

Adapter

Vancouver Washington
Film Pack Camera Club
Volume 66 Issue 05 January 2021



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

Adapter



Photographic Society of
America

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

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

Volume 66 Issue 05 January 2021

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 Vice President— Frank Woodbery
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Herbert Bayer—(1900-1985)
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Cover By:
Dwight Milne

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.

President's Message

Happy New Year

Clearly, 2020 brought challenges for FPCC unlike any other year since the club began in 1949. It is easy to feel some relief with the end of the year, even though 2021 improvements will still take time. With vaccine distribution just begun, we hope to see important changes, perhaps by mid-year.

As an organization, we have remained active with online meetings, education sessions, and competitions. Your Board continues to plan for eventual resumption of in-person activities when safe. Meanwhile, ongoing new cases and deaths remind us to follow public health guidance without letting our guard down yet. Best wishes to all for a healthy new year.

Testing, Testing

Although there are seemingly endless videos, books, workshops, and courses about photography, we also have amazing opportunities to learn by doing. Instead of depending only on received wisdom from experts, we can experiment on our own. With digital images, we can try new approaches and see the results right away. How much noise results from high ISO settings in your camera? Test and find out. What shutter speed stops the wings of a flying bird? Go to a park and try a whole range of settings to see for yourself. How much difference does a tripod make for sharpness? Tape a newspaper page (yes, they still exist) to a wall and make images that include all the sizes of fonts from a good distance, first with the camera hand-held and then on a tripod. Magnify the words to check sharpness. How much impact does shutter speed have? Do image stabilization settings matter?

With an unknown number of months to go before reduction of pandemic restrictions, consider committing

to doing a series of “test” projects. Topics could range from camera settings or software techniques to working with flash, positioning subjects, or whatever interests you. Good time to be curious and creative.

Club Life

Gail Andrews found it necessary to resign from the positions of Secretary and Hospitality Chair. To bridge the gap, Jan Eklof agreed to assume the role of Hospitality Chair, and I agreed to serve as Secretary. We now have five Board members who are filling more than one position each. Small organizations like FPCC thrive when as many members as possible share the workload and contribute ideas. Perhaps you would like to become more active but have concerns about how much time might be required. If you would like to explore what would be involved in volunteering for any of these roles, even the easy ones, please contact me (use our website contact form if you have lost my emails from earlier this year). Involvement can lead to great satisfaction.

Robert Wheeler

Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept - Dec												
Name	Challenge			Mono			Open			YEAR TO DATE		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	YTD NUM	YTD SUM	YTD AVE
Bev Shaerer							5	104	20.80	5	104	20.80
Bob Deming	2	42	21.00							2	42	21.00
Charles Boos							6	115	19.17	6	115	19.17
David LaBriere	1	22	22.00	2	44.0	22.00	3	69	23.00	6	135	22.50
Don Funderburg				2	44.0	22.00	4	95	23.75	6	139	23.17
Doug Fischer	4	96	24.00				8	185	23.13	12	281	23.42
Dwight Milne	2	46	23.00	1	24.0	24.00	6	130	21.67	9	200	22.22
Eloise Carson	1	22	22.00	1	23.0	23.00	1	22	22.00	3	67	22.33
Esther Eldridge	3	61	20.33				3	61	20.33	6	122	20.33
Frank Woodbery	3	62	20.67	3	66.0	22.00	3	69	23.00	9	197	21.89
Grant Noel	1	22	22.00	1	24.0	24.00	7	147	21.00	9	193	21.44
Henry Ren	2	42	21.00				1	21	21.00	3	63	21.00
Howard Bruensteiner	4	99	24.75	3	64.0	21.33	5	113	22.60	12	276	23.00
Jan Eklof	3	68	22.67	3	64.0	21.33	6	139	23.17	12	271	22.58
John Craig	4	84	21.00	4	90.0	22.50	4	90	22.50	12	264	22.00
Jon Fishback	3	66	22.00	4	90.0	22.50	5	107	21.40	12	263	21.92
Katie Rupp	3	65	21.67	4	91.0	22.75	5	119	23.80	12	275	22.92
Lois Summers	5	109	21.80				7	153	21.86	12	262	21.83
Naida Hurst	1	22	22.00				5	118	23.60	6	140	23.33
Ray Klein	5	98	19.60				4	86	21.50	9	184	20.44
Rick Battson	3	68	22.67				2	44	22.00	5	112	22.40
Robert Wheeler	4	81	20.25	4	87.0	21.75	4	86	21.50	12	254	21.17
Rod Schmall	4	87	21.75	4	83.0	20.75	4	86	21.50	12	256	21.33
Ruth Boos							6	130	21.67	6	130	21.67
Sharp Todd	2	44	22.00	3	69.0	23.00	4	94	23.50	9	207	23.00
Wayne Hunter	3	63	21.00				6	126	21.00	9	189	21.00

Last Month EID Night - Judges Favorites



Doug Fischer "Goldfinch"



Doug Fischer "Curling"



Jan Eklof "Bleeding Hearts"



Rick Battson "Fort Vancouver bastion"



Doug Fischer "Shadows"



Jan Eklof "Delicate As A Flower"



Lois Summers "Silhouette Panorama"

Last Month EID Night - Judges Favorites- Contd.



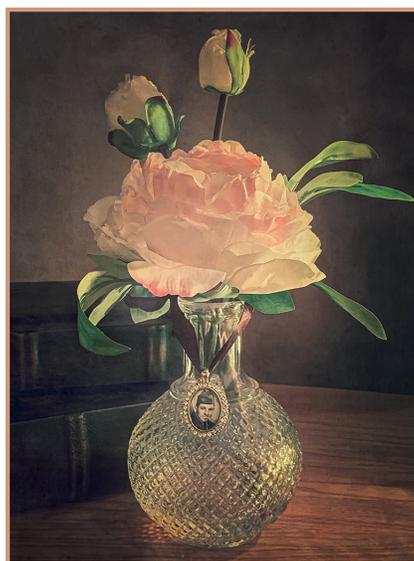
Katie Rupp "Speeding Bullet"



SharpTodd "Family Of Mushrooms"



Wayne Hunter "Crimson Rump Toucan"



Naida Hurst "Tribute to Dad"



Dwight Milne "Anchored In Amalfi"



SharpTodd "Raindrop On Moss"



Dwight Milne "Atop The Great Pumpkin"



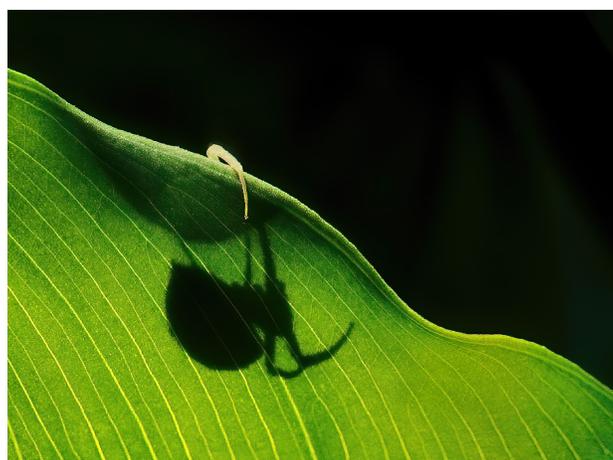
Howard Bruensteiner "A Hemiptera Views The Sunset"



Katie Rupp "Symbol of Death"



Howard Bruensteiner "Antelope Canyon Silhouette"



Howard Bruensteiner "Who Knows What Evil Lurks"



Naida Hurst "Attitude"

A Longer Look

One of the sad realities of this thing we call judging is; there is no time for judges contemplation. The work must be done in a short amount of time, so each image gets a gut feeling and they move on. This is not a fault in the system or the judges, it is a reality. As long as judging is done live, this reality will prevail.

So — if one wishes to have work analyzed properly, it must be done with the requisite time needed.

I think this fine image by Eloise Carson "*WaterLilly1*" is a perfect example of what I have been saying.

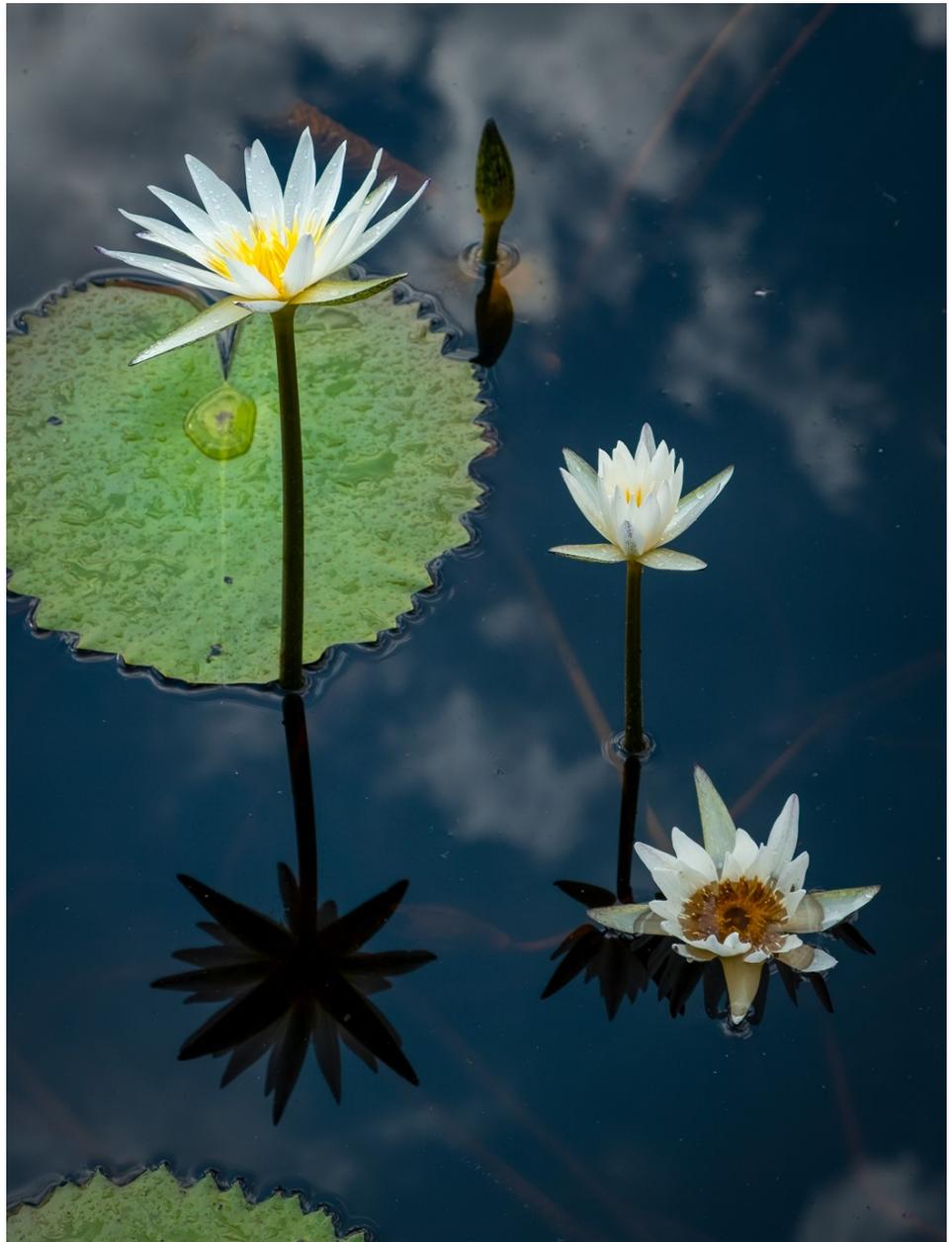
I have spoken in the past, at some length, about making images of common and often photographed subjects. I have suggested that to make a subject more than just a common view of a ubiquitous scene; it must be done differently, and I think Eloise has done just that.

We have all seen water lilies, seeing another may not be on my list of subjects to dwell over. This image made me stop for a longer look.

In the first place this is not a water Lilly, it is five water lilies. Before you start thinking I am crazy, take a longer look yourself.

There are the three obvious blooms with a gesture from top to bottom in what I think is a powerful linear composition. Then there is the beautiful dark reflection (maybe the most powerful element) closing up the triangular movement of the four. The story, in the life span of a water Lilly, is all here if you have time to read it. The aging bloom at camera right bottom is in decay then, very interestingly, there is the new baby bud upper middle which begins the study of the life span of a water Lilly. And more subtly are the stalks under the water, emanating from the elder bloom, two of which further close up the composition, one points to our new baby bud the other to the powerful reflection.

Now — just in case you need additional prodding in the longer look, take a look at the cloud reflections for additional interest. Even the small section of Lilly pad at lower camera left I think is interesting; as a tiny frame holding my attention



on the very powerful dark reflection. And finally don't you appreciate the puddle on the large Lilly pad?

All this analysis is not possible without contemplation, so if you want a fair assessment of your work, try not to use the judging score, seek out a knowledgeable friend that has time for a longer look.

Ed.

Words as Inspiration.

Some of you may know and love the beautiful photographs on the pages of LensWork magazine. A few of you may have even been inspired in your photography by viewing these beautiful portfolios.

You may not know it but LensWork, at one time, did not publish photographs at all, just words about photography, words with the power to inspire.

I will attempt to give you some quotes from the first few editions of this fine publication. Who knows, these words may inspire you in your photography.

“What is difficult about being a photographer today is that all the ‘easy ones’ have been done. We need very few new photographs of Yosemite or Point Lobos, very few new sunsets or reflected-mountains-in-the-lake. All the vegetables have been photographed. Those were done and done well by a previous generation of photographers.”

The editor, Brooks Jensen, then goes on in an attempt to inspire. “What is left? *How about all the rest of life?* How about your living room? Your job? Your shopping mall? The piles of dishes and laundry.”

I have always known all this, but reading the words always goes farther for me, than seeing a single image of any of these ideas. It places in my mind a broader set of ideas around life. Brooks continues:

“Photography can no longer be just about the beautiful scene of nature, the under-side of human existence, the injustice of human tragedy, or the triteness of today’s fad. Subject material, like the choice of equipment, is unbounded. It is the narrow-visioned photographer, not life, who is bounded. Here is where photography gets both interesting and unbelievably difficult. Everyone can take another picture of something that’s already been photographed well. Anyone can take a picture of a climactic scene. (Well, *almost* anyone.) Very few can make a meaningful photograph of all the rest.”

There is a wonderful quote in LensWork No. 7, by Wynn Bullock. “The camera is not only an extension of the eye but the brain. It can see sharper, farther, nearer, slower, faster than the eye. It can see by invisible light. It can see in the past, present and future. Instead of using the camera only to reproduce objects, I wanted to use it to make what is invisible to the eye – visible.”

I find this idea profoundly seductive. I use a trick to go to sleep. I count my breathing, you try it. Without speaking aloud, say the number one on the inhale and the number two on the exhale. Sounds easy right? Now

try to visualize the form of the word, ONE, and TWO as you say the words in your mind. This is a bit more difficult. The point is you can do it and, in your mind’s eye, see the written word as you say the number without speaking and with your eyes closed. The use of this, and other mind exercises, is, to me, paramount in the practice of pre-visualization, and has the power to inspire.

“History is irrelevant.” There are those in and out of academia who preach this. Taken at its face, one might agree, as film and the wet darkroom have fallen out of favor. Alternative processes have been relegated to the few hard-core practitioners with the fortitude to continue, and I for one applaud them. The thing is; history tells you where you are, and may very well position your photography on the continuum of ideas that may help answer Brooks Jensen’s question, “what is next.” Without knowing what came before, the *next* may be more difficult.

Robert Henri, makes, what I feel, is a profound statement along this line. “Know what the old masters did. Know how they composed their pictures, but do not fall into the conventions they established. These conventions were right for them, and they are wonderful. They made their language. You make yours.” They can help you. All the past can help you.

And remember, the term ‘Old Masters’ may refer to something made yesterday, as that too is history.

I was recently asked the question, where in the world do you get all your ideas? I was really taken aback, as I had never been asked that all encompassing question. I have been asked about a specific idea, but not *all* of them. It dawned on me that this broad question might not be answered by a conscious state. I once heard it said that many unique ideas are generated by the playfulness of our mind. Man is a naturally playful being, and ideas are the outcome of playfulness. I know this to be true as I have found myself smiling at an idea in my mind, based on trying to go beyond what I was doing in the studio. Like, what if I changed this, or used the light that way, what would that look like? What if I used that instead of this, how crazy would that be?

The words, both written and in your mind, playing with reality can go a long way toward inspiration, in fact this may be a definition of the word.

Ed.

Create a Mini-Portfolio — Ed.

1



Let's say you have 10 or 12 interesting photographs and you would like to get them to friends and family, maybe make a gift. Here is a fun way to do just that.

2



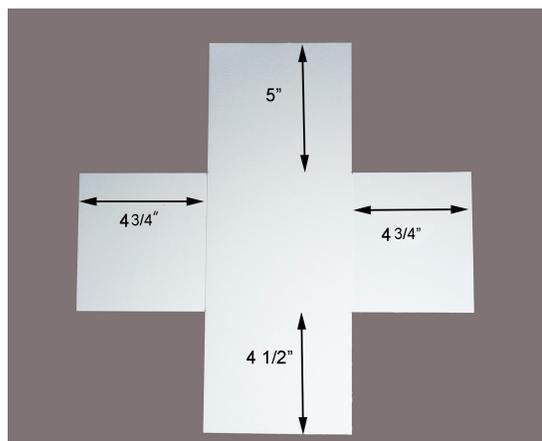
The first thing to do is go the hobby store and get a pad of watercolor paper, 140lb, 11X15 in size as shown above

3



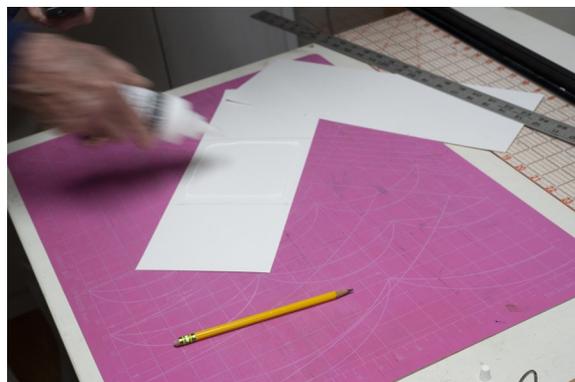
Cut a sheet along its long side in the middle making two parts 5.5" X 15".

4



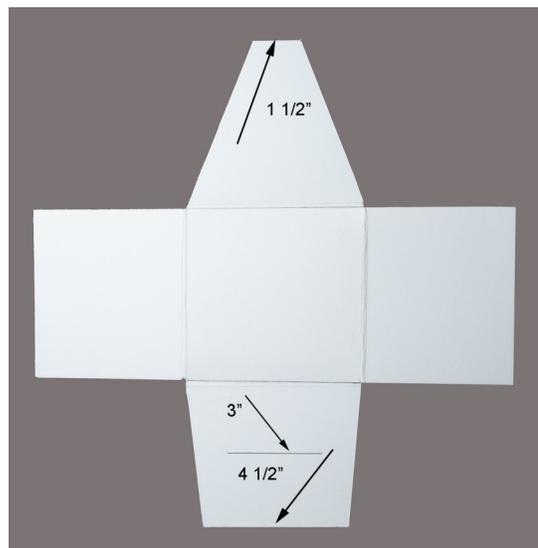
Using the dimensions above overlay the parts and make layout marks on both pieces for gluing.

5



Use any type glue you chose to connect the two halves of the portfolio cover. It does not matter which is on top, that is up to you. PVA white glue works well, as it dries clear. Be sure to glue completely to the edges. Allow it to dry.

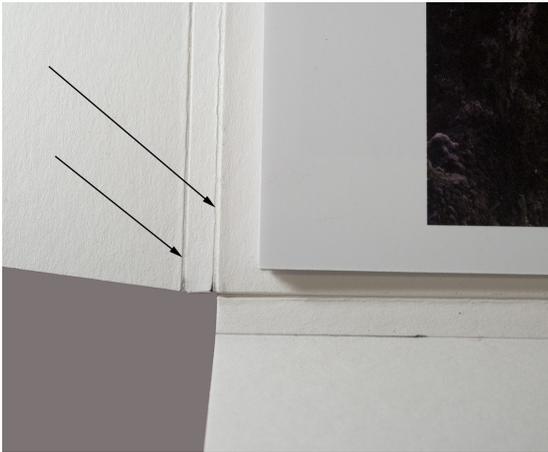
6



After it is dry, make the tapers as shown along with a 3" cut in the middle of the 4 1/2" side.

Create a Mini-Portfolio — Contd.

7



Depending on how many prints you include, you may want to gently score the fold location to accommodate the thickness, much like above. Use something *smooth* about 1/16th" thick. I use a stainless spoon handle. Make about three gentle passes along the line shown by the arrow being careful not to break the fiber of the paper, just indent it.

8



At this point you may place your 5" X 5" prints in the middle and....

9



Fold over the two sides then

10



By tucking the top into the cut in the bottom, you are finished, except for a title if you wish.

11



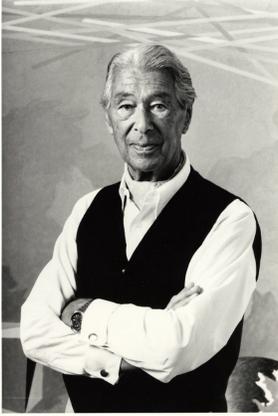
This is the back finished

12



This is the Front with the title.

History— Herbert Bayer (1900—1985)

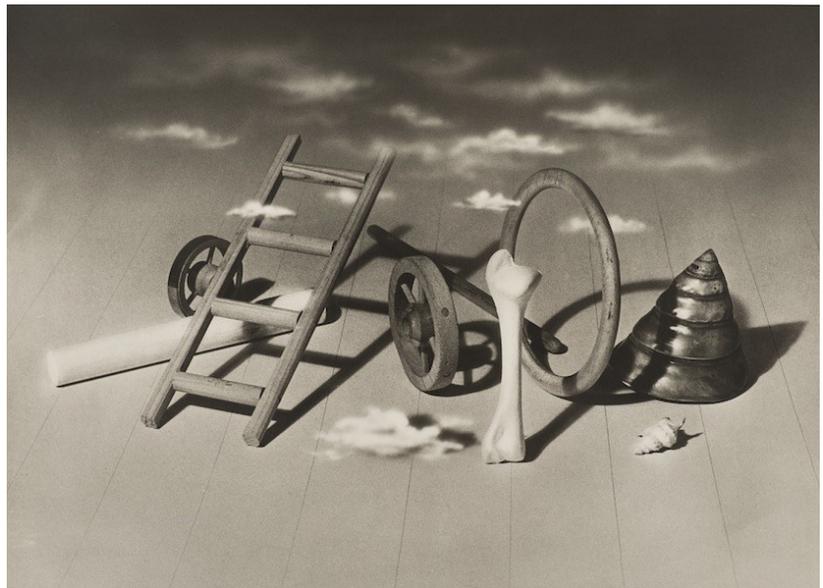


Bayer's works appear in prominent public and private collections including the MIT List Visual Arts Center. Bayer designed the Mill Creek Canyon Earthworks, an environmental sculpture located in Kent, Washington.

In 2019, the philanthropists and entrepreneurs Lynda and Stewart Resnick donated \$10 million to the nonprofit Aspen Institute for a center dedicated to Bayer that will be located on the Institute's Aspen Meadows campus, which Bayer designed. The facility, the Resnick Center for Herbert Bayer Studies, is to have galleries, educational programs, and an overall aim to provide tools for the preservation and study of Bayer's work.

\$10,000,000!!

Pretty cool for a guy who worked outside the norm?



History— Herbert Bayer (1900—1985)

Works For Sale



Herbert Bayer
Structure with...
Peyton Wright...
Contact for price



Herbert Bayer
Complimentary with...
Peyton Wright Gallery
Contact for price



Herbert Bayer
Four Warped Square...
Peyton Wright Gallery
Contact for price



Herbert Bayer
Puerto Vallarta...
Peyton Wright...
Contact for price

Works For Sale



Herbert Bayer
Undulated W...
Peyton Wrig...
Contact for...



Herbert Bayer
Chromatic...
Peyton Wright Gallery
Contact for price



Herbert Bayer
Memorial...
Peyton Wrig...
Contact for...



Herbert Bayer
Four Progressive...
Peyton Wright Gallery
Contact for price

Try something different with you camera, who knows, you may like it.

Or....

Better yet, someone else might like it.

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



HERBER BAYER: RECENT WORKS

Bayer, Herbert). Van der Marck, Jan

Published by New York: Marlborough Gallery Inc., 1971. (1971)

Used Softcover

Quantity Available: 1

From: Blue Mountain Books & Manuscripts, Ltd.
(Cadyville, NY, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 10.00

[Convert currency](#)

Shipping: US\$ 3.75
Within U.S.A.

[Destination, rates & speeds](#)



Herbert Bayer: Some Recent Works on Paper.

Bayer, Herbert, 1900-1985) Art Galleries, University of California, Santa Barbara.

Published by Art Galleries, University of California, Santa Barbara., Santa Barbara (1969)

Used Softcover

Quantity Available: 1

From: R.W. Smith Bookseller (New Haven, CT, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 10.00

[Convert currency](#)

Shipping: US\$ 5.00
Within U.S.A.

[Destination, rates & speeds](#)



Herbert Bayer: Recent Paintings

Bayer, Herbert

Published by New York: Marlborough Gallery Inc. (1982)

Used Softcover

Quantity Available: 1

From: ANARTIST (New York, NY, U.S.A.)

Seller Rating: ★★★★★

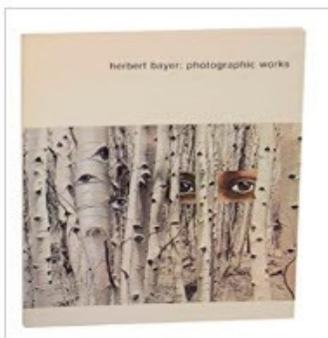
Add to Basket

US\$ 10.00

[Convert currency](#)

Shipping: US\$ 5.00
Within U.S.A.

[Destination, rates & speeds](#)



Herbert Bayer: Photographic Works

BAYER, Herbert

Published by Arco Center For Visual Art, Los Angeles, CA (1977)

Used Softcover First Edition

Quantity available: 1

From: Jeff Hirsch Books, ABAA (Wadsworth, IL, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 45.00

[Convert currency](#)

Shipping: US\$ 5.50
Within U.S.A.

[Destination, rates & speeds](#)

FPCC ZOOM MEETING

A fabulous new technology tool, bringing members together with the ability to see and talk to each other, and view their work.

November 3rd, 2020, the first Tuesday of the month, the FPCC had it's "DISCUSSION NIGHT ZOOM MEETING."

With the Covid 19 virus pandemic lock down, the computer "ZOOM" meetings are now taking place. The Club discusses photos being sent in by members, who would like to get commentary on images, to find out what they could do, to improve the results of their efforts.

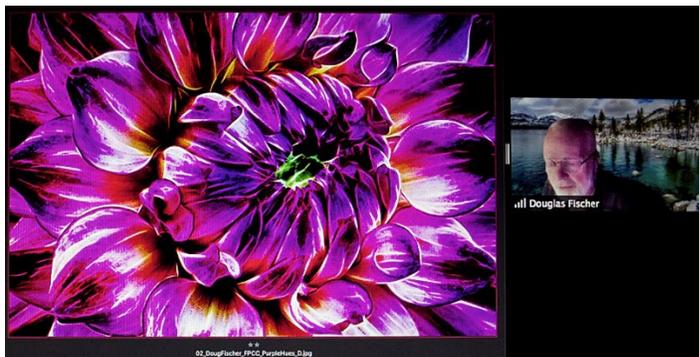
FRANK WOODBERY, had established the ZOOM account, and opened the meeting with his electronic connections, at 6:45 PM, before the scheduled time of 7:00 PM, to allow everyone to link in.

Robert Wheeler, FPCC President, greeted all the participants.

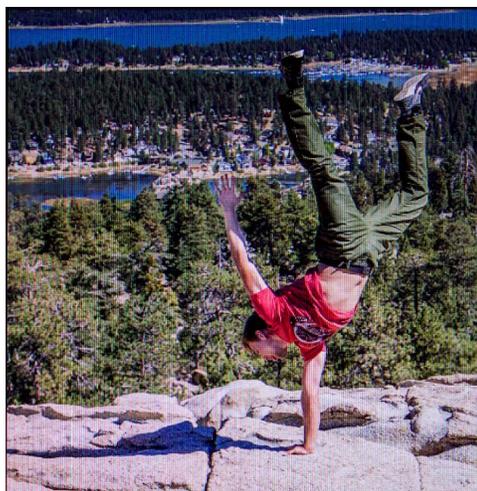
Early in the evening, 18 members had linked into the meeting.

Jon Fishback, Doug Fischer, Dwight Milne, Frank Woodbery, Grant Noel, Jan Eklof, Naida Hurst, Sharp Todd, John Craig, and Howard Bruensteiner, all supplied images for discussion.

John Craig handled the viewing screen, from his computer, since all the images were submitted to him. A total of approximately 26 images were reviewed in the more than 2 hours, with most of the commentary supplied by John Craig, Jon Fishback, Doug Fischer,



Doug Fischer's floral image gave discussion about the use of color balance, and saturation.



Dwight Milne's astounding image of a rock climber, doing a one armed hand stand, near a cliff edge, brought an extended discussion time.



and Frank Woodbery.

Jon Fishback was the first to display two images using a filter system to enhance the scene he displayed. The objective was to photograph a road filled with traffic, to make it virtually free of any traffic, using a neutral density filter so dark, it caused an extremely long exposure, allowing the continuous traffic to disappear.

He is making the filter system available to anyone who would be interested in using it.



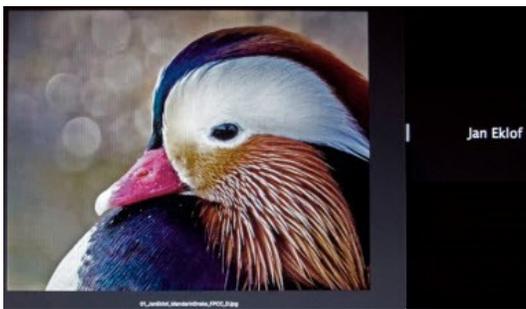
Frank Woodbery produced an interesting angular structure in Black and White. The figures on the roof, provided a point of interest.



Grant Noel's photo of the "Milky Way" provided a fresh look at our astounding universe.



John Craig's "table top" composition, of interesting gift items, allowed viewers to question the arrangement of the elements.



Jan Eloff's close-up image of a duck, with an interesting background of bokeh, created with the use of a telephoto lens, gave members some interesting commentary.



Howard Bruensteiner's view, of a "Hill Tribe Kitchen," provided an introspective view of life, in another part of the world.



Naida Hurst's portrait, pointed out special requirements, required by the FPCC's use of background materials.



As the evening wore on, John Craig opened a discussion of the use of a false sky, provided by a "NEW" special "Photoshop" application.



Sharp Todd gave members a treat into the environment's unusual growth in the rain forest.

Jon Fishback would like to see more members submit their interesting picture stories for the "Adapter."

Send to: Jon Fishback email: jpf1@aol.com

Frank Woodbery
Rick Battson
Ray Klein

Story by Ray Klein, Frank Woodbery, and Rick Battson.
Photos of the meeting, on a laptop, by Ray Klein.

Guy Tal - www.guytal.com

This is Not a Photograph

The subject and the picture were not the same thing, although they would afterwards seem so. It was the photographer's problem to see not simply the reality before him but the still invisible picture and to make his choices in terms of the latter. ~ John Szarkowski



The title of this article refers to a famous painting by surrealist René Magritte titled, the treachery of images. The painting depicts a beautifully drawn pipe. Under the pipe, Magritte

inscribed: “Ceci n’est pas une pipe” (This is not a pipe.)

I believe that Magritte was making the point that a picture of a thing should not be confused with the thing itself — that images, whether meant to be a realistic depictions or creative art, should be considered as symbols, metaphors, or superficial impressions but not as a substitute for the things depicted. In a more general sense, Magritte is making the point that pictures may represent appearances, but never reality, because reality — even for something as the benign as a pipe — is greater than just appearances.

Arguably, the gap between reality and visual representation is of greater concern in photography than in other visual arts. This is because, as a photographer Lewis Hine put it, “the average person believes implicitly that the photograph cannot falsify.” In truth, not only do photographs frequently falsify; but also most images we refer to as photographs are not even really photographs (in the traditional sense of images “painted by light”). Photographic captures were always susceptible to post-exposure manipulation, and the path from reflected light to a digital image is even more indirect than the path from a reflected light to fixed sensitized chemistry. This does not necessarily make digital images less truthful than traditionally produced ones, but it does imply more room — and better tools — for subjective control and influence over the outcome.

But rather than getting bogged down in technical

minutiae, I think that it is far more valuable to consider a subtle but undeniable trend in the way that people perceive photographs, and that likely is a result of such technical realities, which is this: people are becoming less and less prone to assuming that photographs necessarily represent realistic appearances. This is a very good thing! It’s a good thing because it means that there is a growing public acknowledgment that not all photographs are intended solely to be realistic depictions (certainly some are, and those serve very useful purposes that should not be diminished). As a result, photographs are no longer limited in perception to being just representations of (past) reality, but may now also serve as subjective creations shaping (present and future) reality. Photographs are no longer expected to be just mementos, but also are accepted as creative expressions. Photographs are no longer limited to being just a records of former experiences had by the photographer, but may also be employed as catalysts to new experiences to be had by the viewer.

Although always true, today more than ever — as the means of manipulating photographs are within reach of anyone with a camera — the claim that a photograph represents a realistic, objective, appearance, cannot be assumed by default. It also cannot be derived from measurable qualities inherent in the photograph. Instead, it must ensue from the degree of trust we place with the person making such a claim. But in a world where realistic representation is no longer assumed by default nor necessarily considered the primary intent of a photograph, we — creative photographers — also gained a tremendous degree of expressive freedom: freedom from former expectations, prejudices and dogmas. Photographs that do not, and are not meant to, represent objective appearances — photographs made by design to be creative, expressive, and artistic — are gradually earning greater and greater acceptance as legitimate forms of visual expression, unshackled from archaic adherence to photojournalistic standards, which, while invaluable in some contexts, are entirely irrelevant in others.

With this freedom, photographers who are so inclined may confidently step beyond capturing images of interesting anecdotes and “decisive moments” (respectable forms of the photographic art, but not the only ones); and toward creating images with

specific expressive intense. Such intents may be inspired by qualities inherent in the objects photographed by the photographer's subjective impression of the objects photographed, or even by things entirely unrelated to the objects photographed — things like moods, ideas, abstract aesthetics, etc.

It should not escape the attention of creative photographers today that we are entering an age dreamed of by photographic artists of the past — an age when photographs are accepted as more than just means for preserving impressions, but also as means for creating impression — impressions that a viewer would not have if they did not see the photograph, even if present at the time and place it was captured. What you see when you look at such a photograph is, quite literally, not a photograph— not an image primarily intended to fix an impression of light. Such a photograph is an aesthetic experience in its own right — and image created by means of photographic tools, but not intended to be a photographic representation. Photographer W. Eugene Smith described the tension between representation and expression in photography when he wrote, “I am constantly torn between the attitude of the conscientious journalist who it is a recorder and interpreter of the facts and of the creative artist who often is necessarily at political odds with the literal facts.” we are, to day, freer than ever to be poets.



Lindrel Thompson



Rod Schmall



Albert Tang



Sannye Phillips

Naturalistic Photography—P. H. Emerson

Photography—a Pictorial Art.

What a great artist elsewhere thought of photography is shown by the following extract from one of J. F. Millet's letters to his friend Feuardent. After asking Feuardent to bring him some photographs from Italy, Millet continues, "in fact, bring whenever you find, figure's and animals. Diaz's son, the one who died, brought some very good ones, sheep among other things. Of figure's, take of course those that smack least of the Academy and the model—in fact all that is good, agent or modern."

The daily use of photography by artists is another proof of the good opinion in which it is held by them. You could not get these men to say a word in favor of chromo-lithography, because that is a hybrid craft with few possibilities. These questions being disposed of, we will proceed to discuss an assertion of Mr. Hamerton's, that photography is like a reflection in a mirror. Now from what we have shown in this book, means are at the artists command to influence the final picture in every stage of its development. If an artist such as Corolus Duran, say, were thoroughly versed in photography, and a craftsman, like one of the numerous operators employed by the large photographic firms, were to be placed together, say on one of the Norfolk Broad's for a week, according to Mr. Hamerton's *reflection theory*, they would both return with work of the same quality, differing only in point of view; for Duran's reflections would be the same as the craftsman's point of view always excepted. A theory that allows such an absurd application needs little comment, one remark only will we put forward. In what ignorance of optics Mr. Hamerton has allowed himself to remain! When everyone knows that a reflection in a mirror is a virtual image, and *does not exist*. By pushing this theory to its logical conclusion, a monkey with a camera could produce as good pictures as Mr. Hamerton could make with the same instrument.

In "Thoughts on Art" Mr. Hamerton speciously compares photography with painting. Why not comparing it with etching? It can never be compared with painting until photography in natural colors is an accomplished fact. Mr. Hamerton, after speaking of the limited scale of light in all art, goes on to say, "but look at poor photography's scale compared with the scale in painting." just so, but it has a *much greater* scale than any other black and white method, far greater than the scale of his pet etching. Why did he not state this? Why did he ignore it? Further on Mr. Hamerton enunciates that if we expose for the glare of the C, everything on the bank will be without detail. It is unnecessary to say this is not so, and any good photographer can easily prove this statement. Of course the only excuse for these untrue statements is that such marvelous strides have been made in what is called "instantaneous photography" since Mr. Hamerton committed his criticisms to paper (in 1860), that probably he does not know that photographs can now be taken at midnight by a *flash of light* in a fraction of a second, and with very fair results, as any one can prove for himself. Mr. Hamerton finds too that the *sum* of detail in a good topographical drawings is greater than that in a good photograph. Well, Mr. Hamerton may do so, just as some people see green as red, but all good photographers will laugh at the statement, and we challenge Mr. Hamerton's that we will produce a greater *sum* of detail in a photograph of a set subject than he will buy any amount of drawing, and consider it no great feat either. But this has nothing to do with the artistic value of photography, or with its comparison with painting. Mr. Hamerton's is here comparing it with architectural drawing.

Mr. Hamerton next says the drawing of mountains is false in photography. If that were so in 1860, it was Mr. Hamerton's fault for ignorantly using his lens, for, as we have shown, lenses are true perspective delineators *if correctly used*.

Finally Mr. Hamerton, in 1873, sums up *his* objections two photography from the purely artistic point, as follows:—

- I. "it is false in local color, putting all the lights and darks of natural coloring out of tone." with the aid of orthochromatic plates it does no such thing, as any reader can prove for himself by getting a chromograph with yellow, red, blue, or any other bright colors, photographed by Mr. Dixon, of 112, Albany street, London.
- II. "it is false in light, not being able to make those subdivisions in the scale which are necessary to relative truth." This is not so. It is false in light so far as all art is false in light, but photography can make more subtle distinctions in the scale than any other known black and white method.
- III. "It is false in perspective, and consequently in the proportions of forms." It is not. This remark convicts Mr. Hamerton of ignorance of optics and the proper use of photographic lenses. Vide. Cap. II.
- IV. "It's literalness, in capacity of selection, and emphasis, are antagonistic to the artistic spirit." Photography is not comma as the flexible technique shows; it is capable of selection almost to any extent, though of course, it is incapable of leaving out a tree, and putting in an imaginary man. What an incapacity for emphasis means, so we neither know nor care to know.

Following in Mr. Hamerton's steps other critics have raised their objections to photography, and these we shall discuss briefly.

"A photograph," it has been said, "shows the art of nature rather than the art of the artist." this is mere nonsense, as the same remark might be applied equally well to all the fine arts. Nature does not jump into the camera, focus itself, expose itself, develop itself, an print itself. On the contrary, the artist, using photography as a medium, chooses his subject, selects his details, generalizes the whole in the way we have shown, and thus gives his view of nature. This is not copying or imitating nature, but interpreting her and this is all any artist can do, and how perfectly he does it depends on his technique, and his knowledge of this technique; and the resulting pictures, by whatever method expressed, will be beautiful proportionately to the beauty of the original and the ability of the artist. These remarks apply equally to the critics who call pictures "bites of nature cutout." there is no need to slay the slain, and give any further answers to the objection that photography is a mechanical process, if there were, it would be enough to remind the objectors that if 20 photographers were sent to a district of limited area and told to take a given composition, the result would be 20 different renderings. Photographs of any artistic quality have individuality as much as any other works of art and of the few photographers who send artistic work to our exhibitions, we would wager to tell by noon each picture is done. Of course, the ordinary art-craftsman has no individuality, anymore than the rate producer of an architectural or mechanical drawing. But where an artist uses photography to interpret nature, his work will always have individuality, and the strength of the individuality will, of course, vary in proportion to his capacity.

Continued next month.

Board Notes November 24, 2020

- Discussed results of a subcommittee test of Zoom image quality comparing images via online system to same images on the computer. Only small differences were seen that were not enough to change scores.
- Discussed benefits of live judging for EID meetings and decided to continue live judging via Zoom.
- Decided that 4C's judging by FPCC in Dec. and Jan. will be made available for club members to observe via Zoom. Dates will be emailed to membership when known.
- Grant reports all print images have been returned to members.
- John will be mailing 4C's ribbons to award winners.
- Rick Battson has assumed the role of PSA Representative; he is available to answer any questions regarding PSA. The Board thanked Jon Fishback for his service as previous PSA Representative.
- 2021 PSA Convention will be in South Dakota, likely in September.
- Ray reports no Touchmark photo events are planned.

Board Notes Dec. 22, 2020

- Received the resignation of Gail Andrews as Secretary and Hospitality Chair effective 11/29/2020 due to unexpected family duties.
- Approved appointment of Robert Wheeler as Secretary to fill the vacant position in addition to his duties as club President.
- Approved appointment of Jan Eklof as Hospitality Chair to fill the vacant position in addition to her duties as Judging Chair.
- Approved appointment of a subcommittee to participate in drafting proposed updates for Club Bylaws and writing Club policy documents: Robert Wheeler, Frank Woodbery, Esther Eldridge, Grant Noel, and Bob Deming.
- Jan. 12, 2021 education night will have landscape and wildlife photographer Keith Wallach.
- Approved *Judging Guidelines for Film Pack Camera Club EID*.
- Approved the *Film Pack Camera Club Release Agreement and Assumption of Risk* document for use when field trips resume.
- Received Rick Battson's report on PSA matters. The PSA website is being updated, which may bring some benefit to member clubs such as FPCC.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig