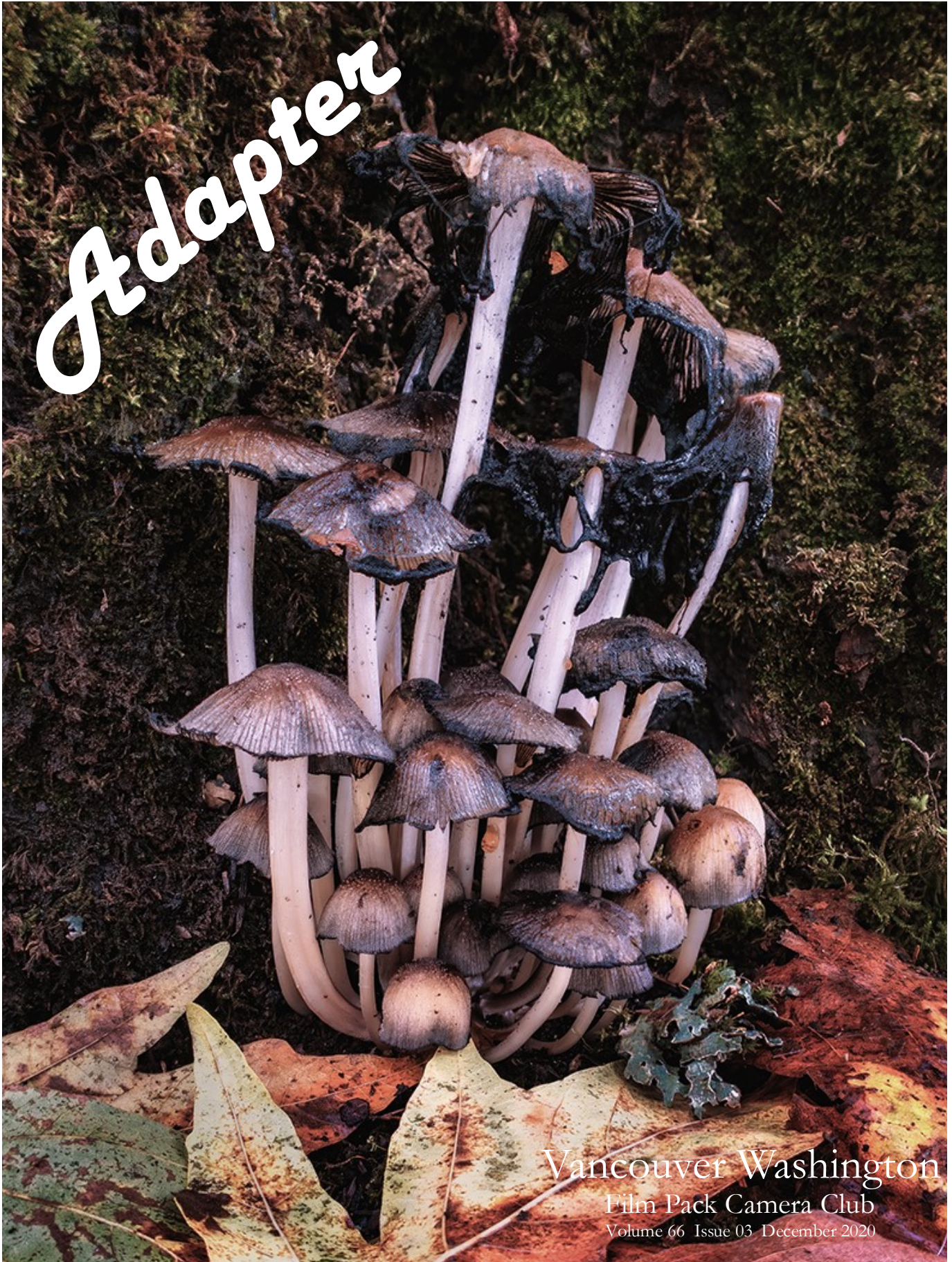


Adapter



Vancouver Washington
Film Pack Camera Club
Volume 66 Issue 03 December 2020



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

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

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

Volume 66 Issue 03 December 2020

Club Officers:

President—Robert Wheeler
Vice President—Frank Woodbery
Treasurer—Esther Eldridge
Secretary — Gail Andrews

Field Trip Chair—Rick Battson
Web Master—Bob Deming
Print Chair:— Grant Noel
EID Chair: John Craig
Judging Chair: Jan Eklof
Hospitality Chair—Gail Andrews
Program Chair—Frank Woodbery
Touchmark Rep. — Ray Klein
4 C's Rep. John Craig
PSA Rep. Rick Battson

Inside *Adapter*

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Louise Dahl-Wolfe (1895-1989)

Cover Image
John Craig

Improve Your Photography

Practice, Practice, Practice.
Every day.

All completion will be by Zoom until further notice.

Board meetings will be by Zoom, on the 4th Tuesday of every month, notification to be announced by email.

President's Message

Thanksgiving

As with many other households, we found this Thanksgiving holiday strange for needing to depend on video calls, texts, and emails instead of gathering with family. At the same time, I found it easy to be thankful for the ability to maintain relationships with such communication. I also found myself thankful for the ongoing fellowship provided by FPCC, even though our club gatherings are also virtual. I encourage members to take advantage of the early opening time of each Zoom meeting to chat with each other. While not the same as gathering in person, it is still a meaningful way to connect..

Club Life

Rick Battson (who serves as Field Trip Chair) has assumed the role of Photographic Society of America (PSA) Representative for FPCC, following years of service by Jon Fishback (who continues to serve as Adapter editor). The Board thanks Jon for his diligence in his PSA role. As a club, FPCC is a member of PSA and able to take advantage of PSA services for clubs. Some club images winning at the 4Cs level may be sent to PSA for additional competition. Individual PSA membership is not included with FPCC dues but can be purchased separately for access to courses, image competitions, the PSA journal, and other individual benefits. See <https://psa-photo.org/> for more information.

As a club, FPCC is a member of the Columbia Council of Camera Clubs (4Cs). FPCC membership includes individual membership in 4Cs, with access to quarterly image competitions for individuals, access to 4Cs events such as the annual convention (held virtually this year), and online viewing of award-winning images . FPCC is able to share judging across other 4Cs clubs, submit club images to monthly 4Cs competitions, and take advantage of 4Cs expertise generally. John Craig serves as our 4Cs Representative (as well as serving as EID chair and leading the monthly image discussion nights). See <https://columbiacouncil.clubexpress.com/> for more information.

Sky Replacement

Recently Photoshop implemented a sky replacement feature similar to that found in Luminar, automating a previously tedious and difficult process. A subsequent online article asserting that “sky replacement makes photography something it is not” made me smile. When photography appeared in the mid-1800’s, insensitive media required long exposure times. Buildings and landscapes could be correctly exposed only at the expense of pure white overexposed skies. As a solution, some photographers would solve the problem with a properly exposed sky combined with a properly exposed subject (not always from the same time and place). Interestingly, the practice was controversial back then too.

Robert Wheeler

Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept - Nov												
	C			M			O			YEAR TO DATE		
Name	SU M	NU M	AVE	SU M	NU M	AVE	SU M	NU M	AVE	YT D SU M	YTD NU M	YTD AVE
Bev Shaerer							104	5	20.80	104	5	20.80
Bob Deming	42	2	21.00							42	2	21.00
Charles Boos							115	6	19.17	115	6	19.17
David LaBriere	22	1	22.00	44	2	22.00	69	3	23.00	135	6	22.50
Don Funderburg				44	2	22.00	95	4	23.75	139	6	23.17
Doug Fischer	71	3	23.67				136	6	22.67	207	9	23.00
Dwight Milne	23	1	23.00				106	5	21.20	129	6	21.50
Esther Eldridge	19	1	19.00		3		39	2	19.50	58	3	19.33
Frank Woodbery	62	3	20.67	66	1	22.00	69	3	23.00	197	9	21.89
Grant Noel	22	1	22.00	24		24.00	147	7	21.00	193	9	21.44
Henry Ren	42	2	21.00		3		21	1	21.00	63	3	21.00
Howard Bruensteiner	25	1	25.00	64	3	21.33	113	5	22.60	202	9	22.44
Jan Eklof	68	3	22.67	64	3	21.33	68	3	22.67	200	9	22.22
John Craig	61	3	20.33	67	3	22.33	68	3	22.67	196	9	21.78
Jon Fishback	45	2	22.50	67	3	22.33	86	4	21.50	198	9	22.00
Katie Rupp	42	2	21.00	64		21.33	94	4	23.50	200	9	22.22
Lois Summers	63	3	21.00				130	6	21.67	193	9	21.44
Naida Hurst							69	3	23.00	69	3	23.00
Ray Klein	98	5	19.60				86	4	21.50	184	9	20.44
Rick Battson	44	2	22.00		3		44	2	22.00	88	4	22.00
Robert Wheeler	60	3	20.00	64	3	21.33	63	3	21.00	187	9	20.78
Rod Schmall	64	3	21.33	61		20.33	63	3	21.00	188	9	20.89
Ruth Boos					2		130	6	21.67	130	6	21.67
Sharp Todd	44	2	22.00	45		22.50	48	2	24.00	137	6	22.83
Wayne Hunter	63	3	21.00				78	4	19.50	141	7	20.14

Last Month EID Night - Judges Favorites



Sharp Todd Family Of Mushrooms



Howard Bruensteiner Red Shouldered Hawk With



Jo



JonFishback Spring Maple



Katie Rupp My Zebra

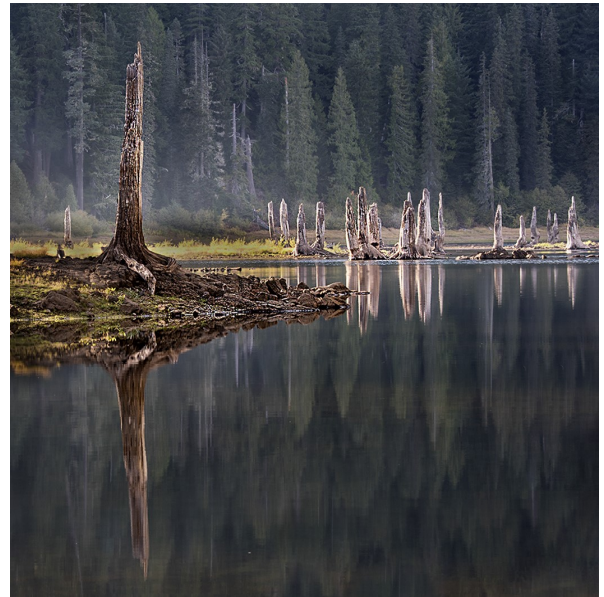
Good photographs are not about photography, they are about life.

Brooks Jensen

Last Month EID Night - Judges Favorites- Contd.



Lois Summers The Challenge



Lois Summers Goose Lake



Sharp Todd Five Little White Mushrooms_



Sharp Todd Past Fall



Doug Fischer Hummer At Home

90% of photography is knowing where to set the tripod.

Fred Picker

The Photograph is Dead

About 1840, the influential French painter Paul Delaroche, after seeing his first photograph, exclaimed, "From today, painting is dead!"

Sounds radical doesn't it, almost a doomsday comment coming from a painter? As we all know, although there have been many changes, nothing has died.

I recently read an article in the Royal Photographic Society's (RPS) journal, that appears to subscribe to a similar death, the photograph, it was titled, "THE PHOTOGRAPH IS DEAD, LONG LIVE THE IMAGE."

The author begins by using the cliché, "We are not in Kansas anymore," from the Wizard of Oz, and go on to attempt to build a case that somehow we do not know the difference between fantasy and reality. This, according to the author, is because we still think and use the word photograph, and can embrace the black and white and conventional photograph for what it is.

He even goes so far as to state, and I quote, "The world remains as real as it ever was and during 180 years we have become adept at interpreting its reality as represented in the magical medium of photography, to the extent that we can look at a black and white photograph and consider it to be a version of reality, even though no living person has ever seen a world that looks like it."

It was at this point in the article that the author and I began to part company. The fact is, most of us see black and white images in our dreams. Only a small segment of society sees dreams in color. So, maybe a black and white photograph is not so far from our reality as it may seem to him.

The author then continues to talk down to the reader and even call us fools for embracing and understanding the conventional photograph and what created it. He then appears to be following the rabbit down the hole on the heels of Alice, by stating, "The digital sensor remains essentially a single surface that light cannot penetrate." I am not sure how relevant this is, nor do I understand what substrate of the past or present allows light to penetrate. Traditional film, especially color film uses a complex multi-layered surface that light cannot penetrate, but rather, much like the digital sensor, converts light for use in the process of making a photograph. That has not changed, only now the camera does the processing.

The author continues, following Alice, detailing computational advances that he feels render the digital capture so far adrift it becomes something other than a photograph, something not yet named, yet he does not attempt to name it.

If the term photograph is the culprit, as it has been off

and on for 180 years, then another name may placate the sensibilities of naysayers such as the author. How about icon, illustration, or maybe vision, which might come closer to the point.

Photography from its inception, despite cynics and doomsday criers, remains essentially the same today as it was 180 years ago. The finished product, call it what you may, is nothing more than the brainchild of the person wielding the creation device, whatever that may be. Talbot's sun pictures in "The Pencil of Nature," or the most sophisticated digital creation device, all produce something that resides in the mind of the operator. Photographers are not the last people to understand and embrace technology, and all it entails, as the author would have you believe; I would submit that we are the first. The thing is; we understand the result and how it came into existence, and it was not primarily the sophisticated technology we use, but rather something of ourselves set down to view. I didn't think it needs to be said again, but I will, "The capture device and the subsequent apps do not make the vision, that is the work of the visionary, and the photograph is not dead any more than the photographer."

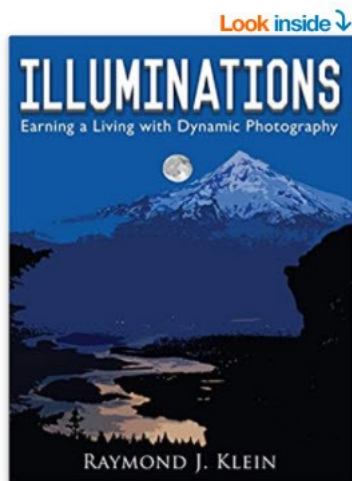
Ed.



From the book "The Pencil of Nature,"
By
W.H.F. Talbot
Between 1844 –1846

A NEW BOOK

On October 23rd, Ray Klein, our Touchmark Representative, received a notice from his publisher, Page-turner Press and Media, the inclusion of his newly completed book, had been featured, along with 13 others, in the **New York Times Book Review October 25, 2020 Sunday edition.**



See all 2 images

Illuminations: Earning a Living with Dynamic Photography Paperback – August 12, 2020

by Raymond J Klein (Author)

> See all formats and editions

Kindle \$2.99 <small>Read with Our Free App</small>	Hardcover \$32.99 <small>5 New from \$28.56</small>	Paperback \$23.99 <small>1 Used from \$25.93 7 New from \$22.09</small>
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Raymond J. Klein began his career in high school. His interest in photography bloomed after finding his dad's Kodak folding camera. At 14 years of age, one of his photographs was published in the local newspaper, as a subject of interest to the readers of that publication. He continued his education in a 4 year service career in the USAF in a photography unit. A series of photographs, after his service duty, produced for one of the nations aircraft manufacturers, propelled him into an advertising photography situation. This activity continued until he retired. Continuing his photographic interest, by joining an art gallery and a photo club, he enjoyed sales of his artful photographs, and winning important international contests in magazines. The book discusses techniques and the trials and tribulations facing a commercial photographer. He urges the novice photographer to follow through with their own imaginative endeavors.



Improve Your Photography

Understand the reason you do photography, work toward that.

On October 24th Ray received a “Congratulations Notice” from the Mosaic Arts Alliance President, on the sale of a canvas, titled “Equinox Moon,” with the same image as seen on the cover of the New Book.

History— Louise Dahl-Wolfe (1895—1989)

Louise Emma Augusta Dahl was born November 19, 1895 in San Francisco, California to Norwegian immigrant parents; she was the youngest of three daughters. In 1914, she began her studies at the California School of Fine Arts (now the San Francisco Institute of Art), where she studied design and color with Rudolph Schaeffer, and painting with Frank Van Sloan. She took courses in life drawing, anatomy, figure composition and other subjects over the next six years. After graduating, Dahl-Wolfe worked in designing electric signs and interiors. In 1921, Dahl-Wolfe met with photographer Anne Brigman, who inspired her to take up



Louise Dahl-Wolfe
1895—1989



Hat by Paulette, Paris, 1950

photography. Her first dark-room enlarger was a makeshift one she built herself, which used a tin can, an apple crate, and a part of a Ghirardelli chocolate box for a reflector. She studied design, decoration and architecture at Columbia University, New York in 1923. From

1927 to 1928, Dahl-Wolfe traveled with photographer Consuelo Kanaga, who furthered her interest in photography. Her first published photograph, titled *Tennessee Mountain Woman*, was published in *Vanity Fair* (U.S. magazine 1913–36). In 1928 she married the sculptor Meyer Wolfe, who constructed the backgrounds of many of her photos.



https://en.wikipedia.org/wiki/Louise_Dahl-Wolfe



Improve Your Photography
Try something different, the world exists beyond the cliché.

Auction - Louise Dahl-Wolfe



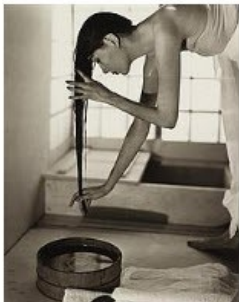
Lot 11: LOUISE DAHL-WOLFE, (AMERICAN, 1895-1989), "NUDE IN DESERT"
 Estimate: \$5,000 - \$7,000

Realized: [Log in or create account](#) to view price data

Description: LOUISE DAHL-WOLFE (american, 1895-1989)/span "NUDE IN DESERT" 1948, printed later, signed

Condition Report: Inscribed verso 'SW #2054'. Corners slightly bent and with minute emulsion loss at upper right

[View additional info and full condition report](#)



Lot 12: LOUISE DAHL-WOLFE, (AMERICAN, 1895-1989), "JAPANESE BATH"
 Estimate: \$5,000 - \$7,000

Realized: [Log in or create account](#) to view price data

Description: LOUISE DAHL-WOLFE (american, 1895-1989)/span "JAPANESE BATH" 1954/1985, signed verso.

Condition Report: Inscribed 'SW #2499' and 'DOP 090285' verso. Emulsion slightly chipped at extreme upper right

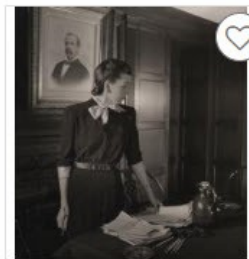
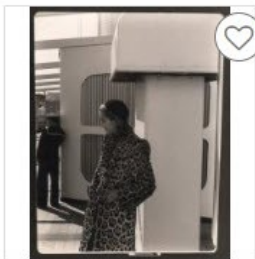
[View additional info and full condition report](#)



Lot 17: LOUISE DAHL-WOLFE
 Description: LOUISE DAHL-WOLFE 1895-1989 Christian Dior 1951 Stampa fotografica vintage alla gelatina sali

Realized: [Log in or create account](#) to view price data

[View additional info](#)



Nov 12, 2:00 PM EST

Louise Dahl-Wolfe, Untitled Fashion, c... by Keith Delellis Gallery LLC

Est: \$1,000- \$1,200
 \$500 0 bids

Nov 12, 2:00 PM EST

Louise Dahl-Wolfe, Paulette Goddard, ... by Keith Delellis Gallery LLC

Est: \$800- \$1,000
 \$400 0 bids

Nov 12, 2:00 PM EST

Louise Dahl-Wolfe, Laurette Taylor,... by Keith Delellis Gallery LLC

Est: \$1,000- \$1,200
 \$500 0 bids

Nov 12, 2:00 PM EST

Louise Dahl-Wolfe, Habitmaker at Lor... by Keith Delellis Gallery LLC

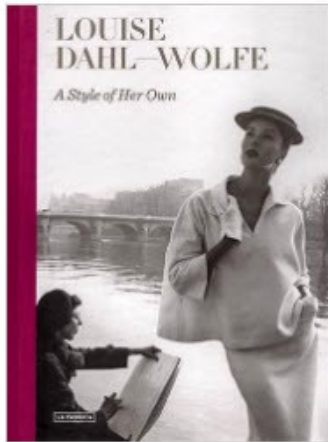
Est: \$1,000- \$1,200
 \$500 0 bids

Nov 12, 2:00 PM EST

Louise Dahl-Wolfe, Ilona Massey, MGM... by Keith Delellis Gallery LLC

Est: \$1,000- \$1,200
 \$500 0 bids

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



[A Style of Her Own](#)

Oliva Maria Rubio, Louise Dahl-Wolfe, John P. Jacob, Celina Lunsford

Published by La Fabrica (2016)

ISBN 10: [8416248486](#) / ISBN 13: [9788416248483](#)

Used Hardcover

Quantity Available: 3

From: [Pearlydewdrops](#) (Streat, United Kingdom)

[Seller Rating:](#) ★★★★★

Add to Basket

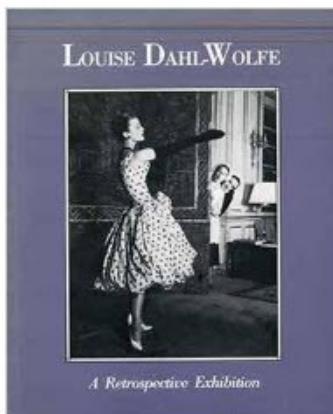
US\$ 19.80

[Convert currency.](#)

Shipping: US\$ 19.10

From United Kingdom to U.S.A.

[Destination, rates & speeds](#)



Seller Image

[Louise Dahl-Wolfe: A Retrospective Exhibition.](#)

Sally Eauciaire; Louise Dahl-Wolfe.

Published by Washington, D.C.: National Museum of Women in the Arts. (1987)

Used Softcover

Quantity Available: 1

From: [Wittenborn Art Books](#) (San Francisco, CA, U.S.A.)

[Seller Rating:](#) ★★★★★

Add to Basket

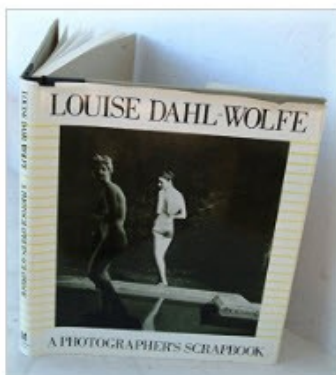
US\$ 50.00

[Convert currency.](#)

Shipping: US\$ 10.00

Within U.S.A.

[Destination, rates & speeds](#)



Stock Image

[Louise Dahl-Wolfe: A photographer's scrapbook](#)

Dahl-Wolfe, Louise

Published by St. Martin's/Marek (1984)

ISBN 10: [0312499116](#) / ISBN 13: [9780312499112](#)

Used Hardcover

Quantity Available: 1

From: [GlassFrogBooks](#) (Hawthorne, CA, U.S.A.)

[Seller Rating:](#) ★★★★★

Add to Basket

US\$ 14.96

[Convert currency.](#)

Shipping: FREE

Within U.S.A.

[Destination, rates & speeds](#)

FPCC

Fish_Pandemic_Crispy_Chips

It's Friday October 30, 2020, "Halloween Eve," and it's time for a few members of the "Film Pack Camera Club" to celebrate Friday "FISH & CHIPS" lunch get-together!

Frank Woodbery, "Program Chair," **Rick Battson**, "Field Trip Chair," and **Ray Klein**, "Touchmark Rep.," have been getting together on Friday's to work out themes to keep Club Members up to date with future events.

Now that we are in semi_lock_down_face_mask_mode, it is time to include a little picture story for the "Adapter," to see these members in action, to find out what they are doing for YOU.

This particular Friday, rain had been predicted along with cooler temperatures, so the threesome decided to meet in Ray's garage. It was Frank who was designated to pick up the feast, at the designated restaurant on 162nd Avenue and 18th street. We requested parsley and a wedge of lemon to use in our photograph of the "fish & chips," but they didn't have any parsley or lemon, so we substituted some tiny leaves, and a colorful edible geranium bloom, found near the garage walkway. It would have been much better to have the lemon and parsley, but you don't eat the parsley, and it would have been nice to squeeze some lemon juice on the fish for a little additional flavor. Five minutes was allowed to get the photo of the dish.

Back in the interior of the garage, to get the photo of the 3 members, using the self timer on the camera. Another five minutes for that photo.

Now it's time to get down to business, and discuss the purpose of the meeting. All 3 members had to come up with a future program to keep the club rolling along. One of the main topics is to get additional members into the "Picture Story" Creation Mode. We need stories from each of our club members to give Jon Fishback something to put into our monthly news letter "The Adapter."

Doing a pretty picture is one thing, but doing a picture story is something altogether different.

As you can see, by the illustration included with this article, the plate with the Fish & Chips leaves a lot to be desired! Take that as an illustration, to show us what YOU CAN DO, to improve the situation. Think of a food arrangement you might do, to improve this demonstration. Do a photo, and write your story about how you did it, then submit it to **Jon** to use in the "Adapter." Good Luck!

Send to: Jon Fishback email: jpf1@aol.com



Frank Woodbery
Rick Battson
Ray Klein



Improve Your Photography
Learn what lens aperture renders the sharpest image and use it.

There is more to focus than Auto, SP, or AP.
Manual focus is often the better choice



Friday, November 20, 2020: HOT SOUP LUNCH

Rick Battson invited Frank Woodbery and Ray Klein to experience the COVID - 19 Quarantine in the cold autumn air. The outdoor lunch, grilled cheese sandwiches and soup, was kept warm in a Traeger patio oven –Frank preferred eating a dinner salad instead.

It certainly was nice getting together on a Friday afternoon for a simple meal, albeit rather chilly in the outside air. The dancing gas flame from the patio fire

pit made it a little easier to endure the cold.

Rick had prepared the food ahead of time, to be ready at high noon. An outdoor heater supplied some warmth along with a bright sun, giving comfort to the afternoon.

We encourage other club members to do a little picture story of their activities during this “#*%^” pandemic, as we update our coping strategies.

Photos by Ray Klein (cell phone), and story by Ray and Rick.



Frank Woodbery, Rick Battson, and Ray Klein enjoy an outdoor COVID-19 Lunch

Guy Tal - www.guytal.com

The Next Level

I now Measure my growth as a photographer in terms of the degrees to which I am aware of, have developed my sense of, and have the skills to symbolize visually the four-dimensional structure of the universe.

Wynn Bullock

At the outset of photographic workshops, I often ask participants about their goals. Among the recurring answers is the expressed desire to take one's photography to the *next level*. When asked to elaborate, these photographers, in one choice of words or another, generally consider the next level as being one of creative progress, as distinct from (or in addition to) learning camera or processing techniques.

When it comes to creative growth, the hierarchy of "levels" only goes so far. Generally speaking, when it comes to creative work, there are only two parameters at play where progress can be made: craft and mind, and the latter is by far the more challenging for a teacher to address. This is because creative work is a reflection of the person creating, and progress often implies more than the learning of facts—it also requires a shift in attitude.

Once you are comfortable with the operation of your camera and your processing work flow, further growth is no longer about learning more ways of making an image, but rather about conceiving more images worth making. Here, the trail peters out. From this point you have three options: remain where you are, follow the footprints of others, or carve your own path. Given that novelty is a component of creativity, only the last of the three can truly be regarded as making creative progress.

When photographers feel they are ready for the fabled *next level*, it is generally when they feel they already possess sufficient understanding of their tools and have exhausted what value there is in imitating others and in the hollow feat of easy-to-come-by aesthetics—yet they realize they are still thirsty. Not many venture this far, but those who do likely are artists in the making and woe be unto a teacher who neglects to nurture such aspirations.

Accomplishing the *next level* beyond craft and imitation must be founded on an understanding that what progress can be made is no longer about improvement in practical matters, such as equipment, subject matter, camera techniques, or the features of processing software. It also requires an acknowledgment that low hanging fruit no longer remains and that effort—cognitive effort—must be invested in conditioning one's mind to conceive new concepts and new ways of expressing them. Moreover, it requires letting go of the attitudes—and sometimes convictions—of the past.

It is easy to see why such demands may seem daunting, even defeating, to photographers raised, as so many have, following simple recipes for guaranteed results. It is, therefore, also important to mention that the rewards for such investment of effort can be immense, given that we are no longer talking just about making better images; we are talking about making the photographer a better artist, and, by extension, a more complex and inspired person.

For those who are up to the task, I offer here a few observations that may assist in making the first, and most crucial, steps.

I believe that it is useful to an artist to consider significance above aesthetics. Significance comes not from object qualities of the thing photographed, but from the mind of the photographer. Significance cannot be captured or recorded; it has to be expressed, implied and elucidated, skillfully and deliberately. An artist must inject significance into their work, overlay and embed and codify it in the language of visual composition. Where the aesthetic appeal of an image is determined by what is in the frame, the significance of an image is determined by why it is in the frame.

For something to be a significant one must care deeply about it, whether it is the thing photographed or something else expressed through unrelated visual elements (this is known as equivalence—a concept first introduced by Alfred Stieglitz and embraced by minor white). Rather than pursuing images that are merely aesthetically pleasing, aim instead to create images that express whatever it is you are about and wish to make others care about; and if you don't have such a thing, find one.

The next piece of advice may be especially poignant for those who do not practice photography professionally and turn to it as a creative outlet, or for anyone seeking to escape the petty concerns and anxieties of everyday life in the hope of accomplishing a more elevated state of mind.

Consider that such escape is not possible if you carry with you the things you wish to escape from. Preoccupation is the enemy of inspiration and the artist must learn to let go of them before engaging in creative work one solution is to push yourself harder and to challenge yourself to such a degree that no attention is left for other things. It is a state of mind psychologists call *flow*. Other methods may involve such things as practicing meditation and mindfulness, working in solitude, or deliberately adopting a process requiring a high degree of attention.

Strive to do more in your images than representation of facts. Representational images are products of circumstances; creative images are products of perceptions. Photograph of the perceptions that are important to you and that you wish to impart to others. Don't just photograph things that are inherently interesting; make things interesting in the way that you photograph them. Put another way, don't make images that are of things; make instead images that are about things.

Learn to find pleasure in the process—in the doing of things, and not just in the end result. Do not seek shortcuts and do not rush to the finish a work. It is the nature of creativity to spark the imagination at random times, and most often when immersed in rewarding activities. Mold and shape and adapt your images as you go along, see them evolve and come alive in front of your eyes and revel in the joy of creation. Regardless of anecdotal successes, by whatever measure, there is greater value in such sustained contentment derived or engaging in creative work. Savor the

work, contemplate possibilities, explore and experiment.

Remember that anyone can make an objective record of the world, but only you can make a record of the world filtered through your own thoughts and sensibilities. These are the things that make you unique that only you can bring to, and share with, the world—things that will never exist if you were not to create them. By adopting such an attitude, you will also not have to worry about evolving a personal style; so long as your images originate from the unique amalgam of ideas, beliefs, experience and personal sense of aesthetics, a unique style will naturally ensue in time. Consider your images as more than just anecdotal trophies, and photography as more than just a pastime or hobby. Treat them as your legacy, as chapters in your autobiography, as your expression of gratitude for the gift of life, and for being who you are.

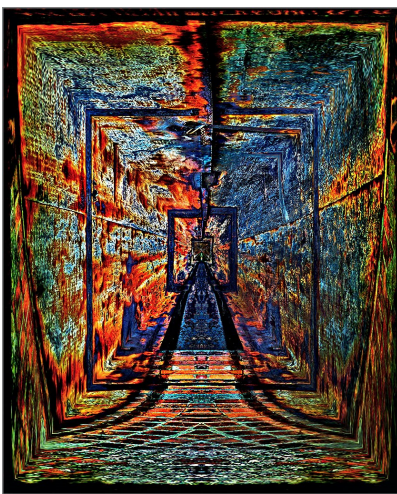


Rick Battson - Street Wise Guy



Lindrel Thompson-Love Locks

Improve Your Photography
Learn something new about your camera.



Albert Tang - Rusty Doorway



Theresa Peterson - Path To The Soft Light



Dwight Milne - Flamenco Blues

Naturalistic Photography—P. H. Emerson

Photography—a Pictorial Art

Photography.—Now we come to photography, which pose this is a technique more perfect than any of the arts. Photography, in fact stands at the top of the second or tone class of methods of expression; so nearly perfect is its technique that in some respects it maybe compared with the third, or color class. The scale here, too, is limited, but less so than that of any other black and white method. It's drawing is all but absolutely correct, that is if the lenses are properly used, as has been shown. It renders the values relatively correct if orthochromatic plates are used, and it renders texture perfectly. It's one limitation is that it must always be worked from models; but from what we have already said, we consider this no limit of consequence when the hand in view is artistic expression. When, on the other hand, the hand in view is utilitarian, this is, in certain cases, a limitation, but as we are considering it only as a method for artistic expression, we do not now consider that side of the question. As a facsimile method, it is unrivaled, for the art-craftsmen who have worked in this direction have so perfected it that little now remains to be done so far as copper plate work goes, though much remains to be done in connection with delicate blocks for the printing-press. As a recorder of scientific facts and as an adjunct to the traveler, it has no equal, for nothing need be allowed for the personal equation of the individual. It's immense value in all the sciences and arts have been touched upon. Critics opposed to photography, and they are now-a-days the old and prejudiced, are fond of citing Mr. P. G. Hammerton's reasons for not considering photography one of the graphic arts. Some of his arguments were perfectly admissible when he wrote them, but as he has not taken the trouble to corrected them sense, we suppose he still rests in the fancied security of having slain photography forever. But photography was not killed by Mr. Hammerton. It could not resist him then, for it was but a little child, but now that it is well grown and can resist him it will do so through us here.

Mr. Hammerton says when any new art is under consideration, we must ask, "can it interpret nature? Can it express emotions? Can it expresses the fact and truth and poetry, within what limit can it do these things? And finally has any one with it expressed human knowledge and feeling? Well it record the results of human observation? Has it ever been practiced by great man, or do they pay much regard to it?"

Beginning, then, with question I:—

Can it interpret nature, yes, that at any rate is the opinion of more than one good sculptor, painter and photographer, and plates can be produced which we challenge anyone to prove are not interpretations of nature in the strictest sense.

II. Can it express emotions? Yes and so faithfully and subtly that the late Charles Darwin used it to illustrate from nature, his work "On the Expression of Emotions in Man and Animals." of these photographs taken by Rejlander, Mr. Darwin writes in the work mentioned "several of the figure's in these seven heliotype plates have been reproduced from photographs, instead of from the original negatives; and they are in consequence some what indistinct; nevertheless they are faithful copies and are much superior for my purpose to any drawing, however carefully

executed."

III. Can it expressed a fact and truth? Yes and there is no need to say any more on this head, except that it can express fact and truth more perfectly than any other black and white process. It is not absolutely perfect, but no art is.

IV. Within what limits can it do these things? The answer to this we have shown in this work.

V. Has it ever been practiced by great man? Yes and is practiced now by many of our greatest living painters and sculptors, whose names we could give.

Adam Salomon, a sculptor of great ability, a Chevalier of the Legion of Honour, took the photographic world by storm by his portraits exhibited at the Paris Exhibition of 1867, and he continued to practice it up to within a short time of his death. Let the best sculptors and painters be asked how they regard photography—especially when they are at work on posthumous works. Finally we will give here an opinion on photography as written by an able landscape painter—namely T. F. Goodall.

"Photography has undoubtedly played an important part in the development of modern art, both in figure and landscape. In landscapes we are inclined to think that the influence of photography was for a time hurtful, for this reason, painters were apt to emulate the details of the photograph, and lose the breadth of man's view of Nature in consequence. They did not take into account the fact that the lens commonly used was a more powerful mechanism than the human eye, or that it reproduced at once every detail of a scene with more distinctness on the plate than the eye would on the retina, even if the attention was concentrated on one part only at a time, and that therefore the resulting picture was not a true representation of Nature, as impressed on the mind by human vision. But for artistic purposes this may be remedied, and it appears to us that photographers must take the point into consideration if they would use the camera as a means of artistic expression. Hitherto the chief aim of the photographer seems to have been a biting sharpness of detail in the negative, which is generally quite fatal to the result from an artistic point of view, for in breadth lies the beauty and sentiment of landscape. To produce a picture the photographer must select his lens and adjust his focus, so as to get an expression as nearly identical with the visual one as possible, and will give the closest approximation to the values in nature. In all these matters the result will depend on the taste and intelligence of the author, and bear the impress of his mind. If that be commonplace, his negative will be so also; if artistic, so will be his picture. There is no reason why photography, in capable hands may not be made a means of interpreting nature second only in value to painting itself, destined to supersede all other black and white methods in bringing an extended knowledge of and taste for art to the masses of the people. The prejudice existing against photography arises from the fact that hitherto it has been worked nearly as a mechanical process; but if by results it can show that it is worthy, it will rank as a fine art. Dr. Emerson was the first to advocate rationally the claims of photography to this distinction, and artists will admit, has by his subsequent work made good his position so far as his own productions are concerned. There should be a great future for photography if followed on really artistic lines. It

should be hailed as a most powerful ally by the modern school of painting, as by means of it people may be taught to perceive how false are many of the pictures they believed in, and how much more beautiful an interesting is truth. From an art-educational point of view it's value can scarcely be overrated; much has been done, by photogravure and other processes of reproduction, to spread a knowledge of pictures, and there is no reason why the same methods should not be used for original work. A good photogravure is to be preferred to a bad painting or second rate engraving and is incomparably better than the odious chromes and wretched prints with which so many walls are disfigured.

If, instead of being satisfied with a mere topographical the use or foreground sketches, the photographer has cultivated artistic feeling, means are at his command for communicating to others what has impressed himself, and he may produce work of permanent value. Everything depends on what he finds to say and how he tells it if the operator has artistic insight, it will show itself in his negative, just as it would on his canvas, if he were a painter. The mechanical and chemical processes the practical judgment necessary in timing his exposures, the skill and knowledge necessary in developing his plates; these are his technique; but the art value of the result will depend on what he communicates to us by its aid. As long as his ideas of pictorial art are confined in landscape to views of churches and ruins, rustic bridges and waterfalls, or topographical views of the haunts of tourists, taken from the guide-book point of view, and in figure to artificial compositions, reminding one of an amateur theatrical performance, so long will his work be destitute of artistic qualities, and therefore valueless, but if he brings to his work a genuine appreciation of the picturesque in landscape and figure, and a knowledge of how also to place a subject on his plate as to convey his impressions to others, he may produce most beautiful and meritorious results. He must learn, as the painter has to do, to distinguish what in nature is really suitable for pictorial purposes, on account of beauty of form, or tone, from what merely gives him pleasure by some quality which, however impressive in nature, it is not possible to transfer to canvas. A picture being a design enclosed by four straight lines, can only please and impress by certain suitable decorative qualities in the subject. To know what will make a picture is one of the most difficult secrets in landscape art; knowing just how much of a scene to take in, where to begin and where to end, decides whether the result will carry a distinct and complete impression, or be merely a haphazard study."



Lois Summers - Heading Out



Rod Schmall - Beach Tree & Shadow



Sandy Watt - Calico Ghost Town



Don Funderburg - One Eyed Smile

October Board Notes

- Approved 9/24/20 appointment of Esther Eldridge to position of FPCC Treasurer. Transfer of bank account signature authority for President, Vice President, and new Treasurer to be effective 10/28/2020.
- Frank, Bob W., John Craig, and Jan will meet as a subcommittee before the next board meeting to simultaneously compare quality of images shared ahead of time and viewed natively in a photo application on the computer with the same images shared via Zoom.
- Frank will check with Zoom regarding availability, hardware requirements, and cost of higher resolution service.
- Discussed the potential benefits of continuing to have education sessions as online meetings even after pandemic restrictions end.
- Decided that FPCC policy for EID judging will be that scores must be finalized by the judges while the image is up for review, with revisions after moving on to subsequent images normally not allowed. In rare cases, such as technical difficulties belatedly detected, a late request to revise score would require policy exception approval by the EID Chair and would require re-vote by all three judges.
- Affirmed FPCC policy for EID judging that widely split votes (e.g.: 6, 9) are to be resolved by all three judges re-voting.
- Decided that FPCC will continue with live judging during EID meetings.
- The subcommittee of Rick and Grant suggests using a field trip liability waiver form without including an indemnification clause. Rick will prepare a draft for review at the November meeting.
- Rick Battson volunteered to be trained by Jon Fishback and assume the role of PSA Representative when needed. The Board voted to approve this transition.
- Our website protects us from spam emails by restricting website visitors to entering data into fields on the contact page. Our system then forwards the information to the webmaster and designated officers. As an additional precaution, Bob Deming will adjust the comment field to allow a smaller number of characters.



PSA Rep.: Roel Battson



4 C's Rep.: John Craig