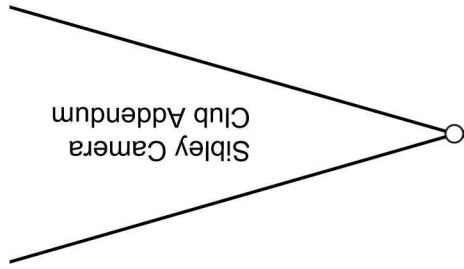


Have you heard of Philippe Halsman ... In my random internet searches I came across him but the playful way he composed images and the fact he wrote a book about his system made me note the photographers name down. He was born in 1906 and died in 1979 but started in photography in 1931 and became well known; however, if you start your search about him here <https://www.artsy.net/artist/philippe-halsman> you can learn more. I'll leave you with one of his quotes:

"Most people stiffen with self-consciousness when they pose for a photograph. Lighting and fine camera equipment are useless if the photographer cannot make them drop the mask, at least for a moment, so he can capture on his film their real, undistorted personality and character"



In this issue ...

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More about us *pg. 4 (Front)*

Notes from the editor

First off a thank you to Julie Brunson Childs for helping by contributing to this issue it was appreciated. A project like this needs contributions but it is also a place to share what you know, show a photograph and its story, or even show the world how you perceive photography. I like the challenge of not only doing an article per issue but finding the extra details to enrich the newsletter. Once upon a time in (year here) will be a regular feature to see photography from a “new” point of view; however, I would like some input on other types of material you might find interesting.

As an evolving format I will find ways to improve it as I go but the original idea of helping to pick the artist featured on the front page, a chance to spotlight yourself and what you do with photography, or even submit a photograph and tell the story behind it will help out greatly. Let the artist and teacher come out of you as you write an article, I have been amazed at what has come out of my mind as I write. Enjoy the latest issue of the newsletter. I can be contacted at malcolmm9789@gmail.com if you have any questions or to send submissions for the newsletter.

Malcolm McElvaney

Once upon a time in 1889

from The Photographic Times

The Photographic Times was published between 1871 to 1915 and for more history on who published it follow this link – <https://photoseed.com/highlights/the-photographic-times-1871-1915-definitive-american-photographic-journal/>. I took this initial part of the article from the Friday, June 7, 1889 issue and it shows how progress moves and makes previous advances obsolete. One-hundred and thirty-one years later we are in the digital age yet owe much to film and its beginnings. I will also note film isn't dead either but thrives on in its own way. To appreciate the processes of the past seems to be universal.

Excerpt begins here:

DAGUERREOTYPY.

The appearance of the brief account of Joseph Nicephore Niepce's life and work, in The Photographic Times a few weeks ago, has been amply justified by the interest which it has aroused in our readers.

As the time set apart for celebrating the semi centennial of photography draws nearer at hand, a more lively interest is manifested every day in the men and methods which made our approaching semi-centennial possible.

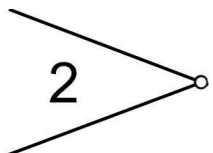
It may seem strange, at first thought, that Daguerre's own process is not familiarly understood by every disciple of the camera ; but the fact is, very few professional photographers, and still fewer amateurs, are familiar with the working details of the process. This is undoubtedly because Daguerreotypy fell into disuse so many years ago, and before photography was practised at all as a pastime. It will be profitable, therefore, to at least briefly recall the beautiful old process at this time.

Shortly after the details of Daguerre's invention were announced in the United States by Professor S. F. B. Morse, of New York, who was at the time of the discovery residing in Paris, American investigators commenced a series of experiments which resulted in considerably improving and advancing the new art. Some of the earliest workers in this field were Doctor Chilton, Professor J. J. Mapes, Professor S. F. B. Morse, of New York ; Doctor Goddard, Mr. Cornelius, and others of Philadelphia; and Mr. Southworth, Professor Plumbe, Alexander S. Wolcott, and John Johnson.

The first plates were all made in France. They were of hammered copper, and silvered on one side by a process not generally known. They were originally made six and a half by eight and a half inches in size, and were then cut into halves and quarters. Thus originated the terms " whole " plate, "half "and "quarter" plate which are used at the present time in connection with gelatine emulsion plates. As soon as Americans began to manufacture copper plates for Daguerreotypy, they increased the size to eight by ten, which was called " extra whole size," and to eleven by fourteen, or "double whole size."

For the rest of the article you can download / view the PDF I found at

http://www.dubuquecameraclub.com/wp-content/uploads/2018/05/CamClubHistory_Photographic_Times.pdf on page 388.



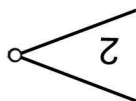
The view through my camera

by Julie Brunson Childs

Be ready to “go see what’s down that road” if you ride with me and my camera. That could involve a U-turn or three, and maybe even getting lost. All roads lead somewhere so just keep driving – it is surprising what you’ll find, and then you aren’t lost anymore. Old buildings, old churches, old cemeteries are a few of my favorite subjects, and it’s even better when there is a story to go with the shot. So many times I think, “if only this place could tell us its story. Who stood on this spot? Who lived here? What were their memories?”



In the case of this photo, I was fortunate enough to learn some of the history. First, let’s get the photographic details out of the way: Canon 7D, 10-22 EF lens at 10 mm to emphasize the leaning house, hand held, three shot HDR series (F5.6, ISO 200, 1/250, 1/500, 1/1600.) Aperture Priority mode. Basic edits done in Photomatix and Photo Shop with help. Thanks, Richard! This is way more editing than I normally do. The house is located on a ranch north of Matador, Texas. On that particular day, September 28, 2018, the clouds and golden hour light were a photographer’s dream.

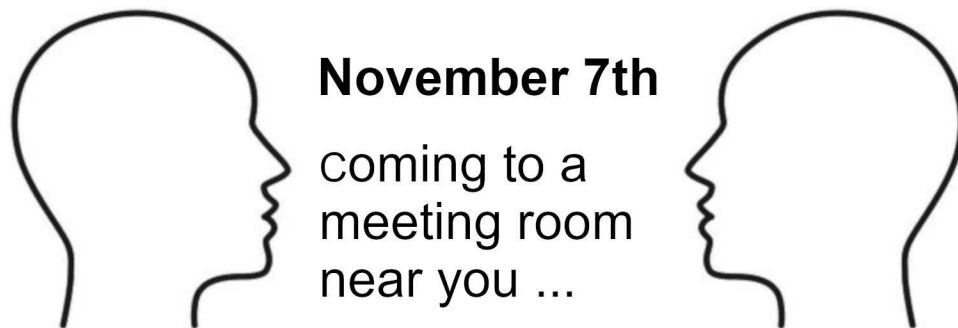


While technical details are important, my joy is in the search for a subject, meeting people, and connecting stories. In this case, those all came together to perfection. This old house caught my attention every time I drove past it on Highway 70, and finally, I could go inside the fence; the clouds and light were amazing - have I mentioned that already?!?; and meeting the 94-year-old owner who had lived on the ranch most of her life was the proverbial “icing on the cake.”

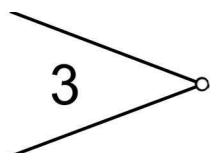
Mary Ellen “Dude” Barton was a prime example of living history. She grew up on the ranch, riding and roping, and was a National Cowgirl Hall of Fame member, among a lengthy list of other accomplishments. Her stories of the old house and the land were priceless. At 94, she was still living on the ranch by herself, tending to ranch chores on a four-wheeler, and working in her wood shop on a regular basis.

Dude died on May 10, 2019 so it was my blessing to have met her and heard some of her stories firsthand during the few months prior. The places, people and stories connecting with my photos are what I find most interesting. It’s not only about getting the picture, but about the experience. Going and discovering is why photography has such a hold on me. My advice is to always stop and take the picture: too many times I have thought, “I’ll stop next time,” only to find that the old landmark was no longer standing on the return trip.

No matter what you focus your camera on, get out and shoot something fun.



Carol Doose Bynum will be talking about
negative spaces and minimalism.



Changing the rules

by Malcolm McElvaney

I can only speak for myself but the one thing that stays the same no matter where I go to take pictures is the way I see the world around me. My method for capturing a scene can also get somewhat predictable I suppose so how do I break out of the patterns I fall into. I tend to be more open to whatever catches my eye be it the foreground element or background element and go from there to compose the image. The final image tends to be "HDR" or bracketed with an eye toward black and white but I use to try to produce stereoscopic imagery primarily prior to this so my interest will shift but the question still remains.

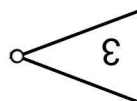


Cropping the "wrong way"

Occasionally it is helpful to alter the routine slightly or maybe even more radically if you prefer to shift your focus to be more aware of what your looking for in the scene. On October the 11th I went to the Davis Mountains State Park to test out two new rules that had recently been formulated from random inspirations. In places I visit often like this particular state park finding something to photograph I haven't taken before can be a challenge but also a good place to try new ideas.

Cropping the "wrong way" came up in regards to a zoom talk on fashion photography but got me to thinking about composition in general. When does your subject become your framing element as well? By filling the frame multiple areas can be created for example or perhaps it is just a reminder that going closer in on a subject can be an important alternative in composing an image as well.

It is kind of unusual for me but the second rule was also inspired by photography. I like to explore painting, comic books,



and other art forms for ideas as well but in this instance a video on embracing your shadows is what caught my attention. The photographer liked to shoot to keep his highlights so had to sacrifice some detail in his shadows. Accepting this lost of detail was his theme and working within those limits. I chose instead to overexpose to capture details in the shadows and lose some the highlights. The pattern of the mid tones and highlights you do capture support the enhanced shadows. The example I took seems to match my goal or at the very least produced something different.

This particular photo session yielded some nice results and the looking closer at the subject did make me recompose or find a new picture or two. Setting some more “unusual” session goals might be a way to boost your creativity, especially in places where you photograph a lot and just want to play.



Embrace your shadows

More about us . . .

The Sibley Nature Center Camera Club meets on the first Saturday of the month from 10am to 11:30am at the Sibley Nature Center on 1307 E. Wadley in Midland. Come join in on the monthly photo challenges on the groups FaceBook page and be part of the activity as well. In addition to the monthly meeting we are currently doing weekly zoom meetings. We have had some fantastic guest speakers from around this area and the United States. They have been kind enough to share and talk about their journey in photography.

As always we welcome anyone that is interested in photography to join us. Our membership requirements are the \$40.00 annual membership donation to Sibley Nature Center and attend at least one meeting a year. Any questions please contact Kelly at Kstout2214@aol.com