

Adapter



Vancouver Washington

Film Pack Camera Club

Volume 66 Issue 01 October 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 66 Issue 01 October 2020

Club Officers:

President—Robert Wheeler
Vice President— Frank Woodbery
Treasurer—Esther Eldridge/Gail Andrews
Secretary — Gail Andrews

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

Inside *Adapter*

Page:	Content:
3.	Presidents Message
4.	Blank Page
5.	Last month EID night Judges Favorites
6.	Contd,
7.	Focus Stacking—Sharp Todd
8.	Contd.
9.	History
10.	Books at Abe's
11.	One in a million
12.	Contd.
13.	Auctions—Past
14.	One of the most expensive Photographs
15.	Naturalistic Photography—Emerson
16.	Guy Tal
17.	Board Notes



Cover:
Karl Blossfeldt

Sharp Todd

Focus Stacking Page 6

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.

Presidents Message

Pandemic Impacts

How has the pandemic affected you, your attitudes, and your photography? I have heard from people who have felt a bit disoriented and downhearted. In theory, it would be easy to shift photography to things that can be done at home. In practice, emotional impacts caused some folks to go weeks at a time without even picking up a camera.

From my own experience, I suggest taking small steps to re-ignite the spark of interest. Make a few images around the house. Capture the effects of light changing throughout the day. Make a series of images from the vantage point of a single window. Experiment with still life, macro, or self-portraits. Take out gear that you have not really used much and see just what it can do. Learn about camera settings you have not tried. Add keywords to images you already have. It does not take much to come up with a list of your own opportunities. Then pick something from your list and get started. Doing just one thing can break that psychological barrier surprisingly fast.

Life of the Club

Taking part in Club activities is a good way to stay connected with other photographers. Phase 2 guidelines advise us to “gather with no more than 5 people outside your household per week” (see <https://coronavirus.wa.gov/what-you-need-know/safe-start/whats-open-each-phase> for details). Since that makes in-person club meetings impossible, FPCC has scheduled online Club activities:

Image discussion session, first Tuesdays, 7 p.m. to 9 p.m. via Zoom

Education sessions, second Tuesdays, 7 p.m. to 9 p.m. via Zoom

Electronic Image Division competition, third Tuesdays, 7 p.m. to 9 p.m. via Zoom

I have found that taking part in these sessions provides a welcome sense of connection with other members. The connection becomes even stronger when submitting images for discussion or competition and when actively participating in discussions.

Virtual meetings are likely to be necessary for many more months. While connecting without webcam or microphone is possible, using either or both contributes to the social interactions that we have come to value. For useful guidance, a free e-book is available about how to make good use of the Zoom technology (<https://www.takecontrolbooks.com/zoom-essentials/>). Note: fee or inexpensive software is available to allow a smart phone to function as a Zoom webcam.

There are also opportunities to increase your participation within the Club. Your newsletter welcomes member contributions. Are there any photography resources you find useful (magazines, websites, discussion forums, courses)? Have you found anything surprisingly useful (gear or techniques) recently? Have you done any photo projects despite the pandemic? A couple of paragraphs on any of these topics could be useful for other club members (and might even be fun for you to write).

The newsletter is just one way to contribute to the life of the club. Another route involves directly taking part in helping the club function. For example, the Board would like to have “backup” for key club positions. Stepping into a more active role without needing to assume full responsibilities can be interesting and rewarding (as well as useful for the club). Imagine the benefits of rotating duties among more of our membership, with shorter terms of duty and shared activities for key positions (making participation less daunting for all), a constant influx of new perspectives, and more of us benefitting from active engagement.

Please contact me if you would like to consider any form of increased involvement. No need to wait for return of in-person activities.

Bob Wheeler

New Treasurer

After years of service as FPCC Treasurer, James Watt let us know that competing obligations require him to resign from the position and step back from FPCC participation. He continued performing Treasurer functions while we sought another person for the role. We thank him for his service and contributions.

Vacancies in Club officer positions are filled by Presidential appointment with confirmation by the Board. I am pleased to announce that Esther Eldridge has agreed to be appointed as FPCC Treasurer. Please thank her for being willing to do this.

Bob Wheeler

Last Month EID Night - YTD

This page intentionally left blank.

YTD scores will appear next month

Last Month EID Night - Judges Favorites



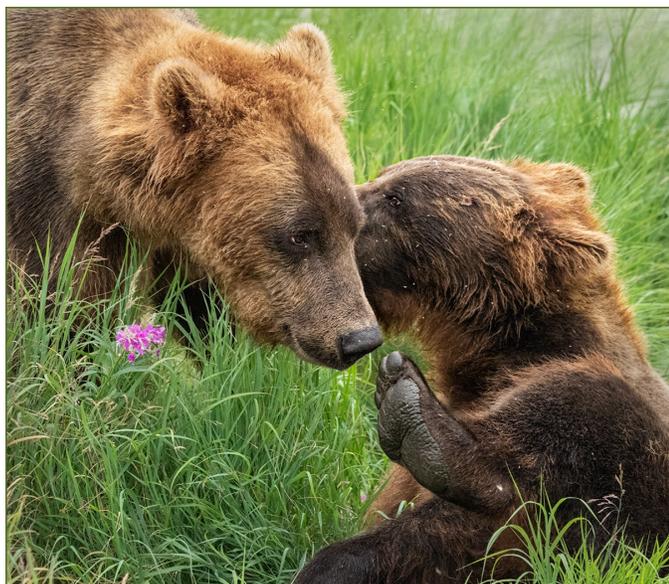
Don Funderburg - Hunter



Lois Summers - Washing Up For Dinner



Doug Fischer - Market Day



Katie Rupp - It's A Secret



Sharp Todd - Bikers 15

Last Month EID Night - Judges Favorites- Contd.



Doug Fischer - 3 Petals



Jan Eklof - Nesting Material



Jan Eklof - Crab Spider



Jan Eklof - Dried Leaf

Focus Stacking With Macro Photography

I have been retired for a good many years and have had time to do a fair amount of photography. With the COVID-19 lockdown I



have even more time on my hands, so I needed to find more things to do to occupy my time. I have for many years worked with focus stacking, mainly in conjunction with macro photography. Focus stacking is a means to obtain ultra-depth of field in a photograph. If you are taking macro pictures and stop your lens down to its minimum lens opening say f22 or f32, you will extend the depth of field but may not achieve good focus front to back on the

subject. Also, if you have your lens stopped all the way down to the narrowest opening, most lenses will not achieve an image of sharpness and quality as it would if the f stop was set close to the middle of the aperture range. For this reason, I always prefer to take my pictures with my lens set on f8 or f11. Even with high quality prime lenses it can make a difference.

So, what is focus stacking? It is the process of taking multiple images of a subject with each exposure focused in a different area of the subject. This assumes that the subject is not a flat surface perpendicular to the lens. I always focus on the nearest part of the subject, say a flower, and make an exposure and then shift the focus a very small amount toward the far part of the flower that



I want in focus and make another exposure. I keep doing this until I am focused on the furthest part of the flower. If the lens is an auto focus lens it must be set to manual focus. Obviously, this requires the camera to be mounted on a sturdy tripod. Some of the newer cameras have the focus stacking functions built into them and will generate the final image for you instead of having to do some post processing of the stack of exposures on the computer. If the camera generates a final RAW image this would be great. If it



only generates a final .jpg file it would not be optimum if you wanted to do a lot more post processing. My camera does not have this feature, so I must do the work manually. There is another item that can help with the camera focusing and that is a small hardware device called the CamRanger Mini. This device, when attached to certain cameras, will automate the focusing and tripping of the shutter in conjunction with a smart phone or iPad. I am now using the CamRanger Mini for my focus stacking work. After I shoot the focus stack set, I need to download them to the computer and process them in software to merge all the in-focus parts of the exposures. There are a few different software solutions on the market. I use Helicon Focus 7 which I feel does an excellent job. Helicon Focus will process my RAW files and output a Tiff file for further post processing in Photo Shop or any other photo editing software.



My work with macro focus stacking is usually taking pictures of flowers and mostly just a small part of the flower. I like to find some of the interesting detail and flowing lines in a flower. Sometimes I will take a composition where I need 2 or 3 inches in focus of a part of a larger flower and it will take 20, 30 or 40 exposures in the focus stack. Other times it may only be 6 to 10 exposures depending on the closeness of the subject and the depth of focus desired. My setup is quite simple with very little equipment involved. I have a number and a variety of flowers in my yard to choose from. I will pick a flower always making sure it is a nice specimen that has some interesting parts and good lines to



photograph. I will bring it into my photo office and set it up in a fashion where it will be held still and then I can move it around as needed for the composition I want. My lighting is about as simple as it gets. I set the flower up about 5 or 6 feet from the window in my office. The window is at about a 90-degree angle from my shooting angle, so I am creating nice side lighting. I control the amount of light for contrast control with the window shade. If the sun is shining and the light is too bright, I can close the shade. Sometimes I will use a reflector to put some light in the dark side of the subject if needed, or sometimes I will use a small LED light toward the rear of the subject for a little backlight. If my



composition should include some background beyond the flower, I have a 16"x20" print of out of focus green vegetation that I took for that purpose. The background will be about 12" beyond the subject. A lot of my compositions are of a small enough part of the flower that there is no need for any background material since the flower part covers the entire image area. My setup includes a Nikon D750 with the NIKKOR 105mm AF f2.8 macro lens. I also have a set of extension tubes so that I can get even closer when I want, especially if I am photographing a very small flower.



Focus stacking can be used effectively in other types of photography. I sometimes use it in landscape images. Let us say we have a scene to shoot with some interesting features in a foreground and some mountains in the background. A wide-angle lens may be used to get it all in focus with the great depth of field that type of lens has. But the drawback is that the wide-angle lens will make the mountains in the background very small and insignificant. If you want the mountains to be larger and more prominent you could step back a bit from the close subject and mount a telephoto lens. Frame this with the close subject and the far mountain. Put the lens in manual focus mode if it is an auto focus lens and take three shots with the camera mounted on a tripod. One shot should focus on the close object, one at the mid ground and one on the mountains.



Depending on the focal length of the lens, the f stop used and how close the near subject is, it may take more than three exposures. The processing would be the same for this focus stack as for the macro shots. Always shoot more images in the focus stack than you think are needed. This will ensure that you get everything in focus instead of some areas out of focus. If you have the focus stacking feature in your camera it will compute the proper number of images for you and take them automatically.

Focus stacking can create some great images with sharp in-focus detail front to back. Sometimes selective focusing makes a great image also. With a focus stack you can go both ways. You can select only one or a few of the focus stack for a selective focus image. This means that you can create two very different images in the same setup. This area of creative photography has consumed a lot of my time during this lockdown, just ask my wife!!

History— Karl Blossfeldt—1865 - 1932



Karl Blossfeldt (June 13, 1865 – December 9, 1932) was a German photographer, sculptor, teacher, and artist who worked in Berlin, Germany. He is best known for his close-up photographs of plants and living things, published in 1929 as *Urformen der Kunst*.^[1] He was inspired, as was his father, by nature and the ways in which plants grow. He believed that "the plant must be valued as a totally artistic and architectural structure."

Among his students at the Berlin Arts and Crafts School was Heinz Warneke.^[2] From 1923, he was professor at the *Vereinigte Staatsschulen für freie und angewandte Kunst* (United State's Schools for Fine and Applied Art) in Berlin, Germany. He died aged 67.

Appointed for a teaching post at the Institute of Royal Arts Museum in 1898 (where he remained until 1930), he established an archive for his photographs.

Blossfeldt developed a series of home-made cameras that allowed him to photograph plant surfaces in unprecedented magnified detail. This reflected his enduring interest in the repetitive patterns found in nature's textures and forms.^{[3][4][*better source needed*]}

In Berlin from the late nineteenth century until his death, Blossfeldt's works were primarily used as



teaching tools and were brought to public attention in 1928 by his first publication *Urformen der Kunst* (Art Forms in Nature). Published in 1928 when Blossfeldt was 63 and a professor of applied art at the Vereinigte Staatsschulen für freie und angewandte Kunst, *Urformen der Kunst* quickly became an international bestseller and in turn, made Blossfeldt famous almost overnight. The abstract shapes and structures in nature that he revealed impressed his contemporaries. Swiftly regarded as a seminal book on



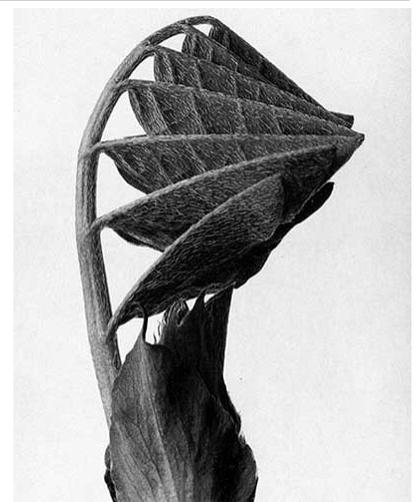
photography, Blossfeldt's objective and finely detailed imagery was praised by Walter Benjamin,^[5] who declared that Blossfeldt "has played his part in that great examination of the inventory of perception, which will have an unforeseeable effect on our conception of the world". He compared him to Moholy-Nagy and

the pioneers of New Objectivity, and ranked his achievements alongside the great photographers August Sander and Eugène Atget. The Surrealists also championed him, and Georges Bataille included his images in the periodical *Documents* in 1929.

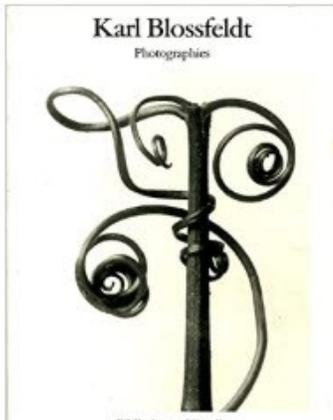
The publication of his working collages in 2001^[7] threw into question the legitimacy of his association with New Objectivity, as his methods were shown to differ from those of other artists in the movement.

In 2001 *Urformen der Kunst* was included in "The Book of 101 Books" as one of the seminal photographic books of the twentieth century.

https://en.wikipedia.org/wiki/Karl_Blossfeldt



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



[Karl BLOSSFELDT - photographs](#)

BLOSSFELDT Karl, Mattenklott Gert (texte de), Wilde Ann et Jürgen

Published by Paris - 1991 (1991)

Used

Quantity Available: 1

From: [Sylvain Paré](#) (Montolieu, France)

[Seller Rating](#): ★★★★★

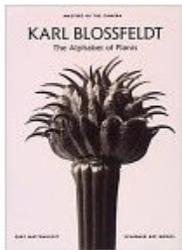
Add to Basket

US\$ 5.81

[Convert currency](#)

Shipping: US\$ 5.64
From France to U.S.A.

[Destination, rates & speeds](#)



Stock Image

[Alphabet of Plants \(Masters of the Camera\)](#)

Karl Blossfeldt

Published by Schirmer/Mosel Verlag GmbH January 1997 (1997)

ISBN 10: [3888148677](#) / ISBN 13: [9783888148675](#)

Used

Hardcover

Quantity Available: 1

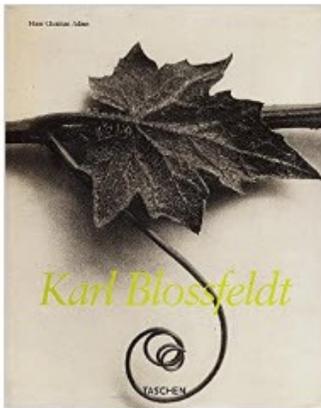
Add to Basket

US\$ 15.00

[Convert currency](#)

Shipping: FREE
Within U.S.A.

[Destination, rates & speeds](#)



[Karl Blossfeldt, 1865-1932](#)

Blossfeldt, Karl; Adam, Hans Christian (Text by)

Published by Taschen, Cologne (2004)

ISBN 10: [3822834815](#) / ISBN 13: [9783822834817](#)

Used

Softcover

Quantity Available: 1

From: [LEFT COAST BOOKS](#) (Santa Barbara, CA, U.S.A.)

[Seller Rating](#): ★★★★★

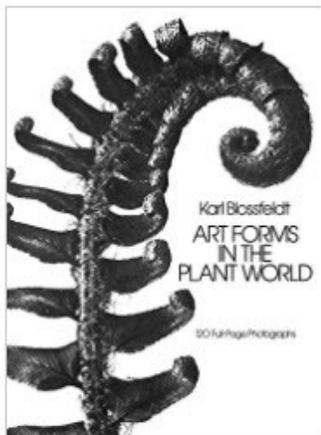
Add to Basket

US\$ 14.50

[Convert currency](#)

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

[Destination, rates & speeds](#)



Stock Image

[Art Forms in the Plant World 120 Full-Page Photographs](#)

Blossfeldt, Karl

Published by Dover Publications (1986)

ISBN 10: [0486249905](#) / ISBN 13: [9780486249902](#)

Used

Softcover

Quantity Available: 1

From: [Books End](#) (Syracuse, NY, U.S.A.)

[Seller Rating](#): ★★★★★

Add to Basket

US\$ 6.00

[Convert currency](#)

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

[Destination, rates & speeds](#)

One In A Million

It was on Friday, June 19th, 2020, at 2:25 PM, in the afternoon. I was at my dining room table working on my laptop, looking out my dining room window, facing my backyard. All of a sudden I saw this rapid action taking place! I jumped up and grabbed my camera, which was on the table near me. I wanted to get as close as I could to the subject, so I had to rush to my camera case to get one of my zoom lenses. I removed the 18-55mm lens and attached a zoom 75 - 300mm lens, and started to shoot hand held. I was astounded at the size of a large bird.

I'm using my Canon Rebel T5i, 700D, with my 75-300mm ZOOM lens. I did about 4 shots in quick succession, and realized I was not steady enough. I set the camera for "Shutter Priority" at 1/400th of a second. I set the ISO at 400. I estimated the action I saw would be stopped at that speed. The



01 Frame - 2 _ 2:27: 47 PM 06/19/2020



02 Frame - 3 _ 2:29: 49 PM 06/19/ 2020

"auto-focus dot" right on the head of the Hawk. The action was furious, as the Hawk was removing feathers from the neck of the Jay. I remember telling myself, "Keep Shooting, Keep Shooting!" I did, and shot over 50 frames as the action continued. When viewing the group of photographs, notice the position of the talons of the Hawk,

sunlight was bright. That way the f/stop would take care of itself. All of the shots indicate the f/stop to have been at f/8. I have ten focus points in my viewfinder, so I selected the upper left quadrant, single dot, and tried to keep the large birds head in that position. I wanted the birds eyes to be in sharp focus. My tripod was nearby so I quickly attached the camera to the tripod, since the furious action appeared to continue right in front of me, but through the window, a double pane window, thankfully it was clean, and gave me a clear view of what was happening. If there was any noise outside, I didn't hear it! All I heard was the noise of the camera, as I furiously and continually pumped the expose button! I had a perfect ringside seat of a Coopers Hawk attacking a Scrub Jay. I zoomed all the way out to the full 300mm and adjusted my



03 Frame - 8 _ 2:30: 57 PM 06/19/ 2020



04 Frame - 9 _ 2:31: 04 PM 06/19/ 2020

to see the actions of this predator! My last frame shows the Hawk straddling the scrub jay, after having completely subdued it, and probably has it's talons dangling from its beak. It looks like a black feather is dangling from its beak. Suddenly, in a flash, the Hawk picked up the body of the Jay, and flew off! I must have blinked! I totally **missed** the shot of the bird being whisked away, it happened too fast.

I was a bit shaken and had to sit down and gather my thoughts.

I turned on the picture viewing screen of the camera, and began looking at the frames I had just captured. **WOW!** I had to upload them into my computer and take a close look to see how much of this action was really sharp and in focus. The Hawk was bouncing around violently, pouncing up and down, swinging around, ripping feathers. You can see the feathers spread all around, this way, and that way! I had several shots just of its back side. I eventually deleted several of the unusable or soft blurred shots, but retained 21 overall.

In an effort to show what **MIGHT** have happened, I produced a duplicate of the final frame, to use Photo Shop to synthesize a visual of the Hawk beginning to fly away. I used that final frame to accomplish the effect. I'm copying the body of the bird and rotating it slightly. Then pasting the copy two times over the top of the initial body to make it look like it is in the process of leaving the area!

I checked the time I started shooting, and the last frame, just as the Hawk departed from the location with its prey. 4.79 minutes had elapsed. I still felt a little shaken



05 Frame-10_2:31:07 PM 06/19/ 2020

after I had the images in my computer. I've decided to reduce my picture story down to these 8 key photos, **plus 1 extra alternate synthetic view**, to give our viewers the best of the event. I cropped some of the



06 Frame - 14 _ 2:31: 38 PM 06/19/ 2020

frames to bring the head of the hawk as close as possible. The full body shot is the closest my 300mm lens could bring the event to my view. I estimate I was about 30 feet away from this event.

This is my story of the time I have spent quarantined in my home. I have never seen anything like this before, especially being this close to the action. For me, this was a once in a lifetime experience, or one in a million chance, right in my own backyard! I'm happy to share this event with our club members.

Ray Klein



07 Frame - 15 _ 2:31: 48 PM 06/19/ 2020



08 Frame - 20 _ 2:32: 26 PM 06/19/ 2020

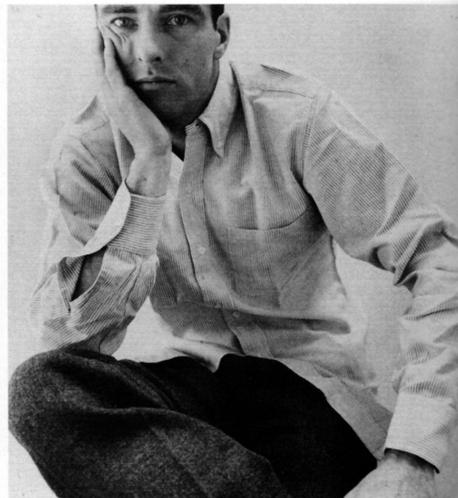


09 Frame - 20 _ 2:32: 26 PM 06/19/ 2020

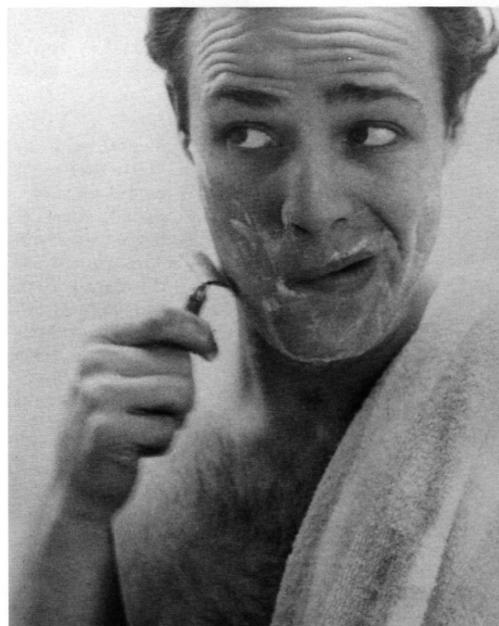
A Page From Auctions Past



447



449



448

□ 448

Richard Avedon

MARLON BRANDO SHAVING

mounted on card, early 1950's

13 1/8 x 11 3/8 inches

\$1,800-2,200

□ 449

Richard Avedon

MONTGOMERY CLIFT

matted, early 1950's

11 1/4 x 10 1/2 inches

\$1,000-1,500

□ 447

Richard Avedon

GERTRUDE LAWRENCE AND HER DOG IN PENNSYLVANIA STATION

mounted on card, 1951 (*Harper's Bazaar*, February 1951, p. 140)

10 1/2 inches square

\$1,500-2,000

Unless otherwise stated in the description above, the photograph is a silver print and is not offered as one of a limited edition.

One of the Most Expensive Photographs



The photograph was produced as the second (and largest) of a set of six depicting the river Rhine. In the image, the Lower Rhine flows horizontally across the field of view, between flat green fields, under an overcast sky.

Extraneous details such as dog walkers and a factory building were removed by the artist using digital editing. Justifying this manipulation of the image, Gursky said "Paradoxically, this view of the Rhine cannot be obtained in situ, a fictitious construction was required to provide an accurate image of a modern river." Gursky produced a very large chromogenic colour print of the photograph, mounted it onto acrylic glass, and then placed it in a frame. The image itself measures 73 by 143 inches (190 cm × 360 cm), while the frame measures 81 by 151 inches (210 cm × 380 cm).

The print was originally acquired by the Galerie Monika Sprüth in Cologne, and subsequently bought by an anonymous German collector. The collector sold the print by auction at Christie's New York on 8 November 2011, who estimated it would fetch a price of \$2.5–3.5m. It actually sold for \$4,338,500 (then about £2.7m); the identity of the buyer has not been revealed.

The work has been described by arts writer Florence Waters in *The Daily Telegraph* as a "vibrant, beautiful and memorable – I should say unforgettable – contemporary twist on [...] the romantic landscape" and by journalist Maev Kennedy in *The Guardian* as "a sludgy image of the grey Rhine under grey skies".

https://en.wikipedia.org/wiki/Rhein_II

Author with his work

360CM X 190CM
(141.7X74.8inch)



The Original Scene

Thanks to:
Henri Ren

Naturalistic Photography—P. H. Emerson

Landscape—contd.

The Lines

As we have said there can be no rules for the arrangement of lines, yet they are all-important and essential for the expression of harmony and directness. The student must cultivate the habit of quickly analyzing the lines of a picture, and coming to a decision whether they are harmonious and pictorially suitable. For example, he must not have the lines of different objects cutting each other and forming unpleasant angles, for if he does this the eye of the observer will never get away from the geometrical figure, however good the other part of the picture may be. He should look for repeated lines, and his lines should run into the picture, thus all comfortableness is avoided. There is no necessity for balance or the equal arrangement of masses on either side of the picture, for this, though it may produce pretty pictures, will never produce strong ones. Every line must help to tell the story and strengthen the picture, otherwise it weakens it.

Aerial Perspective

It is of vital importance that this be well rendered, the method for obtaining it having already been shown. The student must remember that he must give the true value to the separate planes of the picture, or it is worthless for reasons already stated. The state of the weather, has, as we have indicated, a wonderful modifying effect on this perspective, and must be carefully studied.

Tone

Of vital importance is the relatively true rendering of tone as already indicated. This is such a subtle subject that no directions can be given for it, and the student can only master the subject by a long and ardent study of nature. He can test his knowledge by his power of criticizing pictures away from nature, for their truth or falsity of tone. The key in which the picture is pitched should always be in keeping with the subject rendered.

Composition

The objects must be arranged so that the thing expressed is told clearly and directly, in short, the student should try to express his subject as it has never been expressed before. All things not connected with the subject should be removed, and all but the chief thing to be expressed should be carefully subdued. The

interest must not be divided, but all must go to help the expression of the *motif* of the picture. Thus a white patch the size of a three penny piece may ruin a 12 by 10 inch plate, as many a hat, a basket, or other small article has done; just as a false foot may ruin an otherwise fine stanza. Be most careful how you introduce a detail, it may either make or mar your picture.

The sentiment and detail must always be appropriate or the result is a travesty. Thus haymakers do not wear do fashioned buttoned-boots, nor do rustics wear sun-bonnets and aprons all clean and fashionably cut. But this is only a superficial matter, the artist can carry appropriateness much deeper than in mere costume; for example, a flock of sheep on a pasture may be made quite false in sentiment, if they are driven in a way that suggests a march to the slaughterhouse, and they are very easily huddle together in a manner that suggest that final procession. The student will now see how subtle all these matters are, and how little yet how much divides the masterpiece from mediocrity. Some photographers think naturalism consists only in taking things as they are, and they will exclaim, if you criticize their work, "a Oh! It was just like that anyway." true, oh incongruous one, but it was just some other way as well, and perhaps that other way might have given a work of art, whereas this way has given a bald and uninteresting fact. Selection or composition is a most subtle matter and one very difficult to learn but let the student persevere and if he has the ability he will find that the scales will fall from his eyes as he goes on.

Impression.

The impression must be true throughout, and if all the preceding components are true the impression will be true.

Our student may now have carried out all these things and yet there may be no picture, his mind may be commonplace. He may have wasted a good technique on a commonplace subject, such as a yacht going in full sail, or an express train, some very ordinary dogs or horses, or some very extraordinary men or women. We are then brought to a very important matter the subject.

Continued Next Month

Guy Tal - www.guytal.com

On Subjectivity

A work of art is the unique result of a unique temperament. Its beauty comes from the fact that the author is what he is. It has nothing to do with the fact that other people want what they want. Indeed the moment that an artist takes notice of what other people want, and tries to supply the demand, he ceases to be an artist, and becomes a dull or an amusing craftsman, an honest or a dishonest tradesman. He has no further claim to be considered as an artist.

Oscar Wilde

My great creative passions are photography and writing, and every so often I like to draw parallels between the two. Of particular interest to me are things derived from the maturity of each pursuit, manifested, in part, in the acceptance of established variations and classifications. For example, most any reader knows to make the distinction between journalistic reporting and creative writing, and to apply different criteria in their appreciation. The same distinction, however, does not quite apply to the minds of most consumers of photography, where an image presented as creative is often still expected to maintain the same degree of objectivity and factual representation as photographs illustrating a news report.

Creativity is an expression of subjectivity. In other words, a work of creative art always is biased toward expressing the unique sensibilities of its creator. It is, therefore, curious to encounter photographs presented as a “fine art,” where the photographer also proclaims their faithfulness to the subject “as seen.”

Of all human pursuits, art is perhaps the most subjective. From the things that motivate someone to create it in the first place, through their choice of tools, composition, style and presentation, everything about art relies on subjective choices made by an artist in accordance with their own imagination and skill, distinguishing their work from that of others.

In truth, subjectivity in art is not an either/or quality, but a point along the continuum between the factual and the imaginary, the literal and the metaphorical. In some of manifestations, the photographic artist may limit their involvement to a choice of composition; in

others they may allow a narrow range of refinements to color and contrast; and in others they may pursue whatever means necessary.

Other than the obvious aesthetic implications, the degree of subjectivity in one’s work also determines the audience for it. The more factual and readily understood an image is, the larger its potential audience pool. Conversely, the larger the audience, the lower the common denominator, and the more restricted the artist is in expressing their own creative voice. This is an important consideration. If you are driven primarily by sales, accolades or popularity, and want to maximize your audience, the less likely it is that your work will communicate complex personal narratives. And the more personal and expressive your work, the smaller your potential audience may be. This is not to say that one is “better” than the other, just that such choices carry implications beyond personal conviction.

Finding satisfaction in one’s work also is directly derived from the degree of subjectivity expressed. The more personal and complex your message, the fewer people are likely to relate to it. Accept it and don’t try to please everyone. The alternative is to compromise your message and/or artistic integrity.

Understanding the implications and sacrifices of your chosen degree of subjectivity is important. Much as many would like their work to be both objective and creative art, the two are incompatible in many ways. Make your choice and accept the consequences. For myself, I yearn for the day when photography reaches the degree of maturity where its consumers know to draw a clear distinction between representational and creative work, as they do with writing.

July Board Notes

Officer election by membership affirmed (Bob Wheeler, President; Frank Woodbery, Vice President; James Watt, Treasurer; Gail Andrews, Secretary).

Chair position appointments approved (Grant Noel, Print Chair; John Craig, EID Chair and 4Cs Representative; Jan Eklof, Judging Chair; Frank Woodbery, Program Chair; Bob Deming, Webmaster; Gail Andrews, Hospitality Chair; Ray Klein, Touchmark Photo Event Coordinator; Jon Fishback, Adapter Editor and PSA Representative; Rick Battson, Field Trip Coordinator).

Approved collecting dues by mail and including stamped return envelopes to increase response in absence of in-person meetings for dues collection.

Approved virtual meeting schedule: Image Discussion Sessions (Frank Woodbery chair for temporary committee to develop details), Monthly education sessions; Monthly EID competition.

Approved August non-competition image discussion session focused on variations in processing specified images.

Suspended Annual Picnic, Print competitions, and Field trips due to pandemic restrictions.

Approved treasurer report. Approved use of club funds to pay speakers for education sessions, noting rent payments are currently suspended due to the pandemic.

August Board Notes

Quorum was not achieved, meeting continued to September

Discussion items: website calendar has been updated; 4Cs will facilitate sharing EID judging among clubs but has suspended print competitions; field trip insurance cost is going up but field trips are suspended, topic to be resolved when meeting resumes in September.

4Cs Announces Changes to Monthly EID Competitions

4Cs now has two separate monthly Club competitions: a Traditional category and an Altered Reality/Monochrome category. The Traditional MEID-T category has been expanded from 5 entries from each club to 6 entries. The new MEID_ARM allows clubs to enter up to 4 images in any combination of Altered Reality or Monochrome. These monthly competitions, are not individual competitions. However, 4CS does conduct a Quarterly EID for individuals from 4Cs member clubs.

FPCC has three categories: Theme Challenges, Monochrome, and Open. While FPCC doesn't have a specific category for Altered Reality, AR images are accepted in the our Open Category and are eligible to be sent on to 4CS MEID-ARM. Traditionally the FPCC EID Chair selects images to send on to 4Cs from our high scoring images, each from a different maker.

In summary, 4Cs states that, "Altered Reality images depict photographic subjects in a substantial departure from realism. This may be accomplished through control of content, the photographic process, or post processing." For detailed descriptions of Traditional and Altered Reality please refer to the current Gold Book, page 32, "Entry in Traditional vs Altered Reality" at <https://bit.ly/3gaPscn>.



4 C's Rep.: John Craig