



Newsletter, July 5, 2017

Photo of the Week: Adam Forkner



*Boston, Back Bay
f/4 1/160 ISO 100*

With temperatures hovering around 110° here in Scottsdale, it's nice to share a cool photo from last winter taken by my student, Adam, who lives in Boston. Adam and his family visit Arizona each spring and he always sets aside a day or two for some lessons. He's also an eSupport member which encourages him to ask me all sorts of questions about technique and equipment via email and phone 24/7.

This image reminds me of my first photography teacher, Bill Dowling, and his cutouts. The cutouts were 8x10 photo mats that had 5x7 precut windows. Professor Dowling made us walk around campus holding these cutout mats and framing all sorts of images, flowers, people, etc. Depending how close or far you held it to your eye, you could simulate a

wide angle to telephoto viewpoint. What it accomplished was to get us used to the idea that all photographs are windows through which a point of view can be discovered.

Adam's image is beautifully framed. The dark shapes of the branches and the bright texture of the snow are in harmony. The curving shape of the main branch is slightly offset which leads the eye to consider all the other branches and their relationship to the main branch. The tiny buds lend additional texture to the image.

There are also some metaphorical allusions; a sitting figure leaning against the main branch and part of a face (eyes and nose). Seeing these attributes lends some weight to the image and takes it well beyond being a fine technical photograph.

The art of composition can be learned and developed. I urge anyone who wants to take photography seriously to think about the concept of the window. It'll make you a better photographer.

Tech Corner: Pointing and Shooting

Most professional photographers have a compact camera somewhere in their bag. For years, I had a Canon G series and lately I've fallen for the Sony RX series. Shown below is the fourth version in the series, the Sony RX-100 IV, and it has some real shooting chops. It has all the controls that my Canon DSLR and Sony A series camera have and it's small enough to fit in my T-shirt pocket.



If you're an avid amateur with no goals for going pro, you might be very happy sticking to a compact camera like the Sony. Canon, Nikon, Fuji and Panasonic also make similar designs but with those beautiful state-of-the-art Sony sensors, I opt for the RX-100. Btw, I've seen previous versions of the Sony RX-100 series on [eBay](#) for a low as \$100.

You can advance your photographic style just as easily with a compact camera as with a pro-level DSLR or Mirrorless. As long as you have the option of using manual controls, nothing can stop you from becoming a serious, creative photographer.

Rules of the Road: Sunny 16

If you were handed a digital camera that had no automatic controls and were asked to take a properly exposed photograph, what would you do? Yes, that's right, you can't use auto ISO, no P or A or S. Just plain old M for manual.

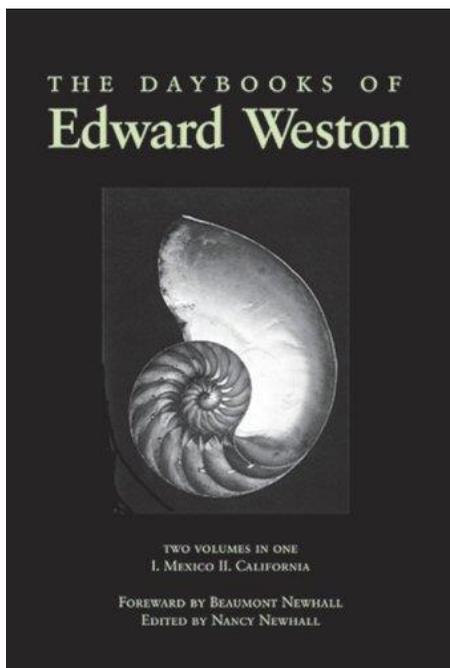
Sharp readers of the newsletter know by now that some combination of f/stop, shutter speed and ISO will produce a "properly exposed photograph." Here's a tip that I hope will stay with you all your photograpin' days: Use the Sunny 16 Rule.

Sunny 16 says, choose an aperture of f/16 and for shutter speed, choose the same number as the ISO. For example, if the ISO is 100, your exposure will be f/16 and 1/100 shutter speed. The rule has one overriding mandate: you must be outdoors and it should be reasonably sunny. You'll be amazed at the number of exposures that will be right on the money.

The chief benefit of this rule is that it offers you a benchmark exposure value from which you can also extrapolate other EVs (exposure values) for different situations. And just to make it easier for you, there's a nifty [exposure calculator](#) available for smartphones that make short work of all the calculating. Not surprisingly, it's called the Sunny 16 Exposure Calculator.

But before you go relying on the calculator, just sally forth and try making exposure variations off the benchmark Sunny 16 rule. I firmly believe that trial and error is ultimately the best teacher.

Book of the Week: Edward Weston



I mentioned in a previous newsletter that Edward Weston's *Daybooks* were out of print. So, I was pleased to find this offering on [Amazon](#) recently. This is a newer edition that merges the original two-volume set into one book. The aforementioned two-volume set is also available right now on [eBay](#) at a very pricy premium.

I discovered the *Daybooks* in the early 1970s and have been captivated by them ever since. Weston was an impressive writer and conveyed his feelings about photography and its place in the artworld with great insight. Seldom has an artist of his stature permitted the world at large into his private world. I assure you, you will be moved by his dedication to finding beauty and its mystical underpinnings in the objects of our

everyday life. The *Daybooks of Edward Weston* has my highest recommendation.

That's it for this week. I'll be posting all the prior Newsletters on my website in a few days, and I'll include a link to them in next week's Newsletter.

And don't forget, a print selection of my images are for sale at Fine Art America. If you're interested, click [here](#) to visit the collections.