



# *Adapter*

Vancouver Washington

Film Pack Camera Club

Volume 65 Issue 06 March 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](mailto:jpfl@aol.com)

Volume 65 Issue 06 March 2020

## Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

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Secretary — Gail; Andrews

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Web Co-Chair—Bob Deming/James Watt

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Mono Prints: Katie Rupp/Rod Schmall

Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

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*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.*



# Last Month Print Night - Results YTD

February 2020 YTD scores	Sum of Score
<b>LC</b>	
Albert Tang	265
Don Funderburg	106
Doug Fischer	276
Esther Eldridge	23
Gail Andrews	41
Grant Noel	49
Henry Ren	44
Jan Eklof	47
Katie Rupp	146
Lois Summers	268
Rick Battson	64
Robert Wheeler	135
Rod Schmall	63
Sharp Todd	273
Steve Cornick	21
Theresa Peterson	133
Wayne Hunter	188
<b>LM</b>	<b>1385</b>
Albert Tang	272
Don Funderburg	66
Doug Fischer	49
Frank Woodbery	46
Henry Ren	24
Katie Rupp	72
Lois Summers	271
Robert Wheeler	87
Rod Schmall	44
Sharp Todd	283
Steve Cornick	21
Theresa Peterson	128
Wayne Hunter	22

<b>SC</b>	<b>1946</b>
Albert Tang	256
Beverly Shearer	228
Don Funderburg	85
Esther Eldridge	21
Frank Woodbery	66
Gail Andrews	89
Grant Noel	21
Henry Ren	20
Jan Eklof	280
Katie Rupp	43
Lois Summers	264
Robert Wheeler	107
Rod Schmall	101
Sharp Todd	262
Theresa Peterson	103
<b>SM</b>	<b>1360</b>
Albert Tang	263
Beverly Shearer	20
Frank Woodbery	22
Jan Eklof	111
Katie Rupp	134
Lois Summers	260
Robert Wheeler	46
Rod Schmall	86
Sharp Todd	269
Theresa Peterson	149

# Last Month Print Night - Judges Favorites



Doug Fischer

The Chase



Sharp Todd

Courthouse Towers Reflection 1



Sharp Todd

Grand Canyon Thunder Cell



Lois Summers

Winter Roundup



Albert Tang

Pie Alley



# Last Month Print Night - Judges Favorites -Contd.



Lois Summers Call The Fire Department



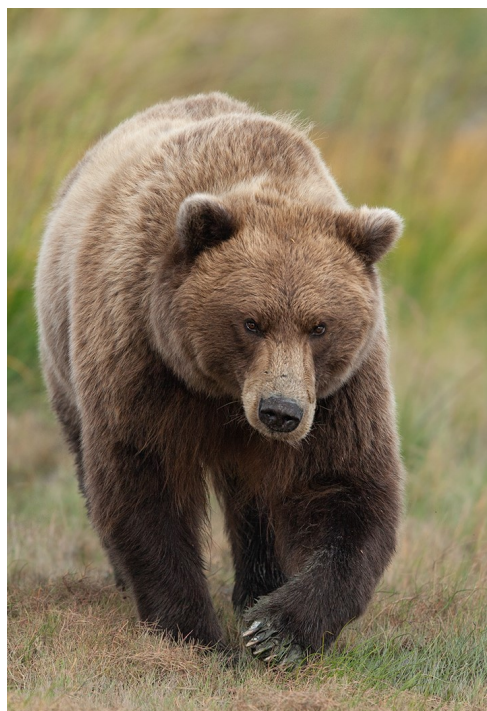
Katie Rupp

A Disagreement



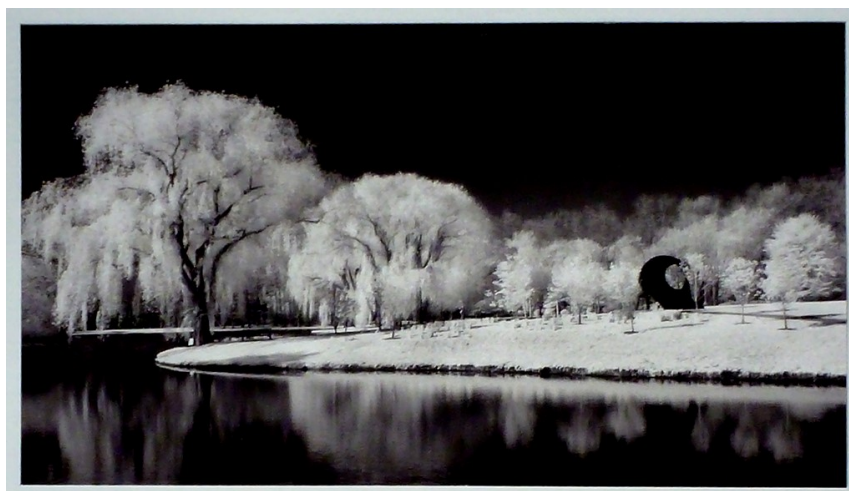
Sharp Todd

Wing Nut



Katie Rupp

Right Of Way



Albert Tang

The First Snowfall



# Last Month Print Night - Judges Favorites -Contd.

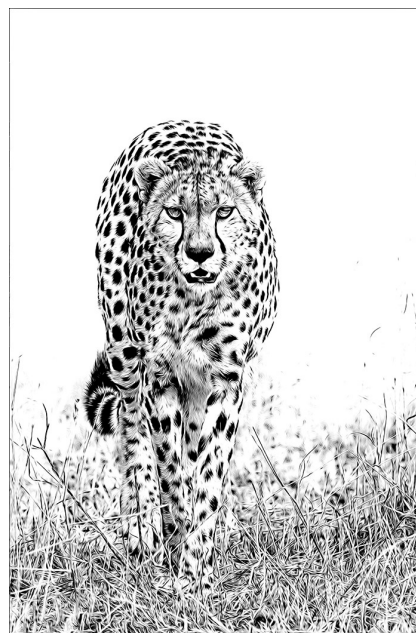


Henry Ren



Lois Summers

Arctic Fox



Katie Rupp

Dominant



Albert Tang

Steel Twist



Jan Eklof

Trick Rider



# Last Month EID Night - YTD

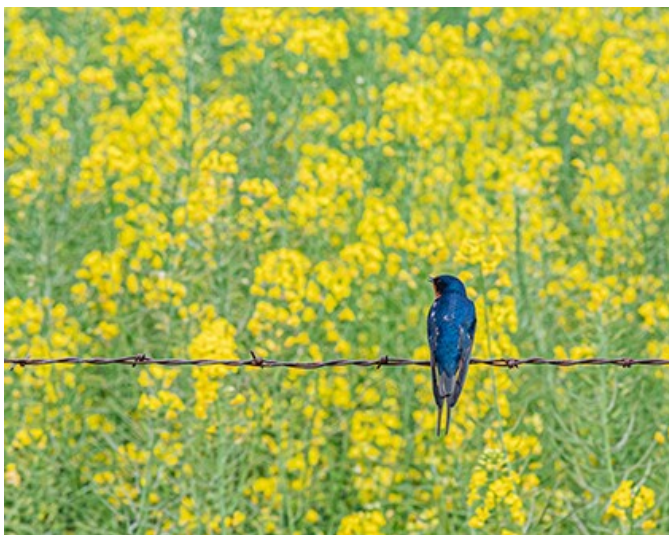
Challenge	Total	Entries	Avg.
BevShearer	81	4	20.2500
BobDeming	83	4	20.7500
CharlesLayton	65	3	21.6667
DavidLaBriere	65	3	21.6667
DavidSchultz	65	3	21.6667
DonFunderburg	80	4	20.0000
DougFischer	109	5	21.8000
DwightMilne	113	5	22.6000
EstherEldridge	59	3	19.6667
FrankWoodbery	43	2	21.5000
GailAndrews	23	1	23.0000
GrantNoel	65	3	21.6667
HenryRen	137	6	22.8333
HowardBruensteiner	308	14	22.0000
JamesWatt	128	6	21.3333
JanEklof	115	5	23.0000
JohnCraig	136	6	22.6667
JonFishback	138	6	23.0000
KatieRupp	23	1	23.0000
LeeMoore	47	2	23.5000
LindrelThompson	304	13	23.3846
LoisSummers	89	4	22.2500
RayKlein	92	4	23.0000
RickBattson	129	6	21.5000
RobertWheeler	88	4	22.0000
RodSchmall	68	3	22.6667
SandyWatt	267	12	22.2500
SharonDeming	133	6	22.1667
SharpTodd	63	3	21.0000
SuZhou	140	6	23.3333
TheresaPeterson	252	11	22.9091

Mono	Total	Entries	Avg.
AlbertTang	133	6	22.1667
BevShearer	61	3	20.3333
BobDeming	108	5	21.6000
DavidLaBriere	72	3	24.0000
DavidSchultz	66	3	22.0000
DonFunderburg	111	5	22.2000
DougFischer	22	1	22.0000
DwightMilne	22	1	22.0000
EstherEldridge	43	2	21.5000
FrankWoodbery	90	4	22.5000
GailAndrews	24	1	24.0000
GeorgeClark	46	2	23.0000
GrantNoel	24	1	24.0000
HenryRen	41	2	20.5000
HowardBruensteiner	45	2	22.5000
JanEklof	115	5	23.0000
JohnCraig	135	6	22.5000
JonFishback	158	7	22.5714
KatieRupp	93	4	23.2500
LeeMoore	43	2	21.5000
LoisSummers	23	1	23.0000
RayKlein	136	6	22.6667
RobertWheeler	67	3	22.3333
RodSchmall	86	4	21.5000
SharonDeming	133	6	22.1667
SharpTodd	94	4	23.5000
SuZhou	141	6	23.5000
TheresaPeterson	113	5	22.6000
TraceyAnderson	67	3	22.3333
WayneHunter	21	1	21.0000

# Last Month EID Night - YTD

Open	Total	Entries	Avg.
AlbertTang	268	12	22.3333
BevShearer	167	8	20.8750
BobDeming	173	8	21.6250
CaroleSchultz	21	1	21.0000
CharlesBoos	333	15	22.2000
DavidLaBriere	138	6	23.0000
DavidSchultz	144	6	24.0000
DonFunderburg	194	9	21.5556
DougFischer	283	12	23.5833
DwightMilne	269	12	22.4167
EstherEldridge	106	5	21.2000
FrankWoodbery	202	9	22.4444
GailAndrews	268	12	22.3333
GeorgeClark	192	8	24.0000
GrantNoel	23	1	23.0000
HenryRen	220	10	22.0000
HowardBruensteiner	46	2	23.0000
JanEklof	185	8	23.1250

JohnCraig	142	6	23.6667
JonFishback	119	5	23.8000
KatieRupp	281	12	23.4167
LeeMoore	46	2	23.0000
LindrelThompson	116	5	23.2000
LoisSummers	295	13	22.6923
RayKlein	185	8	23.1250
RickBattson	42	2	21.0000
RickSwartz	202	9	22.4444
RobertWheeler	42	2	21.0000
RodSchmall	114	5	22.8000
RuthBoos	66	3	22.0000
SandyWatt	138	6	23.0000
SannyePhillips	129	6	21.5000
SharonDeming	131	6	21.8333
SharpTodd	253	11	23.0000
StephenCornick	44	2	22.0000
SuZhou	144	6	24.0000
TheresaPeterson	42	2	21.0000
TraceyAnderson	111	5	22.2000
WayneHunter	184	8	23.0000



## A Second Look

I feel Teresa Peterson's fine photograph with a score of 21, is a good example of judges being hung up on a traditional feeling regarding what is important. The comment regarding the background being a distraction is, to me, the point in question..

This, I think is a perfect example of a perfectly placed dark object on a background of extreme impact. I don't feel the bird could stand out any better than this, and the placement, seems impeccable.

There are times when the background is the point, and I think this is one of those times. What complimentary hue and intensity could be any better t that this?

Is thus really a picture of a bird??



# Last Month EID Night - Judges Favorites



Lake Wenatchee John Craig



Cooper Tire And White Sand Sandy Watt



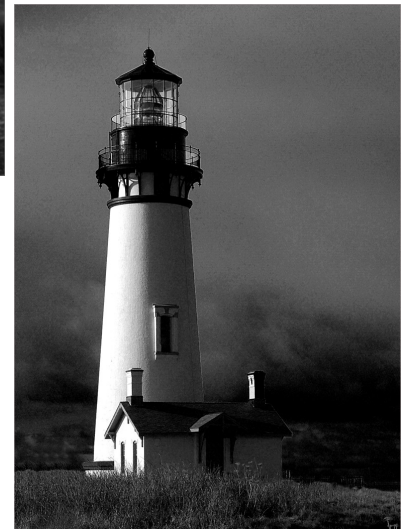
Vixen Gail Andrews



Lifting Off Howard Bruensteiner



Wild Bill At The Fort Jan Eklof



Lighting The Sunset Sharon Deming



Swiss Heirloom Ray Klein



Wave Study02 John Craig



Autumn Snack Ray Klein



Reflections David Schultz



Dreaming Of You Jan Eklof



# Last Month EID Night - Judges Favorites- Contd.



Shop Keeper Recording

Sharp Todd



Swim At Your Own Risk

Bob Deming



Favorite Perch

Gail Andrews



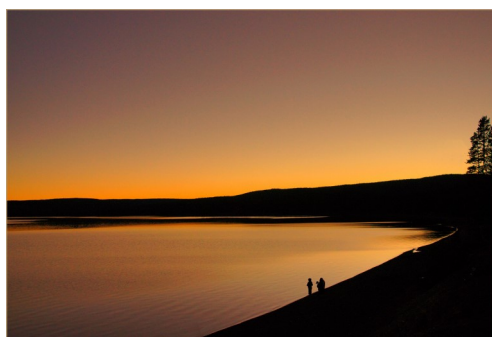
Last Piece

Jon Fishback



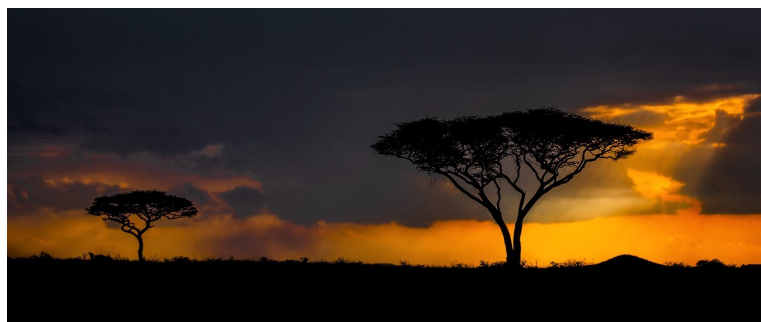
Li River Sunrise

Su Zhou



Lake Yellowstone Sunset

Bob Deming



Serengeti Sunrise

Katie Rupp



Surfer Making A Cut

Sharp Todd



Favorite Perch

Katie Rupp



# TOUCHMARK NEW COMMITTEE PHOTOGRAPHY SESSION

Photos by Ray Klein<sup>[1]</sup><sub>[SEP]</sub> Story written by Ray Klein and Rick Battson

On January 29, 2020 Frank Woodbery, Rick Battson, Esther Eldridge, and Ray Klein, met at the Touchmark Retirement Home to photograph the new committees, which had formed during the past year. There are currently seven committees that are involved with special activities within the retirement community.

Frank, brought his lighting equipment and a huge rented Backdrop.<sup>[1]</sup><sub>[SEP]</sub> The Photo shoot team worked to optimize the lighting ratios and white balance.

All of the committee members were photographed quickly and efficiently. We had several onlookers scattered throughout the Forum room during the Photo shoot--the mood was lighthearted and upbeat.

Frank edited the pictures and delivered them on a CD, the same afternoon as the shoot.

The Committee group shots will be printed and on display in the newly remodeled and decorated hallway of the Retirement Facility soon.

Ray captured images of all this activity to produce a short photo story of the event.<sup>[1]</sup><sub>[SEP]</sub>



Frank Woodbery begins assembling lighting equipment.



Esther Eldridge metering strobe light balance.



Frank Woodbery photographs Touchmark Staff Members during Committee Member photo session.



Frank Woodbery photographs one of the larger committees at the Touchmark Retirement Home.



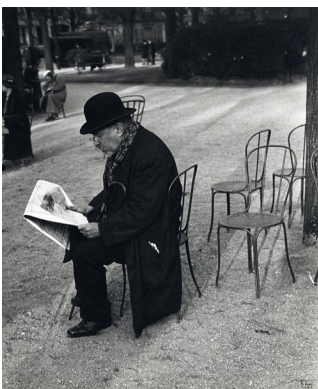
# History— Ilse Bing - (1899-1998)

Her move from Frankfurt to the burgeoning avant-garde and surrealist scene in Paris in 1930 marked the start of the most notable period of her career.<sup>[3]</sup> She produced images in the fields of photojournalism, architectural photography, advertising and fashion, and her work was published in magazines such as *Le Monde Illustré*, *Harper's Bazaar*, and *Vogue*.<sup>[1]</sup> Respected for her use of daring perspectives, unconventional cropping, use of natural light, and geometries, she



also discovered a type of solarisation for negatives independently of a similar process developed by the artist Man Ray.<sup>[3]</sup> Her rapid success as a photographer and her position as the only professional in Paris to use an advanced Leica camera earned her the title "Queen of the Leica"<sup>[4]</sup> from the critic and photographer Emmanuel Sougez.

in the first modern photography exhibition held at the Louvre, and in 1937 she traveled to New York City where her images were included in the landmark exhibition "Photography 1839–1937" at the Museum of Modern Art.<sup>[4]</sup> She remained in Paris for ten years, but in 1940, when Paris was taken by the Germans during World War II, she and her husband who were both Jews, were expelled



and interned in separate camps in the South of France. Bing spent six weeks in a camp in Gurs, in the Pyrenees, before rejoining her husband in Marseille, where they waited for nine months for the US visas. They were finally able to leave for America in June 1941.<sup>[1]</sup> There, she had to re-establish her reputation, and although she got steady work in portraiture, she failed to receive important commissions as in Paris.<sup>[1]</sup> When Bing and her husband fled Paris, she was unable to bring her

prints and left them with a friend for safekeeping. Following the war, her friend shipped Bing's prints to her in New York, but Bing could not afford the custom fees to claim them all. Some of her original prints were lost when Bing had to choose which prints to keep.<sup>[5]</sup>



By 1947, Bing came to the realization that New York had revitalized her art. Her style was very different; the softness that characterized her work in the 1930s gave way to hard forms and clear lines, with a sense of harshness and isolation. This was indicative of how Bing's life and worldview had been changed by her move to New York and the war-related events of the 1940s.<sup>[2]</sup> For a short time in the 1950s, Bing experimented with color, but soon gave up photography altogether.

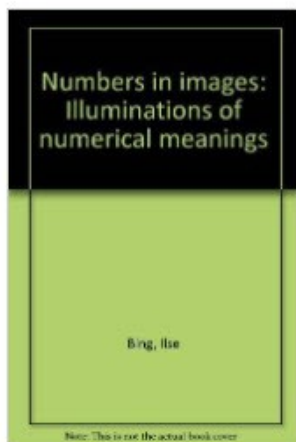


She felt the medium was no longer adequate for her, and seemed to have tired of it.<sup>[1]</sup> In the mid-1970s, the Museum of Modern Art purchased and showed several of her photographs.<sup>[4]</sup> This show sparked renewed interest in Bing's work, and subsequent exhibitions included a solo show at the Witkins Gallery in 1976, and a traveling retrospective entitled, "Ilse Bing: Three Decades of Photography,"<sup>[4][2]</sup> organized by the New Orleans Museum of Art. In 1993, the National Arts Club awarded her the first gold medal for photography.<sup>[6]</sup> In the last few decades of her life, she wrote poetry, made drawings and collages, and occasionally incorporated bits of photos. She was interested in combining mathematics, words, and images.<sup>[3]</sup> When she gave up photography in the 1950s, Ilse Bing noted that she had said all she wanted to say with a camera. (Ref NY Times obituary - 1998)

Wikipedia—<https://en.wikipedia.org/>



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



Stock Image

## [Numbers in images: Illuminations of numerical meanings](#)

Bing, Ilse

Published by Ilkon Press (1976)

ISBN 10: [0916832007](#) / ISBN 13: [9780916832001](#)

Used First Edition

Quantity Available: 1

From: [Better World Books Ltd](#) (Dunfermline, United Kingdom)

[Seller Rating:](#) ★★★★★

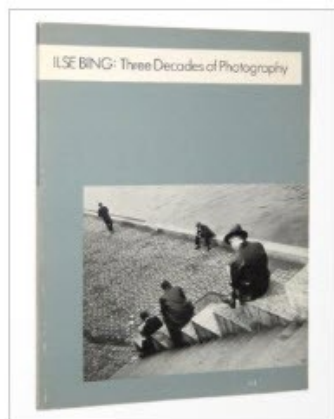
Add to Basket

US\$ 27.96

[Convert currency.](#)

Shipping: US\$ 5.34  
From United Kingdom to U.S.A.

[Destination, rates & speeds](#)



Seller Image

## [Ilse Bing: Three Decades of Photography](#)

Bing, Ilse; Nancy C. Barrett; E. John Bullard

Published by New Orleans Museum of Art, New Orleans (1985)

ISBN 10: [0894940228](#) / ISBN 13: [9780894940224](#)

Used Softcover First Edition

Quantity Available: 1

From: [A&D Books](#) (South Orange, NJ, U.S.A.)

[Seller Rating:](#) ★★★★★

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Shipping: US\$ 4.95  
Within U.S.A.

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Seller Image

## [Photographs \(about a dozen\)](#)

Ilse Bing

Published by The Threepenny Review (2011)

Used

Quantity Available: > 20

From: [The Threepenny Review](#) (Berkeley, CA, U.S.A.)

[Seller Rating:](#) ★★★★★

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US\$ 15.00

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## Art and Metaphor - Guy Tal

According to the 2016 survey, human life expectancy in the United States is 78.69 years. According to the late Carl Sagan, “we are like butterflies who flutter for a day and think it’s forever.” Both statements refer to longevity. The first statement is factually true and largely meaningless; the second is factually false and loaded with meaning. Sagan’s use of metaphor – appealing to emotion, intuition and inner experience, rather than facts and figures – give his words depth and gravity that an unembellished statement of fact – appealing to the intellect alone – cannot accomplish, despite addressing the same concept factually, and with greater precision.

If metaphors did not possess expressive powers beyond those of statements of literal facts, there would be no metaphors. The same can be said of art. Indeed, I propose that all meaning (as opposed to information) in art is metaphorical.

The Merriam-Webster dictionary defines metaphor and has, “a word or phrase literally, denoting one kind of object or idea. Used in place of another.” This is a fine definition for verbal media, such as writing or theater. Expanding the definition to the visual arts, the visual metaphor can be defined as the use of visual elements for their symbolic meanings, rather than their literal identities.

Unique to photography is the order in which an author or an artist arrives at the metaphor. In “blank slate” media, such as painting or creative writing, an author generally will start with a concept in mind, then seek a metaphor to express it in the most visceral and effective way possible. In photography, often an artist will first encounter something in the world, then realize that, if composed and/or portrayed in a certain way, can serve as a metaphor for some concept.

The power of a metaphor - verbal, visual, or other - derives not from factual accuracy but from association - association’s aroused and made powerful by such factors as poignancy clarity, novelty, suggestive power, visceral connotations, and depth of meaning. The simple predictable, superficial, obscured, or overused, metaphor, will not express its intended meaning as well as one that is surprising, original, and enlightening.

How can we express metaphorical meanings using a medium designed explicitly to render appearances? And, should we find such metaphors, how can we distill and enlarge the depth of their meanings, using a medium designed explicitly to record such superficial impressions? The short answer is: such metaphors and meanings must originate in the mind of the photographer, rather than in the things photographed.

Given that art is an expression of human skill and imagination by way of some medium appealing to, and/or perceived by, the senses, and given that meaning in art arises from instinctive perceptions, rather than rational analysis, I think it is fair to say that art is perceived metaphorically, rather than literally. This may be an inconvenient truth to some photographers, highlighting the awkward relationship

between photography (designed to make records of things in existence) and art (brought into existence by deliberate and creative application of tools and materials.)

Media are means for expression and communication of meanings. As a medium, photography is (in concept) similar to writing – both may be used by one person to communicate various concepts to others. By this analogy, it is odd that, while most people accept that writing may be used to express either literal or metaphorical meaning, some believe that photography should be restricted to just the former – not because it is incapable of the latter, but because of inherent prejudice about the assumed purpose of the medium. By this belief, prominent not only among photographers but also among critics of the medium, photography should not be “allowed” to expand its range of expression to metaphor, and therefore cannot be a medium for art. Note that the limitation to express just literal meanings is not a handicap of the medium, but a handicap rooted in prejudice.

Rather than debating whether an adherence to appearances is a good thing or a bad thing, it is worth acknowledging that such debate is futile from the outset: many photographers of the past, and certainly in the present – are free to (and do) choose to not adhere to factual representation, making the discussion theoretical at best, but lacking any practical implication. Reality has voted in favor of allowing photography to serve as the medium for both literal and metaphorical meaning, leaving purists and their rationalizations to their echo chambers (in much the same way as impressionism has done to realism in the medium of painting).

If we accept that meaning in art is metaphorical by nature, photographic artists must train their powers of expressing meaning symbolically, rather than factually. And the means to plumb the depths of meaning possible in an artistic photograph, is to distance its metaphorical meaning as far from transcription as sensibilities and subjective taste would allow. A photographic artist may accomplish such separation by means of composition and abstraction, and by expressive and imaginative use of the symbolic and intuitive effects of visual elements: colors, values (tonality), contrast, lines and, shapes, juxtapositions and others – most of which are available in even the most traditional and conservative user of the camera

LensWork magazine’s contributing author, Guy Tal has agreed to allow me to share his words. To thank Mr. Tal, go to his web site. [WWW.guytal.com](http://WWW.guytal.com) Just press CTRL. and click.

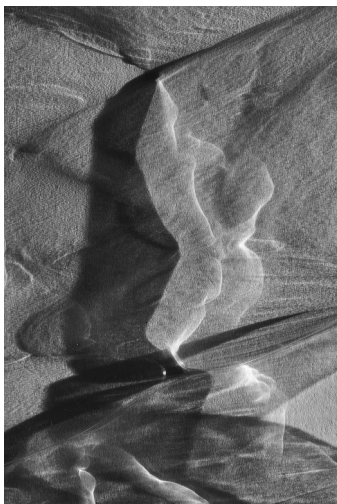
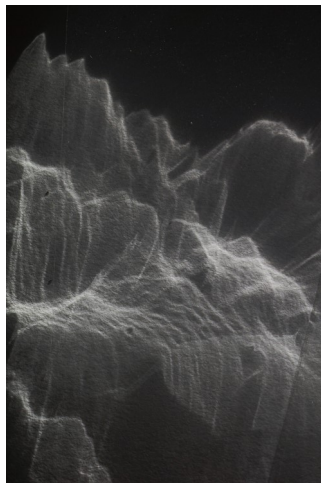
***Pease do this, as writers as well as photographer love to hear that people enjoy their work.***



So what was Mr. Tal's point? Below I have pulled a few images for you to study and try to pull out the metaphor. Keep in mind, it may only appear if you have an imagination.



Images by:  
Robert Wheeler



Images by:  
Jon Fishback



# Two Worlds of Photography

Henry Ren was fortunate to attend a program presented by Paul Caponigro, a well respected fine art photographer. The program, presented in China, showed his work and included interviews with questions and answers by the participants.

Henry was fortunate to be able to ask Mr. Caponigro a question regarding one of his black and white prints. The answer to that

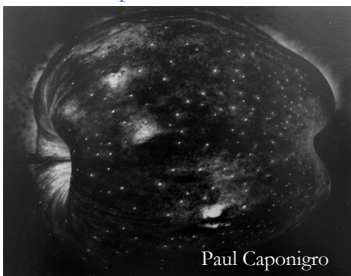


Henry Ren

question has bothered him since. The question is one that is asked over and over within the camera club setting. Camera club members tend to screen their enjoyment of photographs through the filter of the camera club experience. That is,

they compare what they see to images viewed within the sphere of the camera club judging.

Mr. Caponigro, suffice to say, is well respected in the fine art community and, in fact, has been granted two [Guggenheim Fellowships](#).



Paul Caponigro



Paul Caponigro

His most famous photographs, "Running White Deer and Galaxy Apple," shown here, have sold

over and over in major auctions. White Deer recently sold for \$4000. You can purchase it in inkjet print for \$1850 from the artist.

The image in question is on the far right, and here is Henry's question to me and one to Mr. Caponigro, in red.

*"This is the picture I have trouble to understand. I do not see this kind of composition in his other works.*

*Why the tree in this one?*

*How should I take Paul's answer "because it was there" If to our judge panel, what score would it get?*

It seems that Mr. Caponigro answered Henry's question by saying "Because it was there." Now, I was not there, but I can speculate that Mr. Caponigro has been asked that same question before by camera club members. He speaks to this type of group on many occasions. The answer, may be a bit tongue in cheek, but I am sure it was well intentioned and above all else, true.

If we examine this image using Guy Tal's thinking on metaphor, we might see the tree as being a barrier in life.. It seems every time a new experience presents itself, be it visual or

emotional, some impediment to the enjoyment arises, things get in the way, a barrier is set up.

Seeing this photograph and projecting it mentally into a camera club judging sets up a barrier to its enjoyment, because it is taken out of its context. It never was, nor will it ever be, viewed in that environment.

Here is how I answered Henry's question by email:

Henry,

*What you are experiencing is a disconnect between what people in camera club and PSA do, and what fine art photographers do. Paul Caponigro does not live in the same environment, nor does he understand nor embrace anything that is done in our world.*

*To survive in the camera club world one must comply with rules set down years ago and perpetuated though years of subtle training of the minds of the members. Much of what we say and do has little relevance outside our narrow atmosphere, and to much of the viewing public is ridiculous.*



Paul Caponigro

*When he took this image he was not thinking about competition or rules of any sort. His answer was correct, it was there and that pleased him. It is not designed to please anyone else, and I doubt if he cares now, or then, if it does. If you wish to live in the much larger world of photography, understanding where you are at any visual moment, is important. If you are looking at a camera club judging it is proper to address something such as the tree. After all the person submitting it expects to follow the rules. On the other hand, don't expect Mr. Caponigro to ascribe to them. You must learn to change hats, so to speak, and each different situation requires different eyes.*

This is how you lift the barrier and begin to enjoy the two worlds of photography.

Ed.



# Naturalistic Photography - P. H. Emerson—(1856-1936)

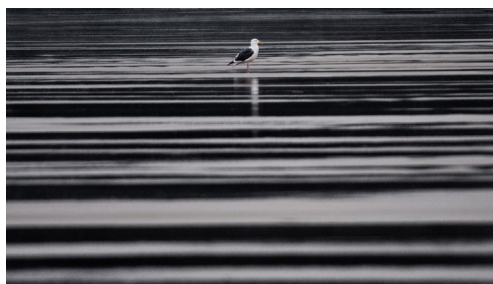
## Composition

*This month I will illustrate Mr. Emerson's words with your own work. It is hoped you will compare what is said with the words and realize nothing has changed since the 19th century.*

No chapter of this book has given us so much thought as this chapter on composition.

We could easily, as most writers have done, have given a digest of Mr. Burnet's laws of composition, but we have no faith in any "laws of composition." a law to be logical, must hold good in all cases; now the so-called "laws of

composition," are often broken deliberately by great artists and yet the result is



Robert Wheeler

perfect. This is easily explained, for these 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 or Astrology.

The great question then, which presented itself to us was this: will the study of these so-called rules do good or harm to the student? Will a knowledge of them lead him to the production of conventional work, or will it in any way help



Albert Tang

him in his future work? We had many earnest discussions on this point with artists, and they seemed equally uncertain in the matter, though one condemned all such laws as absurd and unnecessary. We most

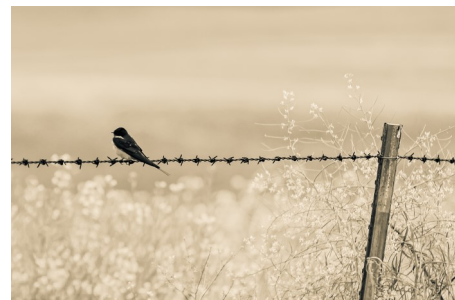
certainly feel inclined to agree with that one dissentient, but in trying to place ourselves in this position of the photographic student, with absolutely no knowledge of art, we have come to the conclusion that perhaps the student had better study Mr. Burnet's "Treatise on Painting." the cheap addition of this book is published by Dr. E. Wilson, of 835, Broadway, New York, and every student should get a copy of it. It can be thoroughly mastered in a week or two, so not much time will be lost. The numerous plates will at any rate be of some use

to the student.

Now, from these remarks, it must not be assumed that we are no believer in "composition." composition is really 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. But the writer maintains there are no laws for 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.

It has been assumed by opponents to "naturalism" that naturalistic artists ignore composition, and portray nature "anyhow," just as she happens to present herself to them. Nothing could be further from the truth.

None is more careful in selection and arrangement than the naturalistic painter, at the same time



Theresa Peterson

none is less conventional.

Nature is not always suitable for pictorial purposes, though she is often enough suitable, and it is when she is propitious that the artist picks her; hence the great principle of naturalism, that all suggestions should come from nature.

*A Treatise on Painting, by J. Burnet, F.R.S.  
Education of the eye.—Measurement and form. (Available from Abe Books)*

The object of art training is to show these propitious moods, and to enable the painter to portray them. We prefer, then, the word "selection" to composition. The matter really stands thus, a good naturalistic artist selects the composition in nature which he sees to be very fine.

By composition, as used in this paragraph, is meant the harmonious and fitting combination of the various component parts of the picture which shall best express the picture.

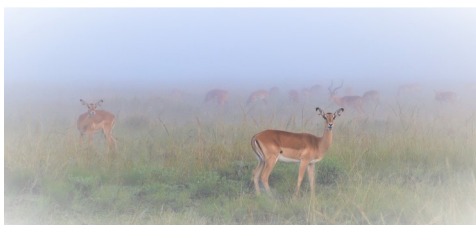
Our best method will be to follow Mr. Burnet's division of his subject, and offer a running commentary on the essentials of his work from the photographers standpoint, giving our ideas on the subject when they differ from those of the author of "A Treatise on Painting."

Omitting to comment on Mr. Burnet's remarks, we put the matter thus, that it is highly desirable for all photographers to learn drawing and to learn it intelligently. Nothing could be more lamentable than the way in which drawing is taught

in our schools, it is worse than useless. The student should go to some good art school for a few months, and learn drawing, for it in that way are learned that the analysis and construction of objects, and, above all the eye is trained to careful observation, which will be invaluable in the study of tone and selection.

Perspective.

This section the student should read over carefully, understanding thoroughly the "point of sight" and the causes of violent perspective. For in photography though his lens may be true in drawing, he can as easily obtain violent perspective as the draftsman, by placing the lens to



EstherEldridge

close to his model. Fore-shortening, too, should be thoroughly understood. Aerial perspective has been simply treated by us in this work, and the various remarks of

Burnet on this subject must be taken *cum grano salis*.

Chiaro-oscuro

This term means light and shade. Now the term "chiaro-oscuro" it is very misleading, for it is used by different artists to mean different things. The whole of photography hands

on the proper management of light and shade, for art drawing is done for us; but we prefer to use the more modern term, "tone," two express what we mean by light and shade; that term we have already fully explained. Chiaro-oscuro, as we



RodSchmall

understand it, is the arbitrary placing of masses of light against masses of shade to produce certain desired effects; it is therefore conventional, and akin to the law which required all trees to be painted fiddle-brown. It is needless to say the only way such a conventional chiar0-oscuro can be obtained in photography is by arranging the objects in nature, or by



LoisSummers

retouching, and both are against our principles. The student, then, must, as we have said, master "tone," that is his chiaro-oscuro, his light and shade, and he must always remember to look for "breadth" in his treatment. Breadth is found in all good

work, and it depends in photography not entirely on light and shade, but on the focusing in developing as well, as we have already indicated. Why are spotty-lighted, sharply-focused, brightly-developed negatives so "noisy" and garish and inartistic? It is that they lack "the breadth." it must not be thought from this that no sunny pictures have breadth; on the contrary if the masses are large, and the planes well



RodSchmall

rendered, and the tonality true, there can be as much breadth as in a gray-day effect. It has been said that "breadth" is a device of the painters, but this is mere nonsense; let the student look well at a simple stretch of grass-land bordering on still lake, on a damp, misty evening,

and then he will see breadth. Let him focus that scene as sharply as he likes, including a portion of sky as well, and develop and print from it, and he will find breadth, and he will probably have a clear understanding as to the meaning of the word.

Mr. Burnet divides chiaro-oscuro into five parts, viz. light, half-light, middle tint, half-dark, dark. This arbitrary division is hypercritical. For working purposes, light, half-tone or middle tint, and dark, are quite sufficient; other subdivisions are far too subtle and numerous to be considered theoretically, and practically, truth of tone is only to be learned by a long experience and study, and we believe all the directions given by Mr. Burnet for producing relief, harmony, and breadth, to be artificial and useless. An examination of the plates shows clearly how futile are his deductions, and how untrue in the light and shade, viz. tone, they all are.



SharpTodd

Continued next month.



FPCC Board Meeting, February 25, 2020

Attendees: Jan Eklof, Gail Andrews, Grant Noel, John Craig, Ray Klein, Rick Battson, Bob Denning, Doug Fischer

General agreement of keeping challenge category for next year

Review of photo entry next year; increase entries from 5 to 7 for average of end of year average

20% Mono

30% Challenge

50% Open

John, will send email to members for challenge suggestions

Results to be discussed at next meetings

EOY banquet will be, June 9<sup>th</sup>, reception at 6pm, dinner at 7pm

Gail will work with Michelle at Touchmark for menu and confirmation of times

EOY judges; Tim Morton, Dana Murray

Rick working on additional judge

Rick will work on ordering plaque

Volunteer needed for slide show

Ann Campbell's class, pending start date, June 16<sup>th</sup>, 23<sup>rd</sup>, 30<sup>th</sup>, July 7<sup>th</sup>, 14<sup>th</sup>, 21<sup>st</sup>

Frank will confirm dates

Class will be held at Touchmark

Gallery reception

Displays will be changed every 3 months

Estimated of next gallery display, April 2020

Extra Tuesday programs, idea of members to share post processing techniques, software, topics of interest

Board positions open for next year

EID Chair, President, Vice President

Chair Reports

Grant, Print – judging for 4C's, March 10<sup>th</sup>

Doug, EID – will pass on tools for next EID chair

Ray, Touchmark – Easter next event.

Rick, Fieldtrip – Hood River next field trip, February 27<sup>th</sup>

Jan, Judging – no new information

Bob, Web site – upload of Adapter continues to be a challenge. Bob offered to demonstrate to members, how to upload photos to the Filmpack photo gallery

Rick, PSA Report – membership decreases noted, related to meet up groups.

John, 4C's - next meeting April, discussion of using textures, and altering images from software programs



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig