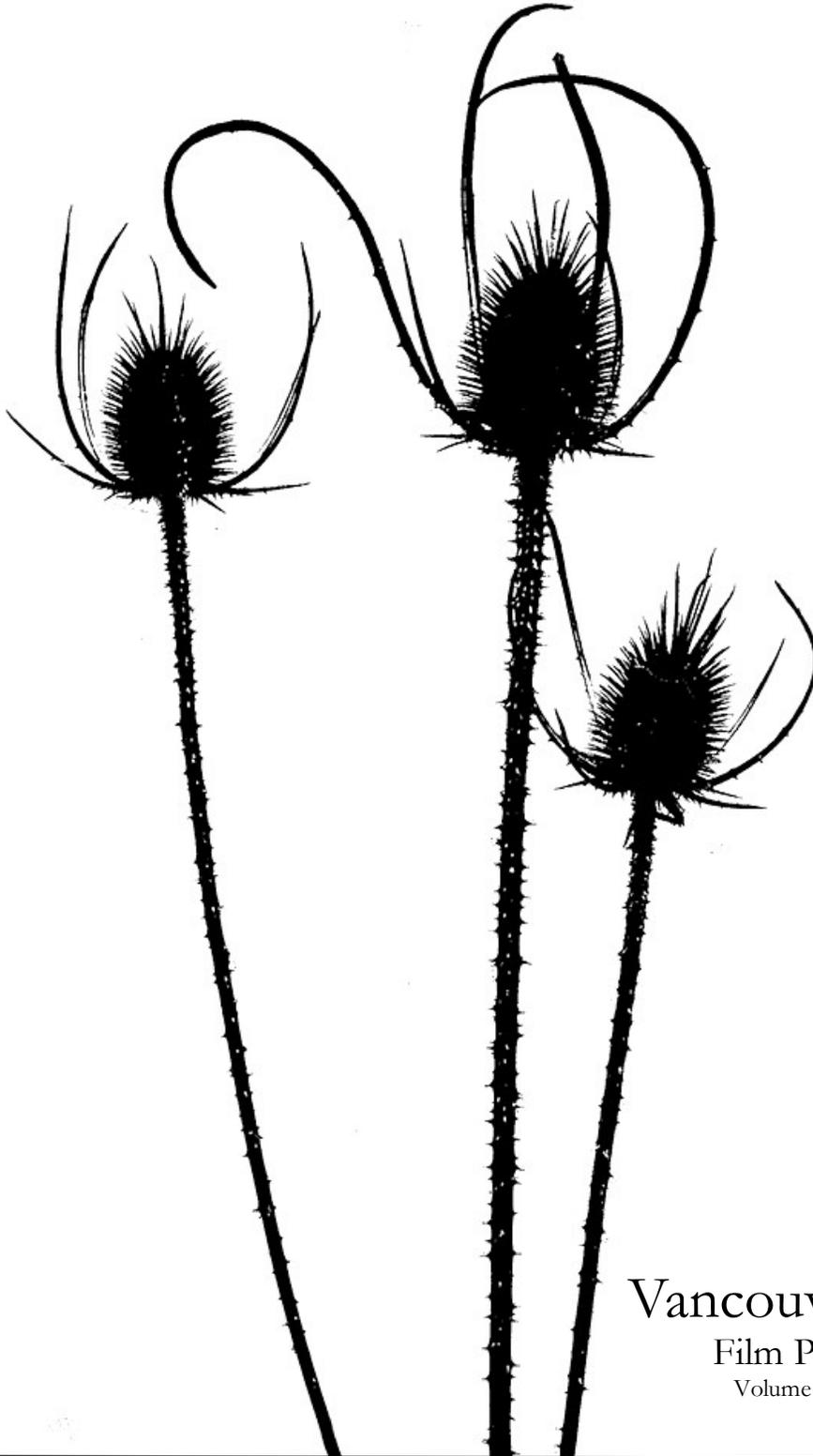


Adapter



Vancouver Washington
Film Pack Camera Club
Volume 66 Issue 06 March 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 06 March 2021

Club Officers:

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Vice President— Frank Woodbery
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4 C's Rep. John Craig
PSA Rep. Rick Battson

Inside *Adapter*

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Minor White—History, page 8

Cover:
Robert Wheeler

I feel everyone needs to take a close look at this cover. Take the time to analyze it. Take the time to soak it in. Take the time to write down how it makes you feel, the movement the grace the simplicity the wonder. It will make you a better photographer.

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.

Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept - Feb												
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							12	243	20.25	12	243	20.25
David LaBriere	1	22	22.00	3	66	22.00	9	199	22.11	13	287	22.08
Don Funderburg				4	88	22.00	7	160	22.86	11	248	22.55
Doug Fischer	5	120	24.00	1	24	24.00	12	281	23.42	18	425	23.61
Dwight Milne	3	68	22.67	1	24	24.00	8	176	22.00	12	268	22.33
Eloise Carson	2	45	22.50	2	47	23.50	2	44	22.00	6	136	22.67
Esther Eldridge	3	61	20.33				3	61	20.33	6	122	20.33
Frank Woodbery	6	131	21.83	3	66	22.00	3	69	23.00	12	266	22.17
Grant Noel	1	22	22.00	1	24	24.00	9	190	21.11	11	236	21.45
Henry Ren	2	42	21.00				1	21	21.00	3	63	21.00
Howard Bruensteiner	4	99	24.75	6	137	22.83	8	188	23.50	18	424	23.56
Jan Eklof	4	91	22.75	5	113	22.60	9	215	23.89	18	419	23.28
John Craig	5	105	21.00	5	112	22.40	8	182	22.75	18	399	22.17
Jon Fishback	4	88	22.00	6	133	22.17	8	176	22.00	18	397	22.06
Katie Rupp	4	89	22.25	6	138	23.00	8	190	23.75	18	417	23.17
Lois Summers	6	134	22.33	1	23	23.00	11	247	22.45	18	404	22.44
Naida Hurst	2	46	23.00	1	25	25.00	6	141	23.50	9	212	23.56
Ray Klein	7	142	20.29				8	174	21.75	15	316	21.07
Rick Battson	3	68	22.67				2	44	22.00	5	112	22.40
Robert Wheeler	6	123	20.50	7	153	21.86	5	109	21.80	18	385	21.39
Rod Schmall	5	107	21.40	5	105	21.00	5	109	21.80	15	321	21.40
Ruth Boos				1	22	22.00	10	212	21.20	11	234	21.27
Sharp Todd	2	44	22.00	6	136	22.67	7	167	23.86	15	347	23.13
Wayne Hunter	4	88	22.00				6	126	21.00	10	214	21.40

As you peruse the Adapter, you will find links to interesting information, Don't forget to click, for additional fun in photography.

<https://www.nationalparkstraveler.org/2020/12/photography-national-parks-winter-wonderlands>

Last Month EID Night—Judges Favorites



Doug Fischer "Elberton United Brethren Church"



Doug Fischer "Midnight"



Frank Woodbery "Garlic & Shallot"



Howard Bruensteiner "Philodendron Heaven"



Howard Bruensteiner "Portuguese Cistern El Jadida"

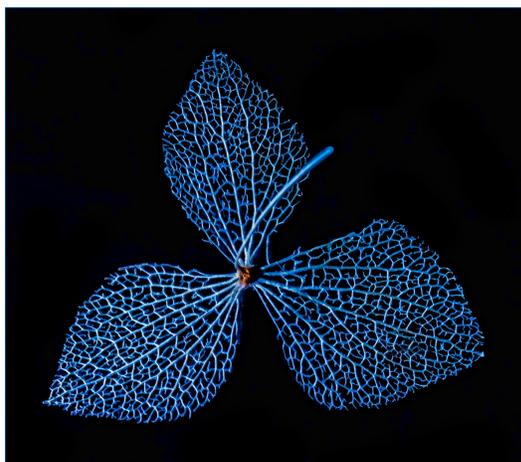


Jan Eklof "Powerful"

As you peruse the Adapter, you will find links to interesting information, Don't forget to click, for additional fun in photography.

<https://www.nationalparkstraveler.org/2020/12/photography-national-parks-winter-wonderlands>

Last Month EID Night - Judges Favorites



Jan Eklof "Dried Hydrangea Flower"



Katie Rupp "Under The African Sun"



Lois Summers "Under The Bean"



Naida Hurst "Areli"



Naida Hurst "Berries"



Wayne Hunter "Wine Time"

A Second Look

One thing I see in the judging process, that may tend to make the process confusing to the participant; is the tendency of the judge to make the image into something for which it was not intended, and dwell on its superficial aspects. This is at the core of the difficulty in judging as much as in the act of making pleasing images for judging.

I cannot remember all the comments on this image, but the thing I remember saying to myself was: stop making the image into something it isn't.

Now, this seems like an impossible task, as if the judge is to help the maker be more successful he or she should say what might make it score higher in the future. Now, that is extremely subjective, but is a whole different thing than making the image over. This fine work by Sharp Todd, appears to me, at first glance, to be a comfortable scene of snow, patterns and an overcast day. It does not appear, to me, to need to be a high contrast, high key presentation or have more or less snow on the blooms.

There is detail in the snow grounding the composition and the assumption, to me is; that is what the maker intended.

Most judges tend to analyze their first impression based on the superficial, low hanging fruit as it were, and if their preference is high key, try to suggest this to the maker, or add this or take away that, rather than make suggestions to improve the image the way it stands. The pitfall is that the judge does not have a clue as to what the maker has intended and rather than look deeper into the image speaks to its superficial aspects.

I think there is much more working here than the superficial. If you spend some time with the gesture of the weed, I think you will see repeating patterns of the small one reaching up to the larger one, almost like a child wanting to be picked up.



If you examine this carefully you will find 5 heads represented in nearly every area of the composition.

And the addition of the delicate grasses just peeking out of the snow ties the whole thing into a wonderful story.

It would be a shame, to me, to change it by worrying about the superficial like how much snow is on each blossom or the flat lighting. I think the story is in the stems, their gesture, and the repeating V patterns, it is as simple as that. It doesn't need to be made over.

Ed.

What Makes a Photograph Collectable

What causes people to collect things? As a child of 10 or 12, I was interested in collecting match-books. When we traveled I picked them up everywhere we went. I remember finding exotic covers and being very excited about them. It never occurred to me that tens of thousands had probably been printed and distributed. It did, however, occur to me that if I saved one in mint condition, the remainder of the uneducated public would throw theirs away, or use the matches and I would be the only one who had one. This sole ownership took on significant meaning to me even at this early age. No one had ever discussed the collecting phenomenon with me, nor had anyone told me what makes something collectable. The look of the cover was quite important and the more exotic, the more desirable. I remember passing over common looking covers, even though I did not have them in my collection. In the 1940's and 1950's match-books were an important means of advertising. Much like photographs, there were more common covers than exotic.

Later I became interested in stamps. Now, the look was not as important as the condition and year. The older the better. Again, I knew there were thousand of each issue, but this never curbed the feeling of obtaining one that I did not have. Collecting stamps also contains the element of a puzzle. One always tries to complete a year, an issue, or a country. This is an important element is stamp collecting that is missing in many other types of collections, especially match-book covers or photographs.

Antiques became my passion during the years we were furnishing our house. We collected very serviceable, yet well made, old furniture. Eye appeal was the most important criteria in our selection. The piece had to fit into our home and lifestyle. I never considered how rare the piece was or how many of them had been made. We have a small writing desk that came from a mail order catalog at the turn of the century. We love it and there must be thousands like it nation wide.

This brings me to art. There are certain truisms about art collecting. People collect for their own reasons, but these truisms remain. The first truism is the fact that art always becomes more collectable after the artist's death. The popular theory here is that scarcity makes it more collectable. Those that collect art for speculative purposes will sometimes stockpile works of aging artists with the hope of cashing in after the artist's death. This would indicate that the collecting public somehow values that which is unique or can not be duplicated. The second truism is that the work of well known or celebrity artists is usually more collectable. This is not to say the artist needs to have become a celebrity or well known through art. In fact the artist's celebrity may be a simple matter of being notorious, such as a mass murderer, a popular singer or actor. The third truism is that art need not be recognizable to be collectable. In fact as we will discuss later it sometimes helps if it is not.

If we take what has been said above and dissect it, I believe we may shed some light on what makes a photograph collectable. First and foremost if your work is to be collectable, it helps if you are dead, or at least have one foot in the grave. Heaven forbid that you should be healthy and vibrant and be able to get around without a wheel chair; to again produce thousands of images and flood the market thus reducing the value of all previous collectable images. Second your name should be a household word in photographic circles. This is a real catch-22. Your name must be famous, yet you have not been able to get your work in front of the public, because you are too young and not in danger of dying. If you are a celebrity in another medium it would mean that you have spent your life probably acting or singing, which limits the amount of your work available. This is also a plus, but does not guarantee that you have a style or technique worthy of collecting. It also eliminates the majority of photographers now practicing.

As you see it can be very difficult for a living photographer to make a collectable photograph in any style, from a negative and especially from a digital file.. To make matters worse, photographs always have the stigma of being reproducible in any quantity. The fact that the image has the

potential of being one of many, makes it undesirable for many would-be collectors.

Vintage photographs, or work that was printed at the time of the negative was made, are always more collectable than later prints from the same negative. Again this points to the fact that the collector is somehow drawn to that which is unique. Theoretically the vintage print exists in a limited edition even if that was not the point at the time. Most photographers make a few prints shortly after creation and then wait for interest before printing again. In most cases there is limited interest as he or she is not dead nor well known. When and if the latter becomes a reality the vintage print will be collectable for all the reasons above.

There is another source that one might go to in an attempt to discover what is collectable. There are the auction houses that sell photography. It might be difficult to survey the successful bidders at a particular auction, but one can use the auction itself. The major houses of Sotheby's and Christie's try not to consign photographs that will not sell. They are in the business to be successful. Given this, it can loosely be seen that the auction houses try very hard to consign collectable photographs.

Some time ago spent some time analyzing an auction catalog. There were 228 photographers represented in this auction. Of these, there were only 56 that were still living. For those of you that are not into math, that is 75% deceased. Of the 56 living photographers, fewer than 25 were younger than 60. I then looked at these 25 to see if there was a common thread that might be tied to collectability. Of the work presented by these photographers almost all were printed in very limited editions of as few as five (5). There were many Cibachrome prints and quite a few manipulated to make the image unique. Many were hand colored some were collages. The work of these 25 was, more times than not, abstract or not recognizable at all. Some were out of focus while others looked like snap-shots made by a ten year old with a brownie. Of the 25, fewer than 5 presented photographs that seemed to me, straight representation of something.

What does all this mean in analyzing what might be considered collectable? I will attempt two recommendations. If you are an aspiring photographer who wishes to create something collectable and sell it, you better be dead, or close to it. If this is not an option, you should consider creating something that is unique and in as limited an edition as possible. Preferably an edition of one (1). When the purchaser holds the print, it should express the feeling that there has never been, nor will ever be another like it. Lastly the image should probably be abstract in some manner. This may mean that you must pursue work that is meaningless without explanation. You will need to be able to explain the work in esoteric terms to people who will purchase it for the meaning alone, and probably not understand it anyway.

The second recommendation I will make is much easier, however, may not be as fulfilling to some. Photograph what has meaning for you and is the most fun. Make beautiful prints in limited edition, as close to the actual exposure as you can. Record everything in pencil on the back of the prints and sign and number each. Store them archivally in a safe place. Put the details in your will as to what should be done with the photographs and wait to die.

The latter method stated, does not give the photographer monetary gratification. It is, however, much less frustrating and allows you to make the images that please you. It also gives you the constant joy thinking about how your heirs will fulfill your wishes under the will, regarding 750 pounds of vintage photographs.

Ed.

Cool Stuff: <https://www.digitalphotopro.com/newswire/>

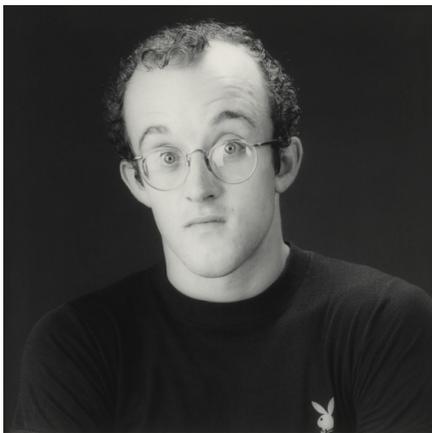
Work being made available today from major auctions.



ROBERT MAPPLETHORPE, IGGY POP, 1981, NO. 7 IN THE EDITION OF 15.



TERRY O'NEILL
1938 - 2019
'FRANK SINATRA ON THE BOARDWALK', MIAMI, 1968
Platinum print, printed later.
Signed and numbered 2/50 in pencil in the lower margin.
Image 90 x 61 cm (35 1/2 x 24 in.)
sheet 102 x 76 cm (40 1/8 x 30 in.)



ROBERT MAPPLETHORPE
Keith Haring
c/cyan silver print, flush mounted, the photographer's estate stamp, signed and dated
by Michael Ward Stout, Executor, in ink, and with title, date, edition, and [MMP] 1463
in pencil or ink on the reverse, framed, 1984, no. 7 in the edition of 10
15 1/2 by 15 1/2 in. (38.7 by 38.7 cm.)



John Stewart (1919-2019)
All Fiat, Chicago, 1977
silver print, flush mounted to aluminum
Signed, dated and numbered 3/5 in pencil on a gallery label on verso.
With a gallery label bearing information about the work affixed to the back of the
frame.
Image: 120 x 120 cm (47 1/4 x 47 1/4 in.)



Edward Weston
Circus Tent
SOLD FOR \$788,000



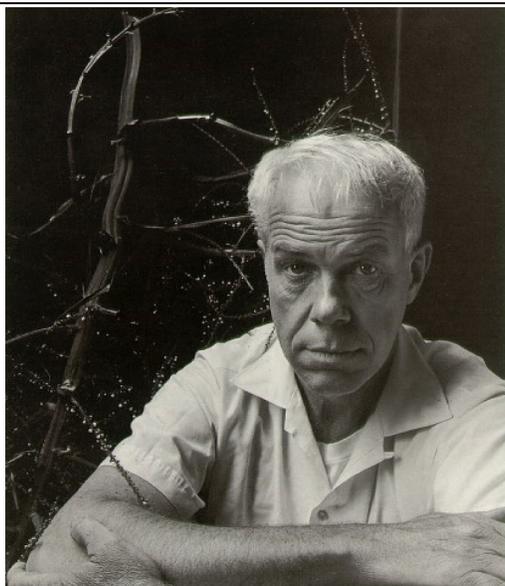
Ansel Adams
Winter Sunrise, Sierra Nevada fr...
SOLD FOR \$412,500



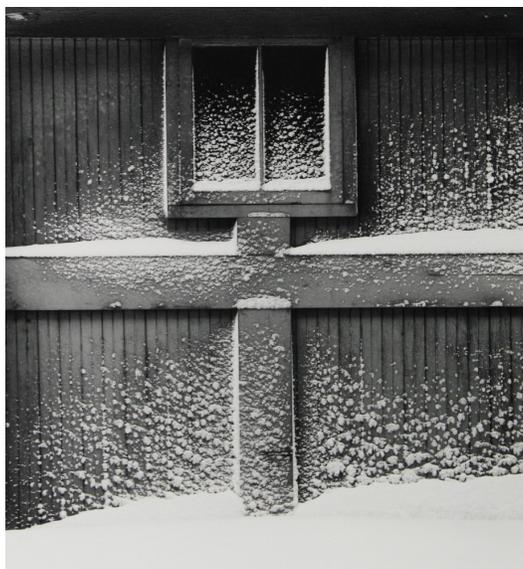
László Moholy-Nagy
Fotogramm
SOLD FOR \$375,000

Notice that each of these photographers is dead.

History— Minor White—1908—1976



Minor White—1908-1976
by Imogen Cunningham



For an in-depth coverage of the life of Minor White:

https://en.wikipedia.org/wiki/Minor_White

Minor White answers a few questions:

Excerpts from: Dialog With Photography—Paul Hill and Thomas Cooper, Farrar/Straus/Giroux, NY

Did you get involved in photography as a child?

My maternal grandfather was an amateur photographer. He used to hand-tint glass slides. I can remember my grandmother spending evenings binding the two pieces of glass together with black tape, and I learned to do that when I was six or seven. I was given a box brownie at about nine or 10. When I started going to college, I was making snap-shots and having them finished at the drugstore.

Do you remember what you photograph then?

The ones I recall are of my buddy and my grandmother in my grandmother's garden. Later on I was photographing little waterways and a creek near my house. I was living with my parents in Minneapolis at the edge of town, so the creek and the countryside were very close.

Were there any photographic images that you to look at that time that mean anything to you?

I remember met one in particular—the bend of the creek. There were some willows hanging over it. I'm sure that photograph's been lost, but that's the one that stays in my head.

You were how old at this time?

16 or 17. I started college when I was 18 and I can recall that I had to stop photographing—in order to give more time to college.

Why did you study botany at college?

The influence of a teacher I happen to like very much and who took a liking to me. And grandmother's garden was a very important part of my life.

Minor is a strange first name. What is its origin?

All I know is that it is an old family name. It belong to a great-grandfather, but I don't know much about it. I never bothered with family history.

Why didn't you study an art subject in college?

I think my interest in botany started in high school and continued in college. The art influence was there, however. My grandfather was a house contractor in he had his office in a well-known art gallery in Minneapolis. So, week and after week and, I would go there and wander around the gallery. I saw all kinds of art until I was about 12. Thereafter, I didn't get associated with art very much except through music. I was giving piano lessons and was very interested in classical music—I still am.

Did you do much photography while you were at the University of Minnesota?

I learned the process in developing films, making prints, and all that. My work was with the photomicrographs of algae and various other plant forms. It was all done on glass plates.

Did you find it easier to express yourself through words at that time rather than visual imagery?

While I was at college it was all scientific photography. There was no attempt at self-expression. When I got out of college—it was right in the middle of the depression—I almost immediately turned to writing verse.

Why?

Not having a job and not knowing what to do with myself, that was the only free thing I could do. I had no money for photography. So for the next four or five years I did no photography at all and I spent all my free time writing.

Did you read a lot at this time?

Oh, yes, I have always read. I go to bed with a book every night. About that time I was reading literature—all the romantic novels—

but nothing about photography.

Did you immediately start writing lyric poetry?

It was primarily philosophical.

What do you mean by that?

We were always talking about deep, profound, magnificently spiritual ideas.

How old were you at that time?

Mentally, about two! I was a typical teenage kid of the 1930s

Did you get a job? I got a job as a houseboy in a private club and I graduated to being a bartender, a waiter, and a cook. That went on for five years, making almost no money. I manage to save about \$125 and I bought in Argus camera, a couple of rolls of film, and I got on a bus and went to Portland, Oregon, and settled there—again with no money. It was a very tight squeak there for a long period.

Why a Portland Oregon?

Just a fluke. I had a letter of introduction for Seattle and I stopped at Portland. Then I heard something about the rose parade which was in about three weeks, and I thought I'd stick it out for that. I was staying at the YMCA and photographed the parade. By that time I was so short of money I had to get a job, so I stayed in Portland.

Would it be at this time that you were involved in composing your "sonnet sequence"? Did you think at that time there might be a relationship between sequencing visual imagery as well as words?

No, I had no such comprehension at all.

What was it that you found so interesting about lyric poetry?

I did it because I wanted to. I have no other recollection.

Had you come into contact with the 19th century American transcendental list literature?

I read it before I went to college. It didn't make too much sense to me—a little over my head.

Quotations:

"**At first** glance a photograph can inform us. At second glance it can reach us."

"**Be still** with yourself until the object of your attention affirms your presence."

"**Camera** and I have gotten into some eye pursuit of intensified consciousness."

"**Equivalency** functions on the assumption that the following equation is factual: Photograph + Person Looking Mental Image."

"**In becoming** a photographer I am only changing medium. The essential core of both verse and photography is poetry."

My own place in this thing called "photography"? Lately it has come to my attention that perhaps I have a place in it, not entirely held by others.

"**One should** not only photograph things for what they are but for what else they are."

"**When the photograph** is a mirror of the man and the man is a mirror of the world, then Spirit might take over."

"**Everything** has been photographed. Accept this. Photograph things better."

Ed.



Lot 27: MINOR WHITE | 'Moon and Wall Encrustation- Pultneyville, New York'

Estimate: \$10,000 - \$15,000

Description: signed in pencil in the margin, mounted, title and date in pencil on the reverse, framed, 1964 (MMM,

[View additional info](#)

Minor White at auction 2020

<https://www.invaluable.com/artist/white-minor-f44xiw2b3k/sold-at-auction-prices/>



Lot 29: MINOR WHITE | Haags Alley, Rochester, N. Y. (Snow on Garage Door)

Estimate: \$7,000 - \$10,000

Description: mounted, signed in pencil on the mount, 1960 (The Eye That Shapes, pl. 116; MMM, p. 138)

Condition Report: This early print, on semi-glossy paper, is in overall excellent condition. Upon close examination, a

[View additional info and full condition report](#)



Lot 45: MINOR WHITE (1908-1976) Beginnings, Rochester, New York (frosted window).

Estimate: \$7,000 - \$10,000

Description: MINOR WHITE (1908-1976) Beginnings, Rochester, New York (frosted window). Silver print, the

[View additional info](#)



Lot 14: MINOR WHITE | 'Point Lobos, California' (Twisted Tree)

Estimate: \$8,000 - \$12,000

Description: mounted, signed and dated in pencil on the mount, a 'Photography Collection of the Polaroid

Condition Report: This early print, on paper with a surface sheen, is in generally excellent condition. When examined

[View additional info and full condition report](#)

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



Light 7: photographs from an exhibition on a theme

WHITE, Minor (ed)

Published by Aperture (1971)

Used Softcover

Quantity available: 1

From: Midtown Scholar Bookstore (Harrisburg, PA, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 6.36

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Shipping: US\$ 4.00
Within U.S.A.

[Destination, rates & speeds](#)



Celebrations: An exhibition of original photographs, Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts, March 1 through March 30, 1974

Minor White, Jonathan Green

Published by Aperture, inc

ISBN 10: 0912334568 ISBN 13: 9780912334561

Used Hardcover

Add to Basket

US\$ 12.31

[Convert currency](#)

Shipping: FREE
Within U.S.A.

[Destination, rates & speeds](#)



Aperture Number 78

White, Minor, Editor

Published by Aperture (1977)

Used Hardcover

Quantity available: 1

From: Michael Patrick McCarty, Bookseller
(New Castle, CO, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 7.95

[Convert currency](#)

Shipping: US\$ 4.50
Within U.S.A.

[Destination, rates & speeds](#)



Aperture 16:1 / 1971

Minor White

Published by Aperture, Inc.

ISBN 10: 1121749534 ISBN 13: 9781121749535

Used Softcover

Quantity available: 1

From: Discover Books (Toledo, OH, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 5.68

[Convert currency](#)

Shipping: FREE
Within U.S.A.

[Destination, rates & speeds](#)

Stock Image

Naturalistic Photography—P. H. Emerson

It has been said, "The camera sees far more than the eye takes in at any given moment, and sees it with and impartiality for which there is no parallel in the human vision." This objection has been answered in the body of the work; it only holds true with bad work, and with that we are in no way concerned.

A kindly critique, who did us the honor of reviewing us in the *Spectator*, said if our "contention were true, painting would have said its last word, and sculpture would no doubt soon be superseded by some mechanical contrivance, which would be to clay and marble what the camera is to plain surfaces." Now we must break a lance with this reviewer and gentlemen; we wished all reviewers deserved the last title. We fail to see why painting should have said its last word — for our contention *is true—pace* with our reviewer. The great fact of color alone places true painting as a method of expression far above any other method. When photographs can be taken in natural colors, then will be the time to discuss the a probable dying groans of painting. As to sculpture, it seems to us useless to discussing the merits of "probable mechanical contrivances;" when they are invented the time will come to discuss them. At present the only comparison that can be made is that between a cast of, say, a hand from life, and a modelled hand. When this comparison is made the "cast from life" will be found poor and mean—*it is not a true impression*. The modelled hand maybe so, if the sculpture is good. It is of course needless to point out that the principle of tone holds in the sculpture as in painting, but the cast from life cannot have subtleties of tone for a very obvious physiological reason, namely, reflex action. If you touch a hand with a foreign substance, reflex action is set up, and there is an alteration in the heights and depths of the modeling, and the play of light gives a different impression. Now, when a living hand is covered with plaster a rough model is obtained—a model of its structure merely, and all the subtleties of tone are lost. Those subtleties would, however, all be given in a photograph, for nothing is touched, any true impression is rendered of the hand. What more hideous travesty of nature is there than a cast taken from a dead subject—the cast being merely an exaggeration of the faults in a cast taken from life?

Here, then, we must leave photography *at the head of*

the methods for interpreting nature in monochrome, and we feel sure that any one who comes to the study of photography with an unbiased mind will admit there is no case to be made out against it as a means of artistic expression. This much has been allowed by very many of our friends, who are at the same time accomplished artists—etchers, painters, and sculptors.

The student must remember, then, that a first-rate photograph, like the first-rate pencil drawing, pen and ink drawing, etching, or *mezzo tint*, is far and away superior to a second-rate painting. The greatest genius is in the art will admire the one and will not tolerate the other; but the student must also remember that a second-rate "*picture*" is worse than nothing.

The student should acquaint himself with the best specimens of the various pictorial arts mentioned in this chapter, and he can do this with little difficulty by obtaining a ticket for the print-room at the British Museum; while in the provinces there are no doubt good specimens at the local galleries. Cambridge, we know is very rich in Rembrandt's work. The masters in each department whose work we recommend for study are —

In lead pencil. —Harding and Boddington in England and Ingres in France.

Pen and ink. —Titian, Albert Durer, Rembrandt, Fortuny, Rousseau, abroad; and among Englishmen—Leech, Caldecott, Daurier.

Chalk—Da Vinci, Andrea del Sarto, Rembrandt, Raphael, Titian, Constable, and Millet.

Lithography.—Harding.

Chrome-lithography.—Greg

Line Engraving. —Albert Durer, and Cousins.

Facsimile Wood Engraving. —"The Century, "Scribner's, and Harper's Magazines.

Photography. —Adam Salomon and Rejlander.

It must not be forgotten that watercolor drawing and etching have both been despised in their time by artists, dealers, and the public, but they have lived to conquer for themselves places of honor. The promising boy, photography, is but 50 years old. What profit will venture to cast his horoscope for the year 2000?

This is the last in this series, if anyone has something that you feel needs to be shared with the club, let me know. Ed.



Art in Photography - Perspective and Atmosphere.

By
H. Crowell Pepper

There are two kinds of perspective, linear and aerial. The former has to do with the manner in which all horizontal lines appear to converge as they leave the foreground and so produce the effect of distance. The latter has to do with the effect of distance which is due to the graying of objects as they are farther and farther away from the eye because of successive layers of atmosphere.

We are all more or less familiar with the view from the rear of a railway train. We see the tracks apparently coming together to a point in the distance, the roadbed and sky seem to meet, and even the telegraph poles do likewise. It might well be compared to a giant funnel, the small end of which is found in the distance. The same is true of a view down the street. Linear perspective does not require much study on the part of the photographer. The lens, if rectilinear will render the linear perspective for him.

Aerial perspective, however, is quite important and requires considerable study. It is the change which we notice in the light and color of an object as it recedes from the foreground and is due to the depth and color of the atmosphere and to the millions of minute particles suspended therein. Atmosphere should be considered as air, with either moisture (fog) or dust, or similar substances. Both the moisture and dust are interruptions to sight, the former more than the latter, and this fact must be borne in mind in the construction of the picture. There is another effect or feature of perspective not often realized by the photographer, and that is the blurring of outlines, masses and features as the objects appear in different planes. Quite often we see an object in the middle distance and even the distance rendered with lines as sharp as objects in the foreground. This is true of figures, and we hear the

remark that you can distinguish the features of persons at a distance as readily as those in the foreground of your picture. That such a state does not exist in nature can be readily seen. As a man recedes into the distance he gradually becomes more and more indistinct, both as to form and features, until finally he becomes a mere spot of color. No attempt should be made to have the detail sharp throughout the picture. Let the dominant subject have sufficient detail to convey its meaning, and each other object, according to its value in telling the story, less and less of detail. Trees in the distance should never be rendered as sharply outlined masses against the sky. It is not true of nature, and you are endeavoring to render nature.

How can the photographer secure this perspective? As has been said linear perspective is secured for him.

Aerial perspective is secured in several ways: by use of proper plates, lenses, printing mediums, choice of subject and the time of making the exposure.

Unfortunately for the photographer he is bound by the limits of his medium and must resort to various devices to enable him to overcome the difficulties. The ordinary photographic plate is not color corrected, and is greatly affected by the blue rays in light. As a matter of fact there is a blueish haze in the distance which is quite well rendered by the ordinary plate, giving distance and, to a certain extent, aerial perspective. However, improper values are given by this plate to the colors in transposing them to monochrome, and as the values must be correct we must return to the Ortho- or isochromatic (Color corrected) plate. These plates will give a fairly good correction of the colors, but are also subject to a larger degree to blue than two other colors. To overcome this and to give blue its proper value to the other colors, it is necessary to use a screen, and then the photographer, while perhaps securing distance, because of the approximately true rendering of values, loses atmosphere. As a general rule isochromatic plates and a light yellow screen may be used to secure the original negative. Then by means of fine bolting silk, celluloid, the choice of a rough-surfaced paper or one of

the pigment processes he can secure his atmosphere an aerial perspective.

Attempts are being made constantly to construct a lens which will aid the photographer, and new so-called pictorial lenses are being placed on the market quite frequently. As a rule, these lenses are not of much use, because while they have the power, due to their incorrection, to render light and air, they also render all lines more or less blurred, thus producing the so-called "fuzzygraph," this is not true in nature, and if we saw nature with all of her lines blurred we would immediately consult an eye specialist. Some lines must be sharp, some must be slightly blurred, and others must lose their effect of line. The anastigmat of high speed is quite good and when used full open will give a very good rendering of atmospheric planes, while in finishing the picture some of the microscopic detail of the foreground can be eliminated. We will consider the question of lens more in detail in a later chapter.

Textures and Qualities

In considering the various reasons for non-recognition of photography as one of the fine arts, it appeared to the writer that it was due in great measure to the failure of photography to properly render textures and qualities. Now this is not due to any appreciable extent to the medium. It exists because of the failure of the photographer to give the time and attention to the study of textures and the means whereby they can be rendered. In nature every object has a different appearance, and all forms are distinguished, one from the other, by some peculiarity of makeup. Fabrics, flowers and even human beings have texture of their own. So many photographs are made of persons in which the skin is either represented by absolute white paper, or if a tone exist there is no texture of flesh. The hair appears in the same color and general texture of the suit or gown, and so far as the public is concerned the subject may be wearing a black cloth about her hair. Wood, stone and cloth all look alike in some pictures, and the writer has even seen pictures of Niagara in which the water had no different texture from the ground and rock surrounding it.

As every object has a texture of its own, it is the duty of the photographer to study that texture, and especially to know what it is that makes it appear differently from other objects. When we examine objects of the same size and shape but composed of different materials, we can readily distinguish one from the other.

Fabrics have a different manner of draping and a difference of reflecting qualities, so that if these are studied their reproduction can be effected in the finished picture. No hard and fast rule can be given for

the production of textures. You must study all objects in nature. There is quite an art in rendering the difference in texture between a wet pavement and a sunlit one. Colour cannot be used to aid the photographer. Values and texture in quality alone will give the impression. Two properly render water so that it appears to be water with a depth and a surface is far more difficult to the photographer than to the artist. A white streak through a photograph may be either a road, a stream or what-not. In rendering water, note the reflections, the waves, the ripples and the refraction of the shadows of objects in water. Clouds have a texture peculiar to themselves, and as they approach the horizon become smaller and flatter. Sometimes they are mere wisps of transparent vapor; at other times opaque and heavy.

When the photographer has become proficient in the rendering of textures, so that silk will be recognized as silk, flesh as flesh, then will the photograph being a nearer approach to a picture and photography will be a step nearer recognition as one of the fine arts.

The word quality has another meaning in photography. In fact, it is generally used to denote characteristics of tone, color and light. We often hear a good photographic picture spoken of as possessing a fine quality of light or shade and tone. These qualities are often so well rendered as to give a feeling of color throughout the picture, and artists often speak of the black and white print as having more color than a full-color painting.

Field Work Tips

The rational way to use a tripod is to lengthen out the tripod legs to the height they are to be when in use. Next, spread the legs, with one leg pointing toward the center of the view to be, and having them all well apart, set them well into the ground. This accomplished, it is easy enough, having two hands, to hold the camera on the top of the tripod with one and jiggle the screw home with the other.

Why one leg pointing toward the center of the view? For two reasons. In the first place, if one leg isn't in a line with the axis of the lens, the camera cannot be raised and lowered by manipulation of one leg without throwing it out of true. And, in the second place, having that particular leg projecting to the rear instead of pointing to the front, means that you must step over it from side to side while focusing and stepping around to the front of the camera. And if you forget to step, you knock the outfit down, perhaps break the tripod.

President's Note

The paradox of art and science in photography

FPCC exists for people interested in the art and science of photography (Bylaws, Article 2). Great photography stirs the soul of the viewer. Without exaggeration, we observe that great images can move us in important, surprising, and fundamentally mysterious ways. Beneath the surface, we find that the mystery of great photography arises from a wonderful paradox. The literal aspect of a photographic image presents a record of something visible to the camera, yet the most important aspects of human existence (love, meaning, truth, good, evil, beauty, tragedy, triumph, creation, death, and more) exist in the conceptual, aesthetic, or spiritual realms rather than being directly visible. Great photographs somehow manage to convey both aspects of the world. A thoughtful photographer will never run out of new directions to explore when working to bridge the divide between the physical and the conceptual/aesthetic/spiritual realms of life.

Photography has deep roots both in the sciences and in the arts. Perhaps because of that, our art form is particularly suited for connecting these seemingly separate kingdoms. The photographer joins the technology of photography with the awareness that comes from being fully engaged with the conceptual, aesthetic, and spiritual aspects of life in each subject and setting. Doing this with deeply personal creativity, a sense of wonder, and soulful engagement with the task, enriches life for the photographer – and might even help make a better world.

Club Life

Although the pandemic restrictions continue, availability of vaccine and falling numbers of cases have your Board looking at the planning steps required to resume in-person events when allowed (perhaps even later this year). Stay tuned.

Newly approved policies about dues and about privacy of member contact information have been emailed to all members and are posted on the FPCC website. The Board is developing an update of the entire Bylaws document (last addressed in 2014). As required by current Bylaws,

enacting amendment will require the full sequence of recommendation by the Board followed by a meeting for review by the membership, with vote by the membership in a subsequent meeting. Watch in upcoming months for dates and details.

Robert Wheeler

Board Notes Feb. 23, 2021

Actions:

- Approve minutes of January meeting with corrections.
- Approve FPCC Member Contact Information Privacy Policy.
- Approve FPCC Dues Policy.

Discussion:

- Reviewed draft full re-write of FPCC Bylaws.
- Discussed planning that will be required for resuming in-person events.

Informational:

- FPCC website is entered into a PSA competition that may generate useful suggestions.
- PSA plans a Photo Festival in Rapid City, South Dakota, in early October this year.



4 C's Rep.: John Craig



PSA Rep.: Rick Battson