

Adapter



Journal of:
Film Pack Camera Club
Vancouver, WA
Volume 70 Issue 01 October 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 jpf1@aol.com

Volume 70 Issue 01 October 2023

Club Officers:

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Vice President— Vacant
Treasurer—Rod Schmall
Secretary — Lucinda Savoe

Directors:

Grant Noel
Ray Klein
Rick Battson
Howard Bruensteiner
Jan Eklof
Dwight Milne



Rod Schmall
Another Look—Page 6

Inside *Adapter*

| Page: | Content: |
|-------|---|
| 3. | Last month EID Night Judges Favorites |
| 4. | Contd. |
| 5. | Contd. |
| 6. | Another look |
| 7. | Last month PRINT night Judges Favorites |
| 8. | Contd. |
| 9. | Contd. |
| 10. | Contd. |
| 11. | Discussion Night |
| 12. | Contd. |
| 13. | Contd. |
| 14. | Contd. |
| 15. | Contd. |
| 16. | Summer Picnic 2023 |
| 17. | Workshop |
| 18. | History— Marion Post Wolcott |
| 19. | Contd. |
| 20. | History at Auction |
| 21. | History at MOMA |
| 22. | Books at Abe's |
| 23. | Pictorial Effect in Photography |
| 24. | Contd. |
| 25. | Board Notes |

Cover:

Katie Rupp

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

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

Last Month EID Night - Judges Favorites



Howard Bruensteiner—Spiral Journey



Jan Eklof—Lilly Buds And Petal



Dou Fischer—Dinner Time



Sharp Todd— Blue Water Lily 623

Last Month EID Night - Judges Favorites



Eloise Carson—Sea Anemones



Jan Eklof—Black Swan



Katie Rupp—Morning in Zambia



Lee More—Swan Island

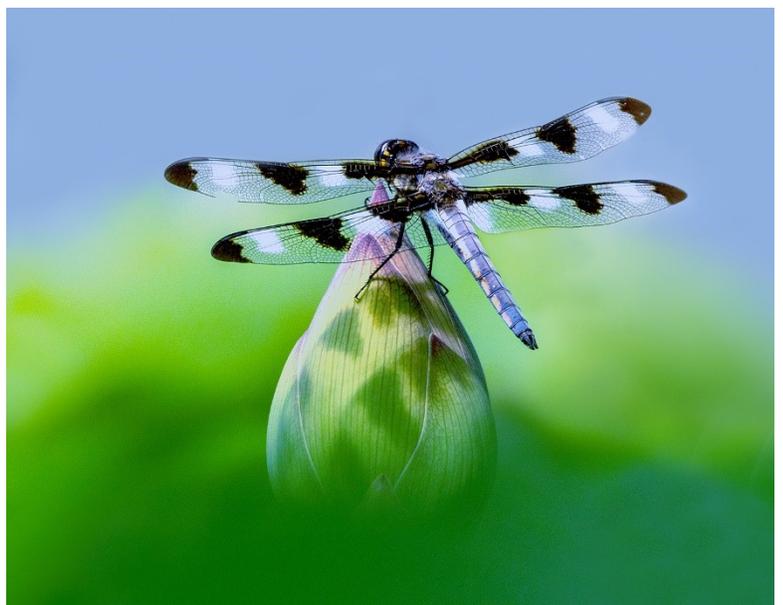
Last Month EID Night - Judges Favorites



Doug Fischer—Golden Blackbird



Katie Rupp—To Dream



Jan Eklof—Twelve Spotted Skimmer

Last Month EID Night - Another Look



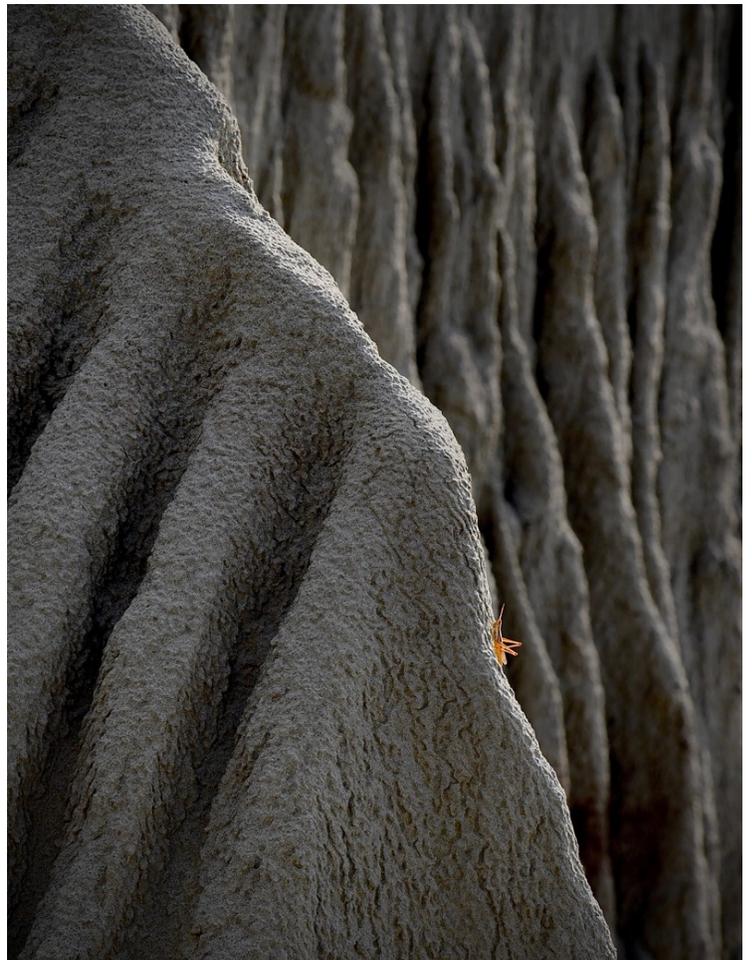
From time to time the editor takes a second look at images that did not make it to Judges Favorites.

These images, I feel, hold a wealth of help for the competitive member in appreciation for well done images they may have done that missed the eye of a judge.

Here is an example, by Howard Bruensteiner. His image "Swirls", might very well be looked at simply for its wonderful composition, dimension, and the movement and flow of the elements. A score of 7.5 might say this is just better than an average image. I feel it is much better than average.

Rod Schmall's "Life In The Badlands" scored twenty. If one were to take this literally one might think it to be seen as below average. The fact is only one judge saw I that way. Average work, I feel, should be work that is, or just touches on the key elements of a fine image. This minimalist work, I don't think, misses many of these fine elements.

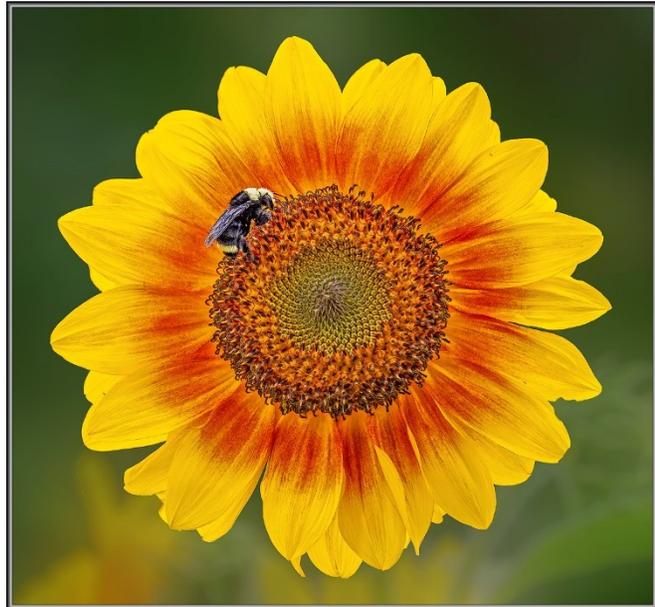
The diagonal line of the highlight area from upper left to lower right is a fine compositional element and the juxtaposition of the vertical lines of the background to the diagonal lines of the foreground, to me, play rather well against the fine dimension created by the soft background and these two simple elements. The addition of the grasshopper adds just the right amount of humor and interest.



Print Night - Judges Favorites



Doug Fischer -Red Eye



Doug Fischer - Sunflower & Bee



Sharp Todd—Three Waterlily's in a Row



Katie Rupp—Digging for Tubers



Sharp Todd—Two Roses Three Buds

Print Night - Judges Favorites



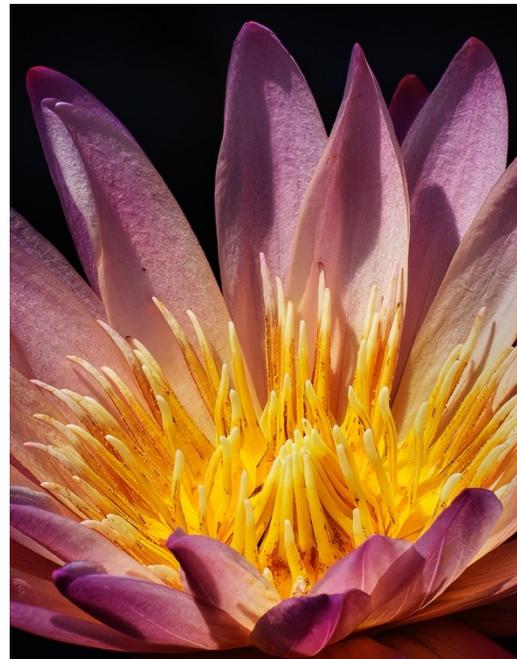
Katie Rupp—The



Sharp Todd—Steel Wheel Hub



Jan Eklof—Pink Lotus Lily

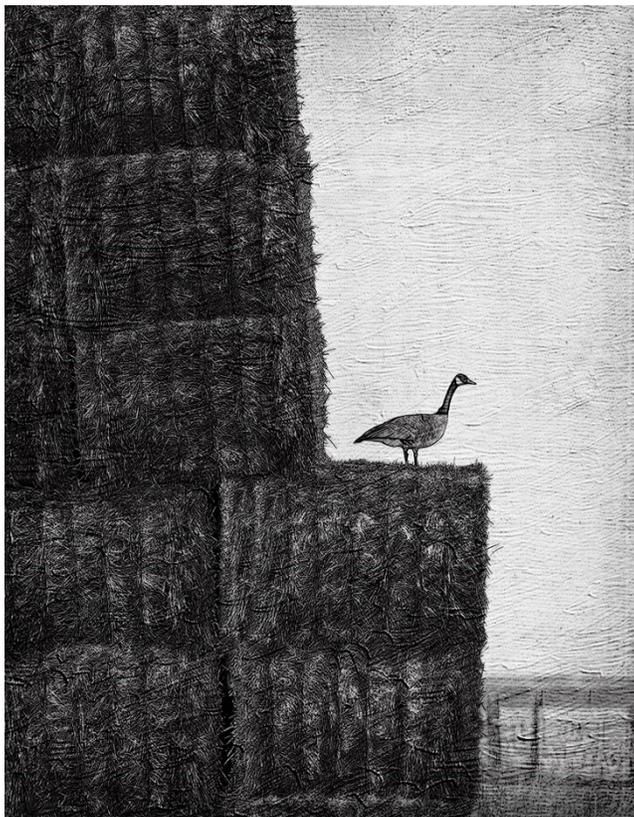


Sharp Todd—Red Water Lily Going Up



Jan Eklof—Yellow Rumped Warbler

Print Night - Judges Favorites



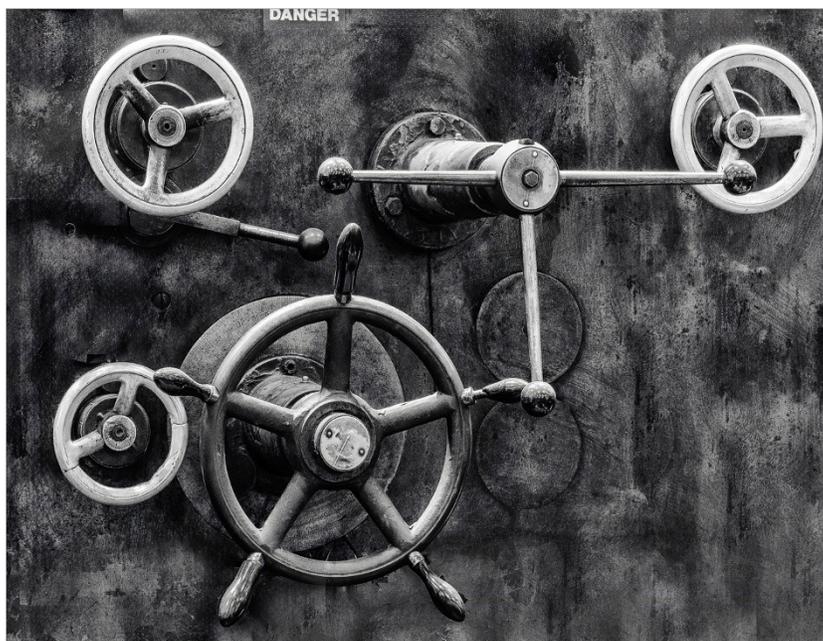
Jan Eklof—Har Stack Look Out



Eloise Carson—Flower of the Sea



Eloise Carson—Windmill Gone Wild



Sharp Todd—Turn Right Here

Print Night - Judges Favorites



Sharp Todd—Blue Water Lily



Sharp Todd—Heavy Metal



Katie Rupp—I'm So Pretty



Jim Nelson—Maternity Silhouette

Last Month Discussion Night

Eloise Carson



Everyone is enjoying Eloise's image in Croatia. Discussion on the left revolved around the lighting and interesting placement of elements. The nice curve of the path through this park was thought to be a nice line. There was a comment regarding the rather light colored tree trunk upper left and the suggestion

was that it might be toned down.



Robert Wheeler



The discussion group felt that the power of the image on the left was in the hair of the riders and how it falls. There was considerable discussion on how to enhance that feature, including some severe cropping. The interest in the phone booth was, of course, on the graffiti and especially the nostalgia of the past.



Rod Schmall



Rod continues to have a fine eye for the unusual and this is his latest. The fine circular details and complimentary colors on the left was thought to be a fine composition. There was considerable discussion as to sizing of images for presentation. On the right, the interesting lines of the netting coupled with the many golf balls, gave goo interest.

Someone even mentioned the line ball on the wrong side of the net as a metaphor of independence or a lost sole or some sort.



Last Month Discussion Night



Jan Eklof

Jan's portrait on the left, according to her, was an exercise in retouching. She tackled several serious areas of the face for correction. The group felt it was a fine job, on which you can readily see.

The dragon fly on water lily was universally felt to be most excellent and Jan's trepidation as to seeing the back of the insect was unfounded. The group universally felt very positive of the image in every way.



Frank Woodbery



Frank felt that the image on the left probably needed a title, and some time was taken with the group making suggestion. It was noted there was a slight softening of the near element and the group made several suggestions as to a fix.

On the right, Frank took a rather noisy image and manipulated it into something interesting. Discussion revolved around the overall color and what might be a better cropping. Frank said he

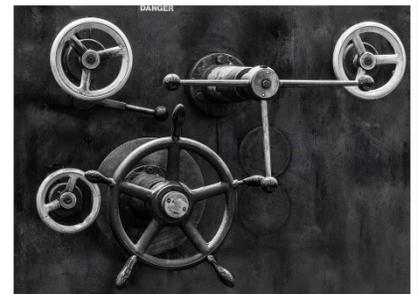


would work on it.

Sharp Todd



Sharp gave the group a fine discussion regarding the restoration of the image on the left to what you see on the right. He spent quality time discussing the new Photo Shop features that allow for AI removal of elements. The group spent quality time asking questions and giving opinions of the process and the result.



Last Month Discussion Night



George Clark

This may be the second time we have seen these, but George was present at the meeting so here is even if twice.

George made this for his baby grandchild and described the construction especially the slow closing lid to protect tiny fingers. On the help side it was said that he might have used a more esthetic background on the left.



Doug Fisher

Doug started out with the comparison on the left, allowing the group to discuss what they saw, without his opinion. The group spent considerable time with the choice of cropping and other possibilities for the same. It was thought that the upper background might be good but that the right side might have been more severely cropped. There was even a thought that a vertical might work.



The bee on the right required considerable explanation from Doug. It was said that the edges may need work to mitigate background and compositing work.



Ray Klein

Ray's fine composite has received very high scores in the altered reality category with the 4C's competition and they felt he should show it around so others might see what would be a good image for that category.

Ray explained his process and all were amazed at what can be done with a laptop and perseverance. Congratulation to Ray!

Last Month Discussion Night



John Craig

John's image of the grist mill, taken some time ago, was discussed regarding the lighting and how it impacts the image. John felt the exposure on the water was a bit heavy. Questions regarding the direction of the light were discussed with little consensus as to direction or intensity. All in all the image provoked interest in returning to the location with the club, if it is still in operation.



Katie Rupp

Katie's bee was thought to be a departure from her usual work, however interesting. There were questions as to what category this might fit, but no consensus. Overall the group felt the treatment of the flower to be interesting. The scene on the right nearly dropped everyone out of their seats. There was not much that could be said beyond exclamations of wonder at the beautiful scene. It was said that if one could paint a scene such as this, this is exactly how it would be done.



Jon Fishback

On the left Jon gave the group basically a smile. Found objects will be his photography for the future, and this caught his eye. On the right is an exercise in dimension and how difficult it is to photograph something that needs dimension for its impact. The group had a fertile discussion on the subject with several things to look for to create dimension.



Last Month Discussion Night



Grant Noel

Grant visited an interesting installation including the image at the left. Much conversation revolved around where and what it is. You will need to contact Grant for this information.

On the right, Grant was helpful to a young woman trying to take a selfie of herself and two daughters. She was not having any luck so he volunteered the result was this fine group.



Howard Bruensteiner

Katie's bee was thought to be a departure from her usual work, however interesting. There was questions as to what category this might fit, but no consensus. Overall the group felt the treatment of the flower to be interesting.

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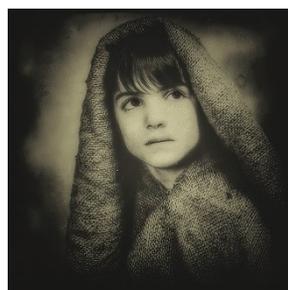
Howard Bruensteiner

The challenge for the discussion group, was to create a look such as this image by Steichen from the 19th century, →

Three of our members participated with these results. The discussion group felt that Howard's version comes the closest.



Edward Steichen



John Craig



Jan Eklof

What do you think?

Summer Picnic 2023



Always fun seeing people eat.



Sharp gets a PSA award.



Bird likes the look of the cookies

Images by Bob Wheeler and Jan Eklof



Who knew George was funny?

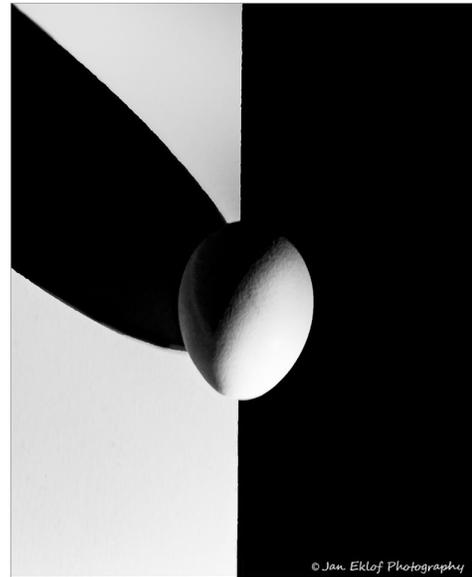
FPCC Creative Photography Workshop 9/26/23

Story by Frank Woodbery

To kick off the new season, Ann Campbell led a creative photography workshop at the Touchmark on September 26th. We had a total of 8 intrepid FPCC participants (plus me serving as an assistant). Ann had set up a total of 8 different photographic setups available for everyone to photograph. Jan Eklof had already posted some great images from this event on Facebook and I'm including them here.

The shots below were of a lightbulb resting on an iPad tablet. Ann had created the colorful graphic in Photoshop then displayed on the tablet. Most of Ann's setups were using readily available household items that are lit with ordinary flashlights.

Here are some other of Jan's images from the evening..



I realized in the middle of this event that it's *very difficult* to hold a flashlight in position with one hand, while trying to operate a camera with the other! I appreciate the patience of the attendees and I hope to have some additional workshop events like this. Feel free to email with your ideas of what you would like to see.

History—Marion Post Wolcott



Marion Post Wolcott (June 7, 1910 – November 24, 1990) was an American [photographer](#) who worked for the [Farm Security Administration](#) during the [Great Depression](#) documenting [poverty](#), the [Jim Crow](#) South, and deprivation.

Early life^[edit]

Marion Post was born in [Montclair, New Jersey](#) on June 7, 1910, to Marion (*née* Hoyt; known as "Nan") and Walter Post, a physician.^{[1][2]} She grew up in the family home in [Bloomfield](#), the younger of two daughters in the Post family.^[3] Her parents divorced when she was thirteen and she was sent to [boarding school](#), spending time at home with her mother in [Greenwich Village](#) when not at school.^[4] Here she met many artists and musicians and became interested in dance. She studied at [The New School](#).

Post trained as a teacher, and went to work in a small town in [Massachusetts](#). Here she saw the reality of the Depression and the problems of the poor. When the school closed she went to [Europe](#) to study with her sister Helen. Helen was studying with [Trude Fleischmann](#), a Viennese photographer. Marion Post showed Fleischmann some of her photographs and was told to stick to photography.

Career^[edit]

While in [Vienna](#) she saw some of the [Nazi](#) attacks on the [Jewish](#) population and was horrified. Soon she and her sister had to return to [America](#) for safety. She went back to teaching but also continued her photography and became involved in the anti-fascist movement. At the New York Photo League she met [Ralph Steiner](#) and [Paul Strand](#) who encouraged her. When she found that the [Philadelphia Evening Bulletin](#) kept sending her to do "ladies' stories", Ralph Steiner took her portfolio to show [Roy Stryker](#), head of the photography division of the [Farm Security Administration](#), and Paul Strand wrote a letter of recommendation. Stryker was impressed by her work and hired her immediately.

Post's photographs for the FSA often explore the political aspects of poverty and deprivation. They also often find humour in the situations she encountered.

In 1941 she met Leon Oliver Wolcott, deputy director of war relations for the [U. S. Department of Agriculture](#) under [Franklin Roosevelt](#). They married, and Marion Post Wolcott continued her assignments for the FSA, but resigned shortly thereafter in February 1942. Wolcott found it difficult to fit in her photography around raising a family and a great deal of traveling and living overseas.^[5]

In the 1970s, a renewed interest in Post Wolcott's images among scholars rekindled her own interest in photography. In 1978, Wolcott mounted her first solo exhibition in California, and by the 1980s the [Smithsonian](#) and the [Metropolitan Museum of Art](#) began to collect her photographs. The first monograph on Marion Post Wolcott's work was published in 1983.^[6] Wolcott was an advocate for women's rights; in 1986, Wolcott said: "Women have come a long way, but not far enough. . . . Speak with your images from your heart and soul" (Women in Photography Conference, Syracuse, N.Y.).^[5]

Post Wolcott's work is archived at the Library of Congress and the [Center for Creative Photography](#) at the [University of Arizona](#) in [Tucson, Arizona](#).^[7]

Death^[edit]

Post Wolcott died of lung cancer in [Santa Barbara, California](#), on November 24, 1990.^[4]

Wikipedia is interactive: Hold down the Ctrl key and click on the underlined.

History—Marion Post Wolcott



History at Auction



Marion Post Wolcott (American, 1910-1990)

Gambling in a Juke Joint, Clarksdale, Mississippi, 1939
Ge...

Auction 14173 | Lot: 39193 | Aug 11, 2021

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



Marion Post Wolcott (American, 1910-1990)

A Group of Five Photographs of the Florida (5 works), 1939-19...

Auction 191934 | Lot: 97096 | Aug 21, 2019

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



Marion Post Wolcott (American, 1910-1990)

A Group of Six Photographs, circa 1940s

Gelatin silver, pr...
Auction 191850 | Lot: 14214 | Nov 28, 2018

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



Marion Post Wolcott (American, 1910-1990)

A Group of Four Photographs of the American South (4 works), ...

Auction 191938 | Lot: 98096 | Sep 18, 2019

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



MARION POST WOLCOTT (American, 1910-1990)

Mississippi, 1939
Vintage gelatin silver
10-1/2 x 13-5/...

Auction 5153 | Lot: 74058 | Nov 2, 2013

Sold For: **\$4,687.50** ?



Marion Post Wolcott (American, 1910-1990)

Negro Man Entering Movie Theater by Outside Stairway (Colored Entranc...

Auction 5409 | Lot: 73090 | Apr 6, 2019

Sold For: [Sign-in](#) or [Join \(free & quick\)](#) ?

Make Offer to Owner \$6,750 or more ?



Marion Post Wolcott (American, 1910-1990)

Farm Security Administration (7 Photographs), 1939-1940
Ge...

Auction 5376 | Lot: 73176 | Oct 12, 2018

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)



Marion Post Wolcott (American, 1910-1990)

Kentucky and West Virginia (8 photographs), 1938-1940
Gela...

Auction 5376 | Lot: 73171 | Oct 12, 2018

Sold For: [Sign-in](#) or [Join \(free & quick\)](#)

History at MOMA



Marion Post Wolcott
*A Member of Witkin's
Family Making Biscuits*
1939



Marion Post Wolcott
*Cabins Imitating the Indian
Teepee for...*
1940



Marion Post Wolcott
*Colonial Cottage Court for
Tourists Outside of...*
1940



Marion Post Wolcott
Winter Tourists
1940



Marion Post Wolcott
*Baptism in Triplett Creek,
Rowan County, Kentucky*
1940



Marion Post Wolcott
*Center of Town after
Blizzard, Woodstock,...*
1940



Marion Post Wolcott
*"Working Men Lunches"
Café Where Constructio...*
1940



Marion Post Wolcott
Town Meeting, Vermont
1940



Marion Post Wolcott
*Post Office,
Aspen, Colorado*
1941



Marion Post Wolcott
*Winter Visitors from
Nearby Trailer Park,...*
1941



Marion Post Wolcott
*Coal Miners, Chaplin
Collieries, Scott's Run,...*
September 1938



Marion Post Wolcott
*Unemployed Coal Miner's
Daughter Carrying Home...*
1938



Marion Post Wolcott
*Movie Advertisement on
the Side of a...*
1938

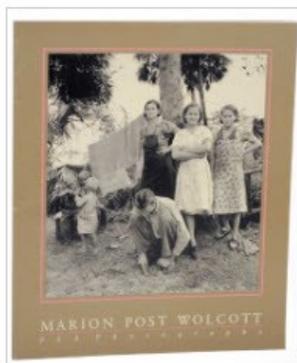


Marion Post Wolcott
*Many Stories are
Exchanged by Buyers an...*
1939



Marion Post Wolcott
*Mr. R.B. Whitley Visiting
his General Store*
1939

Books at AbeBooks



Marion Post Wolcott, FSA Photographs

Wolcott, Marion Post

Published by Friends of Photography, 1983
 ISBN 10: 0933286384 ISBN 13: 9780933286382

Seller: ThriftBooks-Atlanta, AUSTELL, GA, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

BOOK

Used - Softcover
 Condition: Good

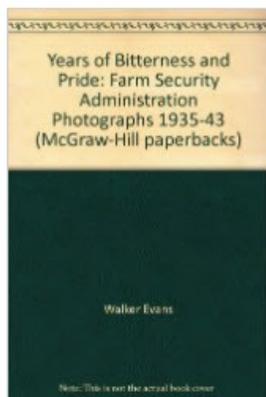
US\$ 9.97

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1

Add to Basket



Years of Bitterness and Pride: Farm Security Administration Photographs 1935-43

Evans, Walker; Shahn, Ben; Lange, Dorothea; Post-Wolcott, Marion; Mydans, Carl; Lee, Russell; Delano, Jack; Rothstein, Arthur; Vachon, John

Published by McGraw-Hill Inc.,US, 1975
 ISBN 10: 0070199582 ISBN 13: 9780070199583

Seller: Black Cat Books, Shelter Island, NY, U.S.A.
 Seller Rating: ★★★★★
 Contact seller

Used - Hardcover
 Condition: Very Good

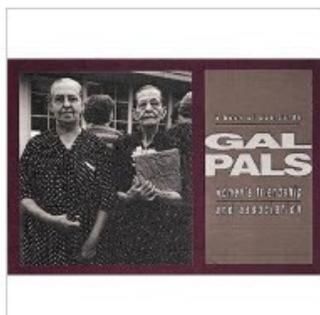
US\$ 15.00

Convert currency

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

Quantity: 1

Add to Basket



Gal Pals: Women's Friendship and Association: A Book of Postcards

Marion Post Wolcott

Published by Pomegranate Communications, 1996
 ISBN 10: 0876549075 ISBN 13: 9780876549070

Seller: OwlsBooks, Toledo, OH, U.S.A.
 Seller Rating: ★★★★★

Used
 Condition: VERY GOOD

US\$ 6.24

Convert currency

Free shipping
 Within U.S.A.

Quantity: 1



Marion Post Wolcott: A Photographic Journey

Wolcott, Marion Post; Hurley, F. Jack

Published by University of New Mexico Press, Albuquerque, 1989

Seller: Fahrenheit's Books, Denver, CO, U.S.A.
 Association Member: RMABA
 Seller Rating: ★★★★★
 Contact seller

FIRST EDITION

Used - Softcover
 Condition: Very Good+

US\$ 15.00

Convert currency

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

Quantity: 1

Add to Basket

Pictorial Effects in Photography—H.P. Robinson

CHAPTER XXIV. CHIARO-OSCURO.

The natural and simple effect of light, with its attendant shadow, on objects, is given with greater truth by good photography than by any other method of delineation, although in ignorant hands it may degenerate into weakness, or, as is more often the case, take the form of patches of black and white, unconnected by gradation. However, in these chapters, I assume that the student is a good manipulator, and has a sufficient technical knowledge to render it unnecessary for me to say anything on that part of the subject; I shall, therefore, confine myself to a consideration of how best light and shade may be arranged so as to produce the most beautiful and striking pictorial effect. A knowledge of how to mass light and shade, with its intermediate gradations, connecting one with another, to which the name of chiaro-oscuro has been given, is most necessary for the student to attain, and can only be thoroughly learned by careful observation of nature and the study of the works of those masters who have excelled in this important branch of the art; there are a few simple rules, however, a knowledge of which will assist the student in his further studies in this direction. It is to these rules that I now propose to call his attention.

Chiaro-oscuro not only lends a "something more exquisite still" to the most perfect outline, but clothes an inferior design with a beauty it would not otherwise possess.

This is notably the case in the pictures of Rembrandt, often ill-drawn, always vulgar in choice of form, but of priceless value for their marvelous chiaro-oscuro, the alchemy of his art transforming dross into pure gold.

That which, as a mere sketch, was flat and monotonous, when clothed in cleverly-managed light and shade, stands forth as a reality.

It gives depth and roundness and space; it also contributes infinitely to expression and sentiment; likeness, even, can be altered by the way in which this great power is managed. If it be remembered, that by the minute modifications in the place, form, and depth of shadows, the whole of the infinite range of expression of the human face is determined, the importance of judicious lighting and skillful disposal of shadows will be pretty well appreciated. Many of my readers will remember the marvelous exhibition of Herr Schultz, at the Egyptian Hall, who exhibited every ethnological type on his own face, principally by the aid of lights and shadows skillfully cast from different directions. The magic of light and shade has become a proverb.

The word "chiaro-oscuro," derived from the Italian, and literally meaning light-dark, by no means clearly conveys the idea of what it is intended to express. Usage has, however, reconciled us to the

use of the term to express, not only the means of representing light and shadow, but the arrangement and distribution of lights and darks of every gradation in masses in a picture, so as to produce pictorial effect — just as the word composition is used to express the arrangement of lines.

The objects of chiaro-oscuro are, first, to give a pleasing general effect to the whole picture, by dividing the space into masses of light and shade, giving breadth of effect, and preventing that confusion and perplexity incident to the eye being attracted by numerous parts of equal importance at the same time; secondly, to place before the spectator at once the principal object represented, so that the eye may first see it, and be gradually and insensibly led to examine the whole picture; to keep parts in obscurity, and to relieve others, according to their pictorial value; and, thirdly, to aid the sentiment and expression of the picture.

It will be seen that I have omitted relief as one of the objects of chiaro-oscuro. There is no doubt that a certain amount of relief is of advantage to a picture; but to strive too much for this quality would be sacrificing a much greater advantage — breadth—for the sake of an effect which could not, in a picture, be made to compete with the perfect manner in which it is given in a toy — the stereoscope. Relief is not the object of the picture if it were, the artist would have to first see the place where it was to be hung, that he might see the direction in which the light would fall upon it, and his chief consideration would be that the objects in the picture should be lighted by the window of the room, his chief aim

to produce an illusion, perhaps the most vulgar thing in art. Twining, in his Philosophy of Painting, says, on this subject: "Although relief may be considered as an additional advantage, and deserves attention as long as other points are not sacrificed to it, the artist would decidedly take a false view of the calling of art who would set it up as a goal, directing towards it all his exertions; and, fortunately, to strive, as some have done, for this kind of eminence, generally involves the neglect of other attainments which ought to have stood foremost. We cannot expect to see those powers which, like projection and relief, may be termed practical, imitated in perfection, with those which, like expression and beauty, are fruits of the imagination and sentiment; our physical nature is opposed to it. But in the picture,

chiaro-oscuro, or light and shade, has other purposes to fulfil than those which in nature serve to mark the rotundity and projection of form. A happy distribution of the lights and shades becomes of itself a source of pleasing effect and beauty; at times, by concentrating the effect, and consequently the impressions of the observer towards a given point; at times, by extending the interest, with the dispersing of the lights, over a wider scene. It is towards the attainment of effect that the varied resources of light and shade are thus chiefly directed. Without this enlivening principle, the eye of the observer, satisfied with a first glance at a picture, would immediately seek for recreation and amusement elsewhere, so necessary it is that favor and attention should be won in the first place by the external appearance, in order that those more hidden perfections which are the result of profound thought and



Pictorial Effects in Photography—H.P. Robinson

assiduous study may in turn receive their due consideration."

I may quote a much greater authority to the same effect. Sir Joshua Reynolds says: "This favorite quality of giving objects relief, and which De Piles and all the critics have considered as a requisite of the greatest importance, was not one of those objects which much engaged the attention of Titian. Painters of inferior rank have far exceeded him in producing this effect. This was a great object of attention when art was in its infant state, as it is at present with the vulgar and ignorant, who feel the highest satisfaction in seeing a figure which, as they say, looks as if they could walk round it. But however low I may rate this pleasure of deception, I should not oppose it, did it not oppose itself to a quality of a much higher kind, by counteracting entirely that fulness of manner which is so difficult to express in words, but which is found in perfection in the best works of Correggio and, we may add, of Rembrandt." Lastly, we have the dictum of Mr. Ruskin, who tells us that this solidity or projection is the sign and the evidence of the vilest and lowest mechanism which art can be insulted by giving name to.

It is admitted by all writers on the subject that mere natural light and shade, however separately and individually true, is not always legitimate *chiaro-oscuro* in art. In nature, generally, light is shed indiscriminately on all objects; subordinate objects may be brought prominently forward, and important features may be cast into shade. It is not so with art. Art must select and arrange, or it is no longer art. But although separate truth may not be true art, true art requires that there should be no absence of truth; but the truth must be represented as a whole. Hence arises the indispensable necessity of judicious selection in the subject and treatment of a picture, so that art may be observed and truth preserved. In no part of art is judicious selection of more consequence than in the choice of light and shade, because *chiaro-oscuro* so governs and contracts the effect of a picture that a subject may be either beautiful or the reverse, according to the way in which it is clothed in light and shade. Photograph a landscape with the sun shining at the back of the camera, and the effect will be flat, tame, and uninteresting; take the same view with the light coming at the side, and the difference will be evident; the magic of *chiaro-oscuro* will be at once felt. Barry, speaking of the scenes about Hyde Park, Richmond, Windsor, etc., says: "The difference between a meridian and evening light, the reposes of extensive shadow, the half-lights and catching splendors that those scenes sometimes exhibit, compared with their ordinary appearance, do abundantly show how much is gained by seizing upon those transitory moments of fascination when nature appears with such accumulated advantage. If this selection be so necessary respecting objects intrinsically beautiful, how much more studiously ought it to be endeavored at when we are obliged to take up matters of less consequence. How many of the deservedly esteemed productions of the Flemish and Dutch schools would be thrown aside, as intolerable and disgusting, were it not for the beautiful effects of their judicious distribution of lights and shades. Art is selection; it is perfect when this selection is pursued throughout the whole, and it is even so valuable, when extended to a part only, as to become a passport for the rest."

It is interesting to note here, incidentally, that Barry does not say that art consists in the manner of holding a pencil, or laying on color, or handling a modelling-tool; he does not even say that it consists in the embodiment of the imagination by means of these implements; but he distinctly states, what has been denied by some modern critics when dealing with photography, that art is selection, and is most perfect when the selection is the most judicious.

It is the same with portraiture as with landscape photography—beauty will depend in a great measure on treatment. Take a beautiful face, place it fronting the light, and photograph; the result will be flat, and even, in some cases, ugly. The most amiable face may be made to look cross, and even savage, by excess of top light. It is strange that the effect of light on the face is not more studied on the stage, where facial expression is seriously interfered with by the unnatural effect of the light coming from below.

Light and shade are always at our command—in portraiture, at least, and in some degree in landscape—to compensate for our inability to regulate the drawing to any great extent. I do not say we can, like the enamellers, make an ugly face "beautiful forever," but we can make a beautiful picture out of ugly objects if we can throw over them the glamor and witchery of perfect *chiaro-oscuro*.



Jan Eklof



Sharp Todd

Minutes to the FilmPack board meeting
September 5,2023

Attendees= Jan,
Frank, Rod, Rick,
Grant, Howard Brief
meeting.

Board meetings will continue on the first Tue. Of the month before the Discussion night via Zoom.
Rod Schmall gave financial report, dues collected ,some checks not cashed yet. Balance \$7371,24
EID and prints will be in person, no Zoom unless TouchMark has restricted us because of viruses.
Plans for Programs and workshops, Frank has lined up most programs for the year. The first one on Sept. 26th will be with Ann Campbell. A limited amount of people can attend this. You may come and watch if you would like.

Reminder about 4 C's convention Oct 13,14. Would like to get more people from FilmPack to attend.
Maybe carpooling? Rick also brought up about contacting the 4 C's board to honor Sharp Todd for his achievement with PSA at convention. Rick will see if Sharp will be attending. He brought up the idea of FilmPack paying the \$40 for his meal and \$109 for his room, there was a discussion but no agreement on this as of yet.

Picnic- turn out was good, added some new members that attended, Lee Moore and Margaret Waddell.
Could have used some more main dishes.

Jan Eklof



PSA Rep.: Rick Battson



4 C's Rep.: John Craig