

Adapter



Vancouver Washington
Film Pack Camera Club

October 2018 Volume 64 Issue 01



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, ARPS jpf1@aol.com

Volume 64 Issue 01 October 2018

Club Officers:

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Web Co-Chair—B. Deming & D. Fischer

Touchmark Rep.: Ray Klein

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Gordon Parks (1912-2006) Page 12.

Cover:
Sharp Todd

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

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

Goodies list and Schedule:

09-04 J & S Watt
09-11 Rick Battson
09-18 John Craig

10-2 Katie Rupp
10-16 George Clark

11-06 Steve Cornick
11-13 B & S Deming
11-20 Jan Eklof

**The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sandy Watt 309-750-4351 and arrange a swap.**

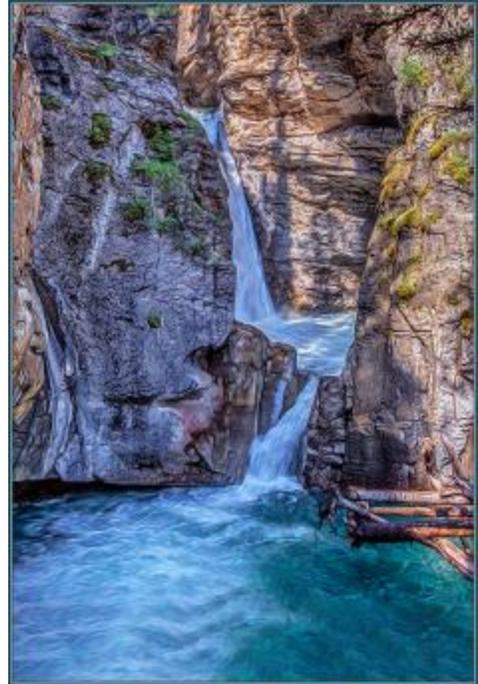
Last Month Print Night - Results YTD

Large Color	
Albert Tang	42
Don Funderburg	21
Doug Fischer	47
Katie Rupp	51
Sharp Todd	48
Wayne Hunter	45
Large Mono.	
Albert Tang	45
Don Funderburg	23
Sharp Todd	49
Small Color	
Albert Tang	43
Bev Shearer	47
Don Funderburg	20
Frank Woodbery	21
Jan Eklof	50
Rick Battson	41
Rick Swartz	44
Sharp Todd	46
Small Mono	
Albert Tang	45
Bev Shearer	40
Don Funderburg	21
Frank Woodbery	23
Jan Eklof	22
Rick Battson	43
Sharp Todd	46

Last Month Print Night - Judges Choice



AlbertTang_FPCC_TheConservatory_SM



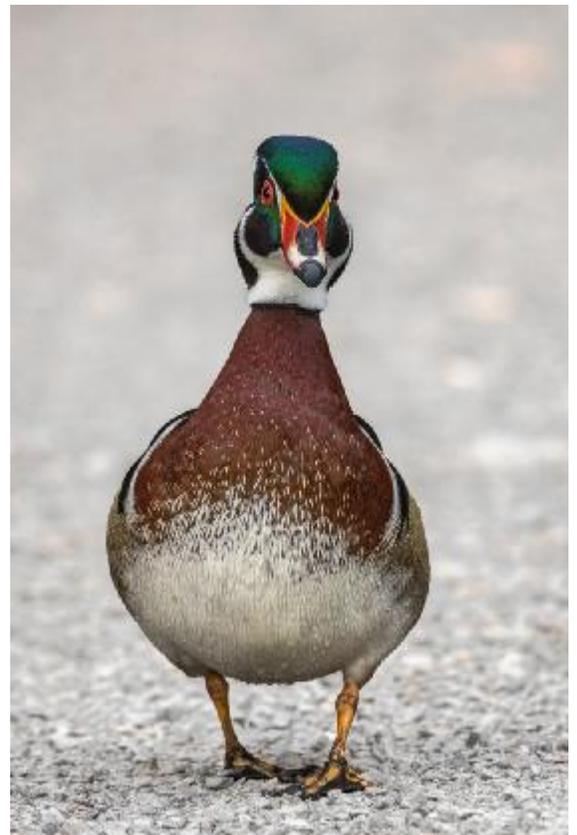
DougFischer_FPCC_JohnstonCanyonFalls_LC



JanEklof_FPCC_BigHornSheep_SC



SharpTodd_FPCC_PalouseDustTrail_LM



KatieRupp_FPCC_Here'sWoody_LC

Last Month Print Night - Judges Choice



JanEklof_FPCC_ThirstySparrow_SC



KatieRupp_FPCC_RedDirt=NaturalSunScreen_LC



SharpTodd_FPCC_PalouseDusty_LM



SharpTodd_FPCC_PalouseFieldSpraying_LC

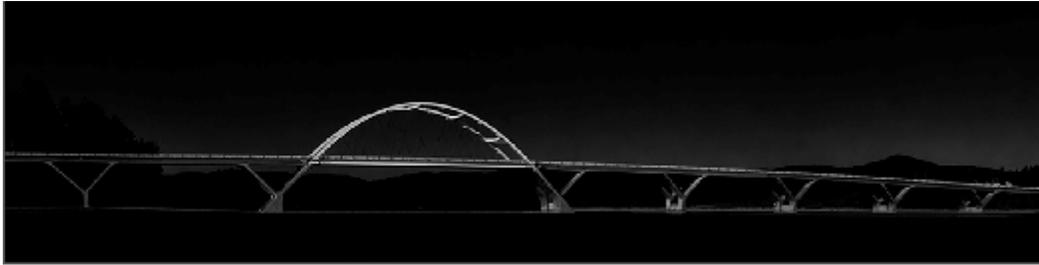
Last Month EID Night - YTD

EID chair: John Craig

MONO YTD	
AlbertTang	24
BevShearer	22
BobDeming	22
DavidLaBriere	21
DonFunderburg	22
DougFischer	22
FrankWoodbery	22
GeorgeClark	24
GrantNoel	24
JamesWatt	22
JanEklof	23
JohnCraig	25
JonFishback	23
LindrelThompson	22
LoisSummers	22
RayKlein	22
RickBattson	24
RickSwartz	21
SandyWatt	21
SharonDeming	23
SharpTodd	25
SuZhou	24
TheresaPeterson	24
TimMorton	23

OPEN YTD	
AlbertTang	49
BevShearer	45
BobDeming	48
DavidLaBriere	44
DonFunderburg	47
DougFischer	46
FrankWoodbery	46
GeorgeClark	46
GrantNoel	45
JamesWatt	43
JanEklof	49
JohnCraig	50
JonFishback	47
LindrelThompson	50
LoisSummers	47
RayKein	24
RayKlein	24
RickBattson	44
RickSwartz	42
SandyWatt	44
SannyePhillips	44
SarmaNuthalapati	23
SharonDeming	46
SharpTodd	49
StephenCornick	44
SuZhou	47
TheresaPeterson	46
TimMorton	48

Last Month EID Night - Judges Favorites



JohnCraig_FPCC_AlseaBayBridge_M



AlbertTang_FPCC_PheonixRising_O



DonFunderburg_FPCC_SunsetWindyRidge_O



SharpTodd_FPCC_HelensSpewingAgain_O



SharpTodd_FPCC_LadowButteAndBarn_M

Ways of Seeing

I am reading a very interesting book. The title is; “*Ways of Seeing*” by John Berger it is a cute little, 5X8 inch book purchased online for very little. It is based on a BBC television series.

Jon Berger was an interesting person in his own right and I think his biography is worth reading on Wikipedia.

Much of his philosophy regarding art; exhibits his Marxist leanings. Beyond the political, however, I found much of interest to anyone fascinated by images and especially photography. Mr. Berger was an art critique and felt seriously that the relationship between photography and painting has an influence that goes beyond the obvious controversies over mechanical vs hand art.

The most interesting relationship I found in the first chapter has to do with the worth of paintings. Not necessarily their monetary value, but the unique, intrinsic value also, of the physical painting, the oil on canvass, or watercolor, etc.

In the past, before photography, it seems that paintings held value in the depicted subject, as well as the fact that it could not be in two places at the same time. Much of its value was in its non-portability or its uniqueness.

Wealthy patrons of art, in the days before photography, commissioned and collected paintings partly because of the subject, or what it said. They hung the paintings, in their lavish homes, many times depicting scenes familiar to family and friends, safe in the assurance that what they owned was unique and to see it you would need to come to visit.

Along came photography and the portability issue came to an end. Now the subject of the painting was available to the masses. It took only a few years for what seemed to be a unique subject to become ordinary.

Fast forward to the 21st century and I think you will agree, the subject of most art is very portable. Copies of just about any master painting from the last 300 years, can be seen by anyone with a cell phone. Not only can images be seen in two places at once, but millions of places.

This portability of images fundamentally changed forever the commerce of art. Photography, by removing the preciousness of the subject matter, shifted the worth if the artwork to its physical presence. Another way to say it is, since the subject of the artwork is ubiquitous, the value to the collector becomes the physical, tangible, art piece. The value of the art piece is no longer what it says, but what it is, and this is about all any of us have ever known.



Collectors of art before photography might very well have had something like this in their collection. The subject was of interest, (few people had visited the pyramids, and the subject might have been considered unique, what it says.)

The painting may have been valued two ways, what it says, (This is how the Sphynx and the pyramids appeared to the artist.) and what it is, (I have the original painting on canvas.)



After photography, the subject became ubiquitous, what it says; is now available to the masses. The painting's value now becomes what it is; the tangible, art piece.

Not only does the photograph depict the scene exactly without the artists interpretation, it has become portable.

THE TOUCHMARK CLASSIC CAR SHOW EVENT 2018

The FPCC turned in a memorable number of images as a record of the success of the Classic Car Show held at the Touchmark Retirement Facility on Saturday, June 16th, 2018. Several members of the club, who participated to document the activities, arrived early in the morning to capture the incoming classic cars as they arrived. Bob Deming arrived the earliest, at 7:30 AM, and planned a picture story of the potential winners. Fortunately he was successful in actually selecting the top winner of both the "People's Choice Trophy," and also the winner of the "Resident's Choice Trophy," well before they were actually selected! In the event you want to know how he was able to accomplish this, you'll have to ask him. Bob supplied the names, and their home states, of the winning individuals for this article.

The 2 top winners of trophies were a "1911 Model T-Ford," owned by Mr. Jim Gordon, of Portland, OR, and a "1930 Dodge Phaeton," owned by Mr. Chuck Byers of Boise, ID. Somehow, Bob Deming's knowledge of Classic Cars helped him select the owners of these two classic models, and he followed them throughout the day, and recorded both earlier, and also later, as they received their trophies.

Frank Woodbery, Bob Deming, Doug Fischer, George Clark, John Craig, Steve Cornick, Sharp Todd, and Ray Klein, all turned in a plethora of images to completely capture the entire event from the beginning to the very end of the final trophy presentation. Frank Woodbery's image of the overall event, from a top floor, was the most revealing of the number of vehicles and people attending the event.

The weather could not have been more perfect for the event, which attracted what seemed to be several hundreds of participants, and even more of the public from the neighboring areas. The temperature was very mild, not too cool and not too hot, partly cloudy, making it perfect for photographing the event.

The Touchmark personnel served food and refreshments during the entire event and payment was up to the individual, as to how much they wanted to donate for the food, as a charitable donation, so what you ate was basically expressed as being free.

Trophies were awarded according to what the "Resident's" voted as the best, and also what was voted by the attending public, the "People's Choice" as best. 2 additional trophies were awarded for an auto built before 1950, and an auto built after 1950.

George Clark was assigned the task of collecting all images from all the photographers, and then met with me at the Touchmark facility on the following Wednesday. I had already edited my photos and prepared a cover that was attached to the DVD, which was burned right there, at the facility that same day, and delivered later that afternoon directly to Kelli Wagnild, of the Touchmark, coordinator of the Classic Car Event.

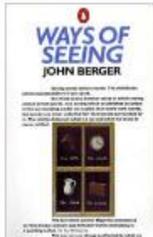
All photos in this article accomplished by various members of the club.

Some photos, and article written by Ray Klein.





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



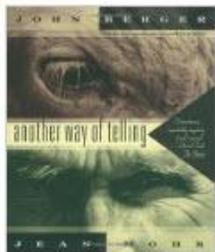
Stock Image

[Ways of Seeing: Based on the BBC Television Series \(Penguin Books for Art\)](#)

Berger, John

Published by Penguin Books

ISBN 10: [0140135154](#) / ISBN 13: [9780140135152](#)
 Used Softcover

Price: US\$ 4.05[Convert Currency](#)
Shipping: FREE
 Within U.S.A.
[Destination, Rates & Speeds](#)

Stock Image

[Another Way of Telling](#)

John Berger

Published by Vintage March 1995 (1995)

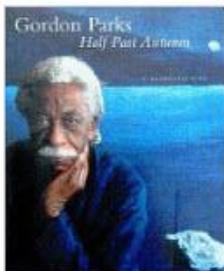
ISBN 10: [0679737243](#) / ISBN 13: [9780679737247](#)
 Used

Price: US\$ 4.99[Convert Currency](#)
Shipping: US\$ 3.99
 Within U.S.A.
[Destination, Rates & Speeds](#)

Quantity Available: 1

From: [Mathom House Books, Inc.](#) (San Clemente, CA, U.S.A.)

Seller Rating: ★★★★★



Seller Image

[Half Past Autumn: A Retrospective](#)

Parks, Gordon; Brookman, Philip (Essay by)

Published by Little, Brown and Company in association with the Corcoran Gallery of Art, Boston and Washington D.C. (1997)

ISBN 10: [0821225030](#) / ISBN 13: [9780821225035](#)
 Manuscript / Paper Collectible Used Softcover First Edition

Price: US\$ 9.50[Convert currency](#)
Shipping: US\$ 3.95
 Within U.S.A.
[Destination, rates & speeds](#)

Quantity Available: 1



Stock Image

[To Smile in Autumn](#)

Parks, Gordon

Published by W. W. Norton & Co., New York (1979)

ISBN 10: [0393012727](#) / ISBN 13: [9780393012729](#)
 Used First Edition Hardcover

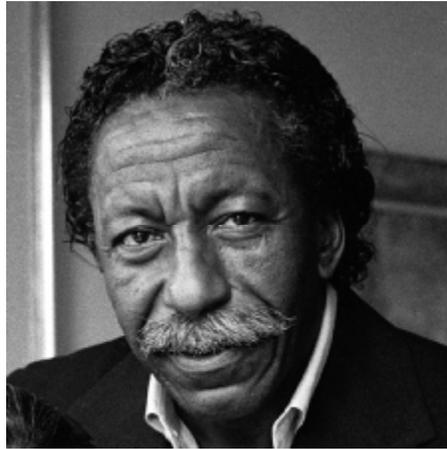
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Shipping: US\$ 6.00
 Within U.S.A.
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Quantity Available: 1

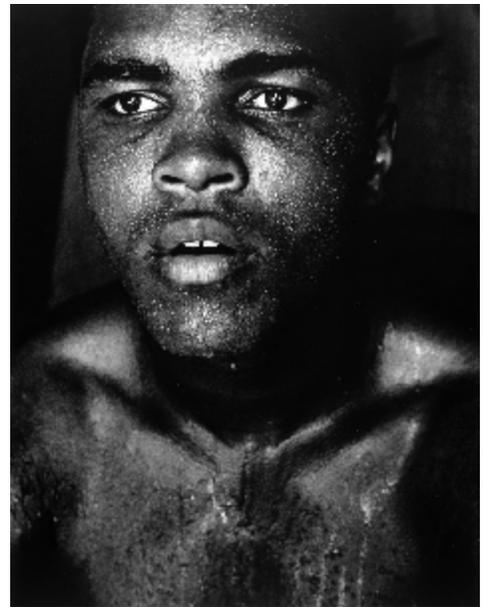
From: [The Midnight Bookman](#) (Clearwater, FL, U.S.A.)

Seller Rating: ★★★★★

History—Gordon Parks



Gordon Parks 1912—2006



Random Thoughts—Brooks Jensen

Girl with a Pearl Earring

I watched a fascinating movie last night that I wish I could recommend, but the movie itself wasn't that good. It's called *Girl with a Pearl Earrings*, starring Scarlett Johansson and Colin Firth. The basic plot line in this movie, which deals with art and art making, is the inspiration that the Dutch painter Vermeer received from the little peasant girl who ended up posing for this painting.

I have no idea whether this is a historically true account of how this painting was made, but it is a painting I'm familiar with—I've seen it reproduced in books—and so I thought it would be an interesting movie. The problem with the movie was that the musical score was miserable, the plot line was difficult to follow, and the directing was suspect—but the idea that every artwork has a story behind it is a potent idea.

This is one of the real challenges of going to a museum or a gallery exhibition. It's the role of the docent to educate us about what that story is, and how the work came about, and a little bit about the history of the artist, and the place of this particular piece of artwork in the context of history, and the artist's personal history. All those things are an important part of understanding a piece of art work. But the problem is this: what happens when there isn't a docent? What happens when there isn't a book? What happens when a photograph is just hanging on the wall somewhere in a gallery, in a museum, in someone's home, in your home? How does the story that enriches and enlivens the piece of artwork get told, not as part of the artwork but about the artwork?

It's an interesting question and one that's probably worth spending a little time thinking about. I don't have any solutions right now, but I know it's a question I'm going to be trying to answer in the coming months, because I think it's an important part of presenting artwork.

Apprenticeship

Don Worth, Ted Orland, Alan Ross, Chris Rainier, John Sexton. What do these photographers have in common, other than the fact that they are all terrific photographers?

If you don't know Don Worth's photographic work you need to search him out. He is a terrific photographer. Same with Ted Orland; same with Alan Ross. Chris Rainier has a new book coming out, and of course, John Sexton is probably well known by most *LensWork* readers because we've published him before, as we have Chris Rainier. What do these photographers have in common?

They share the value of the lesson and the sadness that I have that the apprenticeship idea has died out in the arts and crafts world. It's almost impossible to find someone you can apprentice with or learn from.

All of these photographers were at one point in their career assistants to Ansel Adams. They provided labor for him, and in exchange he educated them—they couldn't help but learn in the process of being a labor for him. As a result, they've all gone on to be really terrific photographers.

It's really too bad that the idea of apprenticing with a master photographer has dried up and blown away. Now we all go to school, we go to an MFA program, we learn from some teacher. You know, teachers are good, but they're not master photographers and they cannot replace that hands on experience of working with someone who's doing it, of being their day in, day out, during the hard parts, the easy parts, the grunt-work parts, the flashes of insight, the drudgery of the hard work. That's what apprentices do, and I think that's an incredibly valuable lesson.

I wish we still had a strong apprentice program in this country. They do in Japan, and some of those Japanese artists are learning things that are mind-boggling. Too bad we don't have it here.

Your Contemporaries

I was showing my photographs at a workshop when the discussion of fellow travelers came up. This is sort of standard workshop fair, the question being, "Who is out there in the world who's doing work similar to the work that you are doing? What can you learn from them? What did they do successfully that you might take a look at, etc.?"

In that conversation, the workshop instructor mentioned to me in looking at my work that a fellow photographer of mine might be Walker Evans. Well, that was a compliment. I like Walker Evans work; I felt good about that.

And then he made a statement that really set me back, because he said that I would need to improve my work dramatically if it was going to survive in history, because I would be judged as contemporary of Walker Evans. Of course, at first glance this didn't make any sense to me because Walker Evans made a lot of his great photographs in the '30's and '40's. Here I was photographing in the '70's, '80's, and '90's. But he said, "you know, you have to look forward 200 or 300 years. In 200 or 300 years from now, you will be seen as a contemporary photographer of the American scene, contemporary with Walker Evans, and Dorothea Lange, and the FSA photographers."

From that perspective of 200 or 300 years in the future, he's right. We tend to think of Michelangelo and Leonardo Da Vinci as contemporaries, but in fact Michelangelo came considerably after Leonardo in history. But in our minds they come from about the same time. I find this an interesting thing to think about, because when you step back and look at your own work in the larger context of history, to me it's motivating, because I realize the importance of producing work that stands up to and historical standard of the best photographers that have been photographing before me.

In that context it makes me motivated to do a better job than I would do if I were just comparing myself to my friends, to my peers, to my own previous work, or to the work that I see exhibited in the galleries today that's similar to mine. No, I really should be comparing my work to the very best work in all of history, and that motivation is a terrific source of inspiration.

Art Photography - H.P. Robinson

Chapter II.—Nature and Art.

"Nature is not at variance with art, nor art with nature. Art is the perfection of nature. Were the world now as it was the sixth day there were yet a chaos. Nature hath made one world, and art and other. All things are artificial, for nature is the art of god." - Sir Thomas Browne

THE question may be asked, what is the use of composition; why not go direct to nature, and humbly learn what she has to teach? There is a great deal of nonsense talked about nature by those who know very little about it in relation to art, or, indeed, in any way. There is no word in the language that has so many meanings, and which has been so used and abused, as nature. "it is a wholly thing," said Mr. Squeers, "to be in a state of nature." it is a "cult" just now to worship nature, or to pretend to, as it used to be the fashion to worship the lily, and it is done about as sincerely. All but the most ardent "naturalists" will now allow selection. They found their first ideas on this subject to be too hasty, and from selection to composition is but a step. Selection would single out a portion of nature that composed well, while composition would alter details so as to make an arrangement of lines and light and shade which experience tells us is most pleasing to the eye.

The use of composition to art is analogous to that of grammar to language. Those who would think nature is everything and art nothing, would prefer the babbling of an infant to the stately measure of the finest literature. Like the immortal teller of Mark Twain's blue jays story, it is the "sickening grammar" that annoys them; they must be free from all academical all restraints, or die. The practical man said of "paradise lost," "what does it prove?"

If it proved nothing else, it proved that Milton had learnt the A, B, C, of his art before he wrote the poem, and knew something of spondees and iambics; dactyls and anapests; hexameters and pentameters; heroic elegiac and lyric measures. In other words, he

knew his composition. It is my contention that one of the first things and artist should learn is the construction of a picture. He should learn how to express himself before he begins to deliver his soul. Dogberry expressed naturalistic ideas when he said that reading and writing come by nature; we of the old school don't think so. Composition enables the artist to express himself intelligibly; it helps him to think, and to put his thoughts before others clearly; it aids in seeing quickly what will make a picture when the subject is before him. Instinct, possibly, may lead him

right, but a knowledge of composition makes him more assured; it teaches him where to find the weak parts of his subject and how to strengthen them. I hope it will not be inferred from what I have said that I have no respect for nature, and treat her contemptuously, for nature has been the study of my life. It is only by loving nature, and going to her for everything, that good work can be done; but then we must look to her for the materials for pictures, not for pictures themselves. It is nature filter through the mind and fingers of the artist that produces art, and the quality of the picture depends on the fineness of the filter.

I have said that all but the most ardent "naturalist" will now allow selection. It is certain that the early impressionist painters were loud in their expression of contempt for anything approaching selection or arrangement; this is quite evident in their works, and I have heard some of them preach the doctrine that all there was in art was the way in which the impression of nature was expressed, and in a pamphlet on "naturalistic painting," by Mr. Francis Bait, published two years ago, we read of "some miserable law of composition, 'symmetry,' 'balance,' 'arrangement of line,' 'filling of space,' as though nature does not do all that 10,000 times better in her own pretty way."

That composition was not considered part of their art by the naturalistic painters is implied in the following sentence from an article in the *Magazine of Art* on Bastien Lepage, a painter of whom Dr. Emerson once wrote that he was "the greatest painter that ever lived," but whose work he confesses in his new book on "Naturalistic Photography to have judged before seeing a specimen of his painting. The passage to which I allude reads as follows: - "The result of logically eschewing all 'picture-making' it is inevitably the loss of pictorial qualities, and it is for their



pictorial qualities—there composition of line, light, and color, their relation of masses to detail, in a word, their design—that we have acquired the habit of caring for pictures. That is to say, our feeling towards a work of art, as distinct from the nature which is its material, is exactly proportioned to the amount of man, of mind, of design, that it contains plus its natural material.”

This is the view of art that I have always held, and I'm glad to find that the naturalists are coming around to my way of thinking. Do departures in art, as in other things, often began in a wild and lawless manner, and after more or less fluttering, gradually calm down and conform to the wisdom of the majority, not without, I am willing to say, adding some good to the stock of general experience.

It is satisfactory to find that, after being ignored for years, composition has become part of the naturalistic creed. For this we have the authority of Dr. Emerson himself. After saying that “the so-called laws are mere arbitrary rules deduced by one man from the works of many artists and writers, and they are no more laws in the true sense than are the laws of phrenology and astrology” (no one has ever said they were), he comes to the conclusion that the student had better study these much-abused rules, and says, “Composition is really a selection, and is one of the most—if not the most—vital matters in all art, certainly the most vital in the art of photography.” It seems to have been the word “long” and “rule” to which naturalists have objected, and they make the distinction without a difference of calling them “principles.” Dr. Emerson goes on to say, “But the writer maintains there are no laws of selection. Each picture requires a special composition, and every artist treats each picture originally; his method of treatment, however, often becomes a law for lesser lights.” That every artist treats his picture originally, is open to doubt, but it is certain he ought to do so, and I am glad that Dr. Emerson has so far modified his opinions as to agree with the rest of the artistic world, and believes in composition. This would give us hope that he would further modified his other extreme opinions on art, if he did not, however, before he got much further denounce such teachings as nonsense, and Burnett's treatises on art, from which much of our knowledge

is obtained, as “illogical, unscientific, and inartistic, and has not a leg to stand on.” But, on the other hand, again, he gives a rule for composition with which the greatest upholder of experience of the great artists as it has come down to us would thoroughly agree, - “The objects must be arranged so that the thing expressed is told clearly and directly; in short, the student should try to express his subject as it has never been expressed before; all things not connected with the subject should be removed, and all but the chief thing to be expressed should be carefully subdued. The interest must not be divided, but all must go to help the expression of the motif of the picture. Thus a white patch of the size of a three penny piece may ruin a 12 X10 plate, as many a time a hat, basket, or other small article has done; just as a false line may ruin an otherwise find stanza. Be careful how you introduce a detail; it may either make or mar your picture.”

I have gone into the question as to whether the naturalistic school admitted composition,

but I should like to prove that all are depends more or less on selection and arrangement, which I take the word to mean. I think we may claim Dr. Emerson as one who admits composition, but he so “let's I dare not, wait upon I would,” in his chapter on the subject, that I cannot be sure



This is Cookie



I met Cookies mom (actually her human mom,) on the Salmon Creek trail. Ellen, as Cookies mom is called, is not a dog person, and is afraid of them usually. She took a liking to our Greyhound and as we met occasionally on the waking trail she enjoyed petting her.

Of course the conversation worked its way around to pets and we shared our interests. Ellen is in to chickens.

It turns out Ellen and Cookie live just off the Cougar creek trail and every day we passed within fifty yards of her house. We knew someone had chickens up there, as we could hear them every day, even though the underbrush prevented our seeing the house. Now we had a face to go with the chickens sounds.

As the days, weeks, and months passed and our friendship grew, I naturally was curious about the chickens. In passing I said, one day, "I would like to photograph your chickens. Now, I had no idea what to expect, but what did I have to lose?"

So one day recently Ellen reminded me of what I had said, and invited Rachel and me to visit and photograph the chickens.

It turns out, three of the four are just chickens, however one of her pet chickens is Cookie, a rare and beautiful breed of some kind that I can not pronounce and very cooperative. I had a great time following her around and trying not to step, or put my knee in anything.

I am telling you this as a reminder that photographic opportunities jump up all the time, it is just a matter of leaving yourself open to the possibilities, and believe it or not you do not need to always travel far.

Ed.



PSA Rep.: Jon Fishback

Sandy reports thirteen greeting cards sent so far this year.

Thank You — 5

Illness, accident, surgery — 7

Condolence — 1

Sandy can always use custom made cards. See if you won't donate some or your own.



4 C's Rep.: John Craig