



Edward Steichen



Books at AbeBooks



Stieglitz : A Memoir/Biography

Lowe, Sue Davidson

Published by Museum of Fine Arts, Boston, 2002
 ISBN 10: 0878466495 ISBN 13: 9780878466498

Seller: Better World Books: West, Reno, NV, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Softcover
 Condition: Good

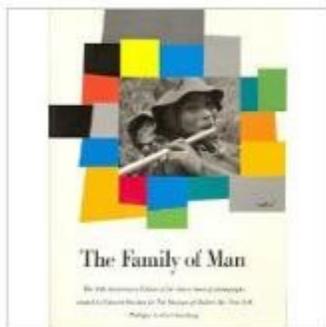
US\$ 4.50

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



The Family of Man, 30th Anniversary Edition

Published by Distributed by Simon & Schuster, 1986
 ISBN 10: 0671554115 ISBN 13: 9780671554118

Seller: More Than Words, Waltham, MA, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Softcover
 Condition: Very Good

US\$ 1.26

Convert currency

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

Quantity: 1



Steichen At War

Christopher Phillips, Edward Steichen

Published by Random House Value Publishing, 1987
 ISBN 10: 0517632276 ISBN 13: 9780517632277

Seller: Hippo Books, Hammond, IN, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Hardcover
 Condition: GOOD

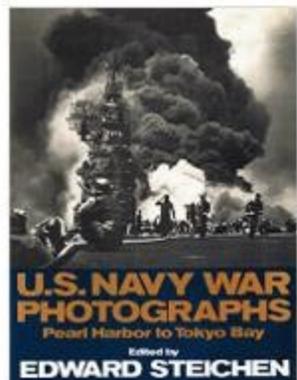
US\$ 5.67

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



United States Navy War Photographs: Pearl Harbor to Tokyo Bay

Edward Steichen

Published by Crown Publishers, Inc., 1982
 ISBN 10: 0517541912 ISBN 13: 9780517541913

Seller: Bayside Books, Ogden, UT, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Softcover
 Condition: VERY GOOD

US\$ 4.39

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

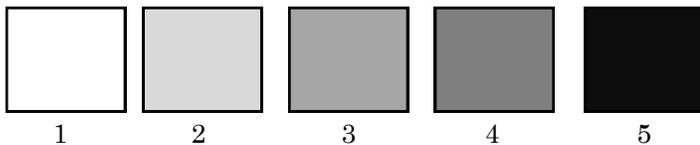
Add to Basket

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XXV

Chiaro-oscuro. — “Detail or Definition.”

Although there are, between white and black, an infinite variety of gradations, it will be convenient to divide them into light (1), half light (2), middle tone (3), half-dark (4), dark (5). If a picture were composed of light and half-light only, the effect would be weak and flat. In photographing distant views, which consist principally of light tones, it will be necessary to introduce



some dark object in the foreground, to give force and consistency. Turner has carried his principle to perfection. Many of his most beautiful pictures, full of air and space, consisting chiefly of delicate grays and blues, are brought into focus by the introduction of the dark foliage of the stone pine, supported by some dark spots in the foreground, the darks being united to the lights by delicate and infinitely varied half-tones in the middle distance.



shades, which is almost entirely due to the half-tones with which they are associated. Claude, Turner, and Rembrandt were alike in their management in one respect — they always forced the brilliance of this lights by the opposition of the strongest darks.

When Claude and Turner represent the sun, they place near it their darkest dark. This effect will always be seen in



nature; if the sun is setting behind a tree, the tree will be darker than any other object in the scene. In Rembrandt's portraits the head is often covered with a black velvet cap to increase, by contrast, the brilliancy of the face; and it will be observed that the other parts are, although dark, in half-light in comparison. This principle is carried out to a great extent in the pictures of Adam-Salomon, where the dark velvet so often introduced plays a most important part in the economy of light and shade.



Light and shade vary so much with the subject to be represented, that they can scarcely be reduced to anything like a system. But there are a few general arrangements which the photographer would find valuable to have always before him, and they are only, as it were, duplicates of the laws that govern composition.

In chiaro-oscuro, as in the composition of lines, the center is the weakest part of the picture. Neither the principal object nor the chief light should be situated in that place where lines drawn from the opposite corner would intersect. A position either immediately above, below, or at the side of this point would



better satisfy the requirements of pictorial effect. In a portrait, the head, which is the principal object and light, would be above this position in a more or less degree, according to the stature of the individual. When the light spreads through the picture, it should never be allowed to form either a horizontal or vertical line. This refers to the general mass of light. The horizontal bars of light seen at twilight are often very beautiful, and their formal straightness gives a grandeur and a sentiment of repose to be produced in no other way. This rule, in other words, would run thus: The center of the picture should not be light, with the two sides dark, or with the top and bottom only dark. When the light falls or is spread diagonally, it is more picturesque than when it is arranged horizontally or vertically. The same rule would, of course, apply to shadow. There must be unity of effect in the light and shade as well as in the composition. Chiaro-oscuro will often "pull a picture together" when the composition is scattered. Where there is too great a repetition of forms, light or shade will break them up or mass them together. Chiaro-oscuro should produce

Pictorial Effects in Photography—H.P. Robinson

that effect which is produced upon the retina when the eye is intently fixed upon an object, and is not permitted to wander, and which, some artists maintain, should be obtained by sacrificing the inferior parts of the picture to the principal part. This theory, that the details of the larger portion of the picture must be out of focus, will not bear the light of argument. The theory is, that the eye sees only one point in perfect focus at the same time, and that there is something unpleasant and imperfect, even to the least experienced eye, in a picture where everything is made out—the drapery, accessories, etc., all minutely represented with the same finish as the head. This is a fallacy that has led many clever painters astray. It is true that the eye, theoretically, only sees one point at a time, but the eye alters its focus so instantaneously that practically it sees one part almost as well as another; and the same rules should apply to the picture as to nature. Notwithstanding that pictures are usually smaller than nature, if the eye is fixed on the chief feature, the other parts, however highly finished, will naturally go out of focus as much as they do in nature, which, as I have already explained, owing to the instantaneous alteration of focus in the eye, is not much. Here is an illustration. As I write, I am looking through a window; a few feet beyond the window is the railing of a balcony; beyond a terraced garden; beyond that a grove of trees; yet further a church-tower; and in the distance some hills veiled in the blue mist. All this is seen through an aperture two feet square; and, as I look at it, the focus of the eye changes so rapidly that I can detect no want of definition—such definition as we get in a photograph—anywhere. The only indistinct part is the distant hill.

But there is no reason why this scene, if represented in a picture, should be a mass of mere detail. Sharp, as we call it in photography, it may be all over, but, if it is to have pictorial effect, it must be massed; the church-tower, which is the principal object, must come out into the strongest relief, the rest must be subordinate; and thus we should obtain that unity which is necessary to pictorial effect. The picture is felt to be true and natural when the eye is at once led to dwell on the chief group or the principal object. By insensible degrees, the painter who is a master of his art keeps down the parts which interfere with the center of attraction—

" All things seem only one
In the universal sun."

And so, after a fashion, it should be in the picture produced by his light.

Unity of light and shade, as I have just stated, is imperative; but there is another quality which at a first glance would appear to be antagonistic to unity, but which really aids it. In a former chapter, I dwelt at some length on the necessity of repetition in lines and forms; the same rule, only in a stronger degree, applies to chiaroscuro. No light in a picture should be allowed to be single or isolated, but should be repeated or echoed, not in its full quantity or force—there must be no rival near the throne—but in an inferior degree. The strength of Rembrandt, strange as the statement may appear, was not so much in his great contrast of black and white, as in the manner he harmonized and mellowed the violence of either by echoes and faint repetition throughout

the picture. It is the repeated but fainter echoes of the chief light that harmonize and bring together the various parts of a picture into the unity of a perfect whole. The repetition of the air, varied and less pronounced in a piece of music, produces a sympathy and connection of thought throughout. The effect is analogous to that of metaphor or simile in literature: a repetition must not be a symmetrical likeness of its original, but should appear to belong to the same family. It must avoid the symmetry of detail, but produce a sort of wholesale symmetry. What is the secret of the delight we take in reflections, if it is not similar to that we take in hearing the repetition of a sound, or in seeing the echoed sympathy of one part of a picture with another? To many, the reflection is more beautiful than the reality.



Eloise Carson



Sharp Todd

Minutes of the FPCC Board Meeting October 3, 2023

The meeting was called to order by Frank Woodbery via Zoom at 5:30 p.m.; a quorum was present.

Attending: Frank Woodbery, Jan Eklof, Rod Schmall, Rick Battson, Bob Deming, and Lucinda Savoie. **Absent:** Dwight Milne, Howard Bruensteiner, Grant Noel

Board Minutes: Approved minutes of the September Board of Directors meeting.

New Business: It was agreed that nonmembers can submit a print or image to be reviewed during the time they are considering joining, but it will not be formally judged – just commented upon after the club judging.

Visitors/New Members: It was agreed that when new members come to a meeting, all should make an effort to meet and welcome them. Example: Brian Legate will attend Print Night.

Surrogates for BOD Positions: At this time there are no formal backups for the positions, although for prints there are 3 people who can step in when Grant is absent. Jan noted that our club has volunteered to do EID judging for all of 4C's in December and that will be a good opportunity for some of the newer members to learn more about 4C's.

There was no decision about identifying other backups at this time.

Other Events – Reservations/carpooling: Several people are planning to attend the 4C's Convention and will discuss carpooling. Not everyone was aware of the Nature Photographers of the PNW event on 11/4.

Backup gear/supplies: Frank noted that he has the old print display box, the club laptop and the club projector.

Chair Reports:

Treasurer's Report: The report was reviewed and approved. Rod noted that some people have not paid yet (shown on the club roster) and those who have not will be notified they need to do so.

EID: There were about 70 images submitted during September. Rick noted that all of the other 4C's clubs use the T category instead of O (open). We should be better aligned with the 4C's categories and he recommended that we consider changing this in May, 2024.

PSA Representative: Rick attended the annual PSA convention along with Sharp, who received the PSA Lifetime Achievement Award at the conference. This will be acknowledged at the upcoming 4C's conference also.

Webmaster: Bob said the website is working ok with the exception of the Adapter page, which he is troubleshooting.

Image Awards:

The meeting adjourned at 6:40 p.m.

Respectfully submitted,

Lucinda Savoie



PSA Rep.: Rick Battson



4 C's Rep.: John Craig