

Adapter



Vancouver Washington

Film Pack Camera Club

Volume 65 Issue 08 May 2020



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 65 Issue 08 May 2020

Club Officers:

President—Frank Woodbery

Vice President— Jan Eklof

Treasurer—James Watt/Gail Andrews

Secretary — Gao; Andrews

Field Trip Chair—Rick Battson

Web Co-Chair—Bob Deming/James Watt

Touchmark Rep.: Ray Klein

Print Chair & Color Prints: Grant Noel/Rod Schmall

Mono Prints: Katie Rupp/Rod Schmall

Print Submissions/Scoresheets: Wayne Hunter/Steve Cornick

EID chair: Doug Fischer/Frank Woodbery

Judging Chair: Jan Eklof

Inside *Adapter*

Page:	Content:
3.	Last month EID YTD
4.	Last month EID night Judges Favorites
5.	Contd,
6.	Contd.
7.	Contd.
8.	Contd.
9.	Ray's Way
10.	Contd.
11.	Recognizing Street Photography
12.	A Second Look
13.	History
14.	Books at Abe's
15.	Guy Tal—The things themselves
16.	Contd.
17.	Naturalistic Photography—P.H. Emerson
18.	Board Minutes



Helen Levitt (1913—2009)
Recognizing Street :Photography
Page 6

*Cover By
Rod Schmall*

Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark
2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>
FPCC Web Site and calendar <http://filmpack.org/>

Board meetings will be on the 4th Tuesday of every month, location and time to be announced by email.

Last Month EID Night - YTD

Challenge	Total	Entries	Avg
BevShearer	180	9	20.0000
BobDeming	124	6	20.6667
CharlesLayton	65	3	21.6667
DavidLaBriere	110	5	22.0000
DavidSchultz	65	3	21.6667
DonFunderburg	101	5	20.2000
DougFischer	156	7	22.2857
DwightMilne	135	6	22.5000
EstherEldridge	100	5	20.0000
FrankWoodbery	43	2	21.5000
GailAndrews	23	1	23.0000
GrantNoel	106	5	21.2000
HenryRen	180	8	22.5000
HowardBruensteiner	439	20	21.9500
JamesWatt	128	6	21.3333
JanEklof	139	6	23.1667
JohnCraig	181	8	22.6250
JonFishback	162	7	23.1429
KatieRupp	23	1	23.0000
LeeMoore	90	4	22.5000
LindrefThompson	396	17	23.2941
LoisSummers	176	8	22.0000
RayKlein	92	4	23.0000
RickBattson	249	12	20.7500
RobertWheeler	110	5	22.0000
RodSchmall	110	5	22.0000
SandyWatt	267	12	22.2500
SharonDeming	155	7	22.1429
SharpTodd	63	3	21.0000
SuZhou	163	7	23.2857
TheresaPeterson	318	14	22.7143

Mono	Total	Entries	Avg
AlbertTang	177	8	22.1250
BevShearer	61	3	20.3333
BobDeming	151	7	21.5714
DavidLaBriere	93	4	23.2500
DavidSchultz	66	3	22.0000
DonFunderburg	134	6	22.3333
DougFischer	22	1	22.0000
DwightMilne	43	2	21.5000
EstherEldridge	43	2	21.5000
FrankWoodbery	90	4	22.5000
GailAndrews	24	1	24.0000
GeorgeClark	46	2	23.0000
GrantNoel	24	1	24.0000
HenryRen	41	2	20.5000
HowardBruensteiner	45	2	22.5000
JanEklof	136	6	22.6667
JohnCraig	179	8	22.3750
JonFishback	180	8	22.5000
KatieRupp	118	5	23.6000
LeeMoore	85	4	21.2500
LoisSummers	46	2	23.0000
RayKlein	181	8	22.6250
RobertWheeler	67	3	22.3333
RodSchmall	127	6	21.1667
SandyWatt	65	3	21.6667
SharonDeming	151	7	21.5714
SharpTodd	139	6	23.1667
SuZhou	161	7	23.0000
TheresaPeterson	134	6	22.3333
TraceyAnderson	67	3	22.3333
WayneHunter	21	1	21.0000

Last Month EID Night - YTD

Open	Total	Entries	Avg
AlbertTang	352	16	22.0000
BevShearer	188	9	20.8889
BobDeming	213	10	21.3000
CaroleSchultz	21	1	21.0000
CharlesBoos	404	18	22.4444
DavidLaBriere	205	9	22.7778
DavidSchultz	144	6	24.0000
DonFunderburg	278	13	21.3846
DougFischer	379	16	23.6875
DwightMilne	358	16	22.3750
EstherEldridge	147	7	21.0000
FrankWoodbery	202	9	22.4444
GailAndrews	336	15	22.4000
GeorgeClark	192	8	24.0000
GrantNoel	45	2	22.5000
HenryRen	220	10	22.0000
HowardBruensteiner	46	2	23.0000
JanEklof	281	12	23.4167
JohnCraig	190	8	23.7500
JonFishback	206	9	22.8889
KatieRupp	329	14	23.5000
LeeMoore	90	4	22.5000
LindrelThompson	162	7	23.1429
LoisSummers	318	14	22.7143
RayKlein	278	12	23.1667
RickBattson	42	2	21.0000
RickSwartz	202	9	22.4444
RobertWheeler	85	4	21.2500
RodSchmall	159	7	22.7143
RuthBoos	133	6	22.1667
SandyWatt	208	9	23.1111
SannyePhillips	203	9	22.5556
SharonDeming	149	7	21.2857
SharpTodd	344	15	22.9333
StephenCornick	86	4	21.5000
SuZhou	240	10	24.0000
TheresaPeterson	87	4	21.7500
TraceyAnderson	111	5	22.2000
WayneHunter	184	8	23.0000

Last Month EID Night - Judges Favorites



Doug Fischer Logan Pass



Jon Fishback Root



Lois Summers Orchards Lineup



Katie Rupp The Chase



Theresa Peterson Path To The Soft Light



Charles Boos Hawaii



Charles Boos Oysterville Church

Last Month EID Night - Judges Favorites- Contd.



Don Funderburg Bottling Vintage Wine



Doug Fischer Two On A Branch



Doug Fischer The Thinker



SuZhou Tuplis Frills



Gail Andrews Spring Flamingo



Jan Eklof Adding To The Nest



Jan Eklof A Snowy Day

Last Month EID Night - Judges Favorites- Contd.



Jan Eklof A Star Is Born



Katie Rupp Pied Kingfisher



Jon Fishback One Feather



SuZhou Making A Splash



Ray Klein Circles Squares And Diamonds



John Craig The Raft



John Craig On Her Toes

Last Month EID Night - Judges Favorites- Contd.



Ruth Boos Red Tipped Succulent



Sandy Watt Dancing At Sunrise



Sannye Phillips Days End



Sannye Phillips Moon Over Mt Hood



Sannye Phillips Emergence



Sharp Todd Pear Bloom And Thee Buds

Ray's Way - Ray Klein

THE TECHNIQUE BEHIND THE "BUBBLY REFRESHER" PHOTO

Story and photos by Ray Klein
 Collaboration - Rick Battson.

The hardest part of doing a "Still Life" is deciding what subjects to select.

A "Still Life" is an artistic composition of objects on a suitable background.

The objects and lighting, of course, should create "IMPACT!" I decided to do a "Still Life With Action!" Is that an oxymoron? I thought the action would give the image the **impact** I was looking for. A **close-up** of pouring action into a sleek designed glass mug, would give me an object to create an interesting lighting effect. The selection of a product like "Seven Up," to achieve the pouring action might work out well. I planned to use a lighting effect called "Dark Field Lighting Technique," to see how it would work. I already had the mug in my arsenal of potential objects. Now I needed to purchase some "Seven Up," some lemons, and Maraschino Cherries, to add a spark of color.

See **figure #1**. This image is what I had hoped, to achieve.



Figure #1 "Bubbly Refresher" The Photo.

HOW DO YOU START?

See **figure #2**. The set-up.

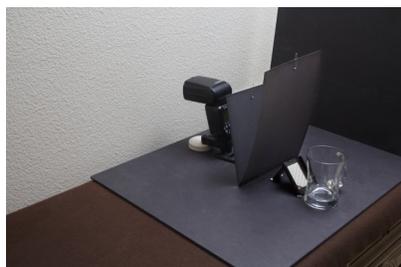


Figure #2 The set up with flash pointed against the wall.

The first thing you need to find is a near white, or light, wall in your home, or possibly a large white card, or paper, at least 36" X 36," (more is better), to become your main light source. Next is a flat surface, to place up to the wall to hold

your subject. The surface I found to use, was a 20" X 24" black foam core, matt board. I placed the wide side against the wall. A piece of furniture of the same depth, supported the matt board. I had an auxiliary flash unit with a radio controlled tripper. The flash head of the unit is 3" from the wall. One of the most important elements, the black card stock, tilted behind the subject, creating the "DARK FIELD," measuring 8-1/2" X 11, can be seen here behind the subject. If I had a piece of black matt board of this dimension, I could have used it. Since the subject has various elements, I decided to use an additional light source bouncing off a white ceiling.

See **Figure #3**. The additional light.

This scene shows, both radio controlled, lights flashing.

See **Figure #4**. A close-up detail of the set.

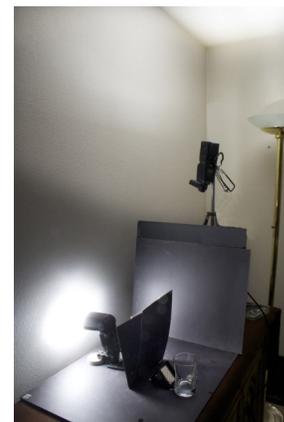


Figure #3 Both Flash units.

WHY DO I HAVE THE CARD TILTED?

As the light from the ceiling comes down to the subject, I did not want the surface of the matt black card stock illuminated behind the subject. The tilt produced a shadow of itself rendering it pure black. I had a piece of thicker, heavier, black matt board, measuring 7-1/2" X 8," with a small block, holding the matt board from leaning back too far, to counter-balance the matt black card stock. I had a thread and paper clips attached to each, as it tilted the card stock forward, to do this task. This image also shows the small pocket mirror behind the glass mug. There could be other ways of accomplishing this task, but these things were available to me to use easily. (Possibly, hi gloss foil wrapped around a stiff small card, could be used in place of the mirror, to achieve the light reflected through the liquid.)



Figure #4 Tilted black card stock.

See **Figure #5**.
The critical light source.



Figure #5 Flash illumination "fall off," distributed on wall.

Another look at the flash firing at the wall, shows how the light falls off, creating a gradient effect, as it is distributed on the wall. This produces the rounded effect, on the glass mug subject, as the light reflects and wraps around the edges of the subjects shape. (The paper clip, and thread, can also be seen again, attached to the matt board, as it supports the tilting card stock.)



Figure #6 Mug **without** liquid, see mirror.

See **Figure #6**. Mug and mirror.

This view shows the mug, **without** liquid, revealing the reflecting mirror as seen through the mug.



Figure #7 Mug **with** Liquid, see mirror.

See **Figure #7**. Mug and mirror with magnifying effect.

The scene shows the mug, **with liquid**, displaying the magnifying effect of the mirror, as seen through the water contained in this test shot of the mug.

See **Figure #8**. Additional lighting.

This view shows the ceiling light, attached to a stand with a

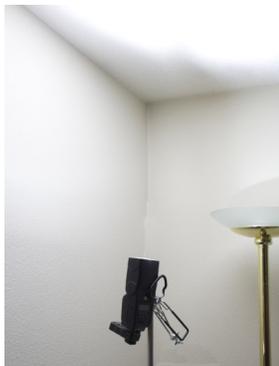


Figure #8 Ceiling Flash.

spring clamp, in action, illuminating the ceiling. The ceiling light is reflected in the mirror, seen in Figure #7, with the mirror placed behind the mug. See Figure #1 for the effectiveness of the light passing through the soda.

CAPTURING THE SCENE

The camera is set to operate in "Manual" mode, so I could set the shutter speed at 1/160th of a second, to synchronize with the flash, with an f/25 aperture, at ISO 800. The flash duration was probably in the neighborhood of 1/1000 second.

Once I had the set constructed, I had to work out the routine to complete the image. I needed to take the mug into the kitchen, to attach the fresh cut lemon slice to the rim of the mug, then drop several ice cubes into the mug, add the cherry, move it to the set, (a marker on the black surface allowed me to put the mug in the same position each time I went through the sequence), turn on the camera, open the cold can of soda, make sure both lights were ready to fire, place my finger on the camera button, pour the soda, and trip the shutter, when the appropriate amount of soda was rising in the mug. I now had one image. I went through this sequence 3 times.

I found the best image, by reviewing the pictures, after I had loaded them into the computer. I was satisfied with one, with which I could do some editing to enhance the overall effects.

A limited number of subjects work with this technique, but it is one to experiment with, when we are contemplating a still life subject. Review **Figure #1**, and imagine the sequence of actions to accomplish the image.



Figure #1 "Bubbly Refresher" The Photo.

Recognizing Street Photography

Street photography may be best recognized by what it isn't. Street photography (SP) isn't pictorial photography. It can be, but this is not its primary esthetic.

First and foremost, SP may not be associated with the hackneyed rules that have been passed down for generations within camera clubs. This is not to say that SP may not adhere to any of these rules, it just says that these rules may not apply, and may just be an accident.

SP takes place in public places and may or may not include people.

SP is about **relationships between things**. It might be people and people, people and the environment, or the relationship between any interesting things. SP is all about **emotions and imagination**. It can be **humorous or poignant**. It might be **incongruous or ironical**. It is **candid, unposed, not staged** and may **question the status quo**. SP may not tell the complete story as documentary work might, as it is a single image of an interesting moment in time. Much of SP will probably pose more questions than answers. Therefore, you can see how important it is to have an imagination, sense of humor, and the ability to see the irony of life. These are the most important elements in SP.

I think the single most serious abuse in the understanding of street photography, is trying to make the image pictorial. By that I mean, using all of the tried and true rules for pictorial imaging, on the street photograph. Here are some examples of what are considered some of the best street photographs ever.

Whether or not you feel what you are seeing is good, the vast majority of the fine are photography community does.

When viewing street photography avoid the urge to fault things such as what may be in the background, distractions and pictorial norms that may not apply. What applies to street photography are the red highlighted emotions above.

Look for the laugh, the relationships, the touching, the absurd, the bizarre, the satirical, and anything that moves you toward the image. That may be enough, everything else is just there.

Above all else cultivate an imagination.

Unless marked otherwise all photographs are by:
Henri Cartier-Bresson



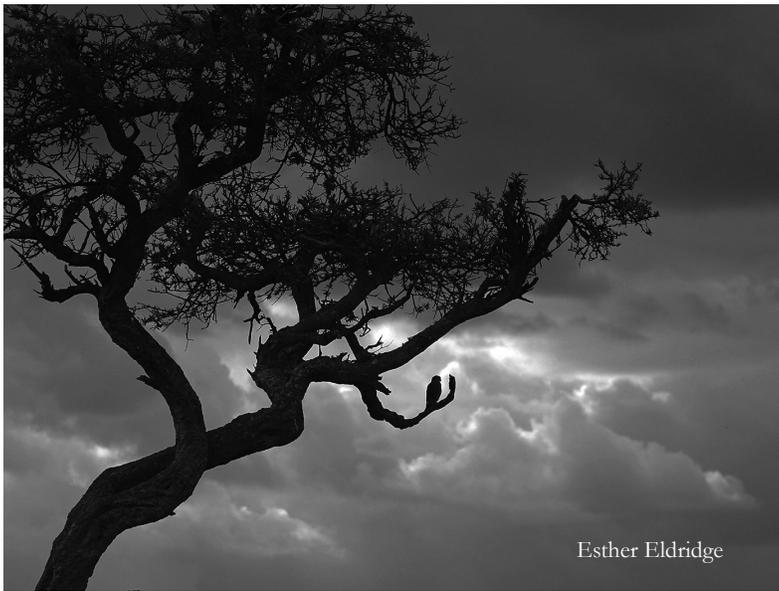
Gary Winogrand

A good study of SP may be started on the Internet. Study the work of Robert Frank, Henri Cartier-Bresson, Gary Winogrand, Hellen Levitt, or just Google - Street Photography.

Study the work of Vivian Maier. There is much to be found on the Internet regarding her work. While looking at her work change your mind set off of pictorial photography and try to cultivate a street photography esthetic. Notice those things that have been mentioned as emotions that may appear and be aware of the features of the images that may be contrary to the camera club norms, or break so called rules, they may not be pertinent.

ED.

A Second Look



Esther Eldridge

I think, Esther Esdridge's fine silhouette may be better with a second look.

Here, I see what, at first glance appears to be another silhouette of an organic subject. At first glance, possibly quite, derivative.

To me, this is much better than that.

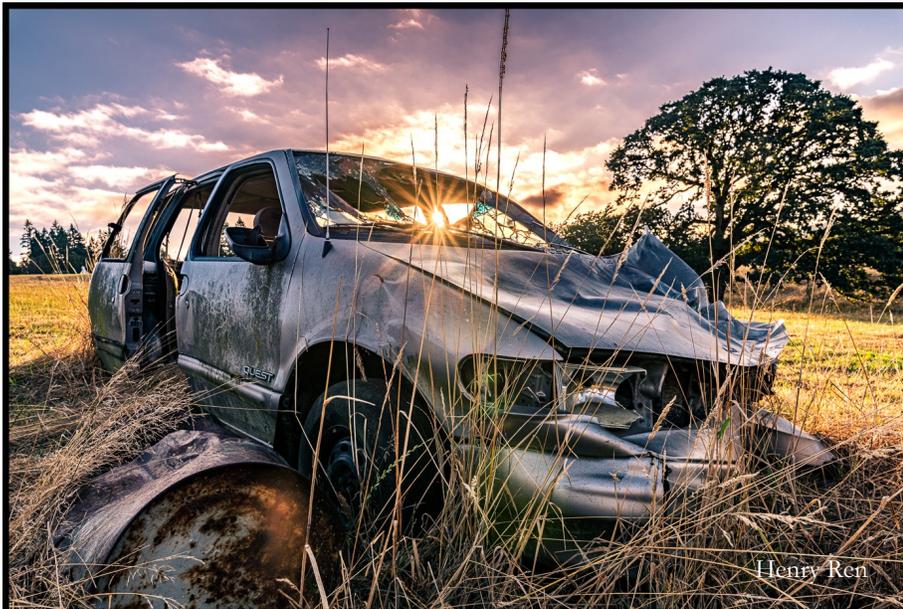
First, is it what we are used to seeing in a silhouette? Stark black subject against a light sky? I think not, as Esther has given us enough detail in the tree to make identification, this alone separates it from the standard silhouette.

Second, the natural look of the dark forbidding sky pushes the composition down to the nice separation between the tree limbs and the lighter portion of the sky.

The composition, to me, is most powerful

in the angle and thrust of the limb reaching for the corner at the viewer's right. Then, if that is not good enough for you, there is the reverse angle of the highlights in the sky making an X pattern with its center, smack dab in the middle, a most powerful tool, and after a second look, maybe better than we thought?

Ed.



Henry Ren

A score of 22 indicates that only one judge saw anything in Henry Ren's image of special merit, or interest.

I'm not sure why the score was 22, but after a second look, I feel this is better than its score.

In the first place, it is different than many of this type, in that it includes much more than the derelict car as so many do. The subject matter may tend to be derivative when not combined with things like: The wonderful tree and its very symmetric lines. The nice interest in the old barrel and weeds surrounding the scene. I feel, the tilt of the vehicle and the open door are important elements.

The nice star burst and the soft overall lighting, to me, rounds out a very special look at a subject that might be ubiquitous, but in this case, I think not.

Ed.

History— Russel Lee (1903-1986)



Russel Lee (1903-1986)

The son of Burton Lee and wife Adeline Werner, Lee grew up in Ottawa, Illinois and went to the Culver Military Academy in Culver, Indiana for high school. He earned a degree in chemical engineering from Lehigh University in Bethlehem, Pennsylvania.^[5] He gave up a position as a chemist to become a painter. Originally he used photography as a precursor to his painting, but soon became interested in photog-

raphy for its own sake, recording the people and places around him. Among his earliest subjects were Pennsylvania bootleg mining and the Father Divine cult.^[4] In the fall of 1936, during the Great Depression, Lee was hired for the federally sponsored Farm Security Administration (FSA) photographic documentation project of the Franklin D. Roosevelt administration. He joined a team assembled under Roy Stryker, along with Dorothea Lange, Arthur Rothstein and Walker Evans. Stryker provided direction and bureaucratic protection to the group, leaving the photographers free to compile what in 1973 was described as "the greatest documentary collection which has ever been assembled."^[3] Lee created some of the iconic images produced by the FSA, including photographic studies of San Augustine, Texas in 1939, and Pie Town, New Mexico in 1940. Over the spring and summer of 1942, Lee was one of several government photographers to document the eviction of Japanese Americans from the West Coast, producing over 600 images of families waiting to be removed and their later life

in various detention facilities.^[5] After the FSA was defunded in 1943, Lee served in the Air Transport Command (ATC), during which he took photographs of all the airfield approaches used by the ATC to supply the Armed Forces in World War II. He worked for the United States Department of the Interior (DOI) in 1946 and 1947, helping the agency compile a medical survey in the communities involved in mining bituminous coal. He created over 4,000 photographs of miners and their working conditions in coal mines.^[6] In 1946, Lee completed a series of photos focused on a Pentecostal Church of God in a Kentucky coal camp.^[7] While completing the DOI work, Lee also continued to work under Stryker, producing public relations photographs for Standard Oil of New Jersey.^[3]

In 1947 Lee moved to Austin, Texas and continued photography. In 1965 he became the first instructor of photography at the University of Texas.^[3]

[https://en.wikipedia.org/wiki/Russell_Lee_\(photographer\)](https://en.wikipedia.org/wiki/Russell_Lee_(photographer))



raphy for its own sake, recording the people and places around him. Among his earliest subjects were Pennsylvania bootleg mining and the Father Divine cult.^[4]



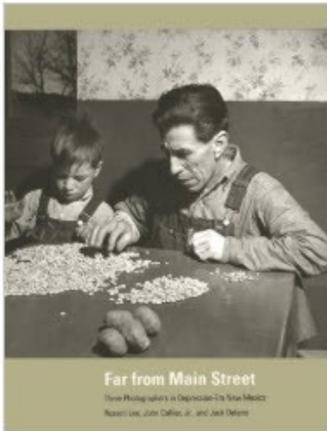
In the fall of 1936, during the Great Depression, Lee was hired for the federally sponsored Farm Security Administration (FSA) photographic documentation project of the Franklin D. Roosevelt administration. He joined a team assembled under Roy Stryker, along with Dorothea Lange, Arthur Rothstein and Walker Evans. Stryker provided direction and bureaucratic protection to the group, leaving the photographers free to compile what in 1973 was described as "the greatest documentary collection which has ever been assembled."^[3]



Lee created some of the iconic images produced by the FSA, including photographic studies of San Augustine, Texas in 1939, and Pie Town, New Mexico in 1940. Over the spring and summer of 1942, Lee was one of several government photographers to document the eviction of Japanese Americans from the West Coast, producing over 600 images of families waiting to be removed and their later life



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



Stock Image

[Far From Main Street: Three Photographers in Depression-Era New Mexico.](#)

Lee, Russell, John Collier Jr, and Jack Delano photographs with text by J. B. Colson, Malcolm Collier, Jay Rabinowitz and Steve Yates,

ISBN 10: [0890132593](#) / ISBN 13: [9780890132593](#)

Used Softcover

Quantity Available: 1

From: [N. Fagin Books](#) (Chicago, IL, U.S.A.)

[Seller Rating:](#) ★★★★★

Add to Basket

US\$ 10.00

[Convert currency](#)

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

[Destination, rates & speeds](#)



[Russell Lee A Portfolio of Photographs](#)

LEE (Russell)

Published by Inter. Museum of Photography, Rochester (1973)

Used Softcover First Edition

Quantity Available: 1

From: [COLLINS BOOKS](#) (Seattle, WA, U.S.A.)

[Seller Rating:](#) ★★★★★

Add to Basket

US\$ 10.00

[Convert currency](#)

Shipping: US\$ 4.99
Within U.S.A.

[Destination, rates & speeds](#)



[Threads of culture : photography in New Mexico 1939-1943, Russell Lee, John Collier, Jr., Jack Delano : the Pinewood Collection of FSA photographs.](#)

Russell Lee, John Collier, Jr., Jack Delano

Published by Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico (1993)

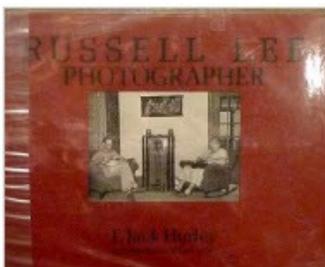
Add to Basket

US\$ 15.00

[Convert currency](#)

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

[Destination, rates & speeds](#)



Stock Image

[RUSSELL LEE PHOTOGRAPHER](#)

HURLEY F. JACK

Published by MORGAN AND MORGAN, DOBBS FERRY NY (1978)

ISBN 10: [0871001519](#) / ISBN 13: [9780871001511](#)

Used Hardcover First Edition

Quantity Available: 1

Add to Basket

US\$ 30.00

[Convert currency](#)

Shipping: FREE
Within U.S.A.

[Destination, rates & speeds](#)

Guy Tal—<https://guytal.com/>

The Things Themselves

Vincent Van Gogh wrote, “the feeling for the things themselves, for reality, is more important than the feeling for pictures.” I believe that he was wrong in the sense that, while the objects or scenes rendered in a picture are indeed things unto themselves, so is the picture. To encounter an object and a picture of that object is to encounter two different objects, each separate and whole and possessing aesthetic (and other) qualities unique to it. A creative photograph is not merely a view of existing reality, but an addition to it—it becomes part of a new reality in which the photograph exists independently as a “thing itself.”

I propose that to characterize the role of a creative photograph as being just a view of a thing, rather than a thing in itself, is to diminish the photograph and the creative mind of the photographer. Creation is, in the most literal sense, an act of bringing something into existence. As all things material are composed of other things, so is the creative photograph comprised of elements of the other things, but it does not (and cannot) assume their identity.

I will use here the quality of beauty to make my point, although other qualities work just as well: if the thing itself is beautiful than a photograph presuming to represent the thing, being several degrees removed from it, is doomed to always be a lesser alternative. An encounter with such a photograph is, by necessity, a lesser experience than an encounter with the thing photographed. But if the photograph is approached as an original object—a distinct and separate “thing in itself”—it assumes an independent existence, as well as its own beauty derived not solely from the aesthetics of the thing photographed, but also from aesthetics *created* deliberately and skillfully by its maker. And the synergy of these aesthetic qualities—the found and the created—may well matched or even exceed the beauty of the thing portrayed. Or, the beauty of the photograph may be of an altogether different kind, making such comparison specious from the outset, if not entirely irrelevant.

It is time that photographers embrace what dictionaries authors have known all along: the only way to define a photograph is as an image originating in a camera—a device capable of recording impressions of light. No formal definition of photography that I know of further qualifies what a photograph is by anything that happens after an impression of light has been recorded. This despite the fact that every photographic process require some form of post-exposure development, whether applied implicitly or explicitly, to produce a visible image.

It seems ironic to me that photographers are among those most resistant to the idea of embracing photography’s ever-expanding powers of expression, including its ability to transcend and to alter qualities inherent in the things photographed. In fact, it seems to be primarily photographers who push to clip the wings of our medium, to limit its expressive powers to just imitations of appearances of things, rather than also serving as a means for creating new things—a privilege granted without question to any other art.

The ability to record literal appearances undoubtedly is a defining

characteristic of photography, but that is not to say that such recordings are photography’s sole purpose. This is not meant as an opinion but as a statement of fact. Photographs venturing beyond the exact transcription of appearances not only exist but likely make the majority of photographs that one is likely to encounter today.

Let us educate our audience about the many purposes that can be served by photography, rather than encourage them to remain limited in their judgement, and gullible in their interpretation, of photographic works. Let us promote the idea of photographs as things-in-themselves, sometimes meant to convey objective appearances, and sometimes to stand alone as created works, independent and severed from the things photographed.

*.....the photograph exists
independently as a “thing itself.”*



Albert Tang

*Creation is, in the most literal sense,
an act of bringing something into
existence.*



Albert Tang

.....as its own beauty derived not solely from the aesthetics of the thing photographed,



George Clark SR71Engine

.....but also from aesthetics created deliberately and skillfully by its maker.



Jon Fishback Feather

.....sometimes to stand alone as created works,



Jan Eklof Dance In Motion

...A creative photograph is not merely a view of existing reality,



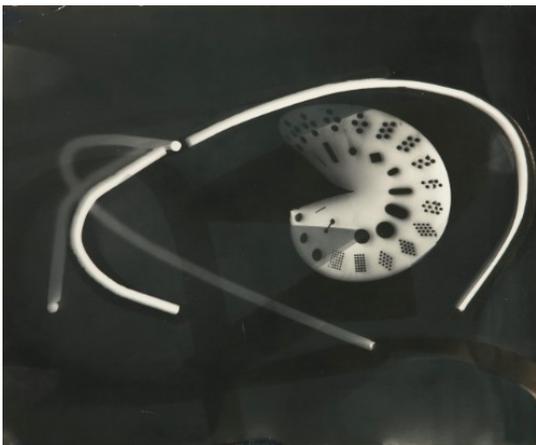
Dwight Milne Steel Bridge Signature

.....it assumes an independent existence...



Laszlo Moholy Nagy

.....serving as a means for creating new things



Laszlo Moholy Nagy

Naturalistic Photography - P. H. Emerson—(1856-1936)

Portraiture

Very fine portraits and groups can be taken out of doors. In taking such pictures it is admissible to dictate the dress of the model, and to arrange tea-parties, sporting, athletic, and other groups. But if the student intends to make them artistic, he must be very particular with his types, and see above all things that



the sentiment is true. For example, it is a fine parity on nature to photograph a gaunt and self-conscious girl in aesthetic clothing, for dress it cannot be called, with a tennis-bat in her hand. For a tennis picture, fine girls, physically well-formed should be chosen.

Next the student should choose a simple background, which with the dress and flesh tints form a harmony of fine study in tone. The models dress should be very simple and well-fitted, such dresses as were worn by Botticelli's women (dresses quite unlike the modern aesthetic gowns), being very artistic for women, while flannel shirts or simple white trousers will look well on the men. All monstrosities and exaggerations of fashion should be a voided, such as flowers, chatelaines, wasp-waists, high heels, and dress improvers. The best material for dresses for pictures is a course, limp, self-colored muslin (butter-cloth is excellent for the purpose). All jewelry should be eschewed, the only decoration of this kind that photographs simply and well is perhaps a string of pearls, which look charming.



The work must be true in sentiment, and the student must choose an appropriate treatment of the subject. The portrait being out of doors, we must be made to feel that fact; thus, a girl resting from tennis, a girl in a riding-habit, or better still on horseback, would be very appropriate. The background must be carefully selected to be in keeping with the figure and to help to tell the story fully and emphatically, and yet it must be kept subdued.

Groups are very difficult to treat artistically, and our never-failing rule it is to limit as much as possible the number of people in the group. Having now chosen his model and arranged other matters, the student must remember to let his model stand or sit, as he or she likes, and all suggestions for the pose should come from the model; this is a fundamental principle of

naturalism. A great friend of ours, a well known sculptor, assures us he would not dare to pose a model according to any preconceived idea, but he watches the



model pose in different ways, and when he sees a striking and beautiful attitude he seizes on that and makes a rapid sketch of it. That is the only true way for the photographer to work, he must have the camera ready, focused and arranged, and when he sees his model in an

unconscious and beautiful pose, he must snap his shutter. It is thus very evident how important is art-knowledge and insight for all good photographic work, and it is thus evident how a man who is sympathetic and of a refined temperament will show his individuality in his work.

With commercial groups of bands, football teams, etc. The student has nothing to do, and let him never be induced to photograph anything which he does not think will make a picture. He must have patience also, when waiting for nature's suggestions; we have waited a whole morning, rubber ball in hand, for a suitable grouping of colts, but we finally got one of the best things we ever produced. If our photographer be a smoker, let him light his pipe and take it easy, talking meanwhile to the model; at length his chance we'll come, but it may only come once, and then he must not



hesitate or the picture may be lost in a moment. It is preferable that all out-door portraits should be taken on a gray day, or in the shade if the sun is shining.

There is a wide field open to wealthy photographers for producing really good pictures of their friends at country houses. But the student must remember that to produce a

perfect picture takes a long time and can only be achieved by long and patient practice, coupled with artistic ability. The hurried representations of shooting, boating, and family groups, which are so often produced by "professionals" and "amateurs" alike, are beneath contempt. They are mere statements of the facts and as much akin to art as the directions in a cookery-book are akin to literature. Photography up to a certain point and in a haphazard way, is so easily learned now-a-days that there is absolutely no merit in producing such work. Such photographs are only the confessions of untrained and commonplace minds.

BOD meeting

Zoom meeting, April 28th, 2020

Bob Denning, Bob Wheeler, Frank Woodbury, Doug Fischer, John Craig, Rick Battson, Esther Aldridge, Ray Klein, Grant Noel, Gail Andrews

Group discussion, exploring ideas for keeping members involved in club activities during social restrictions.

There has been some concern about Zoom privacy. Bob has been keeping updated on newer versions of Zoom, with enhanced security options.

Zoom and Forbes recently posted best practice suggestions for Zoom. A password has been added to join meeting this evening.

EOY EID judging planned for May 19th.

All images and scores will be available to members. Each member can submit 3 top picks.

Images will be sent to 3 judges for scoring.

Doug or John to host zoom meeting

Discussed idea of zoom meeting in June for awards announcements, and potentially presenting awards at summer picnic.

EOY Print judging will be held off indefinitely.

Sharp Todd is ready to present his Mono Conversion program. Frank will discuss dates with Sharp

May EID images will be judged by Forest Grove, on May 19th.

Zoom club meeting, May 26th

Ann Campbell class will be rescheduled around the Touchmark reopening.

Chair Reports

Prints, Grant, Print, There will be no print judging until further notice.

PSA working on program to fit into current environment, possibly club using PSA account

PSA, Rick, PSA Conference, 2020 cancelled, Virginia will host PSA conference 2021

EID, Doug, congratulations to John for manages EID Zoom presentation, while Doug was presenting judging system

Touchmark, Ray, all activities on hold until further notice

Website, Bob, website, working well

4c's, John, 4c convention cancelled, currently no updates



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig