

# *Adapter*



Vancouver Washington  
Film Pack Camera Club  
Volume 68 Issue 07 April 2022



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., ARPS [jpfl@aol.com](mailto:jpfl@aol.com)

Volume 68 Issue 07 April 2022

## Club Officers:

President—Robert Wheeler  
Vice President— Frank Woodbery  
Treasurer—Esther Eldridge  
Secretary — Naida Hurst

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

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Robert Mapplethorpe  
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*Cover:*

*Wayne Hunter*

**Until further notice, all meetings except print night will be virtual.**

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

*Print Competition meeting nights and location will be announced by email.*

# Last Month EID Night - YTD

FPCC EID YTD March 2022

Name	Altered Reality			Challenge			Monochrome		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick				1	22	22.00			
Boos, Charles							2	39	19.50
Bruensteiner, Howard	1	24	24.00	5	112	22.40	7	155	22.14
Carson, Eloise	1	19	19.00	3	61	20.33	3	65	21.67
Craig, John				4	94	23.50	7	153	21.86
Deming, Bob				1	21	21.00			
Eklof, Jan	2	48	24.00	2	45	22.50	5	119	23.80
Eldridge, Ester							3	57	19.00
Fischer, Doug	2	45	22.50	8	180	22.50	3	62	20.67
Fishback, Jon				5	106	21.20	7	143	20.43
Hunter, Wayne				2	45	22.50			
Hurst, Naida				2	44	22.00	3	64	21.33
Klein, Ray	1	22	22.00	4	87	21.75	1	24	24.00
LaBriere, David	3	65	21.67	1	22	22.00	1	19	19.00
Milne, Dwight				1	20	20.00			
Nelson, Jim							3	66	22.00
Noel, Grant							1	22	22.00
Rupp, Katie				3	61	20.33	8	177	22.13
Schmall, Rod	1	22	22.00	4	84	21.00	7	144	20.57
Todd, Sharp	1	24	24.00	3	71	23.67	8	175	21.88
Wheeler, Robert				7	154	22.00	5	101	20.20

Pleasure is the end of all art.

Picasso

## Last Month EID Night - YTD, Contd.

Name	Open			Supplemented			Grand Total		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick	4	82	20.50				5	104	20.80
Boos, Charles	13	267	20.54				15	306	20.40
Bruensteiner, Howard	13	286	22.00	1	21	21.0	27	598	22.15
Carson, Eloise	9	194	21.56				16	339	21.19
Craig, John	16	342	21.38				27	589	21.81
Deming, Bob	1	24	24.00				2	45	22.50
Eklof, Jan	14	332	23.71	5	123	24.6	28	667	23.82
Eldridge, Ester	4	80	20.00				7	137	19.57
Fischer, Doug	15	344	22.93				28	631	22.54
Fishback, Jon	9	189	21.00				21	438	20.86
Hunter, Wayne	3	69	23.00				5	114	22.80
Hurst, Naida	7	155	22.14	4	88	22.0	16	351	21.94
Klein, Ray	9	189	21.00				15	322	21.47
LaBriere, David	9	192	21.33				14	298	21.29
Milne, Dwight	5	100	20.00				6	120	20.00
Nelson, Jim	6	127	21.17				9	193	21.44
Noel, Grant	5	112	22.40	1	18	18.0	7	152	21.71
Rupp, Katie	16	378	23.63				27	616	22.81
Schmall, Rod	11	228	20.73				23	478	20.78
Todd, Sharp	14	305	21.79				26	575	22.12
Wheeler, Robert	12	251	20.92				24	506	21.08

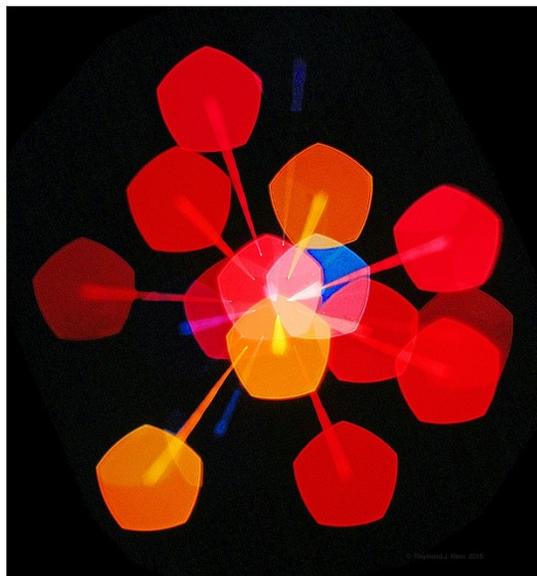
Photography has no rules, it is not a sport. It is the result which counts, no matter how it is achieved.”

Bill Brandt

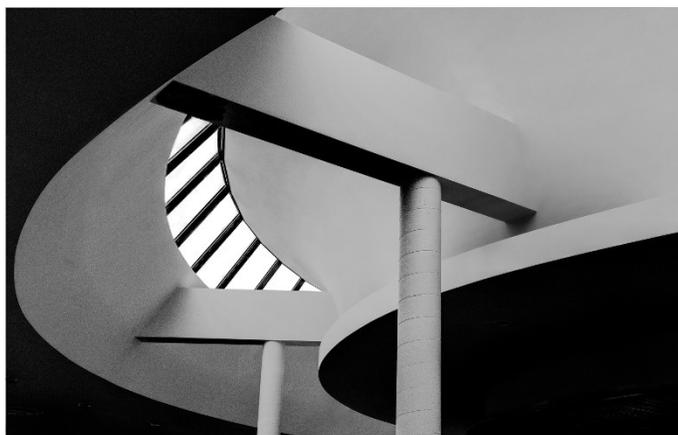
# Last Month EID Night - Judges Favorites



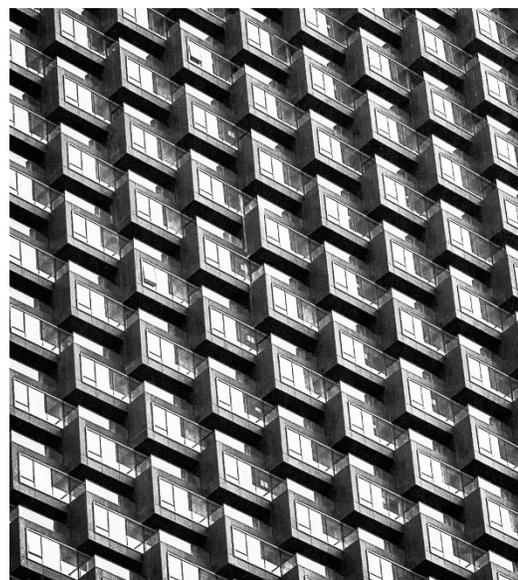
Craig, John Pier Posts



Klein, Ray Geometric Action



Todd, Sharp Windows



Wheeler, Robert Apartments



Eklof, Jan Dream Car

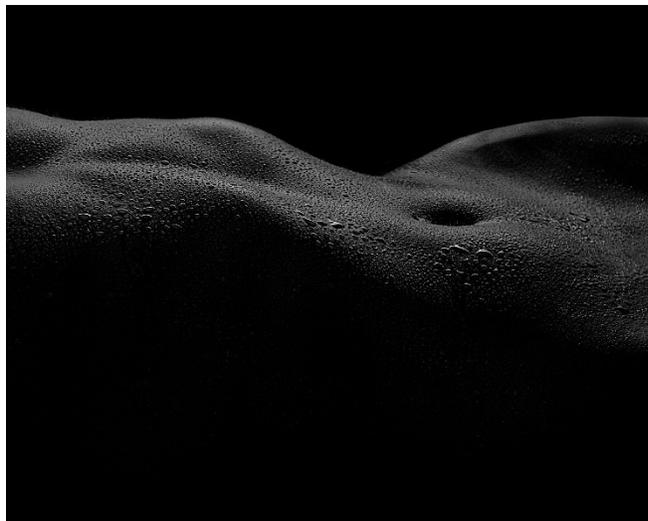
Photographs force us to see people before their future weighed them down....”

Kate Morton

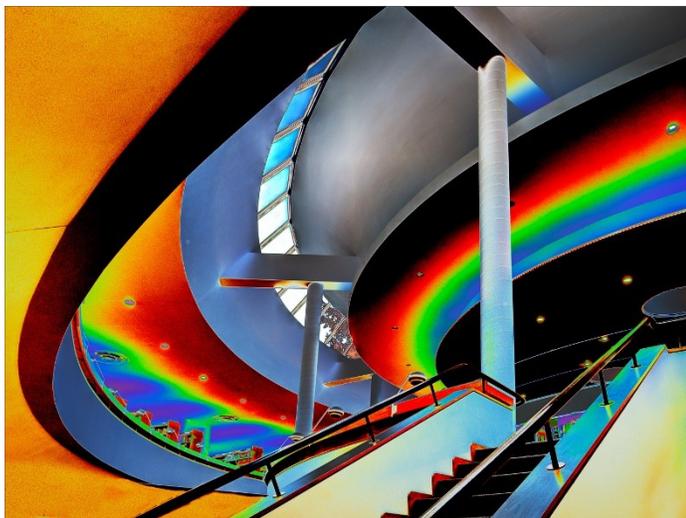
# Last Month EID Night - Judges Favorites



Eklof, Jan      Water Hyacinth



Nelson, Jim      La Rae Body cape



Todd, Sharp      Entering The Space Ship



Eklof, Jan      Lotus Bud



Eklof, Jan      Eye Of The Wave

One thing to consider - you are competing with a very small number of the worlds photographers.

Ed.

## Last Month EID Night - Judges Favorites



Fischer, Doug Night Visitor



Fischer, Doug Eyelash Viper



Rupp, Katie Kiskadee Calling



Rupp, Katie Toucan Penthouse

Camera club competition is insidious, you may get the wrong impression of your work. Look to the larger photographic world to see if you match up. If your impression is that you are good or bad, you may be wrong.

Ed.

## March Print Night - YTD Scores

March 2022 YTD print scores	Sum of Score	Count of Score	Average of Score
<b>Grant Noel</b>	<b>87</b>	<b>4</b>	<b>21.75</b>
SC	63	3	21.00
SM	24	1	24.00
<b>Jan Eklof</b>	<b>393</b>	<b>17</b>	<b>23.12</b>
SC	257	11	23.36
SM	136	6	22.67
<b>Jim Nelson</b>	<b>167</b>	<b>8</b>	<b>20.88</b>
SC	82	4	20.50
SM	85	4	21.25
<b>Katie Rupp</b>	<b>347</b>	<b>15</b>	<b>23.13</b>
SC	183	8	22.88
SM	164	7	23.43
<b>Ray Klein</b>	<b>63</b>	<b>3</b>	<b>21.00</b>
SC	22	1	22.00
SM	41	2	20.50
<b>Rick Battson</b>	<b>46</b>	<b>2</b>	<b>23.00</b>
SC	23	1	23.00
SM	23	1	23.00
<b>Robert Wheeler</b>	<b>22</b>	<b>1</b>	<b>22.00</b>
SC	22	1	22.00
<b>Rod Schmall</b>	<b>360</b>	<b>17</b>	<b>21.18</b>
SC	233	11	21.18
SM	127	6	21.17
<b>Sharp Todd</b>	<b>431</b>	<b>19</b>	<b>22.68</b>
SC	179	8	22.38
SM	252	11	22.91
<b>Wayne Hunter</b>	<b>138</b>	<b>6</b>	<b>23.00</b>
SC	138	6	23.00
<b>Grand Total</b>	<b>2054</b>	<b>92</b>	<b>22.33</b>

Print night meetings time and location will be reminded in an email.

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## Print Night - Judges Favorite s

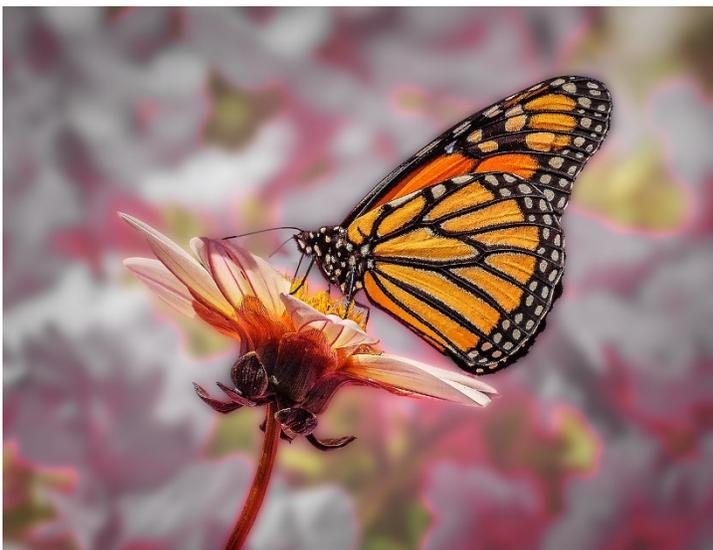
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**Jan Eklof**      Long Billed

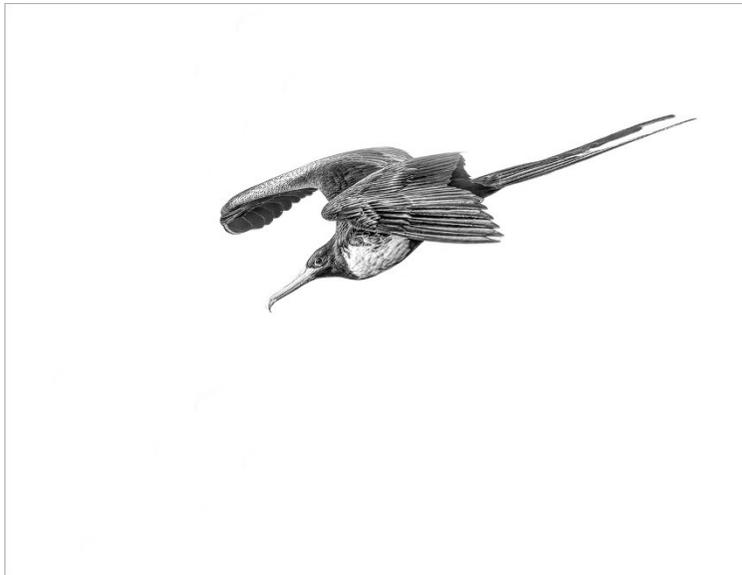


**Jan Eklof**      The Lone Tree



**Sharp Todd**      Monarch

# Print Night - Judges Favorites



**Katie Rupp**      Lady Frigatebird



**Katie Rupp**      Keeping Watch



**Sharp Todd**      Abby Organ

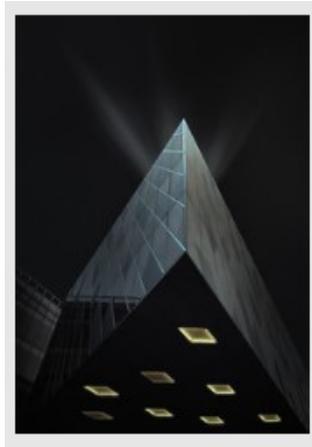


**Jan Eklof**      Colorful Feathers

# David Boam LRPS CPAGB BPE3\*

**Creativity** has always been of central importance of my life. I am also a jazz musician and have come to understand the foundations upon which true self-expression rests. As a photographer I started many years ago working in film, then gave up until recently. I now work in the digital medium and employ all of the tools available to create a reality as I envision it in each of my images. As I had done before with music I avidly absorb the different genres of photography as a conceptual art, studying its exponents and their work. I am drawn towards monochrome – portraiture, landscapes, architecture and street photography, but also performance – musical, on the stage and dance and you can see some of this work in the projects I show on this site. (And well worth a look, Ed.)

<https://www.daveboamphotos.com/Acrhitecture/>



There is way more to architecture than pictures of buildings. There is way more to landscape than what is in front of the camera. There is way more to photography than what you see, it is more about how you feel..

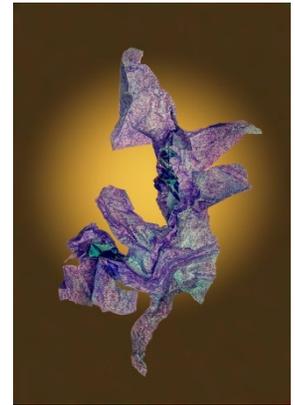
Ed.

## Last Month Discussion Night

### Jon Fishback



Jon gave us two images as a part of a project, to decide where to go with the backgrounds. After a bit of back and forth about the process, it was stated that the image on the left might have more impact, even though much more difficult to build for a 21 image project. The feedback, however, changed the course of the project—more later.



### Eloise Carson



The two images by Eloise turned out to be part of a still life course she is taking. On the left, it was thought that the rock base on the one pear, might be a bit unnatural. Considerable discussion on the high key treatment of the flowers revolved around the too white background and lack of detail in the yellow blossom. It was universally thought that the composition is good and everyone seemed to like the color combination.

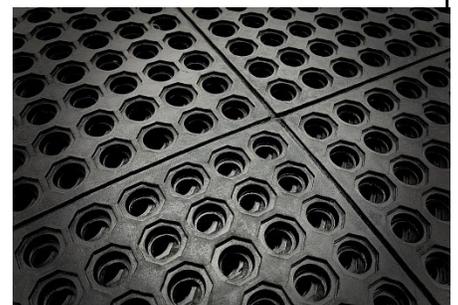


### Rod Schmall



Rod's staple gun on the left made several member smile and the conversation revolved around the interest and the color, with much speculation as to why this was available for the photograph.

The capture on the right of a stack of floor mats was discovered at a hardware store, another reason to have your camera ready. At least one member felt that the lighting was very good and moved the viewer around quite well.



# Last Month Discussion Night



Rick Battson

Rick said he was taken by the sky and replacing it was out of the question. The group appreciated the fine composition with nice lines moving on to the tree.

Please reflect on this image while reading chapter XII of Mr. Robinsons Pictorial Effects.

Frank Woodbery



Frank's fine black and white images created good conversation around the fine tonality of both, the addition the figures on the right as well as the excellent use of geometric shapes. The perspective on the right was considered powerful as well as the framing of the arch. Several improvements were recommended, around removing part of the dark area on the left and right.



Ray Klein



Ray's participation revolved around a perspective issue he is having with Light Room, but little help was available from the group. His work around with tools available seemed to function. See if you can see the difference.



# Last Month Discussion Night



Jan Eklof

Jan stated she was trying something different with the blur tool, by blurring the image and then removing the blur selectively. The group felt the attempt might have been unsuccessful as it did not appear natural. Suggestions were made as to how to make a panning effect from this capture.

The scene to the right was accepted by the group as well done, with several suggestions as to ways to make the tonality different.



Sharp Todd

The results of fine post processing resulted in this great interior. Sharp spent considerable time explaining how the original appeared and what needed to be done to come to this.

Everyone was appreciative of the work and especially the result.

This ceiling view of a library taken on one of our field trips was said to be a fine composition with good lines. Several members have enjoyed this spot.



Bob Wheeler



Bob's contribution revolved around the cell phone camera and macro work. It seems the cell phone can only work so close, and the after market device to the right is the answer.

It clamps on the cell phone and its lens converts the cell phone lens. The image on the left was said to be a good capture with sharpness and good lighting.



# Last Month Discussion Night



John Craig

Above is one of John's interpretations of this bridge. The group has enjoyed the infrared version and liked this as well.

It was discussed, how well the treatment of the greenery was done and how much it enhances the overall look. Pay close attention to this image and Mr. Robinson's chapter.

There as little of no discussion regarding the sky, due to the excellence of the foreground there may be no reason to worry about the sky.

There as little to say about the capture to the right it as thought to be very fine with all the elements coming together. The fine color was mentioned as well as the good use of the leaves in the foreground especially the overlap to reduce monotony.



Howard Bruensteiner



Howard was not present to discuss the great work here. All thought them to be fine work, and you editor especially enjoyed the treatment on the left. It was noted that the use of infrared on the right gave this much impact, as well as the chair, humor.



Katie Rupp



Katie was taken by the image on the left, with the fun play of legs. She then made the one to the right, thinking this view may be better.

The group had fun with this, trying to make various croppings of interest. What if boiled down to was the fact that there are multiple image her that can be obtained from one single capture.



# Last Month Discussion Night

## Doug Fischer



Both Doug's pictures were taken on a trip to the south. Both were setup. The image on the left created questions as to the snake, how large, (small) poisonous, (yes). It was thought that some of the leaves at the bottom may be a distraction. The bat on the right has a very complex explanation regarding multiple strobes and complex camera setting. This also was setup by someone other than the photographer.



## Charlie Boos



Charlie stated the mansion on the left was captured during inclement weather late in the day. He particularly liked the wet roof and the festive look of Christmas. The members discussed, in depth, the look of the tonality and what might be the treatment of the image, especially the grass which was thought to be over processed. There was quite a bit of speculation as to the time of day.

Charlie was not pleased by his composition, specifically bemoaning the lack of space in front of the truck. It was thought that the color was an important part of the truck's presentation.



This should be **You**

## Field Trip—The Abbey at Mount Angel

The first FPCC field trip in two years started 45 minutes late because of an unexpected snow event. Rick Battson, Jim Nelson, Sharp Todd and myself, Ray Klein, met at the Fred Meyer carpool area about 8:30am dressed in Arctic winter storm apparel.

We had coffee at “Valerie’s” restaurant, 30 feet from the parking lot, and decided we could make it to Mt Angel without much trouble.

Jim Nelson, had a vehicle which easily allowed all four of us to make the trip comfortably. We arrived safe and sound and were able to gather our camera gear for the trek up steep stairs to the Abbey walkway.

The Romanesque-style Abbey church is the center of life at the hilltop. The Bell Tower can be plainly seen, housing eight cast-bronze bells that call the monks to prayer. Each bell is named after a saint, and the largest weighs more than four tons. They are the largest free-swinging bells on the West coast. Trekking to the Abbey was chilly, but once inside we were treated to a loud organ symphony of Ludwig van Beethoven’s “Mass in C major.” Quite an awakening symphony!

The photographers busied themselves with getting equipment ready to begin photographing the architecture in the building’s interior. Rick confirmed our prior arrangements with the designated Benedictine monk.

Now we had the time and the subject matter to fill the entire day looking for interesting subjects, which in effect, were all around us. The architecture, well placed details, floral arrangements, statues, exterior details, were all abundant.

The Library was a stimulating example of architectural design and a considerable amount of time was allotted to that subject. Only whispering was allowed while working in that environment. The Mount Angel Abbey Library, designed by Finnish architect Alvar Aalto, houses one of the most significant theological libraries in the Pacific Northwest.

The photoshoot closed in a Swiss-German Restaurant about 5 minutes from the Abbey. We learned quite a bit about the Mt Angel Abbey and the Benedictine Monks that live there. Our drive back home was easy and the traffic was unusually light.

The majority of pictures seen here were accomplished with my iPhone. Near the end, I discovered I had run the phone out of juice and had to conclude the last few frames of this picture story with my conventional camera, a Canon 700D. The library pictures and end of day sequence were normal camera images.

Photos and story by Ray Klein

Thanks to Rick Battson for supplying a brochure with statistical information and other corrections, along with Frank Woodbery for additional support.

could be found along with floral arrangements kept in tip top condition.



Left to right: Rick Battson, Ray Klein, and Jim Nelson. Sharp Todd did the honors of making this picture, with Valerie’s restaurant sign in the upper left part of the picture.



The large wooden sign directing visitors to the road leading to the seminary and retreat house near the Abbey.



After parking the vehicle and retrieving camera gear, the Abbey can be seen through the trees in the upper half of the picture.



The three intrepid photographers ascending the stairs, with their equipment, to the path toward the Abbey are, left to right, Rick Battson, Jim Nelson, and Sharp Todd. The temperature was still quite chilly, but they persevered,



The three intrepid photographers ascending the stairs, with their equipment, to the path toward the Abbey are, left to right, Rick Battson, Jim Nelson, and Sharp Todd. The temperature was still quite chilly, but they persevered, eager to see what lie ahead.

# Field Trip—The Abbey at Mount Angel



Upon entering the church our group encountered one of the monks practicing his skill on the organ. The music was composed by Ludwig van Beethoven. The monk can be seen with his fingers on the keys as the sound permeates the interior of the church. The Martin Ott Pipe Organ features 2,478 pipes. This was quite a treat!



Once the photographers had fulfilled their desired images they regrouped outside the church to decide which building to investigate for other possible images.



Rick is speaking to one of the head monk's to make sure everyone is okay with the crew accomplishing photographs within the church. We received his approval and continued with our activity.



Just around that time, 11:55 AM, the great Tower Bells rang to alert everyone concerned, that it was time to call the monks to attend a prayer hour. The monks are seen here, through the arches, on their way to that prayer hour. Another interesting photo opportunity



Rick Battson is zeroing in on the pipes of the organ as the monk in the far distance continues Beethoven's famous *Missa solemnis* and *Mass in C Major*. Jim Nelson can be seen at far right getting his gear assembled.



. Looking inside the Library is a stunning architectural surprise, designed by Finnish architect Alvar Aalto, and the photographers are up to the task. We should see several EID images in the coming months.



Jim Nelson is observing his focus and composition of a scene on the image he may have just recorded with his tripod mounted camera



Rick at work in the Library after selecting a suitable subject.



Sharp Todd zeroes in on one of his most interesting subjects.



Sharp Todd is adjusting his lens while standing in the hallway of the church as he encountered a stained glass window which illuminated him at his position.



After a few hours in the afternoon we decided to do lunch. The restaurant decision was made and the name of the establishment is seen here.



Statues of the various icons known in the Catholic Church



It's the end of the day and it was time to decide our meal selections from the menu. Left to right we see Rick Battson, Jim Nelson, and Sharp Todd.

# History— Robert Mapplethorpe—1946 –1989

**Robert Michael Mapplethorpe:** November 4, 1946 – March 9, 1989) was an American photographer, best known for his black-and-white photographs. His work featured an array of subjects, including celebrity portraits, male and female nudes, self-portraits, and still-life images. His most controversial works documented and examined the gay male BDSM subculture of New York City in the late 1960s and early 1970s. A 1989 exhibition of Mapplethorpe's work, titled *Robert Mapplethorpe: The Perfect Moment*, sparked a debate in the United States concerning both use of public funds for "obscene" artwork and the Constitutional limits of free speech in the United States.

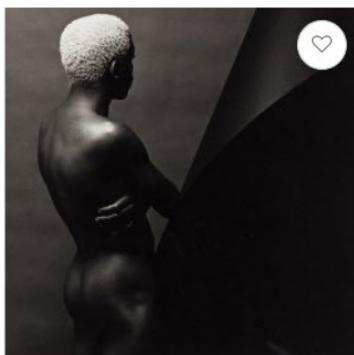


Robert Mapplethorpe (1946-1989)



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

## History at Auction — Robert Mapplethorpe



207: ROBERT MAPPLETHORPE (1946-1989) Leigh Lee, from the Z Portfolio.

Est: \$5,000 - \$7,500

[View sold prices](#)

Feb. 10, 2022

Swann Auction Galleries

New York, NY, US

ROBERT MAPPLETHORPE (1946-1989) Leigh Lee, from the Z Portfolio. Silver print, the image measuring 7 1/2x7 3/8 inches (190.5x187.3cm.), the mount 13 1/2x12 3/4 inches (342.9x323.9 cm.), with Mapplethorpe's signature and editi...



484: Robert Mapplethorpe - A Season in Hell

Est: \$3,000 - \$4,500

[View sold prices](#)

Feb. 10, 2022

Dane Fine Art Auctions

Philadelphia, PA, US

Artist: Robert Mapplethorpe Title: A Season in Hell Year: 1986 Dimensions: 4.8in. by 4.8in. Edition: 618 from the rare limited edition of 1000 Publisher: The Limited Editions Club New York Suite: A Season in Hell by Arthur Rumbaud Medium: Original photogravures on mould-made letterpress p...



51: ROBERT MAPPLETHORPE (1946-1989) Lisa Lyon, 1981 signé et numéroté 'AP 1/2'

Est: €7,000 - €9,000

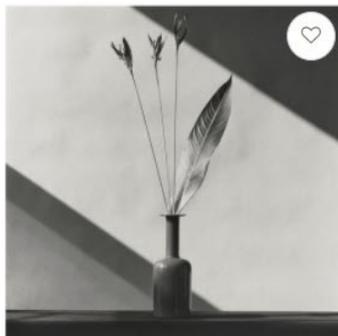
[View sold prices](#)

Nov. 09, 2021

Christie's

Paris, FR

ROBERT MAPPLETHORPE (1946-1989) Lisa Lyon, 1981 signé et numéroté 'AP 1/2' à l'encre(marge); signé, daté (image et tirage) à l'encre dans cachet de copyright du photographe et annoté '654' au crayon (montage, verso) image : 38.7 x 38.7 cm. (15 1/4 x 15 1/4 in.) feuille/montage...



228: ROBERT MAPPLETHORPE (1946-1989) Flower gelatin silver print image: 15 1/4 x

Est: £10,000 - £15,000

[View sold prices](#)

Mar. 02, 2022

Christie's

London, LDN, UK

ROBERT MAPPLETHORPE (1946-1989) Flower gelatin silver print image: 15 1/4 x 15 3/8in. (38.8 x 39cm.) sheet: 19 5/8 x 15 3/4in. (50 x 40cm.)

# Robert Mapplethorpe — Museum. Of Modern Art (MOMA)

## MoMA

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**Robert Mapplethorpe**  
*Triptych: Self-Portrait*  
1972



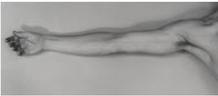
**Robert Mapplethorpe**  
*Untitled (Bidet)*  
1973



**Robert Mapplethorpe**  
*Untitled (Champagne bottle)*  
1974



**Bob Heimall, Robert Mapplethorpe**  
*Patti Smith, Horses*  
(Poster for album...)  
1975



**Robert Mapplethorpe**  
*Arm (Self-Portrait)*  
1976



**Robert Mapplethorpe**  
*Arnold Schwarzenegger*  
1976



**Robert Mapplethorpe**  
*Untitled*  
c. 1972



**Robert Mapplethorpe**  
*Jim, Sausalito*  
1977



**Robert Mapplethorpe**  
*Alistair Butler*  
1980



**Robert Mapplethorpe**  
*Leather Crotch*  
1980



**Robert Mapplethorpe**  
*Lisa Lyon*  
1980



**Robert Mapplethorpe**  
*Ajitto*  
1981



**Robert Mapplethorpe**  
*Horse*  
1982



**Robert Mapplethorpe**  
*White Orchid*  
1982

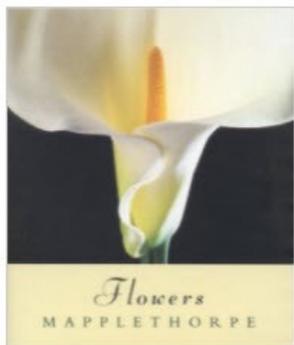


**Robert Mapplethorpe**  
*Ken Moody*  
1983



**Robert Mapplethorpe**  
*Melina Marden*  
1983

# Books at Abe's



Stock Image

## Flowers

**Robert Mapplethorpe**

Published by Bulfinch / Little, Brown & Company, 1994  
 ISBN 10: 0821221515 ISBN 13: 9780821221518

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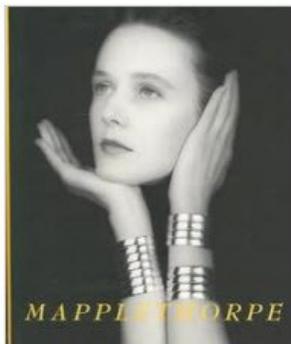
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## Pictorial Effects in Photography—H.P. Robinson

### CHAPTER XII.

#### THE LEGITIMACY OF SKIES IN PHOTOGRAPHS.

The doctrine once set forth by the matter-of-fact school of critics—now, happily, nearly extinct—who endeavored, unsuccessfully, to teach that anything beyond mechanical copying or dull map-making was heresy in photography, concerning the impropriety of using any other sky in a photograph—or, indeed, as it must naturally follow, in any other picture—than that which was actually presented at the moment of taking the rest of the picture, although of so little importance as to be scarcely worthy of notice, yet demands a few words, as it may have a detrimental effect on the unthinking, or those whose faith is not quite confirmed in photography as an art.

That this doctrine is utterly wrong, is capable of easy demonstration. It is, indeed, so absurd, the wonder is that it should have ever found its way to the light. It would be quite beside my present purpose, or beyond the scope of this work, to enter into any elaborate discussion upon the point; but it will be enough to remind the student that if the idea be carried out in the manner advocated by the school above mentioned, it comes to this; any landscape is equally beautiful at all times, and, notwithstanding it may be seen under various aspects, a photograph of it, if absolutely accurate, will, in virtue of its accuracy, be a work of the highest art; so that art becomes no more than a mere servile copying of nature, without even the slightest reference to the aspect under which nature is seen. This doctrine would reduce all photographs and all photographers to one dead level; but the mind refuses to accept a dull, flat reproduction of commonplace nature with the same satisfaction and pleasure as a brilliant, harmonious, well-selected, and well-lighted passage, on which the artist has expended all the resources of his art. And the end to be obtained by art is pleasure. "Pleasure," says Mr. Dallas, in his admirable book, *The Gay Science*, "pleasure is the end of all art." It would occupy too much space here to enter into the argument why this is so. This, the text of his book, is argued in the affirmative through two volumes of brilliant writing and profound thought, and we may accept the axiom. The highest aim of art, therefore, is to render nature, not only with the greatest truth, but in its! most pleasing aspect; to show forth the storm in its grandeur, or to gladden the eye with the smile of Nature's light. Truth may be obtained without art. The exact representation of unselected nature is truth; the same of well-selected nature is truth and beauty. The former is not art, the latter is.

It is the fashion with the matter-of-fact critics to

quote passages from the writings of Mr. Ruskin and twist their meaning to their own use. In his lessons to beginners, this eloquent writer recommends them, at that early stage, to copy nature accurately, pebble for pebble, and leaf for leaf; neither to one suppress nor alter in even the most minute particulars. This he does very wisely, because the pupil has not yet learned to select; but when he writes for artists, he writes in a very different strain. In *Modern Painters*, he calls the pleasure resulting from imitation the most contemptible that can be derived from art. ' ' Ideas of imitation, ' ' he says, ' ' act by producing the simple pleasure of surprise, and that not in surprise in its higher sense and function, but of the mean and paltry surprise which is felt in jugglery. These ideas and pleasures are the most contemptible which can be received from art; first because it is necessary to their enjoyment that the mind should reject the impression and address of the thing represented and fix itself only upon the reflection that it is not what it seems to be. All high or noble emotion or thought is thus rendered physically impossible, while the mind exults in what is very like a strictly sensual pleasure." This is only one of many arguments (too long to quote) he brings to bear against the mere literal, photographic rendering of nature, without the addition of that soul or feeling which the mind of man can throw into his work, be it painting or photograph.

There is comfort for the artist photographer, also, in the fact that Turner—who, in the opinion of Ruskin and many other writers, could do nothing artistically wrong, or depart in any way from nature—not only improved nature by twisting his views out of all resemblance to the localities they were intended to represent, but actually studied many of his best skies from the end of Margate Jetty, and afterwards fitted them to any picture he thought they would suit.

I may here quote an anecdote related by Burnet of Turner, which is applicable to this question: "Driving down to his house (Woodburn's), at Hendon, a beautiful sunset burst forth. Turner asked to stop the carriage and remained a long time in silent contemplation. Some weeks afterwards, when Woodburn called upon him in Queen Anne Street, he saw this identical sky in his gallery, and wished to have a landscape added to it. Turner refused the commission; he would not part with it. Wilkie used to call these studies his ' stock-in trade. ' His skies look like transcripts of nature, but they are the result and remembrances of his contemplation. They are composed of many combinations and changes in the heavens, drawn from the retentive stores of his memory; they are adapted to the picture in hand by the different qualities required. If the subject is indifferent,

## Pictorial Effects in Photography—H.P. Robinson

he trusts to the richness and composition of the sky to give it interest; and if the scene is complicated, and consists of many parts, he makes use of the sky as the seat of repose."

It must be remembered that nature is not all alike equally beautiful, but it is the artist's part to represent it in the most beautiful manner possible; so that, instead of its being death to the artist to make pictures which shall be admired by all who see them, it is the very life and whole duty of an artist to keep down what is base in his work, to support its weak parts, and, in those parts which are subject to constant changes of aspect, to select those particular moments for the representation of the subject when it shall be seen to its greatest possible advantage.

I have not, in this work, advocated the use of artificial skies, or painting in skies, on the negative, although I believe in the legitimacy of either method, and it is the constant practice of our best landscape photographers—Bedford, England, Mudd; need I mention more?—to improve their negatives, in the sky and other parts, with the brush. I have not done so, because I believe the natural sky, added from a separate negative, to give the most complete results; but I see no reason whatever why the negative should not be improved, if it is found necessary, without any departure from truth.

Before photography was discovered, artists used to paint skies to their pictures; indeed, they then, as now, painted their whole pictures; but now that photography has asserted its claim to mechanical accuracy in its transcripts of nature, there have sprung up with it a class of men who would have us believe that to touch a photograph with a paint-brush is almost the greatest sin a man can commit, and they would hardly shrink from even taxing a man with immorality and want of religious principle who, having taken a good photograph, should, by a few strokes of the pencil judiciously applied, make it, as well as a good photograph, a good picture.

In conclusion, I cannot refrain from quoting part of a letter on the sky, in the *Photographic News*, by an admirable writer, who, under the nom de plume of "Respice Finem," favors us too seldom with his views on our art; after which let us turn to the consideration of something more practical.

"The clouds have to play a far more important part in photographic landscapes than they have yet done. I do not say that a photograph without a sky, or with a mass of white for a sky, is altogether unnatural; but to me it is very tame, insipid, and unpoetical. How a photographer

with a conception of the enormous resources he possesses in the clouds can ever neglect them in his landscapes, I cannot understand. They have such a varied beauty in themselves; they give to the artist such a command in balancing and harmonizing his composition; if well managed, they so assist everything else in taking its place, that I cannot understand their frequent neglect by the photographer. One reason is, I know, the difficulty in securing them in the same negative as the foreground. If I am right in my former letter on the legitimacy of combination in photography, then there should not be a second opinion as to the propriety of using a second negative, looking to it, however, that the clouds harmonize with the picture, and involve no impossibility or practical solecism. To avoid this, a careful and constant study of nature, as well as art, will be necessary. Heed not, I would say to the photographer, the thoughtless objector or bogus critic, who tells you that the landscape can only harmonize with that sky with which it was illumined when you obtained your negative. Remember that the portion of the sky which produces lights or shadows on your landscape is rarely that which the eye sees in looking at that landscape. How far this is true, you will ascertain by the study of nature; and of all the studies of beauty known to man, there is none so grand, so lofty, and so varied, as the study of the aspects of the sky and the glories of the clouds. And when, with Ruskin, you have gazed on a glorious sunset, 'through its purple lines of lifted cloud, casting a new glory on every wreath as it passes by, until the whole heaven, one scarlet canopy, is interwoven with a roof of waving flame, and tossing vault beyond vault, as with the drifted wings of many companies of angels; and then, when you can look no more for gladness, and when you are bowed down with fear and love of the Maker and Doer of this, tell me who has best delivered his message unto men.' "

## Board Notes

The FPCC Board met on Wednesday, March 22, at 5 p.m. and took the following actions:

- Approved holding the Annual Meeting on June 28 with elections of Board and Officers as well as end of year awards.
- Discussed potentially convening the Annual Meeting as an in-person event. Approved asking the membership for level of interest in attending in-person.
- Appointed Frank Woodbery, Rick Battson, and Robert Wheeler as a Nominating Committee.
- Approved parameters for the End of Year EID process
  - o Members will select up to four images from EID submissions during the club year.
  - o Images may be submitted for external judging in the Open, Mono, or Altered Reality categories. Challenge images will not be judged separately but may be submitted in the available categories. Supplemental category images will not be included in the End of Year process.
  - o Discussed the potential for FPCC to provide targeted community service in providing photographic portraits for people in need. Rick Battson will obtain more information from other organizations that have done such projects.
  - o Learned the Touchmark intends to hold a Classic Car show this year that FPCC may be able to support photographically. The date is still being established.

Robert Wheeler



4 C's Rep.: John Craig



PSA Rep.: Rick Battson