

Adapter

Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 69 Issue 06 March 2023



Columbia Council of
Camera Clubs

<http://columbiacameraclubs.org/>

Adapter

Journal of:

Film Pack Camera Club FPCC



Photographic Society of
America

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

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Volume 69 Issue 06 March 2023

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Vice President— Frank Woodbery
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Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof



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Cover:

Robert Wheeler

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.

Judging Revisited

Most old timers understand what is going on when camera clubs judge images. However I think it is prudent to occasionally speak on the issue to try and shed some light on the process for newer members, to reinforce the process and explain a bit about what the *Adapter* is doing with the Judges Favorites pages.

In any competition of any type, there are those that appear above others. The reasons are as different as the types of judging. In camera club we use three judges and a number scoring system so, not only is there more than one person looking at the images, there is a mathematical element to make easier. Not only easier, but faster.

Some photographic organization may have conversation between judges during judging to help the accuracy of the process. As I alluded, this can be time consuming and our camera club relies on the number system only.

The number system is from 6—9 and at this time half decimals are allowed.

The *Adapter* has arbitrarily decided inclusion into the journal as a Judges Favorite will be images that score and accumulative score of 24 or more.

This is where a problem may occur. A single judge can keep an image from being shared in the *Adapter*, or a single judge may get one include. It's just a math thing and not one of consensus.

Let me use some graphics.



Sharp Todd

Here is an image that *was not include* as a judges favorite in the *Adapter*, as it did not score 24 or higher due to one judge. There was no consensus, just the score, no conversation, that is just how it works.

$$7.5 - 8 - 8 = 23.5$$

Here is an image that *was included* as a Judges Favorite, due to one judge.



Doug Fischer

$$8 - 9 - 7.5 = 24$$

I think the process works, such as it is. Unfortunately, as they say; its not the best, but we haven't fond a better one.

These two example are not the most dramatic to be found mostly because Forest Grove does such a good job in being consistent between individual judges.

I think you can readily imagine worse cases:

$$9 - 8.5 - 6$$

In this case the judging system requires the judges to confer and fix the major discrepancy of a 3 or more points. This is the only time there will be any conversation between the judges.

The *Adapter* will continue to use the cumulative score of 24 as a judges favorite, just remember it is only a number and not a true representation of any particular judges favorite and is used strictly for space and time constraints.

Ed.

Last Month EID Night - YTD totals

Altered Reality	Total	Entries	Avg.
DavidLaBriere	91.5	4	22.8750
DougFischer	24.0	1	24.0000
EloiseCarson	43.0	2	21.5000
JanEklof	70.0	3	23.3333
JohnCraig	22.5	1	22.5000
JonFishback	131.5	6	21.9167
RayKlein	23.0	1	23.0000
RickBattson	23.5	1	23.5000
RobertWheeler	112.5	5	22.5000

Challenge	Total	Entries	Avg.
DavidLaBriere	22.0	1	22.0000
DougFischer	143.5	6	23.9167
DwightMilne	20.5	1	20.5000
EloiseCarson	43.0	2	21.5000
JanEklof	94.0	4	23.5000
JohnCraig	92.0	4	23.0000
JonFishback	126.0	6	21.0000
KatieRupp	22.5	1	22.5000
LucindaSavoie	21.0	1	21.0000
RayKlein	100.0	5	20.0000
RickBattson	47.5	2	23.7500
RobertWheeler	60.5	3	20.1667
RodSchmall	43.5	2	21.7500
SharpTodd	22.0	1	22.0000

Mono	Total	Entries	Avg.
CharlesBoos	22.5	1	22.5000
DavidLaBriere	23.0	1	23.0000
DougFischer	86.0	4	21.5000
EloiseCarson	47.0	2	23.5000
JanEklof	139.5	6	23.2500
JohnCraig	157.0	7	22.4286
JonFishback	144.5	6	24.0833
KatieRupp	161.0	7	23.0000
LucindaSavoie	64.5	3	21.5000
RayKlein	248.0	11	22.5455
RickBattson	24.0	1	24.0000
RobertWheeler	123.0	6	20.5000
RodSchmall	105.5	5	21.1000
SharpTodd	286.5	12	23.8750

Open	Total	Entries	Avg.
CharlesBoos	65.5	3	21.8333
DavidLaBriere	224.5	10	22.4500
DougFischer	314.5	13	24.1923
DwightMilne	157.0	7	22.4286
EloiseCarson	42.0	2	21.0000
FrankWoodbery	91.5	4	22.8750
JanEklof	282.0	11	25.6364
JohnCraig	272.5	12	22.7083
JonFishback	139.0	6	23.1667
KatieRupp	239.5	10	23.9500
LucindaSavoie	339.5	16	21.2188
RayKlein	68.5	3	22.8333
RickBattson	194.0	9	21.5556
RobertWheeler	211.0	10	21.1000
RodSchmall	286.5	13	22.0385
SharpTodd	258.0	11	23.4545
WayneHunter	24.0	1	24.0000

Last Month EID Night - Judges Favorites



John Craig Iron Cane Fence



Ray Klein Sparkling Drink



Doug Fischer Don't Fence Me In

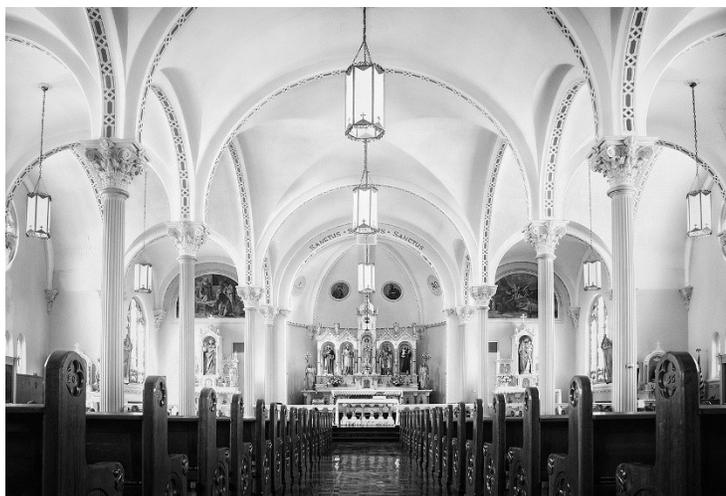


John Craig Little Cup Of Tea



Jon Fishback Five Eggs

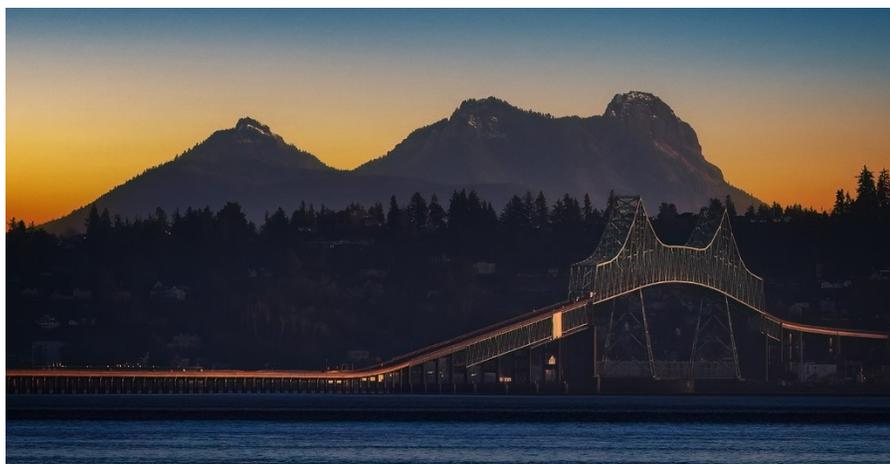
Last Month EID Night - Judges Favorites



Jan Eklof The House Of Worship



Sharp Todd Train Bell



John Craig Megler Bridge



Doug Fischer Have We Met

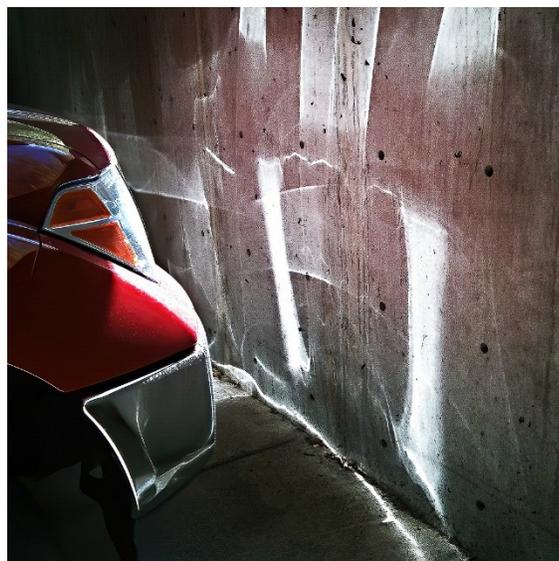


Jon Fishback Iris

Last Month EID Night - Judges Favorites



Jan Eklof On A Mission



Robert Wheeler Parked Just Right



Doug Fischer RedLilly



Doug Fischer Braking

Print Night - Judges Favorites



Jan Eklof Sunflower Attraction



Sharp Todd Blue Geranium



Sharp Todd Haystack and Seafoam



Sharp Todd Tiny Mushroom



Sharp Todd Family of Mushrooms

Print Night - Judges Favorites



Grant Noel Dynamic Water



Sharp Todd Colorado Color Backlight



Sharp Todd Natures Arrangement



Doug Fischer Wukoki Pueblo



Sharp Todd Angry Sky and Haystack

Print Night - Judges Favorites



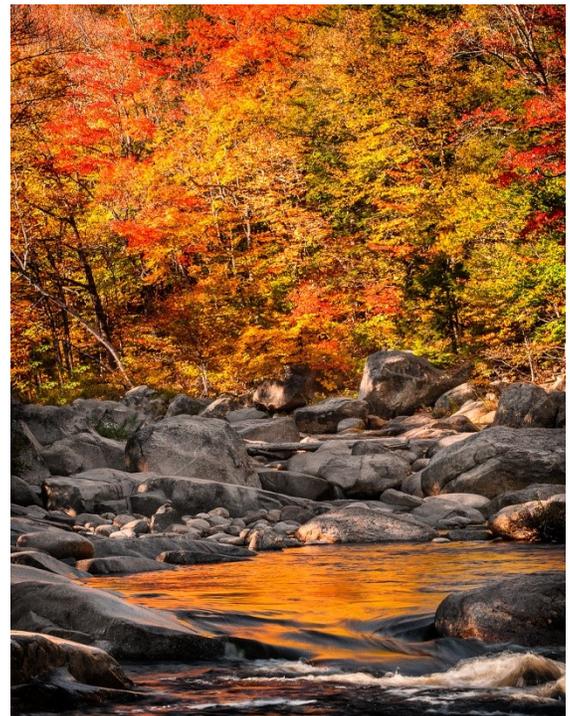
Jan Eklof The Crows Perch



Doug Fischer Scarlet Macaw



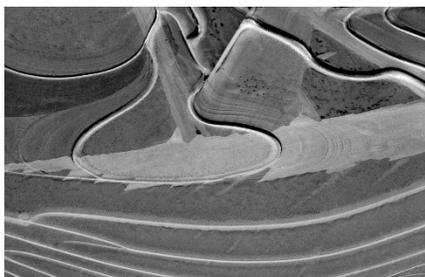
Sharp Todd Very Industrial



Sharp Todd NH Fall 510812

Last Month Discussion Night

Jon Fishback



Jon's discussion revolved around how on scene can render more that on emotion, by moving around and capturing it from various angles.



Bob Wheeler



Bob's presentation consisted of the tree on the left which was manipulated in such a way as to turn the mundane into the beautiful. Much discussion revolved around his process and how very successful the group felt was the outcome. The very nice surreal look at a coming subject, (a car) was enjoyed universally by all with some applauding the nice abstract forms.



Rod Schmall



Rod's stump on the left was explained to be nothing more than an increase in contrast bringing out the subtle colors of the pitch on the surface. On the right, and difficult to see is a fine view on honey bees and hives. Much conversation around the addition of the form on the left of the image. Some felt it should be removed.



Last Month Discussion Night



Jan Eklof

Jan's church interior was discussed in depth regarding the unusual tonality of a subject and wonderful symmetry. Everyone felt it to be a wonderful departure from the ubiquitous view. On the right the train detail was said to have fine lines and conversation ensued around cropping. Jan was not happy with the left sine as it cut through a detail. A small crop was recommended for the right.



Frank Woodbery

Frank gave the group, on the left, this fine look of stone steps. He mentioned that the receding depth of field was intentional designed to concentrate the viewers attention. It was suggested that receding tonality might also be an option. On the right Frank shared an image created at a group shoot. The group felt the expression was good and it was said that maybe a three quarter crop might simplify the composition. The hot spots on the skin were also mentioned.



Sharp Todd

Sharp said that the sand capture on the left was an extreme macro allowing the viewer to enjoy the actual grains of sand. The figure created by the shadows on the diagonal was thought to be nice. The beach scene captured with his cell phone as thought to be a fine sunset. It was also pointed out how the quality of the image was not up to his standards, due to the posterization of the rocks in the foreground, and the overall lack of sharpness, due in large part to the inherent properties of the cell phone image.



Last Month Discussion Night

Howard Bruenstein

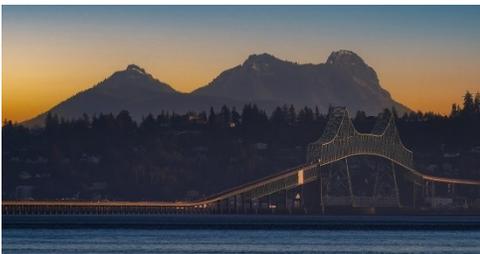


Howard's slot canyon image on the left was discussed regarding light and how quality is affected by low light and high ISO. Although compositionally, everyone thought it to be fine, Howard was not pleased with the image due to the restriction placed on him at the time.

The beautiful compositions at the right, of grasses flowing in the water was thought, by the group, to be beautiful and should be sent to competition.



John Craig



John's bridge at the left was enjoyed by all. Some felt the mountain might have for contrast, others felt it just fine. Everyone enjoyed the fine color of the sky.

On the right, John is working on a project that involves hand manipulation of the silhouette. Everyone liked the work and listened as Jon explained it. If you were not there, you will need to ask him about it.



Doug Fischer



Doug travels a lot and these two images from Yellowstone were captured at separate times. On the left, Doug was taken by the interest of the grizzly toward the bird. It was mentioned that the image appears to be a bit orange.

On the right, Doug said the momma and babies were on the opposite side of a creek. It was thought, that might not be a good reason to be in their proximity.



Ray Klein



Ray was taken by the nice S curve of the roadway and while visiting with Rick and the dogs, took the advantage of working with it. In the first image top left he looked at the overall and found the head merger with the road edge, to be a distraction, so he had Rick walk again and gained a higher vantage point. Still unhappy with the look because of all the background distraction, he ended up with the image on the right with the nice curve and the distraction missing.



Last Month Discussion Night



Lucinda Savoe

Lucinda shared her view of this artifact from California. Everyone felt the humor in the image, especially the fine reflection. There was thought of a crop at the top, but on second thought maybe not.

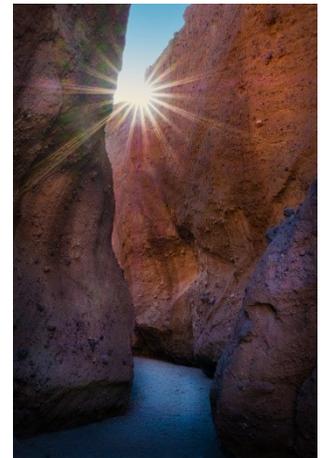
Lucinda is enamored by infra-red photography and now is in the possession of a camera for this purpose. Considerable discussion revolved around her choice of color rather than black and white. Lucinda is quite excited so we may see more of her infra-red work in the near future.



Eloise Carson

I think Eloise's dune image was the most popular and the most discussed image of the evening. Everyone was in awe with the fine tonality and great receding lines. Tremendous conversation revolved around the sky, or background.

Another image from slot canyon, this time Eloise gave the group a different look. The fine sun flare and interesting colors of the group were discussed, as well as there were some that felt the image to be tilted to the right.



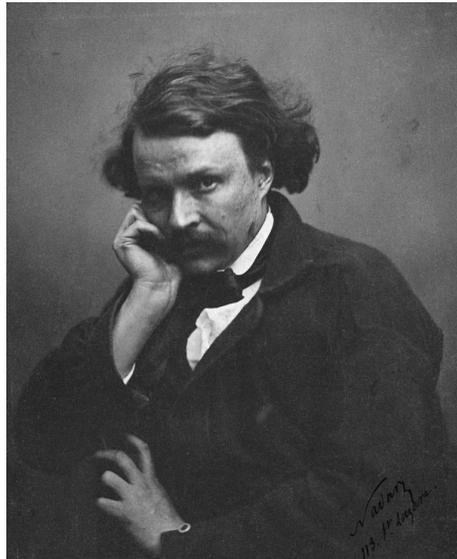
Grant's view of the Peter Iredale was thought of as interesting due to the foreground and placement of the remains of the ship.

The swans on the right were heavily discussed regarding white balance and the blue tint of the birds. Several suggestions were made.



History—Nadar Gaspard-Felix Tournachon 1820-1910

Gaspard-Félix Tournachon (also known as Nadar) was born in early April 1820 in Paris,^[4] though some sources state he was born in Lyon. His father, Victor Tournachon, was a printer and bookseller. Nadar began to study medicine but quit for economic reasons after his father's death.



Nadar 1820-1910

Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles Baudelaire, and Théodore de Banville. His friends picked a nickname for him, perhaps by a playful habit of adding "dar" to the end of words, Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded *La Revue Comique à l'Usage des Gens Sérieux*. He also edited *Le Petit Journal pour Rire*.

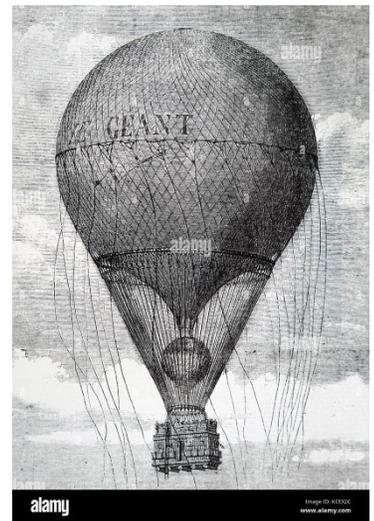
From work as a caricaturist, he moved on to photography. He took his first photographs in 1853, and in 1854 opened a photographic studio at 113 rue St. Lazare. He moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt, Paulus), writers



(Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization, and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised what he considered to be unnecessary accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Michel Eugène Chevreul, who at the time was 100 years

old.^[6] It was published in *Le Journal Illustré*.

In 1858, he became the first person to take aerial photographs. This was done using the wet plate collodion process, and since the plates had to be prepared and developed (a process that required a chemically neutral setting) while the basket was aloft, Nadar experienced imaging problems as gas escaped from his balloons. After Nadar invented a gas-proof cotton cover and draped it over his balloon baskets, he was able to capture stable images. He also pioneered the use of artificial lighting in photography, working in the catacombs of Paris. He was thus the first person to photograph from the air with his balloons, as well as the first to photograph underground, in the Catacombs of Paris.^[4] In 1867, he published the first magazine to focus on



air

travel: *L'Aéronaute*.

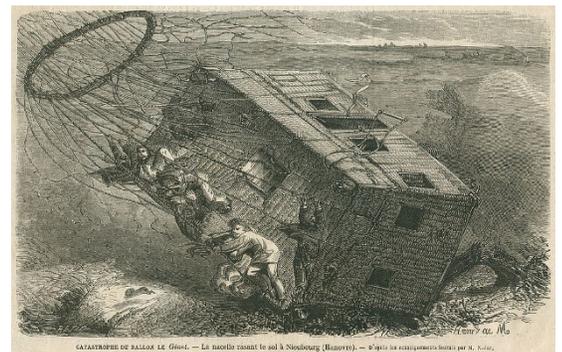
In 1863, Nadar commissioned the prominent balloonist Eugène Godard to construct an enormous balloon, 60 metres (196 ft) high and with a capacity of 6,000 m³ (210,000 cu ft), and named *Le Géant* (The Giant).^{[7]:164} On his visit to Brussels with *Le Géant*, on 26 September 1864, Nadar erected mobile barriers to keep the crowd at a safe distance. Crowd control barriers are still



known in Belgium as *Nadar barriers*.^[4] *Le Géant* was badly damaged at the end of its second flight, but Nadar rebuilt the gondola and the envelope, and continued his flights. In 1867, he was able to take as many as a dozen passengers aloft at once, serving cold chicken and wine.

For publicity, he recreated balloon flights in his studio with his wife, Ernestine,

using a rigged-up balloon gondola. He stayed a passionate aeronaut until he and Ernestine were injured in an accident in *Le Géant*. *Le Géant* (The Giant) inspired Jules Verne's *Five Weeks in a Balloon*.



Nadar was the inspiration for the character of Michael Ardan in Verne's *From the Earth to the Moon*. In 1862, Verne and Nadar established a *Société pour la recherche de la navigation aérienne*, which later became *La Société d'encouragement de la locomotion aérienne au moyen du plus lourd que l'air* (The Society for the Encouragement of Aerial Locomotion by Means of Heavier than Air Machines). Nadar



served as president and Verne as secretary. During the Siege of Paris in 1870–71, Nadar was instrumental in organising balloon flights carrying mail to reconnect the besieged Parisians with the rest of the world, thus establishing the

world's first airmail service.

In April 1874, he lent his photo studio to a group of painters to present the first exhibition of the Impressionists. He photographed Victor Hugo on his death-bed in 1885. He is credited with having published (in 1886) the first *photo-interview* (of famous chemist Michel Eugène Chevreul, then a centenarian). His photographs of women are notable for their natural poses and individual character. Nadar was recognized for breaking the conventions of photographic portrait, choosing to capture the subjects as active participants.

As of 1 April 1895, Nadar turned over the Paris Nadar Studio to his son Paul. He moved to Marseille, where he established another photography studio in 1897. On 3 January 1909 he returned to Paris.

Nadar died on 20 March 1910, age 89. He was buried in Père Lachaise Cemetery in Paris. The studio continued under the direction of his son and long-term collaborator, Paul Nadar (1856–1939).



History at Auction



912: FELIX NADAR - Sarah Bernhardt - Original photogravure

Est: \$300 - \$400

[View sold prices](#)

Sep. 25, 2021

Stanford Auctioneers

Phoenix, AZ, US

Artist: Felix Nadar (French, 1820-1910). Title: "Sarah Bernhardt". Medium: Original photogravure. Date: Composed 1865. Printed later from the original negative. Dimensions: Overall size: 15 3/4 x 11 5/8 in. (400 x 295 mm). Image size: 10 5/8 x 8 1/4 in. (270 x 210 mm). Lot Note(s): Annotated ...



21: FÉLIX NADAR 1820-1910 Sarah Bernhardt in 'Tosca' 1887

Est: €4,000 - €6,000

[View sold prices](#)

May. 18, 2021

Aste Bolaffi

Internet Only, IT

Stampa fotografica vintage all'albumina. 30 x 18 cm Applicata su cartoncino recante firma 'Nadar' e l'indirizzo del suo atelier fotografico (51, Rue D'Anjou); inscritta a penna nera. "Quello che non si impara [...] è l'intelligenza morale del tuo soggetto - è quell'intuizione che ti mette in ...



12: NADAR [GASPARD-FELIX TOURNACHON] (1820-1910) Sarah Bernhardt, c. 1865 printed with studio information (mount, recto); titled in ink (mount, verso) image/sheet: 3 1/8 x 2 in. (7.8 x 5 cm.) mount: 4 x 2 1/2 in. (10.1 x 6.3 cm.)

Est: \$4,000 - \$6,000

[View sold prices](#)

Oct. 02, 2019

Christie's

New York, NY, US

NADAR [GASPARD-FELIX TOURNACHON] (1820-1910) Sarah Bernhardt, c. 1865 albumen print, mounted on carte-de-visite printed with studio information (mount, recto); titled in ink (mount, verso) image/sheet: 3 1/8 x 2 in. (7.8 x 5 cm.) mount: 4 x 2 1/2 in. (10.1 x 6.3 cm.)



2: Felix Tournachon Nadar 1820-1910

Est: €2,500 - €3,000

[View sold prices](#)

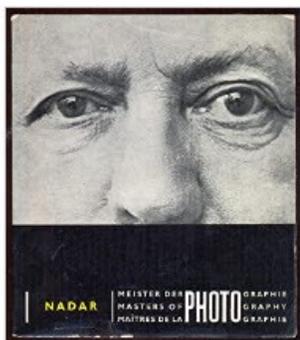
Dec. 15, 2022

Cambi Casa d'Aste

Milan, IT

Firmata e annotata da Émile Zola al margine superiore

Books at AbeBooks



Nadar: Masters of Photography

Tournachon, Gaspard Felix

Published by Prague: Artia [1962], 1962

Seller: Antikvariat Valentinska, Praha, Czech Republic
Association Member: ILAB

Seller Rating: ★★★★★

Contact seller

Used - Hardcover

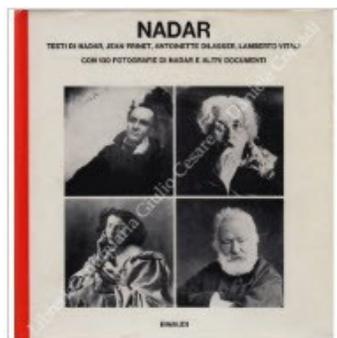
US\$ 27.84

Convert currency

US\$ 15.68 Shipping
From Czech Republic to U.S.A.

Quantity: 1

Add to Basket



Nadar

Nadar (Tournachon Gaspard Felix) - Prinnet Jean - Dilasser
Antoinette - Vitali Lamberto

Published by Einaudi, Torino, 1973

Seller: Libreria Antiquaria Giulio Cesare, Roma, Italy

Seller Rating: ★★★☆☆

Contact seller

Used

US\$ 44.55

Convert currency

US\$ 16.22 Shipping
From Italy to U.S.A.

Quantity: 1

Add to Basket



NADAR Daniela Palazzoli, editor.

Nadar [Tournachon, Gaspard-Félix]

Published by Gruppo Editoriale Electa; Distributed in the USA
and Canada by Rizzoli International Publications, Inc., New
York, Milano, 1982

Seller: Andrew Cahan: Bookseller, Ltd., ABAA, Akron, U.S.A.
Association Member: ABAA, ILAB

Seller Rating: ★★★★★

Contact seller

FIRST EDITION

Used

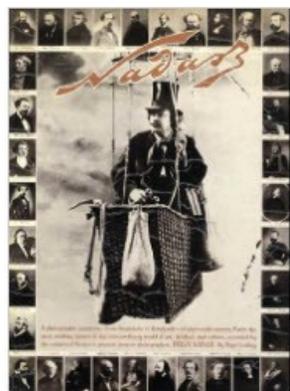
US\$ 125.00

Convert currency

US\$ 8.00 Shipping
Within U.S.A.

Quantity: 1

Add to Basket



Nadar

GOSLING, Nigel

Published by Knopf, New York, 1976
ISBN 10: 0394411064 ISBN 13: 9780394411064

Seller: Argosy Book Store, ABAA, ILAB, New York, U.S.A.
Association Member: ABAA, ILAB

Seller Rating: ★★★★★

Contact seller

BOOK FIRST EDITION

Used - Hardcover
Condition: near fine

US\$ 35.63

Convert currency

US\$ 6.00 Shipping
Within U.S.A.

Quantity: 2

Add to Basket

Robot Judges,

Robert Wheeler

In a recent Discussion Night meeting, we looked at an image of a pickup truck in the Palouse region that looked like a photograph but was actually produced by an artificial intelligence (AI) program in response to a brief written description of the scene. The group concluded the image was not a photograph. However, the ability to produce such detailed images from text input has generated quite a bit of discussion.

Similarly, the robot illustrating in this article is another AI generated image, this time from the prompt: “humanoid robot in modern future office typing a review of an artistic photo, photorealistic, fine detail, dark mood,”



The field of AI continues to evolve. Now we have access to artificial intelligence programs that can generate text in response to a brief written request. Schools and universities are putting rules in place to deal with students who submit such computer-generated output instead of their own work. Interestingly, such AI output is already seen as valuable in the realm of computer coding and in optimizing spreadsheet formulas. AI may be good at such well defined and

mechanistic tasks. Application in the arts and humanities may not be as valuable.

This made me think about the verbal evaluation of photographs. Although the AI available to me does not have image recognition ability, I wondered what it would produce if asked to evaluate an image based on a verbal description.

Here is the prompt I used with ChatGPT (<https://chat.openai.com/auth/login>):

“Write artistic evaluation of photograph of Mount Hood at night with Milky Way in sky and reflection in lake.”

Here is what our AI judge produced:

“This photograph of Mount Hood at night is truly breathtaking. The way the Milky Way is captured in the sky adds a sense of wonder and awe, while the reflection of the mountain in the lake adds a sense of serenity and stillness. The use of long exposures allows for a detailed and clear image of both the night sky and the mountain, while the reflection adds a sense of depth and perspective. The composition is well balanced and the placement of the mountain and Milky Way in the frame creates a natural focal point. Overall, this photograph is a stunning representation of the beauty of nature and the skill of the photographer.”

Although parts of the content rival what we often get from human judges who comment on FPCC competition images, I see some issues. Experienced photographers probably would know that a long exposure might create blurry star trails instead of a clear image of the night sky. But I think the main problem is the preponderance of platitudes instead of more meaningful discussion.

There is a service designed to identify content written by AI robots (see [This 22-year-old is trying to save us from ChatGPT before it changes writing forever : Planet Money : NPR](https://www.planetmoney.com/news/2023/01/22/this-22-year-old-is-trying-to-save-us-from-chatgpt-before-it-changes-writing-forever-planet-money-npr/)). When I put the artificial image review into the AI detection machine at GPTzero.me, the content was identified as almost 100% certainly produced by AI. You can try it for yourself at https://gptzero.me/?utm_source=npr_newsletter&utm_medium=email&utm_content=20230113&utm_term=7823246&utm_campaign=money&utm_id=56617294&orgid=&utm_att1=%%_AdditionalEmailAttribute1%%.

In the face of image reviews (AI or human) devoid of useful content, we might need to hold our human reviewers to higher standards. AI may be able to regurgitate words from existing descriptive work used in machine learning, but is likely to lag behind humans in areas of evaluating meaning and value. Can we imagine evaluative questions that humans can handle but that might be problematic for AI?

How does the image make you feel? (Hmmm. Does AI have feelings to report?)

In what ways does the image break new ground (Can AI detect and describe such differences?)

How does the image advance the art from earlier photographic artwork? (Will AI be able to distinguish worthy advances from less worthy differences?)

Does the creativity or originality involved in making the image produce uncomfortable feelings? (Art often departs from what is comfortable – will AI have a comfort level?)

What are the most valuable aspects of the image? (Does AI know about value?)

Although the robots are already here, we can encourage judging and commenting about the most important aspects of our art and reduce formulaic recitation of truisms. We can move away from judgments assuming that all parts of an image must be sharp and instead have deliberation about what parts of an image “should” be sharp to enhance artistic merit. We can consider all aspects of meaning, symbolism, and allusion arising from our images. We can reduce our use of superficial technical description and increase our appreciation of the wonderful art our fellow members produce.



Pictorial Effects in Photography—H.P. Robinson

CHAPTER XX. PORTRAITURE. " GROUPS " "PROPORTION."

The composition of a portrait group depends very much upon the character of its constituents. Two or three children, if they are not excessively stupid samples, are very easy to group together, and, when well done, make the most agreeable and natural pictures; while two adults, especially of the male kind, although easier to photograph, seldom make an effective composition.

The great art in the composition of a group is in so arranging the figures that they shall have some relation to each other, as well as the ordinary elements of pictorial construction. There should be some bond of union between those who compose the group; some incident should be represented in which they are mutually interested; or something must be imagined out of the picture to attract the attention of both if only two are represented, or of many of them if there is a number. The figures should be massed together, and not scattered over the picture so as to make it necessary to examine each portrait in detail, until it has been seen, and the effect agreeably felt, as a whole. Nothing has a more disagreeable effect than two figures in one picture which may be cut in two without much injury to either half—two figures, like Enid and Geraint in the wild land, —

" Apart by all the chamber's width, and mute
As creatures voiceless, thro' the fault of birth,
Or two wild men supporters of a shield,
Painted, who stare at open space, nor glance
The one at other, parted by the shield."

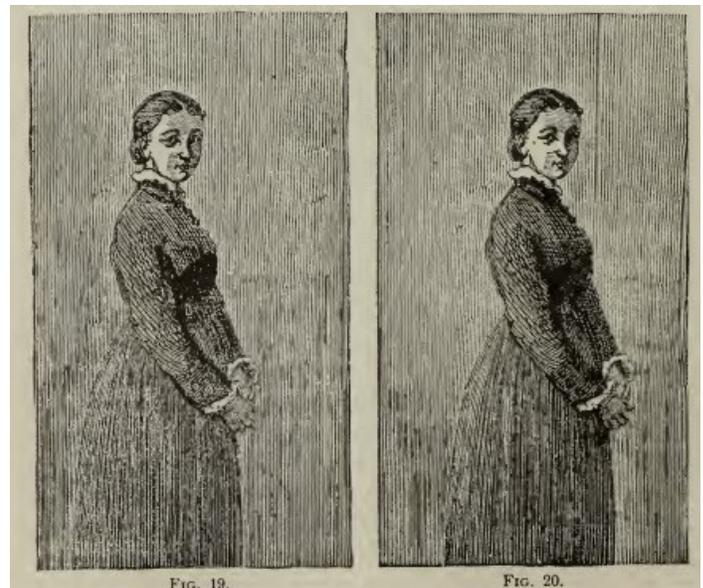
It is not necessary, in representing two persons in conversation, that they should be looking at each other; the effect of listening can be rendered without putting them to that trying ordeal. It constantly happens that in conversations even on the most important subjects, the talker and the listener do not look at each other, although, even if the sounds were not heard, it would be obvious from their appearance that the persons were in conversation. One point which should command the attention of the student is, that there should be variety in the heads, not only as regards profile, three-quarter, or full face, but in their position on the paper. Thus, it is difficult (although possible) to obtain much pictorial effect out of two figures of exactly the same height standing together; in such a case variety must be got in the lines of the different figures by varying the direction of the bodies, by the arrangement of the arms and hands, and by the disposition of the accessories and background.

It is by the amount of perfection with which he succeeds with groups that the photographer will discover the power that is within him. If, after repeated attempts, he fail, or do not succeed to his satisfaction, he will do well to confine himself as much as possible to vignette or medallion heads,—a style demanding some taste and care, but taxing the artistic powers much less than more elaborate compositions. Many photographers have so studied the best methods of treating the head, and the head alone, that they have succeeded to admiration, and attained high reputation by this

class of work. They have preferred to succeed by doing a simple style well, rather than a more complex style imperfectly.

Some artists prefer to have to make a group of three persons rather than two. I confess that the more figures I have to deal with in portrait photography, the more difficult I find my task. More than three or four figures should never be attempted in one negative, if it is necessary that every person should be a good portrait. I leave out of consideration, here, large outdoor groups taken on the hit-or-miss principle. It is impossible to get more into an upright carte-de-visite without crowding. I have seen a dozen or more figures in a card portrait; but we are speaking of composition here, not of figures thrown together in a heap, with a head appearing here and there just as it gets the opportunity. If more than four figures must be included in the small dimensions of a carte-de-visite, it would be much better to turn the camera on its side, and make a horizontal picture of it. I have seen some most delightful little gems of pictures of this kind by Angerer, in which the interior of a large drawing-room of people—full without crowding—was represented. I should much like to see pictures of this kind introduced into England, but the large size of the studio required would, I fear, prevent all but a few attempting them.

When the picture is larger than a carte-de-visite or cabinet bize, it is always better and much easier to produce a group by combination printing. Photographers appear to have been afraid of the difficulties of this method; but I am glad to see it is coming very much more into use as photographers obtain a more intimate knowledge of the capabilities of their art. To accomplish this, a sketch should be made of the composition, no matter how roughly done, so that the artist knows what he intended by it, when he looks at it a second time; or the figures may be placed in position, and a small photograph taken of the arrangement. They should be so grouped that the joining should come in unimportant places. Although it is possible to make a perfect join, even down the line of a delicate profile, it is better, if possible, to keep the mechanism of the art out of sight. When a sketch or a



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small photograph of the complete arrangement is obtained, the groups or single figures should be photographed in detail, by preference against a white or very light screen, if a background is also to be put in. If the background is to be an interior, it will be found most convenient to take it with the figures, the accessories being so arranged that the lines of junction will not be seen.

A natural background may be introduced behind a single figure with great effect, and it has been shown that it may be used with advantage for pictures so small even as a carte-de-visite. A great deal of the effect of a portrait will depend on the Fig. 19. Fig. 20. position the figure occupies in the picture. A glance at the illustrations will show this.

As a general rule, if the head be not equidistant from the sides of the picture, there should be more space allowed before the face than behind, as in Fig. 19. The awkward effect of the reverse of this will be seen in Fig. 20.

A disregard of this rule has spoiled the effect of many otherwise good pictures. In some photographs we see the figure walking almost out of the picture, for the sake of showing the last coils of the long caudal appendages with which ladies sweep the dust, thus



sacrificing the head for the tail.

The apparent height of the person represented depends almost entirely on the position of the figure on the plane of the picture. The taller the person, the nearer to the top should the head be placed, and, if the figure be a full length, less of the ground should be shown. A short person should be brought lower in the picture. In Figs. 21 and 22 the contrast is shown. It often happens that the figure is made much too big for the picture.

I have seen some cartes in which the head nearly touches the top of the picture and the feet the bottom, so that, when they were inserted in an album, some part must be covered, perhaps a foot cut off, or perhaps half the head. This is done, I suppose, under a mistaken notion on the part of the photographer that he is giving enough for the money—a principle to which I have no objection; but let the "enough" be in quality rather than in quantity. A carte-de-visite displaying proportion, taste, and a right feeling for art, is of much more value than a life-size picture, whether by painter or

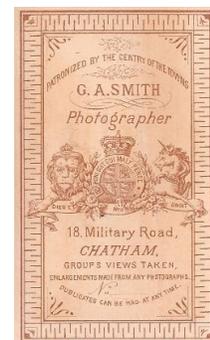
photographer, that does not possess these desirable qualities.

There has been a notion prevalent that all figures must be taken to scale. Thus, if a six-foot figure be represented in a carte-de-visite as three inches long (about the right proportion), a child three feet high must therefore be represented as half that height, or one inch and a half. If it be necessary to make elevations of, say, a family, to send to friends at a distance, to compare with others taken some time before, to demonstrate the fact that the children are growing, then this method must be followed; but the photographer should never forget that it is his business to make pictures, and that a figure one and a half inches high will not fill a picture of the usual card size with anything like effect. I therefore advise that a little license should be taken in this particular, and that when a child is to be photographed, all consideration of how much of the picture would be filled by a grown person, with the camera at a certain distance, be forgotten, and that nothing but the child, the object then before the photographer, should engage his thoughts.

The same disregard of proportion exists among landscape photographers; many would prefer to sacrifice effect rather than cut away a little of the foreground, and thus depart from their regulation size.



Carte de Visite
Front and back




From **1860** until the **end of the century**, carte de visites were **immensely popular**. But people didn't just want pictures of themselves or loved ones, carte de visites of celebrities were also in demand.

Cabinet card

Type of photograph

The cabinet card was a style of photograph which was widely used for photographic portraiture after 1870. It consisted of a thin photograph mounted on a card typically measuring 108 by 165 mm.



President's Note

Robert Wheeler

In March, FPCC finally returns to in-person meetings for Print Nights (second Tuesdays Sept. – May) and Electronic Image Nights (EID, 3rd Tuesdays Sept. – May) in the Touchmark at Fairway Village, 2911 SE Village Loop, Vancouver, WA 98683. Participants need to register at the front desk, with meeting room doors opening at 6:30 pm and meetings starting at 7 pm. The Board is working on the possibility of also having EID nights available via Zoom (hybrid meeting along with in-person session). However, we may have technical limitations in how much interaction (visual/auditory) can be provided from the meeting room to remote attendees. Watch for emailed updates later.



PSA Rep.: Rick Battson



4 C's Rep.: John Craig