



Adapater

Vancouver Washington
Film Pack Camera Club
December 2017 Volume 63 Issue 03



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

A dapter



Photographic Society of
America

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

Editor: Jon Fishback., APSA, ARPS jpf1@aol.com

Volume 63 Issue 03 December 2017

Club Officers:

President—Frank Woodbery
Vice President— Tom Ambrose
Secretary Treasurer—James Watt
Social Chair—Sandy Watt
Field Trip Chair—Rick Battson
Web Co-Chair—B. Deming & D. Fischer
Touchmark Rep.: Ray Klein



Daniel De Cort

Recognizing Street Photography
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Cover

Eugene Atget 1857—1927

**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.

Goodies list and Schedule:

12-05 Party
12-12 F. Woodbery
12-19 W Hunter

1-2- B&S Deming
1-9 J Johnson
1-16 R. Klein

2-6 P Martins-Read
2-20 R Swartz

**The above folks are responsible for bringing snacks and juice to the meeting.
If you cannot bring goodies please call Sandy Watt 309-750-4351 and arrange a swap.**

Last Month Print Night - Results YTD

Year to date Color

Color Print Chair: Doug Fischer

Large Color	
Albert Tang	143
Don Funderburg	25
Doug Fischer	142
John Johnson	49
Katie Rupp	46
Michael Anderson	24
Noel Grant	24
Ray Klein	67
Rick Battson	140
Sharp Todd	95
Stephen Cornick	85
Tim Morton	49
Wayne Hunter	138
Small Color	
Albert Tang	134
Bev Shearer	86
Don Funderburg	23
Jan Eklof	139
Katie Rupp	72
Michael Anderson	22
Sharp Todd	91
Stephen Cornick	87
Tim Morton	49

Year to date Mono.

Mono Print Chair: Stephen Cornick

Name	YTD Scores
LM	
Albert Tang	139
Don Funderburg	25
Doug Fischer	135
Grant Noel	44
Katie Rupp	71
Michael Anderson	25
Sharp Todd	94
Tim Morton	50
SM	
Albert Tang	136
Bev Sheaver	20
Don Funderburg	23
Jan Eklof	20
Katie Rupp	21
Michael Anderson	21
Sharp Todd	91
Stephen Cornick	44
Tim Morton	22

We are celebrating our annual Christmas Party the FPCC way.

When: December 5th, 2017

Time: Immediately following our Print Competition Night.

Where: The Forum Room at TouchMark

How is this going to work: Like last year, we will have 3 stations. 1 for Savory food, 1 for Sweet treats and 1 for drinks

What to bring for sharing: Either a savory or sweet appetizer or drinks.

Don't Forget: Please bring serving utensils.

Club Supplies: Hot water, tea and coffee, sugar, sugar substitute, creamer, bottled water, napkins, plates, cups for hot and cold drinks, forks and spoons.

Last Month Print Night - Judges Choice



AlbertTang_FPCC_PierTu



AlbertTang_FPCC_TimeWarp_LC



JohnJohnson_FPCC_SunsetAtGoldenGat



DonFunderburg_FPCC_GoryPumkinHead_



MichaelAnderson_FPCC_WyomingBackroads_LM



DonFunderburg_FPCC_ClassifiedAds_LM

Last Month Print Night - Judges Choice



TimMorton_FPCC_SandStorm_LC



JanEklof_FPCC_WhatATurkey_SC



TimMorton_FPCC_FritillaryOnMilkwee



TimMorton_FPCC_Fountain_LM



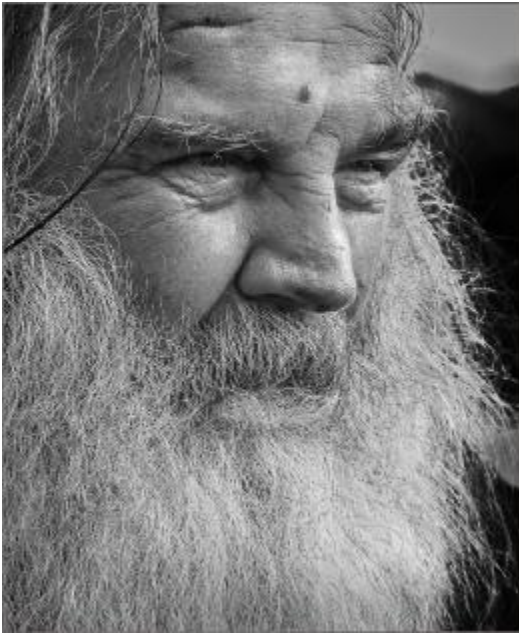
TimMorton_FPCC_RelaxingAfterTheHunt_LM

Last Month EID Night - YTD

EID chair: John Craig

Albert Tang	69	131
Bob Deming	41	129
Charles Boos	44	87
David LaBriere	63	129
Don Funderburg	43	86
Doug Fischer	66	137
Dwight Milne		91
Frank Woodbery	65	132
George Clark	20	44
Grant Noel		45
James Watt	45	82
Jan Eklöf	64	141
John Craig	68	139
John Johnson		21
Jon Fishback	66	132
Katie Rupp	70	142
Lindrel Thompson	66	137
Mark Forbes	23	46
Rachel Fishback	64	126
Ray Klein	69	132
Rick Battson	65	129
Rick Swartz	21	41
Ruth Boos	42	82
Sandy Watt	67	132
Sharon Deming	44	137
Sharp Todd	72	141
Stephen Cornick	64	134
Tim Morton	23	44
Tom Ambrose	44	89
Wayne Hunter		90
Wendy Seagren	24	43

Last Month EID Night - Judges Favorites



SharpTodd_FPCC_DeckHand



DougFischer_FPCC_IslandCauseway



DavidLaBriere_FPCC_GoldenCord



SharpTodd_FPCC_TheSlide

Last Month EID Night - Judges Favorites- Contd.



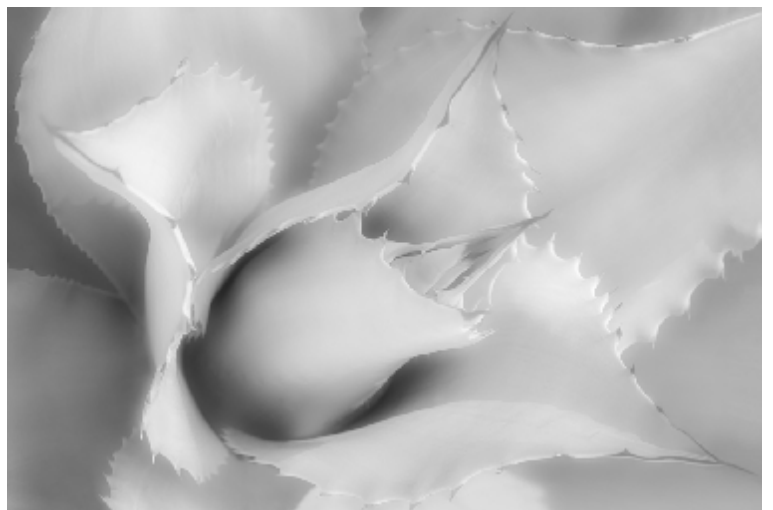
JanEklof_FPCC_PoetryInMotion



SharonDeming_FPCC_WetLeaf



JohnCraig_FPCC_MushroomTriangle



WendySeagren_FPCC_AttractiveNuisance

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



Stock Image

Self-Portraits

Vivian Maier (Photographer); J

ISBN 10: [1576876624](#) / ISBN 13: [9781576876626](#)

Used

Quantity Available: 2

From: [Horizon Books](#) (Cleveland, OH, U.S.A.)

[Bookseller Rating](#): ★★★★★

Add to Basket

Price: **US\$ 11.00**

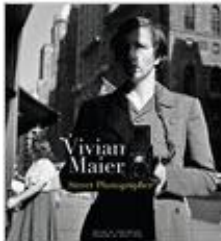
[Convert Currency](#)

Shipping: **US\$ 3.00**

Within U.S.A.

[Destination, Rates & Speeds](#)

Item Description: Book Condition: brand_new. Brand New Book! Over 1 Million Books Sold! Buy with Confiden. Bookseller Inventory # V 431606



Stock Image

Vivian Maier

Dyer, Geoff (frw); Maier, Vivian; Maier, Vivian (pht); Maloof, John (edt)

ISBN 10: [1576875776](#) / ISBN 13: [9781576875773](#)

New

Quantity Available: 5

From: [GreatBookPrices](#) (Columbia, MD, U.S.A.)

[Bookseller Rating](#): ★★★★★

Add to Basket

Price: **US\$ 25.21**

[Convert Currency](#)

Shipping: **US\$ 2.64**

Within U.S.A.

[Destination, Rates & Speeds](#)

Item Description: Book Condition: New. Bookseller Inventory # 12685710-n



Letters on landscape photography / by H.P. Robinson. 1888 [Ebook PDF]

by H.P. Robinson.

New

Quantity Available: > 20

From: [GYAN e-BOOKS](#) (Delhi, India)

[Seller Rating](#): ★★★★★

Add to Basket

Price: **US\$ 8.10**

[Convert Currency](#)

Shipping: **FREE**

From India to U.S.A.

[Destination, Rates & Speeds](#)

Item Description: 2017. Ebook. Book Condition: New. eng Lang:- eng. It is an Ebook edition of the original edition published long back [1888]. We found this book important for the readers who want to know about our old treasure so we brought it back in ebook (pdf) format. These are scanned images of the original book in pdf format. We provide you the best available ebook for your ebook shelf. Once you place the order, you will receive a link to download the pdf file. An email will be sent shortly to your email address containing the download instructions. This is an Ebook. All sales final unless there is illegibility to text. Bookseller Inventory # HT00001744748

FIELD TRIP JAPANESE GARDEN, PORTLAND, OR**Story and photos by Ray Klein**

October 31st, 2017, marked a gorgeous day, in which three FPCC members decided to do a field trip to the Japanese Gardens in Portland, OR. John Craig, Doug Fischer, and Ray Klein assembled their photo equipment to take advantage of a beautiful autumn morning. The weather cooperated exceeding well and provided a modestly cool (34°), nearly windless, clear blue sky day, for the trio to exercise their photographic skills.

The plan was to arrive at the early morning hour, available to members only, which John Craig had supplied the necessary qualifications. The members time began at 8:00 AM and extended to 10:00 AM, at which time the general public could begin to take advantage of the open gardens.

The windless circumstances made the trip quite pleasurable and sunny skies revealed beautifully backlit leaves of almost infinite coloration. A variety of waterfall activity and swirling leaf filled ponds, provided delightful subject matter for the creative camera crew.

The day ended at the local Vancouver IHOP restaurant, on 164th Avenue, with a late lunch. There the crew could reminisce about the best pictures of the day, and talk about future events to take place at the club meeting night, and possibly see some of the results of Japanese Garden Field Trip.

01 Doug Fischer provided us with a view of the well dressed photographer, ready for all circumstances, with kneeling pads and tripod to accomplish the best angle of view.

02 Here we see Doug Fischer putting those kneeling pads to very good use. Camera bag with gear, in the foreground, demonstrates the ever ready equipment necessary for the diligent photographer to take on the most demanding of subject matter.

03 John Craig and Doug Fischer eye a suitable subject in the distance, as the autumn leaves behind them, supply a colorful background for the avid pair of photographers.

04 Doug and John check the gear necessary for the location, and prepare for action.

05 John settles in on a waterfall with a swirling leaf pond in the foreground. His camera lens is equipped with an adapter holding a very dark neutral density filter to allow him to make a long exposure of the water cascading down the waterfall, and at the same time recording the swirling motion of the leaves in the pond.

06 Doug Fischer finds another location extremely interesting, and sets up his tripod and camera, with a remote shutter tripping device he is holding in his right hand. This device assures him there will be no camera movement during the exposure.



1



2



3



4



5



6



Veterans Day Event at Touchmark (Story by Ray Klein, photos by FPCC) **FPCC MEMBERS WAKE UP!**

Take a look at this “PRIZE WINNING” shot by Rick Battson!
This photo has “**IMPACT!**”

He did not go to China, or Alaska, or Africa, or Montana, or India, or Peru.
Less then 100 yards from where we meet twice a month, Rick, our “Field Trip Guy,”
has come up with a shot you wish you would have captured.

All you have to do is come to an event sponsored by:

Michelle E. Avdienko, Life Enrichment Director Touchmark at Fairway Village
2911 SE Village Loop Vancouver, WA 98683-8103

The Film Pack Camera Club members who volunteered to capture this years Veterans Day event, certainly turned in a magnificent showing of creative ability!

The day started out rather cool and drizzly outside, but the determination of the FPCC photography crew was hot enough to provide several moments of cooperation for the exterior weather to produce some outstanding imagery.

An event involving pure white doves was the spark that provided a plethora of images of birds in flight, at the front yard exterior of the facility, by photographer Rick Battson. One of his images would steal this show with one of the starkest flight images captured. (See above)



A lady by the name of Ms. Jadia Ward of Vancouver, WA, is the dove keeper and provider of a “Dove Release” program where she reads a poem and then sings “America The Beautiful” as the doves are released out of various cages in cadence with the melody. The event is somewhat breathtaking to behold for a first time witness.

Rick Battson, Steve Cornick, Ray Klein, James and Sandy Watt, and Frank Woodbery, were the six members of the FPCC to turn in the images for a full DVD disc, for the Touchmark event.

After the “Dove Release,” the crew became involved, in the interior of the facility, for the ceremony of pinning the veterans with a memorial pin in honor of the Veterans Day Event.

Once the event was completed, each photographer returned home, and edited their images. Then made certain Ray Klein had all the material needed by Monday afternoon. The images were all assembled and burned to a DVD and delivered on Tuesday afternoon, just a few days after the event.



James Watt, also photographed by Ray Klein, sights through his camera for an angle on the “Dove Release.”



Steve Cornick, photographed by Ray Klein, surveying the set up, shortly before the “Dove Release Team” got into position



Ray Klein, at far left, as seen and photographed by Steve Cornick during the “Dove Release.”



The “Dove Release,” is a cropped version of the photograph by Ray Klein, to illustrate the expressions of the individuals observing the event.

Veterans Day at Touchmark, Contd.



The Photograph of Sandy Watt, by James Watt, in action as she photographs inside the Touchmark facility.



The Photograph by James Watt, of Frank Woodbery, as he photographs a scene of Michelle Avdienko of the



A Photograph of Rick Battson, by James Watt, as Rick photographs Michelle Avdienko pinning Celebrity Veteran Ellery of the Touchmark Team.



A Photograph of Michelle Avdienko, by Frank Woodbery, as she delivered an address to the Veterans Day Ceremony.



James Watt waits.

Cool Stuff From the Web

Iron-On Micro Fiber Patches

We all know that cleaning your smartphone's display using the bottom of your shirt is downright tempting fate. But as good an idea as it is to carry a microfiber cloth in your pocket at all times, we also know it's something you'll forget to do every single morning, leaving you with nothing but the bottom of your shirt (again) as the most convenient glass cleaner within reach. This set of Micro Fiber Lens Cleanse Patches can change that.

Made by Photojojo, you simply **iron** a patch onto the inside of your shirts, jackets, and other items of clothing to give them a micro fiber surface that won't nick or scratch smartphone screens, camera lenses, and other sensitive glass surfaces when used for cleaning. That way, you can always keep a micro fiber cloth on hand, giving you a way to wipe down sensitive glass panels without any risk of leaving any damage.



Want a rugged mirrorless camera that can survive your rugged outdoor excursions? Sure, just buy one and throw in a **rugged case**. If dealing with those expensive bulky cases isn't what you had in mind, though, the Nikon 1 AW1 is definitely worthy of your consideration.

Billed as "the world's first waterproof, shockproof, interchangeable lens camera," the compact shooter makes a perfect companion for wild outdoor adventures both in land and water. Whether you're climbing cliffs, rafting rivers or **snorkeling** in the ocean, you can capture memorable moments without worrying about turning your camera into a victim of nature's wrath. Oh yeah, the pop-up flash is waterproof, too, so you can have your underwater scenes graced with a little extra illumination.

The Nikon 1 AW1 boasts a heavy-duty construction that can resist water (up to 49 feet deep), shock (up to 6 feet drops) and even freezing temperatures (up to -14°F) without looking nothing more than a regular compact shooter. Specs aren't quite as powerful as regular interchangeable lens systems, although they're a good deal better than point-and-shoots, which, when combined with the rugged qualities, make for a unique offering in the market. It houses a CX format 1-inch 14 megapixel CMOS sensor, paired with EXPEED 3A image processing. Because it comes with a smaller chip than standard interchangeable lens cameras, it's endowed with a higher frame rate potential, allowing for features such as burst still shooting, super-slow-motion video, and other novice-friendly modes.

Aimed at adventure-loving amateur photographers, it comes with an altimeter, a depth gauge, an electronic compass, built-in GPS, and an Action Control that lets you trigger functions by combining a single button in the rear with a simple swinging gesture. It can work with any Nikon 1 series lenses, although you'll need either the AW 11-27.5mm f/3.5-5.6 or the AW 10mm f/2.8 to keep it fully waterproof.

Slated for availability in October, the Nikon 1 AW1 retails for \$800 with the 11-27.5mm lens and \$1000 with both waterproof lenses in tow.



History

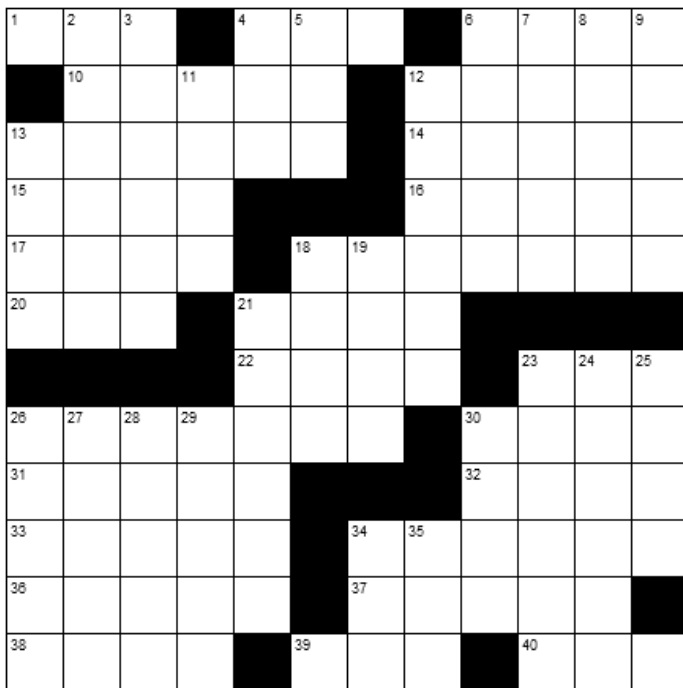


Bernice Abbott

Eugene Atget 1857-1927
Street Photographer



Crossword - James Watt



Down

2. A cylindrical object around which hair is curled and allowed to set. (6)
3. Long loose tunics or robes, worn by women of ancient Rome. (6)
4. French definite article for all plural nouns; same as "the" in English. (3)
5. Word suffix with the general sense "pertaining to" or "connected with". (3)
6. Glaringly vivid or sensational; shocking. (5)
7. Deviating from truth or fact; erroneous. (5)
8. Possible nickname for Oswald. (5)
9. Surname of American photographer, Carrie Mae. (5)
11. To throw, pitch or fling. (4)
12. With 'Down' clues 13, 18, and 25; what we, local photographers, belong to. (6)
13. See 12. (4)
18. See 12. (4)
19. A stringed instrument having a long, fretted neck and a hollow, typically pear-shaped body. (4)
21. Increases, raises; act or remark, that helps one's progress, morale. (6)
23. South-American leaf-cutter ants. (6)
24. Wandering; deviating from an appointed course, or from a direct path. (6)
25. See 12. (4)
26. A group of organisms considered as having evolved from a common ancestor. (5)
27. Exclaim in wonder or admiration; ----- & aahed. (5)
28. Twist forcibly; as to get water out of a cloth. (5)
29. Old English word for its lowest monetary denomination. (5)
30. First name of fictional PhD character from the "Ghostbusters" franchise. (4)
34. Sheep sound; bleat. (3)
35. Conjunction; used to connect word, phrases, or clauses; plus. (3)

Across

1. The first places that ambulances usually go at the hospital. (3)
4. Facility where research, experiments or measurement may be performed. (3)
6. This was a ghetto in Poland during WWII but now in Ukraine under a different name. (4)
10. Aquatic or marine mammal known to be playful. (5)
12. A formula or charm intended to cause harm or misfortune to another. (5)
13. A gaudily dressed, usually immoral woman. (slang) (6)
14. Came into being; originated; appeared or sprang up. (5)
15. Collectively, troubles, distress or misfortunes that befall a person. (4)
16. The smallest unit of liquid measure or a musical note. (5)
17. Grasslands or meadows. (4)
18. Solemn promises to do, or not do, something (7)
20. A respectful prefix to a married woman's full name or surname. (3)
21. The 10302nd most common surname in the USA. (4)
22. Used in the formation of compound words, adding the meaning "eight" (4)
23. When describing wines, means dry, not sweet. (3)
26. Slang term for a cowboy or cowgirl; (7)
30. The British nobles rank above that of a viscount. (4)
31. Bodies of knowledge, especially traditional or anecdotal. (5)
32. An intellectual or spiritual guide or leader. (4)
33. An indirect, covert, or helpful suggestion; clue. (1,4)
34. A large tree, native to tropical Africa; very thick trunk and bears a gourdlike fruit. (6)
36. First bishop of Paris; patron saint of France. (5)
37. A river and region in SW Scotland (5)
38. A brink or verge. (4)
39. Not good in any manner or degree. (3)
40. Enclosure for pigs; any filthy place or abode. (3)



Landscape Photography

Thoughts from the 19th century

On and around the year 1888 the photographer Henry Peach Robinson published a set of letters to a friend living in the United States, regarding landscape photography. HP Robinson was one of the most influential photographers of that time. In addition to being a fine photographer Robinson was also a prolific writer and speaker about photography. These letters are available at Abe books as shown on Page 9 of this newsletter.

I think it interesting; his thoughts on landscape photography and photography in general of the 19th century. The parallels to today on this subject are many, and I think pertinent to much of what is being done, and more importantly, what is not being done today in landscape photography.

I feel that Mr. Robinson's continual reference to painting, especially in the landscape, has a powerful message for photographers. He felt strongly that painters who continually search for and painted only the grandeur of nature, we're missing a large part of the landscape, and encouraged photographers not to be caught up in the obviously beautiful scene. I think this also can be said of many modern-day photographers. We see more and more landscape work being done in exotic places, landscape scenes continually photographed over and over with little attention to the simple subject well rendered, very close to home.

Robinson felt that simple things have a great appeal when treated well. They challenge a competent photographer beyond the safety of the grand landscape. The term 'treated well' may require further explanation. Many of the same problems plagued 19th century photographers as today. Mr. Robinson's thinking about light and shadow is much like what is being taught today. Light raking the landscape was revered then as it is now. Flat lighting was to be avoided when possible. The interesting thing to me; is the emphasis on figures within the scene. Although there was some controversy among practitioners of the 19th century, regarding the need for figures within a scene, Mr. Robinson was a master at using models and recommended their use as a tool to go beyond the ordinary landscape. Thus, going beyond; was treating the image well.

Over the last few years I have had the opportunity to see thousands of landscape images in international competition. Although I have not made a scientific study of this subject, I can say with some confidence that a large percentage of accepted landscapes work includes one or more figures. The Orientals are particularly successful using figures in the landscape and do so religiously. I feel; the difference between the

good landscape and the great landscape is the inclusion of the figure or animate object. That said, of course, the use of figures must be used tastefully and in keeping with the scene. I think we can all think of incongruous scenes; such as a man in a three-piece suit standing by a stream in the woods. A small boy and a dog, on the other hand, might very well fit.

The fact is; working with figure's in the landscape is not easy, it may very well challenge the competent worker beyond the comfort level. This may be one of the reasons we see so many naked, grand landscapes that are just reproductions of what was in front of the camera.

Mr. Robinson goes to great lengths to explain how he uses combination

printing as a tool to add the figure in the landscape. Combination printing in the 19th century, as explained, sounds almost like a nightmare. The same work today, although may take some study, becomes much easier, what with layers and Photoshop.

I think HP Robinson's point is a good one. Tried and true scenes taken from the Federal Parks in Utah may just be grand landscapes that appears before your camera, without something more.



Here, I feel is an example of what Mr. Robinson is saying. The grand landscape made special with the addition of a figure. Not just a naked landscape., but the monolith transformed from exactly what is in front of the camera, into something fleeting, something more than the rock.



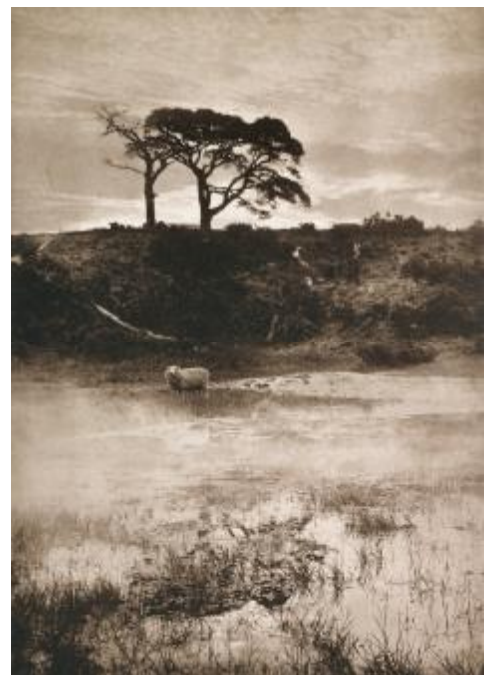
I think there is something special about a landscape that goes beyond the obvious. Here is the ubiquitous red barn made more than a barn by a transient sky and figures which, as Mr. Robinson points out, add interest to the common landscape.



Here, H.P. Robinson has dressed up what might have been a very bland landscape, with marginal light, by the use of figures. The challenge, of course, in the 21st century, is how to use the modern figure?

The figure must not be incongruous and selection of garments might be a challenge.

All the problems that may be encountered in using the figure in the landscape might be thought of as opportunities rather than obstacles, opportunities to dress up the landscape.



Mr. Robinson speaks of finding a location such as this, setting up the camera and then chasing the sheep into position. Maybe it would be easier to just get the grandkids to play in the water.

Fun With PSA - Editor

Consultant Services

Consultant Committee Chair

» Jon Fishback,
AP SA, ARP S



Many PSA members have taken numerous images and wish to explore ways to utilize their photographs, other members have vast photography experience and wish to use their photography skills to benefit their community. PSA members who have experience in these areas have been identified and they are available as Consultants to share their experiences and help other members.

There are members who do not know how to prepare images for digital entry, how to participate in PSA programs and activities, or how to entry PSA-recognized Exhibitions. PSA members who have experience preparing images, participating in PSA activities, and entering PSA-recognized Exhibitions and are willing to share their expertise as Consultants have been identified. This Consultation Service takes place via email.

PSA members should look at the topics listed below. Live links to the topics can be found in **MyPSA** under Member Education as well. Each Consultant webpage has the Consultant's portrait, email address, and a list of the questions the Consultant is prepared to answer. Many of the pages include references, resources, and sample or illustrative photos.

An added feature of this service are the topics at the head of each Consultant page which allows a member to go from one topic to the next without having to return to this Consultant Services page. Members who have experience utilizing their photographs or their photography skills in a way that is not listed here, and are willing to help other PSA members, should contact the Consultant Committee Chair. Members who are experienced participating in PSA programs and activities that are not listed here, and are willing to help other PSA members to participate, should contact the Consultant Committee Chair.

Consultants may not be able to return a member's email immediately if they are working or on a photo trip, and their travel schedule is private. If a Consultant does not respond in a week's time, please send another email to the Consultant. If the Consultant does not respond following two weeks and two emails, please contact the Consultant Committee Chair.

Please note: None of the following links will work for you unless you are logged in as a PSA Individual Member. Instead, you will be taken to the PSA Home Page.

Using Photographs:

- Digital Shows
- Greeting Cards
- PSA Journal
- Publishing Books
- Selling Photos

Using Your Photographic Skills

- Animal Adoption
- Conservation
- Non-Profits
- School Activities

Digital Office Skills

- Digital Storage
- Digital File Preparation
- Digital Print Preparation

PSA-Recognized Exhibitions

- Finding Entry Info
- Entry Preparation
- Track Acceptances
- Judging
- How to Host

PSA Programs

- Star Ratings
- ROPA
- Honors

Random Thoughts—Brooks Jensen

Mundane Events and Things

There's an old joke in photography that says, "If you can't make a spectacular image of a mundane subject, then at least make a mundane image of a spectacular subject." I think this is why a lot of people run off to Yosemite or some spectacular sunset somewhere. Even a bad image of a gorgeous subject is a reasonable photograph.

But the interesting question is, "why is it so difficult to take a great photograph of a mundane subject?"

Bill Jay once commented to me that in all the years he taught the history of photography at the university level, he never had a single student present to him a portfolio of life on the university campus. I guess it was just too mundane. What this means is not that it's difficult to photograph mundane things, it's that it's difficult to see them as significant.

I've been thinking about an interesting idea of late. I don't know that I've read this anywhere; maybe I read it and I've just forgotten. The idea is that there are only two kinds of photographs: there are photographs of things and there are photographs of events. Either something's *going on* that captures your eye or there is some *thing* that captures your eye; and if it's not one of these two, it's pretty tough to make an interesting photograph of it. If there's a thing, but the thing itself isn't very interesting, it's difficult to see it creatively. And if there's an event that's common — nothing unusual about it at all — that's difficult to make a photograph of, also.

I think this is one of the reasons why all landscape photographers really lust after those gorgeous, beautiful moments of weather and cloud, sunlight or fog. Such drama is the weather turns a thing -- say, a hunk of land -- into an event that's suddenly worth capturing. By the same token, we can make a portrait of very ordinary people doing very extraordinary things -- bucking bronco cowboys, for example: rather plain-looking people doing something very exciting in an event. The hard thing to do, of course, is to find a way to photograph of a mundane subject or a mundane event in a way that makes it exciting. Maybe that's just too difficult to do. Maybe it isn't worth doing. Somehow, the fact that it's really difficult seems to me to make it a fun challenge. I guess when someone tells me something can't be done, it immediately motivates me to try and prove them wrong and do it.

The Sketch Exercise

Most of us probably left homework and exercise drills behind us when we left school. But a few of these exercises are absolutely marvelous and what they teach us about photography and the creative process. Here's one. Take out a piece of paper and --I mean this literally -- do this exercise. You'll be fascinated by it. Bring forth in your mind's eye a photograph you've made. Choose one of your best, one of the ones where you really think you nailed it. Now draw on your paper without looking at the photograph -- strictly do this from memory -- draw the basic shapes, the basic lines, and the basic forms of your image. Just make a quick sketch. Don't include any fine details or shading --just the basic shapes and the basic form.

Now go get the photograph and compare it to the sketch you

have made. You'll be absolutely amazed how different the sketch is from the photograph. There will be things in the photograph that you completely forgot to put in the sketch. There will be things in the sketch that are absolutely not in the photograph! Obviously such things exist in your minds eye only. It's a fascinating exercise.

Do this with a bunch of your images and you'll learn a great deal about how the mind plays games with the images that you think you remember or that you think you've made. It's also equally interesting to do this exercise with some great images in your mind's eye from other people -- from the masters of photography or painting. Do the sketch, pull the book, and see how they differ. It's a great exercise. I owe this one, by the way, to Ray McSavaney, who taught this to me in a workshop back in the early 1980s. He's a marvelous teacher, and this was one of the best things I learned from him.

More Than a Mere Record

The general consensus is that a photograph is an intersection of a place and a time. That's a very seductive idea, and it is *technically true*.

But I've always felt that to make a *fine art photograph*, to make one that's meaningful in the artistic sense of the word, goes way beyond the simple intersection of place and time. A fine art photograph in my opinion, is an intersection between an image and an idea.

I can illustrate this point simply by considering a great photographer like Ansel Adams. He photographed rocks and trees in Yosemite. Well, lots of people photograph rocks and trees in Yosemite. And in that place at any given time, just about anybody can make a picture of rocks and trees at Yosemite. But what makes his images of Yosemite so fantastic is the intersection of an idea and an image. In his case, the idea has to do with preservation of the earth with the sanctity of the natural world. His whole relationship with the natural environment, the Sierra Club, and his entire life are a part of what makes Ansel Adams images something more than mere snapshots. My contention is that all the great fine art photography in the world shares this common theme of being an intersection between an image and an idea.

What I propose, as a way to prove this, is for you to go over to your bookshelf, pull down all of the great photographic books you have, and start looking at them. Ask the simple question, "what is the idea behind this photograph?" By that I mean the idea in a bigger sense than what we see in the photograph itself. What's the idea that informs the image? What idea makes the image meaningful and not just a mere record of what happened to be in front of the photographer at the time they happen to click the shutter? Ideas are the source of great photographs, not merely time and place.

Recognizing Street Photography—Jon Fishback

Street photography may be best recognized by what it isn't. Street photography (SP) isn't pictorial photography. It can be, but this is not its primary esthetic. Street photography is not, photojournalism. It can be but again this is not its primary reason to exist. It is not travel photography, although much good travel photography is also good street photography. It probably goes without saying that street photography is seldom considered nature.

Taking these issues one at a time, let me see if there is a home for street photography. Photojournalism as a division in The Photographic Society of America's (PSA's) photo journalism division has its own set of rules therefor it does not fit comfortably in photojournalism.

Street photography's relationship to travel can be very close, however I don't feel is linked directly to this division of PSA.

I feel it is important to recognize that street photography fits very loosely in several PSA locations, however, rules and regulations in these disciplines prevent it from fitting in and may cause the work to compete poorly.

In order to find a home for street photography it might be prudent to examine how street photography is unique.

First and foremost, SP may not be associated with the hackneyed rules that have been passed down for generations within PSA and camera clubs, that make competition possible. This is not to say that SP may not adhere to any of these rules, it just says that these rules may not apply.

SP takes place in public locations and places and may or may or may not include people.

SP is about relationships between things. It might be people and people, people and environment, or the relationship between any interesting things. SP is all about emotions and imagination. It can be humorous or poignant. It might be incongruous or ironical. It is candid, unposed or staged and may question the status quo. SP may not tell the complete story as documentary work might, as it is a single image of an interesting moment in time. Much of SP will probably pose more questions than answers. Therefore, you can see how important it is for an analyst to have an imagination, sense of humor, and the ability to see the irony of life.

Street photography may show up regularly in every division's competitions. I will dwell only on pictorial, as that is where I see SP taking its worst abuse.

I think the single most serious abuse in the analysis of street photography within the pictorial group, is trying to make the image pictorial. By that I mean, using all of the tried and true rules for pictorial imaging, on the street photograph. I will show examples with rationale as to why I think the rules may not apply. At first glance, in a pictorial setting or competition Figure 1 may appear to lack impact. The shadows at lower left may be suspect as well as the dark shadow at camera right. I feel, from a street photography standpoint it is much better than that, and what might be seen by an astute analyst; is the humor and incongruity of the image. If you take the time to read the sign you may see that this space here is reserved for disabled bicyclists due to the bicycle rack. To discount this irony, humor or visual incongruity might be to do a disservice to the maker. To try to make this image pictorial by attaching pictorial rules, I think, might be a mistake.

Trying
to turn
figure 2
into a



Figure 2

pictorial presentation might entail judging down for distractions, lack of detail, and poor composition. There may be any number of elements that might be considered distractions, the least of which might be the pole peeking in at camera left. The lack of detail in the dark aquarium might be suspect and the cropping at the top might be faulted. As a street photograph this has most everything going for it, story, spontaneity poignancy, and leaves the viewer with wonderful opportunities for rhetorical self examination. Might this override some of the hackneyed pictorial rules? I think so.

In figure 3 I can just hear the hue and cry regarding the blown out white area with no detail. The interest, to me, is the large white mass and the bird seemingly pasted on the image. The interest, to me, is the isolation. Additionally the various shapes both geometric and linear, I feel, play off the bird's rather organic shape and look. It is a street photograph



Figure 1



Figure 3

I am sure Figure 4 would be faulted for at least one of the same issues as Figure 3, this time lack of detail in the shadows. Also, the stain on the sidewalk at the upper left. Usually pictorial judges are so busy trying to find fault by using all the hackneyed rules, they fail to see the truth in street work. Here, the strength, to me, lies in the almost perfect mirror image of the two groups of three. The two on the viewers right gesticulating, the middle man looking quite bored. There must be at least three nice human emotions on viewing this image and the last one I would



Figure 4

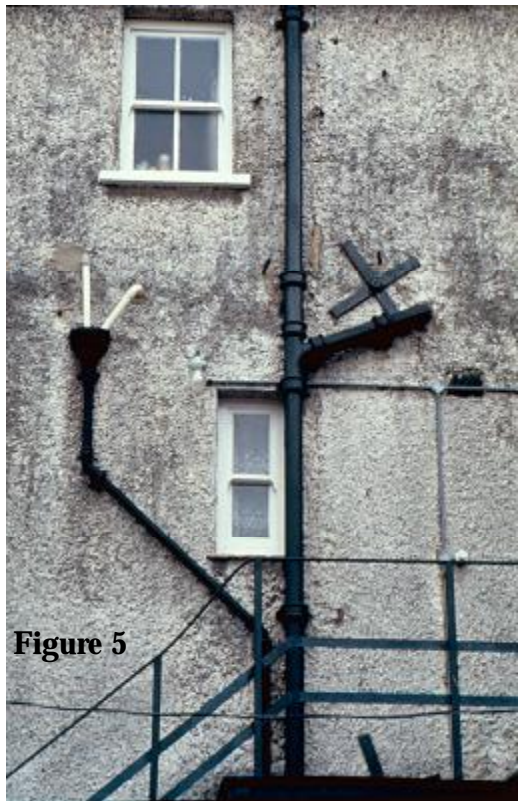


Figure 5

ever see
is details
missing
in the

shadows.

Pictorially an analyst familiar with PSA and camera club norms, I think, might judge Figure 5 down for being busy and or cluttered, with at least one distracting element sticking up at the bottom. As a street photograph, (and notice there are no people) I don't think it gets any funnier than this. To me, the humor overrides any perceived pictorial rule that may be broken. Come on — The peace sign with one hand and the cross in the other?

Figure 6, I feel, is the perfect example of the image that asks more questions than it answers. To me; this is the power in a street image such as this.

It would be very easy, I feel, to think pictorially and fault the image for its centered composition, or lack of a face.

This is where the mindset must be shifted off the pictorial and on to the street photograph. Much like the abstract mindset that must be cultivated to properly analyze pure abstract images. The enlightened analyst will cultivate a street image mindset as well.



Figure 6



Figure 7

Figure 7, I am sure, would be a dilemma for most pictorial judges. Pictorially it would probably be looked on with some disdain. To me, this is all about geometric patterns circles, triangles, rectangles and various shapes. If you put on your street photography hat, you might see a bicycle. The incongruity of that may be that you know it's not a bicycle and the mystery as to what it is, is a powerful element within street work.

A good study of SP may be started on the Internet. Study the work of Robert Frank, Henri Cartier-Bresson, Gary Winogrand, Hellen Levett, or just Google - Street Photography.

Study the work of Vivian Maier. There is much to be found on the Internet regarding her work. While looking at her work change your mind set off of pictorial photography and try to cultivate a street photography esthetic. Notice those things that have been mentioned as emotions that may appear and be aware of the features of the images that may be contrary to the PSA and camera club norms, or break so called rules, and try to decide if they really matter.

It turns out, there may not be a true home for street photography. The worker is forced to compete within existing divisions, and usually pictorial.

Photographers doing street work deserve knowledgeable judges and analysts



Jan Pelkey

With street work, it may be necessary to take the time to read the signs. (Preparing for retirement) Remember, try not to make the image pictorial. Consider that the auto and street



Daniel De Cort

Street work may be very subtle, look for the humor, and relationships.



Daniel De Cort

Avoid the urge to worry about trivial things, like the lack of faces, the people may not be the point, the lack of faces may be the power. The important face may be looking right at you.



Daniel De Cort

Street photography may be quite complex, take the time to peel back the layers to reveal the story or the mystery.

Did you see the blacked out mirror image?



Daniel De Cort



Daniel De Cort

At times street photography will have very rich compositions along with the emotion. The fact is much street photography will adhere to the pictorial norms, but that is not what makes it worthwhile.



Daniel De Cort

Try very hard to see the humor, the irony and the relationships between things. Avoid worrying about the trivial.

In a conversation with an interesting person, we endeavor to get at his fundamental ideas and feelings. We do not bother with the words he uses, not the spelling of those words, nor the breath necessary for speaking them, nor the movements of his tongue and lips, nor the psychological working on our brain, not the physical sound in our ear, nor the physical effects on our nerves. We realize that these things, though interesting and important, are not the main things of the moment, but that the meaning and idea here is what concerns us. We should have the same feeling when confronted with a work of art. When this becomes general the artist will be able to dispense with natural form and color and speak in purely artistic language.

Wassily Kandinsky

Observations

At times I will include this new segment. I encourage you all to consider participating in this new endeavor. Send me a short observation of an image you like, one that might not have done well in competition, or one you have just seen.

At times we see an image that somehow speaks to our spirit, subconscious, emotion, or whatever. There may not be any reason for the connection or it may have some deep seated meaning that only you understand. It doesn't matter, you just like it.

It is possible that you are tired of competitive dialog regarding depth of field, focus, distractions and strokes, and really just enjoy looking at something. I know for a fact I have heard comments from the audience during judgings, along the line, "I don't care, I just like it." I personally say that to myself while judging.

Such is the case, for me, of the following image.

To me the simplicity of the image resonates with me regarding things seen and not photographed. I do it all the time, and kick myself later when I see something like this, so well presented.

I am particularly moved by the movement of the parts. It appears to me as a ballet, with the grasses moving upward and the right, and a beautiful and fun counterpoint to the few pointing left, as if they have seen something more interesting.

Very subtle in the background is a mystery that continues to attract my mind as long as I look. The small light area, splits the image and, to me, reinforces the simplicity. I feel nature's very chaotic placement of the grasses makes something that, to me, looks alive.



Pond Grass

John Craig



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig