

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 67 Issue 01 October 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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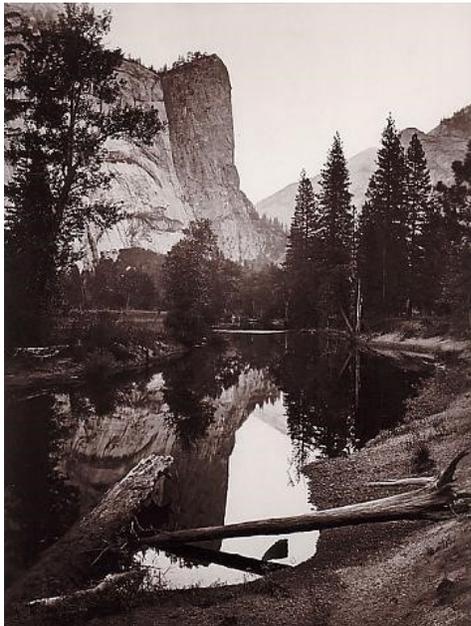
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Carleton Watkins - History page 6

*Cover by
Jan Eklof*

*A photograph:
It describes everything and
explains nothing.*

Until further notice, all meeting will be virtual.

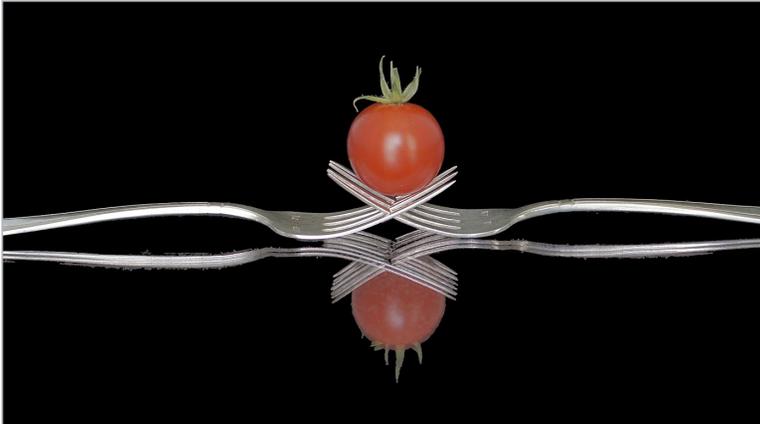
Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Last Month EID Night - YTD

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If your image requires an explanation, competition may not be wise.

Last Month EID Night - Judges Favorites



Bob Deming - Forked Tomato



Jan Eklof - Glowing Lily



Doug Fischer - 17 Riders

Your photograph speaks in a sign language only you may understand.

Last Month EID Night - Judges Favorites- Contd.



Eloise Carson - Magnolia



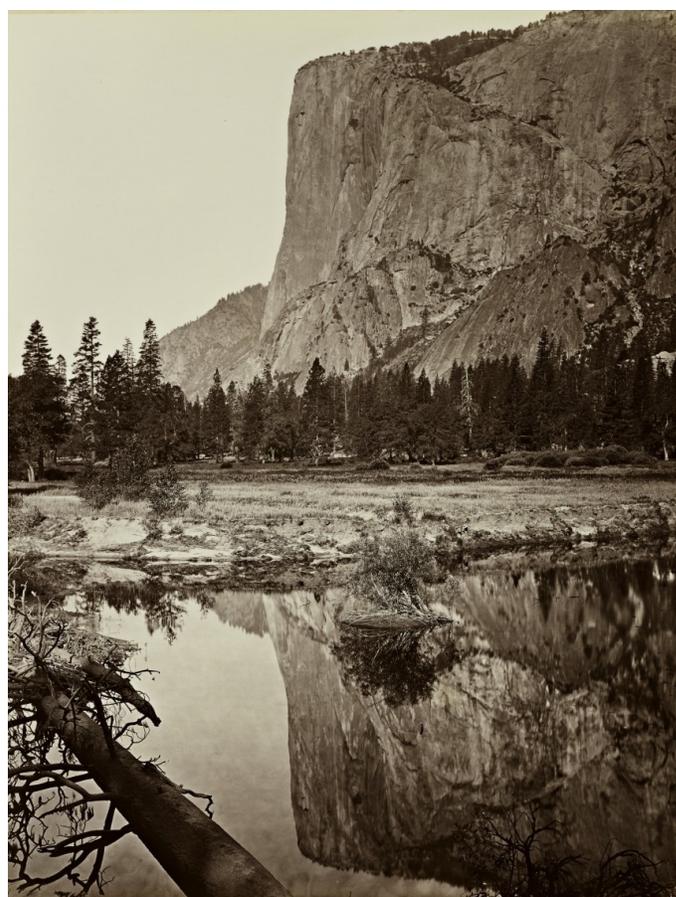
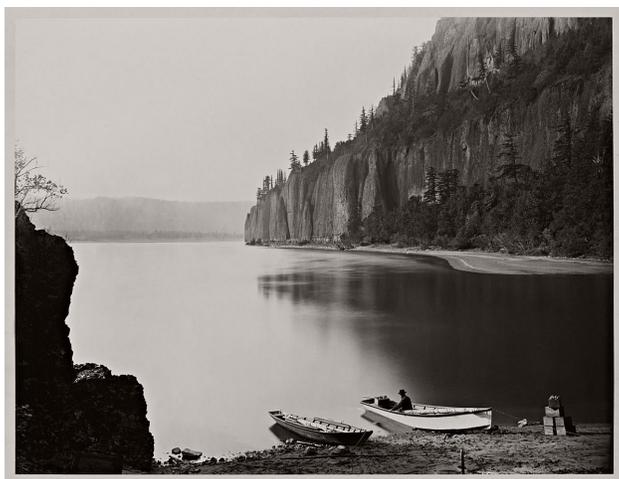
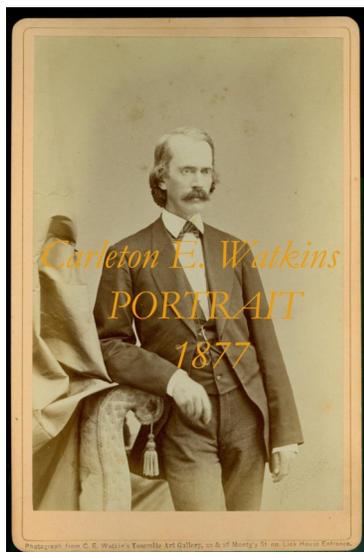
Katie Rupp - Cape Buffalo



Rod Schmall - Motionless Waves

How far you traveled for your photograph, how much you suffered, or how much you love the outcome, means nothing to the viewer especially when it is a judge.

History — Carleton Watkins. (1829-1916)



An in-depth study of Carleton Watkins:

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

Go Here for a treat: <https://youtu.be/GsMT53pI-Ew>

Carleton Watkins at Auction



CARLETON E. WATKINS (1829-1916)/ISAIAH TABER
Swann Auction Galleries Jun 11, 2020
Sold for \$1,700



CARLETON E. WATKINS (American 1829-1916) With ISAIAH W.
Simpson Galleries, LLC. Feb 22, 2015
Sold for \$1,600



Photograph, Carleton E. Watkins
Clars Auction Gallery Jan 21, 2018
Sold for \$1,300



CARLETON WATKINS 1861 Mammoth Plate Albumen
Andrew Smith Gallery Photo Feb 06, 2021
Sold for \$1,250



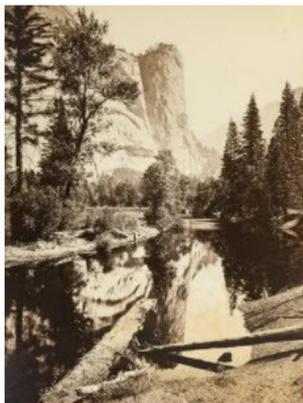
2 CARLETON WATKINS Galen Clark 1861
Andrew Smith Gallery Photo Feb 06, 2021
Sold for \$1,250



74027: Carleton E. Watkins (American, 1829-1916) Yosemite
Heritage Auctions Nov 13, 2015
Sold for \$1,050



CARLETON WATKINS Glacier Point 16x20" 1866 Signed
Andrew Smith Gallery Photo Feb 06, 2021
Sold for \$2,500

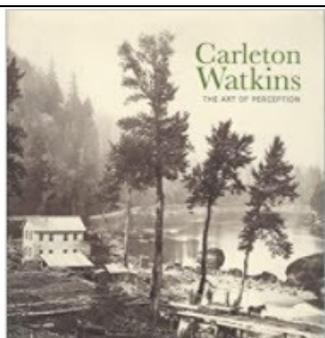


CARLETON WATKINS Yosemite Mammoth Albumen 1878
Andrew Smith Gallery Photo Feb 06, 2021
Sold for \$2,250



Carleton E. Watkins | Yowie, The Nevada Fall, 700
Altermann Galleries & Aucti Apr 07, 2017
Sold for \$2,200

Books at Abe's



Carleton Watkins : the Art of Perception

Nickel, Douglas R.

Published by San Francisco Museum of Art, San Francisco CA (1999)
 ISBN 10: 0918471516 ISBN 13: 9780918471512

Seller: Mom and Pop's Book Shop., Wakefield, RI, U.S.A.
 Contact seller

Seller Rating: ★★★★★

Used - Softcover
 Condition: Near Fine

US\$ 18.00
 Convert currency

US\$ 4.50 Shipping
 Within U.S.A.

Quantity available: 1



Stock Image

PHOTOGRAPHS OF THE COLUMBIA RIVER AND OREGON. Essays by David Featherstone.

WATKINS, CARLETON E,

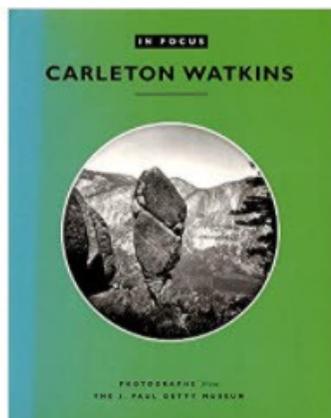
Published by Friends of Photography in association with The Weston Gallery. Carmel. 1979. (1980)
 ISBN 10: 0933286147 ISBN 13: 9780933286146

Used - Softcover

US\$ 24.06
 Convert currency

US\$ 20.00 Shipping
 From Australia to U.S.A.

Quantity available: 1



Seller Image

Carleton Watkins: Photographs from the J. Paul Getty Museum

Watkins, Carleton; Peter E. Palmquist (Introduction by)

Published by J. Paul Getty Museum, Los Angeles (1997)
 ISBN 10: 0892363991 ISBN 13: 9780892363995

Seller: LEFT COAST BOOKS, Santa Barbara, CA, U.S.A.
 Contact seller

Seller Rating: ★★★★★

First Edition

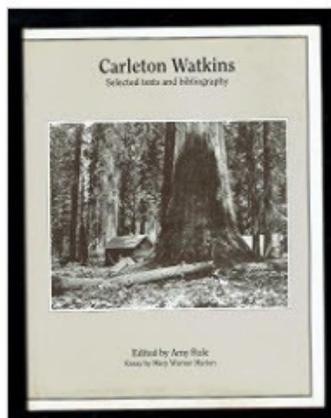
Used - Softcover
 Condition: Very Good

US\$ 9.50
 Convert currency

US\$ 4.50 Shipping
 Within U.S.A.

Quantity available: 1

Add to Basket



Carleton Watkins: Selected Texts and Bibliography

Watkins, Carleton; Ed. by Amy Rule; Essay by Mary Warner Marien

Published by Clio Press (1993)
 ISBN 10: 1851091939 ISBN 13: 9781851091935

Seller: Aardvark Book Depot, Shorewood, WI, U.S.A.
 Contact seller

Seller Rating: ★★★★★

Used - Hardcover

US\$ 18.00
 Convert currency

US\$ 3.95 Shipping
 Within U.S.A.

Quantity available: 1

Add to Basket

Pictorial Effects in Photography

H.P. Robinson

CHAPTER III. BALANCE OF LINES AND CONTRAST.

Composition in art may be said to consist of the selection, arrangement, and combination in a picture of the objects to be delineated, to produce an agreeable presentation of forms and tones, to tell the story, which is to be elucidated, and to embody the spirit of what it is intended the picture shall represent or suggest. The principal objects to be sought are harmony and unity, so set forth that pleasure may be given to the eye without any sacrifice of the truth of nature. By the preservation of a harmonious balance of lines, and light and shade, several objects are attained. The first and simplest result is the production of pictorial effect, which satisfies the eye without reference to the meaning or intention of the picture. But a higher purpose is also served. The preservation of harmony necessarily involves the idea of sub-ordination, or a consideration of the relative importance of all the parts of the picture, the principal objects being made prominent, and the minor objects made auxiliary to that prominence by the arrangement of lines and masses of light and shade. By a proper distribution and balance of these, the principal objects in the picture will be brought prominently forward, and those of less consequence will retire from the eye, and will support or act as a foil to the chief objects of interest. As the quaint old writer on art, Lairese, recommends, "Let the king or prince have the first place, and next his retinue or other proper persons; if there be yet another party to be introduced of lesser moment than these, and yet essential to the composition, put them in the shade without more ado." In short, the grand fundamental laws of composition may be summed up very briefly. They are unity, balance, and the adaptability of the whole to breadth of light and shade, by which the principal object in a picture—such, for instance, as the head in a portrait—is brought forward most prominently, yet united with the other parts so that the eye may first see the point of chief interest and be gradually and agreeably led over the picture. In addition to the above primary necessities in composition, there are many subdivisions belonging to harmony—such as repose, unity, subordination, repetition, variety, etc.—which will be treated of in their place, after the broad principles have been clearly understood.

It is a curious fact that the pictures of all artists who have lived during the last three centuries—or, at least, all those pictures that have come down to us—appear to have been designed on some fixed principle;

and from a consideration of the best works of the great masters it has been found that the most pleasing and agreeable compositions are formed, more or less, on the leading idea of the triangle or pyramid, the diagonal line and its contrasts (which is a variation of the same thing), and the circle, with its various modifications. From a study of these facts, Burnet and other writers on the subject have divided the art of composition into angular and circular, whilst many of the finest examples are a combination of both forms.

As being of the first importance, and constituting, in fact, the skeleton on which all other parts of this subject hang, it will be well to first call the student's attention to a consideration of the balance of lines.

All lines should be balanced or compensated. Without a due regard to this important quality, a picture would appear ready to fall to pieces. *Example.* Lines running in one direction, whether parallel or not, would give a weak and awkward appearance. A sense of falling is conveyed to the mind by lines repeating each other thus:



When lines of this character occur, it will always be found possible to produce compensating lines in other parts of the picture thus:



or, if lines run diagonally A down a picture, thus:



a compensation for the lines a is found in the line b. There are many other ways in which oblique lines may be compensated, in a great measure depending on the ingenuity and skill of the artist. Here is an example in a portrait (Fig. 1):

A girl kneeling on a prie-dieu chair is reading a book placed on the back, which faces the spectator. The lines of the head and shoulders above the chair are perfectly compensated by the line of the arm, which runs in an opposite direction; but the lines of the chair, A and B, and of the dress, C, running in nearly the same inclined direction, would have given the effect of insecurity to the figure, and it would be painfully felt that the girl and chair would topple over, which would not have a pleasant effect. To counteract this sense of danger, the



lines A, B, and C have been balanced by the line of the drapery D; and this not being sufficient, the table, E, has been introduced, while the dark spot caused by the book also helps to support the composition, as will be further explained in this chapter. This example is taken from an actual photograph, and shows, as I hope to show by other sketches also taken from photographs, how it is possible for the photographer to apply these rules to his art.

Sometimes the repetition of lines without balance is useful. A good illustration of this is to be found in Frost's picture of Sabrina and her attendant nymphs descending to the halls of Nereus, engraved and published by the Art Union some years ago, and already familiar or readily accessible to the student. In this picture all balance of lines and equilibrium of base have been purposely omitted, and the figures appear to descend through the water—an effect necessary to the story.

It may be said, that as diagonal or pyramidal lines require compensating, why use them? Why not use the horizontal and vertical lines? To which it may be answered that there is not sufficient variety in the last-mentioned lines; a square is much less picturesque than a pyramidal form, as may be seen by comparison of a modern house of square elevation with a Gothic church and spire. Besides, Nature never composes in squares; even the horizontal line of the sea is broken by the lines of the clouds and the waves, and that of the plain by trees, uplands, and mountains. Again, a row of standing figures, all of the same height, although it is often to be found in photographs, is eminently monotonous and disagreeable, and the very fact that groups of figures are so often photographed in this manner shows the necessity for this work.

The diagonal line (Fig. 2) is very suitable in the composition of landscape; it lends itself so admirably to the receding lines of perspective.

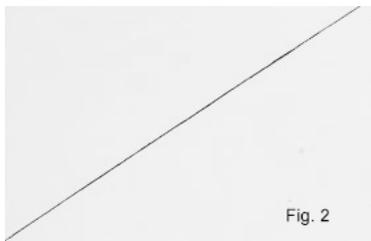


Fig. 2

Nearly allied to balance of lines is contrast, which may be described as the

opposing of things of different aspect to each other so as to bring out the fullest and best effect of each, such as the position and variety of heads, youth and age, light and shade, etc. Indeed, contrast sometimes supplies the place of balance, as in the sketch (Fig. 3), which shows the leading features of a



Fig 3

photograph where the darkest spot — the boat—is opposed to the highest light, and, being the nearest object, is opposed to the most distant, thus giving effect to each other, and, being also at the base of the angle, supports the whole, and acts as a kind of a key-note to the entire frame-work of the composition. This form of composition, with the endless variations of which it is capable, is most valuable to the landscape photographer.

In concluding this chapter, I must remind the student that, in following up the above hints in his pictures, he must not allow the art to become too evident, the effect of which would be painful. Just as the conversation of a very learned person is sometimes dull, so would his work be if the student made too great an effort to show his knowledge. He must not leave room for the critic to say —

" Nature in him was almost lost in art."

The axiom that those who use most art betray the least, is, to a certain extent, true enough; but, on the other hand, too great an effort to conceal the art might lead to weakness and destroy simplicity and character. That which hits the happy medium will be the greatest success.



Grant Noel



Howard Bruenstein

Discussion Night



Bob Wheeler

Bob's contribution consisted of two images with interesting back stories and questions for the group. First the image of the Tern was a happy accident as the bird was caught in flight eating a fish. The presentation was discussed as to the relevance of a diptych in competition. It was thought that judges would not understand.

The Dove, Bob said, was another interesting accident of a very slow shutter speed which was not noticed, and the camera's function of keeping the bird sharp. It was said it looked like a rain storm. The dark mass on the right, a part of the surrounding, was felt to be a good balance.



Charles Boos

Both of Charles' images survived considerable comments. Charles photographed the canyon on the right using the green foliage as a leading line and thought the red at the top an interesting element. The group discussed the dark depression at camera top right and some felt it a distraction. There were those that felt a vertical format might have been indicated, and several suggestions were given as a method of removing the dark depression.



The cactus flower was thought to be a fine capture with good interest in the background. The dark corner at top camera left was discussed as a possible problem area. The color of the flower was thought to be well handled with good saturation.

Discussion Night



Charles Layton

Both of Charles' images are wet darkroom work using various methods discussed. It was thought they both exhibit interest and lively discussion was around the materials used and the rather interesting texture created by the



combination of chemistry and paper, in the cactus image. Charles stated the paper was an old Russian paper. For several of us the conversation brought back fond memories. Doug Fischer even offered Charles some frozen film he had retained. Charles works in black and white film and when doing color goes to digital.

Doug Fischer

Doug is having fun with photography and feels we all should take a break from the rigors of competition, to have some fun and make things that make us smile. The back stories are always interesting with Doug. The earth was a globe in museum that rotated to show the movement of the earth and sun. This was his comment on global warming done in 2007.



The image of the Golden Gate bridge was on location and the gorilla was in a wildlife park. Doug was careful to point out that everything in this image was his own photograph, including the airplane. This image, was made some time ago.



Discussion Night

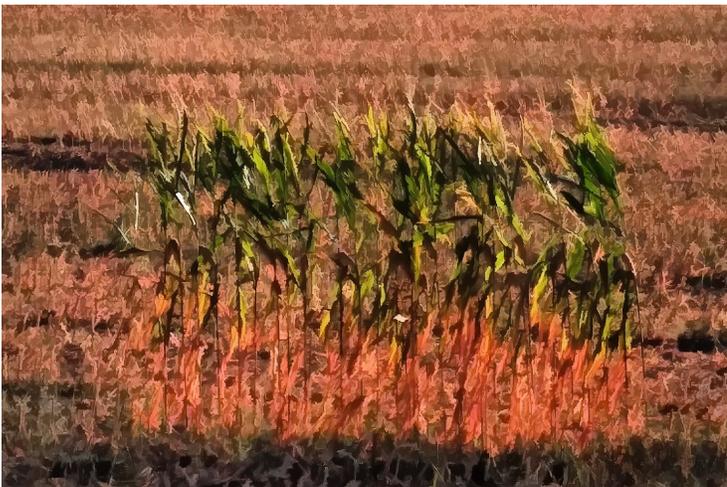


Frank Woodbery

Frank's interior on the left was taken on a camera club field trip to a mausoleum. Everyone seemed to like the composition with an interesting foreground and fine depth with the window in back a fine element.



The image of the baskets and tin bucket was thought to be a fine combination with the contrasting textures and the bucket and handle, although slightly soft, was a fine center of interest. Frank stated he would have liked it with the bucket sharp, however it was thought by the group it works like this.



Howard Bruenstein

Howard seemed disappointed this image was so pixilated that he had to doctor it up for presentation. The isolated stalks of corn were discovered on the way home from our picnic and he hopes to go back with his camera for additional work. I hope we get to see the additional work. This image was taken with his cell phone. Some in the group felt that it was fine as it is and exhibits an good abstract feeling.

On the other hand, Howard was quite excited to tell us about this image. He stated that the woman, a stranger, was oblivious at to what he was doing and he was able to make the capture at his leisure. The group seemed to agree that the image exhibits fine street photography elements and the glow of the candles is a fine focal point.



Discussion Night



Both of Jan's presentations were thought to be excellent as usual. Specifically, on the left it was said that the depth of field was handled well and added interest with its use. This capture was taken with her cell phone and it was commented that the sharpness was good.

Jan Eklof



On the right; it was universally thought that the combination of flower and leaves was good. There were those that took exception to the small white dots on the bottom of the top leaf and also the white spot at its top. Considerable conversation ensued around the natural look of the deteriorating leaf on the left. Will judges fault nature or embrace it? I am not sure there was consensus on the issue, however, Jan feels strongly that the natural look is appropriate.

John Craig

John's fine moody image at Bandon was thought to have a good feeling and the receding planes of interest to be a fine composition. The fog was also mentioned as being a powerful contributor to the dimension. Considerable time was used to discuss the merging of the piling in the middle with the reflection of the piling above.



This study of a Jellyfish was misunderstood until someone asked its size and John mentioned it was about two inches in diameter. The handling of the water which creates the background was thought to be fine and the small amount of detail and important factor.

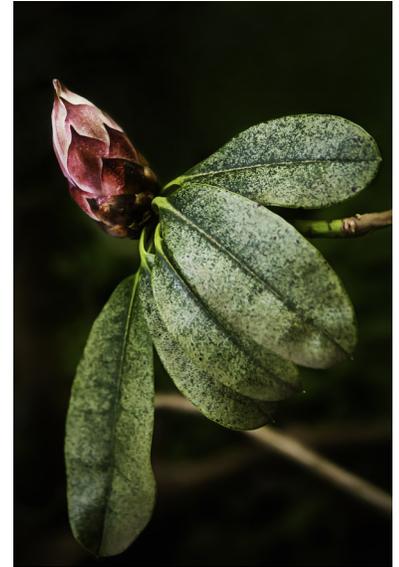


Discussion Night



Naida Hurst

The landscape on the left was discussed at some length regarding the exposure and color. The conversion to black and white was said to need more work with its tonality.



The flower on the right was said, by Naida, to have been cropped and she wondered it was too much. The consensus was that yes the flower might look better with more surrounding space.



Ray Kline

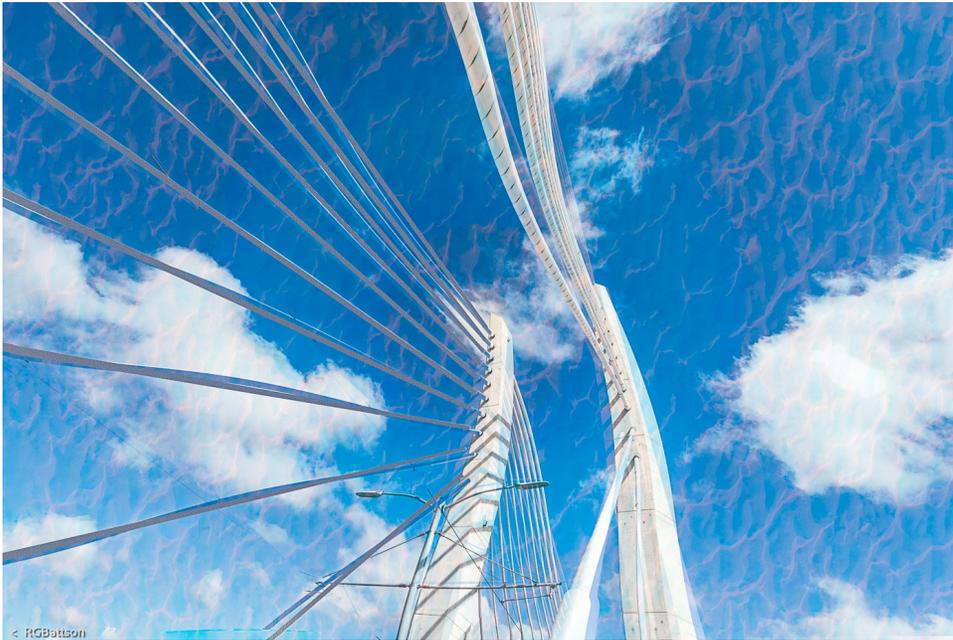
Ray is having a good time with the “select object” feature of Photo Shop. In his commercial image of his past he has selected out the subject on the left and converted the simulated snow to black and white on the right. He wondered if it is better. The group agreed that the original has much more presence and liked it better. Several suggestions were made as to how the blue of the simulated snow might be toned down a bit.

The story of the image’s creation was a most interesting part of Ray’s presentation. This was a commercial job from his past, for an



album cover. He went to his mother’s home, got his old violin, (it seems he took lessons as a child) then painted it and made the setup. The snow is crushed Styrofoam. The image was done with large format transparency film

Discussion Night



Rick Battson

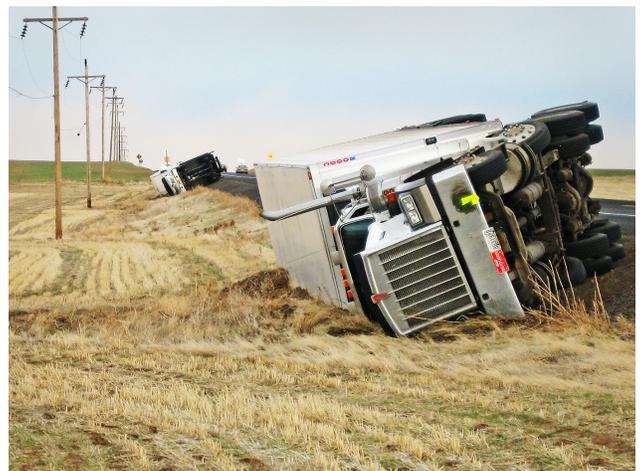
Rick started out adding the water pattern to the sky and various manipulations to work with the sky. He stated the manipulations somehow darkened the cables on the left. There was considerable discussion regarding the donut shaped light area in the middle and Rick is not sure what that is. He titled his image, "After the Heat Wave," and stated that the bridge did not really melt like this, he double checked that.



Rod Schmall

Rod said this is a huge pile of something, covered in plastic. He was taken by the graphic qualities and the group agreed that to be a powerful design. There was considerable discussion around the cables and whether or not they might have been take out. There were opinion on this all over the map. The negative space upper camera right was mentioned as excessive and it was said, a cloud might help that.

Rod caught this driving and stopped for the capture. It seems there had been a huge storm of some kind and off camera Rod says there were several power poles on the ground. He further stated that in the town he passed later there was a metal silo flattened. He had no idea what happened, but the interesting thing is that he got the picture.



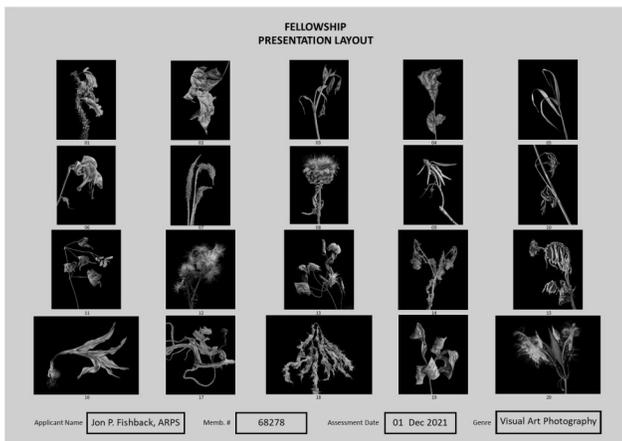
Discussion Night



Sharp Todd

Sharp's wonderful graphic pattern create lively discussion. The symmetry of the forms was considered powerful. The lighting, of course, was considered a fine and most important factor. Sharp was critical of the base being too small, but the group felt it to be just fine.

Jon Fishback



Jon presented a challenge to the group; use a trusted friend for opinions when you have tunnel vision or are too much in love with your work. He used this example of a layout in which he was bogged down with the love of all the images. He solicited help from John Craig in analyzing the work. The example shown on the extreme left below, seemed to John C., to be cut off at the bottom with too much bulk. The version on its right they agreed, seemed better.

Sharp Todd was able to see some discrepancies in the tonality of the images in the layout which subsequently resulted in a fix. Notice the subtle difference in the tonality of the two shown

The point being, don't live in a vacuum with your work to only find that what you thought was perfect may not be, and have the judge in competition tell you it isn't.



President's Notes

Camera as a notebook. Alister Benn, landscape photographer and photo educator, sees his personal response to the landscape as an essential element of his expressive photography. As such, images may be seen as “notes” taken to help recall the experience of being in a particular place at a particular time. The best notes do not require the most expensive notebook or the most years of experience. The best notes are those that do a great job of capturing what is important to the individual. I suggest taking about 10 minutes to see him talk about this: https://www.youtube.com/watch?v=9EsWzhQy_bQ.

EID Changes. With our EID competition now having scores provided by judges before the meeting, the absence of comments by the judges during the meeting stimulated ideas for improvement. For upcoming EID nights, the Board has decided to implement a change. A number of our own members have considerable experience with image evaluation and judging. We will select such members to review the images ahead of time and provide thoughtful commentary during the meeting. In keeping with earlier EID nights, we will review the scores and hear the prepared comments for all the images, then move on to further discussion of selected images by members and image makers as time permits.

Education Night. Our October education topic will be Pixel-Based Adjustments Including Luminosity Masks, presented via Zoom on Tuesday, Oct. 12, at 7:00 p.m. by Robert Wheeler. Although this presentation will use tools in Photoshop and the TK-8 plugin panels, the basics of localizing image adjustments by pixel characteristics (luminance, hue, saturation) can be implemented in Lightroom and many other image processing products.

4Cs Virtual Convention. FPCC members are automatically members of the Columbia Council of Camera Clubs (4Cs). Because of the pandemic, the annual 4Cs convention will again be held online for a weekend date early in November.

Club Life. The annual picnic provided a welcome chance for nearly 20 members to see each other in person (safely outside). Unfortunately, ongoing pandemic restrictions have eliminated our ability to meet in person at the Touchmark for the time being. Because evaluation of prints must happen in person, 4Cs and FPCC have suspended print competitions. On a more positive note, please welcome new member Melody Hoffman, who joined during the August picnic.

Board Notes

The FPCC Board met 9/28/2021. The board decided to have a knowledgeable member review all images prior to the EID meetings and provide thoughtful commentary for each one during the meeting. A day trip to Aloha Beach in Cape Disappointment Park is tentatively planned for November, date TBA. The Website Subcommittee is making progress on changes inspired by the PSA review of our website. Our bank will provide FPCC with a debit card to use with our checking account, which should make some payments easier. First review of draft Expense Reimbursement Policy generated useful discussion.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig