

Adapter

Vancouver Washington

Film Pack Camera Club

Volume 65 Issue 01 October 2019



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

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Judging Chair: Jan Eklof

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Cover:
Grant Noel

Photograph by Cecil Beaton—History Page 12.

Competition Meetings will be held the first and third Tuesday, 7:30 PM, at Touchmark

2911 SE Village Loop, Vancouver WA. - <http://www.touchmark.com/>

FPCC Web Site and calendar <http://filmpack.org/>

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

Last Month Print Night - Results YTD

Large color	
Albert Tang	42
Don Funderburg	41
Doug Fischer	43
Gail Andrews	41
Katie Rupp	24
Lois Summers	43
Robert Wheeler	21
Sharp Todd	43
Steve Cornick	21
Theresa Peterson	48
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Small color	
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Don Funderburg	41
Frank Woodbery	44
Jan Eklof	47
Katie Rupp	22
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Robert Wheeler	22
Sharp Todd	44
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Large mono	
Albert Tang	45
Don Funderburg	45
Katie Rupp	23
Lois Summers	44
Sharp Todd	47
Steve Cornick	21
Theresa Peterson	44

Small mono	
Albert Tang	41
Frank Woodbery	22
Jan Eklof	24
Katie Rupp	20
Lois Summers	43
Sharp Todd	43
Theresa Peterson	44

At camera club, I was asked how I think up the weird things I photograph, I was not able to answer at that time. I have found the answer. Ed.

The creation of something new is not accomplished by the intellect, but by the *play instinct* acting from inner necessity. The creative mind *plays* with the objects it loves.

C. G. Jung

In a conversation with a person, we endeavor to get at his fundamental ideas and feelings. We do not bother about the words he uses, nor the spelling of those words, nor the breath necessary for speaking them, nor the movements of his tongue and lips, nor the psychological working on our brain, nor the physical sound in our ear, nor the physiological effect on our nerves. We realize that these things, though interesting and important, are not the main things of the moment, but that the meaning and idea is what concerns us. We should have the same feeling when confronted with a work of art. [photograph] When this becomes general the artist [photographer] will be able to dispense with natural form and colour and speak in purely artistic language.

Wassily Kandinsky

Last Month Print Night - Judges Favorites



TheresaPeterson_FPCC_SunlitHeron



NamibiaMorning - Katie Rupp



Sharp Todd - Flying Down The Falls



WayneHunter_FPCC_DarkFieldWater Drop



JanEklof_FPCC_ElegantHeron_SM



JanEklof_FPCC_Deconstructed Rose

Last Month EID Night - YTD

Challenge	
BobDeming	21
DonFunderburg	20
DwightMiln	21
FrankWoodbery	22
GailAndrews	23
HowardBruensteiner	42
JamesWatt	63
JanEklof	24
JohnCraig	20
JonFishback	24
KatieRupp	23
LindrelThompson	67
LoisSummers	22
RayKlein	21
SandyWatt	20
SharonDeming	23
SharpTodd	19
SuZhou	24
TheresaPeterson	22

Mono	
AlbertTang	22
BevShearer	20
BobDeming	21
DonFunderburg	23
DougFischer	22
DwightMiln	22
FrankWoodbery	23
HenryRen	21
JanEklof	22
JohnCraig	24
JonFishback	24
RayKlein	22
SharonDeming	22
SharpTodd	24
SuZhou	23
TheresaPeterson	46

OPEN	
AlbertTang	45
BevShearer	11
BobDeming	21
CharlesBoos	69
DonFunderburg	21
DougFischer	51
DwightMiln	23
FrankWoodbery	21
GailAndrews	11
HenryRen	15
HowardBruensteiner	23
JanEklof	24
JohnCraig	23
JonFishback	24
KatieRupp	46
LoisSummers	48
RayKlein	23
RickSwartz	65
SandyWatt	43
SharonDeming	22
SharpTodd	24
StephenCornick	21
SuZhou	22
WayneHunter	47

A vision appeared to the eye
 Of a soul who said with a sigh;
 "With the light in this space
 And my bent to misplace,
 Missing my tripod I cry."

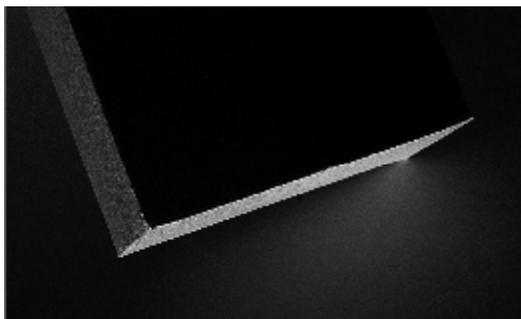
Ed.

Last Month EID Night - Judges Favorites

Challenge—Minimalist



JanEklof_FPCC_Simplicity_C



JonFishback_FPCC_Box_C



SuZhou_FPCC_FishmanOnLi_C

Monochrome



JonFishback_FPCC_Chalice_M



JohnCraig_FPCC_LookingGlassStore_M



SharpTodd_FPCC_BlackLinesAndWine_M



TheresaPeterson_FPCC_HeavenlyHarvest_M

Last Month EID Night - Judges Favorites- Contd.

Open



CharlesBoos_FPCC_TheOldRusticBarn_O



FrankWoodbery_FPCC_NavigatingTheDrop_O



DougFischer_FPCC_TwoSeagulls_O



JanEklof_FPCC_WaitingForFish_O



DougFischer_FPCC_FishForDinner_O

Last Month EID Night - Judges Favorites- Contd.

Open



JonFishback_FPCC_Dinner_O



LoisSummers_FPCC_SoManyChoices_O



SharpTodd_FPCC_ColorfulThreeVessels_O



WayneHunter_FPCC_TrioInMigration_O

Editor's Ramblings

I have always been fascinated with the parallel between art forms.

I have been reading a very interesting book, "*Lite the Dark*" a paperback about authors and their muse, and what has motivated them to write.

The first quote that interested me was one that the author, Khaled Hosseini says was his motivator. It is a quote by Stephen King.

"The most important things are the hardest things to say. They are the things you get ashamed of, because words diminish them.... And you may make revelations that cost you dearly only to have people look at you in a funny way, not understanding what you've said at all, or why you thought it was so important that you almost cried while you were saying it. That's the worst, I think. When the secret stays locked within; not for want of a teller but for want of an understanding ear."

When I read this I immediately began to replace or add words in my head, trying to understand what my connection was to this quote, and how it pertains to photography. I immediately came up with this.

The most important things to photograph are the hardest. They are the things you get ashamed of, because the camera diminishes them.... And you may make revelations that cost you dearly only to have people look at you in a funny way, not understanding what you have photographed, at all, or why you thought it was so important that you almost cried while you were capturing it. That's the worst, I think. When the secret stays locked within; not for want of a fine image but for want of an understanding eye.

Later in this short article Khaled Hosseini tells us how he feels when he finds the understanding ear. My challenge to you is to make your substitution or addition of words to make this about photography.

Khaled says: "But that's what art is for—for both reader and writer to overcome their respective limitations and encountered something true. It seems miraculous, doesn't it? That somebody can articulate something clearly and beautifully that exists inside you, something shrouded in impenetrable fog. Great art reaches through the fog, toward this secret heart—and it shows it to you, holds it before you. It's a revelatory, incredibly moving experience when this happens. You feel understood. You feel heard. That's why we come to art—we feel less alone. *We are* less alone. You see, through art, that others have felt the way you have—and you feel better."

Here is a wonderful quote by Billy Collins one of the other authors in the book: "We're not suffering from an overflow of information—we are suffering from an

overflow of insignificance."

My mind immediately turned it to photography: **We are not suffering from an overflow of images—we are suffering from an overflow of the same images.**

The author Jesse Ball feels strongly that the writer must attempt to present a gift to the reader, she says: "The crucial thing in any work of any kind is that it must be a gift—the reader must possess it even more than the person who wrote it."

If, as I do, you can substitute photography, I think you will see how difficult it is to produce a photograph that is this important to the viewer.

To me, the most profound presentation in this book was by Charles Simic. He writes of being a young writer and takes on the challenge of writing a poem about a knife a fork and a spoon. His challenge was to see if he could do it and he didn't think it had been done before, despite the fact we use these utensils every day.

He submitted the poem and:

Here is what the editor said in the rejection letter: "*Why do you write poems about these things? Why do you write about such inconsequential things as silverware utensils?*"

Have you ever overheard this, or worse than that, actually thought this about photography? *Why does this person photograph these things? Why does this person photograph such inconsequential things as that?*

One possible answer might be; to reduce the overflow of the same images?

Of course, Mr. Simic continued his career writing successfully about those very same subjects.

The author Viet Thanh Nguyen references a writer; Lobo Antunes who is a master of creating many images in single statements, he writes of visiting the zoo and does so with sentences such as this: "The zoo had a whiff about it like the open-air passageways in the Coliseu concert hall, a place full of strange invented birds in cages, ostriches that looked just like spinster gym teachers, waddling penguins like messenger boys with bunions, and cockatoos with their heads on one side like connoisseurs of paintings; the hippopotamus pool exuded the languid sloth of the obese, cobras lay coiled in soft dungy spirals, and the crocodiles seemed reconciled to their Tertiary-age fate as mere lizards on death row.."

I think this very clearly tells us how difficult it is to tell a story with a single image, and, to me, is a powerful argument in favor of the portfolio presentation.

Ed.

OUR SINGLE MOST ANTICIPATED DAY OF THE YEAR

Photos and story by Ray Klein, with help from:
Rick Battson
John Craig
Sandy Watt

June 11, 2019, was going to be a HOT NIGHT, in more ways than one, at the Film Pack Camera Club, **“END OF YEAR BANQUET!”**

Due to renovations taking place in the Camera Clubs Touchmark Building, Sandy Watt, our Touchmark “Hospitality Chair,” had notified us, in an email, that the “Touchmark staff have graciously opened the patio for us. We will dine outdoors. Each table has an umbrella so we will be comfy.”

Well, the day turned out to be SO HOT, in the ACTUAL TEMPERATURE, we could NOT dine outside with a 95° exterior heat!

The email went on to say; “We will meet in the forum room at 6:00pm for a social time. Then off to the patio for dinner. We will then return to the forum room for the awards portion of the evening.”

We did meet in the Forum room at 6:00 PM, and had great camaraderie with invited guests, including judges from other clubs, and long time members, and all others concerned. The Projected Photography Images on the screen, reminded each of us, about the patience and diligence of our efforts, to display our finest workmanship of the year. Each of the images surly looked like each was worthy of “IMAGE OF THE YEAR” status! One of our members, Su Zhou, arrived shortly before we were given the high sign to enter the dining area.

Because of the heat we did enjoy our banquet in a room previously set aside as a “Gallery Art Display Room.” The room was comfortable and

tables artfully decorated. The meal was delicious as usual, and the “Apple Crisp” desert was scrumptious! The attractive young servers delivered the meal and desert with great efficiency.

Once back in the Forum Room, the meeting continued with a drawing for a “Free Convention” ticket, which Jan Todd had the luck to win this prize. The “Convention Ticket,” referred to the 4C’s, 2019 Convention, to be held in October, at the Columbia College Campus Building. The FPCC is the sponsor of the convention due to

it’s 70th year in existence. Then the 50/50 ticket, where the winner who purchased the right ticket, could receive half the kitty, and the other half would go to the Club Treasury. Lois Summers purchased the right ticket to win the raffle prize. James Watt, the FPCC Treasurer, and his wife Sandy, the Hospitality Chair, took care of all the ticket sales and moneys collected.



Then the award ceremony began, and a huge number of well deserved ribbons, from Blue, to Red, to Yellow, and White, were awarded. Blue being the coveted of all ribbons, since it meant it was an “Award of Merit.” Red was a “2nd Place Award,” Yellow an “Honorable Mention,” and White for the “Most Points” in a category.

Then the moment, having finally arrived, where all participants, sitting on the edge of there seats, waiting to hear and see, who, and what images were judged to be the best.

“EID IMAGE OF THE YEAR!” The WINNER IS: **SU ZHOU!** The title of the image is: **“Fishing In The Morning,”** a moody foggy scene, of a single fishing boat, on the Lee River, in China surrounded by mountains in the mist. **ABSOLUTELY ASTOUNDING!**

Now for the Big Drum Roll Please! **“PRINT IMAGE OF THE YEAR”** the WINNER IS: **FRANK WOODBERY.** The title of his image is: **“HOLLYWOOD THEATER!”** A fantastic architectural scene, of the grand building, on Sandy Boulevard in Portland, Oregon! **EXTREMELY DRAMATIC!**

CONGRATULATIONS to **FRANK WOODBERY** and **SU ZHOU,** for being our **WINNERS OF THE YEAR 2019** for **PRINT** and **EID** images.



TOUCHMARK CLASSIC CAR SHOW 2019

Story by Ray Klein and photos by FPCC

June 15th, 2019 was the day scheduled for the annual "Classic Car Show" at the Touchmark Retirement Home in Vancouver, WA. The morning started out on the cool side with a marine cloud cover occupying the sky. For photographers, the soft light



provided flattering lighting conditions. Owners of the Classic Cars had started arriving a day ahead of time, and continued coming in early on the morning of the show, which officially began at 10:00 AM. The Film Pack Camera Club photographers were delighted with the lighting conditions.

Frank Woodbery, the club president, at one point during the day, positioned himself to be able to capture a high elevation, overall view, of the entire area. The soft lighting assisted in making that terrific image a fascinating photograph to study.



Other FPCC members present were Rick Battson, George Clark, Steve Cornick, Bob and Sharon Deming, Dwight Milne, Albert Tang, Sharp Todd, and myself. Occasionally we would assemble together to discuss strategies. We were all searching for



photographic possibilities to discover. Multiple opportunities, to photograph a large number of activities, presented themselves throughout the day. Most of the photographers were shooting with their Nikon camera's, while I was using a Canon camera. Albert Tang was using his phone to capture

interesting images of the people. He was able to capture a fabulous image of Miss Clark County, and a Junior Clark County Queen, moving through the food line.

Food was prepared on site and served by several young people. A variety of foods available for the luncheon, ranged from hot dogs to chili, salads, to crunchy chips, fruits, coffee, with plenty of soft drink beverages, and ice cream to top off for desert. Attendees only needed to donate what they could afford into a large jar. The working photographers had a free lunch.



I was told, the Classic Cars, registered for the event, came to 100 or more. All the public visiting the event had an opportunity to vote for the car which they thought was the best, for "The Peoples Choice Award." Judges, selected by the Touchmark Residents, selected a 1st, 2nd, 3rd, 4th, and 5th place winners of trophies, which were

given to those winners near the end of the show at 2:00 PM. Tim W. Cross, the Executive Director of the Touchmark, gave out the awards, while Kellie J. Wagnild, Resident Relations Manager, who's idea it was to originate this event, several years ago, kept track of the event.

George Clark captured a delightful image of Michelle E. Avdienko, Life Enrichment Director, who was assisting residents around the various automobiles displayed. Other activities, to keep the youngsters interested, was a hula hoop contest. This event gave the photographers a plethora of image possibilities. Frank Woodbery and Sharp Todd, also concentrated on the hula hoop contest, to capture interesting photos of the youngsters. Maybe we'll see



some of those images in our EID meetings. I was able to use one of the hula hoop event images myself, on a disc holding all the images, which was delivered to Kellie J. Wagnild, on the Wednesday following the event. George Clark was key, in assembling the images from the participating photographers, to get them to me, so I could put them on a single DVD disc, with a cover photo, indicating the year date of the event.

The FPCC provides Event Photography Services to the Touchmark Administration & Residents. They are pleased with



our work and shared the following sentiment:

"Thank you Ray for the pictures – they look



amazing!!!"



History— Cecil Beaton (1904—1980)



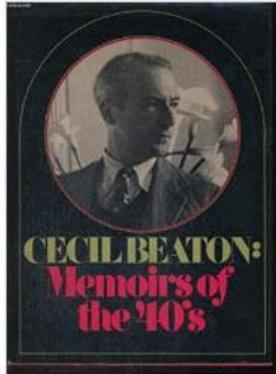
Cecil Beaton (1904—1980)

Awards Over the Years

- Tony Award for Best Costume Design for *Quadrille* (1955)
- CBE (1956)
- Tony Award for Best Costume Design for *My Fair Lady* (1957)
- Fellow of the Ancient Monuments Society (1957)
- Academy Award for Best Costume Design for *Gigi* (1958)
- Tony Award for Best Costume Design for *Saratoga* (1960)
- Chevalier de la Légion d'Honneur (1960)
- Academy Award for Best Art Direction for *My Fair Lady* (1964)
- Academy Award for Best Costume Design for *My Fair Lady* (1964)
- Honorary Fellow of the Royal Photographic Society of Great Britain (1965)
- Tony Award for Best Costume Design for *Coco* 1970
- International Best Dressed List Hall of Fame, named 1970.^[23]
- Knighthood (1972)



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



Stock Image

Cecil Beaton, Memoirs of the 40's

Cecil Beaton

Published by McGraw-Hill New Zealand
ISBN 10: [007004225X](#) / ISBN 13: [9780070042254](#)

Used Hardcover

Quantity Available: 1

From: [ThriftBooks - Motor City](#) (AUSTELL, GA, U.S.A.)

Seller Rating: ★★★★★

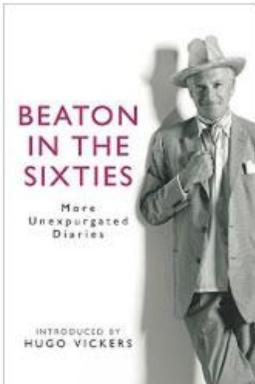
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US\$ 3.99

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Stock Image

Beaton in the Sixties : More Unexpurgated Diaries

Cecil Beaton

Published by Orion Pub Co
ISBN 10: [075382020X](#) / ISBN 13: [9780753820209](#)

Used Softcover

Quantity Available: 1

From: [Free Shipping Books](#) (Toledo, OH, U.S.A.)

Seller Rating: ★★★★★

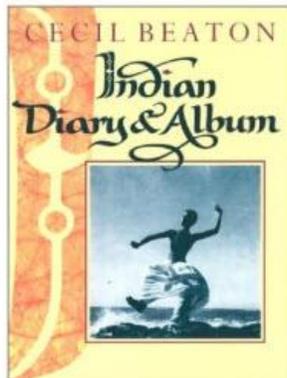
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Stock Image

Indian Diary and Album

Cecil Beaton

Published by Oxford University Press, Incorporated
ISBN 10: [0192122991](#) / ISBN 13: [9780192122995](#)

Used Hardcover

Quantity Available: 1

From: [ThriftBooks - Motor City](#) (AUSTELL, GA, U.S.A.)

Seller Rating: ★★★★★

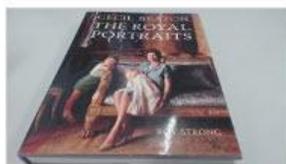
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US\$ 4.32

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Within U.S.A.

[Destination, rates & speeds](#)



Stock Image

Royal Portraits

Cecil Beaton

Published by Doubleday of Canada
ISBN 10: [038525167X](#) / ISBN 13: [9780385251679](#)

Used Hardcover

Quantity Available: 1

From: [Bayside Books](#) (Toledo, OH, U.S.A.)

Seller Rating: ★★★★★

Add to Basket

US\$ 3.41

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Shipping: FREE
Within U.S.A.

[Destination, rates & speeds](#)

Random Thoughts - Brooks Jensen

People and Places Diptychs

I was looking at a body of work from the photographer friend of mine the other day, and he did something that was very, very interesting, I'd never seen done before. It probably has been done; I'm just not aware of it. He did a series of portraits of people who live in his neighborhood, but in finishing the presentation of this work he didn't simply show a portrait of the person's face. He made diptychs, so that every finished piece of work was a combination of two images: one was an environmental shot of the place where this person lived or worked, and was people-less. That is to say, it was just the environment.

The second half of the diptych was the portrait of the individual. The combination of this was a very, very interesting presentation. Each picture in and of its own self was a very interesting photograph, but by putting the two together, the two halves of the diptych worked against each other — the portrait and the environment — to create something that was bigger as a whole than either of the parts.

Matter of fact, I found it to be a lot more powerful than a lot of work I've seen where the portrait is done in the environment so you get that sort of classic person in their surroundings. This body of work was a much closer point of view of the person, so you had a more intimate view of their face and their physical presence, but in the context of the environment in the diptych.

It was a really fascinating combination of presentation that took these two separate images and put them together. I particularly love the fact that it was such a simple idea in terms of the construction of a finished art piece, but so doggone effective. Really terrific work.

The Shoulders of Giants

A number of years ago a photographer showed me some new work she was working on that involve nudes in the studio, with the model interacting with a piece of translucent, gauze-like fabric. And she had this model doing various poses, stretching the fabric across her body, etc.—very interesting work.

Now fast-forward two last week, where by sheer coincidence I had the chance to look at a large collection of work by an almost unknown photographer named Franz Berko, who photographed in the 1930s and did nudes with models interacting with large pieces of gauze material and draping them across their bodies, etc..

The work he did in the 1930s was almost an exact duplicate of the work that this photographer has done in the 1990s, and there is no way possible that this woman could have ever known about the work of Berko, because he's almost unpublished. He's a long lost, forgotten photographer, which just goes to prove a point that there are no new ideas in the world. If you think Ansel Adams' work in Yosemite was new and creative and his sole ideas, then you ought to take a look at the work of Fiske, who did almost all the Ansel Adams photographs 50 years before Adams did them.

Or if you think the work of Walker Evans and the FSA photographs of the old storefronts in the south are unique a new, then looked carefully and compare his work to the work of Eugene Atget working in 19th century Paris. When I hear the complaint in a workshop or critique session that "Oh, I've seen that work before, it's not new; it's not creative," as though somehow that discounts and diminishes the work, I just shake my head, 'cause even old work is new to the photographer who's doing it for the first time.

And just because it's been done before doesn't mean it shouldn't be done again, because it might be done better, might be done with more insight. As Isaac Newton said, "if I've seen farther

than others it's because I've stood on the shoulders of giants." not bad advice for photographers, too.

How a Market for Collectible Artwork is Built

The other day and early issue of *LensWork*, actually *LensWork* number 8 sold on eBay for \$33.00, which is about four times the cover price that was it was sold for back in 1994.

There is a lesson here that I thought I would share with you, based on what I now perceive is the market place perception of the value of *LensWork*. I think I'm going to raise the price for every copy of *LensWork* to about \$40.00 because clearly I should be getting some of that income. If collectors are willing to pay that, then why should it just be the seller who benefits? Shouldn't the producer also benefit?

Of course, \$40.00 for a copy of *LensWork* means that only the pretty well-to-do are going to be able to afford it, but that's OK because that means that we'll sell fewer of them so they'll be exceedingly rare commodities, which will increase their value, which will help me sell *LensWork* based on his potential to appreciate in the collector's market.

So now when I sell *LensWork* it won't at all be based on the content of the magazine and its broad appeal, but rather on its ability to appreciate as an investment. And that's why you ought to be buying *LensWork*.

Of course, you probably see where I'm going with all of this. Why is it that so many people who make photographs look at the prices that collectors are willing to pay for a photograph and believe that they ought to charge that much for their artwork?

There's a lot more in this simple lesson than you might suspect. Think it through carefully.

There's a parallel here between making art, and the art market, and those of us who are photographers, and pricing issues, and etc., and it's simply this. Is it possible that the person who owned that early issue of *LensWork* and who sold it for \$33.00 was only capable of doing that because since that time when it was originally published we've continued to publish more and more issues of *LensWork*, and grow the market for it, and find new readers, and as a result of its popularity—that is to say, it's broad base of people who appreciate the publication—that this person who had an early issue of *LensWork* and wanted to sell it was able to find people who wanted to complete their collection of *LensWork* and were willing to pay a premium price for it?

Well, it's exactly the same thing for those of us who are making art. If we think that our artwork might someday be collectable and valuable, and people might be willing to pay large sums of money for it, is it possible that that will only happen if we continued to produce artwork and sell lots of artwork at affordable prices, and build a base of people who appreciate our creative output?

Because then, in time—fast forward 10 years, 20 years, 30 years—there'll be enough people who appreciate our artwork that some collector down the line might take some of our early work, things that we sold for what might look like bargain-basement prices. But someday some collector might sell that at the very appreciated prize simply because we did the work day to sell lots of work at affordable prices. The collector's market is one thing. But as producers, whether it's a magazine or a body of fine-art photography, our world and our pricing and our sales have almost nothing to do with what will eventually become the collectable market for our work, assuming that it survives the test of time.

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

Last camera club season I regaled upon you, the words and images of H.P. Robinson, and worked through his book, "Art Photography."

This fiscal year I will move to another of the late 19th century photographers, Dr. Peter Henry Emerson, and his book "Naturalistic Photography."

PH Emerson, as I think you will learn, was one of the most outspoken, controversial, arrogant, self-centered and best photographers of the 19th century.

Not only was he considered to be a genius in his photography; it turns out he may have been a bit of a flake.

His book, "Naturalistic Photography," speaks heavily regarding photography as an art. Later in his life he reverses his opinions and casts out everything in the book, leaving photography completely for other pursuits.

I will share with you each month Dr. Emerson's words and images and let you decide if you think him to be a genius or a flake.

of the two words of which the expression is formed—art and science.

Artistic is a word greatly misused by photographers. When applied to a person, it means one *trained in art*, and when applied to a work, it means leaving the impression of an artist's handiwork; and this photographers should not forget, neither should they forget that an artist is one *trained in art*. This should especially be borne in mind by those who dub themselves "artist-photographers," whatever they may mean by that compound. Photographers should wait for other people to call them artists, and when artists call the photographer a brother artist he will probably deserve the title, and not before. In the same way they should refrain from calling things artistic or inartistic, for it must be remembered that to use these words implies that the speaker has been *trained in art*.

Ed.

Breadth is a term used to describe simple arrangements of light and shade or color, which produce a sense of the largeness and space of nature. All great work has breadth, all petty work is devoid of it; for petty minds cannot see the breadth in nature, so they are naturally unable to get it into their work.

There is much misconception as to the use of the word "creator" in the arts. Some think only those gentlemen who paint mythological pictures, or story-telling pictures are creators. Of course such distinction is absurd; any artist is a creator when he produces a picture or writes a poem; he creates the picture or speech by which he appeals to others. He is the author, creator, or whatever you like to call him, he is responsible for its existence. Versifying, Prose-writing, Music, Sculpture, Painting, Photography, Etching, Engraving, and Acting, are all arts, but

Art is the application of knowledge for certain ends. But art is raised to *Fine Art* when man so applies this knowledge that he affects the intellect through the senses, and so produces aesthetic pleasure in us; and the man so raising an art into a fine art is an artist. Therefore the real test as to whether the result of any method of expression is a fine art, or not, depends upon how much of the intellectual element is required in its production. Thus photography may be,

and is, in the hands of an artist, a method of expression producing works of fine art, because no such works can be produced in photography by the man who is not an artist; whereas organ grinding is a mode of expressing music, but the result is not a fine



P.H. Emerson 1856-1936



art, because no intellect, and therefore no artist, is require to produce the expression; a monkey might produce as good music on a hand-organ as could Beethoven.

Art-science, a compound term applied by some writers to photography, and by others to all crafts founded upon science. It is an absurd term, and its use should be strongly discourage. It is to be found in no good dictionary. It is an unmeaning expression, because photography is an art founded on science, just as is etching, and to call photography in "art-science" is to show great ignorance of the English language, and especially of the meaning

none is in itself the fine art, yet each and all can be raised to the dignity of the fine-art. For this reason everyone who writes verse and prose who sculpts, paints, photographs, etches, engraves, is not necessarily an artist at all, for he does not necessarily have the intellect, or use it in practicing his art. It has long been customary to call all painters and sculptors artists, as it has long been customary in Edinburgh to call all medical students doctors. But in both cases the terms are equally loosely applied. Our definition, then, of an artist is a person who whether by verse, prose, sculpture, painting, photography, etching, engraving, or music, raises his art to a fine art by his work, and the works of such artist alone are works of art.



Part of the fun at the 4C's conference

Tim Boyer

The Art of Bird Photography



"We'll review the fundamentals of bird photography for creating beautiful images. Discussing the basics of Light, Sharpness, Point of View, Backgrounds, Edges of the Frame, Composition, and Exposure will provide a framework for better images. Intermediate and advanced

techniques will be presented for getting the best bird-in-flight images; ways to set up the camera for more successful results; and strategies for getting the sharpest images."



Tad Hetu

Luminosity Masks

"Luminosity Masks, or Photoshop layer masks using graduated tonal ranges, have become useful tools in the development of images. My session will strip away the mystery and explain in simple terms what they are and how they are created



and used. In addition to tonal luminosity masks, other related tools and techniques will be discussed such as masks utilizing color ranges and the creation of custom masks combining multiple techniques. The session

will be a mix of prepared slides and using luminosity masks to develop an example image."



PSA Rep.: Jon Fishback



4 C's Rep.: John Craig