A photograph of a gnarled, dead tree in a misty forest. The tree is the central focus, with its bare, twisted branches reaching upwards. The background is a dense forest of evergreen trees, all shrouded in a thick, grey mist. The overall mood is somber and atmospheric.

*Adapter*

Journal of:  
Film Pack Camera Club  
Vancouver, WA  
Volume 69 Issue 08 May 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/>

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

Volume 69 Issue 08 May 2023

### Club Officers:

President—Robert Wheeler  
Vice President— Frank Woodbery  
Treasurer—Rod Schmall  
Secretary — Lucinda Savoe

### Directors:

Grant Noel  
Ray Klein  
Rick Battson  
Howard Bruenstein  
Jan Eklof

### Inside *Adapter*

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Edward Weston  
By  
Willard Van Dyke  
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*Cover:*  
*Charles Boos*

FPCC Meetings	Dates	Months	When, Where
Discussion Night	1 <sup>st</sup> Tuesdays	Every month	7 p.m., Zoom
Print Night	2 <sup>nd</sup> Tuesdays	Sept through May	7 p.m., Touchmark
Electronic Image Night	3 <sup>rd</sup> Tuesdays	Sept through May	7 p.m., Touchmark
Education Night	4 <sup>th</sup> Tuesdays	Various months	7 p.m., Zoom
Touchmark at Fairway Village is located at 2991 SE Village Loop, Vancouver, WA			

# Last Month EID Night - Judges Favorites



Lucinda Savoie HawaiianBeach



02 Jan Eklof

Past Modes Of Transportation



Jan Eklof

SadFace



Ray Klein

SpringFlowers

# Last Month EID Night - Judges Favorites



Sharp Todd

Sea Foam1



Sharp Todd

Pink Hydrangea



David LaBriere

Murano Window



JanEklof

Hello Snack



Jan Eklof

Siblings

# Print Night - Judges Favorites



Savoie, Lucinda Gateway



Todd, Sharp

Split-rail Fence



Todd, Sharp

Hydrangea Opening



Todd, Sharp

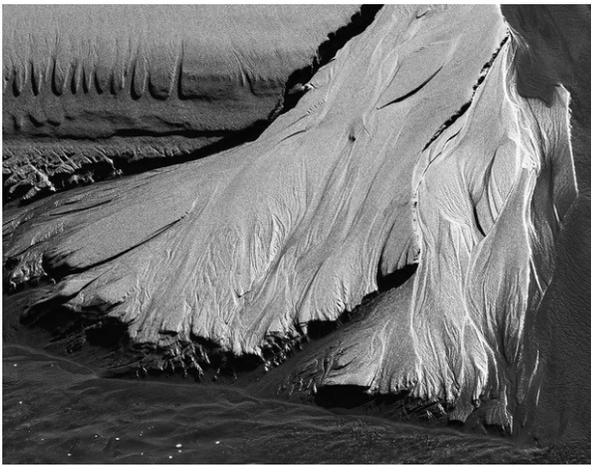
Queen Ann Lace 6



Todd, Sharp

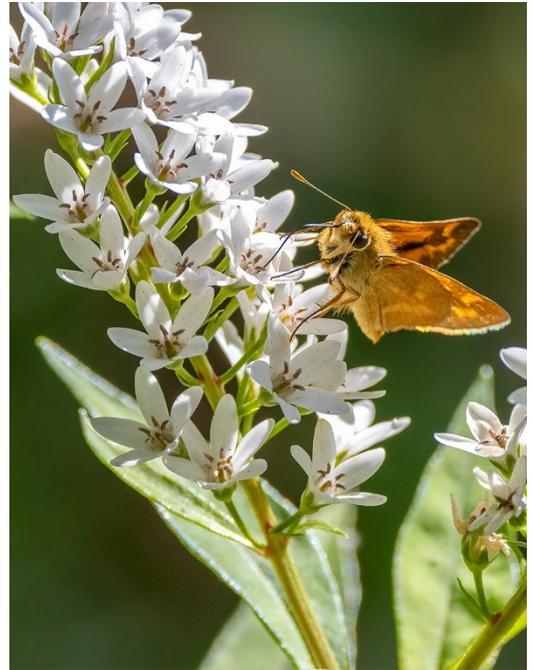
Past Fall

# Print Night - Judges Favorites



Schmall, Rod

Sand & Water



Eklof, Jan

Gathering Nectar



Ekl

of,



Todd, Sharp

Pillar Reflection



Eklof, Jan

Looking Sad

# Last Month Discussion Night



Katie Rupp

Katie Rupp

The group noted the use of textures to modify the appearance of the bird feathers, with discussion leaning toward this fitting in the “altered reality” category as a result, even though the appearance is fairly naturalistic.

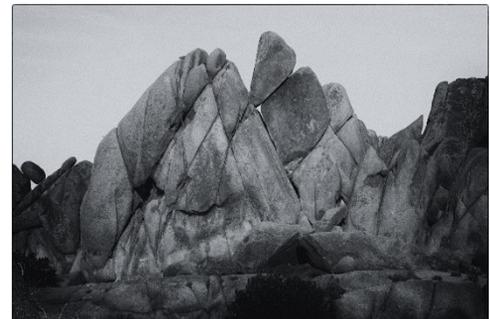
All enjoyed seeing the base image and seeing what is possible with skilled post processing.



Eloise Carson

Empty seats, slightly wilting flowers, and the faded heart scrawled on the wall transformed this street scene into a great conversation stimulator.

The stacked rocks in Joshua Tree National Monument sparked discussion about geology and erosion. Having the light rocks framed by darker surroundings worked well. Some would consider cropping a little on the right to center the rocks and add additional balance.



# Last Month Discussion Night



Frank Woodbery

Many appreciated that the light makes the water lily appear to glow. Most liked the context provided by less-sharp stems, reflections, and adjacent pads. A visit to Hughes Water Garden may be in store for those interested in these flowers.

Strong shadows combined with a serene and modest pose produced a pleasing effect.



Rod Schmall

All agreed monochrome is a good choice for the tree in fog. The intricate patterns of dark branches provide extra interest.

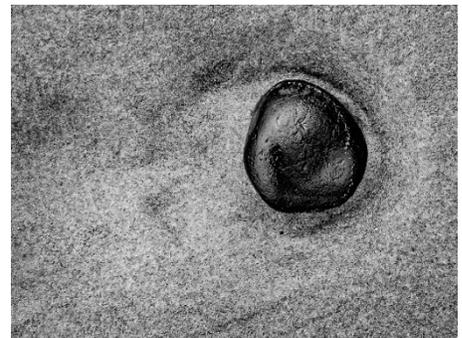
There was great curiosity about the metal rods that imitate whale ribs while looking like plant parts despite a Phillips head screw in the end of one.



Sharp Todd

A small patch of sea foam made a colorful abstract subject that was appealing to all. Although most straight out of camera, several commenters thought that 4Cs judges likely would categorize this as “altered” reality.

Likewise, the monochrome dark stone embedded in finely grained sand generated many favorable comments.



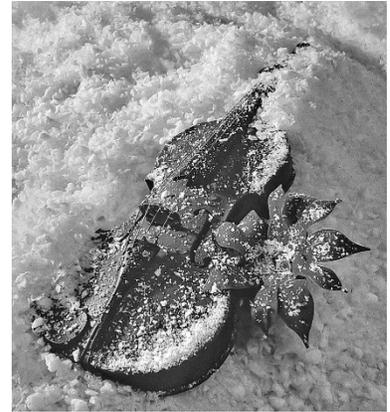
# Last Month Discussion Night



Ray Klein

The holiday violin on our left came from the raw file after desaturation, while the version on the right benefited from making the imitation snow appear brighter and adding contrast to the main subject

With this second example of “before and after” providing a good learning opportunity, members expressed interest in seeing more comparisons like this.



Charles Boos

There was no doubt about the apparent humor of pelicans appearing to laugh at geese. With the triangular composition among the birds, some advocated trimming a bit off the right to center the subjects.



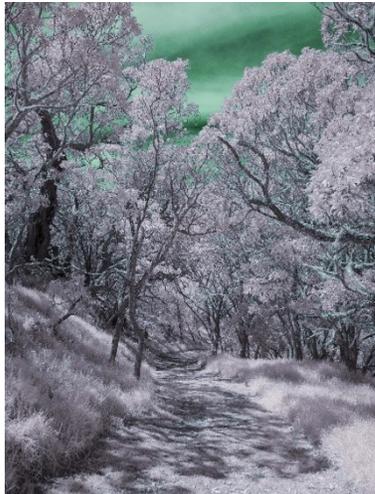
Jan Eklof

Many found humor in the middle pelican’s beak being grabbed by his neighbor’s beaks. Most agreed the other elements of the starting image are very busy and divert attention from the main subject.

There was considerable enthusiasm for the improvement brought by artistic processing that eliminates the clutter.



# Last Month Discussion Night

	<p>Jan Eklof</p> <p>The watchful coyote benefitted from dulling and lightening the surroundings enough to keep them from being busy and distracting. Having a good amount of environment included was seen as beneficial.</p>	
	<p>John Craig</p> <p>After capturing an image of the front of an old truck, John used only half, and mirrored that to complete the picture, then edited to make the trick less obvious. Most thought it would pass as Traditional despite the alteration from reality.</p> <p>The colorful abstract metal image prompted a variety of opinions about handling color.</p>	
	<p>Lucinda Savoie</p> <p>After discussion about some other clubs not allowing infrared in a Mono category, attention turned to the extensive processing possibilities. All agreed green sky looks altered. Some thought trunk detail in that version would work well in the one on the left. We heard several liking the composition.</p>	

# Last Month Discussion Night



Lucinda Savoie

The locked gate and inaccessible courtyard conveyed many possible narratives. Some suggested darkening the grey rock wall to enhance the sense of depth and direct more attention to the lighter areas inside.



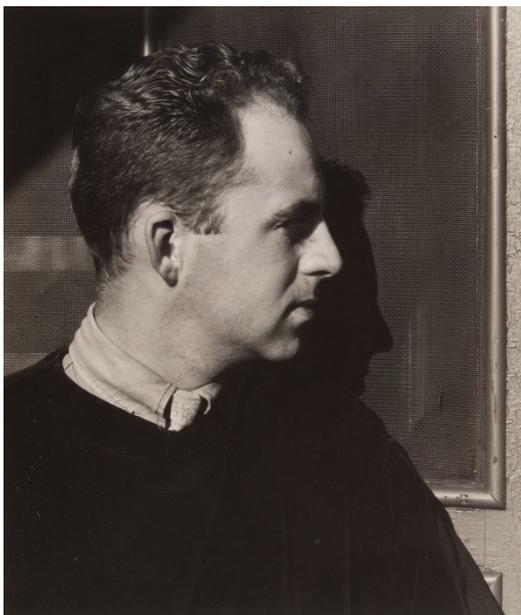
Robert Wheeler

Most admitted to never seeing an American Bittern, or only seeing a head and beak pointed up among the reeds. Others have seen this bird in wetlands all around our area.

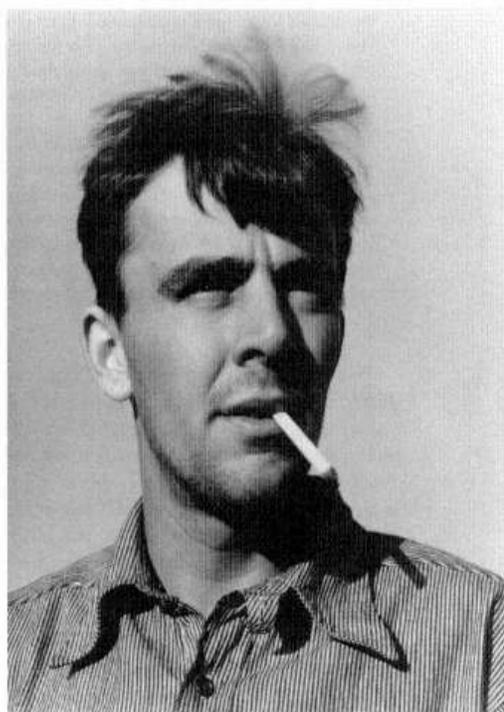
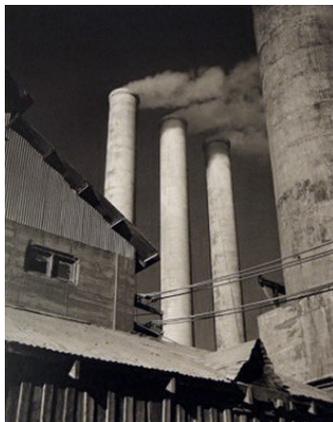
The triptych of two Northern Shovelers slowly paddling along with the male repeated courting by stretching his neck up provoked calls to submit to find out how the judges react to more than one image at a time. Bob was doubtful about that.



# History—Willard Van Dyke

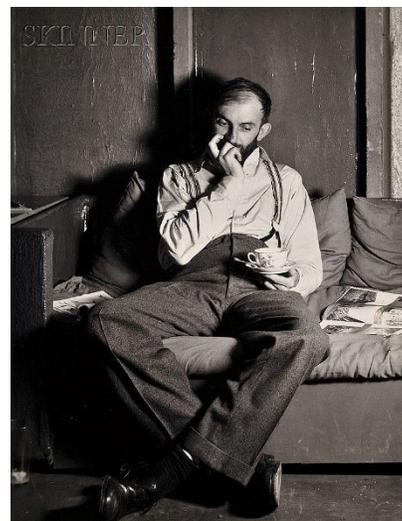


Willard Van Dyke  
1906—1986



Preston Holder  
By  
Willard Van Dyke

*Preston was the editors  
Uncle*



# History—Willard Van Dyke

## An interview with Willard Van Dyke

In the early thirties, two young men met in the Bay Area of San Francisco. Willard Van Dyke was an aspiring photographer and Preston Holder a college student. Their friendship was instantaneous and very close. Preston was interested in politics and poetry, and Willard in visual art. Their two personalities blended and produced an appreciation by each of the other's vision.

On a trip back from a photographic expedition, the two envisioned a group of people of the same interest who could meet, share ideas and discuss photography. On this automobile trip, the foundation was laid for the group F/64. The rest is history from the standpoint of photography. What is probably not so well known is the relationship between these two men, and how Preston Holder fit into this time in history. Preston exhibited with Group F/64 in their first public showing at the DeYoung museum.

The following is an interview of Willard Van Dyke, by Preston's son Tony.

T. How did you and Preston meet?

W. Well, I had left the University of California at the end of my second year. At Cal. you had to take two years of ROTC. I hated the damn uniform and the idea of it so I decided -- screw it, and left college. I worked in a bank for one of my college friend's father. It was the beginning of the depression. After awhile, I couldn't stand being at the adding machine all day long, so I took a job in a filling station. I worked mostly nights so I would have day time for photography, and went back to school part time. I met Pres at an anthropology class, and a public speaking class. We took the public speaking because it counted as an English credit, and you didn't have to write a big paper. I had a couple of pictures in a bookstore window near the campus. I had done about six pictures and I think there were three of them in the window. They were of industrial subjects - quite strikingly modern for that time. Pres flipped out over them and found out from the people who owned the book store where I was, and came around to see me. We immediately became friends because we liked the same things. He would discover a poem that he thought I would like, and of course I would. I'd find a piece of music I thought he would like and so forth. It was that kind of interexchange of experience and discovery of new things we immediately recognized, that thing in each other, and were sharing new experiences. He became interested in photography then. I think not really very seriously but because it was more pleasant if he was doing something when he was on a trip with me. He got a 4X5 view camera and I was working with the 8X10. We just went out to Death Valley and various places. His interest of photography developed by the two of us being together and going down to see Weston. He just thought Weston's work was as great as I thought it was. So we went down to see Weston a lot. One of the things that Pres was especially good at was -- he usually wore a leather jacket, not many people did at that time. He would go to where the muscles were hanging on the rocks and he'd take his jacket off and tie the sleeves together, then he'd have a place to put the muscles. Usually he would get a sleeve full of muscles and that night we'd all cook muscles at Weston's house and have a great time.

T. So that association came out of your knowing Weston?

W. Yes.

T. When did you and Pres go down there?

W. I'm pretty good at associating things -- let me think. It could have been 1931 -- yes it was 1931, because I met Weston in 1929, and I went back to school in 1931 and that's when I met Preston.

T. How often did you two visit Weston?

W. Every time we had a free weekend and money for the gas we would go down. I'd say once a month anyway.

T. For how many years?

W. Until 1934 when Pres and I made that movie together. Did you know about that?

T. No -- I think I read in an interview with Preston that you had done it. Maybe you bought the camera in a hock-shop. I don't know the subject matter or anything.

- W. We did buy the camera in a hock-shop. The film was an absolute disaster as far as structure was concerned. The photography was very Russian and very, camera looking up and strange angles. The cutting was very Russian also. We got paid the magnificent sum of \$3 a day for our expenses. I think the hotel room cost \$7 a week and we got that on top of the \$3 a day.
- T. Seemed like a windfall.
- W. Yes -- Really a windfall. So then about 1933 -- toward the end of 1933 we didn't get to Carmel as much as before because our shooting was up in the Sierra where there was a Co-Op -- a producers Co-Op. They were making shoes. In those days shoes were not an item that people regularly bought. Now everyone buys them. We then went to a fishing Co-Op down in -- We lived in Los Angeles in another \$7 a week hotel. Then we would go out to this place -- I think the boat was in San Pablo. Or San Pedro or something.
- T. So the focus of the film was the Co-Op's?
- W. Yes. It was -- Upton Sinclair was going to run for Governor, and he was strong for the Co-Op's. We wanted to use the film to help get some votes for Sinclair.
- T. So you had a political motive?
- W. Yes we did very much -- Pres was articulate ,verbal and more enthusiastic about it than I was. I got most of my knowledge about politics from him. I didn't go to meetings much.
- T. Did Preston?
- W. He did at the time and especially if they were going to show a Russian film. Then I would probably go too. We went to meetings in Los Angeles and Berkeley and we began to sort out the difference between a socialist and the Trotskyists and Leninists, and so on. Of course in those years it was Stalin who was the hero. The advantage I had was that in 1935, I went to Russia and I went there to see the theater because I was more interested in the theater than politics. I found a couple of American boys over there who had come from New York and became Russian citizens. They were not very happy with Russia, and they quietly let me know that it was not the workers' paradise that we thought it might become. Pres stayed with the left considerably longer than I thought he would.
- T. I know -- when I was 14 or so and came to visit him, he still seemed quite interested in left wing ideas. (Preston and Tony's mother were divorced and Tony lived with his mother.)
- W. Yes, we met at Cal. and there was a period when I had a little shack -- it was a converted barn in the heart of Oakland and I lived there and for a while. Pres lived there also. We made a gallery out of part of it. There was a period -- did Pres ever tell you about a man named Yopst, Walter Yopst?
- T. That's someone he mentioned.
- W. Yopst came out from Nebraska or Indiana or someplace like that, to visit. He stayed at the studio for a while, then went off to Alaska to catch salmon. Smoked salmon brought a lot of money. The fact they didn't know how to smoke salmon did not matter. Many of Preston's acquaintances were like that, very spontaneous.
- T. Did Preston live with a girlfriend in Berkeley?
- W. Yes I believe her name was Ruth. She was the room-mate of my first wife. Ruth had tuberculoses quite badly. I don't think she lived very long. She was a beautiful woman---very statuesque-a little crazy like us all. She fit right in.
- T. Pres talked about her and seemed to be very fond of her.
- W. He was. That was the period he was doing watercolors. Did he ever talk about that?
- T. No.
- W. He did some very nice work. I think I have some of Pres' poems around here. Turn that machine off and I'll look.....Well I think I only have six. I doubt he wrote more than a dozen. At least while I knew him. It was like everything else, there were about a dozen watercolors and a couple of them were very good. I don't think he ever made a significant amount of photographs. There are a few collected by museums.

- T. Because of the F/64 thing?
- W. Yes.
- T. (Shows photograph) Where were these taken?
- W. It looks like Salinas.
- T. I thought it looked like Sonoma County.
- W. It could be. We went there on a trip or two. We were more inclined to go south, but we went to Sonoma County on a trip that had historical repercussions. Dorothea Lange, Imogen Cunningham, Mary Edwards, who was my girlfriend (we almost got married), Preston, Paul Taylor and I all went together. It was on this trip that I introduced Paul Taylor to Dorothea Lange and they eventually married.
- There are some pictures in the Lange collection at the Oakland Museum that have Pres in them, taken on that trip. It was up to a Co-Op called UXA and it was then we went through Sonoma County.
- T. Were you all dragging cameras around?
- W. Oh yes! There is a famous picture of Dorothea Lange on top of the station wagon with her camera. The museum sent me two pictures to identify who was in the car. It was Pres, sitting behind the wheel. Paul Taylor sent me some pictures taken that day also.
- T. Joyce, Preston's wife, said he never thought of himself as a particularly good photographer.
- W. He could have been if he really wanted to do it. He didn't really have the drive to do it. He was interested in other things. He had a hell-of-a good eye, but he was impatient and would not go back and do it again if it was not just like he wanted it. He would be disappointed and then go on to other things. Pres had just as much talent as any other photographer but he just would not stick with it as much. He had too many other interests. Poetry, watercolors, chasing girls.
- The San Francisco Museum of modern art is very interested in people around Weston and the group F/64. Since Pres exhibited with the group, I think they would be interested to have some of these prints. They have one of his prints now. It was mis-labeled and credited to another photographer. That has been straightened out.
- T. That's a pretty substantial amount of time you spent together -- 3 or 4 years.
- W. Oh yes! We saw each other every day. The filling station where I worked was right on the edge of the campus. The corner of Oxford and University. It is gone now, and they have a repair shop there. The company leased the station at one time and wanted them open from 7am to 10pm. I could not possibly do it, so I hired someone to take part of the day. Pres would work there for the extra money.
- There is a special story of Pres that I cherish. My sweetheart's name was Mary Janette Edwards. Her father was the photographer that got me started. He also introduced me to Weston. He had a day job as a buyer for a large department store and gave Pres a job. Pres put on the only suit he owned and his most prized footwear, a pair of Chippawa loggers boots. He went to work as a salesman in a suit and those boots. The old man was very nice about it and called me aside after about three days. He asked if I thought Holder would be insulted if he offered to buy him a pair of shoes.
- T. He seemed to maintain that style of dress. Later in life I remember he would wear things from Mexico. I don't think he was trying to pretend.
- W. No, of course not. He just did what was right for him. He didn't have a lot of pretension in him. Typically he wore a striped denim shirt which was the uniform of the loggers. He wore his jeans rolled up so they just hit the top of his Chippawa boots.
- T. Why do you think he dressed that way?
- W. I feel he identified with the working class. His left-wing socialist politics moved him in that direction. When he came to New York in the late 30's he worked with a left-wing movie company called Frontier Films. They were all intellectuals trying to stir up a storm. The most they ever did was march in a May Day parade. and give the Communist salute. I didn't work for eighteen months during the McCarthy era. I didn't find out till much later why. It was our politics in the 30's

- T. Pres took me to see Imogen Cunningham when I was young. She was quite a person. She seemed capable of dealing with anything.
- W. At the age of 93 she still was able to deal with most anything. I got letters from her at 93 that were as articulate as 50 years before.
- T. I was very young and wide-eyed and she was very gentle.
- W. Yes, she could be -- she also could be a terror. You know that she always thought Ansel Adams was a bit stuffy. Ansel came from a different strata of society, he looked at things differently. She would kid him about it as much as she could. Do you know the story about the marijuana plant?
- T. No.
- W. He was asked to photograph a Hills Brothers coffee can. He would do it because it would bring him several hundred dollars. But what the hell do you do with a coffee can? Do you light it from behind, soft light, front light. You have about four choices of what to do with a coffee can. So he made the picture and it appeared in magazines and so forth. It was the type of job any commercial photographer could have done. Imogen said, "it's ridiculous -- I'll fix him." So she got a Hills Brothers coffee can and filled it with dirt and planted a marijuana plant in it. When it was about two feet tall she took it to Ansel. He said, "what is it." She said "try it -- smoke it -- it will taste better than what was in the can before."
- T. Did you and Pres see her often?
- W. Quite often -- yes. Not as often as we saw Weston, but she would always come when we had a gathering of photographers at 683 Brokhurst. Pres would always be there. He and I were the youngest of the bunch, but Imogen would always come. Many times her husband Roi Partridge would come too. He is still alive at 94.
- T. Were you born the same year as Pres?
- W. I was born on the 6th of December 1906. When did Pres die?
- T. Last June -- June 30th.
- W. Was there a specific cause?
- T. They didn't do an autopsy. He just went into a coma. He had lost a great deal of weight. I went back the first of June. He was in the hospital. We just talked. It was a real struggle for him to go on and he did not seem to be interested in going on. He had a tumor and would not sit still for treatment. He had surgery that was unsuccessful and then he got very weak. Marcus, my brother, took him to Mexico for Laetrile treatments. The tumor seemed to be gone when he returned. It did not show on the X-ray.  
He did not take care of himself and the tumor re-appeared. He lost weight for eight months and had a lot of discomfort.
- W. Talking about him brings back a feeling that I had about Pres many times. I once discussed with Mary Janette Edwards there were aspects of Pres that were like an intensely curious child. Maybe five years old. If the curiosity was or was not satisfied, it didn't much matter. He had to be on to something else. It would be the same with the next subject. That is just how he lived. It was sometimes trying to be around him. Especially for someone like me who is more contemplative and more driven in a straight line. I never got bored with Pres. I never got impatient with him either. I always found something exciting and interesting in what he had discovered, or wanted to talk about. This was not true of a lot of people. They did become tired of him. This was not true of Weston though. I think Ansel found Pres a bit trying. Ansel had two things in his life, the silver image and the piano. He could play Bach like an angel. Pres' nervous energy disturbed Ansel. If Ansel played one piece of Bach that was more than Pres felt necessary, Ansel could feel it behind his back. The vibration came on quite strong.
- T. This never broke out into conflict, did it?
- W. No -- before you came, I was thinking about what adjectives one would use to describe Pres. I thought of contentious. Only when you got into politics. He would be slightly contemptuous of you but as far as getting into a fight, he just was not that type of person. Physical violence was not a part of his makeup.
- T. Once when we went to see Imogen it looked like she may have gotten a little impatient with Pres. He was careful in his conversations with her.

- W. I think she kind of snowed him a little. He didn't quite know how to deal with her.
- T. He talked about her in kind of reverent terms. Did you and he see much of each other after you left California?
- W. No -- I never quite understood what happened. I had him over for dinner in New York. I used to write to him, and he did not write back.
- T. When did you actually lose contact with each other?
- W. I think it as in the '40s -- '43 -- no, '42. We just kind of --- our paths just went apart. He did some work for the Navy in the south pacific.
- T. Had he joined the Navy by then? I think it was shortly before I was born in '43.
- W. I think he joined in late '41 or early '42 and I never saw him again after that time. I would always ask other people and they would say that he was doing very important work in preparing the Armed Forces as to what they will find in the invasion of the South Pacific. He had a tremendous insight into native peoples and how they should be treated, and so on.
- T. One of the only stories about the war that I know is when he was sent to language school at Stanford and taught to speak Japanese. Preston told me he joined when Russia was invaded by Germany and that was what caused his interest in the military. He wanted to go to Europe and when they checked his political record, they sent him to the South Pacific.  
They found some poor Japanese soldiers hiding in the hills somewhere, all malnourished, and brought them to the Admiral. He said, "come over here Holder and interview these men." Pres said he couldn't remember a thing to say. So he asked them, "Where are the bicycles?" and "do you know where the toilet is?" Here were these poor bedraggled Japanese soldiers who had been eating, God knows what, and being asked the most absurd questions. He never told me how it came out but it's the only story he told me about the war. I feel Pres purposely ignored portions of his past and cut off relationships for some reason.
- W. It was almost as if he thought it was the moment when he had invested a lot and loaded up the person he was in contact with, with data that was not pertinent to who he presently was. He would just put them aside for a little while so he could explore other things, and the intensity of the new exploration was such that it did not allow for chit-chat with people who were not on the inside. He had children to raise, and it did not allow this luxury. He reminded me of an old fashioned kite with a very long tail, and many pieces of rag attached. He did not feel he needed the pieces of rag or that they would hold him back. I understand this because, living as long as I have and having achieved a certain position, I have tremendous demands from people who mean nothing to me, except I feel I must react to them. Pres did not feel he had to.
- T. Did you notice this trait when you were together early on?
- W. No! He was keeping in touch with many people at that time. It only came at about the time of the war. I was fascinated with the war and worked with the Office of War Information. I would always ask people who came from far places if they heard about Holder. I would get fragments about him but never heard from him again.
- T. I wonder about Pres' photography. He would use it on Archeological digs but he never did much more than that.
- W. When he came to New York that time for dinner, he showed me some of his photography. He said he wanted to use it in His Anthropological work. I tried to help him with some of the technical problems that his work exhibited. I felt they could be overcome quite easily. I felt he was only half listening to me the whole evening. He wanted to do it but was to impatient to actually take the time. I felt a terrible sense of frustration at the end of the evening. That was the first time I wanted to shake him and say: "listen, don't give up on photography because you have made a mistake. Take the time to fix it."

*Preston Holder became an Anthropologist and head of the department at the University of Nebraska. In 1993, his original work first exhibited with the group F/64, toured the United States with a retrospective of that group.*

# History at Auction



140: Willard Van Dyke (American, 1906-1986) Ten Photographs: California, 1930-1937

Est: \$3,000 - \$5,000

[View sold prices](#)

Jun. 17, 2021

Hindman

Chicago, IL, US

Willard Van Dyke (American, 1906-1986) Ten Photographs: California, 1930-1937 gelatin silverprints signed and inscribed AP 7 1/2 x 9 inches (each). Property from the Ginny L. Williams Collection, Denver, Colorado Please Note: This lot is located in and will ship from Denver, Colora...



60: WILLARD VAN DYKE (1906-1986) Ten Photographs, California, 1930-1937.

Est: \$5,000 - \$7,500

[View sold prices](#)

Oct. 22, 2020

Swann Auction Galleries

New York, NY, US

WILLARD VAN DYKE (1906-1986) Ten Photographs, California, 1930-1937. Complete with 10 photographs. Silver prints, the images measuring 9 1/2x7 1/2 inches (24.1x19.1 cm.), and slightly smaller, and the reverse, the mounts 17x14 inches (43.2x35.6 cm.), each with Van Dyke's signature...



557: Willard Van Dyke, (American, 1906-1986), Sonya Noskowiak, Taos Pueblo, 1933 (printed in 1977), gelatin silver print, mounted, 6.75"...

Est: \$1,000 - \$2,000

[View sold prices](#)

Mar. 04, 2017

Toomey & Co. Auctioneers

Oak Park, IL, US

Willard Van Dyke (American, 1906-1986) Sonya Noskowiak, Taos Pueblo, 1933 (printed in 1977) gelatin silver print, mounted 6.75" x 9"



80: WILLARD VAN DYKE, AMERICAN (1906-1983) PHOTOGRAPH

Est: \$300 - \$500

[View sold prices](#)

Jun. 17, 2021

Westport Auction

Norwalk, CT, US

Label verso gives artist Willard Van Dyke, titled "House and Chairs, Monterey, Calif. ca. 1933." Signed lower right. Black and white photograph. Dimensions: (Frame) H 17.25" x W 14.25", (Sight) H 10" x W 7.5" Condition: No issues to note. Not examined out of frame.

# Books at AbeBooks



## The Letters Between Edward Weston and Willard Van Dyke

Weston, Edward and Willard Van Dyke

Published by The Archive 30, Center for Creative Photography / University of Arizona, 1992, 1992

Seller: Longhouse, Publishers & Booksellers, Brattleboro, U.S.A.

Seller Rating: ★★★★★

Contact seller

FIRST EDITION

First edition From an artist's personal library with small bookplates to last page which bothers none of the text. Otherwise as new and bright glossy gatefold wraps with crisp bright text throughout showcasing the photographers' works and letters.

Used - Softcover

US\$ 15.95

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

Quantity: 1

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## Image [Vol. 21, No.2]

Doherty, Robert J.; Willard Van Dyke, Alice Swan

Published by International Museum of Photography at George Eastman House, 1977

Seller: Schindler-Graf Booksellers, Westlake, U.S.A.

Seller Rating: ★★★★★

Contact seller

BOOK

Soft cover. Condition: Good. Image, Vol. 21; No. 2. Rochester: International Museum of Photography at George Eastman House. Date of Publication: 1977; soft cover. Condition: Good. Staple-bound. No marks or writing in book. , Age-toned about edges and inside covers. Light rubbing to covers; wear to corners. Contents include a portfolio of photographs by Willard Van Dyke; Degas' Solarized and Negative Photographs; Conservation Treatments for Photographs by Alice Swan; editorial on The Preservation of America's Film Heritage. Vol. 21, No.2...+ More

Used - Softcover

Condition: Good

US\$ 20.00

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US\$ 4.30 Shipping  
Within U.S.A.

Quantity: 1

Add to Basket



## A History Of The American Avant-garde Cinema

Van Dyke, Willard; Preface; Introduction by Marilyn Singer

Published by American Federation of Arts, New York, 1976

Seller: Willis Monie-Books, ABAA, Cooperstown, U.S.A.

Association Member: ABAA, ESA, ILAB

Seller Rating: ★★★★★

Contact seller

Used - Softcover

Condition: Good

US\$ 7.50

Convert currency

US\$ 7.00 Shipping  
Within U.S.A.

Quantity: 1

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Softcover. Condition: Good. Light wear and light browning wrapper extremities.

# Pictorial Effects in Photography—H.P. Robinson

## CHAPTER XXII.

### ACCESSORIES.

Perhaps in no other one part of their art have photographers so outraged nature as in the choice of accessories and the make-up of their pictures.

Let me turn over the leaves of an album, and describe one or two of the pictures contained therein.

No. 1. A portrait of a lady in an evening dress, walking on the sea-shore; in consideration of her thin shoes, that part of the sands on which she is standing is carpeted.

No. 2 represents a veteran photographer standing on a terrace. The terrace is carpeted, and on it stands a pedestal and column, round which is festooned a curtain elaborately tied up in various places with cord and enormous tassels. The distant landscape is delicately and well done, but adds force to the absurdity of the curtain in the open air.

No. 3. A gentleman standing before a profile balustrade and pillar, with landscape behind representing distant mountains. The light on the figure is from the right, that on the balustrade from the left. The shadow of the column falls the distant mountains, which are much more clearly defined than the head of the figure.

No. 4. A lady reading at a window, but the light comes from the opposite direction. The shadow of the window curtain falls on the sky.

No. 5 represents a gentleman with a gas chandelier, globes and all, sprouting out of the top of his head. There are one hundred pictures in the book, many of them from the most popular studios. There is a column or balustrade in seventy-eight of these cartes. And yet photographers accurately represent nature, and are surprised their profession is not recognized as a fine art!\*

A curtain is allowable, because it is possible; but the use of the column is open to very grave doubt, and the two together are so exceedingly improbable as to be almost absurd. It is true, the employment of these accessories as a background is to be found in the pictures of some great painters, but the tricks of one art may not be applicable to another. The column and curtain are conventional. Now, conventionalities may be right in an art like painting, where a good deal of license has been allowed, and has become sanctioned by custom; but photography is a new art, the results of which are supposed to be taken direct from nature, and is without precedents. It is an art in which departure from truth becomes absurd. We, the workers in the first half-century of its existence, are the makers of precedents; let us be careful, then, that they are not misleading and dangerous ones.

Photography is the most imitative of all the arts, and photographers the greatest imitators, as they have shown by the way they have followed and adopted much that is bad in the practice of painters; and perhaps the worst of these imitations has been this column and curtain conventionality for most of their sitters, when it is probable that few under the rank of those who dwell in palaces ever naturally have the opportunity of being in the neighborhood of such accessories. In painted pictures the column is shown with some chance of possibility, but the way in which it

has been used in photography has been ridiculously absurd, it generally being placed on a carpet. Now everybody must be open to the conviction that marble or stone pillars are not built on carpets or oil-cloth for a foundation. But there was a lower depth. Wooden columns were not bad enough, nor cheap enough, so recourse was had to imitations of these sham pillars, manufactured out of flat boards and canvas, and painted in perspective that looked every way in vain for the point of sight; if any of the lines were right, it was on the principle that makes a clock that does not go, right at one second of the day at least. The violent light is often represented as coming from the opposite direction to that which illuminated the figure. Then, by a stroke of genius, somebody extended the application of these profile slips to the representation of other objects, such as chairs (on which, being flat, it was impossible to sit down), piano-fortes, fireplaces, French windows, and everything that was capable of being caricatured in this manner. But the "crowning glory" of this kind of sham furniture was the multum in parvo, or "universal," that Protean construction which was at one minute a pianoforte, and at another a bookcase—a sort of economical houseful of furniture in one piece. This was certainly an improvement on the slips; and if manufacturers would only add a little taste to their cabinet work, suppress the rococo ornamentation, and make them much plainer, they might be of use where the very best work is not necessary.

But if you have any pride in your art, if you desire to do the best that can be done, you must eschew imitations and have nothing in your studio but genuine furniture of the best kind, and of good design and character. When the photographer is furnishing, he would find it a good plan to fit up, not only his studio, but his reception-rooms also, with chairs of different patterns—a "Harlequin Set," as collectors of old china would call it—so that he may be able to make a constant variety in his pictures. He would do well to avoid the elaborately carved, high-backed chairs, so constantly seen in photography, and seldom anywhere else, the high backs of which often stick out round the head like a Gothic glory; if this chair be used at all, it should be so arranged that the head of the sitter is quite clear of it. Dining-room and library chairs are always useful; so also is that kind of chair to which the name of Prie-Dieu is given, especially for standing figures. It is very difficult to meet with a good arm-chair suitable for photographic purposes. The chairs of the present day are made more for comfort than appearance, and are so low that the sitter is dwarfed and foreshortened. It would pay manufacturers to employ a good designer, to supply them with patterns, and make them for the profession.

After chairs naturally follow tables. It is scarcely necessary to say anything against the little round table, about twelve or fourteen inches in diameter, to be seen in many early photographic portraits, the use of which is now gone out, except in the smallest

- This was written eleven years ago. The column and balustrade are nearly extinct, but accessories are still anything but perfect. Those at present used offend chiefly by their loudness and obtrusiveness.

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

and lowest glass sheds. The furniture in a picture should give an idea that there is space in the room; this is not done when a small table is employed, obviously because there is no room for a larger one. A long, oval table, about three feet six inches by one foot six inches is a very useful size and shape; it should be made light, and upon large castors, that it may be easily moved.

This should be provided with one or two good covers of a quiet pattern. In a table-cover, as in the covers of chairs and cushions, violent and "noisy" designs should be avoided. As a change from the plain table, a more elaborate carved oak table may be admitted for occasional use, and so may a judiciously selected cabinet; but it must be always remembered, in introducing these accessories, that it is the portrait of the sitter that is required, and which must be most prominent, and not the magnificence of the fittings of the studio, which may be "richly suited, but unsuitable."

Some photographers employ a table which can be raised or lowered, to suit the stature of the sitter, by means of rack-work. This, in the hands of a photographer of great judgment, may be a very useful accessory; but it is a power that should be employed very sparingly, and within very narrow limits. If it were raised too high, it would dwarf the figure by comparison, or, in the reverse case, by screwing it down too low, it would transform the sitter into a giant, reminding us of the *carte-de-visite* of the short man whom Punch represented as having his portrait taken surrounded by toy furniture. The same principle has also been applied to the pedestal and column.

The great idea of many photographers, in taking standing figures, seems to have been that they must have something to lean upon, and, therefore, the want was supplied by a pedestal that outraged nature, as I have already said, most abominably. It is not necessary, to an easy and graceful effect, that the figure should appear to be too tired to stand on its own feet. Lounging is no more graceful than is a lisping and insipid manner of speaking gracious, but tends more to what Sir Joshua Reynolds called the most hateful of all hateful qualities—*affectation*. If people look well in a standing position at all (which some certainly do not, and should never be taken so), they will be found to do so without the aid of a prop; but still, for the sake of variety, and because some people have been so often taken with a support that it has become a custom with them from which they do not like to depart, it is as well to have something of the sort at hand. The best piece of furniture of the kind is a cabinet. A low bookcase is not objectionable, neither would be a well-designed what-not; but the ugly, meaningless pedestal should never be used. I should consider I was doing a great service to the art progress of photography, if I could induce all photographers who have columns and pedestals to burn them at once. Do not send them to the broker; he may sell them again, to do further mischief.

A few ottomans and foot-stools of various sizes should always form part of the furniture of the studio. They are especially useful in grouping children. The carpet of the room should be of a small, neat pattern, containing no great contrasts of dark and light.

A great deal can be done, and very beautiful pictures made, by the mixture of the real and artificial in a picture. Although, for choice, I should prefer everything in a photograph being from nature, I admit a picture to be right

when the "effect" is natural, however obtained. It is not the fact of reality that is required, but the truth of imitation that constitutes a *veracious* picture. Cultivated minds do not require to believe that they are deceived, and that they look on actual nature, when they behold a pictorial representation of it. An educated observer does not, like that Moor to whom Bruce, the African traveller, gave the picture of a fish, believe that the artist had made a reality, and say, "If this fish, at the last day, should rise against you and say, 'Thou hast given me a body, but not a living soul,' what should you reply?" Art is not the science of deception, but that of giving pleasure, the word pleasure being used in its purest and loftiest sense. For this purpose — that is, the mixture of the real with the artificial — the accessories of the studio should receive the addition of picturesque or ivy-covered logs of wood, ferns, tufts of grass, etc., either growing in low pots or gathered fresh. It will be found easy to make up picturesque fore grounds with these materials, behind which a painted view or sky may be placed. If the background be well painted, it will be found to unite very naturally with the foreground. Care must be taken that linear perspective be avoided, and that the light fall on the figures in the same direction as it does on the painted screen.



**Board Notes**  
Robert Wheeler

Your FPCC Board met on Tuesday, April 25, 2023, and took the following actions:

- Approved minutes and financial report
- Approved holding the Annual meeting on June 20, 2023, from 5:30 to 8:30 p.m. at the Golden Corral Restaurant.
- Approved using the FPCC Dropbox account to store official club documents including Bylaws, Policies, and minutes of meetings.
- Approved an FPCC Policy on Image Use.
- Approved reimbursing Rick Battson for purchasing the room camera/microphone used for hybrid in-person/Zoom meetings.
- Appointed Rick Battson and Grant Noel to draft rules regarding make-up entries for image competitions.

Discussed timing of activities required to prepare for the Annual Meeting.

**City of Vancouver Valentine’s Ball**

The City hosted its annual Valentine’s Day event at the historic Pearson Airfield Hanger on February 10<sup>th</sup> and 11<sup>th</sup>. Formerly called the Valentine’s Day Father-Daughter Dance, this year the event was renamed Valentine’s Ball to be more inclusive and welcome everyone in the family to attend. The event had been cancelled in 2021 and 2022 due to the Covid pandemic and everyone was excited to have this event once again. This year, the event hosted 300 people between the two days.

Photographically, there was some early consideration to just let the attendees take their own informal selfies. After we met with the City employees at Town Hall they decided to accept our proposal to provide the attendees with both formal portraits and candid shots from the dance floor. We were very fortunate to have Jan Eklof and George Clark take some great candid shots on the dance floor. Rick Battson, Jim Nelson and I took the formal portraits by setting up two separate “studios” using a 20’ wide backdrop. We very much appreciated the help of

Esther Eldridge in directing participants and helping distributing the Valentine’s Day props. Jim Nelson is a very seasoned portrait and fashion photographer and his photography skills and assistance was great.

I uploaded all of the images taken during the event to a City of Vancouver’s shared drive and they provided the link to access those images to the adult attendees that had registered for the event. The City employees were pleased with the images and how smoothly everything went – they presented us with a generous gratuity check in the amount of \$500, plus \$79 for reimbursement of some rental gear used during the event.



PSA Rep.: Rick Battson



4 C’s Rep.: John Craig