

A photograph of a forest scene. In the foreground, a large, thick tree trunk is covered in green moss and curves from the bottom left towards the center. The trunk has several smaller, bare branches protruding from it. In the background, a dense forest of tall, thin, vertical tree trunks stretches into the distance, creating a sense of depth. The ground is covered with green ferns and other forest floor vegetation. The overall atmosphere is misty and serene.

# *Adapter*

Vancouver Washington  
Film Pack Camera Club  
Volume 68 Issue 06 March 2022



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# Adapter



Photographic Society of  
America

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

Editor: Jon Fishback., ARPS [jpf1@aol.com](mailto:jpf1@aol.com)

Volume 68 Issue 06 March 2022

## Club Officers:

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

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

## Inside *Adapter*

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Karl Moon (1879-1948)  
History, page 11

Cover  
Rod Schmall

*There are no eternal facts as there are no absolute truths.*  
Friedrich Nietzsche  
*Nietzsche was stupid and abnormal.*  
Leo Tolstoy  
*I'm not going to climb into the ring with Tolstoy.*  
Ernest Hemingway  
*Hemingway was a jerk.*  
Harold Robbins

**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 - YTD

FPCC EID YTD Feb 2022

Name	Altered Reality			Challenge			Monochrome		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick				1	22	22.00			
Boos, Charles							1	19	19.00
Bruensteiner, Howard	1	24	24.00	5	112	22.40	6	131	21.83
Carson, Eloise	1	19	19.00	2	39	19.50	2	43	21.50
Craig, John				3	67	22.33	6	133	22.17
Deming, Bob				1	21	21.00			
Eklof, Jan	2	48	24.00	2	45	22.50	4	94	23.50
Eldridge, Ester							3	57	19.00
Fischer, Doug	2	45	22.50	7	157	22.43	3	62	20.67
Fishback, Jon				4	84	21.00	6	125	20.83
Hunter, Wayne				2	45	22.50			
Hurst, Naida				2	44	22.00	3	64	21.33
Klein, Ray	1	22	22.00	2	43	21.50	1	24	24.00
LaBriere, David	3	65	21.67	1	22	22.00	1	19	19.00
Milne, Dwight				1	20	20.00			
Nelson, Jim									
Noel, Grant							1	22	22.00
Rupp, Katie				3	61	20.33	6	135	22.50
Schmall, Rod	1	22	22.00	3	63	21.00	6	121	20.17
Todd, Sharp				2	44	22.00	6	133	22.17
Wheeler, Robert				6	130	21.67	4	83	20.75

People who like this sort of thing will find this is the sort of thing they like  
 Book review by Abraham Lincoln.

## Last Month EID Night - YTD, Contd.

Name	Open			Supplemented			Grand Total		
	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE
Battson, Rick	4	82	20.50				5	104	20.80
Boos, Charles	10	207	20.70				11	226	20.55
Bruensteiner, Howard	11	243	22.09				23	510	22.17
Carson, Eloise	7	153	21.86				12	254	21.17
Craig, John	14	300	21.43				23	500	21.74
Deming, Bob	1	24	24.00				2	45	22.50
Eklof, Jan	12	283	23.58	4	97	24.3	24	567	23.63
Eldridge, Ester	4	80	20.00				7	137	19.57
Fischer, Doug	12	270	22.50				24	534	22.25
Fishback, Jon	8	170	21.25				18	379	21.06
Hunter, Wayne	3	69	23.00				5	114	22.80
Hurst, Naida	7	155	22.14	4	88	22.0	16	351	21.94
Klein, Ray	8	171	21.38				12	260	21.67
LaBriere, David	9	192	21.33				14	298	21.29
Milne, Dwight	5	100	20.00				6	120	20.00
Nelson, Jim	2	42	21.00				2	42	21.00
Noel, Grant	5	112	22.40	1	18	18.0	7	152	21.71
Rupp, Katie	14	328	23.43				23	524	22.78
Schmall, Rod	9	188	20.89				19	394	20.74
Todd, Sharp	14	305	21.79				22	482	21.91
Wheeler, Robert	10	213	21.30				20	426	21.30

The images were stiff, I wanted to spray them with WD-40.

Bill Jay

# Last Month EID Night - Judges Favorites



Doug Fischer Call Of The Wild



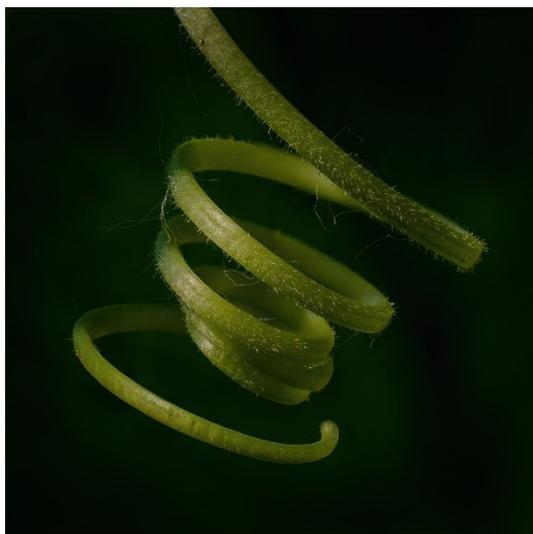
Doug Fischer Hummer In The Snow



Bruensteiner, Howard Venice Railing Reflection



Craig, John Put Best Foot Foreword



Craig, John Curly Cue

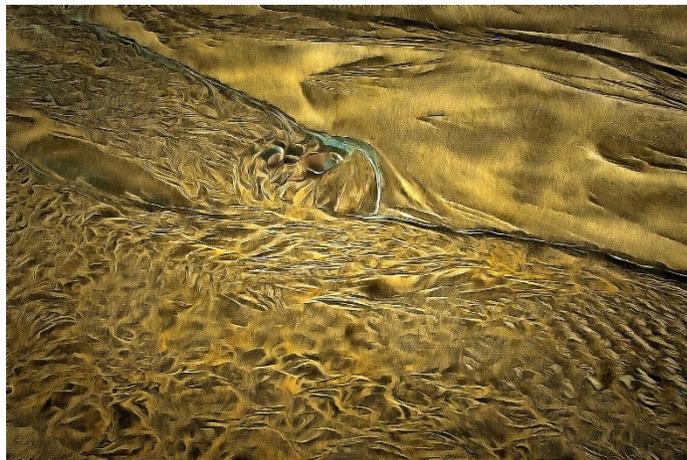


Todd, Sharp Surfing Honolua Bay 01

# Last Month EID Night - Judges Favorites



Hunter, Wayne      Hang In There



LaBriere, David Beach Sand 2



Rupp, Katie      The Crossing



Schmall, Rod      Dirty Job



Todd, Sharp      Surfing Honolua Bay 03



Eklof, Jan      Love Mug

## January Print Night - YTD Scores

Feb YTD average scores	Count of Score	Sum of Score	Average of Score
<b>Grant Noel</b>	<b>4</b>	<b>87</b>	<b>21.75</b>
SC	3	63	21.00
SM	1	24	24.00
<b>Jan Eklof</b>	<b>12</b>	<b>278</b>	<b>23.17</b>
SC	8	188	23.50
SM	4	90	22.50
<b>Jim Nelson</b>	<b>8</b>	<b>167</b>	<b>20.88</b>
SC	4	82	20.50
SM	4	85	21.25
<b>Katie Rupp</b>	<b>10</b>	<b>231</b>	<b>23.10</b>
SC	6	137	22.83
SM	4	94	23.50
<b>Ray Klein</b>	<b>3</b>	<b>63</b>	<b>21.00</b>
SC	1	22	22.00
SM	2	41	20.50
<b>Rick Battson</b>	<b>2</b>	<b>46</b>	<b>23.00</b>
SC	1	23	23.00
SM	1	23	23.00
<b>Rod Schmall</b>	<b>12</b>	<b>255</b>	<b>21.25</b>
SC	8	170	21.25
SM	4	85	21.25
<b>Sharp Todd</b>	<b>6</b>	<b>136</b>	<b>22.67</b>
SC	3	67	22.33
SM	3	69	23.00
<b>SharpTodd</b>	<b>8</b>	<b>178</b>	<b>22.25</b>
SC	3	65	21.67
SM	5	113	22.60
<b>Wayne Hunter</b>	<b>4</b>	<b>92</b>	<b>23.00</b>
SC	4	92	23.00
<b>Grand Total</b>	<b>69</b>	<b>1533</b>	<b>22.22</b>

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# January Print Night - Judges Favorite s

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**Jan Eklof** My Thoughts Exactly!



**Katie Rupp** Mud-caked and Eating



**Rod Schmall** Bee on Sun Flower



**Wayne Hunter** King's Portrait

# January Print Night - Judges Favorites



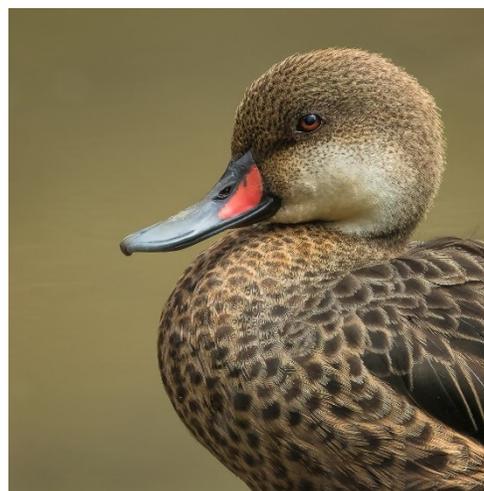
Jan Eklof    Burrano Canal



Jan Eklof    Burrano Canal



Jan Eklof    Three Lights



Katie Rupp    Pintail-SC



Jan Eklof    Pressure Gauge

Missing due to the lack of thumbnail:

Sharp Todd	Mt. Rushmore Faces
Grant Noel	Moon Jelly

FPCC DAZZLES TOUCHMARK RESIDENTS WITH iPhoneography

Rick Battson, Frank Woodbery, Esther Eldridge, and Ray Klein, were the principle members of the FPCC group, donating their time and talent, to do a dazzling demonstration of the use of cell phone picture making. Rick Battson did the initial introduction of the demonstration speakers.

The entire program was an inspired thought by Rick Battson to voluntarily promote good will for the FPCC during this period, since the club had not had the use of the facility for meetings during the pandemic.

Frank Woodbery started the 2 hour program off with an explanation of why we take or make photographs in the first place. He then broke into showing how composition and lighting play an integral part in the presentation of people photographs, and avoiding common mistakes.

Rick did a special instructional demonstration of how to hold a smartphone for taking photographs.

Esther Eldridge assisted with the residents in the event they needed help with their individual phones.

Ray Klein exhibited a group of inspirational photographs which were made or taken for a special purpose. His first image was a still life composition which had been inspired by a Vincent Van Gogh painting titled: The Potato Eaters. The photograph looked nothing like the painting, but the thought of eating is what set the mood to accomplish the still life. He then used the photograph to show how a still life can be set up using simple fruits and a basket to demonstrate compositional characteristics and lighting of the still life.

The Residents gathered around the set and proceeded to use their phone cameras to begin doing photographs of the still life set. Different lighting effects were then set into play with a small spotlight available in the Forum Room.

Esther proceeded to assist the residents as they desired to do selfie's with their phones. The dazzling experiment came to fruition when the residents were shown how in an instant after they had taken the pictures, using the phone technology, they were able to see their photographs projected on the screen using the rooms ceiling mounted projector.

Ray demonstrated the instantaneous method, showing on the screen, to allow the image on their phone, to be projected which had been taken seconds before! Imagine accomplishing a photograph, then seeing it a mere second or two later on a big screen! A MIND EXPANDING EXPERIENCE IF YOU EVER SAW ONE!

Story by Ray Klein, Rick Battson and Frank Woodbery.

iPhone photos by Ray Klein and Rick Battson



Rick Battson opening the demonstration with an introduction of the FPCC Members.



Frank Woodbery Demonstrating lighting in outdoor situations.



Frank Woodbery showing the use of triangles in compositional arrangements.



Ray Klein's still life photo inspired by a Vincent Van Gogh painting..

FPCC DAZZLES TOUCHMARK RESIDENTS WITH iPhoneography



A still life composition set up for the residents to photograph.



FPCC members Frank Woodbery and Esther Eldridge working with the residences preparing to photograph the composition.



Residents accomplishing photos from various angles of the still life.



The still life utilizing a spotlight for illumination.



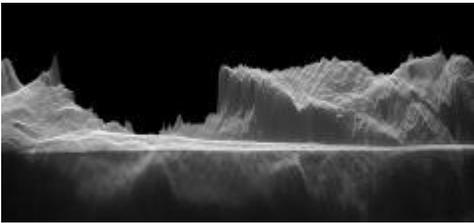
Ray Demonstrating the phone's pathway to the projector



Ray exhibiting his image of the still life, an amazing few seconds after accomplishing the photography of the subject!

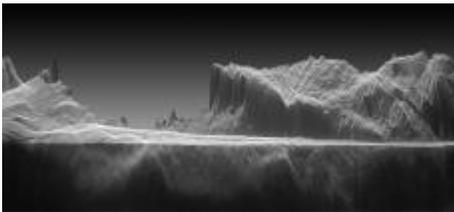
# Last Month Discussion Night

## Jon Fishback



Jon wanted to know how the group felt regarding the sky change in this abstract. The original on top he felt was dramatic. The change on the bottom more relaxing and subtle.

The group felt the bottom version was the better.



## Eloise Carson



On the left Eloise presented a fine composition created with the flat bed scanner. It was discussed that early in the digital world, camera clubs did not feel this was photography. Several felt those days are gone, and with all the new categories this might judge just fine.

Eloise converted the right image trying to give a bit more drama to the mountain. The group felt that the blown out highlights might be something to deal with.



## Rod Schmall



Rod said he enjoyed the look of this rock and considerable discussion revolved around the makeup of the rock and what might happen to it in the future, given what appears to be the rubble surrounding it.



The wind farm in the far distance was Rod's initial target, but he settled for this fine look at a broken down fence. Everyone felt the perspective was good and the story well told.

# Last Month Discussion Night

## Rick Battson



Rick's butterfly was universally thought to be a fine element with great focus. Considerable work was done to this image, and Rick spoke of a flower replacement and some cloning on the background. The peculiar green of the leaf was mentioned and it was thought that a color shift to a better leaf green might be an advantage.

## Frank Woodbery



This fine landscape was thought to have several good element brining it above the pack. Not making the fence dominant, and the fine layering of the land were the two spoken of the most.

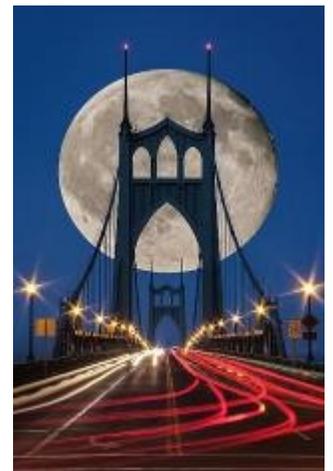
Frank liked the composition and the texture of the leaves. Everyone seemed to agree. There was one suggestion to try it in Black and White.



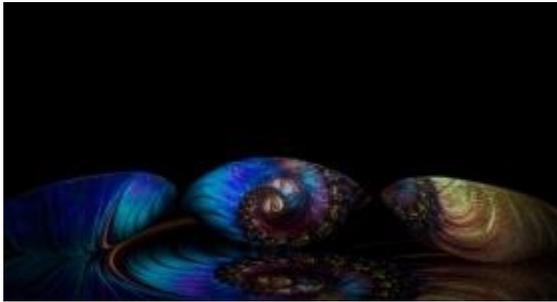
## Ray Klein



Ray spent considerable time explaining how he decided on the size of the moon, using the left image as a template and vertical and horizontal lines. I am not sure anyone really understood the process, but most liked the result. There was some discussion about web sites that deal with the size of the moon, which might be used also.



# Last Month Discussion Night



Jan showed an interesting look above at an I-phone image reflected in three spoons. Everyone felt it was innovative and very colorful.

## Jan Eklof

As usual, Jan is a master of capturing interesting birds. She shot the snow goose in snow for the February challenge. Applause all around for the fine, sharp focus and good composition. Everyone particularly liked the treatment of the background.



Sharp's surfer was universally thought to be a fine capture with great color and animation. Considerable discussion surrounded the location and position of the photographer.

## Sharp Todd

Sharp gets to go to Hawaii and captured this sunset near where he stayed. Considerable discussion surrounded the fine reflection and what might be done to it. Suggestions to crop the top out of the trees, was quickly put down by the group, and various other crops were discussed. In the final analysis, all felt it fine fust as it is.



## Bob Wheeler



Bog discovered this scene at left, shot it with his cell phone, then returned with his camera and tripod to do it again. First he shot it with a faster shutter speed and didn't like that the stars did not show up to well. So...he decided to elongate the shutter to bring out the stars, and the result as interesting.

Firstly the stars were not enhanced, and second the boom had moved during the exposure resulting in this interesting look on the right. Bob explained that the boom must be allowed to move in the wind, to reduce the stress on the structure. In any case it was an unexpected result that everyone enjoyed.



# Last Month Discussion Night



Dwight presented his humor this night, with two fine examples. On the left, something found that was humorous to most everyone. Discussion revolved around what might make this competitive. Removing the blue caste of the golf ball was the most prominent suggestion.

The face on the right was applauded for its composition with the tree an important element. I was mentioned that the foreground rocks might be toned down some to emphasize the face.

Dwight Milne



Howard Bruensteiner

Howard's abstract on the left was seen in the water and captured resulting in this excellent composition of dead jelly fish. He said he just saw it in the water and shot it as an interesting composition.

The eerie doorway on the right, Howard said, was shot laying on the floor with the tilt left for impact. The group all felt that was a powerful structural element.

Humorously Howard said a person opened the door and saw him laying there and backed up very quickly. We will never know what she thought she saw.



This might be YOU

# History— Karl Moon



## Karl Everton Moon (1879-1948)

Born in Wilmington, Ohio, he became a photographer, painter, and illustrator who moved to Albuquerque, New Mexico as a young man where he operated a photography studio.

In 1907, he moved into the Grand Canyon headquarters of Fred Harvey to manage Harvey's art business. He studied landscape painting with visiting artists Louis Akin, Thomas Moran, and Frank Sauerwein, and he also took many photographs and films of Pueblo Indians. In 1911, he married artist Grace Purdie and settled in Pasadena. He focused on landscape painting and illustrating children's stories co-authored with his wife. He was a member of The Cartoonist Club and the Pasadena Art Association.

Karl painted from many of his photographs, see below and next page.



Photograph



Painting from above.



# History at Auction — Karl Moon



2216: CARL MOON A Moqui Weaver

Est: \$1,000 - \$1,500

[View sold prices](#)

Feb. 06, 2021

Andrew Smith Gallery Photography Auctions, LLC

Tuscon, AZ, US

CARL MOON, A Moqui Weaver, 1914, 13.5x16.4" gelatin silver print, A Moqui Weaver in artist's handon brown paper below print right. Moqui was an early Anglo term for Hopi. ...



395: Karl Moon & Co. silver gelatin print

Est: \$300 - \$500

[View sold prices](#)

Oct. 29, 2020

Pook & Pook, Inc.

Downingtown, PA, US

Karl Moon & Co. silver gelatin print of Native American Indian Cayite, embossed in lower right copyright 1905 Karl Moon & Co., 8 3/4" x 6 3/4".



394: CARL MOON The Warrior's Return Taos ca. 1908

Est: \$600 - \$900

[View sold prices](#)

Sep. 30, 2020

Andrew Smith Gallery Photography Auctions, LLC

Tuscon, AZ, US

CARL [KARL] MOON The Warrior's Return, ca. 1908, 8x10" Gelatin Silver Print. Verso has notes forediting and artists name and address. ASG# KMC/215 ...



5131: CARL MOON COUTUDLE 1909 Spectacular

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

[View sold prices](#)

Dec. 01, 2021

Andrew Smith Gallery Photography Auctions, LLC

Tuscon, AZ, US

CARL MOON. Coutudle, 1909. 15.8x12.1" gelatin silver print c. 1909 mounted on 17.2x12.9" brownpaper mounted on 22x17" heavy brown paper. Embossed in print lower right: Copyright 1909 FredHarvey. Inscribed in ink below print: Karl/Moon/ Coutudle ...

# Karl Moon — Smithsonian art Museum.



**HOPI WEAVER**

Carl Moon  
ca. 1937-1943  
oil on canvas



**DRYING CORN**

Carl Moon  
ca. 1937-1943  
oil on canvas



**APACHE MOTHER AND CHILDREN ON HORSEBACK**

Carl Moon  
ca. 1937-1943  
oil on canvas



**A MOCCASIN MAKER**

Carl Moon  
ca. 1937-1943  
oil on canvas



**INDIAN ARTIST**

Carl Moon  
ca. 1937-1943  
oil on canvas



**KOMAH-QUA-EE**

Carl Moon  
ca. 1937-1943  
oil on canvas



**HOSTIN NEZ**

Carl Moon  
ca. 1937-1943  
oil on canvas



**HOPI WOMAN WEAVING PLAQUES**

Carl Moon  
ca. 1937-1943  
oil on canvas

## WORKS BY THIS ARTIST (26 ITEMS)



**CORN HARVEST AT SANTO DOMINGO**

Carl Moon  
ca. 1938-1940  
oil on canvas



**NAVAJO WEAVER**

Carl Moon  
ca. 1937-1943  
oil on canvas



**NAVAJO SILVERSMITH**

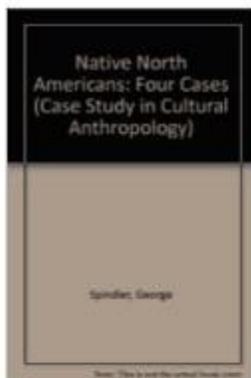
Carl Moon  
ca. 1937-1943  
oil on canvas



**HOPI WOMAN MAKING POTTERY**

Carl Moon  
ca. 1937-1943  
oil on canvas

# Books at Abe's



Stock Image

## Native North American Cultures: Four Cases (The Hano Tewa / The Kwakiutl / The Blackfeet / The Menominee)

George Spindler, Louise Spindler

Published by Harcourt School, 1977  
ISBN 10: 0030184010 ISBN 13: 9780030184017

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

Seller Rating: ★★★★★

Used - Softcover  
Condition: GOOD

US\$ 3.70

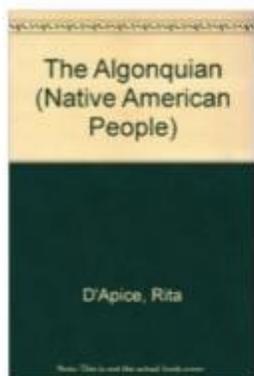
[Convert currency](#)

Free shipping  
Within U.S.A.

Quantity: 1

Add to Basket

Paperback. Condition: GOOD. Spine creases, wear to binding and pages from reading. May contain limited notes, underlining or highlighting that does affect the text. Possible ex library copy, will have the markings and stickers associated from the library. Accessories such as CD, codes, toys, may not be included.



Stock Image

## The Algonquian (Native American People)

Rita D'Apice

Published by Rourke Pub Group, 1990  
ISBN 10: 0866253882 ISBN 13: 9780866253888

Seller: Hippo Books, Hammond, IN, U.S.A.  
Contact seller

Seller Rating: ★★★★★

Used  
Condition: GOOD

US\$ 3.70

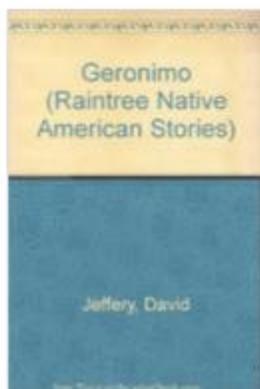
[Convert currency](#)

Free shipping  
Within U.S.A.

Quantity: 1

Add to Basket

Library Binding. Condition: GOOD. Spine creases, wear to binding and pages from reading. May contain limited notes, underlining or highlighting that does affect the text. Possible ex library copy, will have the markings and stickers associated from the library. Accessories such as CD, codes, toys, may not be included.



Stock Image

## Geronimo (Raintree Native American Stories)

David Jeffery, Tom Redman

Published by Heinemann/Raintree, 1989  
ISBN 10: 0817234047 ISBN 13: 9780817234041

Seller: Pro Quo Books, Toledo, OH, U.S.A.  
Contact seller

Seller Rating: ★★★★★

Used  
Condition: VERY GOOD

US\$ 3.70

[Convert currency](#)

Free shipping  
Within U.S.A.

Quantity: 1

Add to Basket

Library Binding. Condition: VERY GOOD. Redman, Tom (illustrator). Light rubbing wear to cover, spine and page edges. Very minimal writing or notations in margins not affecting the text. Possible clean ex-library copy, with their stickers and or stamp(s).

Is bad photography caused by ignorance or apathy? I don't know and I don't care.

Ed.

# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER XI.

### THE SKY.

The importance of the sky as an aid to effect in landscape cannot be overrated. In a letter to a friend, that admirable painter, Constable—who was an



Ruth Boos

enthusiastic admirer and follower of nature in his works, and who spent entire summers in painting skies—thus writes, and his observations should be taken to heart by all landscape photographers: "That landscape painter who does not make his sky a very material part of his composition neglects to avail himself of one of his greatest aids. I have often been advised to consider my sky as a 'white sheet thrown behind the objects!'

Certainly, if the sky is obtrusive, as mine are, it is bad; but if it is evaded, as mine are not, it is worse; it must, and always shall, with me, make an effectual part of the composition. It will be difficult to name a class of landscape in which the sky is not the keynote, the standard of scale, and the chief organ of sentiment. You may conceive, then, what a 'white sheet' would do for me, impressed as I am with these notions; and they cannot be erroneous. The sky is the source of light in nature, and governs everything; even our common observations on the weather of every day are altogether suggested by it. The difficulty of skies in painting is very great, both as to composition and execution, because, with all their brilliancy, they ought not to come forward, or, indeed, be hardly thought of, any more than extreme distances are; but this



Jan Eklof

does not apply to phenomena, or accidental effects of sky, because they always attract particularly."

Although I do not think it advisable to make a too liberal use of quotations, I cannot forbear adding Leslie's testimony to the value of the sky, which contains a very beautiful thought: "Rocks, trees, mountains, plains, and waters are the features of a landscape, but its expression comes from above; and it is scarcely metaphorical to say Nature smiles or weeps, and is tranquil, sad, or disturbed with rage, as the atmosphere affects her. Hence the paramount



Charles Boos

importance of the sky in landscape—an importance not diminished even when it forms but a small portion of the composition."

It often occurs that a view must be taken of a scene that composes badly, and which, from accidents of the ground, it is impossible to select another point of view. The artistic photographer now has his remedy in the sky, and if he understands the use of it for producing pictorial effect, he may redeem the ugliness of a scene not worth photographing for itself, but which may be interesting from its associations.

It is true that the attempt to add a suitable sky to landscape, as Constable found, presents difficulties which many photographers would be glad to avoid; but they should recollect that the greater the difficulty, if it be successfully mounted, the greater will be the triumph. In the quaint but beautiful lines of old

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

George Fuller —

"Who aims the sky, shoots higher far  
Than he who means a tree."

The sky is the natural background of the landscape, and should be of the same use to the landscapist as a background is to a portrait photographer, and should not be regarded as so much waste paper, as is too frequently done, but should be made to throw out and relieve the principal subject, by the direction of the cloud lines opposing the lines of the landscape, by the opposition of light and shade, either to produce relief or breadth, and to generally assist in the production of pictorial effect; unless, indeed, as sometimes occurs—a fine sunset, for example—the sky be the chief object represented; then the landscape must be subordinate.

Leaving out of consideration the latter case, let us see how far its employment as a means of effect is legitimate, especially when printed from a separate negative to the landscape to which it is joined in the finished print; the only way, in my opinion, by which the fullest value can be obtained, and the utmost amount of pictorial effect can be produced; and that not by blind chance, of which Ruskin tells us to be independent—as would be the case if taken with the landscape—but with that certainty which a knowledge of art gives to its votaries. It will not be necessary to give any definite instruction for the use of the sky, as the readers of these articles should, by this time, or will after they have read the chapters on *chiaro-oscuro* which are to come, be able to artistically apply an object that is infinitely varied, and, being ever changing in its light and shade and form, is suited to all circumstances of composition.

Many ingenious arrangements have been devised for the purpose of securing the sky on the same plate as the landscape, and I believe there are now, in many instances, no chemical or mechanical difficulties, in securing 'the two by one operation, which a clever photographer could not successfully combat, but before you cook your hare you must first catch it. Now,

however natural any sky that may happen to be in the heavens at the time the photograph is being taken, it only occasionally occurs that it is the best, or nearly the best for pictorial effect. This being the case, it is for the operator to select a sky that will best suit his picture; and in doing this he must have a sufficiently critical knowledge of Nature, and the various phases she assumes, to prevent him from departing from the truth of nature. He must keep strictly to the truth of nature—that is absolutely imperative — but he may select the best and most picturesque nature he can get. The intelligent student will be ever on the lookout for

what is beautiful, and, when he sees a fine effect, he will always examine the causes by which it is produced, and note them in his pocket-book, although he may not have his camera with him at the time.

What the photographer has to do, then, is to select and use a probable sky to increase the beauty of his work; but it must be such a sky as would render it impossible, not only for the carping critic, but also the real man of science, to say it is not true. It must, indeed, be so true as to defy the adverse criticism, as a fact, of the most learned meteorologist. Surely no very impossible task to an observing student!

While the foreground of a picture should contain the keynote of the composition, the sky should always preserve harmonious relation to the whole picture. The various effects of cloud and sky which may be

introduced in landscape photography afford a vast scope for the display of the art capacity of the operator. He can, by a well-chosen effect, bring an otherwise unimportant and somewhat tame distance into better keeping with the remainder of the picture; he can by its means supply a deficiency in some of the most important lines of the composition; or he can, especially in pictures with figures in the foreground, use an effect of cloud or atmosphere to give not only relief to the principal object, but to correct the foreground and the distance; for although the sky is really behind the picture, still it may form the connecting-link between any two grades of color or masses of light and shade.



John Craig

## President's Note

Robert Wheeler

**“Rule” of Thirds.** In his book “Art of Photography, A Personal Approach to Artistic Expression,” Bruce Barnbaum reports on one of the origins of the flawed “rule of thirds” for composition. In the 1850’s, a statistical professor (with no particular expertise in art) studied 250 paintings selected by a group of art critics and art historians (with no particular expertise in statistics). After identifying the “center of interest,” each image was rotate to place that point into the right lower quadrant (in part to avoid having the center be the average of all the centers of interest). Then measurements were made for analysis. On average, he found the center of interest tended to be on the diagonal line of the image and tended to be about 2/3 of the way along the line. Of course, this study design was faulty. If the paintings had centers of interest randomly distributed, the average would be in the center. Rotating the interest point to a common quadrant would make the average of random points fall along the diagonal line. Since no painting had a center of interest exactly at the corner, the average would tend to be a bit closer to the middle. Even though the paintings were considered good art, the use of averages automatically prevented discovery of the reasons for having a center of interest at any particular position. This is an astonishingly weak foundation for a “rule.” In my view, the study adds essentially nothing to our understanding of what makes a good composition.

Google “examples” of the rule of thirds. You will find a surprising number of “examples” with a thirds grid superimposed on images that have no point of interest at any of the intersections. Why don’t they even look at what they are posting? Test for yourself. When you can identify a center of interest, take your millimeter ruler (or on-screen measuring tool) to see exactly where it is. Suddenly the “rule” becomes much less precise than advertised. The center of interest is hardly ever an exact point, or even a defined shape with a precise center. Your measurements will show considerable deviation from the exact 1/3 mark. How many deviations, and how big should the deviations be, to invalidate the “rule?”

When thinking about composition, it may be more useful to work on discovering the strongest way of seeing the subject. Sometimes a centered composition will be ideal. Often, some other position works better for a subject. Some images have more than one center of interest. Some excel at being interesting without any one part being a center of interest.

Honest examination of images shows there is nothing magical about the precise 1/3 point along either axis. Yet we continue to hear pronouncements by critics/judges applying this “rule.” Should they know better? Personally, I have an annoying buzzer that goes off in my mind every time I hear comments implying that the “rule” of thirds is a good basis for evaluating images. Should I bring an actual buzzer to our meetings? Don’t worry, I am not likely to be that rude.

Perhaps the “rule” of thirds should be classified as a general suggestion to put the subject away from the center whenever the center is not the strongest way to see and record the subject. Or maybe it is a “rule” to toss in the trash because it is not actually useful. Does that idea shock you or prompt thoughts of protest? Might be worth discussing.

## Board Notes

Your FPCC Board met on 2.23.22 at 7 pm via Zoom, and took the following actions:

- Decided to change the Board meeting start time to 5 pm for March through May to facilitate attendance by Naida who is moving to Texas at the start of March.
- Approved a Non-Discrimination Non-Harassment Policy (to be distributed to members and posted on the FPCC website.
- Approved scheduling an End of Year Awards event for Tuesday, June 28, to allow time for selection and judging of images for end of year competition. Decision to use Zoom or meet in person will depend on pandemic guidance. Resumption of banquet/food format will be delayed until a subsequent year. Reviewed the new FPCC website and thanked Bob Deming for his work on the project.



4 C's Rep.: John Craig



PSA Rep.: Rick Battson