

Adapter



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Film Pack Camera Club
Volume 69 Issue 03 December 2022



Adapter



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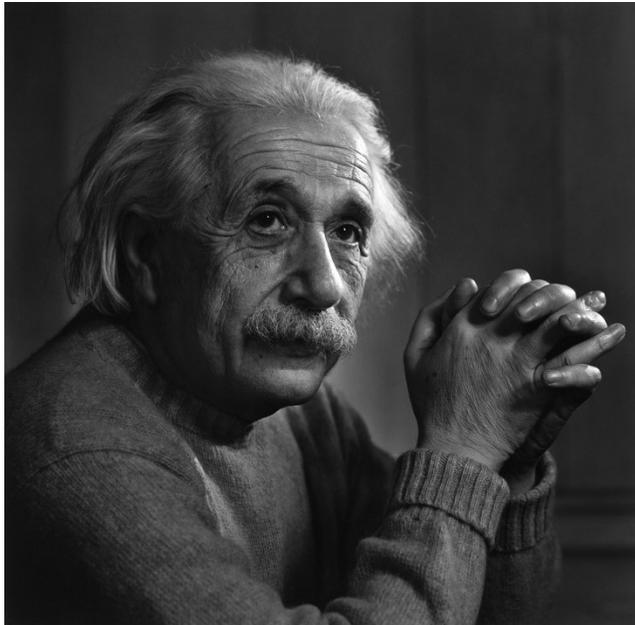
Club Officers:

President—Robert Wheeler
Vice President—Frank Woodbery
Treasurer—Rod Schmall
Secretary — Ester Eldridge

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Grant Noel
Ray Klein
Rick Battson
Howard Bruenstein
Jan Eklof

History — Page 15



Einstein
By
Yousuf Karsh

Inside *Adapter*

Page:	Content:
3. _____	Last month EID Night Judges Favorites
4. _____	Contd
5. _____	Contd.
6. _____	Finding Value in Your Images
7. _____	Discussion Night
8. _____	Contd.
9. _____	Contd.
10. _____	Contd.
11. _____	Contd.
12. _____	The Minds Eye
13. _____	History — Yousuf Karsh
14. _____	Contd.
15. _____	History at MOMA & Auction
16. _____	Books at Abe's
17. _____	Pictorial Effect in Photography
18. _____	Contd.
19. _____	Board Notes

Cover:

Until further notice, all meeting 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 - Judges Favorites



Jan Eklof The LineUp



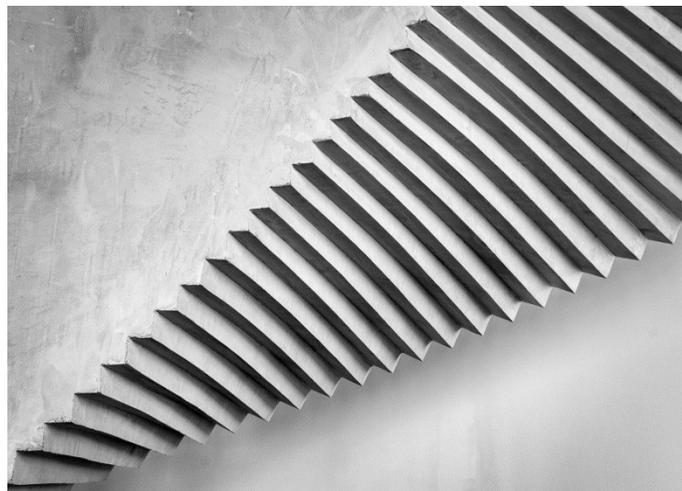
Eloise Carson—Olympic Creek



Sharp Todd—Sand Dunes Sand



Doug Fischer—Megler Bridge



Eloise Carson_Stairs To

Last Month EID Night - Judges Favorites



Sharp Todd_Great Sand Dunes



Ray Klein—Lunar Lights



Ray Klein_The Singing Percussionist



Sharp Todd—Split Rail Fence



Jon Fishback_Late Bloom

Last Month EID Night - Judges Favorites



Sharp Todd _Colorado Forest Trail



Jan Eklof—What Do You Want



Jan Eklof_The Gathering Spot



David LaBriere_ Vancouver Island Woods

DISCOVERING VALUE IN YOUR IMAGES

In 2019 member Ray Klein spoke at the FPCC convention at Clark College. The topic of his program was -- to find value in your photography. A series of 12 steps, at the end of the program, included exhibiting your work for sale in a gallery setting.

In preparing your print into a salable object, additional work is required. The print should be mounted with corners on a large card, so that the buyer can see it clearly and after purchasing can have the print permanently mounted and framed. Put the mounted print into a transparent envelope and prepare a signed "Certificate of Authenticity" describing the scene and how it was made. Attach the certificate to the back of the card.

We, at FPCC, meet monthly to discuss ways to improve our images, but seldom do we actually exhibit our images for sale. I'm sure many of our members would like to see our club exhibit images to the public to find out if those images do have value.

Ray is also a member of a Gallery Group, here in Vancouver, known by the name of **Mosaic Arts Alliance (MAA)**. The Group has a website, but has had very few exhibits since the pandemic. (www.mosaicartsalliance.org)

This year, on November 4th and 5th, 2022, the Alliance finally had an exhibition in downtown Vancouver at a dance Ballroom located at 111 West 9th Street.

In the late afternoon, during heavy rain, Rick Battson and Frank Woodbery helped Frank get into the building where the exhibition and Holiday Sales event was to take place.

In spite of rainy weather, the exhibition turned out a favorable number of visitors. Over the two days sales were brisk! Sixteen artists, photographers, sculptors, jewelry makers, had total sales nearing sixty five hundred dollars. Since this was a Holiday Sales Event, the Alliance decided each item should be priced below one hundred dollars. The highest price Ray had on one of my pieces was ninety dollars. The small pink "Post It Notes" attached on the pieces, seen in the photo, is the price and his initials.

The "MAA" treasurer, had a separate table where customers lined up to pay for the items. She was able to collect the money for each piece and each exhibitor would receive the money they earned later in the month.

Ray sold six 16" X 20" photography prints, and four books. One of the exhibitors snapped a cell phone picture of Ray at his table. On the eight foot wide surface, you can see seven images. Each of those images may also be seen on the "Fine Art America" website.

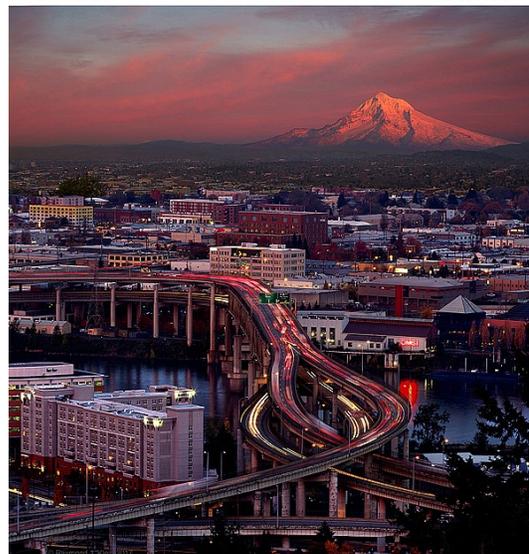
Being a member of "Fine Art America" is also helps to sell your images. That website also allows Ray to sell images to anyone exploring the site from all over the world. (<http://raymond-klein.pixels.com>). Several visitors at the exhibition wanted to know if there were larger prints or canvases of the scenes. Ray recommended they visit the "Fine Art America" site where they may order any size canvas or conventional print made on any material they wished. Using their cell phone they could picture the website and visit it at their convenience. In less than a week, Ray found that he had received an order to purchase a canvas printed to a 24" X 30" size of one of the scenes. He also sold the existing 16" X 20" print to another visitor later that day.

The other image shown here is an Award Ray received from a contest in "Fine Art America" website. Once you have several images established at the FAA site you can use them to participate in a variety of weekly contests. The Award certificate

came from the "Northern Lights Gallery." The picture awarded is seen below the certificate.

Two prints of that scene, sold at the Holiday Event. It had been previously published as a First Prize Winner in a magazine titled "POPULAR PHOTOGRAPHY," and appeared in the March/April, 2017 issue.

Ray said, he feels there are many excellent images during our EID and print competition meetings and if they were prepared for sale he seems sure the images would end up on a wall in



Last Month Discussion Night

Jon Fishback



Jon's participation revolved around the discovery that Topaz Denoise may be a misnomer, as it works equally as well with any type or what we, in the day, called grain. Even that grain not related to the noise created by low light or high ISO issues. The above image on the right was a 42 megapixel capture with an ISO of 50, absolutely no conventional noise. After post processing severely excessive grain appeared. The above image on the right, run through Denoise is free of that grain.

The two images at the bottom simply show the noise caused by an ISO of 2500 in low light and the Denoise fix.



Bob Wheeler



Bob continues to present interesting images with thought-provoking qualities.

On the left, this unidentified pod was discussed heavily regarding its orientation, with several comments regarding the background and its darkening.

Bob's spider friend lived on a window at his house and the discussion revolved around the background and what if anything needs to be done with it. There seemed to be little consensus and some felt it was just fine.



Rod Schmall



Rod's tiger below received many positive comments although Rod felt he did not process several areas too well. The group felt, however, that the profile look and fine background, along with the fine line of the animal's neck, more than overshadowed any perceived flaws.

The capture of the inside of an elevator, above, captivated all and felt it to be well seen. There were several comments regarding things that can be seen in the composition and the lines of the light. A suggestion was to darken the bottom like the top to remove some light areas. The members felt it would be a fine composition image.



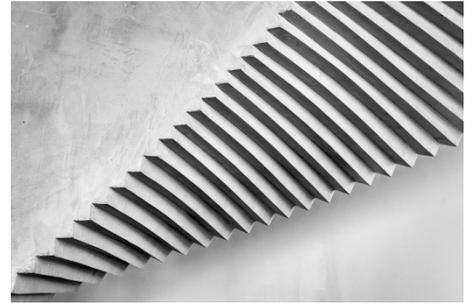
Last Month Discussion Night



Eloise Carson

The bird in Elois's ocean scene was the first comment and some felt a good element. There were comments about enhancing the lighthouse to make it more of a focal point.

The beautiful graphic on the right received universal acceptance as a fine capture with good protentional for judging. There as some discussions as to whether or not it should be more contrasty, but there was little consensus regarding this.



Frank Woodbery



An important fact of Frank's lighthouse is the fact it was taken before its restoration, again proving the value of photography as an historical tool. With tongue in cheek, it as said the lighthouse needed a light, however it was taken during the day.

The street scene at right received several comments regarding the bright areas and cropping at the bottom, however little consensus was realized.



Ray Klein

Jon screwed up and did not get Ray's proper image shown.
Apologizes were delivered.

Last Month Discussion Night

Jan Eklof



Jan's fine monochrome on the left was thought to have fine tonality with great composition. Jan explained her reasons and the group said little that might improve it. The bobcat right was seen as a fine rendering of the cat with wonderful texture and a fine exposure. Jan gave her reasons for the selective focus as there had been previous discussion of that tool.



Dwight Milne



Dwight began by explaining he was interested in what if anything might be done to enhance the overall, and was taken by the photographer at lower camera right. There were a host of ideas, including crops, top, right, left and bottom. There was also discussion regarding the color and how it might be enhanced. The editor is not convinced we did Dwight any good, but everyone seemed to have fun trying.

Doug Fischer



Doug's theme this month was birds interacting. Everyone felt this to be a fine departure from the standard look. The vultures on the left were enjoyed for the wonderful color. There was consensus that the capture on the right may be a winner. There seemed to be universal excitement for the image and best of all, the theme.

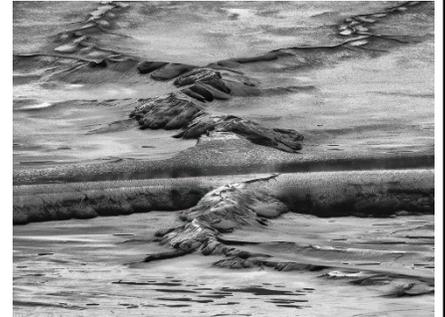


Last Month Discussion Night

Howard Bruenstein



Howard always seem to present thought provoking images, and these did not disappoint. The left capture seemed, to some, to be much larger that it is. This is reeds against the sky with the advantage of the lack of size reference thus making one think. On the right an image of a mud flat flipped in such a way as at the change ones perspective of depth. When turned over it becomes and entirely different image equally as provocative.



Katie Rupp



Katies hummingbirds on the left were said to be a fine departure from the fine ubiquitous captures of late. It was thought that the relationships of the birds was a powerful element. On the right Katie presented another abstract look at a common scene. By rotating a scene 90 degrees clockwise a landscape becomes a fine abstraction. The group spent some time enjoying the explanation and look of this image.



John Craig



John's infrared on the left was heavily discussed regarding the inclusion of the umbrella and it relation to the overall. It was said that it seems relevant and fits compositionally well with the trees. It was felt to be finely seen overall. The fine street scent right was discussed regarding the relevance of the soldiers. John felt them to be an important part of the composition while other felt them a distraction.



Last Month Discussion Night



Lucinda Savoie

Lucinda is learning by leaps and bounds and you editor decided to allow her multiple images as a learning tool. The upper left, fun image, was discussed regarding depth of field with several good explanation. Lucinda was concerned about the clutter in the background and several ideas cropped up. It was mentioned that the upper right, rather story image, may not be something that would compete well. Lucinda was ambivalent regarding the lower right and there was discussion regarding the aperture and shutter speed, however the image was take some time ago and Lucinda is now working with different equipment so waterfalls will improve in the future.



Sharp Todd



Sharp's fine fall colors at left was said to have captured fall very well. Several comments revolved around dimension and tonality which some thought could be enhanced. However, Sharp is so talented that anything said would be minor issues. There was little given as improvement to the dunes on the right. Conversation revolved around the difficulty in avoiding foot prints and how far Sharp had to walk to get this.



Frank Shucka



The group welcomed Frank as a visitor. Conversation around the bird on the left wound around whether the bird was taking off or landing. It as said that there might be more separation between the birds wing and the background. The fine high key on the right was discussed at length by our resident Africa expert and thought to be excellent. It was thought that something might be done to the ground with the shadow. However it is so good nothing concrete was offered.



The Mind's Eye Phenomenon

Everyone has heard of "the mind's eye." What does it mean to the photographer? The mind and the eye seem to irrevocably linked. One sees, and the mind translates the image into usable information. If the image is something familiar, the mind extracts previous data and we recognize the image. If it is not familiar, the mind stores the data for future use. In the middle of this process, and yet a part of it, is a more complicated detail for the photographer. The detail is focus.

Focus has two meanings from the standpoint of the "the mind's eye." Focus, the literal, camera meaning, is the converging of light rays. This focus point is what most photographers think of regarding the camera. Another important meaning of focus and one seldom thought of by photographers, is the concentration point of "the mind's eye." Rather than call this focus, let us think of it as the Point of Regard, or POR.

The Point of Regard POR is quite small, about one degree of the eye/mind combination. This has to do with rods and cones of the eye and becomes quite complex. Just remember it is very small.

"The mind's eye," cannot concentrate on more than one thing at a time. Try it -- pick an object across the room that has other objects at the same distance, with other objects closer and some farther away. Then concentrate on the detail of the object selected. While continuing to concentrate on that detail, let yourself be aware of the other objects. Do not change your POR or move your eyes even a fraction, just let your mind be aware of them. Are these objects out of focus? One's first inclination is to say yes, as they are not as sharp as the image being concentrated on. But is it really sharpness? Upon further investigation, and if you have picked an object that has other objects at the same distance, you will find that they also are out of focus. From a camera's point of view, we all know this is not possible, as objects that are the same distance from the camera lens will be similarly in focus. Why then do these objects appear to be out of focus? The simple explanation is, they are out of your point of regard (POR). Now, if one of the literal definitions of focus is the concentration point, then they seem out of focus. However, one would argue this does not translate well to the photographic process, as the camera does not have a point of regard the same as "the mind's eye." The camera has a focus point.

When you photograph a scene like the one above, no matter the lens aperture, the objects similar distances from the lens will be similarly in focus. If the lens aperture is large the depth of focus will be narrow, the depth of field shallow, and only those objects at the distance of critical lens focus will appear to be critically sharp. Everything else, front to back, will be out of focus. Let's see how this plays out in our previous experiment.

Look again at the object across the room and concentrate on its detail. Be aware of the other objects in the room. Now, one at a time shift your POR to each of the objects in the room no matter where they are. You will find that you quickly change your concentration point and your focus to each of them, no matter how close or distant, and exclude all others. This is the power of "the mind's eye." This is the weakness of the camera in this regard.

When you photograph the scene above, depending on the depth of field created by the camera's controls, you will have varying degrees of critical focus captured. After the image is processed and one sits down to view it, there is a problem.

Now, "the mind's eye" comes into play and as the eye scans the captured image from object to object, it may expect to be able, through the POR, to selectively concentrate on each object and find it sharp. When this does not happen, the image may become less than reality to the viewer. If reality to "the mind's eye" is the desired result, there must not be any out-of-focus objects on the image.

This brings up a second experiment. Find a photographic print, preferably an 8 X 10 or larger. Choose one that has sharp focus overall, from the camera's point of view. Pick a particular object on the image and concentrate on its detail. Notice how all other objects on the print seem to be out of focus, even though they are not. They are out of your POR. Now selectively look at each object on the print. Notice how your "mind's eye" allows you to selectively concentrate on each detail, but not the entire print. Even if you prop up the print ten feet away, you still will not be able to see all the details of the print in critical sharpness without moving your eyes and your Point of Regard. Sometimes scanning the print does not seem to be changing your POR because it happens so quickly and is a conditioned reflex. The eye muscles and "the mind's eye" work very rapidly as you scan an image, or a scene, and the POR remains in sharp focus. This phenomenon of the mind and the eye causes us to go through life never really seeing details of a scene out of focus as the camera does. This phenomenon, however, is not with us our entire lives.

About the age of forty, the human animal may begin to see things truly out of focus for the first time. This happens when the eye muscles become less elastic, and the eye is no longer able to take the message from the brain and rapidly focus on all objects. The close objects now are becoming truly out of focus. When one tries to concentrate on a close detail, the result is much like what the camera sees when it is out of focus. No matter how hard you try to concentrate on the close object, it will not be in focus. Getting into bright light helps as the iris of the eye closes and the depth of field of the eye increases. This trick only works for a few years and eventually the dreaded glasses are required for all close objects, especially reading, or trying to focus the camera.

The tool of selective focus has been known for centuries and was observed and ignored by workers using optical instruments such as the telescope and microscope. Selective focus became fashionable as a tool in the middle of the nineteenth century with the invention of photography. Workers realized that they would need to embrace the anomaly and use it artistically. This is the point where the out of focus background became a dimensional tool. The phenomenon has been argued pro and con since.

The only consensus, it seems, is that depth of field is an optical phenomenon and not one of the human eye.

Ed.

History—Yousuf Karsh



Yousuf Karsh 1909-2002

Karsh settled in Ottawa and opened his first studio in 1932.^{[7][25]} It was located on the second floor of a building at 130 Sparks Street, which was later named the Hardy Arcade. He remained there until 1972, when he moved to Château Laurier. He was known professionally as "Karsh of Ottawa", which was also his signature. He achieved initial success by capturing the attention of Canadian Prime Minister Mackenzie King, who helped Karsh arrange photography sessions with visiting dignitaries.^[1]

Throughout his life, Karsh photographed "anyone who was anyone." When asked why he almost exclusively captured famous people, he replied, "I am working with the world's most remarkable cross-section of people. I do believe it's the minority who make the world go around, not the majority." He once also jokingly remarked, "I do it for my own immortality." By the time he retired in 1992, more than 20 of his photos had appeared on the cover of *Life* magazine. Karsh's photos were known for their use of dramatic lighting, which became the hallmark of his portrait style. He had studied it with both Garo in Boston¹ and at the Ottawa Little Theatre, of which he was a member. Before a sitting, Karsh researched his subjects and talked to them.

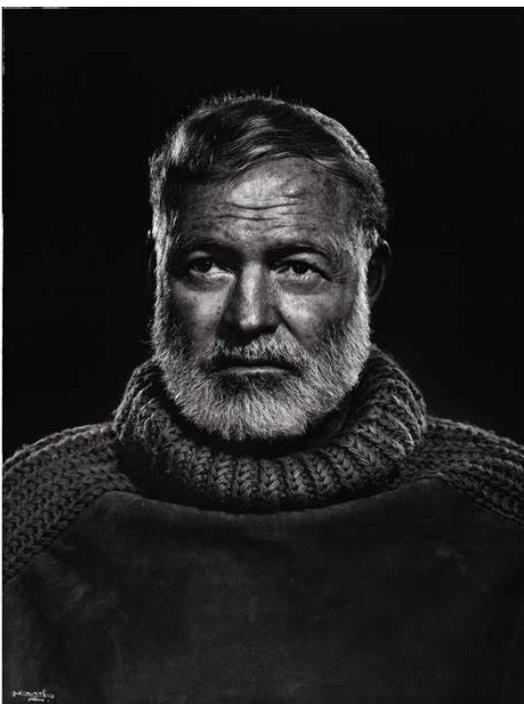
His 1941 photo of Winston Churchill, the British Prime Minister, brought him prominence. The photo was taken on December 30,

1941, in the chamber of the Speaker of the House of Commons in the Canadian Parliament in Ottawa after Churchill delivered a speech on World War II to the Canadian members of the parliament. It was arranged by Canadian Prime Minister William Lyon Mackenzie King. Churchill is particularly noted for his posture and facial expression, which have been compared to the wartime feelings that prevailed in the UK: persistence in the face of an all-conquering enemy. The photo session was short and, just before exposure, Karsh moved towards Churchill and removed the cigar which was in his mouth. Churchill was miffed and showed his displeasure in the portrait. The photo, which according to *The Economist* is the "most reproduced portrait in the history of photography", has been described as one of the "most iconic portraits ever shot". USC Fisher Museum of Art described it as a "defiant and scowling portrait [which] became an instant icon of Britain's stand against fascism." It appeared on the cover



of the May 21, 1945, issue of *Life*, which bought it for \$100. It now hangs on the wall of the Canadian Speaker of the House's chamber, where it was first taken. It is considered Churchill's most famous picture and appears on the Bank of England £5 note. During World War

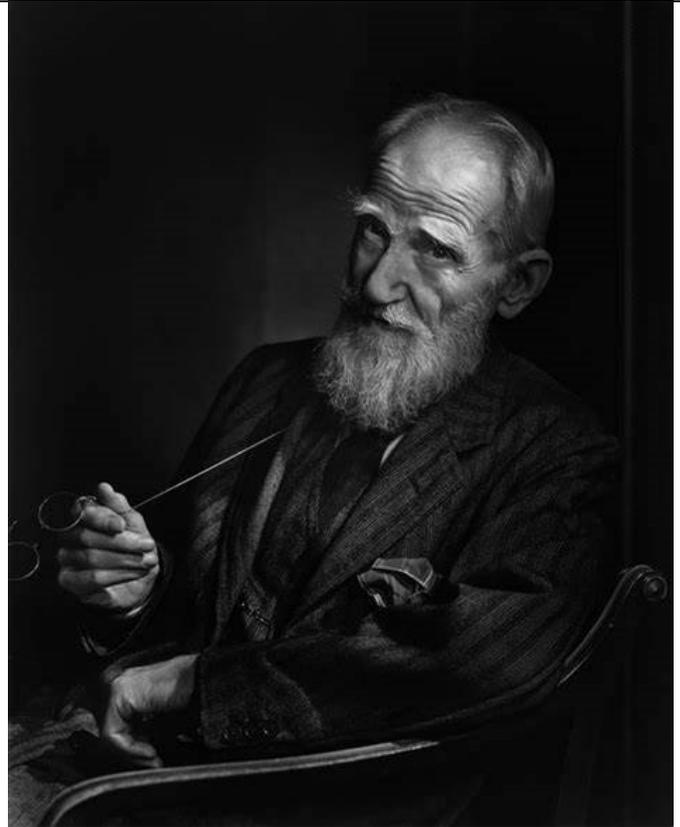
II, Karsh photographed political and military leaders and began capturing photos of writers, actors, artists, musicians, scientists, and celebrities in the post-war period. His 1957 portrait of the American novelist Ernest Hemingway, taken at Hemingway's Cuban home Finca Vigía, is another well-known photo by Karsh. According to Amanda Hopkinson it made Hemingway look like the hero of his 1952 novel *The Old Man and the Sea*. His other notable portraits include George Bernard Shaw at an old age (1943), Dwight D. Eisenhower as a five-star general



Imaged by Heritage Auctions, HA.com

History—Yousuf Karsh

and Supreme Commander of the Allied Expeditionary Force (1946), American artist Georgia O'Keeffe in her New Mexico studio (1956), and



Soviet leader Nikita Khrushchev swathed in fur (1963).

Besides portraits of the famous, Karsh photographed assembly line workers in Windsor, Ontario, commissioned by the Ford Motor Company of Canada. He also photographed landscapes of Rome and the Holy Land to be included in books in collaboration with Bishop Fulton J. Sheen, an annual poster for the Muscular Dystrophy Association, and other works.

Karsh closed his studio at Château Laurier in June 1992. His penultimate sittings in May 1993 were with President Bill Clinton and First Lady Hillary.

He was a visiting professor at Ohio University and at Emerson College in Boston.

History at MOMA



Yousuf Karsh
Winston Churchill
1941



Yousuf Karsh
Jean Sibelius
1949



Yousuf Karsh
Tennessee Williams
1956



Yousuf Karsh
Martin Luther King, Jr.
1962



Yousuf Karsh
Edward Steichen
1965

History at Auction



3095: YOUSUF KARSH (NY/MA/CANADA, 1908-2002)

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

[View sold prices](#)

Jul. 10, 2022

Thomaston Place Auction Galleries

Thomaston, ME, US

"Winston Churchill", large scale silver gelatin, printed 1977, from "Fifteen Portraits" (Retrospective Portfolio), signed in lower margin in ink, numbered 9/100, label verso from Jerry Solomon Enterprises, Inc of Los Angeles, housed in a black slat frame, matted under plexiglas, OS: 33" x 2...



3094: YOUSUF KARSH (NY/MA/CANADA, 1908-2002)

Est: \$1,500 - \$2,500

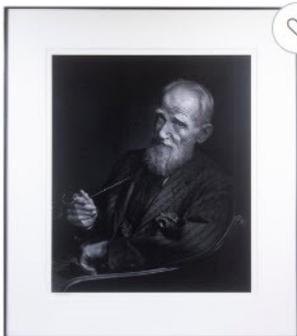
[View sold prices](#)

Jul. 10, 2022

Thomaston Place Auction Galleries

Thomaston, ME, US

"Jean Sibelius", large scale silver gelatin, printed 1977, from "Fifteen Portraits" (Retrospective Portfolio), signed in lower margin in ink, numbered 9/100, label verso from Jerry Solomon Enterprises, Inc of Los Angeles, housed in a black slat frame, matted under plexiglas, OS: 33" x 2...



3091: YOUSUF KARSH (NY/MA/CANADA, 1908-2002)

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

[View sold prices](#)

Jul. 10, 2022

Thomaston Place Auction Galleries

Thomaston, ME, US

"George Bernard Shaw", large scale silver gelatin, printed 1977, from "Fifteen Portraits" (Retrospective Portfolio), signed in lower margin in ink, numbered 9/100, label verso from Jerry Solomon Enterprises, Inc of Los Angeles, housed in a black slat frame, matted under plexiglas, O...

Books at AbeBooks



Stock Image

Karsh: A Fifty-Year Retrospective

Karsh, Yousuf

Published by Little Brown & Co, 1986
 ISBN 10: 0821216260 ISBN 13: 9780821216262

Seller: Night Heron Books, Laramie, WY, U.S.A.
 Contact seller

Seller Rating: ★★★★★

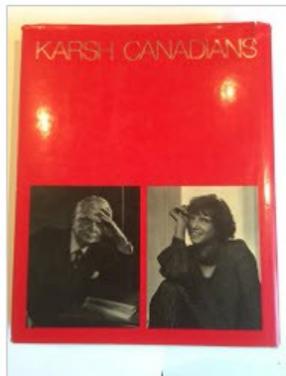
Used - Softcover
 Condition: Very Good

US\$ 13.00

Convert currency

US\$ 3.85 Shipping
 Within U.S.A.

Quantity: 1



Karsh Canadians

Karsh, Yousuf

Published by University of Toronto Press, Toronto, Ontario, Canada, 1978
 ISBN 10: 0802023177 ISBN 13: 9780802023179

Seller: Eric James, Lewisporte, NL, Canada
 Contact seller

Seller Rating: ★★★★★

Book

First Edition

Used - Hardcover
 Condition: Good

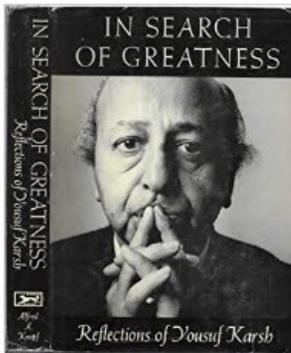
US\$ 6.50

Convert currency

US\$ 10.95 Shipping
 From Canada to U.S.A.

Quantity: 1

Add to Basket



In Search of Greatness; Reflections

Karsh, Yousuf

Published by Alfred A. Knopf, New York, 1962

Seller: BASEMENT BOOKS, Albuquerque, NM, U.S.A.
 Contact seller

Association Member: IOBA

Seller Rating: ★★★★★

Book

Used - Hardcover
 Condition: Fine

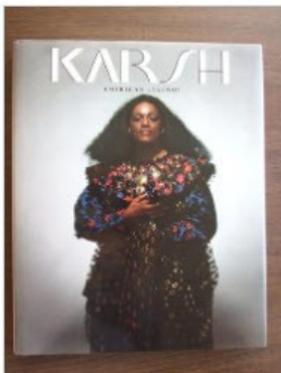
US\$ 12.80

Convert currency

US\$ 5.95 Shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Stock Image

Karsh: American Legends (Spirings of Achievement Series on the Art of Photography)

Yousuf Karsh

Published by Bulfinch Pr, 1992
 ISBN 10: 0821219065 ISBN 13: 9780821219065

Seller: Bayside Books, Ogden, UT, U.S.A.
 Contact seller

Seller Rating: ★★★★★

Book

Used - Hardcover
 Condition: GOOD

US\$ 5.64

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XVII. PORTRAITURE.

Photography has been employed to represent everything under the sun and that is illuminated by his light; nay, it has gone farther than this, it has brought pictures out of the caves of the earth, where the light of heaven never enters, and where the only source of activism has been coiled up in wire; it has even compelled the pyramids of Egypt to give up some of their secrets, and the catacombs of Rome pictures of their dead. The earth, the sea, and the sky it delights to render; it multiplies the works of genius, whether the original vehicle has been paint or marble, or that "frozen music" of which the great architects of old piled up their marvelous temples. The pirate and forger have called in its innocent assistance to help them in their dirty work, but for which photography has returned the compliment by assisting justice to execute the law;



and so truthful does the law consider its evidence, that it is accepted as an unquestionable witness which it would be useless to cross-examine. It helps the trader to advertise his wares, it aids the astronomer to map the stars, and compels magnetism to write its own autograph; and all this in such a way as no other has ever yet approached. But of all the use to which it has been put to benefit and delight mankind, none can compare with its employment for portraiture, the chief object to which its inventors intended it to be applied, and for which it appears to be most thoroughly adapted.

The portrait has always been the favorite picture with the world. It is an especial favorite in England, because it appeals to the domestic sympathies; and this is the most domestic nation on earth. Johnson is reported to have said he would rather have the portrait of a dog he knew, than all the historical pictures ever painted. Horace Walpole gives excellent reasons for preferring portraits to other pictures: "A landscape, however excellent in its distribution of road and water and buildings, leaves not one trace in the memory; historical painting is perpetually false in a variety of ways — in the costume, the grouping, the portraits—and is nothing more than fabulous painting; but a real portrait is truth itself, and calls up so many collateral ideas as to fill an intelligent mind more than any other species of painting."

Without disparaging other branches of art, as the author of the above sentence has done, there is no doubt of the extreme popularity of the portrait, and photography has only developed and encouraged a desire for representations of those we love, honor, or admire, by giving us the means of producing portraits, not only within the reach of the humblest purse, for their cheapness, but that we can believe in for their truth. Before the birth of our art, those who could not afford to employ a Reynolds, a Gainsborough, or a Lawrence, had to be content with the merest suggestions of likeness, executed in the most miserable style. Even

when the portrait was painted by a master, it required considerable faith to enable a person who did not know the original to believe in the fidelity of the resemblance. The friends of Sir Joshua Reynolds often used to express their surprise that he had courage to send home portraits that bore so little likeness to their originals. And from his painted portraits we have nothing like the faith in the personal appearance of Shakespeare we should possess had we a resemblance of him produced by photography. How are we to believe that the portraits of Lely are faithful likenesses of the ladies he



Painted, when they are so like each other that they appear to be one vast family of sisters? Kneller's portraits also appear like so many prints from one plate. Are we to believe that in the time of these two painters Nature forgot her variety, or departed from her rule that no two men or women should ever be the same in form, feature, color, or proportion? This mannerism, which tended to destroy faithfulness in portraiture, injured, more or

less, the works of all painters, until photography came to teach them individuality.

The application of photography to portraiture has reformed, and almost revolutionized, that art throughout the world; yet ninety-nine out of every hundred photographic portraits are the most abominable things ever produced by any art, and the originals of them may often truly say, with the old Scotch lady who saw her own portrait for the first time, "



It's a humbling sight; it's indeed a sair sight." This is not the fault of the art itself, but of those who, on the strength of being able to dirty a piece of glass with chemicals, are pleased to dub themselves artists. The late depression in the trade has done good in one

Pictorial Effects in Photography—H.P. Robinson

respect, if it has borne rather hardly on some: it has killed off the weak ones—those who never should have left the occupations for which, only they were fit, to discredit, by their miserable productions, a noble profession; for photography is a noble profession, although it is a mean trade. Photography has hitherto been a home for the destitute —

"A mart where quacks of every kind resort, The bankrupt's refuge, and the blockhead's forte."

Again, the photographer has not often the advantage, enjoyed by the painter, of making the acquaintance of his sitter before he takes the portrait. He often sees him for the first time as he enters his studio, and has done with him in a short quarter of an hour. It requires great perception of character and great fertility of resource to enable him to determine at once, and at a glance, what is best to be done, what expression he should endeavor to call up, and what position would best suit his sitter. Great painters usually commence operations by dining with their subject, the value of which is shown in the following anecdote of Sir Joshua Reynolds, related by Leslie.

A matchless picture of Miss Bowles, a beautiful, laughing child, caressing a dog, was sold a few years ago at auction, and cheaply, at a thousand guineas. The father and mother of the little girl intended that she should sit to Romney, who, at one time, more than divided the town with Reynolds. Sir George Beaumont, however, advised them to employ Sir Joshua. "But his pictures fade," said the father. "No matter," replied Sir George; "take the chance. Even a faded picture, by Reynolds, will be the finest thing you can have. Ask him to dine with you, and let him become acquainted with her. ' ' The advice was taken; the little lady was placed beside the great painter at the table, where he amused her so much with tricks and stories that she thought him the most charming man in the world, and the next day was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he caught at once, and never lost; and the affair turned out every way happily, for the picture did not fade—a phenomenon occasionally met with even in photography—and has, till now, escaped alike the inflictions of time and of the ignorant among cleaners.

There are two morals to this little anecdote: the one is, that if all proper means are taken to secure a good portrait glass plate cleaning is not the first operation. The preliminary proceeding is to dine with your sitter; the disadvantage being that the photographer's appetite should equal the extent of his business, which is not always possible, even in the present slack times. The second moral is, that the fading of pictures did not originate with photography. Sir Joshua Reynolds' pictures were known to fade even in his lifetime; which means, that it is possible for paintings in oil to deteriorate quite as quickly as photographs. It is not much consolation to the kettle to know that the pot is also black; but it is comforting to know, as we have known for the last year or two, that there is no more necessity for photographs to fade than there is for paintings.



Miss Bowles by Sir Joshua Reynolds



Unknown sitter by Sir Joshua Reynolds

Board Notes

Your FPCC Board met on 11/8/22 via Zoom and took the following actions:

- Approved the annual budget.
- Moved the November Print Night meeting to the 5th Tuesday to reduce schedule conflicts caused by Thanksgiving Day.
- Changed Print Night to be the second Tuesday of each month Sept – May, effective with the December Print Night. This will allow more time to prepare prints for 4Cs submission.
- Change the Board meeting to the fourth Tuesday of each month at 6 pm via Zoom.
- Moved Education Nights to the fourth Tuesday of selected months. The Board meeting will either start earlier or move to a different day in months with an Education Night session.
- Decided to convene an FPCC Holiday get together concurrent with the December Print Night meeting, contingent on meeting space availability.
- Decided to continue having EID categories of Theme, Altered Reality, Mono, and Open through this club year. When an “Open” entry or a “Theme” entry earns a high score, it will be up to the EID chair to determine which 4Cs category to use (Altered Reality, Mono, Traditional) when sending the image to 4Cs.

President’s Note

Robert Wheeler

Reading a Photograph.

Brooks Jensen, editor of LensWork magazine, recently published a podcast (available to LensWork Online subscribers) addressing the topic of how to “read” a photograph. He advocates an active process involving considering many questions about the artistic choices made by the maker of the image. For example:

- What am I seeing?
- What am I supposed to be seeing? (Consider context, title, and other clues).
- What is my interpretation?
- What do I bring that might affect my interpretation?
- What does it remind me of?
- How does it make me feel?
- Is it for entertainment or to convey meaning?
- Does this make a difference in my life?
- Where does this fit in the history of photography and art?
- Does the medium, style, process, and presentation enhance the image?
- Are there missed opportunities?

I find this approach to be refreshing, rewarding, and informative. Considering a broad range of artistic aspects is a way to expand our horizons and enrich our appreciation of fine images. Those who make a point of regularly viewing other types of art (paintings, sculpture, dance, textiles, etc.) have an advantage in applying this

approach. With the pandemic ebbing, galleries and museums are looking for our return.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig