

# *Adapter*



Vancouver Washington  
Film Pack Camera Club  
Volume 66 Issue 08 May 2021



Columbia Council of  
Camera Clubs

<http://columbiacameraclubs.org/>

Film Pack Camera Club FPCC

# Adapter



Photographic Society of  
America

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

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Volume 66 Issue 08 May 2021

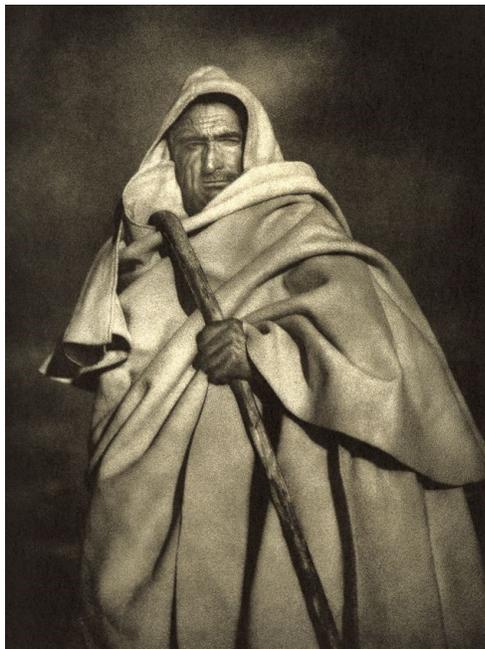
## Club Officers:

President—Robert Wheeler  
Vice President— Frank Woodbery  
Treasurer—Esther Eldridge  
Secretary — Open

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

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Jose-Ortiz-Echague (1886-1980)

History page 7

*Cover By:*  
*Naida Hurst*

**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.*

## PSA CLUB BENEFIT

Do you have a great Nature Photograph that has already been through the 4Cs process? Well now we can take advantage of a PSA Club Benefit and submit Nature Photographs to a specialized PSA division. You may even win recognition or a PSA ribbon. We are limiting entries to the Nature Division. Please contact me whether or not you are a PSA member.

I will go over the competition guidelines with you and if everything checks out, I will upload the image to the appropriate person in PSA for you.

Rick Battson, PSA Rep

Click here for the page shown below on the PSA web site and follow the arrow shown.

## Divisions

**ND DIVISION INFO**

**ND FOR INDIVIDUALS**

**ND FOR CLUBS**

**ND RECOGNITION & EXHIBITIONS**

[Renew Membership](#)

[Member Login](#)

**Divisions : Nature**

### PSA's Nature Division (ND)

**Nature Division Chair**

 **Kui C. Lam**

As Chair of PSA's Nature Division (ND), I want to welcome and thank you for visiting our home page. If you have an interest in portraying the many aspects of nature - plant and animal life, natural features of land and seas or natural phenomena, you should find a number of opportunities that would increase your experience and enhance your skills as well as providing additional enjoyment of this photographic medium.

For example, we conduct a study group that has 8 to 10 members interacting with each other as they review and comment upon each other's images. The Image of the Year is available for individual members. The Interclub competition is held three times each year - followed by one for the Best of the Year. We also conduct two sections of the annual PSA International Exhibition and we recognize a large number of international exhibitions each year so that our members can apply for Stars.

*Click here for PDF information*

PSA members qualify for membership of the Nature Division (ND) by: being an Officer or Director in the ND, earning a Star Rating in the ND, or participating in a Study Group in the ND. *If you have any questions or wish additional information, please **contact me**. I look forward to hearing from you!* - Kui C. Lam

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» [Guide for Nature Division Judges - pdf](#) (August 2020) | [In German - pdf](#) (June 2020) | [In Chinese - pdf](#) (August 2020) | [In Arabic - pdf](#) | [In French - pdf](#)

This guide also provides information for members entering Nature competitions.

# Last Month EID Night - YTD

FPCC EID YEAR TO DATE REPORT Sept 2020 - April 2021												
Name	NUM	SUM	AVE	NUM	SUM	AVE	NUM	SUM	AVE	YTD NUM	YTD SUM	YTD AVE
	Challenge			Mono			Open			YEAR TO DATE		
Bev Shaerer							5	104	20.80	5	104	20.80
Bob Deming	2	42	21.00							2	42	21.00
Charles Boos							15	314	20.93	15	314	20.93
David LaBriere	1	22	22.00	5	104	20.80	13	288	22.15	19	414	21.79
Don Funderburg				4	88	22.00	7	160	22.86	11	248	22.55
Doug Fischer	7	166	23.71	2	49	24.50	15	355	23.67	24	570	23.75
Dwight Milne	3	68	22.67	1	24	24.00	12	266	22.17	16	358	22.38
Eloise Carson	4	89	22.25	4	89	22.25	4	86	21.50	12	264	22.00
Esther Eldridge	5	102	20.40				4	81	20.25	9	183	20.33
Frank Woodbery	6	131	21.83	3	66	22.00	5	112	22.40	14	309	22.07
Grant Noel	1	22	22.00	1	24	24.00	12	253	21.08	14	299	21.36
Henry Ren	2	42	21.00				1	21	21.00	3	63	21.00
Howard Bruensteiner	4	99	24.75	8	188	23.50	12	283	23.58	24	570	23.75
Jan Eklof	6	137	22.83	6	138	23.00	12	283	23.58	24	558	23.25
John Craig	7	151	21.57	7	155	22.14	10	224	22.40	24	530	22.08
Jon Fishback	6	132	22.00	8	179	22.38	10	216	21.60	24	527	21.96
Katie Rupp	4	89	22.25	8	184	23.00	12	282	23.50	24	555	23.13
Lois Summers	9	202	22.44	1	23	23.00	14	318	22.71	24	543	22.63
Naida Hurst	2	46	23.00	1	25	25.00	6	141	23.50	9	212	23.56
Ray Klein	7	142	20.29				10	219	21.90	17	361	21.24
Rick Battson	3	68	22.67				3	68	22.67	6	136	22.67
Robert Wheeler	7	147	21.00	9	199	22.11	8	178	22.25	24	524	21.83
Rod Schmall	7	146	20.86	7	149	21.29	7	149	21.29	21	444	21.14
Ruth Boos				1	22	22.00	13	279	21.46	14	301	21.50
Sharp Todd	2	44	22.00	6	136	22.67	10	234	23.40	18	414	23.00
Wayne Hunter	5	111	22.20				6	126	21.00	11	237	21.55

<https://phlearn.com/tutorial/realistic-shadows-photoshop/>

# Last Month EID Night - Judges Favorites



Charles Boos "203 Steps"



David LaBriere "Vitreous Ruffle"



Doug Fischer "Forest Bandits"



Howard Bruensteiner "Fort Ross Heritage Days"



Dwight Milne "Taking The Plunge"



Howard Bruensteiner "Updraft Cloud With Virga At Sunset"

# Last Month EID Night - Judges Favorites- Contd.



Howard Bruensteiner "Oak Grove As Seen In Flooded Lowland"



Jan Eklof "Feeling Fluffy"



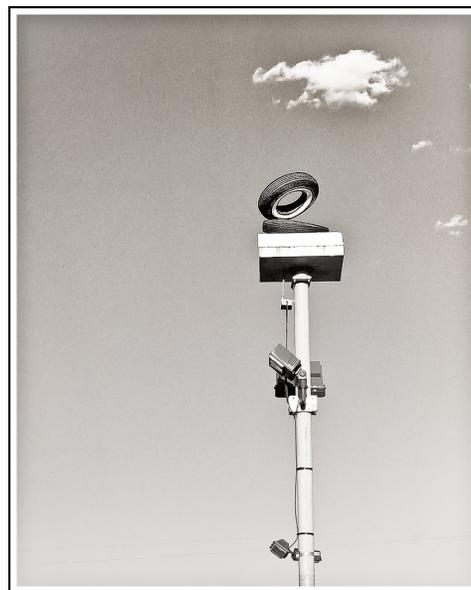
Katie Rupp "Family"



Robert Wheeler "Dressed To Impress"



Lois Summers "Snow Leopard"



Robert Wheeler "Road Trip"

## A Photography Museum in Your Lap

I don't know about you, but I don't have the time or the money to visit all the photography museums in the US. In my youth I was fortunate to be able to travel a bit. MOMA was, of course, on my list of must see places. The Chicago Art Institute was another. In Detroit I was able to make an appointment, sit at a table alone in a huge room and view dozens of Edward Weston's original prints. When the curator put the stack of prints on the table and began walking away I was stunned and asked what I was to do next. She said "put on the gloves, put the prints on the easel and look at them." At first it was difficult to touch the mounted prints, and to this day I remember the experience as one of the highlights of my 50+ years in photography.

The average photography enthusiast will never travel enough to see a fraction of what is held in the vaults of museums in the US, let alone the world. This creates a dilemma, as seeing the work of the masters of the past is very important step toward photographic maturity. The composition of the work of Andre Kertesz, the impact of W. Eugene Smith, and the disturbing images of Joel-Peter Witken all lend themselves toward finding one's place in the photographic world.

Young aspiring photographers might want to avoid the temptation to disregard the past as less than relevant in their high tech. photography world. The work of the pioneers in photography lends itself very well to the digital environment. The challenge to create the tonality of an Ansel Adams landscape using Photo Shop would be impossible without access to the original image. Creating a worthwhile photo essay becomes much easier when one has access to the work of Dorothea Lange. Portrait lighting becomes obvious when viewing the work of Yousuf Karsch. After all, lighting techniques are timeless. The digital camera and the film camera both view the same light. The light that falls in front of your digital camera today is the same light that fell upon the Scottish landscape of William Henry Fox Talbot in 1845.

Early in my photographic career I knew that it would be important to have an extensive library. I began to purchase, whenever funds and opportunity were available, books with images that somehow moved me toward better work. Soon it became obvious that funds and opportunity ran out long before my interest. It was at that time I began to be interested in collecting photography as an investment. I naturally moved toward the auction houses as a place to purchase photographs in my interest area. I subscribed to both Sotheby's and Christie's photographic auction catalogs, each published two or more per year. I enjoyed the bidding process and was even successful a few times with my limited funds. It soon became crystal clear that my interest in collecting was way beyond my financial ability to continue. I was, however, addicted to the catalogs. Within their pages I was seeing more fine photography than I had ever seen, or ever hoped to see. I continued to subscribe for more than 20 years.

Each catalog contained 300 to 500 beautiful images by the great and not so great photographers past and present. The printing is superb and you can hold it in your hand. A Photography Museum was right there in my lap. I cannot express to you the joy I have received, through the years, in the pages of these catalogs.

Let me pick one catalog and act as your lap-top museum guide for a moment (*PHOTOGRAPHS* New York Wednesday April 28,

1999): This catalog begins with rich sepia toned images from the 19<sup>th</sup> century. The first pages are a group by David Octavius Hill, Gustave Le Gray, and Julia Margaret Cameron. The highlight of this portion of the catalog is a set of seven images by F. Holland Day titled "The Seven Words". Seven portraits of Christ on the cross with captions of the last seven words. (Not the original sitter.) This set was shown at the Philadelphia Photographic Salon of 1898, and is valued in the catalog at \$120,000 (this is not a typo). There are pages and pages of Stieglitz, Steichen, et al. Photojournalists will be excited to find numerous works by Dorothea Lange, Walker Evans and most of the depression greats. Portrait enthusiasts will marvel at the tonality of Yousuf Karsh's portraits of Churchill and Georgia O'Keeffe, as well as Arnold Newman's portrait of Picasso. There are many Ansel Adams pictorials, some you know, some you don't. I am particularly taken with the ones that I don't know. Weston fans will love the ten pages by Brett Weston, and even more work by his father Edward. Irving Penn, Horst P. Horst and William Klein represent the fashion world. Photo Shop lovers will be amazed to see the photo collages/montages by Frederick Sommer done way before the advent of the computer, yet rival in every way the excitement of modern digitally created images.

Neither time nor space allows me to name more than a few of the great photographers that grace the pages of this catalog. Neither do I have the time to explain the excitement created in its pages.

This catalog contains 423 images by 178 photographers. I think you will agree this is quite a sizeable show, and one I would be hard pressed to find on the walls of any museum in the US, and here it is in my lap. Even if there was such a show, how many of us could get there to see it?

Over the years I have been tempted to sell my whole collection of catalogs. (As you can see, below, they have considerable value.) Each time I get one down to sell and begin looking through it I find that after an hour of being lost in its pages, it goes back on the shelf.

The catalogs are only available today as used books, the major auction houses have gone online. I guess this makes what I have even more valuable.

I did find that eBay has a good selection, as well as Abe Books. Abe seems to be more reasonably priced.

If anyone would like to borrow a couple, come on over.

Ed.

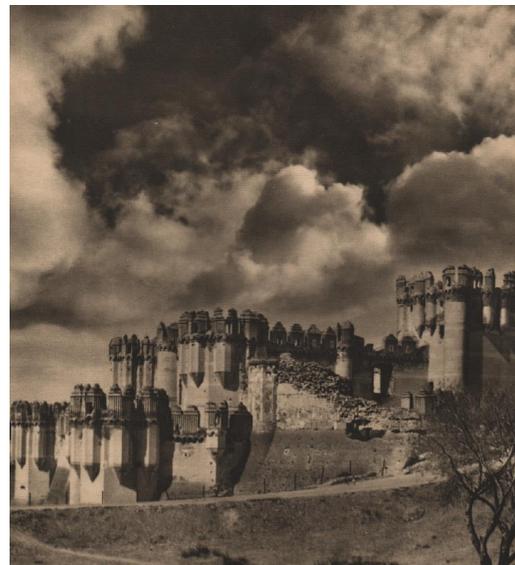
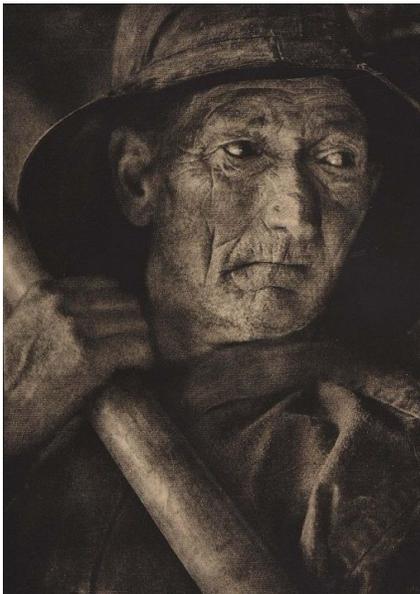
The screenshot shows three eBay listings for photography catalogs. Each listing includes a small image of the catalog cover, the seller's name, the item title, the price, and shipping information.

Item Title	Price	Shipping
CHRISTIE'S Leica Cameras Photographs Auction Catalog July 14, 1988 S. Kensington	\$29.00	Free shipping
Sotheby's, Christies London lot photograph auction 7 catalogs 2001-2002 SB	\$48.00	+\$7.37 shipping
IRVING PENN Photographs CHRISTIE'S 2010 McCabe Collection Poppies Mudman Guedras	\$24.29	+\$4.88 shipping

## History—Jose-Ortiz-Echague (1886-1980)



Jose-Ortiz-Echague (1886-1980)



If you have never gone to a link on these pages, this one is worth your while. This is a most wonderful man who was not principally a photographer. He was an amateur with a picturesque life just like many of you.

[Go here](#)



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



## Espana Pueblos Y Paisajes

Echague, Jose Ortiz

Published by PublicAciones Ortiz-Echague, Madrid (1952)

Used Hardcover

Quantity available: 1

From: Robert S. Brooks, Bookseller (Bristol, WI, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 17.50

[Convert currency](#)

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

[Destination, rates & speeds](#)



## ESPANA PUEBLOS Y PAISAJES

Echague, Jose Ortiz

Published by Pub Ortiz-Echague, Madrid (1063)

Used Hardcover

Quantity available: 1

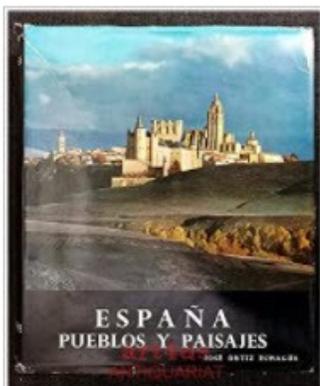
Add to Basket

US\$ 12.90

[Convert currency](#)

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

[Destination, rates & speeds](#)



Seller Image

## Espana : Pueblos y Paisajes con 371 Reproducciones en Huecograbado y 28 planchas en Color.

Echagüe, José Ortiz und Prologo de Azorin:

Published by Madrid ; Ortiz-Echagüe (1963)

Used Hardcover

Quantity available: 1

From: art4us - Antiquariat (Bonn, Germany)

Seller Rating: ★★★★★

Add to Basket

US\$ 17.43

[Convert currency](#)

Shipping: US\$ 11.60  
From Germany to U.S.A.

[Destination, rates & speeds](#)



## Jose Ortiz-Echague: Fotografo

Ortiz-Echague, Jose

Published by Volkswagen Group (1990)

Used Softcover

Quantity available: 1

From: Black Cat Books (Shelter Island, NY, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 15.00

[Convert currency](#)

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

[Destination, rates & speeds](#)

# At Auction— Jose-Ortiz-Echague (1886-1980)



These lots were found on the internet at the following location.

[Go Here.](#)

JOSE ORTIZ ECHAGUE - Puente De Ondarroa, Vizcaya  
Jasper52  
\$20

5 Days Left



JOSE ORTIZ ECHAGUE - Una Charra  
Jasper52  
\$45 2 bids

5 Days Left



JOSE ORTIZ ECHAGUE - Tinajas De La Mancha  
Jasper52  
\$20 1 bid

5 Days Left



JOSE ORTIZ ECHAGUE - Roman Aqueducts  
Jasper52  
\$20

5 Days Left

[Swann Auction shows wonderful images and can be viewed here.](#)

Composition  
By Julian A. Dimock  
1912

It is with your excursion into the field of artistic composition that real interest begins, for henceforth you travel the way that is individual. No dealer, no manufacturer, can direct you in that journey; you must help yourself. Develop your powers of observation and appreciation. There are rules of composition which you must learn so thoroughly that you apply them automatically. Remember that while a master may successfully break rules it is folly for the beginner to attempt it.

If the scene is a broad expanse of open view, a good general rule is to put the horizon about one-third from the bottom. If the foreground is the point of interest, put it one-third from the top of the plate.

Never get the horizon line exactly in the center of the plate.

If a road or a river runs down the middle of the scene, move your camera to one side so that the lines will cross the plate at an angle.

Never allow the lines to run up the middle of the picture.

Do not crowd your plate. One figure is better than six, the trunk of a tree better worth a picture than a forest.

Place the tree or the figure about two-fifths from the right- or left-hand side of the picture. The principal object is not always obvious, and it can be emphasized by getting the lines of the picture to converge on it, thus drawing the eyes of the spectator to it.

Never place the principal object of interest in the center of the print.

Repetition is useful for adding strength. Thus, if a tree is the object of interest, it can be emphasized by other trees following the same lines, but fainter and less distinct as they disappear in the distance, and by this very quality calling attention to the one that stands out.

When you pick up a magazine analyze the illustrations that appeal to you and see how the artist has composed his picture. Note the poses of actors on the stage and see how carefully studied is the balance always maintained.

Composition is defined as "the practice of so combining the different parts of a work of art as to produce a harmonious whole." The elements must fit together, they must be in harmony and balance one another. The beggar must not be in fashionable garments, nor the society girl in rustic clothes. The ladder must lean against something, and the toppling building be propped up with a heavy piece of timber. Unconsciously the eye demands the supporting beam under the building. Without it the mind is not at rest, for that fear of falling is present. This illustration must not be taken literally, but it serves to convey the Idea.

EXAMPLE. -- I have in mind a picture of some horses hauling a heavy load across the soft sand of a beach. They are powerful beasts, with shaggy manes and long tails. They fit the surroundings. The harness is the kind that such horses, doing such work, would wear. The driver, in figure and dress, belongs to the scene. Thus, we have harmony. The effect of effort is conveyed by the attitude of the horses. Harnessed in tandem, each beast is struggling forward, straining against its collar. The driver, too, leans forward, whip in hand, as he urges the team to better efforts. This conveys the idea of intense struggle, but, left alone, would leave you with that sense of falling which you would feel with the unsupported building. To

correct this trouble the artist makes use of deep ruts in the nearby foreground. These run across the picture at such an angle as to produce the effect of the beam wedged in under the leaning shed, thus supplying the balance to the picture. To make these lines a little clearer to you: The horses are traveling from right to left, leaning ahead. The ruts run from left to right, ascending from the lower left-hand corner of the picture, to form an angle of approximately ninety degrees with the leaning horses.

CHIAROSCURO. -- Besides balance of line, the subject of composition considers masses of light and shade. Chiaroscuro it is called. To realize how important is this feature, think of some of the dabs of India ink in Chinese decorations. Why are they effective? You will do well to study any examples within reach, for the proper proportioning and placing of these masses will make a picture.

A geometrical design is not art, else we would reduce the subject to a science. Two lines drawn across a sheet of paper, dividing it into four equal parts, make a geometrical figure, but not an artistic design. Shading one, two or three of these equal parts does not make a picture; but two lines can be drawn across a sheet of paper to make a pleasing division of that expanse of unbroken white, and shading one, two, or three of them gives masses of light and shadow that are distinctly attractive. Try this with a pad and pencil; it will help you with your next landscape photograph.

The photograph taken with your camera may please (1) by representing Nature, (2) as a design with attractive arrangement of line and mass without regard to its subject, or (3), by telling a story. But to be a picture it must, to some extent, fulfil all these requirements. It must at once be natural, decorative, and convey a sentiment. \*

The only rule for success is that of continual study. Strive to improve by looking at examples from the best artists and by everlasting observation of the beauties around you. Before going afield, you will do well to visit some art gallery. Study good pictures, and note their simplicity, their charm of homely human interest, their scant material. Then work out your own salvation. Remember that a good composition is one that creates a feeling of satisfaction, of completeness, and conveys the best sentiment of the subject portrayed.



\* John Craig

## THE FACULTY OF ARTISTIC SIGHT.

H.P. Robinson—1892

It is an old canon of art, that every scene worth painting must have something of the sublime, the beautiful, or the picturesque. By its nature, photography can make no pretensions to represent the first; but beauty can be represented by its means, and picturesqueness has never had so perfect an interpreter. The most obvious way of meeting with picturesque and beautiful subjects would be the possession of a knowledge of what is picturesque and beautiful; and this can only be attained by a careful study of the causes which produce these desirable qualities. He who studies the various effects and character of form, and light and shade (to a photographer, the addition of color would only be complication), and examines and compares those characters and effects and the manner in which they are combined and arranged, both in pictures and nature, will be better qualified to discover and enjoy scenery than he to whom this study has never appeared necessary, or who looks at nature alone, without having acquired any just principles of selection. However such a man might love beautiful scenery, his love for it would be greatly enhanced, if he looked at it with the eye of an artist and knew why it was beautiful. A new world is open to him who has learned to distinguish and feel the effect of the beautiful and subtle harmonies that Nature presents in all her varied aspects.

Men usually see little of what is before their eyes, unless they are trained to use them in a special manner. In *Modern Painters* (Vol. i.), Mr. Ruskin has given a fine chapter, in which he shows that the truth of nature is not to be discerned by the uneducated senses. He says: "The first great mistake that people make in this matter, is the supposition that they must see a thing if it be before their eyes. They forget the great truth told them by Locke (book ii., chap. 9, § 3): 'This is certain—that whatever alterations are made in the body, if they reach not the mind, whatever impressions are made on the outward parts, if they are not taken notice of within, there is no perception. Fire may burn our bodies, with no other effect than it does a billet, unless the motion be continued to the brain, and there the sense of heat or idea of pain be produced in the mind, wherein consists actual perception. How often may a man observe in himself, that whilst his mind is intently employed in the contemplation of some subjects, and curiously surveying some ideas that are there, it takes no notice of impressions of sounding bodies, made upon the organ of hearing, with the same attention that uses to be for the producing the ideas of sound. A sufficient impulse there may be on the organ, but it not reaching the observation of the mind, there follows no perception and though the motion that uses to produce the idea of sound be made in the ear, yet no sound is heard.' And what is here said, which all must feel by their own experience, to be true, is more remarkably and necessarily the case with sight than with any other of the senses, for this reason—that the ear is not accustomed to exercise constantly its functions of hearing; it is accustomed to stillness, and the occurrence of a sound of any kind whatsoever is apt to

awake attention, and be followed with perception, in proportion to the degree of sound; but the eye, during our waking hours, exercises constantly its function of seeing; it is its constant habit; we always, as far as the bodily organ is concerned, see something, and we always see in the same degree; so that the occurrence of sight, as such, to the eye, is only the continuance of its necessary state of action, and awakes no attention whatsoever, except by the particular nature and quality of the sight. And thus, unless the minds of men are particularly directed to the impressions of sight, objects pass perpetually before the eyes without conveying any impression to the brain at all, and so pass actually unseen; not merely unnoticed, but, in the full, clear sense of the word, unseen. And numbers of men being preoccupied with business or care of some description, totally unconnected with the impressions of sight, such is actually the case with them; they are receiving from nature only the inevitable sensations of blueness, redness, darkness, light, etc., and, except at particular and rare moments, no more whatsoever.

Not only to the artist, but to all students of the sciences which relate to the outward aspects of nature, comes a more vivid enjoyment than to him who, because he knows not how to direct his attention, looks, but sees not. The botanist detects beauties in weeds, unseen and trodden down by others; the entomologist finds unsuspected wonders in every grub that crawls, and every moth that flies; the geologist discovers how worlds were made in the stones over which he stumbles in his walk.

Take an illustration of how much more an acute observer of nature must enjoy than the dull man who jogs on through the world with his eyes open, but his mind blind. Can it be doubted that Shakespeare more infinitely enjoyed the amusement he derived from the study of character than common observers?

Combinations of incidents and characters must have struck him much more forcibly and must have afforded him keener enjoyment than they would those who had not the capacity of seeing and appreciating the humors of the times in which they lived. His works point out to us many scenes that would escape us in real life. So also, the trained artist will discover and reveal beauties that others pass by without notice, in our walks abroad and in our every-day existence. How often does it happen that a photographer will take his camera and dozen dry plates to a district he has been recommended to visit because it contains so many picturesque objects and artistic bits, and has returned at night, unsatisfied and gloomy, with "no game in his bag," declaring the place dull and uninteresting, without a single object worthy of his attention? Again, another photographer, who, like Beatrice, "can see a church by daylight," but little else, will walk through the land photographing every object, so that it is an object he meets with. But then, what he means by an object is something very definite: it must be a castle or abbey, a stone cross or mansion—something you can "put a name to." It is of no consequence to this collector of negatives whether his subject has anything in it capable of artistic treatment, whether a few yards to the right or left would improve the

effect, or whether a little more sky or a little more foreground would increase or diminish the apparent size of the subject he is about to secure; his only anxiety is that the house or castle he is photographing shall come in the middle of his plate, and that nothing shall come in the way of his getting a good plan of its elevation. This is no fanciful picture I am sketching, but I have so many originals for it in my mind's eye that it can scarcely be called the portrait of an individual. Yet another photographer will scarcely care where he goes; he has learned to select and finds pictures everywhere. He does not do this by instinct or any inborn faculty; he has had to acquire his knowledge; he has learned to know what he wants and picks it up the moment it is before him—he has learned to see. It must not be inferred, from what I have just said, that because art has to be learned, I consider it possible for all to learn alike: the capacity for acquiring knowledge is not given equally to all. It is not possible for one in a thousand to attain a perfect knowledge of art; but it is certain that all, especially those whose instincts have turned them to a kindred study like photography, may learn sufficient to save them from making any very serious blunders in their works. All men have to learn. "Art," as Sir Joshua Reynolds has said, "is not a divine gift." The power of acquiring it perfectly undoubtedly is.

These observations may appear dull to the student who is anxious to get to the practical details of composition, but they are the keynote of all I have to say in future chapters. I wish to show that it is the photographer's business to see; to do which he must learn to see, that by seeing he may appreciate, and that the power of artistic sight may be, as it were, artificially cultivated by the study of those rules and axioms which have guided the greatest painters, sculptors, and architects in the production of their finest works.

But, before I proceed, I must warn you against a too close study of art to the exclusion of nature, and the suppression of original thought. Whoever studies art alone will have a narrow, pedantic manner of considering all subjects, and of referring them to this or that style of composition, or this or that order of picture. This class of student looks at nature only through the medium of famous painters' pictures: a calm sunset is always a Claude; anything wild or confused is Turner-esque, in his last period (it shows knowledge to speak of the "periods" of a master). "What a delicious Wilson or Ruysdael!" one will say as he looks at a waterfall "Quite a Landseer!" another will exclaim at the sight of a sheep-dog or deer-hound; and so on. Nature can only remind them of some class of picture. This is a perversion of study and tends to degrade Nature to the level of her imitators, instead of assisting to elevate her students to the level of the humble distance from her perfections to which it is possible to artists to attain. What I want here to impress is, that art should be a guide only to the study of nature, and not a set of fetters to confine the ideas, or to depress the faculty of original interpretation in the artist, whether he be painter or photographer; and a knowledge of the technicalities of art will be found the best guide.

There is a tendency amongst young artists to despise rules, and to trust to instinct and a feeling for art; but it is not only well to do right, even if that were possible, by instinct alone, but it is also pleasant to know you are doing right; and, although it is not well to curb rising genius, a knowledge of principles which, from their universal adoption for ages, must be sound, must be an addition to the powers an artist, in whatever material, has to bring on his subject. Sir Joshua Reynolds, in his sixth discourse, has some excellent remarks on this subject, which are much more forcible than anything I could hope to say myself.

"It must of necessity be, that even works of genius, like every other effect, as they must have their cause, must likewise have their rules: it cannot be by chance that excellencies are produced with any constancy or any certainty, for this is not the nature of chance; but the rules by which men of extraordinary parts, and such as are called men of genius, work, are either such as they discover by their own peculiar observations, or of such a nice texture as not easily to admit being expressed in words, especially as artists are not very frequently skillful in that mode of communicating ideas. Unsubstantial, however, as these rules may seem, and difficult as it may be to convey them in writing, they are still seen and felt in the mind of the artist; and he works from them with as much certainty as if they were embodied, as I may say, upon paper. It is true these refined principles cannot be always made palpable, yet it does not follow but that the mind may be put in such a train that it shall perceive, by a kind of scientific sense, that propriety which words, particularly words of unpracticed writers such as we are, can but very feebly suggest."

Having endeavored to show that the faculty of artistic sight does not come by nature, but that it is a cultivated sense, I shall aim, in succeeding chapters, to become more specifically practical, and endeavor to give you some ideas of those forms of lines, and of masses of light and shadow, that constitute composition in art. These forms, which produce balance, unity, and harmony, may often seem intangible, and the student may be tempted to ask:

"If shape it might be called, that shape had none  
Distinguishable in member, joint, or limb,  
Or substance might be called that shadow seemed,  
For each seemed either?"

But, to the instructed eye, each intangible line and light and shadow plays its definite part in forming a perfect composition.



**Board Notes April 2021**

The FPCC Board met on April 27, 2021.

Summary of key actions taken:

- Voted to recommend membership approval of proposed new Bylaws.
- Scheduled membership review and discussion of Bylaws for Tuesday May 4 at 7 pm.
- Scheduled membership vote on Bylaws for Tuesday May 18 at 7 pm.
- Scheduled the Annual Meeting, End-of-Year Awards, and Election of Officers and Board for Tuesday June 15 at 7 pm via Zoom.
- Appointed a subcommittee of Robert Wheeler, Frank Woodbery, John Craig, and Rick Battson to work on details of the June 15 meeting.
- Discussed parameters for resuming field trips.

**President’s Note**

**Fifteen White Coats**

During image competitions, we regularly hear praise for images that have strong “impact.” But it is not easy to find advice about achieving impact. Last year, a photo from December 2019 achieved world-wide attention, producing strong emotions and definitely having impact. Fifteen medical students from the University of Tulane took the tour of a nearby historic plantation. When they reached the former slave quarters, they put on their white coats, made a photograph, and posted it on Twitter:

[https://twitter.com/botth/status/1205995679014891525?ref\\_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1205995679014891525%7Ctwgr%5E%7Ctwcon%5Es1\\_c10&ref\\_url=https%3A%2F%2Fwww.goodmorningamerica.com%2Fliving%2Fstory%2F15-medical-students-pose-front-slave-quarters-plantation-67782296](https://twitter.com/botth/status/1205995679014891525?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1205995679014891525%7Ctwgr%5E%7Ctwcon%5Es1_c10&ref_url=https%3A%2F%2Fwww.goodmorningamerica.com%2Fliving%2Fstory%2F15-medical-students-pose-front-slave-quarters-plantation-67782296)

The image went viral.  
(You must copy and paste the above it is not live.)

Although the technical aspects of the monochrome image are fine, with good tonalities, nice balance of poses, and reasonable sharpness, the impact comes from all of the group being black professionals rather than slaves. (See <https://www.youtube.com/watch?v=FX8OeIFl-b0> for broader discussion). The takeaway point is that impact arises from content and context.

Recognizing this impressive level of attention as an important opportunity, they formed a non-profit organization with a mission to “reimagine cultural imagery in learning spaces, lessen the financial burden of applying to medical school for applicants of color, and to influence cultural literacy in learning spaces.” See more images and learn about their project at <https://www.the15whitecoats.org/>. Then think about opportunities to make impactful photos wherever we are, regardless of the equipment involved.

**Club Life**

The FPCC Board launched a project to update our Bylaws to reflect current realities. Proposed new Bylaws went to all members via email for review. The Board has voted to recommend approval of the new Bylaws. As required by current Bylaws, we have scheduled two member meetings to complete the process. On Tuesday, May 4, we will use the initial part of the meeting for the required member review and discussion of proposed Bylaws changes. On Tuesday, May 18, we will use the initial part of the EID meeting to hold a vote on adopting the new Bylaws (amend by replacement). The vote will require a quorum, so please plan on attending.

The Board has scheduled the Annual Meeting and End of Year awards for Tuesday, June 15, at 7 pm via Zoom.

Robert Wheeler



PSA Rep.: Rick Battson



4 C's Rep.: John Craig