

Adapter

Vancouver Washington

Film Pack Camera Club

Volume 65 Issue 05 February 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 65 Issue 05 February 2020

Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gail Andrews

Field Trip Chair—Rick Battson

Web Co-Chair—Bob Deming/James Watt

Touchmark Rep.: Ray Klein

Print Chair & Color Prints: Grant Noel/Rod Schmall

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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Frank Woodbery

**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

January YTD scores	Sum of Score
LC	
Albert Tang	219
Don Funderburg	64
Doug Fischer	228
Esther Eldridge	23
Gail Andrews	41
Grant Noel	49
Henry Ren	44
Jan Eklof	47
Katie Rupp	98
Lois Summers	220
Rick Battson	64
Robert Wheeler	112
Rod Schmall	42
Sharp Todd	223
Steve Cornick	21
Theresa Peterson	133
Wayne Hunter	142
LM	
Albert Tang	227
Don Funderburg	66
Doug Fischer	49
Frank Woodbery	46
Katie Rupp	72
Lois Summers	224
Robert Wheeler	66
Rod Schmall	22
Sharp Todd	236
Steve Cornick	21
Theresa Peterson	128
Wayne Hunter	22

SC	
Albert Tang	212
Beverly Shearer	185
Don Funderburg	85
Esther Eldridge	21
Frank Woodbery	66
Gail Andrews	89
Grant Noel	21
Henry Ren	20
Jan Eklof	233
Katie Rupp	43
Lois Summers	220
Robert Wheeler	107
Rod Schmall	59
Sharp Todd	218
Theresa Peterson	103
SM	
Albert Tang	217
Beverly Shearer	20
Frank Woodbery	22
Jan Eklof	89
Katie Rupp	87
Lois Summers	217
Robert Wheeler	46
Rod Schmall	41
Sharp Todd	225
Theresa Peterson	149

Bulletin

The **“RECEPTION DATE”** for the the **“FPCC EXHIBITION”** at the Touchmark has been established for **February 13th, a Thursday, 3:00 - 4:30**

Last Month Print Night - Judges Favorites



Esther Eldridge Misty Morning



Jan Eklof Artistic Pelicans



Jan Eklof Tranquility



Lois Summers Foraging



Lois Summers Hornbill

Last Month Print Night - Judges Favorites -Contd.



Sharp Todd

Lost



Jan Eklof

I've Got The Blues



Jan Eklof

Mr. Rooster



Lois Summers

Wave Action



Albert Tang

Willows On Hudson

Last Month EID Night - YTD

Challenge	YTD	Entries	Avg.
BevShearer	61	3	20.3333
BobDeming	83	4	20.7500
CharlesLayton	65	3	21.6667
DavidLaBriere	65	3	21.6667
DavidSchultz	43	2	21.5000
DonFunderburg	80	4	20.0000
DougFischer	87	4	21.7500
DwightMilne	90	4	22.5000
EstherEldridge	59	3	19.6667
FrankWoodbery	43	2	21.5000
GailAndrews	23	1	23.0000
GrantNoel	65	3	21.6667
HenryRen	115	5	23.0000
HowardBruensteiner	243	11	22.0909
JamesWatt	128	6	21.3333
JanEklof	93	4	23.2500
JohnCraig	111	5	22.2000
JonFishback	116	5	23.2000
KatieRupp	23	1	23.0000
LeeMoore	26	1	26.0000
LindrelThompson	257	11	23.3636
LoisSummers	67	3	22.3333
RayKlein	92	4	23.0000
RickBattson	64	3	21.3333
RobertWheeler	66	3	22.0000
RodSchmall	45	2	22.5000
SandyWatt	223	10	22.3000
SharonDeming	111	5	22.2000
SharpTodd	97	5	19.4000
SuZhou	117	5	23.4000
TheresaPeterson	231	10	23.1000

Mono	YTD	Entries	Avg.
AlbertTang	112	5	22.4000
BevShearer	61	3	20.3333
BobDeming	87	4	21.7500
DavidLaBriere	72	3	24.0000
DavidSchultz	44	2	22.0000
DonFunderburg	89	4	22.2500
DougFischer	22	1	22.0000
DwightMilne	22	1	22.0000
EstherEldridge	43	2	21.5000
FrankWoodbery	90	4	22.5000
GeorgeClark	46	2	23.0000
GrantNoel	24	1	24.0000
HenryRen	41	2	20.5000
HowardBruensteiner	45	2	22.5000
JanEklof	91	4	22.7500
JohnCraig	112	5	22.4000
JonFishback	135	6	22.5000
KatieRupp	93	4	23.2500
LeeMoore	21	1	21.0000
LoisSummers	23	1	23.0000
RayKlein	112	5	22.4000
RobertWheeler	67	3	22.3333
RodSchmall	64	3	21.3333
SharonDeming	109	5	21.8000
SharpTodd	71	3	23.6667
SuZhou	120	5	24.0000
TheresaPeterson	113	5	22.6000
TraceyAnderson	67	3	22.3333
WayneHunter	21	1	21.0000

Last Month EID Night - YTD—cont.

Open	YTD	Entries	Avg.
AlbertTang	223	10	22.3000
BevShearer	127	6	21.1667
BobDeming	125	6	20.8333
CaroleSchultz	21	1	21.0000
CharlesBoos	269	12	22.4167
DavidLaBriere	138	6	23.0000
DavidSchultz	119	5	23.8000
DonFundeburg	22	1	22.0000
DonFunderburg	128	6	21.3333
DougFischer	239	10	23.9000
DwightMilne	224	10	22.4000
EstherEldridge	84	4	21.0000
FrankWoodbery	202	9	22.4444
GailAndrews	221	10	22.1000
GeorgeClark	169	7	24.1429
GrantNoel	23	1	23.0000
HenryRen	177	8	22.1250
HowardBruensteiner	46	2	23.0000

JanEklof	160	7	22.8571
JohnCraig	117	5	23.4000
JonFishback	95	4	23.7500
KatieRupp	233	10	23.3000
LeeMoore	23	1	23.0000
LindrelThompson	92	4	23.0000
LoisSummers	251	11	22.8182
RayKlein	137	6	22.8333
RickBattson	42	2	21.0000
RickSwartz	202	9	22.4444
RobertWheeler	42	2	21.0000
RodSchmall	92	4	23.0000
SandyWatt	115	5	23.0000
SannyePhillips	66	3	22.0000
SharonDeming	109	5	21.8000
SharpTodd	160	7	22.8571
StephenCornick	44	2	22.0000
SuZhou	120	5	24.0000
TraceyAnderson	111	5	22.2000
WayneHunter	141	6	23.500

As I watched the EID judging in January it occurred to me that the images were not getting the help needed for competing in the process.

I see two possibilities for our competition process. One is that it is always nice to hear that someone likes what you are photographing. That warm feeling. The second which is a club issue is to make us more competitive in the Columbia Council of Camera Clubs (4C's).

Years ago the Photographic Society of America, (PSA) created a image evaluation process for members interested in improving their competitive chances internationally. For the past 12 years I have evaluated in the process daily, giving advice and actually making changes to their images as examples.

It has occurred to me that our members might like a similar program just for our club.

Here is how it might work:

Send me an image prepared for competition, (jpfl@aol.com) same size, file name etc. I will return my opinion as to what I feel might make the image better and in some cases even make changes I feel might help.

Now, I understand that this is just one persons opinion, but it has been my experience these last sixty years competing, that any opinion of my work is a tool to be used or not, but is one tool I did not have when I began. Below is an example. The maker has seen an interesting subject and presented it for competition. The advice might be to place more emphasis on the interesting pattern of the gear, reducing the negative space.

Ed.



Last Month EID Night - Judges Favorites



Jon Fishback

Adoration



Wayne Hunter

WaterDropInTheDark



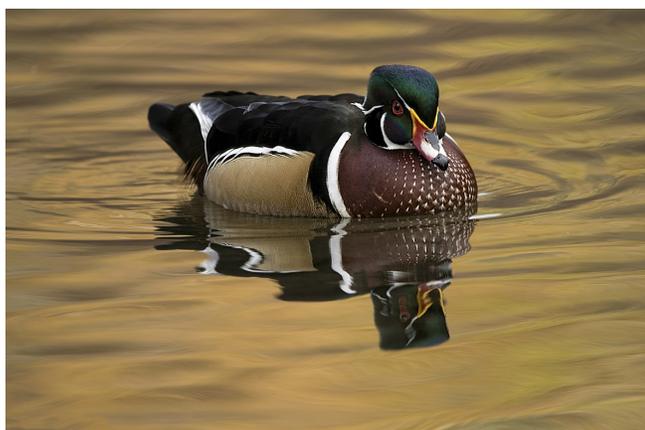
Su Zhou

CamelTrain



SharpTodd

Lost



Sandy Watt

WoodDuck



Sandy Watt

Mandarin Duck

Last Month EID Night - Judges Favorites- Contd.



KatieRupp



RayKlein

SpotOfTeaPerhaps



JohnCraig

WaveStudy01



HowardBruensteiner

MorningInMatera



Rod Schmall

CharcoalWorker

Last Month EID Night - Judges Favorites- Contd.



Don Funderburg



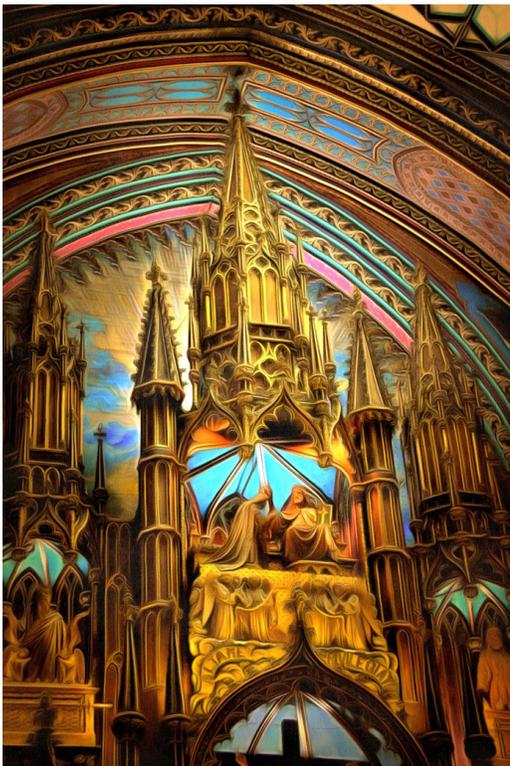
David Schultz

F4Phantom



Theresa Peterson

MayRanchStageStop



DavidLaBriere

BasilicaDetail



LeeMoore

UnionStationKansasCity

Film Pack Camera Club’s First Exhibition in “The Art Gallery at Touchmark”

Story by Ray Klein and Rick Battson

Film Pack Camera Club was recently invited by the Touchmark Administration to display several large photographic prints in their newly remodeled Art Gallery.

Our small camera club was honored to be recognized in this way and hope to have a presence in the Art Gallery well into the future.

The arrangements were made over the recent Christmas Holiday by Michelle E. Avdienko, “Life Enrichment Director,” along with Frank, Ray, and Rick.

This wonderful opportunity was sparked by Ray Klein’s Art Display during the Christmas Bazaar December 7th.

Katie Rupp, Sharp Todd, and Doug Fischer were selected to get the FPCC Photographic Art Display started by mid-January.

We plan to have an Artist’s Reception in January (TBA) which will be hosted by the Touchmark Administration.

The entire Print Display will change four times per year.

Please stop by to see the display in the Touchmark Art Gallery as often as you like. It is located in the Northwest wing of Touchmark --50 yards from our meeting room.

Katie Rupp uses a Canon Camera 7DMII with a Sigma 150-600 mm lens for her wildlife shots. Her images are printed on a Cannon Pro 10 - 13” X 19” printer with the Canon Luster paper and inks.

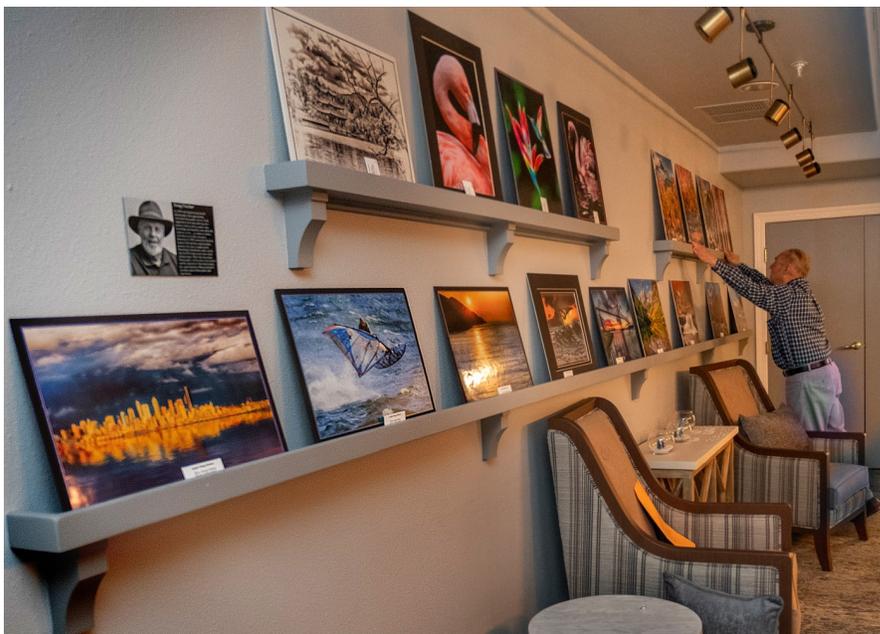
Doug Fisher uses an “Olympus M1 Mark II, or a Canon 5D Mark III camera to capture his images. His favorite printing paper is “Red River” Brand, either the “Arctic Polar Luster,” finish or the “Arctic Polar Satin” finish. He prints on the Epson R 3000, using the “Epson” 9 cartridge ink set, with 4 various black inks.

Sharp Todd, HonPSA, GMPSA/ B, Photographic Society of America (PSA) since 1988. He uses a Nikon D750, and Nikon 24-120mm f/4.0 camera and lens to capture his images. Sharp also has a sizable selection of prints available for the exhibition. He prints on the Epson P800 Printer, with Epson inks designed for the printer, which can print images 17” wide on roll paper. He prefers Epson Professional semi-gloss paper, and uses a hot press, which is

plenty large to mount the 17” prints.

Just a few days, after placing their fine works on the shelves of the new “Art Gallery,” Katie Rupp received a call from one of the residences with a request to purchase her baby elephant picture. Congratulations to Katie Rupp for being the first to have a sale of her photography in the FPCC exhibition.

The best of luck and best wishes to all the first group from the club to exhibit their works in the “Art Gallery” at Touchmark.



Ray placing prints in the New Touchmark Art Gallery

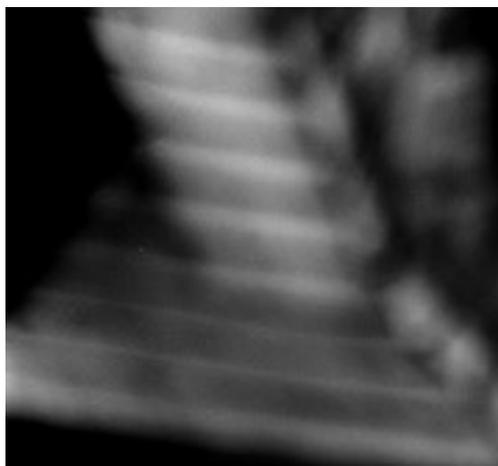
Photo by Gail Andrews



Katie makes final touches to her display section

Photo by Ray Klein

History— Roman Vishniac—1897-1990



Roman Vishniac (/ˈvɪʃniæk/; Russian: Рома́н и Соломо́н Нови́ч Ви́шняк; August 19, 1897 – January 22, 1990) was a Russian-American photographer, best known for capturing on film the culture of Jews in Central and Eastern Europe before the Holocaust. A major archive of his work was housed at the International Center of Photography until 2018, when Vishniac's daughter, Mara Vishniac Kohn, donated it to The Magnes Collection of Jewish Art and Life at the University of California, Berkeley.^{[1][2][3]}

Vishniac was a versatile photographer, an accomplished biologist, an art collector and teacher of art history.

He also made significant scientific contributions to photomicroscopy and time-lapse photography. Vishniac was very interested in history, especially that of his ancestors, and strongly attached to his Jewish roots; he was a Zionist later in life.^[4]



Roman Vishniac won international acclaim for his photos of *shtetlach* and Jewish ghettos, celebrity portraits, and microscopic biology. His book *A Vanished World*, published in 1983, made him famous and is one of the most detailed pictorial documentations of Jewish culture in Eastern Europe in the 1930s.

^[2] Vishniac was also remembered for his humanism and respect for life, sentiments that can be seen in all aspects of his work.



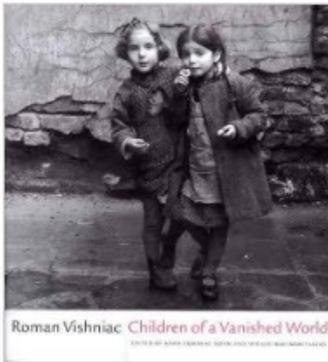
In 2013, Vishniac's daughter Mara (Vishniac) Kohn donated to the International Center of Photography^[5] the images and accompanying documents comprising ICP's "Roman Vishniac Rediscovered" travelling exhibition.



In October, 2018, Kohn donated the Vishniac archive of an estimated 30,000 items, including photo negatives, prints, documents and other memorabilia that had been housed at ICP to the Magnes Collection of Jewish Art and Life, a unit of the University of California at Berkeley's library system.^[6]

<https://www.wikipedia.org/>

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



Stock Image

[Children of a Vanished World](#)

Roman Vishniac

Published by University of California Press
 ISBN 10: [0520221877](#) / ISBN 13: [9780520221871](#)

Used Hardcover

Quantity Available: 1

From: [ThriftBooks](#) (AURORA, IL, U.S.A.)

[Seller Rating:](#) ★★★★★

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Shipping: FREE
 Within U.S.A.

[Destination, rates & speeds](#)



Stock Image

[Polish Jews](#)

Vishniac, Roman

Published by Schocken (1987)
 ISBN 10: [0805203605](#) / ISBN 13: [9780805203608](#)

Used

Quantity Available: 1

From: [Better World Books](#) (Mishawaka, IN, U.S.A.)

[Seller Rating:](#) ★★★★★

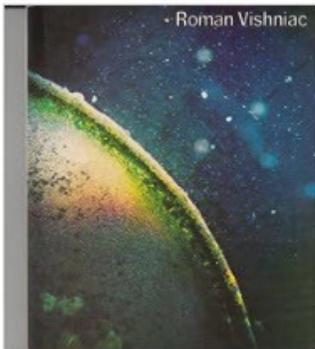
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 Within U.S.A.

[Destination, rates & speeds](#)



Stock Image

[Roman Vishniac \(ICP library of photographers\)](#)

Vishniac, Roman

Published by Grossman Publishers
 ISBN 10: [0670603902](#) / ISBN 13: [9780670603909](#)

Used Hardcover

Quantity Available: 1

From: [Cloud 9 Books](#) (Wellington, FL, U.S.A.)

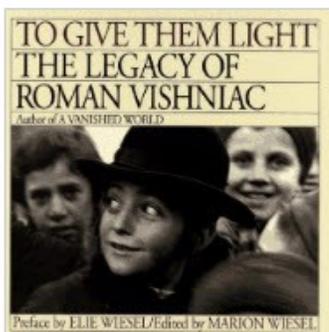
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Shipping: US\$ 4.99
 Within U.S.A.

[Destination, rates & speeds](#)



Stock Image

[To Give Them Light: The Legacy of Roman Vishniac](#)

Roman Vishniac

Published by Simon & Schuster
 ISBN 10: [0671638726](#) / ISBN 13: [9780671638726](#)

Used Hardcover

Quantity Available: 1

Add to Basket

US\$ 4.52

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Shipping: FREE
 Within U.S.A.

[Destination, rates & speeds](#)

Random Thoughts - Brooks Jensen

Instant Review in the Field

Looking back pragmatically the most profound and educational experience I've had making photographs was the time I decided to use Polaroid film.

Obviously, this gave me the opportunity to look at positives, in the field, of the image I had composed, while the camera was still on the tripod. And I still had an opportunity to change the composition or the exposure as need be.

This instantaneous feedback was absolutely phenomenal. I learn more about photographing in those two or three weeks then I had in the couple of years before that. It was that unavoidable an inevitable delay between photographing in the field and then subsequently back in the darkroom developing the film, an eventually making the contact print and the enlargements, and seeing the result—that delay was so long that it made a disconnect between the process of photographing and composing and exposing, and the actual result.

It was difficult to connect the two together, but in the field with Polaroid, suddenly I found that there was instantaneous feedback that was incredibly valuable. I'd kind of forgotten about this until just recently, as I'm now been shooting in the field for the first time with a digital camera.

I'm finding that same sense of learning curve and instantaneous feedback is the most underrated and most valuable aspect of photographing with the digital camera. It's like having an unlimited amount of Polaroid film in the field and having the ability to judge every single photograph, in two dimensions, on that little tiny screen, both for composition and for exposure. The only thing is, I wish it was an 8X10. I suppose the next most valuable photographic tool I'm going to need is a laptop.

The Size that Feels Right for a Photograph

It seems to me that every form of artwork has a size that's about right for it. The painting that's the size of an 8X10 photograph is a small painting, and a 3 foot by 4 foot painting is more typical of what we think the painting ought to be. That's about the right size, plus or minus. They can be huge. We see paintings that fill walls; we see paintings that are miniatures. But a normal painting has a normal size that's a wall - art size. A song in pop music is usually about 3 1/2 to 4 minutes long so it'll play on the radio for the right amount of time. That's the normal size.

So the question is, what is the normal size for a photograph? What feels right? Well, everybody has a different answer, and particularly right now big seems to be all the rage. Everybody wants to make 30 by 40 inch prints or 20 by 24 inch prints. But for me, the print has always been an 8X10 thing, may be an 11X14, maybe 5X7, somewhere in that range, but it's small. It's handheld. It's something that I can look at intimately, that I can pull up closely and looked at closely. That's the right size

for a photograph.

And when I see these gigantic photographs that everybody seems to be wanting to do these days, I sort of feel like it's an anomaly. It's and on thing. It's a trick thing. It's a post to get bonus points because its bid, but really when you get down to it, it's always the quality of the photograph that counts. And to me, whether it is a 5X7 or an 8X10 or in 11X14, I can get all the quality I need in a photograph at that size. Photographs to me are small things, and I like them that way.

What Sheep Tend to Photograph

There are trends in photography, an II was reminded of this recently at *Photolucida* when it cropped up yet again. I first observed this year's and years ago when Richard Misrach decided to photograph some burning cactus in the desert in the middle of the night with a harsh flash, and suddenly it became all the rage and use all lots of burning-cactus-in-the-middle-of-the-night photographs.

More recently, Lois Greenfield discovered it was a really great trick to photograph dancers caught in mid-jump, flying through the air. They were wonderful photographs but of course, being wonderful photographs, and imitation being the sincerest form of flattery, suddenly we had lots and lots of photographers doing groups of dancers caught suspended in midair and in the full pose of some thence maneuver.

Well, at *Photolucida*, in the first 12 portfolios I reviewed, I had no fewer than four photographers show me work that was done with the Diana camera photographed from a low angle, pictures of what I would call middle-class American neighborhoods. And every single one of them used the following phrase to describe the work. They said, "I'm using space as a metaphor for exploring childhood memories."

Unfortunately all four of these portfolios weren't, to my eye anyway, very interesting because they were dark fuzzy out of focus pictures of a neighborhood that looked like the kinds of things my parents probably threw out in 1954 because they were badly exposed, randomly composed images. But all four of these photographers thought they had done some really interesting, significant, and unique work.

But what was interesting to me was that there were four of them, and I couldn't help but wonder if somewhere in some magazine or some book that wasn't suggested as an assignment that might make a wonderful photographic project. It's easy to become sheep and follow today's trends because it looks like it might be the means to publicity and popularity. But as a publisher I can tell you what it more likely is than not is the means to dismiss your work as being imitative and unoriginal.

Educated Sight — P.H. Emerson.

We are all born mentally blind, but almost immediately we detect light, as can some of the lowest animals, then we learn to distinguish the colors and forms of objects as we grow older, and there the majority of us stop, and yet we all think we can see equally well. That we cannot is a truism, for after being able to distinguish colors and forms, but very few persons go on to educate their sight more perfectly. Some of us may learn to distinguish



certain kinds of material, the different aspects of these materials under different conditions, and so they learn trades and are excellent judges of tea, coffee, hosiery and paper. Still higher come the scientific men who pay more attention to the education of the sight. They learn to distinguish the microscopic beings, the life — histories of the lower forms of animal life, the histology of flowers, the structure of the trees, the aspects of the skies, the physical and chemical phenomena of the elements, the movements of the planets, so that in all their walks nature is full of interest to them; they find wisdom in a pond, the revel in a marsh, or they travel to a far country for the sake of rare birds eggs, or spend days and nights in their laboratories to solve new chemical problems, or organize expeditions to study unusual phenomena of the heavenly bodies; they see and love all these things. The man uneducated in science finds no interest in a drop of muddy water, he finds nothing wonderful in the vegetation of the countryside, he passes unheeded the rarest birds and the rainbow, and storm-cloud, and the blazing comet, all alike to him have no interest, he is blind to them; or if he sees them at all, it is as though a glass, darkly.

All this the world allows, and allows that no one save those who by hard work have trained themselves can see these things. But mark the stupidity of mankind, he allows he is blind to the pleasures of science and will remain so, unless he studies the subject, but when it comes to art matters, like the weathercock, he shifts round and thinks he can understand all that without any training at all, yet he is born as blind and incapable of understanding art as he is of understanding science until he has trained himself to understand

The artist, like the scientific man, begins by studying closely his subject—nature as a whole—he studies her in all her aspects, he seeks for harmonies and arrangements in color and form, for beautiful lines of composition, and only after long and close observation do the scales drop from his eyes and he sees a beautiful pose, even in a child digging up potatoes, or a man throwing a hammer or running a race, or he sees subtle beauties of color in a reed-bed, or poetry and pathos in an old peasant stooping under a load of sticks, and this is far more difficult to see than it is to learn to see the scientific truths, and that is why there are so few real artists and poets and so many more scientific man. Art alas, cannot be learned like science, hard work will not necessarily make an artist. Nearly all photographers are art-blind, but they are like the color-blind old lady who did not know it, and of course the only hope for them is to be convinced of their

blindness, then perhaps they may do something towards getting rid of the defect.

The student should now clearly understand why it is so necessary that this faculty of artistic sight should be cultivated and trained, for since it is our fundamental principle that all suggestions for pictures should come from nature, we must first see the picture in nature and be struck by its beauty so that we cannot rest until we had secured it on our plate; we best therefore learn to see it in nature. If we see a beautiful pose, or a beautiful effect in nature, we should at least make a note of it if we cannot secure it. A slight sketch made at that time will do. Therefore, amateur reader, if you have not trained yourself to study to see these things in nature, blame no one but yourself, but remember you are blind, blind, blind; but there is a remedy, and no surgical operation is required either.



Study! You must ever be on the look-out for beauties, that is the necessary mental attitude, otherwise they will never be seen. You must look for a thing if you wish to find it, and it is only by showing us your finds that you will prove you have artistic sight, we shall not believe a word you say about art until we see it in your work. If you do not study, or if you are incapable, you will remain blind in spite of your looking, and there will be weeping and gnashing of the teeth when you show to the world commonplaces which you think are gems, for the world will soon tell you they are commonplace. We once knew the person who was color-blind, who resented the suggestion as a personal insult, until one evening her eyesight was tested, when her color-blindness was proved.

Let the student then be assured that he is blind, he cannot see art and nature until he has studied them long and closely. He may be arrogant enough to think he knows all about her without study. If that is so, as he grows older let him refer back to his earlier works, and if he has progressed meanwhile, let him recall how perfect he thought those early works at the time he did them, and then let him lash himself for his folly. A really good work will always bear looking at and will hold its own however old the artist gets. There is no royal road to this appreciation of the beauties of art and nature, none but incessant and loving study, and though the cockney, or sage of the university, who dwells in towns and learns his art and his nature in the National Gallery and British museum, may lecture on nature and art, let the student avoid him and his example. Lectures on art at any time are but Dead Sea fruit.

The student then must educate his eyesight in order to see the beauties of nature and art, and to do this he must study hard, for the true artist wishes to see these beauties and to record them, that is all, nothing more. The seers who see deeply, they are the poets! In science the original discoverers are the seers, and since but few can aspire to become seers, nevertheless let the rest be content to go on studying, for all of us can see these things with an educated and intelligent eye, and seeing, understand, and that reward is worth the pains.

Educated Sight

In an attempt to make the connection between what we do today and what Mr. Emerson was talking about on the previous page, I will use this image and refer back to certain things that he said, that were pertinent in the 19th century and I feel just as pertinent today. A good exercise for you would be to reread the previous article with this image in mind.

Many of these things we recognize and yet may not articulate them in such a way so as to incorporate them in our own work or in our discussion of others work.

Mr. Emerson speaks of studying, which I feel can be done by examining the work of our members. He speaks of harmonizing and arranging the colors and form for beautiful lines and composition much like we see here.

It is one thing to unconsciously recognize a beautiful photograph, it is a whole different thing to be able to articulate why, in your mind so that the learning process is activated and as Mr. Emerson says, the scales may fall from your eyes and you will begin to see.

I think this image immediately exudes a fine feeling, with a requisite number of subjects in what appears to be, at first glance, a very nice pose. Much of what your first impression might be is not necessarily something that needs to be stored away as mental learning, as it probably is already in the database of your mind. I feel that one must go a step further in the learning process, something which is difficult in our instantaneous competitive environment. If you find something that you like and think is quite good, spending a bit more time with it, will allow you to enhance the learning process beyond what you already know, especially if you share the experience with others and ask questions.

Constantly observing images and judging them from the standpoint of what you already have stored in your memory is only the beginning. Going beyond that is when the learning process really starts.

As an example my first impression of this image pulled all the known elements from my brain and I used, over again, some of the things I already knew, and that are probably obvious to everyone.

There are those who feel how important geometry is in photography, or art in general. They feel that many of the tools we use are generated around mathematics. I never thought much about this, however, the golden



mean, rules of thirds, etc., are examples. As I looked at this photograph it became obvious to me, one of the things that excites me are the number of triangles that make up this fine photograph. I'm not going to name them, but suffice it to say there are six or more all working together to excite my mind. As you will see in the continuation of his writing, Mr. Emerson does not ascribe to the math premise.

Mr. Emerson speaks of being blind until one studies art and nature very closely. I feel that is fine as far as it goes, however self study in art or photography will only go so far and there becomes a point when you may need feedback from others with additional opinions and insights that may serve to stimulate the learning process and give you additional tools for appreciation, which then may put you on the path to becoming a seer.

Ed.